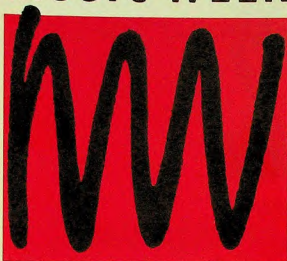


MUSIC WEEK

21 OCTOBER 1989



£2.00 U.S.\$3.50

ISSN 0265-1548

from a spark ...





... to a flame

SPARK TO A FLAME

The Very Best of

CHRIS DE BURGH



THE ALBUM

THIS STUNNING COMPILATION ALBUM FOLLOWS **FLYING COLOURS** (WHICH DEBUTED AT NO.1) AND **INTO THE LIGHT** (UK SALES WELL IN EXCESS OF DOUBLE PLATINUM)

14 DE BURGH CLASSICS ON THE L.P. WITH TWO BONUS TRACKS ON THE C.D. AND CASSETTE

INCLUDES THE HITS
THE LADY IN RED, MISSING YOU, DON'T PAY THE FERRYMAN, AND HIGH ON EMOTION

FEATURES **THIS WAITING HEART** AND THE FORTHCOMING SINGLE **DIAMOND IN THE DARK** BOTH PREVIOUSLY UNAVAILABLE ON ANY ALBUM

GH



THE CAMPAIGN

A MASSIVE T.V. ADVERTISING SCHEDULE, ON ITV 1 WITH CHANNEL 4 BACK UP, WILL RUN IN EVERY SINGLE REGION (EXCEPT HARLECH AND TYNE TEES)

**PHASE 1: OCT 30TH - NOV 18TH; LONDON, TVS AND ULSTER
PHASE 2: NOV 12TH - DEC 2ND; STV, CENTRAL, ANGLIA AND GRAMPIAN
PHASE 3: NOV 26TH - DEC 16TH; YORKSHIRE, GRANADA, TSW AND BORDER**

**IN ADDITION, A NETWORKED TV AM CAMPAIGN
WILL RUN BETWEEN OCTOBER 23RD AND DECEMBER 10TH**

73% OF U.K. ADULTS WILL SEE THE AD AN AVERAGE OF 3.3 TIMES EACH

**A FURTHER RETAIL CO-OPERATIVE T.V. CAMPAIGN WILL RUN IN ALL AREAS
(EXCEPT GRAMPIAN, ULSTER AND STV) BETWEEN OCTOBER 30TH AND NOVEMBER 4TH**

**SUBSTANTIAL PRESS ADVERTISING
WILL INCLUDE Q, THE MAIL ON SUNDAY, THE INDEPENDENT AND TIME OUT**

**A HIGHLY VISIBLE POINT OF SALE CAMPAIGN WILL RUN:
OVER 1000 MULTIPLE AND INDEPENDENT DISPLAYS WILL BE INSTALLED**

**THE T.V. COMMERCIAL ITSELF, WILL BE ONE OF THE MOST INNOVATIVE AND DISTINCTIVE
RECORD COMPANY ADS TO RUN THIS YEAR. ITS IMPACT WILL BE POWERFUL AND IMMEDIATE**

“ SPARK TO A FLAME ”

THE VERY BEST OF CHRIS DE BURGH

L.P.
CDBLP 100

CASSETTE
CDBMC 100

C.D.
CDBCD 100

RELEASE DATE : OCTOBER 23rd 1989

**ORDER FROM POLYGRAM RECORD OPERATIONS : 01 590 6044
CLYDE WORKS, GROVE ROAD, CHADWELL HEATH, ROMFORD**



MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548



Looking East to 420m new customers

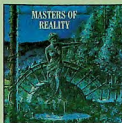
A BROAD range of practical topics will be tackled at Looking East — the music industry conference designed to promote greater East-West trade — and executives lined up to chair sessions range from MTV Europe managing director Bill Roedy, EMI Music Worldwide senior vice president Guy Marniott and Simple Minds' manager Bruce Findlay to the Soviet Union's vice director of Gosconert Wladislaw Chodykin and Sergei Semenov.

TO PAGE FOUR ▶

● RECORDING SESSION fees will rise by an average of eight per cent under a new deal agreed between the BPI and the Musicians Union. The agreement is backdated to July 1 and runs for 12 months.

| | |
|---|-----------|
| New Product | 3 |
| Cassette single on the agenda | 3 |
| BARD's concrete proposals | 4 |
| Frontline: whispers of hope | 6 |
| Dance chart | 8 |
| Jazz: Concord and Roulette, news, and charts | 10 |
| Singles, albums charts | 15, 27 |
| A&R: The Fat Lady Sings, relaunch of the BMA, The The, The Who and Deborah Harry on stage plus Dance, Hamilton, Tracking and reviews (Masters Of Reality's single pictured) | Starts 16 |

INSIDE



| | |
|---|-----------|
| Classical: Musidisc in the UK, news and chart | 18 |
| US charts | 24 |
| The Other Chart | 25 |
| Music Video: CND on tape, news and chart | Starts 28 |
| Publishing: Songseekers seek songs | 29 |
| Airwaves: Line's plans, station profile, news | 30, 31 |
| Airplay action: CD chart | 30 |
| Indie chart | 32 |
| Sell through video: focus on new product | Starts 33 |
| New release listings | 40, 41 |
| Diary; Dooley | 45 |
| 20 years of EG | Centre |

Publish and be damned, says Macca

PAUL McCARTNEY's continuing opposition to the use of Beatles songs in TV commercials is being strongly re-stated this week at a time when the advertising industry is hopeful of exploiting his work in backing tracks.

EMI Music, which administers the Northern Songs catalogue, has done a deal for All You Need Is

Love to be used by Panasonic, but McCartney's manager, Richard Ogden, says: "If we could stop it, we would."

McCartney has previously taken legal action to prevent Beatles recordings being used by advertisers but he had no control over cover versions as he no longer owns the copyright to many of his best-

known works.

Ogden comments: "Paul cannot stop Northern Songs doing this but he is nonetheless opposed to it."

"Paul and John Lennon always believed that it devalues the songs both as property in the long run and in the hearts and minds of the fans."

TO PAGE FOUR ▶

Indies fly freedom's flag at buyouts end

THE END of six unparalleled months of record company buy-out and takeover has arrived with the re-playing of what has become a constant theme: independence for the independents.

EMI said it when it acquired half of Chrysalis Records in April; PolyGram said it when it bought Island 10 weeks ago; Fujisankei said it would not seek undue influence

when it took on a quarter of the Virgin Music Group at the beginning of the month and now PolyGram has said it again following its purchase of A&M.

Speaking to MW in New York after the announcement of the A&M deal, PolyGram president David Fine said: "Like all PolyGram's record companies throughout the world, A&M will re-

tain a high degree of autonomy and will be encouraged to maintain its own separate identity, character and culture."

The sale of A&M to PolyGram has been widely expected (MW, September 16), and for its money PolyGram now owns all A&M record companies and A&M Studios and its Los Angeles headquarters. Not included in the deal, though, is Irving-Almo-Randor, music publishing companies owned by A&M co-founders Jerry Moss and Herb Alpert.

Fine agrees that speculation about a \$500m price tag is "broadly correct".

He also stresses that Moss, Alpert and A&M president Gil Friesen have signed "long term" contracts with PolyGram and that they will retain creative control.

Fine says: "We are not seeing the demise of the independent record company, rather the emergence of a new breed of independence, an independent with all the musical creativity, all its culture and

TO PAGE FOUR ▶



HERB ALPERT (pictured) says he does not feel sad about the loss of A&M's independent status. "This is the right move at the right time," he states. "It's a great stepping-stone which will give A&M an increased identity and more muscle in the marketplace."

PolyGram in 'top three with \$2bn turnover'

WITH THE addition of A&M on top of Island, PolyGram is now claiming a worldwide turnover of more than \$2bn, and a place alongside WEA and CBS in the front rank of major record companies. Fine estimates the gross turnover of A&M in 1988 at \$300m, adding that last year PolyGram claimed 15 per cent of the world record market and 21 per cent across Europe.

★ MISSPENT YOUTH ★



THE FORTHCOMING ALBUM

UNFORGETTABLE

17 CLASSIC
SONGS OF LOVE



ORIGINAL HIT RECORDINGS
SOMETHING'S GOTTEN HOLD OF MY HEART - I ONLY WANT TO BE WITH YOU
A GROOVY KIND OF LOVE - LOVELY DAY - NIGHTS IN WHITE SATIN - CRYIN'
IT DOESN'T MATTER ANYMORE - I SAY A LITTLE PRAYER
PLUS MANY MORE

"Unforgettable 2" is the second collection of the finest love songs ever recorded. Many have been recent top chart hits - here we have included the original and definitive version.

The Re-launch Campaign Starts October 23rd

NATIONAL T.V. CAMPAIGN
NATIONAL PRESS ADVERTISING
NATIONAL DISPLAY CAMPAIGN

EMTV 46 TC EMTV 46 CD EMTV 46

Order now from EMI Telesales : 01 848 981



UNFORGETTABLE 1 IS STILL AVAILABLE (EMTV 44/TC/CD)

17 Classic Songs Of Love

SOMETHING'S GOTTEN
HOLD OF MY HEART

Gene Pitney

I ONLY WANT TO BE
WITH YOU

Dusty Springfield

I SAY A LITTLE PRAYER

Aretha Franklin

I GET THE SWEETEST
FEELING

Jackie Wilson

LOVELY DAY

Bill Withers

WILD WORLD

Jimmy Cliff

(SITTIN' ON) THE DOCK
OF THE BAY

Otis Redding

WHAT A WONDERFUL
WORLD

Louis Armstrong

CRYIN'

Roy Orbison

A GROOVY KIND OF
LOVE

The Mindbenders

GOD ONLY KNOWS

The Beach Boys

BABY I LOVE YOU WAY

Peter Frampton

HE AIN'T HEAVY, HE'S
MY BROTHER

The Hollies

NIGHTS IN WHITE
SATIN

The Moody Blues

MISS YOU NIGHTS

Cliff Richard

HALFWAY TO PARADISE

Billy Fury

IT DOESN'T MATTER
ANYMORE

Buddy Holly

UNFORGETTABLE

Freedom

► FROM PAGE ONE
all its street credibility, but with the resources and marketing structure of a major worldwide group.

Of the UK operation, Moss comments: "I see no immediate changes there, though it is in any case subject to yearly evaluations."

US distribution of A&M, currently with BMG, will move to PolyGram on April 1. In the UK and Europe, A&M has been distributed by PolyGram since 1984.

Looking East

► FROM PAGE ONE
head of the music division of rights organisation VAAIP, plus many other top names from both sides of the East-West divide.

"There is a great deal of enthusiasm from both East and West for the conference because both sides can see the enormous potential to develop an entirely new music industry and a new music market," says conference organiser Tony Hollingsworth. "After all, we are talking about a combined marketplace, audience and pool of talent of some 420m people."

Looking East takes place in East Berlin on November 7, 8 and 9 and full details are available from Tribute Productions on (London) 700 4515.

McCartney

► FROM PAGE ONE
Kay O'Dwyer, general manager of business development at EMI Music Publishing, says she is "very surprised" that McCartney is opposed to Panosonic's use of his track.

"I would have thought in a funny way that he would have been pleased when he knew the details," she says. "Everything has been submitted in the right way and everyone's come back and said it's a super idea and it can't harm the song."

BRIEFS

● **HUDDESFIELD-BASED** Gosh Sales and Distribution has purchased Record Breakers, the overstocks and delinquencies specialist.

Gosh, which can be contacted on 0484 430496, handles sales at dealer level for several independent record companies.

● **ALAN EDWARDS** is joining Rogers and Cowen's information on a move designed to improve the company's international service.

Edwards, currently managing director of Modern Publicity, will lead a new UK-based team briefed to cater for the overseas needs of both entertainment and corporate customers of the public relations consultancy.

David Bowie, Alice Cooper, Luther Vandross, Maxi Priest and Ian Summer are among the artists who will now be serviced out of Rogers and Cowen's London office following Edwards' appointment.

THOUGH CORRECTLY listed as distributed by PolyGram in last week's product supplement, Virgin has asked us to point out that Associated Virgin Labels (AVL) is part of the Virgin Group.

Retailers are 'clearly focused' says new indie BARD chief

THE NEW leader of the UK's music retailers believes the sector has its strongest proposals yet for increased health for the whole record industry.

Andy Gray, still in his first month as chairman of the British Association of Record Dealers, says a new policy statement means BARD is now "clearly focused".

He admits the organisation's stance on industry matters had become "a little woolly", but maintains now: "We have ideas that will benefit both sides of the record business."

Many of BARD's views have

been presented to the record companies through one of the regular meetings of the BPI's retail liaison committee.

Topics covered include cassette singles, the future of vinyl, the problem of record rental and joint ventures with the BPI on promoting music. BARD feels that events such as the British Record Industry Awards should be used as a platform for the generic promotion of music.

Gray, head of the 14-shop Andy's Records, is the first independent retailer to lead BARD, taking over from founding chairman,

Tower's Steve Smith.

Recognising the difficulty BARD has had in persuading the indie to join, Gray says: "I sincerely hope that my presence makes them feel more welcome. I can relate to the problems they have and I am certainly on their side."

He adds that he is hoping to set up regional meetings for independent dealers around the UK in the new year.

Although Gray will continue working out of Bury St Edmunds, BARD's offices remain c/o Tower Records, 62-64 Kensington High Street, London W8.



Chrysalis/PMV worldwide video link

CHRYSLIS HAS joined forces with PolyGram Music Video in a deal which will see PMV represent all Chrysalis's VHS product and TV productions throughout the world, excluding the UK. PMV has acquired worldwide rights for all compact disc video releases.

The agreement will be seen as a disappointment for Picture Music International which is part of the same EMI stable as Chrysalis.

PMV managing director Geoff Kempin says his company secured the deal because of its worldwide marketing capabilities.

Pictured celebrating the deal are (from left): PMV director of business affairs Solly Caplan, Chrysalis commercial director John Cokell, Kempin and Chrysalis international president Paul Conroy.

BPI strikes again as pirates eye Xmas market

A PIRATE tape factory, believed to have been set up specifically to attack the Christmas market, has been smashed by the BPI's anti-piracy unit.

In conjunction with the local serious crimes squad, the BPI raided five premises in and around Glas-

gow and Bellshill and netted five high-speed duplicators. Other material including 9,000 finished counterfeit cassettes, 35,000 library boxes and 100,000 sets of pirated work were seized.

Three people were arrested and charged with offences under the new Copyright Act.

Anti-piracy co-ordinator Tim Dabin says he believes the action will greatly benefit legitimate retailing in Scotland, adding that he feels the factory was specifically aimed at pre-Christmas sales.

Deals seminar

A SEMINAR on recording and publishing agreements is being held at the Hilton Hotel, London, on November 27. Further details from Hawkswere on 01-824 8257.

Small labels defiant stance on mergers

INDEPENDENT RECORD companies have been urged not to despair in the face of mergers among the major labels.

"There's still room for you," Sonet managing director Rod Buckle reassured labels assembled for the 11th Spartan Records sales conference. "I know of no amalgamation in the world where the market shares of each party have added up as you'd expect. In practice, they become too big — they still have seven hits in the chart, not 14."

Buckle added that the future for indies was also assured by the integrity of UK radio.

"In America radio is corrupt but in England, fortunately for us, dear old Auntie Beeb is honest. We all stand an equal chance of getting a hit."

Earlier, Spartan managing director Tom McDonnell was similarly optimistic. "In my opinion the indie business has never been better — indies have been showing the way for 10 years and they're still the breeding ground for new talent," he said.

McDonnell added that the future was looking bright for Spartan, despite the recent loss of Mute to the CarTEL.

"We've never changed our attitude, policy or principle in 11½ years of business, but things are getting bigger and better all the time," he said.

Part of the expansion has been the addition of new labels to Spartan's stable — among those making their first presentation at the conference were Harmac, AVN, Radical/Westside, Horation Nelson, Trax and Sonet.

Correction

THE REFERENCES to the Gap Band on pages 18 and 19 of the Music Week supplement issued with the Music Week dated October 7 should have been references to the Fatback Band.

Abroad BRIEFING

BRUSSELS: Retail chain Super Clubs has made the first serious acquisition of an American music retail multiple by buying the 167-store Record Bar and the 115-outlet Turtles. Super Club, based here, is poised to spend \$400m on acquisitions in the US and is reported to be looking to purchase a further, video-oriented chain. Record Bar and Turtles are both primarily music retailers with substantial stock through operations.

PARIS: WEA International has promoted Luigi-Theo Colabrese to the newly-created position of president, WEA Music International (France). At the same time, Christian Paternot has been appointed president of WEA Music (France), Colabrese's former post. WEA International senior vice-president Stephen Shrimpton says the doubling of WEA France's sales in four years is due to Colabrese.

NEW YORK: A study by the National Association of Record Merchandisers of compact disc pricing perceptions finds 31 per cent of music buyers believing prices had fallen in the past year. A further 13 per cent thought they had risen, 31 per cent said they were unchanged and 25 per cent did not know. However, among regular CD purchasers, 83 per cent thought prices were the same or lower than a year ago while 11 per cent thought they were higher. A further five per cent did not know.

SYDNEY: In a co-operation between promoters and Toyota, a tour here has been used to launch a new model of car, the Toyota Lexen. The seven-concert tour, featuring Chuck Berry, Jerry Lee Lewis, Lesley Gore, the Everly Brothers, Bo Diddley and Mary Wilson, is the first here to be used to launch a specific product.

NEW YORK: Sharp Electronics has joined Pioneer, Sony and Yamaha in introducing compact disc video combi-players. The Electronics Industries Association forecasts 180,000 CDV player sales this year.

NEW JERSEY: NARM is aiming for a greater say in political affairs through the formation of its Better Government Committee. Says NARM president Billy Emerson: "We've all wanted to take a more active stance in shaping the political process and in communicating our views. The committee is an effective tool we can use to protect the best interests of our membership."

COPS



Help You Grow

If you are planning to increase your numbers, you need a manufacturer who can successfully reproduce your orders – large and small. Does yours...

- Keep delivery promises?
- Cope with high volume orders?
- Always supply product you can ship out with confidence?
- Help your planning by keeping you posted?
- Slash lead times through in-house label, sleeve and booklet preparation?
- See things your way?

If not ...

Call **COPS**

A Manufacturer for All Seasons

C.D.s, Pressings, Cassettes with Booklets, Sleeves, Inlays and Labels

01-778 8556

The Studio, Kent House Station Approach,
Beckenham, Kent BR3 1JD

Telex: 916572 COPS G FAX: 01-676 9716

Whisper on the street: things are getting better for indies

WHISPER IT, but there may be a couple of glimmers of good news on the horizon for independent retailers.

They are only glimmers — and nobody is prepared to come out publicly and say they believe in them — but there is an increasing amount of talk among the indies that a couple of encouraging situations are building up.

The thinking goes like this: One — the rapid expansion of the

chains three or four years ago put a bigger squeeze on the indies than they've ever felt before and a good number of them went to the wall. However, now that the multiples are consolidating to an extent, there are a lot of towns where there's room for an indie, but no indie exists. The logic of that is that when, say, an Our Price comes to town for the first time, it attracts a lot of custom and forces out the indie. But once the market has settled down, people start looking for an alternative outlet. Indeed, Our Price and the other chains have always argued that their style of retailing is complemented by the close proximity of an independent; they say there's a slice of the cake for everybody. So, we are now entering a period when indies are deliberately moving in to towns previously solely occupied by the multiples — witness Rival opening a store in Swindon and Venus taking new premises in Farnham.

Two — the increased mortgage rate is beginning to bite. But, who's least affected by that? Obviously, the people who don't own homes — the teenagers, the established mainstream record buyers. Further up the scale, adults are finding they haven't got as much spare cash as before. So, if they can't afford a

new washing machine, they are going to spend what money they have got on something that costs a lot less, ie — hopefully — records. Is all this just blind optimism? Not if what Frontline has been told is true. In fact, more people in retailing seem to be saying the same thing.

Have they got it right? Let us know your view by writing to Counterpoint, Music Week, 23-27 Tudor Street, London EC4Y 0HR.

Spartan helps the specialists

A SCHEME designed to help independent dealers compete with the multiples is to be launched by Spartan Records.

Speaking at its company's annual sales conference in Hythe, Spartan director David Thomas revealed that the scheme would consist of a file discount and special terms for a group of specialist dealers.

"They are the people who break new records," he said. "The multiples might sell the volume but there's not doubt if the independents who help us break these new acts and get them into the charts.

Andy Gray: a big voice for small traders

AN INDEPENDENT dealer is the new leader of the UK's record retailing industry. Andy Gray, a man who went from selling discs from a market stall to running the 14-shop Andy's Records, has been elected chairman of the British Association of Record Dealers (BAR, October 14).

In next week's Frontline, we profile Gray's rise to prominence and ask him why more indies should be part of an organisation now headed by an independent trader.



TWO MORE salesmen of the year get their just rewards: PolyGram's classical rep Barry Wood receives his commemorative plaque from company chairman Maurice Oberstein (top) while Chrysalis's Pete Gilman receives a pair of air tickets to New York from sales director Nigel Tucker.

LOOKING EAST

The first executive conference on the dramatic opening of East European music markets

EAST BERLIN 7, 8, 9 NOVEMBER 1989

"Looking East" will bring together music executives from East and West. Companies already reserved include:

Agencia Autorska (PL)
Amiga (GDR)
Amstel (PL)
Applause
Aria (CZ)
Artis (Hung)
ASCAP
Authors Rights Office (GDR)
Avesso Sreencio
AWA (GDR)
Awesome Records
Balkans (BG)
Barraco Group
BAS
BBC
BMG
BNI
Buster Concerts
Cajal Productions
CBS
Cinematograf Film Production
Chrysalis
EMI
Colossus Records
ComConcert (GDR)
Committee for TV (GDR)
Committee for Entertainment (GDR)
Committee for Radio (GDR)
Czechoslovak Radio
Czechoslovak Television
David Wineman Selections
Deutsche Schallplatten (GDR)
Dino Music
Disk Studios
Doctor Music
East West Entertainment
EG Group
EMI
EPI Export
Estonian Radio

Falcon Schallplatten
Filmhaus München
Fisher Park
Foreign Ministry (GDR)
Frere Chomleyer
FTS Agency
Gay & Co
Georgi Letterer Productions
Golden Orpheus International Festival (BG)
Goskoncert (USSR)
Gostelerfilm (USSR)
Granda TV
Gronlund Tivoli
His & Her Promotion
HMV
Infection Sa
IFPI
Intel TV
International (Hung)
International Talent Group
International Music Centre (USSR)
ISBA Records
Island Records
JBT-TV (YU)
Kido as Management (Hung)
King Records (Japan)
Kompas Concerts (YU)
Le Maitre
Magyar Radio (Hung)
Magyar TV (Hung)
Martin Greene Kaden
MCA
MCM Network
MCS
Melodia (USSR)
Metronome Musik
MuzKings (USSR)
Ministry for Culture (France)
Ministry for Publications (GDR)
Ministry of Culture (GDR)

Ministry of Culture (USSR)
MMA
Mussart Talent International
MPH International
MSI Management
MTV Europe
Music & Media
Music Week
Music Distributors (BG)
Music Records
National Palace of Culture (BG)
NDR
NDR International
New Music Seminar
Nord Sud Barclay
Novova Feni Centre
Object Enterprises
OPUS (CZ)
Papers (PL)
Patricia Records Aps
Paz Harwick McIlhott
Phono Musik GmbH
Pickwick International
Polish Society
Polskie Nagrania (PL)
Polskie Telewizja (PL)
PolyGram
PolyGram Music Video
PPR Radio Waves
Pragokoncert (CZ)
Prestige Records
Prestige Talent
Pro-Musik
Programme
PWL Records
Radio Compositing Services
Radio and Television Bulgaria
Red Line Music (USSR)
Ring Records (Hung)
Robertson Taylor Insurance

Rock Records (Taiwan)
Rock Summer Management (USSR)
Rondor Music
RosaAs
Ropot Promotion (YU)
Rohobod Agency
Rough Trade
SACEM
Schoolhouse Management
Sky Rock Radio
Stavars (CZ)
Softconcert (BG)
Sound of the Future GmbH
Sovietexport (USSR)
Sparta Music Florida Group
SPR
Stafford Knight Insurance
Station Agency
Strand Magnetics
Super Channel
Supraphon (CZ)
T&S
Théâtre de la Ville
Tonhis
Tower Records
Triad Antics
Trubach Digital
VAAP (USSR)
Virgin Video
Virgin Records
Virgin Video
Warner Chappell
West Productions (Hung)
Wesatch
Windring International
World Service Agency
Yugoslaviska Radiotelevizija
ZAKR (PL)
Zenith
ZPR United Entertainment Enterprises (PL)
ZPR Records (PL)

Soviet Union • East Germany • Hungary • Bulgaria • Poland • Czechoslovakia • Yugoslavia

For your "Looking East" brochure and booking form call or fax:

AUSTRALIA
Greent Calton
Tel: (02) 552 1666
Fax: (02) 552 3320

FRANCE
Bernard Betzen / Programe
Tel: (1) 42 51 40 40
Fax: (1) 42 51 51 96

Pat Gresham
TRIBUTE PRODUCTIONS LTD
Unit F, 144 Liverpool Road,
London, N1 1JA, UK
Tel: (01) 700 4515
Fax: (01) 700 0854

USA
Rochel Schuch
Tel: (212) 787 5763
Fax: (212) 721 3769

WEST GERMANY
Taddy Hoersch
Pro-Musik GmbH
Tel: (221) 552026
Fax: (221) 552026

Sponsored by
MUSIC WEEK
TOSHIBA

GIRLS + £ ÷ GIRLS = \$ & GIRLS

THE SONGS OF **ELVIS COSTELLO**
THE SOUNDS OF **ELVIS COSTELLO & THE ATTRACTIONS**

"AN UNAPOLOGETIC CAVALCADE OF HITS, MISSES AND PERSONAL FAVOURITES ACCOMPANIED BY EXPLANATIONS, EXCUSES AND ALIBIS, IN MY OWN HAND. THIS WAS MY DUB CAREER."

ELVIS COSTELLO



**AVAILABLE ON CD, LP, CASSETTE AND D.A.T. ALL FORMATS UNABRIDGED
FEATURING A UNIQUE AND SPECIALLY COMPILED SEQUENCE TO TAKE
FULL ADVANTAGE OF POTENTIAL CAPACITY IN EACH CONFIGURATION
IMPOSTER SOUND LABORATORIES.**

ORDER FROM: PINNACLE: 0689 73144 DEMON RECORDS: 01-847 2481 TELEX: 894666 FAX: 01-568 8223 FOR FURTHER INFO WRITE TO DEMON RECORDS LTD. PO BOX 9, BRENTFORD, TW8 9NF.

TOP DANCE SINGLES

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

THIS WEEK LAST WEEK ON CHART

| | | |
|----|-----------------------------|--|
| 1 | WISHING ON A STAR | 10/Virgin TEN(X)287 (F) |
| 2 | STREET TUFF | 3 Fresh 4 Foot Lizz E |
| 3 | PUMP UP THE JAM | 2 Rebel MC & Double Trouble WANT(X)18 (PAC) |
| 4 | IF ONLY I COULD | Swanyard STR(T)4 (BMG) |
| 5 | GIRL I'M GONNA MISS YOU | Circus/Virgin YR(T) 34 (F) |
| 6 | THAT'S WHAT I LIKE | Coaltempo COOL(X)191 (C) |
| 7 | EYE KNOW | 2 Live Bunny/Motemasters Music Factory MFD(T)002 (BMG) |
| 8 | RIDE ON TIME | De La Soul Big Life BLR 13(1) (T) (F) |
| 9 | THANK YOU | Adova De/Construct PB43055/PT43056 (BMG) |
| 10 | THE REAL WILD HOUSE | Adova Coaltempo COOL(X)192 (C) |
| 11 | CMON AND GET MY LOVE | BCM BCM 322(X) (F) |
| 12 | DON'T MAKE ME DRESS | M2 Into Inner, Cally Dennis London FX(1)17 (F) |
| 13 | DRAMA! | 2 Sybil Champion CHAMP(1)21213 (BMG) |
| 14 | OH WELL | Parlophone (12)/R&B 236 (F) |
| 15 | YOUR LOVE | Trax/Radical -(TRAX 3) (SP) |
| 16 | MANTRA FOR A STATE OF MIND | 4 Erosense Mute (12)/MUTE 89 (1) |
| 17 | I WANT THAT MAN | Rhythm King/Mate LEFT 35(T) (U/R) |
| 18 | SENO LATINO | Deborah Hay Chrysalis CHS(12)3349 (C) |
| 19 | LOVE ON A MOUNTAIN TOP | Suave Lofino/C Damas BCM BCM323(X) (F) |
| 20 | LET ME LOVE YOU FOR TONIGHT | 3 Smitty Parlophone (12)/PAN 21 (F) |
| 21 | Kerry | Sleeping Bag SBUK 4(T) (F) |

| | | |
|----|-----------------------|--|
| 21 | CAN'T FORGET YOU | 22 Sonia Chrysalis CHS(12)3419 (C) |
| 22 | LOVE STRAIN | 23 Kym Mazelle Syncopate/EMI (12)151 30 (E) |
| 23 | FOR SPACIOUS LIES | 24 Norman Cook Foot Leshar Gal GOD(X) 37 (F) |
| 24 | SECRET RENDEZVOUS | 25 4 Karay White Warner Brothers W 2855(T) (F) |
| 25 | I FEEL THE EARTH MOVE | 26 Marika CBS 6552947 (12"RR-6552946) (C) |
| 26 | THE MESSAGE IS LOVE | 27 Regino Belle USA(T) 668 (F) |
| 27 | GOOD LOVIN' | 28 CBS 6552207 (12"RR-6552208) (C) |
| 28 | THE SUN RISING | 29 Beloved WEA WY 414(T) (W) |
| 29 | I NEED YOUR LOVIN' | 30 Alyson Williams Def Jam 6551447 (6551436) (C) |

RECORDS ADVERTISEMENT

1-961 5818

REGGAE DISCO CHART

| | | |
|----|-----------------------------------|---|
| 1 | (1) COME BACK TO ME | Anthony Malvo & Tiger Techniques 991 47 |
| 2 | (5) LOVE IS THE POWER | Shanice Paradise PI 022 |
| 3 | (2) OVER SUE MAMMIE | Gregory Pack Steady & Cleave WFF 438 |
| 4 | (6) GUN IN A BODY OF WATER | Shady & Cleave WFF 522 |
| 5 | (3) SUPERWOMAN | Madonna Intone & Tappin Inc. Fresh 102 507 |
| 6 | (7) ALL THE WAY | Erica C. C. 909 |
| 7 | (8) NAH SKIN UP | Tiger Paradise PI 021 |
| 8 | (11) TAKE YOU TO THE DANCE | Anthony Malvo Dobby Lizard 3C13 |
| 9 | (12) DON'T ASK MY NEIGHBOUR | Adova A&M 897 |
| 10 | (10) STOP SPREADING RUMOURS | House of Commons Double Dutch CB3 759 |
| 11 | (12) EXTRA CLASSIC SUPERFANTASTIC | Wania Jones Living Stone 10227 |
| 12 | (4) MAKING LOVE | Superman Style Style 9124 |
| 13 | (14) HALF KEY DRIVE | Roddy Roberts/Tapes Lee Greenstones GRD 248 |
| 14 | (9) HURTING ON THE INSIDE | Sensory Lee Passion PE 21 |
| 15 | (16) LOVE ME BABY | C. Lodge and Tiger Greenstones GRD 253 |
| 16 | (15) THERE SHE GOES AGAIN | Larry Miller Mute & N.Y. 910 |
| 17 | (21) WHY FIGHT A CAUSAL MATE | Ohlsson Power CTR164(T) 1 |
| 18 | (20) SUPERWOMAN | Florian Edwards Steady & Cleave 3C12 |
| 19 | (15) ONE BLOOD | Junior Reid Ohlsson Music 9C 71 |
| 20 | (21) HOLD TIGHT | Nelson & Lee Manna Fresh Beat 981 B |

| | | |
|----|-------------------------------|---|
| 30 | ROCK WITCHA | 4 Bobby Brown's MCA MCA(T) 1367 (F) |
| 31 | AFRO DIZZI ACT | 8 Cry Sical Escape AWOL(T) 1 (P) |
| 32 | ALL I WANT FROM YOU | 12 Temptations Motown ZB43233 (-ZT43234) (BMG) |
| 33 | MELTDOWN | 13 Quarts ITM -(ITM 101) (GAM) |
| 34 | LOVIN' ON THE SIDE | 14 Syncopate (12)REID (E) |
| 35 | DON'T TAKE IT PERSONAL | 15 Jermaine Jackson Arista 112634 (12"RR-612634) (BMG) |
| 36 | LIVE ON STAGE | 21 Roxanne Shante A&M USA(T) 669 (F) |
| 37 | NO DJ LIKE CHUCK | 22 Chuck Chillout/Kool Chip Mercury MER(X)301 (F) |
| 38 | YOU'RE MY ONE AND ONLY TRUE | 20 Seduction A&M USA(T)671 (F) |
| 39 | CLUBSCENE | 23 Special Ed Profile PROF(T)265 (P) |
| 40 | LIFE | 24 David Grant/Mike Stevens 4th 558 Way (12)BRW(Y)45 (F) |
| 41 | DONT DROP BOMBS | 42 Lite Mannelli Epic ZEE(T)2 (C) |
| 42 | NUMERO UNO | 43 Starlight CityBeat CB8742 (12"RRKBE1242) (W) |
| 43 | WILD TIMES | 44 De La Soul/Chuck Chillout/Chuck Child Circus YR(T)35 (F) |
| 44 | REACHIN' | 45 Kelly Charles/J. Brotton Champion CHAMP(X)12014 (BMG) |
| 45 | FREE AT LAST | 46 3 Farley/Hip House Synd. Champion CHAMP(1)21217 (BMG) |
| 46 | TAKE CAUTION WITH MY HEART | 47 Joyce Sims London FX(1)18 (F) |
| 47 | COME GET MY LOVIN' | 48 Dionne Citybeat CBE 745 -(CBE 1245) (W) |
| 48 | CASANOVA (RAISING HILL REMIX) | 49 Jaz & The Brothers Grimm/Prod House -(PNT 0088) (PAC) |
| 49 | BREAK 4 LOVE | 50 Raze Champion CHAMP(1)21 67 (BMG) |
| 50 | I FEEL FOR YOU (REMIX) | 51 Chaka Khan Warner Brothers W2764(T) (W) |

TOP 10 ALBUMS

| | | |
|----|-------------------------------|--|
| 1 | THE ICEBERG/FREEDOM OF SPEECH | 10-Virgin TEN(X)287 (F) |
| 2 | DEEP HEAT - 4 PLAY WITH FIRE | 3 Rebel MC & Double Trouble WANT(X)18 (PAC) |
| 3 | ITALIA-DANCE MUSIC FROM ITALY | 2 Fresh 4 Foot Lizz E |
| 4 | IT'S A BIG DADDY THING | Swanyard STR(T)4 (BMG) |
| 5 | QUADRATATE | Circus/Virgin YR(T) 34 (F) |
| 6 | RHYTHM NATION 1814 | Coaltempo COOL(X)191 (C) |
| 7 | STRAIGHT OUTTA COMPTON | 2 Live Bunny/Motemasters Music Factory MFD(T)002 (BMG) |
| 8 | ADEVA! | De La Soul Big Life BLR 13(1) (T) (F) |
| 9 | SILKY SOUL | Adova De/Construct PB43055/PT43056 (BMG) |
| 10 | STAY WITH ME | Regino Belle USA(T) 668 (F) |

REGGAE ALBUM CHART

| | | |
|----|-----------------------------|---|
| 1 | REGGAE HITS VOL 6 | Various Artists Jet Star JET 3006 |
| 2 | ON AND ON | Thelma U. Masig Lab. M&P 002 |
| 3 | NO CONTEST | Dennis Brown/Gregory Isaacs Blue Mountain B&P 129 |
| 4 | FOLLOW ME | Clayton Irie Blue Mountain B&P 279 |
| 5 | LOVE AFFAIR | Frankie Knuckles Techniques W&P 252 |
| 6 | BRIGHT DAY | 2 Eggz/Anthony & Melody Melares Vegas W&P 251 |
| 7 | RHYTHM DISTRESS | Various Artists Greenstones GR1 127 |
| 8 | EQUAL RIGHTS | Various Artists Techniques W&P 253 |
| 9 | COUNT OUR BLESSINGS | Greenstones GR1 134 |
| 10 | BURPE COUNTRY | Black & B. Action Heat A&P 048 |
| 11 | JACKAMANOORA | Greenstones GR1 126 |
| 12 | SKA REVEAL | Various Artists Star Street 1282(T) 1 |
| 13 | GOOD TO BE TRUE | Thelma U. Star Dig. & VHS 102 949 |
| 14 | YOUNG AND THE GREEN | Johnny P. Techniques W&P 21 |
| 15 | WAITING FOR LOVERS | Various Artists Rotunes Records R&P 901 |
| 16 | WAITING FOR YOU | Phillip U. Line and Lines M&P 21 |
| 17 | KOTCH | Loch Kelly Adams W&P 1003 |
| 18 | AH ME DIE | Ippa Inc. GTS. Records GTS 23 |
| 19 | THE LIFE YOU LIVE | Bonnie-Lynn Tava One 106P 057 |
| 20 | THE BEST OF ROLLAND BURRELL | Claremont Sounds CSF 008 |

TOP 10 BUBLERS

| | | |
|----|---------------------|--|
| 1 | SLAVES NO MORE | Blow Monkeys/Sylvia Taylor/RCR PB43201 (12"RR-PT43202) |
| 2 | TONIGHT | Hammond/Sharon Brown Westside HUM(T) 1 (SP) |
| 3 | GET BUSY | Mr Lee Live (USA) -(1224130) (Imp) |
| 4 | DREAMS | Adonate GTI GTI 007(T) 1 (F) |
| 5 | BUST A MOVE | 2 Young MC. Delicious (12)BRW 137 (F) |
| 6 | WELCOME/YO | 6 Gino Lutho Harbour Light -(HL1006) (Imp) |
| 7 | RESCUE ME | Debbie Malone Krunch -(KR001) (PAC) |
| 8 | MY THING | 10 Billy P.P. Arnold Rapsonic DOPET(T)4 (F) |
| 9 | JAFFAKATES | Ratpack Radical (R)P&X 1 (SP) |
| 10 | FOLLOW THAT AND SEE | Barry White A&M USA(T)670 (F) |

dee lewis
double standard
(don't dis me)

new single available now. 7", 12", CD and Cassette Single

THE VELVETEEN TOUR

Sunday 15th October
Alton Capitol **SOLD OUT**

Monday 30th October
Poole Centre **SOLD OUT**

Monday 16th October
Edinburgh Playhouse **SOLD OUT**

Tuesday 17th October
Glasgow Cowlands **SOLD OUT**

Wednesday 18th October
Glasgow Barrowlands **SOLD OUT**

Friday 20th October
Sheffield City Hall **SOLD OUT**

Monday 30th October
Poole Centre **SOLD OUT**

Wednesday 21st November
Newport Centre **SOLD OUT**

Thursday 22nd November
Newport Centre **SOLD OUT**

Friday 3rd November
Birmingham Aston Villa Leisure Centre **SOLD OUT**

Saturday 4th November
Birmingham Aston Villa Leisure Centre **SOLD OUT**



Transvision Vamp

Sunday 22nd October
Newcastle City Hall **SOLD OUT**

Monday 23rd October
Manchester Apollo **SOLD OUT**

Tuesday 24th October
Manchester Apollo **SOLD OUT**

Wednesday 25th October
Hanley Victoria Hall **SOLD OUT**

Friday 27th October
London Hammerhead **SOLD OUT**

Saturday 28th October
London Hammerhead **SOLD OUT**

Sunday 29th October
London Hammerhead **SOLD OUT**

Sunday 5th November
Birmingham Aston Villa Leisure Centre **SOLD OUT**

Tuesday 7th November
Exeter University **SOLD OUT**

Wednesday 8th November
St Austell Cornwall Coliseum **SOLD OUT**

Thursday 9th November
London Brixton Academy **SOLD OUT**

Sunday 12th November
Dublin Point Depot **SOLD OUT**

Monday 13th November
Belfast Ulster Hall **SOLD OUT**

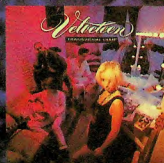


Velveteen

ALBUM CASSETTE COMPACT DISC

THE NEW SINGLE 'BORN TO BE SOLD' RELEASED MONDAY 23RD OCTOBER

MEG



Jazz

TOP 10

- 1 BLUE NOTE SAMPLER
Various Artists
C:TCBNAZ/CD: CDBNAZ2
- 2 LETTER FROM HOME
Pat Metheny Group
C: 9242454/CD: 9242452
- 3 AMANDA
Miles Davis
C: WX250/CD: WX250CD
- 4 STROK PERSUADER
Robert Cray Band
Mercury MER977 (F)
C: MERCH97/CD: C830658-2
- 5 TENDERLY
George Benson
Warner Bros WX263 (M)
C: WX263/CD: WX263CD
- 6 DUOTONES
Kenya K
Arista 207782 (BMG)
C: 407292/CD: 257792
- 7 AT LAST
Lou Rawls
Blue Note B191937 (F)
C: TC8191937/CD: CDB191937
- 8 THE GREAT ENTERTAINER
Louis Armstrong
MFP 5857 (E)
C: TCMFP5857/CD: CDMFP6056
- 9 WONDERFUL WORLD
Louis Armstrong
Verve 837786 (F)
C: 837786/CD: 837786
- 10 ACID JAZZ / ILLICIT GROOVES
Various Artists
Urban URB816 (F)
C: URBMC16/CD: 8373472

CHART COMMENTARY

EMI's flagship sampler for the Blue Note campaign continues to lead the way, followed by the summer's top single artist records from Metheny and Miles. There's little movement elsewhere in the 10, although Music For Pleasure's budget Louis Armstrong set working up at eight. Other strong sellers from living artists include *Bob King's Fire In The Mountain* (10), James Taylor, Quartet's *Get Organised* (Urban) and Grover Washington Jr's *Anthology* (Elek-Tra). The specialist chart once again shows a healthy number of new entrants and among these also mentioned in despatches were Bob Berg Cycles (Denon), Peter King's *Crusade* (blanco y negro) and George Shearing in *Dixieland* (Concord).

Compiled by Music Week from Gallup data

It is easier for a camel to pass through the eye of a needle, Than for E.M.D. to list all of its jazz offers in this space.

Phone: 01-443 2528
for our catalogue



European Music Distributors Ltd.
unit 1, bairst road, enfield, middlesex, en1 1aj
tel: 01-443 2528 fax: 01-805 3391 telex: 295944

Jazz

Roulette spins again

by Stan Britt
ALBUMS FROM the big bands of Count Basie and Maynard Ferguson, as well as vocalists Sarah Vaughan, Pearl Bailey, Dinah Washington, and Joe Williams spearhead EMI's reactivation of the once powerful US Roulette label.

Roulette had numerous chart successes in the pop, rock and allied fields but was also responsible for some of the finest jazz recordings between 1958 and the early-Seventies. This first batch of reissues is released on October 23 — and demonstrates the in-depth quality of the label's jazz, blues and gospel-tinged recordings of the period. Those by Vaughan

(After Hours), Washington (Drinking Again), Bailey (Come On, Let's Play With Peattie Mae), and Williams (A Man Ain't Supposed To Cry) certainly rank with their finest.

Likewise, *Message From Newport* remains among the best by the powerhouse orchestra of Maynard Ferguson. Pride of place, though, goes to *The Atomic Mr Basie*. Its controlled power, allied to perfection in ensemble togetherness, helped elevate this extraordinary LP to almost instant immortality on its first issue, back in 1958. Neal Hefti's definitive compositions-arrangements are another plus factor, together with solid solo statements by such as Ed-

die "Lockjaw" Davis, Frank Wes, Thad Jones, Joe Newman, and the leader himself.

All six Roulette are reissued in both CD and vinyl formats. Big-band aficionados in general, and Basie fans in particular, will surely thank EMI for making TAMS available once again in its original — and purest — mono. Says Tim Checkfield, EMI label manager: "None of these six superb files has been available as CD reissues domestically. Their reappearance has given us a great opportunity also to rerelease them also in 'live form'." Checkfield adds that EMI is to diversify their current availability in all the specialist jazz magazines.

Moody's mood for love

JAMES MOODY is pleased with the contents of *Sweet N' Lovely*, his third Novus release in as many years. His playing continues to demonstrate an enviable maturity, as well as showing absolutely no diminution in terms of overall excellence.

But the saxophonist-flautist's relaxed demeanor, ready wit — especially when addressing an audience at his gigs these days — and overall contentment with life is due

to his recent remarriage:

"Sweet N' Lovely is dedicated to Linda," he says. "Because every time I was playing was for her."

The connection between the marriage and Moody's latest recording project is emphasized by the front sleeve, which shows Moody in his wedding suit. On the back, he and his wife are pictured together — with long-time Moody music associate and close friend, Dizzy Gillespie.

Dizzy also plays on two of the cuts from the album (*Con Alma* and *Get Your Booty*). The two men have known each other since around 1947, when Moody joined the sax section of Gillespie's pot-boiling big band.

BMG/Novus, for its part, must be hoping that such continuing good vibes will ensure that James Moody's future output will be at least as impressive as those first three cooking LPs for the label — *Something Special*, *Warmly Forward*, and now the movingly personal *Sweet N' Lovely*.



JAMES MOODY: Sweet N' Lovely



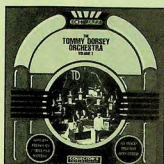
SPECIALISTS' TOP 10

- 1 AURA
Miles Davis
CBS
463201 (1C)
- 2 PLAYS BALLADS
Scott Hamilton
New Note
C3300 (New Note)
- 3 JCSAM
Miles Davis
A&M/100
878202 (1M)
- 4 TRIBUTE VOLUME 4
Pamphylus/Lullaby
DMG17 (Dun/Worldcat)
- 5 SPI VS SPY
John Zorn
Hannover/MSA
8766841 (1M)
- 6 LETTER FROM HOME
Pat Metheny Group
Geffen
174 243 (1M)
- 7 CANTERBURY SONG
Lynyrd Skynyrd
1001000 (3)
- 8 SECRETS
Allan Holdsworth
773208 (EMI import)
- 9 JAZZ CLASSICS 1931-38
Bob Coltrane
ESP/82 (F)
- 10 COYOTE BIT
Lee Ranaldo
VIRVA (New Note)

GIUITARIST ALLAN Holdsworth, a former contributor to top jazz and rock bands like *Tony Williams' Lifetime*, *Soft Machine*, and *Gong*, makes a rare visit to the UK at the end of this month to undertake a nine-concert tour. Yorkshireman Holdsworth, who has lived permanently in the US for the past several years, is bringing two members of his own regular band — keyboardist Steve Hunt and bassist Jimmy Johnson. Level 42 drummer Gary Husband completed the line-up. The four dates are Newcastle (October 29), Manchester (30), Birmingham (31), Bristol (Nov 1), Nottingham 2, Huddersfield (3), Portsmouth, London (5) — two concerts at the Show Theatre and Holdsworth will be performing material from his latest LP, *Secrets*, which EMI is issuing on *Imima* (the jazz label of Enigma), on CD and LP. Release date coincides with the Holdsworth band's final appearance.



**COLLECTOR'S
S.E.R.I.E.S.**



**MID PRICE SERIES
AVAILABLE ON
ALBUM, CASSETTE AND CD**

**ALL CASSETTES AND CD'S
INCLUDE EXTRA TRACKS**



DISTRIBUTED BY

Wave Length

CASH AND CARRY

Unit 3E Building B, Wembley Commercial Centre,
East Lane, North Wembley HA9 7FH.
Tel: 01-904 2611. Fax: 01-904 0221
(EXPORT WELCOME)

PANTHER MUSIC

Unit 4, Chapman's Park Industrial Estate
378/388 High Road, Willesden, London
NW10 2DY

**Tel: 01 459 1234
Fax: 01 459 1119**

(VAN SALES THROUGHOUT THE UK)

Jazz in harmony

by Stan Britt

FOR TWENTY years Concord Jazz, the brainchild of Carl E. Jefferson, the company's president and chief producer, has maintained its reputation for releasing recordings by the kind of jazz musicians whose playing personalities the timelessness of the jazz modern-mainstream image.

Jefferson's business acumen, allied to a deep affection for the music, have had much to do with the label's many successes since its launch at the beginning of the Seventies. It was these qualities plus a determination to win out over red-tape that helped him persuade the State of California to grant him a licence to run his own Concord Summer Festival.

"Yes, I talked the State into doing it," says Jefferson. "We didn't have anything going for us — something I soon found out after coming out to Concord in '68. I asked: 'Why don't we have a music festival' — Woodstock, of course, had just happened. And, I said, a jazz festival is different. I guaranteed some of my own money, and they put up some. Our first festival comprised seven performances, featuring Laurindo Almeida, George Duke, The Third Way — a bebop band from the Philippines — an Errol Gar-

ner, Lolo Schifrin with the Oakland Symphony, Cal Tjader, Mel Tormé, Buddy Rich, Stan Kenton, Carmen McRae. And we managed to get it televised, via National Education TV."

Numerous recordings have been supervised by Jefferson at the Concord Festival, to be issued later on the label. The same keen attention to detail was given to the production of these location recordings as for Concord Jazz's more familiar studio sessions. And that quality of live performance has been present when Jefferson and his recording team have taken their equipment to other venues, including the Monterey Jazz Festival, the Northsea Jazz Festival, in Holland, and even as far away as Tokyo.

Jefferson is the first to admit that during the label's early years, the kind of artists he recorded often coincided with many of his own personal favourite jazz players, among whom were numerous pianists and guitarists. "Yes, I've always been fond of those two instruments in jazz. After all, you can listen to the guitar and piano all night long. In my youth, I dug Duke Ellington, Earl Hines and George Shearing. I play piano, too — but only for my own amusement".

Concord's boss is also happy to have recorded over the years nu-

merous jazz players who had been shamefully neglected. They include pianist Gene Harris ("Roy Brown, it was, who discovered Gene, in Idaho, playing wonderful piano, and Roy brought him to my attention"); singers Rosemary Clooney, Ernestine Anderson, and even Mel Tormé. "How about those Tormé LPs with Shearing? And the reunion with Marty Paich's Dek-tette? Last year, of course, we took Mel and the band to Japan, where they recorded a TV show. We managed to get the soundtrack for Concord. What a killer record that is..."

Although many Concord artists have tended to be of the established variety — like Stan Getz, Herb Ellis, Roy Brown, Buddy Tate, Al Cohn, as well as those mentioned previously — Jefferson has attracted to the label more youthful personalities. He is especially proud of the way that tenorist Scott Hamilton has developed, since his first Concord recording, a dozen years back. More recently, he has been delighted to welcome the extraordinary young drummer-composer Marvin "Smitty" Smith, and George Wein has also contributed a growing supply of live jazz material to Concord, for release under the title of The George Wein Collection, while the Crossroad label features keyboardist-com-



CARL E. JEFFERSON: high on jazz

poser Marcos Silva:

"That Intersection album is really very good. It's good for the integrity of the label to have something like this available. Some with the Latin-based Picante, which started with Cal Tjader, whose first album for me was a Grammy. I also recorded Tania Maria, of course. Those records of hers were so exciting. Her music, like her writing, is poetry".

Jefferson ensures that Concord recordings are available in all three configurations: "For instance, we have consistently stayed with cassettes. I also decided to make our titles available in chrome di-

oxide — and I didn't automatically raise the price. And I wasn't slow to see what kind of impact CD would have on the market. I got into CD much earlier than some of my rivals expected".

In Concord's early days, California Record Distributors handled distribution chores: "Then, a friend offered to carry the receivables, but couldn't handle things nationally. Finally, I got together my own network of distributors. In the UK, we found PolyGram/IMS. More recently, we have been distributed in Britain by New Note. Eddie Wilkinson and Graham Griffiths are such nice people."

CONCORD RECORDS KEEPING THE JAZZ TRADITION ALIVE



SCOTT HAMILTON/Scott Hamilton Plays Ballads CJ386 (LP) CJ386C (MC) CCD4386 (CD)



RUBY BRAFF TRIO/Me, Myself And I CJ381 (LP) CJ381C (MC) CCD4381 (CD)



GEORGE SHEARING WITH THE DIXIE SIX/George Shearing In Dixieland CJ388 (LP) CJ388C (MC) CCD4388 (CD)



CHARLIE BYRD TRIO/It's A Wonderful World CJ374 (LP) CJ374C (MC) CCD4374 (CD)



LAURINDO ALMEIDA, CARLOS BARBOSA-LIMA, CHARLIE BYRD/Music Of The Brazilian Masters CCD4389 (CD only)



MEL TORMÉ & MARTY PAICH/Reunion CJ350 (LP) CJ350C (MC) CCD4350 (CD)



ROSEMARY CLOONEY/Showtunes CJ364 (LP) CJ364C (MC) CCD4364 (CD)



MARVIN "SMITTY" SMITH/The Road Less Traveled CJ379 (LP) CJ379C (MC) CCD4379 (CD)

Coming soon: RED HOLLOWAY & CLARK TERRY SEXTET/Locksmith Blues CCD4390 (CD only) WARREN VACHE & THE BEAUX-ARTS STRING QUARTET/CCD4392 (CD only) BING Crosby, TONY BENNETT, ROSEMARY CLOONEY, WOODY HERMAN/A Tribute To Duke CCD4050 (CD only) JEANNIE & JIMMY CHEATHAM/Sweet Baby Blues CCD4258 (CD only)

For full Concord listing, contact:

New Note

Dealers order through Pinnacle. Tel: (0689) 73144

New Note Distribution Ltd., Unit 2, Orpington Trading Estate, Sevenoaks Way, St. Mary Cray, Orpington, Kent BR5 3SR Tel: (0689) 78884

HAPPENING

by Stan Britt

ECHOJAZZ IS a new label handled by Wave Length. First batch of EchoJazz releases — available on CD/LP includes ariah and transcriptions sides by the big bands of **Stan Kenton**, **Ted Hayes**, **Tommy Dorsey**, **Stan Kenton** (two separate titles, one with a young Sinatra featured), **Duke Ellington**, **Count Basie**, **Glenn Miller** (two separate releases). Also in the series: a fine selection by the **Nat King Cole Trio** ...

Harmonia Mundi's October releases feature a septet from Moon Records, ranging from **Shelly Manne to Muddy Waters**, from **Miles Davis to Stan Kenton**, **Gary Burton** to **Art Farmer**, plus **Dony Byas** — **Meets Dizzy Gillespie**. Steeple Chase, the Danish label, is represented by new issues from **Gary Bartz** and **Larry Willis**, with first-time CD releases by **Buck Hill** and **Duke Jordan**. Diminutive French pianist **Michel Petrucciani** gets another recording opportunity, this one for IRD Records ...

Hayden Laboratories is celebrating with slick vocal group **The Ritz**. The Spirit Of Christmas on Denon. Distribution: Target Record Sales ... From the re-remastered Blue Note vaults come Vol 1 of **Arl Pepper's** Complete Aladdin Recordings — out of sequence, but a welcome addition to place alongside Vols. 2 and 3, already available ... Also from Blue Note, two brand new recordings by pianist **Don Pullen** (New Beginnings) and veteran avant-garde composer **Gil Melleé** (Mindscape) ... Also **Bobby Watson's** appearance at Ronnie's (early-November) precedes his new Blue Note LP *The Inventor* by a few months ... And further new Blue Note LPs next month — from **Rick Margitza**, **Stanley Turrentine**, **Andrew Hill**, **Michel Petrucciani**, **Stanley Jordan**, and **Charnett Moffett** ...

Kaz Records releases Hits, Blues & Classics, available in all three configurations (with the CD version containing five less tracks than the double-play tape and two-LP set) ... It's a half-century in Polydor, with a million additions to its Jazz Club series (likewise available on CD, LP, tape). The latest JC issues feature some of the finest guitarists, altoists, trumpeters, trombonists, violinists and bassists ...

Yet more additions to Pantheon Music France's Concert series of digitally remastered live recordings from across the Channel: **Arnold Cobly/Tiny Grimes** Live in Paris 1974, **Thelonious Monk** Live in Paris 1964, **Charlie Mingus** Live in Chateaufort 1972. And first releases from a new, CD-only associate label, Royal Jazz, late-October: **Miles Davis/John Coltrane** Live in Copenhagen 1960, **Sony Rollins** Live in Asx 1950, **Bill Evans** Live in Paris 1965, and **Stan Kenton** Live in Paris 1953 ...

Excellent first album release by young British saxist **Billy Butterly** — *Balloon Man* (Editions EG) Distribution: AVL ... And fellow Brit, bassist **Danny Thompson**/Whalever Next album (*Anities*) coincides with

current tour — with an almost totally different band ...

The Concord Jazz label, distributed/marked by New Note, is well represented among current jazz/blues releases. New CD issues from the San Francisco-based Concord feature **George Shearing/Carmen McRae** (Two For The Road), **Ernestine Anderson** (Big City), **Rosemary Clooney** (With Love), **Hank Jones** (Lazy Afternoon), **Buffy Brann/Dick Hyman** (Music From My Fair Lady), **Monty Alexander/Roy Brown/Herb Ellis** (Triple Treat III), the last three titles also available in cassette format. The George Wein Collection wing of Concord is given a handsome boost this month with much solid music — previously unused — contained within the grooves of choice items by heavyweight calibres of **Duke Ellington** (two titles), **Louis Armstrong**, **Dizzy Gillespie**, **Thelonious Monk**, **JJ Johnson**, **Charles Mingus**, **Count Basie** (all CDs), with youthful giant **Michel Petrucciani** (100 Hearts) representing more current developments (CD, and vinyl) ...

New Note no doubt expects much also from recent GRP titles, featuring new releases from (Happy Anniversary), **Charlie Brown**, **David Benoit**, and label boss **Dave Grusin** is looking forward to seasonal activity engendered by **The Charlie Byrd** Christmas Album, Christmas Music From St Paul's Cathedral, and the GRP family issue — A GRP Christmas Collection ... ECM, too, is not forgotten, best evidenced by yet another **Keith Jarrett** set (*JS Bach/Goldberg Variations*, issued in all three configurations). A timely appearance, especially for those lucky enough to have attended his sell-out Festival Hall concert recently ... And New Note has released a new set by **Carla Bley** (*Fleur Carnivore*). That's on Watt ...

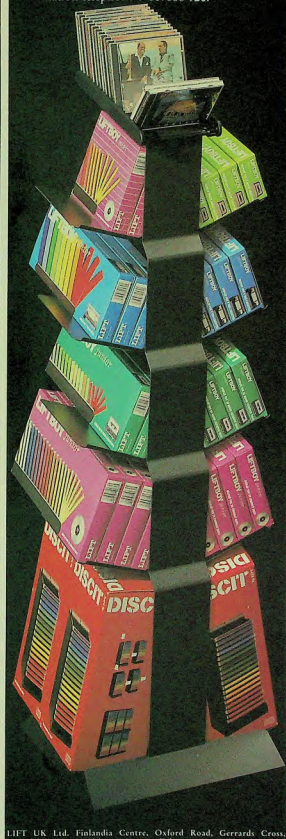
George Benson — on top form, in live performance, dating from '73 — is in playing, more than vocalising, mood throughout *Masquerade* (Melart). (Distribution: Harmonia Mundi). Available, just a few years ago, on Affinity, in extended form ... EMD is more than hopeful of solid sales for a further batch of Bates-inspired Black Lion CDs/LPs, involving a small *Who's Who* of Jazz. October has BL compilations by **Sonny Stitt**, **Teddy Wilson**, **Bud Powell**, **Ben Webster/Bill Coleman**, and **Zoot Sims/Bob Brookmeyer**. Next month, there are six more additions to the ever-growing BL catalogue, featuring **Ben Webster**, **Dollar Brand**, **Grant Green**, **Dexter Gordon**, **Erl Hinder**, and **Lee Konitz**. ... And the **Chet Baker** legend lives on, thanks to a seemingly unending supply of recordings from different portions of his erotic lifetime.

Adding a positive slant to the trumpeter's contributions to jazz, are a brace of previously unused sessions made during the many years he spent in Europe. Both **Baker-Lockersmith** (857) and **Balders** For Two (856) are available from the West German Inak label and are for CD consumption only.



KEITH JARRETT (top) plays Bach on ECM, while pianist Michel Petrucciani has three new releases via IRD. Blue Note and Concord and Duke Ellington is re-released on Echo Jazz.

Butterfly. The marketing concept for home accessories. Impulse sales, high turnover, small space. For further information telephone 0753/888 120.



LIFT UK Ltd. Finlandia Centre, Oxford Road, Gerrards Cross, GB-Bucks, SL9 7RH. Tel: 0753/888 120; Telex: 849 041; Fax: 0753/888 832.

LIFT
Systems with future.



CLIFF RICHARD

JOINS
THE E.P. COLLECTION
SERIES

Ultra Rare
BALLADS & LOVE SONGS
Not Available Since Their Original Release
ALBUM • CASSETTE • CD

Major Campaign

To Obtain A FREE Display Kit, Order:
"CLIFF EP 1" From Pinnacle



SUCCESSFULLY DISTRIBUTED BY:
PINNACLE TEL. 0689-73144



TEL. 0784-247176
FAX. 0784-241168

THE E.P. COLLECTION SERIES —

| | |
|--|---------------------------------|
| Billy Fury 'The E.P. Collection' | SEE (LP)/SEEK (MC)/SEEC (CD) 59 |
| The Hollies 'The E.P. Collection' | SEE/SEEK/SEEC 94 |
| Gerry & The Pacemakers 'The E.P. Collection' | SEE/SEEK/SEEC 95 |
| Lovin' Spoonful 'The E.P. Collection' | SEE/SEEK/SEEC 224 |
| The Animals 'The E.P. Collection' | SEE/SEEK 246 |
| The Shadows 'The E.P. Collection' | SEE/SEEK/SEEC 252 |
| Married Men 'The E.P. Collection' | SEE/SEEK/SEEC 253 |
| Gene Vincent 'The E.P. Collection' | SEE/SEEK 271 |
| Eddie Cochran 'The E.P. Collection' | SEE/SEEK 272 |
| Helen Shapiro 'The E.P. Collection' | SEE/SEEK/SEEC 295 |
| The Searchers 'The E.P. Collection' | SEE/SEEK/SEEC 280 |
| Cliff Richard 'The E.P. Collection Ballads & Love Songs' | |

TOP 75 SINGLES



DISTRIBUTED BY **WUBS RECORDS LTD.** • A WARNER COMMUNICATIONS CO.
ORDER FROM THE **WUBS TELE-ORDER DESK** ON 01-998 9629 OR FROM YOUR **WUBS SALESPERSON**

| The Week | Last Week | Artist (Producer/Publisher) | Label | (17) | Number | (Distributors) |
|----------|-----------|--|---|------|--------|----------------|
| 1 | 2 | THAT'S WHAT I LIKE | Music Factory/Dance WRD/TI 002 (BMG) | | | |
| 2 | 1 | Live Boney & The Masterslayers (Pickles/Hammick) Cap. Com. | | | | |
| 3 | 11 | RIDE ON TIME | deConstruction/CA 98 4241 (12" PT 4242) (BMG) | | | |
| 4 | 10 | GIRL I'M GONNA MISS YOU | Cashmere/Chrysalis COLO2 (18) (IC) | | | |
| 5 | 3 | PUMP UP THE JAM | Sweanyard 59871 (4) (BMG) | | | |
| 6 | 5 | IF ONLY I COULD | Circus/Virgin VRTT 34 (P) | | | |
| 7 | 4 | STREET FURY | Doris Warner/18 (PAC) | | | |
| 8 | 14 | LEAVE A LIGHT ON | Virgin VY21 (P) | | | |
| 9 | 13 | IF YOU COULD TURN BACK TIME | Cher (Doris Warner)/Gry Kuchta EMI Music (C) | | | |
| 10 | 22 | WISHING ON A STAR | 10 Virgin TEN1 (18) (P) | | | |
| 11 | 16 | ROOM IN YOUR HEART | Chrystalis 119 (21) (7) (C) | | | |
| 12 | 5 | SWEET SURRENDER | Praxis/Phonogram BWE1 912 (P) | | | |
| 13 | 9 | YOU KEEP IT ALL | Go! Discs GGD03 30 (3) (P) | | | |
| 14 | 6 | DRAMA | Mela 170 (M) 91 (P) (P) | | | |
| 15 | 2 | THE ROAD TO HELL | WEA 72 421 (7) (P) | | | |
| 16 | 14 | NAME AND NUMBER | Mercury/Phonogram CATX (1) (C) | | | |
| 17 | 28 | LEAVE ON YOU | EMI 121EM 185 (P) | | | |
| 18 | 11 | RIGHT HERE WAITING | EMI USA 121M 72 (P) | | | |
| 19 | 12 | THE BEST | Capitol 121C 543 (P) | | | |
| 20 | 3 | LOVE ON A MOUNTAIN TOP | Fantasia 121FAN 21 (P) | | | |
| 21 | 5 | I WANT THAT MAN | Chrystalis CHS12 3384 (C) | | | |
| 22 | 1 | CAN'T FORGET YOU | Chrystalis CHS12 3419 (C) | | | |
| 23 | 15 | CHOCOLATE BOY | CBS A20M (1) (P) | | | |
| 24 | NEW | EYE KNOW | Tommy Boy/Big Life RLR 321 (P) (P) | | | |
| 25 | 19 | OYE MI CANTO (HEAR MY VOICE) | EMI 65532 (7) (12" 65532) (EMI) (C) | | | |
| 26 | NEW | SWING | Parlophone 121 P 021 (1) (P) | | | |
| 27 | 32 | SCANDAL | Music Factory/Dance WRD/TI 002 (BMG) | | | |
| 28 | NEW | THANK YOU | Chameleon/Chrysalis COLO2 192 (C) | | | |
| 29 | 21 | MANTRA FOR A STATE OF MIND | Rhythm King/Music 121 R 33 (P) (P) | | | |
| 30 | NEW | CHERISH | Wrasche 39 (P) (P) | | | |
| 31 | 39 | THE REAL WILD HUSBAND | BCH SCM 222 (P) (P) | | | |
| 32 | 25 | TIME WARP | PWL Records (P) | | | |
| 33 | 7 | I FEEL THE EARTH MOVE | CBS 65524 (7) 12" 65524 (P) (C) | | | |
| 34 | 41 | DON'T MAKE ME OVER | Champion Champ 12021 (18) (P) | | | |
| 35 | 10 | SECRET RENDEZVOUS | Warner Brothers WR 9355 (1) (P) | | | |
| 36 | NEW | CMON AND GET MY LOVE | Rev/Janet 121 J 17 (P) (P) | | | |
| 37 | 42 | OH WELL | Parlophone 121 P 024 (P) (C) | | | |

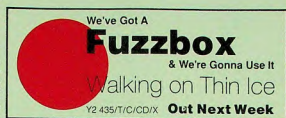
Records to be featured on this week's Top Of The Pops
Panel seats compared to last week — 3%
WEEK 42

TITLES A-Z (WRITERS)

| | | | |
|---------------------------------------|-----|-------------------------------|-----|
| 2300 Jackson Street (Jackson/Jackson) | 76 | Like To You (Hendler/Gardner) | 76 |
| 2300 Jackson Street (Jackson/Jackson) | 77 | Like To You (Hendler/Gardner) | 77 |
| 2300 Jackson Street (Jackson/Jackson) | 78 | Like To You (Hendler/Gardner) | 78 |
| 2300 Jackson Street (Jackson/Jackson) | 79 | Like To You (Hendler/Gardner) | 79 |
| 2300 Jackson Street (Jackson/Jackson) | 80 | Like To You (Hendler/Gardner) | 80 |
| 2300 Jackson Street (Jackson/Jackson) | 81 | Like To You (Hendler/Gardner) | 81 |
| 2300 Jackson Street (Jackson/Jackson) | 82 | Like To You (Hendler/Gardner) | 82 |
| 2300 Jackson Street (Jackson/Jackson) | 83 | Like To You (Hendler/Gardner) | 83 |
| 2300 Jackson Street (Jackson/Jackson) | 84 | Like To You (Hendler/Gardner) | 84 |
| 2300 Jackson Street (Jackson/Jackson) | 85 | Like To You (Hendler/Gardner) | 85 |
| 2300 Jackson Street (Jackson/Jackson) | 86 | Like To You (Hendler/Gardner) | 86 |
| 2300 Jackson Street (Jackson/Jackson) | 87 | Like To You (Hendler/Gardner) | 87 |
| 2300 Jackson Street (Jackson/Jackson) | 88 | Like To You (Hendler/Gardner) | 88 |
| 2300 Jackson Street (Jackson/Jackson) | 89 | Like To You (Hendler/Gardner) | 89 |
| 2300 Jackson Street (Jackson/Jackson) | 90 | Like To You (Hendler/Gardner) | 90 |
| 2300 Jackson Street (Jackson/Jackson) | 91 | Like To You (Hendler/Gardner) | 91 |
| 2300 Jackson Street (Jackson/Jackson) | 92 | Like To You (Hendler/Gardner) | 92 |
| 2300 Jackson Street (Jackson/Jackson) | 93 | Like To You (Hendler/Gardner) | 93 |
| 2300 Jackson Street (Jackson/Jackson) | 94 | Like To You (Hendler/Gardner) | 94 |
| 2300 Jackson Street (Jackson/Jackson) | 95 | Like To You (Hendler/Gardner) | 95 |
| 2300 Jackson Street (Jackson/Jackson) | 96 | Like To You (Hendler/Gardner) | 96 |
| 2300 Jackson Street (Jackson/Jackson) | 97 | Like To You (Hendler/Gardner) | 97 |
| 2300 Jackson Street (Jackson/Jackson) | 98 | Like To You (Hendler/Gardner) | 98 |
| 2300 Jackson Street (Jackson/Jackson) | 99 | Like To You (Hendler/Gardner) | 99 |
| 2300 Jackson Street (Jackson/Jackson) | 100 | Like To You (Hendler/Gardner) | 100 |

THE NEXT 25

| | | |
|-----|-----------------------|-----------------|
| 76 | LISTEN TO YOUR HEART | 106 3728 10 (P) |
| 77 | SOBERDAY YOU'LL COME | 106 3800 12 (P) |
| 78 | I'LL SET YOU FREE | 106 3800 12 (P) |
| 79 | NO DREAMS | 106 3800 12 (P) |
| 80 | BUST A MOVE | 106 3800 12 (P) |
| 81 | FIRST MAN YOU | 106 3800 12 (P) |
| 82 | NO MORE | 106 3800 12 (P) |
| 83 | UNDERNEATH YOUR FLOOR | 106 3800 12 (P) |
| 84 | GIVET ALL YOU GOT | 106 3800 12 (P) |
| 85 | EPHE | 106 3800 12 (P) |
| 86 | 2300 JACKSON STREET | 106 3800 12 (P) |
| 87 | KING'S HIRE NO NUMBER | 106 3800 12 (P) |
| 88 | KEY OF THE WORLD | 106 3800 12 (P) |
| 89 | REACHY | 106 3800 12 (P) |
| 90 | THE FAB FOUR | 106 3800 12 (P) |
| 91 | WE'RE NOT MAKING LOVE | 106 3800 12 (P) |
| 92 | OH WELL | 106 3800 12 (P) |
| 93 | OH WELL | 106 3800 12 (P) |
| 94 | WE'RE NOT MAKING LOVE | 106 3800 12 (P) |
| 95 | OH WELL | 106 3800 12 (P) |
| 96 | THE SCATTERING | 106 3800 12 (P) |
| 97 | SILVER | 106 3800 12 (P) |
| 98 | GLAMOUR BOYS | 106 3800 12 (P) |
| 99 | ANGELIC ANAK | 106 3800 12 (P) |
| 100 | WE'RE FALLIN' IN LOVE | 106 3800 12 (P) |



DISTRIBUTED BY **WUBS RECORDS LTD.** • A WARNER COMMUNICATIONS CO.
ORDER FROM THE **WUBS TELE-ORDER DESK** ON 01-998 9629 OR FROM YOUR **WUBS SALESPERSON**

| | | | |
|----|-----|----------------------------------|---|
| 38 | 40 | BED OF NAILS | Epic/AICET3 (1) (C) |
| 39 | 27 | LOVE IN AN ELEVATOR | Capitol 121C 543 (P) |
| 40 | 31 | HARLEM DESIRE | WEA 72 417 (P) (P) |
| 41 | 1 | I NEED YOUR LOVIN' | Def Jam 65512 (4) 12" 65512 (4) (P) (C) |
| 42 | 50 | LET THE DAY BEGIN | MCA MCA/TI 1362 (P) |
| 43 | 25 | NUMERO UNO | Chrysalis/Phonogram CHS 121 (P) (C) |
| 44 | 29 | THE SENSUAL WORLD | EMI 121EM 102 (P) |
| 45 | 57 | WANTED | Epic/MALOT3 (1) (C) |
| 46 | 24 | SOWING THE SEEDS OF LOVE | Fantasia/Phonogram FAN 121 (P) (C) |
| 47 | 19 | TRAIL OF TEARS | Chrysalis CHS 121 (P) (C) |
| 48 | 18 | THE SUN RISING | Virgin Music VEA 72 414 (P) (P) |
| 49 | 37 | ROCK WITH A CHA | MCA MCA/TI 1362 (P) |
| 50 | 17 | FOR SPACIOUS LIPS | Capitol 121C 543 (P) |
| 51 | NEW | THE MESSAGE IS LOVE | Brookland/A&M 6541 (P) (P) |
| 52 | 18 | EVERY DAY I LOVE YOU MORE | Capitol 121C 543 (P) |
| 53 | 29 | STANDING THERE | Woodhouse/Polygram WOOD 121 (P) (P) |
| 54 | 24 | RUN SILENT | Capitol 121C 543 (P) |
| 55 | 12 | LOVE STRAIN | Sony/EMI SY 33 (P) |
| 56 | 32 | KENNEDY | Capitol 121C 543 (P) |
| 57 | 62 | RESTLESS DAYS | Island 121IS 426 (P) |
| 58 | 47 | DON'T DROP BOMBS | Capitol 121C 543 (P) |
| 59 | 63 | THIS WAITING GAME | A&M/A&M 528 (P) |
| 60 | 46 | BLAME IT ON THE BOOGIE | Island 121IS 426 (P) |
| 61 | NEW | LET ME LOVE YOU FOR TONIGHT | Shelby 121S 426 (P) |
| 62 | NEW | IT'S ALL COMING BACK TO ME NOW | Virgin VY21 (P) |
| 63 | NEW | AFRO DIZZEAL | Escape/Savane AWOLTT1 (P) (C) |
| 64 | NEW | SILVER AND GOLD | EMI 121EM 102 (P) |
| 65 | NEW | PERSONAL JESUS | Depeche Mode 121 D 02 (P) |
| 66 | NEW | SUENO LATINO | BCH BCM 3233 (P) |
| 67 | NEW | RUDE TO YOUR SOUL | Mercury/Phonogram BWE 121 (P) |
| 68 | NEW | YOUR LOVE | Capitol 121C 543 (P) |
| 69 | NEW | DON'T TAKE IT PERSONAL | Capitol 121C 543 (P) |
| 70 | NEW | HEY DJ! CAN'T DANCE...BAK STRAIN | Rhythm King 121 R 33 (P) |
| 71 | NEW | ALL I WANT FOR YOU | Capitol 121C 543 (P) |
| 72 | NEW | LOVIN' ON THE SIDE | Sony/EMI SY 33 (P) |
| 73 | NEW | GOOD LOVIN' | Capitol 121C 543 (P) |
| 74 | NEW | LAMBADA | Capitol 121C 543 (P) |
| 75 | NEW | SLAVES NO MORE | Capitol 121C 543 (P) |

THE BEAUTIFUL SOUTH



'WELCOME TO THE BEAUTIFUL SOUTH'

Contains the Hit Singles
SONG FOR WHOEVER and YOU KEEP IT ALL IN



CD, LP & CASSETTE

CD & Cassette Contain Extra Track - Order Through PolyGram 01 590 6044

Classical

| | | |
|----|--|--|
| 1 | VIVALDI FOUR SEASONS Nigel Kennedy/ECO | EMI NIGE2/TCNIGE2 (F) |
| 2 | BIZET CARMEN HIGHLIGHTS Jessye Norman/Seija Ozawa/ONDF | Philips 4260401/4260404 (F) |
| 3 | ELGAR CELLO CONCERTO/SEA PICTURES Barbra Streisand/Baker/Du Pre | EMI ASD555/TCASD655 (F) |
| 4 | VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music | EMI 4101261/4101264 (F) |
| 5 | HOLST THE PLANETS Herbert Von Karajan/BPO | Deutsche Grammophon 2532019/3302019 (F) |
| 6 | ELGAR CELLO CONCERTO/ENIGMA... Barenboim/PDO/J/ Du Pre | CBS Masterworks C8576529/4076529 (C) |
| 7 | MAHLER RESURRECTION Gilbert Kaplan | Impac Classics DPCD910/CMPC910 (PK) |
| 8 | ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Moazzaf/ECM | HMV ALW17CALW1 (F) |
| 9 | MEDELSONHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECM | HMV EL7496631/EL7496634 (F) |
| 10 | ELGAR CELLO CONCERTO Munihun/RPO/Webber | Philips 4163541/4163544 (F) |
| 11 | ALBINONI ADAGIO/FACHELBEL CANON Herbert Von Karajan/BPO | Deutsche Grammophon 4133091/4133094 (F) |
| 12 | SIBELIUS SYMPHONY NO. 5 Simon Kottler/CBSO | HMV EL7497171/EL7497174 (F) |
| 13 | BEEHOVEN SYMPHONY NO 7 IN A Roger Norrington/LCP | EMI EL7498161/EL7498164 (F) |
| 14 | BEEHOVEN SYMPHONIES 4 & 5 Roger Norrington/LCP | EMI EL7496561/EL7496564 (F) |
| 15 | BEEHOVEN SYMPHONY NO 5 Herbert Von Karajan/BPO | Deutsche Grammophon 4139322 (F) |
| 16 | PUCCINI MADAME BUTTERFLY HIGHLIGHTS Herbert Von Karajan/VPO | Decca 4212472 (F) |
| 17 | FAURE REQUIEM OP48 Charles Dutoit/MSO/Te Kanawa | Decca 4214401/4214404 (F) |
| 18 | TCHAIKOVSKY 1812/HAMLET/ROMEO & JULIET Sir Alexander Gibson/LPO | Colins Classics EC10091/EC10094 (MAD) |
| 19 | VIVALDI FOUR SEASONS Itzhak Perlman/LPO | HMV ASD3293/TCASD3293 (F) |
| 20 | PROKOFIEV SAINT-SAENS/MOZART Richard Stampal/A | Varga Classics VC907861/VC907864 (F) |

© BPI. Compiled by Gallup for BPI, Music Week and BBC

CLASSICAL

Musidisc sets up UK launchpad for European specialists

by Phil Sommerich
THE FRENCH recording giant Musidisc has opened a UK office and at the same time has launched its classical label Accord in this country, which has some 45 labels ranging from pop and new world to classical and jazz, will use the combination of an exclusive distribution agreement with Pinnacle and its own London office to ensure that it maintains a high UK profile.

Accord has launched with 45 titles and Musidisc is simultaneously releasing 15 CD titles on its Jazz Anthology label, mainly rare Paris recordings of the Forties and Fifties featuring artists such as Art Tatum and Ella Fitzgerald.

According to Jeremy Thomas, formerly general manager of ABC/D Records and Cube Electric, who has been appointed as managing consultant for the UK office, Accord will be a label sought after by classical connoisseurs.

With a clear eye to 1992, Musidisc, which has some 45 labels ranging from pop and new world to classical and jazz, will use the combination of an exclusive distribution agreement with Pinnacle and its own London office to ensure that it maintains a high UK profile.

Accord has launched with 45 titles and Musidisc is simultaneously releasing 15 CD titles on its Jazz Anthology label, mainly rare Paris recordings of the Forties and Fifties featuring artists such as Art Tatum and Ella Fitzgerald.

According to Jeremy Thomas, formerly general manager of ABC/D Records and Cube Electric, who has been appointed as managing consultant for the UK office, Accord will be a label sought after by classical connoisseurs.

The repertoire is fairly broad, ranging from Saite to Gregorian chant, but perhaps it is for a market a little bit more sophisticated and adventurous in its buying policy, he says. "It's not for people who

just want familiar favourites."

Some years ago Accord acquired the French Decca catalogue, among its treasures the classic Gregorian chant recordings by the monks of Solesmes Abbey. Five of the albums are being released this year, appearing on the UK market for the first time in CD format, and dealers will be offered a special reduced-price three-disc anthology of chants for Easter and Christmas as a festive-season seller.

Many of the other Accord releases have won critical acclaim in France and West Germany; Edwin Lieber's dramatic interpretation of Monteverdi's Il Combattimento has picked up seven awards; conductor Hermann Scherchen's individualistic account of Beethoven's Art of Fugue won the prized Golden Diapason, as did the recording of Janáček's song cycle The Diary of One Who Disappeared.

Interest is likely to be strong in two volumes of piano music by

quirky cult composer Erik Satie, and three discs of the music of Italian avant-garde composer Giacinto Scelsi.

The launch of the full-price series will be featured in a double-page advertisement in the November issue of Gramophone, to be followed up by advertisements throughout the rest of the year, and dealers will also appear in lesser specialist magazines such as Q.

For Accord's first two months on the UK market, dealers will be offered introductory multiple-purchase discounts.

Musidisc UK is at Suite 16, The Nomis Studio Complex, 45-53 Sinclair Road, London W14 0NS, telephone 01 602 1124, fax 01 602 0704.



JOHN KING has joined EMI Classics as vice-president, finance. As a member of the International EMI Classics board he will report directly to EMI Classics president, Richard Lyttell. King's brief is to provide more sophisticated systems for management information and for financial planning and reporting to aid the stated EMI objective of increasing world market share beyond 20 per cent by 1993. King has spent the last 10 years with the satellites and cosmetics giant L'Oréal.

Jet-speed ESQ scoops top award

by Nicolas Saund
CONCORDE AND a private jet played a crucial role enabling the Emerson String Quartet to get from the US to the Savoy Hotel, London and back again — so that they could pick up their Gramophone awards and still make it to a recital.


The young American quartet won classical music's most prestigious record prize, Gramophone's Record Of The Year with its recording of Bartok's Six String Quartets (423 657-2) on Deutsche Grammophon as well as the chamber music award.

As soon as Gramophone editor Christopher Pollard was informed of the result of the Gramophone critics, he leaped with Deutsche Grammophon in an attempt to ensure the presence of the four players at the award presentation, to be made by the Wognerian soprano, Gwyneth Jones.

But he discovered that the Quartet were scheduled to give a concert in New York State on the following day, and while they could get to the presentation, they could not get back in time to play.

So, Deutsche Grammophon's UK label manager Bill Holland, booked seats on Concordia bathys across the Atlantic, and organised a private jet to get the Quartet from Kennedy Airport to their concert in Potsdam, near the Canadian border.

The plans went like clockwork and, bearing the citations, the Quartet arrived in Potsdam where they duly played the programme which, appropriately enough, included Bartok's Third String Quartet.



HOROWITZ PLAYS

SCRIABIN
Seriata Nos. 3-Op. 23
Op. 11, Nos. 1, 2, 3, 10, 12, 14, 16
Op. 11, Nos. 4, 5, 6, 7, 8, 9, 10, 11
Op. 12, Nos. 1-Op. 18, No. 1
Op. 22, Nos. 1-Op. 21, Nos. 2-4
Op. 48, Nos. 3-Op. 67, No. 1
Op. 68, No. 1
Seriata Nos. 3-Op. 23
Seriata Nos. 3-Op. 23
Op. 8, No. 12

SCHUMANN
Concerto Without Orchestra
(Grand Sonata No. 3 in F minor, Op. 14)
Nocturne, Op. 9, No. 2
Humoresque, Op. 20
Pavane, Op. 111



CLEMENTI
Seriata Opus Concerto in C, Op. 35, No. 3
Seriata in C, Op. 35, No. 3
Seriata in F major, Op. 74, No. 2
Seriata in F major, Op. 74, No. 2
Seriata in G major, Op. 74, No. 2
Seriata in G major, Op. 74, No. 2

RACHMANINOFF
Seriata No. 3 in B flat major, Op. 35
Musical Notation in B flat major, Op. 14, No. 2
Prelude in G, Op. 32, No. 1
Concerto No. 3 in D minor, Op. 30

FRITZ REINER COLLECTION

Chicago Symphony Orchestra

MAURICE RAVEL
Ballets symphoniques
Valse noble et valse-tournee
Almanche des poulaines
Piano pour son histoire de bébé

CLAUDE DEBUSSY
Nocturne, Op. 9, No. 2
Pavane, Op. 111

GUSTAV MAHLER
Das Lied von der Glocke
Symphony for orchestra, tenor and orchestra,
Maurice Perle, contralto
Richard Lewis, tenor

BELA BARTOK
Concerto for Orchestra, No. 1
Music for Strings, Percussion and Celesta,
No. 158

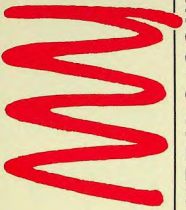


JOHANN STRAUSS II
Ausschnitt Operette
Cavalier for mezzo, chorus and orchestra, Op. 38
Kaiserpolka, Op. 384
Rosen-Blau-Blau, Op. 318
Rosen-Blau-Blau, Op. 318
Empire Waltz, Op. 417
Moulin Rouge, Op. 378
JOSEF STRAUSS
My Little Love and Laughing, Op. 383
Kaiserpolka, Op. 384
Kaiserpolka, Op. 384

SERGEI PROKOFIEV
Alexander Nevsky
Cantata for mezzo, chorus and orchestra, Op. 38
Kaiserpolka, Op. 384
Kaiserpolka, Op. 384
Kaiserpolka, Op. 384
Kaiserpolka, Op. 384

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK



21 OCTOBER 1989

INCORPORATING LP, CASSETTE & CD SALES

| | | |
|-----------|--|----------------------|
| 1 | ENJOY YOURSELF ★★ CD | PMI 141 9 |
| | CROSSROADS ● CD | |
| 2 | Theory Chapman Kylie Minogue | Elektra EXT 61 |
| 3 | FOREIGN AFFAIR ● CD | |
| | Trini Turner | Capitol ESTU 1103 |
| 4 | CUTS BOTH WAYS ★★ CD | |
| | Gloria Estefan | Epic 4651651 |
| 5 | THE SEEDS OF LOVE ★ CD | |
| | Tears For Fears | Fantasy 8347301 |
| 6 | RESULTS CD | |
| | Loz Minihelli | Epic 4651111 |
| 7 | THE TWELVE COMMANDMENTS OF DANCE ● CD | |
| | London Boys | Teddy/MCA WJ 278 |
| 8 | WE TOO ARE ONE ★ CD | |
| | Eurythmics | RCA R 74251 |
| 9 | OH MERCY ○ CD | |
| | Bob Dylan | CBS 6458901 |
| 10 | LIKE A PRAYER ★★ CD | |
| | Madonna | Epic WJ 279 |
| 11 | AUTOMATIC CD | |
| | Jesse & Mikey Cohen | Bonus 7/Nepco BNV 26 |
| 12 | HATS CD | |
| | The Blue Nile | Lead/Virgin UK 42 |
| 13 | PORCELAIN CD | |
| | Julie Foden | Grec CXC4 10 |

A NEW FLAME ★★ ★★ CD

AS SEEN ON TV

STYLING BY MARY ELLE

THE RIGHT STUFF REMIXES 89

THE 28 HOTTEST 12 INCH REMIXES OF 89

REMIXES 89

THE 28 HOTTEST 12 INCH REMIXES OF 89

REMIXES 89

THE 28 HOTTEST 12 INCH REMIXES OF 89

REMIXES 89

| | | |
|-----------|---|----------------------------|
| 35 | COMING IN FOR THE KILL CD | BM EMC 3555 |
| | Crime Fisher | |
| 36 | CLUB CLASSICS VOL ONE ★ CD | |
| | Soul II Soul | 10/Virgin 031 82 |
| 37 | RAW LIKE SUSHI ★ CD | |
| | Neneh Cherry | Grec/Virgin CXC4 8 |
| 38 | TRASH CD | |
| | Alice Cooper | Epic 4651201 |
| 39 | HERE TODAY, TOMORROW, NEXT WEEK CD | |
| | Sugarbabes | Grec/Lead/MCA WJ 215 |
| 40 | SEARCHLIGHT ○ CD | |
| | Rufus | Chryslers CHR 1713 |
| 41 | SEASON'S END ○ CD | |
| | Morrillon | EMI EMD 1011 |
| 42 | THE ICEBERG/FREEDOM OF SPEECH CD | |
| | Ice-T | Sire/Warner Bros WJ 214 |
| 43 | 3 FEET HIGH AND RISING ○ CD | |
| | De La Soul | Epic DLA 27 |
| 44 | SLEEPING WITH THE PAST ● CD | |
| | Eliot Rubin | Real Gone/Phonogram 838391 |
| 45 | VEILTEEN ★ CD | |
| | Transvision Vamp | MCA MCG 4650 |
| 46 | VIVALDI! FOUR SEASONS CD | |
| | Nigel Kennedy/ECO | EMI NICE 2 |
| 47 | BATMAN (OST) ● CD | |
| | Prince | Warner Bros/War WJ 281 |
| 48 | SACRED HEART ● CD | |
| | Sleater-Kinney & Sister | London 229 1311 |
| 49 | RAW ○ CD | |
| | Alyson Williams | Ded/Lead/CBS 462951 |
| 50 | IMAGINATION ● CD | |
| | Imagination | Style/SAR 885 |
| 51 | SOUTHSIDE ● CD | |
| | Tea Set | Mercury/Phonogram 8381111 |
| 52 | BEI MOMO CD | |
| | David Byrne | Sire/Warner Bros WJ 219 |
| 53 | GREATEST HITS CD | |
| | Five Star | Teddy/MCA R 1460 |

String driven things

by Selina Webb

CHEESED OFF with the Irish music scene, The Fat Lady Sings scuffled across the sea to London four months after forming. "There's too much business in the Irish music business," reckons Fat Lady frontman Mick Kelly. "Everyone gets a manager before they've done three gigs and the successes people talk about are usually more to do with business than anything musical."

The four-piece already have three singles to their name, the first released on Tern Hoolley's long dormant Good Vibrations label (some of the Underlines first releases) in November 1986. The most recent offering, *Arclight*, is just out stamped with the band's own Fourth Base label. As for the projected LP, they're determined not to cut any corners.

"Indie labels have made us money but unfortunately the offers for an album isn't there," explains Kelly. "It's not a question of us wanting to spend one-and-a-half-

stant appeal in the live arena which is their strongest asset. Kelly believes the magnificence is connected to the number of strings he breaks during his passionate guitar-strumming. Gig record so far: nine.

"The most interesting bands are the ones with the cracks and the flaws," he says. "I suppose the only reason we're not mega polished and smooth is because I break so many strings. I always start off fully intending to be Phish, but by always come out as Pete Townshend at the end of it. Sometimes I even get blood all over the guitar."

Backing back

by Martin Aston

"IT'S JUST a question of educating oneself, regardless of what they are, songwriters, engineers, musicians or whatever, that there's an organisation that can carry some clout and advise you on problems and information. But if you go up to a kid on the street, to someone like myself a year ago, and asked them what the BMA stood for, I would have guessed The British Medical Association."

So says Lance Williamson, of The Block Music Association (moving on from World Circuit, with the aid of an Arts Council bursary, "to train in the business of the music industry"). The organisation has

to launch the BMA, initially from the late GLC and now the London Borough and Arts Council grants and memberships.

The BMA holds three educational seminars a year — in April, July and October. This year's third instalment, on October 25 at the Pyramid Arts Centre, Hackney, London E8, is titled *What Is A Good Deal* and has speakers ranging from the MPA, Musician's Union, a copyright lawyer and Manog's Jumbo Vonent.

Co-founder and treasurer Byron Lee-Fook, who has been running the Kongo label since 1977, laments the fact that the independent labels that turned up for the BMA's launch, "wanting to see some kind of change haven't joined up because they think they can make it on their own. That's foolish because by pooling our resources, we could be a stronger force, but little segments working all over the place don't really achieve anything. It's a waste of energy."

Bright idea

by John Slater

HISTORY IS repeating itself in Merseyside courtesy of Manweb and Liverpool City Council, who, between them have begun the Manweb Music Machine, a new campaign to put the area back where it belongs on an exciting map. Before the end of December Manweb, the Chester-based arm of the Electricity Board, will have spent more than £300,000 on an exciting and co-ordinated music sponsorship programme for its region.

Those events include a tour circuit of nine venues, showcase concerts organised by Mark Campbell in which each act also receives the benefit of free recording time in Amazon Studios, sponsorship of material for a series of concerts at the Royal Court Theatre, Liverpool, and sponsorship for music quizzes on Radio City and Marcher Sound.

Future Liverpool showcases are set for 27 October, 16 November and 9 December.

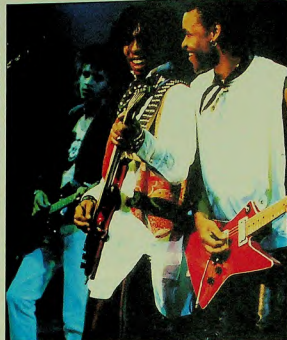
Disant Relations

by Andy Bevers

IF THE Relations came from Manchester, they would be up on a pedestal alongside The Stone Roses and Happy Mondays; if it is they come from Perth, Scotland, and they are having to fight for attention.

"If you are a Scottish band, it is difficult to get anywhere unless you are from Glasgow or Edinburgh," says drummer Neil McCormick. Vocalist Gerry Harper is more philosophical. "At least we are detached and are not lumped in with any Scottish scene or movement."

Perhaps they would be better off in the antipodean Perth. "As far as attitude goes, we have more in common with Australian bands like The Triffids, than we do with any Scottish groups," says McCormick. The group formed four years ago, releasing their first single, *Big Man's Shoes*, on their own Husk label in 1986. With its lyrical strengths and sparkling sound, it



BAMBALAM. THANK YOU man: in a sata of natural, evolutionary progression

deservedly received airplay from John Peel and Janice Long. There followed an unhappy liaison with Pinnacle that led to only one low-key release.

"It has been frustrating not releasing anything for so long," says Harper, "but I have not stopped us from writing new songs." The fruits of their labours are finally showcased on their excellent debut LP, *Patrick*, which is released this week on Stairwell Records via Nine Mile.

The quality of the lyrics still stands out, while musically they have forged their own identity. There may be hints of REM, The Smiths, The Only Ones and Sixties psychocelia and pop, but the group show a rare confidence and a welcome variety in the construction of their guitar-driven pop.

Leather sou

by Kirk Blom

AT A TIME when many rock bands are jumping on stage with Flying Vs in their hands at the discovery of half a riff, it is refreshing to discover a band who've taken the time to get their act together first. Enter Babaloo, a four piece put together by ex-Terraplane guitarist Rudi Riviere some eight months ago and who've just decided to go out live and to let a few people into their secret.

"We decided that when we got out there it would be a calculated thing, and that all the wrongs would have been corrected in the studio," says Riviere. "None of us wanted to fall into the old trap of going out with a bunch of half-decent songs."

With this preconceived plan, the line-up, completed by vocalist/guitarist Doran Aldridge, Tony Conyne on bass and drummer Brad Bradford (the only white in the band), set about formulating songs, direction and choreography. All of this was done with the support of LOL Promotions.

The management understood the necessity to alleviate the financial burden, which at that level we considered unheard of. Riviere says. With the financial problems removed, he now considers the band's current state to be the result of a "natural, evolutionary progression."

The band's sound has drawn Thin Lizzy comparisons, based on a twin lead guitar assault so far unveiled at four London gigs. But with Aldridge's smooth vocal style you could suggest slight nods in the direction of Prince, to make the mix that more exciting. Overall, there's no disguising the work put in behind the scenes here; the strength of the songs speaks volumes; the wait will surely prove worthwhile.



HATTIE JAPES: The Fat Lady Sings, the right attitude, great music and great lyrics

years in Monserrat recording it, but we do want to make a record that we're not going to be making excuses for afterwards."

Manager David Slopps agrees, suggesting that an ideal solution could be to put out all product on their own label. The Fat Lady Sings are the band "with the right attitude, great music and great lyrics," Slopps spent two years seeking in until Howard Jones on his management roster. After 15 years running Aylesbury's much-missed Friars club and his management history (including a spell guiding the talents of Manilow) it's hard to believe he could have misplaced his enthusiasm for them.

Slopps is particularly effusive about Kelly's lyrics — "they stand up in their own right as poetry" — the band's readiness to kip on West's floors during a recent low-budget support tour with Diesel Park Fans in Germany and, above all, their love of busking and all performance. Indeed, it's The Fat Lady's in-

had its fair share of problems since inception in 1985, but now it's preparing to relaunch itself.

There will be those who point out that black music lies at the roots of most, if not all, popular music, and that Top Of The Pops is full of successful black acts. Co-founder and president Rod Jackson agrees, but still defends their case: "What we're saying is the black sector of the music industry gets a bad deal. You get to the mainstream labels and you see mostly white faces, and it's an uphill struggle from there on."

"Having said that, we're not only for black people but black music. While people came to us for help too, like this Scottish guy who called yesterday who's playing hip hop and wanted to know what we're doing. But we're not really here for Wet Wet Wet because the pop market is wide open for those guys. They don't need to come to us."

It took six years to find the funds



MIXING BOOKER T-style grooves with wailing jazz and influences from his native Bulgaria, Ivo Papasov took Ronnie Scotts by storm on his first UK gig last month, writes Adam Isaacs. With an album on Hannibal (*Orpheus Ascending*) and *Papasov and his Wedding Band* are now on tour. Among the dates are Manchester (22 Oct), Liverpool (23-25), Sheffield (26), London, Brentford (27), Brighton (28), London Hackney (29) and Spilby, Lincoln (30). Andy Kershaw broadcasts a session on Radio One on Oct 31.

Matt black

THE PROSPECTS of **The T** touring had taken on enormous proportions, while a liaison between Matt Johnson and Johnny Marr almost took our expectations through the roof. Maybe that's why the second of their four London dates (south, west, north, east, in that order) at **Kilburn's National** was a disappointment, because of the gulf between what was promised and realised.

Simply, the first band Matt Johnson has solidified around him is a new one used to the settled confines of a studio and only just back from its first overseas tour. The records are lush and subtle even when they're angry but live the quintet compensated with too much theatrical bombast, all five members in black played neck-deep in dry ice on a darkened stage with "menacing" purple and red lights, so Johnson stalked about as menacingly as his voice over-amplified — using two microphones — while the ubiquitous "soufflé" backing singer filled in every gap the keyboard player missed.

A fair representation of the explosive frustration and tension Johnson has made his trademark, maybe, but hardly the right treatment for songs used to a smouldering intimacy. Marr meanwhile was happy not to usurp any attention, venturing centrestage just the once during *Uncertain Smile's* exhilarating solo. But if it was the intention for the ex-Smiths guitarist to mesh so greatly into his surroundings, then it was a shame you couldn't easily differentiate between the keyboard and guitar.

This isn't to deflate some wonderful songs or bypass the best moments, but *The Live* could almost have been any skilled mainstream act; the head and not the heart having it way.

MARTIN ASTON

Firry Harry

"LONG TIME no see," quipped a girl in the front row. "Depends whether you've been looking." **Deborah Harry** responded wryly, indeed though there have been a trickle of releases since *Blonde's* debut dance (notably *Fresh Kiss*). In the USA it does seem an age since the peroxide goddess of punk last appeared on a British stage.

But here she was, at arm's reach, appearing for six sell-out nights at London's **Irby Boreline**.

Jammed into the club was a generation who had grown up on the brothers/sisters posters of the Guevara and replaced them with the most glorious, provocative portrait since Monroe.

But whereas Monroe's death ensured her legend remained intact, Harry, at 45, is vulnerable to the ravages of cruel time. The audience seemed to hold its breath, then, in the hope that her trim figure and abundant sexuality was intact.

They were not disappointed. Clad in spray-on leopard skin leotard and knee-high boots her iconoclastic status was assured — many yelped in their delight at this first, near intimate, sighting.

Thankfully, little seems to have changed elsewhere. Harry remained detached to the point of rapidly during the performance, reading from lyrical sheets which she constantly re-shuffled like an over-efficient secretary. There was also the odd physical prod from her guitarist as she came dangerously close to missing her cue a couple of times.

Harry's music, moreover, retains its vitality. While classics such as *Detroit 442*, *Call Me* and *Heart Of Glass* were meted out, and received, with aplomb, new songs like *I Want That Man* showed that her music is as well as physical, performance remains intact.

ANDREW MARTIN

Who dunnit

THE EFFECT **The Who** are having on their audiences is not immediately apparent.

For their latest UK comeback show at the **National Exhibition Centre**, there wasn't the widespread, unrestrained, unmitigated bankers' punt reaction that could have been expected. No, it's not until the house lights go up and you see several thousand happy, smiling, solated faces that you realise the band have done so well as physical, performance remains intact.

The average Who punter is shocked to the dignity of age these days, meaning that his or her appreciation of what's going on is expressed in a more graceful way than it might have been 20 years ago.

The purists might argue that the liberal use of tapes, the brass section, the backing singers, the second guitarist and the slightly flowery percussionist to augment the sheer mean that this isn't the real Who.

However, the purists' opinion becomes of almost negligible importance when the band are transposing the faithful with the passion of *Won't Get Fooled Again*, the pace of *Baba O'Riley*, the humour of *Bonnie's Spider* and the lowering emotion of their version of *Joy*.

For three hours the quality of the entertainment never faltered, although the emphasis did shift from time to time as Pete Townshend took the spotlight to prove he can sing, Roger Daltrey stepped forward to prove he can play guitar and John Entwistle took on the vocal role to prove he exists.

Again, there might be those who suggest this tour is a purely commercial exercise for the band. Many reactions to that will be, so what.

If a group of people can do something that adds to your life, who cares why they're doing it.

JEFF CLARK-MEADS

Top notch

ENTERING **The Town And Country Club**, a selection of classic Beatles tunes greeted a capacity crowd — quite appropriate for an evening in which the musical past was about to illuminate and transcend the contemporary.

First on were **The Indian Givers** who, like **Virgin Labels** and the night's headliners **Danny Wilson**, craft memorable and often intense songs with a distinctly old-fashioned slant. Criticised more for being a bit too stylish, the Indian Givers were nonetheless an immediate success with the assembled. The set revolved around their debut LP, *Love Is A Lie*, with such numbers as *Hatcheck Girl* and *Fake ID* explaining particularly, as the two lead vocalists provided a splendid foil for each other.

Any expectations of Danny Wilson's live potential were totally surprised by the exact actuality of it. Backed by two percussionists, the five main musicians interchanged variously between assorted guitars and keyboards, mandolin, double bass, accordion, saxophone and trombone with such professionalism that if you found out later they'd been miming it would have explained much. But of course they weren't, and Gary Clark's superb voice and stage persona led the band through a set that vividly brought their two excellent LPs to life.

The biggest cheer of the evening may have been reserved for **Mary's Prayer** but it's by no means their best number, and was totally overshadowed on stage by *Steamtrains To The Milky Way* and *Can't Wait*, with the latter being the most genuinely obvious single from the current *BeBop Motel* album. **Virgin** haven't yet realised the potential of.

In fact it's hard to see anyone putting out a better album this year, and it'll be over-rehearsed if yours is to better gig to be seen.

GARETH THOMPSON

Canadian high and dry

OFFERED AN evening of songs about death squads in Central America, the decimation of the Amazonian rain forests, Chinese oppression in Nepal, and Christian mysticism, many people might prefer to stay at home with their coo. But in the hands of Canadian singer/songwriter **Bruce Cockburn**, these heavy-going concepts are transformed into some damn fine songs. The audience packed into London's **Town and Country Club** were certainly not there for an evening of quiet introspection.

Despite being a superstar in many parts of the world, Cockburn remains refreshingly unpretentious in the UK. The reason? Instead of following the Bryan Adams trail of AOR power-pop, Cockburn has ploughed a lonely furrow, intellectually and morally committed before that, to become the supreme marketing concept of it today.

Cockburn, playing a variety of guitars, was backed simply by **Fergus Jamison** Marsh on sick bass,



BRUCE COCKBURN: heart and soul

and **Michael Slovis** on drums. They got round the inevitable limitations of a three-piece by restructuring Cockburn's characteristically melodic songs with a savage directness.

An exhaustingly generous two-and-a-half hour set ranged widely across Cockburn's 18 album career, with songs from the latest LP *Big Circumstance* side-by-side with songs such as the driving *Trouble With Normal* and a darkly menacing *If Had A Rocket Launcher*. The new single, *If A Tree Falls, a half-spoken, half-sung elegy to the world's disappearing rain forests, was pared down to the bones, gaining effect in the process, while Where The Death Squad Lives, with its manic guitar riff as clear as shattering glass, blazed defiance.*

The funny thing about a Cockburn concert is that you leave the hall not depressed but curiously uplifted. By keeping the ability to be outraged, he manages to leave us feeling that there is a solution, that dependency isn't the only response. Perhaps the clearest statement of this was the song (the only non-original piece of the evening) which closed the set, *Always Look On The Bright Side Of Life* from **Moby's** *Philly's Life* album. **Support act Rory Mould** also gave a fine performance. Switching between guitar, harmonica and a strange bamboo instrument from Thailand (not unlike panpipes), his wry, quirky view of life in modern Britain drew a warm response from the audience.

ALASDAIR CREWE

cheek bones and designer garments — but, once released, the emotion in his voice deflected the cool demagogic in fact. **Laurie's** anguished grimacing was laughable at times but — like the ridiculous headband/headphones get up on the ball-balancing drummer — it proved that this music was for real.

The songs were all hung loosely on topics to do with relationships. The odd few carefully played tightly, hitting the ears with a full, well-podded sound led by Lang's perfectly controlled voice and variously pitched saxophones. **Headlines of Fingers And Thumbs** and **Rockers**. **Sleep With Me**, the rarely-performed **Spirit** (dedicated to survivors of the Hillsborough disaster) and, finally, **Me And Mrs Jones**, were foot perfect but — still — only **The Happy Man** generated the hook-induced excitement Lang needs to change ought-to-be to IS. It's the only song he's ever tried to write his songs. **Thomas Lang** would be more than a happy man by now, but his excellent velvet cross-country stardom goes steady to follow the success of Sam Brown, his former backing singer.

SELINA WEBB

Back tracking

Record Retailer, 22 October 1984

THE GRRA (Gramophone Record Retailers' Association) is "absolutely aghast" at EMI announcement that it has entered into separate deals with the major retailers and Excise on the subject of purchase tax rebates for dealers on percentage returns... Boots wins contract to operate record retailing in the first US-style **Game Supercentre** department store in Britain, to open in Nottingham... In its first British staff cross-promotion, CBS engages **Stanley West** as label manager... Chris Blackwell asks dealers to look out for pirate copies of the new Island album **Rugby Songs**.

Music Week, 19 October 1974

As the GRRC (Gramophone Record Retailer Committee) meets CBS executives to thrash out the new over-lookies-returns, a dealer in Wednesday reports that of 11 albums and 55 singles delivered to him by CBS, only 4 and 31 respectively were saleable. **EMI** postpones extension of its new twin sales force operation, and **John Mair**, UK national sales manager, leaves to join CBS in a similar position.

Music Week, 20 October 1984

John G Deacon resigns as **MD** at **Conifer** and sells his remaining interest in the company he founded in 1977. The 1st International Video-Clip Festival, in St Tropez, is described as a "shambles". Only two British releases are reportedly scheduled to present some new material to an apparently still-loyal audience.

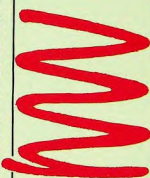
EMI signs **Talking Heads** for a worldwide deal excluding the US... **HMV celebrates** Nipper's 100th birthday... The BBC advertises a new type of controller, **Radio One**, to replace **Derek Chinney** who retires in spring 1985... **MARK LEWISOHIN**



Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 radio and TV music programme listeners. Incorporating 7,172 Cassettes & CD single sales.

| | | |
|-----------|--|---|
| 1 | THAT'S WHAT I LIKE Jive Bunny & The Modelmakers | POP Music Factory Dance MFD17 (8C) (BMG) |
| 2 | RIDE ON TIME ★ Black Box | AD Atlantic (RCA PR 4311) (12" #7 4312) (BMG) |
| 3 | GIRL I'M GONNA MISS YOU Milli Vanilli | Challenge Chrysalis CCG001 (19) (C) |
| 4 | PUMP UP THE JAM ○ Technomatic feat. Telly | Sensory Sire (VIR) 34 (F) |
| 5 | IF ONLY I COULD ○ Sydney Youngblood | Circle Virgin (VIR) 34 (F) |
| 6 | STREET TUFF Rebel MC/Double Trouble | Dial Wanted 13 (PAC) |
| 7 | WE DIDN'T START THE FIRE Billy Joel | POP CBS (CBS) 1 (C) |
| 8 | LEAVE A LIGHT ON Belmar Conlife | Virgin Virgin (VIR) 7216 (F) |
| 9 | IF I COULD TURN BACK TIME Cher | POP A&P POP Columbia GE 5901 (W) |
| 10 | WISHING ON A STAR Fresh 3 (Children Of The Ghetto) feat Lizz E | 10 Virgin (VIR) 287 (F) |
| 11 | ROOM IN YOUR HEART Living In A Box | Chrysalis Chrysalis (VIR) 7 (C) |
| 12 | SWEET SURRENDER Wet Wet Wet | Previous Phonogram EWE 9121 (F) |
| 13 | YOU KEEP IT ALL IN The Beautiful South | Gold Goddin (12) 35 (F) |
| 14 | DRAMA! Erasure | More IZMUTE BY (RPT) |
| 15 | THE ROAD TO HELL Chris Rea | WEA WEA (Z) 4371 (W) |
| 16 | NAME AND NUMBER Curiosity | Mercury Phonogram CAT 10.5 (F) |
| 17 | LEAN ON YOU Cliff Richard | EMI EMI (Z) 5M 125 (E) |
| 18 | RIGHT HERE WAITING ○ Richard Marx | EMI EMI USA (IZM) 72 (E) |
| 19 | THE BEST Tina Turner | Capitol Capitol (12) CCL 541 (E) |
| 20 | LOVE ON A MOUNTAIN TOP Santia | Fusion Fusion (1) 5AN 21 (F) |
| 21 | I WANT THAT MAN Dorothy Harty | Chrysalis Chrysalis (12) CCL 3346 (C) |
| 22 | CAN'T FORGET YOU Santia | |

MUSIC WEEK



KAOMA

- No 1 France
- No 1 Spain
- No 1 Portugal
- No 1 Belgium
- No 1 Switzerland
- No 1 Holland
- No 1 Germany
- No 1 Greece



The 1989
Euro Dance
Sensation
Now available
in the UK



| | | |
|-----------|---|--|
| 41 | I NEED YOUR LOVIN' Alyson Williams | DeL DeL (see 053) 64 (12" 453347) (C) |
| 42 | LET THE DAY BEGIN The Call | MCA MCA (MCA) 1342 (F) |
| 43 | NUMERO UNO Starlight | Chrysalis Chrysalis (Pegasus) Bepopem CHE 742 (CBE 1342) (W) |
| 44 | THE SENSUAL WORLD Kate Bush | EMI EMI (12) 5EM 104 (E) |
| 45 | WANTED Halo James | EMI EMI (MCA) 11 (C) |
| 46 | SOWING THE SEEDS OF LOVE Tears For Fears | Fontana Fontana (Phonogram) 104041 (12) (F) |
| 47 | TRAIL OF TEARS The Dogs D'Amour | China CHINA 20 (12" CHINA 20) (F) |
| 48 | THE SUN RISING The Beloved | WEA WEA (Z) 4471 (W) |
| 49 | ROCK WIT'CHA Bobby Brown | MCA MCA (MCA) 1342 (F) |
| 50 | FOR SPACIOUS LIES Norman Cook feat. Inna Lester | Go Beat GO BEAT 009 (12) (F) |
| 51 | THE MESSAGE IS LOVE Amor Baker feat. Doctor Disaster/Al Green | Breakout BREAKOUT (MCA USA) 11 (MCA) (F) |
| 52 | EVERY DAY (I LOVE YOU MORE) Jason Danavero | PWL PWL (12) 43 (F) |
| 53 | STANDING THERE The Creatures | Wonderful Wonderful (Polygram) 59121 (12) (F) |
| 54 | RUN SILENT Shakespears Sister | EMI EMI (London) 119 (F) |
| 55 | LOVE STRAIN K-Mezzelle | Synco Synco (EMI) 51 57 (E) |
| 56 | KENNEDY The Wedding Present | RCA RCA PR 4317 (12" 4317B) (BMG) |
| 57 | RESTLESS DAYS And Why Not? | Island Island (12) 45 436 (F) |
| 58 | DON'T DROP BOMBS Liza Minnelli | Capitol Capitol (12) CCL 541 (E) |
| 59 | THIS WAITING HEART Chris De Burgh | AM AM (AM) 529 (F) |
| 60 | BLAME IT ON THE BOOGIE Big Fun | Mercury Mercury (12) 217 (BMG) |
| 61 | LET ME LOVE YOU FOR TONIGHT The Jacksons | Mercury Mercury (12) 217 (BMG) |
| 62 | IT'S ALL COMING BACK TO ME NOW The Jacksons | Mercury Mercury (12) 217 (BMG) |

*The British Record Industry Chart © BPI. Compiled by Gallup for BPI. Music Week and BBC based on a sample of 500 radio and TV music programme listeners. Incorporating 7,172 Cassettes & CD single sales.

MUSIC WEEK SUBSCRIPTION FORM

I wish to subscribe to Music Week for one year, commencing immediately.

I enclose a cheque for £ _____ or \$ _____ made payable to Link House Mags

To pay by credit card enter details below.

My card number is

Access (Mastercard) Visa American Express Diners Club Eurocard

Date Card Expires _____

Signed _____ NAME

POSTION _____

COMPANY _____

ADDRESS _____

Tel No _____

UK £77; Europe (including Eire) £98/US \$156; Middle East & North Africa £135/US \$215
USA, S. America, Canada, India & Pakistan £156/US \$249; Australia, Far East & Japan £176/US \$280;
Single Copy UK £2.00; Single Copy USA US \$3.50.

Main business carried out at place of work.

- Retail: Records/Tapes only 01
- Retail: Video/Video Library only 02
- Retail: Records/Tapes — Video Library 03
- Record/Video Wholesale 04
- Record Company 05
- Music Video/Distributor 06
- Music Video Production Facility 07
- Music Video Producer/Engineer (Individual) 08
- Record Producer/Engineer (Individual) 09
- Custom Pressing/Tape Duplication (Music and/or video) 10
- Sleeve and Label Printer 11
- Artist/Artist Management 12
- Legal Representative/Accountant/Business Management 13
- TV Station 14
- Radio Station 15

Please tick one category only.

- Music Publisher 16
- Magazine/Newspaper Publisher 17
- Publicist/PR 18
- Official Organisation 19
- Public Library 20
- Disco 21
- Hall/Venue/College/University 22
- Concert Booking Agent/Promoter 23
- Art/Creative Studio 24
- Recording Studio 25
- Rehearsal Facility 26
- Pro-Audio Equipment Manufacturer/Distributor 27
- Pro-Audio Equipment Hire 28
- Merchandising Manufacturer/Distributor 29
- Record Promotion/Plugging 30
- Shoplifting 31
- Other — please specify 32

Please complete the coupon and send to:
MUSIC WEEK
SUBSCRIPTIONS
COMPUTER POSTING LTD.
120-126 LAVENDER AVENUE
MITCHAM
SURREY CR4 3HP
TEL: 01-640 8142

**SAVE £25
ON COVER PRICE
BY SUBSCRIBING TODAY ...
... PLUS YOU GET A FREE
MUSIC WEEK DIRECTORY
WORTH £20 (OUT NEXT JANUARY)**

would be challenging to him personally. They both retain their traditional family connections in business, but they have spent the last 20 years meeting and matching a whole series of challenges for

act on EG's books.
"Robert Frisp, Bryan Ferry and Brian Eno spawned what we are and still stand for," declares Alder. "Unlike other independents of the time like Chrysalis or Island,

was a radical departure entirely to his credit, and it changed him into an artist of broad appeal in addition to his Roxy Music career."

Robert Frisp started to work with Brian Eno in 1973 on what became No

AL 20 YEARS ON EG xcellence and a grade



op and Killing Joke

ent-driven? Frisp had a very artistic image by the time he was in the

Pussyfooting, hailed by many as the first new album long before its time. Eno developed his themes of Obscure and then ambient music, while Frisp's Frippeparities and later Gular Craft established an alternative, essentially instrumental art form out of the mainstream of rock music.

"It was ideal for our Editions EG label, which is our alternative outlet with a completely open artistic policy and essentially says out anything that Mark and I like," says Alder. "It's an enthusiastic label. We keep all the Editions EG recordings available for the true collector."

There is no exclusivity as far as the artists are concerned. We don't want everything they do — just their best. We still want the interesting artist with few limits to his or her creativity."

EG's sole foray into the world of punk in the late Seventies was to release Jubilee, the soundtrack album for Derek Jarman's movie. The most successful soundtrack project was EG Records and EG Music's Rock Follies from the highly popular Thames TV series.

In 1980, EG signed Killing Joke when Frisp and Alder saw them playing at the Lyceum. The band remained utterly unique for several years, but real commercial success eluded them.

Killing Joke have been one of the more surprising clients of EG during the Eighties. Their unique image and style were irresistible, and the company stood by them through thick and thin for eight years.

In 1979 Roxy Music reformed and recorded Manifesto, Flesh & Blood and Avalon for EG Records in the Eighties. These three albums produced two number one singles and proved their most commercial outings to date.

Megawhile King Crimson also reformed with Robert Fripp, Bill Bruford, Adrian Belew and Tony Levin recording a successful trilogy of albums — Discipline, Beat and Three Of A Perfect Pair.

EG took on Toyah Wilcox in 1983 when she was emerging as a performer and an actress after being a punk

queen, recording pop albums as well as starring on the West End stage. When she married Robert Fripp, Alder was best man and Fenwick chief usher.

Fripp and Wilcox occasionally work together, at present with Sunday All Over The World. The timescale is relatively unimportant. If artists need two years to bring something to fruition, EG will arrange it.

"We sometimes suggest that artists take time off to rejuvenate their careers," reveals Fenwick. "Our duty as managers is to make their careers last as long as they want to."

"The bulk of our artists are in their forties," says Alder, "but they're stay in the business all their lives. Our financial independence at EG is the key."

When touring was involved, Alder or Fenwick were constantly in attendance. The two of them believe in exploitation being conducted properly and not based on a quick hunch or impulse.

Bill Bruford is another EG away whose career and activities are carefully planned for maximum impact. Like most EG clients, his progress to date has been inextricably linked with the company and its other artists.

One of the most respected drummers around during the last 15 years, Bruford joined King Crimson from Yes in 1974. He's also worked with Genesis and his own band, Earthworks. He's also teamed up again with what is seen as the classic Yes line-up Anderson, Bruford, Wakeman and Howe.

Alder perceives three dimensions to an artist: their commercial value as seen from the public's point of view, something themselves which is artistic and just makes enough money to justify it and, finally, the artist as an individual away from the stage persona, following their inclinations like Robert Fripp with his Gular Craft method of guitar tuition.

"We never lose sight of their mainline career, however," stresses Fenwick, "and we stake it up when necessary as well as providing an outlet for their own preferences with Editions EG."

"There are a lot of intelligent artists around here with current record deals who would like to do more adventurous things which their contracts will not allow."

EG has been headquartered in Kings Road, Chelsea, since 1970, and recently moved along the road to more practical premises. Times and outlets have changed over the last 20 years, but the enthusiasm and dedication of Alder and Fenwick remain constant.

"The management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

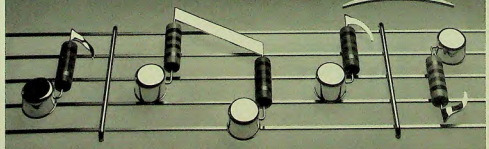
"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

"Management side of things is less important now," Alder points out. "We're now a business identified with our own publishing operation and records through Virgin."

LIKE YOU, WE'RE DEDICATED TO MAKING MUSIC.



With ten years of experience, Hilton

Sound is no ordinary pro-audio hire company. We care as much about the creative recording process as you do. So

we're not just committed to the latest technology, but the most reliable and cost-effective. Digital or analogue — talk to Hilton Sound about the options. We always make sound sense.

HILTON SOUND

HILTON SOUND PLC.

10 Steedman Street London SE17 3AF. Tel: 01-708 0483
BP 160 75224 Paris CEDEX France Tel. +33 1 40 29 62 91

PIONEERS IN AUDIO ACCESSIBILITY

When EG stands for excellence and grace

Nigel Hunter traces EG's rise and rise

HERE HAS often been speculation over the last 20 years as to exactly what EG stands for. Some have reckoned it's an acronym along the lines of *exempli gratia*, a good example to others. Or perhaps excellence and grace in terms of Sam Alder and Mark Fenwick.

The actual explanation is far more simple. EG refers to the two founders of the business, David Enthoven and John Gaydon. These two gentlemen were artist managers in the late Sixties, and formed EG to look after the affairs of King Crimson, who distinguished themselves in 1969 with the best-selling album, *In The Court Of The Crimson King*.

Those were scintillating days in the popular music industry. The Rolling Stones were packing Hyde Park, the Beatles were recording Abbey Road, Chryslis was emerging into something more than a booking agency, and there were good sounds and vibes from bands like Yes and Led Zeppelin.

Sam Alder and Mark Fenwick joined the company in 1970 and ran it with Enthoven until he left in 1976. Both seemed unlikely candidates to run an agency in the volatile hurly-burly of the pop business, but EG established during those embryo years the standards of professionalism, integrity and reliability which the Group has maintained ever since. Gaydon left in 1971 to pursue a different career in music, and Enthoven departed five years later when King Crimson decided to go their separate ways.

Alder was a chartered accountant, having spent five years in the City at the time of joining EG and previous to that playing in a rock 'n' roll band as therapy to combat the boredom he felt as a student.

Fenwick came from a background of retailing. Like Alder, he was seeking something which would be challenging to him personally. They both retain their traditional family connections in business, but they have spent the last 20 years meeting and matching a whole series of challenges for



EG's OF EG's artist roster: (from left) Bill Bruford, Robert Fripp and Killing Joke

which their initial experience in business had not provided any precedents or answers.

The EG roster has never been large but has always been noted for its quality. In the footsteps of King Crimson came T Rex and Emerson, Lake & Palmer.

"We were responsible for getting Marc Bolan to play the electric guitar," reminisces Fenwick. "That's when the acoustic Tyrannosaurus Rex became the electric T Rex."

Memorable recordings happened like Ride A White Swan and, in February 1971, the first number one for T Rex and EG—Hot Love.

"It was a great time," recalls Alder, "but we were very stretched. ELP scored three platinum albums, and there was another huge hit for T Rex with Get It On."

T Rex got a new recording contract and management later in 1971, leaving EG. That enabled the company, in Alder's words, to clear the decks for a certain individual called Bryan Ferry.

"He walked in here on the recommendation of John Peel and journalist Richard Williams," continues Alder. "We liked him, but weren't too keen on the band. We kept half of them, and they became Roxy Music. King Crimson reformed at this time, and the two bands became our two basic acts, the bedrock of EG business."

Brian Eno left Roxy Music after a year to pursue his own objectives, and became the third seminal act on EG's books.

"Robert Fripp, Bryan Ferry and Brian Eno spawned what we are and still stand for," declares Alder.

"Unlike other independents of the time like Chryslis or Island,

we've been management-driven all along the line at EG," Fenwick points out. "We established a very close relationship with our artists, who know their business affairs are in good hands; the music business often gives itself a bad image by having the wrong people in the driving seat."

The three strands of the Group are EG Management, EG Records and EG Music. EG Records was licensed to Island in 1969 and Atlantic in the US, moving to Polygram in 1976, and is now with AVU-Virgin.

EG Music involved David Platz in the early years, and his affiliates continued to sub-publish in the international sphere. EG Music has always had its own operations in the UK and US, with offices in London, New York and latterly Los Angeles.

Alder and Fenwick are proud of what they have done at EG, and after some gentle persuasion will open up and talk about it.

"We broke new ground by playing the artistic card," claims Alder. "For instance, *In The Court Of The Crimson King* had no artist name on the album sleeve and it only a very small company name. It sold several million copies and the musicians on that record need never work again."

"Bryan Ferry wanted to do a solo album of standards which we encouraged," adds Fenwick. "It was a radical departure entirely to his credit, and it changed him into an artist of broad appeal in addition to his Roxy Music career."

Robert Fripp started to work with Brian Eno in 1973 on what became No

Pussyfooting, hailed by many as the first new age album long before its time. Eno developed his themes of *Obscure* and *Another Green World*, which Fripp's Fripptronics and later *Guest Craft* established an alternative, essentially instrumental art form out of the mainstream of rock music.

"It was ideal for our Editions EG label, which is our alternative outlet with a completely open artistic policy and essentially puts out anything that Mark and I like," says Alder. "It's an enthusiastic label. We keep all the Editions EG recordings available for the true collector."

There is no exclusivity as far as the artists are concerned. We don't want everything they do—just their best. We still want the interesting artist with few limits to his or her creativity."

EG's sole foray into the world of punk in the late Seventies was to release *Subterranean*, the soundtrack album for Derek Jarman's movie. The most successful soundtrack project was EG Records and EG Music's *Rock Falls* from the highly popular Thames TV series.

In 1980, EG signed Killing Joke when Fenwick and Alder saw them playing at the Lyceum. The band remained utterly unique for several years, but real commercial success eluded them.

Killing Joke have been one of the more surprising clients of EG during the Eighties. Their unique image and style were irresistible, and the company stood by them through thick and thin for eight years.

In 1979, Roxy Music reformed and recorded *Manifesto*, *Flesh & Blood* and *Avonlea* for EG Records in the Eighties. These three albums produced two number one singles and proved their most commercial outings to date.

Meanwhile King Crimson also reformed with Robert Fripp, Bill Bruford, Adrian Belew and Tony Levin recording a successful trilogy of albums—*Discipline*, *Beat & Beat* and *Three Of A Perfect Pair*.

EG took on Toyah Wilcox in 1983 when she was emerging as a performer and an actress after being a punk

queen, recording pop albums as well as starring on the West End stage. When she married Robert Fripp, Alder was best man and Fenwick chief usher.

Fripp and Wilcox occasionally work together, at present with Sunday All Over The World. The timescale is relatively unimportant. If artists need two years to bring something to fruition, EG will arrange it.

"We sometimes suggest that artists take time off to re-evaluate their careers," reveals Fenwick. "Our duty as managers is to make their careers last as long as they want to. Our financial independence at EG is the key."

When touring was involved, Alder or Fenwick were constantly in attendance.

The two of them believe in exploitation being conducted properly and not based on a quick hunch or impulse.

Bill Bruford is another EG case; whose career and activities are carefully planned for maximum impact. Like most EG clients, his progress to date has been inextricably linked with the company and its other artists.

One of the most respected drummers around during the last 15 years, Bruford joined King Crimson from Yes in 1974. He's also worked with Genesis and heads his own band, Earthworks. He's also teamed up again with what is seen as the classic Yes line-up Anderson, Bruford, Wakeman and Howe.

Alder perceives three dimensions to an artist: their commercial value as seen by the public, their ability to do something themselves which is artistic and just makes enough money to justify it; and, finally, the artist as an individual away from the stage persona, following their inclinations like Robert Fripp with his *Guest Craft* method of guitar halton.

"We never lose sight of their mainline career, however," stresses Fenwick, "and we stake it up when necessary as well as providing an outlet for their own preferences with Editions EG."

"There are a lot of intelligent artists around the world with current record deals who would like to do more adventurous things which their contracts will not permit."

EG has been headquartered in Kings Road, Chelsea, since 1970, and practically moved along the road to more convenient premises. Times and outlooks have changed over the last 20 years, but the enthusiasm and dedication of Alder and Fenwick remain constant.

The management side of things is less important now," Alder points out. "We're now music business-oriented with our own publishing operation and records through Virgin."

"Mark and I own the company ourselves with no one else. We've been licensed, but we've never sold, and we're entirely independent but adaptable."

LIKE YOU, WE'RE DEDICATED TO MAKING MUSIC.

With ten years of experience, Hilton Sound is no ordinary pro-audio hire company. We care as much about the creative recording process as you do. So we're not just committed to the latest technology, but the most reliable and cost-effective. Digital or analogue—talk to Hilton Sound about the options. We always make sound sense.



HILTON SOUND

HILTON SOUND PLC

10 Steedman Street London SE17 3AE Tel: 01-708 0483
BP 160 75224 Paris CEDEX France Tel: +33 1 40 29 62 91

PIONEERS IN AUDIO ACCESSIBILITY

Two years into the job, MD Dennis Collopy is implementing plans to make EG Records and EG Music "free standing" as a label and publishing company



Standing alone in his field

DENNIS COLLOPY came to EG in May 1988 as managing director with a wealth of useful and relevant experience.

He started his music business career at Chrysalis Music in 1975. During his eight-year spell at Riva Music, he signed writers such as the Clash, Air Supply, John Cougar Mellencamp and Rod Stewart.

By 1982, Riva was number two publisher in the US. Then Collopy was approached three years later by RCA/Aniela (now BMG) to head its UK music publishing companies. His signings there included Maria McKee, writer of A Good Heart for Feargal Sharkey (a number one within five weeks of Collopy joining the company), Steve Earle; Dwight Yoakam; Peter Cetera; Steve "Silk" Harley (Jack Your Body, another number one), and UK acts such as the Mission, All About Eve (both with debut top 10 albums) and Pop Will Eat Itself — all BMG Music.

Signings at EG Music include Steve Glen, Gary Benson, Ali Thomson and Paul Inder.

Collopy has built up comprehensive knowledge of the functioning of modern music publishing and record company operation during these previous jobs, and is a nuts-and-bolts man as well as a creative

and innovative publisher and record company executive.

He pays close attention to developments in the copyright law and the problems entailed by the headlong progress of modern technology. He participates in the deliberations of the publishing and recording industries through bodies such as PMS, and is one of a fortunately growing breed in the music business who is aware of and concerned by common problems and difficulties confronting the business and able and willing to devote time and attention to finding solutions rather than being an insular company man.

"Sam and Mark approached me at a time when I was becoming dissatisfied with the limitations of the job I was doing at BMG," Collopy discloses. "I enjoyed my time there and we did pretty well, but the EG offer came when I was finding it very hard to work in the confines of a corporate situation."

He was attracted to Kings Road by the prospect of continuing music publishing activities and resuming direct involvement in records too.

"My role in EG management at the moment is supportive and ancillary to those of Mark and Sam," explains Collopy. "They handle most of that area because they are artist managers through and through in outlook and philosophy."

"That's a very specialised area and very personal, and I certainly can't walk in on a 19-year-old partnership and do

any better."

He has spent his first year at EG reorganising the music publishing company and strengthening it into what he terms "a stand-alone company" not merely reliant on having rights to material on record. He has set up a new worldwide network of sub-publishers for EG Music.

"David Platz administered the company for 18 years and it was a very good relationship," says Collopy, "but I thought we should have complete and direct control of all our international associations. Also it is the only viable way to offer alternatives to multi-national conglomerates."

His second year he anticipates as being divided 50-50 between publishing matters and EG Records. He has built up a songwriter roster of 20, which he believes is a sensible and manageable number in terms of the hard work involved in placing their material.

"About five of them could become big artists," Collopy believes, "and maybe we might manage one of the five also through EG."

His publishing hat is never far from his head, and he sees EG Records as a constant beneficiary of its sister company's activities.

"We'll be growing the label through the publishing connections when we've sown the seeds of the latter. Some of them are germinating already."

This is a reference to a sub-publishing arrangement with George Clueck of Editions Intro, the German publishing company owned by Peter and Trudi Meisel. The reciprocal deal has brought EG Music sub-publishing for Milli Vanilli

and the Rainbirds.

Thomas Fahlmann, A&R manager for the Rainbirds who also discovered them and works closely with Clueck, approached Collopy through the sub-publishing connection with an album project called Teutonic Beats.

"It's European, it's innovative and it's very timely — just what EG Records is looking for," says Collopy. "And it all stems from the publishing operation. Publishing presents you with far more opportunities than most record companies believe. You can have access to the whole gamut of popular music — reggae, country, blues, dance — and you can introduce these elements into the record company."

He sees his third year at EG as one of consolidation and expansion, implementing plans to make EG Records and EG Music "free standing" as a label and publishing company. He is well aware of the state of the marketplace and the constraints on everyone not operating with a bulging cheque book and the attitude prevailing among some record companies.

"A major will give you £2m for 12, but they often won't give you £1,000 for a new band. If you find good new talent, you've got to get in early long before they're ready to record and work right through with them."

Collopy views the recent establishment of a high profile US publishing office, based in Los Angeles headed by Linda Komarny, as proof positive of EG's commitment and progressive outlook. The company is now firmly rooted and well placed in the two leading sources of talent in the world.

CONGRATULATIONS!

WE'RE HAPPY TO BE ASSOCIATED WITH YOU.

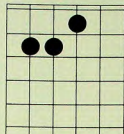
YOUR FRIENDS AT

EDITION
Intro

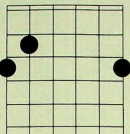
Gebr. Meisel GmbH
und angeschlossene Verlage

Wittelsbacherstr. 18
1000 Berlin 31

Two essential guitar chords



E



G

One essential record company

E'G

FIVE CELEBRATORY BOXED SETS FOR CHRISTMAS

ROXY MUSIC *EARLY YEARS*

Roxy Music For Your Pleasure Stranded
CD: EG8C3 TAPE: EG8M3

ROXY MUSIC *LATER YEARS*

Manifesto Flesh & Blood Avalon
CD: EG8R4 TAPE: EG8M4

BRYAN FERRY

These Foolish Things Let's Stick Together Boys & Girls
CD: EG8C5 TAPE: EG8M5

KING CRIMSON

In The Court of the Crimson King Larks Tongues in Aspic Discipline
CD: EG8C6 TAPE: EG8M6

BRIAN ENO

Another Green World Before & After Science Apollo
CD: EG8C7 TAPE: EG8M7

AVAILABLE ON CASSETTE AND CD ONLY

Each box contains
an E'G-20 years celebratory album
featuring some of the best
recordings to be issued
by the label in the last 20 years.

RELEASED ON 27th NOVEMBER

ORDER NOW FROM YOUR AVL REP OR POLYGRAM TELESALES: 5906088

Congratulations on two decades of great music



E'G

WE'D LIKE TO SALUTE THE E'G GROUP
OF COMPANIES, ESPECIALLY AS THEY
GAVE US OUR FIRST BREAK, WHICH
LED US TO BECOME THE WORLDS
LEADING INSURANCE BROKERS FOR
THE ENTERTAINMENT INDUSTRY.

R'T

ROBERTSON TAYLOR INSURANCE BROKERS LTD.

BOB TAYLOR
33 HARBOUR EXCHANGE SQUARE
LONDON E14 9GG
TEL: 01 · 538 · 9840
TELEX: 913399
FAX: 01 · 538 · 9919

WILLIE ROBERTSON
55 FULHAM HIGH STREET
LONDON SW6 3JJ
TEL: 01 · 731 · 1454
FAX: 01 · 736 · 4803

EG Records' roster reads like a Who's Who of ground-breaking British recording artists.

RHETT DAVIES

RHETT DAVIES is probably best known for his work with Bryan Ferry and Roxy Music, but was first involved with EG through the Fripp and Eno album, *Evening Star*.

Davies also worked on five of Eno's classic albums, including *Music For Films* and *Another Green World*, and produced the outstanding *Roxy Music Trilogy*, starting in 1978 with *Manifesto*, followed by *Flesh & Blood* and culminating with the definitive *Roxy album*, *Avalon*.

Apart from producing *Boys And Girls*, Bryan Ferry's most successful solo album to date, Davies has worked with Talking Heads, Ice House, the B52's, Then Jerico, Simply Red and latterly Cock Robin.

In the court of Kings Road



BILL BRUFORD

BILL BRUFORD is one of rock's most respected drummers, and was a guiding light in the so-called British "art rock" movement, recording and touring internationally with Yes and King Crimson between 1968 and 1974.

He then spent several years observing and participating in the music making processes of Gong, National Health, Genesis and UK among others until he felt ready to write and perform his own music with his own eponymous band, recording four albums between 1978 and 1980.

However, it was the reconstituted King Crimson of 1980-84 which provided the vehicle for Bruford's revolutionary use of electronics in developing the melodic

side of percussion.

He now leads his own electro-acoustic contemporary jazz group called *Earthworks* with Iain Ballamy and Django Bates. Their debut album won critical acclaim in the US.

Bruford has also made time recently to record with Kazumi Watanabe, David Thorn, the New Percussion Group of Amsterdam, Jamaaladeen Tacuma, Akira Inoue and Al DiMeola. He is currently dividing his time between the new Anderson, Bruford, Wakeman and Howe supergroup and his own personal projects including *Earthworks*.

DUBH CHAPTER

FROM THE Emerald Isle, Sean, Kevin, Brendan and Desmond joined forces last year to form Dubh Chapter, a rock band which refuses to be influenced by the charts or watch Top Of The Pops. They prefer listening to Brohms, Tchikovsky and Purcell.

Dubh Chapter see themselves as the stadium rock band of the Nineties, and started recording their debut album with Steve Hillage late in September.

"We don't want to be U2," says Sean. "Besides, we're really not so close to God as they are."

Byrne, Jon Hassell and Harold Budd among others.

A modest, self-effacing artist, Eno has never had a hit single or a platinum status album, but his prominent niche in contemporary music is assured and universally recognised.



BRIAN ENO

WIDELY ACKNOWLEDGED as one of the most influential figures in contemporary music, Brian Eno was the main inspirational power in the early days of Roxy Music, and has also been prominent in the development of ambient music.

His production credits include David Bowie, Talking Heads and U2, and Eno made four significant albums of songs during the Seventies, as well as collaborating on a record with Robert Fripp, David

TO PAGE EIGHT ►

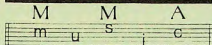
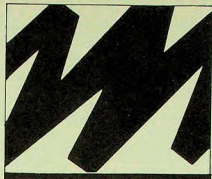
CONGRATULATIONS ON YOUR 20TH ANNIVERSARY!



FUJIPACIFIC MUSIC INC.

TOKYO

CONGRATULATIONS
TO EG MUSIC
ON YOUR 20 YEARS IN
THE PUBLISHING BUSINESS



145 Brougham Street
Kings Cross, Sydney 2011
NSW, Australia
Tel (010 61 2) 356 4944
Fax (010 61 2) 358 5880
(010 61 2) 357 7118

mma music



BMG are pleased to announce
representation of E'G Music in
France, Spain, Portugal,
Greece, Mexico, Central and
South America.

3 Cavendish Square, London W1M 9HA. Tel: 01-580 5566 Fax: 01-323 1083 Tlx: 298 933 EUROUK G

CONGRATULATIONS

E.G.

ON YOUR
20TH
ANNIVERSARY

*We Are Proud To Be
Associated With You*

sonet music

Box 1205, S-101 23 Lidings, Sweden

THE LEADING INDEPENDENT
PUBLISHER IN SCANDINAVIA

E'G 20 YEARS ON

EG Records

▶ FROM PAGE SIX



ROBERT FRIPP

ROBERT FRIPP formed the seminal King Crimson band about 20 years ago, an event which had a lasting effect on rock music, particularly through Fripp's dazzling and unique electric guitar technique.

He has been with EG throughout its 20-year history, and is still looking to the future and continuing to break down musical barriers.

King Crimson, the first act signed to EG Records, were rock music's trail blazers for six years, showing the way to an impressive array of other progressive bands, such as Yes, Genesis and ELP.

The band dispersed in 1974 with Fripp observing that the old

order was coming to an end. He worked with Brian Eno, Peter Gabriel and David Bowie among others, and began developing his Frippertronics concept of ambient music, an area in which he and Eno had experimented in earlier years. In 1981, he formed The League Of Gentlemen, featuring Barry (formerly of XTC and now of Shriekback), Sara Lee on bass and Johnny Toobad or Kevin Wilkinson on drums. The band toured Europe and the USA, released an eponymous album and then went their separate ways.

An album of Frippertronics entitled Lal The Power Fall ensued, and then a reincarnation for the Eighties with the talents of Bill Bruford on drums, Tony Levin on bass and Adrian Belew's guitar and vocals. Three albums, tours of Europe, Japan and America resulted before Fripp brought down the curtain on the latterday King Crimson.

In 1985, he became president of the American Society for Continuous Education and took the opportunity to conduct a series of acoustic guitar seminars which led to the formation of the League Of Crafty Guitarists. The latter were 19 top virtuosos of the instrument led by Fripp in guitar pieces of brilliant concept and stunning dexterity.

Today Fripp and his wig, Toyah Wilcox, lead a band called Sunday, All Over The World completed by Trey Gunn on slick bass and Paul Beavins on drums. Once again the music defies categorisation in its fresh originality, enhanced by the playing and personality of one of the world's most gifted guitarists.

SIMON JEFFES &
PENGUIN CAFE ORCHESTRA

FROM THEIR first release in 1976 on Eno's Obscure series, Penguin Cafe Orchestra have produced music of rare acoustic quality, ingeniously drawing at different times upon the sounds of Cajun, Celtic folk, African, Gamelan and English chamber music.

Simon Jeffes, founder and principal writer, enjoys a reputation as one of today's leading new music composers. He was recently invited by the Royal Ballet to orchestrate six existing Penguin Cafe Orchestra pieces for a newly commissioned ballet titled Still Life At The Penguin Cafe.



KILLING JOKE

A CULT band with its own unique brand of fierce rock music, Killing Joke attracted a small army of faithful followers in the early Eighties clad in black leather and sporting tattoos.

They outpunked punk with the raw beauty of Geordie's Gibson gold semi-acoustic guitar soaring over the dark primal rhythm of big

CONGRATULATIONS ON 20 SUCCESSFUL YEARS!

HUGHES ALLEN



CHARTERED ACCOUNTANTS GREENWOOD HOUSE 4/7 SALESBURY COURT LONDON EC4A 8BT TEL: 01-583 7575 FAX: 01-583 2081

Paul's drums, the pounding sledgehammer bass of Youth or Raven and the madcap vocals and tortured keyboards of high priest Jaz Coleman.

Killing Joke are formidable on stage, presiding over an anciently savage gathering of the clans, and arguably they provided the inspiration for the likes of Sisters of Mercy, the Mission, Southern Death Cult and Metallica.



ROXY MUSIC

ROXY MUSIC were the forerunners of what is now referred to as glam/art rock.

They were the first band to fuse R&B/soul with early synthesizer techniques, pioneered by Brian Eno. Bryan Ferry's unique vocal style was a perfect foil for the band's outrageous and decadent sound, and Roxy Music's whole image was new and exciting.

Roxy Music split in 1976 after five albums, reforming two years later to record the now classic trilogy of Manifesto, Flesh & Blood and Avalon.

The central members of Roxy Music throughout its career have been Bryan Ferry, Phil Manzanera and Andy Mackay. The band last performed together in 1983, and Bryan Ferry has continued his solo career, with a particularly notable and successful, fifth solo album, Boys & Girls, released in 1985.

TEUTONIC BEATS

TEUTONIC BEATS came to the UK via EG Records from Berlin. Thomas Fehlmann, the man who discovered the Rainbirds, has put together a strong label of dance music — Italian without the tackiness,

Belgian new beat without the aggression.

Teutonic Beats is more than just a label, it's a rhythm for life. These are the bands:

MARATHON — Formerly part of a band called Palais Schaumburg with Thomas Fehlmann. Now Marathon have released Love Park and Hardhouse, both of which reached the top 30 in the Echoes' house chart.

WEST BAM — Had a huge club hit with Monkey Say Monkey Do last year at the height of the Summer Of Love. West Bam had a track released called And Party which hit the German national charts and is favoured by James Hamilton.

FUTURE PERFECT — Their single, Sato Agrepo, was a top five hit in the Echoes chart during September. The singer, Gobi Delgado, was a member of the early Eighties band D.A.F.

FISCHERMANS FRIEND — Their track, Money, will be the second cut from the Opus II compilation, due for release in mid-November. They have an album really to go which zoomed into the house charts in August.

WEST INDIA COMPANY

WEST INDIA Company was formed from the embers of the Eighties pop phenomenon, Blancmange. Stephan Luscombe and Pandit Dinesh have got together with pop media hack Peter Cuthshaw and Asha Bhosle, Indian goddess of playback-film soundtrack, and made an album called New Demons.



LOOSE TUBES

A HOULIGAN co-operative containing some of the most radical talent in London.

This unit has confounded the critics by redefining the language of the large ensemble against all odds.



E'G

WE'VE ONLY REPRESENTED YOU FOR THE LAST **20 WEEKS**

BUT THEY WERE AS GREAT AS YOUR FIRST **20 YEARS**

LET'S STICK TOGETHER FOR THE NEXT **20 YEARS**

BMG
MUSIC PUBLISHING
FRANCE

**HAPPY 20TH ANNIVERSARY
IT ONLY SEEMS LIKE YESTERDAY**

Caroline Records Inc. The exclusive distributors for E'G and Editions E'G in the USA.



Caroline Records, Inc.
114 West 26th Street
New York, N.Y. 10001

CONGRATULATIONS TO E G MUSIC

on a
remarkable achievement

We look forward
to being a continuing part
of the success story

COMPUTER EXPRESS

11/21 Northdown St,
London, N1 9BN.

Est. since 1972



STEVEN FISHER & CO.

SOLICITORS

We are proud to have
represented the E.G. Group
of Companies since (almost)
the beginning

19 CATO STREET, LONDON W1H 5HR
TELEPHONE 01-262 3240 FACSIMILE 01-706 2940

E G

**Nigel Hunter
profiles the
talents of EG's
publishing arm,
EG Music**

20 YEARS ON

Playing the

GARY BENSON

GARY BENSON is a prestigious addition to the EG Music roster. He signed with the company in 1988, but has been writing hits for the past 15 years for various artists including Olivia Newton-John, Stacy Lattisaw, John Travolta and Allan Clarke of The Hollies, not to mention his own inimitable version of the song Don't Throw It All Away. Benson's current songwriting collaborators include Frank Wildhorn (Where Do Broken Hearts Go), Winston Sela and Allan Clarke. This year he has co-written four tracks for the next Maxi Priest album and for several other major reggae artists, includ-



GARY BENSON

ing Trevor Hartley, Barrington Levi and Trevor Walters. He also co-wrote the acclaimed TV theme for the orphan telethon Find A Family, which was recorded by The Hollies.

One of his latest writing projects with Frank Wildhorn was an outstanding track called Vienna for the new RCA recording artist, Linda Eder, due for October release. Benson has co-written four tracks on the new solo LP being recorded by Allan Clarke.

He is also in demand as a producer with Winston Sela, having just completed assignments with Ami Stewart, Working Girls and a new solo artist, Chris Johnson.



JIMMY CAUTY

JIMMY CAUTY came to EG Music through the band Brilliant, which also featured Youth and June Montana.

After the band split up, he got together with former Echo & The Bunnymen member Bill Drummond to form the Jams (aka the Timelords), and had a number one hit with their first and only single Doctrin The Tards.

Since then, Cauty and Drummond have recorded an album entitled A History Of The Jams, and they are now working on a more mainstream project, the KLF, which has already spawned three major club hits.



STEVE ROBERT GLEN

STEVEN ROBERT GLEN

STEVEN ROBERT Glen has spent much of the Eighties writing for and producing artists based overseas. Italy, France, Germany, Switzerland, Australia, Japan — nowhere was too far and nothing too big a challenge.

Says Glen: "Sometimes with the language barrier, producing foreign artists in English was the closest I ever come to self abuse."

One classic example of this was spending three days on a track, teaching the foreign band where to put their fingers on their instruments, after which they introduced me to their Martian-type vocalist. After a further three days of recording, he still made my most meaningful lyric of Staring At The Burning Ember sound like Slending On A Burning Bomper. Most discouraging unless, of course, you're a Martian yourself.

However, he still found time to write and produce for such distinguished artists as Rod Chocolate, Gloria Gaynor, Kandidate, Suzi Quatro, Roger Daltrey, Racey, Dolla, Bucks Fizz, Sod Cafe, Liquid Gold, Phil Fearon and Galaxy and many more.

Now back in England, Glen is getting set for the Nineties by collaborating with David Most, writing and producing singles and albums for Island Records' new signing, Bernadette Washington.

DUANE HITCHINGS

DUANE HITCHINGS is regarded as one of the most successful writers of the last 10 years in the US.

His songs are as varied as Do You Think I'm Sexy, Young Turks, Infatuation and Crazy About Her for Rod Stewart; Voyage and I'll Be Here Where The Heart Is for Kim Carnes, and Don't Look Any Further which has been recorded by Dennis Edwards, the Kane Gang and Eric B and Rakim.

Other Hitchings songs have recently been recorded by Heart, Steve Perry, Pat Benatar and Alice Cooper, and he is also noted for his work on movie soundtracks such as Rocky IV, Flashdance and Iron Eagle.



PAUL INDER

PAUL INDER

PAUL INDER has been writing songs and playing guitar since the age of 11, with the advantage of a rock 'n' roll background (father is Lemmy of Motörhead).

Inder acquired his first electric guitar when he was nine from the late lamented Paul Kossoff (Free), and at 14 was busking regularly around London and attracting the attention of such music luminaries as Peter Grant (Led Zeppelin manager), Billy Goff (Rod Stewart manager at the time) and Muff Lange (producer).

Inder, now 22, has put together his first fully fledged band, and plans to take his own individual blend of power rock and strong rhythmic funk on the road later this year.

Apart from playing and writing, Inder has also produced several projects, and has a useful decade of valuable experience under his belt.

artistic card



ALI THOMSON

ALI THOMSON signed with EG Music in 1988, and over the years has been involved in many aspects of the music industry.

As an artist, he has had hits in many overseas territories, and was voted one of the top 10 new artists of 1980/81 in the *Billboard* poll.

As a performer, he has worked with many notable artists such as Vangelis, Go West, Nick Heyward, Elaine Paige, Belouis Some and Scritti Politti. He is currently signed to EG Records.

As a songwriter, Thomson's unique talent has brought collaborations with The Wicak, Giant Steps, Alan Garrie (Average White Band), David Foster, Jay Gruska, Matthew Wilder, Marc Jordan, James Guthrie, UK Players, Jason Scheff (Chicago), Donny Wilson and Living In A Box.

He has also written with film composers Hans Zimmer and Stanley Myers, and wrote and performed soundtrack music for *Terminal Exposure* and *My Beautiful Laundrette*.

YOUTH

YOUTH JOINED EG Music in 1980 as a writer and founding member of the band Killing Joke. Several years later he left the band to form Brilliant with June Montana and Jimmy Cauty.

After the demise of Brilliant,



YOUTH (AKA Martin Glover)

Youth progressed to producing acts as diverse as Kate Bush and Big Youth as well as becoming prominent as a session musician.

In 1988, he co-wrote and co-produced three tracks on Yaz's debut album *Wanted*, and established his own label and publishing company called WAU. This was primarily set up as an outlet for young international talent, and much of youth's time is spent discovering, nurturing and developing such artists and writers.

Youth has been working on Yaz's follow-up album as well as mixing for the Fine Young Cannibals, and has assembled a group with Andy Caine called *State Of Mind*.

The enthusiasts' label

EDITIONS EG is the specialist artist label to EG Records. Sam Alder describes it as "the label of excellence and inquiry" which will release an album in the name of artistic freedom.

"The kind of things our artists do could well be around a lot longer than the kind of instant success of a rock album," he explains. If you look at the graph of Editions EG releases, they keep on selling steadily.

"Even if a record sells in only let's call it 'respectable' numbers, provided we've got the making of the record right, provided we haven't moved above the £10-15,000 recording cost limit, we're OK. Editions EG has no set A&R policy."



ALEC BYRN, new associate director of EG Records and general manager of Editions EG

ALEC BYRN, now associate director of EG Records, was appointed general manager of the Editions EG label in January 1989—an internal promotion well merited by his considerable experience and expertise in the avant garde and ambient music fields in which Editions EG specialises.

Among his duties is responsibility for controlling EG's catalogue of affairs with its UK licensees, Siren and Virgin.

His first major task was relaunching Editions EG in the US with important releases such as King Crimson's *In The Court of the Crimson King*, Eno's ambient works like *Music For Airports*, and the League Of Crafty Guitarists series.

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.
23-27 Tudor Street, London EC4Y 0HR.
Tel: 01-583 9199
Printed by Pearson Press, Newport, Gwent

CONGRATULATIONS
on **20**
SUCCESSFUL YEARS!

(And many Happy Returns)

From all of us at Arrow,
we wish E.G. Records a
Very Prosperous future.



MOTORCYCLE COURIERS

407-409 OXFORD ST., LONDON W1
01-629 2929

Mark, Sam, Dennis,
Chris and
all at EG

CONGRATULATIONS
on your
20 YEARS

— it's been a pleasure . . .



The Gemini Agency

Five Ridge House, Wand Lane, Aspley Grove, Milton Keynes MK17 8EJ, England
Tel: Milton Keynes (0908) 380202 4 lines
Telex: 265871 (please quote DGS 1254)

travel and tour arrangements
for the music industry

EG MUSIC GROUP

EG RECORDS

EDITIONS EG

EG MUSIC

EG MANAGEMENT

“20 Years on. . .

... *An Independent
Creative
Force for the 90's*”

EG

EG Records, Editions EG, EG Music, and EG Management, collectively known as E.G. MUSIC GROUP, have moved to:-

Blenheim House, 180 Kings Rd, London SW3 5XS

Telephone: 01-352 1010 Facsimile: 01-352 0344 Telex: 919205

EG MUSIC GROUP
EG RECORDS
EDITIONS EG
EG MUSIC
EG MANAGEMENT

MASTERFILE

SUBSCRIPTION ORDER

Please could you send me copies of Music Week Masterfile every month.
I would like to:

(Please tick appropriate box)

Take out a full year's subscription to Music Week Masterfile. I understand that if I am not satisfied with the product, I must notify you in writing within 30 days, and I will be reimbursed for the full year's subscription.

I enclose a cheque/PO/IMO for £..... or \$..... (please indicate which card).

Access (Mastercard) Visa Eurocard
American Express Diners Club

My Card Number is

Subscription Rates:

Overseas subs by airmail

A Full Year's Subscription made payable to Masterfile

| | |
|--------------------------|---------------|
| UK | £95 |
| Europe (inc Eire) | £131/US \$217 |
| Middle East and N Africa | £172/US \$285 |
| USA, S America, Canada | £205/US \$340 |
| Africa, India, Pakistan | £230/US \$380 |

"20 Years on.

\$ = U.S.\$

DETAILS OF WHERE TO SEND MUSIC WEEK MASTERFILE

SIGNATURE _____
NAME _____
POSITION _____
COMPANY _____
ADDRESS _____

TEL NO _____

ALL SUBSCRIPTION ORDERS SHOULD BE RETURNED TO:
Subscription Department, Music Week Masterfile, Computer Posting Ltd,
120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP.
Telephone: 01-640 8142.

...An I

Force for the 90's

EG

EG Records, Editions EG, EG Music, and EG Management, collectively known as E.G. MUSIC GROUP, have moved to:-
Blenheim House, 180 Kings Rd, London SW3 5XS
Telephone: 01-352 1010 Facsimile: 01-352 0344 Telex: 919205

23 15 **CHOCOLATE BOX**

CREATION! INC

24 **THE P.O.P.S.**
Eye Know
De La Soul

Tommy Boy/Big Life/Big Life (J&R)

25 **OYE MI CANTO (HEAR MY VOICE)**
Gloria Estefan

Elek/World Circuit/World Circuit (J&R)

26 **SCANDAL**
Queen

Parlophone (UK)/Elek (J&R)

27 **SWING THE MOOD** ★
Five Bunny & The Masterminds

Music Factory/Decca/MDJ (J&R)

28 **I THANK YOU**
The P.O.P.s

Capitol/Columbia/Columbia (J&R)

29 **MANTRA FOR A STATE OF MIND**
Santitas

Mercury/Phonogram/Decca (J&R)

30 **CHERISH**
Madonna

Sire/W (J&R)

31 **THE REAL WILD HOUSE**
Real Onyiah

Elek/USA 2226 (J&R)

32 **THE TIME WARP (PWL Remix)**
Damon

Jive (J&R)/209 (BMG)

33 **I FEEL THE EARTH MOVE (P.O.P.S. Version)**
Merika

Elek/USA 2226 (J&R)

34 **DON'T MAKE ME OVER**
Sylli

Champion/Champion (J&R)

35 **SECRET RENDEZVOUS**
Karyn White

Mercury/Bluesway (J&R)

1 **12** **CD**

Lambda line
0898 100 384

Call us on weekdays 9.30am-5pm, on weekends 10am-5pm (local peak time 3pm-5pm).
Peak line. VAT.



CBS 8550117/6/2

DPA

36 **C'MON AND GET MY LOVE (P.O.P.S. Version)**
D'Neals introducing City Dancers

Parlophone (UK)/Elek (J&R)

37 **OH WELL**
Oh Well

Elek/Alicia (J&R)

38 **BED OF NAILS**
Alice Cooper

Elek/Alicia (J&R)

39 **LOVE IN AN ELEVATOR**
Aerobically

Capitol/Columbia (J&R)

40 **HARLEM DESIRE**
London Boys

WB (J&R)

63 38 **AFO DIZZI ACT**
City Sisco!

Europe/Parlophone/Arcade (J&R)

64 60 **SILVER AND GOLD**
ASAP

Elek/USA 2226 (J&R)

65 43 **PERSONAL JESUS**
Dinco Mode

Mer/12 (BMG)/J&R (J&R)

66 55 **RURO LATINO**
Sueno Latino featuring Carolina Domas

Elek/USA 2226 (J&R)

67 44 **ROAD TO YOUR SOUL**
All About Eye

Mercury/Phonogram/Decca (J&R)

68 **YOUR LOVE**
Frankie Knuckles

Tommy/Red (J&R)

69 **DON'T TAKE IT PERSONAL**
Jernaine Jackson

A&Jive 11243 (J&R)

70 48 **HEY DJ I CAN'T... (S&K TRAIN)**
Beyoncé featuring Baby Boy

Beyoncé/King (J&R)

71 **ALL I WANT FROM YOU**
The Temptations

Motown 28 42323 (J&R)

72 **GOOD LOVIN'**
Regime Belle

3/5 (J&R)

73 **LAMBADA**
Kosmo

Elek/USA 2226 (J&R)

75 73 **SLAYES NO MORE**
The Blow Monkeys feat Sylvia Tella

K&A/R 4299 (J&R)

T W E L V E • I N C H

| | | |
|----|------------|------------------------------|
| 1 | STREETTUFF | Robert McTear/Double Double |
| 2 | 11 | MANTRA FOR A STATE OF MIND |
| 3 | 15 | MADE AND NUMBER |
| 4 | 16 | THE P.O.P.S. (HEAR MY VOICE) |
| 5 | 17 | TOU KEEP IT ALL IN |
| 6 | 18 | THE BLOOD LORD |
| 7 | 19 | THE SUN KING |
| 8 | 20 | LET ME LOVE YOU FOR TONIGHT |
| 9 | 21 | SCANDAL |
| 10 | 22 | TAIL OF TEARS |
| 11 | 23 | THE MESSAGE IS LOVE |
| 12 | 24 | THE REAL WILD HOUSE |
| 13 | 25 | OH WELL |
| 14 | 26 | CHOCOLATE BOX |
| 15 | 27 | SECRET RENDEZVOUS |
| 16 | 28 | LOVE IN AN ELEVATOR |
| 17 | 29 | THE REAL WILD HOUSE |
| 18 | 30 | CHOCOLATE BOX |
| 19 | 31 | THE REAL WILD HOUSE |
| 20 | 32 | THE REAL WILD HOUSE |
| 21 | 33 | THE REAL WILD HOUSE |
| 22 | 34 | THE REAL WILD HOUSE |
| 23 | 35 | THE REAL WILD HOUSE |
| 24 | 36 | THE REAL WILD HOUSE |
| 25 | 37 | THE REAL WILD HOUSE |
| 26 | 38 | THE REAL WILD HOUSE |
| 27 | 39 | THE REAL WILD HOUSE |
| 28 | 40 | THE REAL WILD HOUSE |
| 29 | 41 | THE REAL WILD HOUSE |
| 30 | 42 | THE REAL WILD HOUSE |
| 31 | 43 | THE REAL WILD HOUSE |
| 32 | 44 | THE REAL WILD HOUSE |
| 33 | 45 | THE REAL WILD HOUSE |
| 34 | 46 | THE REAL WILD HOUSE |
| 35 | 47 | THE REAL WILD HOUSE |
| 36 | 48 | THE REAL WILD HOUSE |
| 37 | 49 | THE REAL WILD HOUSE |
| 38 | 50 | THE REAL WILD HOUSE |
| 39 | 51 | THE REAL WILD HOUSE |
| 40 | 52 | THE REAL WILD HOUSE |

Quireboys **SEVEN O'CLOCK**

the new single — out next week
Available on: **7" • 12" • TC**
7" gatefold • 12" poster bag
On tour now

THE P.O.P.S. RECORDS
WWW.POPSRECORDS.COM

1st Release ON **HYSTERIA RECORDS**

P.R.S.
Features like **54-46**
(That's My Number!)

Release Date: **23rd October 1989**
Catalogue Numbers
7" **HYST1001** 12" **HYSTX100**

EMI ORDER DESK 01-848 9811
DISTRIBUTED BY: HARMONIA MUNDI, THROUGH EMI

HYSTERIA
11 tracks • 34:00

MAX BYGRAVES
You'll Never Know

ORDER NOW ON 021 500 5678

7" PMS 5007, 12" PMT 5008, CD SINGLE PCDS 5009

12" & CD SINGLE LIMITED EDITIONS
Distributed in the UK by EMI RECORDS (UK) LTD.

Reviewed by David Giles

SINGLE OF THE WEEK

MASTERS OF REALITY: The Candy Song. (Def. American/Phonogram [12] DEFA 1). From Syracuse, New York, comes the steamiest, most pulsating heads-down gut-wrenching rock this side of Aerosmith. Rick Rubin's production has extracted every drop of funk from these representatives of the alternative thrifthisms generation, and singer Chris Goss (no relation) virtually croons the vocal. Saturated in soul, this is the vindolao in the tandoori restaurant of rock.

BUZZCOCKS: The Fab Four. (EMI [12] CD EM 104). A taster for the forthcoming boxed compilation set, and what a taster it is; the Shelleyan orphans of their finest — the ultimate guitar pop. The only foreseeable problem is that DIs will insist on playing the vastly overplayed ever Fallen in Love rather than one of the other three "belters"; might I suggest Everybody's Happy Nowadays?

STATUS QUO: Not At All. (Vertigo/Phonogram [12] QVO 2612). Barely distinguishable from the Quo of old except that they're slowing down. Their boozey-boogie now has a distinct air of senility about it, although all the old riffs are present and correct.

THE PERFECT DISASTER: Mood Elevators EP. (Fire [12] BLAZE 38). A fairly traditional R&B band who have captured the imagination of indie pundits and capped a surprising amount of press attention. Audibly naughty lyrics will hinder airplay hopes, otherwise rather stringy.

BROTHER BEYOND: Drive On. (Parlophone [12] TCD 8 423). They've broken free of SAW and seem to have lost control in the process. Here the backing track is furiously manic, surely too fast to dance to and certainly too fast to be called "soul".

JOE JACKSON: Down To London. (A&M [12] AM 512). Jackson has retained his bite and inventiveness where most of his contemporaries have blanded out, and this is a track from his splendid but under-rated recent LP. The production has kept everything nice and simple, even leaving in some very hesitant entries by the co-vocalist Jay Askw. A fine tribute to a "russy old town".

WAX: Anchors Aweigh. (RCA [12] PB 43145). Gold and Goldmine may be a little out of trendy, but they are still capable of knocking out excellent pop fare. Like Bridge to Your Heart (inimicably included on the B-side) this immediate impression is of a dull studio workout, until all the clever melodic twists become apparent and it lodges firmly into the memory bank.

RICKIE LEE JONES: Satellites. (Geffen [12] GEF 64). A very fine trailer for the new LP. Sparse, tasteful production, full of rippling piano tinkles and gently strummed guitar, and the inevitable solo-laid-back-most-falling-over vocals, with harmonies as lush as the song structure is beautifully intricate. Not sure about its chart potential, though.



THE BUZZCOCKS: Love bites back, again

THE HOLLOW MEN: White Train. (Arista/Evansong [12] EVNG 307). Thoughtful guitar pop in the Lloyd Cole vein. The instrumentation is somewhat cluttered, and the song itself could do with a little more sparkle and zest. It does keep the listener's attention right to the end, though, thanks to a naggingly persistent chorus.

MOTLEY CRUE: Dr Feelgood. (Elektra/Verve [12] EKR 97). Nothing to do with Convey Island's finest; the good doctor in question is probably something fairly illegal. It's certainly inspired the Crue into an almost funky furor, at the point where metal meets boogie. However, where the sound should be huge and fulsome, it is disappointingly trebly.

REID: Lovin' On The Side. (Syn-copate/EMI [12] CD REID 1). The men with the silliest hairstyles in pop come up with another blinder (their own catalogue number 10). This has a bit of an early Eighties Kent Soul Weekend feel to it. It also sounds a bit like Bobby Brown, and Gary Barone plays some fruit fly fute. Stardom beckons for the Lutan lads.

CARMEL: I Have Fallen In Love (Je Suis Tombe Amoureux). (London [12] LON M 227). Several musical continents are united in this "comeback" single. Carmel's vocals are as gospel-influenced as ever, though she exhibits commendable restraint. The song itself is very hi-life, very optimistic and carried along by Soca-style horns and a lovely rolling waterfall of glockenspiel.

JESUS LOVES YOU: After The Love. (More Protein/Virgin [12] PROT 212). A Boy George alias, as I'm sure you all know by now, this demonstrates a shrewd tactical move in the direction of the acid "rave" scene without discarding George's high pop credentials. The end result is a standard O'Dowd pop/oul underpinned by a standard house/erotic rhythm. A happy marriage.

WILD POPPIES: Out Of Time EP. (Jericho [12] JR 003). The debut

release for this Anglo-New Zealand band occupying the middle ground between early Genesis and Eighties indie rock. Psychedelic elements (as with Cure-style vocals, and some of the guitar playing) has a definite Steve Hockett feel. The Stone Roses with one foot in the Seventies?

LEVEL 42: Take Care Of Yourself. (Polydor [12/7/CD] PO 58). Nothing recorded for a forthcoming "best of" collection, in other words the obligatory trailer. Solid enough hit material, disarmingly funny in patches and more than just a quick filler. Pity about the embarrassing opening salvo "are you ready to rock?" though...

FISH: State of Mind. (EMI [12/7/CD] EM 109). Now we can see why Fish and Marillion went their separate ways. Freed of his old band's HM shackles, the Scaly One moves into Mike Oldfield territory, with brooding, thoughtful verses and big, epic choruses complete with wailing blues backing vocals. "Pompous" is the word that springs to mind.

OYSTER BAND: Love Vigilantes. (Cooking Vinyl [10/CD] FRX 012). A very strange record, which finds the urban folksters covering a recent New Order song. Above all it reveals how close the Manchester band is to their folk roots, since it could be easily passed off as an Oysters original. Much more, interestingly enough, than side two's cover of Billy Bragg's Between the Wars. A brilliant experiment.

THE PARACHUTE MEN: Bed And Breakfast. (Fire [12] BLAZE 35). Pat's Smith, in there somewhere, even Fleetwood Mac. This Yorkshire guitar pop band may be indie favourites but their hearts clearly lie somewhere over the Atlantic: very fine song with impeccable pop sensibilities — could this be their first to cross over?

DAS DAMEN: Noon Daylight. (What Goes On, [12] WHAT GOES ON 14). New York band with an enormous, fiery guitar sound. Like most of their labelmates one has to cite REM as a reference point, only this lot sound like REM at their most extreme and desperate. A real flame-thrower of a record.

TOP 20 SINGLES

| | | |
|----|-----------------------------------|---------------------------------------|
| 1 | 1 DRAMA! | Mika MULTEB 10/87 |
| 2 | 2 YOU KEEP IT ALL IN | The Beautiful Good Gal Disco GOOD9 87 |
| 3 | 3 KENNEDY | The Wedding Present KCA PR4171 88MG |
| 4 | 4 ROAD TO YOUR SOUL | All About You Maroon EVEN1 87 |
| 5 | 5 FLYING THREE | Wonderland SHL1 87 |
| 6 | 6 SECRETS | The Prodigy KCA PR4171 88MG |
| 7 | 7 AMAGEDDON DAYS ARE HERE (AGAIN) | The The Split 88M13 87 |
| 8 | 8 PERSONAL JESUS | Mika BONG11 87/87 |
| 9 | 9 DON'T LET ME DOWN GENTLY | Mika BONG11 87/87 |
| 10 | 10 THE SUN RISING | Polydor COME7 87 |
| 11 | 11 WFL (WROTE FOR LUCK) | WEA YSL4 87 |
| 12 | 12 BRING IT ON DOWN | Factory FAC22 87 |
| 13 | 13 BLUES FROM A GUN | Blanca y negra HEG41 87 |
| 14 | 14 CROUCH DEEP FRESH | Real Time Products RTV1 87/87 |
| 15 | 15 REGINA | One Little India 2079 87 |
| 16 | 16 SLOW MOTION KISSES | Arista 12748 88MG |
| 17 | 17 STONE COLD SOBER | A&M AM17 87 |
| 18 | 18 THE DAYS OF THE WEEK | Fantasia ULR4 87 |
| 19 | 19 WHITE TRAIN | Arista ENIG587 88MG |
| 20 | 20 FIND OUT WHY | Cow DUN511 87 |

CHART COMMENTARY

The young record buyers out there have had their hands well and truly in their well-lined wallets this week, with seven new album entries and six new singles bringing the scene to life.

Polydor weighs in with both *The Wonder Stuff* and *Creatures* moving impressively. *Jesus Jones*, who never seems to get a lot of air play, flies in the face of convention to make a strong showing.

The Sugarcubes' entry is like somebody actually beat them to the top spot.

Elsewhere, *Daniel Lanois* who is better known as record producer for the likes of U2, has been shifting units of his own with a powerful solo LP, whilst former indie stalwarts *The Mighty Lemon Drops* and *A Certain Ratio* reap two major rewards. *The Purple Helmets* feature two members of *The Stranglers*, and their Rise Again LP 16GRs an iconic classic look at rock's history.

On the singles front, *The Beloved's* atmospheric piece *The Sun Rising* must be a good outside bet for a major hit, and welcome back *Furniture* after a troubled career which deserves to regain its momentum on Arista. Remember their splendid hit *Brilliant Mind*? Good luck to them.

TOP 20 ALBUMS

| | | |
|----|---|---|
| 1 | 1 HELP | Polydor BA1811 87 |
| 2 | 2 HERE TODAY, TOMORROW, NEXT WEEK | One Little India TRP15 88MG |
| 3 | 3 LIQUIDIZER | Food FOC02 87 |
| 4 | 4 CANDLELAND | WEA WK333 87 |
| 5 | 5 THE LAST STAKE | Crest ST4088 87 |
| 6 | 6 THE BIBLE | Ernie/Capitol CHEN13 87 |
| 7 | 7 ACADIE | Warner/Capitol F2281 87 |
| 8 | 8 VILVETEN | MCA/MCA6859 87 |
| 9 | 9 LAUGHTER | The Mighty Lemon Drops Blue Cyber AZ11 87 |
| 10 | 10 STOP THE WORLD | Chrysalis CHL176 87 |
| 11 | 11 DOOLITTLE | HM CAD095 87/87 |
| 12 | 12 WAKING HOURS | A&M AAR009 87 |
| 13 | 13 BUMMED | Factory FAC222 87 |
| 14 | 14 PRIMAL SCREAM | Crestant CRE195 87 |
| 15 | 15 STONE ROSES | Shirley & Norman OREL196 87 |
| 16 | 16 LOVE IS A LIE | Virgin V2331 87 |
| 17 | 17 GOOD THING | A&M AAR009 87 |
| 18 | 18 BLIND MAN'S ZOO | Elektra ENIG343 87 |
| 19 | 19 RISE AGAIN | Arista GAAH41 87 |
| 20 | 20 ARMAND CROKER & THE 99 CLOCK SHADOWS | Shirley & Norman OREL196 87 |

TOP • 20 • COMPILATIONS

No 1 1 DEEP HEAT 4 - PLAY WITH FIRE CD
 Various
 Telstar STAR 2398

2 2 IS THIS LOVE CD
 Various
 EMI EMV 47

3 **NEW** THE RIGHT STUFF - REMIX 89 CD
 Various
 Sphix S&M 998

4 9 MOTOWN HEARTBREAKERS CD
 Various
 Telstar STAR 2343

5 4 ITALIA - DANCE MUSIC FROM ITALY CD
 Various
 SA Continental 11 3029

6 8 LEGENDS AND HEROES O CD
 Various
 Sphix S&M 987

7 3 NOW THAT'S WHAT I CALL MUSIC 15 CD
 Various
 EMI Polygram/MCA NOW 15

8 5 ETERNAL LOVE CD
 Various
 K&L NE 147

9 7 HEART AND SOUL • CD
 Various
 Heart & Soul PolyGram H&S 71

10 11 DIRTY DANCING (OST) ★★ CD
 Various
 RCA EC 8448

11 6 LOVE HOUSE CD
 Various
 K&L NE 146

12 **RE** CHEEK TO CHEEK • CD
 Various
 CES MOOD 5

13 10 JUST SEVENTEEN - HEARTBEATS • CD
 Various
 Fantasy F&M 1

14 13 PRECIOUS METAL • CD
 Various
 Sphix S&M 978

15 **NEW** RAP ATTACK CD
 Various
 K&L NE 150

16 14 NITE FLITE 2 ★ CD
 Various
 CES MOOD 4

17 15 THE BLUES BROTHERS (OST) CD
 Various
 A&W 8 3075

18 12 GREATEST EVER ROCK 'N' ROLL MIX • CD
 Various
 Sphix S&M 938

19 16 TOP GUN (OST) ★ CD
 Various
 CBS 7294

20 14 GOOD MORNING VIETNAM (OST) • CD
 Various
 Z&W K&L 2197

54 50 Queen
 Polygram K2D 107

55 **NEW** GATECRASHING O CD
 Living A Box
 Chrysalis CXL 104

56 45 STREET FIGHTING YEARS ★ CD
 Simple Minds
 Virgin H&D 31

57 32 LIQUIDIZER CD
 Jesus-Loves
 Food/MCA F00004 3

58 34 TOUGH IT OUT CD
 FM
 EMI 4655891

59 48 SINGALONGAWAYTEARS • CD
 Miss Paradise
 Festival Music FMJ 5903

60 47 NEW LIGHT THROUGH OLD WINDOWS ★★ CD
 Inner City
 10/Virgin D&B 1

61 67 CHRIS KEEL
 New York
 WEA W&M 280

62 53 WATERMARK ★★ CD
 Enya
 WEA W&M 179

63 **NEW** RICH AND POOR CD
 Randy Crawford
 Warner Brothers W&M 208

64 40 THE INNOCENTS ★★ CD
 Ensoniq
 M&S STUMAS 5

65 57 TRACY CHAPMAN ★★★ CD
 Tracy Chapman
 EMI 467 44

66 51 DR. FEELGOOD O CD
 Motley Crue
 EMI 467 39

67 64 MARTIKA CD
 Morocca
 CES 443551

68 46 CHOICES • CD
 The Blow Monkeys
 RCA PL 21411

69 40 CANDELANO CD
 Leni Riefenstahl
 W&M W&M 382

70 54 KYLIE ★★★★★ CD
 Kylie Minogue
 P&L PH 3

71 70 GIPSY KINGS • CD
 Gipsy Kings
 Telstar STAR 2356

72 **NEW** THROUGH THE VEIL CD
 Cleopatra Troupe
 Island IUS 9152

73 **NEW** NEW JERSEY ★ CD
 Bon Jovi
 Virgin/MCA/VIR 18

74 **NEW** POINT BLANK CD
 Bonfire
 MCA EL 1404

75 59 FULL MOON FEVER • CD
 Tom Petty
 MCA MCG 404

15 **HUP** O CD
 Wonder Shift
 Polygram 8411971

16 10 TEN GOOD REASONS ★★ ★ CD
 Jason Donovan
 P&L PH 7

17 **NEW** FREEDOM CD
 Neil Young
 Reprise W&M 273

18 14 WHEN THE WORLD KNOWS YOUR NAME ★★ CD
 Doreen Blyde
 CES 443511

19 22 ADEVA • CD
 Adeva
 Columbia/CBS/C 17 3

20 16 JARRE LIVE O CD
 Jean Michel Jarre
 Polygram 8412381

21 18 ANYTHING FOR YOU ★★ ★★ CD
 Gloria Estefan & Miami Sound Machine
 EMI 44315 1

22 17 PUMP • CD
 Aeromith
 Galena W&M 204

23 20 HOME LOVIN' MAN O CD
 Roger Whittaker
 Telstar/Polygram EMV 2

24 13 REPEAT OFFENDER • CD
 Richard Marx
 EMI 4544 1016

25 12 RHYTHM NATION 1814 • CD
 Jonel Jackson
 A&M M&M 3720

26 38 HEART OF STONE CD
 Cher
 Galena W&M 242

27 31 ASPECTS OF LOVE CD
 Original Cast
 Reddy/Vand/Rapido 8411261

28 19 STEEL WHEELS CD
 Rolling Stones
 CES 443751

29 37 RETRO O CD
 Lon Reid
 RCA PL 60389

30 27 ANOTHER PLACE AND TIME • CD
 Donna Summer
 Warner Brothers W&M 219

31 24 KARYN WHITE • CD
 Karyn White
 Warner Brothers W&M 225

32 23 THE RAW AND THE COOKED ★★ CD
 Fine Young Cannibals
 London E28461

33 26 DON'T BE CRUEL ★★ CD
 Bobby Brown
 MCA M&M 3125

34 30 APPETITE FOR DESTRUCTION ★★ CD
 Guns N' Roses
 Geffen W&M 125

★ ★ ★ THIRD PLATINUM (800,000 units)
 ★ ★ ★ DOUBLE PLATINUM (400,000 units)
 ★ PLATINUM (200,000 units)
 ● GOLD (100,000 units)

○ SILVER (40,000 units) **NEW** ENTRY **RE** ENTRY

CD: Released on Compact Disc
 The British Record Labels Chart: © R.I. Compiled by Graham Barrow, David Mould and Peter Trickett.
 Polygram/EMI: © Virgin Records. Warner Brothers: © Atlantic. Festival Music: © Virgin Records. Island: © Island Records. MCA: © MCA Records. P&L: © Polygram. RCA: © RCA Records. Sphix: © Sphix Records. Telstar: © Telstar Records. Virgin: © Virgin Records.

Carry on protesting

by Ian Watson

THE LATEST link-up between the video medium and fund raising work is the *CND/NME Carry On Disarming* compilation. Put together by William Smith, Nicholas Green and Graham Sinclair, it follows a similar pattern to 1987's Shelter video collection which the trio were also all involved in.

Forty-one "independently spirited" artists have all donated videos, some of which haven't been seen before on sell through.

As producers are non-commercial the question of royalties is inevitable, but luckily it hasn't presented a problem for CND. Will Smith explains: "Half of the tape consists of artists who have autonomous control by virtue of their smallness or independent stature."

Much ado about... Shakespeare

THE DEBUT compilation video of Shakespeare's Sister was released last week on Channel 5. Sacred Heart runs for 30 minutes and includes documentary footage from the USSR plus the group's new Break My Heart, Heroine, You're History and Run Silent, Run Deep. The tape goes out to dealers at £6.25.

At the other end of the spectrum we have Morrissey and New Order and fortunately they're the kind of people that once they say they want to do something, record companies have no choice but to cooperate."

Video compilations are one of the prime mediums for charity work since the artists can put their name to a cause they believe in without having to actually do much work — simply donate one of their old videos. It is also a way to involve artists that would not, in normal circumstances, be able to do live benefit shows. The actual selection of artists is eclectic to say the least, something which the producers were very keen on from the onset. Nick Green explains: "We wanted to try and include things people wouldn't have seen before, by bands that they maybe wouldn't be familiar with."

"It was important to us to represent as much of the independent spectrum as possible," adds Smith. "It appealed to have Morrissey standing next to The Carousels and Extreme Noise Terror because people have objections to compilations usually on the grounds that they don't like to be associated with the bands that are going to be on. That stems from a kind of musical elitism which is important to remove if we possibly can." NME's involvement is primarily

'We wanted to try and include things people wouldn't have seen before, by bands that they maybe wouldn't be familiar with'

financial but it will also be dealing with a lot of the promotion. For the first two months of release, the compilation will only be available through the pages of the *NME*, after which it will be generally available through the *Cord*. The retail price of the video will be £14.99. £5 of which will be a direct donation to CND. Smith and Green are hoping for sales of at least 4-5,000 which, considering the contents and the ready-made audience of *NME*'s record circulation, shouldn't present too many problems.



RCA ARTIST Grayson Hugh survives an apocalyptic global flood in his latest video directed by Umeight's Nick Brandt. The promo, which was produced by Bridget Blake-Wilson, was shot at Shepperton Studios in a huge set representing the upper reaches of a flooded tropical rainforest. Various survivors of the flood are lodged in the branches on the trees, including a pair of young lovers and Hugh with his suitcases and old Hammond organ. The promo for *Bring It All Back* is the second directed by Brandt for Grayson Hugh.

MUSIC VIDEO

| Description (tracks) Timespan Price | | | |
|-------------------------------------|---|----------------------------------|--|
| 1 | 2 JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25 | PWL VHF 7 | |
| 2 | 5 PINK FLOYD: The Wall Compilation/1hr 35min/£6.95 | PMV/Channel 5 CFV 08762 | |
| 3 | 4 QUEEN: Rare Live Live (13 tracks)/1hr 20min/£6.95 | MVP 99 11893 | |
| 4 | 4 PAUL McCARTNEY: PUT IT THERE Live (5 tracks)/1hr 5min/£7.65 | MFL MFL 4000 | |
| 5 | 4 KYLIE MINOUGE: Kylie The Videos Compilation (5 tracks)/20min/£6.25 | PWL VHF 3 | |
| 6 | 3 DEF LEPPARD: In The Round In You... Live (13 tracks)/1hr 40min/£6.95 | PMV/Channel 5 CFV 08423 | |
| 7 | 24 GLORIA ESTEFAN: Homecoming Concert Live (5 tracks)/1hr 20min/£8.24 | MV 490172 | |
| 8 | 5 NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95 | Virgin VIC 827 | |
| 9 | 29 U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.24 | CD VHR 2308 | |
| 10 | 29 ERASURE: Innocents Live (14 tracks)/26min/£6.95 | Virgin VIC 831 | |
| 11 | 6 JULIO IGLESIAS: In Spain - Sold Out Live (12 tracks)/57min/£6.95 | CAV 498312 | |
| 12 | 11 PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47 | PML MVN 99 11863 | |
| 13 | 1 ROY OBISON AND FRIENDS Live (13 tracks)/36min/£6.95 | Virgin VIC 838 | |
| 14 | 7 CLIFF RICHARD & SHADOWS: Thank... Compilation (5 tracks)/33min/£3.47 | Musica Club/Video Cal MC 2012 | |
| 15 | 37 BRUCE SPRINGSTEEN: Video Anthology Compilation (4 tracks)/1hr 30min/£9.04 | CAV 490129 | |
| 16 | 6 BROS: Push Over Compilation (4 tracks)/27min/£6.95 | CAV 498322 | |
| 17 | FRANK SINATRA & FRIENDS Live (30 tracks)/1hr 30min/£6.95 | Video Collection VC 4077 | |
| 18 | 5 MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95 | Vestron MA 11000 | |
| 19 | 2 GLAM ROCK Compilation (4 tracks)/55min/£6.95 | Virgin WD 394 | |
| 20 | ROD STEWART AND THE FACES Compilation (5 tracks)/33min/£3.47 | Musica Club/Video Cal MC 2004 | |

© BPI. Compiled by Gallup for BPI, Music Week and BBC.

R E V I E W S

CARRY ON DISARMING: Various Artists. CND/NME DISARM 1. Running time 148 mins.

Comment: Forty-one independent artists together on one video cassette available for the mere sum of £14.99. £5 for the charity. The videos range from the more mainstream New Order and The Pogues to the likes of Nagaim Death, Inspiral Carpets and The Telescopes showing not only the wealth of talent that the indie scene has to offer but also that the same compelling videos can be shot on a relatively small budget. AC Morris, Kitchens Of Distinction and The Bachelor Pad all turn in promos of an encouragingly high standard with the most committed 38 being exclusive to the collection in one way or another. Intro and outro-dance is by no other than Frank Sidebottom and in all *Carry On Disarming* looks set to be the video compilation of the year. **Sales Forecast:** Throw out all your other videos and stock up with this one. The success of the Shelter video is anything to go by then demand should be substantial. **IV**

CELTIC FROST: Live At The Hammermith, Odeon. Fotodisk/NFV Flv 1. Running time: 60 minutes. Dealer price: £6.95.

Comment: This was the last Celtic Frost album, Cold Lake, vocalized guitarist Tom G Warrior, or Thomas Gabriel as he now prefers to be known, unveiled not only a brand new line up but a distinct new line in Frost philosophy, trading in the morbid tales, mythical imagery and frequent death grunts for new simplistic themes, a new 'I don't know' shirt and a few 'Hey LA Guns' yodas. Yes, this is very much a new Celtic Frost, and judging by the piffling attendance at the Hammermith Odeon, it's yet to

capture the public's imagination. Attempting Hamersmith was just a mite too ambitious at this delicate stage of the band's career and this video, in keeping it seems with the original gameplan, seeks to portray CF as being bigger than they actually are. An attempt that fails abysmally with this tedious run through of mostly Cold Lake material, with a scattering of oldies thrown in, that is going to be pretty heavy going even for the most ardent fan. The poor sound quality does nothing to help the songs come through, with even *Manicard* Radio being lost amid a suffocating wall of sound. And visually it's all rather uninspired, being nothing more than your bog standard live performance video that challenges little more than your patience. **Sales forecast:** With interest in the band waning, this is unlikely to sell more than the most committed fan, and even those it's likely to disappoint. **KB**

GARTH ROCKET AND THE MOONSHINERS: Live At The Ritz. Fotodisk/Flv3. Distribution: Virgin Vision. Running time: 1hr 45. Dealer price: £6.95.

Comment: This video will be the first chance many people in the South will have had to see Ian Gillan in his guise as Garth Rocket. The package is, then, footage of one of a number of gigs he played in the North — Manchester in this case — earlier in the year, and the sweating, heaving, packed club atmosphere has been captured superbly. The feel of the video is intimate and with a little imagination, you can actually believe you're stuck there in the third row as the punters go seriously bonkers. Gillan's choice of music for the set is interesting: songs he made favourites in his own right such as *Unchain Your Brain* and *No Easy*

Way, are interspersed with blues standards and even the occasional Amazon field lament. There is, though, no Purple influence, no Smoke. On The Water, no Black Night. **Sales forecast:** Gillan's fans will be delighted with this curiosity and anybody who enjoys an honest, unadorned club set should also find it appealing. **JC-M**

DR AND THE CRIPPENS: Live At Jettisounds '89. EXTREME NOISE TERROR: From One Extreme To Another. Jettisound JE 196. Running time: Approx 30 minutes each. Dealer price: £6.50 each.

Comment: Hardcore thrash given two quite different readings, both with distinctive qualities. Extreme Noise Terror burn up two singers and, although the titles promote intelligence the lyrics are unintelligible like the guitar, bass and drums barrage. Thrown against a light, aggressive band in an intense state of flux, the music is quite awesome, while the visuals are like fitting the lid off Badlam. While Extreme Noise Terror pile on the pressure, Dr And The Crippens apply huge dollops of humour to their frantic rollercoaster ride. The singer's penchant for wearing masks and false heads, while singing through a sawn-off traffic cone make their ideas easier to grasp, the combo occasionally mixing melody with muscle. They even touch on satire with the Elvis Shroud, their witticisms greeted with flying glasses before the glorious climax of *The Ramones' Blizzkrieg* Bad getting closer to a natural extension of spirited punk. **Sales forecast:** Expect cult followings for both tapes, the result being a suitably sympathetic, unshuffling documentary. **DEH**

The new seekers

by Nigel Hunter

SONGSEEKERS INTERNATIONAL is a succinctly exact description of the purpose of this company. It seeks suitable songs on behalf of advertising agencies looking for the right musical setting to enhance the images they put together to promote the products of their clients.

It was founded "as a whim" in 1980 by Ruth Simmons and her husband David. At the time he was running the Leasing Copyright Service Bureau (now part of the Filmtrex Group, where he is head of publishing).

David said there were calls coming in from advertising agencies," recalls Ruth Simmons, "and suggested I started working on the catalogues administered by Leasing. I began going out and selling, and in the process I found out that most publishing companies had a copyright manager, of course, but no one handling synchronisation rights."

The company provides a music consultancy service which includes researching ideas at storyboard level and obtaining the necessary legal clearances required right through to accessing a master and organising a recording. It also furnishes an accurate estimate of the costs involved.

It has established Songbase, a

classification and retrieval music database system which now contains some 30,000 song files in 400 categories. The system enables Simmons and her two staff — Tara Morris (copyright negotiator) and Diane Hoyes (creative research) — to locate suitable copyrights for matching with commercials within a few seconds.

She remembers her first near success. The McCann agency was handling the Levi Jeans account, and although she was still "learning the business", she took along Dr Hook's Baby Makes Her Blue Jeans Talk. Unfortunately McCann lost the Levi contract before the song could be prepared for use. A better break came from Ogilvy & Mather.

"Peter Harrison, the head of TV there, is an extremely professional and fair man," says Simmons. "He phoned me and said what can you do with this. This was the Ford Sierra car, and I negotiated with Rob Dickens, then head of Warner Bros Music in the UK, for use of Vangelis's Chariots of Fire."

That commercial was notably successful, and drew attention in advertising circles to the Songseekers operation. A spool of the number produced by another agency promoting children's shoes which provoked an injunction from Warner Bros Music alleging infringement of copyright did not de-

tract from the Ford efficacy.

Backing up the Songbase is a team of outside specialist consultants, each with an intimate and comprehensive knowledge of music areas such as jazz, country and the classics. A request from Songseekers to one of them for a suitable piece of music for a commercial usually elicits a response within 24 hours. Songseekers derives its income from a percentage of the synchronisation rights payments it negotiates on behalf of the publishers.

"The song is now the bed and starting point of the commercial," declares Simmons, "particularly now that many commercials and mini films and well-known directors are being commissioned by advertising agencies to create 30/40 seconds of high quality."

Songseekers is now based next door to Red Bus (after deciding amicably with Filmtrex that it would function best in a less corporate environment) with state-of-the-art recording facilities, adjacent to Songseekers has founded a production company called HUM to exploit this aspect of its new location with regard to clients and to develop some ideas of its own. It's run by David Simmons (no relation) who also uses his musical expertise to supervise material presented to agencies for research purposes.

Simmons operates by approach-



RUTH SIMMONS with Red Bus International joint MD Ellis Elias.

ing agencies with song ideas for commercial use and responding to enquiries from the same sources, something which occurs with increasing frequency as the reputation of Songseeker spreads by word of mouth in the advertising world.

"The right kind of song must be instantly recognisable with a magnetism of its own," she defines. "The publisher's first question when I approach him is 'Who is it?', meaning the company which is advertising. I never give a name, but say it's a form of transport if it's a car firm, for instance. We negotiate on the strength of the song — not the size of the client."

Simmons is concerned about the

consequences stemming from the new Copyright Act in terms of moral rights. The Act prescribes it to be the publisher's responsibility before arranging synchronisation to check with the songwriter(s) who is entitled to block the agreement if he thinks the commercial treatment and context is detrimental to his work. If he approves, he is entitled to a name check as the writer on screen every time the ad is used unless he waives the right.

"Anyway, if the publishers make it too cost prohibitive, then the agencies will revert to commissioning special jingles instead as in the past," observes Simmons. "There are already signs of that happening."

MIDEM PUMPS UP THE VOLUME

21ST - 25TH JANUARY 1990,
PALAIS DES FESTIVALS, CANNES, FRANCE

Break into the next decade with MIDEM 90. The volume's turned full on. And we're hearing you loud and clear.

Once again, we'll be bringing together the key producers, record companies, publishers and independents from over 50 countries. And it's business all the way.

There's deals to deliver - records, catalogues and artists to promote, video promos to air. And when it comes to new developments, we've got them taped.

There's MIDEM Radio, too. Switch on to the 7th International Radio Programme Market, tuned in to be greater than ever. Plus an extensive programme of conferences, seminars, concerts and showcases.

And of course we're following up last year's Rock Festival with hot established acts, breaking talent and a whole lot more.

If you really mean business, exhibit at MIDEM 90. For the cost of a stand you'll get furniture, phone, lift and instant profile for your company.

And with the opportunity of a **BOTB subsidy if you book by 10th November** it could mean your stand is going for a song.

For rushed details contact Peter Rhodes on 01-528 0086 or fill in the coupon today.

International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Telephone 01-528 0086, Fax No. 01-895 0949, Telex 920173 MIPMDG



MIDEM

THE WORLDS INTERNATIONAL RECORD
INDUSTRY & MUSIC PUBLISHING MARKET

Please rush me details of MIDEM 90

Name _____

Title _____

Company _____

Address _____

Telephone _____ Telex _____

International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF.
Telephone 01-528 0086, Fax No. 01-895 0949, Telex 920173 MIPMDG

KEY A=Radio 1 'A' list
B=Radio 1 'B' list

| | | RADIO 1 | | RADIO 2 | | REGIONAL | | LIST STATUS |
|--|--------------------|-------------------|------------------|-------------------|------------------|-------------------|------------------|----------------|
| | | TR 11.30 AM | TR 1.30 PM | TR 11.30 AM | TR 1.30 PM | TR 11.30 AM | TR 1.30 PM | |
| ADVA I Think You | Coastline | 21 | 8 | A | B | 25 | 12 | |
| ADVENTURES, The (Wandering Deceased) | Elektra | 19 | 7 | B | B | 15 | 12 | 77 |
| AEROSMITH Live In The Theater | WEA | 12 | 14 | A | B | 11 | 19 | 22 |
| AND WHO NOT? Beatles Days | Island | 18 | 15 | B | B | 11 | 9 | 62 |
| BAKER, ARTHUR The Message Is Love | Breakout | 23 | 15 | A | A | 19 | 12 | — |
| BANGLES, The (I See You Free) | CBS | 8 | — | — | — | 35 | 20 | 74 |
| BEAUTIFUL SOUTH, The (You Keep Me Hangin' On) | Capitol | 21 | 20 | A | A | 39 | 40 | 9 |
| BELVEDUE, The (Sun Bunch) | WEA | 9 | 10 | B | B | 8 | 12 | 76 |
| BLACK ROCK Riders On The Loose | De Construction | 14 | 24 | B | A | 26 | 28 | 1 |
| BLOW MONKEY'S Sings No More | ICAA | — | — | — | — | 16 | 15 | 72 |
| BROCKLEBERRY, DORIS ROEMANS Live Like | Coffin | 8 | — | — | — | 21 | 12 | — |
| BROS Chocolate Box | CBS | 17 | 18 | B | B | 28 | 34 | 15 |
| BROTHER BEYOND Drive On | Parlophone | 5 | — | — | — | 14 | — | — |
| BUBBLES (The Sound World) | EMI | 4 | 7 | — | — | 23 | 23 | 29 |
| CALL, The (Let The Day Begin) | MCA | 15 | 19 | B | A | 15 | 13 | 50 |
| CARLISLE, BELINDA Leave A Light On | Virgin | 21 | 21 | A | A | 39 | 33 | 14 |
| CHER II Could Turn Back Time | Geffen | 10 | 9 | B | B | 26 | 37 | 13 |
| COOK, NORMAN (Fast For Spacious Live Get) | — | — | — | — | — | 12 | — | — |
| COOPER, ALICE (Bad Things) | Epic | 4 | — | — | — | 13 | 13 | 49 |
| COOPER, JAMES (Down) (Lost On The Sun) | Epic | 4 | 7 | — | — | 11 | 16 | — |
| CURIOUS (New Name And Number) | Mercury | 17 | 13 | B | B | 32 | 36 | 8 |
| CUTTING CREW The Scattering | Sirex | — | — | — | — | 21 | 19 | — |
| DEBURGH, CHRIS The Waiting Heart | A&M | 10 | 12 | B | B | 33 | 32 | 66 |
| DELAMITR Sings Cold Solder | A&M | 4 | 6 | — | — | 10 | — | — |
| DELA SUE Live Know | Big Life | 17 | 15 | A | A | 8 | — | — |
| DI MOZA C-man And My Love | Mer | 4 | — | — | — | 8 | — | — |
| ELIZABETH (I'll Tell You Where The) | Mercury | 20 | 21 | A | A | 36 | 26 | 4 |
| EMASSINE Dreams | MCA | 20 | 18 | A | A | 36 | 40 | 19 |
| ESTEFAN, GLORIA (On My Control) | Capitol | 12 | 18 | B | A | 36 | 40 | 19 |
| EUTHYMIS, THE (Don Ask Me Why) | RCA | 8 | — | — | — | — | — | — |
| FM Sweeney (You Came Running) | Epic | — | — | — | — | 14 | 12 | 64 |
| FRESH & Waking On A | 10 | 7 | — | — | — | 19 | 15 | 22 |
| GALO JAMES Witness | Epic | 11 | 7 | — | — | 25 | 23 | 57 |
| HARRY, DEBORAH (Heart That Man) | Chrysalis | 24 | 24 | A | B | 8 | — | — |
| HUE AND CRY Sweet Invisibility | Circus | — | 6 | — | — | 11 | 16 | 68 |
| JACKSON, JERMAINE (Don't Take It Personal) | Arista | — | — | — | — | 15 | 11 | 89 |
| JACKSON, JOE (Down In London) | A&M | 5 | — | — | — | 11 | 13 | — |
| JIM RUNNY & MASTERS (Both What Live Music Factory) | 7 | 5 | — | — | — | 28 | 20 | 4 |
| JONES, RICHIE (Kick Start The Fire) | CBS | 22 | 26 | A | A | 40 | 39 | 8 |
| KEVIN (I'm Gonna Tell You) | Capitol | 7 | — | — | — | 10 | — | — |
| LEVEL 42 (I've Got Your Soul) | Geffen | 7 | — | — | — | 10 | — | — |
| LIVING COLOUR (Glamour Boys) | Epic | 4 | — | — | — | 13 | — | — |
| LIVING IN A BOX (Love In Your Heart) | Chrysalis | 11 | 8 | B | B | 38 | 38 | 18 |
| MACCOLL, KRISTY Innocence | Virgin | 7 | 8 | B | B | 23 | 26 | 20 |
| MADONNA, CHRISTY | Sire | 12 | 16 | B | B | 28 | 37 | 20 |
| MARTINA (Let The Faith Shine) | CBS | 11 | 10 | B | B | 31 | 35 | 45 |
| MAZZELI, KRYM (Love Stars) | Capitol | 13 | 14 | B | B | 39 | 35 | 52 |
| MAYNARD (I've Got A Crush On You) | Sony | 13 | 14 | B | B | 39 | 35 | 52 |
| MINNILLI, LIZA (Don't Drop Bombs) | CBS | 20 | 19 | A | A | 27 | 47 | 7 |
| MOORE, GARY (Live On Dreams) | Virgin | 7 | — | — | — | 23 | 27 | 47 |
| MORISON, VAN (Cherryfield) | Mercury | 4 | — | — | — | — | — | — |
| NOVIE BROTHERS, The (Yellow Moon) | A&M | 4 | — | — | — | 4 | — | — |
| OCEAN, BILLI (Leave To Chir) | Inv | — | — | — | — | 11 | 16 | — |
| OH WELL On Wall | Parlophone | 19 | 23 | A | A | 24 | 11 | 42 |
| ORILLANA, RAUL (The Road With Heart) | BCM | 8 | — | — | — | 11 | — | — |
| PERRI (Fast So Good) | Motown | — | — | — | — | 12 | — | — |
| QUEEN Scandal | EMI | 9 | — | — | — | 29 | 18 | — |
| RAE (You're The Goodest Thing Part 2) | WEA | 23 | 24 | A | A | 36 | 28 | 26 |
| REBEL MC—(Double Trouble) Street Full | Decca | 21 | 22 | A | A | — | — | 5 |
| RED LOVER On The Loose | EMI | 5 | — | — | — | 14 | — | — |
| RICHARD, CLIFF (Love On My Mind) | EMI | 14 | 9 | — | — | 40 | 27 | 28 |
| RIVER CITY PEOPLE Say Something Good | EMI | — | — | — | — | 12 | — | — |
| ROVER DETECTIVES, The (Saturday Night Sings Morning) | WEA | — | — | — | — | 14 | 14 | — |
| ROCKETS To Your Heart | EMI | 5 | — | — | — | 22 | 16 | — |
| SHAKESPEARE'S SISTER (Be Silenced) | Inv | 11 | 13 | B | B | 23 | 24 | — |
| SIMPLY RED You've Got A | WEA | — | — | — | — | 25 | — | — |
| SINCLAIR (Love On A Mountain Top) | Fandora | 12 | 13 | B | B | 35 | 38 | 23 |
| SONIA (I Can't Forget You) | Chrysalis | 7 | 7 | — | — | 34 | 34 | — |
| STANFIELD, LISA (All Around The World) | Arista | 18 | 4 | A | A | 20 | 5 | — |
| STANFIELD, LISA (You're In A Real Mood...) | Vertigo | — | — | — | — | 11 | — | — |
| STREASAND, BARBRA (Who's A Real Man...) | — | — | — | — | — | 11 | — | — |
| SWINGING SISTER (Forever Blue) | Fonitona | — | — | — | — | 14 | 12 | — |
| TECHNOLOGIC Pump Up The Jam | Sweepsday | 10 | 10 | B | B | 18 | 21 | 2 |
| TEMPERATIONS All Vision From You | Motown | 4 | — | — | — | — | — | — |
| THOMPSON TWINS (Sugar To Be Sassy) | WEA | 8 | 5 | — | — | 18 | — | — |
| TRANSVISION VAMP (Born To Be Sold) | MCA | 6 | — | — | — | 16 | — | — |
| TURNER, CRA (The Best) | Capitol | 17 | 20 | B | A | 35 | 12 | — |
| WALK ANDERS (Angry) | RCA | 9 | — | — | — | 10 | 6 | — |
| WEET WEI Sweet Surrender | The Precision Corp | 20 | 19 | A | A | 39 | 41 | 68 |
| YOUNGGOOD, STONEY (I Only Could) | Circus | 23 | 23 | A | A | 38 | 39 | — |

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lyns Faye on 01 583 9199 ext 382. Records are eligible for the grid if they are on the current Radio 1 playlist, or if had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romex computer or if one featured on 11 or more current R1 playlists (A & B list).

SLR puts finishing touches to launch

by Stu Lambert

SOUTH LONDON Radio has announced that it will begin transmissions to the south London boroughs of Wandsworth, Southwark and Lambeth on January 1, 1990. SLR bills itself as "the first legal 24-hour black music station in the UK", but the station will also feature black-influenced music by artists such as George Michael and Hall & Oates.

Programmes director Vince Herbert has still to finalise hour-by-hour plans for the music content of the new station, but says that "the evening show will be a strong pulling point — from drivetime to midnight we'll be playing the strongest stuff, featuring the non-chart music which has given us programmes such as a powerful appeal".

Herbert is unable to name presenters, but cautiously reveals that three anchor presenters have been approached who "are well-known in the London area". SLR is still in-

terviewing for DJs, and is willing to take a chance with new names, says Herbert. "If they know in detail about the music, and the music business, and can string out the odd interview".

Choice FM will be the station's on-air name, subject to IBA approval.



READY FOR the off: Howard SLR chairman (left) and Patrick Berry, MD at SLR

Landscape returns to earth with Channel 4

LANDSCAPE CHANNEL, the new age music and visuals channel which will broadcast via Sky TV until July, is seeking new carriers for its service in the UK and Europe.

Landscape's chairman Nick Austin says "Since coming off Sky we have devoted our time to developing a programme provider to other networks. We hope to announce firm deals with a number of European broadcasters shortly."

Former promotions controller at Aire, David Biggar, joins as head of promotions, Linda Skotes becomes head of programmes and Barry Hallon comes to the team from Radio KXXX, Seattle.

PPM looks forward to Europe

PPM EUROPEAN is planning pan-European expansion for its radio syndication and promotions services, having appointed a new key management team.

David Thompson, PPM's new managing director, remains managing director of Leeds IR station Radio Aire. He confirmed that the new team has been structured to

exploit the "great opportunities for syndication" in Europe, but would only say that PPM is "developing a number of projects at present."

Former promotions controller at Aire, David Biggar, joins as head of promotions, Linda Skotes becomes head of programmes and Barry Hallon comes to the team from Radio KXXX, Seattle.

R E V I E W

THE CAPITAL FM/LA GEAR RAP EXCHANGE with Tim Westwood & Marley Marl, Capital FM, September 30 1989.

A commercially viable hardcore rap radio show in Britain indicates that young British blacks are gaining importance as consumers. That rise has already happened for the rap audience in the US.

The Capital FM Rap Exchange — Tim Westwood's monthly summit meeting with Marley Marl in New York — is a commercial product, broadcast on commercial radio and sponsored by fashion clothes company LA Gear Sportswear. BBC TV's Behind The Beat has also

moved to this rhythm with the life-style approach of its third series.

Westwood and Marl use the decks to play tracks like you'll never hear them again — layered, spliced, taken to the exultant limit; Behind The Beat is a montage of music and reports in commercial-length clips.

The atmosphere of the radio show is much more intimate, Westwood loosens his stunts and riffs around, poking fun at Marl's relaxed attempts to upstage him. Rap of this quality speaks for itself anyway; rich message music on the metropolitan waveband.

STU LAMBERT

BRIEFS

● NORTH SEA oil rig workers will soon be able to receive round-the-clock rock on MTV. The cable and satellite music channel has agreed with AVC Video of Aberdeen to supply 3,000 deep-sea divers, technicians and support workers with music and movie news, interviews and video clips.

● THE PRIX ITALIA for music broadcasting has been won by the BBC for the opera Duke Bluebeard's Castle. The BBC was the only UK broadcaster to score at the awards ceremony in Perugia.

● DAVID JENSEN'S Network Chart Show gains a Thursday evening repeat on Merca Sound from October 2. Managing director and programme controller Stuart Linnell believes that "placing a re-run of the top 20 head-to-head with Top Of The Pops" will capitalise on the ratings success of the Sunday chart broadcast. Jensen has provided Mercury with specially produced drop-ins and idents for the midweek show.

● THE NICAM-728 digital system for stereo TV sound, developed by the BBC, has won the World Hi-Fi 1989 Grand Prix Award, presented to the company which has made the greatest contribution to accessible, high-quality audio for the general public. This is the first time the award has been given for new technology rather than a new product.

COMPACT



DIGITAL AUDIO

| | | |
|----|--------------------------------------|---------------------|
| 1 | 2 CROSSROADS, Tracy Chapman | Elektra |
| 2 | THE SEEDS OF LOVE, Bruce Springsteen | Fonitona/Phonogram |
| 3 | FOREIGN AFFAIR, The Tenors | Capitol |
| 4 | UNITE YOURSELF, Julie Gongini | PMI |
| 5 | RESULTS, Lisa Minelli | Epic |
| 6 | 4 CUTS BOTH WAYS, Gloria Estefan | Epic |
| 7 | WE TWO ARE ONE, Eurythmics | RCA |
| 8 | RAYS, Blue Nile | Virgin/Inv |
| 9 | PORTERLAND, Julie Fowlkes | Circus |
| 10 | MARKY LEE, Jesse Michael Jones | Polygram |
| 11 | FREEBIRD, Neil Young | Reprise |
| 12 | 5 STRIPS LOVE, Vanessa | EAR |
| 13 | 12 A NEW FLAME, Simply Red | Elektra |
| 14 | 5 OH MERCY, Bob Dylan | CBS |
| 15 | INTROVING HEADSTRADERS, Van Halen | Atlantic |
| 16 | DEEP HEAT 4 - PLAY WITH FIRE | Telstar |
| 17 | 10 LIKE A PRATER, Madonna | Sire |
| 18 | THE NIGHT STUFF - ASIDE BY Vanessa | Elektra |
| 19 | AUTOMATIC, Bruce Springsteen | Merca 1/Phonogram |
| 20 | ITALIA - BANG! MUSIC FROM ITALY | De Construction/RCA |

© BPI. Compiled by Gallop for BPI. Music Week and BBC.

Radio Two comes on Line

by Bob Tyler
STARTING IN January we'll be going in with all guns blazing," says Radio Two's future controller, Frances Line, of the chal-

lenge from public sector and commercial competitors for her target audience in the Nineties.

Line joined the network as a producer in 1970 after starting at the BBC as a secretary in 1957. She

has held the post of head of music, Radio Two for four years and will take up her new position on January 1.

Line is not prepared to give away too many of her future plans

'Each producer follows four simple rules: melody, excellence, familiarity and breadth of style'



FRANCES LINE: meeting the challenge

STATION PROFILE

Orwell FM

ORWELL'S TRANSMISSION area covers almost all of Suffolk and touches Norfolk, Essex and Cambridge. The service went to 24-hour transmission in April and is also broadcast on AM, with a split expected next year. The Orwell Group also includes Saxon FM, which shares some programmes with Orwell FM. Group programme controller for the stations is Sally Gordon.

Music Policy

Orwell is currently setting up the Selector system, with an emphasis on familiar music. Gordon refutes the suggestion that the DJ need not know anything about the music. "Even with a computer picking it, you've got to know and love the music industry to have a feel for the music: how you play it in, what jingles you play with it."

The Playlist

The playlist is used two or three times an hour, in four equally rotated blocks. Blocks contain five records of varying styles. "The head of music's brief is not to worry about who is singing or playing but to go for something which will appeal to our target audience," says Gordon. Head of music is Andy Archer, formerly of Radio Caroline.

Specialist Programmes

On Wednesdays Nick Coady presents a heavy metal programme. Ralph Barnard's reggae show alternates with Stephen Foster's Blues programme on Sundays. Other specialist shows "went by the board 18 months ago."

Listenership

The last JICRAR survey gave Orwell 38 per cent, a 10 per cent increase on the previous figure, though "we think there were rogue

figures the time before." Gordon welcomes the competition that will come from BBC Radio Suffolk next Easter: "It's going to create more radio awareness and whether it's them or us it's good for the industry," says Gordon. "It's about time the listener had a choice. Ipswich has a high West Indian population and they should really have their own station."

The Industry

Orwell does not see pluggers. "We've been particularly keen to push CDs, but they're not easy to get out of record companies. We always mention when we play a CD — they're not taking advantage of that."

Local Talent

Streetbeat plays local demos four nights a week and is "aimed directly at youngsters for whom we don't specifically cater during the day."

for the network but she did admit "that Radio Two was not perfect and that there is room for improvement". She is extremely pleased with her inheritance: a network that has its own orchestra, The BBC Radio Orchestra, and six programmes that record sessions of specialist music. Altogether a network that spends £5m on the recording of 2,700 hours of live music.

One of her most important jobs next year will be to prepare the network for the task of broadcasting solely on the FM waveband, as the current AM frequency will be allocated to the new Radio Five. Line plans a major re-education campaign to encourage the over fifties to tune to FM.

Radio Two's programming policy has pleased its 12m listeners over the past years and Line is quick to point out that Radio Two "is unique and successful". She revealed that the network has no

playlist at all. "Each producer chooses their own music. They follow four simple rules: melody, excellence, familiarity and breadth of style."

Her philosophy is "not to put producers in a straight jacket. The programmes are styled rather than formatted". Even when it comes to the speech elements in most of the daytime programming, she says "there are no rules at all". There are no prescribed ratios of speech to music, it is entirely up to the producer to decide.

5 0 S h a d e s O f B l u e

his new single
 from his album
Hope and Despair

on 7" and 4 track 12" and CD, including 3 specially recorded new tracks.

7" — 50 SHADES OF BLUE (new mix) IF EVER YOU'RE READY

12" — 50 SHADES OF BLUE (extended) KINDRED SPIRIT, JUST CALL HER NAME, AIN'T THAT ALWAYS THE WAY

cd — 50 SHADES OF BLUE, JUDAS IN BLUE JEANS, KINDRED SPIRIT, JUST CALL HER NAME

On tour

October 22 Birmingham Burberries, 24 Liverpool Poly, 25 Keele University, 26 Glasgow Pavilion, 27 Stockton Dovecot Arts Centre, 28 Nottingham Trent Poly, 30 Manchester International 2, 31 Brighton Zap Club, November 2 Uxbridge Brunel University, 3 Sheffield Poly, 4 Northampton Roadmenders Centre, 5 London Town and Country Club.

ORDER FROM: PINNACLE: 0689 73144 DEMON RECORDS: 01-847 2481 TELE: 894666 FAX: 01-568 8223 FOR FURTHER INFO WRITE TO DEMON RECORDS LTD. PO BOX 9, BRENTFORD, TW8 9HF.



TRACK

By Dave Henderson
STRANGE FRUIT has changed some of the names on the cover of its Peel Sessions releases to illustrate some of this year's sessionaires. New additions to the rolls of honour include **The Joyce McKinley Experiences**, **Dead Famous People**, **Pere Ubu**, **Pale Saints**, **Where's The Beach?**, **The Funky Ginger**, **George And Martha**, **Cathal Coughlin** and **The Fortuna Mambans** and the **Ruthless Rap Assassins**. Next Peel Sessions release features **The Colorblind James Experience** and that will be followed by releases from **The Go Betweens** and **The Associates**. All releases are available through Pinnacle. On the horizon, there's also mini-album Peel Sessions from **The Sibs**, **The Adverts**, **Wire** and **Thee Patrol Emotion** on CD and there's full length albums of sessions from the **Only Ones**, **The Undertones** and **The Buzzcocks**. Punk lives! Or what?

THE ED Jones Quartet have an album called **The Homecoming** released on Acid Jazz through Revolver and the Cartel in the label's series of mid-price mini-albums. Also from Revolver, **Disorder** releases the album **Violent World** on their own Disorder label — complete with a version of Dolly Parton's **Jolene** — and **Saw Throat** have an album/CD on

Manic Ears titled **Indestry**. Formerly known as **Sore Throat**, **Saw Throat** release a one track album/CD with 53 bonus tracks. Functional and noisy, no doubt.

The LINK label has another flurry of releases for those with a penchant to physically express themselves with volume. New items on its extensive catalogue includes **The Hotknives** Live, **And Shanking The Business** Live And Loud and there's live sets from **The Delmas** and **The Frantic Frictionates**. Sheffield's **The Redice** release **Hellraiser**, while there's a compilation of Pop Out featuring the likes of **Slaughter And The Dogs**, **The 4 Skins**, **The Business** and **The Last Resort** among others.

AT APT, there's a compilation of Play It Again Sam material available on both album and CD. Titled **Generates**, it features contributions from **A-Grummh**, **The Young Gods**, **The Weathermen**, **La Muerte** and a whole bundle more. One **Who's That Beat**, through APT, **The 2 Live Crew** bemoan that fact that **We Want Some Pussy**, then there's **AED's** self-titled 12-inch which features **Vini Reilly**.

NEW SINGLES department is thriving to the sounds of **The Fat Lady Sings** and their Fourth Base single, **Acridlight** through Southern Record

Distribution. Certainly a combo who've developed in a quality way over recent years, with a vocal that's every bit the Neil Diamond suggests it is. **T.Cane Honey** releases **Even Cowgirls Get The Blues**, which is certainly an observation that I'd been working on as well. A whooping rocker, it previews an album for the new year on the Texas label. Distribution details are hazy, but contact can be made on 01-969 0377. If you desire plenty of "yippie-ya's" or mentions of pink Pontiacs or Cadillac. **The Ruby Tuesday's** "play a guitar-based, groove-checked pop" I'm reliably informed and we can all sample this delight on their single **That Doesn't Go There** on Push Records through APT. **Brotherless** return to the big wide world with a new single called **I Never Know Where You Are** on their own Tenor Vasa label through Nine Mile and the Cartel. Following their excellent **Three Months** of **AVING and Chasing** promises albums, this is a welcome addition to their silky tapestry of contemporary poetic pop.

SET FOR deserved attention from the Pinnacle stable (well, warehouse actually), is **The Blue Aeroplanes** Spitting Out Miracles CD on Fire. **Peter And The Test Tube Babies** very subtle CD **Pissed And Proud** on Cherry Red. **King Diamond's** Conspiracy picnics on Roadrunner and **John Mynyn's** Live At Leeds albums and cassette on Cacophony. **The Macs Leads** make a forced entry into Tracking with their new album/cassette/CD **From Beer To Eternity** on Hectic and **The Purple Helms** also show respect for the irreverence for life with their Rise Again album/cassette/CD on Cherry Red's Anagram subsidiary.

HOT AND moving from Cooking Vinyl is the self-titled UK debut from **Machanic Maneyruke And The Puritans**, which is available on album/cassette/CD through Revolver and the Cartel, featuring the best of Machanic's Zimbabwean releases since 1986. One the horizon from Cooking Vinyl, distant or otherwise, are a seven and 12-inch from **The Oyster Band** titled **Live Vigilantes** and a new album/cassette/CD from **The Barley Works**, an acoustic session piece who feature hammer dulcimer, banjo, fiddle, accordion, trombone, tuba and drum.

BEST OF the current bunch includes **Jive Turkey's** Retro Head Flux on Swordfish through Nine Mile and the Cartel, **Bim Sherman's** Exploitation album on RDL through Revolver and the Cartel, **The KLF's** **What Time Is Love LP** on KLF through Rough Trade and the Cartel, **The Bounty Hunters** **Threads** — A Tear Stained Scar on Creation through Rough Trade and the Cartel, **Evan Lurie's** **Pieces Of Bandoneon** album on Les Disques Du Crepuscule through APT, **The Pale Saints** **Barging Into The Presence Of God** three track 12-inch on 4AD through Rough Trade and the Cartel and **Louis Philippe's** **Yuri Gagarin** album on EI Records through Pinnacle.



el flirt with space age heroes
 october 1989

louis philippe
 YURI GAGARIN
 LP-acme 23
 CD-acme 23cd
 anthony adverse

SPIN
 LP-acme 22
 CD-acme 22cd

ei in association with cherry red records ltd. bishop park house 25-29 fulham high street london sw9 9SP. distributed by pinnacle copyright kent hrs 89

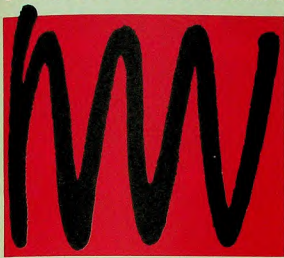
DISTRIBUTION
 TOP INDIE
 TOP 40 SINGLES

| | | | |
|----|-----|--------------------------------|---|
| 1 | 2 | STREET TUFF | Debris WANTS2U (PAC) |
| 2 | 1 | DRAMA! | Mela (LIZARD/ST) (VIR) |
| 3 | 5 | MANTRA FOR A STATE OF MIND | Rhythm King (LEFT/ST) (VIR) |
| 4 | 2 | LOVE ON A MOUNTAIN TOP | Feather (LIZARD/ST) (P) |
| 5 | 3 | THE REAL WILD HOUSE | BCH (BCH/ST) (VIR) |
| 6 | 7 | AFRO DIZZI ACT | Ecstasy (AMC/ST) (VIR) |
| 7 | 6 | SUENO LATINO | BCH-BCH (LIZARD/ST) (VIR) |
| 8 | 10 | HEDD! I CAN'T DANCE TO ... | James Mandrake Rhythm King (Mela/ST) (VIR) |
| 9 | 11 | W/RY (WRITE FOR LUCK) | Factory (FACT/ST) (VIR) |
| 10 | 9 | EVERY DAY (I LOVE YOU MORE) | PWL (PWL/ST) (VIR) |
| 11 | 5 | PERSONAL JESUS | Mela (LIZARD/ST) (VIR) |
| 12 | 32 | YOUR LOVE | Yours/Redcat (TRAK/ST) (P) |
| 13 | 2 | MELTDOWN | ITM Music (ITM/ST) (G&M/P) |
| 14 | 2 | THIS LOVE AFFAIR | Schlimm (LIM/ST) (VIR) |
| 15 | 13 | DANCIN' ON A SATURDAY NIGHT 89 | Ecstasy (AMC/ST) (VIR) |
| 16 | 15 | BRING FORTH THE GUILLOTINE | Tangerine (Mela/ST) (VIR) |
| 17 | 9 | WEEKEND GIRL | Rhythm King (LEFT/ST) (VIR) |
| 18 | NEW | CLUBSCENE | Profile (PWL/ST) (VIR) |
| 19 | NEW | CROUCH DEEP TRASH | New TV Products (RTV/ST) (P) |
| 20 | 11 | WOULDN'T CHANGE A THING | PWL (PWL/ST) (VIR) |
| 21 | 16 | CASANOVA (RAISING HELL MIX) | Production House (PNT/ST) (PAC) |
| 22 | 17 | HOUSE ENERGY REVENGE | Music Man (MAMA/ST) (VIR) |
| 23 | 4 | DOOWITCHALIKE | BCH (BCH/ST) (VIR) |
| 24 | 21 | JUST KEEP ROCKIN' | BCH (BCH/ST) (VIR) |
| 25 | 18 | REGINA | One Little India (OIL/ST) (VIR) |
| 26 | NEW | ORIGINAL DOPE | Gez (S-G/ST) (VIR) |
| 27 | 35 | LOVE IS LIFE | Debut (DEB/ST) (VIR) |
| 28 | NEW | TONIGHT | Wormhole (W/ST) (VIR) |
| 29 | NEW | DREAMS | GI (GIT/ST) (PAC) |
| 30 | 34 | W/LOVE WILL FIND A WAY | Republic (ACT/ST) (VIR) |
| 31 | 28 | FIND OUT WHY | One (ONE/ST) (VIR) |
| 32 | 30 | BARGING INTO THE PRESENCE... | 4AD (BAD/ST) (VIR) |
| 33 | 31 | VOODOO RAY (EP) | Wheat 85 (85/ST) (VIR) |
| 34 | 7 | HOW FAR AWAY | Wheat 85 (85/ST) (VIR) |
| 35 | 27 | MENTAL SKA/RETURN TO ZORBA | Big One (VIR/ST) (VIR) |
| 36 | NEW | JAFFACKES | Redcat (R/ST) (VIR) |
| 37 | 29 | GIVE ME A SIGN | Exp (LINO/ST) (PAC) |
| 38 | 25 | LOVE PAINS | Linn (DOL/ST) (VIR) |
| 39 | NEW | RESCUE ME | French (INDO/ST) (PAC) |
| 40 | 37 | SOUL TRADER | Situation Two (SIT/ST) (VIR) |

TOP 20 ALBUMS

| | | | |
|----|-----|---------------------------------|---------------------------------|
| 1 | NEW | HERE TODAY, TOMORROW, NEXT WEEK | One Little India (TRU/ST) (VIR) |
| 2 | 1 | TEN GOOD REASONS | PWL (PWL/ST) (VIR) |
| 3 | 2 | JUST SEVENTEEN - HEARTBEATS | Feather (FABL/ST) (VIR) |
| 4 | 5 | 2 FEET HIGH AND RISING | Big One (OIL/ST) (VIR) |
| 5 | 7 | QUADRASTE | Creed (STARB/ST) (VIR) |
| 6 | 8 | THE INNOCENTS | Mela (STUM/ST) (VIR) |
| 7 | 6 | STONE ROSES | Situation Two (SIT/ST) (VIR) |
| 8 | 4 | WAREHOUSE RAVES | Boutique (BUM/ST) (PAC) |
| 9 | NEW | ONLY ANOTHER EXCUSE | BBC (BCH/ST) (VIR) |
| 10 | 110 | THE CIRCUS | Mela (STUM/ST) (VIR) |
| 11 | 3 | HANDLE WITH CARE | Under One Flag (FLA/ST) (VIR) |
| 12 | 9 | ANYTAWANNA | Rhythm King (Mela/ST) (VIR) |
| 13 | 11 | KYLIE | PWL (PWL/ST) (VIR) |
| 14 | 13 | ORIGINAL SOUNDTRACK | PWL (PWL/ST) (VIR) |
| 15 | 12 | DOO-LITTLE | Rhythm King (LEFT/ST) (VIR) |
| 16 | 13 | BUMMED | 4AD (BAD/ST) (VIR) |
| 17 | NEW | HATFUL OF HISTORY | Factory (FACT/ST) (VIR) |
| 18 | NEW | THE MAN - BEST OF | Rough Trade (ROU/ST) (VIR) |
| 19 | NEW | TASTY | Demon (DEMO/ST) (VIR) |
| 20 | 17 | PRIMAL SCREAM | What Goes On (COR/ST) (VIR) |

MUSIC WEEK



Murphy heads CIC autumn package

MANIC COP Axel Foley leads CIC Video's November release package in the second Beverly Hills Cop title starring Eddie Murphy. Beverly Hills Cop II (99 minutes) shares the November 6 release date with the poignant love story starring Marlee Matlin, Children Of A Lesser God (118 minutes) and three musical titles.



Hail Hail Rock 'N' Roll (116 minutes) is a portrait of Chuck Berry featuring his star-studded concert in St Louis; The Doors Live At The Hollywood Bowl (64 minutes) is the only complete Doors concert ever filmed and The Wiz (129 minutes) stars Diana Ross and Michael Jackson in a musical adaptation of The



Wizard of Oz. November 20 sees the release by CIC of An American Tail (running time 78 minutes) an animated Steven Spielberg feature which follows the humorous and dramatic adventures of a mouse in search of a new life free from cat persecution. All titles have a £6.95 dealer price.

Pickwick wins Bolshoi rights

PICKWICK HAS acquired the video and audio rights to 10 new productions from the Bolshoi Ballet. The deal covers Australia, West Germany and Scandinavia in addition to the UK, and Pickwick will be announcing details of the first releases later this autumn. The agreement follows the decision earlier this year to open the doors of the Bolshoi Theatre in Petrovsky to a foreign film crew for the first time. The resulting records were made via an international co-production between NHK of Japan, Gaskimo Videofilm/Bolshoi of the Soviet Union and the British company RPTA/Primeline.

Warner scores first with Rain Man release

THE UK's first simultaneous rental and sell through release is scored by Warner Home Video with its November 10 blockbuster Rain Man. UK video titles have previously been released on sell through one year after rental release, but Warner has made the revolutionary move "to alleviate customer and dealer frustration". Not all dealers are in favour, however, as admitted by Warner publicity infor-

mation officer Nancy Pearce. "Three quarters of the dealers are in favour — it's only the smaller ones who don't fully understand the system who don't like it," she says. Rain Man will be available on sell through at a retail price of £14.99 (dealer price £10.43). To avoid illicit rental of the sell through tapes, a recorded message at the beginning of the tape will urge viewers to report guilty

dealers for a reward. Special packaging will also be used to distinguish between the rental and sell through tapes. Pearce reveals that the simultaneous release could be repeated with further titles in the new year. "But we will only do it with blockbusters we're sure it can work with," she adds.

Video hotline speeds orders

AS PART of plans to step up efficiency of its video telephone sales operation, Pickwick is to install a new video hotline at its North London distribution centre. Dealers wishing to order video product should call a new number — 01-905 9999 — which bypasses Pickwick's main switchboard and connects the caller direct with the telephone sales order desk. A new telephone system and an improved order processing operation coincide with a 40 per cent increase in the company's telephone sales force.

Virgin puts £3¼m behind Robocop

A MASSIVE £750,000 advertising spend has been allocated to back Virgin Vision's November 13 release of Robocop. The majority of the money will be diverted into two national television advertising campaigns. Firstly, Virgin has joined forces with Woolworth to back the film on TV with a rate card spend of £50,000 — both parties' biggest campaign to date. The duo will

also be supporting Robocop with a double page advertising spread in the TV Times' double Christmas edition plus window displays in 800 Woolworth stores nationwide. The second TV campaign is with W H Smith. Commencing December 4, the ad will feature last year's top seller Terminator as well as Robocop. In addition, Virgin will be running joint promotions with both Vir-

gin Retail and Our Price, plus a joint promotion with computer games manufacturer Ocean software. Ocean will be releasing a compilation of computer games in November featuring Robocop. The two companies will be co-promoting each other's product on-screen, on packaging, on posters and on all consumer advertising in the computer press. Robocop has a dealer price of £9.95.

Parkfield, retailers link for mail order

PARKFIELD ENTERTAINMENT has launched a mail order video club — Hollywood By Mail — through High Street retailers Dixons and Currys. Membership is open to any customer who has purchased a video recorder through Dixons or Currys and, by registering, the VCR owner receives a free copy of La Bamba (the story of Ritchie Valens) and has the option to choose another free video from a selection of 25 when a further one is purchased for £9.99. Thereafter, the member is sent a

full colour club magazine each month illustrating at least 100 sell through videos. "The launch of our retail-linked club with Dixons and Currys is an obvious progression for the UK video sell through industry," says Brian Phipps, marketing director of Parkfield's sell through division. "Today's video recorder owners are looking for ways of utilising their equipment outside time-shifting and overnight rental. They want to enjoy top-class entertainment in their own time, and to view their videos again and again."

HARLEQUIN
VIDEO



"The Complete Service"

Manufacturing - Production - Sales - Distribution
Tel: 01-965 9680 Fax: 965 9057

Unit 10, Commercial Way, Abbey Road Industrial Park, London NW10 9LX

Cult movies: bizarre bazaar for dealers

Cult movies are becoming an attractive option for dealers. By Dave Henderson

IF THE just repeated series of Jonathan Ross Channel Four documentaries on Incredibly Strange Films and the new Son Of... series have whetted your customers' appetite for something a little more bizarre than Hollywood's string of sequels, then get ready for an autumn of devilishly exciting sales fun.

Following the early programmes on the films of Herschell Gordon Lewis, Ray Steckler, John Waters and Ted V Mikels, the new series has been focusing on Jackie Chan, Mexican wrestling films and the bizarre work of Ed Wood Jr — director of the legendary Plan Nine From Outer Space. And as the sell through market grows in scope, cult movies are becoming an attractive proposition.

Psychotronic Videos is a small basement shop beneath Vinyl Ex-

perience in London's Camden Town. A stockist of cult videos, with a good smattering of horror, it doubles as home for Mondo Movies — a video company which began licensing several of the titles featured in the Ross series last year.

"The idea was to package the films really well," says Mondo's Bal Cross. "Colour covers with lots of information making each release something that people would really want to own — as opposed to the throwaway £9.99, badly designed packages you often see. We try to tell the punter who the director was, why he did this and that, why they're using a gorilla suit for a monster costume, any interesting story. I think that people want to know that."

The Mondo titles are the kind of thing that are highly collectable. At a retail price of £14.99, they're just a little more than a CD but because of their highly bizarre nature, they're immensely re-watchable.

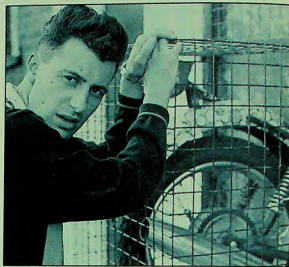
"The original batch of three Mondo releases were reduced to two when The Thrill Killers failed to get a certificate at the BBFC. Strangely, it was because of its title, mainly," says Cross, "plus about three minutes of footage. With the first Jonathan Ross series going out, we wanted to release three films by one of the directors featured. We got in touch with Ray Dennis

Steckler and arranged to release three films, paying him a reasonable advance and giving him a royalty. The Incredibly Strange Creatures Who Stopped Living And Became Mixed Up Zombies, which is always popular just because of the title, was the first one. It's got great monsters, it's well shot and it's a good belly chuckle. The second film was Rat Pink A Boo Boo which was shot as a serious film but half-way through, Steckler got bored and for no apparent reason, without a script, decided to dress up the two heroes as Batman and Robin, or Rat Pink and Boo Boo. It's full of ridiculous lines and slapstick sketches. The third was to have been Thrill Killers, a very tense thriller, but that won't be out until later in the series, with cuts, and under its alternate title The Maniacs Are Loose."

The next batch of Mondo titles hit the stores this week, courtesy of Mondo Movies' production and distribution deal with Palace Pictures.

"Plan Nine From Outer Space has been on TV and out on video before, but it really is a kind of flagship for Mondo Movies. It's directed by Ed Wood Jr who really is the granddaddy of the idea of just getting up and doing it."

Next up is She Devils On Wheels, the first and probably the last Herschell Gordon Lewis film



MONDO MOVIES' Bal Cross: 'A bit different'

you're likely to get on video in the UK. The godfather of gore produced this female biker movie which contains the immortal lines, "We don't owe nobody nothing and we don't make no deals. We're swinging chicks on motors and we're moonwalkers on wheels," intoned by the gang's leader. Herschell quick-

ly returned to the gore genre.

The last of the new ones is Slezee Mania, which is a compilation of theatrical trailers for exploitation films of the Fifties and Sixties. "In their own right they are quite bizarre, giving the hard sell and us-

TO PAGE 36 ▶

When it comes to Video we hold a the Records.

(For service, reliability and 24 hour delivery).

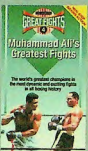
• TERRY BLOOD DISTRIBUTION •



THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.

Terry Blood Distribution, Units 18/19/20 Rosevale Road, Parkhouse Industrial Estate, Newcastle-Under-Lyme, Staffordshire, England, ST5 7QT.
Administration: (0782) 566566. Telesales: (0782) 566511/566522/566556/566599. (061) 872.5020. Fax: (0782) 565400. Telex: 367106 BLOOD G.

NOW WE'RE REALLY TALKING TELEPHONE NUMBERS



FROM OCTOBER 2nd ALL THESE GREAT TITLES AND MORE WILL BE AVAILABLE THROUGH:

PICKWICK VIDEO LINE
01-905 9999



A NEW SYSTEM TO SERVE THE INDUSTRY BETTER

Customer service, enquiries, audio orders and other calls will still be on 01 200 7000.

Pickwick Video Ltd, A division of Pickwick Group Plc.
 The Hyde Industrial Estate, The Hyde, London, NW9 6JU.

© WALT DISNEY COMPANY

► FROM PAGE 34

ing footage that sometimes wasn't even in the film to beef them up," comments Cross. "So the whole film is reduced to three minutes with the inevitable southern accent saying, 'The greatest, most terrifying experience of your life...'. They're totally unbelievable shorts with great graphics. Certainly a bit different."

In a nutshell, that's the success of Mondo Movies. Having worked at Ace Records, Cross saw the success they were achieving by repackaging rare rockabilly, soul, blues and R&B material in quality sleeves with extensive notes. The germ of a video label doing likewise was born. The creative side of things was helped by Palace Pictures getting access to a wider audience through major record chains as well as video specialists. Palace Pictures itself has been consistently packaging cult classics — of, perhaps, a more arty nature — also for a £14.99 retail price. They include such movies as *Divya Flixote*, *Fitzcarraldo*, *Spike Lee's first movie She's Gotta Have It*, the recently exhibited and TV documented Andy Warhol's *Ciao Manhattan*, and the superb *Paris, Texas*, complete with Ry Cooder soundtrack.

Palace's most recent batch of releases feature six horror packages, all on sale for under a fiver, with some classic cult items including *The Hills Have Eyes* and *Evil Dead II*. The best of the bunch are the two by witty New York director Frank Henenlotter. His debut, *Basket Case*, and latest film, *Brain*

Damage, are humorous scaries with the right quota of laughs and gore.

Other currently available cheapies at £9.99 include an interesting set of Beach movies available from Parkfield Entertainment. The genre that brought Frankie Avalon and Annette Funicello to prominence forms the basis for five titles taken from the immense AIP roster of cult movies. The most notable is *How To Stuff A Wild Bikini* with a guest appearance from Mickey Rooney, but also look out for *Vincent Price in the remarkable Dr Goldfoot* and *The Bikini Machine* which features life-like bikini-wearing robots. They don't write them like that any more.

But, let's get back to Mondo Movies. After all, everyone needs a touch of off-beat fun to entertain them with the scheduled TV movies showing little in the way of excitement during the new season, following the end of Alex Cox's excellent *Moviedrome* series, and Channel Four's *Killer B's* late-night slot. What does the future hold for Mondo?

"We've got more from Ed Wood on the way. There's *Jail Bait* and we might do *Glen Or Glenda?*, a sex change movie which features Ed Wood who was a transvestite with a penchant for angora sweaters. That really was his finest moment. Another that should get a lot of interest is *Cat Woman On The Moon* which we've managed to find a 3D print of and we'll be releasing that with 3D glasses in the box."

Now that really should be an eye-opener.

CBS/Fox aims to grab box set market

CBS/FOX hopes to lead the box set market this Christmas with the release of *Star Wars* and Schwarzenegger Integries.

The three *Star Wars* films are released this week at a retail price of £39.99 — giving a £5 discount on the individual £14.99 retail prices. Dealer price is £27.80.

The Arnold Schwarzenegger boxed set is released on November 14 to retail at £29.99 (dealer price £20.85). Included in the package are *Raw Deal*, *Com-*

mando — already 100,000 unit sellers — and *Predator*.

CBS/Fox is emphasising that both sets are limited editions — there will be no more after the initial duplication run is exhausted.

CBS/Fox is also releasing *Big Trouble In Little China* (running time 97 minutes) starring Kurt Russell and Peggy Sue Got Married (running time 100 minutes) with Oscar-nominated Kathleen Turner. Both titles are released this week with a £6.95 dealer price.



VCI adds to Cinema Club label

TEN MORE titles have been added to VCI's successful Cinema Club label, offering films at a value-for-money £4.99 retail price.

The club was launched in May with 50 films — including *The Quiet Man* and *The Postman Always Rings Twice* — and has sold 1m copies in just five months.

Heading the new package is the action-packed thriller *10 To Midnight* starring Charles Bronson tracking down a psycho killer with time running out. The other titles include *The Sea Wolves*, *Countess Dracula*, *The Bells Of St Mary's*, *Father Goose*, *Invasion Of The Body snatchers*, *Duel In The Sun*,



OUT NOW: *The Sea Wolves*

The Outlaw, *Doctor In The House* and *The Spiral Staircase*. All titles have a £3.47 dealer price.

MGM/UA goes overboard!

FIVE TITLES from MGM/UA's Box Office, Childrens, Music and Musicals are to be released on sell through by Parkfield on November 10.

Among them is the comedy *Overboard* starring Goldie Hawn which is available for the first time on sell through.

Also scheduled for release is *A Christmas Story*, another comedy which aims to portray a typical American family's Christmas; *Holiday Singalong* With Mitch Miller and *Ther's Entertainment* parts one and two, a pair of two-hour tapes recording MGM's greatest musical memories. All five tapes have a £6.95 dealer price.

Video-Sell Through

A Golden Opportunity

There's money in Video-Sell Through. As more and more Record Retailers are discovering.

And more and more Record Retailers are turning to Golds for all available titles.

So go to Golds — and you won't need to go anywhere else.



For your FREE copy just mail the coupon.

OUT NOW!

THE LATEST GOLD VIDEO SELL THROUGH CATALOGUE — LISTS 7000 TITLES UNDER £15 RRP.

GOLDS
You know who you're dealing with.

S. Gold & Sons (Records) Ltd
Gold House, 69 Flempton Road, London, E10 7NL
Tel: 01-539 3600 Telex: 894793 S GOLD Fax: 01-539 2176 Orders: 01-558 7133

Britain's biggest — and best — independent video and record wholesaler.

To S. Gold & Sons, Gold House, 69 Flempton Road, Leyton, London E10 7NL.
Please rush me a copy of your latest Video-Sell Through Catalogue:

NAME _____ (Please print)
BUSINESS NAME _____
ADDRESS _____
TEL NO. _____

We'll get you into more concerts.

The gig's sold out. It's on the wrong side of the Atlantic. Black market tickets are rarer than bum notes from Dizzy Gillespie. And you've missed it by years anyway. But you still want to see it live.

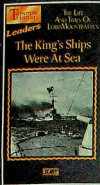
Same old story; new happy ending. You can now see a whole collection of unforgettable concerts and archive jazz on video. From venues as famous as New York's Village Vanguard and the Smithsonian. And featuring the inimitable talents of Cab Calloway, Count Basie, Thelonious Monk, Charlie Parker and a few others who knew their Boogie-Woogie from their Middle Eight.

Parkfield Publishing's Jazz Video Collection builds up into a unique anthology of great concerts that will never be repeated or bettered. Except in your living-room, of course. (With you on the spoons.)

Our videos are available from all the best music shops and video stores.

Which is a lot more than we can say for the concert tickets.

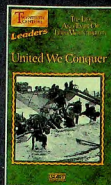


START**YOUR VIDEO COLLECTION**

THE KING'S SHIPS WERE AT SEA
SYTC 301 - £9.99



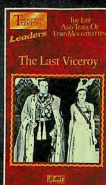
THE AZURE MAN
SYTC 302 - £9.99



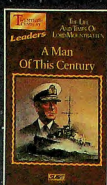
THE LIFE AND TIMES OF LORD MOUNTBATTEN
UNITED WE CONQUER
SYTC 303 - £9.99



THE MARCH TO VICTORY*
SYTC 304 - £9.99



THE LAST VICEROY
SYTC 305 - £9.99



A MAN OF THIS CENTURY
SYTC 306 - £9.99



WORLD WAR II REVISITED
with HENRY KISSINGER
SYG 1001 - £9.99



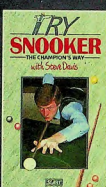
BYE BYE JIMMY
JAMES DEAN'S LAST JOURNEY
SYG 1002 - £9.99



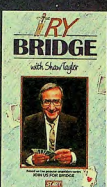
THE RED BARON
*SYG 1003 - £9.99



AUSTRALIAN ROYAL TOURS
SYG 1004 - £9.99



SNOOKER THE CHAMPION'S WAY
with STEVE DAVIS
STRY 401 - £9.99



BRIDGE
with SHAW TAYLOR
STRY 402 - £12.99



ONCE UPON A MIDNIGHT SCARY
SYCS 201 - £7.99



ANIMAL TALK
SYCS 202 - £7.99



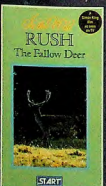
THE CLUE ACCORDING
TO SHERLOCK HOLMES
SYCS 203 - £7.99



THE HAUNTING
OF HARRINGTON HOUSE
SYCS 204 - £7.99



THE ZERTIGO DIAMOND CAPER
SYCS 205 - £7.99



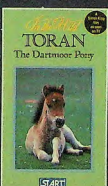
RUSH THE FALLOW DEER
SYWH 0001 - £9.99



SHAK THE FOX
SYWH 0002 - £9.99



MORDICUS THE BUZZARD
SYWH 0003 - £9.99



TORAN THE DARTMOOR PONY
SYWH 0004 - £9.99

Distributed by
PICKWICK
01-200 7000

START
VIDEO

Start Video, Unit 1B,
The Hyde Industrial Estate,
The Hyde, London NW9 6JU

A member of
The Pickwick Group Plc.

APPOINTMENTS

Sales Promotion Representatives

**Bristol/S. Wales
N. Yorks**

**Lancs/Cumbria
E. London**

WEA Records Ltd are part of the giant Warner Communications Corporation, market leaders in their field with global turnover in excess of \$6 billion.

Due to major growth in the UK market sector, WEA are expanding the field sales operation and are aiming to recruit five new sales promotion representatives.

The company is committed to continuing growth in the world market and in order to achieve this we need experienced professionals to meet the sales challenges of the 1990's.

Ideally you will have direct FMCG sales and merchandising experience with a major manufacturer or supplier.

You will be in your mid twenties with a sound educational background and will have enthusiasm, a strong desire to achieve, an interest in music and the ability to work under pressure in a fast moving environment.

We offer a competitive salary and benefits package which includes fully expensed company car, bonus scheme, pension scheme and free life insurance.

If you think you have the required skills to succeed in these challenging roles then please forward your CV detailing current salary to: Stephanie Smith, WEA Records Ltd, PO Box 59, Alperston Lane, Wembley, Middlesex HA0 1EJ.

Use your
Sales/Promotion experience
in a new environment . . .

wea Records Limited

A Warner Communications Company



Telephone Sales People

We are a young, dynamic and rapidly expanding organisation involved in the distribution of Audio/Video Software to major High Street Retail Outlets.

We are currently expanding our Tele Sales Department and wish to recruit applicants with experience of the music business, in either a Sales or Retail environment.

If you have a pleasant telephone manner, a bright extrovert personality, are confident when dealing with customer queries and preferably have a good VDU experience we would like to talk to you. Interested applicants should telephone Mandy Simons, Personnel Controller, on 01-523 2361 to find out more about these exciting opportunities.

Due to expansion we have the following vacancies:

EXPORT ASSISTANT

To cover all aspects - shipping, sales, ordering and administration. General catalogue knowledge and keyboard skills and advantage. Contact: Fran Beckler.

TELEPHONE SALES PERSON

To deal with retail outlets throughout the UK. Busy friendly sales office. Salary plus commission. Previous experience preferred. Contact: Arthur Richmond.

SECRETARY/PERSON FRIDAY

To assist in all areas - a varied and challenging position. Typing and keyboard skills, plus good personality needed. Contact: Pam Drummond.



Arabesque Ltd.

NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8DJ
Tel: 01-993 5966

Account Director

Music Marketing

Creative Account Director with one of the country's leading sponsorship agencies, required to run major music sponsorship accounts.

Applicants should have a strong background in client servicing, have a broad interest in today's music business and be willing to meet challenge. The position carries responsibility for both present and future client accounts and offers a rewarding career opportunity.

Salary will be commensurate with the responsibility of managing an important Division within a dynamic Company.

Please write with full career details, quoting GRS 837 listing any company to whom your application should not be sent, to Cathie Ward, Personnel Advertising Limited, 30 Farringdon Street, London EC4A 4EA.

PERSONNEL ADVERTISING LIMITED

GIRL FRIDAY

required for busy concert promoters office. Good typing essential. Call: Jill or Liz on 01-409 1984

RECRUITMENT SPECIALISTS

to

THE MUSIC INDUSTRY

Call
GERALDINE WALPOLE

Succas
Appointments

Tel: 01-287-7722

FILMTRAX MUSIC PUBLISHING

require a Person Friday preferably a second jobber

for their extremely busy creative department.

Applicants should have good typing/receptionist skills and be able to work under pressure.

A good sense of humour is a must

Salary £8,000/£8,500 AOE
For interviews please call
Ade Saleri on 482 4979

CONTACT (UK) LTD., GREENFORD, MIDD

immediately requires enthusiastic

SALES PERSON

with initiative and knowledge of dance music. Clean driving licence. Also required

SECRETARY/PA

Varied responsibilities, languages useful.

For both vacancies, tel. 01-997 5662

PANTHER MUSIC

Due to internal promotion, a vacancy has arisen for a

VAN SALESPERSON

TO COVER THE MIDLANDS AREA

Please contact:

Neil Kellas on 01-459 1234

MUSIQUE COMPACT MUSIC

COMPACT MUSIC

A career opportunity exists within this exciting company specialising in CD's and cassettes. Musique is set for substantial expansion next year, and we need Deputy Managers for our branches at Guildford and Uxbridge NOW! Previous experience in record retailing essential.

Classical knowledge for the Uxbridge branch would be an advantage. For details ring David Clow: 0895 73600

Help I am very actively involved in the development and management of some of the best creative talent at the cutting edge of British dance and new music AND commercial/visual arts. My work is currently split between London and Savan, although expansion elsewhere is imminent. My business is growing rapidly and I need an associate or partner fast. You must be exceptionally intelligent and creative, pioneering and patient, incredibly hard-working and insatiable, ambitious, and self-confident. You must be seriously into music and film, and have a broad experiential interest in British sub-culture, popular arts and business. It would be an advantage if you had your own car and a reasonable degree of financial security. You must live in London. This opportunity is unique and exceptional and the potential is very great and exciting. Please send your detailed c.v. and references to:

GMG c/o DCC, P.O. Box 10 London N1 3RJ. Thankyou



EXPERIENCED MAINTENANCE ENGINEER

required for

TOP SSL STUDIOS

INTERNATIONAL JOB OPPORTUNITIES AVAILABLE

Call Martin Russell or Steve Toth on

354 3737



APPOINTMENTS

FROM PROKOVIEV TO RACHMANINOV Sales Assistants – Classical Records

The quality of our sales service here at Harrods is just as significant as the items we sell. In our Classical Records section, your knowledge and enthusiasm for classical music will match your sales experience in giving that personal attention to a discerning clientele, no matter what their level of musical knowledge.

In return for your expertise, you'll receive a competitive salary, performance related bonus and benefits package, including staff discount and clothing allowance, pension scheme and subsidised restaurant.

For further details please telephone Prospects at Harrods, our Recruitment Centre, on 01-730 1234 ext. 2211 or write for an application form to Prospects at Harrods, Harrods Limited, Brompton Road, Knightsbridge, London SW1X 7XL.

Harrods
KNIGHTSBRIDGE

ROYALTY ACCOUNTANT

Based in our offices in Chiswick, W4, PolyGram Music Video offer a demanding role for a demanding person. Reporting to the Financial Director, you will be expected to possess strong royalty knowledge and experience, gained in a related business.

You will be involved primarily with the establishment and maintenance of a computerised royalty system, together with the processing of all forms of music video royalties, and the production of regular management information.

You will be liaising at all levels with in-house departments, and licenses on a world-wide basis, so you will need to possess excellent communication skills. Dynamism, personality, initiative and the need to be 'on the ball' are what we require — are you the figurehead we need?

We can offer a stimulating working environment, attractive salary and range of benefits to include LV's Christmas bonus, five weeks holiday, pension scheme and free product. Interested candidates are invited to apply in writing with full CV to Sally Digby, Personnel Manager, PolyGram Music Video, 1 Rockley Road, London W14 6DL.



THE MAGGI FARRAN PRESS OFFICE

EXPANDING

We require an experienced Press Officer to work with a major estate. Job includes: Days D'Amour, Hello! Tull, The Young Allies, Peter's Daughter, Hard N' Heavy (Vive Magazine), The Most Laid, Sue's Valentine, Ugly As Sin, Muzone, The City etc.

Please phone: Maggi Farran Clarke Moore on 01-900-911-900-9030

RADIO LUXEMBOURG

requires a
**STUDIO ENGINEER
MANAGER**

Must have suitable experience. Apply in writing to:

Mark Oliver
38 Hertford St, London W1T 8BA

SECRETARIAL RECRUITMENT

For the

MEDIA & ENTERTAINMENT

Industries

Call: TARA
01-493 4000



Radio 2 Music Department

Producers

Radio 2 broadcasts speech and music programmes around the clock to the over-40s.

We are looking for Producers to work on a wide variety of our output, mainly but not exclusively on one of the daily sequence shows presented by Derek Jameson, Jimmy Young, Gloria Hunniford, John Dunn and Brian Matthew.

You will have a wide knowledge of popular music from the twenties to the eighties, a sympathy with and a liking for Radio 2's output, proven communication skills, sound editorial judgement, and the ability to direct and motivate presenters, contributors and artists. Familiarity with Radio Production techniques would be an advantage, as would sound affinity with live music in either an amateur or professional capacity.

Salary is on a range from £16,357 to £22,150. Initial appointments will be on a one year contract, which would be renewed for a longer period subject to satisfactory performance. The post is based in Central London.

Contact us immediately for application form (quote ref. 4038/MS and enclose s.a.e.) BBC Corporate Recruitment Services, London W1A 1AA. Tel. 01-927 5799.

Popular Music Library

Assistant Manager (Orchestrations)

The Orchestrations Unit provides orchestrations and adaptations to meet the needs of the production staff of Radio 2.

The post involves being responsible to the Library Services Manager for the day-to-day operation of the Orchestrations Unit, including supervision of staff and preparation of arrangements.

You should have experience as a music Orchestrator/Arranger in the popular and light music field and of working closely with singers and choirs including practical accompanying. You should possess an extensive knowledge of the current popular music repertoire; a thorough knowledge of, and a familiarity with, the styles and abilities of the Orchestrator/Arrangers currently working in popular and light music and experience of supervising a small unit and managing staff would be highly desirable.

Salary £13,201 — £16,560.

(Ref. 4046/MS)

Assistant Manager (Library)

Do You Know Your Madonna From Your Mancini?

The Library has one of the largest collections of written popular music in existence, servicing the BBC in providing material and research and reference service in popular and light music.

The post involves being responsible to the Library Services Manager for the day-to-day operation of the library, including supervision of staff.

You should have an education to diploma level in music, together with an extensive knowledge of popular music and experience of reading and interpreting full musical scores, a thorough knowledge of the BBC's popular music output as well as a good general knowledge of the BBC's other libraries and reference sources.

An awareness of developments in information storage and retrieval would be highly desirable.

Salary £12,040 — £15,050.

(Ref. 4047/MS)

Both posts based Central London.

If you would like to know more about these jobs contact Martyn Westerman on 01-927 4584.

For application form contact (quote appropriate ref. and enclose s.a.e.) BBC Corporate Recruitment Services, London W1A 1AA. Tel. 01-927 5799.

We are an equal opportunities employer

Virgin Records require a

A&R

PRODUCTION CO-ORDINATOR

Successful candidate should have at least two years solid experience in A&R production — and will have sole responsibility for training and managing staff, overseeing the cutting, label copy and tape copying aspects for this busy department.

Salary negotiable please apply enclosing full CV and daytime phone number to:—

CATHY COOPER
Personnel Manager, Virgin Records Ltd.,
Kensal House,
553 Harrow Road, London W10

THE
SPECIALISTS
in the
MUSIC
WORLD

Handle
Recruitment

Permanent and
Temporary Secretarial
Consultants to the
Communications Industry
01-493 1184

MARKETPLACE

DISCS

PANTHER MUSIC

THE NAME TO REMEMBER

We are specialists in quality overstocks, deletions & special offers, with hundreds of titles in stock on CD, LP & cassette.

Our new showroom is now open for business from 9.30 am till 6pm, Monday to Friday. Nearest tube station is Dollis Hill (Jubilee Line).

We are pleased to welcome all new customers, and if you would like a catalogue, or prefer to visit our showroom, then call us now!

We also have 6 vans, fully stocked with quality product, operating throughout the UK.

EXPORT ENQUIRIES WELCOME

PANTHER MUSIC LTD

Unit 4, Chapmans Park
Industrial Estate, 378-388 High
Road, Willesden,
London — NW10 2DY.

Tel: 01-459 1234
Fax: 01-459 1119



TOUR MERCHANDISING

ACME TOTAL MERCHANDISING LTD

DESIGN AND PRODUCTION TOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL AND DISTRIBUTION

TEL 01 439 2472 TELEX 317266 T-SHIRTG FAX 01 287 6391

CHRISTMAS GIFTS

PRESTIGE CHRISTMAS GIFTS

Limited edition 24 carat Gold Record Awards

50 year old commemorative million selling 78's

Phone for details
01-459 2784

EQUIPMENT

POSTING RECORDS?



Don't leave anything to chance!

RING WILTON OF PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate Street, London N5 5JL
Tel: 267363. Fax: 01-341 1176

RETAIL T-SHIRTS

ROADRUNNER SALES LTD.

TEL 0604 30034/711985 FAX 0604 721151
ATTENTION ALL RECORD STORE MANAGERS
+ T-SHIRT BUYERS IN THE U.K. & EUROPE.
WE HAVE THE "HOT ONES" FOR SUMMER
U2, SIMPLE MINDS, NEW ORDER, PET SHOP BOYS,
SISTERS OF MERCY, CRAMPS, CULY — OVER 200 TITLES
AVAILABLE.

ALL LICENCED DESIGNS • NEW RELEASES WEEKLY •
IMMEDIATE DELIVERY • ALL T-SHIRT PACKED FOR RECORD
STORES • EXCLUSIVE DISTRIBUTOR

LONDON SHOWROOM 11 POLAND ST., W1. 01-287 5976

DISPLAY MERCHANDISING

Think display racks Think..

INTERNATIONAL OPTIONS INTERNATIONAL

4000110011 STORE 500 MARLBOROUGH STREET TEL 01 504
TEL: (0925) 824072 FAX: (0925) 823992

RECORD & POP FAIRS

VIP RECORD AND POP FAIRS

- Regular events at 13 different venues
 - Perfect if you are buying or selling records, CDs, tapes, memorabilia and merchandise.
 - Grab a stall and clear out the attic.
 - Purchase of large collections arranged.
 - Suitable sponsor would appear on thousands of ads, posters, carrier bags, leaflets and more.
 - and we're such a friendly crew!
- ☎ (0533) 548821
(10am-5pm Mon to Fri)

FOR SALE

OVERSTOCKS

ANOTHER TREMENDOUS DEAL FOR COLLECTORS AND DEALERS

SOUL PACK OFFERS

PACK 1 100 12" SINGLES (1989 releases)
Motown, Soul, Hip-Hop, Rap £30 (inc P&P)

PACK 2 25 Northern/Modern Soul LPs £30 (inc P&P)

PACK 3 10 Northern/Northern Soul LPs £30 (inc P&P)

PACK 4 10 Northern/Modern Soul CDs £30 (inc P&P)

PACK 5 GIANT PACK! £100 (inc P&P)

500 12" SINGLES (various releases)

All releases guaranteed to be "worth your money"

400 The St. 400 12" SINGLES (various releases)

400 New Order, The Jam, The Police, PJ Dicks, The Clash, The Sex Pistols

For 895 5020, for 895 5087

SHOP FITTINGS

Superb Apollo flexible display & storage fittings for tapes, albums, CDs videos, accessories. Counter with tape storage One year old Tel: 0582 6715

MERCHANDISING

EYE CATCHA

MERCHANDISE

"NATIONAL LEADER 1988"

MAJOR RECORDS

★★★★★

ATTENTION ALL RETAIL OUTLETS!!

The record company of today are proud to announce an exclusive partnership with the concept of the future!

EYE CATCHA merchandise now have in stock:

T-shirts, Baseball caps, Sweats, Hooded Sweats, USA Football Shirts & Cost Badges for the following artists:

AUTOPSY (World tour commences Dec 89)

TALCAN (Euro tour commences Oct 89)

DECADENCE WITHIN (Now on tour)

PARADISE LOST (Support for Autopsy)

OFFICIAL SUPPORT TO GIGALOU — BRITAIN'S GREATEST HOPE

Suppliers to the trade

Tour supply

Owner of Souvenir shops throughout the country

Working showroom at Stoke City FC

The One Stop

FOR ALL YOUR PROMOTIONAL PRODUCTS from Concept, Advert and Design, to Production and Delivery. We can handle the whole process for you. See major advertisement in our special Advertising Merchandising.

Stage 1 Call us now

Stage 2 TEL 01 459 178 003

Stage 3 Promotion

FROM MOTION PICTURE, DESIGN, DESIGN, DESIGN TO BIRTH, STREET

RETAIL, WHOLESALE AND MAIL ORDER DISTRIBUTION IN 10 HOUSE

AND 1000 PROMOTIONAL MERCHANDISE

Stage 3 International

DISCS

Info Inflatables
Tamworth, Staffs
Tel 0827 54345
Fax 0827 310340

INFO INFLATABLES
POINT OF SALE DISPLAY PROMOTIONS • GIFTS/AWARDS • ON STAGE PROMOS • MERCHANDISE
So much better than cardboard displays. 3-dimensional sheet at lower cost.

For more info ring John NOW!

UNLIMITED SELECTION

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

If you're on FAX . . .

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

FAX ORDER NO. 0952 620361

or phone 0952 616911

OLDIES UNLIMITED

Dept. MW16 St. Georges

Telford, Shropshire, TF2 5NQ

Tel: 35483 Oldies G

STUDIO FOR SALE

24 TRACK STUDIO

WITH OFFICE/SHOP

- Prime West London location (N14)
- Easy Access Business
- Full Planning consent
- Last Renovation: 1988 to 89
- Full Production Co-Management Team

For further details & viewing 01-602 8801

ADVERTISEMENTS REPRESENTATIVE

Studio Spotlight's prestigious monthly trade magazine for the record/merchandise industry — needs a young and enthusiastic advertisement sales person with self-motivation, drive and initiative.

The successful applicant will take responsibility for selling both classified and display advertisements to advertising studios, professional audio equipment, manufacturers and other related fields of this exciting technology-orientated area of the music business.

If you are in your early to mid twenties, have some experience of selling and would like a challenging opportunity to develop your career in a friendly but tough industry, you could be just the person we need. The position carries a competitive salary with an excellent commission scheme and being part of a large public company we offer such additional benefits as would be expected.

Please telephone for an application form in the first instance.

Alison Rowley, Studio.

Tel: (01) 583-9199

We are an equal opportunities employer.

Dossier's

DIARY

CONTRARY TO what you might have thought PolyGram was the only company with whom A&M had talks about a takeover. At least that's what Jerry Moss told the New York press conference at which the buyout was announced... Asked how much he stood to make from the deal, Moss replied "I haven't worked it out"... Controlling the whole show was an impressive and unfazed David Fines who gave a highly articulate exposition of the PolyGram philosophy and raised a laugh by saying "at the moment we're not planning to buy a film studio"... By his side was PolyGram supervisory board chairman Jan Timmer who revealed that some PolyGram shares may still be offered for sale before Christmas... Incidentally, if PolyGram had been able to include Island and A&M, it would have topped the leading company lists for July-September, to be published in *MW* next week... Although it's been an open secret for weeks, was it the BPI's intention that the first news of Jonathan King's leading role in next year's BRIT Awards should be broken in his Sun column? JK, by the way a masterminding the event from a special office inside the BPI's Roxburgh House HQ... While nobody at Spartan's sales conference took up Sonel MD Rod Buckle's offer to donate £50 for darning to take a dip in the sea, dips in the Hy[?] (Kent) hotel swimming pool raised £300 for Music Therapy... Buckle also hinted that Mute might soon return to the Spartan fold.

ON ANOTHER charity front, Mike Allen, international director of Chrysalis Records has organised a go-karting competition in aid of the Paul Jenkins Cancer Help Fund. Teams of four are needed for the event, which takes place on October 24. Further details from Allen or Mitch Clark on 408 2355... Oidies expert Bob Fisher has left Charly to set up a reissue label for Castle Communications. Called Sequel, it will have the pick of an array of catalogues including PRT, Kama Sutra, Wand and Immediate... The memorial service for the late Ron White is set for November 9 at St Cyprian's Church, Clarence Gate, London W1, at 11am... Under a new deal between IFPI's music video committee and Hit Video USA, IFPI will clear world rights on US-made TV programmes on a one-stop basis... Wembley Stadium's Brian Wolfson has finally spent all that cash he made from Michael Jackson's record-by-breaking shows by buying movie and video distributor Guild... Former EMI Music Worldwide corporate PR Brian Southall is now a consultant to WEA International... The first New York Silver Clef luncheon will be held on November 15. Details from Karen Millard 361 3971... The Travel Business of London has been appointed official agent to Midem... Another first for Elton John: his recent four night stint of Madison Square Garden means he's played the New York venue 30 times, more than any other artist. His first gig there was in 1973.

TERRY HALL

A BRIEF HISTORY -
HAVING FRONTED HITS FOR

THE SPECIALS - 8 TOP TEN SINGLES - 2 NO. 1'S

FUN BOY 3 - 2 TOP TENS - 3 TOP TWENTY HITS

AND THE COLOURFIELD - THINKING OF YOU
THE TOP TWENTY SMASH

TERRY, BLAIR AND ANOUCHKA

NOW RELEASE THEIR DEBUT SINGLE

MISSING

7" - 12" - CD CHS 3381 - CHS 12 3381 - CHSCD 3381

ORDER NOW THROUGH CBS

Chrysalis



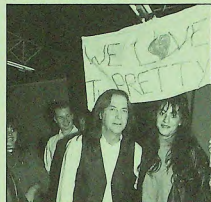
KING BEE: Jazzee Bee receives his major contribution to British dance music award at the Dance Aid charity luncheon. The event raised more than £30,000 for various causes.



WELL SEASONED: Tower Records helps Nigel Kennedy in being the first with a classical record in the main album chart.



CHINA GIRL: Julia Fordham and Gail Ann Dorsey celebrate the launch of Fordham's Porcelain album.



ALL ABOUT Eve: Pretty Things' Phil May meets a fan at GLR while promoting Eve Of Destruction.



DON'T WANNA lose you: CBS's Malcolm Eade shows his affection for Emilia Estefan at the company's sales conference.



WEA/REA: WEA's top team welcome Chris Rea to the company's sales conference.



BALL'S UP: Dave Lewis, manager of Our Price in Bedford, presents Adrian Edmondson with a cheque for £2,500 for Amnesty International during rehearsals for The Secret Policeman's Ball. The money was raised by Our Price branches across the country.



FIRST STRING: The Emerson Quartet and producer Steven Paul with their Gramophone record of the year and chamber music record awards for Bartok's six string quartets.

THE 'KILLER' CONFESSES!

THE EVIDENCE:

JERRY LEE LEWIS



I AM WHAT I AM!

VID JAM 21
Dealer price:
£6.95

JERRY LEE LEWIS



I AM WHAT I AM!

WHOLE LOTTA SHAKY GOON ON • GREAT BALLS OF FIRE • BIG LEGGED WOMAN
BREATHLESS • HIGH SCHOOL CONFIDENTIAL • I'M THROWING RICE (AT THE GIRL I LOVE)
CRAZY ARMS • THAT LUCKY OLE SUN • WHAT'D I SAY • SWEET LITTLE SIXTEEN
JOHNNY B. GOODE • WILD ONE! (REAL WILD CHILD) • JAILHOUSE ROCK • BE BOP A LULA

instinct

INS 5000/TCINS 5000
CD INS 500

Dealer price: £2.99
Dealer price: £4.86

CD SUN BOX 1
(8 CDs with 72 page booklet)
Dealer price: £40.00

Watch out
for the November
release of
GREAT BALLS
OF FIRE!



CHARLY
RECORDS LTD.

ORDER NOW FROM YOUR CHARLY REP
OR DIRECT FROM CHARLY RECORDS LIMITED
156-166 ILDERTON ROAD LONDON SE15 1NT
(01) 639 8603