

## MUSIC WEEK



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## Retail chain to concentrate on albums market

## Boots dumps single

BOOTS HAS become the first major record retailer to ditch the single.

The retail chain, which has 260 record selling stores across the UK, says it took the decision to concentrate on the albums market as a result of customer preference.

Boots never embraced the 12-inch vinyl, cassette or CD single formats, so this week's decision to drop seven-inch vinyl means it is pulling out of the market completely.

"Singles do not fit our customer profile so well," says a spokeswoman. Boots customers are predominantly the over-25s. "We are cutting singles out so that we can concentrate on our core areas of business which are cassettes and CDs."

The decision is effective immediately. The 12-inch vinyl album format is not affected.

The move is part of a restructuring at Boots which has seen the chain terminate its contract with its supplier, the beleaguered Soto Sound, in favour of Terry Blood Distribution and Entertainment UK for the time being.

Singles sales have been in decline since 1979 when they hit

89.1m units, according to BPI figures. Last year they were down to 61.2m units, worth £80.3m.

However, this was a two per cent increase in units and a six per cent increase in value on the previous year, rises attributed to the growth in popularity of singles-based dance music and the higher-value CD format.

Meanwhile, the share of singles sales taken by seven-inch vinyl has slumped from 62 per cent at the beginning of last year to just 47 per cent last week.

Industry reaction to Boots' move suggests that it will not have a significant effect on the singles market. The Boots market share for the format at present is only two per cent.

The move is not prompting other retailers to do the same thing. HMV's marketing director David Terrill comments: "Boots are certainly not in HMV's corner of the market and I should imagine it makes a great deal of sense for them to make that decision."

"If anything, we are re-investing in the seven-inch and we have no plans to pull out of the market. We are looking at the space available in our stores and giving the format



ROGER FELBER, called in administrators to Parkfield

## Parkfield: 80 staff to go

PROBLEMS AT the troubled Parkfield group are taking another turn for the worse with 80 staff being made redundant.

Administrators were called in by chairman Roger Felber last week to take control of the company. This was due to a deterioration in the company's financial position and to protect the integrity of its business, the company says.

Last week, 80 members of staff were made redundant, primarily clerical and warehouse workers, and the administrators say they are unable to say whether further redundancies will be necessary.

The administrators intend to set up separate subsidiary companies to carry on Parkfield's business and banking facilities were agreed to keep it in operation.

Ironically, the collapse came at the same time as its video operation became the leading sell through distributor. It now has nearly a quarter of the distribution market and has increased its share by 3.9 per cent.

Meanwhile, the problems at Parkfield have led to the departure of companies from the group's distribution stable, with other distributors saying they have been inundated with requests for deals.

## Singles sales plunge

	Units (m)	Value (£m)
1984	77.0	78.8
1985	73.8	82.1
1986	67.4	76.1
1987	63.4	79.8
1988	60.1	75.5
1989	61.2	80.3

Trade deliveries. Source: BPI

the attention it deserves," he says.

Virgin Retail managing director Simon Burke says: "Virgin have no intention of stopping the sale of seven-inch vinyl records and we will continue to stock them in the foreseeable future."

"Our Price marketing manager Neil Boal says the move by Boots will just mean that consumers will go elsewhere for their singles. "We will continue to sell the seven-inch single as long as there is sufficient consumer demand," he says.

"The single remains an important promotional vehicle, particularly for new artists."

## INSIDE

**TALENT IN THE AREA?**  
What does the hype about Manchester really mean?

**ONES TO WATCH**  
Latest market share figures for music video and sell through

**BY THE TIME I GET TO STIRCHLEY**

The tale of a Birmingham bar that's attracting country stars

## And Soto is first victim

WHOLESALE and distributor Soto Sound has gone into receivership, a victim of the collapse of Parkfield, the company which saved it just four months ago.

Parkfield has a 49 per cent interest in Soto and its three companies Soto Group, Soto Sound and Audio Merchandisers. The loss of a major account with Boots (see left) also led to Soto's demise.

The £60m turnover business is now in the hands of receivers Maurice Withall and Iain Allan. Although other companies are already showing an interest in the company, Allan says redundancies — possibly up to a third of the 250 staff — are inevitable.

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## Diplomat takes top IFPI post

A SENIOR British diplomat is to be the first executive president of the international record industry organisation IFPI.

Sir John Morgan has been appointed as part of a streamlining of the association, whose task of improving trading conditions across the world has become more urgent as sales in North America and Europe begin to level off.

The IFPI council, which represents nearly 1,000 record companies in more than 70 countries, agreed to create a "superboard"

of leaders of the bigger international companies as well as industry heads from various markets across the world.

Former IFPI president Bhoskar Menon will take on the title of chairman and will head the new committee. Morgan will take his place alongside Menon as president.

Morgan is a former UK ambassador to Moscow and Peking and, while having no industry copyright experience, his global contacts are expected to open crucial doors for the record industry in the future.

## Louisiana vetoes censorship bill

NEW ORLEANS: Louisiana governor Buddy Roemer has vetoed a bill which would have led to compulsory warning stickers on records with offensive or obscene lyrics.

The US record industry had united to defeat the controversial bill, alleging it was an infringement of first amendment (free speech)

rights. The governor agreed.

The bill was part of what the US industry perceives as a concerted right-wing attack on its products, ranging from the arrest of retailers selling 2 Live Crew product in Florida to the current "suicide incident" case against UK heavy metal group Judas Priest (see p4).



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## MEMORANDUM

### TO: RECORD COMPANIES

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## Broadcasting stays put in cabinet shuffle

THE GOVERNMENT has dashed hopes that the Cabinet reshuffle would lead to a switch of responsibility for broadcasting from the Home Office to the Arts Minister.

Speculation began when it was revealed last week that David Mellor, the Home Office Minister responsible for broadcasting will see the Broadcasting Bill to Royal Assent in October or November, despite his move to become Minister for the Arts.

A permanent switch for broadcasting to the arts could be expected to provide the music industry with a more sympathetic hearing than at present.

The key points of controversy at the moment are whether the first national commercial pop radio station should be on AM or FM and the precise terms on which radio stations pay for the right to play recorded music.

However, a spokesman for the Cabinet Office revealed that Mellor — a recent speaker at the BPI annual general meeting and the Video 90 trade show — will have nothing to do with broadcasting once the Bill is passed.

Responsibility will then revert to Home Office Minister Angela Rumbold.

## Collins Classics sale leaves artists in doubt

THE CHANGE in ownership at Collins Classics has left artists uncertain about future plans.

The label, which is only 18-months-old, had been on the market since the spring before being bought by independent classical entrepreneur Kenneth Tipton last week.

Even before the deal, Collins began making spending cuts which have left its contracted artists unsure about their future. Already, a number of them have been forced to cancel some projects.

In its first year, Collins Classics burst into the scene with an expensive and complex recording schedule. But in the spring the label began to feel the pinch and cancelled one block of sessions.

Artists are now bracing themselves for further cut backs. Collins declined to comment on the situation.

● See Classical p15

## Maxwell buys Music Master

INDUSTRY RECORD catalogue Music Master has been bought by media baron Robert Maxwell for an undisclosed sum.

The catalogue was originally set up by owner John Humphries in 1974 and is based in Hastings. Humphries will remain as managing director of the publication and there will be no changes involving the 20 members of staff.



**FORGING A deal:** Bronze head Pete Winkelman, centre, links up with WEA executives Jeremy Marsh, left, and Rob Dickens. Initial projects include a Glenn Hughes LP.

# Bronze returns to WEA as talent source

THE BRONZE label is returning to the record industry as an A&R source for WEA.

Pete Winkelman, who was managing director at the label before it folded in 1987, has bought the name from Castle Communications and signed a deal with WEA to supply acts internationally.

Bronze was set-up in 1974 by Gerry Bron and went on to break acts such as Motorhead, Uriah Heep and Manfred Mann's Earth Band. But in 1987 the company was liquidated with the back catalogue and name going to PRT/Legacy.

PRT then sold the name and catalogue to Castle Communications in two separate deals. Winkelman worked with Bron as the label's managing director in 1984 for a year before going on

to start his own independent production company.

Since then, Winkelman has wanted to set up his own label but says he couldn't think of an appropriate name. "Then I thought of Bronze and the prestige that the name carried and decided to try and get it," he says.

Winkelman bought the name from Castle Communications earlier this year. Having been involved with the rise of Fuzzbox and RAW magazine, Winkelman had strong contacts with WEA and approached the company with plans for Bronze.

The resulting deal will see WEA representing the Bronze Company worldwide in a similar deal to that of fellow rock label Geffen which is set to end its deal with WEA later this year.

But Winkelman says the label, which will also have a publishing arm, will not concentrate entirely on rock acts. In the US, artists signed by Bronze in the UK are likely to appear on other WEA-affiliated labels.

Initial projects include Notorious and a Glenn Hughes album. The company's general manager is Sue Dawson, a long time working partner of Winkelman.

Both will be working closely with WEA managing director Jeremy Marsh.

"We felt that there was a way of keeping the identity of Bronze intact and making it fit the Nineties," says Winkelman.

"With its history and the support of WEA behind it, I think Bronze has greater growth potential now than it ever has done."

## Turtles prise open pre-teen market

THE TEENAGE Mutant Ninja Turtles phenomena looks set to open up the pre-teen market for record companies.

This week EMI is starting a TV advertising campaign during peak viewing times for children to promote the Turtles album. It is the first time that EMI has aimed a campaign at such a young audience.

Marketing manager Mike Andrews says the exploitation of children's TV characters could be a goldmine for record companies. "It has been amazed at the way the Turtles have taken off over here," he says.

"The single went to number one and the album has gone gold. That has been as a result of the exposure from the BBC's Turtle cartoon series and the press coming from the US," says Andrews.

He says the campaign has been so successful that EMI intends to continue its promotion of the album until next spring. This will include a further single release and special editions of the album.

Andrews believes there is tremendous potential in record companies marketing albums on the back of the success of TV characters. "You are at your most fanatic when you are a child and I can imagine if someone had a Masters Of The Universe album it would do very well," he says.

EMI has had to liaise with other media companies involved in the Turtles campaign to ensure it is as



**TURTLE MANIA:** the Ninja Turtle campaign begins

effective as it can be.

But there are no direct cross-promotional campaigns planned. "Rather than working together we are trying not to tread on each other's toes," he says.

EMI is investing £50,000 in its initial TV campaign but will add more depending on the success of the ads. Meanwhile, other companies are launching Turtles campaigns.

Abbey Broadcast Communications has the video rights to the Teenage Mutant Hero Turtles — a name change that was instigated by the BBC which showed the cartoon series originally and was offended by the violent connotations of the word Ninja.

ABC released its first two Turtles

videos last week and claims they are already out-performing any other video in the market. ABC's merchandising manager Jackie Leighton agrees with Andrews that there is a lot of potential.

"I think the children can relate to what they see on these sort of TV programmes. They love characters and that is why things like Batman and ET do so well," says Leighton.

ABC intends to release another two videos in October and will continue its co-op advertising campaigns with Woolworths and promoters in national newspapers. The BBC is planning another TV series, the film is due to open in the UK in November and a second film is planned for 1991.

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## Sleeping Bag splits from Rough Trade

DANCE LABEL Sleeping Bag Records is switching its distribution offer what it describes as "a torrid and disappointing 18 months" with Rough Trade.

UK label manager Mervyn Anthony Lyn says distribution will be with Spartan from mid-August onwards and blames a lack of support from Rough Trade for the switch.

"In the last 18 months, we came close to breaking the label a few times with records like Kariya's Let Me Love You For Tonight and Tafari's What Am I Gonna Do," he says.

"In a small company like ours you can only make a chart assault when you are absolutely certain on the strength of your product but when that extra push is needed you shouldn't have to look over your shoulder to make sure you're getting the support and attention necessary," adds Lyn.

Rough Trade declined to comment although it is believed that it had not been informed of the move. Meanwhile, in the US, Sleeping Bag is believed to be looking for a major label distribution deal.

## Soto Sound

► FROM PAGE ONE

Withall comments: "There is already a lively interest from a number of interested parties. Major suppliers have already indicated their support to the receivers."

"In line with our normal aim, we hope to sell the business as a going concern as soon as possible." The collapse of Soto will come as a shock to its customers who only two months ago were told by managing director Steve Mandy (MW, June 2) that the company was now led after Parkfield's intervention in March had saved it from the receivers.

At the time, Mandy said: "The company went through a period of less than favourable trading conditions. However, that period is now past. I feel very confident that the company is in a position to be able to fulfil our long-term plans."

Soto, which was originally set up by Brad Aspess, supplied Boots with all its music product via its Audio Merchandisers arm.

## Swanyard profits up

THE SWANYARD Studios group has managed to point out that its pre-tax profits for 1989 show an increase of 164 per cent to £230,000.

New activities arising from the group's diversification programme mean that, although operating profits fell 11 per cent to £197,000 as reported in Music Week, the group's turnover was boosted by £63,000 of other operating income. Earnings per share rose 38 per cent.

The aggressive expansion of the core vinyl and sound recording business, which saw turnover increase 190 per cent in 1989 means the former core activity of the group — recording studios — now only accounts for around one third of current revenue.

## BRIEFS

● THE INLAND Revenue says it is reviewing its procedures for the withholding tax scheme for foreign entertainers. Meanwhile, it has asked record companies to be more diligent in their notification of four details.

● INFLUENTIAL MANCHESTER ● The Hacienda has an extra five months to prepare its case against police attempts to have its licence revoked. When the case opened in Manchester last Monday, it was immediately adjourned until January to allow both sides more time to gather evidence.

● ROUGH TRADE'S In-tele-sales staff moved to the company's new offices in Rough Trade House, 339 Seven Sisters Road, London N15 6RD (081-802 1155). The sales department is on 081-802 8696.

● THIS WEEK'S issue marks the start of MW's most extensive reader research programme ever. A questionnaire is included within all subscription copies. If you bought this copy on a newsstand and require one, phone Cindy Seabrook on 071-583 9199.

# Khan goes on job hunt as companies collapse

UNLUCKY ENTREPRENEUR Morgan Khan is throwing in the towel and looking for a job.

Khan says he will not be setting up any new dance labels following the collapse of his Dance Music and Westside companies last week.

Three years ago, another of his labels, Street Wave, folded and Khan now believes it is time to work for someone else. He is currently in the US looking for a deal and new artists.

His wife and sales director Jacqui Khan says he has had enough of running his own labels. "He feels the last one and a half years have been a complete nightmare with everything revolving around courts and solicitors when really what he wants to be doing is clubbing and going to the record stores," she says.

Khan says her husband's latest problems began with the collapse of PRT Distribution, which Khan claims cost his companies more than £280,000.

He says the resulting court action has already cost him £600,000 and that is why the two labels were liquidated.

The liquidators of Dance Music and Westside will continue to fight the case with PRT and the next hearing is due in November.

In a letter to creditors, Morgan Khan says: "I have devoted all of my time and injected considerable personal money into these companies. I appreciate that a debt — no matter what the amount — is painful to write off."

"I would therefore ask you to accept my sincere apologies for having to put these companies into liquidation."



MORGAN KHAN: Looking to work with someone else

## No more Island job losses pledges Marot

NEW ISLAND Records managing director Mark Marot says there will be no further job losses at the company.

Marot, who officially takes on his new role this week, joined the company following the departure of former MD Clive Banks and three other staff members.

There will be no wholesale restructuring of the workforce, he says. "I am someone who knows all the weaknesses and glories of the company," says the former Island MD.

"Any changes I make will be more a change of pace rather than

chopping everything around just for the sake of it. On occasions, Island has lost its way creatively in the past and I am going to fight very hard to bind the company together."

Marot does intend to change the focus of Island however. "We are entering a new era where audio video are very important. We need to be an entertainment company as opposed to purely a record company," he says.

Marot denies claims that parent company PolyGram is now pulling the strings at Island. "PolyGram bought us because we have an en-

tirely different culture to them. We add something to them that is more than just turnover and market share," he says.

Clive Banks's assistant Caroline Stewart also left last week but Marot expects that to be the last of the departures. "When Clive left, he was not surprising that a few people who worked very closely with him also went," says Marot.

Meanwhile, Nigel Coxon has left Island Music to join the record company as an A&R scout and Marot is currently interviewing for the post of head of A&R.

## Priest to testify in 'suicide' court case

MEMBERS OF UK heavy metal band Judas Priest are set to appear before a US judge this week charged with contributing to a teenager's suicide.

The group's manager Joyne Andrews says the company, which began last week in Utah, is now expected to last for another two weeks with the band being called as defendants.

Judas Priest are accused by the dead boy's family of influencing

him through the lyrics to Heroes End or Better By You, Better Than Me — tracks from the 13-year-old Staines, Essex LP.

Andrews strongly believes that the group will win the case and that public opinion is behind them. "It seems to be going our way. A lot of things that have been revealed in court seem to be making a mockery of the allegations and of the US people seem to be 100 per cent behind us," she says.

## Financial services group woos artists

THE UK's biggest privately-owned financial services group is moving into the music business with a new artist management division.

The Leav Group says the industry is still plagued by a lack of professionalism. It aims to lure artists by combining traditional career management with long-term financial advice.

Managing director of the new division is David Courtney, long-time producer of Lou Soyler. The new venture is modelled on

the company's sports division which represents more than 60 sportsmen and has Sebastian Coe on its books.

Courtney hopes artists will be referred to him by record companies, lawyers and accountants. "There's always a lot of people who want to move," he says.

He expects the company's average fee to be around 20 per cent of earnings. The new division's first major signing is RCA artist Glen Goldsmith.

## Virgin makes play for £220m games market

VIRGIN RETAIL is to create the UK's first national adult games chain, with plans to open 10 new outlets in the next 12 months.

The company aims to build a commanding presence in a market it says has attracted no significant specialist retailers, yet is worth £220m.

There are already two Virgin Games Stores, one in London's Oxford Street, the other in Bristol. The product mix includes computer software and hardware and board games.

Virgin on games are generally higher than on music, but the company says the untapped sales potential of the market is a more important factor in the move. Like Virgin's Megastore concept for music, the Games Stores will themselves an depth of range and product knowledge. But they will an average be just 1,500 sq ft, rather than the Megastores' 15,000 sq ft.

The locations of the new stores remain secret, but Virgin says it is already negotiating for sites.

## World BRIEFING

NEW YORK: The states of New York, New Jersey and California are all proposing new laws to ban lip-synching at concerts. A number of acts, including Depeche Mode and New Kids On The Block, are being accused of miming or using electronically-interpreted vocals during their performances, but one of the proposers of the new laws, Jerald Nadler, says the public has a right to know what to expect at a performance. "If they are going in expecting live music they should get it," he says. Proposed penalties for offenders are a fine of up to \$50,000 for promoters and \$5,000 for ticket agencies.

BEVERLY HILLS: Giant Records founder Irving Azoff and Robert Geddes, chairman of Eric/Chandler Ltd, are jointly purchasing a "substantial interest" in the Irvine Meadows Amphitheatre in Orange County, California. Azoff and Geddes are also investigating the possibility of building a new arena in Los Angeles.

LOS ANGELES: Pepsi is sponsoring a Motown Records Motortown Revue starring half a dozen up-and-coming Motown acts. The show celebrates the label's 30th anniversary. The first Motortown Revue starring Stevie Wonder, Smokey Robinson, Marvin Gaye and The Supremes, set out on the road by bus in 1963.

LATVIA: Latvian DJs are taking advantage of the Soviet Union's new spirit of glasnost by planning an international disco mix conference in the Baltic Republic's capital, Riga. The event is being organised by Organiser Uģis Janvinskis. "Our first and major task is to become a strong bridge between Western and Soviet people in the world of dance music." The venture has already won the support of the Latvian government, he says. Further information is available from Pats at DMG Latvia, Brivibas 190-4, Riga 226012, Latvia, USSR.

MUNICH: BMG International has bought Danish record label Genlyd Grammofon for an undisclosed sum. BMG considers it to be one of the most respected and successful independent labels in the country. Under the new agreement, Genlyd will continue as an indie in Aarhus, Denmark, developing artists for local and international exploitation. Jasper Bay will continue as managing director.

# Wilson Phillips



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# Manchester: talent or hype?

**The majors are dismissive — but are the Happy Mondays really the *enfants terribles* they claim to be? by Steve Redmond**



HAPPY MONDAYS: more pragmatists than rebels

**N**ATHAN MCGOUGH really knows how to get up the collective nose of the record industry.

At this month's New Music Seminar in New York, one of the few things to unite the UK contingent of majors and their affiliates was an appalled rejection of the rhetoric of the Manchester contingent led by Happy Mondays manager McGough and Factory Communications chief Tony Wilson.

"It's a pile of shit," said not one, but a whole succession of major label representatives.

McGough and his Mondays can expect no particular consideration for being misunderstood. He in particular is more than vocal in his denunciation of the majors.

"It's not a grudge," he says. "But the industry needs to be shown." He speaks disparagingly of the

majors' A&R policy and their "inability" to cope with the current singles market.

Beyond the rhetoric and the ensuing hype of a circulation-hungry music press are important questions the industry must address, questions like why did the major record labels miss out on the Mondays in the first place?

It is fairly fundamental. Record companies attract new talent or die. But as Tony Wilson boasted at the Umbrella conference in June, independents have now shown it is unnecessary to sign with a major to have big chart success.

Kylie Minogue, New Order and Depeche Mode have shown that from an artist's point of view there

is no practical difference in the chart performance that can be achieved by indies and majors.

Traditionally majors' big advantage was financial. They could act like bankers, offering big advances or loans against future earnings. But even the most green band now realises that putting oneself hugely in debt at the outset of one's career is unattractive.

The Monday's deal in the US, for instance, included an advance of just \$100,000. Their UK publishing deal was "not an expensive deal", says Ian Surrey, head of London Publishing. That advance has already been repaid.

But if they cannot be bought by an advance, groups like the Man-

days can certainly be attracted by high royalty agreements, in Factory's case, the famous 50-50 deal.

When seen in this light, the decision to stay indie is not weird or radical, simply good business.

The UK majors couldn't offer the Mondays anything. That it was a pragmatic decision is apparent from the fact that in the US the group signed to Elektra. "We wanted the power of a big corporation," says McGough.

In the UK too they have shown their ability to compromise to get the result they want — no matter all the tough words.

McGough explains how in February last year the group supported James — then at a low point in their fortunes — despite the opposition of Factory's ideology chief, Wilson, because they needed the exposure. "You've got to be prepared to swallow your ego," he

says.

Even the drugs which have formed the basis for much of the Monday's lawless image may yet be up for grabs. When asked what would be their response if Elektra offered the group the music business's equivalent of a Faustian bargain — "Give up the drugs and clean up your act, and we can guarantee you success" — McGough is vague enough to indicate he has not ruled out anything. "It depends how greedy we were," he says.

Equally, the Monday's attitude is essential to their appeal. As McGough puts the rise of Manchester's house-indie fusion is the musical equivalent of Pol Pot's Year Zero.

"It's the same as was in '76 with the Pistols and Anarchy. For anyone who is 14, 15, 16 that's their marker; that's where they started, it's day one, year one."

	Highest position	Weeks on chart	Month of entry
<i>Singles</i>			
WFL	68	2	Sept 89
Manchester Rave On	19	14	Nov 89
Step On	5	11	Apr 90
Lazyitis	46	6	Jun 90
<i>Albums</i>			
Bummed	59	13	Jan 90

● Source: Gallup

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nararation by  
Kenneth David  
Kaunda,  
President of Zambia

**VIVA MANDELA!**

nararation by  
Kenneth David Kaunda,  
President of Zambia



14:16 GMT, 11th February 1990

VIVA MANDELA! was specially commissioned by the Canon Collins Educational Trust for Southern Africa, and spans the years from 1918 to 11th February 1990. Throughout this two hour film, documentary and newsreel footage is augmented by background music and live appearances from over thirty artists. The narration by Kenneth David Kaunda, President of Zambia, was recorded at State House, Lusaka, on 15th May 1990.

Funds from the sale of this video are for the benefit of students from The Solomon Mahlangu Freedom College in Tanzania.

**VIVA MANDELA! carries the full endorsement of the African National Congress.**

A film by ROBERT LEMSON, PAUL SMELL, SHARON FENFON, JANE JACKSON

ANDREW HUNT and CHRISTOPHER STRALANDE

A Heritage Film Production for The Canon Collins Educational Trust for Southern Africa.

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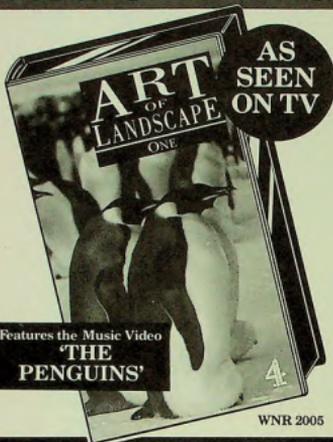
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V I D E O



THE TOP 10 success of *The Soup Dragons' 'I'm Free'* has been augmented by its gloriously psychedelic video directed by PMI's in-house editor Matthew Amos. Amos's credits include editing *The Mission's* longform *Waves Upon The Sand* and directing clips for *Loops' broody Arcrite* and the remix of *Timmy Thomas's Why Can't We Live Together*. The latter job was for EMI, but *I'm Free* was commissioned by Raw TV/Big Life. PMI has shifted its emphasis away from directing promos for clients other than EMI, but managing director Martin Hooby says it will continue to pitch its film-makers for third party jobs "where appropriate".

## VCI takes Thames to the world

VIDEO COLLECTION has gained exclusive worldwide video rights to Thames Television's extensive library of programming.

The deal extends a four-year distribution arrangement between the companies which has achieved UK sales in excess of 3m. Tapes released on the Thames Video label include *Count Duckula*, *Wind In The Willows* and the made-for-

video series *Learn With Sooty*. Under the new agreement Thames will be represented in world video markets by a new subsidiary of VCI, Peter Sames, currently head of Thames Video, will join VCI as managing director of the newly-formed subsidiary VCI Programme Sales. As well as new business, VCI Programme Sales is expected to administer existing

## MC Parker hit pushes sales of Thunderbirds

HEAVY TV and radio exposure given to MC Parker's *Thunderbirds* single has pushed sales of Channel 5's Gerry Anderson video 50 per cent above target.

The company says it is struggling to keep up with demand for its *Thunderbirds* video range following the single's success. It has topped into the publicity generated by the BMG release with national press advertising and competitions. Channel 5's head of sales Paul Archer comments:

"The latest volume, *The Attack Of The Alligators*, was the public's most requested episode but no-one could predict the unprecedented consumer demand we've encountered. The *Thunderbirds* series has been one of our consistent top sellers over the last four years and the single release has reactivated consumer demand.

Thames Video licence agreements in overseas markets.

VCI chairman Steve Ayres says the agreement is one of the company's most significant steps since it was the subject of a management buyout last autumn. "It is now our objective to very quickly roll out the exploitation of this excellent library in other video territories throughout the world," he says.

## REVIEWS

DEL AMIRI: *Waking Hours* — The videos. A&M. Running time: 21 mins. Dealer price: £5.56.

Comment: Having finally struck paydirt with a string of recent hits, A&M is obviously eager to continue tapping the rich seam with this release. The five rather similar promos, which tend to focus on singer Justine Currie's fine features and elongated sidburns, are performance based. One added attraction is the US promo for *Kiss This Thing Goodbye*, not far removed from the UK original but an improvement nonetheless.

Sales forecast: Cheap enough to attract the impulse buyer, stock near the audio formats and expect them to sell quickly.

AM

KIRI TE KANAWA: *Kiri In Concert*. PMI MVD 991233. Running time: 100 minutes. Dealer price: £11.82.

Comment: While opera buffs may not regard Te Kanawa as quite top rank there's no denying her popular appeal. This recital at London's Barbican Hall with the Royal Philharmonic Orchestra explores the subtlety of her charm as she bridges the gap between Mozart and Gershwin with consummate ease. The first half is most memorable for Canteloube's *Chants D'Auvergne* which ultimately achieve the greatest clarity and potency. In the second half she progresses to robust renditions of Rogers & Hammerstein.

Sales forecast: This is a non-sense concert footage, At 100 minutes, however, it may be testing the staying power of likely consumers.

KF

## SELL THROUGH VIDEO

	Description (track)	Time/Dealer Price	CIC
1	5 ET — THE EXTRA TERRESTRIAL	So-F/110 min/£6.95	VHR 1318
2	3 CALLANETICS	Special Interest/60 min/£6.95	VHR 1235
3	6 FRENCH AND SAUNDERS: The Video	Comedy/81 min/£6.95	BBC BSC 4206
4	4 15 NEW KIDS ON THE BLOCK	Mus./50 min/£6.95	CMV 49032
5	8 23 DIRTY DANCING	Drama/100 min/£6.95	Vestron VIA 15223
6	7 3 DOCTOR WHO: The Five Doctors	So-F/90 min/£6.95	BBC 4387
7	9 7 THE UNTOUCHABLES	Action/114 min/£6.95	CIC VHR 2288
8	15 BEGINNING CALLANETICS	CIC Special Interest/60 min/£6.95	VHR 1235
9	13 2 THE BLUES BROTHERS	Comedy/127 min/£9.04	CIC VHR 1382
10	5 2 THUNDERBIRDS: Vol. 13	Children/97 min/£6.95	Channel 5 CV 07462
11	3 1 PHIL COLLINS: The Singles...	Mus./55 min/£6.95	Virgin VHR 1260
12	6 2 ALICE COOPER: Trashes The World	Mus./90 min/£7.04	CMV 49042
13	6 6 YOUNG GUNS	Western/102 min/£8.34	Vestron VIA 17198
14	3 2 DOCTOR WHO: The Brain Of Morbius	Sci-Fi/101 min/£6.95	BBC VHR 1382
15	15 HAPPY MONDAYS: Parry G-Mex 25.3.90	Mus./90 min/£6.95	Windson WH 001
16	9 9 THE EVIL DEAD	Horror/90 min/£6.95	Poole PVC 2019A
17	TOP GUN	Action/115 min/£6.95	CMV 49042
18	4 LUCIANO PAVAROTTI: Pavarotti	Music Club/Vid. Cont. Mus./71 min/£3.47	CM 2000
19	HELLRAISER	Horror/90 min/£5.95	New World SNW 1038
20	SIMPLE MINDS: Verona	Virgin	Virgin VHR 1260

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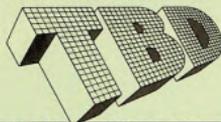
## TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
1	1	1	<b>1</b>	NEW KIDS ON THE BLOCK: Hangin' Tough Live/30min/£6.95	CMV 490302
7	4	4	<b>2</b>	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VVD 594
-	-	2	<b>3</b>	ALICE COOPER: Thrashes The World Compilation/1hr 30min/£9.04	CMV 490422
-	-	-	<b>4</b>	HAPPY MONDAYS: Party G-Mex 25.3.90 Live (13 tracks)/1hr 55min/£6.95	Windsong WV 007
3	2	3	<b>5</b>	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 7003
2	3	7	<b>6</b>	SIMPLE MINDS: Verona Live (14 tracks)/1hr 30min/£8.34	Virgin VVD 610
6	5	9	<b>7</b>	THE BANGLES: Greatest Hits Compilation/1hr/£6.95	CMV 490532
5	10	6	<b>8</b>	LUCIANO PAVAROTTI: The Event Live/1hr/£6.95	Castle Pictures CMP 8001
10	6	5	<b>9</b>	LUCIANO PAVAROTTI: Essential... Live/1hr/£6.95	PMV/Channel 5 CFV 00022
17	11	8	<b>10</b>	THE ROLLING STONES: 25 x 5 Compilation/2hrs/£9.04	CMV 490272
9	16	14	<b>11</b>	UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin VVD 847
13	7	13	<b>12</b>	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
11	13	12	<b>13</b>	MORRISSEY: Hulmerist Compilation/40min/£6.95	PMI MVP 99 12183
12	8	10	<b>14</b>	KYLIE MINOGUE: On The Go...Live Live/55min/£6.95	Video Collection VC 4093
14	14	18	<b>15</b>	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 00672

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TAKE FOUR



19	23	23	<b>16</b>	JEAN M JARRE: Rendez-Vous Houston Live/52min/£6.95	Channel 5/PMV CFV 10432
8	9	16	<b>17</b>	GLORIA ESTEFAN: Evolution Compilation/1hr 14min/£9.04	CMV 490302
4	12	11	<b>18</b>	THE WONDER STUFF: Eleven... Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CFM 2380
20	27	20	<b>19</b>	BIG COUNTRY: Greatest Hits Compilation/50min/£6.95	PMV/Channel 5 CFV 10622
25	26	17	<b>20</b>	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/1hr/£6.25	PWL VHF 7
-	22	24	<b>21</b>	TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
24	19	21	<b>22</b>	DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/52min/£6.95	Ritz RITZ 0002
-	29	29	<b>23</b>	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 891
-	24	19	<b>24</b>	U2: Rattle And Hum Live (21 tracks)/1hr 30min/£8.34	CIC WIR 2308
-	-	-	<b>25</b>	LIONEL RICHIE: The Outrageous Tour Live (8 tracks)/1hr/£3.47	Music Club/Video Col MC 2034
22	-	26	<b>26</b>	MADONNA: Ciao Italia... Live (14 tracks)/1hr 40min/£7.80	WEA 9381413
-	-	15	<b>27</b>	DEL AMITRI: Waking Hours Compilation (3 tracks)/22min/£5.56	A&W/Channel 5 AMV 868
-	-	-	<b>28</b>	IRON MAIDEN: Maiden England Live (15 tracks)/1hr 40min/£8.47	PMI MVN 99 11953
18	21	30	<b>29</b>	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
-	25	22	<b>30</b>	TINA TURNER: Private Dancer Compilation/1hr/£3.47	Music Club/Video Col MC 2025

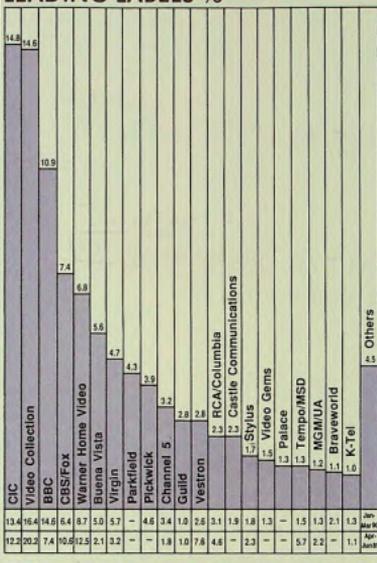
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## Top spot for troubled Parkfield

THE TROUBLED Parkfield Group has secured its best ever market share results for its video business. The company, which has called in administrators following "a deterioration in its financial position", has become the UK's leading sell through distributor. It now has nearly a quarter of the total distribution market, increasing its share by 3.9 per cent. The Parkfield video label has also achieved its best results, making an appearance on the share chart with 4.3 per cent of the market. The success of Moonwalker — which narrowly beat the recently-released ET to become the quarter's best-selling video — The Running Man, Evil Dead and Rambo III have contributed to Parkfield's increased distribution business while its own Year To Remember series compiled from Pathe News footage has helped it among labels. The 1940 Year To Remember tape reached the top 50 sell through titles.

Pickwick has been a casualty of Parkfield's improved status, falling from first to third place among distributors. CBS, which moved up a place, has been well served by ET, Callanetics and The Blues Brothers. The same titles have given CIC the top spot among labels, edging out Video Collection whose best titles were the Beatles, Ringo Starr and Magical Mystery Tour plus Jane Fonda's New Workout.

### SELL THROUGH LEADING LABELS %



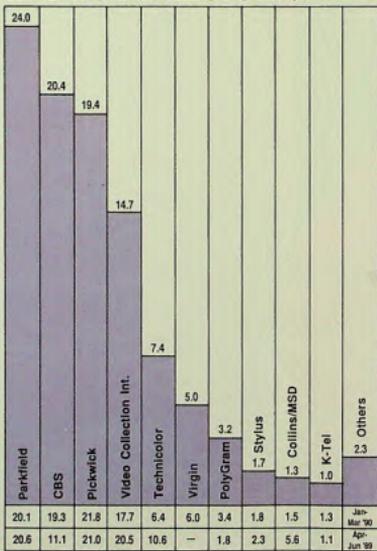
## CBS triumphs in music video

THE BIG news in music video is CBS's phenomenal success over the last quarter. It has taken the lead in both the distributor and label categories after achieving top fifth place in each for the January-March quarter. In February, CBS's year-old video marketing arm was dismantled with new CMV product being handled by product managers within the CBS and Epic labels. The reshuffle seems to have paid off, as CMV has had the quarter's best-selling music video tape with New Kids On The Block plus further best-sellers from Gloria Estefan, Rolling Stones, Bangles and Public Enemy.

PolyGram, last quarter's success story, has lost ground this time around despite healthy sales of its Carpenters video. It has seen a 25 per cent cut in its distribution share and a similar slip among labels. EMI/PMI has also slipped points while Virgin has improved its share, though not its placing. Its best sellers have been Simple Minds and Phil Collins, both in the top five.

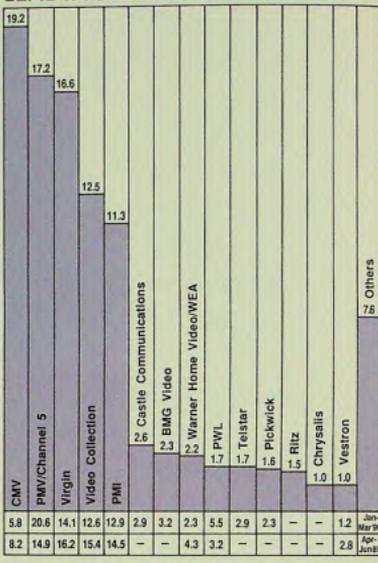
A surprise appearance on the chart is Ritzy video and its distributor Spartan which gains 1.5 per cent of the market for its Daniel O'Donnell video which was the quarter's eleventh best selling music video tape.

### SELL THROUGH LEADING DISTRIBUTORS %

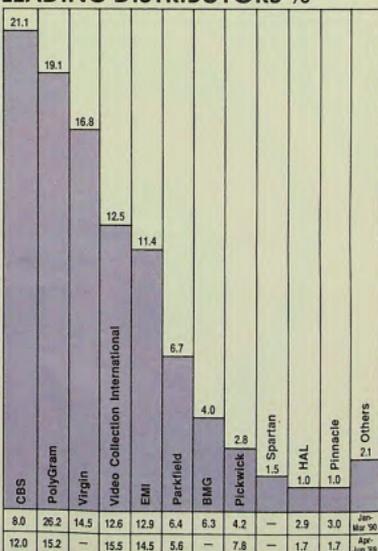


This quarterly market share survey, as last week's, was compiled by Gallup based on a representative sample of 900 retail stores. Copyright BPI.

### MUSIC VIDEO LEADING LABELS %



### MUSIC VIDEO LEADING DISTRIBUTORS %



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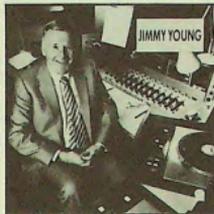
At Your Request  
 Gloria Hunniford  
 REN 709 REN 709 BBCD 709



At Your Request  
 Ken Bruce  
 REN 710 REN 710 BBCD 710



At Your Request  
 David Jacobs  
 REN 711 REN 711 BBCD 711



At Your Request  
 Jimmy Young  
 REN 712 REN 712 BBCD 712



At Your Request  
 Anne Robinson  
 REN 713 REN 713 BBCD 713



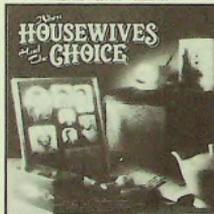
Various Artists  
 Sentimental Journey  
 REN 751 REN 751 BBCD 2007



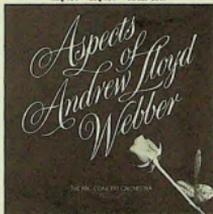
Howard Keel  
 Live in concert  
 REN 744 REN 744 BBCD 2005



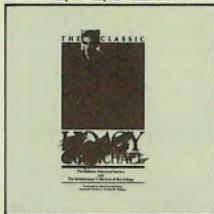
Various Artists  
 Ray Moore: A Personal Choice  
 REN 713 REN 713 BBCD 713



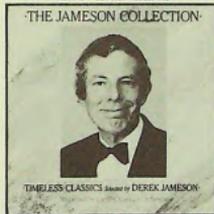
Various Artists  
 When Housewives Had The Choice  
 REN 739 REN 739 BBCD 739



BBC Concert Orchestra  
 Aspects of Andrew Lloyd Webber  
 REN 750 REN 750 BBCD 750



The Classic Hoagy Carmichael  
 REN 400 REN 400 BBCD 3007



Various Artists  
 The Jameson Collection  
 REN 719 REN 719 BBCD 2002

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## THE HEAR

THE EAR this week gives readers an appetite a fact sheet is available from the Music Week office listing contact names and addresses.

**Too Free Stages** are at present unsigned, but as soon as some wise A&R man discovers that vocalist Dick Rude played the lead part in Repo Man, and that Acid For The Children is actually a rather splendid Devo-type song, they won't be far from long.

**Glevis Neches** Nine Mile Hill also impresses. It's jolly country rock with feisty vocals from Nancy Lynn Howell, and superior to a lot of so-called country. **Unboxed** released four-piece **The Best Way To Walk** will please US ears with their AOR balladry, and the guest appearance on Little Richard's **Do It** Spillane adds depth to **Big Drug** — an official NMS unsigned choice.

New Yorker **Pebble And The Brass** intend to merge with their average stadiasidic soft rock... until half way through their track inches when things took a decidedly weird turn. Klaus Nomi sprung to mind, and if their other material combines audacity and professionalism as well, they should be heard of again.

The official NMS Artist Breaker CD and tape did throw up a few goodies.

**Vampire Seduction** have obviously loded towards Seattle for their brand of tuneful noise. **Cop Shoot Cop**, **SS Thunder** are not metal band — but still have a terrible name. The music is good however in a Cowboy Junkies vein.

LA's **Act Of Faith**'s music inspired Tomstone Blues is one of the best from the NMS. They've pilfered heavily from Subterranean Homesick Blues, but the sassy female vocals, a la Marie McKee, and the strong playing make The Ear want to hear more... Moving on to the exceptionally poor quality Artist Breaker tape, we find the great Mitch Eberhart with a production credit on North Carolina band **Urban Edge**'s After All. It is a fine pop song and yet again an album is eagerly awaited.

The excellent new age jazz dance groove, **Whisper**, is composed, performed, produced and engineered by Rick Von Bronckow under the name of **Neon** moniker, and what a talent he seems to be... more good dance vibes come from **Frequency X** with the acid-fuelled Czech This Out. And hey, it's

political. The people involved could well be Czechs too, with names like Vaskopich and Korduletsch sounding. **Vertigo Drive** meanwhile being like a UK indie band, albeit a good one, and as they're Yanks the production is crisper. Give them a few years and they'll sound like **The Cars**' first album... **Unboxed** were touting advance tracks from their forthcoming In Effect LP, and they sound like they're on a good thing. Shake It is a particularly strong mix of rapped vocals, booming brass and rock guitar and they may be worth checking out for a licensing deal.

And then the Firms: 17 acts feature on Reindeer Rock, which is apparently the best of Finnish rock. There's quite a lot of good stuff on it too, and we all have to remember what the Sugarbubs swelling organ sound and brilliant pidgin English vocals it could well be a novelty hit.

The Dutch Rock Music Foundation (SPN) had a CD of 19 "great bands from The Netherlands" to back up the appearances of **De Dijk**, **Sjako** and **Tony Scott**. Sjako seem to be standard hard rock fare, while more appealing for progression in the US than here; De Dijk — which may or may not be a rude name — sounds awfully like Hothouse Flowers in their bluester moments, but lack their Celtic roots, which may or may not be a good thing. Tony Scott is an 18-year-old rapper of South American Indian stock, the boy can rap all right, but he'll not go too far if he doesn't change his name to something like, eh, MC Scott. But there's a lot of talent elsewhere on the disc.

**Urban Dance Squad** offer a very impressive uncompromising brand of rap while **The Fish Hospital** have a nice name and the knack of turning a run-of-the-mill Jon Mitchell-esque song into something weird and wonderful. Basically the singer, Beatrice, suddenly becomes a sabbie Janis Joplin while the band become the Butthole Surfers — good fun. **Toy**

**Chorus** could do well indieways here with their skilled hardcore/jazz fusion. **De Arsen** are much more orthodox, but their mix of indie guitar rock with arty tendencies recalls The Feelies. **Loveslug**, who've had a few releases on German label Gitterhouse last to The Stooges' MC's et al for inspiration, and should not a light year away from that Sup Pop lot. **The Fatal Flowers** (described on the liner as Holland's number one rock 'n' roll act) have a Mick Ronson production and the right rock sound to keep them big on the continent.

After all that let's have a breather in Espana. The Sociedad General De Autores de Espana brought out a 17-artist tape of the best pop music there. Unlike the Dutch and Firms, most of the artists featured are in their native tongue. Well it didn't stop Los Lobos or Julio Iglesias. Surprise of the pack is **La Grania** with a Spanish language cover version of Billy Bragg's *She's Got A New Spill*. Rellified Magio En Tus Ojias, it sounds even better than the original, and the Ear reckons Bill would be well pleased with it. Apparently their recent LP was produced by "Paul Collins, mythical leader of The Beat". What can they mean?

**Los Ricos** sound like a Spanish Pogues, if a little less rowdy. But there's no reason why they couldn't do so well here as Les Negresses Vertes or Mano Negra. Still nice to hear some Spaniards using Irish traditional music as a base. **Mombres G** have sold more than 4m units at home and in Latin America, and judging by Madrid they could do well all over Europe... if they entered Eurovision that is.

**Duncan Dhu** were born known to pick up the add rave in the UK music press. The Boque duo are joined on Revolution by Sam Brown on backing vocals, and it's just the kind of thing fired ears can enjoy. **Lions In Love** are a Dutchman and an Argentine domiciled in Madrid and... they sing in English. Their sound, which must be unique, mixes and matches dance rhythms, rock guitar and Lydenese vocals. The track here, *Tonto Tonto* is their debut single, and it's such a cracker that The Ear feels this could be the Spanish band to make it big here.

● For a fact sheet listing contact addresses of the bands above write to NMS Ear, Music Week, 23-27 Tudor Street, London EC4Y 0HR.

## PERFORMANCE

## Shock Tactics

MADONNA'S HOMOGENEOUS Blonde Ambition tour trundled into Wembley Stadium with few of its nuances yet to be described, criticised or salivated over by the world's press.

The tour has been a source of media fodder since it kicked off in Japan on April 13; lately the cross-marketing opportunities with Dick Tracy have been the fore, save for a splurge of coverage given to the temperament of Madonna's joggling companions.

So we knew what to expect, but watching Madonna show off in front of 70,000 produced few of the sensations normally associated with a gig. The cabaret, costume and elaborately choreographed dance routines were more akin to the spectacle of a Broadway musical. The stage sets and art close-ups on the huge screens were reminiscent of her expensive videos. The music as illustrated by the non-existent paper afforded to the band — had a secondary role to play.

Blonde Ambition set out to appeal to those with a short attention span. Full enjoyment, odd broad-mindedness and dodgy eyesight. The tirade of f-word's which followed Madonna's panty-gleaming up of her backing singers. The irreverent church sermon inspired by her Catholic upbringing and close-up choreographed masturbation at the end. Like A Virgin all demonstrated a childish desire to shock and scant regard for the families in the audience.

But thanks to the faultless execution of her extensive taste of his and the astounding visual efficiency, Blonde Ambition remained a supremely entertaining show. Madonna has broken new ground in stadium performance; her music remains a vehicle for her profile as a scandalous sex pot.

SELINA WEBB

## Snap stuff

IT'S HARD to believe that Roddy Frame has been making records for 10 years.

When **Astex Camera** played at **Harvesting Obedience** he stood on stage looking like a new kid but with all the confidence of a seasoned star.

In fact, when you consider the variety of things in his set, it's a pity to imagine that he has at least another 10 years of credible songwriting ahead of him. That is if he hasn't peaked too early.

Occasionally, it is possible that he may have been pondering to the tastes of the CD/Yuppie crowd that no doubt picked up on his last two albums. *Rockie offers* like *The Crying Shame* and *How It Is* made him seem old before his time.



MADONNA: Fun for all the family?

But that cannot take anything away from the consistency of a set which found gems such as *Obsivous* and *Walk Into Winter* nesting comfortably alongside the more recent *Deep And Wide* and *Tall and Nothing Hill Blues*.

Through it all, it was Frame's vocals and underrated guitar playing that kept the interchange of songs smooth and the moods distinct. He looked completely at home on the London stage and it was hard not to smile when he cheekily threw in an impromptu Star Spangled Banner to end.

NICK ROBINSON

## Hailing the Cabs

IT'S BEEN a while since **Cabaret Vampire** took to the road with their dance music, so when their London gig was initially postponed fans of the band must have been left a little distraught.

A semi-secret live-song appearance at the Dome in Tullin Park, which featured stripped down versions of tracks from the new album, but that was something of a warm-up compared to the aural and visual feast they served up at the **Town and Country Club**.

Clubbers and long-time Cabs fans packed into the hot and sweaty venue must have found it hard to stop dancing for the whole set.

Those who weren't so keen on letting go were kept entertained by a massive video backdrop that featured all manner of flickering images and colours. That combined with the slick lighting brought all the elements of a club night and a concert together.

The majority of the songs came from the *Groovy*, *Laidback*. And *Nasty* album with *Sensoria* being the notable inclusion from their past work.

That track was given a quicker tempo to fit in with the group's current dance sound and with the original video on the backdrop, it became a highlight of a show that saw the Cabs as spellbinding as ever and still adding something to the dance genre.

NICK ROBINSON

# Artists ready as Collins retrenches

by Nicolas Soames

AS COLLINS CLASSICS cuts spending after its purchase by businessman Kenneth Tiplon from HarperCollins, its contracted artists remain uncertain about future recording plans.

Already news of the postponement of recording sessions throughout the UK has forced its artists to conclude that while the year-old Collins Classics may survive, it will have to substantially prune its ambitious plans.

The label experienced a staggered start during its first year with releases not fitting in with marketing plans. Yet it astounded the classical music industry with expensive and extensive recording schedules. Many observers felt it was spending money like water.

The first sign that belts needed to be tightened came in the spring. Shortly after announcing plans to record nineteenth century symphonies with the newly-formed Authentic Orchestra under Derek Solomons, it cancelled a whole block of sessions at St John's, Smith Square. These involved Brahms' symphonies — the first on authentic instruments — and the completion of the Schumann symphony cycle.

"It was a great disappointment to us," admits Sheba Blumenfeld, harpichordist and wife of Derek

Solomons. "We have been told that they will be rescheduled for 1991, but no dates have been fixed yet. It is really rather disappointing."

A similar situation faces the multi-disc project proposed with the composer Sir Peter Maxwell Davies. He was scheduled to record some of Mozart's Symphonies with the Scottish Chamber Orchestra, and a sizeable chunk of his own music.

The Mozart sessions, scheduled for September, were cancelled. Ian Ritchie, general manager, SCO, explains that they were formally postponed but he has yet to hear of alternative dates.

"We are not very happy about it," he says. "Fortunately, the SCO was able to fill the gaps with another recording contract — Mozart's Piano Concertos played by John O'Connor conducted by Sir Charles Mackerras for the US label Telarc."

However, Maxwell Davies's agent, Judy Arnold, was not so optimistic, and declined to comment on the situation. "I don't want to say anything about this at the moment — it may become a legal matter."

Henry Christophers, conductor of The 16, the distinguished choir, spent last week as confused as

many Collins artists, but was putting a brave face on it. "As far as I understand, our sessions are going ahead," he says.

Christophers has cause to be concerned, however, for he has a substantial contract with Collins — and an exclusive arrangement too.

Collins Classics is declining to comment this week, wanting time to consider its situation before making a formal announcement. But Ian Ritchie speaks for the musicians when he says: "It is not unusual for record companies to postpone sessions some six weeks before the date. But it spells concern for the future that the industry should be as fragile as this."

## R E V I E W S

**Solome — Dances For Peace, Terry Riley • Kronos Quartet Elektra/Nonesuch 979217-2. Arditi. Arditi String Quartet. Gramovision GV 79440-2. Distribution Newnote.** Two discs devoted to twentieth century string quartets — yet very different in approach. Riley's Solome runs for nearly two hours, yet is highly accessible. The composer is best known for his minimalist allegiance yet Solome draws on jazz, blues, Indian rag, and the Western string quartet tradition. Combine that with the title of one section — *At The Ancient Aztec Corn Races Solome Meets Wild Talker* — and you have a fair idea of what the CD is like. If Reich can have a cut hit with *Passing Trains* (also Kronos/WEA) this recording can have similar aspirations.

Arditi is a very different proposition, being avant-garde. On Gramovision, a jazz label, the four players set the scene with a curious performance of Beethoven's most avant-garde score, *Grosse Fugue*, and move on to

Quartet No 3 by Colin Nanorcaro. Quartet 1931 by Ruth Crawford-Seeger, Concanino... A Shattered Landscape by Roger Reynolds and Tetras by Xenakis. For the initiated. ● General interest (Riley) ● Specialist (Arditi)

**Images, Nocturnes, Debussy. Montreal Symphony Orchestra, Dutoit. Decca 425 502-2. Symphony No 5, Hamlet, Tchaikovsky. Montreal Symphony Orchestra. Dutoit. Decca 425 503.** More glittering recordings from Dutoit as he celebrates his 10th anniversary with Decca. Debussy is an obvious choice and he produces marvellous sound pictures punctuated by sharp pinpoints of percussive force. Tchaikovsky is a less obvious bridge into the central symphonic repertoire, but the concern for particular clarity of sound is there rather than heavy-duty Russian angst. Sometimes, it sounds a bit like a ballet — which is not all a bad thing. ● General interest. **NS**

# Target takes on two more labels

INDEPENDENT DISTRIBUTOR Target Records has taken on two new classical labels — Harmonic, a French specialist in early music, and re-issue label Tuxedo.

Harmonic, which won three Diapason d'Or awards in May, is a good quality full-price CD label with 20 titles to date covering unusual repertoire. There are seven titles in the first release, with the dealer price of £7.29.

Tuxedo is a Swiss operation drawing on the old Vox catalogue, but repackaged and remastered, and offered at £3.64 dealer, with a rrp price of £5.99.

Jerry Elliott, Target director, explains that although other Vox catalogued product is available in the UK through Decca, it is mainly Turnabout and does not conflict with the Tuxedo line.

"Our product has the date of the recording clearly printed on the back, so we are not trying to hood-wink anyone," says Elliott. "We are experiencing a good response from the classical press."

The first 25 titles contain some well-known recordings, including Violin Concertos by Brahms and Mendelssohn with Wolfgang Schwanthaner as soloist (TUXCD 1005), Bartok's Piano Concerto

Nos 2 and 3 played by Gyorgy Sandor (TUXCD 1014), Mozart's Concerto For Two Pianos with Brendi and Klein (TUXCD 1028) and Mahler's Das Lied von der Erde conducted by Klempner (TUXCD 1036). A further 25 titles will come later this year — and some new recordings are also planned.

Meanwhile, Harmonia Mundi has become sole UK distributors for the San Francisco-based record company New Albion, which is largely devoted to contemporary music. Among the 24 recordings is Shaker Loops and Light Over Water by John Adams, one of the leading minimalists (NA 014) and Morton Feldman's Three Voices For Joan le Barabro (NA 018).

Another label, Nimbus, is setting up its own distribution network in the US following its decision to go solo in the UK last year. Gerald Reynolds, Nimbus director, reports a hefty increase in sales in the UK, but admits that the sheer size of the US presents particular problems.

However, he says the New York-based operation, serviced with product from the company's Virginia plant, will make more sense, especially as the ambitious repertoire expansion plans take effect.

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## SINGLES

## TOP 75

MUSIC WEEK  
NOW

- 1** **TURTLE POWER**  
Partners in Kymrie  
SBK (12)TURTLE (1E)
- 2** **HANKY PANKY**  
Madonna  
Sire W 9798(T) (W)
- 3** **TOMMY'S DINER**  
DNA featuring Suzanne Vega  
A&M/AMN (3)E (P)
- 4** **SACRIFICE/HEALING HANDS** •  
Elton John  
Rocket/Phonogram E 65 22(12) (P)
- 5** **U CAN'T TOUCH THIS**  
M.C. Hammer  
Capitol (12)CL 278 (E)
- 6** **NAKED IN THE RAIN**  
W.A.U.M. Mode/Big Life BLR 23(T) (RT)
- 7** **MONA**  
Craig McLachlan & Check 1-2  
Epic 658784 7 (12) 658784 6 (C)
- 8** **IMP FREE**  
The Soap Dragons feat. Junior Reid  
Raw TV/Big Life RT 9(T) (RT)
- 9** **ROCKIN' OVER THE BEAT**  
Technronic feat. La McKik  
Swingway 5 (S) (M) 14 (BMG)
- 10** **IT MUST HAVE BEEN LOVE** ○  
Roxette  
EMI USA (12)EM 14 (E)
- 11** **THIEVES IN THE TEMPLE**  
Prince  
Paisley Park/Warner Brothers W 9735 (T) (W)
- 12** **THUNDERBIRDS ARE GO**  
F.A.B. featuring M.C. Parker  
Brothers Org. (12)FAB 1 (BMG)
- 13** **CALIFORNIA DREAMIN'/CARRY THE BLAME**  
River City People  
EMI (12)EM 145 (E)
- 14** **LFO**  
LFO  
Warp/Outer Rhythms - (WAP 5) (RT)
- 15** **OOOPS UP**  
Shag  
Arista 11 3296 (12) 61296 (BMG)
- 16** **WASH YOUR FACE IN MY SINK**  
Dream Warriors  
4th + B way/Island (12)ERW 183 (P)
- 17** **TONIGHT**  
New Kids On The Block  
CBS BLOCK 7 (C)
- 18** **ONE LOVE WORTH IT**  
Sham/Meibros featuring Bobby Brown  
London (LON) 255 (P)
- 19** **ONE LOVE**  
The Stone Roses  
Shelburne (SHE) 17 (P)
- 20** **POISON**  
Bell Biv DeVoe  
MCA (MCA) 1414 (P)
- 21** **SHE'S A LITTLE ANGEL**  
Little Angels  
Polygram (L) LK 17 (P)
- 22** **TRICKY DISCO**  
Tricky Disco  
Warp/Outer Rhythms - (WAP 7) (RT)
- 23** **VIOLENCE OF SUMMER (LOVE'S TAKING OVER)**  
Duran Duran  
Polygram (L) LK 25 (E)

- 36** **NEW** **AMANDA**  
Craig McLachlan & Check 1-2  
Epic 658 7707 (12) 658 7706 (C)
- 37** **UNSKINNY BOP**  
Pitbull  
Enigma/Capitol (12)CL 882 (E)
- 38** **I'M STILL WAITING (PHIL CHILL REMIX)**  
Diana Ross  
Motown 28 1078 (12) 27 1078 (BMG)
- 39** **OH GIRL**  
Paul Young  
CBS YOUNG(T) 5 (C)
- 40** **I CAN SEE CLEARLY NOW**  
Hothouse Flowers  
London (LON) 269 (P)
- 41** **SILENT VOICE**  
Impotence  
Cooltempo/Chrysalis COOL(T) 212 (E)
- 42** **NEW** **BLAZE OF GLORY**  
Jon Bon Jovi  
Vertigo/Phonogram (L) J 1 (P)
- 43** **RAINBOW CHILD/STARDUSTE 1990**  
Dun Press Network  
Mercury/Phonogram DMH 44 (12) (P)
- 44** **WEAR YOU TO THE BALL**  
UB40  
DEP International/Virgin DEP 26(12) (P)
- 45** **NEW** **NOBODY**  
Tongue 'n' Cheek  
Sympsonic 12(S) 37 (E)
- 46** **THE KING OF WISHLIF THINKING**  
Go West  
Chrysalis (COW) 8 (E)
- 47** **I DIDN'T WANT TO NEED YOU**  
Heart  
Capitol (12)CL 580 (E)
- 48** **VELOURIA**  
The Phibes  
4-AD (BAD) 009 (RT)
- 49** **HOW MUCH LOVE**  
Vixen  
EMI USA (12)M 1 87 (E)
- 50** **TRUE LOVE**  
The Chimes  
CBS CHEM(T) 2 (C)
- 51** **WHEN I'M BACK ON MY FEET AGAIN**  
Michael Bolton  
CBS 6560777 (12) 6560776 (C)
- 52** **LIES**  
En Vogue  
Atlantic/East West A 7893(T) (W)
- 53** **THINKING OF YOU**  
Maureen  
Urban Polygram (PB) 04 55 (P)
- 54** **NEW** **FOR HER LIGHT**  
Fields Of The Nephilim  
Virgin Polygram - (BEG 244) (T) (W)
- 55** **NEW** **LET LOVE RULE**  
Lenny Kravitz  
Virgin America VUS(T) 9 (26) (P)
- 56** **THE ONLY RHYME THAT BITES**  
MC Tunes Versus 808  
ZTT/WEA ZANG 3(T) (W)
- 57** **NEW** **PURE**  
G.T.O.  
Cooltempo/Chrysalis COOL(T) 218 (E)
- 58** **SHE COMES IN THE FALL**  
Inspiral Carpets  
Columbia/DunG 10(T) (RT)
- 59** **LOVE DON'T LIVE HERE ANYMORE**  
Double Trouble  
Deane/WANT(W) 32 (PAC)
- 60** **KILLER** •  
Adamski  
MCA (MCA) 1400 (P)
- 61** **DOIN' 'THE DO**  
Betty Boo  
Polygram Kings Music LEFT 38(T) (RT)
- 62** **NEW** **HEY THERE LONELY GIRL**  
Big Fun  
Jive JIVE(T) 33 (BMG)
- 63** **NEW** **SEXUALITY**  
Candy Darling  
MCA (MCA) 14 780 (12) 14 780 (BMG)



# MARIAH CAREY

## VISION OF LOVE



- 23** **NEW** **VOL.** Duran Duran Parlophone (P) 4 (E)  
**24** **NEW** **HARCORE UPROAR** (M) London (E) 1 (S) (F)  
**25** **ITSY BITSY TEENY WEENY YELLOW POLKA ...** 50 Bombalurina Carpet/Polygram (P) (T) (F)  
**26** **THAT'S JUST THE WAY IT IS** 43 Phil Collins Virgin (S) (T) (Z) (F) (F)  
**27** **ONLY YOUR LOVE** 33 Bananarama London (NANA) 211 (Z) - (NANA) 21 (F)  
**28** **WORLD IN MOTION... •** 18 England (New Order) Factory (M) (CA) (FAC) 2907 (1) (Z) - (FAC) 2930 (P)  
**29** **DOUBLEBACK** 34 ZZ Top Warner Brothers (W) 98 (S) (T) (W)  
**30** **NESSUN DORMA •** 17 Luciano Pavarotti Decca (P) (W) (X) (Z) (F)  
**31** **CLOSE TO YOU** 15 Maxi Priest 10 (V) (T) (EM) (Z) (F) (F)  
**32** **KNOCKED OUT (PETTIBONE REMIX)** 21 Paula Abdul Virgin America (V) (S) (T) (Z) (F)  
**33** **THE EMPEROR'S NEW CLOTHES** 31 Sinead O'Connor Enigma/Chrysalis (E) (N) (X) (S) (E)  
**34** **HOLD ON** 20 Wilson Phillips SBK (1) (S) (S) (E) (E)  
**35** **DOIN' OUR OWN DANG** 40 The Jungle Brothers EMI (W) (E) (W) (S) (T) (W)



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TWELVE INCH		LONG	
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18	18	38	10
19	19	39	10
20	20	40	10

- 64** **LAST NIGHT A DJ SAVED MY LIFE** Candy Flip RCA (R) 67929 (1) (Z) - (T) 4370 (B) (G)  
**65** **LAMBORGHINI** 55 Shut Up And Dance (E) (S) (L) (F) (P) (C)  
**66** **IT'S ON** 64 Flowered Up Heavenly (Z) (P) (H) (Z) (R) (T)  
**67** **SHAME ON YOU** 45 Gun AM (F) (K) (Y) (S) (Z) (F) (F)  
**68** **THIS CAN BE REAL** 60 Candy Flip Debut/Passion (DEBT) (X) (S) (S) (S) (P)  
**69** **LOVE WILL LEAD YOU BACK** 10 NEW Taylor Dayne Arista 113277 (1) (Z) - 613277 (B) (G)  
**70** **ALRIGHT** 42 Janet Jackson A&M (USA) (T) (E) (S) (F) (F)  
**71** **LOVELY THING** 75 Reggie Phil, Crchi, Jazzy Joyce Mango (M) (S) (Z) (Z) (M) (V) (Z) (Z) (F) (F)  
**72** **LOVING YOU** 54 Massive featuring Tracy Debut/Passion (DEBT) (X) (S) (S) (P) (P) (C)  
**73** **HEAR THE DRUMMER (GET WICKED)** 52 Ched Jackson Big Wave (B) (W) (T) (Z) (B) (G)  
**74** **VISION OF LOVE** 10 NEW Mariah Carey CBS 6559330 (1) (Z) - 6559326 (C)  
**75** **NEW** **ABSTAIN** 10 NEW Five Thirty East West (Z) (S) (S) (O) (N) (W)

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# US TOP FORTIES

## SINGLES

1*	2	VISION OF LOVE, Mariah Carey	Columbia
2	3	CRABE OF LOVE, Billy Idol	Chryslis
3	4	RUB YOU THE RIGHT WAY, Johnny Gill	Motown
4*	6	THE POWER, Snap	Atlantic
5	1	SHEAINT WORTH IT, Glenn Medeiros	MCA
6	7	GIRLS NITE OUT, Tyler Lyles	RCA
7	8	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
8*	11	IF WISHES CAN BE TRUE, Steve Seaton	Alco
9	5	HOLD ON, En Vogue	Atlantic
10*	15	UNSKINNY BOP, Poison	Enigma
11*	18	COME BACK TO ME, Janet Jackson	A&M
12	12	KING OF WISHFUL THINKING, Go West	Capitol
13	14	HANKY PANKY, Madonna	Sire
14*	16	MAKE YOU SWEAT, Keith Sweat	Entertainment
15*	26	DO ME!, Bell Biv DeVoe	MCA
16*	21	JERK OUT, The Time	Paisley Park
17*	25	EPIC, Faith No More	Slush
18*	24	COULD THIS BE LOVE, Seduction	A&M
19*	27	HAVE YOU SEEN HER, MC Hammer	Capitol
20	9	ENJOY THE SILENCE, Depeche Mode	Sire
21	19	DON'T GO AWAY MAD, Molly Cue	Elektra
22*	36	BLAZE OF GLORY, Jon Bon Jovi	Mercury
23*	32	RELEASE ME, Wilson Phillips	SBK
24	14	YOU CANT DENY IT, Van Halen	Atlantic
25	20	MENTIROSA, Mellowmaxx	Capitol
26	17	IT MUST HAVE BEEN LOVE, Roxette	EMI
27*	38	BANNED IN THE USA, Luke Leake The 2 Live Crew	Lik
28*	30	POSSESSION, Bad English	Epice
29*	33	ACROSS THE RIVER, Bruce Hornsby & The Range	RCA
30	13	STEP BY STEP, New Kids On The Block	Capitol
31	31	PURE, The Lightning Seeds	MCA
32	34	IDIDNT WANT TO NEED YOU, Heart	Capitol
33	23	POISON, Baby D	MCA
34*	17	THE OTHER SIDE, Aesha	Geffen
35	29	LOVE AND EMOTION, Steve B	U&M
36	22	ILL BE YOUR SHELTER, Taylor Dayne	Arista
37*	35	TONIGHT, New Kids On The Block	Columbia
38*	38	MY KINDA GIRL, Boyz II Men	Solar
39	29	HOLD ON, Wilson Phillips	SBK
40*	40	TIC-TAC-TOE, Kyper	Atlantic

## ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	4	WILSON PHILLIPS, Wilson Phillips	SBK
3	2	STEP BY STEP, New Kids On The Block	Columbia
4	7	IM BREATHELESS, Madonna	Sire
5	5	Pretty Woman, Original Soundtrack	EMI
6	7	ILL GIVE ALL MY LOVE TO YOU, Keith Sweat	Entertainment
7	6	POISON, Bell Biv DeVoe	MCA
8	8	JOHNNY GILL, Johnny Gill	Motown
9*	12	COMPOSITIONS, Anis Boker	Elektra
10	13	MARIAH CAREY, Mariah Carey	Columbia
11	9	VIOLATOR, Depeche Mode	Sire
12	33	FLESH AND BLOOD, Poison	Capitol
13	11	SOU PROVIDER, Michael Bolton	Columbia
14	10	DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Chryslis/EMI
15	15	BRIGADE, Heart	Capitol
16*	16	THE REAL THING, Faith No More	Slush
17	14	BUT SERIOUSLY, Phil Collins	Atlantic
18	17	SHUT UP AND DANCE, Paula Abdul	Virgin
19	18	CHARMED LIFE, Billy Idol	Chryslis
20	19	PUMP, Aesha	Geffen
21	20	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
22	23	BORN TO SING, En Vogue	Atlantic
23	21	PASSION AND WARFARE, Steve Vai	Relativity
24	22	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
25*	25	PANDEMONIUM, The Time	Paisley Park
26*	27	DR FEELGOOD, Molly Cue	Elektra
27	29	HELL TO PAY, Jeff Healey Band	Arista
28	24	AFFECTION, Los Stansfield	Arista
29	31	STICK TO IT, A, Slash	Chryslis
30	25	AMERICAN GHOST WANTED, Ice Cube	Priority
31	30	DAYS OF THUNDER, Original Soundtrack	DOC
32	26	THE END OF THE INNOCENCE, Don Henley	Geffen
33	28	NICK OF TIME, Bonnie Raitt	Capitol
34	30	VOL II - 1990 A NEW DECADE, Soul 2 Soul	Virgin
35	38	HOLY WATER, Bad Company	Alco
36	32	SEX PACKETS, Digital Underground	Tommy Boy
37	34	FEAR OF A BLACK PLANET, Public Enemy	Def Jam
38	35	AFTER 7, Aher 7	Virgin
39*	39	WE ARE IN LOVE, Harry Connick	Columbia
40	40	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker

Charts courtesy Billboard, 4 August, 1990 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain

# ALBUM OF THE WEEK

## THE NEVILLE BROTHERS: Brother's Keeper, A.M. 395.312

While this may lack some of the atmosphere conjured up by former producer Donald Lanza on the Yellow Moon album, it retains a formidable rhythmic and vocal consistency that is the Neville trademark. This time they revel in their soul/funk roots while shifting the mood with lyrics that tackle contemporary issues of politics and spiritual love. 'Yellow Moon' was a hard-rock follow-up to this is an album of warmth and sensitivity that will continue to broaden the group's appeal. **NR**



## DREAD ZEPPELIN: Un-Led-Ed, IRS EIRSA 1042

Welcome to the world of Dread Zepppelin, the back catalogue of the Grandfathers of overblown heavy rock gets striped yellow, green and red and dons a pair of blue suede shoes, all in the name of "innertainment." Featuring Tardis, Jack Paul Jones and Ed Zepppelin, Dread Zepppelin present the likes of Whole Lotta Love, Black Dog and Immigrant Song in a musically excellent reissue format, with a classic warty Elvis vocal over the top. Who said the song remains the same? These'll never sound the same again. **KB**

## EMMYLOU HARRIS: Duets, Reprise/Warner's 7599-25791-1

A dozen duets with country stalwarts plus the odd rock interlude. The mawkish nature of duets, the dialogue of love set to song, make some of the contributions here a little hard to take, but the performances throughout are exemplary. Harris's clear vocal always deserved a larger audience and collaborations with Neil Young, The Desert Rose Band, The Band and Roy Orbison should lead to wider sales. Will also keep the legend of Gram Parsons intact. **DM**

## VARIOUS: Wreck On The Highway, BBC Records BBC LP 769

This country compilation is being released to coincide with the BBC programme of the same name, a modern take of country folk featuring Scots singers Tom White and Claire Grogan. The beauty of the album is the mixture of old and new — from Patsy Cline to Steve Earle — which should make it an attractive proposition to even those with a mild interest in the genre. This might just be a biggie. **NR**

## WINGER: In The Heart Of The Young, Atlantic 7567-82103

Hard-rockers Winger have obviously thought hard about following up their multi-million selling debut (in the US) of two years ago, but the result is while clunky and colourless, it is still a little formulaic. With its big choruses and melodic veneer the commercial appeal is obvious, though it oil makes for a spectacular listen rather than a pleasurable one. **KB**

## GENE LOVES JEZEBEL: Kiss Of Life, Beggars Banquet BECA 109

While achieving admirable results in the US, these Brit gods-turned-radio-friendly-rockers have yet

to make a sizeable impact on the UK market. Although Paul Fox and his band have sharpened their teeth they still lack a real burst of originality. The single Jealous makes a good impression but won't stop this one from remaining in the shadows. **NR**

## THE DIVINE COMEDY: Fanfare For The Common Muse, Selenite SET LP 2

Like the last effort scored with Power Of Dreams and Into Paradise gets a hot-trick with yet another previously unknown Irish guitar band. This is a slightly rawer examination of the group's potential, capped with harmony and verbiage, with the roughness of youth lending charm where lesser bands would have floundered. But underneath lurks the bones of exceptional talent. **DM**

## SIGUE SIGUE SPUNKIN: The First Generation, Jungle FREUD 35

Two albums into their much-publicised career, with leading light Tony James currently working with Sisters Of Mercy, the Spunkins dust off some old demo recordings, add a couple of newies and a cover of Bowie's Rebel Rebel and release a mish-mash of atypically noisy fare. For fans it's essential, tacky and glam, for the interested onlooker there's a more raw interpretation of what they're about. **DM**

## HALFWAY TO EDDIE'S: Flesh, Blood And Lineolium, Probe Plus Records — PROBE 27

Real songs

about real people played on real instruments — must be fakes. Diverse instrumentation wrapped around interesting arrangements, but lyrically the songs are a bit obscure. Vocals are somewhat over-ambitious sometimes but it's good to hear people taking risks. Unpredictable, likeable, and very musical — a snappy debut. **AB**

## TAV FALCO PANTHER BURNS: Return Of The Blue Panther, New Rose ROSE 215

Distribution: Pinnacle. Another insight into Tav Falco's secretive world of swamp boogie and revamped blues and country. The fifth album from Panther Burns is as claustrophobic as ever — a movie of sound with tales of girls on fire and everything that gives deep South America a weird and eerie reputation. Covers of material from Slim Harpo and Ray Charles set a downbeat trend that never lets up. **DM**

## CARL SIMMONS: Hello Rock & Roll, Tooth TOSH LP001

A die-hard rock n' roller who's kept the faith: Simmons should have cut this live. As it is, he and his band only really shine in the live bursts. The 'original' songs generally rock harder than the rather futile versions of Johnny B Goode etc. But only a churl could be left unmoved of such devotion. **AB**

BROTHERS: Adam Blake, Kirk Bows, Dave Henderson, Duncan Holliman and Nick Robison.

# HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	NEW	FLESH & BLOOD Poison	Capitol/Epic EMI 2125-20
2	NEW	GOODNIGHT LA, Mötley Crüe	Polygram 84455881 P
3	2	STILL GOT THE BLUES Gary Moore	Virgin V 2127 P
4	1	LEATHER & LACE Van Halen	Dino DM 97 P
5	3	THE REAL THING Faith No More	Slush/London 828 1541 P
6	NEW	BLACK SABBATH Live	Decca/Epic WEA 90171 8999 P
7	4	BRIGADE Heart	Capitol 8520 312 P
8	5	PASSION AND WARFARE Steve Vai	Foghorn/Thru/Chryslis 11 P
9	10	BACK STREET SYMPHONY Thunder	EMI 85C 20512 P
10	11	APPEALS FOR DESTRUCTION Guns N' Roses	Geffen W 125 P
11	NEW	LITTISSIMO...CAMERA...REVOLUTION Selected Tendencies	Epic 4465691 IC
12	15	FLAME Queensrÿche	Mercury 83888 P
13	14	TATTOO MILLIONAIRE Bruce Dickinson	EMI 84C 2137 P
14	8	HELL TO PAY Jeff Healey Band	Arista 210515 BMG
15	6	THE WALL Paul Floyd	Arrested S/DW 41 1B
16	23	FOUR SYMBOLS Led Zepppelin	Atlantic K 30208 P
17	18	TAKING ON THE WORLD Gun	ABM ABA 7002 P
18	16	FLAME Queensrÿche	Geffen W 125 P
19	24	FEELERS Stryper	ABM ABA 5022 P
20	21	INTRODUCE YOURSELF Faith No More	Slush/London SLP 21 P
21	NEW	IMPACT IS IMMINENT Devo	Capitol 852 2123 P
22	30	FUNK-O-MENTAL CARPET RIDE Devo	Virgin 840551 P
23	14	HYSTERIA Ozzy Osbourne	Budgen/BBMG 91705 P
24	19	BLOOD OF THE HERO Neil Young	Columbia 46704 P
25	20	ELIMINATOR Queensrÿche	ABM ABA 5022 P
26	26	MANIC NERVENA Barbed Rose	EPIC USA 82324 P
27	28	DELICATE SOUND OF THUNDER Paul Floyd	EMI 85C 5009 P
28	7	TEN HIT! DOC/WA 75992-2431 10	
29	24	SKID ROW Live	Atlantic 871931 P
30	NEW	RIFFED WITH WHEN WE GET BUSY	Virgin 840551 P
31	22	BLACKOUT IN THE RED ROOM Live/Neil Young	Capitol 852 2123 P
32	9	PERMANENT VACATION Queensrÿche	WEA 1001 81MG
33	9	TILEHEAD Live/Devo	RCA PL 83090 BMG
34	18	A BIT OF WHAT YOU FANCY The Damned	Polygram CBS 7335 P
35	27	RYLING IN A BLUE DREAM Los Angeles	Foghorn/Thru/Chryslis 11 P
36	14	WOLFWATER Bad Company	Alco 464561 IC
37	22	HITS OUT OF THE BOX Live/Neil Young	Alco 464561 IC
38	22	SOUTH OF HEAVEN Steve Vai	Tony 12049 63 P
39	17	LOCK UP THE BONES Devo	Virgin 840551 P
40	34	G N' R LIES Guns N' Roses	Geffen W 125 P

Reviewed by David Giles

## SINGLES OF THE WEEK

**CRANES:** Inescapable EP. (Dedicated (12/CD) CRANE 001). Debut release for the Dedicated label is from Portsmouth's Cranés, and the most bewitching music you'll hear this year. Dark, sinister guitar and keyboard chords belie the engaging melodies of singer Alison Show as these four excellent tracks. Cranés are already worshipped in certain sections of the weekly press, and they won't be alone in the coming weeks.

## STOCK IT

**PRINCE:** Thieves In The Temple. (Paisley Park (12/7/CD) W9751). Coinciding with his UK tour, this toaster to the forthcoming LP *Graffiti Bridge* contains few musical surprises, consisting of the usual polite funk motifs and massed harmonies. But his current profile is enough to ensure respectable sales.

## STOCK IT

**ROKETE:** Listen To Your Heart. (EMI (12/7/CD) EM149). Another big hit is in store for the Swedish duo, especially if the US success of this single is anything to go by — it made history by reaching number one despite being available on cassette only.

## STOCK IT

**PREFAB SPROUT:** Looking For Atlantis. (Kitchenware/CBS (12/CD) SK 47). Long-awaited return from one of the Eighties' most important UK bands, their first single for over two years finds them staying with producer Thomas Dolby, who does his best to keep the tempo brisk, but still allows flashes of brilliance to creep through. The B-side, Michael, suggests a return to the experimental month's 19-track LP could be fascinating.

## STOCK IT

**LINDY LAYTON:** Silly Games. (Arista (12) 113 452). The solo debut from the vocalist on Beats International's Dub Be Good & Me is a cover of Janet Kay's summer

reggae hit of 1979. Kay appears on the record and Norman Cook crops up, inevitably, at the mixing desk.

**KEITH SWEAT:** Make You Sweat. (Elektra (12/CD) EKR 113). First single for a couple of years from the US soul man, and this track from his new album finds him still working in an area midway between Cameo and Bobby Brown. Fire and funky, and beefed up slightly by Norman Cook's remix.

**WAEI:** Had Enough. (Meldown (12/CD) WAEI 1). Interesting debut from a London-born musician that begins rather like a bodybeat electro track, but when the vocals come in the sound turns to pure pop, producing an excellent song.

**QUEEN LATIFAH:** Come Into My House. (Gee Street (12/7/CD) GEE27). After recent outings with Coldcut and De La Soul, Latifah demonstrates her versatility as she moves into electro hip hop territory on this track from her All Hail The Queen LP. Richie Rich's mix creates an almost subterranean feel with its deep synth bassline.

**THE LIBERTIES:** Lonely Tonight. (Chrysalis (12) CHS 3555). First single from the Scottish duo who supported Kid Congo on her recent UK tour, although causing interest on the folk circuit, these songs have a broad enough appeal to succeed on a mainstream basis.

**THE PRUDES:** Glad. (Imaginary (12) MIRAGE 020). Fourth single from a London-based band who switch direction with each release. Their last had a tougher, more US guitar rock feel, while this one aims for Inspiral/Stone Roses ground with dreamy vocals and psychedelic guitars. Competent, though still offering something of an identity crisis of present.

**WHIPPING BOY:** Sugar I Swear. (Cheree (12) CHEREE 8). Impressive three-track debut from these fiery Dubliners, whose inspirations appear to be Sonic Youth and My Bloody Valentine. There is the same scorching, guitar-driven sound with, if anything, a little more gusto.

**CHEE:** You Wouldn't Know Love. (Cheree (12/CD) GRF 77). Another track from the Heart Of Stone LP which is a lot more steadily MOR and what you'd expect considering that Michael Chapman co-wrote and produced it. Probably a substantial hit.

**BRIDEWELL TAXIS:** Honesty. (Stolen (12/7/CD) BLAG 3). Third single from this Leeds band and their best yet. More straightforward guitar pop than their last record, Give In, which had strong dancefloor leanings, though less retrospective in influence than the Inspiral Carpets or the Charlats. This is fresh and uplifting enough to clinch them a major deal.

**DAVID RUDDER & MARGARETE MENÉZES:** Dark Secret. (London (12) LON 260). Interesting collaboration between the top Trinidad sound star and the Brazilian singer who was the star of David Byrne's *Rei Momo* tour. The track featured in the *Wild Orchid* film) is a change in style for both parties, boasting both a thunderous latin groove and rich, soulful vocals.

**MICHAEL McDONALD:** Tear It Up. (Reprise/WEA (12/7/CD) W9749). From McDonald's recent LP, and co-written with Gardner Cole, but still some way from his best. However, the former Double Brother is currently on tour with the same lineup, so his high profile might just sneak this one into the top 30.

**JON BON JOVI:** Blaze Of Glory. (Vertigo (T) JBV 1). The immensely popular singer makes his solo debut with a track from his forthcoming LP, both of which form part of the soundtrack for the film *Young Guns* II. Bon Jovi's band is something of a supergroup, too, with Jeff Beck, Elton John, Little Richard and sundry other "veterans" contributing.

**BOB GELDOF:** Love Or Something. (Mercury (12/7/CD) BOB 105). Now the novelty of Geldof's "return to music" has worn off, it will be interesting to see how this track from the Vegetarians Of Love album fares chorwise. It's certainly a bit chirpier than his last effort, but one wonders how large the market for cheery Irish rockability really is.

**THE TIME:** Jerk Out. (Paisley Park (12/7/CD) W9750). Track from Pandemonium, the recently released LP by Prince's former sidekicks. The purple connection might get them plenty of exposure, but the jaunty little funk on offer is even more dated than Kid Creole's current material.

**MAVIS STAPLES:** Melody Cool. (Paisley Park (12) W9728). Still on the Prince theme, this is also drawn from his forthcoming *Graffiti Bridge* LP. Staples recently supported him on his Wembley dates, and the former Staple singer sounds remarkably sultry on this slice of earthy funk.

DISTRIBUTION  
TOP 10  
TOP 40 SINGLES

1	3	6	NAKED IN THE RAIN	W.A.U. Music/Big Top (BLR27) (PAC)
2	2	3	IM FREE	The Lord Singers
3	1	3	ONE LOVE	Top Gun Music
4	8	3	LEO	Wings/Orion/Rhine (LFT 29) (PAC)
5	NEW	5	VELOURIA	4AD (BAD 009) (PAC)
6	4	9	TRICK DISCO	Wings/Orion/Rhine (LFT 29) (PAC)
7	4	9	WORLD IN MOTION...	Factsheet/MCA (FAC 293) (PAC)
8	5	5	LOVE DON'T GIVE HER ANYTMOE	Decca (WANTO) 39 (PAC)
9	6	5	SHE COMES IN THE FALL	Cow/MCA (DMS10) (PAC)
10	NEW	10	LAMBORGHINI	Start-Up Music/SONA (SMA4) (PAC)
11	7	10	LOVING YOU	Debut/Panorama (DPTB10) (PAC)
12	11	3	THIS CAN BE REAL	Debut/Sheena (DST10) (PAC)
13	NEW	13	IT'S ON	Heavenly (12) (HNV2) (PAC)
14	9	11	DOIN' THE DO	Rhyme King (LFT 29) (PAC)
15	NEW	15	BITTING MY NAILS	Wash (12) (WAT12) (PAC)
16	10	9	THE ONLY ONE I KNOW	Silhouette (Tee 617) (PAC)
17	NEW	17	SWING	Signature (DUN10) (PAC)
18	5	5	ANOTHER NIGHT	PWL (PWL 01) (PAC)
19	12	3	KILL YOUR TELEVISION	Chaper 22 (12) (CHAP22) (PAC)
20	16	7	STEP ON	Factsheet (FAC 237) (PAC)
21	14	3	A HUGE EVER GROWING PULSATING	W.A.U. Music/Big Top (BLR27) (PAC)
22	17	8	SHALL WE TAKE A TRIP	Factory (FAC 266) (PAC)
23	18	11	VENUS	Rainbow (RUM10) (PAC)
24	2	2	STILL (LIFE KEEPS MOVING)	Norwich/WCA (NOR16) (PAC)
25	4	4	THE ADORED	Real Gone (12) (RSG2) (PAC)
26	24	4	PERFUME	Shore Jay (SHEE) (2) (SHEE02) (PAC)
27	15	6	TREAT ME GOOD	Big Top (BLR 260) (PAC)
28	19	35	MADCHESTER RAVE ON E.P.	Factory (FAC 262) (FAC 262) (PAC)
29	NEW	29	PACKET	Tony's Boy/SCM (SMBR) (PAC)
30	23	9	STAR	Mela (12) (MEL11) (PAC)
31	21	3	THE WARNING	Planet (PAC) (PAC17) (PAC)
32	13	13	STEPPING STONE/FAMILY OF MAN	Produce (PAC) (PAC) (PAC)
33	4	9	SHE BANGS THE DRUMS	Shantane (SHE1) (PAC)
34	33	22	ELPHANT STONE	Shantane (SHE1) (PAC)
35	NEW	10	DON'T YOU FORGET ABOUT ME	Kings & Pampas (12) (K10) (PAC)
36	NEW	16	AFFECTION	Kool Ken/Life (K001) (S12) (PAC)
37	35	11	POLICY OF TRUTH	Mela (12) (MEL11) (PAC)
38	23	2	DON'T STOP THE MUSIC	Living Beat (SMA2) (PAC)
39	29	8	LAZITIS - ONE ARMED BOXER	Factory (FAC 222) (FAC 222) (PAC)
40	NEW	40	ONE FOR THE ROADSTROM	Real Gone (12) (RSG2) (PAC)

## TOP 20 ALBUMS

1	2	64	THE STONE ROSES	Shantane (SHE1) (PAC)
2	1	9	BEHIND THE LINES	PWL (PWL 01) (PAC)
3	4	14	LIFE	Cow/MCA (DMS10) (PAC)
4	3	6	LEATHER & LACE	Onyx (DMS14) (PAC)
5	6	19	VIOLATOR	Mela (12) (MEL11) (PAC)
6	5	39	WINDY	Mela (12) (MEL11) (PAC)
7	7	3	THERE'S NOTHING LIKE THIS	Decca (DMS10) (PAC)
8	NEW	8	CLEOPATRA GRIP	One Little (LIFE) (LFT 29) (PAC)
9	9	37	THE HEALER	Shantane (SHE1) (PAC)
10	8	10	PASSION AND WARFARE	Food For Thought (GHR1) (PAC)
11	NEW	11	INDIE TOP 20 VOL IX	Backwash (LFT 29) (PAC)
12	10	39	BUMMED	Factory (FAC 229) (PAC)
13	15	5	FEET HIGH AND RISING	Big Top (BLR 260) (PAC)
14	18	4	CIRCUS	Mela (12) (MEL11) (PAC)
15	17	41	ENJOY YOURSELF	PWL (PWL 01) (PAC)
16	14	2	READING, WRITING & ARITHMETIC	Smith Trade (ROUGH) (LFT 29) (PAC)
17	13	2	SQUIRREL & G MAN	Factory (FAC 170) (PAC)
18	16	9	POD	4AD (CAD 009) (PAC)
19	14	3	AION	4AD (CAD 009) (PAC)
20	12	2	THOUGHTS RELEASED	Reprise (12) (RSP18) (PAC)

Compiled by Music Week from Gallup Data

CRANES: 'THE most bewitching music you'll hear this year.'





# Dining out on a hit

by Andy Berman  
A&M HAS learnt to love the scourge of the record industry — the bootlegger.

In legitimizing DNA's unofficial recording of Tom's Diner by Suzanne Vega, the label has gained a huge hit. The single is already Vega's most successful to date and shows that it is not just indie guitar bands that can revive flagging careers through digital means.

DNA, an enigmatic Beatnik-based outfit, got the idea for adding a backing track to Vega's a capella version after hearing bits of it sampled on a couple of other dance tracks. Nick, the 'N' in DNA, explains that it was not just a simple case of mixing the song, which is taken from the Saturday Evening LP, over a Soul II Soul beat. "It took a lot of tweaking — we had to chop it into little bits and resequence it so that it was in time", he says.

Even so, the track only took a day to create, and cost just £50 to record. They used studio time left over after recording the version of Rondo Veneziano's La Serenissima, which is released on Row Base records next week.

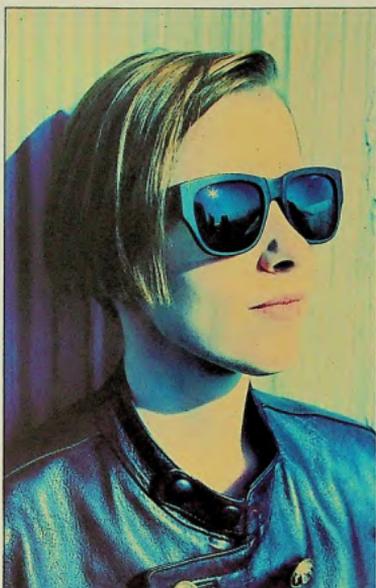
They decided to put Tom's Diner out as a white-label bootleg, expecting it to be a "small underground record". However, within days it was being played by Gary Davies on daytime Radio One, and A&M was presenting them with the choice of either being taken to court or handing over the track in return for a remix fee. Needless to say, they chose the latter, and the track was in the shops as an official release just two weeks later.

"It had to be turned around that fast to make the most of the airplay," says Steve Wolfe, A&M's A&R manager. Fortunately for the label, Vega was in favour of putting out the track. "She thought it would help to stop people taking her too seriously," says Wolfe, adding, "she has said she wants to do more dance product in the future".

In the three months since he joined A&M from Coleco, Wolfe has also arranged for the official release of another bootlegged dance track, Ben J's cover of Sting's Englishman. In New York began life as an official remix for DMG, but reached a much wider audience as an Italian bootleg, "It took three weeks to get to New York, to get his approval for the release," says Wolfe.

With an increasing number of dance bootlegs being released each week, it is being expected to see if more record companies follow the precedent originally set by CBS when it "bought back" Climax on a Shappi Shorty version of Cherelle's Saturday Love. It may not be too late for WEA to pick up on the Italian bootleg dance mixes of a couple of tracks by Eddie Brock which had a similar fate to Tom's Diner and were doing well in the clubs about a year ago.

Wolfe says that he plans to do tackle the problem by managing a few more white-labels, but he will not be alone. Nick says that the commissions are already coming in. Wolfe mentions his next plan is a dance version of The Compenters' Calling Occupants Of In-



SUZANNE VEGA: an unexpected club hit

terplanetary Craft. This sounds dubiously like a bad hearing, but in fact the current club climate anything could happen.

# Clubbing together

by Sue Sillitoe  
CLUB DJ'S with a feel for dance-floor demand can command high fees for their remix services. But according to Alex Kerr-Wilson, studio manager of Orinoco Studios, record companies are in danger of wasting time and money if their chosen DJ doesn't know the way around a recording studio.

"The record companies send in a well-known club DJ to do the mix, but once he gets into the studio he is lost," she says. "Often he has no knowledge of how the equipment works or what it is capable of doing. He is expected to work with an engineer he has never met and can't communicate what he wants to achieve. In these situations you end up with an engineer trying to interpret vague instructions and effectively doing the remix job himself," she says.

Kerr-Wilson has decided to tackle the problem by managing a handful of club DJs. She attempts to develop a rapport between DJ and engineer by putting them in the studio together, giving the DJ a chance to learn his way around

the facility before being let loose on a remix. She believes the result is a specialist team which combines technical expertise with an understanding of public likes and dislikes.

Kerr-Wilson has three club DJs on her books: Steve Proctor, Tommy D who does regular gigs at the Limsight, Browns and the Wag as well as occasional appearances in New York and Brazil, and Carl Cox. The fourth member of Kerr-Wilson's team is Ian Tregoning, a remix engineer who is currently collaborating with Swiss programmer Patrick Duvoisin under the name of Memphis L. They are working on the S-Express, No Smoke and Bang The Party albums.

Kerr-Wilson says: "I'm not interested in signing up huge numbers of DJs and engineers — I want to be involved with people who are dedicated and good at what they do. The four we currently have on our books all have excellent reputations."

Kerr-Wilson believes that some remix DJs are likely to become the producers of the future but "in order to do the job they have to learn how to work in a high tech facility," she says.

Her comments are backed up by DJ Steve Proctor. "A lot of studio people have a natural resistance to working with a DJ because they think we don't know what we are doing. But DJs are the ones who know what people want — what makes them love, and this is why record companies keep using us for this type of work," he says.

"In the end I think it is the DJs and engineers who learn to work together who will go on to greater things."

# C O L U M N

**D.N.A. featuring SUZANNE VEGA**, despite being the highest new chart entry, strangely was much less prominent last week on **Radio One**, to which I was listening again back in Cornwall, driving around with the sun far down. Instead, among the records getting heavy rotation were **Dream Warriors**, **Craig McLachlan**, **Soup Dragons**, **Bill Briv Devoe**, **In Vogue**, and **Mic Hammer**, but heaviest play seemed reserved for a selection of recent hits now dropping in the chart, like **Ehon John** and **Mauraen Walsh**, while for some reason I heard **Bananarama's** Neilson Jones more than their newie this time! The Yorkshire originated "Beez" electro craze that's actually grabbing kids' imagination was, of course, only reflected by the chart rundown play of **Tricky Disco** and **LFO** — a crucially timed remix of the latter (W&A/Cutur Rhythm VAP 58) being one remix that really has had effect, being largely responsible for its continued chart rise.

## PICK OF THE WEEK

**THE LIVED QUEST** Bonica Applebum (Why Version) [Live JIVE T 256]. Already getting enthusiastic response from DJs, this lasciviously drenched slinky rap is set by remixer **Devo Darrill** & **CJ Mackintosh** to the popular rhythm of **Carly Simon's** "Why" while (especially in the original) their Slave Edll drifts instead through the repeated chords of **Grease Jones's** Slave To The Rhythm.

Imports getting attention include **REVELATION** Synth-II (US Atmosphere Records AT 1), an instantly giggy burbling synth instrumental lifting the hair on your neck; **KID FROST** La Raza (US Virgin U-06498), a jazz-funk flavoured house Chicago rap kushkiy shot in Spanish/English tones; **THE JAZZ** The Originators (US EMI V-56116), another jazz-funk, languidly tempoed though frantically tongue twiddled reggaemuffin rap; **J.T. & THE BIG FAMILY** Foreign Affair (Italian BHF Production 862927/8), a samples prodded trendy tempoed remanentless roller made different by its sketched adaptation of **Bebop Morley & The Wallers**; Could You Be Loved reggae rhythm; **MELBA MOORE** Do You Really Want My Love (US Capitol V-15561); a **Surface** created pleasant **Soul II Soul** remix; **SHADES OF BEAT** Believe (US Transmat MS-10), a slippery chicked shuffling another techno line; **2 IN A ROOM** Waggle II (US Cutting Records CR-237), a ragged and charmed hip hop; **RENNY** (US Atlantic 8000); **THE LIONS OF FLORENCE** (E-002), an old-fashioned smacking canter; **THE BURNING** (US Polygram), a soulful, hollering, burs of evolution of a catchy chanting; **BFC** Evolution (US Fregle Fine Arts), lead track on a tricky electro techno instrumental; **four-tracker**. Hal! import albums include the rapping **MASTER ACE** Take A Look Around (US Atlantic LP from Peterborough); **SHADES OF RHYTHM** Frequency (Shades of house, electro); a highly recorded set of house, electro; **SWINGBOAT** "bass lines designed to

move behind"; "for the sleeve pop, it's on a 12" and 6" (U.S.O.) (Cooltemp COOLX 218), this **Nix Nix** type bounding instrumental is already huge on Dutch radio and so should cross over; **BEH LEROUX** featuring **Nasty Chaf** I Wish (Epic 656175 6); **Stevie Wonder's** 1976 classic jujuily recreated with a youthful rap; **S'EXPRESS** Find Time To Be Yourself (Geeeth Heaven Mix) [Rhythm King SEXY 01], appropriately a wah wah guitar and rattling percussion driven instrumental chugger (with a live resequenced different Vocal Mix too); **LOGSE ENDS** Don't Be A Fool (10 Records TENX 317), their eagerly awaited return is a new **Soul II Soul** inspired wriggly repetitive groove rather than a strong song but should do well; **CABARET VOLTAIRE** Easy Life (Parlophone 12R6261), an attractive gently pulsing synth instrumental co-produced by Sheffield's **FOH Force** with bleeping and rattling punctuation; **THE CHIMES** True Love (CBS CHM 72), a classily waltzed but cathechically swoozy; **HEAVY D & THE BOYZ** We've Got Our Own Thing (MCA Records MCA 1344), an electrolitely tongue twiddling reggaemuffin-hip rap out here all in a UK remix more its perhaps all-in-one US version; **DIGITAL UNDERGROUND** Main Man (Warm A Pocket Mix) [BMC Records BCM 476 X], the condons discussing conventional rap, remixed by **CJ Mackintosh** in several releases, while separately re-released in their Dancechytika (Just Throw A Backbeat Up Under The Mix) [BMC Records BCM 463] and a remix by **Beats**; **The 4x10s** (US) featuring their funk-type zany beat; **VARIOUS** Boleonic Beats Volume Two (London In The Area Records LON 100), a follow-up to their previous bootleg volume, with pop-remixed versions of **BABAKOTO** Just To Get By, **MIKE BISTER** Burning Wings, and **SISTER SLEDGE** Thinking Of You; **RESCUE** Feel (Profile PROFT 203), **SLEEPS** created his house-anthemic breezy electro instrumental; **WILDSKI** Wonderful World (Arista 613 479), a ironically filled (not the **Sen Sen** classic) reggae instrumental; reggae swayer prodded by "psyche-soul" type jazz guitar; **GARY'S GANG** Keep On Dancing 1990 (BMC Records BCM 470 X), a thudding virtual late remake of '80's disco classic, the original version on the flip having all the bright hooks that people actually remember; **ALL TRANSFORMERS** [KLF Communications KLF 004X], a droning and driving new live re-recording of last summer's **TRIP** (US) which was widely rapped (not for airplay); **DA POSSE** To Win Your Love (Republic Records LIC 3307), the simple but effective disc on the hottest lines seems to be the gently bleeping attractive electro **S&S** (US Keys Mix); **KAREN SMITH** Paradise (London 12MVG 78); **Suede** 's still languidly moaned song in a **Sly & Robbie** version of a classic; **IMPEDANCE** Don't You Forget About Me (Jumpin' & Pumpin' 120T); **The Simple Life** slide in an effishly whispered chugging pop interpretation; **BBK** Some Kind Of Love (Urban UBB 59), another piano inclined judiciously swung; **Dina Turner's** muffled multi-tracked **vocals** on the original version this time; **SAINT** (US) Only Love (Atlantic) Break Your Heart (A Mix Of Two Halves) (Heaven HV 212 R, via Record); **Heavenly** (US) another swoozy; **Andy Westhall** remix of the deadpan girl song **Neil Young** revealed interesting well because of its more instrumental nature.

# TOP DANCE SINGLES

4 AUGUST 1990

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

THIS WEEK LAST WEEK WEEKS ON CHART

1	12	<b>TOM'S DINER</b> DNA feat. Suzanne Vega A&M AM) 1 592 (F)
2	1	<b>LFO</b> Warp/Outer Rhythm 7WAP5 (WAP5) (RT)
3	4	<b>TRICKY DISCO</b> Tricky Disca Warp/Outer Rhythm -WAP7 (RT)
4	2	<b>SILENT VOICE</b> 3 Innocence Cooltempo/Chrysalis COOL(X)212 (E)
5	3	<b>TRUE</b> Ea Vogue Atlantic/East West W47892 (T) (W)
6	50	<b>LIES</b> The Chimes CBS CHM1702 (C)
7	7	<b>WASH YOUR FACE IN MY SINK</b> Dream Warnon 4th + B way 112/BWR 183 (F)
8	22	<b>LAMBORGHINI</b> Shut Up & Dance SUAD4 (SUAD4) (PAC)
9	8	<b>NAKED IN THE RAIN</b> WU/Mr Medo/Big Life BLR 23 (T) (W)
10	13	<b>POISON</b> Bell Biv DeVoe MCA MCA(T)1414 (F)
11	6	<b>I'M FREE</b> Sade/Dragons/Junior Reid Row TV/Big Life RTV9 (T) (RT)
12	23	<b>PARTNERS IN KRIME</b> SBK 121(TURLE) 1 (E)
13	17	<b>U CAN'T TOUCH THIS</b> MC Hammer Capitol 112(CAL) 578 (E)
14	9	<b>ROCKIN' OVER THE BEAT</b> 4 Technoheads/Te K Kid Swanyard STR(T) 14 (BMG)
15	NEW	<b>SWING</b> Deff Boyz feat Tony Mac Sire/Sue SUPE(T) 1175 (P)
16	11	<b>DOIN' OUR OWN DANG</b> Jungle Brothers Eternal/WEA W9354 (T) (W)
17	NEW	<b>LAST NIGHT A DJ SAVED MY LIFE</b> Cold Jam feat Grace World BWR(T) 39 (BMG)
18	NEW	<b>BITING MY NAILS</b> Renegade Soundwave Mute 112(MUTE) 12 (RT)
19	5	<b>I'M STILL WAITING (REMIX)</b> Diana Ross Motown ZB4378 (12"-25Z4378) (BMG)
20	4	<b>MONIE IN THE MIDDLE</b> 4 Monie Love Cooltempo/Chrysalis COOL(X)210 (E)

**HARDCORE UPROAR**  
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**21** **LOVE DON'T LIVE HERE ANYMORE**  
22 10 6 Double Trouble  
Desire WANTY(3)2 (PAC)

**23** **BEST TIME EVER**  
20 30 5 Joannee Low  
CityBeat CB752 (3)2 (PAC)

**24** **PURE**  
24 10 4 GTO  
Cooltempo/Chrysalis COOL(X)218 (E)

**25** **HEAVEN KNOWS**  
24 6 Cool Down Zone  
10/Virgin TEN(X)309 (F)

**26** **EVERYTHING**  
26 14 4 Kicking Back with Tamron  
10/Virgin TEN(Z) 307 (F)

**27** **THIEVES IN THE TEMPLE**  
27 15 4 Prince  
Paisley Park W9151 (T) (W)

**28** **THE FACTS OF LIFE**  
27 15 4 Danny Madden  
Eternal/WEA W2473 (T) (W)

**29** **THINKING OF YOU**  
15 14 8 Maurice  
Urban/Polydor UBR(X)55 (F)

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Hushbox HD 18

**2** **GIVE OF MY BEST FRIEND** Paur Spence & Topique  
11 MANG 213

**3** **GALTY GOOD** Shabba Ranks  
Black Mountain BMG 70

**4** **HOUSE HUSBAND** Shabba Ranks  
Greenstones GM 272

**5** **PRIVATE PROPERTY** Bess, Tony Gold, Shabba Ranks  
GHIO 378

**6** **SPECIAL GUEST** Anthony Black  
Sweet Heat SH 87

**7** **INTERNAL FLAME** Wayne Mason  
Parlophone PA 051

**8** **SOMEWHERE DOWN THE ROAD** Yabby D  
White Label WHT 64

**9** **IT'S SO GOOD TO ME** Slicker B/Black Prince/Carla  
GHIO 390

**10** **TICKET TO RIDE** Pines  
Six America SNA 143

**11** **ZIG ZAGGY A** Dadeki  
Uptown Uptown 81

**12** **GONE WITH THE WIND** Wendy Walker  
So George SO 019

**13** **YOU'LL NEVER LOVE ME AGAIN** Den & Gen Lay  
MCA MCA(S) 1405

**14** **YOUR LOVE** Michael Prophet  
Fusion FL 6

**15** **STEPHANIE** Ego Bess  
Parlophone PA 052

**16** **PUNNYMINT TEGEBA** Laffa Laffa  
Shocking Vibes SH 12

**17** **IT'S A SMALL WORLD** Winanne  
Flea Sals FS 033

**18** **IT'S ANOTHER DAY** Began Robin  
Sesame Hill Fantasy SH 011

**19** **SIX MONTHS Bigger** Mame  
Parlophone PA 053

**20** **WHERE DID THE LOVE GO** Dames Brown  
White Label WHT 68 24

**30** **BEEF**  
4 Gary Clail On-U Sound  
RCA BR4384 (12"-473844) (BMG)

**31** **NOBODY**  
21 Tanogee W/ Cheak  
Syncope 12(SY) 37 (E)

**32** **OOOPS UP**  
21 8 Snap  
Arista 113296 (12"-413296) (BMG)

**33** **LOVELY THING**  
Reggae Philharmonic Orch  
Mango/Island MNG(7) 12(MN0742)

**34** **YOU'LL NEVER GET TO HEAVEN**  
54-45  
Mango 51 MANG(S)743 (12MNS)743 (F)

**35** **AIN'T WORTH IT**  
35 25 5 Glenn Medeiros/B Brown  
London LON(X)265 (F)

**36** **THUNDERBIRDS ARE GO**  
30 50 5 F.A.B. feat MC Parker  
Brothers Org. 112(FAB) 1 (BMG)

**37** **IT'S ON**  
Flowered Up  
Heavenly 112(HVN) 3 (RT)

**38** **DON'T GO AWAY**  
46 3 Bonesticks  
Reachin' RER(T)002 (SP)

**39** **IT IS JAZZ**  
Tingo Tanga  
Champion CHAMP(1)2250 (BMG)

**40** **LOVE TO YOU**  
8 Meat Beat  
10/Virgin TEN(X) 294 (F)

**41** **MASSIVE FEAT. TRACY**  
Debut/Passion DEB(T) 3097 (PAC)

**42** **LOVING YOU**  
33 11 Massive feat. Tracy  
Debut/Passion DEB(T) 3097 (PAC)

**43** **PACKET MAN**  
Digital Underground  
Tommy Boy/BMG 36M 643 (RT)

**44** **A HUGE EVER GROWING PULSATING**  
79 33 3 MC Wau/Mr Medo/Big Life BLR (BLR)27 (RT)

**45** **ONLY FOR THE HEADSTRONG**  
38 2 Psychotropic  
Raw Bass 12(RBAS5 003) (PAC)

**46** **ALRIGHT**  
29 4 Janet Jackson  
A&M USA(T)693 (F)

**47** **KNOCKED OUT (REMIX)**  
42 2 Paula Abdul  
Virgin America VUS(T)2 (F)

**48** **[WE ARE] THE ADORED**  
44 5 Ambience  
Raw Bass 12(RBAS5 002) (PAC)

**49** **STYLE WARRIORS REVENGE**  
34 2 Hujack  
Music Of Life -(NOTE) 14 (E)

**50** **EFFECTION**  
17 Kool Kat/Big Life KOOL(T)512 (RT)

**51** **DO YOU REALLY WANT MY LOVE**  
47 2 Malba Moore  
Capitol (USA) -(V 1556) (Imp)

## TOP 10 ALBUMS

**1** **NOW DANCE 902**  
Various  
EMI/Virgin/P/Gram NODS/TCNODS (E/F)

**2** **AMERIKKKA'S MOST WANTED**  
Ice Cube  
Priority SL 57120 (Imp)

**3** **THERE'S NOTHING LIKE THIS**  
4 One  
Kanga Dance KDLP2 (GAM/SP)

**4** **COMPOSITIONS**  
4 Anita Baker  
Elektra/WEA EK727/EK72C (W)

**5** **VOL 1 (1990 A NEW DECADE)**  
10 Soul II Soul  
10/Virgin DK90/CDK90 (F)

**6** **DEEP HEAT 7 - SEVENTH HEAVEN**  
5 Various  
Telstar STAR422/STAR422 (BMG)

**7** **SMASH HITS - RAVE!**  
3 Various  
Dover/CHR424/ZZD014 (E)

**8** **CHIMES**  
5 The Chimes  
CBS 46481/14664814 (C)

**9** **PLEASE HAMMER DON'T HURT EM**  
MC Hammer  
Capitol 5712120/CE571210 (E)

**10** **TAKE A LOOK AROUND**  
Master Ace  
Warner Bros (USA) -9261791 (Imp)

## TOP 10 BUZZLERS

**1** **REGGAE HITS VOLUME 8**  
5 Various  
Sankor SP 1308

**2** **BONAFIDE**  
4 Various  
Tadpole TD 9

**3** **GENIE'S LEVES SAMPLER 4**  
10 Various  
Crescentville CRE 4

**4** **LOVERS FOR LOVERS VOL 3**  
4 Various  
Bambule BMBP 003

**5** **NATURAL SUN**  
10 Various  
A&M A&M 258

**6** **WICKED EVERYWHERE**  
Various  
Super Power SP 105

**7** **PRALISE**  
10 Various  
M&S Records M&S 2054

**8** **IN FINE STYLE**  
10 Various  
Cherry CBP 2

**9** **GREGORY MEETS THEM ALL**  
Gregory Isaacs + Friends  
Sals SLP 1

**10** **MEK ME DWEET**  
Burning Spear  
MANGO/M&S 145

**11** **DI CHOICE VOLUME 1**  
10 Various  
A&M A&M 253

**12** **MARFA - FLIRT DANCEHALL COLLECTION VOL 1**  
Various  
A&M 500

**13** **SELFISH LOVERS**  
10 Various  
Greenstones GM 143

**14** **FIRE HOUSE CREW & FRIENDS**  
Various  
Tadpole TD 9

**15** **PURE LOVERS VOL 1**  
Various  
Cherry CBP 2

**16** **TAKING HISTORY**  
Various  
Tadpole TD 9

**17** **GATHER YOU 2000**  
Chaka Chaplin & Mizoue Crew  
Raw Bass RBS 3000

**18** **SUGGESTIVE MOVEMENTS**  
Arabia 8  
Cherry CBP 2

**19** **LOVER OF MESSIAH**  
Paula Abdul  
Telstar STAR 013

**20** **MASSIVE 4**  
Various  
R 6924101

## TOP 10 BUZZLERS

**1** **FREEDOM TO PARTY**  
Various  
Big Wave BWR(T)38 (BMG)

**2** **GOTTA TURN THE MUSIC UP**  
MC Showbiz/Log 1 Crew  
1st Boss/Big One RUF(P) 8 (RT)

**3** **ELEVATION**  
3 Xpansions  
Optimism -(OPT)2001 (P)

**4** **GROOVE IS IN THE HEART**  
Dee-Lee  
Elektra (USA) -(0666)22 (P)

**5** **LOW FREQUENCY OVERLOAD**  
10 Various  
Optimism -(OPT)2003 (P)

**6** **FREEDOM**  
Jocelyn Brown  
Wom 112(WAM) 1 (BMG)

**7** **JUST WANNA MAKE IT RUFF**  
Ruff Jazdis  
MCA MCA(T)1409 (F)

**8** **GET DUMB! (FREE YOUR BODY)**  
Crew Freedom/William  
A&M USA(T)694 (F)

**9** **HEAVEN KNOWS**  
Lalah Hathaway  
Virgin (USA) -(0546)7 (Imp)

**10** **TO WIN YOUR LOVE**  
Da Passé  
Republic -(LIC) 038 (RT)

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# Called to the bar

by Alan Gardiner

IF ASKED to guess the whereabouts of the best honky tonk east Austin, it's unlikely the Birmingham suburb of Starchy would figure high on the list of likely locations. But that's how Joe Ely describes the Bredon Bar, the club he's set to revisit while in the UK for the Cambridge Folk Festival.

The Bredon has been in existence a little over two years but in that short time some of the most respected names in contemporary country have played there, including Rodney Crowell, Butch Hancock, Jimmie Dale Gilmore, Kimmie Rhodes and Dan Seals.

Before moving to the Bredon the club's owners, Bob and Ann Moore, spent seven years at the Rodcliffe Arms in Oxford, where a crowd capacity of under 100 did not deter them from staging shows by the likes of Curly Clark, Jerry Jeff Walker and Steve Young.

Their experiences give an interesting insight into the hazardous business of trying to promote quality country gigs in small provincial venues.

Bob Moore explains that he began puffing on local bands at the Rodcliffe before the desire to see personal favourite Steve Young play the pub led to him setting up a 10-day tour for the artist.

"It was the only way of getting him over," he says. "After that we did similar deals with Peter Rowan and Butch Hancock — the circuit

we established for those tours is now used regularly by other promoters."

Through the Eighties Moore was staging gigs at the Rodcliffe despite the local council's refusal to grant a music licence. Eventually he decided it was time to move on: "I was tired of getting continually busted and worried somewhere bigger. Our first preference was London but we looked all over the south," he says. "The Bredon was an old pub that had been converted into a disco and came closest to matching what we wanted in terms of size and layout."

Moore says he's tried to recreate the atmosphere of an American honky tonk, though one corner of the Bredon's large T-shaped bar more closely resembles a rock'n'roll museum, the walls filled with concert posters, photographs and memorabilia.

There's live music seven days a week, but most nights it isn't country. Monday is blues night and the rest of the week is given over to local pop bands and rock acts from London. Moore explains the reasons for restricting country to the occasional gig:

"It could have more British country acts but I like country with a hard edge and most British bands just don't have that," he says. "It can also be a struggle to get a decent audience for country shows. Even the American artists don't always pull in the crowds — very few



RODNEY CROWELL: a big name in a little venue

of the country gigs I've put on have actually made money."

The Bredon has a capacity of 250 and when it's full Moore believes it has an atmosphere a larger venue would find hard to match. "Joe Ely loved it and was still up on stage at 4am." Pinto Bennett shot a video at the venue and local radio station BRMB broadcast gigs by Dan Seale and Tompall Glaser.

Moore says record companies and agencies could do more to help boost attendances at the Bredon and the handful of other provincial venues promoting "alternative" country.

He points out that the New Country campaign of the last few years has been very much London-based and adds: "I get no financial support from record companies and no real help with publicity, though they might occasionally buy some tickets. Agents are just as bad — I'm lucky to get hold of a single bio and photo. The area's serviced by eight local radio stations, but trying to cover the lot myself is pretty difficult," he says.

"There are exceptions — I've worked a lot with Pete Flanagan at Heartland Records, and his approach is very positive. He believes in bringing artists like Kimmie Rhodes over to help sell their records and he puts them out for reasonable money. I wish more companies had his attitude and realised that country music doesn't end at the North Circular."

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2	FAVOURITES Daniel O'Donnell	Ritz RITZLP 0052 (SP) C.RITZLC 0052/CD-RITZLD 0052
3	COPPERHEAD ROAD Steve Earle	MCA MCF 3426 (F) C-MCFC 3426/CD-DMC F 3426
4	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) C-STAC2372/CD-ITC2372
5	NEED YOU Daniel O'Donnell	Ritz RITZLP 0038 (F) C.RITZLC 0038/CD-RITZLD 104
6	FROM THE HEART Daniel O'Donnell	Telstar STAR2372 (BMG) C-STAC2372/CD-ITC2372
7	STORMS Nanci Griffith	MCA MCG 6056 (F) C-MCGC 6056/CD-DMC G 6056
8	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP 0043 (SP) C.RITZLC 0043/CD-RITZLD 105
9	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF 3435 (F) C-MCFC 3435/CD-DMC F 3435
10	NO HOLDIN' BACK Randy Travis	Warner Bros WX 292 (W) CWX 292/CD-WX 292 CD
11	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZLP 0031 (SP) C.RITZLC 0031/CD-RITZLD 103
12	LONG STAR STATE OF MIND Nanci Griffith	MCA MCF 3364 (F) C-MCFC 3364/CD-MGADS 597
13	GUITAR TOWN Steve Earle	MCA MCF 3335 (F) C-MCFC 3335/CD-DMC F 3335
14	RE ALWAYS AND FOREVER Randy Travis	Warner Bros WX 107 (W) CWX 107/CD-WX 107 CD
15	ABSOLUTE TORCH AND TWANG K d lang & The Redclines	Sire WX 259 (W) CWX 259/CD-WX 259 CD
16	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF 3413 (F) C-MCFC 3413/CD-DMC F 3413
17	AS LONG AS I HAVE YOU Dan Williams	RCA R 90393 (BMG) C-PK 90393/CD-PK 90393
18	HIGHWAYMAN 2 Jennings/Nelson/Cash/Kris	CBS 466652 (C) C-466652/CD-466652
19	EXIT '00 Steve Earle & The Dukes	MCA MCF 3379 (F) C-MCFC 3379/CD-DMC F 3379
20	SHADOWLAND K d lang	Warner Bros WX 171 (W) CWX 171/CD-WX 171 CD

## TOP-10 COMPILATIONS LPS

1	VERY BEST OF JIM REEVES Jim Reeves	RCA RPL8017 (BMG)
2	THE KENNY ROGERS STORY Kenny Rogers	Liberty LRP 29 (F)
3	GREATEST HITS Dolly Parton	RCA RPL9047 (BMG)
4	ANTHOLOGY Kenny Rogers	Columbia VCS9P 148 (P)
5	THE COLLECTION Jim Reeves	Collector Set CCSF 182 (BMG)
6	IT'S GOTTA BE MAGIC Dwight Yoakam	Pinnacle PMS 525 (P)
7	GREATEST HITS Glen Campbell	Capitol ST 2185 (F)
8	ANNIVERSARY 20 YEARS OF HITS Tommy Stinson	Epic 45093 (C)
9	THE VERY BEST OF DON WILLIAMS Don Williams	MCA MCF 804 (F)
0	THE LEGENDARY YEARS Gaetano Cappuccino	Columbia VCS9P 149 (P)





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## T R A C K I N G

### TOP 20 SINGLES

1	2	F.M. FIVE <i>The Soup Dragons</i>	Big Life RTV (87)
2	1	ONE LOVE <i>The Stone Roses</i>	Shantown ORE 17 (2)
3	-	VELOURIA <i>The Pixies</i>	4AD A&D 9209 (17)
4	6	STARDUST 1990/RAINBOW CHILD <i>Don Peaford</i>	Mercator DEN 4 (2)
5	5	IT'S ON <i>Howard Up</i>	Monody MEX 2 (87)
6	5	FALLING TO PIECES <i>Jack The Bear</i>	Shock/Waco LAS93 (2)
7	4	SHAME ON YOU <i>Shame</i>	A&M AM 57 (3)
8	-	HITTING MY NAILS <i>Shameless Soundwaves</i>	MUTE MUTE 113 (87)
9	3	SEX COMES IN THE FALL <i>Original Cast</i>	Cow/Music DANG 10 (87)
10	-	NEVER BEEN TO TEXAS <i>Power Of Dreams</i>	Polygram PD 93 (3)
11	8	LOUD LOVE (EP) <i>Shameless Soundwaves</i>	A&M AM 57 (3)
12	10	THE ONLY ONE I KNOW <i>Shameless Soundwaves</i>	Shantown TNS 517 (2)
13	13	ANYTAY THAT YOU WANT ME <i>Shameless Soundwaves</i>	Deflected ZEN 47383 (8MG)
14	7	KILL YOUR TELEVISION <i>Paul's Associates</i>	Chapter 22 CHAP 48 (1)
15	14	COME HOME <i>James</i>	Fontana 28 6 (3)
16	18	TASTE THE PAIN <i>East West Kids/Pigeons</i>	EMI USA M1 85 (3)
17	-	CAN'T DO ANYTHING <i>Can't Do Anything</i>	Shore 215 177 (84G)
18	11	'CAUSE CHEAP IS HOW I FEEL <i>The Crust</i>	RCA FR 4740 (87)
19	9	MESSAGE IN THE BOX <i>Wah Wah</i>	Empire ENT 831 (2)
20	-	SON OF MUSTANG FORD <i>Soundwaves</i>	Crustion CEO 317 (3)

### CHART COMMENTARY

The **Soup Dragons** finally make it to the top spot in the other Chart Singles section with 'I'm Free,' displacing **Stone Roses'** latest tribute to the wah wah pedal *One Love*. At 17, the highest new entry is the new single from **Pixies**, *Velouria* taken from their scheduled August album on 4AD, while the hottest new act not from Manchester, Camden Town's **Flow-er** enters the chart at number five with 'It's On' on the new label that recently bought you *St Etienne*.

At eight a revamped **Resegade Soundwave** arrive with their throbbing epic *Biting My Nails* and at 10 the second single from **Power-Of Dreams**, *Never Been To Texas* makes its entrance.

Further down the 20, **Senseless Things** arrive at 17 with *Can't Do Anything* on Decay and the mysterious **Sweredriver** prop up the chart at number 20 with *Son Of Mustang Ford*, one of the four tracks on their debut *Creation LP*.

In the albums chart, **Del Amitri** top proceedings with their *Working Hours* album while at number four, the long-awaited **Heart Throbs'** album, *Cleopatra Grip*, on One Little Indian arrives in with a pop sledgehammer. At 13, the quirky **Fat And Frantic** take their *Quirk* album into the action and at 17 the last new entry comes from **Space**, with their self-titled ambient house set on KLF Communications.

### TOP 20 ALBUMS

1	2	WAKING HOURS <i>Del Amitri</i>	A&A AAA 90A (17)
2	3	VIOLATOR <i>Days In Music</i>	Mute STUHM 64 (87)
3	1	GOLD MOTHER <i>The Heart Throbs</i>	Empire 8401 (87)
4	-	CLEOPATRA GRIP <i>Heart Throbs</i>	One Little Indian TPL 23 (3)
5	4	LIGHTS, CAMERA, REVOLUTION <i>Original Cast</i>	Emp 464591 (3)
6	6	AC/DC <i>A Carbon Based</i>	A&M 39203 (17)
7	5	GOO <i>Smell Your Tears</i>	Geffen 75994291 (16)
8	7	FLOOD <i>Michael G. Grass</i>	Elektra EXT 66 (87)
9	9	AIN <i>Original Cast</i>	4AD CAD 9001 (87)
10	8	CAKE <i>Original Cast</i>	Gold Disc 838111 (87)
11	11	LIFE <i>Original Cast</i>	Cow/Music DANG 8 (87)
12	11	THE REAL THING <i>Paul No Murr</i>	Shock/Waco 828134 (17)
13	-	QUIRK <i>Del Amitri</i>	18 Cal Yon FAT37 (8MG)
14	12	THE STONE ROSES <i>The Stone Roses</i>	Shantown ORP 382 (2)
15	13	POD <i>Pod</i>	4AD CAD 8996 (87)
16	17	TURTLE SOUP <i>The Mock Turtles</i>	Empire/ILION 013 (187)
17	-	SPACE <i>Space</i>	KLF Communications SPAC3 (17)
18	15	THE ELVIS BELT <i>Original Cast</i>	Empire/ILION 013 (187)
19	14	ONE TRUE PASSION <i>Original Cast</i>	Empire FAC1 30 (17)
20	16	SALUTATION ROAD <i>Maric Murgueta &amp; The Dream</i>	Crustion CEO 317 (3)

Compiled by Music Week from Gallup Data

by Dave E Henderson

ALBUM OF the moment is the debut set from the much-singled (and singled-out) **Heart Throbs**. They seem to have been around for ages, they have had excellent singles on a selection of labels and now their first major league big slab of plastic arrives on One Little Indian with the suggestive and succinct title *Cleopatra Grip*. One Little Indian also releases *Greatest Hits Volume Two*, a double album set which focuses on its burgeoning catalogue. Acts featured include the Heart Throbs, **Sugarcubes**, **Popinjay**, **The Shamen**, **Fin Tribe**, **They Might Be Giants** (who've since gone on to major success), **Motor Drivers**, **Sleeping Dogs Wake**, and **Hum**. Both One Little Indian releases are available through Nine Mile and the Cartel.

ROCKABLY and it pals still survive in small pockets of mass and the success of **Bonediggers'** mini-album suggests that their debut 12-inch single, *Angelo*, might do similarly well. On *Kimshoi*, it's available through Nine Mile and the Cartel. Moving swiftly on to some cool Latin jazz sounds, the *Acid Jazz* label, through Revolver and the Cartel, gets set for summer with an album/CD from **The Benjuolis Band** called *Mind How You Go*. Also from Revolver in folkier terms **Avia** release their self-titled album/cassette/CD on Hannibal.

MUTE RETURNS to its archives for the release on CD of cult German group **Lionsons Dangers** only album release *Los Ninos Del Parque*. The label also announces the single release of *Crazy Earth* by **Fortran 5** (a combo who little is confirmed about). The label's most interesting release, though, is **Resegade Soundwave's** *Biting My Nails*, complete with Jimmy Page samples. It gets a second airing hoping that it can head into the charts mirroring the action received by *Probably A Robbery*. Still with the dance mood, the *Ru-mor* label, through Pacific, offers its latest two 12-inches, **I And The Soundwave's** cover of *10CC's I'm Not In Love* and **Dream In Goa's** cover of *Pink Floyd's Shine On You Crazy Diamond*.

MORE FROM Manchester, anyone? Well, *Native* has signed

**Raintree County** — featuring ex-members of the short-lived *Danny Boys*. Their first single for the label is *Take and it's available through Revolver and the Cartel*. Also from *Native*, Leeds' band **Kennedy Pill** arrive after numerous support slots with *Stone Roses* and *The Inspiral Carpets* with a 12-inch single called *Be-side The Sea*.

THE TWIN Tone label in the States seems to be fast gaining a reputation alongside Seattle's *Sub Pop* and the latest package from *Twin Tone*, through *Southern*, is **Bebes In Toyland's** *Sparking Machine LP*. Featuring a three-pronged female assault, it is loud aggressive rock music. *Southern* is also handling copies of **Crust's** *Sacred Heart Of Crust* album on *Trance Syndicate* a label owned by *Buthole* *Fouries* drummer *King*. *Dublin* *Surfer's* **Reptile** unleash a new single, their third, on the intriguingly titled *Mickey Rourke's* *Fridge* label through *APT*. The song itself is *I Really Do Love Penelope* and it's a 12-inch only.

NEW LABEL *De Crush* launches with some sub-Bowie pop rock from **The Valium Pirate** titled *The Scorched Earth EP*. With distribution handled by *De Crush* itself, interested parties should get in touch on 081-450 9369. **The Bedlocks** release their first vinyl in the *Nineinets* with the mini-album *Lust* on their own *Bad Girl Records* label. Interested parties should try 081-761 7107.

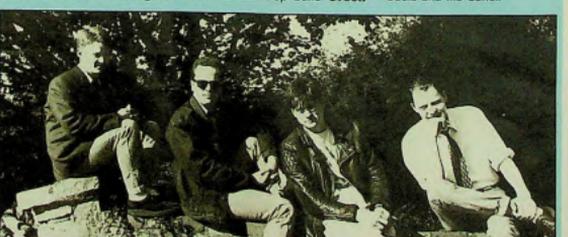
THE LATEST from the *Sarah* label is a seven-inch single from **Saint Christopher** titled *Antoinette*. Available through *Revolver* and the *Cartel*, it further spreads the *Sarah* theory of good and bad (and good songs). Also from *Revolver* comes the power rock of three-piece German band **Rosebud** on their self-titled debut album/CD for *Shark*. The *Muse* *Maniac* label continues to similarly rock on with **The Vietnam Veterans** 1983 album *Revue On The Right Track*. Now, the latest album from top US psyche outfit **Dead Moon**, called *13 Off My Hook* and a compilation of rare and unreleased tracks by *Sixties* *Houston* garage bands under the title *The Houston Post Now Sound In It*. It features tracks from *Moving Sideways*, **Cum-dawns** and **Forever Free** among others. Finally from *Revolver*, seminal Sub Pop band **Green**

**River** — whose members went on to form *Mudhoney* and *Mother Lovebone* — have their *Dry As A Bone* album reissued as a limited edition 1,000 only coloured vinyl platter on *Tupelo*. [The album sees the light of day on limited edition CD.]

THE WAU *Mr Dado* label's latest homage to mode music comes with the reggae-meets-house *Wraith Of Khan* from **The Mystic Knights**, which is distributed by *G&M*. Looking nearby all of the sound links from *MIkey Dred's* *Dread At The Controls* album, it is well worth an earful. In reggae mode **James Mason** (a duo of *Novlette* *James* and *Berty Mason*, not an old actor) release *Dangerous Times*. *Dangerous Loves* on *LA* through *APT*, while on *Uncut* things switch decidedly ska-wards with **The Late** *Mark* *Hallelight* *Ska*, again distributed by *APT*. And reggae takes another turn (for better or worse is hard to say) with *FM* *Revolver's* lurch into the market on the back of **Beas Dimes's** cover of *Lying In The Arms Of Mary* replete with thumping bass, dub effects and an infuriatingly tinny rhythm. It is a record that will either sink without trace or be following from a thousand melted transistors all summer... and it's available through *Pinnacle*.

MY JEALOUS *God*, inspired so legend has it by *Pink Floyd* and *Sly And The Family Stone*, debut for *Trude* through *Trude* with the single *Everything About You* through the *Cartel*. Tracks on the 12-inch version have been remixed by both *A Guy Called Gerald* and *Hacienda DJ Dave Haslam*. *Cult* US performer **Tav Falco** releases his fifth *Partner Burns* album, *Return Of The Blue Panther*, on *New Rose* through *Pinnacle*. Again, it's *Tav's* *intrepid* journey into country and folk classics done southern swamp style.

RECENT RELEASES: **Reptile's** *Hope* single on *Volcano's* *Playtime* through *Rough Trade*; **Pixie's** 12-inch *EP* *Walaupun* on 4AD through *Rough Trade* and the *Cartel*; **Sweredriver's** *The Sweredriver EP* on *Creation* through the *Cartel*; **Where's The Bench's** *Suckin'* 12-inch on *Mantra* through *Nine Mile* and the *Cartel*; and **Langfield Crane's** debut eponymous mini-album on *Astrograph* through *Bucks* and the *Cartel*.



HEY PAULETTE: new single out of *Mickey Rourke's* *Fridge*

# Dookey's

## D I A R Y

WHO CAN you rely on? That's what Steve Mandy and the rest of **Solo Sound** must be wondering at the moment. **Parkfield** was the saviour in March when it helped keep Solo afloat but fate has seen it become one of the factors that finally brought the company down. However, expect news of a saviour soon... Island MD **Maree Maree** is keen to point out that he is a mere 31-years-old. Not quite the youngest but one first he can claim is that he is the first Island MD **Chris Blackwell** has selected from the creative field rather than marketing or promotion. Maybe that's because the two men feel some sort of affinity in that they are both "old colonials" with military followers... The welcome boarder of the out-of-the-way **Holiday Hotel** bore the legend "**CIN-BPI** meeting" one day last week. Could this herald a meeting of minds over the chart... Industry executives must have been a little miffed that the **IFPI's** new executive president is an outsider with no copyright experience but apparently they should be comforted by the fact that **Sir Morgan** is a master of eight languages. Yes, but is one of those legless?... So, farewell then, seven-inch single; **Boots's** decision to drop the format will be the beginning of the end. We know we have heard it before, but if other retailers follow the chemist chain's example, the industry is going to have to make some tough decisions very quickly...

**A&M's STEVE Wolfe**, the A&R man currently basking in the success of the remixed **Suzanne Vega** track, **Tom's Diner**, is denying speculation that **DNA**, the remixer credited with the track, are in fact **A&M** staffers. Congratulations nevertheless to **Vega**, whose success in topping the dance chart, must have surprised her as it did the rest of us... Whose head will roll at **PWL** after the debacle over the new **Mel 'n' Griff**-style **Jason Donovan** TV ads, which have had to be scrapped?... **Rough Trade** Distribution chief **George Kington-Howe** can be forgiven for looking a bit nervous as the company begins its move. As one industry old hand put it, "I've never known a warehouse move which hasn't ended in tears"... A late call from **Morgan Khan** in Chicago last week informed Dookey that he is pressing considering a choice of jobs in either the UK or US. No prizes for guessing which one his creditors would suggest he goes for... **Chart junkies** corner: Congratulations to **Elton John** whose latest album is his first in 16 years to reach number one. It is apparently the longest gap between number ones for any albums artist ever... Positively the last word on the **New Music Seminar**: what was **Cooking Vinyl** chief **Martin Goldschmidt** doing when seen in the lobby of the **Holiday Inn** wearing nothing but a rather fetching towel? Surely not another promotional gimmick? **Goldschmidt** does of course handle a band called **The Barely Works**...



ENTERPRISING LOT: Music business enterprise students who took part in Icebreaker II — on 11 hour showcases of 53 acts and 204 performers — at the Victory Club, West London.



SPOT WHICH one took advantage of Heineken's hospitality. The members of the group **Ruby Blue** celebrate their recent concerts as part of the **Big Top** sponsored event.



SLEEPING PARTNERS: **Sleeping Bag Records** signs a new distribution deal with **Spartan** after leaving **Rough Trade**.

# D I A R Y



KEEPING IT under his hat: A recently shorn **Dan Reed** makes an appearance at **HMV's** London Oxford Street store.

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## Backtracking

**Record Retailer, 5 August 1985**  
**Pye** announces "a massive launching" for the **Warner Bros** and **Reprise** labels in the UK. Among events, a London party and a dealer reception in Blackpool with a circus parade and cocktail party to be attended by the mayor...  
**CBS** appoints first UK MD, **Ken Glancy**, vice-president of A&R in US...  
**Polydor** plans **Dalek** in listing of singles chart, releasing **Who's Who** by child actor **Roberto Tovey** — Susan in the series — and **Dance Of The Daleks** by **Jack Dorsey** and **Orchestra**.

**Music Week, 2 August 1975**  
 Newly formed **Charty Records**, headed in UK by former **EMI** labels manager **Joop Visser**, licenses rights to back-catalogue product on Sun, **Red Bird** and **Immediat** labels...  
**Spotlight Publications** says declining weekly **Disc** from **IPC** and plans merger with its own **Record Mirror**... **Peter Jamieson**,

MD of **EMI Greece**, returns to London as general manager of re-structured international division...  
**Chrysalis** renews P&D deal with **Island**, continuing six-year association...  
**EMI** maintains domination of singles and albums market share...  
**ATV Music** orders a computer to improve its royalties systems.

**Music Week, 3 August 1985**  
**Nimbus** announces plans for a second CD plant in **Monmouth**, alongside its first, expected to be in production by summer 1986...  
**IPC** to launch **The Hit**, a music, sport, fashion and hi-fi magazine aimed at 13 to 19-year-old males...  
**Virgin** and **CBS** head singles and albums market shares respectively...  
**Jive** quits **CBS** and signs to **PRT** for distribution...  
**Hovv** lined up major name acts, **Dave Clark** announces his **Time** production.

MARK LEWISOHN

**MUSIC WEEK**

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