

MUSIC WEEK



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CHANGING NEEDS and incompatibility are the reasons given for Virgin switching its distribution from EMI to PolyGram.

Virgin's managing director, Jon Webster, says: "Having been with EMI for six years, it is unfortunate that Virgin's needs and EMI's requirements are no longer compatible."

"We have enjoyed the service provided by EMI over this period and, equally, everyone at Virgin is looking forward to forging a new, strong relationship with PolyGram."

The new deal will take effect from July 31.

Pictured above are Virgin Records managing director Jon Webster (right) and PolyGram commercial director Pete Rezon (centre), assisted by Virgin financial director Thorens Lyster.

NMS breaks down barriers

NEW YORK: Internationalisation has become the buzzword of the 10th New Music Seminar after more than 7,500 delegates

gathered for what is being described as "the most global convention yet".

Representatives from 20 countries attended, and throughout the five-day event the emphasis was placed on dissolving national and cultural barriers.

Setting the theme, keynote speaker Johnny Clegg spoke of the effects of the cultural and economic boycott of South Africa in his

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PolyGram heads classics survey

IN THE UK's first classical market chart survey, PolyGram Classics emerges, as expected, with a clear lead in the prestigious full-price categories, while EMI grabs both the budget/mid-price and cross-over sections.

The survey has gone very much to form. For some time PolyGram Classics has claimed half the UK's full-price classical business, and so it proves, with a 51.2 per cent share, followed by EMI at 29.5 per cent.

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CBS makes way for Sony Classical

THE CBS Masterworks label, one of the most important international classical marques, will almost certainly be phased out over the next few years to make way for Sony Classical.

Sony's acquisition of the CBS

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Hardware firms' yes to talks on 'blank' CD

THE NEW tool for home music copiers is coming — but in a controlled and acceptable manner. Summit talks aimed at heading off the threat posed by recordable compact disc have been agreed in principle by record companies and music hardware manufacturers.

The agreement to find a mutually acceptable method for introducing the format comes in the wake of an accord between the two sides on digital audio tape. In a secret

document of extremely limited circulation — but which MW has had sight of — the hi fi companies agree to contact the record industry with a view to setting up a working party "at the earliest appropriate stage" of development of CD-R.

That document, details of which are still officially undisclosed by the parties involved, sets out the way in which DAT could be launched as a consumer format with the

backing of both the hardware and software sides of the music industry.

The accord, acknowledging that record and hi fi companies are addressing broadly the same market, obliges both sides to press for legislation making the inclusion of the Solocopy device compulsory in all DAT machines. Solocopy, a system invented by Philips, allows a DAT clone of a CD to be made but precludes other digital clones being reproduced from that original cassette.

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Tribute to 'irreplaceable' Ertegun

TRIBUTES ARE being given throughout the record industry in praise of Nesuhi Ertegun, who died last week.

EMI Music Worldwide chairman Bhaskar Menon describes the IFPI president's death as a "tragic and irreplaceable loss" to the world record industry. "His creative influence was profound on three generations of music personalities everywhere," he says.

"His fervour and staunch dedication to defending the interests of our industry, which he loved dear-

ly, was without parallel. I shall remain abidingly grateful that my life was touched so deeply and improved so much by Nesuhi's immense grace."

IFPI director general Ian Thomas, who worked closely with Ertegun, says he is deeply saddened by the loss. "We have been privileged to have worked with him. Our consolation is that his achievements remain with us as a testimony to his great qualities which serve as an example which

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PolyGram goes west Centre

NENEH CHERRY KISSES

THE THIRD SINGLE. 31ST JULY 1989. ORDER FROM EMI TELESales.

Essential Classics 1989

THE ESSENTIAL DOMINGO: Songs and Arias 429 305-2

BATTLE/DOMINGO: Live in Tokyo 427 686-2

HOLST: The Planets BPO · Karajan 400 028-2

HANDEL: Messiah The English Concert + Choir · Pinnock 423 630-2

ALBINONI: Adagio · **PACHELBEL: Canon** · **BACH: Air** · **MOZART: Serenata notturna**

BPO · Karajan 413 309-2

J & J STRAUSS: New Year's Concert Battle · VPO · Karajan 419 616-2

VIVALDI: The Four Seasons Standage · The English Concert · Pinnock 400 045-2

MAHLER: Symphony No 5 VPO · Bernstein 423 608-2

TCHAIKOVSKY: Symphony No 4 VPO · Karajan 415 348-2

MUSSORGSKY: Pictures at an Exhibition · **RAVEL: Bolero** BPO · Karajan 413 588-2

BERNSTEIN: West Side Story Te Kanawa · Carreras · Bernstein 415 253-2

BACH: Brandenburg Concertos Nos 1-6 The English Concert · Pinnock 410 500/1-2

DVOŘÁK: Symphony No 9 · 3 Slavonic Dances IPO · Bernstein 427 346-2

HANDEL: Water Music The English Concert · Pinnock 410 525-2

BEETHOVEN: Symphony No 9 BPO · Karajan 410 987-2

HOROWITZ PLAYS MOZART: Piano Concerto No 23/Piano Sonata K333

Orchestra del Teatro alla Scala · Giulini 423 287-2

SCHUBERT: Piano Sonata D960 · 3 Piano Pieces D946 Pollini 427 326-2

MAHLER: Symphony No 1 Concertgebouw Orchestra · Bernstein 427 303-2

POULENC: Gloria · Stabat Mater Battle · BSO · Ozawa 427 304-2

MOZART: Requiem VPO · Karajan 419 610-2

BEETHOVEN: Symphonies Nos 5 & 6 "Pastoral" BPO · Karajan 413 932-2

HANDEL: Music for the Royal Fireworks The English Concert · Pinnock 415 129-2

BEETHOVEN: Piano Sonatas Nos 8, 14 & 23 Barenboim 419 602-2

BERLIOZ: Symphonie Fantastique CSO · Abbado 410 895-2

GERSHWIN: Rhapsody in Blue · **BERNSTEIN: West Side Story – Symphonic Dances**

LAPO · Bernstein 410 025-2

MENDELSSOHN · BRUCH: Violin Concertos Mutter · BPO · Karajan 400 031-2

FAURÉ: Requiem Philharmonia Orchestra · Giulini 419 243-2

ELGAR: Enigma Variations · Pomp & Circumstance: Marches Nos 1 & 2

BBCSO · Bernstein 413 490-2

ORFF: Carmina Burana CSO · Levine 415 136-2

WAGNER: Siegfried-Idyll · Tannhäuser – overture ·

Tristan und Isolde – excerpts Norman · VPO · Karajan 423 613-2

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(Music Week
Market Survey,
January to
June 1989)



the
top
thirty

Revolver signs distribution deal for Eire

FM REVOLVER is signing a distribution deal for its Heavy Metal Records label with Staxatraz in the Republic of Ireland.

Staxatraz will market HMR through its new metal rock sales division. This division will cover counties of the Republic, from the end of July.

● BEGGARS BANQUET has bought space in NME, rm and RAW to support the release of Love And Rockets' new single, So Alive, out on Monday (31). Fly-posting has also been organised

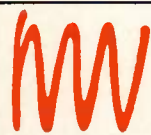
and in-store material will be available. The compact disc version of the single will be available in a metal box. An album is due to follow in early September.

● POLYDOR IS releasing a single from Saraya (pictured below), Love Has Taken Its Toll, to coincide with their support slot on the FM tour which runs from August 9 to 17.

● GARY D ALLEN and Lisa Lee are on a 60-date club tour to promote their single on Tek Records, I Just Glide. Distribution is through Supertrack/EMI.

● MUSIC PRESS advertising has been bought by Polydor to support the release of 12 back catalogue Van Morrison albums. The first seven are out this week at full price with the remainder released at mid-price on August 7. Each album will carry a leaflet promoting the others.

MUSIC WEEK



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Sonic sets up reissues deal

SONIC RECORDS is the new label set up to exploit the Demon and Climax Blues Band back catalogue. Distributed by BMG, the label will also be handling new releases from Demon. The company is based at 14 Oxley Moor Road, Wolverhampton WV10 6UG.

Manufacturers expand facilities

TWO COMPANIES are developing new manufacturing plants this month.

Mayking is setting up its own cassette duplicating facility at a cost of £3/4m in a bid to keep up with increasing demand in the tape market and Sleeveprint is establishing a combined print and audio manufacturing company.

Mayking Cassettes will be sited at the group's existing headquarters in Battersea and is expected to have a capacity of 5m units per annum rising to 10m after the first year.

The operation will be housed within existing buildings and staffing will be covered by workers already based at the group.

Managing director Brian Bonnar says the audio tape market is increasing at a rate of between 15 and 20 per cent a year by benefiting from the fall in vinyl demand.

"We could not guarantee being able to satisfy this demand for tape without our own duplication facility," he says. Bonnar adds that despite the fall in popularity of vinyl, Mayking Records pledges to supply it for as long as demand exists.

Sleeveprint's combined plant will be called Audio Manufacturing Services and will include seven-inch and 12-inch presses, cassette duplication and a compact disc line.

It will be installed on the same site in Bedford as Sleeveprint's existing printing works and production is due to begin by mid-August. The company says it will continue to produce print for the music and publishing industries.

Following the recent management buy-out, the executive team is now: Roger Masterson, managing director; Nick Flower, operations director; Roy Matthews, technical director; Richard Wallis, chairman and Geoffrey Lewis, business affairs director/company secretary.

Our Price vouchers

OUR PRICE is to begin marketing its own range of gift vouchers, redeemable at any of the chain's 274 shops across the UK.

Managing director Barry Hartog points to the similar schemes run by other national multiples and says the vouchers are not intended to conflict with Record Tokens.

MCA set to exploit new TV rules

MCA AIMS to use new rules governing television companies' output to get artists greater TV exposure.

TV stations are now required to buy in 25 per cent of programming from third parties. To try to become one of those third parties, MCA is establishing a joint-venture TV productions office.

Running the operation is Phil Smith, recently promoted to head of promotions, who will be liaising with both the BBC and independent TV companies on artist specials and other projects.

In addition to Smith's appointment, MCA managing director Tony Powell is making several other staff changes in preparation for "phase two of the company's expansion". Myra MacPhail is joining the promotions department to work on London-based radio; Spencer Baldwin is promoted from the strike force to the dance department and is being replaced by Nick Jones while former Phonogram press officer Linda Valentine is joining the marketing department as product manager.



PINK FLOYD'S Dave Gilmour and Nick Mason joined staff at EMI's compact disc factory in Swindon to celebrate the pressing of the 25-millionth disc. By happy coincidence, the record was Dark Side Of The Moon.

BPI told 'prepare for 1992'

MEMBERS OF the BPI are being asked to consider two aspects of a single market in 1992 by the Department of Trade and Industry.

At the BPI annual general meeting, head of the ministry's European internal policy division, Richard King, said British companies would have to consider entering Continental markets and prepare for stronger competition at home.

King said the Government appreciated the underlying strength of the cultural industries in the UK and the considerable export suc-

cess already achieved by them.

"For this reason, we are fighting on your behalf in Europe on purely free market grounds," he continued. King added that many European governments wished to take protectionist measures against foreign products on the grounds of preserving their own culture.

● APT DISTRIBUTION will be closed on Monday, July 31, for the installation of new computer equipment. The company will open again the following day.

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PolyGram sneaks lead in £300m race for Island

POLYGRAM IS believed to be heading WEA and CBS in the race to buy Island Records and Music. The asking price is said to be around £300m.

Island declines to comment on the matter except to say: "Negotiations are still going on. If they are successful they will not be concluded for two or three weeks."

'Blank' CD

FROM PAGE ONE

Philips is a signatory to the document, as is French company AEG Thomson and all the main Japanese manufacturers. On the record industry side, it has been signed by the IFPI and the Recording Industry Association of America.

While the accord puts the onus on the signatories to press for legislation, legal opinion is that it is not in itself enforceable in a court of law. The document has also been described by music industry lawyers as "unclear" and "very woolly".

The IFPI declines to comment on the matter, saying an announcement will be made later.

Classics survey

FROM PAGE ONE

Pickwick comes in at third place, based on sales of its double album of Mahler's Resurrection Symphony.

In the budget/mid-price category, EMI takes the formidable share of 57.2 per cent, with PolyGram coming second with 18.4 per cent. Interestingly, Conifer, with its own label originally made for Boots, comes in third with 16.8 per cent.

The crossover section was much more closely contested between EMI (24 per cent), PolyGram (22.9 per cent) and Stylus (20.9 per cent).

The top full-price label was Deutsche Grammophon, the top mid-price label was Classics For Pleasure (heading Conifer by a margin of more than 30 per cent). The top crossover label was again EMI, with Stylus coming second and Deutsche Grammophon third.

Another feature of the survey was the appearance of new labels including MSD/Collins Classics and AVM.

More details, p32

Ertegun tribute

FROM PAGE ONE

"we shall follow gratefully," he says.

Zomba group managing director John Fruin met Ertegun in the late Sixties when handling Atlantic's licence of Polydor. "We became friends and this led to an incredibly stimulating four years as managing director of WEA UK working for him," he says.

"He built an ace international team and his personality and drive motivated 20 different nationalities to work as one successful unit — not an easy achievement. What a sad loss to the world of recorded music."

Obituary, p43

Publishers sign up in bid for higher royalties

THERE IS no alternative. That was the clear message to emerge from a special meeting of Music Publishers Association members convened to consider the new Mechanical Copyright Protection Society membership agreement.

The new agreement would give MCPS a mandate to negotiate a higher royalty from record companies and to operate a European central licensing scheme (see MW, July 22). More fundamentally, if all major music publishers were to sign, MCPS would truly represent the weight of the publishing industry for the first time ever.

"The dilution of our rights and margins has reached a critical point," Virgin Music managing director Steve Lewis told his publishing colleagues and said that to record companies and other music users "we represent another unwanted overhead".

Warner Chappell's Len Thorpe said that UK publishers had been "saddled" with the statutory 6.25 per cent royalty on record sales, while in Europe "publishers have enjoyed something like 17 per cent more".



SIGNING THE new MCPS membership agreement on the spot is Robin Godfrey-Cass, managing director of Warner Chappell. He is flanked by Warner Chappell colleagues (left to right) Len Thorpe, John Brunning and John Hammond.

Few dissenting voices were raised at the meeting and a number of publishers signed the new agreement on the spot, including market leader Warner Chappell.

One leading figure absent from

the meeting was EMI Music Publishing chief Peter Reichardt. "It's a very important step and we're still considering it," he told *Music Week* after the meeting, adding: "It is more than likely that we will go in."

Landscape back down to earth

THE LANDSCAPE Channel is leaving satellite television and returning to the traditional land-based format.

Nick Austin's programming service of instrumental music and video went off Sky Television three weeks ago as a result of finance and internal structure problems.

"We are running out of money," says Austin, chairman of Landscape. "We also needed to restructure internally and that is what we are doing now. We have a new finance agreement as well."

But when the service goes back on air — possibly in September — it will not be via satellite. "Having left Sky, a lot of doors have opened for us and we will now have terrestrial programming in the UK,"

says Austin.

"We are hoping to tie up a couple of deals for Scandinavia and the UK. There is a lot of back-biting in the TV business and once you are declared to be not in one programmer's pocket more people look more seriously at you."

But despite leaving satellite television after a two-year involvement, Austin is not bitter about the format.

"It is a winner. I think it will start to break after Christmas once British Satellite Broadcasting is going," he says.

"But I don't think it will be big for at least another two or three years." Meanwhile, The Landscape Channel is due to go on air in Japan in October.

Sony Classical

FROM PAGE ONE

catalogue, followed by last year's appointment of Deutsche Grammophon's top classical man Gunter Breest to head the new Japanese/American classical label, demonstrated Sony's serious intent in the classical field.

This has been underlined by the new Hamburg-based company founded by Sony to run its classical enterprise, Sony Classical. To date, this has been announced only as an administrative change, but informed sources suggest that CBS Masterworks will go in favour of Sony Classical.

A formal announcement is expected in August — the details of the change-over are still being finalised.

Breest has undertaken an active recording schedule for his new company — Lorin Maazel has

completed the Mahler Symphony Cycle with the Vienna Philharmonic Orchestra and plans for up to 10 recordings with the Berlin Philharmonic Orchestra already exist.

It is also understood that Breest was planning to record Beethoven's Symphony Cycle with Herbert von Karajan and the Vienna Philharmonic Orchestra for Sony Classical, now prevented by the conductor's death on Sunday.

Karajan obituary, p43

A £51m management buyout is being finalised at Prestwich.

Video Collection International managing director Steve Ayres and Strand Magnetics managing director Mike Campbell are heading the buyout, along with nine other management executives, as part of a new company Newco.

In a statement concerning the takeover, the management group says the future success of Prestwich in the medium term lies in video cassettes.

NMS report

FROM PAGE ONE

account of the struggle for freedom against apartheid in his country.

"The South African record industry is currently in a state of consternation," he said. "Its profits have been affected by the withdrawal of other licences and product and the detrimental long-term effects include illegal importation, counterfeiting and piracy."

Clegg, a long-time anti-apartheid activist and promoter of multi-racial music in South Africa, said some believe an alternative would be for overseas companies and artists to lift the boycott — but commit part of their royalties and profits to an anti-apartheid organisation. He added, however, that critics believe the latter course to be "a ploy to hoodwink business into footing the bill for the damage apartheid has caused".

Introducing Clegg, seminar organiser Tom Silverman said NMS 10 had the largest international representation ever, with more than 23 per cent of delegates originating outside the US.

The number of UK participants was 419, compared to 314 in 1988. Ceri Berry, UK representative of NMS, says there are plans to make it easier for UK delegates to attend the event in 1990. These include commercial sponsorship for a number of young performers and songwriters and a government-assisted scheme similar to that operated by the Department of Trade and Industry for Midem. This would need the support of the BPI and the Music Publishers' Association. Graham Churchill of MCPS, attending the seminar on behalf of the MPA, said he would be giving the publishers' organisation a favourable report.

World BRIEFING

NEW YORK: PRI Songs, formerly known as PolyGram Songs, is suing Filmtrax for the alleged breach of a publishing agreement made in October 1987. PRI claims Filmtrax failed to give its US administrator, PolyGram, musical compositions that it had acquired through the purchase of Columbia Pictures Music Publishing group and Ivan Mogull Music. PolyGram is demanding that Filmtrax either delivers all the Columbia and Mogull compositions to PolyGram for US exploitation over an extended period of time — equal to the amount of time Filmtrax allegedly withheld them from PolyGram — or pay PolyGram at least \$5m in damages.

TOKYO: In terms of volume, compact discs are outnumbering vinyl records by a huge ratio, according to statistics from the Japan Phonograph Record Association. CD production in May totalled 14.32m, up 59 per cent on the same month in 1988. Vinyl production totalled 906,000, down 67 per cent on the previous year. The two figures equal a ratio of 94-6. Volume totals for January to May this year were: CDs, 61.924m; vinyl LPs, 6.06m and cassettes, 29.17m.

LOS ANGELES: WH Smith is believed to be one of three firms bidding for the 119-store Turtles Records & Tapes chain based in Atlanta. Turtles claims it is all just rumour. WH Smith has just entered the US market with the purchase of the 19-store Wee Three chain in Philadelphia.

NEW YORK: CBS Special Products is to re-release at least 50 film soundtracks from MCM musicals by the end of 1990. The initial release will be *The Wizard Of Oz* to coincide with the film's debut. While the titles have been previously available — first on MGM, then MCA — CBS is digitally remastering the collection and adding additional previously unreleased music.

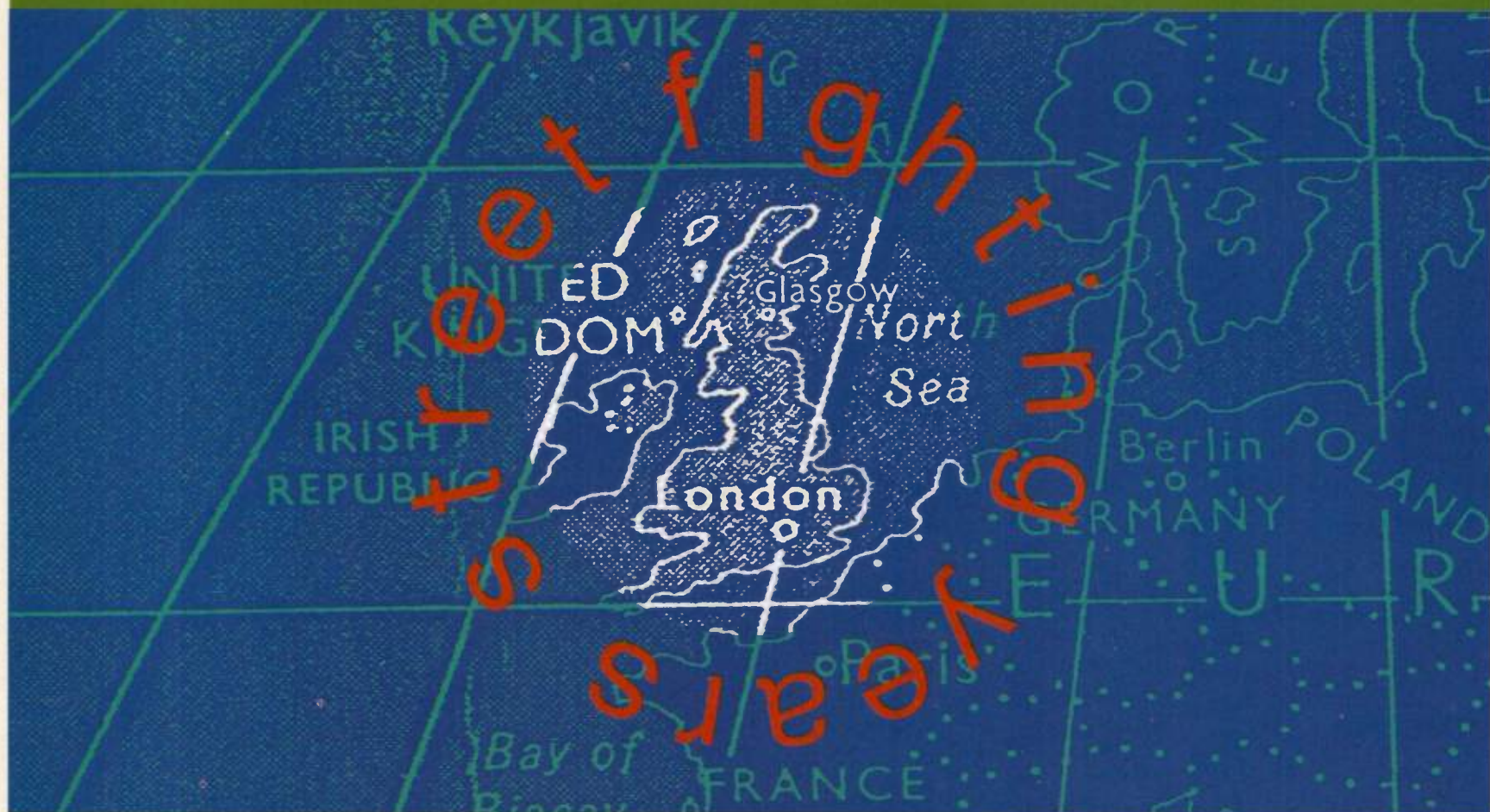
DELAWARE: The appeal court is expected to uphold a lower court decision that will enable Time to purchase Warner Communications, an arrangement that was devised to protect Time from a hostile takeover by Paramount. The final decision was expected as MW went to press.

LOS ANGELES: The Gordy Co has sold the Hitsville Recording Studios, fuelling speculation that Jobete Music may be next on the for-sale list. Hitsville was sold to New York-based studio Soundworks for a "mid-seven-figure" sum.

SIMPLE MINDS

the 'street fighting years' tour hits the uk

july 23 leeds roundhay park, 25-26-27 wembley arena,
august 1-2 birmingham n.e.c., 5 cardiff arms park,
8-9 glasgow s.e.c.c., 12 edinburgh meadowbank, 26 wembley stadium



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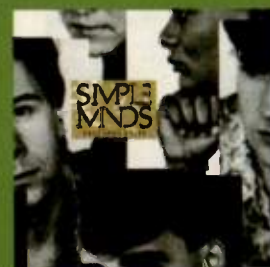
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WRH

Debenhams goes 4 it

YOU CAN imagine the look on the faces of executives at Debenhams when, after putting up with the name Virgin, they were asked to consider Four Play as the new generic title for their record retailing concessions.

Not surprisingly, Philip Ames — the man in charge of the outlets — was forced to reconsider his suggestion and settled for an abbreviated version 4.

"It made perfect sense really," says Ames. "It means we can now use it as a prefix in the shops for terms like 4 Sale, 4 Christmas and that sort of thing. Also, there seems to be a general move to shorter names like BHS, M and S etc."

Following the acquisition of 74 Virgin stores by WH Smith/Our Price over a year ago, Ames — at the time a senior figure at Virgin Retail — decided to go solo.

He has developed 21 of 22 of the Debenhams concessions that were up for grabs and has built a firm foundation for his 4 chain whilst remaining with Virgin, this time in more of a consultancy role on buying sites in Europe.

"I think I am a solo operator. I don't really fit into the corporate structure," he says. "I thought it was sad to let the concessions just close down so I stepped in."

Each of the concessions averages between 12,000 sq ft and 14,000 sq ft and Ames decided to

keep the interior layouts virtually unchanged. "The major problem was the name change but 4 symbolised what we intended to sell — four formats."

But as well as stocking vinyl, cassettes, compact discs and videos. Ames also intends to sell books in the future in the bigger stores. He says he discovered quite quickly what Debenhams customers wanted from such an outlet.

"We changed the profile of the stock subtly. I think we have begun to concentrate on video and compact discs more and brought the concession in line with what we feel is right for the average Debenhams visitor."

"Price points are also very important. For instance, we think it is important to keep prices at just under £5 and £10 — that is why something like the mid-price classics at £4.99 sell so well."

But he admits that it is hard to get customers other than regular Debenhams visitors into the store. "That is a difficult, slow process. It is also something we need to do more and more. What we have to try and do is make 4 a very credible outlet in the town for records away from the slightly fudduddy image of Debenhams," says Ames.

At present, it is the 4 stores that are on the ground floor close to the Debenhams entrance that do

particularly well but all the shops are in profit.

"The interesting thing with Debenhams is that because of the concessions system, the overheads are not as high as a separate shop. There are no problems like rates and it is much cheaper to operate. That is why we can set our prices very competitively," says Ames.

But he does believe that there is a popular misconception about record shops. "It may be a glamorous business but there is not a lot of money in record retailing. We are the paupers of the High Street," he says.

Having his own central supply centre in Preston has helped Ames keep costs down which in turn is now enabling him to expand the 4 chain.

Debenhams has agreed to give Ames another 10 of its concession placings of which two — Nottingham and Plymouth — are due to open during the next two months.

Ames also intends to open some stand-alone stores once sites have been found. These may be given the original 4 Play name. "We are fairly confident that we will have a few of these open just after Christmas," he says.

"We have a few ideas to make them more exciting and these include enhancing the visual impact." He is also looking to acquire other chains or develop partnerships.



PHIL AMES and his generic image: giving no quarter

The single with no price

TWO LABELS are involved in free single deals in co-operation with stores that are part of The Chain With No Name.

4AD is distributing the new single by Ultra Vivid Scene entitled *Something To Eat/H Like In Heaven* with the intention of it be-

ing handed to customers free of charge, from July 24.

The Earache label is supplying a free Napalm Death/Electro Hippies single to The Chain With No Name stores with all copies of *Grindcrusher* — The Earache Sampler, also from July 24.



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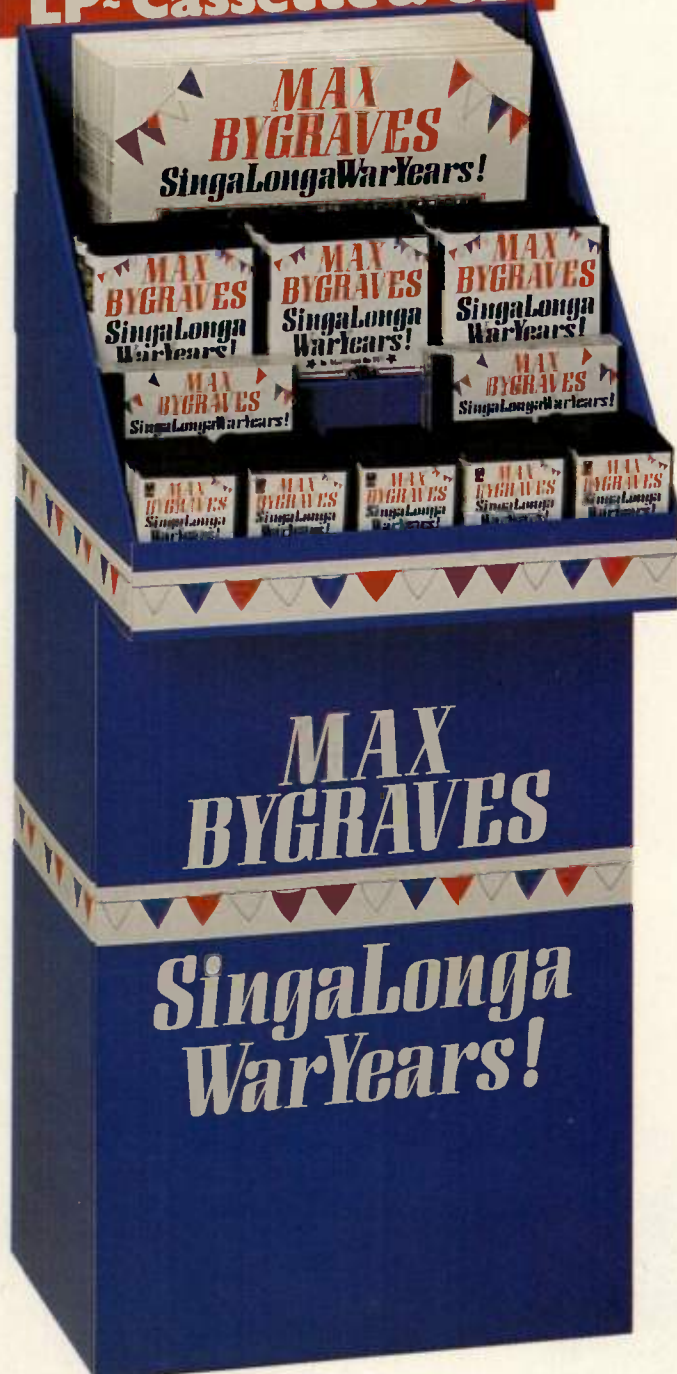
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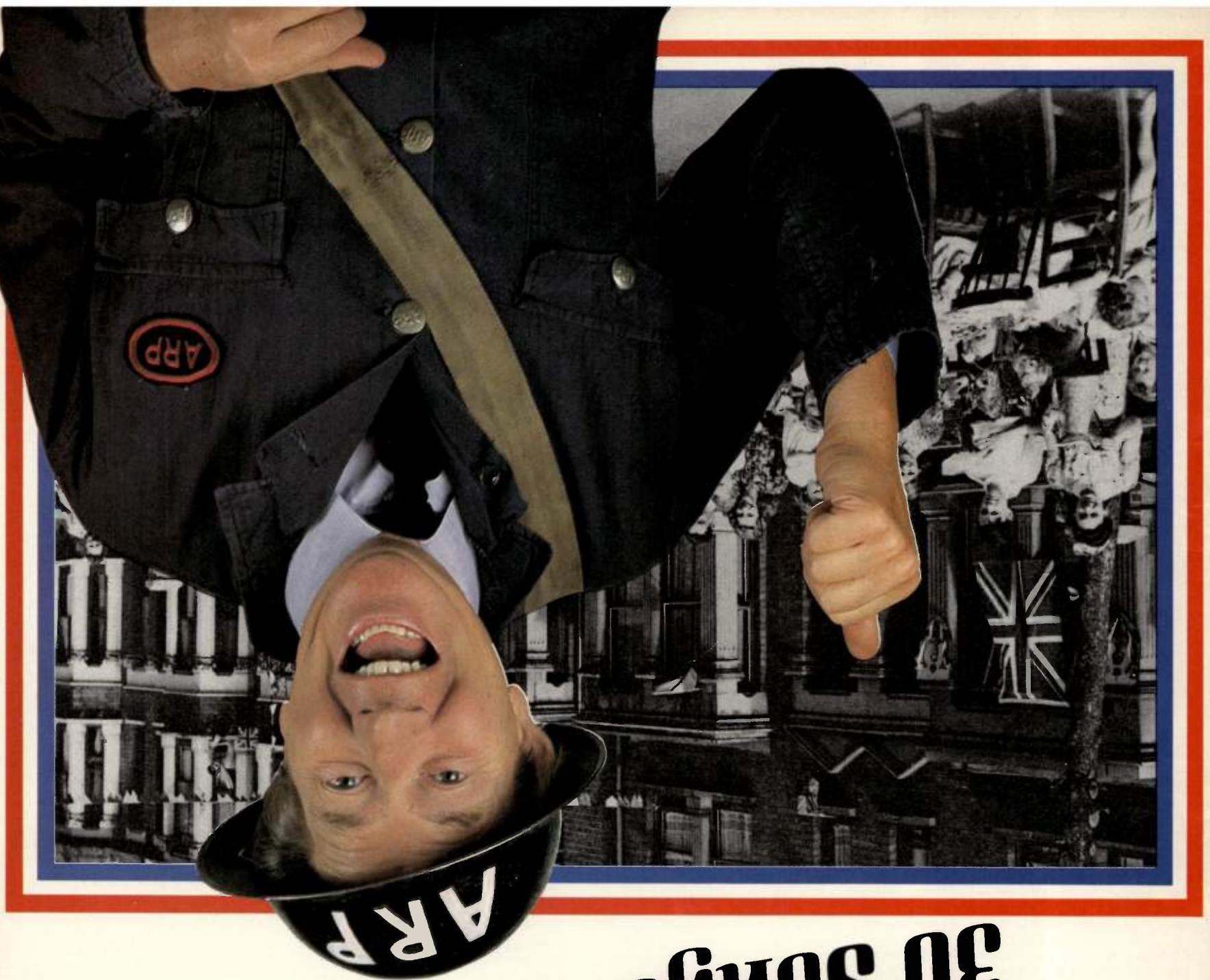
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Woolard: Cambridge's folk hero

The Cambridge Folk Festival is more than just an event — it's an institution; people wed after meeting there, mega-stars busk in tea tents for free. Adam Blake meets the man who has run the show for 25 years, Ken Woolard

KEN WOOLARD has been organising the Cambridge Folk Festival since its inception, 25 years ago. A folk fanatic, you might think, fuelled by an incessant enthusiasm for the music. "God, no!" recoils Woolard, "I never had any of that." It was, rather, politics and not the music that was his motivation.

"I'd been the joint secretary of the Cambridge City Labour Party for seven years; the guy I was working with and two other Labour councillors proposed a series of three festivals: jazz, drama and folk — in some ways, in answer to the Cambridge Festival proper." Woolard makes a snooty gesture with a pencil under his nose, "Folk was in vogue," he continues. "I was marginally interested in people like Alan Lomax and Pete Seeger; it was the time of the protest movement, which fitted in to my way of thinking. I expected it to be a one-off and it turned out to be a life's work."

"Cherry Hinton Hall was the venue then, as it is now. It was a lucky thing, and all credit goes to Cambridge City Council for allowing us to use it and we've used it ever since. The important thing is that people have respected it."

Woolard has always booked the acts for the festival. For the first, in 1964, he booked an unknown singer-songwriter named Paul Simon. Over the years, many artists have had their first break there — Ralph McTell, Flaco Jimenez — but what seems to give Woolard special pleasure is the fact that it was the Cambridge Folk Festival that re-introduced Stephane Grapelli. "He actually credits that himself, that it was him coming over to Cambridge that set him off back on the scene in Britain. Rockin' Dopsie played in Britain for the first time at the CFF — we were the first to present zydeco music, and we were the first to present Tex-Mex before that, but there's lots that we thought would take off but never did. There's always one, every year." The only criterion for choosing the acts is quality. "We listen constantly to what people tell us, not agents or managers necessarily, but people."

Money is raised by Cambridge City Council and sponsor, Greene King. "We spend most of our budget on amenities; unromantic as it is, bogs and basins are essential." There are few problems with the police. "We get police reports that are, generally speaking, glowing. I mean, we've had problems. There was a particular inspector or superintendent who, I always felt, used the festival as a means to fill up his quota but that's not a reflection on the police at all who've been very good." And as for the locals: "I think we had about two or three complaints last year. We

set up a caravan on site and pass the telephone number to all the locals so they can contact us if there are any problems. We always get some but people generally accept it. I would think, I would hope, that it was now very much part of the Cambridge scene and is regarded as an institution."

Regarding spin off products — compilation albums, T-shirts etc — Woolard is dismissive. "Compilation albums? We tried it once unsuccessfully. T-shirts, posters, yes, they're successful because the design is successful. John Holder's a very good illustrator." But the revenue raised by such things does not automatically go towards the next year's festival. "It's not as simple as that, not in local government. It goes to raise money yes, and sometimes if there's some over, we use it towards next year's festival but local government is a year on, year on funding situation. You can't make money this year and spend it next, it doesn't work like that — I assume that we will be funded (next year) but there's no guarantee."

After 25 years, Woolard still enjoys it. "I'm just a masochist I suppose. I'm semi-retired and I shall be retiring further and further as I get older. I still get the same pleasure out of the people who come, not necessarily the music but the punters who turn up year after year."

"The complimentary thing about the folk festival nowadays is that the young bands like Martin Stephenson and The Daintees, Fairground Attraction, The Pogues, and Men They Couldn't Hang want to come and do Cambridge which

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MARTIN STEPHENSON: he'll be there this year . . .

**'I expected it
to be a
one-off and it
turned out to
be a life's
work'**

traditionally would not have been their scene. We've kept it that way and that gives you pleasure. The things that give you pleasure are the people who've come single, met their partner, married, now their children come. That's happened. The fact that there's been a fire in a tent on the campsite and we've known nothing of it, but the people in the surrounding tents have clubbed together and replaced all the equipment of the people who were affected. Nights when it's been belting down with rain, people like Ralph McTell and Alex Campbell have sat in the catering tent and sung with punters to keep spirits up. The fact that people like Arlo Guthrie turned up and sung under a lamp on the site without announcing he was here. Jim Croce came down and did a performance unannounced. Sadly, he got killed before he could come again. Stevie Goodman turned up one year and played around the site for about 48 hours, no pay, just for the hell of it. I wish it'd happen a

'Steve Goodman turned up one year and played around the site for about 48 hours, no pay, just for the hell of it'



...AND SO will Lyle Lovett (left) and Ali Farka Touré

bit more often.

"One of the sad things about the whole scene is that the record companies are destroying it. They book everybody now whether they can sing or not. It's stopped the kids going around the clubs and doing their apprenticeship and becoming performers before they become recording artists. I mean people like Alex Campbell, Swarbrick, all these old guys, they all did their stint of playing clubs for £15-a-

night and sleeping on floors. I know that era's passed but what they learned from doing that was how to perform, not to play or write, but how to perform. And

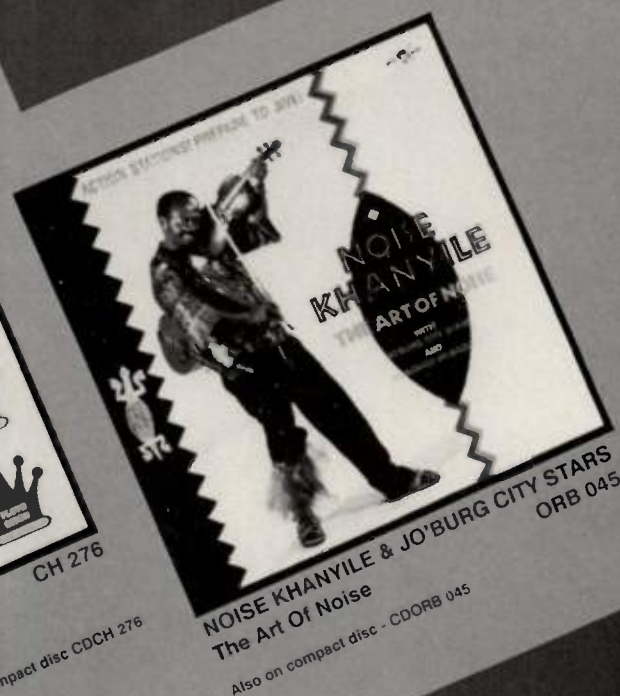
they don't do that anymore, they go straight into a recording studio."

Woolard admits to turning people down because they ask for

too much money. "I mean, a labourer is worthy of his hire, so it's not the fees, it's just that we can't afford it." But he has had more famous artists offering to play for less

than their usual fee, just because it's fun to play the Cambridge Folk Festival. Woolard smiles with satisfaction at this and really, that's all one needs to know.

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William Shakespeare

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MUSIC WEEK 20 MAY, 1989

TOP · 75 · SINGLES						
This Week	Last Week	Mo on Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	2	5	YOU'LL NEVER STOP ME LOVING YOU	Sonia (Stock/Aitken/Waterman) All Boys Music	Chrysalis CHS(12) 3385 (C)	
2	3	4	LONDON NIGHTS	London Boys (Ralf Rene Maue) Warner Chappell Music	Teldec/WEA YZ 393(T) (W)	
3			BACK TO LIFE (HOWEVER DO YOU WANT ME)	10 YEARS TEN		

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"WE WOULDN'T CHANGE A THING"

TOP 75 SINGLES



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This Week	Last Week	Title	Label	7 (12)	Number	(Distributor)
1	6	YOU'LL NEVER STOP ME LOVING YOU Sonia (Stock/Aitken/Waterman) All Boys Music (S)	Chrysalis	CHS(12)	3385	(C)
2	NEW	TOO MUCH Bros Nicky Graham EMI Music/Graham Music/Warner Chappell Music	CBS	ATOM(T)	7	
3	31	SWING THE MOOD Bunny & Mastermixers (Pickles/Hemstock) Copyright Control	Music Factory	MFD(T)	001	(BMG)
4	2	LONDON NIGHTS London Boys (Ralf Rene Maue) Warner Chappell Music (S)	Teldec	WEA YZ 393(T)	(W)	
5	4	ON OUR OWN (From 'Ghostbusters II') Bobby Brown (L.A./Babyface) MCA Music	MCA	MCA(T)	1350	(F)
6	9	DON'T WANNA LOSE YOU Gloria Estefan (E Estefan Jr/J Casas/C Ostwald) EMI Music	Epic	6550548 (12-6550548)	(C)	
7	6	AIN'T NOBODY Rufus & Chaka Khan (Russ Titelman) Warner Chappell Music	Warner Brothers	W 2880(T)	(W)	
8	5	WIND BENEATH MY WINGS Bette Midler (Ariq Mardin) Warner Chappell Music (S)	Atlantic	A 8972(T)	(W)	
9	3	BACK TO LIFE (HOWEVER DO YOU WANT ME) Soul II Soul/Caron Wheeler (JazzeB/Hooper) Virgin/Law/Warner C (S)	10/Virgin	TEN(X)	265	(E)
10	NEW	FRENCH KISS Lil Louis (Lil Louis) Copyright Control	Hrr/London	F(X)	115	(F)
11	11	SUPERWOMAN Karyn White (L.A./Babyface) Warner Chappell Music/Green Skirt (S)	Warner Brothers	W 2920(T)	(W)	
12	7	IT'S ALRIGHT Pet Shop Boys (Trevor Horn) EMI Music (S)	Parlophone	(12)R 6220	(E)	
13	10	LICENCE TO KILL Gladys Knight (Narada Michael Walden) EMI Music/Virgin Music	MCA	MCA(T)	1339	(F)
14	15	DAYS Kirsty MacColl (Steve Lillywhite) Davray Music/Carlin Music	Virgin	KMA(T)	2	(E)
15	12	VOODOO RAY EP A Guy Called Gerald (Chapter/Gerald) Skysaw Music	Rhant	RS 804 (12-RX 8804)	(P)	
16	13	LIBERIAN GIRL Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell (S)	Epic	6549470 (12-6549478)	(C)	
17	20	A NEW FLAME Simply Red (Stewart Levine) EMI Music/So What	WEA	YZ 404(T)	(W)	
18	17	CRY Waterfront (Glenn Skinner) EMI Music (S)	Polydor	WON(XA)	1	(F)
19	8	SONG FOR WHOEVER The Beautiful South (Mike Hedges) Go! Discs Music (S)	Go! Discs	GOD(X)	32	(F)
20	18	SAY NO GO De La Soul (Prince Paul) Island/Hatcha/Unichappell/Fustbuzza	Tommy Boy/Big Life	BLR 10(T)	(I/RT)	
21	16	GRANDPA'S PARTY Mone Love (Dancin' Danny D/Richie Fernie) MCA Music	Cooltempo/Chrysalis	COOL(X)	184	(C)
22	27	CHOICE? Blow Monkeys/Sylvia Tella (Blow Monkeys) Trashesongs/Warner Chap.	RCA	PB 42885 (12-PT 42886)	(BMG)	
23	NEW	KICK IT IN Simple Minds (Stephen Lipson/Trevor Horn) Virgin Music	Virgin	SMX(T)	5	(E)
24	14	BATDANCE Prince (Prince) Warner Chappell Music (S)	Warner Brothers	W 2924(T)	(W)	
25	25	GET LOOSE LA Mix featuring Jazzi P (Adams/Stevens/Freilich) Cop Con/Skratch	Breakout/A&M	USA(T)	659	(F)
26	23	THE SECOND SUMMER OF LOVE Danny Wilson (Danny Wilson/Fred Defaye) Warner Chappell Music (S)	Virgin	VS(T)	1186	(E)
27	36	LET IT ROLL Raze presents Doug Lazy (Doug Lazy) Warner Chappell Music	Atlantic	A 8866(T)	(W)	
28	NEW	DO YOU LOVE WHAT YOU FEEL Inner City (Kevin Sounderson) Drive On Music/Virgin Music	10/Virgin	TEN(X)	237	(E)
29	22	JUST KEEP ROCKIN' Double Trouble & The Rebel MC (Double Trouble) Fiction Songs	Desire	WANT(X)	9	(PAC)
30	29	WON'T TALK ABOUT IT/BLAME IT ON THE ... Norman Cook (Cook) A Warner C/Go! Discs AA) Go! Discs/Global	Go Beat	GOD(X)	33	(F)
31	19	PATIENCE Guns N' Roses (Mike Clink) Warner Chappell Music (S)	Geffen	GEF 56(T)	(W)	
32	39	CHA CHA HEELS Eartha Kitt & Bronski Beat (Rod Gammons) William A. Bong/Bronski	Arista	112331 (12-612331)	(BMG)	
33	NEW	SICK OF IT The Primitives (Paul Sampson/Wayne Morris) Complete Music	Lazy/RCA	PB 42947 (12-PT 42948)	(BMG)	
34	NEW	POISON Alice Cooper (Desmond Child) Ezra Music/Kat & Mouse/EMI Music	Epic	6550617 (12-rr-6550618)	(C)	
35	41	BETTER DAYS Gun (Kenny MacDonald) Rondor Music	A&M	AM(Y)	505	(F)
36	NEW	SHE BANGS THE DRUMS The Stone Roses (John Leckie) Zomba Music	Silvertone	ORE 6(T)	(P)	
37	NEW	THIS ONE Paul McCartney (Paul McCartney) MPL Communications	Parlophone	(12)R 6223	(E)	

Records to be featured on this week's Top Of The Pops

Panel sales compared to last week +7%
(WEEK 29)

TITLES A-Z (WRITERS)

Abandon (Wharton/Burns) 75	Kick It In (Simple Minds) 23
All I Want Is You (Bono/U2) 60	King Is Here, The/The 900
Back To Life (Romeo/Wheeler) 9	Number (James) 84
Balance (Prince) 24	Let It Roll (Doug Finley) 27
Batman (Helf) 94	Let Me Love You For Tonight
Be With You (Peterson/Igleheart) 71	(Ferre) 54
Better Days (Gunn/Rankin) 35	Liben Girl (M Jackson) 16
Between A Rock And A Hard Place (Ede/MacMichael) 66	Licence To Kill (Walden/Cohen/Alonsoff) 13
Blame It On The Rain (Warren) 55	London Nights (Maue) 4
Blazing Saddles (Blank/Mos) 70	MPB (Dr Rue/The Cypsy Wave Banner) 92
Blue Moon Revisted (Timmins/Timmins/Rodgers/Smith) 61	New Flame, A (Hucknoll) 17
Breakthru' (Queen) 42	On And On (Bishop) 43
California Blue (Orban) 77	On Our Own (Red/Babyface/Simmons) 5
Cho Cha Heels (Steinbachel/Bronski) 32	Paradise (Rodgers/Smith) 61
Chains (Corry/O'Neill) 73	Patience (Guns N' Roses) 31
Chances (Dr Robert) 27	Poison (Cooper/Child) 34
Come Home With Me Baby (Burns/Dead Or Alive) 62	Pop Muzik (Scott) 44
Come On & Get Some (Bolton/Nemely) 68	Pure (Broudie) 47
Cooling Back (Scott/Bull) 80	Real Of The Night (Goodrum/Ballard) 59
Cry (Duffy/Claire) 18	Rock Me Where We Started From (Edwards/Ubbs) 2
Days (Daves) 14	Satisfaction (Wendy/Lisa/Johanson) 40
Definition Of Love (Sounderson/Sounderson/Holmes/Morton) 85	Say No Go (Various) 20
Do The Right Thing (Guppy/Riley) 50	Sealed With A Kiss (Geld/Udell) 38
Do You Love What You Feel (Sounderson/Grey) 28	Second Summer Of Love, The (Clark) 26
Doctor, The (Johnson/Simmons) 74	She Bangs The Drum (Squire/Ballard) 37
Don't Make Me Over (Bocharach/David) 65	Sick Of It (Court) 33
Don't Wanna Lose You (Eitelson) 6	Sister Sarah (Hites) 79
Dressed For Success (Gusle/Earth Moving/Oldfield) 93	Song For Whoever (Heaton/Catherly) 19
Earth Moving (Oldfield) 93	Superwoman (Babyface/Red/Simmons) 11
Edie (Cao Baby) (Astbury/Murphy) 39	Sweet Child O' Mine (Guns N' Roses) 69
End Of The Innocence (The Henley/Horsby) 67	Things The Mood (Various) 76
Express Yourself (Madonna/Bray) 58	This Is Your Land (Simple Minds) 99
French Kiss (Lil Louis) 10	This One (McCartney) 37
Get Back To Love (Aitken/Kings/Trotman) 98	Too Much (Goss/Graham) 2
Get Loose (Adams/Stevens/Freilich) 25	Toy Soldiers (Marika/Jay) 51
Goodwill City/I'm Sick Of You (A/M/Me/A) 49	Turn The Music Up (Seward/Anderson) 83
Grandpa's Party (Love/Fernie) 21	Uh-Uh Ooh Ooh Look Out (Here It Comes) (Ashford/Simpson) 72
Gravitate To Me (Johnson/Singh) 78	Voodoo Ray EP (Simpson) 15
Hey Ladies (Beastie Boys/Dust Brothers) 81	Warrior (Dios/Edmonds/Lydon/McGeach/Smith) 89
Hideaway (Howe/Oliver/Garman) 86	Way To You Heart, The (Leyland/Michels) 82
I Drove All Night (Steinberg/Kelly) 45	What's Wrong With Dreaming? (Speed/Maher/Speed) 90
I Go To Pieces (Curnow/Strange) 88	Where Do We Go? (Vought/Singh) 78
I Need Your Love (Unknown) 95	Where In The World (Connell/Drewry) 56
I'm In Love (Curtis) 96	Where We Were Meant To Be (McDermott) 97
In Motion (Burton/Richardson/Jenkins) 91	Wind Beneath My Wings (Henley/Silbar) 8
It's Time To Get Funky (Polak/Cooker/Reynolds/Scarlett) 53	Won't Talk About It/Blame It On The Bassline (AI Cook/Briggs/AI Cook/Jackson/Jackson/Khron) 30
It's Alright (Vod) 12	You'll Never Stop Me Loving You (Stock/Aitken/Waterman) 1
Joy And Pain (Beverly) 57	You're Here (Fahey/Feldman) 52
Just Keep Rockin' (Guest/Menson/West) 29	You've Got To Choose (For/Lewis) 46
Kathleen (Rochford) 63	Young Boys Are My Weakness (La Froed/King) 100

THE NEXT 25

76	THINK	Chaplin (CHAMP) 210 (BMG)
77	CALIFORNIA BLUE	Virgin VS(T) 1193 (E)
78	WHERE DO WE GO?	Atlantic A 8864(T) (W)
79	SISTER SARAH	Virgin VS(T) 1202 (E)
80	CRAWLING BACK	Parlophone (12)R 6271 (E)
81	HEY LADIES	Capitol USA 127CL 580 (E)
82	THE WAY TO YOUR HEART	Capitol USA 127CL 580 (E)
83	TURN THE MUSIC UP	Polydor PO 49 12 PZ 49 (F)
84	KING IS HERE/900 NUMBER	Decca D2 912 (BMG)
85	DEFINITION OF LOVE	Real Kool LTD 504 (I/RT)
86	HIDEAWAY	Island 1215 410 (F)
87	BLUE MOON REVISTED	Cooking Vinyl FRY 0117 (VRT)
88	I GO TO PIECES	Linco DOL 11 (P)
89	WARRIOR	Virgin VS(T) 1193 (E)
90	WHAT'S... DREAMING?	EMI 12744 95 (E)
91	IN MOTION	Big Ben/MCA MCA(T) 1347 (F)
92	MPB (...)	46 - Bonyon/1278R 138 (F)
93	EARTH MOVING	Virgin VS(T) 1186 (E)
94	BATMAN	MCA/MCA/MCA(T) 1347 (F)
95	I NEED YOUR LOVE	Parlophone (12)R 6271 (E)
96	I'M IN LOVE	Decca DOL 11 (P)
97	WHERE WE WERE MEANT TO BE	Island 1215 410 (F)
98	GET BACK TO LOVE	Parlophone (12)R 6271 (E)
99	THIS IS YOUR LAND	Virgin VS(T) 1186 (E)
100	YOUNG BOYS ARE MY...	London LON 1276 (F)

★ PLATINUM (400,000) ● GOLD (200,000) ○ SILVER (100,000)

① Indicates title available in sheet music
② Panel Sales increase over last week
③ Panel Sales increase of 50% or more over last week

Compiled by Gallup for the BPI, Music Week and the BBC based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

CHIER

If I Could Turn Back Time

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38	30	8	SEALED WITH A KISS Jason Donovan (Stock/Aitken/Waterman) Warner Chappell Music (S)	PWL	PWL(T)	39	(P)
39	32	4	EDIE (CIAO BABY) The Cult (Bob Rock) Warner Chappell Music	Beggars Banquet	BEG 230(T)	(W)	
40	46	4	SATISFACTION Wendy & Lisa (Wendy & Lisa) Rondor Music/EMI Music	Virgin	VS(T)	1194	(E)
41	28	9	RIGHT BACK WHERE WE STARTED FROM Sinitta (Pete Hammond) ATV Music/Virgin Music (S)	Fanfare	(12)FAN 18	(P)	
42	21	5	BREAKTHRU' Queen (Queen/David Richards) Queen Music/EMI Music (S)	Parlophone	(12)QUEEN 11	(E)	
43	59	2	ON AND ON Aswad (Chris Porter) Warner Chappell Music	Mango/Island	(12)MNG 708	(F)	
44	26	8	POP MUZIK (The 1989 Re-mix) M (Robin Scott) Pop Muzik	Freestyle	(12)FRS 1	(BMG)	
45	24	11	IDROVE ALL NIGHT Cyndi Lauper (Cyndi Lauper/Lennie Petze) Warner Chappell Music (S)	Epic	CYN(T)	4	(C)
46	45	2	YOU'VE GOT TO CHOOSE The Darling Buds (Pat Collier) CBS Music/EMI Music	Epic	BLOND(T)	4	(C)
47	58	2	PURE The Lightning Seeds (Ian Broudie) Chrysalis Music	Ghetto	GTG(T)	4	(I/RT)
48	49	3	DRESSED FOR SUCCESS Roxette (Clarence Olferman) Jimmy Fun Music/EMI Music	EMI	(12)EM 96	(E)	
49	NEW	GOODWILL CITY/I'M SICK OF YOU Goodbye Mr. Mackenzie (A) Mack AA) Adams/Mackenzies Various	Capitol	UK (12)CL 538	(E)		
50	48	2	DO THE RIGHT THING Redhead Kingpin & The FBI (R. Kingpin/M. Riley) Cal-Gene/Virgin	10/Virgin	TEN(X)	271	(E)
51	NEW	TOY SOLDIERS Morika (Michael Jay) Famous Warner Chappell	CBS	6550497 (12-6550498)	(C)		
52	NEW	YOU'RE HISTORY Shakespeare's Sister (Iovine/Feldman/Shakespeare's Sisters) Orca/W.C.	Hrr/London	F(X)	112	(F)	
53	35	9	IT IS TIME TO GET FUNKY D Mob featuring LRS (Dancin' Danny D) EMI Music/Copyright Control	London	F(X)	107	(F)
54	44	4	LET ME LOVE YOU FOR TONIGHT Kariya (Bob & Jerry) EMI Music	Sleeping Bag	SBUR(X)	4(T)	(I/RT)
55	66	2	BLAME IT ON THE RAIN Milli Vanilli (Frank Farian) EMI Music	Cooltempo/Chrysalis	COOL(X)	180	(C)
56	50	4	WHERE IN THE WORLD Swing Out Sister (Paul Staveley O'Duffy) Virgin 10 Music	Fontana/Phonogram	SWING 7	(12)	(F)
57	33	9	JOY AND PAIN Donna Allen (Lou Pace) IQ Music	BCM	BCM 257(X)	(P)	
58	37	9	EXPRESS YOURSELF Madonna (Madonna/Stephen Bray) Warner Chappell/Island Music (S)	Sire	W 2948(T)	(W)	
59	56	2	REST OF THE NIGHT Natalie Cole (Dennis Lambert) MCA Music	EMI	USA (12)MT 69	(E)	
60	34	6	ALL I WANT IS YOU U2 (Jimmy Iovine) Blue Mountain Music	Island	(12)IS 422	(F)	
61	NEW	PARADISE Diana Ross (Nile Rodgers) Warner Chappell Music/Bad Mofo Music	Ross/EMI	(12)EM 94	(E)		
62	72	2	COME HOME WITH ME BABY Dead Or Alive (Pete Burns/Steve Coy) Warner Chappell Music	Epic	BURNS(T)	5	(C)
63	43	5	KATHLEEN Roachford (A. Roachford/Fayney) PolyGram Music	CBS	ROAG 6	(12-ROAT 6)	(C)
64	64	2	GRAVITATE TO ME The The (Roli Mosimann/Matt Johnson) Lazarus/10/Warner Chappell	Epic	EMU(T)	9	(C)
65	61	2	DON'T MAKE ME OVER Sybil (James Bratton/Delores Drewry) Warner Chappell Music	Champion	CHAMP (12)213	(BMG)	
66	69	2	(BETWEEN A) ROCK AND A HARD PLACE Cutting Crew (Peter John Vettesse) Virgin Music	Siren	SRN(T)	108	(E)
67	NEW	THE END OF THE INNOCENCE Don Henley (Don Henley/Bruce Hornsby) Gass County Music/BMG Music	Geffen	GEF 57(T)	(W)		
68	42	3	COME ON & GET SOME Cookie Crew (Daddy O/DBC) Island Music/Copyright Control	Hrr/London	F(X)	110	(F)
69	40	17	SWEET CHILD O' MINE (Remix) Guns N' Roses (Mike Clink) Warner Chappell Music (S)	Geffen	GEF 55(T)	(W)	
70	47	2	BLAZING SADDLES Yello (Yello) Warner Chappell Music	Mercury/Phonogram	YELLOW 4	(12)	(F)
71	38	8	BE WITH YOU Bangles (Davitt Sigerson) EMI Music/Perfect Circle Music	CBS	BANGS(T)	6	(C)
72	NEW	UH-UH OOH OOH LOOK OUT (HERE IT COMES) Roberta Flack (Jerry Hey) Island Music	Atlantic	A 8941(T)	(W)		
73	NEW	CHAINS The River Detectives (Gavin MacKillop) Empire Music	WEA	YZ 383(T)	(W)		
74	NEW	THE DOCTOR Doobie Brothers (Charlie Midnight/Eddie Schwartz) EMI/Windcor	Capitol	(12)CL 536	(E)		
75	NEW	ABANDON Dare (Mike Shipley/Larry Klein) Bright Music/Chrysalis Music	A&M	AM(Y)	519	(F)	

A FISTFUL OF



DEMONS



SANDRA WRIGHT
Wounded Woman
Demon FIEND 138



LARRY ALEXANDER
Riverboat Man
Demon FIEND 139



PERCY SLEDGE
Wanted Again
Demon FIEND 140
Also on CD



NICK LOWE
Basher: The Best Of Nick Lowe
Demon D-FIEND 142
Also on CD & Cassette



OTIS RUSH
Tops
Demon FIEND 143
Also on CD



EDWYN COLLINS
Hope And Despair
Demon FIEND 144
Also on CD & Cassette



JIMMIE DALE GILMORE
Jimmie Dale Gilmore
Demon FIEND 145
Also on CD



GIANT SAND
Giant Songs: The Best Of Giant Sand
DEMONS CD 1
CD only



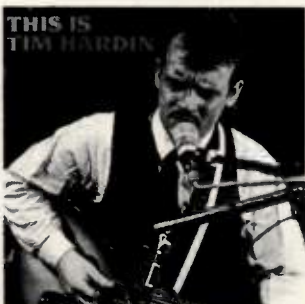
THE WOOD CHILDREN
Global Village Idiot
Demon WOOD EP 1



GREAT PLAINS
Colorized
Diabolo SORC 6



VARIOUS ARTISTS
This Is Merseybeat
Edsel DED 270



TIM HARDIN
This Is Tim Hardin
Edsel ED 309



SPIRIT
Spirit
Edsel ED 311
Also on CD



JOHNNY WINTER
Second Winter
Edsel ED 312
Also on CD



SPIRIT
Twelve Dreams Of Dr. Sardonicus
Edsel ED 313
Also on CD



TERRY RILEY
In C
Edsel ED 314



FREDA PAYNE
Deeper And Deeper (The Best Of)
HDD LP 005
Also on CD



JAN & DEAN
Meet Batman
Bam Caruso KIRI 068



VARIOUS ARTISTS
Freak Beat Fantoms (Rubble 13)
Bam Caruso KIRI 102



VARIOUS ARTISTS
The Hi Records Story
HI UK CD 101
CD only



O.V. WRIGHT
Live
HI HI UK LP 426



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For free Demon Records 1989 catalogue and any other information please contact :
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BILL BLACK'S COMBO
WILLIE MITCHELL'S BAND
Memphis Rock'n'Soul Party
HI HI UK CD 102 CD only

DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	1	19	VOODOO RAY (EP) A Guy Called Gerald	Rhino! RS 804 (RX 8804) (P)
2	3	3	SAY NO GO De La Soul	Big Life BLR10(T) (I/RT)
3	2	9	JUST KEEP ROCKIN' Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)
4	4	8	JOY AND PAIN Donna Allen	BCM BCM 257(X) (P)
5	7	3	LET ME LOVE YOU FOR TONIGHT Kariya	Sleeping Bag SBUK4(T) (I/RT)
6	5	8	RIGHT BACK WHERE WE STARTED... Sinitta	Fanfare (12)FAN 18 (A)
7	14	4	PURE Lightning Seeds	Ghetto GTG(T)4 (I)
8	6	7	SEALED WITH A KISS Jason Donovan	PWL PWL(T) 39 (P)
9	8	2	DO IT TO THE CROWD Twin Hype	Profile PROF(T)255 (P)
10	NEW		DEFINITION OF LOVE Kaos	Kool Kat KOOL(T)504 (I/RT)
11	15	3	BLUE MOON REVISITED Cowboy Junkies	Cooking Vinyl FRY011(T) (I/RE)
12	9	4	I'M A MAN/YE KE YE KE Clubhouse	Music Man MMP5703 (P)
13	10	3	PARADISE Birdland	Lozy LAZY14(T) (I/RT)
14	11	2	MASTER MIX DJ Fast Eddie	Radical RADCS (RADICALS) (SP)
15	21	5	ALL OVER THE WORLD Chuck Jackson	Nightmare NMR5103 (A)
16	12	6	CHILDREN OF THE REVOLUTION Baby Ford	Rhythm King 7BF0R4 (I/RT)
17	13	2	HYPNOTIZED Spacemen 3	Fire BLAZE365 (BLAZE36T) (P)
18	16	4	HERE COMES YOUR MAN Pixies	4AD (B)AD909 (I/RT)
19	17	13	HAND ON YOUR HEART Kylie Minogue	PWL PWL(T) 35 (P)
20	18	4	SIT DOWN James	Rough Trade RT(T)225 (I/RT)
21	19	13	HELYOM HALIB Coppella	Music Man MMP57004 (MMP12004) (P)
22	NEW		WHAT TIME IS LOVE? KLF	KLF Communications KLF004(T) (I/RT)
23	22	6	LOVE BOMB BABY Tigertailz	Music For Nations KUT 132 (P)
24	32	2	IN VIVO Wire	Mute (12)MUTE98 (I/RT/SP)
25	20	4	LIKE A YO-YO Sabrina	Videogram (12)DCUP1 (P)
26	31	5	SALLY CINNAMON Stone Roses	Black- (12)REV36 (I)
27	23	8	WORK IT TO THE BONE LNR	Kool Kat/Big Life KOOL(T) 501 (A)
28	26	2	THE PEEL SESSIONS Inspirational Carpets	Strange Fruit- (SFP5072) (P)
29	RE		COCOON (FROM 'HITMAN AND HER') Timerider	Lisson DOLE(Q)8 (P)
30	30	17	ME MYSELF AND I De La Soul	Big Life BLR 7(T) (I/RT)
31	28	5	THE FLY (ZOBI LA MOUCHE) Les Negresses Vertes	Rhythm King LEFT33(T) (I/RT)
32	37	15	WHO'S IN THE HOUSE Beatmasters with Merlin	Rhythm King LEFT 31(T) (I/RT)
33	NEW		COFFEE TABLE SONG Edwyn Collins	Demon D10647 (P)
34	NEW		IN LIVERPOOL Bradford	Foundation TFL1(T) (I/RT)
35	35	9	PSYCHONAUT Fields Of The Nephilim	Situation Two SIT 57(T) (I/RT)
36	29	2	HEY BOY Tommy Lucas	Republic- (LICT019) (I/RE)
37	40	2	ILLUSION R-Type	Kool Kat- (KOOLTS00) (I)
38	39	2	THE PEEL SESSIONS A Guy Called Gerald	Strange Fruit- (SFP5071) (P)
39	NEW		EARTHLY POWERS A Man Called Adam	Acid Jazz- (JAZI015T) (I)
40	24	3	DON'T FIGHT THE MUSIC Morrissey	Danceyard YARD(T)7 (SP)

TOP-20 ALBUMS

1	1	11	TEN GOOD REASONS Jason Donovan	PWL HF 7 (P)
2	2	2	THE HIT FACTORY VOL 3 Various	Fanfare/PWL HF8 (P)
3	3	18	3 FEET HIGH AND RISING De La Soul	Big Life DLSLP 1 (I/RT)
4	NEW		I CAN MAKE YOU DANCE Richie Rich	Gee St GEEA3 (I/RT)
5	4	11	STONE ROSES Stone Roses	Silverstone OREL502 (P)
6	10	64	THE INNOCENTS Erosure	Mute STUMM 55 (I/RT/SP)
7	9	53	KYLIE Kylie Minogue	PWL HF 3 (P)
8	7	13	DOOLITTLE Pixies	4AD CAD 905 (I/RT)
9	6	4	ANYWAYAWANNA Beatmasters	Rhythm King/Mute LEFTLP10 (I/RT)
10	5	2	MLAH Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)
11	11	98	THE CIRCUS Erosure	Mute STUMM 35 (I/RT/SP)
12	RE		SUBSTANCE New Order	Factory FACT200 (P)
13	13	6	TECHNIQUE New Order	Factory FACT 275 (P)
14	8	2	GOOD TIMES BAD TIMES Nuclear Assault	Under One Flag 12FLAG107 (P)
15	14	2	THE WORLD OF BBC THEMES Various	BBC REB705 (P)
16	12	3	THE TRINITY SESSION Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
17	19	34	WANTED Yazz	Big Life YAZZLP 1 (I/RT)
18	NEW		MARGIN WALKER Fugazi	Dischord DISCHORD35 (SRD)
19	RE		HOPE AND DESPAIR Edwyn Collins	Demon FIEND144 (P)
20	16	5	COUNTERFEIT EP Marlin I Gore	Mute STUMM67 (I/RT/SP)

Compiled by Music Week from Gallup Data

A & R INDIES

by Dave Henderson
UNBELIEVABLE BRIBERY and payola and stuff hits the Tracking newsdesk in a flash of enthusiasm from the world's smallest record label, Rutland Records. Threats of killer curries from **Ruthie Po!** and talk of eternal friendship come with **Po!**'s debut album for Rutland, the understated and slightly strummed Little Stones. Pleasant valley music in the daughter of The Flatmates vein, it should be available through Nine Mile and the Cartel by now, or you can get seriously independent by contacting the **Po!**'s at Box 132, Leicester, LE2 0QU. Similarly independently minded is **McDermott's Two Hours** but, sadly, their album *The Enemy Within* on Hag through Backs and the Cartel, arrived in two halves. Sellotape and Uhu couldn't cure their redesigned platter so we'll never know what The McTwoHours sound like.

JACKSON SLOANE, lead singer of jump-jive outfit **The Rent Party** has been taking time out from ironing his pin-stripe zoot suit to record his debut solo album. Old Angel Midnight is a swinging thing on the Prima label through Backs and the Cartel. Also through Backs, the Water-front label has a compilation of the sounds of Southend — called *The Southend Connection* — and that features tracks from **The Records**, **Mickey Jupp**, **Wilko Johnson**, **The Kursaal Flyers** and an early track from **Pete Dinklage** featuring **Alison Moyet**. Well, mine's a pint of pub rock.

GEE STREET is getting some distributive aid from Island and Fourth And Broadway and the latest releases include the debut album/CD from **Richie Rich**, I Can Make You Dance, the chart friendly On 33 by The Stereo MC's and a newbie from **Queen Latifah**, the expressive, pumping *Princess Of The Posse*, all of which are worth a nod and squeal. Still on the dance beat, Scam Records releases an album/CD and cassette of **Freak Beats**, a compilation featuring **Mighty Force**, **808 State**, **Black State Choir**, **Toss The Feathers** and more.

REVOLVER DISTRIBUTION, the Cartel's westerly tip has a bunch of CD reissues from the defunct Statik label, and they include **Fresh For Lulu's** Big Fun City, **The Chameleons'** *Does Anything Mean?* and *Script Of The Bridge*, **The Dead Kennedys'** *Plastic Surgery Disasters* and **Jeffrey Lee Pierce**, from *The Gun Club*, with the solo offering *Wildweed*.

4AD IS giving seven-inch singles away at selected Chain With No Name outlets. Yes, you can get a free (gratis) 45 from **Ultravox's** *Vivid Scene* from Monday July 24 onwards featuring a couple of Kurt Ralske's visionary tunes, *Something To Eat* and *H Like In Heaven*. In terms of space exploration, **The Trudy** release a special box set blast called *Living On A Moon* to tie in with the

20th anniversary of man walking on the moon. The disc in question also features their last single, *Countdown To Love*, and it's available through Backs and the Cartel.

INTERESTING RUMBLES come in the shape of **The Man From Delmonte's** *My Love Is Like A Gift*, a 12-inch on the Bop label through Revolver and the Cartel, then there's **Faction's** *Go!* 12-inch on Third Mind through APT which features two versions of *The Eagle Has Landed* and one bonus track. Then there's that 12-inch from **AR Kane** called *Pop* and it features the typical dreamy sounds of heavy echo and barbed vibes. That's on Rough Trade as is the new single from **Shelleyan Orphan**, *Shatter*, which is taken from their *Century Flower* album — expect great interest in this one as the group has just completed a European tour with The Cure. The Shakin' Street label releases a new single from **The American Ruse** called *I Need You* from their album *Death By The Gun* and **No Man Is An Island** release a 12-inch EP on the Plastic Head label, through Backs and the Cartel, called *The Girl From Missouri*.

AT NINE Mile, Unicorn has its *Skankin' Around The World* album put onto CD, there's a 12-inch from **United Force** called *Apollo Love '89* and the groovy Bi-Joupiter label has a mini-LP from **Buy Off The Bar** called *Par-Boiled*. There's "rambling, jangling" pop from **The Clamheads** on their *Jericho 12*-inch *Summer's Coming Down* and **Sleeping Dogs Wake** return on *One Little Indian* with an album/CD called *Understanding*. And coming soon? Well, *Nine Mile* promises a 12-inch from **Django Three** called *Magic Man on Swordfish* and **808 State's** *Quadrastate* mini-LP on *Creed*.

FOLLOWING THE demise of PRT, Backs has picked up the distribution on the *Reckless* catalogue as of immediately. The catalogue boasts an array of psychedelic and freaky sounds including releases from **Arthur Brown**, **Mu**, **Rustic Hinge**, **Phil Miller**, **Black Sun Ensemble** and **Bevis Frond**. Backs is also shaking up the archives and offers early **Nitzer Ebb** on the CD singles collection featuring *Isn't It Funny*, *Warsaw Ghetto* and *The Warsaw Ghetto Remixes* along with an additional item, the very rare, *Get Clean*. All of these are on *Power Of Voice*. More oldies come from **B Movie** with the 12-inch pic disc *Polar Opposites* on Wax, which is in a limited edition run of 1,000.

MARC RILEY has a retrospective of his work in **The Creepers** released on the *Bleed* label through APT. A double, it's called *Sleeper* and it traces his early career through singles and outtakes and includes a tremendous cover of *Eno's* *Baby's On Fire*. Seattle's **Fastbacks** follow their debut single for Subway, through Revolver, with a similarly raucous



JACKSON SLOANE: jump-jiving after midnight

debut album called ... And His Orchestra, while classic guitar pop is exhumed when the Hangman label dusts off the seminal pre-Mighty Caesars, pre-Milkshakes garage sounds of **The Pop Rivets** and their *Original First Album*.

PROBABLY THE most bizarre record release for the latter Eighties, comes from **Caresse And Sickmob**, a collaboration between *Caresse P Orridge* (daughter of *Genesis P of Psychic TV*) and *Fred Gianelli* of Boston's *Turning Shrines*. *Caresse*, at the tender age of seven, runs through *Jimi Hendrix's* *Are You Experienced?* with the naive charm of any child in search of exorcism. The disc also features one of the heaviest and most acidic guitar solos this side of *Bevis Frond*. A 12-inch on *Temple Records*, it's available through *Revolver* and the *Cartel*.

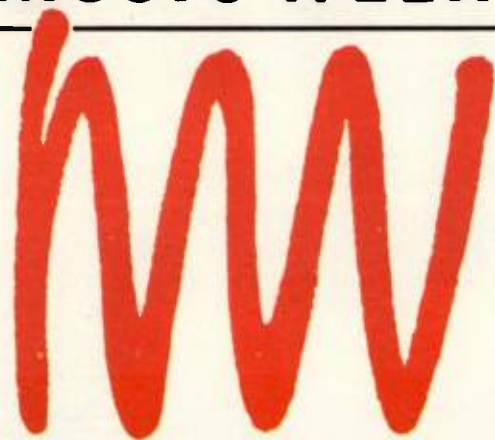
RECOMMENDED RECENT fayre includes **Wire's** new single, *In Vivo* on *Mute*, **Benny Profane's** *Trapdoor Swing LP* on *Play Hard*, **Blake Babies'** *Slow Learner* album on *Utility* and **Jowe Head's** *The Jowe Head Organiser* album on *Hollow Planet*.

TOP 75 ARTIST ALBUMS

MUSIC WEEK

29 JULY 1989

INCORPORATING LP, CASSETTE & CD SALES



No1	1	A NEW FLAME ★★ CD	Elektra/WEA WX 242
2	NEW	THE TWELVE COMMANDMENTS OF DANCE CD	WEA WX 278
3	3	DON'T BE CRUEL ★ CD	MCA MCF 3425
4	2	CLUB CLASSICS VOL ONE ★ CD	10/Virgin DIX 82
5	NEW	PEACE & LOVE CD	WEA WX 247
6	6	TEN GOOD REASONS ★★ CD	PWL HF7
7	5	APPETITE FOR DESTRUCTION ★ CD	Geffen WX 125
8	4	VELVETEEN ● CD	MCA MCG 6050
9	7	BATMAN (OST) ● CD	Warner Brothers WX 281
10	8	THE MIRACLE ★ CD	Parlophone PCSD 107
11	15	THEMES ○ CD	Polydor VGTV 1
12	13	ANYTHING FOR YOU ★★★ CD	Epic 463125-1
13	9	PAST PRESENT ★ CD	RCA PL 74074

AS SEEN ON TV

TOM JONES
After Dark

20 Romantic Classics

As seen on TV

TOM JONES
After Dark

20 Romantic Classics

National TV advertising campaign

AVAILABLE ON
SMR 978 ALBUM
SMC 978 CASSETTE

35	NEW	ESPECIALLY FOR YOU CD	Telstar STAR 2365
36	34	BLAST ● CD	MCA MCG 6042
37	61	INTROSPECTIVE ★★ CD	Parlophone PCS 7325
38	35	KICK ★★★ CD	Mercury/Phonogram MERH 114
39	25	ANDERSON BRUFORD WAKEMAN HOWE CD	Arista 209970
40	53	KITE CD	Virgin KMLP 1
41	57	KALEIDOSCOPE WORLD ● CD	Fontana/Phonogram 8382931
42	39	GIPSY KINGS ● CD	Telstar STAR 2355
43	44	THE END OF THE INNOCENCE CD	Geffen WX 253
44	36	RATTLE AND HUM ★★★ CD	Island U 27
45	30	EARTH MOVING CD	Virgin V 2610
46	41	LOC'ED AFTER DARK CD	Delicious/Island BRLP 526
47	32	GHETTO MUSIC CD	Jive HIP 80
48	47	REMOTE ● CD	Circa/Virgin CIRCA 6
49	43	GOOD TO BE BACK ● CD	EMI-USA MTL 1042
50	48	ROACHFORD ● CD	CBS 4606301
51	38	AVALON SUNSET ○ CD	Polydor 8392621
52	29	THE ESSENTIAL DOMINGO ○ CD	Deutsche Grammophon PDTV1
53	54	THE COMPLETE GLEN CAMPBELL CD	Stylus SMR 979

14	11	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue	CBS 4633211
15	14	STREET FIGHTING YEARS ★ CD Simple Minds	Virgin MINDS 1
16	10	RAW LIKE SUSHI ● CD Neneh Cherry	Circa/Virgin CIRCA 8
17	16	LIKE A PRAYER ★ CD Madonna	Sire WX 239
18	12	EVERYTHING ★ CD Bangles	CBS 462979-1
19	18	THE RAW AND THE COOKED ★ CD Fine Young Cannibals	London 8280691
20	21	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
21	33	BEACHES (OST) CD Bette Midler	Atlantic 7819331
22	20	FLOWERS IN THE DIRT ● CD Paul McCartney	Parlophone PCSD 106
23	17	A NIGHT TO REMEMBER CD Cyndi Lauper	Epic 4624991
24	NEW	BEEBOP MOPTOP CD Danny Wilson	Virgin V 2594
25	27	LIFE IS A DANCE - THE REMIX PROJECT CD Chaka Khan	Warner Brothers WX 268
26	22	G N 'R LIES ... ● CD Guns 'N' Roses	Geffen WX 218
27	19	FULL MOON FEVER ○ CD Tom Petty	MCA MCG 6034
28	24	WATERMARK ★★ CD Enya	WEA WX 199
29	28	PARADISE ● CD Inner City	10/Virgin DIX 81
30	31	BAD ★★★★★★★★ CD Michael Jackson	Epic 450290-1
31	42	3 FEET HIGH AND RISING CD De La Soul	Big Life DLSP 1
32	23	WALKING ON SUNSHINE (BEST OF ...) ○ CD Eddy Grant	Blue Wave PCSD 108
33	26	THE OTHER SIDE OF THE MIRROR ● CD Stevie Nicks	EMI EMD 1008
34	37	KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3

★ ★ ★ TRIPLE PLATINUM (900,000 units)
 ★ ★ DOUBLE PLATINUM (600,000 units)
 ★ PLATINUM (300,000 units)
 ● GOLD (100,000 units)
 ○ SILVER (60,000 units)
NEW NEW ENTRY
 RE-ENTRY



TOP • 20 • COMPILATIONS

No1	1	NOW DANCE '89 CD Various	EMI/Virgin NOD 3
2	2	DEEP HEAT 3 CD Various	Telstar STAR 2364
3	3	THE HIT FACTORY VOL 3 ● CD Various	Fanfare/PWL HF 8
4	5	NITE FLITE 2 ● CD Various	CBS MOOD8
5	4	THE HITS ALBUM 10 ★ CD Various	CBS/WEA/BMG HITS 10
6	7	HOT SUMMER NIGHTS CD Various	Stylus SMR 980
7	6	PRECIOUS METAL ● CD Various	Stylus SMR 976
8	8	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
9	10	PROTECT THE INNOCENT CD Various	Telstar STAR 2363
10	11	THIS IS SKA CD Various	Telstar STAR 2366
11	9	RAINBOW WARRIORS CD Various	RCA PL 74065
12	15	GOOD MORNING VIETNAM (OST) ● CD Various	A&M AMA 3913
13	12	RHYTHM OF THE SUN CD Various	Telstar STAR 2362
14	14	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
15	13	SOFT METAL ★ CD Various	Stylus SMR862
16	NEW	GLAM SLAM CD Various	K-Tel STAR 2356
17	16	GHOSTBUSTERS II CD Various	MCA MCG 6056
18	RE	BUSTER (OST) ★★ CD Various	Virgin V 2544
19	18	NOW 14! ★★ CD Various	EMI NOW14
20	17	DON'T STOP THE MUSIC CD Various	Stylus SMR 977

54	46	AFTER DARK CD Tom Jones	Stylus SMR 978
55	40	WALTZ DANCING CD Malcolm McLaren/Bootzilla Orch.	Epic 4607361
56	NEW	JUMP - THE BEST OF THE POINTER SISTERS CD Pointer Sisters	RCA PL 90319
57	73	SONIC TEMPLE ● CD Cult	Beggars Banquet BEGA 98
58	59	DIESEL AND DUST ● CD Midnight Oil	CBS 460005 1
59	45	GATECRASHING ○ CD Living A Box	Chrysalis CDL 1676
60	RE	DELICATE SOUND OF THUNDER ● CD Pink Floyd	EMI EQ 5009
61	RE	MYSTERY GIRL ● CD Roy Orbison	Virgin V 2576
62	RE	DISCO ★ CD Pet Shop Boys	Parlophone PRG 1001
63	50	GREEN ● CD R.E.M.	Warner Brothers WX 234
64	63	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
65	RE	SOUTHSIDE ● CD Texas	Mercury/Phonogram 8381711
66	58	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
67	52	FOREVER YOUR GIRL ● CD Paula Abdul	Siren/Virgin SRNLP 19
68	56	DISINTEGRATION ● CD Cure	Fiction/Polydor FIXH14
69	64	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
70	51	POP ART ● CD Transvision Vamp	MCA MCF 3421
71	55	THE JOSHUA TREE ★★★★★ CD U2	Island U26
72	49	TIN MACHINE ● CD Tin Machine	EMI USA MTL5 1044
73	68	TAKING ON THE WORLD CD Gun	A&M AMA 7007
74	RE	ANCIENT HEART ★★ CD Tanita Tikaram	WEA WX 210
75	NEW	COSMIC THING CD B52'S	Reprise WX 283

CD: Released on Compact Disc

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Missing hit

by Adam Blake

TALKING LONG distance down the phone from California was Mr Al Stewart. With some UK seaside dates imminent, and his first appearance at the Cambridge Folk Festival since 1971 next weekend, he defines his career goal as: "To complete 25 years as a recording artist without having a top 30 hit album or single in the UK. My first single came out in August '66 so I'm nearly there. I've had hits almost everywhere else, even Hong Kong!"

Stewart has been living in the US since 1976 when Year Of The Cat "paid for my house". He doesn't miss Blighty. "Britain was closed when I left. I don't know if it's reopened since." But he's looking forward to playing the Cambridge Folk Festival.

"I like the fact that every third person seems to be a musician and everywhere you go there are little pockets of music. My own performance will rather interrupt my watching other acts."

Stewart is a keen listener: Sinead O'Connor, The Waterboys, 10,000 Maniacs, — "If it's well written I listen to it", — Leonard Cohen: "He did the most fantastic thing; he wrote a letter to Columbia saying, 'over the years I have been deeply impressed by the modesty of your interest in my career', and enclosed \$2.00 for them to make a few phone calls on his behalf. I would love to have done that."

For his upcoming UK dates, Stewart will use a four-piece band led by long-time collaborator Peter White and he will draw material from all stages of his career. As for the future, he seems vague: "I want to write a book, I must get on with that. As far as music goes I think I'll just keep going until I get a hit in the UK ..."

Re-Mould

by Duncan Holland

HUSKER DU were more than just an influential force, they became a description. Take any old band that likes to play the guitar that little bit faster and before long somebody is bound to say they "sound like Husker Du".

The band broke up early last year amid many personal problems and a general feeling that they had achieved all they were capable of. So it's now onto the next step with guitarist Bob Mould's new solo LP on AVL, Workbook.

He takes up the story: "I'd been in Husker Du for nine years and there was never any time for a period of reassessment. The procedure had all become too familiar and I think we reached a natural conclusion. The new LP comes from a year of hard work, pretty much going into an isolation tank to reappoint myself with the language of music."

Workbook enjoys the variety of the latter Husker Du LPs, but succeeds in a clarity of vision: this is Mould and Mould only at work, al-



MR MOULD, big and bold

though he is keen to praise the musicians he worked with on the LP. He is also quick with the compliments when it comes to Virgin, citing a genuine enthusiasm for music *per se* ... "I go into other majors and there's a lot of empty desks around".

A musical enthusiasm also plays a fairly crucial part in Mould's activities mentioning The Feelies and The Replacement as bands he's been impressed with, adding: "Between Sonic Youth and the Pixies there is no need to mention Husker Du again."

Putting a little back into the industry Mould has recently established his own label SOL, singles-only label, with the positively subversive idea of only releasing seven-inch singles. Bands that have already recorded for SOL are not exclusively hard-core or thrash, but simple people who've impressed Mould and need that extra bit of muscle.

Workbook is an excellent record for Mould to start the next phase of an always intriguing career. Let's not forget the past, Husker Du were unquestionably one of the great bands, but new chapters are unfolding.

Larkin around

by Paul O'Mahony

THOUGH THE Foundation are a new group on the Irish scene, the Larkin brothers are well-known as key songwriters and performers from their days with the highly rated metal act, Winter's Reign.

Now Leo (Guitar) and Billy (vocals) are keeping it in the family. "The Foundation is very much a gigging group but in decision terms it's just the two of us," says Leo. Billy explains that since the creative ideas were written and developed by the brothers themselves, and currently amounts to a set of 20 songs, then it "makes sense to keep control".

Billy and Leo live next-door to each other and no doubt pop around for the odd cup of coffee and crunching riff. "But it's not metal or AOR," claims Billy, "because since Winter's Reign we've been open to new influences such as dance music and Prince!" Featuring smooth vocal harmonies beloved of US radio, The Foundation define themselves as soul rock and plan to release three singles in quick succession in the near future to establish themselves in the Emerald Isle.

Licence to sell

by Jane Headon

MARKETING A film soundtrack is not the easiest task for a product manager. MCA's Maureen Kealy has the job of making a success of the James Bond album, Licence To Kill. "You ask any product manager in the business, soundtracks are the biggest bug bear around unless you have a hit single."

Selling the record of the film can be a frustrating business: "Many cinemas would like to stock the album to tempt audiences after the film, but we would then be seen to be taking money from people like HMV. We can't alienate the dealers."

Obviously the more successful the film, the greater chance of respectable record sales. Licence To Kill already looks set to break some summer release records as profits soar towards £300,000 in its first few weeks of opening.

But this isn't always the best news for the album people. Cinemas show films at staggered times around the country. Licence To Kill opened in June at two West End "showcase" cinemas, the Odeons Marble Arch and Leicester Square. It opened provincially two weeks ago and opens at London suburban cinemas in a fortnight.

"People in the north of England won't want to buy the soundtrack until they've seen the film," says Kealy. "With sales spread over six

weeks like this, our chart position is affected."

Licence To Kill is the first James Bond soundtrack to be marketed by MCA. But at EMI, where several earlier ones were dealt with, marketing people admit that they don't sell a large number of copies.

Kealy has marketed the soundtracks of Beverly Hills Cop and Ghostbusters but feels that: "With Bond it's very different. You often have just the title track and the rest is thematic." A track entitled James And Felix On Their Way To Church performed by the National Philharmonic Orchestra doesn't sound likely top 10 fodder!

But with the success of Gladys Knight's eponymous hit things look hopeful. The other "strong" track is Patti LaBelle's If You Asked Me Too, due for single release in August.

"To sell a soundtrack the songs have to be strong within the film and there have to be visuals accompanying the record," explains Kealy. With Licence To Kill we are selling it on the fact that it's another Bond soundtrack. There are a lot of people within the industry who are very Bond-oriented, real avid collectors. The Gladys Knight single takes Bond back into the Shirley Bassey mode; and that's how we marketed it, to collectors of Bond."

A cold front

by Sarah Davis

CHRIS AND Cosey don't compromise. They didn't in Throbbing Gristle, they haven't over the last nine albums. Their 1987 album Exotica and recently-released Trust continue to pursue an individualistic path of beguiling, cold electronic sounds and sensual vocals.

Title tracks from both Exotica and Trust have been released as 12" singles and Exotica was included on the Electro Body Beat album, a must for those new beat fans writhing to icy beats and sexy lyrics on dancefloors, Belgian or otherwise.

Cosey agrees their songs are both cold and sexual. "When we do the vocals and music we want to achieve a feeling of closeness but not be slushy; we want to be serious but not heavy. The music is really well structured and draws you in." She says she's not here to "pump messages into people. It's boring hearing about people who



CHRIS AND Cosey: beguiling, sensual, icy

have been through it — there's enough in the charts like that. I like the lyrics to have the same effect as the music."

Chris and Cosey's later work shows hip hop influences in some of the hard, crisp and danceable rhythms and drum sounds. Cosey says: "I love the origination of black music, it all comes from people who had a need which was not being catered for. The trouble is the big labels come in and grab it and turn it into pop. It's so frustrating, you can't get hold of the good, street stuff, you can only hear it in the clubs. Because people don't hear the good music they don't know the difference between the good and the bad. They only hear what the big companies give them and have no way of quality control — but it's always been like that for all kinds of music."

Chris and Cosey have a tour of Germany coming up and will be going to Paris for interviews with the French media. They will also be touring the US, and possibly Canada, in the autumn. But they have distinct feelings about the UK. Adds Cosey: "Britain seems so tied by the majors — there don't seem to be the alternative venues any more. No one seems to want to start them up. People have got fed up with England." She says promoters, including colleges, "just want it easy — they just want to buy acts from major record companies and make money from the sales over the bar."

The pair are also involved in a wide range of other projects including videos, preparation for live concerts and they are already beginning work on a new album using, says Cosey, "ideas from Trust that are in a different mood so they didn't fit on that album."

Fanfare for the common fan

by Philip Watson

TWELVE YEARS ago he was a 17-year-old post boy at EMI Music Publishing. Now Simon Cowell is head of Fanfare Records, the label that has had hit singles with Sinitta and that promotes the Hit Factory compilations for PWL.

Rags to riches stories are common currency in the industry, of course, but Cowell's path to Fanfare, part of the Audio Fidelity Group, has been paved with several golden successes.

Not least are the Hit Factory albums, number three of which was released July 3. Having had one hit on the original volume — Sinitta's Toy Boy — Cowell got involved in the compilations after he saw the sales figures for volume one and convinced PWL's managing director David Howells that he could do better.

Cowell says he doubled sales of Hit Factory 2 to 350,000 by taking a fresh approach, even producing a two-hour radio programme on the history of Stock, Aitken and Waterman that was syndicated to the ILR network, transcribed and serialised in the *Daily Star* and which sold the compilation at the same time.

He says the success of the compilations has consolidated his excellent relationship with PWL and Pete Waterman in particular. Cowell thinks Waterman was invaluable in the development of

Sinitta, an artist he signed shortly after setting up Fanfare in 1985 with Ian Burton who had previously managed acts such as Hot Gossip at SBM Management.

"Sinitta's first song Cruising was a huge hi-NRG gay record all over the world but her first real hit was So Macho which was something of a fluke. It was a novelty record and everybody thought she was just another one hit wonder. If we had not had Stock, Aitken and Waterman to do the follow up, Toy Boy, she might well have been," he says.

Yet the success of the Rondo Veneziano group, which combined a string orchestra with synthesisers and drum machines to offer modern interpretations of classical pieces, is entirely down to Cowell. He says although everybody else turned the group down, he had a top 20 LP with them in 1985 and sold more than 500,000 copies of their albums.

Future projects include a compilation for *Just 17* magazine launching in September, Hit Factory 4 in November, a Sinitta album pre-Christmas and the development of two new signings, Yell and Tight n Up, the latter's debut single to be an Eighties reggae-rapped cover of the classic Althea and Donna hit Uptown Top Ranking.

Back tracking

Record Retailer, 30 July 1964

EMI to be the first major to apply for exemption under the Resale Prices Act, which has just received Royal Assent. Other companies are expected to follow suit, fearing the Act could lead to a price cutting war... Thirty of the RR top 50 singles are performed by UK/Irish acts... Bourne Music terminates its agreement with Peter Maurice and sets up as an independent.

Music Week, 27 July 1974

Chairman Sir Edward Lewis announces appointment of Ken East, former EMI MD, as Decca MD from 1 October... The Italian music industry reels as its government increases VAT on records and tapes from 12 to 30 per cent... Atlantic Records, Leslie Perrin PR and the Rolling Stones' office all reluctant to reveal identity of the Glimmer Twins, credited as producers of band's new single It's Only Rock 'n' Roll... BMRB figures for April-June indicate serious threat by CBS to EMI's traditional domination of the singles market. The companies score 15.8 and 18.9 per cent respectively... Radio One producer Paul Williams to make six-part Osmonds Story series, introduced by Ed Stewart.

Music Week, 28 July 1984

A City analysis of the music industry predicts that CD will become a household item, taking over from "outdated vinyl product"... RIAA president Stanley Gortikov angered by the Singapore government's indifference towards tape piracy... US-backed radio station Laser 558, broadcasting from the North Sea, claims 9m listeners in western Europe... Demon Records launches Zippo, a new American music label distributed by Rough Trade and the Cartel. Zippo's first release is by LA band the Rain Parade.

MARK LEWISOHN

In the ghetto

"ONLY GHETTO consciousness will understand it and only Ghetto consciousness will enjoy it" declares US political rapper KRS-1 of the latest **Boogie Down Productions** long-player *Ghetto Music: The Blueprint Of Hip-Hop*.

The same maxim may have been applied to BDP's performance at **The Town And Country Club**, but while large chunks of the audience could only claim a borrowed "ghetto consciousness", it was clear that all consumed the message — and enjoyed the energy and vitality with which it was delivered.

KRS-1 talks about violence but doesn't provoke in a manner which incites gig-goers to biff each other. His lyrics have become increasingly pared-down and hard-hitting, but his stance is neither intense nor aggressive. Instead, he states the case calmly, the self-controlled politician.

Joined on stage by a three-strong (two female) entourage of rappers plus deck operator, KRS-1 sits his varied vocal contributions atop hard reggae and hip-hop rhythms. Reggae/rap covers of Tracy Chapman's I Love You and a (surprisingly uncorny) version of Ebony and Ivory slipped into the non-stop proceedings next to ad-libbed, and often ruthlessly curtailed, versions of tracks from the two BDP LPs. The hard, body-jerking beats were ever-changing and among the packed crowd of mixed black and white faces, there were many who chanted the words and loyally performed the actions in the tradition of a classic rock 'n' roll gig. But this was rap, and the atmosphere of unity and excitement generated by this audience, was a different beast altogether. The proceedings closed, all too soon, with Shut Down, the ultimate dig at the Wag's door policy which shut KRS-1 out of his own gig.

SELINA WEBB

Snappy stuff

WHATEVER YOUR taste, **The Snapdragons** are impressive. Young, confident and competent, they push the word forcefully into your head every time. Everything about them is contemporary, commercial even, but not in the way that we're used to. The guitars display obvious influences — The Shamen, The Wonderstuff — yet make the all important move of not being engulfed by them, thus we have originality through familiarity.

The musicianship was superb. The goatee-bearded guitarist played like he should be in U2 but it came out sounding like the Snapdragons. His melodies were intricate, his chords ringing, guitars stabbing — all of today's ingredients with all of tomorrow's sound.

The lyrics were alert. "It's the state of the art — it's the art of the state" they sung in the single Dole Boys On Futons and you'd be disappointed with anything less. Clever, witty, dry, all of the things

we expect from our songsheets came spilling out of the Snapdragons collective mouth. The harmonies were left at home which was a pity because they enhance the record in the same way that their live forcefulness enhances their songs. Tracks which sound a mix of influences on vinyl became a more coherent force on the **Dingwalls** stage and when you tried your best to think who the Snapdragons sound like, it's the Snapdragons.

There was still a tendency to be just a bit too clever but each moment never lasts long enough to ruin a song, just to leave a troubled thought in the back of your mind.

But it's early days yet and maturity will bring the Snapdragons not only the genius of simplicity but also a star-studded future. Excellent.

IAN WATSON

Blues belter

NOT ONE member of **The Blues Brothers Band** has been a professional musician for less than 20 years, so it was perhaps unsurprising that they put on such a polished and professional show. The **Hammersmith Odeon** was full of people dressed as Blues Brothers and sisters, but **Little Charlie and the Night Cats** had just played some real Bay Area 'Frisco blues to almost complete audience indifference — too real, perhaps.

But The Blues Brothers Band played nothing but the right stuff and the audience were frenzied from the start. They played all the hits from the movie and more, they introduced Eddie Floyd who sang his heart out, they played like the best R&B musicians in the civilised world which, after all, is what they are. Steve Cropper, 'Duck' Dunn, Blue Lou Marini, Matt 'Guitar' Murphy — these names are legendary, and not without good reason. We should be grateful to that silly and hugely enjoyable film for providing these guys with an excuse to go out and play what they still play better than anybody else. Especially when they play it in front of a load of ecstatic kids who weren't even born when these very some musicians made all those classic records.

ADAM BLAKE

A good year for the Aussies

TWO OR three times a year, the **Town & Country Club** comes under siege from the former inhabitants of Australia. This time it was to see 1927. Although their recent single success also brought out a fair number of Brits, they remained fairly inconspicuous next to the great number of Sheilas.

Like many Oz bands at present, 1927 go in for expansive, epic rock with driving rhythms and a very full guitar sound, and ballads that begin with solo piano accompaniment before sweeping into the chorus with a clattering drum tattoo. The backdrop of swirling amber sunset helped conjure up the impression of being stuck in the outback on a hot night with a bunch of rowdy cattle herdsman



BIRDLAND: loveable mop tops?

(the keyboard player wore a wide-brimmed hat to enhance this effect).

The hit, That's When I Think Of You, and the current single, If I Could, blended powerful melodies and harmonies with surging rock vigour in a way many other trainee stadium rock bands of this type seem unable to do. For once, the bluster, sweat and excess energy wasn't entirely wasted.

Inevitably they were unable to resist certain trappings of the rock genre; there was a lot of hands-above-the-head clapping and far too much boring guitar soloing (for one awful moment the axe hero was actually spotlighted at the top of a ramp). These excesses aside, 1927 exist to prove that there are still good things to come out of the traditional "soft rock" format.

DAVID GILES

Bird lives

DESPITE THE heat and the weak sound that cut-out for both The Family Cat and Birdland, the bill at Camden's **Electric Ballroom** was enough to cool even the hottest of heads.

First of the five was **The Primitives** with a new bassist and six new songs. No major changes here, though the material now boasts some mood changes and a sprightly new single Sick At Heart which should consolidate their support.

The Family Cat and the soon-to-be-signed **Heart Throbs** set the assembled A&R hearts beating with their own differing brands of hard-edged pop. The former, with their three-pronged guitar rush are the meeting point of jangle-pop and new-wave thrash. The Throbs, meanwhile, parading many new songs sure to be included on their not-too-distant debut LP, showed how quickly their potent rock bursts have matured.

The Seers' rather muggy blend of skateboard chic and enthusiastic but unfortunately laddish rock, like a poor man's Wonderstuff, provided a breather before **Birdland**

torched the temperature. Taken on face value, Birdland are little more than a (s)punk throwback to the virtues of power pop and spikey rhythms. It's all very 1979. Ignore that and they're the embodiment of fun. Four Midlands teenagers with an Andy Warhol fixation (a contrived rather than uncanny likeness) and the proof that in 1989 everyone is getting off on energy. There are no songs over three minutes and each is delivered with the thrill of kids revelling in rock.

TONY BEARD

Grand Bland

THE MALACO All-Star Blues Blast at the **Hammersmith Odeon** was nothing more or less than an old fashioned soul revue. **Mosely and Johnson** opened the show with some nifty gospel-based harmonising only for **Denise LaSalle** to let things slip with a set aimed at a nightclub rather than a concert audience. The star of the first half was **Johnny Taylor** making his first UK appearance. Happiest strutting his stuff and reprising his Stax hits (Who's Making Love, Cheaper To Keep Her) for an audience composed mostly of old soul and blues fans, Taylor's showmanship was a typical mix of the wonderful and the embarrassing. More irritating was the fact that on too many occasions he and the band (not a pick-up UK band but Malaco's own rhythm section) were at odds with each other.

And then came **Bobby Bland**. Supported by his own orchestra with guitarist Wayne Bennet, a stalwart of Bland's recordings from the early Sixties on, well to the fore, Bland alternately caressed his audience (Shake Your Love With Me) and hit them with hard edged R&B (Stormy Monday and a most bizarre version of Merle Haggard's Today I Started Loving You Again). The voice is undeniably going, but the style and those glorious horn-dominated Duke arrangements remain entrancing.

PHIL HARDY

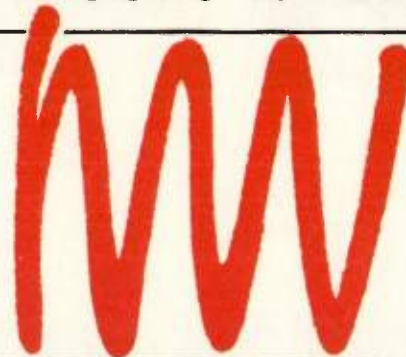
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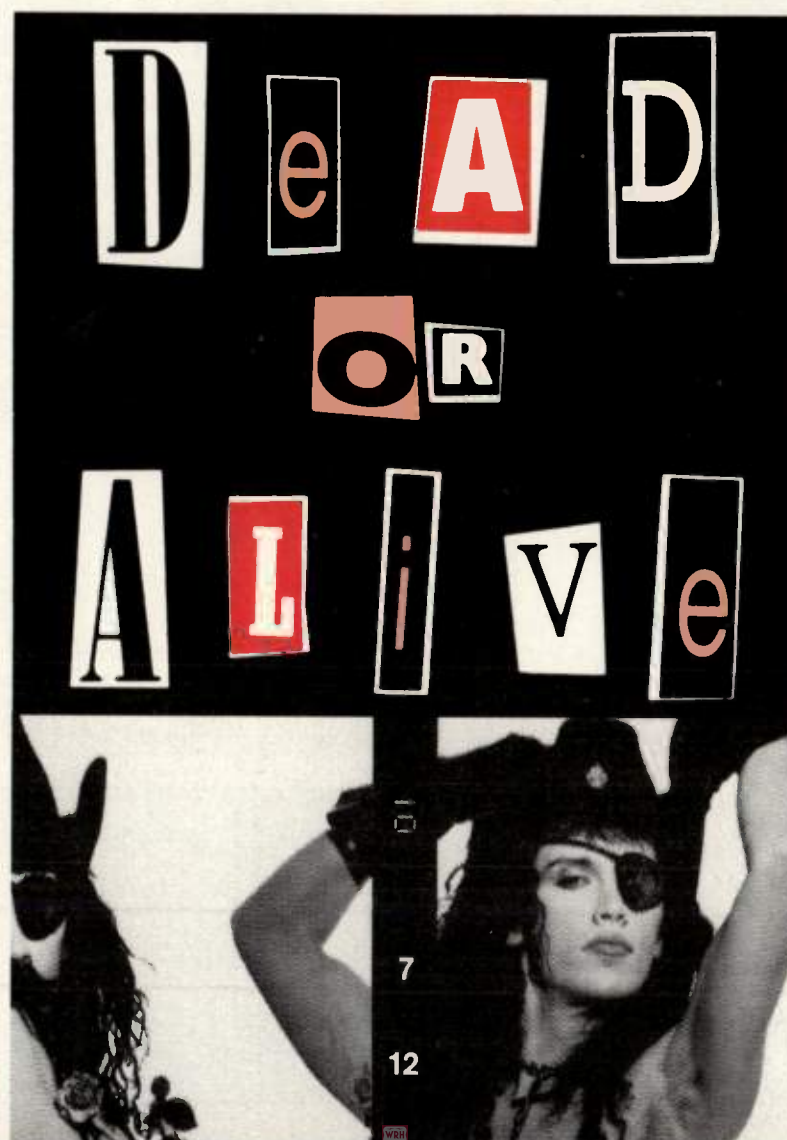
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MUSIC WEEK



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No1	1	YOU'LL NEVER STOP ME LOVING YOU	SONIA	Chrysalis CHS(12) 3385 (C)	TOP POPS
2	NEW	TOO MUCH	BROS	CBS ATOM(T) 7	TOP POPS
3	31	SWING THE MOOD	JIVE BUNNY & THE MASTERMIXERS	Music Factory MFD(T) 001 (BMG)	
4	2	LONDON NIGHTS	LONDON BOYS	Teldec/WEA YZ 393(T) (W)	
5	4	ON OUR OWN (From 'Ghostbusters II')	BOBBY BROWN	MCA MCA(T) 1350 (F)	
6	9	DON'T WANNA LOSE YOU	GLORIA ESTEFAN	Epic 6550540 (12-6550548) (C)	TOP POPS
7	6	AIN'T NOBODY	RUFUS & CHAKA KHAN	Warner Brothers W 2880(T) (W)	
8	5	WIND BENEATH MY WINGS	BETTE MIDLER	Atlantic A 8972(T) (W)	
9	3	BACK TO LIFE (HOWEVER DO YOU WANT ME)	SOUL II SOUL featuring Caron Wheeler	10/Virgin TEN(X) 265 (E)	
10	NEW	FRENCH KISS	LIL LOUIS	ffrr/London F(X) 115 (F)	
11	11	SUPERWOMAN	KARYN WHITE	Warner Brothers W 2920(T) (W)	
12	7	IT'S ALRIGHT	PET SHOP BOYS	Parlophone (12)R 6220 (E)	
13	10	LICENCE TO KILL	GLADYS KNIGHT	MCA MCA(T) 1339 (F)	
14	15	DAYS	KIRSTY MACCOLL	Virgin KMA(T) 2 (E)	TOP POPS
15	12	VOODOO RAY EP	A GUY CALLED GERALD	Rham! RS 804 (12-RX 8804) (P)	
16	13	LIBERIAN GIRL	MICHAEL JACKSON	Epic 6549470 (12-6549478) (C)	
17	20	A NEW FLAME	SIMPLY RED	WEA YZ 404(T) (W)	TOP POPS
18	17	CRY	WATERFRONT	Polydor WON(XA) 1 (F)	
19	8	SONG FOR WHOEVER	THE BEAUTIFUL SOUTH	Go! Discs GOD(X) 32 (F)	
20	18	SAY NO GO	DE LA SOUL	Tommy Boy/Big Life BLR 10(T) (I/RT)	
21	16	GRANDPA'S PARTY	MONIE LOVE	Cooltempo/Chrysalis COOL(X) 184 (C)	
22	27	CHOICE?			



41	28	RIGHT BACK WHERE WE STARTED FROM	SINITTA	Fanfare (12)FAN 18 (P)	
42	21	BREAKTHRU'	QUEEN	Parlophone (12)QUEEN 11 (E)	
43	59	ON AND ON	ASWAD	Mango/Island (12)MNG 708 (F)	
44	26	POP MUZIK (The 1989 Re-mix)	M	Freestyle (12)FRS 1 (BMG)	
45	24	I DROVE ALL NIGHT	CYNDI LAUPER	Epic CYN(T) 4 (C)	
46	45	YOU'VE GOT TO CHOOSE	THE DARLING BUDS	Epic BLOND(T) 4 (C)	
47	58	PURE	THE LIGHTNING SEEDS	GheHo GTG(T) 4 (I/RT)	
48	49	DRESSED FOR SUCCESS	ROXETTE	EMI (12)EM 96 (E)	
49	NEW	GOODWILL CITY/I'M SICK OF YOU	GOODBYE MR. MACKENZIE	Capitol UK (12)CL 538 (E)	
50	48	DO THE RIGHT THING	REDHEAD KINGPIN & THE FBI	10/Virgin TEN(X) 271 (E)	
51	NEW	TOY SOLDIERS	MARTIKA	CBS 6550497 (12-6550498) (C)	
52	NEW	YOU'RE HISTORY	SHAKEPEARES SISTER	ffrr/London F(X) 112 (F)	
53	35	IT IS TIME TO GET FUNKY	D MOB featuring LRS	London F(X) 107 (F)	
54	44	LET ME LOVE YOU FOR TONIGHT	KARIYA	Sleeping Bag SBUK(R) 4(T) (I/RT)	
55	66	BLAME IT ON THE RAIN	MILLI VANILLI	Cooltempo/Chrysalis COOL(X) 180 (C)	
56	50	WHERE IN THE WORLD	SWING OUT SISTER	Fontana/Phonogram SWING 7(12) (F)	
57	33	JOY AND PAIN	DONNA ALLEN	BCM BCM 257(X) (P)	
58	37	EXPRESS YOURSELF	MADONNA	Sire W 2948(T) (W)	
59	56	REST OF THE NIGHT	NATALIE COLE	EMI USA (12)MT 69 (E)	
60	34	ALL I WANT IS YOU	U2	Island (12)IS 422 (F)	
61	NEW	PARADISE	DIANA ROSS	Ross/EMI (12)EM 94 (E)	
62	77	COME HOME WITH ME BABY			

- 23** **NEW** KICK IT IN
Simple Minds Virgin SMX(T) 5 (E)
- 24** ¹⁴ BATDANCE
Prince Warner Brothers W 2924(T) (W)
- 25** ²⁵ GET LOOSE
LA Mix featuring Jazzi P Breakout/A&M USA(T) 659 (F)
- 26** ²³ THE SECOND SUMMER OF LOVE
Danny Wilson Virgin VS(T) 1186 (E)
- 27** ³⁶ LET IT ROLL
Raze presents Doug Lazy Atlantic A 8866(T) (W)
- 28** **NEW** DO YOU LOVE WHAT YOU FEEL
Inner City 10/Virgin TEN(X) 237 (E) **TOPH POPS**
- 29** ²² JUST KEEP ROCKIN'
Double Trouble & The Rebel MC Desire WANT(X) 9 (PAC)
- 30** ²⁹ WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE
Norman Cook Go Beat GOD(X) 33 (F)
- 31** ¹⁹ PATIENCE
Guns N' Roses Geffen GEF 56(T) (W)
- 32** ³⁹ CHA CHA HEELS
Eartha Kitt & Bronski Beat Arista 112331 (12-612331) (BMG)
- 33** **NEW** SICK OF IT
The Primitives Lazy/RCA PB 42947 (12-PT 42948) (BMG) **TOPH POPS**
- 34** **NEW** POISON
Alice Cooper Epic 6550617 (12*rr-6550618) (C) **TOPH POPS**
- 35** ⁴¹ BETTER DAYS
Gun A&M AM(Y) 505 (F) **TOPH POPS**



- 36** **NEW** SHE BANGS THE DRUMS
The Stone Roses Silvertone ORE 6(T) (P) **TOPH POPS**
- 37** **NEW** THIS ONE
Paul McCartney Parlophone (12)R 6223 (E) **TOPH POPS**
- 38** ³⁰ SEALED WITH A KISS
Jason Donovan PWL PWL(T) 39 (P)
- 39** ³² EDIE (CIAO BABY)
The Cult Beggars Banquet BEG 230(T) (W)
- 40** ⁴⁶ SATISFACTION
Wendy & Lisa Virgin VS(T) 1194 (E)

- 63** ⁴³ KATHLEEN
Roachford CBS ROAG 6 (12-ROAT 6) (C)
- 64** ⁶⁴ GRAVITATE TO ME
The The Epic EMU(T) 9 (C)
- 65** ⁶¹ DON'T MAKE ME OVER
Sybil Champion CHAMP (12)213 (BMG)
- 66** ⁶⁹ (BETWEEN A) ROCK AND A HARD PLACE
Cutting Crew Siren SRN(T) 108 (E)
- 67** **NEW** THE END OF THE INNOCENCE
Don Henley Geffen GEF 57(T) (W)
- 68** ⁴² COME ON & GET SOME
Cookie Crew Hrr/London F(X) 110 (F)
- 69** ⁴⁰ SWEET CHILD O' MINE (Remix)
Guns N' Roses Geffen GEF 55(T) (W)
- 70** ⁴⁷ BLAZING SADDLES
Yello Mercury/Phonogram YELLO 4(12) (F)
- 71** ³⁸ BE WITH YOU
Bangles CBS BANGS(T) 6 (C)
- 72** **NEW** UH-UH OOH OOH LOOK OUT (HERE IT COMES)
Roberta Flack Atlantic A 8941(T) (W)
- 73** **NEW** CHAINS
The River Detectives WEA YZ 383(T) (W)
- 74** **NEW** THE DOCTOR
Doobie Brothers Capitol (12)CL 536 (E)
- 75** **NEW** ABANDON
Dare A&M AM(Y) 519 (F)

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Lil Louis | 21 ¹⁸ LET ME LOVE YOU FOR TONIGHT
Kariya |
| 2 ¹⁵ SWING THE MOOD
Jive Bunny & The Mastermixers | 22 ¹⁴ BLAME IT ON THE BASSLINE/WON'T ...
Norman Cook |
| 3 NEW TOO MUCH
Bros | 23 ¹³ JUST KEEP ROCKIN'
Double Trouble & The Rebel MC |
| 4 ² ON OUR OWN (FROM 'GHOSTBUSTERS II')
Bobby Brown | 24 ²⁰ DO THE RIGHT THING
Redhead Kingpin & The FBI |
| 5 ³ AIN'T NOBODY
Rufus And Chaka Khan | 25 ¹⁷ WIND BENEATH MY WINGS
Bette Midler |
| 6 ¹ BACK TO LIFE/HOWEVER DO YOU WANT ME
Soul II Soul featuring Caron Wheeler | 26 ¹² BATDANCE
Prince |
| 7 ⁴ IT'S ALRIGHT
Pet Shop Boys | 27 NEW POISON
Alice Cooper |
| 8 ⁵ VODOO RAY EP
A Guy Called Gerald | 28 ³⁶ SATISFACTION
Wendy & Lisa |
| 9 ⁷ YOU'LL NEVER STOP ME LOVING YOU
Sonia | 29 ²¹ LICENCE TO KILL
Gladys Knight |
| 10 ⁶ LONDON NIGHTS
London Boys | 30 ²⁶ DON'T MAKE ME OVER
Sybil |
| 11 ⁹ SAY NO GO
De La Soul | 31 NEW UH-UH OOH OOH LOOK OUT
Roberta Flack |
| 12 NEW KICK IT IN
Simple Minds | 32 NEW THINK
Farley Jackmaster Funk/Precious Red |
| 13 ⁸ GRANDPA'S PARTY
Manie Love | 33 ²⁷ A NEW FLAME
Simply Red |
| 14 ¹⁹ DON'T WANNA LOSE YOU
Gloria Estefan | 34 ²³ LIBERIAN GIRL
Michael Jackson |
| 15 NEW DO YOU LOVE WHAT YOU FEEL
Inner City | 35 NEW BETTER DAYS
Gun |
| 16 ¹⁶ LET IT ROLL
Raze presents Doug Lazy | 36 NEW SICK OF IT
The Primitives |
| 17 ¹⁰ SUPERWOMAN
Karyn White | 37 NEW CHA CHA HEELS
Eartha Kitt & Bronski Beat |
| 18 ²⁵ CHOICE?
The Blow Monkeys feat. Sylvia Teila | 38 ³⁴ DAYS
Kirsty MacColl |
| 19 ¹¹ GET LOOSE
LA Mix featuring Jazzi P | 39 ³⁵ CRY
Waterfront |
| 20 NEW SHE BANGS THE DRUMS
The Stone Roses | 40 ³⁰ THE SECOND SUMMER OF LOVE
Danny Wilson |

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SINGLES

1*	1	TOY SOLDIERS, Martika	Columbia
2*	4	BATDANCE (FROM BATMAN), Prince	Warner Brothers
3	2	EXPRESS YOURSELF, Madonna	Sire
4*	5	SO ALIVE, Love & Rockets	RCA
5*	6	ON OUR OWN, Bobby Brown	MCA
6	3	IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
7*	9	LAY YOUR HANDS ON ME, Bon Jovi	Mercury
8*	11	ONCE BITTEN TWICE SHY, Great White	Capitol
9*	13	I LIKE IT, Dino	4th + B'way
10*	18	RIGHT HERE WAITING, Richard Marx	EMI
11*	15	CRAZY ABOUT HER, Rod Stewart	Warner Brothers
12	8	WHAT YOU DON'T KNOW, Exposé	Arista
13*	19	COLD HEARTED, Paula Abdul	Virgin
14*	17	DRESSED FOR SUCCESS, Roxette	EMI
15	16	WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	Wing
16	7	GOOD THING, Fine Young Cannibals	I.R.S.
17	10	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
18*	20	SECRET RENDEZVOUS, Karyn White	Warner Brothers
19*	22	I'M THAT TYPE OF GUY, LL Cool J	Def Jam
20*	21	HEY BABY, Henry Lee Summer	CBS Assoc.
21*	23	NO MORE RHYME, Debbie Gibson	Atlantic
22*	27	FRIENDS, Jody Watley With Eric B/Rakim	MCA
23*	28	THE END OF THE INNOCENCE, Don Henley	Geffen
24*	33	DON'T WANNA LOSE YOU, Gloria Estefan	Epic
25	14	THE DOCTOR, The Doobie Brothers	Capitol
26*	38	HANGIN' TOUGH, New Kids On The Block	Columbia
27	12	MISS YOU LIKE CRAZY, Natalie Cole	EMI
28*	30	HEADED FOR A HEARTBREAK, Winger	Atlantic
29*	31	SACRED EMOTION, Donny Osmond	Capitol
30*	32	HOOKED ON YOU, Sweet Sensation	Alco
31*	39	ANGEL EYES, The Jeff Healey Band	Arista
32	26	SEND ME AN ANGEL '89, Real Life	Curb
33	24	BUFFALO STANCE, Neneh Cherry	Virgin
34*	-	KEEP IN MOVIN', Soul II Soul	Virgin
35	34	ME MYSELF AND I, De La Soul	Tommy Boy
36*	-	COVER OF LOVE, Michael Damian	Cypress
37*	-	IN MY EYES, Stevie B	LMR
38*	-	SHOWER ME WITH YOUR LOVE, Surface	Columbia
39*	-	18 AND LIFE, Skid Row	Atlantic
40	29	SATISFIED, Richard Marx	EMI

ALBUMS

1*	1	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
2	2	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
3*	4	HANGIN' TOUGH, New Kids On The Block	Columbia
4	3	DON'T BE CRUEL, Bobby Brown	MCA
5*	7	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
6	5	FULL MOON FEVER, Tom Petty	MCA
7	6	WALKING WITH A PANTHER, LL Cool J	Def Jam
8*	9	REPEAT OFFENDER, Richard Marx	EMI
9*	10	FOREVER YOUR GIRL, Paula Abdul	Virgin
10	8	LIKE A PRAYER, Madonna	Sire
11*	11	TWICE SHY, Great White	Capitol
12*	13	SKID ROW, Skid Row	Atlantic
13	14	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
14*	16	GHOSTBUSTERS II, Original Soundtrack	MCA
15	12	BEACHES, Original Soundtrack	Atlantic
16*	19	LOVE AND ROCKETS, Love And Rockets	RCA
17*	-	THE END OF THE INNOCENCE, Don Henley	Geffen
18	17	SONIC TEMPLE, The Cult	Sire
19*	21	NEW JERSEY, Bon Jovi	Mercury
20	15	THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
21	22	BIG DADDY, John Cougar Mellencamp	Mercury
22*	23	BIG GAME, White Lion	Atlantic
23	18	CYCLES, The Doobie Brothers	Capitol
24*	24	A NEW FLAME, Simply Red	Elektra
25*	28	MARTIKA, Martika	Columbia
26	20	DISINTEGRATION, The Cure	Elektra
27	27	DIRTY ROTTEN FILTHY..., Warrant	Columbia
28	25	KNOWLEDGE IS KING, Kool Moe Dee	Jive
29	26	FLOWERS IN THE DIRT, Paul McCartney	Capitol
30*	32	ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford...	Arista
31	30	LET'S GET IT STARTED, M.C. Hammer	Capitol
32	31	NICK OF TIME, Bonnie Raitt	Capitol
33	29	G N' R LIES, Guns N' Roses	Geffen
34*	37	WHAT YOU DON'T KNOW, Exposé	Arista
35	35	BIG TYME, Heavy D & The Boyz	MCA
36	33	LARGER THAN LIFE, Jody Watley	MCA
37	34	ELECTRIC YOUTH, Debbie Gibson	Atlantic
38*	-	KEEP ON MOVIN', Soul II Soul	Virgin
39*	-	INDIGO GIRLS, Indigo Girls	Epic
40	39	LOC-ED AFTER DARK, Tone Loc	Delicious

Charts courtesy Billboard, 29 July, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

GLORIA ESTEFAN: Cuts Both Ways. Epic 4651451. An immaculate, shimmering production compensates for what is rather a surprisingly safe musical ride. Only the Latin swing of Oye Mi Canto and Get On Your Feet take any sort of energetic risks, although there is much to enjoy as Estefan's songwriting continues to develop. The infectious Say should make for a fine single, as could the balladic title track. **GT**

BEASTIE BOYS: Paul's Boutique. Capitol. EST 2102. The Beasties used to be so good because they used the tabloids to full effect, were silly and nasty in turn and came out smiling because they had some damn good songs. Unfortunately that was all two years ago and they've lost that cute sense of nastiness and all those good songs. With the like of Tone Loc being funnier and more outrageous, it's hard to see the Beasties taking off again. Should sell on nostalgia value. **LF**



STOCK IT

BOOGIE DOWN PRODUCTIONS: Ghetto Music: The Blueprint Of Hip Hop. Jive HIP 80. Following the highly influential By All Means Necessary album of last year, Boogie Down Productions return to their ghetto roots for their influences, stressing on the sleeve that hip hop's popularity has weakened its resolve in most cases. This KRS1-led outfit proceed to mix street styles from skat, reggae, ragamuffin rap and the earlier end of hip hop to produce yet another politically succinct — and musically provocative — collection of songs. **DEH**

THE B-52's: Cosmic Thing. WEA WX283 925854-1. Golly gee, pop's favourite haircuts are back! Oh, wait a minute they're gone and so, unfortunately, is most of the wackiness that made The B-52's everybody's fave early-Eighties dance band. But all's not gloom: in Bushfire they've got a possible hit and the remaining tracks are nothing if not pleasant. Their sound was always delightfully minimal, but is not helped here by Don Was' lush production. It's impossible to dislike anything this lot do... they should just do it better. **LF**



STOCK IT

VARIOUS: Glam Slam. K-tel. NE1434. There seems to be no specific reason for the release of this Glam Rock retrospective but that said it is sure to be well-received. The songs — from Slade, Gary Glitter, Sweet etc — stomp away with tongue-in-cheek bravado and while photos of the artists might make you cringe, most of the tracks remain irresistibly vibrant. **NR**

JASON AND THE SCORCHERS: Thunder And Fire. A&M. AMA 5264. After a two year break, the Nashville rockers return with a line-up change and a new label but a sound that is just as energetic as before. Dual guitar rock and roll is matched with country-tinged ballads with a little slide guitar and harmonica thrown in for good measure. **NR**

FRANK CHICKENS: Club Monkey. Flying Lecords STIR 2X. Distribution. Revolver/Cartel. These pair have been around for donkey's and it's only because of Channel Four's Karaoke Club that they're getting any attention. The LP itself is all jokey stuff but none of it is really that funny. Apart, from, that is, Jackie Chan, which is a hoot — but then they stuck it on the B-side of the current single, Do The Karaoke. God knows why. **LF**

TATA BAMBO KOYATE: Jatigui. Globestyle ORB 042. Distribution: Pinnacle. If Tata reminds you of Salif Keita, that's because she's from Mali too, where the best singers are passionate and quite unrestrained. Tata's one of the best. Sterns has recently released a contemporary Paris/Africa album of hers but this 1985 reissue is acoustic-based, with Balafon, kora, violin and lute making a soft, undulating cushion for her ecstatic voice. **MA**

THE BLUE UP: Now. Still Sane Records. Sane 3. Distribution: Fast Forward. This all-girl four piece from Minneapolis have the kudos of having ex-Husker Du man Grant Hart producing their five-track mini album and he manages to uncover some fine melodies notable for their simplicity and mood. Their guitar pop isn't quite at its best yet but the drifting Feeling Like The Rain and the robustious We Are The Garden indicate a promising future. **NR**

AILANA: Mysterious Planet. Hannibal HNBL 1324. Distribution: Charley/Conifer. Ailana is saxophonist Charles Austin and percussionist Joe Gallivan, aided by ex-Count Basie reed and keyboard man John McMinn. The former pair's credentials number Ornette Coleman, Wilson Pickett, Eric Dolphy and Basie too. Modern and the more European/ECM-style sketchy jazz intertwine, tempered by new age relaxation technique. The result is mellow, but quality control hasn't been asleep on the job. **MA**

AMON DUUL WITH ROBERT CALVERT: Die Losung. Demi-Monde DMLP 1015. Distribution: Cartel. Featuring the last ever studio recordings of former Hawkwind man Calvert, this set also sees Seventies German art rockers Amon Duul back in action. For those who like their rock slightly on the spacey side but with its brains in full function then this is a treat. Imaginative and lively enough to not sound too dated. **NR**

ASTER AWEKE: Aster. Triple Earth. TERRA 107. Distribution: Sterns/Triple Earth. An Ethiopian living in Washington DC, Aweke's first major album in the UK is nothing less than amazing, super-fusing Ethiopia's more relaxed, jazzy 'n'bluesy Arab-Afro beat with American soul and funk in such a way as to fully deserve the title of the Aretha Franklin of Ethiopia. A subtle voice that laughs and cries through ballads, chuggers and the more flowing African rhythms, all peppered by sweet Caledonian horns. **MA**

GILBERT ISBIN: The Clear Perception of Provenance Within. Hwyl Records 2. Various Artists — The Intimate Texture of Sound. Hwyl Records 1. Hwyl

Records is a new indie company whose premise is to present only "music conceived through emotion to evoke emotion", New age? Well... Isbin's album is a series of contemplative improvisations for classical guitar which succeed best when freed from any rhythmic constraints. Not jazz, certainly lacking in any formal discipline, this music is the soundtrack to a film that hasn't been made. Likewise, the sampler provides some very high class background music, indeed the titles and presentation almost defy closer scrutiny. Nevertheless, this is quality product, and to be encouraged. **AB**

NOISE KHANYILE: The Art Of Noise. Globestyle. ORB 045. Distribution: Pinnacle. Khanyile alternates between traditional Zulu, backed by female vocal trio Amagugu Akwazulu, and modern township jive, helped by the Joburg City Stars. The switching around doesn't interrupt the flow but neatly contrasts the gospel and almost cajun edge of trad against the swing of jive. It's commercial too. **MA**

DON JOHNSON: Let It Roll. Epic 460857 1. Usually the excesses of media celebrities are plausible cash-ins. When it gets to records, Kylie and the Aussies have it sewn up for pop, while American actors come crooners suffer an overpowering urge to be funky like Luther, rockin' like Mick and posey like Michael Jackson. Let It Roll is lush soul and a big production in the multi-layered Todd Rundgren vein, but sadly, the weakest element is Johnson's unspectacular vocal. **DEH**

JOE ARROYO & THE TRUTH: Rebellion. World Circuit WCB012. Fusing a mass of scorching rhythms drawn from around the Caribbean coastline Joe Arroyo has created a blend of limpid piano and volcanic brass, bound together by effortlessly slinky percussion. One of the best recent Salsa releases and sure to pack out his next visit to the UK. **AI**

THE SANDMEN: Western Blood. Garden Records GARD 4. Five-handed American rock music that hasn't the guts to be nasty or the subtlety to be accessible. Rolling through the motions with a chunky riff and some gravel-throat vocals, The Sandmen never live up to the promise of their rock "hit" House In The Country. Unfocused, rasping but in need of 360 days on the road to cut their teeth. **DEH**

EVAN JOHNS AND HIS H-BOMBS: Bombs Away. Speedo DDL 9117. Like a modern day bar room crooner in the mould of Jerry Lee Lewis, or one of those lamented earlier boogie woogie exponents, Evan Johns' style of spit and sawdust — with a cheeky undertow of slide guitar — is pure frolicsome fun. Contemporary country with stubble, desperate for a UK TV expose to make them really tick. **DEH**

MOVED BY THE MUSIC:
Martin Aston, Adam Blake,
Leo Finlay, Dave E Henderson,
Adam Isaacs, Nick Robinson
and Gareth Thompson.

Reviewed by David Giles



STOCK IT

BAZOOKA JOE: Drive. (Play It Again Sam (12/CD) BIAS 129). As with most of their labelmates, Bazooka Joe have strong dance-floor leanings, but on this occasion are tempered by a belter of a song. It sounds remarkably like Black (the group) with an electro beat, especially the singer's voice.



STOCK IT

DIESEL PARK WEST: The Hoodoo EP. (Food/EMI (12/T/CD) FOOD 20). With a "special" remix of their LP track When The Hoodoo Comes on the A-side, and a dull live track on the B-side, you might think this release is a bit of a let-down. But the B-side also includes a marvellous new song, Fine Lilly Fine, which could pass for one of the Beatles' gems. Worth flipping over!

THE INDIAN GIVERS: Fake I-D. (Virgin (12) VS199). Pleasant summery pop song from another Scottish trio who have grafted old Postcard ideas on to MOR/white soul. A clever hook and good harmonies lift it out of the ordinary. Promising.

FOUR TOPS: The Sun Ain't Gonna Shine. (Arista (T/12) 112 252). Not the Walker Brothers' chestnut, although it does begin with some impressively deep crooning from Levi Stubbs, before opening out into a pleasing, late-Motown-style song complete with bells and Clarence Clemons' sax solo.

STONE LOC: Got It Goin' On. (Island/4th & Broadway (12) BRW 139). Lots of background partying noises accompany a standard rap with usual Stone Loc bragging sentiment and a slightly gogo-ish rhythm. It's quite minimalist, with very little actual music involved save a few subdued guitar runs, but it could see him start to emulate his US success over here.



STOCK IT

AKASA: One Night In My Life. (WEA (12/CD) YZ 405 (246848-7)). A superb fusion of Eastern instrumentation and uptempo club rhythms with a splendidly infectious chorus that should propel it right to the top of the charts. This is the ultimate Bhangra pop single.

NEW FAST AUTOMATIC DAF-FODILS: Lions. (Playtime (12) Amuse 4T). A vocalist as manic and eccentric as the band's name delivers some forceful words about disposability of pop. Harnessed to some wild rough'n'ready chunks of guitar it lends a certain DIY charm to these post-punky Mancunians.

SHAKESPEAR'S SISTER: You're History. (Hfr London F112 ZPMSC 11989). Fairly cluttered record built around a wailing bluesy chorus, chugging rhythm and choppy guitar. Tries very hard to be soulful, perhaps too hard. And the Live In Leningrad B-side is quite ridiculous.

FUZZBOX: Self! (WEA (12/T/CD) YZ 408 2292-46769-7). A meatier offering than the previous two singles in their Barbie Doll reincarnation, Self! boasts some powerful thrusts of metal guitar and some snarling vocals. Despite that it manages to remain tame and harmless, probably because of the SAW-style production.



STOCK IT

B.R.O.T.H.E.R.: Beyond The 16th Parallel. (4th & Broadway/Island (12) BRW 139). A collaboration by 14 UK rap artists, contributing a stanza verse each. This hurls righteous indignation at the South African apartheid regime with all the royalties going to the ANC. London Rhyme Syndicate, Cookie Crew and the excellent Overlord X give it everything they've got — the best charity record in years.



STOCK IT

HORSE: You Could Be Forgiveness. (Capitol (12) CL 514). Powerful performance from the Glaswegian outfit that showcases the lusciously soulful vocals of Horse herself, somewhere between Gladys Knight and Tina Turner. A dynamic and punchy song to boot.

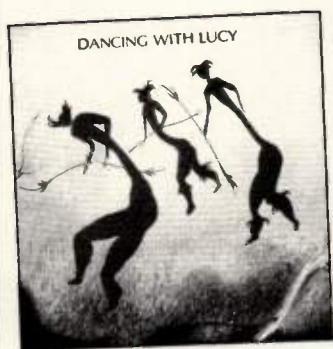
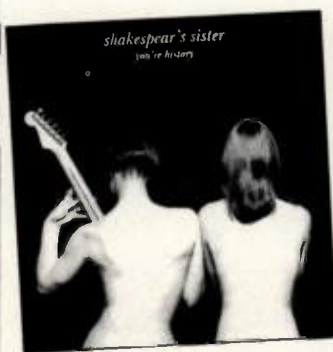
DEL AMITRI: Kiss This Goodbye. (A&M (12/CD) am 515). Scottish pop band surely destined for big things, perhaps as an Eagles for the Nineties. This single has a very strong Seventies Californian flavour, especially the banjo and harmonica contributions and the slightly weary, laid-back vocals.

DANCING WITH LUCY: Rachel Smiles/Cure For Love. (Blue Zone BZ 701). First single on their own label by Sheffield duo with a penchant for the classic soul sound of artists like Al Green and the Isleys. The singer sounds a little like Roland Gift, and, although the songwriting isn't quite there yet, the home production enhances their earnest passion.

SIMPLE MINDS: Kick It In. (Virgin (12/T/CD). Trevor Horn has managed to make Jim Kerr sound like Elvis Presley on this track from the recent LP. Subdued verses alternate with blustery keyboard-and-guitar gross-out passages in a number that sounds uncommercial at first but will undoubtedly receive maximum exposure.

THE LILAC TIME: American Eyes. (Phonogram/Fontana (12) UK LILAC 512). Interestingly constructed song with some pleasing harmonies and Aztec Camera-style guitar riffs. A little too close to MOR, but this could ensure a good deal of airplay.

CUTTING CREW: Between A Rock And A Hard Place. (Siren (CD) SRN 108). Bloated mid-Atlantic soft-rock single that could see them back in the charts. In their heavier moments they probably aim to be Def Leppard, but Eye Of The Tiger would be nearer the mark.



FROM THE top: Horse: powerful. Shakespear's Sister: choppy. Del Amitri: laid-back and Dancing With Lucy: earnest

MIKE OLDFIELD: Earth Moving. (Virgin (12) VS 1189). Dramatic arrangement for a terribly melodramatic song with crashing drums, a histrionic sax solo and some hoarse wailing from vocalist Nikki 'B' Bentley. The overall effect is akin to Todd Rundgren production of an Andrew Lloyd-Webber musical.

THE WEATHERMEN: Bang Bang! (Play It Again Sam (12) BIAS 127 (R)). This is a track that was released three months ago under the name Bang!, now remixed by Joe Morton, affectionately known as "the SAW of new beat". The result is a bizarre sequence of electronic doodles and dance beats, and some detached vocals. Quite chilling in places.

THE OTHER CHART

TOP 40 SINGLES

1	1	SONG FOR WHOEVER	Go! Discs GOD37 (F)
2	2	DAYS	Virgin KMA2 (E)
3	-	CHOICE?	RCA PB42885 (BMG)
4	3	EDIE (CIAO BABY)	Beggars Banquet BEG230 (W)
5	10	YOU'VE GOT TO CHOOSE	Epic BLOND4 (C)
6	7	BETTER DAYS	A&M AMS05 (F)
7	-	BLAZING SADDLES	Mercury YELLO4 (F)
8	4	NEVER ENOUGH	Food FOOD21 (E)
9	-	GRAVITATE TO ME	Epic EMU9 (C)
10	8	SLOPPY HEART	Virgin VS1192 (E)
11	5	MISTY MORNING, ALBERT BRIDGE	Pogue Mahone/WEA YZ407 (W)
12	14	BLUE MOON REVISITED	Cooking Vinyl FRY011 (I/RE)
13	9	PARADISE	Lazy LAZY14 (I)
14	13	CHILDREN OF THE REVOLUTION	Rhythm King 78FORD4 (I/RT)
15	-	CRAWLING BACK	Parlophone R6221 (E)
16	12	HYPNOTIZED	Fire BLAZE36 (P)
17	15	HERE COMES YOUR MAN	4AD AD909 (I/RT)
18	11	PINK SUNSHINE	WEA YZ401 (W)
19	6	AND A BANG ON THE EAR	Ensign ENY624 (C)
20	-	WHERE WE WERE MEANT TO BE	Island IS423 (F)
21	24	IN VIVO	Mute MUTE98 (I/RT/SP)
22	-	SALLY CINAMMON	Black 12REV36 (F)
23	21	CLOSER TO FINE	Epic 6549077 (C)
24	22	THE PEEL SESSIONS	Strange Fruit SFP5072 (p)
25	18	SHE'S SO YOUNG	Chrysalis POH1 (C)
26	23	ZOBI LA MOUCHE (THE FLY)	Rhythm King LEFT33 (I/RT)
27	31	IN LIVERPOOL	Foundation TFL1 (I/RT)
28	16	ORANGE CRUSH	Warner Brothers W2960 (W)
29	26	TROUBLE ME	Elektra EKR93 (W)
30	25	SIT DOWN	Rough Trade RT225 (I/RT)
31	17	TRYING TO BE KIND	Blue Guitar/Chrysalis CH53310 (C)
32	27	PRAYER	Island IS417 (F)
33	20	DOWN TO THE WIRE	Chrysalis CH53376 (C)
34	28	POEM OF THE RIVER	Enigma ENV14 (E)
35	34	THE BIG E	A&M ACR514 (F)
36	37	STREETS OF YOUR TOWN	Beggars Banquet BEG232 (W)
37	40	LAZYITIS	Factory FAC222 (P)
38	32	GREEN AND GREY	EMI NMA9 (E)
39	33	ALL THE BOYZ (AT WAR)	Virgin VS1190 (E)
40	35	PSYCHONAUT	Situation Two SIT57 (I/RT)

TOP 20 ALBUMS

1	1	VELVETEEN	MCA MCG6050 (F)
2	2	GREEN	Warner Brothers WX234 (W)
3	18	DISINTEGRATION	Fiction FIXH14 (F)
4	20	KITE	Virgin KMLP1 (E)
5	12	TAKING ON THE WORLD	A&M AMA7007 (F)
6	7	MIND BOMB	Some Bizzare/CBS 4633191 (C)
7	5	STONE ROSES	Silverstone OREL502 (P)
8	15	POP ART	MCA MCF3421 (F)
9	9	SONIC TEMPLE	Beggars Banquet BEGA98 (W)
10	3	PROTEST SONGS	Kitchenware KWLP4 (C)
11	-	SWING THE HEARTACHE	Beggars Banquet BEGA103 (W)
12	-	MARIA MCKEE	Geffen WX270 (W)
13	6	MLAH	Rhythm King LEFTL11 (I/RT)
14	10	DOOLITTLE	4AD CAD905 (I/RT)
15	4	SEMINAL LIVE	Beggars Banquet BEGA102 (W)
16	-	WAKING HOURS	A&M AMA9006 (F)
17	-	THE HONEYTANGLE	Fontana 8381251 (F)
18	8	BLIND MAN'S ZOO	Elektra WX242 (W)
19	-	WORKBOOK	Virgin America VUSLP2 (E)
20	11	THE REAL THING	London 8281541 (F)

Compiled by Music Week from Gallup Data

29 JULY 1989

TOP • 75 • ARTIST • ALBUMS

1	123	A NEW FLAME ★★	Elektra/WEA WX 242 (W)
		Simply Red (Stewart Levine)	C:WX 242/CD:2446892
2	NEW	THE TWELVE COMMANDMENTS OF DANCE	WEA WX 278 (W)
		London Boys (Ralf Rene Maue)	C:WX 278/CD:2460362
3	323	DON'T BE CRUEL ★	MCA MCF 3425 (F)
		Bobby Brown (Various)	C:MCF 3425/CD:DMCF 3425
4	215	CLUB CLASSICS VOL ONE ★	10/Virgin DIX 82 (E)
		Soul II Soul (Jazzie B/Nellie Hooper)	C:CDIX 82/CD:DIXCD 82
5	NEW	PEACE & LOVE	WEA WX 247 (W)
		Pogue Mahone (Steve Lillywhite)	C:WX 247/CD:2460862
6	612	TEN GOOD REASONS ★★	PWL HF7 (P)
		Jason Donovan (Stock/Aitken/Waterman)	C:HFC7/CD:HFC07
7	550	APPETITE FOR DESTRUCTION ★	Geffen WX 125 (W)
		Guns 'N' Roses (Mike Clink)	C:WX 125/CD:924148-2
8	4	VELVETEEN ●	MCA MCG 6050 (F)
		Transvision Vamp (Bridgeman/Held)	C:MCG 6050/CD:DMCG 6050
9	7	BATMAN (OST) ●	Warner Brothers WX 281 (W)
		Prince (Prince)	C:WX 281/CD:9259362
10	8	THE MIRACLE ★	Parlophone PCSD 107 (E)
		Queen (Queen/David Richards)	C:TCPCSD 107/CD:CDPCSD 107
11	15	THEMES ●	Polydor VGTV 1 (F)
		Vangelis (Vangelis)	C:VGTVC 1/CD:8395182
12	1337	ANYTHING FOR YOU ★★	Epic 463125-1 (C)
		Gloria Estefan & Miami Sound Machine (Various)	C:463125-4/CD:463125-2
13	913	PAST PRESENT ★	RCA PL 74074 (BMG)
		Clannad (Various)	C:PK 74074/CD:PD 74074
14	1116	WHEN THE WORLD KNOWS YOUR NAME ★	CBS 4633211 (C)
		Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
15	1412	STREET FIGHTING YEARS ★	Virgin MINDS 1 (E)
		Simple Minds (Trevor Horn/Stephen Lipson)	C:MINDSC 1/CD:MINDSCD 1
16	10	RAW LIKE SUSHI ●	Circa/Virgin CIRCA 8 (E)
		Neneh Cherry (Various)	C:CIRC 8/CD:CIRC 8
17	1618	LIKE A PRAYER ★	Sire WX 239 (W)
		Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239/CD:9258442
18	1220	EVERYTHING ★	CBS 462979-1 (C)
		Bangles (Davitt Sigerson)	C:462979-4/CD:462979-2
19	1824	THE RAW AND THE COOKED ★	London 8280691 (F)
		Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
20	2112	KARYN WHITE ●	Warner Brothers WX 235 (W)
		Karyn White (L.A./Babyface/Prince/Lorber/White)	C:WX 235/CD:925637-2
21	33	BEACHES (OST)	Atlantic 7819331 (W)
		Bette Midler (Arif Mardin)	C:7819334/CD:7819332
22	20	FLOWERS IN THE DIRT ●	Parlophone PCSD 106 (E)
		Paul McCartney (Various)	C:TCPCSD 106/CD:CDPCSD 106
23	17	A NIGHT TO REMEMBER	Epic 4624991 (C)
		Cyndi Lauper (Various)	C:4624994/CD:4624992
24	NEW	BEEBOP MOPTOP	Virgin V 2594 (E)
		Danny Wilson (Danny Wilson/Various)	C:TCV 2594/CD:CDV 2594
25	27	LIFE IS A DANCE - THE REMIX PROJECT	Warner Brothers WX 268 (W)
		Chaka Khan (Various)	C:WX 268/CD:9259462
26	2229	G N'R LIES ... ●	Geffen WX 218 (W)
		Guns 'N' Roses (Guns 'N' Roses)	C:WX 218/CD:924198-2
27	19	FULL MOON FEVER ●	MCA MCG 6034 (F)
		Tom Petty (Lynne/Tom Petty/Campbell)	C:MCG 6034/CD:DMCG 6034
28	242	WATERMARK ★★	WEA WX 199 (W)
		Enya (Nicky Ryan)	C:WX 199/CD:243875-2
29	281	PARADISE ●	10/Virgin DIX 81 (E)
		Inner City (Kevin Saunders/Juan Atkins)	C:CDIX 81/CD:DIXCD 81
30	31	BAD ★★★★★	Epic 450290-1 (C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
31	4215	3 FEET HIGH AND RISING	Big Life DLSLP 1 (I/RT)
		De La Soul (Prince Paul/De La Soul)	C:DLSMC 1/CD:DLSCD 1
32	23	WALKING ON SUNSHINE (BEST OF ...)	Blue Wave PCSD 108 (E)
		Eddy Grant (Eddy Grant)	C:TCPCSD 108/CD:CDPCSD 108
33	26	THE OTHER SIDE OF THE MIRROR ●	EMI EMD 1008 (E)
		Stevie Nicks (Rupert Hine)	C:TCMD 1008/CD:CEMD 1008
34	3755	KYLIE ★★★★★	PWL HF 3 (P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HFC 3/CD:HFC03
35	NEW	ESPECIALLY FOR YOU	Telstar STAR 2365 (BMG)
		Joe Longthorne (James/Arch/Boden)	C:STAC 2365/CD:TCDD 2365
36	3413	BLAST ●	MCA MCG 6042 (F)
		Holly Johnson (Various)	C:MCG 6042/CD:DMCG 6042
37	6133	INXS ★★	Parlophone PCS 7325 (E)
		Pet Shop Boys (Various)	C:TC PCS 7325/CD:CD PCS 7325
38	3585	KICK ★★	Mercury/Phonogram MERH 114 (F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212

FOR AS
LITTLE AS
25p
PER DAY
YOU CAN
RECEIVE VITAL
INFORMATION
ON...

ARTISTS' A-Z

ABDUL, Paula	67	LAUPER, Cyndi	23
ANDERSON BRUFORD WAKEMAN HOWE	39	LIVING IN A BOX	59
852'S	75	LOC, Tone	46
BANGLES	18	LONDON BOYS	2
BOOGIE DOWN	13	LONGTHORNE, Joe	35
PRODUCTIONS	47	MACCOLL, Kirsty	40
BROWN, Bobby	3	MADONNA	17
CAMPBELL, Glen	53	MAHONEY, Pogue	5
CHAPMAN, Tracy	64	MCCARTNEY, Paul	22
CHEERY, Neneh	16	McLAREN, Malcolm	55
CLANNAD	13	BOOTZILLA ORCH.	40
COLE, Natalie	49	MIDLER, Bette	21
CULT	57	MIDNIGHT OIL	58
CURE	68	MINOGUE, Kylie	34
DE LA SOUL	31	MORRISON, Van	51
DEACON BLUE	14	NICKS, Steve	33
DIRE STRAITS	66	OLDFIELD, Mike	45
DONOVAN, Jason	6	ORBISON, Roy	61
ENYA	28	PET SHOP BOYS	37
ERASURE	69	PETTY, Tom	27
FINE YOUNG	19	PINK FLOYD	60
GUNS 'N' ROSES	72	POINTER SISTERS	56
GISSY KINGS	42	PRINCE	9
Gloria Estefan & Miami Sound Machine	12	QUEEN	10
GRANT, Eddy	32	R.E.M.	63
GUN	73	ROACHFORD	50
HENLEY, Don	48	SIMPLE MINDS	15
HUE AND CRY	43	SIMPLY RED	1
INNER CITY	29	SOUL II SOUL	4
JACKSON, Michael	30	SWING OUT SISTER	41
JOHNSON, Holly	36	TEXAS	65
JONES, Tom	54	TIKARAM, Tanita	74
KHAN, Chaka	25	TIN MACHINE	72
		TRANSVISION VAMP	87
		U2	44
		VANGELIS	11
		WHITE, Karyn	20
		WILSON, Danny	24

Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets. To qualify for a chart position LPs, Cassettes and CDs must have a dealer price of £2.00 or more.

KEY TO CHART

TITLE	Label LP No. (Distributor)
Artist (Producer)	C: Cassette No./CD: Compact Disc No.

▲ Indicates panel sales increase of 50-99%
 ▲ Indicates panel sales increase of 100% or more
 ★ PLATINUM (300,000 units)
 ★★ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 units), treble platinum ★★ (900,000 units), quadruple platinum ★★ (1,200,000 units) awards etc.
 ● GOLD (100,000 units)
 ○ SILVER (60,000 units)
 BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
 Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel sales compared to last week -5%
(WEEK 29)

39	25	ANDERSON BRUFORD WAKEMAN HOWE	Arista 209970 (BMG)
		Anderson Bruford Wakeman Howe (Kimsey/Anderson)	C:A09970/CD:259970
40	53	KITE	Virgin KMLP 1 (E)
		Kirsty MacColl (Steve Lillywhite)	C:TKCM 1/CD:CDKM 1
41	5710	KALEIDOSCOPE WORLD ●	Fontana/Phonogram 8382931 (F)
		Swing Out Sister (Paul Staveley O'Duffy)	C:8382934/CD:8382932
42	3916	GISSY KINGS ●	Telstar STAR 2355 (BMG)
		Gipsy Kings (Pem/Vanessa)	C:STAC 2355/CD:TCDD 2355
43	44	THE END OF THE INNOCENCE	Geffen WX 253 (W)
		Don Henley (Various)	C:WX 253/CD:9242172
44	3641	RATTLE AND HUM ★★	Island U 27 (F)
		U2 (Jimmy Iovine)	C:UC 27/CD:CIDU 27
45	30	EARTH MOVING	Virgin V 2610 (E)
		Mike Oldfield (Mike Oldfield)	C:TCV 2610/CD:CDV 2610
46	4113	LOC'ED AFTER DARK	Delicious/Island BRLP 526 (F)
		Tone Loc (Matt Dike/Michael Ross)	C:BRCA 526/CD:BRCD 526
47	32	GHEETO MUSIC	Jive HIP 80 (BMG)
		Boogie Down Productions (Various)	C:HIPC 80/CD:CHIP 80
48	4734	REMOTE ●	Circa/Virgin CIRCA 6 (E)
		Hue And Cry (Goldberg/Biondolillo/Kane)	C:CIRC 6/CD:CIRC 6
49	4311	GOOD TO BE BACK ●	EMI USA MTL 1042 (E)
		Natalie Cole (Various)	C:TCMTL 1042/CD:7489022
50	4825	ROACHFORD ●	CBS 4606301 (C)
		Roachford (Vernon/Brauer/Roachford/Fayney)	C:4606304/CD:4606302
51	38	AVALLON SUNSET ●	Polydor 8392621 (F)
		Van Morrison (Ivan Morrison)	C:8392624/CD:8392622
52	29	THE ESSENTIAL DOMINGO ●	Deutsche Grammophon PDTV1 (F)
		Placido Domingo (Various)	C:PDTVC1/CD:4293052
53	54	THE COMPLETE GLEN CAMPBELL	Stylus SMR 979 (STY)
		Glen Campbell (Various)	C:SMC 979/CD:SMCD 979
54	46	AFTER DARK	Stylus SMR 978 (STY)
		Tom Jones (Various)	C:SMC 978/CD:SMCD 978
55	40	WALTZ DANCING	Epic 4607361 (C)
		Malcolm McLaren/Boyzilla Orch. (Ramone/McClaren)	C:4607364/CD:4607362
56	NEW	JUMP - THE BEST OF THE POINTER SISTERS	RCA PL 90319 (BMG)
		Pointer Sisters (-)	C:PK 90319/CD:PD 90319
57	7310	SONIC TEMPLE ●	Beggars Banquet BEGA 98 (W)
		Cult (Bob Rock)	C:BECA 98/CD:BECA 98CD
58	5915	DIESEL AND DUST ●	CBS 4600051 (C)
		Midnight Oil (Warne Livesey/Midnight Oil)	C:4600054/CD:4600052
59	45	GATECRASHING ●	Chryslis CDL 1676 (C)
		Living A Box (Various)	C:ZCDL 1676/CD:CCD 1676
60	RE	DELICATE SOUND OF THUNDER ●	EMI EQ 5009 (E)
		Pink Floyd (David Gilmour)	C:TCEQ 5009/CD:CDEQ 5009
61	RE	MYSTERY GIRL ●	Virgin V 2576 (E)
		Roy Orbison (Various)	C:TCV 2576/CD:CDV 2576
62	RE	DISCO ★	Parlophone PRG 1001 (E)
		Pet Shop Boys (Various)	C:TC PRG 1001/CD:7464502
63	5013	GREEN ●	Warner Brothers WX 234 (W)
		R.E.M. (Scott Litt/R.E.M.)	C:WX 234/CD:9257952
64	6363	TRACY CHAPMAN ★★	Elektra EKT 44 (W)
		Tracy Chapman (David Kershbaum)	C:EKT 44/CD:9258742
65	RE	SOUTHSIDE ●	Mercury/Phonogram 8381711 (F)
		Texas (Tim Palmer)	C:8381714/CD:8381712
66	5840	MONEY FOR NOTHING ★★	Vertigo/Phonogram VERH 64 (F)
		Dire Straits (Various)	C:VERHC 64/CD:836419-2
67	5216	FOREVER YOUR GIRL ●	Siren/Virgin SRNLP 19 (E)
		Paula Abdul (Various)	C:SRNMC 19/CD:CDSRN 19
68	5612	DISINTEGRATION ●	Fiction/Polydor FIXH14 (F)
		Cure (Robert Smith/David M Allen)	C:FIXHC14/CD:8393532
69	6466	THE INNOCENTS ★★	Mute STUMM 55 (I/RT/SP)
		Erasure (Stephen Hague)	C:STUMM 55/CD:CDSTUMM 55
70	5129	POP ART ●	MCA MCF 3421 (F)
		Transvision Vamp (D. Bridgeman/Zeus B. Held)	C:MCF 3421/CD:DMCF 3421
71	55109	THE JOSHUA TREE ★★	Island U26 (F)
		U2 (Daniel Lanois/Brian Eno)	C:UC26/CD:UCD 26
72	49	TIN MACHINE ●	EMI USA MTL 1044 (E)
		Tin Machine (Tin Machine/Tim Palmer)	C:TCMTL 1044/CD:CDMTL 1044
73	68	TAKING ON THE WORLD	A&M AMA 7007 (F)
		Gun (Kenny MacDonald)	C:AMC 7007/CD:CDA 7007
74	RE	ANCIENT HEART ★★	WEA WX 210 (W)
		Tanita Tikaram (Peter Van Hooke/Rod Argent)	C:WX 210/CD:WX 210CD
75	NEW	COSMIC THING	Reprise WX 283 (W)
		B52'S (Nile Rodgers/Don Was)	C:WX 283/CD:9258542

TOP • 20 • COMPILATIONS

1	1	NOW DANCE '89	EMI/Virgin NOD 3 (E)
		Various (Various)	C:TCNOD 3/CD:CDNOD 3
2	2	DEEP HEAT 3	Telstar STAR 2364 (BMG)
		Various (Various)	C:STAC 2364/CD:TCDD 2364
3	3	THE HIT FACTORY VOL 3 ●	Fanfare/PWL HF 8 (P)
		Various (Various)	C:HFC 8/CD:HFC08
4	512	NITE FLITE 2 ●	CBS MOOD 8 (C)
		Various (Various)	C:MOOD 8/CD:MOODCD 8
5	4	THE HITS ALBUM 10 ★	CBS/WEA/BMG HITS 10 (W)
		Various (Various)	C:HITS 10/CD:CDHIT 10
6	7	HOT SUMMER NIGHTS	Stylus SMR 980 (STY)
		Various (Various)	C:SMC 980/CD:SMCD 980
7	610	PRECIOUS METAL ●	Stylus SMR 976 (STY)
		Various (Various)	C:SMC 976/CD:SMCD 976
8	8	DIRTY DANCING (OST) ★★	RCA BL 86408 (BMG)
		Various (Jimmy Ienner/Bob Feiden)	C:BL 86408/CD:BD 86408
9	10	PROTECT THE INNOCENT	Telstar STAR 2363 (BMG)
		Various (Various)	C:STAC 2363/CD:TCDD 2363
10	11	THIS IS SKA	Telstar STAR 2366 (BMG)
		Various (Various)	C:STAC 2366/CD:TCDD 2366

... SINGLES AND ALBUM
RELEASES, MUSIC
VIDEOS, CDVs,
SELL THROUGH VIDEOS,
CLASSICAL RELEASES,
SINGLE AND ALBUM
CHART ENTRIES

MASTERFILE
IF IT'S OUT IT'S IN

See card for details

11	9	RAINBOW WARRIORS	RCA PL 74065 (BMG)
		Various (Various)	C:PK 74065/CD:PD 74065
12	15	GOOD MORNING VIETNAM (OST) ●	A&M AMA 3913 (F)
		Various (Various)	C:AMC 3913/CD:CDA 3913
13	12	RHYTHM OF THE SUN	Telstar STAR 2362 (BMG)
		Various (Various)	C:STAC 2362/CD:TCDD 2362
14	14	THE BLUES BROTHERS (OST)	Atlantic K 50715 (W)
		Various (Various)	C:K 50715/CD:K 50715
15	13	SOFT METAL ★	Stylus SMR 862 (STY)
		Various (Various)	C:SMC 862/CD:SMCD 862
16	NEW	GLAM SLAM	K-Tel STAR 2356 (K)
		Various (Various)	C:STAC 2356/CD:TCDD 2356
17	16	GHOSTBUSTERS II	MCA MCG 6056 (F)
		Various (Various)	C:MCG 6056/CD:DMCG 6056
18	RE	BUSTER (OST) ★★	Virgin V 2544 (E)
		Various (Various)	C:TCV 2544/CD:CDV 2544
19	18	NOW 14! ★★	EMI NOW 14 (E)
		Various (Various)	C:TCNOW 14/CD:CDNOW 14
20	17	DON'T STOP THE MUSIC	Stylus SMR 977 (STY)
		Various (Various)	C:SMC 977/CD:SMCD 977

Wizard of Ozn

by Barry Lazell

ROBERT OZN used to be the vocalist of a New York synth-sample duo named Ebn-Ozn, successful in rock-dance clubland Stateside, with singles such as Bag Lady and A-E-I-O-U. In recent months, though, he's been making a much bigger US dancefloor noise as writer, producer and leader of Dada Nada, which is that rarest of species — a white US house music act.

Signed to New York dance indie label I Voice Records, Dada Nada has produced one of the few house tracks to reach top 10 on the US dance chart, having recently hit number five with Haunted House (the first release on I Voice, which made the label's immediate chart success almost unique too). The single was imported here and found favour in many clubs (including Manchester's Hacienda and London's Heaven and Phuture) in its Garage Mix, remixed by Chicago's Mike 'Hitman' Wilson.

With its strong house trappings, Haunted House was also huge in the Chicago dance world, getting "Hot Mix" radio and club play from the likes of Wilson himself, Marshall Jefferson and Steve 'Silk' Hurley. Ozn followed this success by taking Dada Nada into PA performances in Chicago, LA and Miami.

The follow-up single, Deep Love, again written and produced by Ozn, has just surfaced in the US with a 12-inch remix put together by Frankie Knuckles and David Morales at New York's Shakedown Studios. Again, it is a re-housing project of notable power: "Deep Love was truly fierce", Knuckles and Morales are quoted as saying, "and now it's the fiercest."

As this is written, Deep Love is the subject of interest from several UK labels, alerted to Dada Nada by Haunted House and by the calibre of DJ Talent, on both sides of the Atlantic, which the act's music has so far attracted.

● UK contact for I Voice is Max Tregoning on 01-995 2344, while the label itself is based at Suite 45, 51 MacDougal Street, New York, NY 10012, USA.



AKI NAWAZ: 'Fusing world music with club music helps the listener to identify with it a bit more'

Taking on the world

by Martin Aston

MORY KANTE'S world music dance track and Euro chart smash Yeke Yeke and Ofra Haza's Im Ina Lu opened doors in peoples' perceptions — now it's about time someone pushed us through into what is still a relatively untested sound and style.

Distributed by Pinnacle, the new north London-based Nation Records has that aim in mind with its compilation, Fuse, where traditional world music meets Western dance beats.

Among a variety of global beats, including Oriental, Egyptian and African, Fuse's dominant strain is Bhangra, the Asian-UK hybrid that's already made its mark among the Asian communities (simply, if Gallup had a broad spread of Asian outlets on its Charts panel, groups such as Alaap and Holly Hally would make the top 10).

Fuse takes the creative East-meets-West beat further into the heart of post-acid clubland — Sapna's Ak Kudia borrows the siren and Can U Feel It? chant from Todd Terry — with relatively undiscovered artists.

Nation's credentials might also raise a few eyebrows, given that the owners are Katherine Canoville, ex-PR/promo person for Aftermath Records (best known for New Model Army), and Aki Nawaz, ex-drummer of the original Cult (then known as Southern Death Cult) and an Asian from Bradford: "I was always interested in exploring different types of mu-

sic — SDC's drumming was always very tribal. I was always trying to find an outlet for my interest then."

The pair are keeping Nation separate from their management company Quickfire, but have spent the last 18 months negotiating deals for Bhangra's leading acts. "It was just what the Asian community always needed — a musical identity, like the Afro-Caribbean community has," Aki enthuses, "but on the business side, a lot of the artists were getting ripped off, so because of our backgrounds, we knew how to work things. But we came up against a weird attitude from the majors toward Bhangra — the bands were selling between 50 and 80,000 albums and I was offering them to labels like Island for £15,000, and they could develop their sales beyond that point. But they didn't go for it."

That was before world music went overground. But now that Latin American and African have become commonplace, Asian roots might be next up. "We want a label that concentrates on finding new talent, but we're very open-minded regarding all aspects of music. Fusing world music with club music helps the listener to identify with it a bit more. It's almost like educating them. We just want to shake people's views of how they see music and break some barriers, because there's so much richness in the third world that's never been explored."

Stars of Fuse are David Harrow, aka Pulse 8 — "a brilliant keyboard player," according to Aki — a full time member of Jah Wobble's Invaders Of The Heart and a valuable sessioneer, working with the likes of Adrian Sherwood, Ann Clark and Frank Chickens; the percussionist Mahatma T — real name Talvin Singh — and his pioneering use of south Indian instruments; and his group project Sapna, with their Punjabi-influenced fusion. Aki is equally enthusiastic about working with Goi Bangla, two East End Asian rappers and DJ's; "They're young, whereas most Bhangra players are over 40".

Aki is convinced if there is enough world dance music to go round, then it can compete in the clubs. "We've been servicing all the clubs with great reactions outside London too, like in Brighton and Birmingham. It just has to be marketed properly. Dare I say it, but Joe Punter who buys records and doesn't go to clubs is a bit older, but the young people who do should find it interesting. Anything could happen."

James Hamilton

C O L U M N

MY MAIN preoccupation at the moment is trying to master a fiendish computer on which to write all my copy for not only this column but also, especially, for my sections in *Record Mirror* and *Jocks* (which publications have sadly just parted company from *Music Week* as we all move across town to new abodes!). The word processing isn't difficult, it's getting it out of the machine in anything other than typewritten form that's proving the trick! Anyway, forgive me for not necessarily being quite on top of the new releases this week, my time has been taken up elsewhere.

I have at least noticed in passing that the otherwise blandly swaying **KYLIE MINOGUE** Wouldn't Change A Thing (Your Thang Mix) (PWL Records PWLT42) is backed by the **James Brown** Funky Drummer break beat! More crucial on the nation's dancefloors will be the mesmerically repetitive but declerating and accelerating slow orgasmic break interrupted already huge house instrumental **LIL LOUIS** French Kiss (ffrr FX 115); likewise initially well supported authentic sixties ska-styled **THE BEATMASTERS** Ska Train (Rhythm King LEFT 34T); instantly massive new powerful garage style **ADEVA** Warning (Cooltempo COOLX 185); now finally due **Herb Alpert** meets **Donna Summer** I Feel Love-like would-be summer anthem **MANIC MC'S** Mental (The Final Climax) (RCA PT 43088); **Coldcut** created but contrastingly **MARRS** and **Mark Saunders** mixed pounding or soulful **LISA STANSFIELD** This Is The Right Time (Arista RIGHT 1); **Clivillés & Cole** created samples woven cantering "girl group" house **THE 28th ST CREW** I Need A Rhythm (Breakout USAT 666).

Strong contenders also out here include the **CD Lee** led ethereally chanting sombre wriggly house **SLAM** SLAM Move (Dance All Night) (MCA Records MCAT 1346); **Tim Simenon** mixed throbbing strong instrumental **AKASA** One Night In My Life (It's Time) (WEA YZ405T); electronic Burundi Black-like densely throbbing Balearic instrumental **THE KLF** What Time Is Love (The '89 Primal Remix) (KLF

Communications KLF 4R); strange tumblingly syncopated slow though jaunty hip house/swingbeat **LD JAM** INC Rude Boyz Gettin' Funky (1st Bass RUFF 3); fingersnappingly speeded up for Britain soulfully harmonised rolling **KOOL & THE GANG** Raindrops (Mercury MEXX 293); **Rick Astley**-ish (though garage-style in **Paul Simpson**'s tougher mixes) **ARTHUR BAKER AND THE BACKBEAT DISCIPLES** Talk It Over (Breakout USAT 655); totally remade lightweight Euro house-style **VIOLA WILLS** Gonna Get Along Without You Now (The Les Adams Mixes) (Music Man MMPT 12-006, via Pinnacle); **Stock Aitken Waterman** created rather good gorgeous slinkily jogging old **Princess**-style girls cooed **SEQUEL** Tell Him I Called (Capitol 12CL 528); less resonantly jangling snappier bright newly remixed and fully available **PRINCESS** Lover Don't Go (Touch Tone Records OUCT 1, via BMG/Total).

Albums selling strongly to a home listening rather than dancing audience have recently included the deliberately specialist rap **BOOGIE DOWN PRODUCTIONS** Ghetto Music: The Blueprint Of Hip Hop (Jive HIP 80), and soaringly gospel toned **Apollo** amateur show winning **DAVID PEASTON** Introducing... David Peaston (Geffen Records K9242281), while import album sellers include the swingbeat/tender slow divided solo **BAFFACE** Tender Lover (Solar FZ 45288), and hip house pioneer's quite acidic **ke FLIGHT** In Flight (RCA 9776-1-R).

Another big European import is the excellent steadily chugging German **ODYSSEY** Going Back To My Roots (Flim Flam Remix) (Streetheat STH 545), other imports from the US getting a tickle in the hot weather depleted dance market being the duetted snappily exciting urgent **FLAME** (featuring **Tony Terry**) On The Strength (Epic 49-68806); wryly amused dry lead swapping jerky rap **TUFF CREW** She Rides The Pony (SOe Deff... Records WAR-052); old album track adapting now Let's All Chant based good if predictable hip house **ULTRAMAGNETIC MC'S** Traveling At The Speed Of Thought (Hip-House Club Mix) (Next Plateau Records Inc NP50103); "remastered" 1986 German original of **Elektra**'s Balearic chanting **ELKIN & NELSON** Jiboro (CBS CBS 654691 6); **Jam & Lewis** created disappointing **Jacksons** Heartbreak Hotel copying **NEW EDITION** N.E. Heart Break (MCA Records MCA-23891), strange considering that in Supernatural they have one of the hottest tracks on the **Ghostbusters II** soundtrack.

IMPORTANT ANNOUNCEMENT

HELD BACK DUE TO LITIGATION

BIG LOUIS FRENCH KISS

RELEASE DATE NOW 7 AUGUST

SCAM 1 DISTRIBUTED BY PINNACLE



TOP Dance SINGLES

29 JULY 1989

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

THIS WEEK
LAST WEEK
WEEKS ON CHART



1	2	3	ON OUR OWN Bobby Brown	MCA MCA(T)1350 (F)
2	1	8	BACK TO LIFE Soul II Soul/C. Wheeler	10/Virgin TEN(X) 265 (E)
3	NEW		FRENCH KISS Lil Louis	London F(X)115 (F)
4	3	4	AIN'T NOBODY (REMIX) Rufus And Chaka Khan	Warner Brothers W 2880(T) (W)
5	5	5	YOU'LL NEVER STOP ME LOVING... Sonia	Chrysalis CHS(12)3385 (C)
6	7	6	VOCDOO RAY (EP) A Guy Called Gerald	Rham! RS804 -(12 RS 8804) (P)
7	10	4	SAY NO GO De La Soul	Big Life BLR 10(T) (I)
8	6	6	GRANDPA'S PARTY Monie Love	Cooltempo COOL(X)184 (C)
9	4	4	IT'S ALRIGHT Pet Shop Boys	Parlophone/EMI (12)R6220 (E)
10	9	7	SUPERWOMAN Karyn White	Warner Brothers W2920(T) (W)
11	36	2	SWING THE MOOD Jive Bunny/Mastermixers	Music Factory MFD(T)001 (BMG)
12	11	4	GET LOOSE LA Miz Featuring Jazzi P	A&M USA(T)659 (F)
13	8	5	LONDON NIGHTS London Boys	Teldec/WEA YZ 393(T) (W)
14	12	3	LET IT ROLL Doug Lazy	Atlantic A8866(T) (W)
15	16	4	LET ME LOVE YOU FOR TONIGHT Kariya	Sleeping Bag SBUK 4(T) (I)
16	17	3	LIBERIAN GIRL Michael Jackson	Epic 6549470 (12 -6549478) (C)
17	19	3	CHOICE? Blow Monkeys/S Tella RCA PB42885 (12 -PT42886) (BMG)	
18	14	4	WON'T TALK ABOUT IT/BLAME IT.. Norman Cook	Go! Discs GOD(X) 33 (F)
19	39	2	DO THE RIGHT THING Redhead Kingpin/FBI	10/Virgin TEN(X)271 (E)
20	49	2	DON'T MAKE ME OVER Sybil	Champion CHAMP (12)213 (BMG)

21	15	10	JUST KEEP ROCKIN' Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)
22	13	6	BATDANCE Prince	Warner Brothers W2920(T) (W)
23	22	3	DO IT TO THE CROWD Twin Hype	Profile PROF(T)255 (P)
24	18	9	JOY AND PAIN Donna Allen	BCM BCM 257(X) (P)
25	25	2	COME ON AND GET SOME Cookie Crew	London F 110 (12 -FX 110) (F)
26	50	2	UH-UH OOH OOH LOOK OUT (...) Roberta Flack	Atlantic A8941(T) (W)
27	NEW		ON AND ON Aswad	Mango (12)MNG 708 (F)
28	NEW		DEFINITION OF LOVE Kaos	Kool Kat KOOL(T)504 (I)
29	27	3	SATISFACTION Wendy & Lisa	Virgin VS(T) 1194 (E)

30	NEW		WHERE DO WE GO? Ten City	Atlantic A 8864(T) (W)
31	23	6	FIGHT THE POWER Public Enemy	Motown ZB42877 (12 -ZT42878) (BMG)
32	20	9	IT IS TIME TO GET FUNKY D.Mab Feat L R S	London F(X) 107 (F)
33	NEW		BLAME IT ON THE RAIN Milli Vanilli	Cooltempo COOL(X)180 (C)
34	26	3	WE GOT OUR OWN THANG Heavy D & The Boyz	MCA MCA(T) 1344 (F)
35	NEW		I'M IN LOVE Sha-Lor	De Con/RCA ZB42891 -(ZT42892) (BMG)
36	28	2	BUST A MOVE Young MC	Delicious (12)BRW 137 (F)
37	NEW		DO YOU LOVE WHAT YOU FEEL Inner City	10/Virgin TEN(X)273 (E)
38	NEW		IN MOTION Precious	MCA MCA(T)1349 (F)
39	24	3	101 Sheena Easton	MCA MCA(T)1348 (F)
40	32	2	GET BACK TO LOVE Blacksmith	London F111 (12 -FX111) (F)
41	21	7	POP MUZIK (1989 REMIX) M	Free Style (12)FRS 1 (BMG)
42	33	7	TEARS Knuckles/Toniie/Owens	London F(X)108 (F)
43	42	4	CHA CHA HEELS Eartha Kitt/Bronski Beat	Arista 112331 -(612331) (BMG)
44	NEW		REST OF THE NIGHT Natalie Cole	EMI-USA (12)MT69 (E)
45	37	8	THE KING IS HERE/THE 900 ... 45 King	Dr Beat/Filmtrax -(DRX912) (BMG)
46	NEW		BABY CAN I HOLD YOU TONIGHT Sanchez	Charm -(CRT 34) (JS)
47	34	2	HEY LADIES Beastie Boys	Capitol (12)CL540 (E)
48	31	9	RIGHT BACK WHERE WE STARTED... Sinita	Fanfare (12)FAN 18 (P)
49	30	2	LET'S WORK Casanova's Revenge	RCA ZB42887 (12 -ZT42888) (BMG)
50	29	2	MASTER MIX DJ Fast Eddie	Radical RADC 5 -(RADICAL 5) (SP)

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	(1)		BABY CAN I HOLD YOU TONIGHT Sanchez	Charm CRT 34
2	(2)		RAGGAMUFFIN GIRL P Hunnigale/T. Inef/Clarkey	Blakey CB 001
3	(9)		MY COMMANDING WIFE Boris Gardiner	Charm CRT 32
4	(11)		CLOSE TO ME Scooby	German DGT 53
5	(3)		BABY CAN I HOLD YOU TONIGHT Foxy Brown	Charm CRT 33
6	(6)		NICE EVERY TIME Clement Line	Sir George SG 058
7	(5)		ROUGHNECK FASHION Tenor Fly/Flourgon	Blocka Dread BD 8909
8	(4)		LOOKING OVER LOVE Kofi	Amwa ARI 89
9	(10)		STEP UP IN LIFE Barrington Levy	Time One Records TOR 29
10	(14)		COME BACK TO ME Anthony Malvo & Tiger	Techniques WRT 47
11	(12)		NEW WAY TO SAY I LOVE YOU Wayne Wonder	Pickout PICK 24
12	(7)		EXPENSIVE AND DEAR Johnny P	Living Room OH 15
13	(22)		MAKING LOVE Barry Boom	Fine Style FS 024
14	(18)		MIX UP U.U. Moddoo & Captain Barkley	Stereo One SOT 1
15	(26)		ITAL JOCKEY Johnny P	Techniques WRT 44
16	(25)		ONE BLOOD Junior Reid	Othoman Muka's JR 01
17	(23)		CRUSING IN LOVE Mike Anthony	Merger MER 003
18	(21)		MY HEART IS BLEEDING Gregory Isaacs	Super Power SPD 44
19	(16)		I'LL PROVE IT TO YOU Thriller U	Techniques WRT 45
20	(15)		MIDNIGHT HOUR Robert Lee & Bunny General	Unity FEA 016

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	(2)		WAITING FOR YOU Thriller U	Live and Love LALP 31
2	(3)		LOVE THE LIFE YOU LIVE Barrington Levy	Time One TORLP 05
3	(1)		LOVE LINE Frankie Paul	Glory Gold GOLP 003
4	(6)		JUST LOVERS Various Artists	FR999
5	(5)		A REGGAE EXPERIENCE C Shloss	Charm Records CRLP 2
6	(7)		SELEKTA SHOWCASE '89 Various Artists	Greensleeves GREL 130
7	(8)		SWEET SURRENDER Janet Kay	Body Music JANET 02
8	(9)		AH ME DIS Tippa Irie	GT'S Records GTLP 3
9	(10)		MIXING LAB SHOWCASE Various Artists	Mixing Lab MLLP 001
10	(4)		GOOD VIBRATIONS Dennis Brown	Yvonne's Special CSESLP 01

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1			I WANNA GET NEXT TO YOU Manifest	Carron Records CT 001
2			HOW DO YOU DO Tiger & Anthony Malver	Blue Mountain BMD 064
3			JUST INFATUATION Gregory Isaacs	Jah Shaka Music SHAKA 874
4			O'LA SOCA Arrow	Mango 12MNG 710
5			FRANKIE PAUL Out Of Your Mind	Techniques WRT 51

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1			THE SANCIT COLLECTION VOL 2 Various Artists	Satin Sounds ST 001LP
2			NO CONTEST Dennis Brown & Gregory Isaacs	Greensleeves GREL 133
3			JAMAICA'S FINEST VOL 1 Various	Fashion FADLP 012
4			AFRICAN DUB PT. 5 Joe Gibbs	JGMLP 017
5			REGGAE + SOCA FOR LOVERS VOL. 2 Rudy Grant	Sears Records SEA 4LP
6			BRING THE COUCHIE 1974-1976 Niney & Friends	Trojan TRLS 273
7			MY VOICE IS INSURED FOR HALF A MILLION ... Dennis Alcapone	Trojan TRLS 273

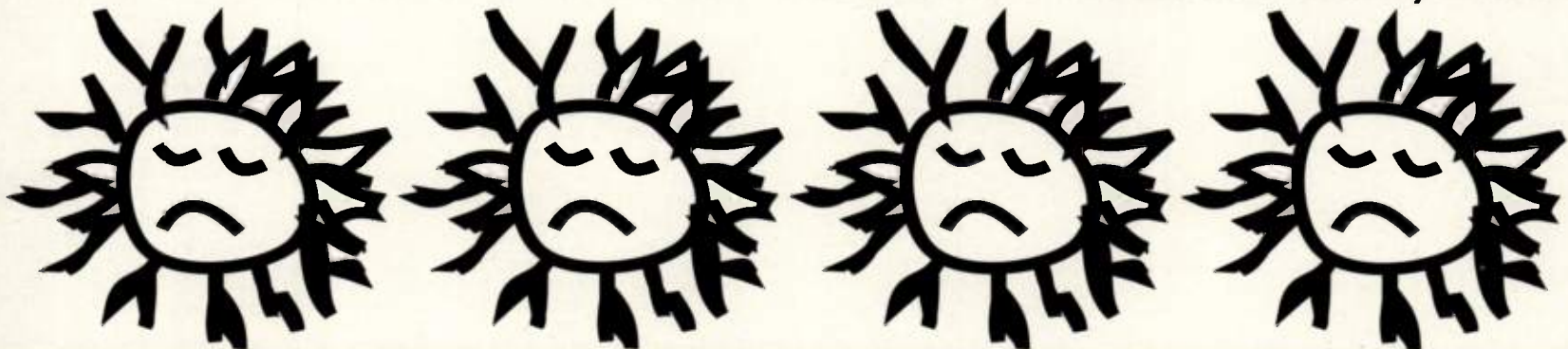
TOP 10 ALBUMS

1	2	15	CLUB CLASSICS VOL. ONE Soul II Soul	10/Virgin DIX82/CDIX82 (E)
2	1	3	NOW DANCE '89 Various	EMI/Virgin NOD3/TCNOD3 (E)
3	6	2	DEEP HEAT 3 - THE THIRD DEGREE Various	Telstar STAR2364/STAC2364 (BMG)
4	3	28	DON'T BE CRUEL Bobby Brown	MCA MCF 3425/MCFC 3425 (F)
5	10	2	GHETTO MUSIC Boogie Down Productions	Jive HIP80/HIPC80 (BMG)
6	7	6	KARYN WHITE Karyn White	Warner Brothers WX235(C) (W)
7	5	11	NITE FLITE 2 Various	CBS MOOD8/MOOC8 (C)
8	4	5	BATMAN Prince	Warner Brothers WX281/WX281C (W)
9	RE		3 FEET HIGH AND RISING De La Soul	Big Life DLSLP1/DLSMC1 (I)
10	NEW		I CAN MAKE YOU DANCE Richie Rich	Gee St GEEA3/GEEMCA3 (I)

TOP 10 BUBBLERS

1			THINK Precious Red	Champion CHAMP (12)210 (BMG)
2			ALL OVER THE WORLD Chuck Jackson	Nightmare MARE5103 -(MARE103) (PAC)
3			25 MILES ('89 REMIX) Edwin Starr	Motown ZB41965 -(ZT41966) (BMG)
4			STOP THIS THING Dynasty Of Two	RCA ZB42889 -(ZT42890) (BMG)
5			YOU'RE HISTORY Shakespeare's Sister	London F(X)112 (F)
6			SO WOT CHA SAYIN' EPMD	Fresh (USA) -(FRE 80133) (Imp)
7			MPB (MISSIN' PERSONS BUREAU) Womack & Womack	4thB'way (12)BRW138 (F)
8			I NEED A RHYTHM 28th St Crew	Vendetta -(VE 7023) (Imp)
9			YOU'RE THE ONE Kelly Charles	Champion CHAMP(12)100 (BMG)
10			EARTHLY POWERS A Man Called Adam	Acid Jazz -(JAZID 15T) (I)

THE SUMMER'S COOLEST RECORD! Ben Liebrand's Yardie Stylee Remix



THE FOUR TOPS "THE SUN AIN'T GONNA SHINE" (SEVEN, TWELVE AND CD5)



AIR PLAY

		RADIO 1 w/c 20.7 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 18.7 11.7 PLAYLISTED		REGIONAL w/c 20.7 13.7 PLAYLISTED (43 stations)		LAST WEEK'S CHART	
ASWAD	On And On	Mango	11	7	B	—	37	35	59
BAKER, ARTHUR	Talk It Over	Breakout	—	—	—	—	14	13	—
BEAUTIFUL SOUTH	Song For Whoever	Go! Discs	8	14	—	A	33	37	8
BEVERLY & GREEN RAPPERS	The Green Rap	—	5	—	—	—	—	—	—
BLOW MONKEYS	Choice	RCA	16	18	A	B	32	35	27
BROS	Too Much	CBS	20	19	A	A	27	21	—
BROWN, BOBBY	On Your Own	MCA	20	23	A	A	36	37	4
CEBERANO, KATE	Young Boys Are My Weakness	London	7	4	B	—	5	6	—
COLE, NATALIE	Rest Of The Night	EMI-USA	6	—	—	—	37	36	56
COOK, NORMAN	Blame It On ... Rest ... Night	Go! Beat	9	4	—	—	23	24	66
COOPER, ALICE	Poison	—	7	—	B	—	—	—	—
CULT, THE	Edie (Ciao Baby)	Beggars Banquet	10	12	B	B	19	18	32
CUTTING CREW	Between A Rock And A Hard Place	Siren	4	9	B	B	24	23	69
DANNY WILSON	The Second Summer Of Love	Virgin	22	20	A	A	36	39	23
DARE	Abandon	A&M	10	—	—	—	9	—	—
DARLING BUDS	You've Got To Choose	Epic	19	16	A	A	26	22	45
DE LA SOUL	Say No Go	Big Time	18	13	B	B	11	13	18
DION	King Of The New York Streets	—	4	—	—	—	—	—	—
DOOBIE BROTHERS	The Doctor	Capitol	18	11	—	—	—	—	—
EASTON, SHEENA	101	MCA	—	—	—	—	18	20	54
ESTAFAN, GLORIA	Don't Want To Lose You	Epic	19	13	A	B	37	40	9
FLACK, ROBERTA	Uh-Uh Ooah-Ooah Look Out	Atlantic	—	—	—	—	21	17	85
FUZZBOX	Self	WEA	11	—	B	—	11	—	—
GIPSY KINGS	Bambaléo	A1	5	5	—	—	4	—	—
GUN	Better Days	A&M	10	11	B	B	15	13	41
HENLEY, DON	The End Of Innocence	WEA	15	12	—	—	25	—	—
INNER CITY	Do You Love What You Feel	—	8	—	—	—	21	—	—
IT BITES	Sister Sarah	Virgin	4	—	—	—	6	—	—
JACKSON, MICHAEL	Liberman Girl	Epic	19	19	A	A	37	40	13
JAMES, ETTA	I Got The Will	Island	—	6	—	—	11	11	—
JIVE BUNNY & MASTERMIXERS	Swing The Mood	—	7	—	—	—	12	—	—
KIARA	Every Little Time	Arista	5	8	—	B	—	4	—
KITT, EARTHA/BRONSKI BEAT	Cha Cha Heels	Arista	22	18	A	A	18	20	39
KNIGHT, GLADYS	Licence To Kill	MCA	15	16	B	A	38	40	10
LA MIX feat. JAZZY P	Get Loose	Breakout	—	—	—	—	15	13	25
LAUPER, CYNDI	I Drove All Night	Epic	7	16	—	B	22	33	24
LIGHTNING SEEDS	Pure	Ghetto	18	12	A	B	28	24	58
LILAC TIME	American Eyes	—	5	—	—	—	11	—	—
LONDON BOYS	London Nights	WEA	20	21	A	A	31	35	2
LOVE, MONIE	Grandpa's Party	Cooltempo	—	4	—	—	15	15	16
MacCOLL, KIRSTY	Days	Virgin	17	15	B	B	38	41	15
MARTIKA	Toy Soldiers	CBS	10	7	—	—	30	28	78
McCARNEY, PAUL	This One	Parlophone	15	7	B	B	33	36	—
McDERMOTT, KEVIN	Where We Were Meant To Be	Island	—	—	—	—	11	11	—
MIDLER, BETTE	Wind Beneath My Wings	Atlantic	8	9	—	—	36	39	5
MILLI VANILLI	Blame It On The Rain	Cooltempo	—	—	—	—	27	26	66
MINOGUE, KYLIE	Wouldn't Change A Thing	PWL	12	6	B	—	34	27	—
MONTANA, JUNE	I Need Your Love	ffrr	9	10	—	—	7	6	—
ONE 2 MANY	Writing On The Wall	—	6	—	—	—	14	—	—
ORBISON, ROY	California Blue	Virgin	—	5	—	—	27	28	82
PET SHOP BOYS	It's Alright	EMI	23	25	A	A	39	40	7
PRINCE	Batdance	Werner Brothers	10	21	B	B	17	22	14
RIVER DETECTIVES	Chaine	WEA	17	13	B	B	16	16	88
ROACHFORD	Kathleen	CBS	20	13	B	B	32	36	43
ROOTSIE & BOOPSIE	Papa Winnie	—	4	—	—	—	—	—	—
ROSS, DIANA	Paradise	EMI	—	—	—	—	20	19	—
ROXETTE	Dressed For Success	EMI	—	—	—	—	31	31	49
RUFUS & CHAKA KHAN	Ain't Nobody (Remix)	Warner Bros	17	22	A	A	33	38	6
SHAKATAK	Turn The Music Up	Polydor	—	—	—	—	18	16	86
SHAKESPEAR'S SISTER	Your're History	London	5	5	—	—	10	7	—
SIMPLE MINDS	Kick It In	Virgin	11	13	B	B	27	27	—
SIMPLY RED	A New Flame	WEA	19	20	A	A	37	40	20
SONIA	You'll Never Stop Me From...	Chrysalis	14	15	B	B	34	37	1
SOUL II SOUL	Back To Life	—	10	18	23	B	A	34	37
SWING OUT SISTER	Where In The World	Fontana	16	24	—	A	22	37	50
TEN CITY	Where Do We Go?	Atlantic	—	6	—	—	14	9	60
TEXAS	Everyday Now	Mercury	7	—	—	—	16	—	—
THEN JERICHO	Sugar Box	London	6	—	—	—	9	—	—
TRANSVISION VAMP	Landslide Of Love	MCA	11	—	A	—	19	—	—
WATERFRONT	Cry	Polydor	5	—	—	—	35	40	17
WATLEY, JUDY	Friends	MCA	4	—	—	—	—	—	—
WENDY & LISA	Satisfaction	Virgin	16	12	B	B	22	23	46
WHITE, KARYN	Superwoman	Warner Brothers	14	13	A	A	32	37	11
WILD WEEKEND	Crawling Back	Parlophone	8	6	—	—	18	17	98
WOMACK & WOMACK	MPB	4th & B'way	7	9	—	—	18	20	92
YELLO	Blazing Saddles	Mercury	6	4	—	—	14	12	47

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 387 6611 ext 224.

Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current ILR playlists (A & B lists).

AIRWAVES

New AM station breezes into Radio Two's manor

by Bob Tyler

ESSEX RADIO aims to "deliberately woo listeners from Radio Two" with Breeze AM, according to Keith Rogers, the Southend-based station's programme controller.

Opened on July 16, independent radio's latest split frequency service is one of the few stations to begin 24-hour programming from the outset and is aiming for the 45-plus age group.

Rogers believes his new listeners will tune in for the music rather than the personalities. Nevertheless, there is an experienced team of eight presenters, including ex-Radio Two man, Bill Rennells.

The programmes draw music from three lists: traditional, covering artists such as Nat King Cole, Bing Crosby and Dean Martin; contemporary with artists like Elton John, The Carpenters and Barry

Manilow and a small number of Fifties, Sixties and Seventies oldies. "Soft or unbrash chart music may creep in occasionally," Rogers adds.

Breeze AM now brings the number of split frequency stations operating on a full or nearly full-time basis to 12. The Broadcasting Bill will propose an end to simulcasting, for which IR stations are preparing themselves.

B R I E F S



ATLANTIC 252's promotions coordinator Dave Atkey (left) and international radio consultant, John Calfelt

● ATLANTIC 252 has made its first appointments with Dave Atkey as promotions coordinator and Paul Kavanagh as head of music. Atkey has worked for Radio One as both programme producer and on promotional projects and Kavanagh from Sunshine 101, the Dublin-based pirate station, closed in 1988.

● KISS FM, disappointed in its bid for the Greater London FM licence, says it will not return to pirate broadcasting and that it and its listeners will lobby extensively for the right of Londoners to have a dance/black music station. KISS

says the IBA has already identified two more FM radio frequencies that could be allocated in the next six to nine months to suitable runners up. It adds that Radio One's 104.8 FM frequency was allocated as a temporary frequency which Radio One will be relinquishing in November and there are no plans for its alternative use.

● BBC One's music and magazine show, UP2U, has returned for a 10-week summer series on Saturday mornings. As well as the Music Mission, presented by Radio One's Mark Goodier and featuring the search for a new music writer,

there will also be a look backstage at the Bros Wembley concert in August.

● SUPER CHANNEL's audience of potential viewers has reached 44m according to a survey by International Multimedia SA of Madrid. The data shows Super Channel's network in Spain is now more than 1m and the channel's total network now stands at over 17m connections in 17 European countries.

● TONY BLACKBURN celebrates his 25th anniversary in radio on July 25. His illustrious career spans pirate radio, BBC radio and independent radio where he now presents the Capital Gold Breakfast Show.

COMPACT disc

DIGITAL AUDIO

1	1 A NEW FLAME, SIMPLY RED	Elektra
2	7 THEMES, Vangelis	Polydor
4	- THE TWELVE COMMANDMENTS OF DANCE, London Boys	WEA
5	6 DON'T BE CRUEL, Bobby Brown	MCA
6	3 CLUB CLASSICS VOLONE, SOUL II SOUL	10/Virgin
7	10 NOW DANCE '89, Various	EMI/Virgin
8	4 VELVETEEN, Transvision Vamp	MCA
9	2 THE MIRACLE, Queen	Parlophone
10	11 NITEFITE 2, Various	CBS
11	9 APPETITE FOR DESTRUCTION, Guns 'N' Roses	Geffen
12	5 PAST PRESENT, Clannad	RCA
13	8 BATMAN (OST), Prince	Warner Brothers
14	14 STREET FIGHTING YEARS, Simple Minds	Virgin
15	18 ANYTHING FOR YOU, G.E.S.T./Miami Snd	Epic
16	- DEEP HEAT 3- THE THIRD DEGREE, Various	Telstar
17	12 WHEN THE WORLD KNOWS YOUR NAME, Deacon Blue	CBS
18	13 FULL MOON FEVER, Tom Petty	MCA
19	- THE RAW AND THE COOKED, NYC	London
20	- BEBOP MOTOP, Danny Wilson	Virgin

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Jazz and ethnic stations are awarded London contracts

by Sarah Davis

LONDON JAZZ Radio has emerged the winner of the Greater London FM franchise. Head of music Dave Lee says: "It's such a relief after nine years of trying."

The other prize, the London AM station, was secured by north London-based Spectrum which offers a range of ethnic music.

Lee is a long-time jazz devotee, an Ivor Novello award winner with many years music industry experience and a campaigner for government recognition of the need for jazz in London. "Kenneth Clarke put me on to it — he said 'musically speaking, there's nothing I want to hear — I go to my records.' I wrote to MPs, asked their advice on who to see and I'd get letters back from them saying we need a jazz station. People like (MPs) John Prescott, Jim Lester, Lord Colwyn. I'll always be thankful for their support."

London Jazz Radio will broadcast the widest possible range of jazz, 24-hours-a-day, seven-days-a-week. Lee says: "Jazz will be broken down into its constituent parts. We will have an A list and a B list and we will play Cuban, Latin American, salsa, Afro, rhythm and blues, vocal — all styles." There will be some specialist programmes and freeform, the "jazzy" side of new age, big band sounds and traditional jazz.



DAVID LEE, MD, London Jazz Radio, winner of the capital's FM contract

Lee is sure of sufficient demand to support a round-the-clock jazz station. He says research indicates a large potential audience, mainly in the A/B bracket aged 45 to 55. Surprisingly, research also showed that jazz interests women of 24 to 35 and has an increasing following among 17 to 25s of both sexes.

Broadcasting will begin in six to eight months — "probably February" — and Lee says that he "can't

talk about DJs at the moment — some are with other companies but until we've got a definite date they can't give in their notice". Until DJs sign up, full programme details cannot be finalised, although the station plans a "Young jazz musician of the year" concert and will record concerts in club venues, broadcasting them the following night.

Prominent backers and board members, "All jazz fans", include

Johnny Dankworth, Sir David Lumsden, head of the Royal Academy and Grand Metropolitan Hotels board member Jasper Grinling.

Spectrum Radio, as a multi-racial radio group, started life nearly five years ago as one of the original Greater London Council community funded training projects that we set up in the last days of the Council's reign, writes Bob Tyler.

The IBA advertised the Greater London AM station to offer some of the smaller, currently unserved ethnic groups, with a radio service which would be supported by a larger core service or services.

Spectrum's appointment has resulted in what its chairman, John Kyriakides, calls, "A unique, interesting and very different style of radio".

The station will be owned and operated by seven ethnic groups including Jewish, Italian, Arabic and Hispanic, as well as the main London ethnic communities of Hindi, Afro-Caribbean and Greek. "Most of our music will come from these areas but will be adding a

few programmes such as Chinese and Portuguese," says Kyriakides.

Spectrum has overcome the problem of how to include all these different strands of programmes without sounding disjointed or "alienating anybody", by having most peak-time, breakfast and mid-morning programmes presented in English. "It is only after the peak time when we will break off into individual targeted strands," continues Kyriakides. He sees this as a great advantage over mainstream broadcasting: "When we broadcast — say, our Arab programme — we will have a truly dedicated audience."

The station hopes to begin broadcasting within nine months from north west London. Costs of £1.5m will be raised from within the participating ethnic groups.

Kyriakides sees the musical output of the station as being of major importance and is anxious to make contacts with record distributors or any other sources of ethnic music. He can be contacted on 01-229 2244.

STATION PROFILE

Northsound

by Nick Maybury

CELEBRATING ITS eighth birthday this Thursday is Northsound Radio — the ILR station which covers the North East of Scotland and Aberdeen. Based in a converted school, Northsound has always been a small, tightly knit station with a potential audience of only around 300,000. Despite this it has achieved remarkable results. Damien McLeod, the station's head of music and presentation for the last 16 months, has been busy consolidating and broadening Northsound's appeal.

Music Policy

McLeod theoretically has total control over what is played on Northsound — but in practice he believes that his presenters should have the kind of freedom many DJs can only dream about. Each programme has 30 to 40 per cent freeplay.

The Selector program is used to compile playlists, something which McLeod was originally wary of, but now acknowledges the time it can save: "The presenters don't have to waste time filling in PRS return forms."

The A1 playlist consists of 30 records — taken from the top 50

singles and the best of new releases. Surprisingly, singles on their way down may still be on the A1 list, while a climber may not — especially if it received heavy airplay on its way up. The A2 list is made up of singles with chart potential but which may not be "chart certs". Examples given by McLeod include: "Good Scottish bands like the Kevin McDermott Orchestra or Love and Money."

Releases with a more specific appeal are placed on the B list along with new artists and more obscure sounds to give freshness and diversity to Northsound. This listing policy certainly sees some strange combinations. The likes of Black Sabbath and Julio Iglesias have appeared in the same week but, as McLeod explains, they will be aired at specific times of the day to tie up with the relevant audiences. Specialist programmes include country & western, Scottish, soul, rock and jazz.

Presenters

McLeod refuses to name any particular presenter as standing out above the others because he feels the rest would seem in some way lacking. However, he does point out that many Northsound DJs go on to further success — including at Radio One.

Listenership

"Our audience is essentially aged 20 to 40," says McLeod, "but we are aware of the others and don't forget them." Northsound recognises that it is primarily a Scottish station. JICRAR figures consistently show it to be the top radio station in the region with Radio One usually trailing by around 20 points. Currently, Northsound has a reading of 58 per cent and it has been as high as 67 per cent.

Local talent

McLeod admits that local bands don't get as much airtime as he would like: "We don't have the resources — for example we can't record them. But we will accept master tapes and will play them if the standard is high enough."

The Industry

Northsound's relationship with record companies is good, according to McLeod — with a few exceptions. His problem has been to persuade reps that coming to Aberdeen is worthwhile. Much of the business is done over the phone but personal visits are becoming more frequent. McLeod points out that, generally, Aberdeen is an affluent part of the country thanks to the oil business and that this can have a knock on effect for record sales.

An indispensable display map of UK radio stations both ILR, BBC and other stations, including those who will begin broadcasting between August and early 1990. Names, addresses, phone numbers and key contacts, all displayed on one map.

AIRWAVES

Price £1.00 inc p&p

UK

RADIO



Due to demand we have printed some extra copies of Music Week UK Radio Map (MW Issue 17 June '89). If you didn't manage to obtain your own personal display map or you would like extra copies, please call Siobhan Mullen at Music Week — 01-387 6611.

Classical

CLASSICAL

Labels prepare for von Karajan demand

1	1	ELGAR CELLO CONCERTO/SEA PICTURES	EMI
		Barbirolli/LSO/Baker/Du Pre	ASD655/TCASD655 (E)
2	2	ELGAR CELLO CONCERTO/ENIGMA ...	CBS Masterworks
		D Barenboim/PDO/J Du Pre	CBS76529/4076529 (C)
3	5	ANDREW LLOYD WEBBER REQUIEM	HMV
		Domingo/Brightman/Maazel/ECO	ALW1/TCALW1 (E)
4	4	ELGAR CELLO CONCERTO	Philips
		Munihin/RPO/Webber	4163541/4163544 (F)
5	6	VIVALDI FOUR SEASONS	L'Oiseau Lyre
		Hogwood/Academy Ancient Music	4101261/4101264 (F)
6	3	MAHLER RESURRECTION	Imp Classics
		Gilbert Kaplan	DPCD910/CIMPC910 (PK)
7	8	ALBINONI ADAGIO/PACHELBEL ...	Deutsche Grammophon
		Herbert Von Karajan/BPO	4133091/4133094 (F)
8	7	HOLST THE PLANETS	Deutsche Grammophon
		Herbert Von Karajan/BPO	2532019/3302019 (F)
9	-	PUCCINI MADAME BUTTERFLY ...	Decca Opera Gala
		Herbert Von Karajan/VPO	4212472 (F)
10	9	BERLIOZ SYMPHONIE FANTASTIQUE	EMI
		Roger Norrington/LCP	EL7495411/EL7495414 (E)
12	-	HANDEL MESSIAH	Deutsche Grammophon
		Trevor Pinnock/EC & Choir	4236301/4236304 (F)
12	11	ELGAR AND DELIUS CELLO CONCERTOS	HMV
		Du Pre/Barbirolli/Sargent Etc	ASD2764/TCASD2764 (E)
13	-	BRITTEN WAR REQUIEM	Decca
		Benjamin Britten/LSO	SET252/K2K722 (F)
14	-	MENDELSSOHN AND BRUCH VIOLIN ...	Deutsche Grammop
		Anne Sophie Mutter/Karajan/BPO	2532016/3302016 (F)
15	-	MOZART PIANO CONCERTOS NO. 13 & 14	Philips
		Jeffrey Tate/ECO/Uchida	4223591/4223594 (F)
16	15	ELGAR ENIGMA VARIATIONS ETC	Deutsche Grammophon
		Leonard Bernstein/BBCSO	2532067/3302067 (F)
17	16	MAHLER SYMPHONY NO. 2	HMV Reflexe
		Simon Rattle/CBSO	EX 2705983/EX 2705985 (E)
18	-	MOZART SERENADE IN B FLAT MAJOR	Novello
		Jane Glover/London Mozart Play	NVL103/NVLC103 (BMG)
19	-	MENDELSSOHN/BRUCH/SCHUBERT	HMV
		Nigel Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634 (E)
20	-	MOZART REQUIEM	Decca
		Christopher Hogwood/AAM	4117121/4117124 (F)

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by Nicolas Soames

THE DEATH of Herbert von Karajan will undoubtedly awaken a new interest in the conductor and his recordings, even though it is less than a year since the massive marketing campaigns from both Deutsche Grammophon and EMI to celebrate his 80th birthday.

"Frankly, it is a difficult situation because he was such a monumental figure and people do want to know about his recordings, but it is inappropriate to be crassly commercial," says Bill Holland, DG's UK marketing director.

Deutsche Grammophon is preparing to re-advertise on TV The Essential Karajan which was the lynch-pin of its von Karajan birthday celebrations last year. It is also likely to re-release the 25-CD set Masterpieces — the recordings will also be available separately. Dealers will also be glad to know that the 1952 recordings of Beethoven's Symphonies — regarded as von Karajan's finest — will come out on CD in September.

But Holland points out that there are a number of new recordings still to come. The most welcome will

be Verdi's Un Ballo in Maschera, which von Karajan was due to conduct in Salzburg this week. This is scheduled for September.

Other recordings awaiting release are studio recordings of Brahms' Symphonies Nos 3 and 4 with the Berlin Philharmonic Orchestra: a concert recording of Tchaikovsky's Piano Concerto No 1 with the Soviet teenager Evgeny Kissin; a studio recording of Schumann's Symphony No 4 with the Vienna Philharmonic Orchestra, and concert recordings of Bruckner's Symphonies Nos 7 and 8, again with the VPO.

In addition, the vast library of video recordings made by von

Karajan for his own company Tele Mondiale in recent years has yet to be seen — virtually everything since the digital era has been preserved on video and lies edited, awaiting a suitable time for release.

EMI is preparing a number of special In Memoriam editions. The company will release the set of Beethoven symphonies von Karajan made with the Philharmonia in the Fifties, and sets of recordings commemorating his work with the VPO and the BPO. EMI has, to date, released about 60 von Karajan recordings on CD, and there are a further 100 other recordings in the archives.

Classical market analysis

AT FIRST glance the classical market survey goes very much to form, with the Yellow Label taking its accepted place at the head of the full-price labels: Deutsche Grammophon is the market leader in many other main classical territories.

That initial glance does provide a surprise, however, in that Philips comes third on the list and Decca fourth, even though the former UK company assumes a much larger profile. In fact, by adding Decca's 9.1 per cent to the 6 per cent of L'Oiseau Lyre, the 2.1 per cent of Decca Opera, and the 0.8 per cent of Argo (all very much Decca Labels) the survey reaches the total of 18 per cent market share for Decca, which puts the picture into focus.

It is equally interesting, therefore, to do the same sum for EMI. HMV marks up 20.4 per cent. When this is added to the 4.7 per cent of HMV Reflexe and the 3.6 per cent

of EMI, it propels the EMI classical division to a percentage of 28.7.

The single greatest factor for EMI here has been the continuing success of Jacqueline du Pre's legendary recording of Elgar's Cello Concerto which still shows no signs of dropping sales.

Recordings of more than 20 years in age also gave EMI its extraordinary lead in the budget-mid-price range — it dominates both the company and the labels charts; and in the crossover section, it maintains a slender lead.

There are other points which need to be highlighted.

The full-price results are slightly distorted by the inclusion of Pickwick's recording of Mahler's Symphony No 2 conducted by Gilbert Kaplan which was thought to be a double album mid-price release. However, it amply demonstrates the commercial success of the recording, and shows how just one blockbuster can make such a difference — it puts Pickwick a noble fifth in the labels list.

Pickwick's IMP recording brings it a 6.9 per cent share in the full-price section, while CBS Masterworks, with its whole full-price catalogue comes in sixth with 6.5 per cent.

One result of this market survey which should concern the industry is that few of what are glibly regarded as the leading independents — labels such as Hyperion, Chandos, ASV, Nimbus — are represented. The US label Telarc is there as the only imported label within the full-price region, and Conifer has squeezed in with 0.8 per cent. But from the point of view of classical buyers, these independent labels are widely regarded as the lifeblood of the industry, offering often some of the most interesting repertoire and recordings — albeit somewhat specialised — and some of the best young performers.

Interesting, too, is the immediate appearance of MSD through Collins Classics, a label which was only launched this year; while Virgin Classics makes a minor appearance in the crossover section.

CROSSOVER CLASSICS

1	1	THE ESSENTIAL ...	Deutsche Grammophon
		Plácido Domingo	PDTV1/PDTV1 (F)
2	2	GOYA...A LIFE IN SONG	CBS
		Plácido Domingo	4632941/4632944 (C)
3	6	TUTTO PAVAROTTI	Decca
		Luciano Pavarotti	4256811/4256814 (F)
4	3	THE CLASSIC EXPERIENCE	EMI
		Various	EMTV45/CEMTVD45 (E)
5	5	THE PAVAROTTI COLLECTION	Stylus
		Luciano Pavarotti	SMR8617/SMC8617 (STY)
6	4	THE NEW PAVAROTTI COLLECTION ...	Stylus
		Luciano Pavarotti	SMR851/SMC851 (STY)
7	8	GREATEST LOVE SONGS	CBS
		Plácido Domingo	CBS44701/4044701 (C)
8	7	GERSHWIN PORGY AND BESS	EMI
		Simon Rattle/LPO	PORGY1/TCPORGY1 (E)
9	9	THE COLLECTION	Stylus/RCA
		Plácido Domingo	SMR625/SMC625 (STY/BMG)
10	-	KIRI	K-tel
		Kiri Te Kanawa	NE14424/CE2424 (K)

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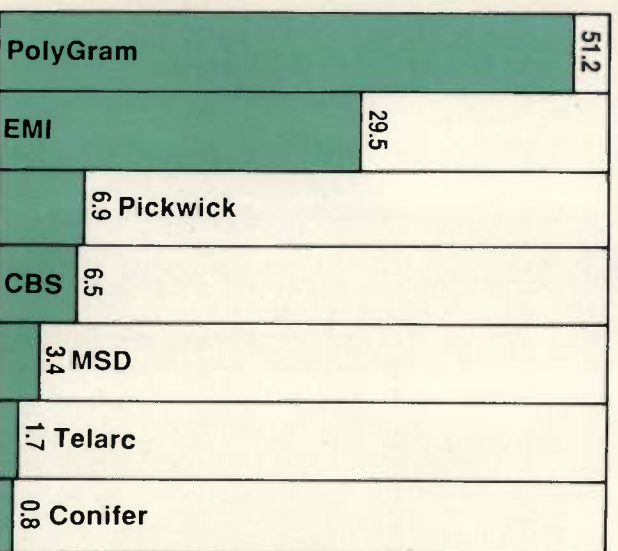
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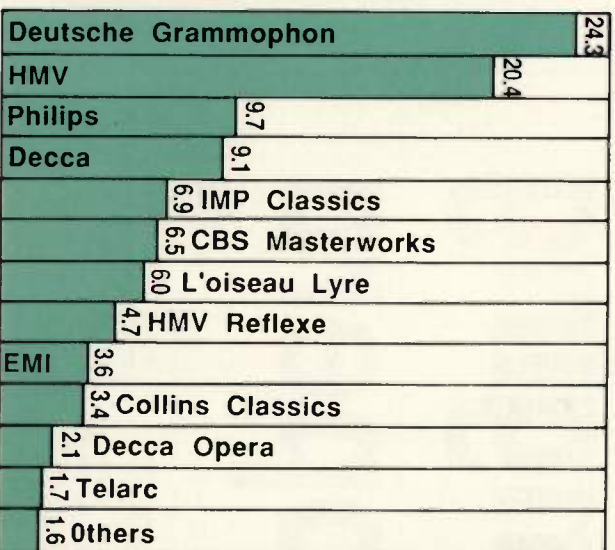
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FULL-PRICE

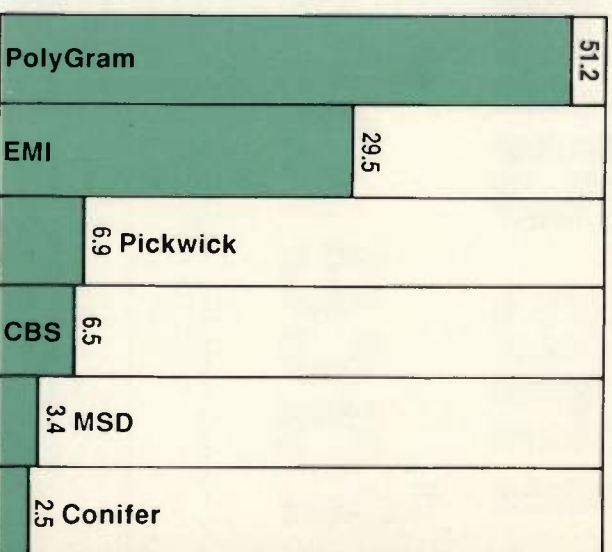
COMPANIES %



LABELS %

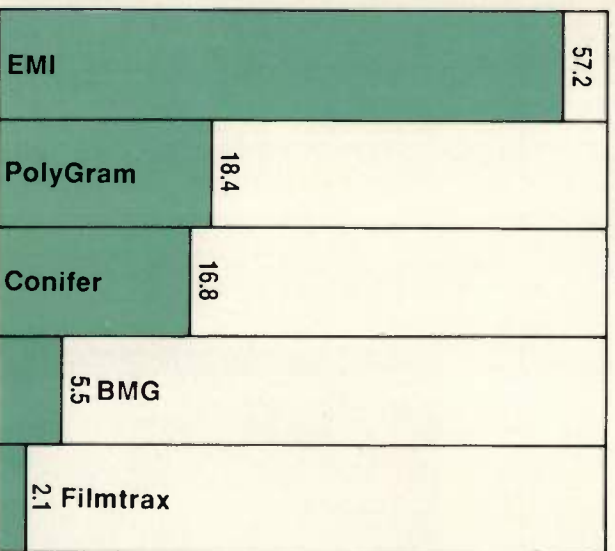


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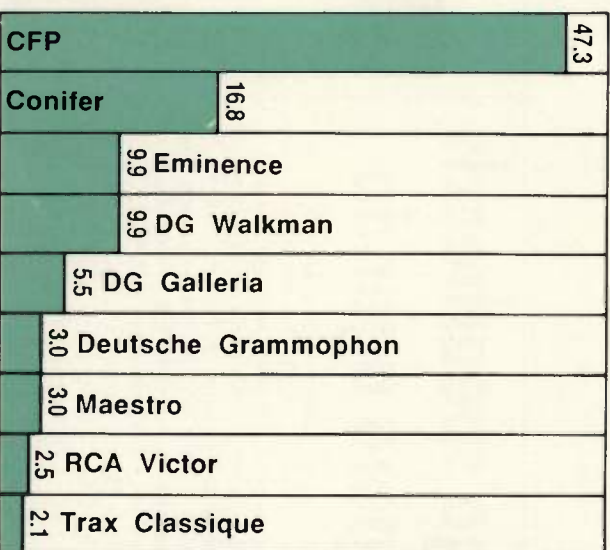


BUDGET/MID-PRICE

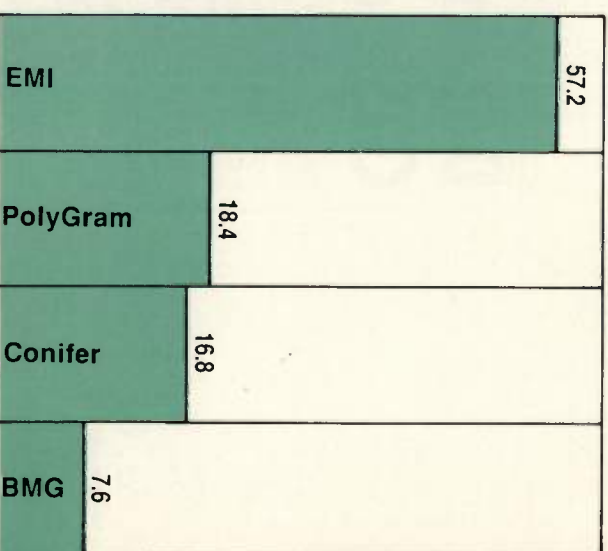
COMPANIES %



LABELS %

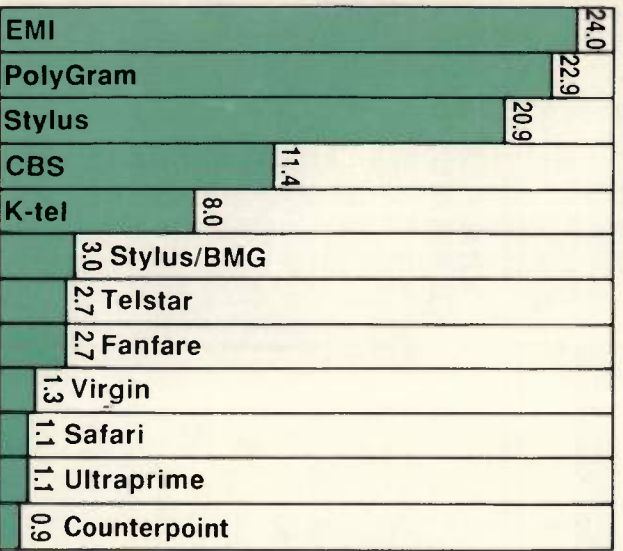


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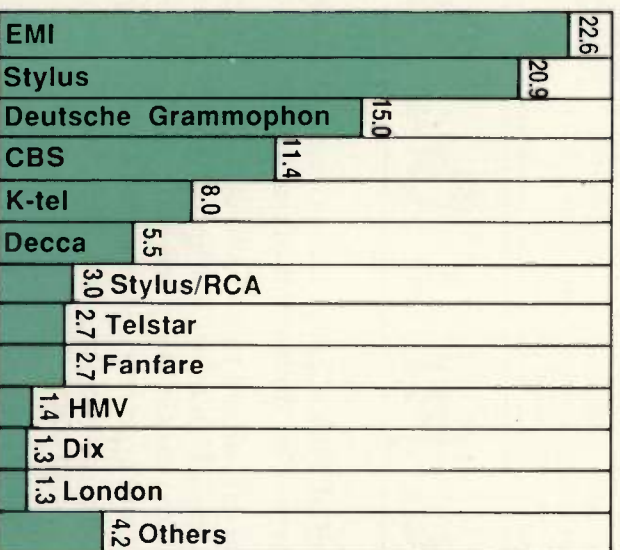


CROSS-OVER

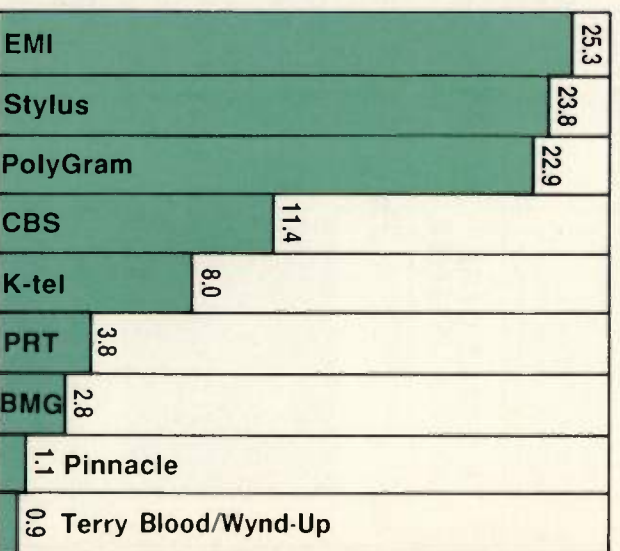
COMPANIES %



LABELS %



DISTRIBUTORS %



The statistical data shown in these graphs has been compiled by the Music Week Research Department, based upon panel sales for the top 50 full-price and mid-price/budget charts, and on panel sales for the top 30 crossover chart, for the six-month period January to June 1989, as supplied by Collip.

The changing face of opera

by Nicolas Soames

LEATHER-JACKETED, 23 and with the model looks more commonly seen in fashion houses, Cecilia Bartoli does not fit the accepted description of an opera singer. But having already been noticed by conductors such as Barenboim, and having scored a prodigious success in performances of Rossini's *The Barber Of Seville*, she has been signed up by Decca and is tipped to be the next great operatic mezzo.

She was originally spotted by Decca's senior producer Christopher Raeburn and, following the company's new policy of signing young artists with proven potential, joins the likes of Joshua Bell and Ute Lemper on the roster.

Her first recording is issued this month — a selection of arias from Rossini operas including *L'Italiana in Algeri*, *La Cenerentola*, *La Donna del Lago* as well as *Fac ut Porten* from his *Stabat Mater*. She is accompanied by the Vienna Volksoper Orchestra and conducted by Giuseppe Patane (CD 425 430 and on tape).

This is just a tester for what is to come. On September 8, Bartoli makes her UK debut at the Wigmore Hall, and in autumn, Decca releases her first full opera recording — *The Barber Of Seville* with Bartoli singing Rosina. It was recorded with Leo Nucci as Figaro, and conducted by Giuseppe Patane who died tragically in May — conducting a performance of *The Barber in Munich* — aged 57.

Bartoli regards herself as a child of the theatre. "My parents are opera singers — on my debut as

Rosina at the Rome Opera House in 1989, my father was singing in the chorus in his last appearance at that theatre."

In fact, Bartoli's personal operatic experience goes back to her childhood: at the age of nine she sang *Pastorello* in *Tosca*, again in Rome, and went on to study at the Academy of Santa Cecilia in Rome at 16. Her extraordinary vocal maturity allowed her to shine in a talent show, when she was presented to the public by Katia Ricciarelli and Leo Nucci.

The last 12 months has included recordings, performances in Mozart's *Marriage Of Figaro* and Lucia

Silla under the baton of Harnoncourt.

"I owe a great deal to von Karajan who gave me an audition for the B minor Mass," Bartoli remarks. "He was looking for a particular voice for Bach, and my timbre probably struck him. He gave me some invaluable advice which I shall never forget."

Bartoli feels particularly suited to Rossini: "I discovered my great love for Rossini when I was 19. The role of Rosina seems to be ideal for me — the age of character is important, but it is also a question of voice. Rosina has to be a mezzo soprano and not a soprano — a



CECILIA BARTOLI: 'I discovered my great love for Rossini when I was 19. The role of Rosina seems to be ideal for me'

little high class Carmen who lives in an aristocratic environment." Naturally, Carmen itself is one of

her principal ambitions — But not yet. "My mind is full of Carmen," she says.

Domingo spearheads CBS's opera agenda

CBS HAS a major operatic release in August. Plácido Domingo sings on two new recordings — partnered by Ilona Tokody in the premiere recording of Mascagni's *Iris* (CD 45526-2 and on LP/tape) and Domingo Live At The Philharmonic with the New York Philharmonic conducted by Zubin Mehta (CD 44942 and on tape).

There are four recordings of baroque works directed by Jean-Claude Malgoire on CD only: Rameau's *Platée* (CD 44982 — 2CDs); Monteverdi's *Il Combattimento di Tancredi e Clorinda* (CD 44688); and sacred works by Charpentier, *Te Deum* and *Messe de Minuit* (CD 57706) and *Vepres*

Solennelles (CD 42618).

CBS also has a programme of seven operatic reissues, and Verdi's *Requiem*. Renata Scottò sings in Puccini's *Edgar* (CD 79213), Frederica von Stade sings the title role of Massenet's *Cendrillon* (CD 79323), Eva Marton sings Korngold's *Violanta* (CD 79229), Montserrat Caballe sings in Verdi's *Aroldo* (79328), Samuel Ramey and Caballe sing Rossini's *Il Turco in Italia* (CD 37859 (mid-price), Marilyn Horn sings in Meyerbeer's *Le Prophète* (CD 79400) and Horn sings *Alternative Rossini Arias* (CD 44820). Verdi's *Requiem* is conducted by Leonard Bernstein (CD 77231) and is also mid-price.

B R I E F S



JOSÉ CARRERAS

● OTHER OPERA product news. The highly praised series of early Verdi operas recorded by Umberto Gardelli in the Sixties and Seventies for Philips, including *I Lombardi*, *I Masnadieri*, *Un Giorno di Regno*, *Stiffelio*, *La Battaglia di Legnano*, *Attila* and *Il Corsaro*, is to be released on CD in October. The recordings feature performances by Carreras, Ricciarelli, Norman, Caballe and Ramey in their early years.

And a new recording of Saint Saëns' *Samson and Delila* with José Carreras and Agnes Baltsa, conducted by Sir Colin Davis has been recorded by Philips. Carreras has also completed Halevy's *La Juive*, again with Agnes Baltsa.

Agnes Baltsa sings in a new Deutsche Grammophon set of Rossini's *The Italian girl in Algiers* (*L'Italiana In Algeri*) with Ruggero Raimondi conducted by Claudio Abbado (427 331-2). It will be advertised in the music specialist press, including *Opera Now*.

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BBC Records delves into the past for a new identity

by Nicolas Soames

THE CLASSICAL music wing of BBC Records has had a rather chequered career of late, releasing repertoire that is often intrinsically interesting yet so varied that, as a record label, it defies any clear identity on purpose.

This month, however, BBC Records gives this corner of its enterprise a new look through a combination of rigorous deletions and a different initiative that takes the label strongly into the historical market.

Of the past recording policies, little remains. The two issues featuring the prodigiously talented horn player Michael Thompson (playing concertos by Mozart and Strauss) are both deleted, as is the interesting recording of music from the Sistine Chapel sung by the William Byrd Choir under the direction of Gavin Turner.

In fact, only three existing classical recordings remain. The ever-green bestseller — *Highlights From The Last Night Of The Proms*. The *Classic Years In Digital Stereo* — *Opera 1904 To 1953* with Caruso, Tetrazzini, Patti and others is also available on all three formats. But the complete recording of Tchaikovsky's *The Sleeping Beauty* conducted by Rozhdestvensky is on LP only.

What gives BBC Records its new look is a series of five historical recordings called *The Vintage Collection* which have been carefully remastered and issued on all three formats. Most of the programmes are based on recordings made by leading international artists between the wars, run for about 60 minutes, and will, in one guise or another, appear on Radio Three's *The Vintage Years*.

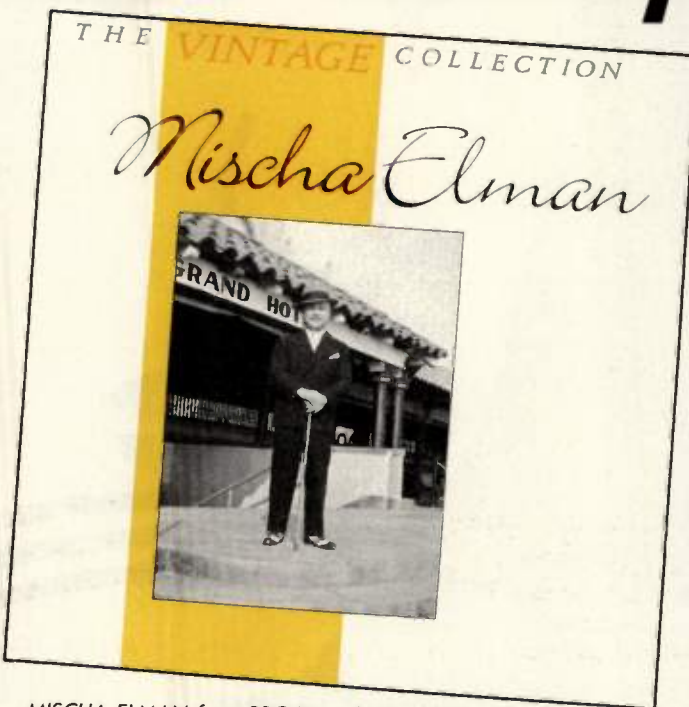
They are: *Opera, Volume 1*, *Op-eretta Volume 1*, Mischa Elman, Solomon/Walker Gieseeking, and Dvorak's *Slavonic Dances* conducted by Talich in 1936.

The recordings were originally issued on 78 rpm by EMI, not, as might be expected, from the BBC archives. Copyright law forbids the issue of material originally broadcast being issued in record format without the paying of a royalty. Thus, although Talich and the Czech Philharmonic did record for the BBC on the same trip it made the EMI recordings, BBC Records would have to pay fees at today's level to issue the broadcasts. In any case, sound quality can be better retrieved from 78s than from broadcast material.

The impetus for this series of five recordings came from the producer Bruce Talbot, and the initiative of Patrick Lambert, an authority in the transfer of old recordings, transformed by computer processes, to modern digital sound. Lambert successfully made similar BBC transfers from jazz and popular music records.

But Talbot insists: "We are trying to bring this music and these performers to life for a whole new generation of people — those who, say, would have vaguely heard of Elman but who do not know what a remarkable violinist he was."

The transfer of 78 rpm recordings to CD format has become something of a controversy in the past 18 months. Some of the "clean-up" operations are widely admired while others — including the American process used by Philips — has been heavily criticised for taking the life along with the clicks out of the performances.



MISCHA ELMAN from BBC Records' *The Vintage Collection*

Talbot believes that any process is only as good as the person directing it, and quotes the current favourite, Cambridge's Cedar process, as having produced both good and bad results.

The recordings Talbot has chosen are certainly interesting. The great pianist Solomon, who died last year, is presented playing Tchaikovsky's *Piano Concerto No 1* in a 1929 performance conducted by Hamilton Harty, as well as in three pieces by Liszt; and Gieseeking plays Franck's *Symphonic Variations* (BBC CD 718).

Mischa Elman plays Tchaikovsky's violin *Concerto* conducted by

Barbiroli (1929) and Beethoven's *Romance in G* (BBC CD 717). Gigli, Bjorling, Chaliapin and others sing on *Opera, Volume 1* (BBC CD 715), and Richard Tauber, Lotte Lehman, Julius Patzak and others on *Operetta, Volume 1* (BBC CD 716).

The CD is sold with a dealer price of £4.96, and the LP/tape at £2.99. Distribution is by Pinnacle.

BBC Records is making a concerted effort to market and promote the new series effectively. The CDs, pressed by Nimbus, will be gold, and the packaging attractive.

A further five titles will be issued in November.

REVIEW

London Chamber Orchestra. *Sinfonia Concertante* for violin and viola; for oboe, clarinet, horn and bassoon. LCO1. Virgin Classics VC y 7 90818-2. The Lark Ascending, *Fantasia* on a theme by Thomas Tallis, Vaughan Williams/*Introduction and Allegro*, *Serenade for Strings*, Elgar, LCO2. VC y 790819-2. Four Seasons, Vivaldi/Canon, Pachelbel/*Adagio*, Albinoni. LCO3. VC y 7 91081-2. *Prelude and Fugue*, Simple Symphony, *Lachrymae*, Chacony, Britten. LCO4. VC y 791080-2. LP and tape also. Under the Eye of Heaven, Nick Bicat. LCO5. LCOCD 1/VC 7 90817-2 (Available from Virgin and Virgin Classics). LP and tape also. I first heard these CDs before going to the LCO's debut concert at the Barbican. They seemed a little too lively in tempo, too extravagant in gesture, for my taste, with a strong showmanship element. I acknowledge it is rather a dangerously generalised statement to cover five discs, but a brief summation. But it was impossible not to be impressed and excited by the Barbican concert. It was, as the LCO's founders had hoped, a new kind of concert giving, where risks were taken in presentation, performance and programming — Elgar, Vaughan Williams, Britten in the first half, Under the Eye of Heaven in the second — and it paid off. Christopher Warren-Green, the director, gave a particularly compelling performance of *The Lark Ascending*, and, on returning to the CD, it was matched there.

I found Bicat's combination of classical strings, classical violin cadenza, rock drums, inventive percussion and session-synthesisers a little predictable on CD, even trite. But in concert, with Gary Kettle excelling himself in the percussion department and some excellent solo playing elsewhere, it was fun and dramatic and atmospheric. I listen afresh to the CD.

● Crosscover.

NS

Yellow Label pins hopes on mid-price 3D Classics

AS THE classical market survey shows, Deutsche Grammophon's various mid-price series performs extremely well both on tape and CD — adding Walkman, Galleria and DG together, it puts the company well into second place after CFP/Eminence.

DG aims to maintain its position in the Nineties and pins its hopes with a new mid-price series, 3D Classics, with a striking visual series identity based on Vasarely's distinct hologram-like designs.

3D Classics is issued on CD and tape, with a first release of 25 titles. DG has not operated cautiously on the choice of repertoire or recordings: they are all DDD, and feature popular works played by artists who are still in the forefront on the musical world, many still making full-price discs for DG.

James Levine conducts Mozart (427 811), Seiji Ozawa conducts Rimsky-Korsakov's *Sheherazade*

and Prokofiev's *Romeo and Juliet* (427 816), Leonard Bernstein conducts Schumann's *Piano Concerto* and *Violin Concerto* (Justus Frantz, Mischa Maisky) (427 819), and von Karajan, Jarvi, Maazel, Giulini, Bohm (Beethoven's *Choral Symphony*) also feature.

The CDs have a dealer price of £4.86 and the tapes £2.45. Bohm's recording of Beethoven's *Symphony No 9* (427 802) is being offered as a special mid-price sampler for a limited period at a much reduced price (£3.05, CD/£1.82 tape).

The importance given to the series can be determined by the effort spent on design. The artist Victor Vasarely — now in his 80s — has personally selected the 25 motifs used on the series, and there will be a higher profile promotion campaign than is customary for a mid-price release.

Dealers too will benefit from this:



THE STRIKING packaging of DG's 3D Classics

Deutsche Grammophon is running a special dealer competition.

There will be a further 3D Classics release in the spring of 1990.

NS

B R I E F S

● KATHRYN STOTT, the English pianist who, over the past two years, has become very much the star of Conifer records, moves into mainstream repertoire with her next release issued in August. It is *The Chopin Collection*, and follows the series of "collections" (Debussy, Faure 1 & 2, Rachmaninov) in which the virtuoso pianist has attempted to show a cross-section of the composer's work.

In *The Chopin Collection* (CDCF 169 and on tape) Stott plays the Four Ballades and other works. She has also recorded a concerto disc for Conifer, with the unusual coupling of Ireland's *Piano Concerto* and Walton's *Sinfonia Concertante* with the RPO conducted by Vernon Handley.

● THE NEW recording of Faure's *Requiem* by the Trinity College Choir conducted by Richard Marlow will, curiously, find its way onto two separate recordings, one at budget price, one at full price. The budget label will be the successful Boots series. It should be released

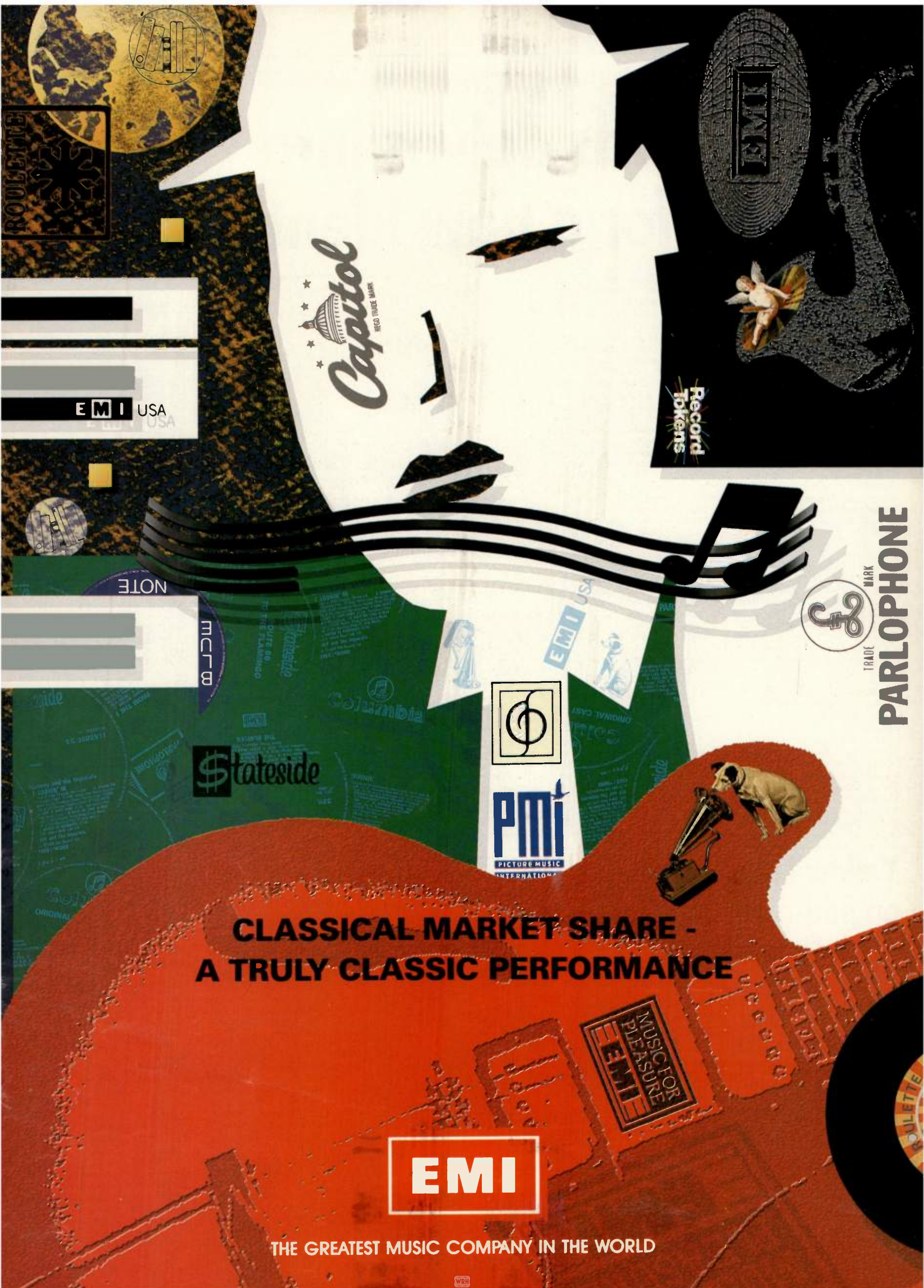
this year.

The full price label is Conifer itself. It will be coupled with Durufle's *Cm Jubilo Mass* and other works. It will probably not be released until next year.

● TELARC, KNOWN originally as an audiophile label, is continuing with the release of its back catalogue on tape.

The repertoire chosen is popular: Ravel's *Bolero*, Pachelbel's Canon, Vivaldi's *Four Seasons* (with Joseph Silverstein conducted by Ozawa) and Lorin Maazel's original Wagner arrangement, *The Ring Without Words*, a paraphrase of the main orchestral music.

The tapes have been made in a special duplication process called Digital Audio Analogue Duplication (DAAD) which involves a tapeless master instead of the traditional bin master which is degraded with each copy. The tape used is TDDK, reputed to offer reproduction only five decibels less than a digital master. The dealer price is £3.65.



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Richard Bonynghe, Alberto Erede, Robert Stolz, Zubin Mehta, Anton Paulik, Antal Dorati, Lorin Maazel.

*English Chamber Orchestra, Vienna State Opera and Chorus,
London Philharmonic Orchestra, Los Angeles Philharmonic Orchestra,
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ANCIENT BEATBOX	ANCIENT BEATBOX COOKING VINYL	LP/MC:COOK							Dance/Disco
	021/COOKCD 021 CD COOKCD 021	£ 3.85/6.70(I/RE)							
ANVIL METAL	ON METAL ROADRUNNER	CD:RR 349917	(P)						Metal
ARROW O'LA	SOCAL MANGO ST/ISLAND	LP:MLPS 1009/MCT 1009	CD:CIDM						Reggae
	1009 £ 3.99/7.29(F)								
ATTRITION	THE ATTRITION OF REASON THIRD MIND	LP:TMLP 6	(APT)						Dance/Disco
BAD ENGLISH	BAD ENGLISH EPIC (AMERICA)	CD:EK 45088	£ 8.70(DISC)						Metal
BAUHAUS	SWING THE HEARTACHE - THE BBC SESSION BEGGARS BANQUET	LP:BEGA 103	(W)						Rock
BORDEN, Lizzy	VISUAL LIES ROADRUNNER	CD:RR 349592	(P)						Metal
BROWN, Steven	THE DAY IS GONE & OTHER SONNETS SUB ROSA	LP:SUB 33016-21	(APT)						Pop
CHIEFTAINS	CHIEFTAINS COLLECTION CASTLE COMMUNICATIONS	LP/MC:CCSLP 220/CCSMC 220	CD:CCSCD 220	(BMG)					Folk
CIRCUS OF POWER	STILL ALIVE RCA	LP/MC:PL 90377/PK 90377	CD:PD 90377	(BMG)					Metal
CLUB DE ROME	CLUB DE ROME LIVELY ART	LP:ARTY 010	(APT)						Pop
COCKBURN, Bruce	DANCING IN THE DRAGON'S JAW FM/REVOLVER	CD:REVXD 127	(BMG)						Rock
COLLINS, Judy	SANITY & GRACE VIRGIN	MC:TCVGC 11	(E)						MOR
D.B.F.	NOT BOUND BY RULES SPV	LP:083880	(APT)						Metal
DANCING STRINGS	DANCING STRINGS OF SCOTLAND LISMORE	LP/MC:LILP 5175/LICS 5175	£ 3.04(CON/GD/H)						MOR
DETROIT EMERALDS	I'M IN LOVE WITH YOU WESTBOUND	LP:SEW 006							Soul
	CD:CDSEW 006	(P)							
DIRTY LOOKS	TURN OF THE SCREW ATLANTIC	LP/MC:K 7819921/K 7819924							Rock
	CD:K 7819922	(W)							
DUNN, Holly	HOLLY DUNN WARNER BROTHERS	LP/MC:K 9259391/K 9259394							Country
	CD:K 9259392	(W)							
EBC PIPING UP	LISMOR	LP/MC:LILP 5178/LICS 5178	£ 3.04(CON/GD/H)						MOR
EROTIC DISSIDENTS	NAKED ANGEL SPV	CD:SD4005CD	(APT)						New Beat
ESTEFAN, Gloria & The	MIAMI SOUND CUTS BOTH WAYS EPIC	LP/MC:4651451/4651454	CD:4651452	(C)					Pop
GAELFORCE ORCHESTRA	PLAY THE MELODIES OF SCOTLAND LISMORE	CD:LCOM 9010	£ 6.05(CON/GD/H)						MOR
GALLAGHER, Rory	TATTOO/BLUEPRINT CASTLE COMMUNICATIONS	LP/MC:TFOLP 021/TFOMC 021	CD:TFOCD 021	(BMG)					Rock
GIRL TALK	GIRL TALK el/CHERRY RED	CD:ACME 20cd	(P)						Pop
GOLDSMITH, Jerry	JERRY GOLDSMITH WITH THE PHILHARMONIA	DERAM/DECCA INT	CD:8207572	(F)					Films/Shows
GREG, Hubert	A SONG FROM ME TO YOU ... PRESIDENT	LP:PRCV 137	(SP)						MOR
HALLIDAY, Toni	HEARTS AND HANDSHAKES ANXIOUS/RCA	LP/MC:ZL 71680/ZK 71680	CD:ZD 71680	(BMG)					Pop
HARTER	ATTACK HUMAN HELL METALCORE	CD:CORE 1	(P)						Metal
JAMES, Elmore	COME GO WITH ME CHARLY	LP:CRB 1212	(CH)						R & B
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LITTLE RICHARD	LITTLE RICHARD COLLECTION CASTLE COMMUNICATIONS	LP/MC:CCSLP 227/CCSMC 227	CD:CCSCD 227	(BMG)					R 'n' R
LOVE GONE	WRONG ALWAYS THE BRIDEGROOM TOTAL/MIGHTY BOY	LP/MC:MBLP 7001/MBTC 7001	(TRC/BMG)						Rock
MACLEOD, Roderick J	WORLD'S GREATEST VOL 6 LISMORE	LP/MC:LILP 5177/LICS 5177	(CON/GD/H)						MOR
MATERIAL	SEVEN SOULS VIRGIN	LP/MC:V 2596/TCV 2596	CD:CDV 2596	(E)					Ethnic
McCUE, Bill	LUCKY WHITE HEATHER SCOTDISC	MC:KITV 484	CD:CDITV 484	(GD/H)					MOR
McKELLAR, Kenneth	TODAY LISMORE	CD:LCOM 9011	£ 6.05(CON/GD/H)						MOR

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
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NASTY SAVAGE	ABSTRACT & REALITY ROADRUNNER	CD:RR 95662	(P)						Metal
NIKKI NIKKI	NIKKI GEFEN	LP/MC:K 9242231/K 9242234	CD:K 9242232	(W)					Dance/Disco
NORTH SEA GAS	CALEDONIAN CONNECTION SCOTDISC	MC:KITV 483							MOR
	CD:CDITV 483	(GD/H)							
OHIO PLAYERS	PAIN WESTBOUND	LP:SEW 004	CD:CDSEW 004	(P)					Soul
OLATUNJI	DRUMS OF PASSION: THE BEAT PROVOCUE	CD:PRD 70022	(P)						Ethnic
ONLY ONES, The	LIVE MAU MAU	CD:MAUCD 603	(P)						Rock
PAYNE, Freda	DEEPER AND DEEPER DEMON	CD:HDHCD 005	(P)						Pop
PEARSON ORCHESTRA, Johnny	THEMES AND DREAMS PRESIDENT	CD:PRCD 132	(SP)						Films/Shows
PRESSURE POINT	DREAMING VICEROY/TRC/BMG	LP/MC:VICELP 1/VICEMC 1	CD:VICED 1	(TRC/BMG)					Rock
RABIN, Trevor	CAN'T LOOK AWAY ELEKTRA	LP/MC:EKT 58/EKT 58C	CD:EKT 58CD	(M)					Rock
ROYALE SCOTS	DRAGOON GUARDS SCOTTISH SALUTE SCOTDISC	MC:KITV 455	CD:CDITV 455	(GD/H)					MOR
RUNDGREN, Todd	SOMETHING CASTLE COMMUNICATIONS	LP:ESDLP 007							Rock
	CD:ESDLD 007	(BMG)							
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SILK HURLEY, Steve	WORK IT OUT ATLANTIC	LP/MC:WX 296/WX 296C	CD:WX 296CD	(W)					Dance/Disco
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	CD:BRCD 532	£ 3.99/7.29(F)							
SYLVESTER STAR - THE BEST OF SYLVESTER	SOUTHBOUND	LP/MC:SEW 007/SEWC 007	CD:CDSEW 007	(P)					Hi-nrg/Disco
THIRTEENTH FLOOR ELEVATORS	LIVE BIG BEAT	CD:CDWIK 82	(P)						Rock
TOWNSEND, Pete	THE IRON MAN VIRGIN	CD:TCV 2592	(E)						MOR
TRAGIC ERROR	KLATCH IN HANDEN WHOS THAT BEAT	LP:WHOS 22	(APT)						Rock
URIAH HEPP	URIAH HEPP COLLECTION CASTLE COMMUNICATIONS	LP/MC:CCSLP 226/CCSMC 226	CD:CCSCD 226	(BMG)					Rock
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VARIOUS CLUB SKA	67 MANGO ST/ISLAND	LP/MC:MLPS 1008/MCT 1008							Reggae
	CD:IMCD 53	£ 3.99/4.86(F)							
VARIOUS DRUMMERS	FANFARE LISMORE	LP/MC:LILP 5174/LICS 5174							MOR
	(CON/GD/H)								
VARIOUS GARAGE CLASSIQUE	4TH B'WAY/ISLAND	LP/MC:BRP 528/BRCA 528	CD:BRCD 528	£ 3.99/7.29(F)					Dance/Disco
VARIOUS HIGH ON THE HOC	CHARLY	LP:CRB 1222	(CH)						R & B
VARIOUS INTENSIFIED VOL 2	MANGO ST/ISLAND	LP/MC:MLPS 1007/MCT 1007	CD:IMCD 52	£ 3.99/4.86(F)					Reggae
VARIOUS METAL HAMMER'S BEST OF BRITISH STEEL	FM/REVOLVER	CD:WKFMD 128	(BMG)						Metal
VARIOUS PHILADELPHIA YEARS VOL 1 (1971-76), THE CASTLE COMMUNICATIONS	LP/MC:KNLP 42001/KNMC 42001	CD:KNCD 42001	£ 15.21/18.25(BMG)						Soul
VARIOUS RHYTHM ZONE VOL 1	KOOL KAT	LP/MC:KOOLP 1/KOOLMC 1	CD:KOOLD 1	£ 2.89/6.25(I/RT)					Dance/Disco
VARIOUS THE TARTAN DISC	SCOTLAND THE BRAVE SCOTDISC	CD:CDITV 480							MOR
	(GD/H)								
VARIOUS TWO TONE STORY TWO TONE/CHRYSALIS	LP/MC:CHRTT 5009/ZCHRT 5009	CD:CCD 5009	£ 5.25/7.29(C)						Reggae
WOMACK, Bobby	THE WOMACK LIVE CHARLY	LP:TCCRB 1201	(CH)						Soul
X-POSSE PROJECT	X MANGO ST/ISLAND	LP/MC:ILPS 9931/ICT 9931	CD:CID 9931	£ 3.99/7.29(F)					Rap

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ADEVA WARNING/Respect	COOLTEMPO COOL 185 7" COOLX 185 12" (C)									
ADULT NET WAKING UP IN THE SUN/August FONTANA/PHONOGRAM BRX	3 7" Pic Bag BRX 3 2 12" Pic Bag BRXCD 3 CD (F)									
ALTA MODA JULIAN/My Millionaire	PRESIDENT PT 12577 12" (P)									
B.R.O.T.H.E.R. BEYOND THE 16TH PARALLEL/Sharville Salute 4TH B'WAY BRW	139 7" 12BRW 139 12" S.W.A.P.O. Chant (F)									
**BEASTIE BOYS, The SHAKE YOUR RUMP/Hey Ladies/33% God/Dis Yourself In '89 (Just Do It) CAPITOL CDCL 540 CD (E)										Rap
BIDDU ORCHESTRA Featuring ERICA FOUNDATION OF LOVE/Humanity (Latin House Mix) TRAX 7TX 10 7" Pic Bag 127TX 10 12" Pic Bag (BMG)										Dance/Disco
BIG TRADE CALL OF VANITY/Oasis Ridge 1992 1992 003 7" Pic Bag (01-6508296)										
BLACK BOX RIDE ON "IME/(Version) de/CONSTRUCTION PB 43055 7" Pic Bag PT 43056 12" Pic Bag (BMG)										House
BLISS HOW DOES IT FEEL THE MORNING AFTER?/Your Love Meant Everything (Live) PARLOPHONE R 6222 7" Pic Bag 12R 6222 12" Pic Bag All Across The World (Live)CDR 6222 CD (E)										
BOMB PARTY WHY DON'T YOU BEHAVE/iba NORMAL NORMAL 1035 7" (SRD)										
**BROS TOO MUCH/Astrally CBS ATOM Q77 12" Pic Bag (C)										
CANNED HEAT LET'S WORK TOGETHER/Goin' Up The Country EMI 12EM 100 12" Rollin' & Tumblin' CDEM 100 CD Amphetamine Alley (E)										
CAPALDI, Jim SOMETHING SO STRONG/Child In A Storm ISLAND IS 389 7" 12IS 389 12" Tales Of PowerCID 389 CD (F)										
CARLINE, Russell EACH AND EVERY MINUTE/iba AXL NTG 1 7" 12NTG 1 12" (TRC/BMG)										
CHER IF I COULD TURN BACK TIME/Some Guys GEFEN GEF 59 7" Pic Bag GEF 59T 12" Pic Bag Kiss To KissGEFCD 59 CD I Found Someone (W)										
CLINTON, George WHY SHOULD I DOG U OUT/Part 2) PAISLEY PARK W 7557 7" Pic Bag W 7557T 12" Pic Bag (W)										
COLLINS, Edwyn COFFEE TABLE SONG/Judas In Blue Jeans DEMON D 1064T 12" (P)										
CONCRETE BLOND GOD IS A BULLET/Free I.R.S. EIRS 121 7" Pic Bag EIRST 121 12" Pic Bag Little Wing (E)										
**COOPER, Alice POISON/Trash EPIC 6550619 12" (C)										
CYBERIA LET ME NOW/iba AVENUE X AVX 101 12" (GY)										
**DARLING BUDS, The YOU'VE GOT TO CHOOSE/Mary's Got To Go EPIC BLOND M4 MC (C)										
DAWSON ROMPING EGOS/iba GRUFF WIT GRUFF 1 7" (SRD)										
**DEAD OR ALIVE COME HOME WITH ME BABY/I'll Save You All My Kisses EPIC BURNS Q5 12" (C)										
DELL, Rod YOU TRAPPED MY HEART/iba ROUND TRR 788 7" (01-6508296)										Dance/Disco
DREAMTIME SO ALIVE/Dreamtime BEGGARS BANQUET BEG 229 7" BEG 229T 12" Motorcycle/BikeBEG 229CD CD Ltd Ed Metal Box (W)										
EAT PLASTIC BAG EP-EASYBOOM/Mr & Mrs Smack/Little Country FICTION C1FX 1 12" Pic Bag C1FCD 1 CD Pic Bag (PAC)										
EAT SUMMER IN THE CITY/Gyrate FICTION C1F 2 7" C1FX 2 12" C1FCD 2 CD (PAC)										
EPMD SO WOT CHA SAYIN'/iba FRESH (USA) FRE 80133 12" (Imp)										
ERROL, Dunkley BETCH-A BY GOLLY WOW/iba CSA CSA 500 10" (I/RE/JS)										Reggae
**ESTEFAN, Gloria DON'T WANT TO LOSE YOU/Words Get In The Way EPIC 6550549 7" Poster Bag (C)										
FEST, Mani I WANNA GET NEXT TO YOU/iba CARRON CT 001 12" (JS)										Reggae
FINN, Tim HOW'M I GONNA SLEEP/Cruel Black Crow CAPITOL CL 542 7" Pic Bag 12CL 542 12" Pic Bag Six Months In A Leaky BoatCDCL 542 CD (E)										
GENERATION N 1992/(Version) ESCALATOR ESCA 1203 12" (APT)										
GRAHAMOPHONES, The VO DO DO DE O DODO/Deep Secret PRESIDENT PT 581 7" (P)										
HEART THROBS, The HERE I HIDE/iba PROFUMO PROS 1 7" Pic Bag PROST 1 12" Pic Bag (I/R)										
HITHOUSE MOVE YOUR FEET TO THE RYTHM OF THE BEAT/The Deep Piano House SUPREME JUPE 149 7" Pic Bag SUPT 149 12" Pic Bag (A)										Dance/Disco
**INDIGO GIRLS CLOSER TO FINE/History Of Us EPIC 654352 CD (C)										
INNER CITY DO YOU LOVE WHAT YOU FEEL/(Version) 10 TEN 273 7" TENX 273 12" (E)										
**ISAACS, Gregory TOO GOOD TO BE TRUE/(Version With Dean Fraiser) GREENSLEEVES GRE 250 7" (BMG/JS)										Reggae
IT'S OFFICIAL SPIES/No Words SUBWAY DANCE SD 4007 12" (APT)										
**JACKSON, Michael LIBERIAN GIRL/Girlfriend EPIC 6549471 12" (C)										Dance/Disco
JAZZ DEVILS, The IT'S A CIRCLE/The Raid VIRGIN VS 1138 7" Pic Bag VST 1138 12" Pic Bag (E)										
JOYCE MCKINNY EXPERIENCE BORING ROCK/iba HEATH ROBINSON THROB 1 7" (SRD)										

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**KING, Jonathan THE SUN HAS GOT HIS HAT ON/Johnny Reggae/Everyone's Gone To The Moon ARIOLA 112522 7" Pic Bag 612522 12" Pic Bag Mental Diseases (BMG)										
KLF WHAT TIME IS LOVE?/iba KLF KLF 004T 12" KLF 4R 12" (I/RT)										
KOXO CLUB BAND PARADHOUSE (REMIX)/(Versions) CITYBEAT CBE 1240 12" (W)										Dance/Disco
KRAY CHERUBS ROT IN HELL MOM/SAUCERMAN - Motor Drag SNAKESKIN SS 002 7" (SRD)										
MANIC MCS Featuring SARA CARLSON MENTAL/(Version) RCA PB 43037 7" Pic Bag PT 43038 12" Pic Bag PD 43038 CD (BMG)										House
MATATA Featuring PATRICE OLUMA MBONGO/Ulimwengu PRESIDENT PT 579 7" Pic Bag PT 12579 12" Pic Bag (P)										
**McCARTNEY, Paul THIS ONE/The First Stone PARLOPHONE RX 6223 7" Postcard Pack (E)										
NATURAL ITES, The LION INNA JUNGLE/iba CSA 12CSA 504 12" (I/RE/JS)										Reggae
NATURAL ITES, The PICTURE ON THE WALL/iba CSA CSA 501 7" (I/RE/JS)										Reggae
ONE NATION LOVE IS JUST AN EMOTION/The Truth Runs Deeper I.R.S. EIRS 120 7" Pic Bag EIRST 120 12" Pic Bag For Better Or Worse (E)										
OUTSIDERS, The HANDFULS OF NOTHING (Give Me Lots Of Money)/Love You To Death REDD ARMADILLO 7" Pic Bag (APT)										
PAINTED WORD THAT'S THE REASON I'M ALIVE/This Is Going To Be My Word RCA TK 42917 MC (BMG)										
PETTY, Tom RUNNIN' DOWN A DREAM/iba MCA MCA 1359 7" Pic Bag MCAT 1359 12" Pic Bag DMCA 1359 CD Special Bag DMCA 1359 CD MCAC 1359 MC (F)										
PRINCESS LOVER DONT GO/iba TOUCH TONE OUC 1 7" OUCT 1 12" (BMG)										
REDHEAD KINGPIN & THE FBI DO THE RIGHT THING/iba 10 TEN 271 7" Pic Bag TENX 271 12" Pic Bag (E)										
REM STAND/Pop Song '89 (Acoustic Version) WARNER BROTHERS W 2833 7" W 2833CD 12" W 2833CD CD Skin Tight (W)										
RUTHERFORD, Paul OH WORLD/Seduction 4TH B'WAY BRW 136 7" 12BRW 136 12" BRCD 136 CD (F)										
SEAHAGS HALF THE WAY VALLEY/Back To The Grind CHRYSALIS CHS 3396 7" Pic Bag CHS 123396 12" Pic Bag (C)										
SIGUE SIGUE SPUTNIK RIO ROCKS/Aliens PARLOPHONE SSS 6 7" Pic Bag 12SSS 6 12" Pic Bag CDSSS 6 CD (E)										
SILVERFISH SILVERFISH EP/iba WIIJIA WIIJIA T4 12" (SRD)										
SKANGA HEY FRED (YOU NEED A SUNBED!)/iba CSA CSA 511 7" (I/RE)										Reggae
SKIN GAMES TIRADE (EVERYTHING MUST CHANGE)/iba EPIC SGA 5 7" Pic Bag SGAT 5 12" Pic Bag Anna's Field (C)										
SKULLS, The GRAVEYARD SIGNAL/iba SNAKESKIN SS 001 7" (SRD)										
SLAM SLAM MOVE/iba MCA MCA 1346 7" Pic Bag MCAT 1346 12" Pic Bag DMCA 1346 CD MCAC 1346 MC (F)										
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**THE, The GRAVITATE TO ME/The Violence Of Truth EPIC EMU 89 12" Ltd Boxed Edition (C)										
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TOP CAT WITH TONY MICHAEL RAGGA MI LIKE/(Versions) CSA 12CSA 517 12" (I/RE/JS)										Reggae
TORRES, Judy LOVE STORY/iba PROFILE PROF 256 7" PROF 256 12" (P)										
**TRANSVISION VAMP LANDSLIDE OF LOVE/Hardtime/He's The Only One For Me MCA TVVP 8 7" Pic Disc (F)										
TRIFFIDS, The BURY ME DEEP IN LOVE/Rent ISLAND IS 424 7" 12IS 424 12" Into The GrooveCID 424 CD (F)										
VARIOUS HOMETOWN ATROCITIES/iba HOMETOWN ATROCITIES HOME 1 7" (SRD)										
VOULZY, Laurent SOLEIL DONNE/(Version) RCA PB 42087 7" Pic Bag PD 42098 CD (BMG)										Dance/Disco
WARREN, Alisha TOUCH ME/(Version) RCA PB 42823 7" Pic Bag PT 42824 12" Pic Bag PD 42824 CD (BMG)										House
WATLEY, Jody FRIENDS/iba MCA MCA 1352 7" Pic Bag MCAT 1352 12" Pic Bag DMCA 1352 CD MCAC 1352 MC (F)										
WILLIAMS, Alyson I NEED YOUR LOVING/iba DEF JAM 6551437 7" Pic Bag 6551436 12" Pic Bag 6551432 CD (C)										
WORD, The KISS THE GROUND/Kangaroo MOTHER MUM 12 7" 12MUM 12 12" And The Clock Goes (F)										

**Previously listed in alternative format

1992 G
Another deadly sunset T
Betcha by golly wow E
Beyond the 16th parallel B
Boring rock J
Bury me deep in love T
Call of vanity B
Closer to fine I
Coffee table song C
Come home with me baby O
Do the right thing R
Do you love what you feel I
Don't want to lose you E
Each and every minute C
Foundation of love B
Friends W
God is a bullet C
Graveyard signal S
Gravitate to me T
Half the way valley S
Handfuls of nothing (give me lots of money) O
Here I hide H
Hey fred (you need a sunbed) I
Hometown atrocities V
How does it feel the morning after? B
How'm i gonna sleep F
I need your loving W
I wanna get next to you F
If i could turn back time C
It's a circle J
Julian A
Kiss the ground W
Landslide of love T
Let me now C
Let's work together C
Liberian girl J
Lion inna jungle N
Lose control and do the stomp S
Love is just an emotion O
Love story T
Love's work together P
Lover don't go M
Mbongo M
Mental M
Move S
Move your feet to the rhythm of the beat H
Oh world R
Paradhouse (remix) K
Picture on the wall N
Plastic bag ep babyboom E
Poison C
Ragga mi like T
Ride on time B
Rio rocks S
Rompin' egos D
Rot in hell mom K
Runnin' down a dream P
Shake your rump B
Silverfish ep S
So alive D
So wat cha sayin' E
Soleil donne V
Something so strong C
Spies I
Stand R
Summer in the city E
That's the reason i'm alive P
The sun has got his hat on K
This one M
Tirade (everything must change) S
Too good to be true I
Too much B
Touch me W
Vo do do de a dodo G
Waking up in the sun A
Warning A
What time is love? K
Why don't you behave B
Why should i dog u out C
You trapped my heart D
You've got to choose D

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MUSIC VIDEO

MUSIC VIDEO

Wicked ways

by Selina Webb

TOWNS HAVE been doing it for years, but it's taken 1992 and Chunnel to prompt more widespread hitching up with those on the continent. Ahead of the pack is Wicked Films which has joined forces with Paris-based production company Mid Minuit to produce promos which combine French directing talent with UK artists and vice versa.

It is a venture, which promises to add a fresh new edge to Wicked Films' work and, according to producer Nicky Bell, it could be the road to "cracking the staid state of music videos at the moment."

"When we started, Europe was completely unexploited, primarily because of the language barrier," says Bell. "We were getting to the point when it was touch-and-go with Wicked, so we decided to give this idea a go."

The light bulb flashed over Bell's head when he was watching MTV in a pub. The clip responsible was directed by Sebastian Chantrel for French popstar Etienne Daho and, after Bell made the link with his production company via Wicked's multi-lingual producer Paul Trybits, the director is now available for promos in the UK. Described by Bell as "easily as good as Mondino, it's just that none of the record companies have had the guts to use him yet", Chantrel is in-

deed a golden asset if the powerful short films on his showreel are representative of his promo work.

Also available, thanks to the merger with Midi Minuit, is Stephane Clavier who has just completed a promo for Texas — the first fruit of the new set-up. Clavier is described as "the best location director around" and demonstrates his skill with the carefully-framed shots and luxurious colours captured from the Louisiana location of Every Day Now.

"English promo-makers tend to rely more on the amount of images and post-production, while the French pay more attention to the actual frame — that's why the promos look different," reckons Bell.

Wicked's most established director Richard Stanley — aka The Shadow Theatre — is fully occupied with the direction of a science-fiction horror film, leaving Anthony Rogers (who has just shot a promo for French band Dominique PY) and Dario Poloni to hold the fort in London.

"It's initially going to be easier to use the English directors in France than the French directors in England because the record companies find it difficult to relate to the music they've worked with in the past," says Bell. "When we've overcome that, I think some very special work will be produced."

REVIEW

Fat'll do nicely

FAT BOYS: 3 x 3. PMV/Channel 5. CFV 08392. Running time: 16 minutes. Dealer price: £4.17.

Comment: The flabby three-some's trio of top 10 successes together on one video, 3 x 3 is really everything you'd expect. If you're unfamiliar with the rehashes, you're sure to know the originals (Wipeout, The Twist, Louie Louie) and the Fat Boys approach adds a great new humorous element to each of the songs. The videos themselves are generally party scenes based loosely around a particular theme but tend to be interchangeable as the rotund rappers flounder around with amiable anarchy. The appearance of Chubby Checker and the Beach Boys add some interest but the collection remains little more than three promos for three hits.

Sales forecast: Should do well considering the chart position of each of the songs, but then it's possible that the real fan may well have taped these videos from the TV. Not much for £5.99, but could be popular with the party fanatic. **iw**

Description (tracks) Timings/ Dealer Price		
1 1 6	PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1186 3
2 2 17	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
3 4 9	GENESIS: Invisible Touch Tour Live (12 tracks)/1hr 56min/£8.34	Virgin VVD 358
4 NEW	THE HIT FACTORY VOL. 3 Compilation (11 tracks)/35min/£6.95	PWL/Fanfare VHF 8
5 8 45	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
6 3 2	HARD 'N' HEAVY: VOLUME 2 Compilation/1hr 15min/£6.99	PMI MVP 99 1188 3
7 6 17	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 491
8 5 36	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25	PWL VHF 3
9 12 19	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49010 2
10 7 11	FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95	Video Collection VC 4077
11 15 10	INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08372
12 17 7	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVPCR 1
13 13 5	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
14 - 1	THE HITS 10 VIDEO SELECTION Compilation (16 tracks)/1hr 3min/£6.95	CMV 49822 2
15 18 4	CLIFF RICHARD & THE SHADOWS: ... Live/53min/£3.47	Music Club/Video Col MC 2012
16 11 12	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49017 2
17 - 1	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95	Video Collection MJ 1000
18 10 11	METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47	PMV/Channel 5 CFV 08342
19 NEW	TINA TURNER: NICE 'N' ROUGH Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
20 NEW	THE INDIE TOP 20 VIDEO VOL. 1 Compilation (15 tracks)/1hr/£6.95	PMI MVP 99 1187 3

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D I A R Y

NEW YORK: With the increase in UK participants at the New Music seminar, the Marriott Marquis' 8th floor revolving bar sometimes seemed like the Martinez in Cannes. Perhaps the NMS organisers should fly over Martin Grinham next year to make the transformation complete... Receiving his Joel Webber Award for excellence in Music and Business, Chris Blackwell gave a two-word speech: "Thank you". He was slightly more forthcoming to an interviewer from *NMS Today*. Asked about the sale rumours, he said: "There's the possibility that we may do some transaction with some entity which can give us more strength in the marketplace, because we're of a certain size where we need to be better financed"... During a panel discussion on French music, Rhythm King's Martin Heath hit out at the UK industry: "There is a real prejudice of record companies and to a certain extent the public against foreign music"... A heavyweight publishing panel produced this exchange between Carlin's Freddy Bienstock and Les Bider of Warner Chappell — Bienstock: "Like everyone else we never worked our back catalogue"; Bider: "That's why Chappell was such a bargain when we bought it from you!"... Americans concerned about Europe becoming a fortress in 1992 were reassured by moderator Budda Kramer with his panel's vision of the horror Europe of the future. "Germany would be in charge of entertainment, England in charge of the haute cuisine, Italy in charge of the organisation and the French in charge of the international affairs. So you see, you have little to fear," he said...

ARRANGEMENTS WERE made long ago for a group of Japanese journalists to interview Richard Branson about the airline and other matters. They turned up this week and when, as a courtesy, they were shown round the record company, several Virgin execs thought Fujisankei had already arrived. "We have had approaches from several corporations and a number of record companies," says a Virgin spokesman and a deal is not expected before late August... Following Nesuhi Ertegün's death a new IFPI president will not be confirmed for a couple of weeks and in the meantime the organisation is being steered by a powerful triumvirate of PolyGram's David Fine, EMI's Bhaskar Menon and Bob Summer of CBS... The bitter legal dispute between Charly Records and MCPS was due to reach the High Court last week but has been adjourned by mutual consent... Quick to react to fears expressed about Arista's long-term individual identity, BMG chairman John Preston says that, following the company's move to Fulham, Arista will be housed in a "small annexe" in the same complex as the main building, while Arista MD Roger Watson adds, bullishly, that his label "will have a totally separate identity, a separate building, a separate address, with a separate roster and a completely separate set of hits".

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Nesuhi Ertegün

NESUHI ERTEGUN, who died aged 71 on July 15 from complications following a cancer operation, was a unique figure who made major contributions over four decades as a producer, executive and international record industry leader.

Sons of a Turkish diplomat, Nesuhi and his brother Ahmet had a cosmopolitan upbringing in France and Switzerland before settling in the US in 1939. Nesuhi ran a small label and lectured on jazz history before joining Ahmet's label Atlantic in the Fifties.

There he built a jazz roster that included Charles Mingus, John Coltrane, Ornette Coleman and, above all, the Modern Jazz Quartet. Ertegün produced the MJQ's most recent album only last year.

When Atlantic became part of the WEA group, the multi-lingual Ertegün was given the task of creating the company's international arm. During the Seventies he built up WEA International as a major force by opening branches in Europe, Latin America and the Far East, hiring local executives and signing local talent as well as marketing US product. He handed over the presidency of WEA International to Ramon Lopez in 1987.

Ertegün's commitment to the global marketplace led him to a place on the board of IFPI in 1975. His passionate opposition to piracy led to his election as IFPI president three times, the most recent less than two months before his death.

A tireless campaigner for improved copyright protection, Ertegün travelled the globe to lobby governments in Asia, Africa and the Middle East as well as Europe. In recent years he had the satisfaction of seeing the cleaning-up of such markets as Singapore, Indonesia and his native Turkey.



NESUHI ERTEGUN, IFPI president and chairman and co-chief executive officer, WEA International

Ertegün: a tribute

HE WAS timeless, never geared to one era or another, as enthusiastic with great jazz from the heyday of New Orleans as he was with the music of today. His empathy with all musicians was boundless, he was just as much at home talking into the early hours with Mick Hucknall of Simply Red as he was with John Lewis of the MJQ, and they, too, clearly comfortable with him.

He pulled together three completely diverse US labels and for-

ged them into one powerful international company, WEA. He was both the architect and builder of this company and fathered it from birth through adolescence into an adult with all the stormy passages this involved.

Having been in the Warner family for 18 years I have known Nesuhi all of my career in the music industry and well remember joking once to a group of WEA people that I knew I had made it when Nesuhi acknowledged me in the WCI lobby in New York in 1974. He has since been a great inspiration and great friend. His love of music always dominated his pursuit in business and this love of music has also dominated the executives of the company he built. He abhorred the term "product" and would always delight in picking up people whenever they used the terminology that is the norm in our industry.

This love of music also led to his tireless fight for the protection of rights. In this fight he was an example to us all with his fearless enthusiasm taking him to all parts of the world. His natural diplomacy and command of many languages made him unique in leading the world industry in this fight. Although he made great strides there is still much to be done and, knowing Nesuhi, I am sure the greatest tribute to him will be to carry on until the rights of music are fully protected.

The diversity of the man was incredible and I can well remember attending an IFPI meeting in Madrid and being impressed by his diplomacy and authority in chairing the meeting whilst enjoying the almost schoolboy silliness of our dinner together the same evening when renditions of his favourite Al Bowlly songs were heartily sung.

He was a never ending source of great stories of our business and the characters that make it up, the twinkle never leaving his eye.

This man had it all.

by Rob Dickens
chairman, WEA Records

Herbert von Karajan

HOWEVER CONTROVERSIAL he may have been, the stature of Herbert von Karajan could be seen by the response of the media to his death after a heart attack at his Salzburg home on Sunday aged 81. Over the following days, the world's media reflected extensively upon his remarkable musical achievements — even acknowledged by his strongest critics — while noting again the darker side of his life as an empire builder and his Nazi connections. It would be difficult to imagine more comment for a world leader on the political stage.

But it was just this larger-than-life personality that made von Karajan into the leading conductor of the post-war period, at least in terms of records sold: a conservative estimate totals 115m units from 900 titles for Deutsche Grammophon alone.

Von Karajan became a legendary figure because his personality, his ambition and his musical gifts were able to match the huge and uninhibited marketing campaigns sustained by his record companies. His popularity was aided by the jet set life he led and proclaimed so publicly, flying his own planes, sailing yachts and even diving.



HERBERT VON Karajan, conductor

His work with the Berlin Philharmonic Orchestra — he was appointed its music director "for life" in 1954, though he resigned amidst much acrimony in April — did have a magical quality that was, simply, not equalled by anyone.

He attained a superb technical perfection of performance at a time when the standard of recording was improving dramatically and could thus be appreciated — a shrewd step; he enthusiastically embraced the new digital medium from the start, both compact disc and compact disc video and by re-recording all the masterpieces in digital sound and video ensured a recorded legacy which is second to none in size alone.

Yet many feel that his best recordings came from an earlier age. He recorded Beethoven's Symphony Cycle four times, once with the Philharmonia Orchestra in the Fifties and three times with the Berlin Philharmonic, yet consensus places the 1962 version above the later ones.

Brought to England by Walter Legge, his recordings of the early Fifties resulted in such classics as Strauss's *Der Rosenkavalier* with Elisabeth Schwarzkopf for EMI: and further fine opera recordings for EMI came in the late Seventies, with Don Carlos, *Aida*, *The Flying Dutchman*, *Tristan und Isolde*, and Debussy's *Pelleas et Melisande*.

But the vast majority of his output was for Deutsche Grammophon. Somewhere between 30 per cent and 50 per cent of the company's sales currently come from von Karajan's recordings. Among those for which he will be particularly remembered will be Mahler's Symphony No 9 which won the Gramophone Award in 1984, the Beethoven set from 1962, Wagner's *Parsifal* and Bizet's *Carmen*.

He will be remembered equally for his electric presence on the podium. No one who saw him in concert, even in his later years when hampered by illness, pain and age, will forget the authority and magnetism with which he directed his orchestra and, as he acknowledged himself, imposed his own will upon the players in front of him.

For, aside from the well-publicised rows over contracts and clarinetists, he was a conductor of the old dictatorial school. And while he must have been saddened by the dispute with his beloved BPO which soured his last months, he will no doubt have been glad that he died at the helm of the Salzburg Festival he created.

by Nicolas Soames



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Pioneer of the western trail!

PolyGram Leisure chairman Maurice Oberstein explains his reasons behind the move to West London's Hammersmith. By Dave Laing

companies housed in "a ragbag bunch of buildings in the West End. The operations were unwieldy. There were five floors for Classics, now we've got the three classical labels on one large, open floor. And Phonogram was on six floors — they're now on two."

Another compelling reason for the move was cost. "We were heading for a rent review in spring '89," Oberstein recalls, "and I saw no need to go on paying West End rent and rates."

SEARCH

So, the search began for a new site to house PolyGram's 300-plus staff. "We drew a five-mile circle round Marble Arch and began to look. We saw immediately that the north was no better than the centre, and going towards the City, costs got higher," says Oberstein.

As for South London, "I would never cross the river to go to work!" he adds.

That left the west. Ladbroke Grove was considered, but there was nothing big enough. Buildings on the Olympia site might have fitted the bill but "we wanted something that we could stamp the PolyGram identity on." Finally, it came down to Hammersmith and a site sandwiched between the Odeon and the flyover. PolyGram moved in at the end of 1987 and this seven-storey building is now home for Polydor Records, the classical companies (Decca, Deutsche Grammophon and Philips), PolyGram Music Publishing and the company's sales and distribution area.

Once the decision was made, it was vital to sell the idea, to PolyGram's workforce and to involve them in the design and lay-out of the building. "My greatest concern was that people would be lost," Oberstein recalls. "Without those we would have had a nice building with empty offices."

HEAD ON

The issue was faced head on. Staff from the PolyGram companies were brought to Hammersmith, shown the facilities for shopping and banking as well as "parking at the door, not three or four streets away. We also looked at each person's own problems and those that needed help with relocation got it. As a result we had a lower turnover in the first six months after moving here."

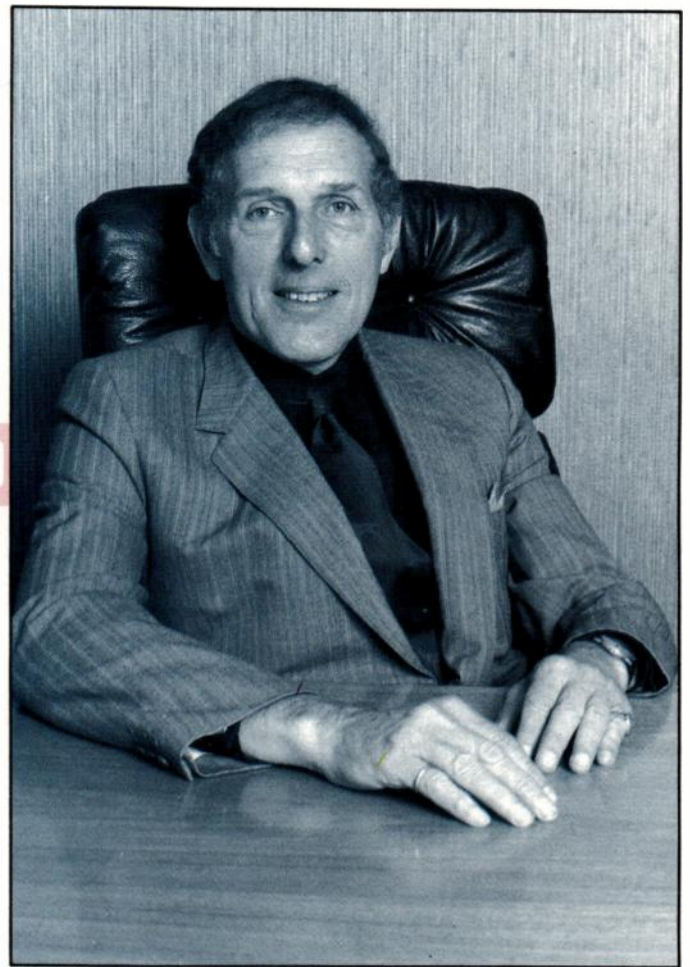
In the office building itself, Oberstein was determined that the "creature comforts" should be far superior to the Central London buildings his team were leaving. The consultants Fuller Peiser were brought in to work with an in-house team under Cor van Dijk. In addition, each manager chose the lay-out of his own floor.

"As a result, one company has an open-plan press office, another has separate offices. One MD is in the centre of the floor, another in the south-east corner. The one standard thing is that the size of the office in each company is the same relative to the status of the individual," says Oberstein.

ADVANTAGES

The PolyGram chairman waxes lyrical about the geographical advantages of Hammersmith: "It's only 25 minutes to Heathrow, which has transformed things for our A&R people. They can take the shuttle to Glasgow or Manchester, see a band and stay overnight then be back in the office next morning earlier than their usual time," he points out. "And we're picking up on Dublin acts we wouldn't have seen before."

Then there's the BBC at Wood Lane, less than a mile away. Currently the TV Centre, it will soon be home to the BBC's radio networks, including Radio One.



MAURICE OBERSTEIN: 'We wanted something that we could stamp the PolyGram identity on'

How has the relocation of the six record companies affected their corporate status in relation to PolyGram itself? "Not at all," says Oberstein emphatically. "Philosophically we are no more and no less centralised than we were in the West End. Each MD still manages his own company."

Nevertheless, the proximity and interaction between the different labels will have its positive effects, Oberstein believes. He cites the classical companies: "Having them on the same floor means greater liaison and communication. It's easier to plan marketing campaigns or make sure we don't release three separate versions of Carmen at the same time."

He adds that where the labels come together under the PolyGram banner is in sales and distribution whose national team is based at Sussex Place, and with

whom individual marketing managers work on a daily basis. And finally, there are regular meetings that bring together finance directors, lawyers and MDs from each company. "We talk about the company and the industry and our plans, and each person brings along ideas and information to share with the rest," says Oberstein.

UNIQUE

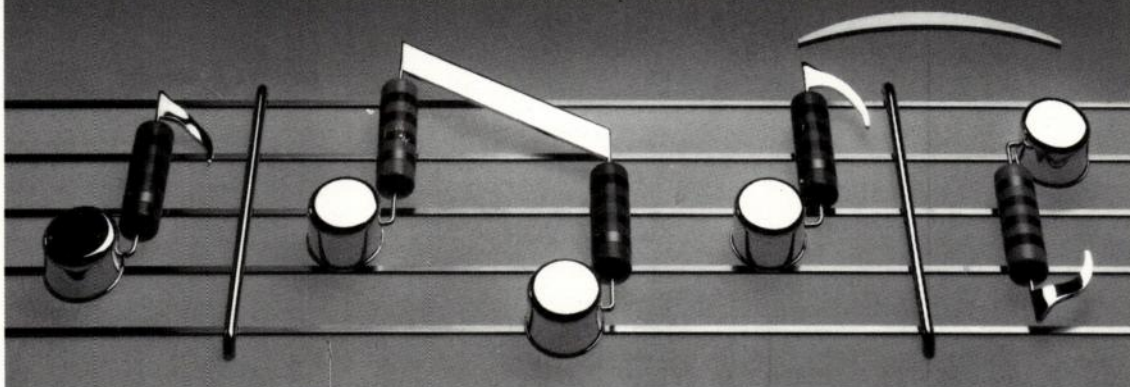
So, the Hammersmith move will mean a strengthening of PolyGram's unique balancing act in which labels keep their individuality within the group's strong corporate identity. Stressing this, Oberstein points to the new riverside building, Chancellor's House, to be shared by London and Phonogram: "Each will have its own entrance and reception!"

OUT WEST is now the hotbed of the British music business," says PolyGram Leisure chairman Maurice Oberstein, the man who has masterminded the move to Hammersmith.

"As well as ourselves there's Island, A&M, Virgin, Mute, China and others nearby," he points out. "BMG will be moving out to Fulham soon as well. About the only people east of Hyde Park Corner are EMI and CBS!"

When Oberstein took over at PolyGram, he found its various

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Classic case of friendly rivalry

PolyGram Classics' three labels may be managed from the same UK base, but they have always retained their own identities — and divisional director Peter Russell plans to keep it that way

IT IS the determined purpose of Peter Russell as divisional director, PolyGram Classics, that although there are three labels under his charge — Deutsche Grammophon, Decca and Philips — he generally thinks of them as separate entities. "We have always wanted to preserve the identity of each of the labels," he declares.

This is preserved to the extent that there is even a clear rivalry between Deutsche Grammophon, Decca and Philips within the group. Although the labels are managed from the same UK base, they each set out to improve their position in the marketplace and to Decca, for example, Deutsche Grammophon's market share is as much a target as EMI's.

"It is my own style of management to give them a lot of freedom," says Russell. "They must be allowed to express themselves."

"It is my philosophy that as far as the consumer is concerned, the name PolyGram Classics is rarely, if

ever, mentioned to the outside world."

DEVELOPMENT

He is particularly pleased with the development of Decca, the last of the labels to join PolyGram Classics. Although it was bought by PolyGram in 1980, it has retained its independence. However, since the beginning of last year (just 12 months since it was absorbed into PolyGram Classics) Decca's standing has risen, thus further increasing the power of the group as a whole.

"Although the precise market share is not so clearly known in this country as in West Germany, for example, it is generally accepted that PolyGram Classics has about 50 per cent of the classical market in the UK. Deutsche Grammophon is the market leader, but Decca had been falling behind," admits Russell. It is still some way behind DG, but it is closing the gap.

LOYALTIES

That pleases Russell, even though for much of the

Seventies he was Deutsche Grammophon's UK label manager; any such parochial loyalties are now a thing of the past. He is similarly pleased that, over the past few years, Philips as a label has improved "out of all recognition", even though it still remains in third place in terms of sales.

Each label has its own success story which Russell has overseen. Decca has achieved notable results this year, first of all with its new design in its advertising which has gradually appeared on product. It has also invested in and promoted new artists — including the Kurt Weill singer Ute Lemper and the American violinist Joshua Bell — and achieved extremely good sales from its British Music series.

Philips is now reaping the benefits of an investment in new artists, including the pianist Mitsuko Uchida, Riccardo Muti and Jessye Norman, whose recording of Carmen, coming next month, is set to be one of the main operatic blockbusters of the year.

Deutsche Grammophon, too, has prepared for the lessening influence of Karajan, with Bernstein emerging as the leading conductor among Abbado, Levine, Sinopoli and others.

In the initial years of CD, classics in general and the PolyGram group in particular, led the medium and enjoyed a boom time. Russell reckons that the classical market in the UK is now settling back to its normal eight per cent. He remains slightly disappointed by this figure — it is about 12 per cent in Germany, and even 15 per cent in France — and despite 22 years in the industry (he started working for Deutsche Grammophon as a rep for southern England), he is not convinced that the eight per cent is fixed.

'There is so much more exposure to classical music now . . . Frankly, a few years ago we would not have dared put many of our top artists on the Wogan show'

"There is so much more exposure to classical music now," comments Russell. "And we have artists who can communicate with a wider audience. Frankly, a few years ago we would not have dared put many of our top artists on the Wogan show."

PROMOTION

Strong promotional campaigns are "the key to broadening the audience", Russell feels. The television programme of the recording of Bernstein's West Side Story represented a major breakthrough in classical promotion — it is significant that Norman's Carmen is being previewed by similar TV exposure.

"It is simply not enough to issue something, however great, if it is not backed up by sales and promotional campaigns," says Russell, and he points out the different styles within PolyGram Classics. DG had good result from its "chart"-based sales campaign and for Walkman Classics — itself an outstanding on-going sales achievement — and Philips did well with the Julian Lloyd Webber "Classic Choice" promotion.

UMBRELLA

Despite their individual characteristics, Russell believes that they have attained more by being under the umbrella of a large organisation, than if they had remained on their own.

"Had one label stood on its own, it would have been a much smaller voice in the organisation. But by putting them together it shows so clearly to a big company that classical music can be very profitable, and can play a crucial role in the prosperity of the company."

Russell adds: "Competition is now a lot more intense in the classical market and the danger is, as market leaders, you rest on your laurels. I feel we are now very much more competitive than we were, and that the classical business within PolyGram will show a healthy increase by the end of the year — in other words, we will be even stronger than we are at the moment."

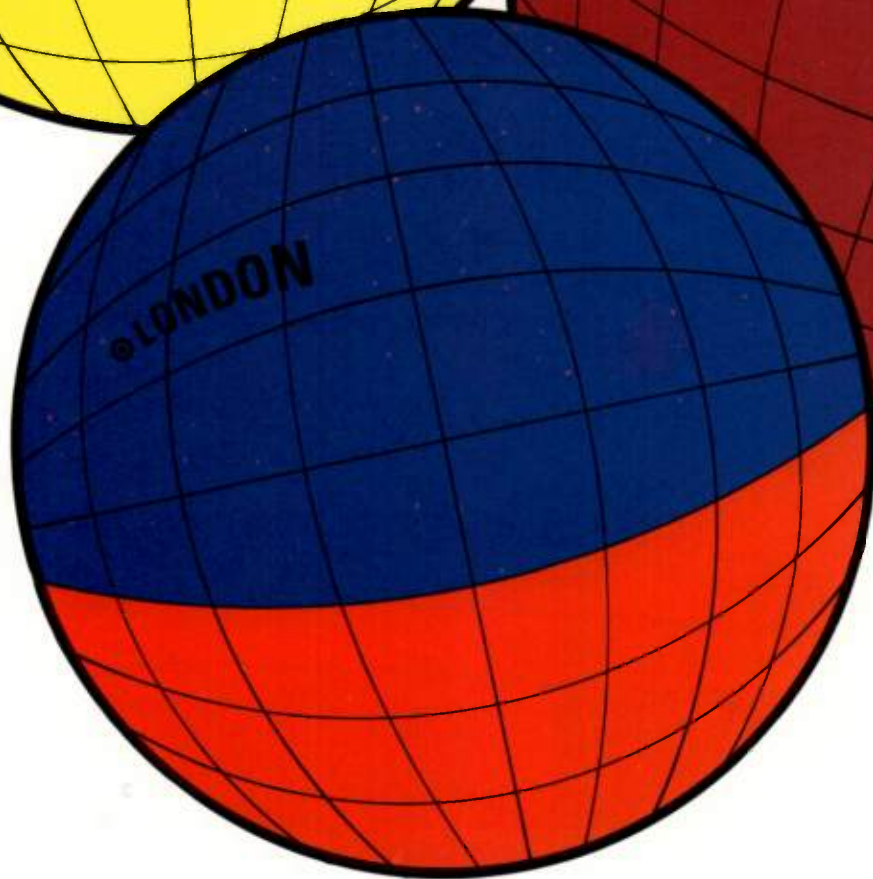
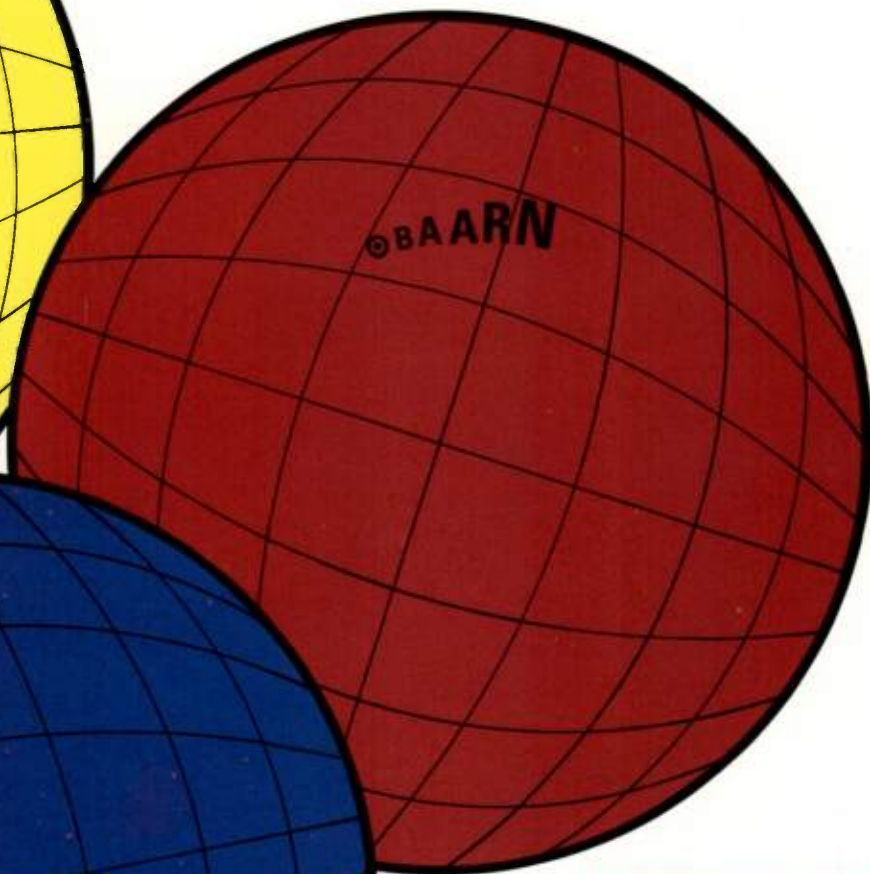
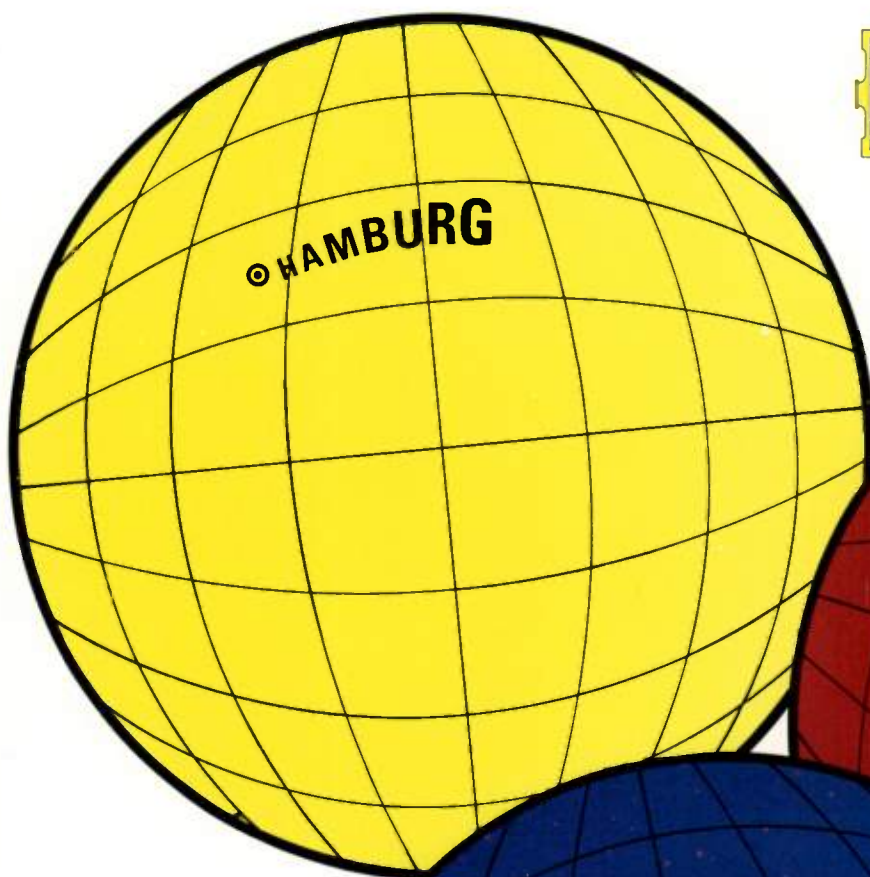
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The Colourful World of PolyGram Classics



PHILIPS



DECCA CLASSICS is responsible for the marketing and promotion of one of the world's most distinguished record labels and its companions Argo and L'Oiseau Lyre. Originally the classical division of London Records, Decca Classics now operates under the PolyGram Classics umbrella, but continues to reflect the style and maintain the high standards of the Decca Record Company Ltd, which is the originator of all Decca Classical recordings.

Many of the label's top artists have had unbroken exclusivity for many years. Sir Georg Solti, whose complete recording of Wagner's "Ring" cycle is considered one of the greatest undertakings in the history of recorded music, has been a Decca artist for more than 40 years. Luciano Pavarotti and Vladimir Ashkenazy have both been exclusive artists for more than a quarter of a century. Pavarotti, generally considered to be the world's greatest tenor, recently appeared at the London Arena before a capacity audience a few days after meeting many of his fans face-to-face when he spent five hours signing copies of his latest release, *Tutto Pavarotti* at Tower Records, Piccadilly. Vladimir Ashkenazy, recently promoted by Decca Classics as "The Complete Musician", is as equally at home at the piano keyboard as he is on the conductor's rostrum. There can be few artists in any age who have recorded all the piano concertos of Mozart, Beethoven, Brahms and Rachmaninov as soloist but who are also ac-

New style, old values

claimed for their recordings of the orchestral repertoire of Tchaikovsky, Strauss and Shostakovich.

For many years Decca has been at the forefront of technical research and development. The company was the first to release long playing stereo as early as 1954, while Decca's recording of the 1979 New Year's Day concert in Vienna was the first digitally mastered recording by a European country. The advent of CD and the subsequent re-issue of many recordings from the back catalogue has given Decca's past glories — technical and artistic — a chance to shine again. Decca has always served the music first with artists with whom it enjoys a creative relationship. The result is a unique catalogue of enviable variety.

Sir Georg Solti celebrated 20 years as music director of the Chicago Symphony Orchestra this year. Solti's years with the CSO have produced more than 50 recordings and 23 Grammy awards. (Solti has 29 altogether — a unique achievement!). Two other notable partnerships whose successes owe much to Decca's uncompromising standards and artistic foresight are Charles Dutoit and the Montreal Symphony Orchestra and Herbert Blomstedt and the San Francisco Symphony Orchestra. The recordings featuring Dutoit

and the Montreal Symphony Orchestra, which was little known before Decca recorded it, coincided with the early days of CD. The first release, Ravel's *Daphnis et Chloe*, received outstanding reviews, and the Dutoit-Montreal partnership has now produced a superb catalogue which includes many of Decca's best sellers. More recently, Blomstedt and the San Francisco Symphony Orchestra have embarked upon a Decca recording career which has already produced outstanding results both commercially and artistically.

Riccardo Chailly is by far the youngest of Decca's conductors and created a wave of excitement at last year's Proms when he appeared with the Royal Concertgebouw Orchestra, of which he is music director. Chailly's post with the great Dutch orchestra is already producing outstanding recordings, as does his work with the Opera House in Bologna. Decca will rely on Chailly for much of its standard opera recordings in the future.

Christoph von Dohnanyi with the Cleveland Symphony Orchestra has recently completed a most successful European tour and the partnership continues to produce outstanding recordings for the company.

For decades the label has been noted for its impressive opera catalogue.

Many of the world's leading opera stars have contributed to the Decca catalogue, from Kirsten Flagstad to Joan Sutherland and Kiri Te Kanawa. This autumn Decca will release three major opera recordings: Verdi's *Aida* with Pavarotti in the role of Radames for the first time on record; Simone Bocca, also by Verdi, conducted by Solti with Kiri Te Kanawa and Leo Nucci; and Rossini's *Barber Of Seville*, introducing the young Italian mezzo-soprano Cecilia Bartoli in the role of Rosina.

Decca's unique back catalogue is effectively fuelling the mid-price CD catalogue — *Ovation* is the mainstay with a wide range of orchestral repertoire by major artists. Alongside *Ovation* are several series including *Opera Gala*, *Chamber Music*, *Choral Music* and *Grand Opera*. The *British Collection* features many unsurpassed recordings of music by British composers performed by such artists as Kyung Wha Chung, Solti and Marriner.

Benjamin Britten recorded most of his major works for Decca. His operas, *Peter Grimes*, *Billy Budd* and *Albert Herring*, now grace the CD catalogue in superb digital transfer. The *War Requiem* featured in Derek Jarman's remarkable film has also been re-promoted recently. Promotional campaigns for both the *British Collection* and the *Britten* recordings have underlined Decca's tradition as a British-based record company.

Decca's sister label L'Oiseau Lyre promotes one of the biggest catalogues of early music on the famous Florilegium label. Christopher Hogwood and the Academy Of Ancient Music have been in the vanguard of the authentic period performance movement for almost 20

years and have created a valuable catalogue reflecting a unique blend of musicianship and scholarship. Hogwood, recently awarded a CBE, has completed the Beethoven Symphony cycle which will take more than 10 years to complete. Hogwood's recording of Vivaldi's *Four Seasons*, a BPI Classical Record of the Year, is a perennial best-seller.

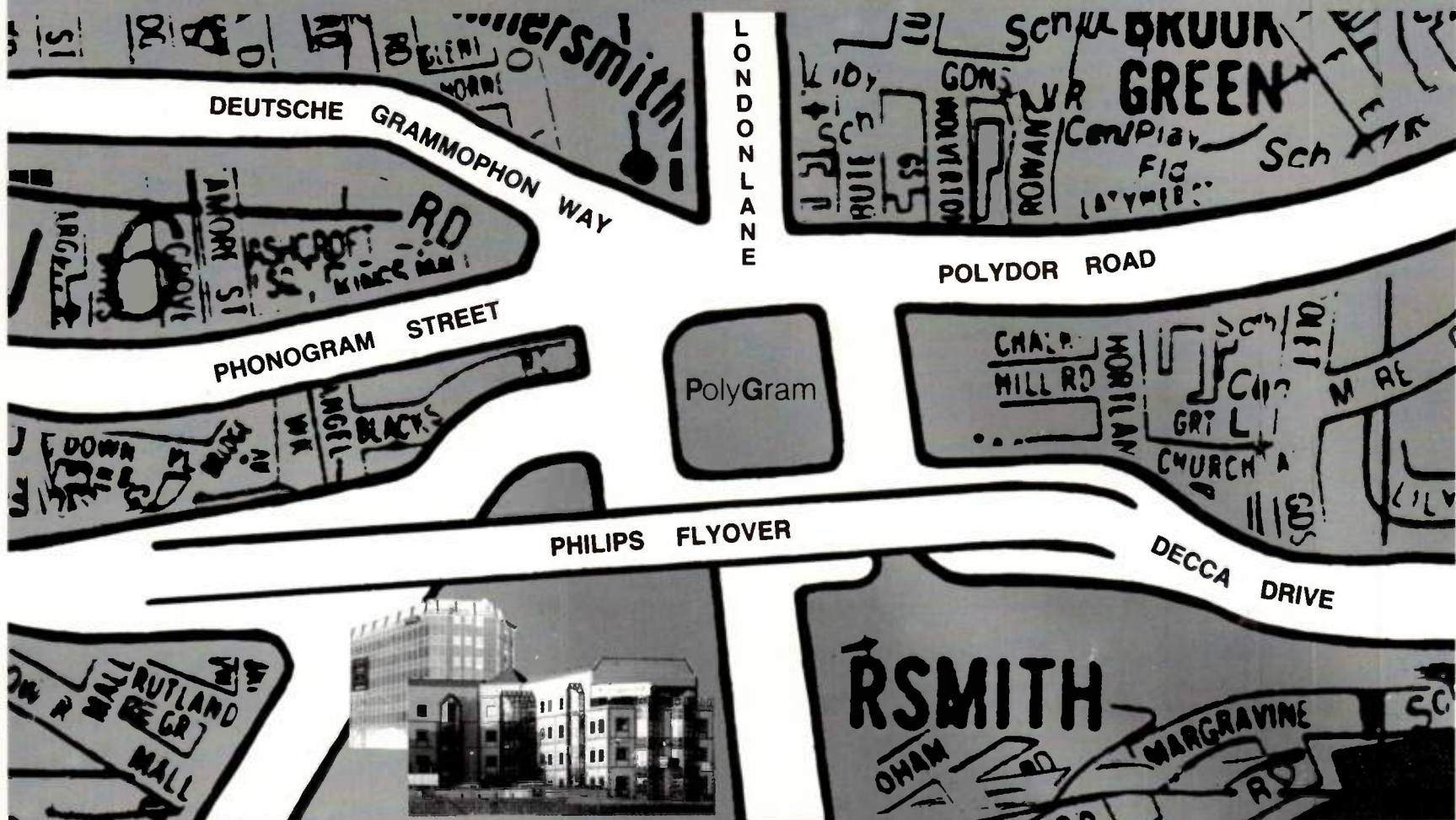
Although Decca is justly proud of its past, it is also looking toward signing and developing new artists. Among the younger artists now exclusive to Decca is the Hungarian pianist Andras Schiff, who is without doubt one of the most gifted artists of his generation. Also from Hungary are the youthful members of the Takacs Quartet, one of the most impressive ensembles now before the public. Decca will be closely involved in their international career development. One of the most charismatic artists to be signed to Decca in recent months is the young American violinist Joshua Bell, who at 22 is firmly on the threshold of a highly distinguished career.

Another exciting new venture is the Kurt Weill project whereby the major works of this most individual composer will be recorded during the next few years. The first of this undertaking was an album of songs performed by the remarkable Ute Lemper. The album is now an established best-seller.

In recent months the way Decca presents itself to the world has undergone some changes. The "new style" may be seen in the design of advertising and point-of-sale material. The desire is to create a modern and dynamic style with clean lines, creating an imaginative environment in which to promote Decca recordings.

Decca, with its outstanding back catalogue and uncompromising plans for the future, will continue in its position as a leading force in international classical recording and also maintain its reputation as a "Great British record company".

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THE MOST well known of all classical labels, with its distinctive yellow cartouche, is the international market leader Deutsche Grammophon, "the label of the stars" — thus called because of its philosophy of recording the greatest classical star artists in the world in repertoire to showcase their talents.

Among the star names associated with Deutsche Grammophon are the conductors Herbert von Karajan, Leonard Bernstein, Claudio Abbado, Carlos Kleiber, Carlo Maria Giulini, Giuseppe Sinopoli and James Levine. The singers Plácido Domingo, José Carreras, Kiri Te Kanawa, Dietrich Fischer-Dieskau, instrumental stars such as Vladimir Horowitz, Daniel Barenboim, Martha Argerich and Ivo Pogorelich and world class orchestras like the Berlin Philharmonic, Vienna Philharmonic, and the Philharmonia Orchestra, feature on the impressive roster of artists.

Apart from the famous "yellow label" of Deutsche Grammophon there is the Archiv Produktion label which devotes itself to recordings of mainly the early and baroque period performed on original or reproduction instruments of that time. Many of the recordings are performed by British artists such as John Eliot Gardiner and Trevor Pinnock (who won the BPI award for 1988 for his recording of Handel's Messiah).

The year 1983 heralded the launch of the compact disc, a product which DG championed from its outset as the sound carrier of the future. Responding to market forces,

Quality counts

by mid-1988 the company had announced that in the future all new product would be issued predominantly on compact disc only, with the exception of crossover related material. Seized upon by the national press as the death knell of the vinyl disc, shock waves resounded throughout the recorded music world.

DG's position as market leader is reinforced not only by domination of the high-price new issue market but perhaps even more dramatically by the success of the mid-price and budget ranges which have created a huge impact in non-specialist shops. Walkman Classics, the long playing, low-price cassette-only series, in particular, has made classical music more accessible for millions of previously "pop-only" music collectors. In addition, series such as Privilege, Galleria, 20th Century Classics, Panorama Classics, Dokumente and Focus have provided sustenance for a wide variety of musical palates.

At the same time, the label's consistent output of the works of the world's great traditional composers performed by world-famous artists and orchestras is maintained. The late Herbert von Karajan had for many years enjoyed a close relationship with DG.

His recordings of the complete cycle of Beethoven symphonies are definitive. In addition, his interpretations of the music of Richard Strauss, Bruckner and Brahms are without parallel. The company has the loyalties of many other great conductors of our time — James Levine, a musician of exceptional versatility who has just completed a new "Ring" cycle; and Carlo Maria Giulini, whose recent return to London was greeted with great enthusiasm by critics and public alike.

Giuseppe Sinopoli, a celebrated "psychological" interpreter of music, maintains his close links with the company, in particular with the London office through his work as music director of The Philharmonia. Similarly, Trevor Pinnock, recipient of the 1988 BPI Award, and John Eliot Gardiner are based in this country and have produced a number of extremely well-received recordings of early music performed on authentic instruments. Leonard Bernstein, the extraordinarily talented composer and conductor who was, as one of his friends put it, "doomed to success", is at the moment recording a complete Mahler cycle for the company, which has been extolled for its red-blooded and innovative approach.

Deutsche Grammophon's operatic repertoire goes from strength to strength. With the contributions of such world famous talents as Plácido Domingo, José Carreras, Kiri Te Kanawa and Dietrich Fischer-Dieskau, and the rising young stars of the opera world Hans Peter Blochwitz, Andreas Schmidt and Anne Sofie von Otter, DG boasts an extensive opera catalogue spanning the history of the art form from Purcell and Mozart to Rossini, Verdi, Puccini and Wagner through to Berg and Bartók.

Similarly, DG has attracted a number of phenomenally talented young instrumentalists such as the American cellist Matt Haimovitz, the young German violinist Anne-Sophie Mutter, and the violinist Gil Shaham. These complement the impressive line-up of established performers which includes the world-famous pianists Vladimir Horowitz, Ivo Pogorelich, Martha Argerich and Maurizio Pollini, the violinists Itzak Perlman, Pinchas Zukerman and Shlomo Mintz, and the cellist Mstislav Rostropovich. Krystian Zimerman, the Polish pianist, recently performed in London to great critical and public acclaim as did the cellist Mischa Maisky.

The 1984 recording of West Side Story conducted by its composer Leonard Bernstein proved a major breakthrough in terms of changing the public's perception of world famous opera stars and the conductor in a positive way. This recording paved the way for many others with opera stars performing Broadway musicals.

The Walkman Classics series, in particular, has made classical music much more accessible

Along with other PolyGram Group labels, DG launched compact disc video in the autumn of 1988. The medium is ideal for opera in particular, combining optimal audio sound with the visual thrills which a live performance can afford. In August the 1989 Vienna New Year's Concert will appear on both CDV and VHS, the first of many proposed Deutsche Grammophon VHS releases.

Bill Holland, the UK label chief, is fiercely dedicated to the cause of taking classical music into every home in the country. With a retail background both in this country and in the US, he is ever mindful of the potential pitfalls in marketing a quality product which many perceive as elitist and unapproachable. He cites Walkman Classics as a major factor in his marketing strategy of combining high quality product with easy consumer accessibility, with no compromise of the label ideals. Deutsche Grammophon is set to continue its unparalleled history of choice repertoire performed by the elite of the world's musical talent.

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PHILIPS CLASSICS is the youngest of the three classical labels operating within PolyGram. It started its activities in the late Fifties and has grown steadily since, doubling its market share in the last 19 years.

This achievement has been made possible by a constant development of Philips' musical horizons and by the intense promotion of new artists, while constantly exploiting the more established catalogue which is today one of the most important in existence. Many of the most distinguished artists have recorded for Philips and some of them, like the pianists Alfred Brendel and Claudio Arrau, have committed their recording careers to the label.

Three of the world's greatest conductors — Bernard Haitink, Sir Colin Davis and Sir Neville Marriner — have recorded with Philips for most of their careers and they have been recently joined by Seiji Ozawa, Kurt Masur and one of the most outstanding young talents of our time, Semyon Bychkov.

A key policy of Philips Classics is to mature and develop talented young musicians, so while the continued aggressive marketing of superstar singers Jessye Norman and José Carreras keeps Philips' recordings in the spotlight, the new talents build their own repertoire and catalogue of recordings. The growing list of young artists includes the Russian violinist Viktoria Mullova, the Austrian cellist Heinrich Schiff, and the Japanese pianist Mitsuko Uchida, who is

Young blood

making a tremendous impact with her recording of the complete Mozart Sonatas and Concertos.

More recently, Philips Classics has attracted the charismatic Italian conductor Riccardo Muti, who has already committed to Philips a live William Tell recorded in the legendary Teatro alla Scala, and is currently recording the Brahms Symphonies with his Philadelphia Orchestra.

The international signing of cellist Julian Lloyd Webber has proven particularly beneficial for the UK market; his recording of the Elgar Cello Concerto with Sir Yehudi Menuhin has featured in the charts constantly since winning the BPI Award for Best Classical Recording for 1987, and has just reached number one again. This has recently been joined by Julian's interpretation of one of the major works for his instrument, the Dvorak Cello Concerto. Future plans include Julian Plays Andrew, an album of his brother's works arranged for cello and orchestra.

Philips Classics is justly celebrated for the quality of its recordings, especially in the field of chamber music, where its catalogue is second to none. The world's most famous soloists (such as Arthur Grumiaux and Henryk Szeryng) and chamber ensembles

like the Quartetto Italiano, Guarneri Quartet, Beaux Arts Trio and the Academy Chamber Ensemble have recorded for Philips the greatest chamber works which have now been transferred to CD as part of the mid-price series Musica da Camera.

Opera projects have included many firsts and the recording of Verdi's early operas — scheduled for release later this year — is a unique project. The recordings of standard opera repertoire culminate this summer in the release of what is without doubt the "opera of the year", Bizet's Carmen, with an all-star cast led by Jessye Norman in the title role.

Philips' catalogue comprises a vast repertoire, and the label has been a leader in major recording projects. Throughout the Sixties and Seventies Sir Colin Davis recorded the complete works of Berlioz, a cycle which is still unique in its conception. The live recording of Wagner's operas from Bayreuth has received universal acclaim. Alfred Brendel has recorded the late Schubert piano works and the complete Beethoven Sonatas twice, and in addition the Mozart Piano Concertos.

One of the world's most popular orchestras, the Academy of St Martin-in-the-Fields, is celebrating



NEVILLE MARRINER (left) and Colin Davis

its 30th anniversary this year. They have chosen to commit the bulk of their recordings to Philips Classics and will continue to record for the label. To commemorate the event, Philips has issued a Jubilee Edition that includes 10 of the Academy's all-time best-sellers. Two Mahler cycles are currently under way with Bernard Haitink conducting the Berlin Philharmonic, and with Seiji Ozawa and the Boston Symphony Orchestra, while the best of the back catalogue is being transferred to CD forming the backbone of many popular mid-price and budget series such as Silver Line, which includes outstanding analogue recordings from the Seventies, Baroque Classics and Musica da Camera. Among the budget series, Concert Classics is especially popular, offering basic repertoire performed by outstanding artists and Legendary Classics, a series of historical performances.

Then there is the most ambitious project of them all: the complete

works of Mozart on 180 CDs, scheduled for release next year, to celebrate the 200th anniversary of the composer's death. This vast Mozart Edition, in 45 volumes, also contains works never previously heard; a number of manuscripts left unfinished by the composer have been carefully and faithfully completed by eminent Mozart experts especially for these recordings.

All the recording activity is controlled by Philips Classics' repertoire centre, based near Amsterdam in the Netherlands. Dr Johannes Kinzler is the company's president and has ultimate responsibility for all recording policy. The UK organisation is headed by Mike Sage, supported by the press and promotion manager Isabella de Sabata.

Philips Classics' artists have shown over the years to be held in the highest esteem in the UK. Bernard Haitink and Sir Colin Davis have met with great success as music directors of the Orchestra of the Royal Opera House. Jessye Norman was presented with an Honorary Doctorate in Music by the University of Cambridge and Alfred Brendel has been awarded an Honorary Knighthood.

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We never said we were modest! No one's perfect!

PHONOGRAM, RECOGNISED throughout the industry for the diversity of its roster, can truly claim to have had some spectacular successes in 1989.

Young Scottish band Texas followed up their inspirational first single I Don't Want A Lover with a top five debut album Southside, the sales of which have now exceeded 200,000 in the UK alone. This year also saw the continuing world domination of mighty rockers Def Leppard, who by being nominated in the Best British group category at the Brit Awards in February, received the recognition they deserved for their double platinum UK album Hysteria, which has now gone on to sell over 1.3m copies worldwide, making it one of the biggest selling rock albums of all time. Swing Out Sister are back in a big way with their second LP, Kaleidoscope World, already gold and spawning two hit singles, the second of which, Where In The World, is currently climbing the charts.

From current highlights to a classic name from the past, the Fontana label's burgeoning 13-act roster burns with style, musical credibility and that all-important element of unpredictability. The notion of reviving one of the premier pop labels of the Sixties as a passport to good listening in the late Eighties and early Nineties came initially from David Bates, director of A&R at Phonogram.

Aiming to prove that the UK-based independent labels were not the only purists left in the busi-

Rock solid!

ness, Phonogram has set about showing that a major label with the right attitude could sustain an independent-minded set-up within its corporate confines.

Bates, who has enjoyed massive international success with his signings Def Leppard, Wet Wet Wet and Tears For Fears, relaunched the Fontana label in February '87 and the roster now includes Tears For Fears (whose long-awaited new album is scheduled for September release and seems set to be the big album of the autumn) Swing Out Sister, Adult Net, Pere Ubu, Love & Money and from the Talking Heads camp Jerry Harrison and Tom Tom Club.

Of course, on top of its successful UK originated acts, Phonogram has one of the most successful international rosters currently operating in the market. The list includes such luminaries as Bon Jovi, INXS, John Cougar Mellencamp, Robert Cray and Yello, all enjoying current success, and the company looks forward to releasing quality new product later in the year from Dan Reed Network, Rainbirds, Kool and The Gang, Third World and US dance sensation Safire.

On the rock front, an area in which Phonogram excels, forthcoming releases include Kiss, Russia's premier rock act Gorky Park, LA Guns, ex-Hanoy Rocks mainman Michael Munroe and

Sweden's innovative Electric Boys.

Not a company to rest on its laurels, Phonogram has recently negotiated two major joint venture deals, with the US Def American label, and Chris Murphy's Australian-based rooArt label.

Def American, brainchild of ex-Def Jam boss Rick Rubin, is the hippest label in the US. The current roster includes thrash metal supremos Slayer, Danzig, the acclaimed Masters Of Reality, outrageous comedian Andrew Dice Clay, and the UK's hottest new metal band Wolfsbane. Several other acts are currently being looked at and the label will not be restricted to metal, rap or any one musical genre other than, as 25-year-old Rubin put it, "music by and for young people, not music created by some middle-aged corporate executive, sitting in his glass and steel 'ivory tower' who couldn't care less about what kids want to hear... Our music is created by people who love to listen to it."

"I am delighted that Phonogram and Def American will be working together," says Hein van der Ree, managing director of Phonogram Ltd. "In the coming years Phonogram will establish Def American as a major force in the UK and other major markets outside North America. Rick Rubin is one of the most talented people in the business and has clearly demonstrated



POLYGRAM MD Hein van der Ree

that he is very much in touch with the youth market."

On the future, van der Ree continues: "This company's ability to break new acts was once again demonstrated with Texas's success in the first half of the year. We got very close with Love And Money and I'm convinced that they too will be tremendously successful artists for Phonogram. Our long-term commitment to this act is beyond doubt. So is their talent."

"For the second half of this year we have a very strong release schedule, starting with Tears For Fears, whose long-awaited third LP will be released in September. Elton John's new LP is his strongest for many years. The singles Healing Hands, Whisper and Club At The End Of The Street will put him right back at the top of the charts."

"Wet Wet Wet are in the studio

working on their second album, which is scheduled for October release. The songs I've heard so far are wonderful. They will have no difficulty in making an LP which will match their phenomenal 1.5m unit sales in the UK of their debut, Popped In, Souled Out. I also predict immediate success for the young rock band Slide. Yet more talent from Glasgow!

"Curiosity Killed The Cat also return this year, with an album produced by Nathan East. I believe the band's appeal is as strong as ever. Look out also for a new single by Dee Lewis, written and produced by Preston Glass."

"I also expect a lot from the All About Eve second LP, Mark Knopfler's soundtrack to Last Exit From Brooklyn and the debut LP from Robin Beck."

"On a broader front, I am very pleased with the way Fontana has developed. It is quite eclectic in musical terms and I expect some major new artists to emerge from it. The joint venture with Def American and rooArt are excellent opportunities to draw on the talents of Rick Rubin and Chris Murphy. These are both very much long-term deals."

"And Phonogram's rock solid commitment to developing new talent continues this year with the artists Blue, Taylor-Firth & Sheridan, Electribe 101 and Ruby Blue."

"All of us at Phonogram look forward to the remainder of the year with absolute confidence in our artists, and in our ability to successfully market and promote their records."

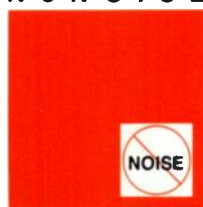
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Quietly confident

FROM THE extremes of James Brown to James Last, The Cure to Van Morrison, The Wonder Stuff to Andrew Lloyd Webber — Polydor has been confidently building a roster to take it into the Nineties.

Polydor has quietly grown into a very diverse and successful record company. The company has doubled its turnover since 1985 accounting for 40 per cent of PolyGram's pop music turnover and it can now boast one of the broadest rosters in the music business.

Polydor's ability in attracting such a wide range of artists is due to its success in promoting all types of music. Few people would have predicted that a double album from a musical would have been one of its recent success stories. Andrew Lloyd Webber's *The Phantom Of The Opera* has now sold more than 1m units in the UK and 3m worldwide, achieving triple platinum status and breaking the record for the biggest ever selling original cast recording. The story continues with the first single from *Aspects Of Love* entitled *Love Changes Everything*, sung by the star of the show Michael Ball, selling over 400,000 copies. Since the release of *Tell Me On A Sunday* nearly a decade ago, Polydor has enjoyed a long and enviable close relationship with Andrew Lloyd

Webber whose phenomenal career puts him in a league of his own.

The last few years has seen Level 42 and The Cure rise to international stardom and, more recently, Polydor has enjoyed chart success with new signings The Wonder Stuff and Waterfront. Both acts are also enjoying success in the US as The Wonder Stuff rapidly entered the top 10 college charts and Waterfront achieved a top 10 *Billboard* hit with their first US release. Another new and important signing to Polydor is Van Morrison, whose album *Avalon Sunset* earned Van his highest chart placing in recent years and a gold disc. This year Van Morrison celebrates 25 illustrious years in the music business and with this in mind, Polydor has obtained the rights to 12 of his previous recordings which will be made available on all three formats this summer.

Polydor has also been successful in building the careers of its rock bands, with Magnum and Kingdom Come both enjoying recent chart success. The infamous Dogs D'Amour have also made huge progress. From being a popular London band they are now successfully established across the country with a top 20 album under their belt paving the way for two excellent new signings Little Angels and The Almighty.

Meanwhile, Polydor's dance label Urban, launched in 1987, has been re-

sponsible for selling more than 1m units. In keeping with the company's policy of diversity, Urban has branched out to include the four most talented, up and coming jazz acts: Cleveland Watkiss, James Taylor Quartet, Steve Williamson and The Jazz Renegades, putting Polydor in the forefront of the new jazz movement. While these artists have their origins in jazz, the label recognises their immense crossover potential.

Polydor's other strength lies in its long and fruitful relationships with established artists such as The Shadows who celebrated their 30th anniversary with another gold album and a 40-date sold-out UK tour; Jean-Michel Jarre who made the headlines in every paper with this Docklands concert last autumn; Shakatak's 10-year career resulting in 6m sales worldwide and multi-million seller James Last currently celebrating 25 years as a Polydor artist.

One of the contributory factors to Polydor's rapid expansion is the company's variety of A&R sources. Polydor has under its umbrella labels such as Really Useful Records (new signing Michael Ball), Handle, Fiction (Eat), Desire (Double Trouble), China (Art Of Noise, Dogs D'Amour) and from the US, Tin Pan Apple, Wing, Mika and Scottie Brothers all representing a wide range of artists. The diversity of product generated by the associated labels has always been strongly encouraged by Polydor's managing director David Munns. He was responsible for Polydor's recent coup of entering into partnership with the hugely successful label Big Life Records. The deal gives Polydor exclusive licensing rights of Big Life product such as Yazz and Coldcut



POLYDOR MD David Munns

abroad, as well as a share in their overall profits.

The immediate future for Polydor promises to be extremely active with albums from Level 42 (*'Best Of'* containing 12 top 20 hits plus new material), Lloyd Cole, The Wonder Stuff, Siouxsie And The Banshees, The Style Council, Dogs D'Amour, The Art Of Noise, James Last, Barclay James Harvest, the soundtrack to *Great Balls Of Fire* and the original cast recording of *Aspects Of Love*, to name but a few.

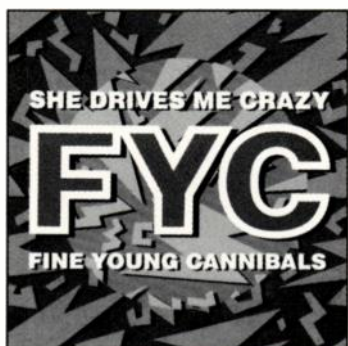
Polydor has risen to the challenge of the next decade with a broad and enviable roster and an enthusiastic team of staff headed by Jill Wall, director of marketing and John Williams, director of A&R. Along the way Polydor has stealthily become one of PolyGram's

most profitable labels. The market leaders of the Nineties? We can make it happen.

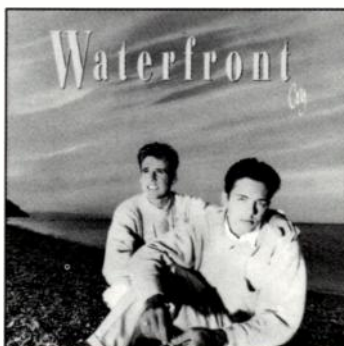
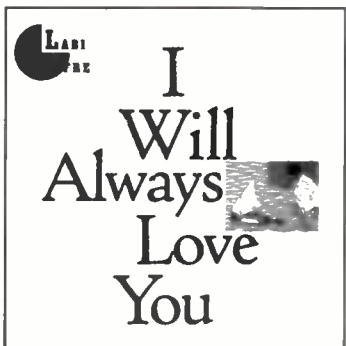
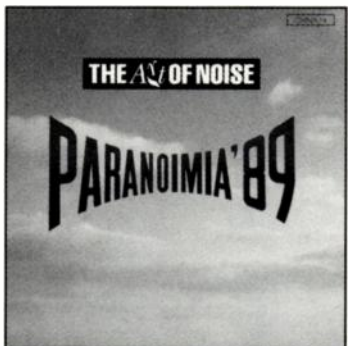
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London's burning!

IN 1979 PolyGram, already the world's largest classical company, acquired the premier British record company, Decca, by then a spent force in pop. With only Camel and The Moody Blues signed and with just six staff, it looked like a great pop tradition had died with Decca's founder Sir Edward Lewis. It would have taken a brave man to forecast that in 1988 Decca Pop, now renamed London, would have a roster of 25 acts, turnover in excess of A&M, Chrysalis and MCA, among others, and a new staff of 40 people.

When Decca became London Records it had as assets a very good sound system, four typewriters and some headed paper. Now it has eight people in its A&R department alone!

Operating out of three offices in PolyGram's headquarters in Bond Street, the plan then was to build a company of international standing with a roster of contemporary acts of similar status. Nothing complicated!

London began by signing three breezy young girls living in a squat in central London. They called themselves Bananarama, and made a record called Aie A Mwana that did nothing chartwise but did get the girls an inordinate amount of press coverage. The result was a partnership with Fun Boy Three on the hit It Ain't What You Do. Those same girls — still on London Records — in 1988 became the most successful British all-girl group ever, with 19 hit singles and a triple platinum album.

Signing the techno-duo Blanc-mange in 1981 continued London's contemporary approach and resulted in album success, but the first major single hit came in 1982 with Arthur Baker's groundbreaking electro production of Walking On Sunshine by Rockers Revenge. The name London has been synonymous with American soul records from the mid-Sixties. It was no surprise that Eighties record buyers in the UK would make the same association, especially as the London logo hadn't changed since its birth in 1949. The Rockers Revenge hit — a seminal club record — followed by an instant number one with New Edition, only went on to confirm London's dance bias and would go on to prove an integral part of London's make-up in future years.

Spiced with hits from groups as diverse as The Bluebells, Blanc-mange, Mari Wilson, New Edition, Kane Gang and Carmel, London Records was getting noticed as a left-field, somewhat quirky label that wasn't afraid to take chances. Indeed, it broadened its eclectic roster when it took on board the fiercely independent West coast label Slash Records which included groups like the Hispanic Los Lobos, the esoteric Violent Femmes, and the feisty Faith No More.

If contemporary music sometimes reflects facets of the social and political environment, then it was with finger-on-the-pulse accuracy and lightning speed that London signed the as-yet-unknown Bronski Beat. They were openly gay, left wing, and none too pretty. But they made great records!

From the haunting debut single Smalltown Boy to the inspired disco stomp of Why Bronski Beat, under the leadership of singer Jimmy Somerville, notched up a string of hits between 1984 and '85 when the band split leaving

Jimmy to form the equally radical yet even more successful Communards. They went on to achieve pan-European success with all their singles and both platinum albums Communards and Red.

This period coincided with the acquisition of a Birmingham based three-piece outfit calling themselves Fine Young Cannibals featuring an enigmatic young singer called Roland Gift. Their single Johnny raced up the charts to number eight while their debut album reached number four, going gold. It would be another three years before their second album saw the light of day.

By this time London Records was having so much success with its home-grown talent as well as its American dance records that it had to gradually increase its staff level four-fold and even initiate a separate department for dance-orientated music like Joyce Sims and the myriad of records that was to form the backdrop of a huge revival in club culture called house music, as well as the fast evolving music of rap with acts like Salt-N-Pepa and Run DMC.

With a combination of shrewd marketing expertise and — by the end of 1988 — eight pairs of finely tuned ears, London Records exposed the record buying public to the albums of Michelle Shocked, Bananarama, Hothouse Flowers, Los Lobos, Voice Of The Beehive, and Martin Stephenson And The Daintees, reflected by the growing album market share.

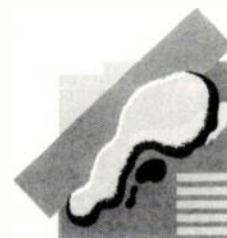
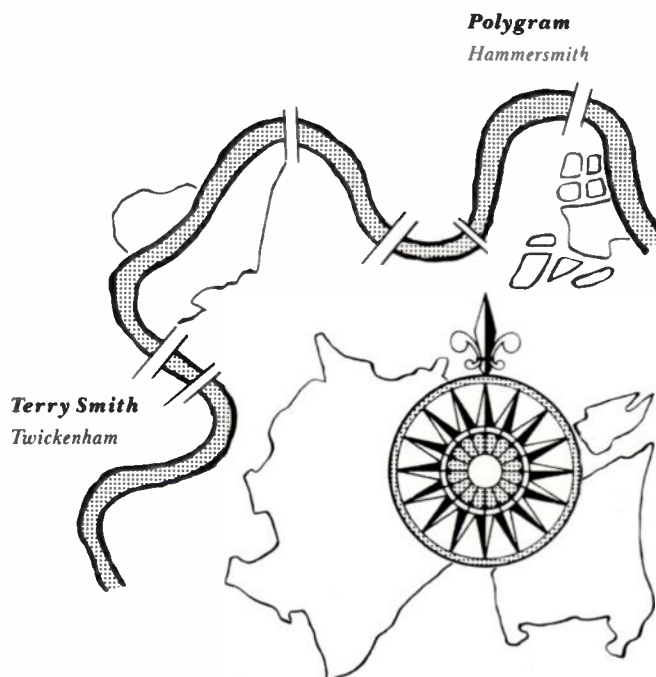
This year has already seen successful albums from Then Jerico and the Cookie Crew, while Fine Young Cannibals finally released their second album The Raw And The Cooked. It was worth the wait. The album has already hit number one in the US, Australia, Canada, New Zealand and in the UK where their second single, Good Thing, charted at number seven.

On the dance front London had won the prestigious No 1 Dance Label of the Year award at the DMC awards at London's Royal Albert Hall in March, proving that both sides of London's music were equally successful.

Indeed, by the time London moves to its new premises in Chancellor's House it will have two divisions: The London Label, and ffr. The latter is designed to accommodate not just the US dance hits but a stable of long-term UK dance-orientated acts. The ffr label has already made in-roads into the burgeoning club scene with cross-over hits from D-Mob, Simon Harris and the Cookie Crew who are all based in the UK and will all have albums released by June. Newcomers Blacksmith, June Montana and Shakespear's Sister will have singles released this month, and to introduce the public to the music of ffr a double album sampler (for the price of a single album) is scheduled to launch the label. The Label's aims in 1989 are exactly the same aims as London had in 1980. London achieved it, and ffr is half-way there!

By the way, there's lots of office space in the new building... enough room for the publishing division. London Music — born 1989.

Terry Smith Screenprint Ltd. wish Polygram and all allied labels every success in their new offices, on the Thames at Hammersmith.



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Exception to the publishing rule

Wherever and whenever music is heard, there is a potential for publishing — that's the philosophy of PolyGram Music

TRADITIONAL PUBLISHING companies have a history and a record of success based on the catalogue acquired over many years and the hits that go with it. Some of these hits become "standards" and the performance of the company rests both on the exploitation of that catalogue and successful new acquisitions.

With few exceptions the sheer number of owned copyrights will give a company a dominant position in the marketplace.

Barely three years ago PolyGram Music Publishing came into the world determined to make itself an exception to the rule.

Our main objective is the signing and development of new talent. Such development can be within the narrow confines of record success, but we do believe that music publishing should operate within a much larger sphere. Wherever and whenever music is heard, there is

a potential for publishing involvement. Whether writing for other artists, film or TV fits into an immediate place or is part of a long-term career plan, it was decided that we should be broad enough to facilitate the talents of our artists/writers.

In the majority of cases, however, the first step is the major record deal? PolyGram Music's function in this is to help its artists reach the position where they obtain the right deal with the right record company.

The Wonderstuff signed their publishing to PolyGram Music early in their career. They had played a handful of dates and released a promotional single. At that time the band were one of hundreds of independent groups trying to develop a fan base and thoughts of a major record release were still some time away.

The independent route was right for The Wonderstuff and PolyGram Music funded the next single Unbearable, together with a video, while the band consolidated their live profile by touring with All About Eve, The Mighty Lemon Drops and Big Country. Radio and TV picked up on Unbearable and its rise in the independent charts culminated with the record being voted independent single of the year in RM.

Against considerable competi-

tion Polydor signed The Wonderstuff and helped them to spearhead a whole new movement of bands. Because of the band's powerful position when the deal was done they were able to maintain their old audience and develop a new one without losing their original sense of identity.

The Wonderstuff's rise to success was very public, but there are many instances where the newly-released record is the audience's first introduction to an artist.

Del Amitri are a case in point. In 1985 their debut record met with limited success. When they signed to PolyGram Music the record companies had all but forgotten they existed. We believed strongly in the depth of their talent and helped them build up a catalogue of new songs.

PolyGram Music enlisted the skills of producer Gil Norton to produce demos to master quality and when the time was judged to be right, record companies were given the tapes and invited to see the band showcase. The response was overwhelming. Del Amitri finally decided on A&M, which releases the album in July. This record features Move Away Jimmy Blue, in the original version that helped them secure the record deal.

PolyGram Music's involvement with its writers is uniquely close. An

"open door" policy for both artists and managers has created relationships where all aspects of a career can be discussed. Advice, opinion or just information all contribute to the overall view of a complex business and the understanding of the changing patterns which are vital to career development.

Roachford, Michelle Shocked, The Wonderstuff and newer artists such as John Moore and The Expressway, Little Angels and The Quireboys can only benefit by having PolyGram Music as a strong member of their team.

While it is readily acknowledged that, for recording artists, the main focus must be on their own releases, we believe in signing talented writers. The ability to write songs need not be confined to personal use, so as individually or in co-write situations we encourage our artists to evolve their talent. Recent examples of interesting combinations are Hugh Cornwell of The Stranglers writing with Toby Jepson of Little Angels, and a collaboration between Jon Bon Jovi and Paul Young.

It is a fact that relatively few European artists cover other people's songs. The picture is very different in the US where song plugging as an international activity, relying on regular communication and the exchange of ideas.

Obtaining covers is an exacting and time-consuming process, although obviously not without its rewards. Our recent international success with Marc Almond and Gene Pitney's Something's Gotten Hold Of My Heart, written by Roger Cook and Roger Greenaway, shows this.

This emphasis on new artists and catalogue does not mean we neglect our "pure" writers. Marvin Hamlish wanted to move into the contemporary market when he signed to PolyGram Music. He now has songs being recorded by Roberta Flack and Taylor Dane. Keith Reid, once a member of Procol Harum, is also one of the world's top lyricists and has had tracks recorded by John Farnham and Jeff Healey.

We are now proud to announce the signing of Tim Rice and are looking forward to exploring his great talent over a wide range of music.

Our writing team of Bradley and Stewart James have the decided



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advantage of also being a self-contained production unit with their own studio. Their ability to write over a wide range of styles with ease and confidence has led to a range of projects. They rearranged two classical melodies by Puccini and Schubert for Nana Mouskouri, wrote and produced Barbara Dickson's latest (certified gold) album, collaborated with Alan Gorrie for the next Average White Band LP and are currently engaged in writing and producing for a new 4th & Broadway/Island artist, Rosie Ania. In between, they write for other artists and their compositions become part of our song service to the industry.

In 1987 PolyGram Music acquired Dick James Music and this has given us recent international hits with 'Candle In The Wind, Something's Gotten Hold Of My Heart' and 'Ferry Cross The Mersey'. Other classic titles such as 'Can't Smile Without You', 'Melting Pot', 'Your Song' and hundreds more are recorded again and again.

Managing director Lucian Grainge (left) leads the company's 'open door' policy, offering advice, opinion or just information to both artists and managers

A more recent purchase has been the great American catalogue of Welk Music. Ranging from most of Jerome Kern's output in the Twenties and Thirties ('Smoke Gets In Your Eyes', 'Ol' Man River'), to a wealth of great modern pop and country songs. 'Midnight Train To Georgia' by Gladys Knight and 'I Want You' by Animation, 'I Will Survive' by Gloria Gaynor and 'Reunited' by Peaches And Herb, are just a small part of this catalogue.

The old and the new come together in film use. Please, Please Me (one of a number of Beatles songs we represent), was used in Scandal and 'Gerry And The Pacemakers' 'How Do You Do It' appeared in Buster. Michelle Shocked has contributed 'Graffiti Limbo' to the soundtrack of the new film of the Martin Amis novel, 'The Rachel Papers', and we have recently commissioned Stephen Duffy of 'Lilac Time' and Justin Currie of 'Del Amitri' to write new songs for projects about to go into production.

PolyGram Music's artists are now releasing records internationally. Roachford recently reached 25 in *Billboard's* Hot 100 and his album is steadily climbing the charts in the US and all over Europe. Michelle Shocked has now sold close to 1m albums worldwide and in each territory PolyGram Music has played its part.

In the last three years PolyGram Music has become one of the most successful new publishing companies in the UK. During that period we have opened offices throughout the world and are now represented in all major territories.

Vanderquest wishes the POLYGRAM Group every success in its move to Hammersmith, and continued growth in the future.

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