

12 AUGUST 1989

MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

# STYLUS No 1 FOR SUMMER

DOUBLE ALBUM

AS SEEN ON TV

# THE SUNSHINE MIX

FEATURING:  
BILLY OCEAN  
ZIGGY MARLEY  
MANI PRIEST  
BARRY BIGGS  
CULTURE CLUB

BOY GEORGE  
DESMOND DEKKER  
KEN BOOTHE  
BLONDIE  
MADNESS  
BOB & MARCIA

# 60

SENSATIONALLY SEQUENCED

# NON STOP HITS

STYLUS MUSIC



# 60 SENSATIONALLY SEQUENCED NON STOP HITS

The music of the Caribbean has always been an inspiration to English and American pop artists. This compilation brings you some of the best in reggae and soca, from Jamaica, Barbados and Britain, spanning the years since the 1960's when the music was born, to the present day. There are also tracks from some of your favourite pop artists, like Boy George and Blondie.

They all owe an artistic debt to the music of those gorgeous Caribbean islands, which they paid in the songs you'll enjoy here. For your delectation, the music is divided up so that you can choose which atmosphere you want at your party - stompin' style, slow and groovy, upbeat dance and soca or simply your favourite pops. Get ready to wind and grind!



**7. SIMARYP**  
**Skinhead Moonstomp**  
(Wing Simons/Billy Sparta Florida Music Group/New Town Sound Ltd (P) 1970)

Highest UK Chart Position - 54. 1970.  
Simaryp were actually a version of the reggae group, the Pyramids. This group of African and West Indians were clever in exploiting the skinhead fetish for big Doc Marten boots, creating a zany dance classic with a love feel.



**8. DESMOND DEKKER AND THE ACES**  
**You Can Get It If You Really Want**  
(J. D. Brown) (P) 1967 Island Music Ltd

Highest UK Chart Position - 2. 1970.  
How true this Desmond Dekker song is. In fact, it was written by Jimmy Cliff, a great Jamaican singer, whose philosophical and poetic lyrics are a match for Bob Marley's. Never forgotten since, popularised on the soundtrack of 'The Harder They Come', the song stayed in the charts for fifteen weeks.



**9. DENNIS BROWN**  
**Money In My Pocket**  
(Dennis Brown) (P) 1972 New Town Sound Ltd

Highest UK Chart Position - 14. 1979.  
Dennis Brown is another of Jamaica's most brilliant vocalists. From a performing family, he was a child star, and has had hits all his life. This tune came out of a very fruitful collaboration with the Joe Gibbs Studio, too him-makers of the time.



**10. TIPPA IRIE**  
**Hello Darling**  
(Anthony Heins) (P) 1986 Greenlenses Publishing Ltd

Highest UK Chart Position - 22. 1986.  
The charmingly cheeky, blatantly mercenary tune by Tippa Irie was the singalong hit of the summer of '86. Unusual in its jazz feeling, it launched the career of yet another of the fertile Saxon Sound System.



**11. DESMOND DEKKER AND THE ACES**  
**Israelites**  
(D. Dekker, L. Kong) (P) 1968 Blue Mountain Music Ltd/Sparta Florida Music Group Ltd

Highest UK Chart Position - 1. 1969. 10. 1975 (re-issue).  
Another Dekker classic, this time co-written with Chinese Jamaican producer Leslie Kong. Also a great feature of the film 'The Harder They Come' its poetic references to slavery are unforgettable.



**12. DESMOND DEKKER AND THE ACES**  
**It Mek**  
(D. Dekker) (P) 1968 Blue Mountain Music Ltd

Highest UK Chart Position - 7. 1969.  
With tunes like this, it's amazing that Desmond Dekker didn't carry on having hits. A very cool slow shuffle with a rock steady feeling.



**19. JOHN HOLT**  
**Help Me Make It Through The Night**  
(K. Kristofferson) (P) 1970 Keith Prowse Music Ltd

Highest UK Chart Position - 6. 1974.  
John Holt's rendition of this Kris Kristofferson song is another example of the sound that Boy George adored. Holt's influence, 1000 Vols of Holt, album from which this is taken, is still a big seller, many years after its release.



**20. KEN BOOTHE**  
**Crying Over You**  
(L. Diamond) (P) 1974 New Town Sound Ltd

Highest UK Chart Position - 11. 1974.  
Like John Holt, Ken Boothe is a singer whose talent has endured over three decades. A rock steady love song for the heartbroken.



**21. KEN BOOTHE**  
**Everything I Own**  
(D. Gates) (P) 1974 Screen Gems/EMI Music Ltd

Highest UK Chart Position - 1. 1974.  
Another hit for Boy George who covered the song when he started singing solo, this is one of the finest moments of Ken Boothe's career. Five singers are as gifted at conveying the intense frustration of unrequited love.



**22. TONY TRIBE**  
**Red Red Wine**  
(B. Diamond) (P) 1969 Carlin Music Corp

Highest UK Chart Position - 46. 1969.  
The number that was a hit for the group UB40. Tony Tribe sadly failed to consolidate his career, but in his prime the Jamaican singer was known as 'The King of the Sunshades'.



**23. BARRY BIGGS**  
**Three Ring Circus**  
(B. Barry Barrett) (P) 1977 Carlin Music Corp

Highest UK Chart Position - 22. 1977.  
More philosophising from Barry, in a song that calls for some slow, smoochy dancing as the night ends. It's a cover of an old Philadelphia soul song.



**24. BARRY BIGGS**  
**Side Show**  
(B. Barry Barrett) (P) 1977 Carlin Music Corp

Highest UK Chart Position - 3. 1976.  
Another trip to the 'Philadelphia book of hits, as Barry extends his association with the showbiz metaphor in pop. Barry is still a working musician in Jamaica, though he's had little chart impact over here for some time.



**31. WEE PAPA GIRL RAPPERS**  
**Wee Rule**  
(S. Lawrence/S. Lawrence/H. Macdonald) (P) 1988 Zomba Music Publishers Ltd

Highest UK Chart Position - 6. 1988.  
The Wee Papa Girl Rappers, Timmy and Sandra Lawrence, were the first women to crack the pop charts with a heavy dancehall sound. Their singalong style and dynamic presence made their popularity universal.



**32. THE BIG ONE CREW**  
**Reggae Got Soul**  
(A. Long/M. Christie) (P) 1987 Big One Publishing Ltd

Highest UK Chart Position - 37. 1987.  
Quoting from Jamaica's DJ U Roy and Afro-American rappers Eric B and Rakim within seconds, the Big One Crew are Longsy D, Cutmaster MC, and Patrick Rogers, fusing elements of reggae and hip hop with wild abandon.



**33. ZIGGY MARLEY & THE MELODY MAKERS**  
**Tomorrow People**  
(Ziggy Marley) (P) 1988 Virgin Records Ltd

Highest UK Chart Position - 22. 1988.  
Many years before he passed on, Bob Marley began grooming his kids for a showbusiness career. The resulting outfit, the Melody Makers, had been making singles for years, before Ziggy was snuffed out to front the band. It's impossible to avoid the uncanny similarity between Ziggy's voice and his children's.



**34. BLONDIE**  
**The Tide Is High**  
(J. Holt) (P) 1980 The Sparta Florida Music Group (P) 1980 Chrysalis Records Ltd

Highest UK Chart Position - 1. 1980.  
Chris Stein and Deborah Harry of New York's new wave group, Blondie, were always fascinated by reggae, and their version of this John Holt song originally recorded for the outstanding Treasure line label, ruled the charts here for twelve weeks. Switching the sex of the song's protagonist works well in Debbie's emotive performance.



**35. CAREY JOHNSON**  
**Real Fashion Reggae Style**  
(Carey Johnson) (P) 1987 Oval Music/Ozamer Music Ltd

Highest UK Chart Position - 19. 1987.  
Here's an archetypal music biz story. Carey Johnson was a hotel porter in Kingston, Jamaica, who sang on the side. Although he scored a hit with this song he'd written - and it's a delightful tune, too - he never gave up his portering job. A good thing, as he never had a hit again.



**36. DANDY LIVINGSTONE**  
**Think About That**  
(Thompson/Mulvey) (P) 1973 New Town Sound Ltd

Highest UK Chart Position - 26. 1973.  
Dandy makes some basic, but nonetheless true, observations about the world for us to think about.



**43. GRYNNER**  
**We Want More Grynner**  
(M. Bennett) (P) 1989 Grant Music Ltd

More of the new school of soca, coming from Eddy Grant's Barbados studios. Grynner is one of the most popular recent soca artists, and this tune was extremely popular with the soca set, who all agreed with the title.



**44. R LEE**  
**Bend Down**  
(A. Carter) (P) 1985 Intersong Music Ltd

Exhortations to 'bend down and roll your belly' are not referring to keep fit exercises in this cheeky 'nude' soca song.



**45. ARROW**  
**Hot Hot Hot**  
(A. H. Caswell) (P) 1983 Chrysalis Records Ltd

Highest UK Chart Position - 59. 1984.  
The UK chart position doesn't reflect the crucial significance of this true classic by Arrow, the maestro of Monseratt. An instrumental hit, it now defines the strength of soca worldwide. Riffs from this record recur so widely that it's wild, sensuous energy would have become a cliché. If 'Hot, Hot, Hot' wasn't so profoundly energising, one of the great dance cuts of all time.



**46. RUBY TURNER**  
**Jonathan Butler If You're Ready (Come Go With Me)**  
(M. Banks/R. Jackson/C. Hargrave) (P) 1985 London Music (London) Ltd (P) 1985 Zomba Records Ltd

Two elegant artists combine on this eternal Stillsie Singers tune. Ruby Turner is a popular gospel-based artist from Birmingham, while Jonathan Butler is a vocalist and guitarist of South African origin, whose jazzy music has earned him a solid following.



**47. LONGSY D AND CUTMASTER MC**  
**Hip Hop Reggae**  
(A. Long/M. Christie) (P) 1987 Big One Records

Highest UK Chart Position - 32. 1987.  
North East Londoner Longsy D cut a groundbreaking tribute to the fusion between hip hop, and reggae which had been one of its great inspirations. His fusion between Jamaican, American, and British music was ecstatically received by lovers of all music.



**48. FRIGHTY & COLONEL MITE**  
**Life (Is What You Make It)**  
(V. Sinclair/C. Cole) (P) 1988 Mirage Music Ltd

Highest UK Chart Position - 1. 1988.  
Jamaicans Frighty and Colonel Mite prove a soaring combination of 'toasting' (rapping, JA style), and the sort of slow-motion singing they seem to specialise in on the life of wood and water. An inspirational message that swings as it sings.



**55. DANDY LIVINGSTONE**  
**Suzanne Beware Of The Devil**  
(Thompson/Mulvey) (P) 1972 New Town Sound Ltd

Highest UK Chart Position - 14. 1972.  
One of the Jamaican singers who moved to England in the late 60s, Dandy enjoyed a string of ska hits. Though he has continued to make interesting music, he has unfortunately had few recording opportunities.



**56. PAUL DAVIDSON**  
**Midnight Rider**  
(Allman & Payne) (P) 1975 Clappell Music Ltd

Highest UK Chart Position - 10. 1975.  
So groovy is this song that it seems incredible that Jamaican Davidson, a sound engineer at the famous Federal studios who made music when the studio was empty, never had another hit. Lucky he didn't give up his day job!



**57. DAVE AND ANSEL COLLINS**  
**Double Barrel**  
(W. Riley) (P) 1971 Prophecy Music Pub Co (P) 1971

Highest UK Chart Position - 1. 1971.  
Riding to the top of the charts for a staggering 15 weeks on a wave of skunkhead enthusiasm for ska music, this duo of brothers still work as session players backing up Jamaican stars. Sadly, they have not had a hit in their own right since 1971.



**58. THE UPSETTERS**  
**Return Of Django**  
(L. Perry) (P) 1969 New Town Sound Ltd

Highest UK Chart Position - 5. 1969.  
Still sounding incredibly hip today, the Upsetters were the studio band of Lee 'Scratch' Perry, the producer who was to bend and twist the frontiers of dub music in the 1970s, helping to make it the major influence it is on today's dance music. Django was a spaghetti Western hero of the late 60s.



**59. LONGSY D AND BUSTER BLOODVESSEL**  
**This Is Ska**  
(A. Long) (P) 1989 Big One Records

Highest UK Chart Position - 56. 1989.  
Together with his partner, Cutmaster MC, and the infamous Buster Bloodvessel of the group Bad Manners, Longsy D makes this tune snap along like a whipcrack in the finest tradition of ska.



**60. THE UPSETTERS**  
**Dollar In The Teeth**  
(L. Perry) (P) 1969 New Town Sound Ltd

Highest UK Chart Position - 5. 1969.  
Here's the flip side of Lee Perry's 'Return Of Django'. Equally popular in the clubs at the time, this sound sums up why ska never goes away forever. The tide is another graphic evocation of the Jamaican passion for Westerners.

OR FROM YOUR WHOLESALER

**TERRY BLOOD, WYND-UP, PARKFIELD ENT., SOTO SOUND, ARABESQUE, H.R. TAYLOR, PIC-A-TAPE, S. GOLD, PINNACLE.**



# THE SUNSHINE MIX



## 1. MAXI PRIEST Some Guys Have All The Luck

(Extended Remin)  
(J. Fortson)  
Worship Music Ltd  
(P) 1987 10 Records Ltd

Highest UK Chart Position - 12 1987  
Maxi Priest has crossed over from being a d. with London's influential Saxon Sound System to being a chart-topping crooner. Here he gives his silver treatment to a Robert Palmer song.



## 2. BILLY OCEAN Calypso Crazy

(R. Lange & C. O'Connell)  
Zomba Music  
Publishers Ltd  
(P) 1988 Zomba  
Productions Ltd

Highest UK Chart Position - 35 1988  
After a string of hits in the late 70s, Billy Ocean dropped from the charts, coming back stronger than before in the 80s. Despite his shy persona, he has become an international ballplayer. This is a tribute to his Caribbean roots.



## 3. BLACK SLATE Amigo

(Black Slate)  
Worship Music Ltd  
(P) 1980 Wor  
Management  
Ltd  
(P) 1980 Records Ltd

Highest UK Chart Position - 9 1980  
The only chart hit for this North London vocal group. It's a shame, as this is a lovely, loping exotica of the lovers rock of the period. Its reference to the Rastafarian deity, Jah, honoured in many songs of the 70s, are sweetened by harmonies straight out of the US doo-wop songs of the 1950s.



## 4. BOB AND MARCIA To Be Young Gifted And Black

(Living Simcoe)  
Worship Music Ltd  
(P) 1970

Highest UK Chart Position - 5 1970  
This song proved to be one of Jamaica's great contributions to the burgeoning Civil Rights movement. It stayed in the charts for twelve weeks. Bob and Marcia's co-singer was the well-known Marcia Griffiths, later to be one of the I Three, the women who sang with Bob Marley and the Wailers. She too is still an infectious singer today.



## 5. BOB AND MARCIA Pied Piper

(Kornfield Dubois)  
Robbins Music Ltd  
(P) 1971

Highest UK Chart Position - 11 1971  
One year later, the British public still adored Bob and Marcia. It stayed in the charts for thirteen weeks. This infectious cover of a Christian St. Peters tune had lasted longer than the original.



## 6. GREYHOUND I Am What I Am

(R. Ram-Singh)  
Screen Gems-Grain  
Music Ltd  
(P) 1972

Highest UK Chart Position - 20 1972  
Greyhound were an early British Jamaican band based in London. Despite three chart hits in the early 1970s, the group have done nothing since. Lyrically sophisticated, the song has a pleasing philosophical realism.



## 13. PLUTO Ram Goat Liver

(J. Sherington)  
Publishing Co. Ltd  
(P) 1974

Highest UK Chart Position - 43 1976  
Though Pluto Sherington never had more hits, this delicious reggae tune for an aphrodisiac, 'mammoth' Jamaican soup, with its rich detail and characterisation, still remains great.



## 14. DAVE AND ANSEL COLLINS Monkey Spinner

(Riley Collins) Boco Music (P) 1970

Highest UK Chart Position - 7 1971  
Perhaps the first time the popular sound system cry, 'the heavy monster sound' was committed to wax, the contrast between the ripe rock, idyllic groove, and the reggae-soulful guitar, makes it an original tune from the Collins brothers.



## 15. BYRON LEE & BORIS GARDINER Elizabethan Reggae

(Byron Lee)  
Howard & Drewe

Highest UK Chart Position - 14 1970  
Byron Lee and his Dragonaires have been a mainstay of Jamaican music since the early 60s, when they were already established as uptown ravers.



## 16. CULTURE CLUB Do You Really Want To Hurt Me

(Culture Club)  
Virgin Music  
(Publishers) Ltd  
(P) 1982 Virgin Records Ltd

Highest UK Chart Position - 1 1982  
The hottest single with Jamaican roots to top the charts, Culture Club's first single, 'Do You Really Want To Hurt Me', was a smash hit. Although written by the group, it was the vocal of the reggae singer, Miho Hagiwara, who sang the song before she became a professional singer.



## 17. BOY GEORGE Everything I Own

(Culture Club)  
Virgin Music  
(Publishers) Ltd  
(P) 1982 Virgin Records Ltd

Highest UK Chart Position - 1 1987  
Here Boy George pays tribute to those matters, although the tune was originally written and performed by David Gates of the group, Bread. Boy George would have loved the version by Jamaican ballad singer, John Holt.



## 18. BARRY BIGGS Work All Day

(Barry Biggs)  
Sirena Music/Cr  
Music Ltd

Highest UK Chart Position - 38 1976  
Once the lead singer with the group, Inner Circle, Barry broke through as a solo artist through his work with the ubiquitous Byron Lee. A gorgeous song to turn in the rush hour.



## 25. BARRY BIGGS You Are My Life

(Barry Biggs)  
Sirena Music/Cr  
Music Ltd

Highest UK Chart Position - 36 1977  
New dubby sound at the adult market, Barry bridges the gap between reggae and soul. Stayed in the charts for 4 weeks.



## 26. MADNESS It Must Be Love

(Lab. Smith)  
Sirena Music  
(Publishers) Ltd  
(P) 1980 Sirena  
Records Ltd

Highest UK Chart Position - 4 1981  
The reggae sound of the 'Two Tone' movement that bridged ska and punk, the studio's funkier sound of Madness are here found in more romantic mood on this Little Sillie song.



## 27. GREYHOUND Moon River

(In Memory)  
Dropper Music Ltd  
(P) 1971

Highest UK Chart Position - 12 1972  
The early British reggae band took the classic Harry Mancini composition, that had also been a hit for Mancini himself and Danny Williams.



## 28. BRUCE RUFFIN Mad About You

(Bruce Ruffin)  
Dropper Music Ltd

Highest UK Chart Position - 9 1972  
The hottest single with Jamaican roots to top the charts, Bruce Ruffin's 'Mad About You' was a smash hit. Although written by the group, it was the vocal of the reggae singer, Miho Hagiwara, who sang the song before she became a professional singer.



## 29. HORACE FAITH Black Pearl

(Horace Faith)  
Rastafari Music  
(Publishers) Ltd  
(P) 1970

Highest UK Chart Position - 13 1970  
A fine reggae from the old rock steady school puts his all into this Phil Spector tune. The use of strings shows the influence of John Holt's original orchestral arrangements.



## 30. GREYHOUND Black And White

(Arline Robinson)  
Dunham Music Ltd  
(P) 1971

Highest UK Chart Position - 6 1971  
Greyhound's biggest chart success, singing of racial harmony. A catchy, jaunty plea for world unity.



## 37. DANDY LIVINGSTONE Big City

(Thompson & Co.)  
New Town Sound Ltd  
(P) 1973

Highest UK Chart Position - 26 1973  
The A-side of 'Think About That'. You can tell it's an old tune, because Dandy unambiguously advocates that the 'groovy people' of the big city should smoke cigarettes. That would never do to-day.



## 38. THE PYRAMIDS Train Tour To Rainbow City

(E. Brown)  
Griffith Music  
(Publishers) Ltd  
(P) 1968

Highest UK Chart Position - 35 1967  
The edgy, guitar-led four of reggae's ska landmarks, celebrating the people and places that occur in Jamaican ska tunes. But it's a British production from the fertile brain of Eddy Grant, early in his impressive career.



## 39. DESMOND DEKKER AND THE ACES 007 (Shanty Town)

(D. Dekker)  
Ringo Blue Mountain Music Ltd  
(P) 1967

Highest UK Chart Position - 14 1967  
Another classic popularised by the film soundtrack, 'The Man Who Would Be King'. The Marley Trio, and another writing collaboration between Dekker and his producer, the late Leslie Kong. Naturally, it's a collaboration with a super spy, James Bond, whose licence to kill was numbered 007. Dekker links the hero to the 'nude boys', the arch-heroes of Jamaican youth at the time.



## 40. NICKY THOMAS Love Of The Common People

(Nicky Thomas)  
Worship Music Ltd  
(P) 1970

Highest UK Chart Position - 9 1970  
It's one of reggae's earliest stories, that Nicky Thomas, whose beautiful evocation of ghetto life in this record was his biggest hit, committed suicide. Parity's tragic act was caused by his involvement with the reggae scene, a business that left his talent unrecognised.



## 41. R. LEE BARBADOS Barbados

(R. Lee Barbados)  
Stylus Music Ltd  
(P) 1985 Stylus Music Ltd

Rather reminiscent of 'Typically Tropical's 1975 hit, 'Barbados', here's R. Lee, the well-loved TV Caribbean chef, offering a sprightly and colourful song on the same theme of an expat's yearning for their native isle.



## 42. MIGHTY GABBY Companero

(A. Carter)  
Griffith Music  
(Publishers) Ltd  
(P) 1967

Since Eddy Grant, who dropped out earlier on this album, with the Pyramids, established his studio in Barbados, there's been a flood of classic, well-produced soca coming from the island. Here's a particularly witty song about Mighty Gabby talking to Hispanic tourists, and teaching them the universal language of love.



## 49. SMILEY CULTURE Police Officer

(Smiley Culture)  
Fashion Music  
(P) 1984 Fashion Music

Highest UK Chart Position - 12 1985  
The street system tune that revolutionised the sound of reggae, another graduate of the Saxon Sound System, into the national consciousness. Its humour prevented anyone from being offended by the satirical of the lyrics, and helped Smiley become the well-loved entertainer and TV personality he is today.



## 50. TAD HUNTER Mental Hospital

(T. Hunter)  
Copyright Control  
(Publishers) Ltd  
(P) 1980 Magi Records

Highest UK Chart Position - 1 reggae 1985  
A new Jamaican singer's first impact in Britain. The pretty tune might be taken as a good warning by all who first greeted by boyfriends, girlfriends, ex-lovers or the VAT.



## 51. MAXI PRIEST Wild World (Long & Sexy)

(Maxi Priest)  
Freshwater Music  
(P) 1988 10 Records Ltd

Highest UK Chart Position - 13 1988  
Here the South London singer sells his way through a seductive version of a classic hit, 'Wild World'. It's a classic warning, tender this time, from an over-protective lover to a restless spirit eager to try the world.



## 52. GREGORY ISAACS Rumours

(Gregory Isaacs)  
Dub Plate  
(Publishers) Ltd  
(P) 1985 Greenleaf  
Records Ltd

Highest UK Chart Position - 97 1988  
Gregory Isaacs is one of the classic singers who has emerged from Jamaica with regularity, since recording began on the island in the late 50s, and early 60s. Gregory, known as 'The Cool Ruler', has indeed ruled reggae for over a decade. This tune rightly topped the reggae charts for weeks.



## 53. SOPHIA GEORGE Girlie Girlie

(A. Brown)  
EMI Music Publishing Ltd  
(P) 1987 EMI Music Publishing Ltd

Highest UK Chart Position - 1 1987  
Young Sophia sprang from nowhere in 1987 to make an international impact with this witty condemnation of a Jamaican Casanova, with girlfriends scattered round town swooning at the sight of him.



## 54. HARRY JOHNSON & THE ALL STARS Liquidator

(H. Johnson)  
Can Blue  
(P) 1969

Highest UK Chart Position - 9 1969 42 1980 (re-issue)  
Harry J is a famous Jamaican producer whose skilled team of session musicians, known as the Liquidators, came up with this classic instrumental. This kind of ska music is perennially popular at parties.

AVAILABLE ON DOUBLE ALBUM SMR 896 DOUBLE CASSETTE SMC 896 & DOUBLE C.D. SMD 896

ORDER NOW FROM  
STYLUS MUSIC ON 01-742 1662

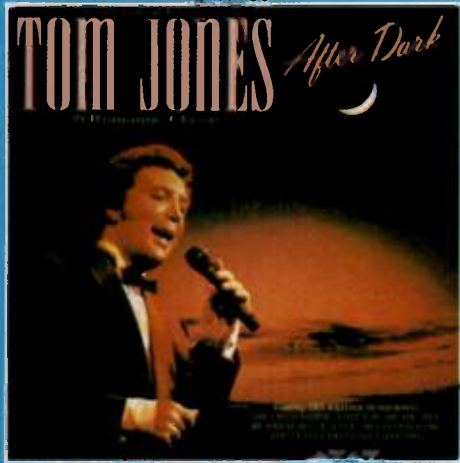
STYLUS MUSIC



# SUMMER HITS FROM STYLUS



**HOT SUMMER NIGHTS**  
SMR 980



**TOM JONES - AFTER DARK**  
SMR 978



**PRECIOUS METAL**  
SMR 976



**DON'T STOP THE MUSIC**  
SMR 977

**AVAILABLE  
ON ALBUM,  
CLEAR CASSETTE  
& C.D.**

**ORDER NOW FROM  
STYLUS MUSIC  
ON 01-742 1662**

OR FROM YOUR WHOLESALE  
**TERRY BLOOD, WYND-UP,  
PARKFIELD ENT.,  
SOTO SOUND,  
ARABESQUE, H.R. TAYLOR,  
PIC-A-TAPE, S. GOLD,  
PINNACLE.**

**STYLUS MUSIC**



**MIDNIGHT LOVE**  
SMR 981



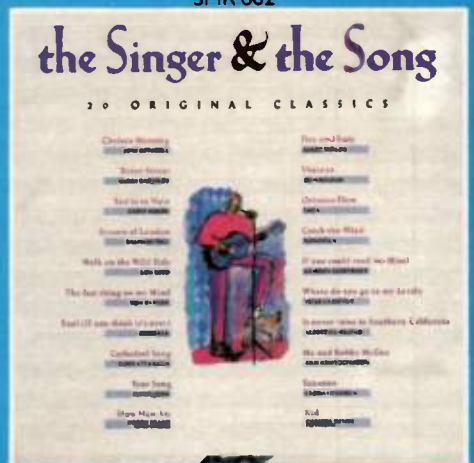
**THE COMPLETE GLEN CAMPBELL**  
SMR 979



**SOFT METAL**  
SMR 862



**IMAGINATION**  
SMR 985



**THE SINGER & THE SONG**  
SMR 975



## MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

## PolyGram/Island: the checklist

● THE PURCHASE of Island is the biggest such deal in PolyGram's history, says Fine, and it will have spin-off benefits.

"We want greater visibility; and we want it most in the one area that is most important to us — the creative community. We want to be increasingly important to the artistic community."

The acquisition should also help ward off what Fine considers as unfounded rumours of PolyGram's sale by parent company Philips.

He contends the stock market crash put an end to Philips' plans to float more PolyGram stock.

● POLYGRAM WAS not alone in its expressed desire to acquire Island. Says Blackwell: "We had approaches from all the labels and from some companies not in the entertainment business."

He adds that he had extensive conversations with Warner but those talks were eclipsed by the Warner involvement with Time. "I met David in May. Then I really had the chance to think about this

from all aspects and see which environment I would feel most comfortable in."

Island has a number of distribution deals with WEA and BMG around the world and these will run their full term before transferring to PolyGram, according to Blackwell.

● ALTHOUGH THE alliance of Island with a major record company is being portrayed in several quarters as a watershed for the independent sector, Blackwell has this to say about the indie ethos: "There will always be independent companies. It's just that when you get to a certain size you lose the edge of an independent. Independents have always been the lifeblood of the business."

● CHRIS BLACKWELL's service contract will last for "between five and seven years", he says. He will be contributing to PolyGram management decisions although he will not be joining the board of the company.

## Conroy — 'I'm ready for the top'

PAUL CONROY, who next week officially takes over as president of Chrysalis Records International, feels that he has been growing towards just such a top echelon job for some time.

"It's like the coach coming off the bench and saying he's ready to manage the club," he comments.

Conroy, who is moving from being managing director of WEA UK's US division (MW, August 5), adds: "I've had a lot of offers over the years, but Chrysalis is one of the few companies that I would be prepared to go to."

TO PAGE FOUR ►

## Berlin lifts vinyl curtain

EAST MEETS West later this year in East Berlin at the first conference designed to exploit the dramatic opening up of music markets in the Eastern bloc.

Under the banner Looking East, 350 music industry executives from Western Europe, North America,

TO PAGE FOUR ►

## Spring buying spree stokes up Island price

AGGRESSIVE BUYING by EMI earlier this year is being cited as having forced up the price PolyGram has had to pay for Island.

The industry consensus is that the true asset value of the Island group is around £50m. However, EMI's inflationary pressure coupled with intense, last-minute bidding means that PolyGram has had to pay four times that amount, though spread over a period of years and ultimately based on Island's profit performance.

Bidding for Island has been going on for a number of months with one of the benchmarks coming when Warner Communications offered £100m. This was bettered by BMG and, ultimately, PolyGram although Warner is known to have made a vastly improved, eleventh-hour offer. None of the parties involved, though, will comment on the amounts involved.

For its money, PolyGram has gained the record and publishing companies and Island Visual Arts.

The sale of Island comes in the wake of EMI's £250m spree during the spring when it acquired SBK



FINE (LEFT) and Blackwell blow their own trumpet at the announcement of the deal

Entertainment World and 50 per cent of both Enigma and Chrysalis Records. As with the EMI-Chrysalis deal, PolyGram is adamant that Island will retain its creative independence.

PolyGram president David Fine says Blackwell and his team will be

left alone to find and nurture talent but will benefit from his company's worldwide marketing and financial resources.

Fine adds that Island's expertise in the visual arts will be a highly-

TO PAGE FOUR ►

## INSIDE

News analysis: The saga of Solocopy; New product DAT: 'no law, no releases' 3  
Frontline: New look for Discovery 6  
Publishing: Johnny Gordon's 52 years at EMI 6  
Focus on touring and merchandising: The big arenas 8-12  
Feature: Ken Dampier on soundtracks 13  
Singles, album charts 14, 23



A&R: How to Make Or Break, fun with Playtime; The Cure and Edwyn Collins live, plus Dance, Hamilton, Tracking and reviews (Nanci Griffith's single pictured) Starts 16  
US charts 20  
The Other Chart 21  
Dance chart 25  
Airwaves: Extra London FMs in the balance; Black music gets two contracts 26, 27  
Airplay action; CD chart 26  
Classical: Chandos/CRD distribution deal; plans for Mozart's 200th anniversary plus charts 28, 30  
Indie chart 31  
Music video: Pickwick gets McCartney video; market share survey, plus chart 36  
Diary; Dooley 37

## Our Price: top five directors suspended

THE TOP five directors of Our Price remain suspended this week following court injunctions granted on Friday preventing them from setting up a competing business.

A High court judge granted orders holding the men to the terms of their contracts of employment. Those enjoined are founders Garry Nesbitt and Mike Isaacs, managing director Barry Hartog and directors David Caine and Frank Deranjo.

Parent company W H Smith says all five have been suspended from their duties.

JULIA FORDHAM 'LOCK &amp; KEY'

THE BEAUTIFUL NEW SINGLE. THREE, SEVEN, TWELVE  
RELEASED MONDAY 14TH AUGUST YR/YRT/YRCD 36



32 TOP CHART HITS



**PUTS THE REST IN THE SHADE**

**RECORD 1 SIDE 1**

1. I WANT IT ALL  
QUEEN
2. KICK IT IN  
SIMPLE MINDS
3. GOOD THING  
FINE YOUNG CANNIBALS
4. AMERICANOS  
HOLLY JOHNSON
5. BABY I DON'T CARE  
TRANSVISION VAMP
6. MYSTIFY  
INXS
7. THE LOOK  
ROXETTE
8. ROOMS ON FIRE  
STEVIE NICKS

**RECORD 1 SIDE 2**

1. MY BRAVE FACE  
PAUL McCARTNEY
2. FERRY 'CROSS THE MERSEY'  
GERRY MARSDEN/PAUL McCARTNEY/  
HOLLY JOHNSON AND THE CHRISTIANS
3. SONG FOR WHOEVER  
THE BEAUTIFUL SOUTH
4. DAYS  
KIRSTY MacCOLL
5. THE SECOND SUMMER OF LOVE  
DANNY WILSON
6. CRY  
WATERFRONT
7. VIOLENTLY  
HUE AND CRY
8. THE BEST OF ME  
CLIFF RICHARD

**RECORD 2 SIDE 1**

1. BACK TO LIFE (HOWEVER DO YOU WANT ME)  
SOUL II SOUL FEATURING CARON WHEELER
2. MANCHILD  
NENEH CHERRY
3. EVERY LITTLE STEP  
BOBBY BROWN
4. DO YOU LOVE WHAT YOU FEEL  
INNER CITY
5. IT IS TIME TO GET FUNKY  
D-MOB FEATURING LRS
6. JOY AND PAIN  
DONNA ALLEN
7. LICENCE TO KILL  
GLADYS KNIGHT
8. MISS YOU LIKE CRAZY  
NATALIE COLE

**RECORD 2 SIDE 2**

1. IT'S ALRIGHT  
PET SHOP BOYS
2. SWING THE MOOD  
JIVE BUNNY AND THE MASTERMIXERS
3. YOU ON MY MIND  
SWING OUT SISTER
4. CRUEL SUMMER '89  
BANANARAMA
5. SAY NO GO  
DE LA SOUL
6. BLAME IT ON THE BASSLINE  
NORMAN COOK & MC WILDSKI
7. JUST KEEP ROCKIN'  
DOUBLE TROUBLE AND THE REBEL MC
8. LULLABY  
THE CURE

**NATIONAL TV CAMPAIGN  
COMMENCES AUGUST 21st  
NATIONAL DISPLAY CAMPAIGN**

**DOUBLE LP NOW 15  
DOUBLE CASSETTE TC NOW 15  
DOUBLE C.D. CD NOW 15**

**RELEASE DATE AUGUST 14th**

ORDER FROM YOUR EMI REPRESENTATIVE OR EMI TELEPHONE SALES 01-848 9811





## TV campaign hails Philips' Carmen opus

POLYGRAM IS launching a national TV advertising campaign in HTV on August 14 to support the release of Carmen Highlights on the Philips label.

The campaign will break in HTV for two weeks before rolling out nationally. There will also be a co-op TV campaign with Windows in the Tyne Tees area for one week and radio advertising on Capital Radio and LBC.

Accompanying this will be national press advertising, British Rail poster advertising in September and a national display campaign. The album is a new recording featuring Jessye Norman singing excerpts from the opera.

## Max gets the max

PARKFIELD MUSIC is launching what it claims is its biggest point-of-sale campaign to back the release of SingaLongWarYears by Max Bygraves.

On behalf of Parkfield, Aspen In-Store Marketing plans to place displays in 1,000 UK retail outlets to coincide with a £500,000 TV advertising campaign being launched by Parkfield.

Aspen aims to have the displays

— which include 500 for independent stores — installed within a five-day period. The display includes free-standing units that hold the album, cassette, compact disc and video formats of the product.



IN-STORE display for Parkfield's SingaLongWarYears by Max Bygraves

## BRIEFS

● **STYLUS** IS backing the release of Imagination with a £250,000 TV advertising campaign which breaks in Harlech and Yorkshire on August 7 before rolling out nationally.

The album is a remix compilation of hits by Imagination and includes Body Talk, Music And Lights and Just An Illusion.

● **EMI** IS releasing the Canned Heat single Let's Work Together this week to tie-in with the Electricity Board TV ad campaign which features the song. A compilation album will be released in early September.

● **THE RELEASE** of the Dennis Seaton single What Ya Talkin' About by Brouhaha Records on August 7 will be supported by trade and consumer ads, nationwide flyposting and in-store displays.



VIRGIN WILL be releasing a new single by Danny Wilson to tie in with the group's UK tour in September/October.

● **A SINGLE** from Fish's debut solo album Vigil In A Wilderness Of Mirrors will be released by EMI in October to coincide with the artist's UK dates during that month.

● **WEA** IS releasing the Woodstock II album on all formats to coincide with the 20th anniversary of the Woodstock Festival. The album has been unavailable since 1982.

● **TEXSUN RECORDS** is releasing Heartaches the debut album by Rob Herten this week, through EMI Supertrack, to tie-in with Herten's UK concerts.

# The saga of Solocopy

**Record and music hardware companies have finally agreed on a system for preventing the endless cloning of compact discs on to digital audio tape**

**T**HE IDEA of a spoiler, to prevent people copying records, dates back more than 20 years — to the Beatles and their Apple Electronics company.

The grand plan was to put a very high pitched tone on the Sergeant Pepper LP. In theory, this would be inaudible to the human ear, but would mix with the equally high pitched "bias" signal generated in all tape recorders. The result would be an audible whine on tape which spoiled the recording.

This kind of spoiler system can be made to work in the laboratory, but not in real life. People who bought Sergeant Pepper had no difficulty copying it onto tape. The same idea has been re-invented and embellished many times since then. And always without success.

The CBS Copycode system backed by the IFPI was quite different. It relied on circuitry built into the recorder. This detected a supposedly inaudible trigger signal recorded with the music.

The trigger is a notch, quite literally sucked out of the music. A recorder with a Copycode circuit switches off when it senses the notch.

Obviously, the millions of people who already own tape recorders will not voluntarily have them modified. So Copycode can be used only with a completely new generation of tape recorders, with the manufacturers compelled by law to incorporate switch-off circuitry.

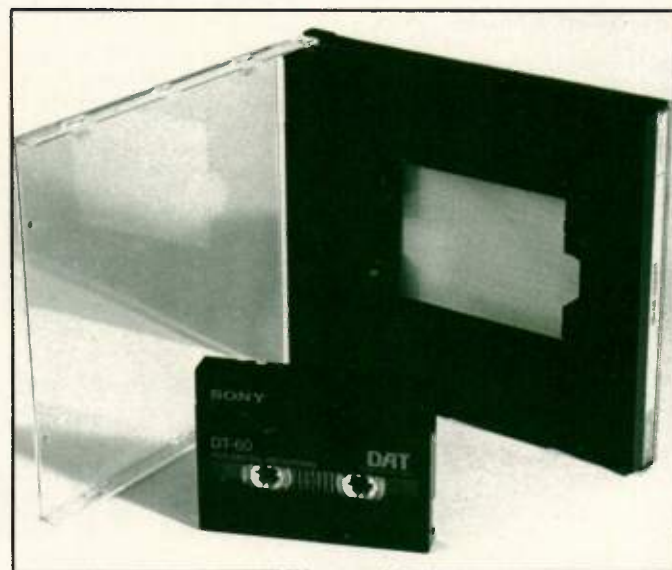
Hence the IFPI's decision to back Copycode as a way of preventing DAT recorders from taping recordings marked with its notch.

The US Government asked its National Bureau of Standards to look at Copycode. In March 1988 it gave the system a thumbs down.

This left the way clear for a Philips system called Solocopy.

All digital recordings, whether on CD or DAT, routinely have inaudible digital codes which mark the beginning and end of each music track. There is also space set aside for a few extra codes or "flags" which signify that the recording must not be copied.

The CD format was designed from day one to incorporate these "no-copy flags". The plan was to make any DAT recorder switch off when asked to record flagged music. The system has not been used. It was made redundant when the Japanese electronics industry agreed to make all domestic DAT recorders incapable of making a direct digital copy or "clone" dub



A DAT cassette — the next generation of recording hardware?

from any CD player.

In the spring of 1987, Philips suggested that DAT recorders should be allowed to make dubs but automatically put a no-copy flag on the tape.

Any attempt at cloning the dub onto another DAT recorder would then fail. This is Solocopy.

**'All digital recordings, whether on CD or DAT, have inaudible digital codes which mark the beginning and end of each music track. There is also space set aside for a few extra codes or "flags" which signify that the recording must not be copied ...**

There were signs that Philips was losing patience, however, when a party of American journalists visited Eindhoven at Easter. For the first time they found Philips willing to talk about Solocopy.

Now, at the latest round table meeting in Athens, a combination of events has led to agreement on an improved system called Solocopy-Plus.

Although a compromise, it prevents the cloning which George Martin once referred to as the "awesome thing" about DAT.

Technically Solocopy-Plus is easy to implement. A computer microchip inside the DAT recorder is programmed to add flags to every digital copy recording made. The flags do not affect normal listening in any way. There is no chance of a hi fi buff with a screw-driver bypassing the system. The new copyright laws in the UK make it an offence to defeat anti-copy systems of this type.

But Solocopy Plus will work only if its adoption is backed by legislation. Without laws to prohibit the sale of DAT recorders that do not have a Solocopy chip, there would be nothing to stop electronics firms (say, from Taiwan and Korea), who were not party to the round table discussions, introducing DAT decks which can repeatedly clone tapes.

● DAT: latest news p4

**... the CD format was designed from day one to incorporate these 'no copy flags'. The plan was to make any DAT recorder switch off when asked to record flagged music. The system has not been used'**

## MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

23-27 Tudor Street, London EC4Y 0HR.  
Tel: 01-583 9199. Fax: 01-583 5049.

Editor: David Dalton. Deputy Editor: Dave Laing. News Editor: Jeff Clark-Meads. Reporters: Selina Webb, Nick Robinson. A&R Team: Jeff Clark-Meads, David Dalton, Duncan Holland, Karen Faux, Dave Laing, Andrew Martin, Nick Robinson, Kay Sinclair, Selina Webb. Production Editor: Kay Sinclair. Chief Sub-Editor: Duncan Holland. Sub-Editor: Andrew Martin. Special Projects Editor: Karen Faux. Contributors: James Hamilton and Barry Lazell (Disco & Dance), David Giles (Singles), Nicolas Saames (Classical), Dave Henderson (Tracking/Inches). US Correspondent: Ira Mayer, 488 East 18th Street, Brooklyn NY 11226, USA (Tel: 718-469 9330). Research: Lynn Facey (managers), Janet Yez, Gareth Thompson, Joanne Embleton, Jon Crouch, Gloria Byatt, Graham Walker (Social Projects). Fax: 01-583 0955. Advertisement Manager: Andy Gray. Senior Ad Executive: Rudi Blackett. Ad Executives: David Howell, Judith Rivers, Christine Chinetti. Classified: Judith Rivers. Group Ad Production Manager: Robert Clarke. Commercial Manager: Kathy Leppard. Publisher: Andrew Brain.

MUSIC WEEK is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be resold without the same condition being imposed on any subsequent purchaser. Printed for the publishers by Pensord Press Ltd, Gwent. Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audit Bureau of Circulations. All material © copyright 1989 Music Week Ltd.

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

Subscription/Directory enquiries: Computer Postings Ltd, 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP. Tel: Eileen Rowson on 01-640 8142. Fax: 01-648 4873.

Next Music Week Directory free to subscriptions current in January 1989.



## Island

FROM PAGE ONE

valued asset at PolyGram and that the acquisition of Island Music will mean PolyGram "can rival any publisher, worldwide".

Blackwell says he feels "comfortable" with his involvement with PolyGram, although he acknowledges that Warner was, until May, leading the race to buy his company.

Asked why he is selling up, Blackwell says: "It seems like the right time now. It becomes harder to continue as an independent company when you have grown as much as we have."

"We're too big to be small and too small to be big."

## Vinyl curtain

FROM PAGE ONE

the Far East and Australia will have the opportunity to take part in informative seminars, attend showcases of Eastern European artists and talk business directly with 150 of their counterparts from the Soviet Union, East Germany, Hungary, Poland, Yugoslavia, Czechoslovakia, Bulgaria and Romania. Top management from Eastern European record companies, artist agencies, video firms, rights organisations, concert promoters, radio and TV broadcasters will be among the delegates representing territories which form an emerging marketplace with a potential of 420m consumers.

Business sessions will cover basic issues such as barter agreements, joint record ventures, rights to tours, catalogue licensing, music on radio and television, and the developments of video markets and new technologies.

Looking East is being organised by Tribute Productions, a new company set up by producer Tony Hollingsworth, in consultation with US record producer Jack Rieley and with the co-operation of East Berlin hosts the German Democratic Republic's Ministry of Culture. *Music Week* and Toshiba are co-sponsors of the conference.

Brochures detailing conference participation are available from Alison Burgh, Tribute Productions Ltd, Unit F, 144 Liverpool Road, London N1 1LA (Tel: 01-700 4515; Fax: 01-700 0854).

## Dual deal ends as Mute goes Cartel-only

MUTE RECORDS is switching distribution after reaching what it says is an unworkable situation.

After 10 years of dual distribution with the Cartel and Spartan, Mute boss Daniel Miller has decided to deal solely with the Cartel, as of August 29.

"Because Mute has had a very close, good working relationship with Spartan over the years this was a very difficult decision to make but dual distribution has become an increasingly unworkable situation," says Miller.

Associated labels Blast First and Rhythm King are also affected by the new deal and will be distributed solely by the Cartel.

## DAT accord fails to shake 'no-law, no release' stance

THE ACCORD on digital audio tape between music hardware and software companies is proving insufficiently strong to persuade one of the world's biggest record companies to go ahead with DAT releases.

The agreement commits both sides to press for legislation making the Solocopy-Plus system compulsory in all DAT players (MW, July 29). However, PolyGram says it

will not release repertoire on the format until such laws are in place.

Solocopy-Plus allows one DAT clone of a compact disc to be made but precludes further digital cloning from that original cassette. Chris Blackwell, who, through the acquisition of his Island group, is now part of the PolyGram management team, says he believes DAT will repeat the growth pattern of CD. PolyGram president David

Fine is adamant, though, that there will be no releases from his company in any territory "until the legislation is enacted".

Fine, who was part of the IFPI team which negotiated the accord with the hardware companies, points out that the agreement is the first of its kind between the two sides of the industry.

"The accord is imperfect," he concedes, "but it does give us some comfort."

He adds that, although the major European and Japanese hardware companies are party to the agreement, there is still a threat from emerging manufacturing nations such as Taiwan and Malaysia.

Fine also contends that, no matter what the success of DAT, the music industry will always be a two-format industry with CD continuing to grow in significance.

● The history and practice of Solocopy-Plus — p3.

## Accord highlights East/West divide

THE DAT agreement points up a difference between the European and Japanese hardware companies. While the Europeans agree not to resist moves for a blank tape levy by record companies, the Japanese give no such assurance.

A spokeswoman for Dutch company Philips argues, though, that

this is not cause for concern. She contends that the Europeans have a tradition and culture of copyright protection unlike the Japanese.

The difference in the companies' attitudes, she says, is not a sign of conflicting aims but is an expression of different prevailing attitudes in home markets.



PAUL CONROY (left) is welcomed to Chrysalis by chairman Chris Wright

## Conroy

FROM PAGE ONE

"I feel this is a challenge that is impossible to turn down, and it happened to come along at the right time. I'd done the corporate world for six or seven years and I wanted to get back to something smaller."

"It's hard to leave Rob Dickens because we are very close friends, but I think he understands."

Conroy will be responsible for Chrysalis's activities outside North America where Joe Kiener will continue to head the operation. Conroy's appointment comes at the same time as news that long-standing worldwide president Doug D'Arcy is leaving the company. D'Arcy is believed to be about to unveil plans for his own label in conjunction with Chrysalis.

Conroy describes the task facing him with: "The big challenge is to do what I'm best at, which is to pull everyone together and give them a sense of purpose — something that's been sadly lacking."

"I want to get to grips with

everything from going out with the sales force to propping up the bar in The Marquee."

Asked whether he is planning alterations at the company, he responds: "Undoubtedly there will be changes, but I haven't even started in the job yet so it's too early to talk about it."

## Ink dries on Virgin/MCEG video deal

VIRGIN HAS concluded the sale of its video arm to Los Angeles-based Management Company Entertainment Group. MCEG bought Virgin Vision for \$83m (£50.3m) and as a result Virgin now owns a 22 per cent share of the US company.

● PINNACLE IS now distributing product on the Old Gold label following the demise of PRT Distribution. The new deal takes effect from August 7 and label manager at Pinnacle is Carol Scudder.

## US publishers raise DAT royalty protest

NEW YORK: Music publishers in the US are registering their protest that the DAT accord does not provide for a royalty for themselves and their writers.

They are annoyed that record companies have agreed to allow one copy of each work to be made without first securing a concession for those whose works will be recorded.

The National Music Publishers Association in the US, backed by ASCAP, is pressing for legislation which will provide "reasonable royalties" for writers and publishers.

## Profits up six-fold at Filmtrax

PROFITS AT Filmtrax have increased six-fold over the past year — a rise due largely to acquisitions.

Profit before interest stands at £3.7m compared with the loss of £660,000 in 1988. Turnover during the two years rose from £2.5m to £13m.

Music publishing was the main contributory factor to this success with its profits rising from a loss of £28,000 to £3.5m in the black. This increase was due to the acquisition of the Columbia Pictures Music Group.

The Records and Video division suffered a drop in profits from £79,000 in 1988 to a loss of £233,000. Filmtrax says this fall was due to the establishment of a video division, investment in new record products and marketing costs.

The company claims profits will increase over the next year in both music and video divisions.

## World BRIEFING

NEW YORK: Formal response to the long-awaited DAT agreement has been muted. Sony says it has to see the Philips chip before it has any comment. Record industry executives cite the long legislative as well as technological road ahead prior to implementation and many observers simply question whether the agreement provides realistic compensation for business lost to home taping. In addition, there is hardly unanimity among RIAA members concerning the proposed Serial Copy Management System — despite the fact that the RIAA itself has formally endorsed the scheme — with BMG the most vocal opponent and PolyGram and CBS the loudest supporters. Even with RIAA support however, no-one is promising software in the short term preferring to wait until Congressional hurdles are overcome and until practical duplication mechanisms are in place. Both Sony's Sprinter and Otari's high speed video duplicating systems are claimed by their manufacturers to be adaptable to DAT. Neither is commercially available for audio-only duplication as yet.

LUXEMBOURG: A European Court decision has ruled that national authors' societies could be in breach of the Rome Treaty if they don't set their fees for music use in line with those in other EEC countries. The judgement followed a French Supreme Court hearing in which the French performing right society SACEM successfully challenged what it considered to be extortionate fees charged by a group of disquette owners. The owners then took the case to the European Court.

LOS ANGELES: Dealers are painting a dismal picture for overall sales in 1989. After three good years, they have been surprised by what they see as a sales slump. In some cases, top 10 sales have dropped by a third compared to 1988 figures. Possible explanations for the drop are the absence of big sellers, variable interest rates and high compact disc prices.

OTTAWA: The Canadian Recording Industry is introducing certification awards for music videos. Gold certifications will be for 5,000 units with a sales value of \$150,000 and platinum for 10,000 units with \$300,000 sales value.

BONN: The West German government is planning to extend protection in neighbouring rights for artists from 25 to 50 years. But it has no plans to change its present blank tape levy system.





# MUTE RECORDS

AND

ERASURE • DEPECHE MODE • NICK CAVE AND THE BAD SEEDS  
LAIBACH • NITZER EBB • WIRE • RENEGADE SOUNDWAVE  
BARRY ADAMSON • BRUCE GILBERT • CAN • YAZOO • NON  
ANITA LANE • CRIME AND THE CITY SOLUTION • DAF  
THESE IMMORTAL SOULS • A.C. MARIAS • HOLGER HILLER  
THE ASSEMBLY • EINSTURZENDE NEUBAUTEN • DIE KRUPPS  
MARK STEWART • LIAISONS DANGEREUSES • SILICON TEENS  
THROBBING GRISTLE • DIAMANDA GALAS • RECOIL  
LAIBACH • HE SAID • OHI HO BANG BANG • FRANK TOVEY

**HAVE GREAT PLEASURE IN  
ANNOUNCING EXCLUSIVE DISTRIBUTION  
WITH THE CARTEL/ROUGH TRADE FROM AUGUST 29th**

ORDER FROM CARTEL FOR RELEASE AUGUST 29th  
DEPECHE MODE NEW SINGLE "PERSONAL JESUS" (12) BONG 17  
FRANK TOVEY NEW ALBUM "TYRANNY AND THE HIRED HAND" CD/C / STUMM 73  
A.C. MARIAS DEBUT ALBUM "ONE OF OUR GIRLS" CD/C / STUMM 68

**CARTEL/ROUGH TRADE DISTRIBUTION**





## Discovery plumps for new look, new image

WEST MIDLANDS-based independent Discovery Records is giving its mascot the boot in favour of a new image.

Until now, Bob Barnes' stores have used a little cartoon man as their logo but with the opening of the sixth Discovery shop he has decided to go for a new look.

Discovery opens a second store in Dudley — at the Merryhill Centre — in November and it will be the first to incorporate the new title logo.

Another new store is planned to open before the end of the year and marketing manager Donna Fitzsimons anticipates that all seven Discovery stores will change to the new look just after Christmas.

"The front of the shops will change to a new corporate image. It won't have a particular design but we just felt that now that we are opening our sixth shop and have another couple in the pipeline we should bring them all together," says Fitzsimons.

## Spong offers 'designer' POS

CREATING AN individual look for independent shops is the aim of a new service being set up by Spong Retail Systems.

Spong is forming a new design team to help retailers solve any problems they have with point-of-sale organisation. The team will produce POS displays for any product and will build prototypes if required, says the company.

"Our costs for such a service depend on how speculative the enquiry, type of product and so on but we have yet to meet a problem we cannot solve at the point-of-sale," says Spong marketing director Peter Whitmore.

Once a design has been approved, Spong says it will produce the required quantity of systems at their Mildenhall factory.

## C O U N T E R P O I N T

IT IS about time that record companies recognised changes in the market and looked to the future, says P Rees, of The CD Shop in Eastcote, Middlesex, which sells only compact discs:

"We are new to both retailing and the music business so we tend to compensate for our naivety by overstocking what we think will sell only to find it doesn't sell and nobody is more surprised than the rep."

"We stock all types of music. We are not a specialist shop but we are viewed as odd as we do not stock a few cassettes. Any display ma-

terial provided by the companies is based upon vinyl album sleeves and sales promotion teams insist on sending us free seven-inch vinyl singles for in-store play.

"Why then are the record companies so slow in recognising the evolving market situation and so desperate to retain their old outmoded ways? The vinyl age is over, tape stretches but the future belongs to CD."

● Make your views known through Counterpoint, Frontline, Music Week, 23-27 Tudor Street, London EC4Y 0HR.



A1'S MIKE Howell had quite a surprise when this Simply Red single (left) arrived in his south London shop. Howell dug up one of the original Twenties A1 Stores 78 sleeves and spotted the uncanny similarities between the two. WEA UK marketing manager Tony McGuinness has since confessed that he took his inspiration for the Simply Red design from old 78s at his father's house — including an original A1 sleeve.

## A life-time's experience

by Nigel Hunter

FIFTY-TWO years is a goodly part of a lifetime, and, in the music business, 52 years working with one company is virtually unprecedented.

If the criteria permitted it, Johnny Gordon would qualify for an honoured place in the *Guinness Book of Records*. If the EMI Music Publishing-SBK Songs merger had permitted it, he would have actually notched up 53 years service before retiring next spring.

But that was not to be. Gordon, a big, hearty, gregarious man, is nothing if not a realist. He knows as well as anybody that change is inevitable. Indeed, no one has lived through more changes in musical fashion and methods since he started in the post and packing department of the Keith Prowse Music Publishing Company in November 1937.

Nevertheless, the manner of the merger and the enforced mass exodus of many of his colleagues and friends have clouded his own departure. Gordon himself hasn't raised the point, but it seems puzzling that he couldn't have worked out his time until next spring and left according to schedule and contract after all the years.

That way the new EMIMP mega grouping headed by the erstwhile SBK team would have enjoyed for a few more months the benefit of his knowledge, experience and — above all — contacts. The latter are still the lifeblood in successful music publishing where standard catalogues are involved, and nobody has more than Gordon.

He acknowledges changing times and attitudes without applauding them or regarding them necessarily as improvements.

"Today, the new system of mega publishing is controlled by professional management people rather than professional music people, and it shows," Gordon observes. "It always used to be a family-type business, with writers, publishers and artists genuinely friendly. The publishing business, in my view, is a simple one — find the song, buy the song, record the song and promote the song. Then it's up to the public. It's always been a gamble."

He recognises the need for specialist lawyers these days when a publishing contract contains page after page of clauses.

"Good publishers always recommended writers to seek independent legal advice before signing a contract. Accountants are also very necessary for controlling the huge sums of money which can easily be spent without thought. I strongly believe you have to spend money to make money, but the individual doing the spending should have ears and the ability to know a good deal from a bad one."

He also thinks in-house exploitation plays a vital role with big company catalogues and it is a great help to presenters when done knowledgeably, feeding interesting and relevant information to them for their programmes. Standard songs must be promoted and not left to rot in the basement.

Gordon's experience includes the sales department of Peter Maurice Music which merged with Keith Prowse to become KPM Mu-



JOHNNY GORDON retires in the spring after more than half a century working for EMI's music publishing wing — is this a record?

sic, and organising the first record promotion department in publishing there after five years on the road selling sheet music when he had completed his wartime Army service.

When KPM joined forces with Feldman and Francis Day & Hunter to form EMI Music Publishing, he added artist liaison, press and PR to his activities.

Mergers are obviously not new to him, but the modern method of implementing them and the ruthlessness in human terms certainly are.

**'The publishing business is a simple one — find the song, buy the song, record the song and promote the song. Then it's up to the public. It's always been a gamble'**

"I was very upset about the way it ended and the clumsy, inept manner in which things were handled for all my colleagues at EMIMP. I've known the American publisher Al Gallico for 40 years, and he was flabbergasted about the unbelievable way things have been done."

"Al and many other US publishers are very puzzled about the merger and the way it has been implemented throughout the world. It remains a mystery to me as to how EMIMP, rated as one of the most successful companies in

the world, takes over another company and ends up being run by that company."

On the subject of publishers, Gordon states how lucky he has been in his career to work for "probably the greatest music publisher of all — Jimmy Phillips" and "a great record MD who became a very good publisher — Ron White".

"And, although regrettably it was only for a short while, there was Frans de Wit, one of the nicest and most respected figures in the publishing business."

Gordon regards the late Fifties and the Sixties as the best years for the publishing industry. There was more melody around then and sensible lyrics, and less TV sets.

"People still had real home entertainment, especially music, instead of gaping at the box for hours on end."

He hopes the wheel may turn a fuller circle in publishing, particularly for the benefit of writers.

"They used to compose songs for other people to record, but now it's all self-contained and self-centred and very difficult to get covers. I'd like to think there'll be a trend back to melodic music and artists considering other people's material as well as their own. If it does happen, it will bring back good writers again who aren't bothering at the moment because there's nobody to record their work. There are far too many people just thinking of today. In the old days, we thought of the future and looked for songs that would last."

And what of J Gordon's future? Firstly, he would like to see his youngest son, James, settled in the industry they both love. To gain as much experience as possible, James is currently presenting a two-hour chart show for hospital radio at the Queen Victoria Hospital, East Grinstead. It looks likely there will be another JG around in years to come.

As for the man himself, there is a farewell party in early August that should be better attended than the annual garden bash at Buck House. And he's been meeting with several interesting people lately, which seems to suggest that the golf course cannot yet claim him exclusively for its own.

**'I'd like to think there'll be a trend back to melodic music and artists considering other people's material as well as their own'**



# WATCH OUT FOR THESE RELEASES

A TRULY MENTAL WAREHOUSE GROOVE  
**LOVE IS LIFE - CANDYFLIP**

12" DEBTX 3079

RELEASE DATE: 29 AUGUST

CLASSIC NEW-BEAT NO1 IN SPAIN  
**IBIZA - AMNESIA**

12" DEBTX 3069

RE-RELEASE DATE: 29 AUGUST

COMMERCIAL RAP  
**SOUND YOUR FUNKY HORN**  
**DEBBIE D**

7" DEBT 3080 12" DEBTX 3080

RELEASE DATE: 29 AUGUST

CLASSIC SOUL REMIXED  
**TOSSING & TURNING (89 REMIX)**  
**WINDJAMMER**

12" DEBTX 3077

RELEASE DATE: 11 SEPTEMBER

**ORDER THESE NEW RELEASES &  
ANY PASSION DEBUT OR SMP  
BACK CATALOGUE FROM PACIFIC**



**ARE PLEASED  
TO ANNOUNCE  
THEY ARE  
NOW  
DISTRIBUTED  
VIA**



**DISTRIBUTION**

**01 800 4490**



From the UK club circuit to worldwide mega-tours there's a crew of professionals to take any band on the road. Anette Peterson takes a look behind the scenes

# On the road with the profes

**B**ANDS PLAY live and go on tour even before they start promoting records. Stories of hotels trashed and wild parties on the road are frequently heard. What most people do not realise is the amount of hard work and the thousands of hard-nosed professionals it actually takes to make successful tours happen.

The sizes of tours vary enormously, from one minibus taking a band and equipment on the UK club and pub circuit, to major operations involving hundreds of people travelling by road, sea and air around the globe.

Steve Hill, director of Bandwidth Vehicle Hire says: "The bottom line for touring is the amount of tickets sold. If 5,000 kids have paid £5 per

ticket to go and see a show, you have a responsibility to them and you have to be there. When people ring and ask for quotes on a minibus for a tour I will tell them, say, £2,500. I sometimes find out later that they went somewhere else for £1,500 — but three gigs into the tour their vehicle seizes up and they miss the next gig. I consider such an example completely irresponsible. "You also have to employ crew that are professional — basically you get what you pay for."

Pink Floyd's recent tour used even more trucks than Michael Jackson's tour. Taking care of the trucking side was Redburn Transfer, a family company which has been in existence since 1880. Fourth generation Chris Redburn took the company into the music industry in 1982 with one vehicle — and hundreds of tours have been done since then. Last year alone they went out with Simply Red, Al Jarreau, Elvis Costello, Frank Sinatra, Liza Minelli and Sammy Davis, Stevie Wonder and Pink Floyd.

Some 16 production trucks containing PA, lights, backline and stage set were used for Pink Floyd and this is not including the trucks used for staging. Similarities with a military operation are not too far off the mark when organising all these trucks. On a normal sized six-truck

tour there is a so-called lead driver in charge. But when dealing with more than 10 trucks a trucking coordinator is specially assigned for the job.

Chris Redburn explains: "When loading out shows, it can take up to five hours to get out, some of the drivers are asleep and it is too much for an ordinary lead driver to delegate who goes where in the right order. In this situation one man is out there all the time just to deal with the trucks. He organises border situations, deals with everything regarding the trucks on site and he keeps in constant contact with base in England."

On the road the trucks are usually strung out over about a three-hour period, but in Russia there had to be a convoy. They were escorted by the Russians from Moscow all the way up to Lathi in Finland.

The trucks are specially made for touring. The suspension on the tractors and trailers is adjusted so that the gear will not bounce as much as it would on an ordinary truck. The trucks are also serviced every 10,000km, while a fitter travels on the tour and one of the trailers has a repair section with tools, enabling anything that can be repaired on the road to be done. There are special cargo loading devices to make loading on and off as easy

as possible. A record breaking time for load out was noted on the Floyd tour.

"With a tour this size no-one in their right mind would attempt to do a 'back-to-back' show," says Redburn. "Floyd did. They decided to do London — Holland within 24 hours. The trucks arrived at Nijmegen at 2pm after having played London the previous night. The whole load out took three hours, from the end of the show to the last truck leaving. Twelve trucks were used on this one. Pink Floyd have the best of everything working for them. That is why they get things done."

The quickest, but most expensive way of transporting equipment is by air freight. For journeys across the globe when time is not so desperate, sea freight is used. Specialising in these forms of transportation is Rock It Cargo. According to Redburn, nobody does it better.

"They are miles ahead of anyone else. If there is any problem getting gear from somewhere, Rock It can do it," he says.

Problems with the trucks on tour, apart from breakdowns, can be caused by difficult customs officers — even before getting out of England. Occasionally, customs men decide to check everything going out of and coming in to Dover, and this

## Nobody does it better!

Transporting people and equipment is done by many companies using many different means. Some of the key companies supplying minibuses and vans are: A. M. Vehicle Rentals, Bandwidth, Stades and Showtrans. Buses and coaches: Berryhurst, Len Wright Travel, Motts Travel and Phoenix Bussing Services. Trucking companies: Edwin Shirley, Crossbow Trucking, Transam, Euro Trux, and Redburn Transfer. There are also travel agents working specially for the touring industry: Trinifold Travel, HEP Travel, Platinum Travel, Ten Tenths and Lin Sergeant.

With more than 25 per cent of concert tickets sold with coach travel, can you afford to leave us out any longer?

**We complete the picture**

**The UK's Largest Coach to Concert Operator**

CALL US NOW  
0 2 7 1 7 4 4 4 7



# Professionals

can mean unloading with hours of delays. Again Rock It can be involved to make sure customs are cleared in London. A customs officer is invited to the site to inspect the gear as it is loaded onto the trucks. For an extremely big tour, it is the only way to do it.

The transportation of crew and band evolved rapidly over the years. The use of sleeper coaches is one of the most economical ways of travelling. The crew very often live on these buses for entire tours.

Len Wright was one of the first people to put sleeper buses on the road in England, along with Edwin Shirley, who started at the same time. Edwin Shirley now runs the biggest trucking and staging company in the UK, but Len Wright stayed with the buses and developed Len Wright Travel.

The buses then were nothing like they are today. Only the barest basics. The beds were simple mattresses, and there was little regard to safety aspects. Today, a first class sleeper bus is like a rolling miniature five star hotel.

More and more tour managers are now ringing up themselves for quotes. Sometimes they will use a different company for the crew buses from that used for the gear, or they will go for a total overall package. Whatever happens, 90 per cent of the time the company will have to win that tour with the most competitive and quickest quote. Then the milages, drive times and any overdrives will have to be worked out. Long gone are the days of paying the driver an extra £50 to do a certain drive. The whole touring business is now a very professional industry.

Lyn Moulding of Len Wright Travel explains: "The ministry people are looking over our shoulders all the time and we have to run legally. Overdrives have to be covered and sometimes you will go back to clients saying, 'No way can we make that show'. It can be cut very fine though. Recently we had to do London-Stockholm with one travel day. I said we would do it, but that it was going to be tough. We had one driver to Dover where he was joined by another bus and two more drivers. The two new drivers took the buses to Copenhagen. We then flew the main drivers to Copenhagen, the others got off and flew home and the buses continued on route straight to Stockholm. They made it on time."

As the tours tend to be growing in recent years, so are the crews. More caterers are going out and a lot of the trash metal bands are taking security teams with them.

Phoenix is one company respon-



**'Today, a first class sleeper bus is like a rolling miniature five star hotel, while drivers have to be competent, patient and intuitive'**

sible for the increase in standards of the crew buses. Other companies are following suit with regards to looking after the crews equally well.

Moulding continues: "Our whole fleet is now interchangeable and a crew looks after our buses just as well as the bands. You could find one bus out with the Lou Reed band and the same bus could go out again on Slammer crew. Of course, you expect a bus to come back messy after three months on the road, but they hardly ever come back with anything maliciously damaged."

Travelling together for long periods requires a competent, patient and intuitive driver, friendships often develop, making the travelling party like a family. Bands are also bringing their own families with them more often.

All experienced drivers know border procedures — and they also have their own special tricks to get through as easily as possible. There is also quite a lot of interest when a tour bus goes through borders.

Wendy, operations manager at Len Wright says: "Sometimes, when the border guards get on the bus all they want is to be introduced to the musicians or just get an autograph. On the Chris de Burgh tour he actually sat at the front of the bus at every border crossing, signing photographs. 'How many do you want this time', he would say."

Parking production vehicles can sometimes be a problem. Not so much at the larger venues, but the smaller ones in town centres simply do not have the parking facilities needed. A lot of cities also have regulations against trucks driving at night.

A bus driver is very different from a truck driver. He has to live with the people on his bus. He is totally responsible for the bus and its upkeep. He makes sure supplies are kept up, repairs are done and a lot of them are good mechanics. Every bus has something going wrong on a tour, yet most of the crew do not know about it.

A bus driver who knows his job,

especially in the music industry, is incredibly important. Most drivers really learn their work and buses can even be known by the name of the driver.

Specialists are also needed when using travel agents. Redburn says: "With five minutes notice we had to send double drivers to Russia because of a Siberian rail crash, and an extra show had to be put in. They have to expect to change all the flights overnight, so flexibility is very important."

In 1974, Mike Waksworth started booking flights and hotels for The Who and Lynard Skynard. He founded his travel agency on the basis of looking after the bands at that time. A travel agent in the music industry must be prepared to work 24 hours a day, seven days a week.

Attention to detail and flexibility is an absolute must, as unexpected situations frequently occur.

When a travel agent takes on a client he is working for the entire tour. Waksworth says: "We did the Michael Jackson tour last year with over 200 people on the road. Our logistics have to be extremely accurate. Say you lost a sound engineer in Munich, then you have a problem. Everyone on that tour was — every day, literally hour by hour — my responsibility."

When booking hotels everything has to be checked; location of the crew hotel with regards to the venue, for example. British travel agents tend to stick to the territory they know best — Europe.

They do book worldwide fights, but the hotel side is taken over by

US or Australian agents in their own territories.

Flying is still the most expensive way of getting from A to B. Any flexible European ticket on a scheduled flight is pricey compared to the US. When, in 1992, the new regulations come in, prices should drop.

The hiring of whole planes for the stars still happens, but the more lunatic days of the Seventies are over. "The whole touring industry is now run in a much more business-like fashion", says Waksworth. The understanding of the needs of the artists and crews are greater. Their work has become an acceptable and respected profession in an international setting."

Preconceived ideas aside, touring is an acquired art which is getting more sophisticated each year.

## LONDON ARENA

**LONDON'S LARGEST AND MOST ADVANCED INDOOR VENUE**



London Arena offers a unique approach to music and entertainment with unrivalled facilities all under one roof:

- Uninterrupted view for over 12,000 people
- Excellent acoustics
- A fully riggable roof able to fly 35 tons over stage
- Height adjustable 60' x 40' stage plus 20' x 20' wings
- Fully serviced dressing rooms
- TV lighting up to 1000 LUX
- High quality catering
- Comfortable seats

ALL THIS IN EUROPE'S FASTEST GROWING COMMERCIAL CENTRE — THE ISLE OF DOGS IN LONDON'S DOCKLANDS

For further information contact:

**The Sales Manager**  
London Arena, Limeharbour  
Isle of Dogs, London E14 9TH

**Telephone: 01-538 8880**

**Facsimile: 01-538 2565**



THE PLUSH interior of one of Bandwidth's mini buses





# Into the arena

**Mark Jenkins surveys the new, bigger (and better?) UK venues**

**W**ITH THE London Docklands Arena successfully launched, and plans for an even more enormous "Londondome", taking shape, are we entering a new era of bigger and better venues? It is still common to hear London-based bands complaining that there is "nowhere to play" in the capital, and there is no doubt that operating on the "pay-to-play" pub scene can be terminally soul-destroying.

But that is not to say that there have not been developments in the venue market in the recent past, and while many of these have involved the very largest venues and big-name bands, there are a few rays of hope both in and out of London for smaller bands as well.

Aaron Siegel of International Sports Marketing, which is behind the Londondome development north of the Royal Victoria Dock (Jean-Michel Jarre's cold and wet open-air venue last October) emphasises the planning that has gone into its new project. In ISM's opinion, the running of a successful venue depends on the right balance of music and non-music events.

"We'll be running the Londondome very much as we run other existing venues in the States," he explains. "The Londondome will be a multi-purpose venue catering equally for music, conferences, horse shows and other types of event." ISM is also the developer of a 15,000 seat venue in Sheffield due to open in 1991, and although it will primarily be for athletics, it will also be a significant new music venue.

Meanwhile, the London Docklands Arena, which opened with a successful Duranduran show on April 2 and went on to host Pink Floyd's return to London in July, is intending to de-emphasise conference and exhibition work and, in fact, to concentrate more on music events in the near future.

The venue's capacity is being increased from 11,000 to 12,500 by Christmas, in time for an Erasure concert — so a little building work is still going on. But good access via the Docklands Light Railway has been a major factor in establishing the Arena, which has also hosted a Pavarotti show. "We haven't experienced any crowd control problems, and people are finding it quite easy to get here," claims Belinda Brook from manager Alan Elias's office. Several other large concerts are awaiting signature of contracts at the moment.

Outside London, one of the major concert venues is Manchester's G-Mex, although this tends to be a seasonal music venue. Concerts tend to take place from November to January, with the summer period devoted to exhibitions, and special Christmas events such as Walt Disney's Ice Show or even an indoor

funfair also eating into the concert period.

For major pop artists, G-Mex has a normal capacity of 9,000, although a 10,000 seat configuration and a smaller 6,500 seat configuration are also possible. G-Mex already has concerts lined up from Erasure, Alexander O'Neal and Deacon Blue later this year, so obviously intends to keep the music part of its business alive.

In July, G-Mex hosted a series of Hallé Orchestra concerts, but later this year the Hallé will have its own new Manchester concert venue just along the road from G-Mex. The Hallé have used Manchester's Free Trade Hall for some years, and are finding this a little restricted now — but the possible loss of the Hallé's business will not affect G-Mex's music policy too much.

One new booking is a northern version of the British Music Fair, to take place on October 5-7 1990 in addition to the London BMF each July. BMF director David Newns has been quoted as saying that the London BMF only reaches 30 per cent of the consumer popu-

vate functions and band bookings. The Ritzy uses a portable stage and has full three-phase power and other band facilities. However, it has found that a full live band leaves little space for customers, and has tended since opening in April to stick to a series of PAs, including Jason Donovan, Edwin Starr, Buster Bloodvessel, Princess and London Boys. Future PAs are planned to include Kylie Minogue and Madonna, while live band appearances are likely to increase in the future with The Tremeloes already having played.

Mecca has an even more impressive project opening in Burnley in August. The Central Park/Ritzy/Waldo T Pepper complex includes a pub, club and restaurant, and will be managed by Peter Smith. Costing £2.5m, the venue will feature live music as well as an extensive program of PAs. Mecca has also done a deal with Soul II Soul for a series of appearances to launch a new pop magazine, which will begin in the near future.

As far as London is concerned, the most active company on the smaller venue front seems to be the Mean Fiddler organisation. As well as taking over the promotion of the Reading Festival, the company has launched a new club, The Powerhaus, which opened in Islington in March. It is open seven nights a week, licensed until 2am, and hosts a variety of club and live band nights.

Also opening soon is Subterranea, built under a motorway flyover near Portobello Road. Another Mean Fiddler project, it is a conversion from a disused community hall and cost £550,000. A motorway theme of bare concrete, rubber and earth colours contrast with a first floor steel gallery which takes the capacity up to 600.

Meanwhile, the new-look Reading Festival from August 25-27 will have a capacity of 25,000. The Powerhaus Promotions staff believe that the formula for success will include a wider range of music, improved security, bar, food and toilet facilities for this 28th year. The usual site is retained but there is just one giant stage featuring more than 20 bands. Headliners are New Order, The Pogues, and The Mission, and there will also be a Mean Fiddler tent (capacity 2,000) including African, country, R&B and other alternative styles of music.

With open-air festivals generally having experienced problems over the last few years, it is tempting to think that they are being replaced in the mind of the public by sell-out concerts at mega-venues such as the NEC, G-Mex, Wembley Arena, or the Docklands. Yet there still seems to be a lack of venues larger than a club but smaller than a huge arena which can cater for up-and-coming bands, despite efforts by The Rock Garden and one or two other London venues to promote afternoon sessions for unknown bands. There may be little money to be made in managing small band venues, but if they don't exist, the stadium bands of the future may never get a chance to develop either.



NEW DERBY nightspot, Ritzy

lation, so the addition of a northern event is significant — another 30 per cent of the population lives within one hour's drive of G-Mex, a fact as significant for concert bookers as for the British Music Fair, and G-Mex has better access than the Birmingham NEC, which is aimed at car users.

Also on the subject of northern locations, but looking at small venues, Derby has a newly restyled music venue to offer — the Ritzy night club, a part of the Mecca group which includes Cinderella Rockerfella.

The Ritzy is located in a late-Victorian building in the heart of the city centre, and was previously known as Confettis. The existing Victorian facade has been restored and enhanced, but in contrast there's a new "Ritzy" sign in neon lights. Chrome fittings and globe lights are the order of the day, and the capacity of the venue is 1,200. Rather bizarrely, the combined themes are Jules Verne and Aztecs, with a striking DJ's console inset with a sunburst design! A gold, carved phoenix, galleried dining areas and balustrades, fabric tented canopies and comfortable chairs and sofas complete the re-design by Fiona Greenslade of the Tibbatts & Co design group.

DJ Paul Douglas explains that the music policy for the venue spans alternative, soul, dance and Sixties/Seventies music, with one night per week kept free for pri-

Batman, Soul II Soul, Iron Maiden, Kylie, Hagar, Happy Mondays, Freddy (Nightmare), Anthrax, Cult, Jason, Sneeze Bros, U2, T-Rex, Mission, Walt Disney (Mickey etc), Bon Jovi, Pet Shop Boys, Looney Tunes (Daffy, Sylvester, etc), Simple Minds, Transvision Vamp, Wicked Willie, Top Cat, Sid, Wasp, Garfield, Wet Wet Wet, Dogs D'Amour, Thunderbirds, New Order, Helloween, Jackson, many, many, many, many, many, many more!

**PHONE NOW!**

**01-323 0376**

**24 OXFORD ST.  
LONDON**

T-SHIRTS T-SHIRTS T-SHIRTS T-SHIRTS T-SHIRTS

**alexCo**



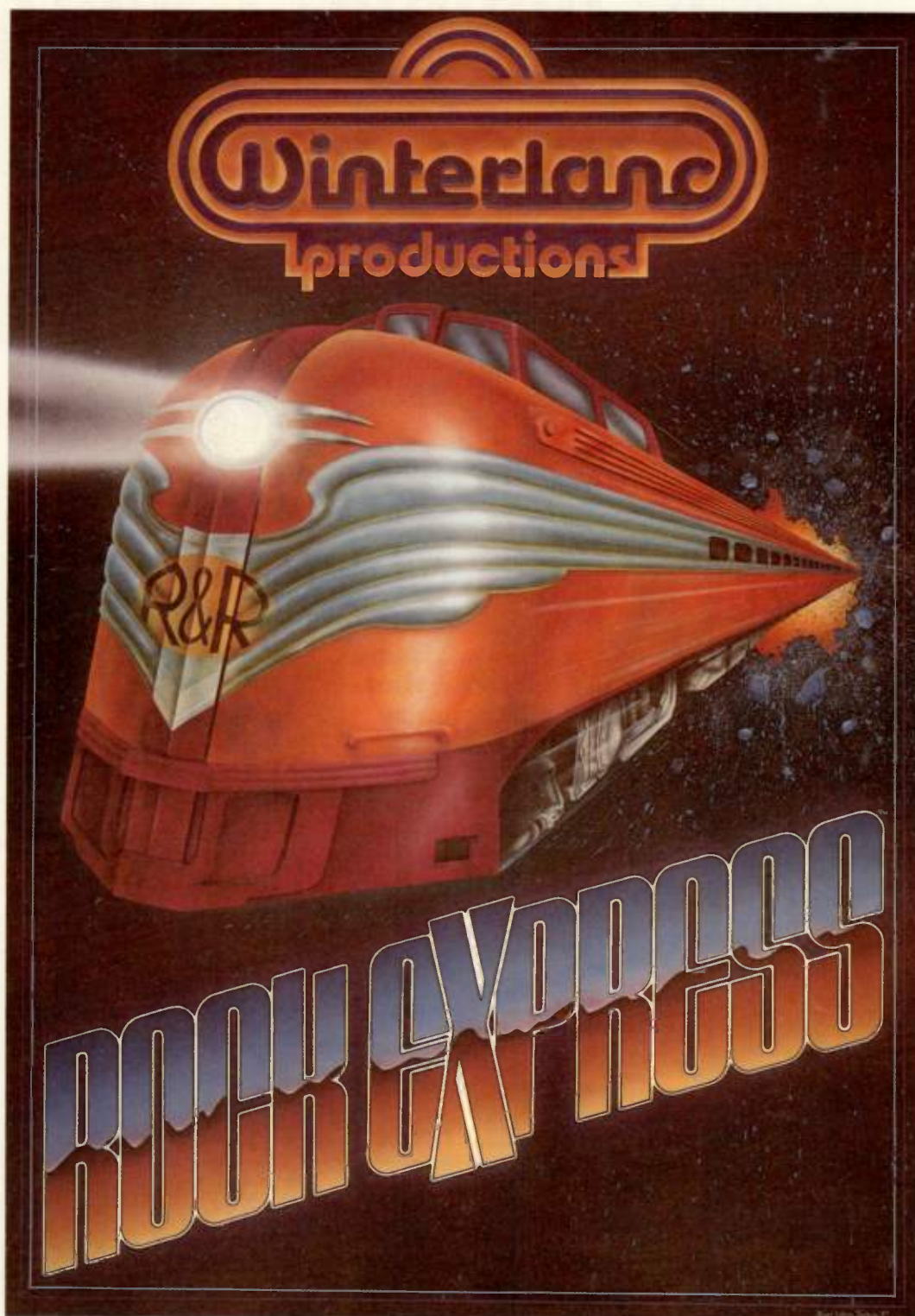
**Europe's leading suppliers  
to the music industry**

**T.SHIRTS — BADGES  
PATCHES — PROGRAMMES  
— BASEBALL CAPS**

**STUART ALEXANDER  
PROMOTIONS**

94 Guildford Road  
Croydon, Surrey CR0 2HU  
Tel: 01-683 0546  
Telex: 8951182 GECOMS G  
Fax: 01-689 4749





**One of the largest tour merchandising companies worldwide with offices in San Francisco, New York, London, Japan and Australia.**

**We represent Madonna, Elton John, George Michael, Diana Ross, Luther Vandross, Ozzy Osbourne, Kiss, Sting, The Who, Eric Clapton, Bobby Brown, Bruce Springsteen, Tina Turner and many many more.**

**For all your merchandising and touring needs please contact our London office at 37 Soho Square, London, W1V 5DG, Telephone: 01 434 4503, Fax: 01 434 1971**

**For your retail needs please contact Reflex Marketing Ltd., 5 Trinity Centre, Park Farm Industrial Estate, Wellingborough, Northants NN8 3ZB, Telephone: 0933 676718, Fax: 0933 678668.**



**Dave Henderson on  
who's making  
what, and who's  
wearing them**

# Not so humble T-shirt

**E**VER SINCE James Dean and Marlon Brando pulled on their clean white cotton T-shirts, teenagers — and juvenile delinquents the world over — have donned similar in an attempt to look sharp, sporty and cool.

The punk explosion in the mid-Seventies brought the garment into the fashion market with Vivienne Westwood's Seditious designs utilising modernised/customised shirts bearing erotic and sensationalist screen-printed designs and, as ever, it didn't take long before every street corner was rife with similarly "anarchic" T-shirts daubed with the latest slogans.

The design qualities have always varied from the expensive, fashion designer shirts — adorned with all manner of other materials or print designs — to the quick profit wide boys who cash in so easily each summer with gaudy copies. For example, last year's dreaded catchphrase "Loadsamoney" was everywhere, beating hands down the previous summer's "Relax", a style originally coined by Katharine Hammett for her pro-green season a couple of years before.

It wasn't long before the major, and independent, record companies realised that the T-shirt was an

ideal merchandising tool. First of all it was easier to produce for press purposes than the occasional marketing ploy of Sad Cafe tracksuits and the like which existed in the mid-Seventies. Of course, each label designed around its needs and produced variations on the say-it garment, some opting for collared tennis shirts, some going for the more luxurious American sweatshirt, but saying it on a T-shirt soon became more viable than buying space or getting editorial coverage.

For example, EMI spent a fortune promoting the hapless guitar pop of Spelt Like This in the early Eighties, with its greatest marketing move ever coming when it produced anagrams of journalists' names and had them printed rather tastefully on black shirts with the legend "Spelt Like This" printed beneath. An expensive, individual move for press consumption which successfully introduced a huge number of people to a new act. Sadly, one listen to the accompanying record soon had the collected journals scratching the name off the garment.

But there's life beyond press promotion. And in the T-shirt merchandising market, the latest designs, featuring the latest band artwork, has become an established concert

hall item. From the smallest independently motivated venue — where fanzine enthusiasts jostle for position with garish say-it shirts — to the more expensive "designer" Tin Machine logo shirt next to the tour programme seller, the variation is remarkable. For example, the foyer at a Depeche Mode concert is strewn with paraphernalia that's consumed with great glee by entering and excited fans. Larger-than-life-size posters, badges, records, shirts, sweats, etc are all available, while the vendors and road crew for the last tour sported specially designed Depeche Mode leather biker jackets. Image is all important... right down to the man who's selling it direct.

**'In the T-shirt merchandising market, the latest designs, featuring the latest band artwork, has become an established concert hall item'**

In terms of design the quality varies, but that usually falls in line with the kind of group/act that are being merchandised. The likes of Alternative Tentacles have a suitably "punk" garment wing with relevant sloganeering promoting the likes of The Dead Kennedys and The Beatnigs, while the thoughts of chairman Jello Biafra are set to graphic image by American collage expert John Yates on both T-shirt and supplementary pamphlets. Similarly, the progress of "zany New Yorkers" Sonic

Youth has been traced through a series of highly collectable T-shirts, from collage and photographic images to daubed graffiti and sundry items by the hand of illustrator Savage Pencil. And the Sonics have the sporadic fanzine to underline their image and ideals, the tacky but coffee-table Sonic Life.

It seems that it's entirely up to the label whether it decides to branch into the merchandising/T-shirt arena and just how far it goes. As mentioned in *Music Week's* recent Factory Records supplement, they're not so keen on press advertising but New Order's series of 12-inchers was heralded with a string of Peter Saville images set down on cotton — all of which looked quite bizarre after a few washing machine cycles, especially the succinct typography on *Touché By The Hand Of God* and the simple AIDS virus image which overtook the world as the shirt became baggier and baggier. It's not easy to print T-shirts with any kind of image that last the course, but 4AD's releases have been marked with originality.

Utilising its in-house design team, 23 Envelope, 4AD's merchandising wing is an admirable foil to its musical activities. For example, the artwork for the recent Pixies album, *Doolittle*, was previewed with a gold leaf print for Valentine's Day. The album sleeve was a spectacle in itself, with a book of illustrations based on the songs, and it was supported by a set of nine postcards and the inevitable T-shirt bearing the campaign image.

Now, that might sound like a simple enough development, but 4AD T-shirts have a little more to them than that. Using high quality American shirts, the designs aren't merely slapped on the front and forgotten, they're carefully tailored to each release. For example, AR



4AD's RELEASES have been marked for their originality

Kane's *Lollita* single was promoted with a Vaseline lens shot of a moody, naked girl on the front, the back having a reverse shot of her holding a huge knife. That was followed by M/A/R/R/S's *Pump Up The Volume*, which featured the legend in big letters on the reverse, printed slogans on the sleeves and a small logo on the front.

That kind of completism is very much why 4AD has built up such a reputation and it's in the independent sector where what seems to be a caring attitude impresses fans. The *Wedding Present*, recently signed to RCA, built a sturdy following with their excellent live shows and a series of strong releases. Their simple, garish T-shirts were highly popular with the nation's lovelorn, while a self-financed and produced free magazine, *Invasion Of The Wedding Present*, was produced for fan information, firmly cementing their staunch following.

In basic terms, the T-shirt is always going to be a staple accessory for record promotion and music fan affiliation, that some labels/groups are keen to give a decent return for enthusiasts investment is admirable, that there's always going to be someone selling fluorescent "Smiley" faces with "Acid" scrawled over them is an inevitable quick-buck asset stripper which is out of the control of group, artist and label.

As yet, none of the labels, not even those with excess cash or even a heavy metal love of gore, have opted for the current trend in splatter shirts with plastic alien heads coming out of stomachs, but it's sure to be a press-creating move should someone care to indulge. Yes, I can just see Kylie's head emerging from the centre of such a gaudy garment, perhaps with the slogan "She's here!" scrawled across the back.

FOR ALL MERCHANDISE PRODUCTS

## POPWORLD PROMOTIONS

**DESIGN  
— ARTWORK  
PRINTING —  
DISTRIBUTION**

94 Guildford Road  
Croydon, Surrey CR2 2HJ  
Tel: 01-683 2585  
Telex: 8951 182 ref POPWORLD  
Fax: 01-689 4749



Manufacturers and Printers of T-Shirts & Sweatshirts, also other promotional items to the Record and Retail Industry. Excellent Quality, eg, 30 Combed Jersey, 100% Cotton. Also available promotional package which includes retail & club promotion.

Other promotional items include jackets, jogging shorts, head bands, sportsbags, embroidery, etc.

Suppliers to Major Dance Labels.

VERY COMPETITIVE PRICES

**THE T-SHIRT COMPANY**  
Knightsbridge House  
229 Acton Lane  
London W4 5DD

**Hemi**  
Tel: 01-742 1752  
0836-758182  
Tlx: 263126



# How to get ahead in advertising

**An ad man with muso values, Ken Dampier's commercial soundtracks reach the parts . . . Fiona Brenton reports**

**W**HILE ADVERTISING agencies will cheerfully spend a couple of hundred thousands pounds producing a 30-second film, most will balk at paying more than £4,000 for music production. Soundtracks run a poor second to sumptuous filmic techniques in the ad biz.

Seeking to redress this imbalance, or at least make a lot of noise about it, is Ken Dampier — creative director of the advertising agency Dampier Robertson Redel, part-time musician, composer and champion of music production companies.

His cause, he says, is quite logical: "The way I always work it out is, that if you look at the high quality of film production in advertising, the screen time per second in a commercial is more expensive than the screen time per second in a feature film.

"It then seems a little silly when you look at the cost per second of music time in a commercial, in relation to say the cost of making an album. Agencies expect to get the same quality of sound on a commercial track as on an album which has taken years and great expense to produce."

Not only does Dampier argue that musicians should be paid according to their efforts, but that they should not be given a "pathetically short" amount of time to produce a high quality track. Even

with the current craze for using background music with no voice-over in commercials, Dampier claims agencies are reluctant to fork out more than one or two per cent of their ad budget.

Music is still regarded as an afterthought, he groans: "It amazes me that music is often at least 50 per cent of the soundtrack, yet is still something that is put together at post-production stage."

The reason for this neglect, he claims, is a general lack of understanding among agency creatives of the nuts and bolts of music production: "Most agencies don't consider how long it takes to create and produce music and what the costs are."

While film techniques in advertising are constantly improving — becoming more experimental and stimulating — music in commercials has been left in the Dark Ages of the jingle. One argument is that Joe Public is more likely to notice cheap and nasty visuals than, say, a second-rate reproduction of a popular song, or even a predictable jingle. In fact Dampier stresses that the very word "jingle" denigrates the professionalism of producing sound tracks for commercials.

A self-confessed music junkie, this 34-year-old redhead not only takes advertising tracks seriously, but the whole music industry. Ever since punk shook the UK in the mid-Seventies, Dampier has been torn between his career in advertising and the desire to become a full-time musician.

From his days as a guitarist in the underground band Tennis Shoes, through to a stint with the garage surfing group, The Corvettes, Dampier has maintained his semi-professional career as a musician with the Steve Cook Soul Band. This Ray Ban-clad, 12-piece is hinged together with three professional musicians and a mish mash of frustrated admen.

"It started purely for fun about

seven years ago, when four of us got together in a dubbing theatre to play for our own amusement," recalls Dampier.

"It began to become more organised, and we found ourselves playing at chums' houses and agency Christmas parties."

Although not spied on the club circuit, the band now takes itself semi-seriously with gigs as diverse as country weddings to £150-a-head advertising awards ceremonies in Istanbul.

So after years of jiggling about on stage at agency dos, Dampier earned himself a reputation among his colleagues of knowing a thing or two about music. Enter advertising's unofficial spokesman on music. It then took a matter of weeks for journalists to realise that this squat little ad man had a lot to say on the subject — and was frank about the industry and his colleagues.

Earlier this year Dampier decided to practice what he preached by resigning his post as a group director at the agency Ogilvy and Mather, to start his own agency with former Still Moving Music director Angus Robertson. Commissioning original tracks for clients such as Warner Chappell will be a major objective for the fledgling agency.

But the new venture hasn't shut him up about his reservations with the ad industry. He has no qualms talking about his pet hates — the tempering of well-known lyrics to fit advertising copy and the editing of key bars from famous songs to fit the timing of a commercial.

"I particularly hate that Smiths crisps commercial, on a while ago, with the potatoes singing to Bobby's Girl. It was a rotten use of the song, had nothing to do with the product, and generally sounded clumsy, crass and horrid. Why force a script onto a tune that doesn't fit?" He complains.

As for the indiscriminate editing of popular songs, Dampier la-



**KEN DAMPIER:** *I think a greater awareness from agency people on how rhythm works, how tone and texture work, would make it easier for them to commission interesting, original music*

ments: "People who have grown-up with music as a main source of entertainment are very familiar with the rhythms and sequences of songs, and find it very distracting to suddenly find the song jumping around."

So what does Dampier consider to be a worthy soundtrack? "Oh, I do like the Rover ad," he enthuses. Apparently this car commercial, with two Germans marvelling at British ingenuity, used original music, voice-overs and sound effects to complement the sharp copy.

"There are people who produce good music tracks, but generally speaking the level of awareness of how music works, what it costs to produce, and how long it takes to do properly are not considered enough," he argues.

"I know I have been guilty of this in the past. I'd ask for something like talking Heads and it would come back from the music production house sounding like Cliff Richard."

He also admits he is a "rotten client" when it comes to commissioning original music, because he gives a very specific brief. But perhaps the more dangerous extreme is the ad man who comes waffling into a briefing meeting, giving the producers little idea of the mood or role of the soundtrack.

"Briefing is about saying what

the music should achieve. It's not enough to say, 'something like the Rolling Stones,'" he says.

"I think a greater awareness from agency people on how rhythm works, how tone and texture work, would make it easier for them to commission interesting, original music."

With such a black and white attitude, and his readiness to vocalise it, has Dampier made enemies in the ad camp?

"I'm sure I have. Obviously I'm not going to be popular by telling agencies and clients they should be spending more money. If I think something's no good I'll say so. But the converse is also true if I like something. I simply believe you have to respect music and musicians."

**'Most agencies don't consider how long it takes to create and produce music and what the costs are'**

There are music publishers. And there is Warner Chappell.



WARNER CHAPPELL WE'RE THE BUSINESS

ONE OF the ads Dampier created for Warner Chappell



*The Debut Single* • *YZ423/T* **wea**

This Week Last Week Wks on Chart	Title  Artists (Producers) Publishers	Label # { } Number (Distributor)
--	---	----------------------------------

**Records to be featured on this week's Top Of The Pops**  
Panel sales compared to last week ..... + 12%  
(WEEK 30)

Abandon (Whorlons/Burns)	93	Long Way To Go (Nickles/	6
Arti Nabody (Wolkstein)	10	Nowety Judge	6
Back To Life (Romeo/Wheeler/		Losing My Mind (Sandheim)	2
Low/Hoofer)	19	Mental (Manc/McK/King/	
Bad Luck (Overland)	54	Carlson)	
Balance (Harris)	51	Michael/Mance/Medley	
Baldrance (Prince)	31	(Jackson/Vanous)	8
Beater Days (Guzz/Rain)	34	My First Night Without You	
Blame It On The Boogie		Lauper/Stenberg/Kelly)	5
(Jackson/Jackson/Krahn)		New Man (La Thackell)	2
Blame It On The Rain		Oh World (Rutherford)	
(Warren)		Clayton	7
Blue Moon Revisted (Harris)		On And On (Bishop)	7
Timmons/Rogers/Timmons		On Our Own (Reid)	
Temmons/Rogers/Timmons	95	Subculture/Smalls)	
Breathin' (Queen)	75	Police (Gore N/Riser)	
Brooklyn Queens (Stenback/		Poison (Cooper/Child)	
Brooks)	57	McCruy)	
Chains (Corr/O'Neill)	52	Pure (Broadie)	1
Chances (Dr Robert)	30	Run On Time (Limon/	
Chris (Foxy/Cico)	44	Davall/Sampica)	2
Cry (Duffy)	15	Black On Dark A Dream	
Do The Right Thing (Cuppy/		(Pethy/Lynne/Campbell)	7
Doyle)	23	Satellite Kid (Tyne)	2
Don't Love What You Feel		Shirley (Wendy/Linal)	
Seduction/James)	17	Johnson	
Doctor, The (Johnson/		Say No Go (Various)	4
Midnight/Schwartz)		Sealed With A Kiss (Geld/	
Don't Make Me Over		Uddell)	
(Bocharov/Davis)		Secret Summer Of Love,	
Don't Wanna Love You		(The Clark)	6
(Eitelton)	6	Self (Fuzzball)	3
Dressed For Success		She Bangs The Drums	
(Gessle)		Square/Brown)	
End Of Innocence, The		Sick In (Cort/Campbell)	
Flendery/Horner)	56	Sister Scream (Bites)	9
Everyday Now (McElhone/		So Alive (Ash/Love)	
Spinks)	51	Rocken)	
Everything Begins With An E		Searchin' (Lynch)	9
Leahy/Rogers/Geary)	81	Scram! (McClure/Kilgore/	
Forever Together (Moize)	82	Kessler)	8
French Kiss (Lil Louis)	3	Song For Whoever (Heaton/	
French Kiss (Lil Louis)	90	Rothmayr)	
Goodbye On A Winter		Stand Alone (Buck/Mull/	
Barnes/Griffin)		Ships)	
Get Loose (Adams/Stevens/		Sugar Bos (Then Jencia)	4
Frellsch)	66	Sun Ain't Gonna Shine, The	
Gonna Get Along Without		(Hammond/Warren)	
You (Harris)	96	Swamp (Rey/Babyface)	2
Grandpa's Party (Long/		Red Simmons)	9
Fernie)		Swing The Mood (Vanous)	
Blame It To Me (Johnson/		Their's How I'm Living (The	
Mart)	86	Chick (Scott/Lessen)	7
Hey I Can't Dance To		The Right Time	
Shi: Tran (A) Beatmasters/		Blamfield/Dovey/M	
Boo AA) Beatmasters	35	Morrie)	3
I Gie Muz (Bardson/Gebba/		This One (Manc)	1
Bond/Beebe)		Too Much (Coss/Graham)	
Goodbye Good On (Smith)		Toy Soldiers (Graham)	
Dike/Ross)		Two Wrongs (Don't Make It	
I Need A Rhythm (Done		Right) (Hawkins Jr./Jones)	8
Property Music)	77	Voodoo Ray (Simpson)	2
On Other Side You Come To Me		Worship (Farley/Lea)	
(Butler)	85	Goodies)	
It's Alright (Vod)		Way To Your Heart (The	
My Ivy Ivy (Gillespie)		Leyers/Michels)	
Itmes/Town)		What's Wrong With	
My And Me (Bevery)	87	Ornament? (Speed/Maher/	
Just Keep Rockin' (Guest/		Speed)	7
Manson/West)		When The Hoodoo Comes	
Kick It In (Simple Minds)		Butler)	6
Kiss Is Here, The (The 900		Wind Bellow My Wings	
Number 1) (New York Area)		Wish (Sibyll)	
James/Welch)		Won't Talk About It/Blame It	
King Of The New York Streets		On The Baseline (A Cook/	
(Dimucci/Tuohy)	79	Bragg AA) Cook/Jackson/	
Kiss This Thing Goodbye		Chick/Kilgore)	
On Other Side You Come To Me		What's Wrong With A Thing	
Kisses On The Wind		Sticks/Aiken/Waterman)	
(Cherry/McVey)		Yebio (Nikos/Dudley/	
Landside Of Love (Sayer)		Isacrolli)	
Let It Be (Finley)		You're Not Stop Me Loving	
Let Me Love You For Good		You (Sticks/Aiken)	
(Ferrer)	49	Waterman)	
Liberman Get (Jackson)		You're History (Fahy/	
Loose To Kill (Walden)		Feldman/Detroit)	
Love Me (Harris)		Seymour)	
Loudon Night (Miles)	12		

76		<b>HATS HOW I'M LIVING</b>	Champion Champ 112 97	BMG
		Tom Scott / John Lee	7 / Jimmy Fallon	
77	78	<b>I NEED A RHYTHM</b>	Brooklyn/ALB USA# 668	
		The 20th St. Choir/The 20th St. Choir	Reckless Music	
78		<b>OH WORLD</b>	4th & 8th/Worldwide	Capricorn
		Paul McCartney/Dave Clayton/John Donnelly	12/99	
79	93	<b>KING OF THE NEW</b>	Arson 127556 18/2556	BMG
		Dave Edmunds / Country Lane/Silky Steel		
80	86	<b>MICHAEL MANIA MEDLEY</b>	Realized RADIO BROADCAST	
		Rapley Rapley / Warner Chappell Music/Real		
81		<b>EVEN</b>	More Promises/VP	PRO 112
		F. Zan Pagan / J. Hardy's Rapley/Capricorn/VP		
82	67	<b>FOREVER TOGETHER</b>	Republic LIGHT 104 1093	
		Renee Marie / Renee Marie/Atlantic Records	COPYRIGHT	
83		<b>SOMETHING'S JUMPIN' IN</b>	ONE WALTZ 3	
		Michael Michael / Michael Michael/Atlantic Records	Edgemoor	
84	73	<b>THE DOCTOR</b>	Original 1723 356	
		Danish Brothers / C. M. Hagerstr. Schwartz	EMI	Wolfgang
85		<b>I'M GLAD YOU CAME TO ME</b>	18th/96 TENZO 782 99	
		Bar Noy / Ronald Burnett/EMI		
86	63	<b>GRAVITATE TO ME</b>	Some Discography EMITE 9	
		The 2nd / Morrissey/Music Incubator	10/Warner	Capricorn
87	72	<b>JOY AND PAIN</b>	BCM BCM 257 1K	
		Dennis Allen / Low Paul / K. M. K.		
88		<b>KISS THIS THING GOODBYE</b>	ADA ARMY 519	
		D. Altmann / John Frangopol/PolyGram		
89		<b>TWO WRONGS (DON'T MAKE)</b>	Gallo GSC 587	
		Daryl Pearson / Powell/Miller/J. Access	Produce/Peter	
90		<b>FRENCH KISS</b>	Living Room / SCAM 1	
		Big Eyes / no producer credited / London		
91		<b>SO ALIVE</b>	Reigns Reigns REG 7297	
		Love & Roshan / Love & Roshan/VP	Reigns Reigns / Atlantic	
92	85	<b>THE WAY TO YOUR HEART</b>	Columbia 12028 9125	
		Solomon / no producer credited / EM		
93	71	<b>ABANDON</b>	ARM ARMY 519	
		David John / Stephen Larry / EMI	Angela Music / Chrysler	
94	84	<b>SUN AMT GONNA SHINE</b>	Arson 12752 812529	BMG
		The Four Tops / Motown/Atlantic	Empire / Atlantic	
95		<b>BLUE MOON REVISTED</b>	Cosmos Vinyl ITY 017	
		The Cowboy Junkies / Peter Miller / Warner	Capricorn	
96		<b>GONNA GET</b>	Arson 12752 812529	BMG
		Heads With Shithead / EMI	Wolfgang	
97		<b>IVIV IVIV</b>	Cosmos CCE 100	
		Primal Scream / Primal Scream	Capricorn	
98	83	<b>SISTER SARAH</b>	Virgin 157 1192	
		B. Wills / Mike / Finger / Azzurri		
99	87	<b>IS KING IS HERE/900 NUMBER 8</b>	Real 062 912	
		45 KING (DJ) / Mark The 45 King / Street Talk		
100		<b>I GOT MINZE</b>	Arson 112437 37 412437	BMG
		The 45 King / Mark The 45 King / Street Talk		

\$ Indicates title available in sheet music  
 ▲ Panel Sales Increase over last week  
 ▲ 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 76-104 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. ©

DEBBIE LIVE WITH BROS – LONDON, WEMBLEY STADIUM – AUGUST 19

<b>38</b>	49	2	<b>SELF!</b> Fuzzbox (Andy Richards) Warner Chappell Music	WEA YZ 408(T) (W)
<b>39</b>	<b>NEW</b>		<b>KISSES ON THE WIND</b> Neneh Cherry (Dynamik Duo/Nick Plytas) Virgin Music/Fiction Songs	Circa/Virgin YR(T) 33 (F)
<b>40</b>	21	6	<b>IT'S ALRIGHT</b> Pet Shop Boys (Trevor Horn) EMI Music	Parlophone (12)R 6220 (E)
<b>41</b>	<b>NEW</b>		<b>FRIENDS</b> Jody Watley with Eric B And Rakim (Andre Cymone) EMI/Warner Chap.	MCA MCA(T) 1352 (F)
<b>42</b>	<b>NEW</b>		<b>MENTAL</b> Manic MC's feat Sara Carlson (Manic MC's/Paul Borg) Hot Licks/EMI	RCA PB 43037 (12-PT 43038) (BMG)
<b>43</b>	29	8	<b>GRANDPA'S PARTY</b> Monie Love (Dancin' Danny D/Richie Femie) MCA Music	Cooltempo/Chrysalis COOL(X) 184 (C)
<b>44</b>	25	12	<b>CRY</b> Waterfront (Glenn Skinner) EMI Music	Polydor WON(XA) 1 (F)
<b>45</b>	28	6	<b>SAY NO GO</b> De La Soul (Prince Paul) Island/Hotcha/Unichappell/Fustbuzza	Tommy Boy/Big Life BLR 10(T) (I/RT)
<b>46</b>	<b>NEW</b>		<b>SUGAR BOX</b> Then Jerico (Rick Nowels) Then Songs/Dejamus	London LON(X) 235 (F)
<b>47</b>	<b>NEW</b>		<b>WARNING!</b> Adeva (Smack Prod Inc.) Smack Music/MCA Music	Cooltempo/Chrysalis COOL(X) 185 (C)
<b>48</b>	<b>NEW</b>		<b>STAND</b> R.E.M. (Scott Litt/R.E.M.) Warner Chappell Music	Warner Brothers W 2833(T) (W)
<b>49</b>	31	5	<b>LIBERIAN GIRL</b> Michael Jackson (Quincy Jones/Michael Jackson) Warner Chappell	Epic 6549470 (12-6549478) (C)
<b>50</b>	48	3	<b>THE END OF INNOCENCE</b> Don Henley (Don Henley/Bruce Hornsby) Cass County/BMG Music	Geffen GEF 57(T) (W)
<b>51</b>	58	2	<b>EVERYDAY NOW</b> Texas (Tim Palmer) 10 Music	Mercury/Phonogram TEX 3(12) (F)
<b>52</b>	51	3	<b>CHAINS</b> The River Detectives (Gavin MacKillop) Empire Music	WEA YZ 383(T) (W)
<b>53</b>	59	2	<b>MY FIRST NIGHT WITHOUT YOU</b> Cyndi Lauper (Cyndi Lauper/Lennie Petze) Rellla/Warner Chappell	Epic CYN(T) 5 (C)
<b>54</b>	70	2	<b>BAD LUCK</b> FM (Neil Keron) Warner Chappell Music/EMI Music	Epic 6550317 (12-6550316) (C)
<b>55</b>	47	10	<b>SEALED WITH A KISS</b> Jason Donovan (Stock/Aitken/Waterman) Warner Chappell Music	PWL PWL(T) 39 (F)
<b>56</b>	37	11	<b>SONG FOR WHOEVER</b> The Beautiful South (Mike Hedges) Go! Discs Music	Go! Discs GOD(X) 32 (F)
<b>57</b>	38	7	<b>CHA CHA HEELS</b> Eartha Kitt & Bronski Beat (Rod Gammons) William A. Bong/Bronski	Arista 112331 (12-612331) (BMG)
<b>58</b>	53	4	<b>BLAME IT ON THE RAIN</b> Milli Vanilli (Frank Farion) EMI Music	Cooltempo/Chrysalis COOL(X) 180 (C)
<b>59</b>	61	4	<b>DON'T MAKE ME OVER</b> Sybil (James Bratton/Delores Drewry) Warner Chappell Music	Champion CHAMP (12)213 (BMG)
<b>60</b>	<b>NEW</b>		<b>LONG WAY TO GO</b> Stevie Nicks (Rupert Hine) Warner C/Screen Gems-EMI/Charles Judge	EMI (12)EM 97 (E)
<b>61</b>	39	9	<b>THE SECOND SUMMER OF LOVE</b> Danny Wilson (Danny Wilson/Fred Delfaye) Warner Chappell Music	Virgin V51(T) 1186 (F)
<b>62</b>	66	2	<b>WHEN THE HOODOO COMES</b> Diesel Park West (Chris Kimsey) Zoo Music/Warner Chappell	Food/EMI (12)FOOD 20 (E)
<b>63</b>	42	5	<b>LET IT ROLL</b> Doug Lazy (Doug Lazy) Warner Chappell Music	Atlantic A 8866(T) (W)
<b>64</b>	56	5	<b>DRESSED FOR SUCCESS</b> Roxette (Clarence Ofverman) Jimmy Fun Music/EMI Music	EMI (12)EM 96 (E)
<b>65</b>	41	7	<b>PATIENCE</b> Guns N' Roses (Mike Clink) Warner Chappell Music	Geffen GEF 56(T) (W)
<b>66</b>	43	6	<b>GET LOOSE</b> LA Mix featuring Jazzi P (Adams/Stevens/Freilich) Cop Con/Skratch	Breakout/A&M USA(T) 659 (F)
<b>67</b>	45	6	<b>WON'T TALK ABOUT IT/BLAME IT ON THE ...</b> Norman Cook (Cook A) Warner C/Go! Discs AA) Go! Discs/Global	Go Beat GOD(X) 33 (F)
<b>68</b>	57	6	<b>LET ME LOVE YOU FOR TONIGHT</b> Korriya (Bob & Jerry) EMI Music	Sleeping Bag SBUK(R) 4(T) (I/RT)
<b>69</b>	46	12	<b>JUST KEEP ROCKIN'</b> Double Trouble & The Rebel MC (Double Trouble) Fiction Songs	Desire WANT(X) 9 (PAC)
<b>70</b>	44	3	<b>SHE BANGS THE DRUMS</b> The Stone Roses (John Leckie) Zomba Music	Silvertone ORE(T) 6 (P)
<b>71</b>	<b>NEW</b>		<b>RUNNIN' DOWN A DREAM</b> Tom Petty (Jeff Lynne/TP/Mike Campbell) EMI/Warner Chap./Cop Con	MCA MCA(T) 1359 (F)
<b>72</b>	55	2	<b>I GOT IT GOIN' ON</b> Tone Loc (Matt Dike/Michael Ross) Blue Mountain Music	Delicious Vinyl/4th - B'way (12)BRW 140 (F)
<b>73</b>	<b>NEW</b>		<b>(WHAT'S WRONG WITH) DREAMING?</b> River City People (Don Gehman) BMG Music	EMI (12)EM 95 (E)
<b>74</b>	<b>NEW</b>		<b>YEBO</b> Art Of Noise/Mahlatini (Dudley/Jeczalik/Hayton) EMI/Cop. Con.	China CHINA 18 (12-CHINX 18) (F)
<b>75</b>	52	7	<b>BREAKTHRU'</b> Queen (Queen/David Richards) Queen Music/EMI Music	Parlophone (12)QUEEN 11 (E)



# TOP 75 ARTIST ALBUMS

## MUSIC WEEK

12 AUGUST 1989

INCORPORATING LP, CASSETTE & CD SALES

W

<b>No1</b>	1	<b>CUTS BOTH WAYS</b> CD Gloria Estefan	Epic 4651451
<b>2</b>	2	<b>A NEW FLAME</b> ★★★ CD Simply Red	Elektra/WEA WX 242
<b>3</b>	4	<b>TEN GOOD REASONS</b> ★★ CD Jason Donovan	PWL HF7
<b>4</b>	3	<b>THE TWELVE COMMANDMENTS OF DANCE</b> CD London Boys	WEA WX 278
<b>5</b>	5	<b>DON'T BE CRUEL</b> ★ CD Bobby Brown	MCA MCF 3425
<b>6</b>	7	<b>VELVETEEN</b> ● CD Transvision Vamp	MCA MCG 6050
<b>7</b>	6	<b>CLUB CLASSICS VOL ONE</b> ★ CD Soul II Soul	10/Virgin DIX 82
<b>8</b>	8	<b>APPETITE FOR DESTRUCTION</b> ★ CD Guns N' Roses	Geffen WX 125
<b>9</b>	9	<b>STREET FIGHTING YEARS</b> ★ CD Simple Minds	Virgin MINDS 1
<b>10</b>	10	<b>BATMAN (OST)</b> ● CD Prince	Warner Brothers WX 281
<b>11</b>	12	<b>THEMES</b> ○ CD Vangelis	Polydor VGTV 1
<b>12</b>	13	<b>ANYTHING FOR YOU</b> ★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
<b>13</b>	19	<b>FLOWERS IN THE DIRT</b> ● CD Paul McCartney	Parlophone PCSD 106

AS SEEN ON TV

STYLUS MUSIC

HOT SUMMER NIGHTS

20 Sizzling Tracks

20 Sizzling Tracks

Billy Ocean • Cliff Richard • Wham! • Beach Boys • Hot Chocolate • Katrina & The Waves

National TV advertising campaign

AVAILABLE ON  
 ◉ SMR 980 ALBUM  
 ◉ SMC 980 CASSETTE  
 ◉ SMD 980 COMPACT DISC

<b>35</b>	34	<b>KITE</b> CD Kirsty MacColl	Virgin KMLP 1
<b>36</b>	37	<b>3 FEET HIGH AND RISING</b> ○ CD De La Soul	Big Life DLSLP 1
<b>37</b>	35	<b>BAD</b> ★★★★★★ CD Michael Jackson	Epic 450290-1
<b>38</b>	41	<b>THE OTHER SIDE OF THE MIRROR</b> ● CD Stevie Nicks	EMI EMD 1008
<b>39</b>	39	<b>KICK</b> ★★★ CD INXS	Mercury/Phonogram MERH 114
<b>40</b>	38	<b>INTROSPECTIVE</b> ★★ CD Pet Shop Boys	Parlophone PCS 7325
<b>41</b>	45	<b>SOUTHSIDE</b> ● CD Texas	Mercury/Phonogram 8381711
<b>42</b>	40	<b>KING OF STAGE</b> CD Bobby Brown	MCA MCL 1886
<b>43</b>	43	<b>GIPSY KINGS</b> ● CD Gipsy Kings	Telstar STAR 2355
<b>44</b>	36	<b>BEEBOP MOPTOP</b> CD Danny Wilson	Virgin V 2594
<b>45</b>	<b>NEW</b>	<b>WATERFRONT</b> CD Waterfront	Polydor 8379701
<b>46</b>	42	<b>WALKING ON SUNSHINE (BEST OF ...)</b> ○ CD Eddy Grant	Blue Wave PCSD 108
<b>47</b>	57	<b>THE STONE ROSES</b> CD The Stone Roses	Silvertone OREL P 502
<b>48</b>	62	<b>WALTZ DANCING</b> CD Malcolm McLaren/Bootzilla Orch.	Epic 4607361
<b>49</b>	58	<b>TAKING ON THE WORLD</b> CD Gun	A&M AMA 7007
<b>50</b>	66	<b>THE INNOCENTS</b> ★★ CD Erasure	Mute STUMM 55
<b>51</b>	46	<b>BLAST</b> ● CD Holly Johnson	MCA MCG 6042
<b>52</b>	53	<b>AVALON SUNSET</b> ○ CD Van Morrison	Polydor 8392621
<b>53</b>	55	<b>EARTH MOVING</b> CD Mike Oldfield	Virgin V 2610





**MAD HATTERS** Bernstock and Speirs (right): *The boundaries between fashion and music are disappearing very quickly*

## One in a millener

by Selina Webb

ON THE road to picking up a recording contract on the strength of their autumn/winter season brochure, milleners for the music business Paul Bernstock and Thelma Speirs have switched hats for a bash at making "the dancefloor cut of the summer".

"When the record companies first approached us we hadn't really thought of making a record, but once the idea had been put in our heads it started to seem quite a good one," admits Speirs.

As a hat-designing team, Bernstock/Speirs have earned something close to cult status. Now with their own fan club and quarterly newsletter, *Mad Hatters*, they built their following via collections for Warehouse, Oasis, Davies and Jigsaw. Their exclusive designs are found on the heads of French & Saunders, Christopher Lambert and Lloyd Hunnigan while their record industry clients include the Pet Shop Boys, U2, Neneh Cherry and Holly Johnson.

In their latest brochure, Bernstock and Speirs are pictured "hanging around" their creations atop such well-knowns as Jimmy Somerville, Mica Paris, Courtney Pine and Bananarama.

Weren't they surprised a fashion brochure could attract record company interests?

Bernstock: "Not really. The boundaries between fashion and music are disappearing very quickly. The music business motivates the fashion business and vice versa."

Speirs adds: "Just as our designs have to instantly excite people, so our music will have to. It's not that we want to be pop stars at the end of the day, we're just creative people and this is just part of what we do."

Although Bernstock and Speirs believe that "a lot of creativity comes out of ignorance" they have chosen to work with producer/writer Gene Pourtouce to help with recording their samba-influenced dance track. The duo have

yet to decide on the right record deal but, when they do, they plan an exciting visual package of live shows and video to accompany their first release.

## A lucky break

by Nick Robinson

ABOUT A year ago, three bands appeared on Channel Four's *The Chart Show*. What was unusual was that none of them were signed to a record label.

Their performances were part of a new slot on the programme called *Make Or Break*. They were the lucky ones to be picked by the programme's researchers to have a video made especially for them.

Of the three bands, Joseph Groom Towers are now talking to record companies, Baby Ford is on Rhythm King and River City People signed to EMI within two months of their *Chart Show* appearance.

RCP vocalist Siobhan Maher says the band had been performing together for two years when Channel Four got hold of one of the group's demo tapes. "We were amazed when they contacted us. They had commissioned two independent producers to do a video for us on a budget of £2,500," she says.

"It was really great for us because we were so pleased with the video which showed us exactly as we wanted it to when it could have easily been a disaster.

"Although we were at the point of signing to a record company, that appearance on *The Chart Show* put us in a much stronger position. It was a great way to show the band off," says Maher.

"It was definitely a valuable experience for us. The problem is that

it is an expensive way of promoting new talent. I just wish more shows would take the chance."

Sadly *The Chart Show* has not featured any more unsigned bands since the initial three. Executive producer Keith MacMillan explains why: "That was a Channel Four idea that we decided to experiment with. Since we changed channels, I have not approached ITV about resurrecting it," he says.

"The problem was that it was very useful for the bands but in our minds it wasn't useful for the show. Maybe if we had more time and space then I would think about doing it again.

"I certainly haven't completely kicked the idea out of touch."

● The River City People video shown on *The Chart Show* featured the latest single (*What's Wrong With*) *Dreaming?* Their debut EMI album, *Say Something Good*, is released on September 4.

## Workers' Playtime

by John Slater

PAULA GREENWOOD reclines behind a G-Plan desk littered with the rustling laurels of the previous year, and contemplates the re-birth of Playtime Records.

Last year was hard. This mistress of the Mancunian groove discovered *The Inspiral Carpets* only to have them desert, along with Tom, the crooner with *Too Much Texas*. The final straw was the demise of her distributor, Red Rhino. Greenwood would be the last to deny that the struggle to re-build has been long and hard.

A recent showcase at The Boardwalk in Manchester attracted a plethora of talent scouts from the majors, all eager to associate themselves with the new line-up of *Too Much Texas*, *The Rainkings* and the wonderfully named *New Fast Automatic Daffodils* (or *New Fads* for short). The last band was recently tipped by one of the national broadsheets as "the band most likely to" in the Nineties.

Besides running Playtime, Paula has her own PR and plugging company. Or as she so aptly puts it: "Trying to convince the majors that regional PR is just as important as the national press..."

The next project on the agenda is a world music label featuring Tunisian folk music and ethnic

American country. This is a woman with many strings to her bow, a head full of ideas and, with the blessing and finance of her new distribution company, APT, the future of Playtime Records looks rosy. Today the new single from *Too Much Texas*, tomorrow the world.

## Hedd case

by Ian Watson

THE RECENT downturn in fortunes of Hedd Records has meant problems for many promising acts. Bands such as Soho and The Seers, both set to realise what threatened to be successful records, are now stuck in the quandry of having no financial backing.

The Seers have the extra problem of not having access to the tapes of their recently recorded album. In fact the whole Hedd episode seems to have been one big headache.

So what went wrong? Set up by Virgin as a subsidiary along the lines of Siren, Hedd felt that it could compete on a major's terms whilst retaining the profile and credibility of an indie. This approach naturally led to problems culminating with Virgin terminating the contract with Hedd shortly after the Seers had finished their album. This left the Seers with a fully recorded LP (produced by Pat Collier — *Darling Buds*, *Wonderstuff* etc) but no label to release it on.

The album itself is a gem. A mixture of garage noise and pop — not a million miles away from what made the *Wonderstuff* and *Guns N' Roses* so popular.

*Sun Is In The Sky*, the single released on Hedd, went into the top 100 with almost no airplay.

With the correct handling, both *Welcome To Deadtown* and *Flyaway* are surefire top 40 successes. And the rest of the album is of a quality to ensure chart longevity.

However, there are a few US-based major labels which have expressed an interest in the Seers and it would be sad if another successful English band found it had to move to the States merely because of an unfortunate choice of label here.

## Punk flock

by David Giles

JUST WHEN you thought the excitement and energy that inspired the punk explosion of the late Seventies had become no more than a hazy memory, along comes a young Birmingham band to shake us all out of our complacency.

Birdland's first single — the *Birdland EP* — is on Lazy Records, the label owned by the Primitives' manager Wayne Morris.

Side one, where the tracks *Hollow Heart*, *Crystal* and *Gotta Getaway* run into each other without any real pauses, is possibly one of the most thrilling pieces of vinyl to emerge in years. It sounds rather like the Clash's first record, capturing the anarchy, mayhem and power of Birdland's live performances, a combination that saw them get thrown off the British tour by US rockers Jane's Addiction, after only one date.

"If you ever see us play, you'll

realise that we played a normal gig", explains Robert Vincent, one of two brothers in the band. "A few microphones got smashed and stuff like that, nothing really outrageous, and we went down really well. Afterwards we were loading our stuff into the van and this guy ran out going 'don't bother turning up tomorrow, you've been sick all over the dressing room, smashed everything up...' They needed a good excuse because we went down so well."

Jane's Addiction aren't the only people to have their feathers ruffled by Birdland. Such pop dignitaries as Phil Collins, Pete Murray and Cliff Richard were all startled when the video for *Hollow Heart* appeared on the one-off revival of *Juke Box Jury* a while back. Disgruntled mutters were all the confirmation the band needed to prove they were on the right tracks.

You may scoff at such a seemingly dated attitude, but plenty of people did that in 1976, remember.

## Backtracking

Record Retailer, 13 August 1964

Decca launches the Atlantic label in the UK with singles by the Drifters, Bobby Darin, Solomon Burke, the Ska Kings and Carla Thomas... The Animals are the latest British success in the States, *House Of The Rising Sun* jumping from 60 to 10 in the *Billboard* Hot 100... Decca reminds retailers that it intends to register records under the Resale Prices Act and, accordingly, its produce must not be sold below the prescribed retail price.

Music Week, 10 August 1974

Tony Roberts appointed MD at Bell Records UK, the label currently enjoying nine singles in the UK top 50. Replacing Roberts as general manager at Warner Bros Music is Rob Dickens, 24, the company's professional manager... Y Viva Espana, by Swedish singer Sylvia, enters the top 50 UK singles chart eight months after appearing in the MW chart breakers section... MD Geoff Hannington reports a record-breaking half-year at RCA Records, with sales up 13 per cent over some period in 1973, thanks to catalogue strengths of Perry Como, David Bowie and Jack Jones... Laurie Kreiger's Harlequin chain buys all three London one-stop retail outlets owned by Island Records.

Music Week, 11 August 1984

Having been on the market for a year, PolyGram finally disposes of Chappell Music, Intersong and all affiliates to a consortium headed by Carlin chief Freddy Bienstock. Estimated prices \$120m (£76m)... Richard Branson closes Virgin's loss-making London night-spot The Venue... After three successive poor showings, the BBC instigates new rules in an effort to rejuvenate British chances in the Eurovision Song Contest... MCPS raids Lyntone pressing plant, seizing 20,000 records which EMI and Warner Bros allege infringe their copyright.

MARK LEWISHON



**RIVER CITY People:** *'Although we were at the point of signing to a record company, that appearance on the Chart Show put us in a much stronger position'*



# Smith's rest Cure

AS ROBERT Smith shambled onto the **Wembley Arena** stage the crowd erupted with cheers. Thirty-six songs and three hours 40 minutes later when Smith shambled off stage they were just as enthusiastic.

Not many artists can command such devoted attention but it is a credit to **The Cure's** 11-year career that they have managed to build such a following without compromise.

Indeed, it was a concert that proved just that, with Smith delving into the group's varied back catalogue to play songs from all of their musical phases with none sounding out of place.

It's Smith's plaintive vocal that maintains that unity because although his voice varied little throughout, it slipped easily from sorrowful mourning to doleful croonings of love. At the same time, the band behind him matched his moods, adding colour when necessary but without resorting to tedious solos.

The latest album, *Disintegration*, was fully represented and fared well considering its often dark atmosphere. This was aided by excellent lighting both bright and colourful that provided a neat contrast to the stark images of the songs and lyrics.

The really old stuff like *M*, *Boys Don't Cry* and *Killing An Arab*, were a reminder of how **The Cure** have always grasped pop sensibilities mixed with their own unique style — a quality still evident today on songs like *Lullaby* and the new single *Love Song*.

At the end of the marathon set, Smith suggested that this could have been the last-ever Cure gig. It would be a terrible shame if that were so but as one of the most complete and satisfying concerts of the year it would also be the best way to go.

NICK ROBINSON

# Wave hello

AT FIRST sight **Big Blue Sea** appear to be the kind of well groomed, almost manufactured band that A&R people dream about. But as they proved in little over an hour at a **Borderline** showcase, they are capable of intelligently mixing their pop with jazz, funk and soul elements without obscuring the main dance component.

Despite a lack of an introduction and having to play the first few notes in semi-darkness, **Big Blue Sea** quickly triumphed over the incongruous Mexican decor with an impressive crossover style at times

reminiscent of *Working Week*.

The bass, drum, guitar, keyboard and sax line-up worked its way through some homogeneous-sounding material, characterised by a sweeping opening sax solo, and some top register vocals. The Julie Roberts-soundalike with a mass of curls and assertive stage presence confidently tackled the jazz-tinged funky arrangements.

*Cry And Whisper* was one such tune and proved to be a highlight, complete with a mid song rap and climactic finish. Strong harmonies abounded on songs such as the jaunty *Are You Happy Now?* But the full force of the shimmering vocals was saved for a spirited burst of a cappella that saw all six band members come to the front of the stage on the gospel influenced *Sweetest Devotion*.

The band slimmed down to a quartet for a closing love song *One Day* which neatly rounded off a well paced set. **Big Blue Sea** have a song called *One More Mile* an apt description of how close they must be to fulfilling their potential with record company backing.

PETE FEENSTRA

# Juice on the loose

THE MOST astounding thing about the 1989 model **Edwyn Collins** is his hard-nosed persistence. The comeback LP, on *Demon*, has drawn praise from all quarters and now a sure-footed return to the stage at **The Mean Fiddler** confirms the wimp-pop messiah is not such a delicate flower after all.

His new set replaces the jangle of *Postcard Records'* heyday with a confident country twang. Compositions as crafty as ever are now backed by a rock consciousness to match the quiff and Gretsch guitar.

The opener and new single, *Coffee Table Song*, is a rare departure from the more urgent and infectious tunes to follow. Collins' new collaborators put a rocket under his usual lugubrious delivery with Denis Bovell on bass and drummer David Ruffy keeping a tight rein on some near perfect new tunes like *Pushing It To The Back Of My Mind* and *Darling They Want It All*.

Orange Juice nostalgia was kept to a minimum but a scorching version of the early single, *Bridge*, seemed to excite its composer as much as the ecstatic audience. "That was the highlight so far, but we're not finished yet," said Collins.

How right he was. If the sell-out crowd had come remembering Edwyn's past they left looking forward to his freshly squeezed future.

MATTHEW COLE

# Solid soul

FIRST UP at **The Summer Soul Spectacular** at **The Hammer-smith Odeon** was the UK's own **Lavine Hudson**. She received an extremely warm welcome for this, her London debut. However, her short opening slot never really allowed her to get into her stride: the only songs she delivered with real conviction were the Gospel-influenced tracks, such as *Keep On Praying*.

**Chapter 8** were big on pantomime-style audience partici-

pation but short on imagination, while **Peabo Bryson's** silky smooth vocals veered towards MOR territory. Things only livened up during a snippet of his first US hit, *Reaching For The Sky*.

All three acts had the same strengths, and, unfortunately the same serious flaw. The quality of the vocals and the standard of musicianship were both impeccable. What was lacking was decent songs.

Almost without exception, the lyrics deal with love. Not that there is anything wrong with that: it has always been the favourite subject of soul songwriters. But these days it is dealt with in such an unimaginative way. Just the titles of Peabo Bryson's songs — *All My Love*, *Lover's Paradise*, *True Love* are enough to induce sleep. And listening to the songs performed at the show, it was impossible to imagine that they were part of a lineage which goes back to such greats as *Tears Of A Clown* and *Heard It Through The Grapevine*.

Real soul is digging itself into a rut. It needs to find new ways of dealing with love: *J Blackfoot's Taxi* showed that it can still be done. Alternatively, it needs to look elsewhere for subject matter, as *The Winans* did with *Let My People Go*. However, on the basis of this show, there seems to be a strong reluctance to change.

ANDY BEEVERS

# Mindless mauling

OVER THE last three years and with their last two albums, **Simple Minds** had begun to take the stadium rock big-arenas-means-big-anthem mentality too seriously.

With this year's *Street Fighting Years* album it seemed that they had gone at least some way back to their roots and become a little more thoughtful in their songwriting.

But it only took 15 minutes of their performance at **Wembley Arena** to realise that this was not so and that Jim Kerr and co are now slaves to that big rock sound.

It was an infuriating three hours as the band mauled their recorded works live, turning songs into laboured self indulgence. Even the majority of the new album which opened the set struggled to breathe as the band swamped it in melodramatic frills and pauses.

Most of the songs began well and built nicely to a crescendo only for the group to try and repeat the build-up by adding another tedious two minutes and making the song into something of a Pink Floyd-style epic.

What made it worse was that this disregard for reasonable song length was extended to older material (sadly — but probably mercifully — nothing before *New Gold Dream* was featured). Songs like *Book Of Brilliant Things* and *Some-one, Somewhere* were criminally re-worked live with all their passion replaced by pomposity.

There was little relief from the slaughter with only the Celtic instrumental before *Once Upon A Time* and the segmented *East At Easter* showing any sense of reserve or emotion. Otherwise, the audience



THE END and the beginning: Robert Smith bows out (or does he?) as **Big Blue Sea** catch the tide...

was bombarded with the usual fist-pumping anthems which left you thinking nice sentiment, shame about the song.

Maybe it is about time **Simple Minds** thought a little more about their own cause.

NICK ROBINSON

# Blues rules

"FOUR HUNDRED years from there to here and back — how about that," said **Taj Mahal** at the end of his blues jam with Malian guitarist **Ali Farka Toure**. A simplification of the message at the heart of **WOMAD's** Blues And Rhythm festival at **Bracknell's South Hill Park**.

Broadening its base considerably **WOMAD** netted some giants to headline its first foray into the world of blues. The Texas swing of **Clarence "Gatemouth" Brown** was an early highlight as the silver-haired master coaxed fireworks from his guitar and clouds of smoke from his pipe.

His dazzling set was followed by the hardcore urban blues of **Buddy Guy** and **Junior Wells**. Their vintage is equally impressive but the slicker Chicago style struggled to fit this particular bill.

Elsewhere a selection of R&B, cajun and country blues boogied beside more usual **World/WOMAD** attractions like the uplifting **Real Sounds Of Africa** from Zimbabwe and Balkan songstress, **Trio Bulgarka**.

**Barrance Whitfield** and **The Savages** should have been the hottest of the bunch but were upstaged by scorching Californian outfit **The Paladins**, whose Alligator Records releases are available here through **Sonet**.

Tying up all the loose ends was headliner **Taj Mahal**. He stirred together a delicious blend from Africa, the Caribbean and the Mississippi delta in a near perfect demonstration of the lifeblood of the blues. The performance, like the festival, was right on target. Watch out for the blues renaissance.

MATTHEW COLE

# World for the taking

**WORLD DOMINATION Enterprises'** first gig for some months, bar their recent Russian jaunt, served two purposes; as a showcase for their new material — it's now well over a year since their debut album appeared — and as further proof that their latest label, **One Little Indian**, is a growing force.

Performing at **Bedlam**, the Islington **Powerhaus'** new hardcore dance/rock club, provided a chance for the band to forget what's gone before them this year (three different labels and one indifferent single) and take their sounds a few steps further. **World Dom** have always been an inspired live experience, all sculptured white noise and black back beats, but what has been in doubt of late is their ability to change: *The Company News*, the last release, and *Rare Mix* merely tread water.

*Message For You People* was positively subdued, a mish-mash of tension and awkwardness that only began to dissipate with the acid-reggae loop of *Blu Money*. So far so standard. It was only with the arrival of a clutch of new songs that **World Dom** really let go. *Too Bad*, possibly a future single, and *Woke Up Just In Time* proved that their blueprint of sonic guitar scrawls and cross-fertilised beats, reggae, hip-hop etc, can be bettered. Far more forceful than the hazy drawl of the *Dinosaur Jr* school, the *Ladbroke Grovers* collage of soundscapes is set for some healthy expansion.

TONY BEARD



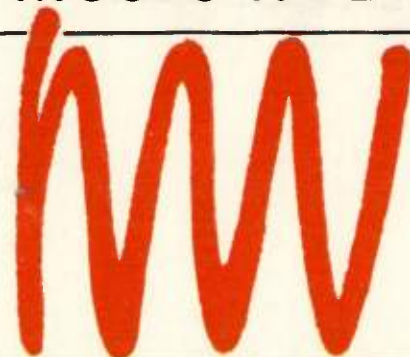
# TOP 75 SINGLES

12 AUGUST 1989



Compiled by Gallup for the BPI, *Music Week* and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.

## MUSIC WEEK



"The British Record Industry Charts © BPI. Compiled by Gallup for BPI, *Music Week* and BBC. Trade Publication rights licensed exclusively to *Music Week*; broadcasting rights to the BBC. All rights reserved.

<b>No1</b>	<b>1</b>	<b>SWING THE MOOD</b> ○ <b>POP</b>	Jive Bunny & The Mastermixers <b>POPS</b> Music Factory MFD(T) 001 (BMG)
<b>2</b>	<b>2</b>	<b>WOULDN'T CHANGE A THING</b>	Kylie Minogue PWL PWL(T) 42 (P)
<b>3</b>	<b>5</b>	<b>FRENCH KISS</b> <b>POP</b>	Lil Louis <b>POPS</b> Hrr/London - (FX 115) (F)
<b>4</b>	<b>3</b>	<b>YOU'LL NEVER STOP ME LOVING YOU</b>	Sonia Chrysalis CHS(12) 3385 (C)
<b>5</b>	<b>13</b>	<b>POISON</b>	Alice Cooper Epic 6550617 (12"-6550618) (C)
<b>6</b>	<b>6</b>	<b>DON'T WANNA LOSE YOU</b>	Gloria Estefan Epic 6550540 (12"-6550548) (C)
<b>7</b>	<b>4</b>	<b>TOO MUCH</b>	Bros CBS ATOM(T) 7 (C)
<b>8</b>	<b>7</b>	<b>ON OUR OWN (From 'Ghostbusters II')</b>	Bobby Brown MCA MCA(T) 1350 (F)
<b>9</b>	<b>27</b>	<b>TOY SOLDIERS</b>	Martika CBS 6550497 (12"-6550498) (C)
<b>10</b>	<b>9</b>	<b>AIN'T NOBODY</b>	Rufus & Chaka Khan Warner Brothers W 2880(T) (W)
<b>11</b>	<b>10</b>	<b>WIND BENEATH MY WINGS</b>	Bette Midler Atlantic A 8972(T) (W)
<b>12</b>	<b>8</b>	<b>LONDON NIGHTS</b> ○	London Boys Teldec/WEA YZ 393(T) (W)
<b>13</b>	<b>26</b>	<b>YOU'RE HISTORY</b> <b>POP</b>	Shakepears Sister <b>POPS</b> Hrr/London F(X) 112 (F)
<b>14</b>	<b>19</b>	<b>LANDSLIDE OF LOVE</b>	Transvision Vamp MCA TVV(T) 8 (F)
<b>15</b>	<b>12</b>	<b>DAYS</b>	Kirsty MacColl Virgin KMA(T) 2 (F)
<b>16</b>	<b>32</b>	<b>PURE</b>	The Lightning Seeds Ghetto GTG(T) 4 (I/RT)
<b>17</b>	<b>16</b>	<b>DO YOU LOVE WHAT YOU FEEL</b>	Inner City 10/Virgin TEN(X) 237 (F)
<b>18</b>	<b>30</b>	<b>THIS ONE</b>	Paul McCartney Parlophone (12)R 6223 (E)
<b>19</b>	<b>11</b>	<b>BACK TO LIFE (HOWEVER DO YOU WANT ME)</b> ○	Soul II Soul featuring Caron Wheeler 10/Virgin TEN(X) 265 (F)
<b>20</b>	<b>15</b>	<b>KICK IT IN</b>	Simple Minds Virgin SMX(T) 5 (F)
<b>21</b>	<b>17</b>	<b>A NEW FLAME</b>	Simply Red WEA YZ 404(T) (W)
<b>22</b>	<b>14</b>	<b>SUPERWOMAN</b>	

## LISA MARIE WITH MALCOLM McLAREN & THE BOOTZILLA ORCHESTRA



<b>41</b>	<b>NEW</b>	<b>FRIENDS</b>	Jody Watley with Eric B And Rakim MCA MCA(T) 1352 (F)
<b>42</b>	<b>NEW</b>	<b>MENTAL</b>	Manic MC's feat. Sara Carlson RCA PB 43037 (12"-PT 43038) (BMG)
<b>43</b>	<b>29</b>	<b>GRANDPA'S PARTY</b>	Monie Love Cooltempo/Chrysalis COOL(X) 184 (C)
<b>44</b>	<b>25</b>	<b>CRY</b>	Waterfront Polydor WON(XA) 1 (F)
<b>45</b>	<b>28</b>	<b>SAY NO GO</b>	De La Soul Tommy Boy/Big Life BLR 10(T) (I/RT)
<b>46</b>	<b>NEW</b>	<b>SUGAR BOX</b>	Then Jerico London LON(X) 235 (F)
<b>47</b>	<b>NEW</b>	<b>WARNING!</b>	Adeva Cooltempo/Chrysalis COOL(X) 185 (C)
<b>48</b>	<b>NEW</b>	<b>STAND</b>	R.E.M. Warner Brothers W 2833(T) (W)
<b>49</b>	<b>31</b>	<b>LIBERIAN GIRL</b>	Michael Jackson Epic 6549470 (12"-6549478) (C)
<b>50</b>	<b>48</b>	<b>THE END OF INNOCENCE</b>	Don Henley Geffen GEF 57(T) (W)
<b>51</b>	<b>58</b>	<b>EVERYDAY NOW</b>	Texas Mercury/Phonogram TEX 3(12) (F)
<b>52</b>	<b>51</b>	<b>CHAINS</b>	The River Detectives WEA YZ 383(T) (W)
<b>53</b>	<b>59</b>	<b>MY FIRST NIGHT WITHOUT YOU</b>	Cyndi Lauper Epic CYN(T) 5 (C)
<b>54</b>	<b>70</b>	<b>BAD LUCK</b>	FM Epic 655031 7 (12"-655031 6) (C)
<b>55</b>	<b>47</b>	<b>SEALED WITH A KISS</b> ○	Jason Donovan PWL PWL(T) 39 (P)
<b>56</b>	<b>37</b>	<b>SONG FOR WHOEVER</b> ○	The Beautiful South Go! Discs GOD(X) 32 (F)
<b>57</b>	<b>38</b>	<b>CHA CHA HEELS</b>	Eartha Kitt & Bronski Beat Arista 112331 (12"-612331) (BMG)
<b>58</b>	<b>53</b>	<b>BLAME IT ON THE RAIN</b>	Milli Vanilli Cooltempo/Chrysalis COOL(X) 180 (C)
<b>59</b>	<b>61</b>	<b>DON'T MAKE ME OVER</b>	Sybil Champion CHAMP (12)213 (BMG)
<b>60</b>	<b>NEW</b>	<b>LONG WAY TO GO</b>	Stevie Nicks EMI (12)EM 97 (E)
<b>61</b>	<b>39</b>	<b>THE SECOND SUMMER OF LOVE</b>	Danny Wilson Virgin VS(T) 1186 (F)
<b>62</b>	<b>66</b>	<b>WHEN THE HOODOO COMES</b>	Diesel Park West Food/FMI 112(F)OOD 20 (E)



<b>23</b>	<sup>36</sup>	<b>DO THE RIGHT THING</b> Redhead Kingpin & The FBI	<b>TOPH POPS</b> 10/Virgin TEN(X) 271 (F)
<b>24</b>	<sup>NEW</sup>	<b>LOSING MY MIND</b> Liza Minnelli	<b>TOPH POPS</b> Epic ZEE(T) 1 (C)
<b>25</b>	<sup>NEW</sup>	<b>BLAME IT ON THE BOOGIE</b> Big Fun	<b>TOPH POPS</b> Jiva JIVE(T) 217 (BMC)
<b>26</b>	<sup>35</sup>	<b>SATELLITE KID</b> The Dogs D'Amour	<b>TOPH POPS</b> China CHINA 17 (12"-CHINX 17) (F)
<b>27</b>	<sup>34</sup>	<b>SATISFACTION</b> Wendy & Lisa	Virgin VS(T) 1194 (F)
<b>28</b>	<sup>NEW</sup>	<b>RIDE ON TIME</b> Black Box	deConstruction/RCA PB 43055 (12"-PT 43056) (BMC)
<b>29</b>	<sup>20</sup>	<b>VOODOO RAY</b> A Guy Called Gerald	Rham! RS 804 (12"-RX 8804) (P)
<b>30</b>	<sup>22</sup>	<b>CHOICE?</b> Blow Monkeys feat. Sylvia Tella	RCA PB 42885 (12"-PT 42886) (BMC)
<b>31</b>	<sup>23</sup>	<b>BATDANCE</b> ○ Prince	Warner Brothers W 2924(T) (W)
<b>32</b>	<sup>40</sup>	<b>ON AND ON</b> Aswad	<b>TOPH POPS</b> Mango/Island (12)MNG 708 (F)
<b>33</b>	<sup>18</sup>	<b>LICENCE TO KILL</b> Gladys Knight	MCA MCA(T) 1339 (F)
<b>34</b>	<sup>33</sup>	<b>BETTER DAYS</b> Gun	A&M AM(Y) 505 (F)
<b>35</b>	<sup>NEW</sup>	<b>HEY DJ I CAN'T.../SKA TRAIN</b> Beatmasters feat. Betty Boo	Rhythm King LEFT 34(T) (I/RT) <b>TOPH POPS</b>



**SOMETHING'S JUMPIN' IN YOUR SHIRT**

7 12 CD MC

CBS WALTZ 3/WALTZ T3/WALTZ C3/WALTZ M3 **Epic**

<b>36</b>	<sup>24</sup>	<b>SICK OF IT</b> The Primitives	Lazy/RCA PB 42947 (12"-PT 42948) (BMC)
<b>37</b>	<sup>NEW</sup>	<b>THIS IS THE RIGHT TIME</b> Lisa Stansfield	<b>TOPH POPS</b> Arista 112512 (12"-612512) (BMC)
<b>38</b>	<sup>49</sup>	<b>SELF!</b> Fuzzbox	WEA YZ 408(T) (W)
<b>39</b>	<sup>NEW</sup>	<b>KISSES ON THE WIND</b> Neneh Cherry	Circa/Virgin YR(T) 33 (F)
<b>40</b>	<sup>21</sup>	<b>IT'S ALRIGHT</b> Pet Shop Boys	Parlophone (12)R 6220 (E)

<b>63</b>	<sup>42</sup>	<b>LET IT ROLL</b> Doug Lazy	Atlantic A 8866(T) (W)
<b>64</b>	<sup>56</sup>	<b>DRESSED FOR SUCCESS</b> Roxette	EMI (12)EM 96 (E)
<b>65</b>	<sup>41</sup>	<b>PATIENCE</b> Guns N' Roses	Geffen GEF 56(T) (W)
<b>66</b>	<sup>43</sup>	<b>GET LOOSE</b> LA Mix featuring Jazzi P	Breakout/A&M USA(T) 659 (F)
<b>67</b>	<sup>45</sup>	<b>WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE</b> Norman Cook	Go Beat GOD(X) 33 (F)
<b>68</b>	<sup>57</sup>	<b>LET ME LOVE YOU FOR TONIGHT</b> Kariya	Sleeping Bag SBUK(R) 4(T) (I/RT)
<b>69</b>	<sup>46</sup>	<b>JUST KEEP ROCKIN'</b> Double Trouble & The Rebel MC	Desire WANT(X) 9 (PAC)
<b>70</b>	<sup>44</sup>	<b>SHE BANGS THE DRUMS</b> The Stone Roses	Silvertone ORE(T) 6 (P)
<b>71</b>	<sup>NEW</sup>	<b>RUNNIN' DOWN A DREAM</b> Tom Petty	MCA MCA(T) 1359 (F)
<b>72</b>	<sup>55</sup>	<b>I GOT IT GOIN' ON</b> Tone Loc	Delicious Vinyl/4th + 8'way (12)BRW 140 (F)
<b>73</b>	<sup>NEW</sup>	<b>(WHAT'S WRONG WITH) DREAMING?</b> River City People	EMI (12)EM 95 (E)
<b>74</b>	<sup>NEW</sup>	<b>YEBO</b> Art Of Noise feat. Mahlathini	China CHINA 18 (12"-CHINX 18) (F)
<b>75</b>	<sup>52</sup>	<b>BREAKTHRU'</b> Queen	Parlophone (12)QUEEN 11 (E)

**THE BEATMASTERS**  
FEATURING BETTY BOO

**Side: HEY DJ/I CAN'T DANCE TO THAT MUSIC YOU'RE PLAYING**

**Side: SKA TRAIN**

**SPECIALLY REMIXED FROM THE L.P.**

**ANYWAYAWANNA**

**LEFT 34/T**

**OUT NOW 7" & 12"**

## T W E L V E • I N C H

<b>1</b>	<b>1</b>	<b>FRENCH KISS</b> Lil Louis		<b>21</b>	<b>31</b>	<b>YOU'RE HISTORY</b> Shakespears Sister	
<b>2</b>	<b>2</b>	<b>SWING THE MOOD</b> Jive Bunny & The Mastermixers		<b>22</b>	<b>33</b>	<b>TOY SOLDIERS</b> Marika	
<b>3</b>	<b>5</b>	<b>WOULDN'T CHANGE A THING</b> Kylie Minogue		<b>23</b>	<b>22</b>	<b>KICK IT IN</b> Simple Minds	
<b>4</b>	<b>15</b>	<b>POISON</b> Alice Cooper		<b>24</b>	<b>13</b>	<b>DON'T WANNA LOSE YOU</b> Gloria Estefan	
<b>5</b>	<b>9</b>	<b>DO YOU LOVE WHAT YOU FEEL</b> Inner City		<b>25</b>	<b>7</b>	<b>TOO MUCH</b> Bros	
<b>6</b>	<b>11</b>	<b>DO THE RIGHT THING</b> Redhead Kingpin & The FBI		<b>26</b>	<b>12</b>	<b>LONDON NIGHTS</b> London Boys	
<b>7</b>	<b>4</b>	<b>AIN'T NOBODY</b> Rufus And Chaka Khan		<b>27</b>	<b>30</b>	<b>SATISFACTION</b> Wendy & Lisa	
<b>8</b>	<sup>NEW</sup>	<b>RIDE ON TIME</b> Black Box		<b>28</b>	<b>16</b>	<b>SAY NO GO</b> De La Soul	
<b>9</b>	<b>3</b>	<b>ON OUR OWN (FROM 'GHOSTBUSTERS II')</b> Bobby Brown		<b>29</b>	<sup>NEW</sup>	<b>KISSES ON THE WIND</b> Neneh Cherry	
<b>10</b>	<b>6</b>	<b>BACK TO LIFE/WHATEVER DO YOU WANT ME</b> Soul II Soul featuring Caron Wheeler		<b>30</b>	<b>17</b>	<b>LANDSLIDE OF LOVE</b> Transvision Vamp	
<b>11</b>	<b>26</b>	<b>SATELLITE KID</b> Dogs D'Amour		<b>31</b>	<b>32</b>	<b>PURE</b> The Lightning Seeds	
<b>12</b>	<sup>NEW</sup>	<b>MENTAL</b> Manic MC's feat. Sara Carlson		<b>32</b>	<b>20</b>	<b>CHOICE?</b> The Blow Monkeys feat. Sylvia Tella	
<b>13</b>	<sup>NEW</sup>	<b>HEY DJ I CAN'T DANCE TO.../SKA TRAIN</b> Beatmasters feat. Betty Boop		<b>33</b>	<b>18</b>	<b>SUPERWOMAN</b> Karyn White	
<b>14</b>	<sup>NEW</sup>	<b>THIS IS THE RIGHT TIME</b> Lisa Stansfield		<b>34</b>	<b>28</b>	<b>DON'T MAKE ME OVER</b> Sybil	
<b>15</b>	<sup>NEW</sup>	<b>WARNING!</b> Adeva		<b>35</b>	<b>19</b>	<b>IT'S ALRIGHT</b> Pet Shop Boys	
<b>16</b>	<sup>NEW</sup>	<b>BLAME IT ON THE BOOGIE</b> Big Fun		<b>36</b>	<b>14</b>	<b>GRANDPA'S PARTY</b> Manie Love	
<b>17</b>	<sup>NEW</sup>	<b>FRIENDS</b> Jody Watley with Eric B And Rakim		<b>37</b>	<b>21</b>	<b>LET IT ROLL</b> Raze presents Doug Lazy	
<b>18</b>	<b>8</b>	<b>VOODOO RAY EP</b> A Guy Called Gerald		<b>38</b>	<sup>NEW</sup>	<b>THIS ONE</b> Paul McCartney	
<b>19</b>	<sup>NEW</sup>	<b>LOSING MY MIND</b> Liza Minnelli		<b>39</b>	<sup>NEW</sup>	<b>ON AND ON</b> Aswad	
<b>20</b>	<b>10</b>	<b>YOU'LL NEVER STOP ME LOVING YOU</b> Sonia		<b>40</b>	<b>24</b>	<b>LET ME LOVE YOU FOR TONIGHT</b> Kariya	

**TEK RECORDS**

**GARY D. ALLEN**  
(FEATURING LISA LEE)

*I just glide*

**"The Summer '89 Dance Craze creating a nation of 'Gliders'"**

Released Monday 24th July distributed by Supertracks through EMI. Order Now! Call telesales on 01-848-9811 Catalogue No. 12" TEKK 02 7" TEKK 027

**AFTER THE SMASH HIT SINGLE "JOY AND PAIN"**



**DONNA ALLEN**

**CAN WE TALK**

**DONNA ALLEN • CAN WE TALK?**  
7": BCM 277 • 12": BCM 277 X • CD-SINGLE: BCM 277 CD  
TAKEN FROM THE FORTHCOMING ALBUM  
**"HEAVEN ON EARTH"**

BCM RECORDS (UK) • UNIT 2, SEVEN OAKS WAY, ORPINGTON, KENT BR5 3SR • TEL. (06.89) 890749 • FAX (06.89) 890757  
**SUCCESSFULLY DISTRIBUTED BY PINNACLE**

BCM 260 LP / CD / MC



# US TOP FORTIES

★★★★★

## SINGLES

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

★★★★★

## ALBUMS

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

Charts courtesy Billboard, 12 August, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R

## LP REVIEWS

**ZIGGY MARLEY AND THE MELLOWDY MAKERS: One Bright Day.** Virgin America. VUSLP5. While the first album, *Conscious Party*, wasn't quite the celebration its title might have promised, *One Bright Day* is the fully-fledged event with the Marley family creating some exuberant, colourful and ultimately soothing reggae rhythms that bring the group closer to the reggae/mainstream crossover market. The depth of sound and the strong melodies should make this a consistent seller. **NR**



STOCK IT

**THE ONLY ONES: Live.** MAU-MAU 603. Distribution: Pinnacle. This live testament to one of Britain's finest new wave, nay, *all time*, bands is so on the case it's hard to believe we've endured the Eighties without them. Recorded in their last year (1980), singer Peter Perrett is in wonderfully languid form, John Perry's quicksilver guitar matching him all the way, smeared over each "greatest hit" that never was. There'll be a lot of media attention for this giant cult item, with threats of a reformation too. **MA**

**STEVE "SILK" HURLEY: Work It Out.** Atlantic 782 003-1. Two tracks each by Jamie Principle, Risse, Jackson and Moore and presiding producer Steve "Silk" Hurley. Reliably melodic but with enough changes from Risse's strong-voiced girly soul/house to wiggled-out Jamie Principle to keep heads nodding. Hurley produces with restrained flair, and deserves action on the light side of the dancefloor with this. **SL**



STOCK IT

**MARSHALL CRENSHAW: Good Evening.** Warners 925 908-1. Here's the perfect follow-up to the understated and underrated Mary Jean album. Crenshaw again captures the intense yearnings of youth with the complications of adulthood via catchy tunes by himself, Richard Thompson, John Hiatt, the Isley Brothers and the late Bobby Fuller. Uncluttered arrangements whispering the spirit of Fifties/Sixties America help make it my number one album of the year — so far. **RK**



STOCK IT

**ALAN PRICE: Liberty.** BMG 210 042. Best tracks are the jaunty new single *Fool's In Love* and that Yuppie-injective soundtrack, *Changes*, as heard on the VW Golf TV ad. Of course he couldn't keep on rewriting *The Jarrow Song*, but some of the humour and bite of that would have helped this somewhat top-heavy affair. There's a lot going down, presumably due to Price's collaboration with guitarist Steve Grant, but he's at his best when he keeps it simple. Worth a sizeable each way bet. **DH**

**RAMONES: Brain Drain.** Chrysalis. CHR 1725. You have to admire their commitment and consistency. The ultimate garage rockers

are still at it and still going for the three-minute burn out. They remain oblivious to trends by keeping their heads down and thrashing out more of those inimitable punk/pop toons and while their direction may have changed little, it sure would be a dull world without them. **NR**



STOCK IT

**THE BIRTHDAY PARTY: Hee-Haw.** Mute Records. CAD307 CD. **THE BIRTHDAY PARTY Mutiny/The Bad Seed.** Mute Records CAD 301 CD. Two wonderful releases from Mute's back-catalogue, which confirm *The Birthday Party's* standing as one of the most important bands of the Eighties. Hee-Haw is a collection of early material most of which was previously unavailable in the UK. The other release brings together their two classic EPs, *The Bad Seed* and *Mutiny* both of which took the world by storm when originally issued. Two extra tracks recorded at the Mutiny session are also included, best of which is a stunning early version of *Six Strings That Drew Blood*. All-in-all an essential purchase for anyone ever affected by music. **LF**

**SPIRIT: Rapture In The Chambers.** IRS EIRSA 1014. More Californian dreaming with, as ever, a commendably limp grip on reality. This takes a couple of bold steps in the direction of the present, but simply can't help itself and slips back to a happier age when tape loops, pace whispers and phasers provoked serious comment. The guitar is pretty solid throughout and all-in-all this is rather enchantingly dated, probably a bit like some of your customers. **DH**

**WRECKLESS ERIC: Le Beat Groupe Electrique.** New Rose ROSE 179. Distribution: Pinnacle. Closing the chapter on *The Len Bright Combo*, the punk-era Stiff Records star and underdog supreme has gone back to using his pseudonym with that pre-shambling garage pop spangle and ramshackle ruffian crooning intact. His *Beat Groupe* haven't produced a *Whole Wide World* classic but *Tell Me I'm The Only One* and *Sarah* are timeless Eric — cheeky, feisty and often pretty funny. The cult carries on. **MA**

**TAV FALCO'S PANTHER BURNS: Tonight In Memphis.** New Rose Records. ROSE 185 CD. Falco and co celebrated 10 years in the biz with a show taking in all the songs that they've made their own over the years and this double set records that night's events. An acknowledged master of the cover version, Falco breathes new life into such oldies as *Drop Your Mask*, *The World We Knew* and *It's Only Make Believe* and his sulky rockabilly delivery adds that vital edge. Falco is very much a cult figure and while this will hardly bring him any new fans, it will certainly delight current aficionados. **LF**

**GREEN ON RED: Live.** China Records. 841 013-0. These boys have come a fair way since their Doorsy psychedelic beginnings and this limited edition 10-inch and cassette sees them in top form with the accent on rich guitar melodies topped off with Dan Stuart's half-

whining vocals. Predominantly rock and roll with an injection of blues, this set captures the live atmosphere well. **NR**



STOCK IT

**VARIOUS ARTISTS: Freak Beats.** SCAM BIP 501. Distribution: Revolver/Cartel. The new Manchester-based sister label to Bop Cassettes celebrates its city's monster dance underground, where acid meets hip meets hop meets house meets world meets freak meets new beat, in the bedroom, studio and club, under a rainshower of Ecstasy. Featuring 808 State, *Suns Of Arqa*, *Mighty Force*, *Toss The Feathers* and four more, *Freak Beats* could be as heavyweight an independent release as the scene it's documenting. **MA**

**NAKED PREY: Kill The Messenger.** Fundamental Music SAVE 73. Distribution: APT. This welcome return to vinyl for Van Christian and co catches them in top form, producing blues of the highest standard. Christian's vocals are superb, perfectly augmenting some fine lead and steel guitar. The music ranges from the haunting blues of *I See The Light* to the raunchy stomp of *Road Rush*. Production comes from the *Green On Red* team: nothing fancy, just perfect. This is the album which will escalate their already substantial cult following. **LF**

**THE NOSEFLUTES: Zib Zib And His Kib Kob.** Rictus Recording REAT 001. Distribution: Probe Plus/Cartel. This has been called the most diverse album of the year which may very well be true, but it's not necessarily a good thing. If anything it's too diverse with very little focus. That said, it is good value with 14 tracks and at least five of which are absolute crackers, especially the endearing *Chant*. They could easily build on this to carve out a happy little niche as enduring English eccentrics. **LF**

**VARIOUS: Def Reggae — The Best Of UK Ragamuffin Hip Hop.** Jive HOP232. Endearingly gauche and irresistibly infectious, this basement price reggae/rap compilation of uncompromising homegrown talent is a must. The differing textures of rap and reggae, stark rhythms, surprising samples and smooth rocksteady, combine wonderfully for fine hip hop, ragamuffin style. Gritty tales of London life in standout tracks by *Just The Duce* and *Family Quest*. **SD**

**VARIOUS ARTISTS: Rhythm Zone Vol. 1.** Big Life/Kool Kat Kool LP1. Of these eight full-length mixes, only producer Mayday (Derek May) takes the rhythm zone to the twilight with *Rhythm to Rhythm's* daring *Strings Of Life* and *R-Tyme's* stretchy *Illusion*. Otherwise, the splintered varieties of house — deep, techno, hip-house etc — are worked through with little innovation and soon forgotten. **SL**

TUDOR ROSES; Martin Aston, Sarah Davis, Leo Finlay, Duncan Holland, Robin Katz, Stu Lambert and Nick Robinson



Reviewed by David Giles



STOCK IT

**LISA MARIE WITH MALCOLM MCLAREN:** *Something's Jumping In Your Shirt*. (Epic (12/CD) WALTZ 3). A strange compound of ideas: pop vocals from top model Lisa Marie, quasi-classical bursts from the Bootzilla Orchestra, catwalk audience murmur and McLaren talkover, all hitched to a brilliant synth riff. His best since *Madam Butterfly*.

**EAT:** *Summer In The City*. (Fiction (12) C1FX 2). Frantic but reverent interpretation of the Lovin' Spoonful classic. Highly topical, but the band's original material is far more interesting, as the 12-inch demonstrates with two typically eccentric examples. The dislocated funk of Gyrate is particularly impressive.

**BLISS:** *How Does it Feel The Morning After?* (Parlophone (12/CD) IOR 6222). Heady combination of blues, soul and gospel guided by Rachel Morrison's remarkable voice. Melodically derivative and restricted but performed with such panache one can't help but warm to it.



STOCK IT

**SOUP DRAGONS:** *Backwards Dog*. (Raw TV/Big Life (12) RTV 6). A fiery return to their original label following an unsuccessful stint at WEA. The interim has found the Scottish guitar band growing more frenetic, retreating even further into garage psychedelia. Brash and bracing.

**DEBBIE GIBSON:** *We Could Be Together*. (Atlantic (T) A8896 756 788 896-7). Seventies-sounding pop song which will provoke comparisons with Olivia Newton-John. Sickeningly wholesome, but melodically superior to most of this week's offerings.

**THE TRIFFIDS:** *Bury Me Deep In Love*. (Island (12) IS 424). An old LP track revitalised as a single due to its forthcoming airing in a *Neighbours* episode. A pleasant, plaintive ballad, it doesn't need any extra publicity to hit big. The 12-inch contains bizarre covers of *Into The Groove* and the *Pet Shop Boys'* *Rent*.



STOCK IT

**RED HOT CHILI PEPPERS:** *Knock Me Down*. (EMI (12/CD) MT 70). The Chilis' fusion of punk and funk won much acclaim last year and, on this showing, that can only increase. The way they bend styles creates soulful and powerful music of which *Knock Me Down* is a shining example.

**CULTURE CLASH DANCE PARTY:** *Ghetto Blaster*. (Jive (12) CCDD (T) 2). Another change of direction for the multi-racial, multi-cultural London outfit, as a very colourful and commercial excursion into reggae mixes in with some laid-back rapping.

**GEORGE CLINTON:** *Why Should I Dog U Out?* (WEA (12) W7557 922557-7). Monstrously funky, of course. Clinton struts and growls his way through a groove of solid gold with some wickedly choppy guitar accompaniment. James Brown and Prince can only stand and admire.

**KISS AMC:** *A Bit Of U2*. (Murdertone/Syncopate (12/CD) SYP 29). At last the Manchester rap duo get permission to incorporate the hallowed phrase "U2" into the title. Don't really know why they bothered, since the track is strong enough by itself. Chattering, busy and dynamic, could this reissue be the one that crosses over?

**IAN LOWERY GROUP:** *Need*. (Situation Two (12) SIT 59 (T)). Former King Blank vocalist returns with a typically brawling and boisterous single. Imagine a malevolent Godfathers or Dr Feelgood. The term "maximum R&B" has never been more appropriate.

**THE FAMILY CAT:** *Tom Verlaine*. (Bad Girl (12) BG RCT 01). Debut from much-touted north London indie rockers, rather scratchily produced by ex-Jam drummer Rick Buckler. Guitars fizz and crackle, but nothing ever really happens. Marc Riley & The Creepers on a bad day, I'm afraid. Disappointing.

**NANCI GRIFFITH:** *It's A Hard Life Wherever You Go*. (MCA (12/CD) MCA 1358). An easy-listening lay-by between folk and country, benefiting from some tastefully subdued orchestral backing and some suitably gloomy lyrics.



PAUL RUTHERFORD: updating Seventies Soul

**EPMD:** *So Whatcha Sayin'* (Fresh/Sleeping Bag). Very slurred, wound-down rap from New York duo Erick and Parrish. The loose, disjointed phrasing of the vocals and the muffled spluttering guitar lends the track a strange, drowsy atmosphere, which excellently conveys the brooding menace of the words.

**PAULA ABDUL:** *Knocked Out*. (Siren (12/CD) SRN 92). The conventional sound of this single — a fine approximation (again) of Madonna's hits — will ensure masses of airtime and hefty sales. Melodically, it's very bland and drowns in a welter of unwelcome beatbox clatter.

**PAUL RUTHERFORD:** *Oh World*. (4th & Broadway/Island (12) BRW 136). Remarkably competent effort at updating Seventies soul à la Ten City. Strings soar away in the background, bass rumbles nicely and the piano interrupts things prettily. Shame about the fairly crass lyrical content ("what we need is unity" etc).

**QUEEN:** *The Invisible Man*. (Parlophone (12/T/CD) QUEEN 12). It's a shame Queen haven't chosen to release any of the good tracks from their recent LP. A somewhat watered-down effort to create a modern dancefloor frenzy is enhanced by a Brian May guitar solo — but then, he's probably the only person in the world to make guitar solos sound interesting these days.

**ADULT NET:** *Waking Up In The Sun*. (Phonogram/Fontana (12) BRX 312). Suffering from an economy of words, the title being repeated far too often, but is otherwise a delicious Banglesy song with crisp jangly guitar that manages to build up quite excitingly. A hit surely?

**FINE YOUNG CANNIBALS:** *Don't Look Back*. (London/Hrr (12/T/CD) LON(X)220). Rockier than the rest of the LP, with bludgeoning intrusions of power guitar, a thumping beat and another good performance from Roland Gift, it should hit home all right.



EPMD: wound down and brooding

## TOP · 40 · SINGLES

1	LANDSLIDE OF LOVE	Transvision Vamp	MCA TVV8 (F)
2	SICK OF IT	The Primitives	RCA PB42497 (BMG)
3	DAYS	Kirsty MacColl	Virgin KMA2 (E)
4	YOU'RE HISTORY	Shakespeare's Sister	London F112 (F)
5	BETTER DAYS	Gun	A&M AM505 (F)
6	CHOICE?	Blow Monkeys	RCA PB42885 (BMG)
7	SHE BANGS THE DRUMS	The Stone Roses	Silverstone ORE6 (F)
8	SELF!	Fuzzbox	WEA YZ408 (W)
9	YOU'VE GOT TO CHOOSE	The Darling Buds	Epic BLOND4 (C)
10	GRAVITATE TO ME	The The	Epic EMU9 (C)
11	EDIE (CIAO BABY)	The Cult	Beggars Banquet BEG230 (W)
12	GOODWILL CITY	Goodbye Mr MacKenzie	Capitol CLS38 (E)
13	WHEN THE HOODOO COMES	Diesel Park West	Food FOOD20 (E)
14	WARRIOR	Public Image Ltd	Virgin VS1195 (E)
15	NEVER ENOUGH	Jesus Jones	Food FOOD21 (E)
16	SONG FOR WHOEVER	Beautiful South	Go! Discs GOD32 (F)
17	BLUE MOON REVISITED	The Cowboy Junkies	Cooking Vinyl FRY011 (I/RE)
18	AMERICAN EYES	Lilac Time	Fontana LILACS (F)
19	PARADISE	Birdland	Lazy LAZY14 (I)
20	LONDONDERRY ROAD	His Latest Flame	London LON234 (F)
21	SLOPPY HEART	Frazier Chorus	Virgin VS1192 (E)
22	MISTY MORNING, ALBERT BRIDGE	The Pogues	Pogue Mahone/WEA YZ407 (W)
23	KISS THIS THING GOODBYE	Del Amitri	A&M AMS15 (F)
24	WHERE WE WERE MEANT TO BE	Kevin McDermott Orchestra	Island IS423 (F)
25	HERE COMES YOUR MAN	The Pixies	4AD AD909 (I/RT)
26	CHILDREN OF THE REVOLUTION	Baby Ford	Rhythm King 78FORDA (I/RT)
27	SHE'S SO YOUNG	The Pursuit Of Happiness	Chrysalis POH1 (C)
28	HYPNOTIZED	Spacemen 3	Fine BLAZE36 (F)
29	SIT DOWN	James	Rough Trade RT225 (I/RT)
30	FAKE ID	Indian Givers	Virgin VS1199 (E)
31	CLOSER TO FINE	The Indigo Girls	Epic 6549077 (C)
32	SHATTER	Shelleyan Orphan	Rough Trade RT217 (I/RT)
33	THE PEEL SESSIONS	Inspired Carrels	Strange Fruit SFP5072 (p)
34	IN VIVO	Wire	Mute MUTE98 (I/RT/SP)
35	SALLY CINAMMON	Stone Roses	Black 12REV36 (I)
36	IN LIVERPOOL	Bradford	Foundation TFL1 (I/RT)
37	POP	A R Kane	Rough Trade RT239 (I/RT)
38	TRYING TO BE KIND	The Motorcycle Boy	Blue Guitar/Chrysalis CHS3310 (C)
39	ZOBI LA MOUCHE (THE FLY)	Les Negresses Vertes	Rhythm King LEFT33 (I/RT)
40	COFFEE TABLE SONG	Edwyn Collins	Demon D1064T (F)

## TOP · 20 · ALBUMS

1	2	VELVETEEN	Transvision Vamp	MCA MCG4050 (F)
2	1	PEACE AND LOVE	The Pogues	Pogue Mahone WX247 (W)
3	4	KITE	Kirsty MacColl	Virgin KMLP1 (E)
4	7	STONE ROSES	Stone Roses	Silverstone OREL502 (F)
5	3	BEBOP MOPTOP	Danny Wilson	Virgin VZ594 (E)
6	6	GREEN	R.E.M.	Warner Brothers WX234 (W)
7	5	SONIC TEMPLE	The Cult	Beggars Banquet BEGA98 (W)
8	8	POP ART	Transvision Vamp	MCA MCF3421 (F)
9	-	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
10	11	MIND BOMB	The The	Some Bizzare/CBS 4633191 (C)
11	10	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
12	14	BLIND MAN'S ZOO	10,000 Maniacs	Elektra WX242 (W)
13	12	MARIA MCKEE	Maria McKee	Geffen WX270 (W)
14	9	DISINTEGRATION	The Cure	Fiction FIXH14 (F)
15	-	THE TRINITY SESSIONS	Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
16	15	SHOOTING RUBBER BANDS AT THE MOON	Edie Brickell & The New Bohemians	Geffen WX218 (W)
17	13	PROTEST SONGS	Prefab Sprout	Kitchenware KWLP4 (C)
18	-	POP SAID	The Darling Buds	Epic 462891 (C)
19	16	MLAH	Les Negresses Vertes	Rhythm King LEFTP11 (I/RT)
20	19	WAKING HOURS	Del Amitri	A&M AMA9006 (F)

Compiled by Music Week from Gallup Data



14	16	PARADISE ● CD Inner City	10/Virgin DIX 81
15	15	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue	CBS 4633211
16	29	THE END OF THE INNOCENCE CD Don Henley	Geffen WX 253
17	17	PAST PRESENT ★ CD Clannad	RCA PL 74074
18	11	PEACE & LOVE ○ CD The Pogues	Pogue Mahone/WEA WX 247
19	14	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
20	24	THE RAW AND THE COOKED ★ CD Fine Young Cannibals	London 8280691
21	22	A NIGHT TO REMEMBER CD Cyndi Lauper	Epic 4624991
22	33	ESPECIALLY FOR YOU CD Joe Longthorne	Telstar STAR 2365
23	32	KYLIE ★★★★★ CD Kylie Minogue	PWL HF 3
24	21	BEACHES (OST) CD Bette Midler	Atlantic 7819331
25	20	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
26	31	JUMP - THE BEST OF THE POINTER SISTERS CD Pointer Sisters	RCA PL 90319
27	23	LIKE A PRAYER ★ CD Madonna	Sire WX 239
28	27	WATERMARK ★★ CD Enya	WEA WX 199
29	26	FULL MOON FEVER ○ CD Tom Petty	MCA MCG 6034
30	28	LIFE IS A DANCE - THE REMIX PROJECT ● CD Chaka Khan	Warner Brothers WX 268
31	25	EVERYTHING ★ CD Bangles	CBS 462979-1
32	NEW	ALL THE HITS CD Imagination	Stylus SMR 985
33	30	G N 'R LIES ... ● CD Guns N' Roses	Geffen WX 218

★ ★ ★ 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	HOT SUMMER NIGHTS ○ CD Various	Stylus SMR 980
5	7	GLAM SLAM CD Various	K-Tel STAR 2356
6	4	NITE FLITE 2 ● CD Various	CBS MOOD8
7	10	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
8	6	THE HITS ALBUM 10 ★ CD Various	CBS/WEA/BMG HITS 10
9	8	THIS IS SKA CD Various	Telstar STAR 2366
10	9	PRECIOUS METAL ● CD Various	Stylus SMR 976
11	11	PROTECT THE INNOCENT CD Various	Telstar STAR 2363
12	12	RAINBOW WARRIORS CD Various	RCA PL 74065
13	14	GOOD MORNING VIETNAM (OST) ● CD Various	A&M AMA 3913
14	13	REGGAE HITS VOL 6 CD Various	JetStar JELP 1006
15	17	SOFT METAL ★ CD Various	Stylus SMR862
16	16	THE 2 TONE STORY CD Various	2 Tone/Chrysalis CHRTT 5009
17	18	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
18	15	GHOSTBUSTERS II CD Various	MCA MCG 6056
19	20	BUSTER (OST) ★★ CD Various	Virgin V 2544
20	RE	MORE DIRTY DANCING (OST) ★ CD Various	RCA BL 86965

54	RE	THE BIG AREA CD Then Jerico	London 8281221
55	56	REMOTE ● CD Hue And Cry	Circa/Virgin CIRCA 6
56	49	RATTLE AND HUM ★★★ CD U2	Island U 27
57	50	LOC'ED AFTER DARK CD Tone Loc	Delicious/Island BRLP 526
58	RE	FOREVER YOUR GIRL ● CD Paula Abdul	Siren/Virgin SRNLP 19
59	68	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
60	64	POP ART ● CD Transvision Vamp	MCA MCF 3421
61	73	GREEN ● CD R.E.M.	Warner Brothers WX 234
62	74	MYSTERY GIRL ● CD Roy Orbison	Virgin V 2576
63	75	TRACY CHAPMAN ★★★ CD Tracy Chapman	Elektra EKT 44
64	54	ROACHFORD ● CD Roachford	CBS 4606301
65	51	ANDERSON BRUFORD WAKEMAN HOWE ○ CD Anderson Bruford Wakeman Howe	Arista 209970
66	67	LIVE IN THE CITY OF LIGHT ★ CD Simple Minds	Virgin SMDLX 1
67	44	PAUL'S BOUTIQUE CD Beastie Boys	Capitol EST 2102
68	RE	ANCIENT HEART ★★ CD Tanita Tikaram	WEA WX 210
69	RE	THE CIRCUS ★ CD Erasure	Mute STUMM 35
70	72	THE JOSHUA TREE ★★★★★ CD U2	Island U26
71	65	DISINTEGRATION ● CD Cure	Fiction/Polydor FIXH14
72	RE	HEARSAY/ALL MIXED UP ★★★ CD Alexander O'Neal	Tabu 450936-1
73	RE	HYSTERIA ★★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
74	70	GHETTO MUSIC CD Boogie Down Productions	Jive HIP 80
75	47	THE COMPLETE GLEN CAMPBELL CD Glen Campbell	Stylus SMR 979

CD: Released on Compact Disc

"The British Record Industry Charts. © BPI. Compiled by Gallup for BPI, Music Week and BBC. Trade publication rights licensed exclusively to Music Week; broadcasting rights in the BBC. All rights reserved."



# TOP • 75 • ARTIST • ALBUMS

1	2	CUTS BOTH WAYS Gloria Estefan (Estefan Jnr/Casas/Ostwald)	Epic 4651451 (C) C:4651454/CD:4651452
2	225	A NEW FLAME *** Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C:WX 242/CD:2446892
3	414	TEN GOOD REASONS ** Jason Donovan (Stock/Aitken/Waterman)	PWL HF7 (P) C:HFC7/CD:HFC7
4	3	THE TWELVE COMMANDMENTS OF DANCE London Boys (Ralf Rene Maue)	WEA WX 278 (W) C:WX 278/CD:2460362
5	525	DON'T BE CRUEL * Bobby Brown (Various)	MCA MCF 3425 (F) C:MCF 3425/CD:DMCF 3425
6	7	VELVETEEN ● Transvision Vamp (Bridgeman/Held)	MCA MCG 6050 (F) C:MCG 6050/CD:DMCG 6050
7	617	CLUB CLASSICS VOL ONE * Soul II Soul (Jazzie B/Nellie Hooper)	10/Virgin DIX 82 (F) C:DIX 82/CD:DIXCD 82
8	852	APPETITE FOR DESTRUCTION * Guns N' Roses (Mike Clink)	Geffen WX 125 (W) C:WX 125/CD:924148-2
9	914	STREET FIGHTING YEARS * Simple Minds (Trevor Horn/Stephen Lipson)	Virgin MINDS 1 (F) C:MINDS 1/CD:MINDS 1
10	10	BATMAN (OST) ● Prince (Prince)	Warner Brothers WX 281 (W) C:WX 281/CD:9259362
11	12	THEMES ● Vangelis (Vangelis)	Polydor VGTV 1 (F) C:VGTV 1/CD:8395182
12	1339	ANYTHING FOR YOU *** Gloria Estefan & Miami Sound Machine (Various)	Epic 463125-1 (C) C:463125-4/CD:463125-2
13	19	FLOWERS IN THE DIRT ● Paul McCartney (Various)	Parlophone PCSD 106 (E) C:TCPCSD 106/CD:CDPCSD 106
14	18	RAW LIKE SUSHI ● Neneh Cherry (Various)	Circa/Virgin CIRCA 8 (F) C:CIRCA 8/CD:CIRCA 8
15	1613	PARADISE ● Inner City (Kevin Saunders/Juan Atkins)	10/Virgin DIX 81 (F) C:DIX 81/CD:DIXCD 81
16	1518	WHEN THE WORLD KNOWS YOUR NAME * Deacon Blue (Warne Livesey/Deacon Blue)	CBS 4633211 (C) C:4633214/CD:4633212
17	29	THE END OF THE INNOCENCE Don Henley (Various)	Geffen WX 253 (W) C:WX 253/CD:9242172
18	1715	PAST PRESENT * Clannad (Various)	RCA PL 74074 (BMG) C:PK 74074/CD:PD 74074
19	11	PEACE & LOVE ● The Pogues (Steve Lillywhite)	Pogue Mahone/WEA WX 247 (W) C:WX 247/CD:2460862
20	1411	THE MIRACLE * Queen (Queen/David Richards)	Parlophone PCSD 107 (E) C:TCPCSD 107/CD:CDPCSD 107
21	2426	THE RAW AND THE COOKED * Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691 (F) C:8280694/CD:8280692
22	22	A NIGHT TO REMEMBER Cyndi Lauper (Various)	Epic 4624991 (C) C:4624994/CD:4624992
23	33	ESPECIALLY FOR YOU Joe Longthorne (James/Arch/Boden)	Telstar STAR 2365 (BMG) C:STAC 2365/CD:TCSD 2365
24	3257	KYLIE ***** Kylie Minogue (Stock/Aitken/Waterman)	PWL HF 3 (P) C:HFC 3/CD:HFC 3
25	21	BEACHES (OST) Bette Midler (Arl Mardin)	Atlantic 7819331 (W) C:7819334/CD:7819332
26	2014	KARYN WHITE ● Karyn White (L.A./Babyface/Prince/Lorber/White)	Warner Brothers WX 235 (W) C:WX 235/CD:925637-2
27	31	JUMP - THE BEST OF THE POINTER SISTERS Pointer Sisters (Richard Perry/Various)	RCA PL 90319 (BMG) C:PK 90319/CD:PD 90319
28	2320	LIKE A PRAYER * Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239 (W) C:WX 239/CD:9258442
29	2744	WATERMARK ** Enya (Nicky Ryan)	WEA WX 199 (W) C:WX 199/CD:243875-2
30	26	FULL MOON FEVER ● Tom Petty (Lynne/Tom Petty/Campbell)	MCA MCG 6034 (F) C:MCG 6034/CD:DMCG 6034
31	2811	LIFE IS A DANCE - THE REMIX PROJECT ● Chaka Khan (Various)	Warner Brothers WX 268 (W) C:WX 268/CD:9259462
32	2522	EVERYTHING * Bangles (David Sigerson)	CBS 462979-1 (C) C:462979-4/CD:462979-2
33	NEW	ALL THE HITS Imagination (Various)	Stylus SMR 985 (STY) C:SMC 985/CD:SMD 985
34	3031	G N' R LIES ... ● Guns N' Roses (Guns N' Roses)	Geffen WX 218 (W) C:WX 218/CD:924198-2
35	34	KITE Kirsty MacColl (Steve Lillywhite)	Virgin KMLP 1 (F) C:TCKM 1/CD:CDKM 1
36	3717	3 FEET HIGH AND RISING ● De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (I/RT) C:DLSMC 1/CD:DLSCD 1
37	35101	BAD ***** Michael Jackson (Quincy Jones/Michael Jackson)	Epic 450290-1 (C) C:450290-4/CD:450290-2
38	4110	THE OTHER SIDE OF THE MIRROR ● Stevie Nicks (Rupert Hine)	EMI EMD 1008 (E) C:TCMD 1008/CD:CEMD 1008

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

## ARTISTS' A-Z

ABDUL, Paula	58	LAUPER, Cyndi	22
ANDERSON BRUFORD	58	LOC, Tone	57
WAKEMAN HOWE	65	LONDON BOYS	4
BANGLES	32	LONGTHORNE, Joe	23
BEASTIE BOYS	67	MACCOLL, Kirsty	35
BOOGIE DOWN	28	MADONNA	28
PRODUCTIONS	74	MCCARTNEY, Paul	13
BROWN, Bobby	542	MCLAREN, Malcolm	48
CAMPBELL, Glen	75	MIDLER, Bette	25
CHAPMAN, Tracy	63	MINOGUE, Kylie	24
CHEERY, Neneh	14	MORRISON, Van	52
CLANNAD	18	NICKS, Stevie	38
CURE	71	O'NEAL, Alexander	72
DE LA SOUL	36	OLDFIELD, Mike	53
DEACON BLUE	16	ORBISON, Roy	62
DEF LEPPARD	73	PET SHOP BOYS	40
DIRE STRAITS	59	PETTY, Tom	30
DONOVAN, Jason	3	POGUES, The	19
ENYA	29	POINTER SISTERS	27
ERASURE	5069	PRINCE	10
ESTEFAN, Gloria	1	QUEEN	20
ESTEFAN, Gloria & MIAMI	1	R.E.M.	61
SOUND MACHINE	12	ROACHFORD	64
FINE YOUNG	21	ROACHFORD	64
CANNIBALS	21	ROACHFORD	64
GISSY KINGS	43	ROACHFORD	64
GRANT, Eddy	46	ROACHFORD	64
GUIN	49	ROACHFORD	64
Guns N' Roses	834	ROACHFORD	64
HENLEY, Don	17	ROACHFORD	64
HUE AND CRY	55	ROACHFORD	64
IMAGINATION	33	ROACHFORD	64
INNER CITY	15	ROACHFORD	64
INXS	39	ROACHFORD	64
JACKSON, Michael	37	ROACHFORD	64
JOHNSON, Holly	51	ROACHFORD	64
KHAN, Chaka	31	ROACHFORD	64

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.  
BPI AWARDS  
★ 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 (50,000 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 ..... +2%  
(WEEK 31)

39	3987	KICK *** INXS (Chris Thomas)	Mercury/Phonogram MERH 114 (F) C:MERHC 114/CD:8327212
40	3835	INTROSPECTIVE ** Pet Shop Boys (Various)	Parlophone PCS 7325 (E) C:TC PCS 7325/CD:CD PCS 7325
41	4517	SOUTHSIDE ● Texas (Tim Palmer)	Mercury/Phonogram 8381711 (F) C:8381714/CD:8381712
42	40	KING OF STAGE Bobby Brown (Louis Siolas Jnr)	MCA MCL 1886 (F) C:MCL 1886/CD:DMCL 1886
43	4318	GISSY KINGS ● Gipsy Kings (Pem/Vanessa)	Telstar STAR 2355 (BMG) C:STAC 2355/CD:TCSD 2355
44	36	BEEBOP MOPTOP Danny Wilson (Danny Wilson/Various)	Virgin V 2594 (F) C:TCV 2594/CD:CDV 2594
45	NEW	WATERFRONT Waterfront (Glen Skinner)	Polydor 8379701 (F) C:8379704/CD:8379702
46	42	WALKING ON SUNSHINE (BEST OF ...) ● Eddy Grant (Eddy Grant)	Blue Wave PCSD 108 (E) C:TCPCSD 108/CD:CDPCSD 108
47	5710	THE STONE ROSES The Stone Roses (John Leckie)	Silvertone OREL 502 (P) C:OREC 502/CD:ORECD 502
48	62	WALTZ DANCING Malcolm McLaren/Bootzila Orch. (Ramone/McClaren)	Epic 4607361 (C) C:4607364/CD:4607362
49	58	TAKING ON THE WORLD Gun (Kenny MacDonald)	A&M AMA 7007 (F) C:AMC 7007/CD:CDA 7007
50	6668	THE INNOCENTS ** Erasure (Stephen Hague)	Mute STUMM 55 (I/RT/SP) C:STUMM 55/CD:CDSTUMM 55
51	4615	BLAST ● Holly Johnson (Various)	MCA MCG 6042 (F) C:MCG 6042/CD:DMCG 6042
52	5310	AVALON SUNSET ● Van Morrison (Ivan Morrison)	Polydor 8392621 (F) C:8392624/CD:8392622
53	55	EARTH MOVING Mike Oldfield (Mike Oldfield)	Virgin V 2610 (F) C:TCV 2610/CD:CDV 2610
54	RE	THE BIG AREA Then Jerico (Gary Langan/Bruce Lampcov)	London 8281221 (F) C:8281224/CD:8281222
55	5636	REMOTE ● Hue And Cry (Goldberg/Biondillo/Kane)	Circa/Virgin CIRCA 6 (F) C:CIRCA 6/CD:CIRCD 6
56	4943	RATTLE AND HUM *** U2 (Jimmy Iovine)	Island U 27 (F) C:UC 27/CD:CIDU 27
57	5015	LOC'D AFTER DARK Tone Loc (Matt Dike/Michael Ross)	Delicious/Island BRLP 526 (F) C:BRCA 526/CD:BRCD 526
58	RE	FOREVER YOUR GIRL ● Paula Abdul (Various)	Siren/Virgin SRNLP 19 (F) C:SRNMC 19/CD:CDSRN 19
59	6842	MONEY FOR NOTHING *** Dire Straits (Various)	Vertigo/Phonogram VERH 64 (F) C:VERHC 64/CD:836419-2
60	6431	POP ART ● Transvision Vamp (D. Bridgeman/Zeus B. Held)	MCA MCF 3421 (F) C:MCF 3421/CD:DMCF 3421
61	7315	GREEN ● R.E.M. (Scott Litt/R.E.M.)	Warner Brothers WX 234 (W) C:WX 234/CD:9257952
62	7422	MYSTERY GIRL ● Roy Orbison (Various)	Virgin V 2576 (F) C:TCV 2576/CD:CDV 2576
63	7565	TRACY CHAPMAN *** Tracy Chapman (David Kershenbaum)	Elektra EKT 44 (W) C:EKT 44/CD:960774-2
64	5427	ROACHFORD ● Roachford (Vernon/Brauer/Roachford/Fayney)	CBS 4606301 (C) C:4606304/CD:4606302
65	51	ANDERSON BRUFORD WAKEMAN HOWE ● Anderson Bruford Wakeman Howe (Kimsey/Anderson)	Arista 209970 (BMG) C:A209970/CD:259970
66	6725	LIVE IN THE CITY OF LIGHT * Simple Minds (Bruce Lampcov)	Virgin SMDLX 1 (F) C:SMDCX 1/CD:CDSM 1
67	44	PAUL'S BOUTIQUE Beastie Boys (Beastie Boys/Dust Brothers)	Capitol EST 2102 (E) C:TCST 2102/CD:CDST 2102
68	RE	ANCIENT HEART ** Tanita Tikaram (Peter Van Hooke/Rod Argent)	WEA WX 210 (W) C:WX 210/CD:WX 210CD
69	RE	THE CIRCUS * Erasure (Flood)	Mute STUMM 35 (I/RT/SP) C:STUMM 35/CD:CDSTUMM 35
70	7211	THE JOSHUA TREE ***** U2 (Daniel Lanois/Brian Eno)	Island U26 (F) C:UC26/CD:CID U26
71	6514	DISINTEGRATION ● Cure (Robert Smith/David M Allen)	Fiction/Polydor FIXH14 (F) C:FIXH14/CD:8393532
72	RE	HEARSAY/ALL MIXED UP *** Alexander O'Neal (Jimmy Jam/Terry Lewis)	Tabu 450936-1 (C) C:450936-4/CD:450936-2
73	RE	HYSTERIA *** Def Leppard (Robert John Lange/Nigel Green)	Bludgeon Rihola/Phono HYSLP 1 (F) C:HYSMC 1/CD:830675-2
74	70	GHETTO MUSIC Boogie Down Productions (Various)	Live HIP 80 (BMG) C:HIPC 80/CD:CHIP 80
75	47	THE COMPLETE GLEN CAMPBELL Glen Campbell (Various)	Stylus SMR 979 (STY) C:SMC 979/CD:SMD 979

# TOP • 20 • COMPILATIONS

1	5	NOW DANCE '89 Various (Various)	EMI/Virgin NOD 3 (E) C:TCNOD 3/CD:CDNOD 3
2	4	DEEP HEAT 3 ● Various (Various)	Telstar STAR 2364 (BMG) C:STAC 2364/CD:TCSD 2364
3	5	THE HIT FACTORY VOL 3 ● Various (Various)	Fanfare/PWL HF 8 (P) C:HFC 8/CD:HFC 8
4	5	HOT SUMMER NIGHTS ● Various (Various)	Stylus SMR 980 (STY) C:SMC 980/CD:SMD 980
5	3	GLAM SLAM Various (Various)	K-Tel STAR 2356 (K) C:STAC 2356/CD:TCSD 2356
6	14	NITE FLITE 2 ● Various (Various)	CBS MOOD 8 (C) C:MOOD 8/CD:MOOD 8
7	31	DIRTY DANCING (OST) ** Various (Jimmy Lenner/Bob Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408
8	11	THE HITS ALBUM 10 * Various (Various)	CBS/WEA/BMG HITS 10 (W) C:HITS 10/CD:CDHIT 10
9	4	THIS IS SKA Various (Various)	Telstar STAR 2366 (BMG) C:STAC 2366/CD:TCSD 2366
10	12	PRECIOUS METAL ● Various (Various)	Stylus SMR 976 (STY) C:SMC 976/CD:SMD 976

... 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	5	PROTECT THE INNOCENT Various (Various)	Telstar STAR 2363 (BMG) C:STAC 2363/CD:TCSD 2363
12	8	RAINBOW WARRIORS Various (Various)	RCA PL 74065 (BMG) C:PK 74065/CD:PD 74065
13	16	GOOD MORNING VIETNAM (OST) ● Various (Various)	A&M AMA 3913 (F) C:AMC 3913/CD:CDA 3913
14	2	REGGAE HITS VOL 6 Various (Various)	JetStar JELP 1006 (JS/EMI) C:JELC 1006/CD:JECSD 1006
15	23	SOFT METAL * Various (Various)	Stylus SMR 862 (STY) C:SMC 862/CD:SMD 862
16	2	THE 2 TONE STORY Various (Various)	2 Tone/Chrysalis CHRTT 5009 (C) C:ZCHRT 5009/CD:CCD 5009
17	26	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 50715/CD:K 50715
18	4	GHOSTBUSTERS II Various (Various)	MCA MCG 6056 (F) C:MCG 6056/CD:DMCG 6056
19	30	BUSTER (OST) * Various (Various)	Virgin V 2544 (F) C:TCV 2544/CD:CDV 2544
20	RE	MORE DIRTY DANCING (OST) * Various (Various)	RCA BL 86965 (BMG) C:BK 86965/CD:BD 86965



# Derby winner

by Barry Lazell

SUBMISSION RECORDS, the Derby-based independent dance label helmed by John Crossley, Graeme Park and Tim Mold was profiled in these pages following its launch some two years ago. At the time, the label's policy of concentrating strictly on the development of new UK dance talent was an untypical approach, but in the intervening couple of years, UK dance has mushroomed to the point where it is currently the predominant force on the British pop charts, and as acts like Yaz, Soul II Soul, Double Trouble and D Mob rule the top 20, Submission finds itself in the vanguard of a movement with which many similar UK labels are only just belatedly coming to terms.

Girding its loins for potential crossovers from much of its roster this summer, Submission has recently consolidated several areas of its operations to ensure optimum presence in the marketplace.

A new distribution deal was recently signed with Pacific Records in north London, while club promotion has been taken over by the Club Net organisation, and PR by independent pressperson Janette Garthwaite.

Recent sellers for the label have been Love Rush by Diskonexion (one of the original Submission signings), Crackdown from the highly commercial house masters Cut The Q, with vocals by Angela Farr, and Keep On Trying by recent-comers Kicking Back, released in the latter part of June and riding the RM club play-based dance chart. The next two singles will be Get Involved from new signings MC's Logic in hip-hop style with a hip-house remix and Joy And Gladness's Half Past Midnight, released simultaneously on August 28.

Kicking Back, the current Submission flag-wavers, are a duo comprising vocalist Patcee, a for-



STEREO MC's: charming

mer widely experienced session singer, and producer/mixer Lecroix, who has also worked with Graeme Park on remixes for Funky Worm, ABC, and Adrenalin MOD. Lecroix worked with John Crossley on production of the three versions of Keep On Trying which adorn the 12-inch (SUBX 014), plus the bonus track Turn Your Back, while Crossley did the remixing on the Hold On mix, the one seeing much of the current action.

● Submission Records is at: The Bakery, Boyer Street, Derby, Derbyshire. (Tel: 0332 292667)

## Gee-force

by Selina Webb

ROB B, The Head and DJ Cesare are Stereo MCs, Gee Street stalwarts whose newly-released debut LP deserves acclaim as a breath of fresh air for British hip-hop. The trio, who hail from Nottingham (Rob, The Head) and Sardinia (Cesare), also go under the mixing/production name of Ultimatum with individual members of the group cropping up in different guises for unconnected projects.

"It's good to re-fuel with something different," explains Rob B. "We're all a unit and even if we do things on our own, we feel that we are doing it for the good of everyone."

With Richie Rich, Stereo MCs injected life into Gee Street Records as its first signing early last year and were responsible for building (literally), and partly financing, the company's basement studio. Now the trio are under the umbrella of

Island Records via Fourth & Broadway — an arrangement which is keeping all parties happy. Island appears to be putting "more and more" into the long term Stereo MCs project, according to The Head, but the group have been allowed virtual autonomy.

"We've managed to convince them that we're sure about what we want to do," explains Rob, while The Head adds: "We usually come out spending what we say we're going to spend — in a way it makes their job easier if we decide things ourselves."

Video is one area left in the MCs' hands and, although they're given their budgets by Island, they resolve to spend "as little as possible".

"There's a lot of waste in the record industry," says Rob. "Our idea is to do things as cheaply as possible."

Swivel, the directing team responsible for producing the Voodoo Ray video, is likely to be working with the MCs on future promos and Swivel visuals form an integral part of the Stereo MCs live show. Their recent gig at The Tabernacle in west London's Powis Square found DJ Cesare behind the decks throughout the evening as part of the band's endeavour to "create an extensive travelling warehouse, taking responsibility for every detail; sound, visuals, venue and door policy. To recreate and revitalise the live performance area of dance music". Also included in the package was an appearance by TGG Sheriff and a live drummer to pump up the live impact.

On 33 is the second single off the quizzically titled 33 45 78 LP, a lounging concoction of pacifist rapping and off beat scratching, sampling and beats. Snake charmer's pipes, tribal chants and sampled farmyard noises are among its more unusual features.

"The album is our genuine feelings about what we see in the world," says Rob. "Bring It On is about bringing on hip-hop, the new force, and rap, the new tongue. Our music is trying to bring new peace — our vision of rap is positive and peaceful."

As for their preoccupation with the question What Is Soul?, The Head responds: "There's a bit of a misconception to me about what soul is. To me a lot of music is called soul, but it's pretty soul-less. Public Enemy have got soul, it's to do with the passion that they put into what they do. Stereo MCs have got soul — we mean what we're doing and we put a lot into it."

# James Hamilton

C O L U M N

WEST BERLIN looks like being the place to be for dance music fans over the bank holiday weekend at the end of this month, when Brian Carter of Germany's successful dance label BCM Records stages the **Summer Dance Festival** in the Tempodrom, a huge marquee. The line up of scheduled acts (most admittedly only doing a couple of numbers or so, in PA style) includes on Sunday, August 27: **Stetsasonic**, **Lukim Shabazz**, **DJ Mark The 45 King**, **Chubb Rock**, **LA Mix** featuring **Jazzi P** and **Kevin Henry**, **Longsy D**, **Gibson Brothers**, **Farley Jackmaster Funk**, **Razzmatazz**, **The Beat Pirate**, and special guest **Bobby Womack**, on the Monday: **Village People**, **UTFO**, **Kraze**, **Vicky Martin**, **Jomanda**, **Toni Scott**, **Precious**, **Fax Yourself**, **Die Krupps**, **Soif De La Vie**, **Napoleon MC**, **Honesty 69**; on Tuesday, August 29: **EPMD**, **Digital Underground**, **Donna Allen**, **Twin Hype**, **Stevie B**, **Queen Latifah**, **MC Duke**, **Daddy Freddy**, **Arnold Jarvis**, **The Maxx**. DJs during the event will include **Tim Westwood**, **Les Adams**, **Craig Kallman**, **Jens Lisat**, **Alexander Schreck** and **Ralf Odernann**. That list may contain a few surprises, but it also contains an amazing number of names for the hardcore fans to appreciate, the whole idea being to open up the ears of Berlin record buyers whose favourites will be among what, to them, may be lesser known names. No doubt **Linda Rogers** at BCM's UK office (0689-890749) can advise any industry types and others interested in attending about details: although the event is obviously a BCM beastie, it could make a handy meeting place at this suddenly European oriented time in dance music trends.

Meanwhile, UK newbies to look out for include (starting with the most commercial) the **Stock Aitken Waterman** created — in a combination of their **Rick Astley** and **Donna Summer** styles — definitely dancefloor aimed and potentially UK chart topping **CLIFF RICHARD** I Just Don't Have The Heart (EMI 12EM 101); **Yvonne Elliman** disco oldie reviving lovely melodic **HAZELL DEAN** Love Pains (Lisbon Records DOLE Q12); ultra commercial 19 meets Humanoid type electro/acid instrumental **MAN MACHINE** Man Machine (Rhythm KING MMAN 11); **Carmen Brown** wailed **Vince Montana** ishly vibed jolting garage **Paul Simpson** presents

**SIMPHONIA** Can't Get Over Your Love (RePublic Records LIC2 028); "free James Brown!" imploring hip house **FARLEY JACKMASTER FUNK & THE HIP HOUSE SYNDICATE** Free At Last (Champion CHAMP 12-217); **Civiles & Cole** remixed frisky "purple/swing-beat" fusing **DONNA ALLEN** Can We Talk (BCM Records BCM 277 X). Three more that are attracting attention include, thanks to its heavy use by New York club DJs as witnessed during the recent **New Music Seminar**, the months old Spanish muttered smoothly striding Notice The House Mix of **SANDEE** Notice Me (Ton Son Ton SONL 10); the throbbing and twittering dense rumbling bumpy rock instrumental **WILLIAM ORBIT** Fire And Mercy (IRS EIRST 126); the annually re-released subtle though popular **Rocky Horror Show** anthem HI-NRG-ing **DAMIAN** Timewarp (PWL Remix) (Jive PROMO 22).

Imports doing recent business include the **Bon Liebrand** remixed, samples woven and totally different **THE SUGARHILL GANG** Rappers Delight (4 Jacks Only JOCK 3004, Dutch); **Roy Ayers** Ubiquity running Away based **De La Soul** ish rap **A TRIBE CALLED QUEST** Description Of A Fool (Jive 1241-1-JD); **Justin Strauss** remixed still Portuguese sung but now breezily percolating more steadily tempoed **SERGIO MENDES** Mas Que Nada (A&M SP-12312); German DJ's strong if repetitive samples woven **WESTRAM** And Party (Low spirit/Polydor 889 4777-1); **Inner City** clichés adopting acidic Belgian **THE MAXX** Techno Time (CIM 78673); **Batman** TV series sampling **CASANOVA'S REVENGE** Bat House (Invasion PAL 7264); jauntily chugging deadpan plaintive female rap **ICE CREAM TEE** Let's Work (UNI Records UNI-8020); raw hip house (without the benefit of a **Les Adams** remix!) **MAURICE** Get Into The Dance (Trax Records TX184); **Paul Simpson** remixed beefy boss jolled swaying garage **CHAKA KHAN** Soul Talkin' (Warner Bros 0-21250); "I am somebody" quoting angrily wordy joggling **SCHOOLY D** Livin' In The Jungle (Schoolly-D Records/Jive 1238-1-JD). Big import LPs include the slightly patchy rapping **REDHEAD KINGPIN** AND THE **F.B.I.** A Shade Of Red (Virgin 1-91269); latin-tinged house (and rap) compiling **VARIOUS** Black Havana (Capitol C1-90923) and lethargic rap (more for listening than dancing) **EPMD** Unfinished Business (Fresh Records LPRSE-92012).

## SOUND OF BELGIUM NEW BEAT SAMPLER

With tracks by  
BELGA ZONE  
BASSLINE BOYS  
FAX YOURSELF  
SECRET CODE

LP: SOB 0001 Cassette: SOBC 0001 CD: SOBCD 0001



## FAX YOURSELF SUNSHINE 89

ALL FOUR MIXES ON ONE RECORD

SUNSHINE 89 (Extended Mix)  
SUNSHINE 89 (Original 12" Mix)  
SUNSHINE 89 (Radio Mix)  
TECHNO JAM

12": 12 SOB 7 7": 7 SOB 7

Watch out for new European  
Top 10 Hit from  
**Brussels Sound Revolution**  
**PUMP UP THE TWIST**  
Released August 14th

7": SOB 7/4  
12": SOB 12/4  
3" CD: SOBCD 3/4



Distributed by Spartan Records Telesales: 01-903 8223

AVM Records (UK) Ltd, Southbank House, Black Prince Road, London SE1 7SJ.  
Telephone 01-735 8171.



# TOP Dance SINGLES

12 AUGUST 1989

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

THIS WEEK  
LAST WEEK  
ON CHART

1	3	FRENCH KISS	London F(X)115 (F)
2	2	SWING THE MOOD	Jive Bunny/Mastemixers Music Factory MFD(T)001 (BMG)k
3	16	DO THE RIGHT THING	10/Virgin TEN(X)271 (E)
4	8	DO YOU LOVE WHAT YOU FEEL	10/Virgin TEN(X)273 (E)
5	NEW	MENTAL	Manic MC's/Sara Carlson RCA PB43037(12-PT43038) (BMG)
6	NEW	RIDE ON TIME	Black Box De/Construct.PB43055(PT43056) (BMG)
7	NEW	WOULDN'T CHANGE A THING	Kylie Minogue PWL PWL(T)42 (P)
8	NEW	WARNING!	Adeva Cooltempo COOL(X)185 (C)
9	4	YOU'LL NEVER STOP ME LOVING...	Sonia Chrysalis CHS(12)3385 (C)
10	3	ON OUR OWN	Bobby Brown MCA MCA(T)1350 (F)
11	NEW	BLAME IT ON THE BOOGIE	Big Fun Jive JIVE(T)217 (BMG)
12	NEW	FRIENDS	Jody Watley/Eric B & Rakim MCA(T)1352 (F)
13	NEW	HEY DJ I CAN'T.../SKA...	Beatmasters/Betty Boop Rhythm King/Mute LEFT 34(T) (I)
14	26	YOU'RE HISTORY	Shakespeare's Sister London F(X)112 (F)
15	NEW	THIS IS THE RIGHT TIME	Lisa Stansfield Arista 112512 (12-612517) (BMG)
16	20	ON AND ON	Aswad Mango (12)MNG 708 (F)
17	19	DON'T MAKE ME OVER	Sybil Champion CHAMP (12)213 (BMG)
18	NEW	EVERYTHING BEGINS WITH AN 'E'	E-Zee Possee More Protein/Virgin PROTI12 (E)
19	6	BACK TO LIFE	Soul II Soul/C. Wheeler 10/Virgin TEN(X) 265 (E)
20	NEW	THAT'S HOW I'M LIVING	Toni Scott Champion CHAMP(12)97 (BMG)

21	5	AIN'T NOBODY (REMIX)	Rufus And Chaka Khan Warner Brothers W 2880(T) (W)
22	50	I NEED A RHYTHM	28TH St Crew A&M USA(T) 666 (F)
23	12	SUPERWOMAN	Karyn White Warner Brothers W2920(T) (W)
24	9	GRANDPA'S PARTY	Monie Love Cooltempo COOL(X)184 (C)
25	15	LET ME LOVE YOU FOR TONIGHT	Kariya Sleeping Bag SBUK 4(T) (I)
26	13	CHO CE?	Blow Monkeys/S Tella RCA PB42885 (12-PT42886) (BMG)
27	NEW	KISSES ON THE WIND	Neneh Cherry Circa/Virgin YR(T)33 (EMI)
28	24	SATISFACTION	Wendy & Lisa Virgin VS(T) 1194 (E)
29	11	LET IT ROLL	Doug Lazy Atlantic A8866(T) (W)

## REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	MY COMMANDING WIFE	Boris Gardiner Charm CRT 32
2	(3)	RAGGAMUFFIN GIRL	P Hunningdale/T. Ine/Clarkey Blakey CB 001
3	(4)	CLOSE TO ME	Scotty Germain DGT 53
4	(2)	BABY CAN I HOLD YOU TONIGHT	Sanchez Charm CRT 34
5	(5)	NICE EVERY TIME	Clement Ine Sir George SG 058
6	(7)	MAKING LOVE	Barry Boom Fine Style FS 024
7	(8)	STEP UP IN LIFE	Barrington Levy Time One Records TOR 29
8	(6)	BABY CAN I HOLD YOU TONIGHT	Foxy Brown Charm CRT 34
9	(11)	CRUSING IN LOVE	Mike Anthony Merger MER 003
10	(14)	COME BACK TO ME	Anthony Malvo & Tiger Techniques WRT 47
11	(19)	ON AND ON	Aswad Mango 12MNG 708
12	(18)	OVER SIZE MAMMIE	Gregory Peck Steely & Cleevie YPRD 438
13	(17)	TOO GOOD TO BE TRUE	Gregory Isaacs Greensleeves GRED 250
14	(15)	ONE BLOOD	Junior Reid Othman Mukals JR 01
15	(9)	ROUGHNECK FASHION	Tenor Fly/Flourgan Blacka Dread BD 8909
16	(21)	I WANNA GET NEXT TO YOU	Manifest Carron Records CT 001
17	(—)	LOVERS AFFAIR, RONI	Daddy Freddie Briggly C/BC 006
18	(12)	ITAL JOCKEY	Johnny P Techniques WRT 49
19	(13)	LOOKING OVER LOVE	Kafi Ariwa ARI 89
20	(20)	THIEF	Yellowman & Thriller U Mixing Lab ML 23

## REGGAE ALBUM CHART

1	(10)	REGGAE HITS VOL 6	Various Artists Jet Star JELP 1006
2	(1)	LOVE THE LIFE YOU LIVE	Barrington Levy Time One TORLP 05
3	(5)	LOVE AFFAIR	Frankie Paul Techniques WRLP 22
4	(3)	JUST LOVERS	Various Artists FR999
5	(2)	WAITING FOR YOU	Thriller U Live and Love LALP 31
6	(4)	LOVE LINE	Frankie Paul Glory Gold GGLP 03
7	(7)	AH ME DIST	Tippa Ine GT's Records GTLP 3
8	(9)	SO IN LOVE	Barry Biggs Starlight Records SDLP 915
9	(8)	MIXING LAB SHOWCASE	Various Artists Mixing Lab MLP 001
10	(17)	YOUNG AND SHE GREEN	Johnny P Techniques WRLP 21
11	(15)	GREAT BRITISH DJ'S CALL 89	Various GT's Recs GTLP 2
12	(13)	LOVERS FOREVER	Various Artists Joe Frazier LMLP 1000
13	(39)	COUNT OUT	Flourgan Greensleeves GREL 134
14	(14)	SWEET SURRENDER	Janet Kay Body Music JANET 02
15	(11)	GOOD VIBRATIONS	Dennis Brown Yvonne's Special CSELP 01
16	(6)	A REGGAE EXPERIENCE	C. Shloss Charm Records CRLP 2
17	(24)	BUPPIE CULTURE	Macka B. Ariwa ARIPL 049
18	(27)	LOVERS FOR LOVERS	Various Business Records BRPL 901
19	(21)	RESERVED FOR GREGORY	Gregory Isaacs Exodus EXLP 1
20	(12)	ROUGHER YET	Cultural Roots Greensleeves GREL 128

30	14	VOODOO RAY (EP)	A Guy Called Gerald Rhom! RS804 (12-RX8804) (P)
31	36	FOREVER TOGETHER	Raven Maize Republic LIC(T)014 (I)
32	7	SAY NO GO	De La Soul Big Life BLR 10(T) (I)
33	NEW	OH WORLD	Paul Rutherford Island 12BRW136 (F)
34	NEW	I'M GLAD YOU CAME TO ME	Bas Noir 10/Virgin TEN(X)282 (E)
35	NEW	READY 4 LOVE	Razette Feat. Lamya Champion CHAMP(12)206 (BMG)
36	21	WON'T TALK ABOUT IT/BLAME IT..	Norman Cook Go! Discs GOD(X) 33 (F)
37	10	LONDON NIGHTS	London Boys Teldec/WEA YZ 393(T) (W)
38	NEW	TELL IT AS IT IS	Company 2 Tam Tam (12)TTT010 (P)
39	28	BATDANCE	Prince Warner Brothers W2920(T) (W)
40	NEW	TWO WRONGS (DON'T MAKE...)	David Peaston Geffen GEF58(T) (W)
41	NEW	GONNA GET ALONG WITHOUT YOU...	Viola Wills Music Man MMP57006(MMPT12006) (P)
42	23	THINK	Farley Pres. Precious Red Champion CHAMP(12)210 (BMG)
43	17	GET LOOSE	LA Mix Featuring Jazzi P A&M USA(T)659 (F)
44	NEW	I GOT IT GOIN' ON	Tone Loc Delicious (12)BRW140 (F)
45	NEW	FRENCH KISS	Big Louis Living Beat SCAM1 (P)
46	NEW	SO WATCHA SAYIN'	EPMD Sleeping Bag SBUK11(T) (I)
47	18	IT'S ALRIGHT	Pet Shop Boys Parlophone/EMI (12)R6220 (E)
48	22	UH-UH OOH OOH LOOK OUT (...)	Roberto Flack Atlantic A8941(T) (W)
49	NEW	KYLIE SAID TO JASON	KLF KLF Communications KLF010(T) (I)
50	33	DO IT TO THE CROWD	Twin Hype Profile PROF(T)255 (P)

## TOP 10 ALBUMS

1	3	CLUB CLASSICS VOL. ONE	Soul II Soul 10/Virgin DIX82/CDIX82 (E)
2	1	DEEP HEAT 3 - THE THIRD DEGREE	Various Telstar STAR2364/STAC2364 (BMG)
3	NEW	INTRODUCING...DAVID PEASTON	David Peaston Geffen 9242281/9242284 (W)
4	4	DON'T BE CRUEL	Bobby Brown MCA MCF 3425/MCFC 3425 (F)
5	7	GHETTO MUSIC	Boogie Down Productions Jive HIP80/HIPC80 (BMG)
6	RE	PARADISE	Inner City 10/Virgin DIX81/CDIX81 (E)
7	2	NOW DANCE '89	Various EMI/Virgin NOD3/TCNOD3 (E)
8	8	BATMAN	Prince Warner Brothers WX281/WX281C (W)
9	NEW	PAUL'S BOUTIQUE	Paul's Boutique Capitol EST 2102/TCEST 2102 (E)
10	6	KARYN WHITE	Karyn White Warner Brothers WX235/WX235C (W)

## TOP 10 BUBBLERS

1	CASANOVA (PASSION HERO)	Jazz & The Brothers Grimm Production House PNT008 (SEL)
2	BEYOND THE 16TH PARALLEL	B.R.O.T.H.E.R. 4th Broadway (12)BRW139 (F)
3	RAINDROPS	Kool And The Gang Mercury/Phonogram MER(X)293 (F)
4	SUNSHINE '89	Fax Yourself AVM 75087 (125087) (SP)
5	PAYBACK IS A BITCH	Liz Torres Jive JIVE(T)211 (BMG)
6	THE KING IS HERE/900 NUMBER	45 King DR Beat DRX9(12) (BMG)
7	SOMETHING'S JUMPIN' IN YOUR...	Lisa Marie/Mal. McLaren Epic WALTZ(T)3 (C)
8	DEFINITION OF LOVE	K. Saunderson Presents KAOS Kool Kat KOOL(T)504 (I)
9	PARADHOUSE	Koxo Club Band CityBeat -(CBE1240) (W)
10	SUENO LATINO	Sueno Latino DFC-(DFC 016) (IMP)



ON THE STREETS 14th AUGUST

THROW your hands in the AIR

12", NOTE 27  
Rap & Swing Mixes for the long hot summer of '89

7", 7NOTE 27, first 2000 include free MC Duke sticker



DISTRIBUTED BY PINNACLE



# AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 27.7 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 25.7 PLAYLISTED		REGIONAL w/c 27.7 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ABDUL, PAULA Knocked Out	Siren	—	—	—	—	23	—	—
ADEVA Warning!	Siren	—	—	—	—	12	—	—
ART OF NOISE Yebo	China	11	6	—	—	4	—	—
ASWAD On And On	Mango	15	14	B	B	42	39	40
BEATMASTERS feat BETTY BOO Hey DJ ...	Rhythm King	—	—	B	—	9	—	—
BIBLE, THE Honey Be Good	Chrysalis	—	—	—	—	13	—	—
BIG FUN Blame It On The Boogie	Jive	6	—	—	—	15	—	—
BLACK BOX Ride On Time	de Construction	9	4	—	—	—	—	—
BLISS How Does It Feel The Morning After	EMI	—	—	—	—	12	—	—
BLOW MONKEYS Choice	RCA	22	16	A	A	36	37	22
BOLTON, MICHAEL Soul Provider	CBS	—	5	—	—	27	18	—
BROS Too Much	CBS	26	28	A	A	37	37	4
BROWN, BOBBY On Your Own	MCA	26	25	A	A	37	37	7
CEBERANO, KATE Young Boys Are My Weakness	London	5	7	—	B	—	—	98
CHER If I Could Turn Back Time	Geffen	—	—	—	—	19	11	—
CHERRY, NENEH Kisses On The Wind	Circa	17	6	A	—	29	21	—
COOPER, ALICE Poison	Epic	9	12	B	B	20	15	13
DARE Abandon	A&M	—	—	—	—	13	12	71
DEL AMITRI Kiss This Thing Goodbye	A&M	11	8	B	B	25	15	—
DIESEL PARK WEST When The Hoodoo Comes	Food	—	—	—	—	11	—	—
DION King Of The New York Streets	Arista	13	19	—	—	16	7	93
DOOBIE BROTHERS The Doctor	Capitol	8	15	B	B	35	35	73
DOGS D'AMOUR Satellite Kid	China	12	5	B	—	4	—	35
ESTEFAN, GLORIA Don't Want To Lose You	Epic	13	18	A	A	42	41	6
EURHYTHMICS, THE Revival	RCA	5	—	—	—	—	—	—
FINE YOUNG CANNIBALS Don't Look Back	London	6	—	—	—	23	—	—
FINN, TIM How'm I Gonna Sleep	Capitol	—	—	—	—	14	—	—
FM Bad Luck	Epic	4	—	—	—	8	—	70
FUZZBOX Self!	WEA	19	12	A	B	25	21	49
GIBSON, DEBBIE We Could Be Together	Atlantic	—	—	—	—	18	—	—
GUN Better Days	A&M	15	17	A	A	18	18	33
HENLEY, DON The End Of The Innocence	WEA	26	21	A	A	38	33	48
INNER CITY Do You Love What You Feel	10	10	10	B	B	32	33	16
JIVE BUNNY/MASTERMIXERS Swing The Mood	Music Fact	14	12	—	—	30	26	1
JOHN, ELTON Healing Hands	Rocket	7	—	—	—	16	—	—
JOHNSON, PAUL Masquerade	CBS	6	6	—	—	16	—	—
LAUPER, CYNDI My First Night Without You	Epic	9	10	—	—	38	21	—
LIGHTNING SEEDS Pure	Ghetto	18	17	A	A	38	30	32
LILAC TIME American Eyes	Fontana	6	5	—	—	22	20	94
LONDON BOYS London Nights	WEA	17	26	B	A	29	29	8
LOVE AND ROCKETS So Alive	Beggars Banquet	—	4	—	—	19	8	—
MacCOLL, KIRSTY Days	Virgin	8	13	B	B	40	39	12
MANIC MCS feat SARA CARLSON Mental	RCA	8	—	—	—	—	—	—
MARTIKA Toy Soldiers	WEA	16	14	A	B	39	37	27
MAZE feat FRANKIE BEVERLEY Can't Get Over You	Warners	4	—	—	—	—	—	—
McCARTNEY, PAUL This One	Parlophone	15	17	B	B	40	39	30
McLAREN, MALCOLM Something Jumping In ...	Epic	13	—	B	—	16	—	—
MIDLER, BETTE Wind Beneath My Wings	Atlantic	7	8	—	—	38	37	10
MILLI VANILLI Blame It On The Rain	Cooltempo	—	—	—	—	26	29	53
MINELLI, LIZA Losing My Mind	Epic	8	—	—	—	27	—	—
MINOGUE, KYLIE Wouldn't Change A Thing	PWL	24	18	A	A	40	35	2
MORALES, MICHAEL Who Do You Give ...	Wing	—	—	—	—	14	13	—
NICKS, STEVIE Long Way To Go	Parlophone	7	7	—	—	23	12	—
ONE 2 MANY Writing On The Wall	A&M	—	—	—	—	12	17	—
PETTY, TOM Runnin' Down A Dream	MCA	12	13	B	—	28	20	—
PRIMITIVES, THE Sick Of It	RCA	11	9	B	B	19	17	24
REDHEAD KINGPIN & FBI Do The Right Thing	10	9	8	—	—	11	—	36
R.E.M. Stand	Warners	8	—	—	—	13	—	—
RIVER CITY PEOPLE What's Wrong With Dreaming	EMI	—	—	—	—	15	15	90
RIVER DETECTIVES Chains	WEA	15	13	B	B	25	18	51
RUFUS & CHAKA KHAN Ain't Nobody (Remix)	Warners	11	20	B	A	33	33	9
RUTHERFORD, PAUL Oh World	4th & B'way	6	7	—	—	18	7	—
SHAKESPEARE'S SISTER You're History	London	15	10	B	—	30	14	26
SIMPLE MINDS Kick It In	Virgin	20	20	A	A	30	28	15
SIMPLY RED A New Flame	WEA	20	21	A	A	40	41	17
SONIA You'll Never Stop Me Loving You	Chrysalis	14	18	B	B	37	37	3
STANSFIELD, LISA This Is The Right Time	Arista	9	11	B	—	24	12	—
TEXAS Everyday Now	Mercury	14	8	—	—	29	25	58
THEN JERICHO Sugar Box	London	18	16	A	A	22	17	—
TRANSVISION VAMP Landslide Of Love	MCA	19	20	A	A	30	28	19
TRIFFIDS, THE Bury Me Deep In Love	Island	5	—	—	—	12	—	—
WATLEY, JODY Friends	MCA	8	9	—	—	21	14	—
WENDY & LISA Satisfaction	Virgin	13	14	B	B	29	26	34
WILLIAMS, ALYSON I Need Your Loving	Def Jam	8	—	—	—	—	—	—

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

## Extra London FMs hang in the balance

by Bob Tyler

HOPES FOR two additional London radio stations may have been dashed.

Press comment during the early stages of negotiations between the IBA and Home Office is blamed.

Paul Boon, chairman of the Association of Broadcasting Development, which campaigns for more radio stations, says: "The ball

has now been really kicked out of play. Such speculative reports will only intimidate the decision makers."

The IBA had hoped that speedy talks with the Home Office last month would enable it to offer two extra FM frequencies to candidates from the remaining 31 applicants for the London FM contract. This would open the way for two more stations in the capital.

But David Vick, of the IBA's radio division, says: "We may have lost the ability to obtain a quick decision."

"It now looks likely, if we get the frequencies, we will not be able to offer them to the remaining 31, but will have to re-advertise."

The Home Office, expected to announce its decision next week, says the matter now lies with ministers.

## B R I E F S

● THE IBA has only received one application for the ILR contract for Dumfries (south west Scotland). It was made by South West Ltd in Ayr. An announcement about the contract award is expected after the applicant's proposals have been considered.

● THE FIRST Russell Harty Scholarship, awarded jointly by Red Rose Radio and BBC North West has been awarded to Richard Frediani, 22, president of Portsmouth Students' Union. The £6,000 scholarship is for a place this autumn on the postgraduate diploma course in radio and television journalism at Lancashire Polytechnic. Harty, who died last year, was a founder and director of Red Rose Radio.

● MTV EUROPE celebrated its second birthday on August 1. The channel now reaches more than 14 countries and an audience of 10m including 300,000 cable households in Zurich and new households in the Benelux countries.

● ACCORDING TO unofficial reports Atlantic 252 sent out test signals last week which were clearly received in London and the South East.

● ATLANTIC 252, in a bid to "bring fresh new impetus to radio advertising in the British Isles" has joined the Radio Advertising Bureau, the New York-based association for the promotion of radio advertising. RAB is supported by some 3,400 radio stations.



RICHARD FREDIANI (right), winner of the first Russell Harty Scholarship with Christine McGawley, news editor of BBC Radio Lancashire, and Julian Allitt, assistant MD of Red Rose Radio

● RADIO ONE has launched a new competition, The Rock War, designed to give UK heavy rock bands regular exposure on the Friday Rock Show and a recording session in the BBC studios. Bands are invited to submit recordings to the show and three will be featured on a weekly basis. Listeners will vote for the best from each week. They will go on to the final.

● RADIO WYVERN, which made headlines for banning the new Bros single, Too Much, is now playing the record after 6 pm in response to its chart status.

## R E V I E W

1989 DMC/Technics World DJ Mixing Championships. Producer/director Terry Jervis. BBC Pebble Mill. Broadcast July 24.

FROM A curious clash of styles, visual and musical, honours emerge for the Behind the Beat team, especially those involved in the graphics. The links between guest performers and DJs were diverse, stylish, compelling and innovative.

The production design, at the Royal Albert Hall where the event was staged, and in the programme production, was excellent. The

stage set was a giant Technics SL1200 turntable, the DJs' favourite deck, from the show's sponsors. The lights were lush, drama was in the air.

So why were the oddly-chosen guests at this hip hop event — mostly smoothies such as Alexander O'Neal, Mica Paris and even Sheena Easton — filmed in a conventional, reverential way? Over use of crane-shots and tight close-ups made the poor DJs, supposedly the central item, appear like convicts at an ID parade.

STU LAMBERT

## COMPACT disc

DIGITAL AUDIO

1	1 CUTS BOTH WAYS, Gloria Estefan	Epic
2	2 A NEW FLAME, Simply Red	Elektra
3	3 THEMES, Vangelis	Polydor
4	11 VELVETEEN, Transvision Vamp	MCA
5	9 STREET FIGHTING YEARS, Simple Minds	Virgin
6	4 THE TWELVE COMMANDMENTS OF DANCE, Loulou Boys	WEA
7	5 DON'T BE CRUEL, Bobby Brown	MCA
8	6 BATMAN (OST), Prince	Warner Brothers
9	- FLOWERS IN THE DIRT, Paul McCartney	Parlophone
10	19 THE END OF THE INNOCENCE, Don Henley	Geffen
11	7 CLUB CLASSICS VOL. ONE, Soul II Soul	10/Virgin
12	15 ANYTHING FOR YOU, G. Estefan/Miami Sound	Epic
13	14 GLAM SLAM, Various	K-Tel
14	20 HOT SUMMER NIGHTS, Various	Stylus
15	12 PAST PRESENT, Clannad	RCA
16	10 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
17	- WATERMARK, Enya	WEA
18	13 DEEP HEAT 3: THE THIRD DEGREE, Various	Telstar
19	8 THE MIRACLE, Queen	Parlophone
20	- FULL MOON FEVER, Tom Petty	MCA

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



# Black stations clinch two more contracts

by Bob Tyler

THE IBA more or less closed its file on incremental radio with the awarding of the last batch of stations last week.

In Birmingham, Buzz FM won the contract to broadcast a full spectrum of black music to the city's 750,000 population.

Buzz carried out extensive audience research for its application. It showed that 47 per cent of the inner city populous wanted to hear soul music with another 27 per cent wanting contemporary jazz.

"Birmingham really is a funky town," says Buzz spokesman John Henry. Buzz FM will be aiming at 14-25-year-olds, playing a wide range of soul music, reggae, latin, tropical and salsa as well as music for second generation Asian youth.

In south London the Brixton contract was awarded to South London Radio (SLR). It also plans an extensive black music service.

Programming of the new station, which will cover more than 1/2m of London's population, is the job of Terry Jervis, a producer with BBC Two's Behind The Beat, and Vince Herbert, the presenter of television's Ebony programme.

Spokesman Yvonne Thompson says: "We want to make it clear that although the IBA application said that the licence is for Brixton, the area does in fact cover three London boroughs and beyond and will give us a good young audience, currently unserved."

Also in the south of the capital, a contract has been awarded to cable station Radio Thamesmead, now known as RTM.

Set up by a new town development corporation, the station has operated for 11 years over a rapidly deteriorating cable system.

The programmes are currently aimed at a local, community audi-



BRIXTON VICTORS: Howard Baugh (left), chairman of SLR, and Patrick Berry, SLR's managing director

ence, but this will change as the station will cover a wide area — spanning three boroughs in south east London and parts of Kent.

RTM's station manager, Bob Smith, says: "We will extend our programmes from our existing 10 hours-a-day to hopefully 24.

"One of the areas we want to develop is our specialist music programmes."

Smith hopes that if the station were to operate all night, the service would be entirely specialist music. However, he was not sure what form it would take.

The cable station currently has evening shows of new country, roots, and world music.

"These will be expanded and will be included in the daytime programmes outside of the peak time shows," he says.

RTM plans to be a truly local station and will air demo tapes in mainstream programming as well as in a specialist show, Demo

Showcase, he claims.

The final contract, for the airport information service, went to a consortium involving Surrey-based Radio Mercury. It will be a speech service aimed at giving air travellers at Heathrow and Gatwick flight and parking information.

One more contract is still outstanding from the IBA — West Lothian. The sole applicant was given the chance to re-submit an application for consideration in October.

Black music stations have fared well in the contract bidding. Birmingham and Brixton will join the new stations in Manchester, Bristol and the part-time service in north London.

Yet the question of a London-wide service remains. It could harm its smaller brothers in the suburbs. And would it add to existing services? Maybe the solution is for more small-scale, inner city black services.

## STATION PROFILE

### Capital Radio 104.4 FM (Dublin)

By Paul O'Mahony

RTE'S MONOPOLY of Irish airwaves was finally broken on July 20 when Capital Radio 104.4 FM began broadcasting in Dublin. Capital will be followed by a further 24 local stations in Ireland as well as the long-awaited, non-state national channel, Century Radio. According to Capital, the "financial investment involves a total commitment of IR£1.2m and this includes shareholders' funds of IR£1/2m with the remainder coming from leasing and banking loans." Among the directors are promoters Jim Aiken and Maurice Cassidy.

Capital estimates that a potential advertising market worth IR£3.5m.

#### Music Policy

Given that Capital's target market is the 15-35 age group on a week-day basis, its music policy is design-



DUBLIN'S CAPITAL Radio directors Gareth Oldham (left) and Maurice Cassidy

ed to reflect "a distinctive youthful image". It presents "speech-led as well as music-led" programmes on a 24 hour basis, seven days a week. Capital's music policy is chart-based, although "the pace of the music will be tempered to suit the time of day", so it does not differ much from many of the pre-legislation stations.

#### Local Talent

Capital has a grass-roots policy, including plans for Battle Of The Bands promotions as well as a firm decision to support new talent "in the areas of music, acting, script-

writing, and direction". It will also encourage new broadcasting talent.

#### Presenters

Capital features experienced presenters like Colin Hayes and his morning radio show, but has no well-known figures such as the current crop of RTE presenters. This may never happen either, in view of Capital's Dublin broadcasting market. For the first time its people are going to experience the idea of regional personalities.

Record companies in Ireland will also have to gain regional knowledge of producers and presenters instead of the previous narrow range of contacts based in Dublin. It will be new faces and new voices all round the country. The occupation of professional radio pluggers will also be a necessity for the first time in the Emerald Isle.

#### Listenership

After the first weeks of transmission, comments range from "extremely professional and bouncy" to "just another top 40 station". Capital intends to introduce new ideas as it develops.

## MUSIC WEEK



## BINDERS

You can now file invaluable back issues of Music Week and use them as a constant source of information by using our custom made binders.

These smart, easy-to-use binders hold 26 issues (six months of Music Week). They cost £5.95 each or £10.95 for two and multiples of two thereafter (including P&P). Airmail rates on request. To order simply send your cheque/postal order to:

ASP Reader Service, P.O. Box 35,  
Wolsey House, Wolsey Road,  
Hemel Hempstead, Herts, HP2 4SS.

Making the amount payable to "ASP LTD".

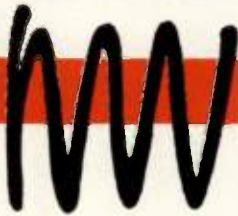
Please allow 28 days for delivery.



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 — 01-583 9199.



## Classical

1	1	VIVALDI FOUR SEASONS	CFP
		Virtuosi Of England	CFP40016/TCCFP4006 (E)
2	2	DUETS FROM FAMOUS OPERAS	CFP
		Various	CFP4144981/CFP4144984 (E)
3	5	TCHAIKOVSKY 1812 OVERTURE	CFP
		Charles Mackerras/LPO	CFP101/TCCFP101 (E)
4	-	HOLST THE PLANETS	Eminence
		Simon Rattle/PO	EMX2106/TCEMX2106 (E)
5	-	VIVALDI FOUR SEASONS	D G Galleria
		Herbert Von Karajan/BPO	4194881/4194884 (F)
6	-	GRIEG PEER GYNT SUITES 1/2	CFP
		John Pritchard/LPO/Katin	CFP160/TCCP160 (E)
7	11	ALBINONI/CORELLI/VIVALDI/PACHELBEL	D G Walkman
		Various	4131424 (F)
8	3	ELGAR CELLO CONCERTO	CFP
		Robert Cohen/LPO	CFP40342/TCCFP40342 (E)
9	-	HOLST THE PLANETS	CFP
		James Loughran/HO	CFP40243/TCCFP40243 (E)
10	-	STRAUSS THE BLUE DANUBE	State
		Europa Festival Orchestra	BGTD010/BGTC010 (STY)
11	-	BEETHOVEN SYMPHONY NO. 9	D G Galleria
		Herbert Von Karajan/BPO	4158321/4158324 (F)
12	15	SHOSTAKOVICH MUSIC FOR THE GADFLY	CFP
		Emin Khachaturian/USSR CSO	CFP4463/TCCFP4463 (E)
13	-	VIVALDI FOUR SEASONS	Eminence
		Jerzy Maksymiuk/PCO	EMX2009/TCEMX2009 (E)
14	-	HOLST PLANETS/ELGAR ENIGMA VARIATIONS	D G Walkman
		Various	4138524 (F)
15	-	ALBINONI/PACHELBEL	D G Galleria
		Herbert Von Karajan/BPO	4190461/4190464 (F)
16	16	DVORAK SYMPHONY 9 (NEW WORLD)	CFP
		Zdenek Macal/LPO	CFP4382/TCCFP4382 (E)
17	-	BIZET/PUCCINI/VERDI DUETS	RCA Victor
		Merrill/Milanov/Albanese/Tebal	GL87799/GK87799 (BMG)
18	20	VIVALDI FOUR SEASONS	State
		Europa Consort	BGTD020/BGTC020 (STY)
19	13	ELGAR ENIGMA VARIATIONS	CFP
		Adrian Boult/LPO	CFP 40022/TCCFP40022 (E)
20	17	VIVALDI FOUR SEASONS	Conifer
		Anders Ohrwall/DBE	DDD109/DDC109 (CON)

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

## CLASSICAL

## CRD strikes distribution deal with solo Chandos

by Nicolas Soames

JUST A year after taking the gamble to go out on its own, Chandos Records has taken on its first independent label for nationwide distribution — CRD Records.

Regarded as one of the most interesting labels of the Seventies and early Eighties — though it has been in decline slightly in recent years — CRD was one of the best-selling classical clients of PRT, and the collapse of the company left it with distribution being handled only by Taylors.

The decision by Graham Pouncefoot of CRD to go with Chandos is something of a surprise — he was approached by all the main independent distributors who would have regarded the label as a major catch.

"We are delighted to be associated with CRD," says Andy West, sales and distribution manager, Chandos. "The stock is currently being packaged at PRT and will be sent to us as soon as possible. Meanwhile we are putting the label on the computer and we hope to be fully operational by the middle of August."

But Chandos is not going into the

distribution business in a big way. "We would like to take on one or two more good labels and that will be it — we don't want to take too many on board. But we hope we have now proved to the market place that we did the right thing in going out on our own," adds West.

"It might seem odd that we have gone to a competitor," says Graham Pouncefoot, CRD's chairman, "but the Chandos catalogue competes less with ours than many other independents — they are into mainstream and we are into chamber music."

"They were very kind to take us on and although we were ap-

proached by many companies, Chandos seemed to be the best option."

● Chandos remains active with its own catalogue. September sees two releases aimed at the popular market, both played by the Ulster Orchestra under Bryden Thompson. Romantic Favourites (CHAN 8767 and on LP/tape) includes Tchaikovsky's Romeo And Juliet Overture, Grieg's Peer Gynt Suite No 1 and Brahms and Classical Favourites (CHAN 8746 and on LP/tape) which includes Schubert's Symphony No 8, Mozart's Symphony No 40 and Beethoven's Egmont Overture.

## Brave face on Sony Classical after bulwark Karajan's death

KARAJAN'S DEATH came as a particular blow to Gunter Breest and his fledgling label Sony Classical. Breest, a personal friend, had carefully looked after Karajan as Deutsche Grammophon's A&R head. And he had depended on the emperor/conductor giving his new label the ideal start.

Not only was Karajan destined to record the Beethoven symphonies for Sony Classical, he was also scheduled for an operatic production — none other than Beethoven's Fidelio in January.

This was revealed by Walter Gurtelshmid, the Austrian critic who now runs the Vienna office of Sony Classical and, at the Salzburg Festival was holding fort in Die Goldener Hirsch, fielding the curious questioning of all comers.

The Sony Classical office was largely there to demonstrate the new High Definition Sony TV, playing a taped concert given by the American pianist Murra Perahia, one of the finest performers on the CBS roster. He was also in Salzburg last week, featuring in a televised Mozart concert conducted by James Levine.

Perahia admitted that his contract with CBS Masterworks was

coming up for renewal, and he would probably go with Sony Classical, although he only had praise for the way he was treated by CBS. Most of the main CBS artists are likely to continue with Sony Classical, it seems.

In addition to Maazel's orchestral works already announced, I understand that he is to do a Puccini opera cycle with La Scala, Milan, starting with Eva Marton in La Fanciulla del West. And Eva Marton is to star in a new recording of Strauss's Salome with the Berlin Philharmonic Orchestra conducted by Zubin Mehta.

Placido Domingo, who has no loyalties to record companies, has already recorded some Puccini Songs; Giulini has recorded Mozart's Requiem but otherwise has returned to the Deutsche Grammophon fold; and it is no secret that Breest has shown great interest in the substantial library of visual material taped by Karajan's own company, Telemondial, over much of the last decade of his life. But DG will also be bidding for it.

The first formal statement on Sony Classical's future will be made in Salzburg on August 15.

NS

## B R I E F S

● MOZART TAKES on a new dimension in October when Harmonia Mundi UK distributes new recordings of The Marriage Of Figaro and Così Fan Tutte — sung in Arabic.

The project was masterminded by an Egyptian anaesthetist, Dr Aly Sadek, a Mozart enthusiast and a fervent believer in the beauty of his own language.

The recordings, on the Harmonia Mundi label, feature soloists from the Cairo Opera Company, the Choir of Silesia, the Polish National Radio Orchestra, and are conducted by Yussuf El-Sissi.

Dr Sadek, who translated the Da Ponte Libretti himself, is now working on Don Giovanni, to be recorded in Poland this year.

● RICCARDO MUTI follows in the footsteps of the American soprano Barbara Hendricks in having been made an Honorary Ambassador to the United Nations High Commissioner for Refugees.

"If we look at history, artists of all kinds have always been among the most influential and deeply involved members of society," he told a press conference in Salzburg.

He added that he intended to visit camps for refugees and displaced people while on tour. He is also organising two major benefit concerts dedicated to the UNCHR, one at La Scala, Milan, where he is director, and the other in Philadelphia in an event with the Philadelphia Orchestra.

ANYTHING GOES

★

COLIE PORTIER

FIRST RECORDING OF THE ORIGINAL 1934 VERSION

Original Orchestrations by Robert Russell Bennett and Hans Spialek  
Additional arrangements by Russell Warner

KIM CRISWELL CRIS GROENENDAAL  
JACK GILFORD  
and FEDERICA VON STADE as HOPE

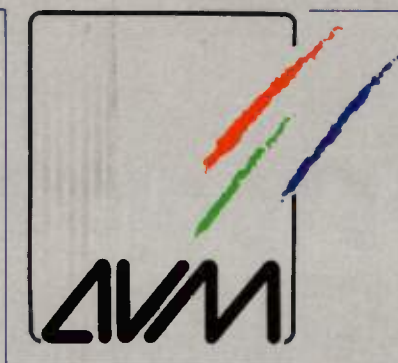
LONDON SYMPHONY ORCHESTRA  
AMBROSIAN CHORUS  
Conducted by JOHN McGLINN

Recordings already available conducted by JOHN McGLINN include:  
SHOW BOAT, KIRI SINGS GERSHWIN and GERSHWIN OVERTURES

EMI

AVAILABLE OCTOBER ON ONE LP, ONE CASSETTE and ONE CD





# **AVM Records are proud to announce their new distribution set-up:**

**As from August 1st AVM CLASSICS: POWERHOUSE:  
METALWORKS/PIG'S EAR will be distributed by:  
CASTLE SALES & MARKETING LTD:  
TELEPHONE: 01-877 1606**

## **1st Release/25th August**

5 LP BOX SET - JCBLP 101: Just Classical "101 Popular Masterpieces"  
5 MC BOX SET - JCBMC 101: Just Classical "101 Popular Masterpieces"  
5 CD BOX SET - JCBCD 101: Just Classical "101 Popular Masterpieces"

VOVLP 677: Virus/"Lunacy"

VOVMC 677: Virus/"Lunacy"

VOVCD 677: Virus/"Lunacy"

## **CLASSIC LIBRARY SERIES**

CLS LP 3004: Vivaldi/"The Four Seasons":

Bach/"Concerto For Two Violins"

CLS MC 3004: Vivaldi/"The Four Seasons":

Bach/"Concerto For Two Violins"

CLS CD 3004: Vivaldi/"The Four Seasons":

Bach/"Concerto For Two Violins"

CLS LP 3005: Beethoven/"Symphony No. 5: Symphony No.6 'Pastoral' "

CLS MC 3005: Beethoven/"Symphony No. 5: Symphony No.6 'Pastoral' "

CLS CD 3005: Beethoven/"Symphony No. 5: Symphony No.6 'Pastoral' "

CLS LP 3006: Tchaikovsky/"Piano Concerto No.1;

Rachmaninoff/Piano Concerto No.2"

CLS MC 3006: Tchaikovsky/"Piano Concerto No.1;

Rachmaninoff/Piano Concerto No.2"

CLS CD 3006: Tchaikovsky/"Piano Concerto No.1;

Rachmaninoff/Piano Concerto No.2"

**DANCE PRODUCT LABELS/AVM SINGLES: SOUND OF  
BELGIUM: KONNEXION; will be distributed by  
SPARTAN RECORDS TELESales: 01-903 8223**

## **1st Release / July 31st**

SOB. 12/7: 12" Single Fax Yourself/"Sunshine '89"

7 SOB 7: 7" Single Fax Yourself/"Sunshine '89"

SOB. 0001: LP Various Artists/"New Beat Sampler"

SOBC. 0001: MC Various Artists/"New Beat Sampler"

SOBCD. 0001: CD Various Artists/"New Beat Sampler"

## **August 14th**

SOB. 7/4: 7" Single Brussels Sound Revolution/"Pump Up The Twist".

SOB. 12/4: 12" Single Brussels Sound Revolution/"Pump Up The Twist".

SOBCD. 3/4: 3" CD Brussels Sound Revolution/"Pump Up The Twist".

AVM 7/3: 7" Single Bobby Kimball/"One Day At A Time"

AVMCD 3/3: 3" CD Bobby Kimball/"One Day At A Time"

***We look forward to a long and successful relationship  
with both of these premier distribution companies.***



# Philips makes room on shelf for mammoth Mozart canon

by Nicolas Soames

THOUGH THE 200th anniversary of Mozart's death is still more than 10 months away, the classical music industry in general and the record companies in particular are gearing up for an uninhibited commemoration — none more vigorously than Philips.

Last week, in the Mozarteum, the heart of Mozart territory in Salzburg, Erik Smith, head of A&R, Philips, announced the launch of one of the biggest recording projects, the Complete Mozart Edition.

It is a mammoth undertaking, covering some 180 compact discs arranged in 44 volumes each containing between one and 12 CDs. It will be released over 14 months, starting in August 1990 and finishing in October 1991.

Those Mozart enthusiasts — established fans and the new Amadeus converts — will have to find not only the better part of £1,500 but also create two-and-a-half metres of shelf space or nearly 10 feet.

It comes as no surprise that Philips decided to make the Complete Mozart Edition a mid-price affair. But Paul Schwender, project manager, proclaimed that some 25 per cent of the recordings were recorded in the last two years. The rest will come from back catalogue, mainly, but not exclusively,



ERIK SMITH, Philips's head of A&R, has the unenviable job of compiling the complete works of Mozart, covering 180 CDs in 44 volumes

from Philips.

Of course, the record industry, and especially PolyGram Classics, has a tradition of huge ceremonial editions. Deutsche Grammophon produced a Bach Edition, a Beethoven Edition and a Brahms Edition, but it was Philips which, about 15 years ago, produced a Mozart Edition. It wasn't designed as a "complete" edition, though it proved another bulky affair.

Yet it suggested Philips as the obvious candidate to attempt what may prove an impossible task. For although Mozart died at 36, his natural ability to compose left a huge legacy of works spanning just about every imaginable form.

Aside from the symphonies, operas and chamber music, that we hear regularly, there were numerous other works, including 300 minuets and 200 contredanses and many fragments that need to be meticulously gathered together if Philips' ambitious title is not to find itself under fire from a sniper-critic.

In fact, the fragmentary details must have caused Smith, who has produced for Philips for two decades, as many months of work as the main works. But some major guidelines had to be established at the start of the project.

A project like this is as much a prestige affair as a reference library and there could be no suggestion that the entire set could consist of new recordings. But the whole concept must have created some concern within Philips because of the increasing importance with Mozart of authentic performance — and new recordings on conventional instruments.

"We could have included some of the late symphonies conducted by John Eliot Gardiner," admits Smith, "except that that would have caused an imbalance with the earlier symphonies on modern instruments."

So Volume 1 and 2 (12 CDs) will comprise the Symphonies in the performances by the Academy of St Martin-in-the-Fields directed by Neville Marriner, taken from back catalogue. There is, however, the addition of some recently discovered manuscripts, the Symphony in F K 19a and two minuets, Smith has declined to record the symphony discovered in Denmark but only ascribed to Mozart.

The Serenades and Divertimenti will be contained in Volume 3-5 (18 CDs), again mainly featuring the Academy.

The Piano Concertos (Volume 7, 12 CDs) will be the Brendel recordings. "We could have chosen Mitsuko Uchida, but she will be represented in the Edition by the Piano Sonatas which she is doing now," explains Smith.

"Brendel is one of our most distinguished artists, and it was important that he should appear in the Edition."

Incidentally, Uchida's recording plans for the Sonatas have had to be hastened somewhat to fit in with the Edition's release date.

The operas will form one of the largest sections of the Edition; Volumes 26-44, a total of 49 CDs. Most will be from back catalogue, but there is a new recording of La Finta Semplice, with Ann Murray and Barbara Hendricks, conducted by Peter Schreier.

And there will be a new Idomenec with Araiza, Hendricks and Thomas Allen conducted by Sir Colin Davis.

The Quartetto Italiano perform the String Quartets (Volume 12, 8 CDs), while the Grumiaux Ensemble play the Quintets.

In addition to the masterworks are the hours of frankly light entertainment that Mozart as a jobbing

## 'Mozart will sell' — Philips

MIKE SAGE, Philips's UK general manager, was a rep at the time of the company's last Mozart Edition and remembers well the green boxes — and some of the problems that attend large releases.

"It went very well at the start, but after a few months, dealers began to say that it was difficult selling the series," admits Sage.

"But I think it will be difficult now. First of all, there is a very different attitude towards Mozart — he is very much in vogue these days, far more than he was 15 years ago.

"And I realise the importance of getting the message across to the consumer, not just at the beginning of the series, but throughout the 18 months."



MIKE SAGE, Philips UK general manager, allays dealers' fears over Mozart works

Sage plans to extend the campaign through the selling period, and is considering various incentive schemes covering reductions on successive purchases and possibly even CD prizes for those who buy the full set.

"I think Philips has the advantage in being very much the Mozart catalogue in the eyes of the public, and it will be a challenge to ensure that they will be aware of Complete Mozart Edition. It is very much a labour of love for us."

## Festival tinged with black

FOR ALL the life and activity in the Salzburg Festival now in full swing, it remains dominated by the death of Herbert von Karajan. His EMI photos are displayed in all the shop windows, ribboned with black; there is a black flag hanging from the Grosse Festspielhaus and there is even a black-edged marzipan memorial in a confectionary store.

No conversation seems to be complete without some Karajan comment and once again there was inescapable feeling of the end of an era.

Certainly the memorial concert in the Festspielhaus last Sunday was a sombre affair. The packed auditorium was almost exclusively attired in black, and silence the hallmark — neither the performers nor the performances were applauded.

Former Karajan protégé Seiji Ozawa, dressed in black, walked with painfully measured tread to the black velvet podium to direct the Vienna Philharmonic Orchestra in Bach's Air on a G String to open the concert. He imitated the kind of seamless orchestral control that the master himself would have done. Then, in silence, Ozawa slowly stepped down and took his seat in the audience, close to Karajan's widow.

This funereal atmosphere was clearly too much for a pragmatist such as Solti — or perhaps he is more sanguine having the septuagenarian's more

philosophical view of death. Anyway, he shot from the artists' entrance at a brisk walk, leaped upon the podium in sprightly form and conducted the slow movement to Beethoven's Symphony No 7 with energetic courage. Solti, one feels, will die well.

Then James Levine, regarded by many as the inevitable but somewhat unlikely successor to Karajan at the Berlin Philharmonic, took control of the Vienna Philharmonic for selections from Brahms' Ein Deutsches Requiem.

In a typical Austrian gesture, the ceremony ended with the Vienna Philharmonic Orchestra playing Mozart's Masonic Funeral Music without a conductor. Ironically, it was clear that the piece needed some strong control from the vacant podium for neither the entries nor the balance were what they could or should be. But perhaps that was the desired effect.

It is not, of course, the end of Karajan, for as one of the Austrian newspapers declared in an extraordinary headline — "Karajan lives"; there are still new recordings to be released, and the benefit of the thousands of recordings will keep DG, EMI and Decca going on for years.

But for the habitués of the Salzburg summer festival, and the hundreds from the classical record industry who gathered to say farewell, there was a sense of a new century beginning, albeit a decade early.

NS

## BLACKWING

THE RECORDING STUDIO

Would like to Congratulate

LOVE AND ROCKETS  
& BEGGARS BANQUET RECORDS

ON THEIR AMERICAN SUCCESS  
with the single

'SO ALIVE'

and the album

LOVE AND ROCKETS



## TRACKING

by Dave Henderson

POSTAL BACK-BREAKER of the week award goes to the Link organisation which unleashed one cwt of discs on the Tracking desk. Ranging from Oi! to punk revival and ska they're nothing if not loud and enthusiastic. Of the bunch, let's wave a spotted hanky in favour of a triad of releases in the Live And Loud series. **The 4 Skins** offer The Bridgehouse Tapes. **The Delitas** come out as Live And Rocking' and **The Business** are just plain old Live And Loud. Less frantic moments are to be had with mid-Seventies Mancunians **Slaughter And The Dogs** offering an album of out-takes and live cuts called *The Slaughterhouse Tapes*, while there's new material from **The Lurkers** called *King Of The Mountain* and the Oi! movement grows hair with **The Resort's** 1989. Link is also handling **The Turnpike Cruisers'** ecstatic mix of rockabilly and whatever on the album *Drive Drive* and it's distributing the Staccato label which has a single from **Ska-Boom** called *The Plan* and an album from **The Loafers** called *Contagious*. Needless to say these latter two items are in the "ska" mould.

**FRANK TOVEY** aka **Fad Gadget** returns with a new 12-inch on Mute and yet another new musical nuance for his cult following to digest. The latest Tovey incarnation is into "trad art" material and even gives old Fad classic Ricky's *Hand* the rootsy-folky treatment. The title track is Sam Hall and disparate Pogues and Band Of Holy Joy should apply. More expected, perhaps, is the new four-track 12-inch from the **Rainkings**, including *Sunlight Fades*, on Playtime through APT. The jangle party never ends...

SUITABLY STRANGE and chart friendly, the new 12-inch by **The KLF**, on KLF Communications through Rough Trade, is a Pet Shop Boys-paced homage to soapy superstardom in *Kylie Said To Jason*. Pop tarts and

chart contenders for certain. On the shakin' dancefloor, there is more than just the sound of tinkling cash registers. The Sinister Groove label has a noisy debut or two, through Rough Trade distribution. **The Minister Of Noise** promises "punk toatin', heavy guitarin', organ groovin' plus soul and sweat", but most of the rampaging slew is inaudible — at times the beat even disappears. Labelmates, **Ear Trumpet** offered an enticing slice of weirdness last year on their debut LP, this time out they're more controlled, layering sound on sound and coming on as altogether too caring with *Being A Dog Is For A Life*. Swearing and artistry prevail.

THE LIVING Beat label releases an alternate version of *French Kiss* — the chart hit by Lil Louis on London. The version has been picking up good club reaction and is by **Big Louis** — the disc in question having been delayed by litigation. Still, it's ready to roll now and it's available through Pinnacle, as is the new single from **MC Duke**, *Throw Your Hands In The Air*, on associate label Music Of Life.

BIG PRESS interest, from the last generation of **Only Ones** fans who now frequent the rock weeklies, in *Demon's* license for the *Mau Mau* album *The Only Ones Live*. Tomes will be inked about Peter Perrett's wanton Velvet tones and, in truth the original CBS releases were worthy offerings. This live set fuels the flames. From the same timewarp — the mid-Seventies — **Jayne County** (formerly Wayne County) wiggles a corset with a new single and mini-album on Jungle through the Cartel. The single is *Time Machine* and the album's interestingly called *Betty Grable's Legs*. More bizarre characters are unearthed as the next ROIR Tapes release, through Pinnacle Import Services here, include **Disco Tex And The Sex-O-Lettes'** *Get Dancing*. All glam and glitter, Tex makes Gary Glitter look gothic and who can forget the classic title cut, *Boogie Flap and I Wanna Dance Witcha*. Who indeed? Also from ROIR is *Live In Berlin* by American reggae mover **Michael E Johnson And The Killer Bees**. More Americans? Yes, there's a new album from **Naked Prey** called *Kill The Messenger*. On the Fundamental label through APT, it's a bluesy slide out with grits and it's available on album, cassette and CD.

LITERATURE, my good man, returns to music with Creation Press (an arm and a leg of Creation records) unleashing a couple of wordy items. There's an intriguing eye opener to the dark side in *The Black Book Volume One*, which is edited by **Tony Road**, while **Edgar Allan Poe** has a collection of his poems published in *Poems 1827-1849*. And all from the same mind that snagged *The Jesus And Mary Chain*.

AS EVERYTHING independent seems to be latching onto a dance-crazed rhythm, let's spare a second or two for the coolest cut this week. Canadian label Netzwerk continues to flourish with the Netzwerk Europe branch, through APT, producing the neatest 12-inch for some time, *Shut Up* by **MC 900 Ft Jesus (with DJ Zero)**. A two version sample, it's full of cut-ups and cut-outs over a pounding rhythm.

THE GERMAN Jaro/Fuego label, now distributed by Conifer, has a couple of CD releases. **Farafina's** *Bolomakote* and **Astor Piazzolla's** *The Rough Dancer And The Cynical Night*. The former is likely to be up for increased inspection as Farafina have been working with The Rolling Stones recently. The ska wave hits Germany with a compilation of German ska-purveyors called *It's A Skandall* on Unicorn through Nine Mile and the Cartel. As the two-tone check revival gains momentum, the German angle is forced home by **Skaos**, **The Bruces**, **No Sports**, **The Butlers** and several others. Meanwhile, the Ska label, through Revolver and the Cartel, releases *Ska-Ville USA Volume Four* with tracks from **Bim SkalaBim**, **Not Bob Marley** and **Gangster Fun**.

NEW FROM Nine Mile and the Cartel, there's **Django Three's** *Magic Man* 12-inch on Swardfish, **808 State's** mini-album *Quadrastate* on Creed and **The Hepburns'** *Electrified* 12-inch on Magic. There's a new compilation on the Kent label through Pinnacle and that's its 94th release of quality soul music. Called *Good Times*, it features **Ray Charles**, **Ray Sharpe**, **Soul Brothers Six**, **Clarence Carter** and several others. **The Meteors** have an 18-track CD of their earliest material released on CD. Titles *Teenagers From Outer Space* and on Ace subsidiary *Big Beat*, it's through Pinnacle too.

PINNACLE'S Recuts department offers several "groovy" dance items including 12-inches from **Club House**, **John Rocca**, **Sir Mix-A-Lot**, **Cash Crew**, **Black Radical Mk II**, **Shades Of Rhythm**, **Hades**, **King Sun**, **Bleep** and numerous others. Revolver has yet another version of house with new age house on the Institute label, first releases coming from **66 Squad** — *The World Is Yours*, **Das "Man Mancanik"** — *VI*, and **Rave 2001** — *Seduce Me*. The latter being the deepest house track of the year so far. Belgian new beat specialists develop the genre when **Joe Morton** of *Morton/Sherman/Bellacci* remixes **The Weatherman's** *Bang Bang* on *Play It Again Sam* through APT.

BEST OF the latest molten summer vinyl includes **Dub Sex's** album/CD package called *Splintered Faith* on Cut Deep, **The Membranes'** new 12-inch on their own Vinyl Drip International label, which is called *Euro Pig V*. Auto Flesh, **Sleeping Dogs** *Wake's* debut set, *Understanding*, on One Little Indian, **Wreckless Eric's** *Le Beat Groupe Electrique* on New Rose and don't forget **The Creepers'** retrospective *Sleeper* on Bleed label through APT and **Carsse And Sickmob's** cover of *Jimi Hendrix's* *Are You Experienced?* on Temple through Revolver and the Cartel. As if you'd dare?

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	NEW	WOULDN'T CHANGE A THING	PWL PWL(T)42 (P)
2	1	21 VODOO RAY (EP)	Rhant RS 804 (RX 8804) (P)
3	5	6 PURE	Ghetto GTG(T)4 (I)
4	2	5 SAY NO GO	Big Life BLR10(T) (I/RT)
5	3	2 SHE BANGS THE DRUMS	Silverstone ORE(T)6 (P)
6	6	5 LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SBUK4(T) (I/RT)
7	4	11 JUST KEEP ROCKIN'	Desire WANT(X) 9 (PAC)
8	NEW	FOREVER TOGETHER	Republic LIC(T)014 (I/RE)
9	9	9 SEALED WITH A KISS	PWL PWL(T) 39 (P)
10	7	10 JOY AND PAIN	BCM BCM 257(X) (P)
11	28	2 MICHAEL MANIA MEDLEY	Radical RAD6C (RADICAL6) (SP)
12	8	10 RIGHT BACK WHERE WE STARTED...	Fanfare (T)2FAN 18 (A)
13	12	5 BLUE MOON REVISITED	Cooking Vinyl FRY011(T) (I/RE)
14	10	4 DO IT TO THE CROWD	Profile PROF(T)255 (P)
15	14	5 PARADISE	Lazy LAZY14(T) (I/RT)
16	11	3 DEFINITION OF LOVE	Kool Kat KOOL(T)504 (I/RT)
17	13	2 I GO TO PIECES	Lisson DOLE(Q)11 (P)
18	19	3 WHAT TIME IS LOVE?	KLF Communications KLF004(T) (I/RT)
19	21	15 HELYOM HALIB	Music Man MMP57004 (MMP112004) (P)
20	15	15 HAND ON YOUR HEART	PWL PWL(T) 35 (P)
21	16	8 CHILDREN OF THE REVOLUTION	Rhythm King 78FORD4 (I/RT)
22	17	7 ALL OVER THE WORLD	Nightmare MARE5103 (PAC)
23	18	6 I'M A MAN/YE KE YE KE	Music Man MMP5703 (P)
24	23	2 KRAZY HOUSE	Supreme SUPE(T)145 (P)
25	26	6 HERE COMES YOUR MAN	4AD (B)AD909 (I/RT)
26	35	7 SALLY CINNAMON	Black- (T)ZEV34 (I)
27	24	8 LOVE BOMB BABY	Music For Nations KUT 132 (P)
28	33	19 ME MYSELF AND I	Big Life BLR 7(T) (I/RT)
29	30	3 COCOON (FROM 'HITMAN AND HER')	Lisson DOLE(Q)8 (P)
30	31	2 I'LL BE THERE	Westside DJIN(T)13 (SP)
31	22	4 HYPNOTIZED	Fire BLAZE365 (BLAZE367) (P)
32	27	6 SIT DOWN	Rough Trade RT(T)225 (I/RT)
33	29	10 WORK IT TO THE BONE	Kool Kat/Big Life KOOL(T) 501 (A)
34	25	4 MASTER MIX	Radical RADCS (RADICALS) (SP)
35	NEW	SERIOUS	Respect PEC(T)1 (PAC)
36	38	2 SHATTER	Rough Trade RT(T)217 (I/RT)
37	32	4 THE PEEL SESSIONS	Strange Fruit (SFP5072) (P)
38	20	4 IN VIVO	Mute (T)MUTE98 (I/RT/SP)
39	NEW	IT TAKES TWO	Nightmare (MARE110) (PAC)
40	37	7 THE FLY (ZOB LA MOUCHE)	Rhythm King LEFT33(T) (I/RT)

## TOP 20 ALBUMS

1	1	13 TEN GOOD REASONS	PWL HF 7 (P)
2	2	4 THE HIT FACTORY VOL 3	Fanfare/PWL HF8 (P)
3	3	20 3 FEET HIGH AND RISING	Big Life DISLP 1 (I/RT)
4	4	13 STONE ROSES	Silverstone OREL 502 (P)
5	6	55 KYLIE	PWL HF 3 (P)
6	5	3 I CAN MAKE YOU DANCE	Gee St GEEA3 (I/RT)
7	8	66 THE INNOCENTS	Mute STUMM 55 (I/RT/SP)
8	NEW	GRINDCRUSHER - EARACHE SAMPLER	Earache MOSH12 (I/RE)
9	7	15 DOOLITTLE	4AD CAD 905 (I/RT)
10	15	5 THE TRINITY SESSION	Cooking Vinyl COOK011 (I/RE)
11	9	100 THE CIRCUS	Mute STUMM 35 (I/RT/SP)
12	10	4 MLAH	Rhythm King LEFTLP11 (I/RT)
13	RE	SURFER ROSA	4AD CAD803 (I/RT)
14	NEW	RAIN GADDI 2	Multitone CMUTT088 (I)
15	19	36 WANTED	Big Life YAZZLP 1 (I/RT)
16	12	2 LES MISERABLES	First Night ENCORE1 (P)
17	11	8 TECHNIQUE	Factory FACT 275 (P)
18	NEW	PUNJABI EXTRA	Multitone CMUTT089 (I)
19	14	6 ANYWAYAWANNA	Rhythm King/Mute LEFTLP10 (I/RT)
20	20	2 ROCKY HORROR PICTURE SHOW	Ode/Pacific OSV21653 (P)

Compiled by Music Week from Gallup Data

BLACKWING  
THE RECORDING STUDIO

AMEK M2500, REAL TIME/MIDI AUTOMATION, STUDER A80, OTARI MTR12, STUDER B67, SONY F1 DIGITAL, YAMAHA NS10 and NS100, REFLEXION ARTS CUSTOM MONITORS, AMS RMX16, QUANTEC, AMS DMX 15-80s, LEXICON 224, 224X, BEL BD80, YAMAHA SPX90, DELTA LAB DDL, DRAWMER COMPRESSORS, UREI 1178, PUBLISON AURAL EXCITER, DRAWMER/VALLEY PEOPLE NOISE GATES, PANSCAN, DIMENSIONED D, MXR PITCHTRANSPOSER, MXR FLANGER/DOUBLE, VALLEY PEOPLE DYNAMITE, DIGITAL RECORDING (ANY FORMAT) & DOLBY SR AVAILABLE ON REQUEST

## LONDON'S LARGEST GRANITE LIVE ROOM

## RECENT CUSTOMERS INCLUDE:

ALISON MOYET, BILL HURLEY, BOMB THE BASS, ERASURE, HUGH HARRIS, JESUS AND MARY CHAIN, LOVE AND ROCKETS, MARC ALMOND, MIA/R/R/S, REGGAE PHILHARMONIC ORCHESTRA, RENEGADE SOUND WAVE, THIS MORTAL COIL, WELL RED, NENEH CHERRY, MY BLOODY VALENTINE, A R KANE.

Telephone No. 01-261 0118



# NEW ALBUMS

## Distributor Codes

A—PRT 01-640 3344  
 ACD—ACD 01-451 4494  
 APT—0904 611656  
 ARAB—Arabesque  
 01 992 7732  
 BB—Bite Back 01-653 5350  
 BK—Backs 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Buller 08894 76316  
 C—CBS 0296-395151  
 CA—Cadillac 01-836 3646  
 CC—Clear Cut 0533 811417  
 CH—Charly 01-639 8603  
 CLD—Compact Leisure  
 01-523 2266  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CSA—01-960 8466  
 DGT—Digital Import Software  
 0222 473474  
 DIS—Discovery 0672 63931  
 DISC—Disc 0222 473474  
 E—EMI 01-848 9811  
 EMD—European Music  
 Distributors 01-443 2528  
 EUK—Entertainment UK  
 01-848 9769  
 F—PolyGram 01-590 6044  
 FF—Fast Forward  
 031 226 4616  
 FOI—Folksound 0203 711935  
 GAM—G&M 01-534 4882  
 GCS—John Goldsmith CDs  
 01-405 2280  
 GD—Gordon Duncan  
 0467-21517  
 GOLDS—S. Gold 01-539 3600  
 GS—Graphic Sound  
 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmonia Mundi  
 01-253 0863  
 HOL—Hollywood Nights  
 0438 315533  
 HS—Hush 0532 742106  
 I—Caretel Scotland  
 031 226 4616  
 —Caretel North  
 0904 641415  
 —Caretel Midlands  
 0926 496060  
 —Caretel East  
 0926 496060  
 —Caretel West  
 0272 541291  
 —Caretel South-East  
 01-837 4404  
 JETZ—Jettsoundz 0253 712453  
 J—Jungle 01-267 0171  
 JS—Jestor 01-961 5818  
 K—K-tel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LO—London 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group  
 0494-882858  
 ML—Mainline 01-686 3636  
 MS—Music Sales (N. Ireland)  
 MWE—Music World Imports  
 01-427 6107  
 NM—Nine Mile 0926 496060  
 O—Outlet 0232 322826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73144  
 PAC—Pacific 01-800 4490  
 PAN—Panther Music  
 01-708 23778  
 PRD—Paragon 0327 300811  
 PK—Pickwick 01-200 7000  
 PL—Prism Leisure 01-804 8100  
 PP—Probe Plus 051 236 6591  
 PRO—Projection 0702 714025  
 PVG—Palace Virgin and Gold  
 01-539 5566  
 PY—Priority 01-992 7021  
 RB—Red Barron 01-759 3774  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster  
 0453 886252  
 RE—Revolver 0272-541291  
 REC—Recommended  
 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lighter 037-988 693  
 ROSS—Ross 08886 2403  
 RR—Red Rhino 0904 641415  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres  
 08494-32711  
 SOTO—Sotobound  
 01-523 2981  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 SSD—Silver Sounds (CD)  
 01-808 0833  
 STERNS—Sterm's/Triple Earth  
 01-388 5533  
 STY—Stylus 01-742 1662  
 SUPE—Supertrack 01-743 1333  
 SW—Swift 0424 220028  
 TB—Terry Blood 0782 620321  
 TRC—Total 01-924 3174  
 VFM—VFM Cassette Distributors  
 0296 437307  
 W—WEA 01-998 5929  
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ACCEPT	EAT THE HEAT	EPIC	LP/MC:4652291/4652294	CD:4651302	(C)				Metal
ACID	DON'T LOOSE YOUR DREAMS	SPV	LP:080604	(APT)					Metal
ADAMS, Bryan	BRYAN ADAMS A&M	CD:CDA 3100	(F)						Rock
ADAMS, Bryan	YOU WANT IT YOU GOT IT A&M	CD:CDA 3154	(F)						Rock
AEROSMITH	ROCKS	CBS	CD:CD 32517	(C)					Rock
ARMATRADING, Joan	SHOW SOME EMOTION	A&M	CD:3946632	(F)					Soul

BABYFACE	TENDER LOVER	MCA	LP/MC:MCG 6064/MCDC 6064	Dance/Disco					
			CD:DMCD 6064	(F)					
BAD MANNERS	RETURN OF THE UGLY BLUE BEAT		LP/MC:BBSLP002/BBSCM 002	CD:BBSCD 002	£ 3.65/6.99(P)				Reggae
BANK STATEMENT	BANK STATEMENT VIRGIN	LP:VTCV 2600	CD:CDV 2600	(E)					Rock
BECK, Jeff	BLOW BY BLOW	CBS	CD:CD 32367	(C)					Rock
BLUE OYSTER CULT	AGENTS OF FORTUNE	CBS	CD:CD 32221	(C)					Rock
BOLAN, Marc	THE BEGINNING OF DOVES	MEDIA MOTION	LP/MC:ME-DIA 2/MEDIAC 2	CD:MEDIAC 2	£ 3.04/3.61(PAC)				Rock
BOW WOW WOW	THE VERY BEST OF BOW WOW RECIEVER	LP:RRLP116							Rock
			£ 3.85(P)						
BROUGHTON BAND, Edgar	INSIDE OUT	BGO	LP:BGOLP 59	£ 3.99(P)					Rock
BURNELL, Kenny	BLUE LIGHTS VOL 1	BLUE NOTE	CD:BNZ 223	£ 4.85(E)					R & B
BURNELL, Kenny	BLUE LIGHTS VOL 2	BLUE NOTE	CD:BNZ 224	£ 4.85(E)					R & B
BURNETT, Johnny	ROCK N' ROLL MASTERS	EMI	LP/MC:EMS 1324/TCMS 1324	CD:7929242	£ 2.43/4.85(E)				Rock
BYRD, Donald	I'M TRYIN' TO GET HOME	BLUE NOTE	CD:ENZ 227	£ 4.85(E)					R & B

CARPENTERS, The	CLOSE TO YOU	A&M	CD:CDA 3184	(F)					MOR
CHELSEA	UNRELEASED STUFF	RECIEVER	LP:CLAYLP 101	£ 3.85(P)					Rock
CLINE, Patsy	LIVED AT THE OPRY	MCA	CD:DMCL 1891	(F)					Country
CONTI, Bill	BETRAYED	TER	CD:CDTER 1163	(P)					Films/Shows
COOLIDGE, Rita	GREATEST HITS	A&M	CD:CDA 3238	(F)					Pop
COOPER, Alice	TRASH	EPIC	LP/MC:4651301/4651304	CD:4651302	(C)				Metal
CRICKETS, The	ROCK N' ROLL MASTERS	EMI	LP/MC:EMS 1318/TCMS 1318	CD:7917572	£ 2.43/4.85(E)				R 'n' R

DE BURGH, Chris	BEST MOVES	A&M	CD:CDA 5083	(F)					Pop
DESTROYERS	A NIGHT OF THE LUSTY QUEEN	SPV	LP:080702	(APT)					Metal

G B H	NO SURVIVORS	RECIEVER	LP:CLAYLP 102	£ 3.85(P)					Metal
GENTLE GIANT	GENTLE GIANT LINE	CD:LICD 900722	£ 7.90(I/RE)						Rock
GRIFFITH, Nanci	POET IN MY WINDOW	MCA	CD:DMCG 6053	(F)					Country

HEAVY D	AND THE BOYZ	BIG TIME	MCA	LP/MC:MCD 6057/MCDC 6057	Hip Hop				
				CD:DMCD 6057	(F)				
HENDRIX, Jimi	THE JIMI HENDRIX CONCERTS	MEDIA MOTION	LP/MC:MEDIA 1/MEDIAC 1	CD:MEDIACD 1	£ 4.25/6.08(PAC)				Rock
HENRY, Lenny	LIVE AND UNLEASHED	ISLAND	LP/MC:CID 9937/ICT 9937	CD:ILPS 9937	£ 3.99/7.29(F)				Comedy
HOLLY, Buddy & The	CRICKETS	THE CHIRPING CRICKETS	MCA	CD:DMCL 1753	(F)				R 'n' R
HOLTON, Gary & Mick	ROSSI SING IT TO ME	RECIEVER	LP:RRLP 115						Rock
			£ 3.85(P)						
HONEYBUS	AT THEIR BEST	SEE FOR MILES	CD:SEED 264	£ 6.08(P)					Pop

JACKSON, Joe	BODY AND SOUL	A&M	CD:CDA 65000	(F)					Rock
JOHNSON, Jesse	SHOCKADELICA	A&M	CD:3951222	(F)					Dance/Disco
JONES, Quincy	THE DUDE	A&M	CD:CDA 63721	(F)					Soul
JOPLIN, Janis	CHEAP THRILLS	CBS	CD:CD 32004	(C)					Rock
JOURNEY	INFINITY	CBS	CD:CD 82244	(C)					Rock

KANSAS	POINT OF KNOW RETURN	CBS	CD:CD 32361	(C)					Rock
KING SUN XL	PROFILE	LP/MC:FLER 270/FILERCT 270	CD:FLERCD 270						Hip Hop
			£ 3.85/6.99(P)						
KRAMER, Billy J.	LISTEN ...	BGO	LP:BGOLP 56	£ 3.99(P)					Pop

LIQUIDATORS, The	THE LIQUIDATORS	CONNOISSEUR	LP/MC:VSOPLP 136/VSOPLM 136	CD:VSOPCD 136	£ 3.05/4.55(P)				Reggae
LOVERBOY	GET LUCKY	CBS	CD:462522	(C)					Rock

McCLEAN, Jackie	BLUE SILK	BLUE NOTE	CD:BNZ 225	£ 4.85(E)					R & B
McCUE, Bill	LUCKY WHITE HEATHER	SCOTDISC	MC:KITV 484	CD:CDITV 484	(GD/H)				MOR

McGREGOR, Freddie	LOVE AT FIRST SIGHT	JOE GIBBS	LP:JGM 0019						Reggae
			£ 3.85(I/RE)						
MOLLY HATCHET	FLIRTIN WITH DISASTER	CBS	CD:462490	(C)					Rock

NELSON, Bill	CATALOGUE OF OBSESSIONS	COCTEAU	CD:JCCD 9	£ 6.08(P)					Instrumental
NELSON, Bill	CHAMBER OF DREAMS	COCTEAU	CD:JCCD 7	£ 6.08(P)					Instrumental
NELSON, Bill	PAVILLIONS OF THE HEART & SOUL	COCTEAU	CD:JCCD 8	£ 6.08(P)					Instrumental
NELSON, Bill	SUMMER OF GOD'S PIANO	COCTEAU	CD:JCCD 6	£ 6.08(P)					Instrumental
NEW GRASS	REVIVAL FRIDAY NIGHT IN AMERICA	CAPITOL	LP/MC:C 190739/C 490739	CD:7907392	£ 4.26/4.85(E)				Rock
NIGHTHAWK	NO MERCY	SPV	LP:080604	(APT)					Metal
NIGHTRANGER	GREATEST HITS	MCA	CD:DMCD 6065	(F)					Rock
NUGENT, Ted	CAT SCRATCH FEVER	CBS	CD:CD 32257	(C)					Rock

ORIGINAL SOUNDTRACK	KARATE KID III	MCA	LP/MC:MCD 6061/MCDC 6061	Films/Shows					
			CD:DMCD 6061	(F)					

POLICE, The	OUTLANDOS D'AMOUR	A&M	CD:3947532	(F)					Pop
POLICE, The	SYNCHRONICITY	A&M	CD:CDA 63735	(F)					Rock
POLICE, The	ZENYATTA MONDATT	A&M	CD:CDA 64831	(F)					Pop
PSYCHIC T.V.	LIVE AT THEE PYRAMID TEMPLE	LP:TOPY 047	£ 3.65(I/RE)						Rock

SEX PISTOLS	NO FUTURE	UK?	RECIEVER	LP:RRLP 117	CD:RRCD 117	£ 3.85/6.05(P)			Punk
SHAKIN STEVENS	THE TRACK YEARS	MEDIA MOTION	LP/MC:MEDIA 3/MEDIAC 3	CD:MEDIACD 3	£ 3.04/3.64(PAC)				R 'n' R
SIFFRE, Labi	LABI SIFFRE CONNOISSEUR	LP/MC:VSOPLP 136/VSOPLM 136	CD:VSOPCD 136	£ 3.04/4.55(P)					Soul
SILOUXIE & THE BANSHEES	A KISS IN THE DREAMHOUSE	WONDERLAND/POLYDOR	CD:8390072	(F)					Rock
SKYNYRD, Lynyrd	SECOND HELPING	MCA	CD:DMCL 1746	(F)					Rock
SUPERTRAMP	BREAKFAST IN AMERICA	A&M	CD:CDA 63708	(F)					Rock
SUPERTRAMP	CRIME OF THE CENTURY	A&M	CD:CDA 68258	(F)					Rock
SUPERTRAMP	CRISIS WHAT CRISIS?	A&M	CD:CDA 4550	(F)					Rock
SUPERTRAMP	EVEN IN THE QUIETEST MOMENT	A&M	CD:CDA 4634	(F)					Rock
SUPERTRAMP	SUPERTRAMP	A&M	CD:3931492	(F)					Rock

TWIN HYPE	TWIN HYPE PROFILE	LP/MC:FLER 270/FILERCT 270							Hip Hop
		CD:FLERCD 270	(P)						

VARIOUS	BLACK HAVANA	SYNCOPE/CAPITCL	LP/MC:SYLP 6003/TCYLP 6003	CD:7909232	£ 4.26/7.29(E)				Dance/Disco
VARIOUS	CAPITOL CLASSICS VOL 2	EMI	LP/MC:EMS 1338/TCMS 1338						MOR
			£ 2.43(E)						
VARIOUS	CHAMPION TRAX	CHAMPION	LP/MC:CHAMP 1018/CHAMPK 1018	CD:CHAMPK 1018	£ 3.99(BMG)				Dance/Disco
VARIOUS	HEART & SOUL - 18 CLASSIC SOUL CUTS	HEART & SOUL/POLYGRAM	LP/MC:HASTV 1/HASTC 1	CD:8405342	(F)				Soul
VARIOUS	INDESTRUCTIBLE	RECIEVER	LP:RRLP 107	£ 3.85(P)					Punk
VARIOUS	MUSIC OF LIFE	LIVE MUSIC OF LIFE	CD:SPOCKCD 1	£ 6.99(P)					Hip Hop
VARIOUS	NEW BEAT	SAMPLER	AVM	LP/MC:AVM SOB 0001/SOBC 0001					Dance/Disco
			CD:SOBCD 0001	(SP)					
VARIOUS	REGGAE HITS	JETSTAR	CD:JEC 1006	(JS/EMI)					Reggae
VARIOUS	SOUL KISS	KNIGHT	LP/MC:KNLP 12013/KNMC 12013						Soul
			CD:KNCD 12013	£ 2.99/4.86(F)					
VARIOUS	SOUL LOVE	KNIGHT	LP/MC:KNLP 12009/KNMC 12009						Soul
			CD:KNCD 12009	£ 2.99/4.86(F)					
VARIOUS	SOUL POWER	KNIGHT	LP/MC:KNLP 12014/KNMC 12014						Soul
			CD:KNCD 12014	£ 2.99/4.86(F)					
VARIOUS	THE BEST OF 12 GOLD OLD GOLD	LP/MC:OG 1407/MCOG 2407	CD:OG 3407	£ 2.60/4.86(P)					Pop
VARIOUS	THE BEST OF CAPITOL CLASSICS 1 & 2	CAPITOL	LP:CZ 208						MOR
			CD:7917942	£ 4.85(E)					
VARIOUS	THE DAY WAR BROKE OUT	EMI	LP/MC:EMI 1341/TCEMI 1341						Nostalgia
			CD:7928962	£ 2.46/4.85(E)					
VAUGHAN, Stevie	Ray TEXAS FLOOD	CBS	LP:CD:EFC 460951	(C)					Rock
WAKEMAN, Rick	THE SIX WIVES OF HENRY VIII	A&M	CD:3932292	(F)					Rock

\*\*Previously listed in alternative format \*Import

14 August 1989-18 August 1989 Album releases: 90

Year to date: 33 Weeks To 18th August 1985 Album releases: 3,785



## LOOKING EAST



The first executive conference on the dramatic opening of East European music markets  
**EAST BERLIN 7, 8, 9 NOVEMBER 1989**

"Looking East" will bring together music executives from East and West. Top managers from record companies, artist agencies, video firms, rights organisations, concert promoters, radio and TV companies from the SOVIET UNION, EAST GERMANY, BULGARIA, POLAND, HUNGARY, CZECHOSLOVAKIA, ROMANIA, YUGOSLAVIA will be on hand to do business with their Western counterparts. There are tremendous new opportunities for trade in these markets.

Only a limited number of places are available for this innovative conference.

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

Alison Burgh  
 TRIBUTE PRODUCTIONS LTD  
 Unit F, 144 Liverpool Road, London, N1 1LA  
 Tel: 01 700 4515 Fax: 01 700 0854

Sponsored by  and **TOSHIBA**



# NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
ABDUL, Paula	KNOCKED OUT/(Inst) SIREN SRN 92	Pic Bag SRNX 92					Pic Bag			Dance/Disco
(**) ADULT NET WAKING UP IN THE SUN/August FONTANA/PHONOGRAM BRXP 3 7" Pic Disc (F)										
ARETHA AND WHITNEY	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE/tba	ARISTA 112545					Pic Bag (BMG)			Dance/Disco
(**) ART OF NOISE feat. Mhlatini/Mahotella Queens YEBO/(Version)/To Add To The Confusion CHINA CHIXP 18 12" Pic Disc (F)										
ATUMA LAWD ME GOD/The Night Has A Thousand Eyes	NEW TARGET NEWTAR 0013	NEWTAR 0013(12)					(SP)			
BABYLON 5	THE LAST SUPPER/tba CHEQUE THIS RECORD CTT 2						(PAC)			Dance/Disco
BIG LOUIS FRENCH KISS (CLUB MIX)/(VOCAL MIX)/(Bonus Beats)/(Come-a-pella)	LIVING BEAT SCAM 1						(P)			Dance/Disco
BLACK LACE I AM THE MUSIC MAN (MEDLEY)/We Dance We Dance	FLAIR LACE 10						Pic Bag (TRC/BMG)			
(**) BON JOVI LAY YOUR HANDS ON ME/Bad Medicine VERTIGO/PHONOGRAM JOVCD 6 Let It Rock/You Give Love... (F)										
BROWN, Diana & Barry K. SHARP BLIND FAITH/(Inst) ffr/LONDON F 114							Pic Bag FX 114			Pic Bag (F)
CARLINE, Russell	EACH AND EVERY MINUTE/Invisible Chain AXL AXL 1 7" Pic Bag 12AXL 1 12" Pic Bag (TRC/BMG)									
CHERRY MAGIC HOLIDAY/(Inst) SUBLIME LIME 107	LIMET 107						(P)			
COMPANY TWO TELL IT AS IT IS/(Inst) TAM TAM 7TTT 010 12TTT 010 (P)										
CROKER, Brendan & The 5 O'CLOCK SHADOWS	NO MONEY AT ALL/tba SILVERTONE OREC 8						OREC 8			(P)
DANNY WILSON	NEVER GONNA BE THE SAME/Nothing Ever Goes To Plan VIRGIN VS 1203						Pic Bag ZST 1203			Pic Bag (F)
DARLING BUDS	IT'S ALL UP TO YOU/tba NATIVE 12NTV 33						(PAC)			
DARLING BUDS	SHAME ON YOU/tba NATIVE 12BUD 1						(PAC)			
DIRTY STRANGERS, THE	BATHING BELLES/Oh Yeah Hands Up THRILL TH 3						TH 3			(TRC/BMG)
E-ZEE POSSEE	EVERYTHING BEGINS WITH AN 'E'/(Inst) MORE PROTEIN PROT 12						(F)			Dance/Disco
ESSEX, David	THE SUN AIN'T GONNA SHINE (ANYMORE)/Heartbeats Like A Drum LAMPLIGHT MUSIC LAMP 6						Pic Bag 12LAMP 6			Pic Bag Jungle DownLAMP CDS 6
ESTY, Kim	COME ON/Your Love Feels Like Dynamite POWER ZAK 2						(MWI)			Dance/Disco
ETHERIDGE, Melissa	NO SOUVENIRS/(Live) ISLAND IS 431						12IS 431			Brave And Crazy LifeCID 431 (F)
(**) F.M. BAD LUCK/tba EPIC 6550318 12" Poster Bag (C)										
FACHIN, Eria	YOUR LOVE JUST CAME TOO LATE/(Version) POWER ZAK 1						Pic Bag (MWI)			
(**) FOUR TOPS, THE THE SUN AIN'T GONNA SHINE/Loco In Acapulco (Ph Balance Mix) ARISTA 409995 (BMG)										
FRANCIS, Winston	YOU ARE MY EVERYTHING/(Inst) ARISTA 112970						(BMG)			
GOD'S LITTLE MONKEYS	SOUND OUT THE SYMBOLS/SEA NEVER DRY (Double A) COOKING VINYL FRY 010						7" Pic Bag (I/RE)			
GRAVEROBBER, The	feat. FLAKY C WORK IT OUT/tba CHEQUE THIS RECORD CTT 3						(PAC)			Hip Hop
(**) GREAT WHITE ONCE BITTEN TWICE SHY/Wasted Rock Ranger CAPITOL 12CLPD 532 12" Pic Disc Slow Ride (E)										
HARVEY, Nomad & Daddae	THE RAGAMUFFIN NUMBER/tba RUMOUR RUMAT 2						(PAC)			
ILLUSION	WHY CAN'T WE LIVE TOGETHER/(Danny Rampling Remix) RUMOUR RUMAT 1						(PAC)			
INDEX	GIVE ME A SIGN/tba EXIT LIN 030765						(PAC)			Dance/Disco
IT BITES SISTER SARAH/Bullet In the Barrel	VIRGIN VS 1202						Pic Bag VST 1202			Pic Bag The Woman Is An Addict (F)
JACKSONS, The	2310 JACKSON STREET/tba EPIC 6552067						6552066 6552062			Dance/Disco
JAEGES, Leigh	JOHNNY AND MARY/(Inst) A&M VOGUE 2						Pic Bag (F)			
JAMES, David	GIRL FROM IPANEMA/One Step Away SURREY SOUND SURR 1						Pic Bag 12SURR 1			Pic Bag (Latino Dub)CDSURR 1 (TRC/BMG)
JEREMY DAYS, The	JULIE THROUGH THE BLINDS/That's What I Call Love POLYDOR 8894787						8894791			Don't Tell Me You Care (F)
JOHNSON, Paul	MASQUERADE/Personal CBS PJOHN E8						7" EP (C)			Soul
JOLLY ROGER	WHY CAN'T WE LIVE TOGETHER/tba DESIRE WANTX 17						(PAC)			Dance/Disco
JOY, Ruth	DON'T PUSH IT/tba MCA MCA 1362						MCAT 1362			(F)
KEYS, Amy	GOOD FOR YOU/Even Now EPIC 6552007						6552006			(C)

\*\* Previously listed in alternative format

17 August 1989-19 August 1989 Single Releases: 84

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
L.B.W. SOUL LIMBO/What's Your Name	MANGO MNG 717						12MNG 717		(F)	
(**) LAUPER, Cyndi MY FIRST NIGHT WITHOUT YOU/Unabbreviated Love EPIC 6550911 CD 3CD (C)										
LONGSY D MENTAL SKA/RETURN TO ZORBA/ BIG ONE VBIG 16							7" VVBIG 16 12" (I/RT)			Dance/Disco
(**) LOVE & ROCKETS SO ALIVE/Dreamtime BEGGARS BANQUET BEG 229C (W)										
LOVETT, Lyle	CAN'T RESIST IT/tba MCA MCA 1355						DMCAT 1355			(F)
MALONE, Debbie	RESCUE ME/(Richie Rich Remix) KRUNCH KR 001						(PAC)			
MANYIKA, Zeke	R.F.T. (RUNAWAY FREEDOM TRAIN)/Mozambique PARLOPHONE R 6206						7" Pic Bag 12R 6206			12" Pic Bag Bible BeltCDR 6206 CD (E)
MATTHEW SOUTHERN	COMFORT WOODSTOCK/tba MCA 2574567						2574540 2574542			(F)
(**) MOORE, John & THE EXPRESSWAY FRIENDS/Slave POLYDOR JMEG 2 7" Clear Vinyl (F)										
MORALES, Michael	WHO DO YOU GIVE YOUR LOVE TO?/Won't You Come Home WING WING 6						Pic Bag (F)			
MYSTERIOUS ART	THE OMEN/tba CBS 654966-7						Pic Bag 654966-6			Pic Bag (C)
NETWORK	IT'S A SHAME/tba BLUE CHIP BLUEC 28						Pic Bag (I/BK)			
PALMER, Robert	IT COULD HAPPEN TO YOU/Early In The Morning EMI EM 99						Pic Bag 12EM 99			Pic Bag Change His WaysCDEM 99 Casting A SpellTCM 99 Casting A Spell (E)
PETERS AND LEE	ISLE OF DEBRIS/Wings On My Feet PRESIDENT PT 583						(SP)			
(**) QUEEN THE INVISIBLE MAN/Hijack My Heart EMI QUEENX 12 7" Clear Vinyl 12QUEENX 12 12" Clear Vinyl (E)										
RAH BAND, The	SILVERBIRD/(Inst) FLY EAGLE 12						(TRC/BMG)			
RAZE BREAK 4 LOVE/(Version) CHAMPION CHAMP 67							Pic Bag CHAMP 1267			Dance/Disco
(**) RED HOT CHILI PEPPERS KNOCK ME DOWN/Punk Rock Classic/Pretty Little Ditty EMI-USA MTPD 70 7" Shaped Pic Disc (E)										
RED LORRY	YELLOW LORRY TEMPTATION/Don't Know Why SITUATION TWO SIT 60						SIT 60T			(I/RT)
REPLAY	MICHAEL MEDLEY/(Bonus Beats) RADICAL RADICAL 6-7						RADICAL 6-12			Dance/Disco
(**) RICH, Richie SALSA HOUSE/(Mix) ffr/LONDON F 113										
RICHARD, Cliff	I JUST DON'T HAVE THE HEART/Wide Open Space EMI EM 101						Pic Bag 12EM 101			Pic Bag I Just Don't Have The Heart (Inst)12EMP 101 12" Pic Disc/Poster CDEM 101 TCDEM 101 (E)
ROSE, Mykal	DUMP THE LUMP/tba FINAL VINYL 12FV 001						(PAC)			
SAFIRE	GONNA MAKE IT (MIX YOU LIKE)/(Drum You Like)/I Wanna Make You Mine MERCURY/PHONOGRAM MERXZ 298						(F)			
SARAYA LOVE	HAS TAKEN ITS TOLL/Running Out Of Time POLYDOR 8892931						(F)			
(**) SIGUE SIGUE SPUTNIK RIO ROCKS/Aliens PARLOPHONE 12SSSX 6 12" Rio Rocks (Samba/Acid Remix) (E)										
SLAM SLAM SMOOTH/tba	MCA MCA 1346						MCAT 1346			DMCA 1346 MCAC 1346 (F)
SMALL TIME HERO	SORRY/The Only Way FX 20/S						(Self)			
SNAPDRAGONS	DOLE BOYS ON FUTONS/tba NATIVE 12NTV 41						CDNTV 41			(PAC)
SPANDAU BALLET	BE FREE WITH YOUR LOVE/tba CBS SPANN 4						Pic Bag SPANT 4			Pic Bag SPANC 4 (C)
(**) STANSFIELD, Lisa THIS IS THE RIGHT TIME/Affection ARISTA 409517 (BMG)										
STRUMMER, Joe	GANGSTERVILLE/Jewellers And Burns EPIC STRUM 1						Pic Bag STRUMC 1			(C)
SUN KINGS, The	ALL'S WELL WITH THE WORLD/Swing LONG BEACH BEACH 3						BEACH 3T			Say Goodbye To The Railway Side/Colour.. (I/NM)
SYLVE	I'VE ONLY GOT YOU TO BLAME/(Birmingham Breakdown Mix) POWER ZAK 3						Pic Bag (MWI)			
TAPPS 4 PLAY - SUGAR PIE HONEYBUNCH/MY FORBIDDEN LOVER/Don't Pretend To Know/Sugar Pie Honeybunch (Inst)	POWER ZAK 4						33 rpm Pic Bag (MWI)			
TEARS FOR FEARS	SOWING THE SEEDS OF LOVE/Tears Roll Down MERCURY/PHONOGRAM IDEA 12						Pic Bag IDEAT 12			Pic Bag Shout (US Remix)IDCD 12 IDMC 12 (F)
TECHNOTRONIC	featuring FELLY PUMP UP THE JAM/(Inst) TOTAL SYR 4						SYRT 4			(Jam Edit Mix) (TRC/BMG)
TEMPER TEMPER	THE SWITCH/Let's Swing SHEER BRAVADO SB 01						Pic Bag SB 02			Pic Bag (I/BK)
THIS OTHER EDEN	MAN'S WORLD/Angels Tell Lies A&M AM 516						Pic Bag (F)			
(**) WATLEY, Jody With ERIC B & RAKIM FRIENDS/JODY WATLEY - Private Life MCA MCAX 1352 12" (F)										
WEST BAM MONKEY	SAY MONKEY DO/(Remix) DR BEAT DOBOT 01						(PAC)			Dance/Disco
WHERE'S THE FIRE	WHERE'S THE FIRE/(Version) CHAMPION CHAMP 12209						Pic Bag (BMG)			
WILLIAMS, Alison	I NEED YOUR LOVIN'/tba DEF JAM 6551434						(C)			

2310 jackson street  
4 play - sugar pie  
honeybunch/my  
forbidden lover  
All's well with the world  
Bad luck  
Bathing belles  
Be free with your love  
Blind faith  
Break 4 love  
Can't resist it  
Come on  
Dole boys on futons  
Don't push it  
Dump the lump  
Each and every minute  
Everything begins  
with an 'e'  
French kiss (club mix)/(vocal mix)  
Friends  
Friends  
Gangsterville  
Girl from ipanema  
Give me a sign  
Gonna make it (mix you like)  
Good for you  
I am the music man (medley)  
I just don't have the heart  
I need your lovin'  
I've only got you to blame  
Isle of debris  
It could happen to you  
It isn't, it wasn't, it ain't never gonna be  
It's a shame  
It's all up to you  
Johnny and mary  
Julie through the blinds  
Knock me down  
Knocked out  
Lard me god  
Lay your hands on me  
Love has taken it's toll  
Magic holiday  
Man's world  
Masquerade  
Mental ska/return to zorba  
Michael medley  
Monkey say monkey do  
My first night without you  
Never gonna be the same  
No money at all  
No souvenirs  
Once bitten twice shy  
Pump up the jam  
R.f.t. (runaway freedom train)  
Rescue me  
Rio rocks  
Salsa house  
Shame on you  
Silverbird  
Sister sarah  
Smooth  
So alive  
Sorry  
Soul limbo  
Sound out the symbols  
Sowing the seeds of love  
Tell it as it is  
Temptation  
The invisible man  
The last supper  
The omen  
The ragamuffin number  
The sun ain't gonna shine  
The sun ain't gonna shine (anywhere)  
The switch  
This is the night time  
Waking up in the sun  
Where's the fire  
Who do you give your love to?  
Why can't we live together  
Why can't we live together  
Woodstock  
Work it out  
Yebo  
You are my everything  
Your love just came too late



PAULA ABDUL

See New Albums for Distributors Codes

## EACH AND EVERY MINUTE the debut single from RUSSELL CARLINE AS HEARD ON RADIO

ORDER NOW ON BMG RECORDS (AXL 1 & AXL 12)

AXL





# MARKETPLACE

## EQUIPMENT

### POSTING RECORDS?



**Don't leave anything to chance!**

**RING WILTON OF LONDON FOR PROTECTIVE ENVELOPES AND ALL YOUR PACKAGING NEEDS**

Contact: Kristina on 01-341 7070 (6 lines)  
Stanhope House, 4/8 Highgate Street, London N6 5JL  
Telex: 267363. Fax: 01-341 1176

## PROPERTY FOR SALE

### THE STUDIO HOUSE



STUNNING, SOPHISTICATED, BRILLIANT—WORDS ASCRIBED TO A UNIQUE, SECLUDED DETACHED HOUSE JUST 10 MINUTES FROM THE WEST END IN NW3.

SURROUNDED BY BEAUTIFUL TREES AND GARDENS THE 3,000+ SQUARE FOOT HOUSE HAS BEEN SYMPATHETICALLY DESIGNED ON TWO FLOORS AROUND AN ORIGINAL 28' HIGH ARTIST'S STUDIO. IT IS PERFECT FOR BOTH FAMILY LIFE OR SOPHISTICATED ENTERTAINING.

THREE RECEPTIONS, STUDY, LEISURE ROOM, CRAFTSMAN KITCHEN, FIVE BEDROOMS, FOUR BATHROOMS.

GUIDE PRICE £1.1 MILLION

PHONE: 01-286 6825

## SERVICES

**Wave Length**

CASH & CARRY

### SPECIALISTS TO THE MARKET TRADE

**CASSETTES! CHART LPs  
COMPACT DISCS! VIDEOS!**

**PLUS SPECIAL OFFERS AND OVERSTOCKS!**

EXPORT ENQUIRIES ALSO WELCOME:—

**UNIT 3E, BUILDING B,  
WEMBLEY COMMERCIAL CENTRE,  
EAST LANE, NORTH WEMBLEY HA9 7FH**

H/OFFICE 01-904 0744 TELESales 01-904 2671 FAX: 904 0221

## FOR SALE

### Complete Norank Modern Racking System as new

1x7" Record Browser  
6x Album Browsers  
2x C/D browsers  
2xCassette browsers  
4x25x12" wall racks  
Cassette/CD library holder  
7"x12"x2 library holders  
(behind counter)  
Spinner's cassette & video  
browsers, etc, etc.  
PVC 7"/12" Single/Double covers  
Cardboard 12", C/D, cassette,  
covers + other stock  
**MUST BE SEEN**  
**RING 0942 896181**

## SERVICES

### \*\*\* 9,000% PLUS! PROFIT \*\*\*

- \* Buy full reproduction rights for pennies
- \* Sell publications for pounds!
- \* Increase record sales tool

Telephone for  
information pack  
now before or your  
competitor will  
DJS—(0706) 841411



## TO LET

### MUSIC & VIDEO DISTRIBUTOR

has 1500 sq. ft of  
self contained  
warehouse and offices  
to let in W3,

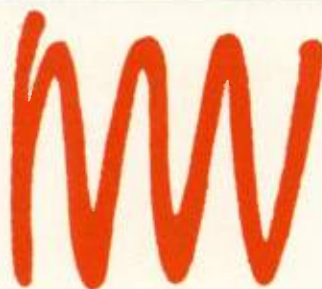
Nr M4 and  
North Circular

Tel: 01-993 5966

## ANNOUNCEMENT

HEAR  
**'THE PRISONER'**  
BY THE  
**'PSYCHOSOMATIC STRANGERS'**

by dialling 0898 555041  
during the fortnight  
commencing 14th August.  
All interested parties can  
contact Robert Owen on  
(0205) 760053.  
Calls charged at 25p per min off peak  
38p at other times



# DON'T FORGET Music Week

is now at

**23-27 TUDOR STREET  
LONDON EC4Y 0HR**

**Tel: 583 9199**

**Fax: 353 6866**

**Telex: 881 3000 MUSIC-S**



## APPOINTMENTS

**THE SPECIALISTS**  
In the  
**MUSIC WORLD**



**Handle Recruitment**  
Permanent and Temporary Secretarial Consultants to the Communications Industry  
01-493 1184

**EXPORT MANAGER SOUGHT**

with extensive knowledge of US/European, Oz/NZ music scene and strong business contacts in US. The right person will establish and develop our market abroad. Write with CV, detailing your suitability for the post and proposed first year plan, to:

**ARKANE MUSIC**  
6 Rectory Drive, Yatton, Avon

## DISCS

**UNLIMITED SELECTION**

We have a wide selection of quality back catalogue 7" & 12" singles in quantity. We constantly update our lists and mail to our customers.

**A WORLD OF CHOICE**  
We buy records worldwide and can contact you regularly with offers at low prices. Contact us for details of these and other services.

**TEL: 0952 616911**



**OLDIES UNLIMITED**  
Dept. MW, Dukes Way, St. Georges, Telford, Shropshire TF2 9NQ  
Telex: 35493 Oldies G. Fax: 0952 612244

## FOR SALE

**RENAULT T 35 MINI COACHES**

Choice of four. Two with aircraft type seats, 8 seaters plus ample luggage space. Rear loading doors and electric side doors. Bodywork by Coachwork Conversions. Registered 1984 & 1986

**£4,950 and £5,950 + VAT**  
**01-200 5044**

## Assistant Production Controller

ASL is a leading independent record pressing plant in London N1 manufacturing for artists like Kylie, Jason, Gerald, Bing and Frank — (Zappa!).

You need to be aged 20+, confident, sensible, good on the phone, cool in a crisis but red hot on detail and deadlines.

Pay and prospects are excellent for the right person. A clean driving licence would be useful.

Apply in writing with full CV to:

**Mel Gale, General Manager**  
**Audio Services Ltd**  
6 Orsman Road, London N1 5JQ

## THE EXCHANGE

AUDIO POST PRODUCTION STUDIO require

## ACCOUNTS/CREDIT CONTROL PERSON

Duties include bookkeeping, functions, wages, VAT, invoicing, credit control — reporting to general manager.  
**EXPERIENCE NEEDED**

Apply to:

**Anna Harvey, General Manager**  
**01-485 0530**

## MERCHANDISING

## MASON'S MUSIC

(WHOLESALERS TO RECORD RETAILERS WORLDWIDE)

T. SHIRTS — POSTCARDS — PATCHES  
— POSTER FLAGS — BADGES —  
PROGRAMMES — BOOKS —  
CALENDARS — PLUS LOTS MORE —

Write for latest catalogue:

Mason's Music, Dept: MWD 88  
M. International Buildings, Grove Road,  
Hastings, East Sussex TN35 4JZ.  
TEL: (0424) 427562/442058  
FAX: (0424) 434362

"Official ex-tour merchandise — always wanted"



## DE-MIX

## RETAIL PROMOTIONS

To work in close contact with the product managers and distributed labels, this position involves selling by telephone to key dance accounts.

The successful candidate will also play a supporting role to the product managers in terms of being part of the decision making process regarding release strategy, promotion and acquisition of product.

A good knowledge of dance music complete with a keenness and desire to develop a career in this exciting field of music are the characteristics we are looking for in filling this position.

For further details of this challenging position please write enclosing CV to:

**DMV 2, ROUGH TRADE**  
61 Collier Street,  
London N1 9BE



## THAT'S ENTERTAINMENT

REQUIRE A

## MANAGER/ESS

FOR OUR CROYDON STORE

If you feel you have the relevant flair and experience to run this 5000 sq ft, Video, Compact Disc, Cassette and Record Store apply enclosing CV to:

**KEITH WYATT, GENERAL MANAGER,**  
**THAT'S ENTERTAINMENT,**  
68 HIGH STREET, CROYDON CR0 1NA.

**Music Videos — TV Productions**  
PA/Secretary to assist MD of this rapidly expanding company involved in producing music videos for television. It's a gem of a job, opportunity to learn all about production. c.£12,500 + perks

**Feature Films**  
PA to MD. Newly appointed MD of this international film co needs a PA/Sec to learn the ropes with him. Accept challenges together. c.£12,000

**Record Label**  
PA/Secretary for head of enterprises. A good organiser and communicator with a real interest in the music business. c.£12,000

**Label Manager**  
Leading record company needs an experienced secretary to handle all the responsibility that goes with this fast moving position. c.£10,400

**Meet & Greet Stars of Stage and Screen**  
Brilliant reception position for leading artist management agency. Must look and sound terrific and be a born people person! c.£9,500

**Concert Promotions**  
Junior secretary — brilliant position for a bright young secretary to learn the ropes and help out generally in busy office currently promoting big name acts touring the UK. c.£9,000

**TEMPS WE NEED YOU NOW!**  
**Word Processors**  
**Secretaries**  
**Receptionists**  
**PATHFINDERS TEMPS!**  
**THE BEST TEMPS IN THE MUSIC BIZ!**

**Pathfinders**  
32 MADDOX ST. W1  
TEL: 629 3132  
49 NEAL ST. WC2  
TEL: 379 7221  
London's leading specialists in entertainments and media recruitment since 1969

## TO LET

## PREMISES

Attractive office space available (up to 600 sq ft) in South London. Shared phone/fax facilities, 2 minutes from tube. Available August/September

**PHONE:**  
**PAULETTE LONG on**  
**(01) 602 6351**

## MERCHANDISING

## ROCK

## T-SHIRTS

from

**£1.50**

Phone

**Brian Mack**  
for brochure  
**01-879 3949**

## TOUR MERCHANDISING

**ACME**

**ACME TOTAL MERCHANDISING LTD**

DESIGN AND PRODUCTION TOUR SUPPLY ADVICE, SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION  
TEL 01 439 2472 TELEX 317366 T-SHIRTG FAX 01 287 6391

## RETAIL T-SHIRTS

**ROADRUNNER SALES LTD.**

TEL. 0604 30034/711985 FAX 0604 721151  
**ATTENTION ALL RECORD STORE MANAGERS + T-SHIRT BUYERS IN THE U.K. & EUROPE.**

WE HAVE THE "HOT ONES" FOR SUMMER  
U2, SIMPLE MINDS, NEW ORDER, PET SHOP BOYS, SISTERS OF MERCY, CRAMPS, CULT — OVER 200 TITLES AVAILABLE.

ALL LICENCED DESIGNS • NEW RELEASES WEEKLY • IMMEDIATE DELIVERY • ALL 12" PACKED FOR RECORD STORES • EXCLUSIVE DISTRIBUTOR

LONDON SHOWROOM 11 POLAND ST., W1. 01-287 5975

## CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £10.00 per single column centimetre + VAT. Recruitment £13.50 per single column centimetre + VAT.

Spot colour — prices available on request.



## Macca puts it there

PICKWICK VIDEO is lining up a heavyweight marketing campaign to support the release of Put It There, the new 70-minute Paul McCartney video due out on September 4.

Pickwick, which struck the licensing and distribution deal with McCartney's company MPL for sale of the video on the MPL label, is planning both television and national newspaper advertising for September. It is also releasing the video in Australia through its new Australian company.

Put It There is released to coincide with the former Beatle's first worldwide tour for over a decade

and includes new footage of him performing classics such as Let It Be, Fool On The Hill and The Long And Winding Road.

Shot on film, the tape also focuses on the making of the current Flowers In The Dirt album and includes footage of McCartney working with Elvis Costello and Trevor Horn.

Pickwick group marketing manager Melvin Simpson describes Put It There as "our biggest music title yet" and an important part of the company's increased interest in music video. The first McCartney video for two years, Put It There will go out to dealers at £7.65.



PAUL McCARTNEY: Pickwick biggie

## Carnival time at Channel 5

A CARIBBEAN cocktail of rhythms leads Channel 5's August packages of music videos, which are due for release to coincide with the Notting Hill Carnival.

Cool Runnings (running time 52 minutes, dealer price £6.95) features 17 tracks from reggae legends including Bob Marley and Burning Spear while Calypso Season (running time 60 minutes, dealer price £6.95) is a film record of the Trinidad Carnival. The latter release will be promoted via a Channel 5-sponsored steel band during the Notting Hill Carnival while both posters and leaflets will be distributed throughout the area. Completing the tropical trio is a 15-track compilation from Third

World (running time 72 minutes, dealer price £6.95).

Also due for release on August 11 is A Bunch Of Videos And Some Other Stuff (running time 60 minutes, dealer price £6.95), a compilation from Tom Petty including his first hit single American Girl, his latest I Won't Back Down — and 11 more tracks in between.

Meanwhile channel 5 is re-releasing its 16-track Eurythmics Live and Tears For Fears' Scenes From The Big Chair at lower prices of £12.99 (£9.04 dealer) and £9.99 (£6.95 dealer) respectively. There is also a 60-minute live set from Graham Parker (dealer price £6.95) recorded in Chicago in 1982.

## MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]

1	1	8	PINK FLOYD: Delicate...	PMI
			Live (16 tracks)/1hr 35min/£8.47	MVN 99 1186 3
2	2	19	U2: Rattle And Hum	CIC
			Live (21 tracks)/1hr 36min/£8.34	VHR 2308
3	3	38	KYLIE MINOGUE: Kylie The Videos	PWL
			Video Single (5 tracks)/20min/£6.25	VHF 3
4	4	21	BRUCE SPRINGSTEEN: Video Anthology	CMV
			Compilation (18 tracks)/1hr 30min/£9.04	49010 2
5	8	11	GENESIS: Invisible Touch Tour	Virgin
			Live (12 tracks)/1hr 56min/£8.34	WVD 358
6	6	14	GLORIA ESTEFAN: Homecoming Concert	CMV
			Live (15 tracks)/1hr 20min/£8.34	49017 2
7	5	19	ERASURE: Innocents	Virgin
			Live (14 tracks)/56min/£6.95	WVD 491
8	9	47	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1hr/£6.95	MA 11000
9	7	13	FRANK SINATRA & FRIENDS	Video Collection
			Live/1hr 30min/£6.95	VC 4077
10	11	3	THE HIT FACTORY VOL. 3	PWL/Fanfare
			Compilation (11 tracks)/35min/£6.95	VHF 8
11	16	13	METALLICA: 2 Of One	PMV/Channel 5
			Video Single (2 tracks)/20min/£3.47	CFV 08342
12	10	7	ROY ORBISON AND THE CANDY MEN	Music Club/Video Col
			Live (9 tracks)/25min/£3.47	MC 2000
13	15	4	HARD 'N' HEAVY: VOLUME 2	PMI
			Compilation/1hr 15min/£6.99	MVP 99 1188 3
14	13	2	CLIFF RICHARD: Guaranteed Live '88	PMI
			Compilation (10 tracks)/1hr/£6.50	MVP 99 1179 3
15	14	12	INXS: In Search Of Excellence	PMV/Channel 5
			Compilation (10 tracks)/1hr 30min/£9.04	CFV 08372
16	-	1	TRANSVISON VAMP: Pop Art...	PMV/Channel 5
			Compilation (4 tracks)/16min/£5.56	CFV 04002
17	-	1	LEVEL 42: Fait Accompli	PMV/Channel 5
			Compilation (16 tracks)/1hr 30min/£9.04	CFV 08182
18	-	1	RICK ASTLEY: Video Hits	BMG
			Compilation (9 tracks)/37min/£6.95	790147
19	-	1	LED ZEPPELIN: The Song Remains...	WHV
			Live (9 tracks)/2hr 7min/£6.95	PES 61389
20	17	6	CLIFF & THE SHADOWS: Thank...	Music Club/Video Col
			Live/53min/£3.47	MC 2012

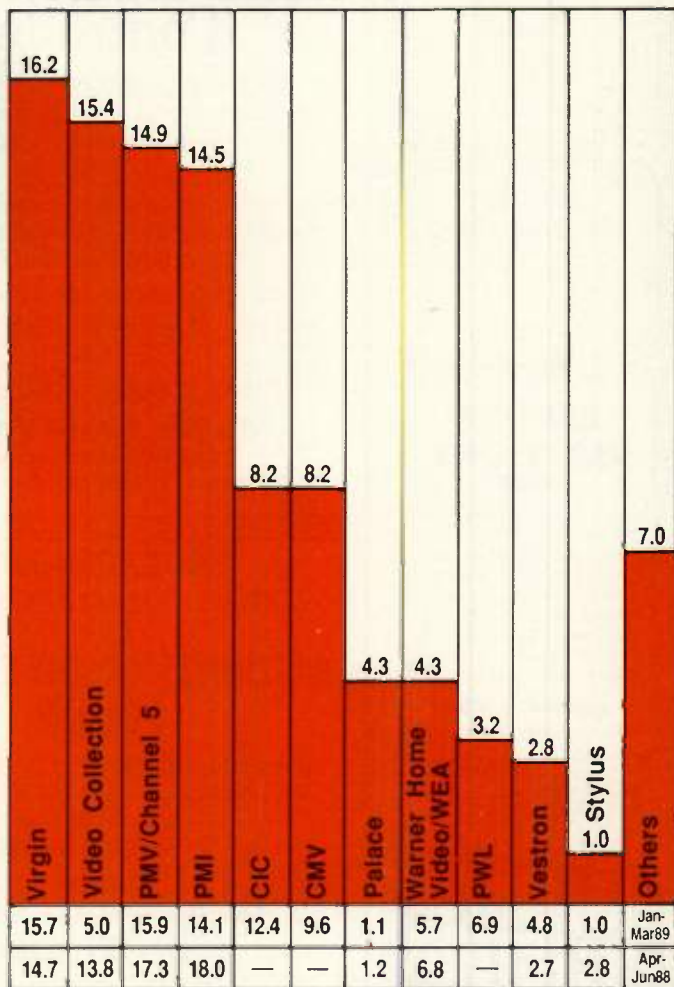
© BPI. Compiled by Gallup for BPI, Music Week and BBC.

## MARKET SURVEY

### APR-JUNE 1989

### MUSIC VIDEO

#### LEADING LABELS %



### REVIEW

**VARIOUS: Extreme Art. Jettisoundz JE 188. Extreme Art 2. Jettisoundz JE 189.** Running time: 60 minutes each. Dealer price: £6.50 each.

**COMMENT:** The blurring of the lines between performance art and musical expression coupled with an outbreak of video technology — from pointbox to computer graphics — makes these two collections of international artisans immediately interesting, suitably bizarre and occasionally effective. These are cult items that need the viewers full participation. Some of these Europeans offer worthy footage but there's too much self-indulgence that never quite aspires to be fully pretentious. The first volume is the most discordant with live self exorcisms, music madness, blood letting and self abuse heading the way, the latter tape's more structured and technically superior offerings being far more palatable. **Sales forecast:** Specialist stuff that's always popular in small obscure circles, from the art college crew to the gothic punks or the renegades from industrial culture. This is the South Bank Show taken to illogical extremes ... and no Melvyn Bragg. **DEH**

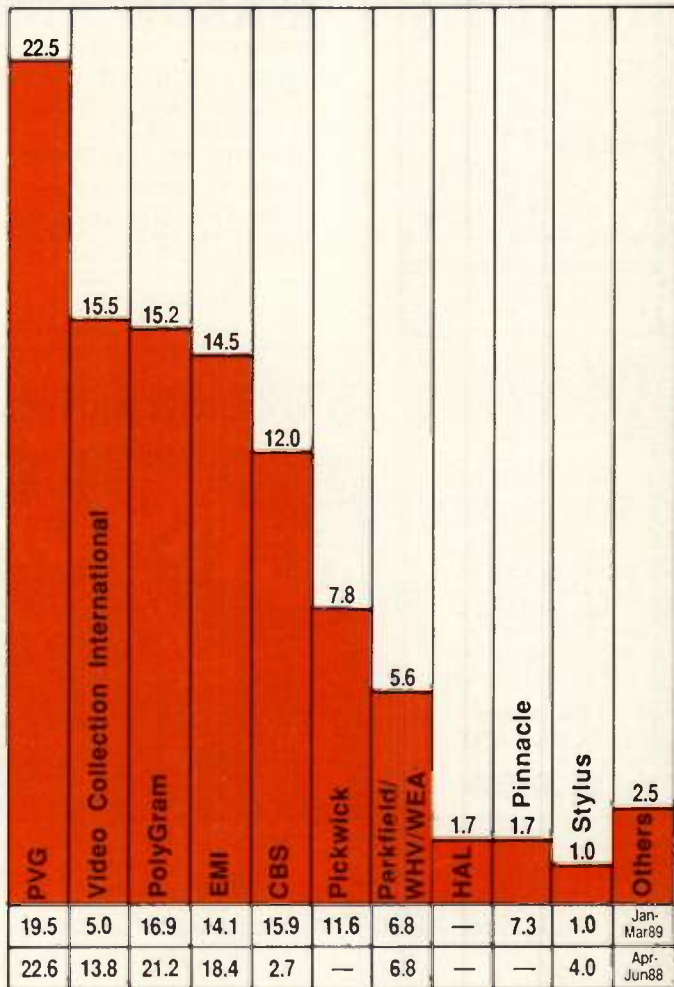
**VIDEO COLLECTION's** resurgence into the top two of both the labels and distributor market share charts is the big news of the second quarter of 1989. Thanks in part to continued sales of its Michael Jackson ... Legend Continues tape and the recent launch of its Music Club lower-priced series, VCI has more than trebled its share over the last quarter amongst both distributors and labels. The company's biggest recent success has been the chart-topping Frank Sinatra & Friends title, released to coincide with Sinatra's world tour with Liza Minelli and Sammy Davis Junior.

Amongst the labels, Virgin's Genesis live tape has helped it hop up to take the lead over VCI and last quarter's share table victor PMV/Channel 5. Also notable is Palace Video's fourfold increase from 1.1 per cent to 4.3 per cent, a leap assisted by its New Order and Prince releases.

PVG increased its margin over contenders in the distributors category, with PolyGram and CBS both slipping down the table.

### MUSIC VIDEO

#### LEADING DISTRIBUTORS %





# JUST IN CASE YOU HAVEN'T NOTICED,

*Music Week* has moved to new offices close to Fleet Street, the historic heart of the newspaper publishing industry. The editorial, advertisement and research departments of *Music Week* are now located at 23-27 Tudor Street, London EC4Y 0HR. Our new telephone number is 01-583 9199.









# Doolery's

## DIARY

WE'RE PLEASED we got it right in being first to suggest that PolyGram was leading the pack in the race to secure Island but can't help thinking that Warner would have made a much stronger challenge had it not been distracted by the Paramount and Time manoeuvres ... The enormous general press interest in the deal overwhelmed both parties and is testimony to Chris Blackwell's long term impact on the UK music scene ... Creative genius Blackwell may be, financial genius he ain't — questioned about historical profit and loss figures for Island, he told one City page journalist: "This is not my strong point. That's part of the reason why I'm doing this deal" ... Blackwell reckons he has been "lucky" with PolyGram, having had his first hit through Fontana in 1964, and David Fine will be hoping some of the luck rubs off as the company continues on what Fine describes as "an expansionary tack", underlined by the Island deal ... Perhaps also underlining the internationalisation of PolyGram, it now boasts two Jamaicans as label heads in Blackwell and London's Roger Ames ... Now, we know that Island's UK MD Clive Banks is very much his own man, but it's worth noting that the deal effectively gives PolyGram another voice at the BPI council table ... An indie that doesn't grab the headlines so much but is doing very nicely thank you, Beggars Banquet is delighted to have had two of three UK-originated albums in the US top 20 with Love and Rockets and The Cult and company boss Martin Mills is even more delighted that both bands have recently re-signed ... RECALLING THE observation by WH Smith managing director Malcolm Field that "I wouldn't say we have power, we have influence", we reckon that will be put to the test if Our Price does go ahead and phase out vinyl (details next week) ... Paul Conroy has worked under (some might say in the shadow of) some of the most charismatic characters of the UK music industry in Tony Stratton Smith, Dave Robinson, Rob Dickins and now Chris Wright, but he can be expected to step out of the shadows this time. Hard working and universally liked (a pair of qualities unusual in the music business), the worst that can be said of Conroy is that he sometimes gets boring in his evangelical zeal for country music. Not many country acts on Chrysalis — yet ... In spite of any exploratory talks Chris Wright may have had with David Simone, or anyone else, the Chrysalis chairman maintains: "The only person who was offered the job was Paul Conroy" ... Suddenly office-less, having announced his move at WEA, Conroy has been operating out of Wright's plush suite, while the boss plays tennis and sails in the South of France on his "first holiday in ages" ... Picture Music International got a rude shock in missing out on the McCartney video which successful purchaser Pickwick regards as a strategically important move in its video growth ... As the excitement mounted over the Island purchase, PolyGram UK had celebrations of its own as staff gathered at the Riverside Studios to toast their move west.



IN WORKING order: Yell sign to Jeff Chegwin's Working Music.



EXPLOSIVE PARTNERSHIP: The Bombers sign to A&M America.



BYE FOR now: Worldwide PR director Brian Southall (centre) says goodbye by EMI Music.



JUST WHAT the doctor ordered: PolyGram's international marketing managers present The Cure with gold discs.



SELL IT with flowers: EMI managing director Rupert Perry and rose grower Bernard Derand give Paul McCartney the birthday gift of a McCartney rose and a gold disc.



NIGHTINGALE SINGS: Nightingale Records toasts its new signing Johnny Spurling.



HEART AND gold: No Sweat receive gold discs for Irish sales of their single Heart And Soul.

## COMMENT

AS A straight asset acquisition, the Island deal is a disaster. Yet, as a strategic move to strengthen PolyGram's global market position and creative platform for the future, it is a brilliant coup of which PolyGram International president David Fine is rightly proud.

Experienced music industry executives can know better than City analysts and there is no doubt the likes of Ramon Lopez, Jim Fifield, Walter Yetnikoff and Michael Dornemann will all be jealous of this deal.

PolyGram may not see much of Chris Blackwell but it will still get plenty for its money. As one Island old hand observes: "You don't see him hanging around the office but there is absolutely no doubt that it is his company. His influence is apparent from top to bottom." And while he is still perceived to be at the cutting edge of the create area of the music industry, it's worth noting that he has a depth of experience born of the fact that he has been around longer than all but a handful of executives operating now. He had his first dealings with what is now a PolyGram company in the early Sixties and, coincidentally, David Fine is one of the few people who go back further than that with PolyGram. Blackwell also reckons that with management in place of the calibre of Clive Banks in London and Lou Maglia in New York, the company has built up "a huge momentum" that will not carry such double-edge perils within a large company.

Of course it's sad to see such an independently minded, creative force pass into the hands of a major. Of course it's sad that the business environment does not allow companies to take risks and prosper as assuredly as they once did. But could Island have carried on as it was? I doubt it. Blackwell's move is a practical recognition of the realities of the market. Just as he realised back in 1964 that Millie's My Boy Lollipop was too big for him to handle and licensed it to Fontana, he now perceives that Island is "too big to be small — too small to be big".

He doesn't believe he is sounding the death knell of the indie label. "But what has changed is that it is now possible to operate as an independent within a large company," he observes and points out that in recent times Island has not been competing so much with fellow independent companies, but more with, say, London which is also part of the PolyGram empire.

Indies may have changed but, more significantly, the majors have changed their outlook to embrace the indie ethos and, more cynically, the artists.

David Dalton

## John Ogdon

THE DEATH of UK pianist John Ogdon last week from bronchopneumonia aged 52, came as a sad conclusion to a life which began with such natural promise but which was studded with periods of genius and periods of mental illness.

Certainly the best-known British pianist of the post-war period, he combined a mammoth technical accomplishment with an inventive and original musical mind which made him tackle not only mainstream works but difficult repertoire from Liszt to some of the most taxing works from the twentieth century.

Ogdon first made an impact upon UK concert audiences in 1958 with a striking performance of Busoni's Piano Concerto in the Proms. But he rose to international acclaim when he won joint first prize in the prestigious Tchaikovsky Piano Competition in Moscow with Viadimir Ashkenazy in 1962.

However, his career was interrupted by re-occurring attacks of schizophrenia, and his life, which he shared with his wife, the pianist Brenda Lucas, was a turbulent one as the dramatised TV documentary, Virtuoso screened last year showed so clearly.

Nevertheless, he was still a remarkable pianist, making worthwhile recordings of Beethoven and Chopin for Pickwick's IMP Classics in recent years, and putting on disc also the notorious and lengthy sonata Opus Clavicembalisticum by Sorabji.

NS

Clement Irie  
FOLLOW ME

THE  
NEW ALBUM  
OUT NOW!

Featuring  
Follow Me  
Bun & Cheese  
Crack E La

Marketing & Promotion  
by Blue Mountain Records Ltd  
Unit 209 The Metrostore  
5 10 Eastman Rd London W3  
Tel: 011 740 5682 Fax: 011 743 0716



Cat. No. BMLP 028  
Distribution by Jet Star EMI Tel: 01 961 5818  
& Marcus Distribution Tel: 01 961 1953



# THE DAMNED



## FINAL DAMNATION

'THE ULTIMATE DAMNED' RELEASE DATE 21ST AUGUST 1989  
CONSUMER ADS AND COMPETITIONS IN Q, KERRANG, RAW, SOUNDS.

AVAILABLE ON FIVE FORMATS

LP - ESSLP008 £3.65 • MC - ESSMC008 £3.65 • CD - ESSCD008 £6.25

LIMITED EDITION GREEN VINYL ESCLP008 £3.98 (INCLUDES POSTER)

LIMITED EDITION PICTURE CD ESPCD008 £6.50

ORDER NOW FROM YOUR CASTLE REP OR B.M.G. TELESales ON: 021 500 5545

**CASTLE**  
COMMUNICATIONS

ALSO AVAILABLE ON HENDRING STEREO VIDEO HEN2 2 150

WRH

**ESSENTIAL!**  
MUSIC