Eurythmics
WE TOO ARE ONE

CASSETTE
COMPACT DISC
ALBUM
Worldwide release
11th September 1989

Nationwide TV Campaign
STARTS TODAY!
Solus and Co-op
Comprehensive In-store Display and POS Campaign
National Press Advertising
National Street Poster Campaign
1 Hour TV Special The Late Show BBC2 13th September
Order from BMG Operations 021 500 5678

THE WORLD REVIVAL TOUR
UK LEG
September
11th Edinburgh Playhouse 12th Edinburgh Playhouse 14th Wembley Arena
15th Wembley Arena 17th Birmingham NEC 18th Birmingham NEC
20th Wembley Arena 21st Wembley Arena 23rd Wembley Arena

In The Garden
PLPKD20096
Sweet Dreams
NLKN6710
Touch
NLKN6800
Revenue
PLPKD1059
Seduction
PLPKD2165
Be Yourself
NLKN6688
Tonight

SOLD OUT
SOLD OUT
Thorn rubbishes BMG buy-out talk

RUMOURS of the sell-off and break-up of Thorn EMI are gather- ing strength, fuelled by the company’s shares reaching their highest ever price.

BMG is believed to be leading the field of those interested in acquiring the group, although it is understood to have its sights set solely on EMI Records.

BMG has been trading in Eurobonds and warrants in Thorn and speculation suggests this is a way of putting pressure on Thorn to sell EMI or face an attempted leveraged buy-out of the whole group.

However, a Thorn EMI spokes- man describes this as “rubbish”. He says Eurobond transactions would be a particularly abuse way of forcing a takeover. He adds that he believes it more likely that BMG is buying stock purely as an investment.

The City, though, is unconvinced that nothing significant is happening. Earlier this month, Thorn’s shares reached 875p, the highest they have ever been.

No comment has been forth- coming from BMG.

EMI Records: must try harder

EMI RECORDS must work hard to improve its market share and retain its title as the leading company during the final quarter. EMI executives told staff at their annual conference in Kenilworth, president and chief executive of- ficer of EMI Music Worldwide, Jim Fifield, told sales and marketing staff that they were under-achieving at present and a supreme effort was needed over the coming months.

He said it was important for the company to move back into the black.

TO PAGE FOUR »

R1 goes with BP sponsor

RADIO ONE is about to embark on a sponsorship deal with BP oil, says the station, the result of an awareness campaign and not a change in the BBC’s policy on outside finance.

Controller Johnny Beering says the campaign, which will see the station promoting lead-free petrol at the same time as promoting its FM frequency, is a similar deal to when the Radio One wavelengths changed.

“We did much the same thing with Esso when we promoted the happy motoring idea, this is not a radical departure into sponsorship and BP’s name will not be men- tioned,” says Beering.

“We will be losing our medium wave eventually so we want to promote FM as much as possible. We have tied this in with BP’s cam- paign for lead-free petrol which ties in with our environmental concerns.”

The campaign — A Sound Move — will be backed by the CLEAR organisation which supports BP’s campaign for lead-free petrol.

Radio One will run competitions to win lead-free petrol and 4m stations will be given away free at petrol stations around the UK.

The campaign is expected to run from September 25 to October 28.

TO PAGE FOUR »

Azoff out, Teller steps in

IRVING AZOFF, the man who says he stopped MCA being a “music cemetery,” has resigned from the company. His successor as chair- man is Al Teller who joined MCA last year from CBS.

Azoff is believed to be keen to pursue his own projects, one of which is likely to be a label licensed to a major. A deal with MCA is not being ruled out.

Azoff joined MCA in 1983 as head of its record and music operations, and, in a five-page farewell letter to staff, he says when he took over the company was “the music cemetery of America.” What has been achieved since

TO PAGE FOUR »
The first five releases, this September
on album, compact disc, cassette and DAT
EROS pioneers say way is set for ordering revolution

EFFORTS TO bring record ordering into the computer age are proceeding better than originally expected, according to the people behind the Electronic Record Ordering System (EROS).

The system is already in place in all major record stores, and it is estimated that over 35,000 catalogue items are available through it, with EROS pioneers, EMI, PolyGram, and BMG.

In addition, other distributors are considering putting their catalogues onto the EROS network.

EROS involves the installation of a computer terminal in-store, in which record dealers can place their orders directly to the distribution centre and then order as required.

A&M addresses the state of Janet's Nation

A&M is interested in a national TV campaign to back the release of Janet Jackson's *Rhythm Nation 1814* album.

The promotion breaks on Monday (18) and will also include advertising in the national and music press and on posters and in-store material. Independent sources have also confirmed the promotion.

On Saturday (16), launch night is being held at nightclubs across the UK.

Scotland gets own chart

A TV campaign in support of Roger Whittaker's *Home Lovin' Man* is breaking in Granada this week prior to a national roll-out. Radio and press advertising has also been bought, and Whittaker is playing 25 UK dates finishing on October 15.

The album is on the Tambo label and through PolyGram and is priced at £4.86 (compact disc £7.29). The tracks include Love Changes Everything, Wind Beneath My Wings and He Ain't Heavy He's My Brother.

- THE BEAUTIFUL South will be touring throughout October and November to tie in with the release of their debut album by Gol Discs.

*TV ads promote Whittaker album*

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S'EXPRESS

**Mantra for a state of mind**

**New single**

**Out now**

PRT: new name, new plans

A CHANGE of name at the former PRT Records offices is heralding a new business strategy for the company.

Following the sale of the prestigious PRT Sixties catalogue, the company is now trading solely as Legacy and GWR. Director Kim Hurst says he has no further releases on the PRT label.

Hurst is keen to emphasise that Legacy/GWR is working with new bands and new material and has completely dispensed with catalogue releases. She believes there is an amount of confusion because the company is occupying the premises still known as PRT House in Chiswick.

Managing director of Legacy is Hurst's brother, Nick Richards, although Hurst is responsible for the day-to-day running of the labels. PRT is being administered by general manager Joe O'Neill. The company's initial signs are Thunderbird and Wicked Thing with Fastway now recording on album for GWR.

With the demise of PRT Distribution, product is handled through MG via Castle Sales & Marketing.
Teller steps in
  FROM PAGE ONE
then, he continues, is "beyond all expectations". Sources within MCA suggest Azoff feels he has done all he can do within a corporate structure and is now enthusiastic to take a more grassroots role in his own operation. MCA Inc president Sid Sheinberg says Azoff will continue in a consultancy role with some music-artist projects, and he comments: "Naturally, we are very sorry to lose the services of one of the music entertainment industry's premier executives, but we are very hopeful that negotiations for us to continue to be involved with Irving in exciting new music entertainment undertakings will come to a successful and mutually-beneficial conclusion."

The announcement of Azoff's resignation was simultaneous with a statement from MCA confirming Teller's appointment as chairman of MCA Music Entertainment Group. Teller first joined the music industry 20 years ago as assistant to the president of CBS Records. In 1970, he moved to Playboy Enterprises as director of corporate development following which he had two periods with CBS as well as working as president of United Artists and later Windsong. By the end of his second period with CBS, he was senior vice-president at Columbia. He joined MCA as vice president of MCA Inc.

Azoff to take next step with MCA in mind

UNIVERSAL CITY, CA: Azoff is credited with turning MCA around. Sales of $2.3 billion in 1987 -- a year prior to Azoff's joining MCA, to $461m last year. Profits grew from $24m in 1982 to $50m in 1988.

Azoff is leaving to start "the first fully financially independent label of the Nineties" and is seeking finance from a single source to the tune of $75m to $100m.

MCA has been in negotiations with Azoff for some time, but the executive says he will be entertaining offers from other sources as well.

Azoff was the highest paid member of the MCA board of directors by a significant amount in excess of $600,000 in salary and $5m in stock. He is believed to own approximately $5m in company stock at current valuation. As for MCA itself, Teller notes that MCA is the only US company without its own international distribution operation -- and that its earnings with WEA covering most US territories ends in 1993. While a decision has been made to move to the future of MCA's international status, the company is "reviewing closely" its options in that arena.

Pickwick moves on from 'cheap'n' cheerful' image

A NEW look Pickwick is being presented to the music industry. The company says the days of the "pilie 'em high and sell 'em cheap" philosophy are long over. Now, the company wants to be seen to be involved with the frontline of quality product. The message was presented to Pickwick's first open sales conference earlier in the month and was reinforced by chief executive Ivo Schlossberg at the company's interim results announcement last week.

Schlossberg points to his acquisition of the video rights to Paul McCartney's Put It There as evidence that Pickwick is making its presence felt in the mainstream. He says the intended retail price of £10.99 means the video will be selling on its artistic merits and not on its cheapness.

"The old Pickwick attitude was pilie 'em high and sell 'em cheap," he adds. "That has gone because there's so much more competition for space. With the company continuing to be a prominent player at the budget end of the market, Schlossberg says the quality of its releases has been good with artists of the calibre of Barbra Streisand and Billy Joel appearing in the stores for £2.99. Corporation, Pickwick is seeking to expand internationally by acquisition. The purchase of Danish entertainment distribution outfit Erich is now finalised and Schlossberg says: "There will be other acquisitions in due course." The target is the major territories within the EC, particularly with 1993 approaching. "If we said we didn't have an eye on North America, we're looking at that in the medium term, though Europe is first."

In the six months to the end of June, Pickwick made a pre-tax profit of £965,000, an increase of 30 per cent on the same period last year. Turnover rose from £14.5m to £20m.

Virgin catalogue to get first low-price release

THE FIRST low-price releases of Virgin product are due later this year following the signing of a licensing agreement with Pickwick. Says Pickwick A&R manager John Howard: "It's the first time that Virgin has released any titles at this price so we're very excited and optimistic about these releases which will be followed by a second supplement in the spring.

Island labels re-jig after PolyGram deal

A RE-STRUCTURING of two of Island's subsidiary labels is taking place in the wake of the company's purchase by PolyGram. Jazz specialist Antilles and world music label Mango are to undergo changes to reflect their specialities but says Antilles label manager Bob Cooper will remain part of Island.

He adds that any new structure will be in place before the new year, but comments: "Specialist labels going through a mainstream record system need specialist back-up."

EMI Records
  FROM PAGE ONE
market share top three. EMI Records managing director Rupert Perry supported this view. "Last Christmas, EMI Records had the number one single and the number one album. We owned Christmas. I see no reason why we cannot do it again this year," said Perry.

Jim Letchworth, managing director EMI Manufacturing & Distribution Services, says the division is now well on its way to overcoming any problems it had in the past with the new Electronic Record Ordering System (EROS) close to full operation. "We are working on a framework for the future and we are carrying out improvements from last April and into 1990 to provide a better service for the dealers," he said.

As well as previewing the company's autumn line-up of product, EMI had a slide up to second position within the Pickwick Music International video division. "The collection will feature predominantly hard rock/heavy metal acts and the first release -- November 1989 -- will be Iron Maiden Live At The NEC.

Nimbus Records takes on additional 80 staff at its Cambrian compact disc factory to cater for increased demand. The company says its orders for June were 140 per cent on the same month last year.

Flying Music is launching a mail order record operation to work on the back of its concert promotion activities. The promotion will market product from bands on tour with each release backed by radio advertising.

BILLY McKENZIE, formerly the artist of The Associates, has signed a worldwide solo recording contract with Circo Records.

STOOP PRESS: The new general secretary of the Musicians' Union is Dennis Scratt, currently the union's East and North-East district organiser. He took office on Wednesday.

EMI has been in negotiations with various companies to put their labels in with the EMI soundscan unit. The deal, which would be the first of its kind for EMI, would mean EMI will be represented in the face of the major record companies.

World BRIEFING

LOS ANGELES: Virgin Music is working with Warner Bros. Records. The company says the move will allow it to exploit Virgin's copyrights on soundtracks. The first collaboration is The Houses of The Holy, featuring a score by Virgin's Ryuichi Sakamoto.

NEW YORK: WEA International has formed WEA Music KK — a Tokyo-based record label — that will act in friendlier and more co-operative with WEA's international Japanese affiliates. "WEA shall now have the benefit of three separate marketing and repertory operations to ensure maximum diversity in Japan's domestic repertoire as well as total exploitation of our international artist roster," says WEA International chairman and chief executive officer Ramon Lopez.

DUBLIN: Publisher Hot Press is issuing a live three CD cover disk and the band's in an attempt to put the record back in the band's history, in an attempt to put the record back on the road and in an attempt to put the record back on the road again. The new Electronic Record Ordering System (ERS) close to full operation. "We are working on a framework for the future and we are carrying out improvements from last April and into 1990 to provide a better service for the dealers," he said.

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AMSTERDAM: In its 75th year, the Dutch authors' society BUMA distributed $271.3m to right owners in 1989 -- an increase of 9.2 per cent on the 1987 figure of $34.6m. Revenues from performances went up by nearly 21 per cent but because of tax relief, mechanical, musical rights income rose by less than 0.4 per cent. BUMA-STEMRA chairman Jan Oosterhuis warned that the impact of Anglo-American repertoire via international and local record companies threatened the survival of Dutch repertoire.
LOCAL HERO
NEW SINGLE
SON OF MY FATHER
7 INCH & 12 INCH
OUT NEXT WEEK

GRAYSTOKE
NEW SINGLE
EVERY BEAT OF MY HEART
7 INCH • 12 INCH • CD SINGLE
RELEASED 25-9-89

LOUIS CLARK & THE LONDON PHILHARMONIC ORCHESTRA
LEGENDS
TV THIS WEEK... LONDON, CENTRAL, STV & GRANADA
DISTRIBUTED BY PINNACLE
Retailers talk shop on CD

There is probably no single bigger talking point among retailers than compact disc and its ramifications. This week, Frontline reflects several aspects of the debates as seen through the eyes of two independent dealers. Here, Peter Rees, a relative newcomer to music retailing, analyses the influence of the UK on CD sales while Richard Wootton, a partner in Airleys and a board member of the British Association of Record Dealers, reflects on the consistently contentious subject of CD pricing. Wootton reflects the view widely held that cheaper CDs in the stores will help to persuade more households to buy CD players.

The CD Shop in Eastcote is a compact disc only, and so have a reasonable knowledge as to how the market is moving with this format. It is therefore disappointing to report how far down the popular charts this country has fallen in the manufacture and sale of compact discs.

We took a snapshot of the MW Album Chart for August 19 and the following picture developed:

<table>
<thead>
<tr>
<th>Top Twenty Record Company</th>
<th>Nationality</th>
<th>Chart Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>PolyGram</td>
<td>Dutch/European</td>
<td>8</td>
</tr>
<tr>
<td>CBS</td>
<td>Japanese/US</td>
<td>4</td>
</tr>
<tr>
<td>WEA</td>
<td>US</td>
<td>4</td>
</tr>
<tr>
<td>EMI</td>
<td>British</td>
<td>2</td>
</tr>
<tr>
<td>BMG</td>
<td>German/European</td>
<td>1</td>
</tr>
<tr>
<td>PWL</td>
<td>British</td>
<td>1</td>
</tr>
</tbody>
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The top forty picture is worse:

<table>
<thead>
<tr>
<th>Top Forty Record Company</th>
<th>Nationality</th>
<th>Chart Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEA</td>
<td>US</td>
<td>13</td>
</tr>
<tr>
<td>PolyGram</td>
<td>Dutch/European</td>
<td>12</td>
</tr>
<tr>
<td>CBS</td>
<td>Japanese/US</td>
<td>6</td>
</tr>
<tr>
<td>BMG</td>
<td>German/European</td>
<td>3</td>
</tr>
<tr>
<td>EMI</td>
<td>British</td>
<td>2</td>
</tr>
<tr>
<td>PWL</td>
<td>British</td>
<td>1</td>
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<tr>
<td>Stylus</td>
<td>British</td>
<td>1</td>
</tr>
<tr>
<td>Big Life</td>
<td>British</td>
<td>1</td>
</tr>
</tbody>
</table>

A glance at these figures would indicate that we sell three times as much CBS chart product as EMI product. This in fact is almost true as Gloria Estefan outsells Paul McCartney and Queen combined on CD in our shop.

In truth, it is all very fair and fine for the international companies to outsell our home-based companies in our own backyard (maybe they are just better at it than we are), but why does their product have to be imported from Australia or Germany?

A further look at the top twenty reveals the manufacturing to be as follows:

<table>
<thead>
<tr>
<th>Country</th>
<th>Places</th>
</tr>
</thead>
<tbody>
<tr>
<td>Austria</td>
<td>5</td>
</tr>
<tr>
<td>CBS</td>
<td>3</td>
</tr>
<tr>
<td>BMG</td>
<td>6</td>
</tr>
<tr>
<td>Germany</td>
<td>6</td>
</tr>
<tr>
<td>PolyGram</td>
<td>3</td>
</tr>
<tr>
<td>UK</td>
<td>9</td>
</tr>
<tr>
<td>EMI</td>
<td>1</td>
</tr>
<tr>
<td>PolyGram</td>
<td>2</td>
</tr>
<tr>
<td>PWL</td>
<td>1</td>
</tr>
</tbody>
</table>

This indicates that 50 per cent or more of the top twenty compact discs are imported. Does Mrs Thatcher know... has anybody told her?

This country used to "buy British"; now it appears to be "bye bye British" and in a field where we should be doing alright (The Music Business) we seem to be making heavy going against the Aussies!! What chance 1992??

PETER REES
The CD Shop
Eastcote, Middlesex

And even if the above were scattered with some justifiable complaints, there is at the moment nothing that would indicate that a CD retailer who truly classifies himself as a complete operation might not have himshelf well on the right track.

However, a dealer price of £7.29, still charged by many record companies, most notably EMI, CBS and BMG, makes a retail sub-£10 impossible.

Out of the £2 or £3 profit on a CD, dealers have to pay very high rent and rates, wages, store fitting costs, advertising and promotion, heating, lighting etc.

If only we could retain the 90p or so profit that the BPI members admit to, we would all be millionaires. Let's have a dealer price of £6 and we will really grow the market for all the industry's future prosperity.

RICHARD WOOTTON
Airleys Records & Tapes, Leicester

MIDEM PUMPS UP THE VOLUME

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

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

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

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

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

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

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

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

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

International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Telephone 01-528 0086, Fax No. 01-895 0949, Telex 920173 MIPMIDG
TRACY CHAPMAN
CROSSROADS
First Bon Jovi signed with PolyGram. Then their album 'Slippery When Wet' sold 14 million copies worldwide, fuelled by an eighteen month tour that went twice around the world. More was to follow: 'New Jersey', the next album sold 8 million copies within a year of its release and it's still climbing. This year, a new departure. The band has just headlined two anti-drug abuse concerts in Moscow – the biggest live shows ever staged in the USSR. Bon Jovi have come a long way from the Jersey shore, thanks to a remarkable talent. And thanks to PolyGram.

PolyGram

THE WORLD'S BEST. AND WE PUT THAT ON RECORD.
Corner that is forever country

by Alan Gardiner

A PERENNIAL complaint among British country enthusiasts concerns the difficulties involved in buying new releases. A lot of the most interesting US product is not issued in the UK, and even British releases can be hard to locate.

For the last 10 years country fans have been able to turn in their hunt for new acquisitions to Record Corner, a small shop which from an unlikely setting in Balham, south London, supplies records to customers throughout the UK.

Record Corner has long been a mecca for collectors and specialists—“in dance and independent soul as well as country,” a move into country was initiated by Dave Hastings, who has been at the shop for 20 years. A thriving mail order business accounts for most of the turnover, though records are also on sale to personal callers and are supplied wholesale to several small outlets.

Hastings says that country does not seem to have the regional fluctuations in demand that characterise the dance and soul markets and Record Corner has customers in all parts of the UK.

“Most of our customers are serious country collectors. We don’t attract the Woolworths market, and this affects what we stock—we generally avoid compilations, for example, simply because they don’t sell,” says Hastings.

Nevertheless, a broad range of product is on offer, from Slim Whitman to k.d. lang and Lyle Lovett. New and lesser known artists are also well represented and here Hastings’ own knowledge of the country field is an invaluable asset. The most popular albums stocked by Record Corner usually sell around 300-400 units. Randy Travis heads the field, with k.d. lang and The Reclines. 

Hastings believes country needs better service from other radio companies. “I can understand them doing shoestring budgets,” he says, “but I remember meeting an MCA rep who hadn’t heard of George Strait.”

He sees a need for more knowledge and expertise. “I remember meeting a MCA rep who hadn’t heard of George Strait.”

Hastings would like to see the dance and soul markets and Record Corner has customers in all parts of the UK.

NEW PRODUCT

THE ENDURING appeal of Patsy Cline is getting a shot in the arm this autumn with a release from Warner Home Records for Walking After Midnight. It features 28 tracks from Cline’s early days of recording on the US independent label Four Star.

Featured tracks include Crazy Dreams — recorded in 1958—along with country standards such as Hungry For Love, Lovesick Blues and This Old Guitar. It also contains two duets by Patsy and her husband Bob. The album is on sale on September 21.

Walking After Midnight follows on from Prinl’s recent documentary video release, The Real Patsy Cline, and now the popular film version of her life—Sweet Dreams—has just been released as a sell through title on Warner Home Video. It stars Jessica Lange as Cline and retails at £9.99.

ORDER NOW FROM EMI TELESALES ON 01 848 9811

TOP • 20 • ALBUMS

1 RIVER OF TIME Judds RCA/Curb ZL 7417 (BMG) CJK74127/CJDZ74127
2 COPPERHEAD ROAD Steve Earle MCA MCF3426 (F) CMCF3426/CD:DMCF3426
3 A HORSE CALLED MUSIC Willie Nelson CBS 4654381 (W) C4654384/CD:DMC4384
4 FROM THE HEART Daniel O’Donnell Telstar STAR2327 (BMG) CSTAR2327/CD:TVC2327
5 NEXT TO YOU Tommy Wynette Epic 4650028 (C) C4650028/CD:DMC465028
6 DON’T FORGET TO REMEMBER Daniel O’Donnell RSRTILPO043 (SP) C4TILPO043/CD:DMC4TIL043
7 OLD 8 X 10 Randy Travis Warner Bros WX162 (W) CWX162/CD:KW162CD
8 LONE STAR STATE OF MIND Nanci Griffith MCA MCF3364 (F) CMCF3364/CD:DMC3364
9 WHITE LIMOZEN Dolly Parton CBS 4651351 (C) C4651354/CD:DMC465135
10 LITTLE LOVE AFFAIRS Nanci Griffith MCA MCF3343 (F) CMCF3343/CD:DMC3343
11 ONE FAIR SUMMER EVENING Nanci Griffith CMCF3345/CD:DMC3345
12 GIVE A LITTLE LOVE Judds RCA P790011 (BMG) CP790011/CD:FP790011
13 SOMETHING INSIDE SO STRONG Kenny Rogers C9257924 (W) C9257924/CD:DMC25792
14 NEED YOU Daniel O’Donnell RSRTILPO038 (SP) C4TILPO038/CD:DMC4TIL038
15 BLUEBIRD Emmylou Harris Warner Bros WS75776 (W) W75776/CD:DS75777
16 KENTUCKY THUNDER Ricky Skaggs CBS 4651414 (F) C4651444/CD:DMC46514
17 ALWAYS AND FOREVER Randy Travis Warner Bros WX107 (W) CWX107/CD:WX107CD
18 ABSOLUTE TORCH AND TWANG Lyle Lovett & The Ranches CWX259/CD:WX259CD
19 LYLE LOVETT & HIS LARGE BAND Nanci Griffith CMCGC6053/CD:DMCG6053
20 ONCE IN A VERY BLUE MOON Nanci Griffith CMCGC6054/CD:DMCG6054

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17 ALWAYS AND FOREVER Randy Travis Warner Bros WX107 (W) CWX107/CD:WX107CD
18 ABSOLUTE TORCH AND TWANG Lyle Lovett & The Ranches CWX259/CD:WX259CD
19 LYLE LOVETT & HIS LARGE BAND Nanci Griffith CMCGC6053/CD:DMCG6053
20 ONCE IN A VERY BLUE MOON Nanci Griffith CMCGC6054/CD:DMCG6054

NEW GRASS REVIVAL

friday night in america

C1 96739
C4 90739
C0P 7907392

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*SLEEVE PHOTOGRAPHY BY ANTHONY CRICKMAY*

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INXS
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TINA TURNER
What's Love Got To Do With It?
JOHN WAITE
Missing You
THE CARS
Drive

SIDE TWO
DEREK & THE DOMINOS
Layla (full length version)
RAINBOW
Since You've Been Gone
HUEY LEWIS & THE NEWS
Stuck With You
MARILLION
Kayleigh
THE POLICE
Don't Stand So Close To Me
THE JIMI HENDRIX EXPERIENCE
Little Wing
ERIC CLAPTON
Wonderful Tonight

MUSIC WEEK 16 SEPTEMBER, 1989
Andry — slowly building WEA's classical bridges

by Nicolas Soames

F ALL the developments as the involvement of WEA under the eager guidance of its chairman, Ramon Lopez: at the very least it has provided fuel for a lot of rumours, with offers apparently being made to labels as varied as Decca, Telarc and Chandos.

And, as Peter Andry, the senior vice president, classical repertoire admits, buying —

"Andry is also taking WEA strongly into the audio-visual area of CDV which, he firmly believes, will be the next step. WEA has already, under his direction, bought the rights to films in Asia, the UK and Europe run by Christopher Nupen which includes fascinating documentaries such as recordings by Jacqueline du Pre and Daniel Barenboim. The catalogue from the Munch-based company Metropolis with solo portraits of major artists including Ashkenazy, Celibidache, Schiff and Horschelmann will also be released on WEA.

But the feather in the cap is likely to be the catalogue being discussed with the National Video Corporation, with its prominent opera house. Andry describes and its developed relationship with the Royal Opera House, Covent Garden, the Arena di Verona and elsewhere.

Andry discounts the early difficulties with the kind of teasing problems that attended the Stiffies and CD in the early Eighties. "I believe that by the beginning of next year, there should be enough capacity to get things going again."

In September at the Berlin Audio Fair, some 35 Japanese companies exhibited new hardware or formats which will be capable of playing both NTSC and PAL. And WEA has been confirmed as the main supplier of the new format, which, by October, will start producing — albeit in a small way initially — PAL-CDVs in its Japanese factories.

While Andry admits that marginal CDV programmes are still relatively scarce, he feels that it is only a matter of time before the artistic impulse catches up with the technology.

And while Andry is generally optimistic about the future of classical recordings he comments: "After 35 years I do feel that it may be a little more difficult to sell the per cent of our music that we have maintained although we must always work to broaden the market. "I think that things may get a little more difficult within the next few years but that, provided the companies haven't got good distribution, they may get on top of the situation."

Despite this, he doesn't feel daunted by the prospect of WEA competing with such companies as PolyGram Classics with a market share of over 50 per cent, Decca, Telarc and Sony. "The smaller labels may only have two or three per cent, but that could change dramatically. I can see the growth of the smaller and the company like WEA could shoulder its way in very quickly."

Electronic American label None-such is the smallest but perhaps the most adventurous of the three with 500 titles in the catalogue and just 35 new ones scheduled for 1990.

Conceived by Kevin Godley and Lol Creme, the label is a reaction to the years of the video business and all the other video labels which were being mixed up in putting video to music," explains Kevin Godley. "We wanted to create something that was different from a record label, but a record label that has eyes — a new form of entertainment."

As for the future, Godley assents that the project was originally "a little bit of a pipe dream" and that a "very-low-key attempt at linking up with PolyGram failed, and the Video label finally found a home with Virgin in 1987."

"Virgin have put the finishing touches on the label, and the A&R side of things," explains Medialab project co-coordinator Liz Cotton, who has been responsible for assembling the talents behind the first videos.

"The four released by Virgin Vision on September 8th were led by Attack, a 20-minute skateboarding video with visuals directed by the former world champion Tony Pollard — aided by Lol Creme — and which was commissioned by Virgin. Also on the shelves are Eurotechno, a 30-minute video composed and directed by Kevin Godley; Stacker, a video attached to the Eurotechno project, and in clubs. She is also hopeful of success when they are released on sell-through abroad, particularly in Japan.

Nadia O斯塔chkini music marketing manager at Virgin Vision, says her campaign for the videos will incorporate targeted press advertising in Q.M.A.V. and Sky magazines; a regional roadshow "to create a buzz against the competition"; TV promotion possibly via Club X and The Media Show; plus promotions tailored specifically for each video. The Attack tape will be supported by a Video promotion"
ISLAND RECORDS WELCOMES

AND WHY NOT?
# Single Chart 16 September 1989

**The B-52's Channel Z**

**Top 75 Singles**

**Titles A-Z (Writers)**

<table>
<thead>
<tr>
<th>Title</th>
<th>Writer(s)</th>
<th>Label</th>
<th>Company</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1</strong></td>
<td><em>Ride On Time</em></td>
<td>PWL/PG</td>
<td>PWL</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><em>Every Day (I Love You More)</em></td>
<td>Jason Donovan</td>
<td>Stock/Alken/Artisan</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><em>Right Here Waiting</em></td>
<td>Richard Marx</td>
<td>Stock/David Cole</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><em>Swaying Mood</em></td>
<td>Jive Bunny</td>
<td>The Masketeers</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><em>Swaying The Seeds Of Love</em></td>
<td>Texas Kove</td>
<td>Green Day</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><em>Blame It On The Boogie</em></td>
<td>Big Fun</td>
<td>Stock/Artisan</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><em>The Time Warp</em></td>
<td>PWL Remax</td>
<td>Jason Donovan</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><em>I Need Your Lovin'</em></td>
<td>Alyson Williams</td>
<td>Vincent Bell/Russell Simmons</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><em>Numero Uno</em></td>
<td>Cybergeek</td>
<td>Jody</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><em>The Best</em></td>
<td>Tina Turner</td>
<td>Den Hartman/Tina Turner</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><em>Hey, I Can't Dance... Sega Train</em></td>
<td>Rhythm King</td>
<td>LTF (1987)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><em>I Just Don't Have The Heart</em></td>
<td>Cliff Richard</td>
<td>Stock/Artisan</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><em>Personal Jesus</em></td>
<td><em>Music</em></td>
<td>(SGMGN)</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><em>Partyman</em></td>
<td>Prince &amp; The Revolution</td>
<td>Warner Brothers</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><em>Can't You Feel My Love</em></td>
<td>Alice Cooper</td>
<td>Desmond Child</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><em>Cherish</em></td>
<td>Madonna</td>
<td>Patrick Leonard</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><em>Lexicon</em></td>
<td>Sydney Youngblood</td>
<td>Clive Zajdel</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><em>Lovesong</em></td>
<td>The Cure</td>
<td>Smith Allen</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><em>Run The JAM</em></td>
<td><em>Producers</em></td>
<td>Garnett</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><em>Lay Your Hands On Me</em></td>
<td>Ron Howard</td>
<td>Elvis Presley</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><em>Night Train</em></td>
<td>Gino Vannelli</td>
<td>Tony Macdonald</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><em>Love In An Elevator</em></td>
<td>Aerosmith</td>
<td>Bruce Fairbank</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><em>We Could Be Together</em></td>
<td>Daryl Hall &amp; John Oates</td>
<td>Emi Music</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><em>Miss You Much</em></td>
<td>Janet Jackson</td>
<td>Jimmy Jam/Terry Lewis</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><em>Wouldn't Change A Thing</em></td>
<td>Patti LaBelle</td>
<td>Stock/Artisan</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><em>French Kiss</em></td>
<td><em>Producers</em></td>
<td><em>Kiss</em></td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><em>Warning</em></td>
<td>Ad Astra</td>
<td>Prodigal Inc</td>
</tr>
<tr>
<td><strong>28</strong></td>
<td><em>Love's About To Change My Heart</em></td>
<td><em>Sisters</em></td>
<td><em>Roma</em></td>
</tr>
<tr>
<td><strong>29</strong></td>
<td><em>Revival</em></td>
<td>Sanctuary</td>
<td>Puff Daddy</td>
</tr>
<tr>
<td><strong>30</strong></td>
<td><em>The Next 25</em></td>
<td><em>Next 25</em></td>
<td><em>Next 25</em></td>
</tr>
<tr>
<td><strong>31</strong></td>
<td><em>Blues In The Jam</em></td>
<td><em>Producers</em></td>
<td><em>Kiss</em></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td><em>Could I Have Your Love</em></td>
<td><em>Doors</em></td>
<td><em>Doors</em></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td><em>Run 2</em></td>
<td><em>Doors</em></td>
<td><em>Doors</em></td>
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<tr>
<td><strong>34</strong></td>
<td><em>Sugar Box</em></td>
<td><em>Sugar Box</em></td>
<td><em>Sugar Box</em></td>
</tr>
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<td><strong>35</strong></td>
<td><em>Salsa House</em></td>
<td><em>Salsa House</em></td>
<td><em>Salsa House</em></td>
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<td><strong>36</strong></td>
<td><em>Nature Of Love</em></td>
<td><em>Doors</em></td>
<td><em>Doors</em></td>
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<tr>
<td><strong>37</strong></td>
<td><em>Love Again</em></td>
<td><em>Doors</em></td>
<td><em>Doors</em></td>
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<td><strong>38</strong></td>
<td><em>Concrete</em></td>
<td><em>Concrete</em></td>
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<td><strong>39</strong></td>
<td><em>The Next 25</em></td>
<td><em>Next 25</em></td>
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<td><strong>40</strong></td>
<td><em>Ducks In A Row</em></td>
<td><em>Ducks In A Row</em></td>
<td><em>Ducks In A Row</em></td>
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<tr>
<td><strong>41</strong></td>
<td><em>Forever Free</em></td>
<td><em>Producers</em></td>
<td><em>Kiss</em></td>
</tr>
<tr>
<td><strong>42</strong></td>
<td><em>Mixed Emotions</em></td>
<td><em>Producers</em></td>
<td><em>Kiss</em></td>
</tr>
<tr>
<td><strong>43</strong></td>
<td><em>Harlem Desire</em></td>
<td><em>Producers</em></td>
<td><em>Kiss</em></td>
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**The Jesus And Mary Chain**

**Blues From A Gun**

**Neg 41/1/CD/C**

**16 September 1989**

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

Panel sales compared to last week: - 0%
Quiet storms

by Andrew Vaughan

“WE DON’T want to have to pigeonhole Nanci Griffith but if you have to, she fits far better in a rock market with the likes of Suzanne Vega and Tracy Chapman than she does with either folk or country. That’s the view of MCA Records’ Andy Schatzman who has good reason to feel he will shape my songs up for rock radio or anything like that. I’ve worked with Glyn Johns in Los Angeles. Johns took early Seventies country-band the Eagles to massive commercial heights with a laid back West Coast sound. But he’s tried no such softening tricks with Griffith.

‘Glyn wanted to produce me because he was a fan of my records,” she says. “It’s not that he was brought in to shape my songs up for rock radio or anything like that. I’ve not done anything on the album as a compromise to anybody, but Glyn understood my songs and my voice probably better than any other producer I’ve worked with. There’s a bit of country still there but the main aim was to highlight the vocals and let the instrumentation follow.

Griffith has always been an outsider. Too country for the folk world and too folk for country. Whether the move to LA works remains to be seen but the album certainly matches Tracy Chapman in both musical and lyrical terms.

‘I think the new songs are more direct than before and the production certainly gives them a punch and polish. But basically we wanted a real live sound. My vocals are closer to my live sound than on any rec-

ord I’ve done before. Although I didn’t produce this it’s actually more me than anything I’ve done myself or with Tony Brown in Nashville.’

The first single, ‘It’s A Hard Life Wherever You Go, is a pointed attack on racism, intolerance and bigotry; drawing parallels between America and Ireland. It’s quite a strong comment,” admits Griffith. ‘But if ever I got into the position where I had to dilute my lyrics I’d quit and go back to the independent world. I’m 35-years-old I know what I want to do.’

And as far as being compared to the likes of Vega and Chapman she’s philosophical: “It’s a little like comparing apples and oranges. My vocals are closer to folk world and too folkly for country. Whether the move to LA has helped me I don’t know, but I’m liking it as it is.”

Nanci Griffith: new image, new direction

King of America

by Andrew Martin

LIKE A certain firm featured in a TV commercial, King Swamp are people from over here doing very well over there.

Yet, strangely, they are not doing too well in their native land. Indeed, re-location to the States has been greeted as a means to improve their fortunes in the UK.

This has been the route to British success taken by bands such as A Flock Of Seagulls and (admittedly) INXS. Some, including Swing singer Wally Wray, argue that the seal of critical approval and subsequent mega-stor-dom only went USA’s way after “making it” in the US.

It’s not, Wray believes, that audiences or taste differ on each side of the Atlantic, the radio and TV set up in the States make rock music much more accessible.

“You won’t hear any rock music on daytime Radio One, and unless you happen to be in the indie scene, like The Cult did, then it’s very difficult to break over here,” he says.

Wally also cites the diversity and responsiveness of American radio to its listeners as key reasons for US receptiveness to King Swamp et al.

“Radio stations there will play what their listeners want — if a listener hears something he likes he’ll phone up and ask for it to be played again. Whereas in this country it’s a playlist compiled by five old dudes that determines what’s played on radio.”

Conceived in the Louisiana swampland, from where they took their musical inspiration and name, by ex-Shriekbeaks Dave Allen and Steve Halliwell, King Swamp made foray to the UK at London’s Marquee last week (September 24).

With a second album about to be recorded with producer Bob Clearmount — a more “organic” affair says Wray — it may only be a matter of time before the band is jetting home, first class.

Kissing to be clever

by Dave Laing

THE WORKING title was the Just Seventeen Snagging album, the 16-track compilation album released through Fanfare Records this week.

Caldwell is part of the publishing team at EMAP Metro, the magazine group that includes Q and Mojo, which own the album and award shows she mastered. She says that the most exciting piece which coincided with the second album saw its sales “skyrocket” and it is aiming for a similar impact on Just Seventeen’s circulation which has currently “levelled out” at just over 200,000.

According to Caldwell, the Heartbeats sleeve (with a typical reader poised to be kissed by two “bunny” chaps) is intended “to be easily identifiable and to expose their brand deeper.” The album concept is “romance” and it includes hits from the last couple of years.

“We’d really like to have all current hits but we couldn’t compete with Now,” comments Caldwell.

EMAP METRO is aiming to boost Just Seventeen’s circulation with its Heartbeats album

Scots not to be missed

by Ian Watson

FORMED as a recording venture Glasgow-based band Patterson’s Volunteers found the response from radio too favourable to extend the project to include live work as well. On stage they expand in a drummer, keyboard player, backing singer and highliner while David plays guitar, Jon plays the bass and Harry Mclean (all share the surname) who normal drums in the studio, concentra-

King of America

The Single of the Week awards varied from New Order’s Run 2 in New Musical Express to The Smiths’s How Soon Is Now in NME. For Lucky charm the Wizard’s Take Me I’m Not In Love Down to Minnesota’s I Never Loved A Girl Like This Before in Sounds.

All of the weeklies covered the story but some were more general than others. The cover of Melody Maker was an interview with Dave Allen of King Swamp and the story was more extensive in the show with EMAP and Harvey Goldsmith’s Allied Entertainment.

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Soul to soul

THE RETURN of Paul Johnson — the UK’s leading exponent of British soul and gospel music — will be worth the wait at The Borderline on Wednesday night. His band, The Soulful Strangers, will feature on the bill, and the performance promises to take place in the annals of contemporary music.

The events of 1964 mixed a balance of old and new. Of the new material, the next single, ‘Mozambique’, proved much more successful than the later ‘Crisp Carpets’, which sold poorly. However, Johnson has not lost his touch.

Favourites such as ‘When Love Calls’ and ‘Something Better’ have been re-released on CD, and Johnson has extended his work. The singles are now back in demand, and Johnson has extended his work. The singles are now back in demand, and Johnson has extended his work. The singles are now back in demand, and Johnson has extended his work. The singles are now back in demand, and Johnson has extended his work.

UNHOLY MANCUNIANS; Inspiral Carpets

Happy Family

THE MOMENT The Family Cut explodes into their opening song of ‘Dingwall’, you realise that it’s a poor production and poor choice of song that makes their debut single such a let down.

Live, with two of three guitarists playing, and a third of them on keyboards, there is a definite tension in the atmosphere. It was only when they started to let go and ease into a more relaxed mood.

Given the early stage in her career, Puck can view this evening as a significant triumph. JULIAN HENRY

Carpets cut a rug

AS FAR as image and attitude go, The Inspiral Carpets may form the perfect foil to fellow Mancunians, The Stone Roses and Happy Family.

The band has a unique sound, combining the raw energy of the Roses with the bluesy feel of Happy Family. They are a band to watch out for.

The Inspiral Carpets: short stories on record, their songs are just too basic and graphically uninteresting to make the cut of the American garage/punk tracks from the sixties. Seeing them live, however, they do make the grade — their primitive, psychedelic pop never matches the Mondays’ inventiveness and sense of adventure and it lacks the Stone Roses’ sheer skill and poppiness.

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TOP 75 SINGLES

MUSIC WEEK

SAY GOODBYE

The Marines

NO 1 RIDE ON TIME
Black Box

2 EVERY DAY (I LOVE YOU MORE)
Jason Donovan

3 RIGHT HERE WAITING
Richard Marx

4 SWING THE MOOD
Jive Bunny & The Mastermixers

5 SOWING THE SEEDS OF LOVE
Tears For Fears

6 BLAME IT ON THE BOOGIE
Big Fun

7 THE TIME WARP (PWL Remix)
Damien

8 I NEED YOUR LOVIN'
Alison Williams

9 NUMERO UNO
Artstarlight

10 THE BEST
Tina Turner

11 HEY DJ I CAN'T.../SKA TRAIN
Beamasters feat. Betty Boo

12 I JUST DON'T HAVE THE HEART
Cliff Richard

13 PERSONAL JESUS
Depeche Mode

14 PARTY MAN
Prince

15 POISON
Alice Cooper

16 CHERISH
Madonna

17 IF ONLY I COULD
Sydney Youngblood

18 LOVESONG
The Cure

19 PUMP UP THE JAM
Technotronic feat. Felly

20 TOY SOLDIERS
Martiko

21 LAY YOUR HANDS ON ME
Bon Jovi

22 NIGHTTRAIN
Guns 'N' Roses

41 LOVE AND REGRET
Deacon Blue

42 LOSING MY MIND
Lisa Minnelli

43 SOLD ME DOWN THE RIVER/YN GYMREAG
The Alarm

44 THE INVISIBLE MAN
Queen

45 OYE MI CANTO (HEAR MY VOICE)
Gloria Estefan

46 AFRO DIZZI ACT
Cry Sinclaire

47 SECRET RENDEZVOUS
Karyn White

48 TIN MACHINE/MAGGIE'S FARM (Live)
Jimi Hendrix

49 DON'T WANNA LOSE YOU
Gloria Estefan

50 BE FREE WITH YOUR LOVE
Spandau Ballet

51 PROUD TO FALL
Ian McCulloch

52 HEALING HANDS
Elton John

53 EXPRESS YOURSELF
N.W.A.

54 SUGAR BOX
Then Jerico

55 REGINA
The Sugarcubes

56 YOU'LL NEVER STOP LOVING YOU
Sonia

57 NAME AND NUMBER
Curiosity Killed The Cat

58 RUN 2
New Order

59 IF I COULD TURN BACK TIME
Cher

60 FRIENDS
Jody Watley with Eric B & Rakim

61 LET THE FLAME BURN BRIGHTER
Graham Kendrick

62 H.A.P.P.Y. RADIO
Havana Knights

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Malcolm Mclaren/Bootsy Och/Ismai

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<thead>
<tr>
<th>Sector</th>
<th>Example Companies</th>
</tr>
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<tbody>
<tr>
<td>Retail (Multiple Outlets)</td>
<td></td>
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<td>Record Companies</td>
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<td>Record Labels</td>
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<td>Artist Management</td>
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<td>Artists Managed</td>
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<td>Journalists (Ftale)</td>
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<td>Legal Services</td>
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<td>Rehearsal Studios</td>
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Top 75

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<th>Single</th>
<th>Artist/Group</th>
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<tr>
<td>1 RIDE ON TIME (Black Box)</td>
<td>Patrick Pollock</td>
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<tr>
<td>2 EVERY DAY (I LOVE YOU MORE)</td>
<td>Andrew Dunlop</td>
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<td>3 RIGHT HERE WAITING</td>
<td>Johnnie Darrow &amp; The Rhythm Masters</td>
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<td>4 SWING THE HOOD *</td>
<td>Rhythm &amp; The Muffins</td>
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<td>5 SOWING THE SEEDS OF LOVE</td>
<td>Big Fun</td>
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<td>6 BLAME IT ON THE BOOGIE</td>
<td>The Time Warp [PWL, Remix]</td>
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<td>7 DREAMS</td>
<td>Numerology</td>
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<td>8 LOT I'M LOVING YOU</td>
<td>Alan Stivell</td>
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<td>9 THE BEST</td>
<td>Time Turner</td>
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<td>Time Turner</td>
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<td>11 HEY DOLL I CAN'T... SKA TRAIN</td>
<td>Ultimate Utopia</td>
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<td>12 JUST DON'T HAVE THE HEART</td>
<td>Light of Heaven</td>
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<td>19 LAY YOUR HANDS ON ME</td>
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Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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ROLLING STONES: Steel Wheels, CBS. 465752-1. Neither the passage of the years nor the fame and fortune have managed to dampen the sneer from Mick Jagger’s voice. And here — in the Stones’ finest album in a decade — is the unmistakable evidence. This five-song number, accompanied by a two-fingered salute to those punks who wrote the wrinkled rockers off with the evidence of their own errors, it is all that’s left. Before the Stones went soft and gave up on the generation growing up with the Stones, and those attracted in the Seventies by such masterful work, there lay a year among the Stones. In this year among the Stones, they have appealed to a generation young enough to be their wives remains to be seen.

SHEIKAT: Turn The Music Up, Polydor. 841 077. Can it really be 10 years of Sheikat with this tenth album? Even more to the point, does anyone possesses the full records? It's all that the story cannot forget. Certainly, Sheikat have an admiring following, of a kind of cleanliness next to finkiness breath, and it’s there anything, even superficially, to be added to controversial tastes about the world. But, if you are at that time of life when music can’t dominate your existence, and your cymbals are crisp and some wistful nostalgia vocal are done, then The Music Up might seem like the end of a fairly long road.

FOLK & ROOTS ALBUMS

TITLES / ARTIST

1. PEACE AND LOVE, The Pagans
2. FAST PRESENT, Girls Kings
3. WATERMARK, Tara Roberts
4. GIPSY KINGS, Gipsy Kings
5. PASSION, Peter Gabriel
6. THE CIRCLE BE UNBROKEN, Various Artists
7. MARY, Loretta Lynn
8. THE TRINITY SESSIONS, Cowboy Junkies
9. BLIND MAN’S ZOO, Various Artists
10. TRACY CHAPMAN, Tracy Chapman
11. DOLORES KEANE, Dolores Keane
12. ANCIENT HEART, Tanya Tucker
13. THE LION, Vasco Rossi
14. SIDEWALK, Capellería
15. FISHERMAN’S BLUES, The Waterboys
16. RAYMOND, Chris Morris
17. A CHANGE IN THE WEATHER, Evert & Hiett
18. OUT OF THE AIR, Daylight Diseases
19. WITH A HEART LIKE A, Green Light (SP 5095)
20. ALL OF IT, Skuraf
21. MY FATHER’S FACE, Les Kettie
22. THE STONES OF CALLANISH, Various Artists
23. TO THE LIGHT, The Heavy
24. NEW JERSEY, Bon Jovi
25. BIG GAME, White Lion
26. BATMAN, Original Motion Picture
27. NO ONE CAN DO IT BETTER, The D.O.C.
28. MATRICKA, Black Tears
29. LOVE AND ROCKETS, Love And Rockets
30. ONE BRIGHT DAY, Eddie Money & Money
31. LIKE THE LIGHT, The Heavy
32. YOUGA, Harvey Mason
33. NEW YORK, India
34. WINTER, Winger
35. AS NASTY AS THEY WANNA BE, 2 Live Crew
36. 24/7, Dr. Dre
37. COSMIC THING, The Big Boys
38. IN STEP, Steve Ray Vaughan
39. TRASH, Alice Cooper
40. SINISTER, Sonic Temple
41. RAW LIKE SUSHI, Nexus

Charts courtesy Billboard, 16 September, 1989. © Buells are awarded to those products demonstrating the greatest airplay and sales gain.

SINATRA "A&M" LP REVIEW

STOCK IT

AEROSMITH: Pump, Geffen, WX304 Q 924 524. Hard rock at its finest, the most eagerly awaited album in years. The heart metal fraternity certainly fulfills its promise. Aerosmith were never exactly heavy metal in formation and, to their predecessors, Permanent Vacation, there are no rods to musical guitar. This will come firmly rock. With the single, Love In An Elevator, doing well on radio and a sell-out UK tour to about this will shift units quicker than the English cricket team can plough through captains. A AM

ELLA MENTAL: Ella Mental, Warner Bros. 435 882 1. Interest getting from water back South African songs who marry protest lyrics and roots influences with a lush folk/soft rock production by Stewart Levine. It’s an attractive-sounding combination which could yield a Single. In America, style with all the right tracks, as Freedom Jazz and Africa. Well worth putting on in the shop, but skip the too-literal No Woman No Cry.

STOCK IT

DANNY ELFMAN: Original Soundtrack, Warner Brothers. WX 287. After all the hubbub and hype, the Prince theme title track and the heavily-remixed release of the film, this Danny Elfman soundtrack has been slightly overlooked, and that’s a shame. Elfman’s moody scene setting music is full of-darkened images, corridor sequences, and passages of punctured, plucked strings. It’s a flowing, emotional orchestration that obviously aids the action with a stylistic intensity. For soundtrack buffs. DEH

BIG AUDIO DYNAMITE: Megatop Phoenix, CBS, 465790. Back after a severe illness, Mick Jones leads his rockin’ and’ scrambin’ BAD boys into clubland. They’ve left pop/rock and roll to dance with a sprinkling of house rhythms. It’s an often chaotic, har- fest trip that’s patchy in places but should achieve reasonable sales. A hit to revive their profile who would certainly help.

NINA TINTON: Foreign Air, Capitol, ESTU 2103. One of the most energetic and excited ladies in rock roars back with her musical and accomplished work to date. The songs may not all be of the same quality but Turner manages to hockle a wide variety of styles and come up with a tasty mix of rock, blues and soul. The usual slower numbers are there too and following the success of The Best, this should do even better.

HIGH ROLLERS: Stu Lambert, Kirk Bloodsworth,Person, Andrew Martin, Nick Robinson

TRUE BLUE: The Blue Nile mark their return with the magnificent Downtown Lights

IAN MEESEN & BELINDA GILLET: Who Wants To Live Forever. (Warner/Parlophone (12) 125.1). A charity record sung by two schoolkids would normally receive short shrift, but this is: a) beautifully performed; b) one of Queen's better songs of late; and c) a worthwhile cause (as approved to sensationalist media hype) — the BBCM (British Bone Marrow Donor Appeal).

GHOSTDANCE: Celebrate. (Chrysalis (12) CHS 902). Former Gotham heroes now attempting a more straightforward commercial rock sound. The guitar off, though, is taken straight from an old Basharse number, and the vocals still possess quite a harsh edge, which might hamper their progress to the stadium level they're clearly aiming at.

JESUS JONES: Bring It On Down. (Food/EMI (12) FOOD 22). Third release for a band who have never appeared much more than a conventional rock outfit with a sampler and a beatbox. The irritation with urban American chic doesn't disguise the essential blandness of their music, though a catchy chorus might rescue this one into the top 40 at last.

THE BLUES NILE: Downtown Lights. (Linn/Virgin (12) LKS 3). The mysterious Glaswegian trio return with their first recording in five years, and, yes, it is worth the wait. Drifting keyboards evoke a drowsy, restful, four-in-the-morning atmosphere. The song is magnificent — even better than Tinseltown In The Rain!

HAPPY MONDAYS: W.L.F. (Factory 12). Two different mixes of the 'Where Have You Been For Luck' track from the Bummed album. The Vince Clarke one has lots of squelching noises on it and the Pogues (Oakenfold) one has lots of breakbeats. Above all the technical business looms: it is so poor, sounding either like Pl with a dance rhythm or New Order with a piebald violin.

LONDON BOYS: Harlem Desires. (WEA (12/CD) YZ 415 2294-4 44681-7). From the Beaches movie soundtrack, the title of which loops twice the size of the song on the sleeve. This tells us a lot about its contents — a night cover of the old Drifters' chestnut which has already been covered for too many times.

DONNY OSMOND: Sacred Emotion. (Virgin (12) VS 1211). Osmund's evident effort to sound as the new George Michael, ex-teen idol gone serious, with competent soul ballad with gospel horns to bolster a naggingly infectious melody. At times the backing vocals are so sofisticated the guitars too hesitant. It doesn't flow. One tends to think that they will forever be poised on the brink of big things.

BETTIE MIDLER: Under The Blue Nile. (Chrysalis (12) CHS 1402). For a while it seemed that the B-52s were heading for the graveyard of so many "wacky" bands, all forced to hurl and negligeable musical content this, however, is the best since Wild Planet — all of eight years ago — displaying the quirky harmonies and bizarre chord progressions that graced their finest moments.

TOP 10 SINGLES

1. PERSONAL JESUS 
   2. EMANUEL 
   3. VINTAGE 
   4. BANVILLE 
   5. MARTIN 
   6. S'EXPRESS 
   7. THE REAL THING 
   8. THE BEAUTIFUL SOUTH 
   9. UNIVERSAL 
   10. THE PRODIGY

COMPILATION

1. THE OTHER CHART

TOP 20 ALBUMS

1. VIVIENNE
2. BIG BANG
3. THE JESUS AND MARY CHAIN
4. THE CURE
5. THE INNOCENTS
6. RITUALS
7. CINNAMON
8. GREEN
9. THE CULT
10. THE PINK FLOYD

FINALLY, a breakdown on the style of the article. It's a music review article with a mix of reviews and ratings of different artists and albums. The article includes ratings for singles and albums, with the singles ranked from 1 to 10 and the albums ranked from 1 to 20. The articles also feature reviews for various artists, such as The Blue Nile, Ian Messec and Belinda Gillett, and The Jesus and Mary Chain. The article also includes a chart of the top 20 albums. The article is written in a typical music review style, with a focus on the music and providing analysis of the songs and albums.
<table>
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<td>Now That's What I Call Music 15</td>
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<td>2</td>
<td>Heart and Soul</td>
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<td>The Blues Brothers (OST)</td>
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<td>The Time's Commandments of Dance</td>
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**NOTE:** All tracks are from compilation albums. The list does not include any other music tracks or albums.
Top 20 Compilations

1. NOW THAT'S WHAT I CALL MUSIC 15
2. HEAR THE SOUL
3. DIRTY DANCE
4. NOW DANCE '89
5. GREATEST EVER ROCK 'N ROLL MIX
6. MIDNIGHT LOVE
7. THIS IS SKA
8. SUNSHINE MIX
9. SUMMER NIGHTS
10. ROYAL REVIEW
11. VARIOUS (Various)
12. VARIOUS (Various)
13. VARIOUS (Various)
14. VARIOUS (Various)
15. VARIOUS (Various)
16. VARIOUS (Various)
17. VARIOUS (Various)
18. VARIOUS (Various)
19. VARIOUS (Various)
20. VARIOUS (Various)

Top 75 Artist Collections

1. ASPECTS OF LOVE
2. Cuts Both Ways
3. TEN GOOD REASONS
4. THE ELECTRIC LIGHT ORCHESTRA
5. THINKING OF YOU
6. IMAGINATION
7. IMAGINATION
8. THE RAW AND THE COOKED
9. ADEVA
10. ADEVA
11. BATMAN (OST)
12. RAW LIKE SUSHI
13. STREETS OF WEIMAR
14. DON'T BE CRUEL
15. CLUB CLASSICS VOLUME 1
16. ANYTHING FOR YOU
17. SACRED HEART
18. VELVETEEN
19. THE TWELVE COMMANDMENTS OF CHUCK TOOTH
20. THEIR WAY

Panel sales compared to last week +1% WEEK 36
FIRST REVIEWED way back in November 1987 but only now becoming a steady import seller. Love (Trax TX150) w, in fact the B-side of which the featured though uncredited Jamie Principle's Baby Wants To Ride first reached vinyl.

Other brand new imports include the familiar samples punctuated lively ragamuffin-ish house WALKAC WALLACE & JAMMIN' 2 Party Time (House N Effect HNE-1); Clewille & Cole created tougher, more garage-ish than usual for the girls in some of its mixes (helping sales in London, latin hip hop, THE COVER GIRLS My Heart Skips A Beat (Capitol V.5.5478), haunting Jamie Principle style mournful guy muttered typically for the label) sparse, lean and unburdened burbling MR & MRS DAVE It's You (Bigshot Records VS-134) — a pity it's not by Dr & Mrs Dale as then she could be worried about Jim (a joke for our older readers); another typically trim though more acidically striding gentle huskily breathed LANDLORD (featuring Dax Donnelair) Like It (Bigshot Records VS-137; hottest track from the hip house pioneer's album. In Flight (now out here, RCA PB977 76), not necessarily improved by its remixes, the muttered and Jazzy (a girl) pointed coolly trotting up FLIGHT SUMMER MADNESS (RCA 9A43-1 RD) from Germany, interesting samples and scratches woven burbling jiggly COOL CUT CROSSFADER (S.O.S. Sound Of Secrets S.O.S. A-107) also Germany released but US originated, simple synth pined lazily muttered sexy loopy NEW-RO She's A Nymphomaniac (Exc-393-1 12); funky shuffling samples backed rap; JUMBO Dance To The Megablast (Wild Pitch Records WP1013); walking bass jolted calm house instrumental THE OUTERLIMIT Dance In A Daze (Underworld Records AP-300); repeated title mumbling skippily jinking house BLUEJAY This Is The Sound Of (House Music) (Fourth Floor Records FF-1105); timely air raid siren intro'd though fairly routine (and fouled mouthed) hip house LAURENT X It's Magic (House Nation Records HN 93064). A couple of recent UK smashes getting renewed interest on import are DE LA SOUL Say No Go (Tommy Boy TB 934), with added remixes though selling primarily for the girls who lazily rolling The Mock Daddy On The Left bonus track, and, with several new remixes... LIL LOUIS French Kiss (Epic 49 688573). Import albums include the strong selling Norberto 'Nitro' Couto created New York house THE MINIMUM & Engineers Can Dance Too (Smokin' TAP 4445) similar though less punchy Junior Vasquez created ELIES “DF” Free Your Mind (Minimal Records MINLP 1990) new Matons logo debut, Toddley Rilety co-created rap, swingbeat and soul WRECKLES-H EFFECT Wrecks N Effect (Sound Of New York MOT 6281); solidly soulful (with more slowies than house) CeCe ROGERS CeCe Rodgers (Atlantic 82021-1); finally out here is the controversially worded though in its way intelligent NWA Straight Outta Compton (Fourth & Broadway BRLP 534), while another more recent import album hit now out here is the swingbeat and slow soul BABYFACE Tender Lover (Solar MCG 6054, via MCA).

Some UK remixes that b^ now you fte origind versio a°e no. BULLET Bring Forth The Guillotine (The Ben Chapman Reel) (Tom Tams Records ITT 013); JAZZ & THE BROTHERS OSIBIM featuring Baby D & MC Jason Carminati - Raising Hell Reel (Production House Records PNT 0088), and TONI SCOTT's That's How I'm Living (1989 Reel) (Champion CHAMP X 12-97). Brand new and hot here are the Smith & Mighty produced haunting Soul II Soul (featuring Rosie Ruffin) hit single Raising Fresh (A Children Of The Silence) featuring Uzzi & Wishing On A Star (10 Records TENX 287); pace changing tender slow rolling ROBERT BROWN Lock Witcha (MCA Records MCA6 1367); urgent jiggly chugging rap; ROXANNE SHANTÉ Live On Stage (Breakout USA 6869); the same funky break beat as the above Roxanne Shanté, Nottingham girl rapped scrubbing MCC'S LOST Involved (Submission SUBX 013); girl led candlelit like resonant Dreamy poetic soul & cool deep house THE KLF 3 A.M. Eternal (KLF Communications KLF 005); hollow “drain” throbbed sparse drummers hollering IN-DO (Exit Records LIN 030765); trend bucking (selling fast to female demographics!) traditional funk slow soul BETTY WRIGHT Keep Lovin' New (Sure Delight SDT 1 1, via Jefstar).

NWA — JUST out on import Pitch Records WP1013; another more recent import album hit now out here is the swingbeat and slow soul BABYFACE Tender Lover (Solar MCG 6054, via MCA).
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<tr>
<th>TOP 10 SINGLES</th>
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<td><strong>Top 10 Albums</strong></td>
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**New Releases** - Single 45s

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<th>NEW RELEASES - ALBUMS</th>
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<td>SUPERWOMAN: Rebecca Edwards</td>
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<td>WANT IT/SHower Me With Your Love</td>
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<td>YOUR LOVE/WE ARE THE CHAMPIONS</td>
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<td>BIG LOVE/NOBODY LOVES ME</td>
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**Images**

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**Distributed By Pinnacle**

**WE ARE THE CHAMPIONS**

**The New Single-Bustin' Out On That Ragga Tip**

In 4 dangerous mixes

**Music Of Life note 28**

**ON THE STREETS 18th SEPTEMBER**

**Asher D & Daddy Freddy**
New stations to receive a ‘fair deal,’ says PPL

by Dave Leing

DISCUSSIONS WITH THE INCREASING number of radio stations over copyright payments are continuing, according to Phonographic Performance Limited. PPI’s Pete Rogers says that he has had “good talks” with the 23 franchise holders. “We want to take account of their needs and we are asking them how much PPL and IFPI repertoire they will want to use,” he adds.

The tariff proposed by PPI for the incremental stations resembles that currently in force for UK stations — it offers unlimited play in exchange for four per cent of net advertising revenue to a maximum of £1.4m and seven per cent thereafter. However, Rogers points out that there are “concessionary rates” of two per cent for the first two years of operation.

According to PPI, these rates compare extremely favourably with the payments the new stations will have to make to Independent Radio News, which is owned by ILR companies. “They are also asking two per cent for year one, but for far less anxiety,” says Rogers.

Newman’s ‘strange’ R&B story to fill one-hour December slot

“This INCREDIBLY strange story” is how writer and guitarist Richard Newman describes the history of R&B in Britain, the subject of a new documentary programme commissioned by Channel Four.

Directed by Alan Benson with music production by Simon Heyworth, Living With The Blues will fill a 60-minute slot in December.

The show features the playing of guitarists Geoff Bradford and John B Spencer plus bassist Danny Thompson and numerous others. Newman, who devised and scripted the show, says it will trace the origins of British blues playing from its origins among “a small group of people who got into it in the mid-Fifties.”

Aberystwyth Film Festival

BRIEFS

- CAPITAL FM has released audience research figures for April to June in which nearly 27 per cent rise in listeners. Capital’s total share of London listening stands at 24.9 per cent with conflicting figures of 17.6 per cent and Capital Gold at 7.8. Capital’s overall weekly audience is now 4.9m, up from 3.35m.
- KISS FM is re-applying for a London frequency. Should it be successful it will drop jazz from its programming view in favour of a format aimed at the UK market.

COMPACT DISC

- 01 ASPECTS OF LOVE, Original Cast
- 02 CATCH THE WAVE, Glenn Estelle
- 03 INIMITATION, Imagine
- 04 THE THING, Yankka
- 05 HEART AND SOUL - I, Vogues, Vocals
- 06 A NEW FLAME, Simply Red
- 07 NOW THAT’S WHAT I CALL MUSIC 25, Various Artists
- 08 DR FELGUK, A Groove One
- 09 THE RAW AND THE COOKED, JVC London
- 10 NOVIA, Abbot
- 11 CHROMA, The New Seekers
- 12 THE CIRCLE, Donna Summer
- 13 TRASH, Blue Capers
- 14 LEE WILLIAMS, Simply Red
- 15 ADAM & THE ANTS, Perfect
- 16 DON’T X, Judy Brown
- 17 SAVED, Heavens Sister
- 18 THE END OF THE INNOCENCE, Goffin, Cohen
- 19 INNOCENT, Jools Holland
- 20 ANYTHING FOR YOU, Eric Clapton, Eric Clapton

IN WHAT could rank as the ultimate DIY effort, writer/singer/producer Ian David is visiting every local radio station to promote his new singles and album. With 170 songs to his name and encouragement from veteran songwriter Sandy Cohen, David says it’s taken eight years to complete. I Just Want to Be, released on his own ZoneSpeech label. He used an audience research panel of 16 to gauge the success of the 10 titles to include on the album and he adds that all play formats from such stations as Radio Two and North Westing have been encouraged.

The picture shows Ian David with GWR’s Gary Vincent and the station’s receptionist, Stella Wells.
Martin Aston looks at the role of college radio in the US and Canada

TRACY CHAPMAN, Midnight Oil, The Church, 10,000 Maniacs, U2, The Smiths, Genesis, Marley, Guns N' Roses, Sugarbabes, The Cure, Sinead O'Connor: one of their first Stateside exposure through college radio when no commercial radio stations were playing their records. Says Racy Chapman, who runs Blast First's West Coast office: estimates are there are roughly 150 stations out of 500 (which include school course and classical specialists) who are truly independent in their own minds and know what they want to play, who can change the taste of what happens. The best of them follow whatever is being pushed.

One of the innovators of college radio is the UK-based radio station that may have two hours of a week of reggae, folk, C&W, blues and women's rights. This is the WZBC to ghetto-as-different music," says music director Chris Buchanan. "All the programmes are a make-it-work-we want to diversify people's listening desires.

Should college radio challenge or pandering to its audiences? Buchanan uses REM as a test case: 'We've been playing them for years but now we have to be careful. There are two schools of thought. Some stations play non-commercial radio that commercial radio doesn't, so REM aren't getting played. WZBC's view is that there is a "campus attitude and sound" which should be stuck to and played. We'd skin the issue by not playing REM on our playlist but they are available for play.'

While CITR is well respected, the station still has to fight a continual opinion that Canadian college radio can't break acts like the UK counterpart. It's not being done equally young and predominantly male, although the prohibitive annual $350 per student for music means phone-ins, write-ins and audience response are their only medium.

Boston's equally adventurous

Swansea Sound by Bob Tyler

ONE OF THE original batch of U.K., Swansea Sound, is marking its 15th birthday at the end of September. The station currently broadcasts to Swansea and the surrounding area. Both AM and FM, but plans for a split are in the early stages of discussion.

Music Policy

Programme controller David Thomas has three lists currently in operation: an A and B list which he plans to introduce and the C list which is currently running a summing sound list which includes tracks such as 'In The Night' and 'The Last of the Mohicans' from Sun Cooker's Another Saturday Night, last week the A list included Tears for Fears, Richard Marx, Lightning Seeds and Waterfront, the B list included Sydney Young Blood, The New Danny Wilson, Robert Palmer and Fairer Sax. The most popular recorded receives 12 plays a week.

Thomas is committed to specialist programmes, in particular Welsh music and the local sound. The two- and- a-half-hour every evening, including a Welsh choir programme on Saturdays, is essential.

Swansea Sound also takes some syndicated shows including the Network Chart and the Eurochart.

Local Bands

The station includes local bands on its specialist shows. Thomas says they're "still in tune and heavy metal, it's a lot easier for them to do some of them in our own studio".

Presenter

Although Thomas says that the programmes are music-led rather than presenter-led, he is proud of his team of presenters. The most popular is housewife's darling Steve Dewitt who has been with the station nearly 12 years. Young Karl Burnshaw is also very popular and is labelled as a rising star. Other daytime presenters include Jules Christian Lloyd, Gill Crane and Rob Pendry.

Audience

Until recently, output has been aimed at a much wider audience, but 25,000 station members represents a peak plus age group. Thomas has had no real competition until Radio One's introductory period. He knows that this may have had a soft impact on the listener figures, but he is confident that he can concentrate on his older audience.

Industry

"Because of our location we don't get many calls reporting, but we do get a good mail out service," says Thomas. "As for pluggers, we hardly see one except for a few indies."
Wonder full life
by Jane Headon

IT'S NOT easy to make the transition from child to adult singer. Does anyone remember Vanessa Paradis? But Musical Youth's ex-lead vocalist Dennis Seaton is ready to go solo.

"I wasn't happy that the band split up but we all grew up and went off to do other things. I'm happy working as a solo artist now as I know exactly what goes on all the time," he says.

His happiness has been helped along by none other than Steve Wonder. Seaton was at a Los Angeles radio station when one of the DJs asked him if he would like to meet the man. "At three o'clock in the morning I got the call and we've been friends ever since," he recalls.

Steve Wonder agreed to produce two of Seaton's tracks and, to cap the coup, he appears in the video for 'What Ya Talkin' Bout', the debut single.

"Steve's such a down to earth guy. He'll help anyone that he can. But he hardly ever gets the chance to produce other people's work let alone appear in videos, so we felt it was a major scoop.

Another piece of luck was getting famed LA mixer Bobby Brooks.

DENNIS SEATON: 'semi-dance for the youthful'
to mix some of the tracks. "Bobby was in town to mix Tina Marie track but the backing tapes hadn't arrived, so he came up to Birmingham and helped out. He's now coming up to do the whole album," says Seaton.

With Nigel Darvi (Fine Young Cannibals), Ruby Turner, Rankin/Roger co-producing, there is an abundance of international talent at work. So why remain in Birmingham?

"I usually work away from home but Birmingham has a very good 48-track studio and I wanted to utilise that. I wanted to go back to analogue rather than digital for the warmth of the recording. I'm a bit of an old-fashioned person when it comes to technology. Everything today is a bit of an oddball and I'd like to have a bit of an edge," he adds.

Currently recording the remainder of his yet untitled album, Seaton is also putting a band together to go on tour. The album will be out in September but his current bouncy 'What Ya Talkin' Bout' single is out now. It's music which Seaton describes as: "Youth contemporary, it's not as mature as Anita Baker. It's for serious listeners into production but also semi-dance for the youthful."

House calls
by Barry Lasell

VETERAN HIT producer Steve Rowland's dance label, Doctor Beat, has appointed well-known London club DJ Gaz Anderson as its label manager.

The label has also concluded a new distribution agreement with Pacific, and under this deal, a release of West Ban's Monkey See Monster Do, already a strong seller earlier in the summer, is already in the shops, coupling the original mix and a German Beat Mix.

The next Doctor Beat 12"-incher will be Ease The Pressure by all-girl dance group Muthahood.

Other releases scheduled for September and October will include Devious, the debut release from new act Third Featuring The Jay and Get Up And Dance It's Wiz using featuring Nathan Seaton (see 10 Records).

Rhythm Asylum also has an imminent follow-up to recent favourite Coldtrain, while various artists showcase compilation album is to be marketed at special sampler price and titled This Is Doctor Beat. Gaz Anderson can be contacted at: Dr Beat, 231A, Kentish Town Road, London NW5 2JT. Tel: 01-284 0112.

Blimey ... it's the Record Mirror

PARADISE, AS well as being new to the dance recording scene, with debut single Guardian Angels released on Spiritual House Records (distributed by Pinnacle) a week or so ago, is a group with a difference. Their producer and original organiser John H describes Paradise as "a loose-kit concept" — a flexible unit of personnel, put together as part of a larger concept from Spiritual House. It involves the marketing of a design image through several media — notably clothing, but also badges, artwork, etc — as well as music.

"There have been attempts before to link fashion design with music," says John H. "None of them really worked, because the people involved missed the right end of the market, in terms of the music. The fashion of popular culture tends to start as an underground rather than an upmarket thing: to have any credibility cross-fertilisation, it needs to align with the underground music sounds of the street, and that means in 1989, the new edge of dance, rap and hip hop."

Paradise, and indeed Spiritual House as a whole, have started from street level in both musical and visual aspects. Their T-shirts are sold from Kensington Market 'and some discerning shops', while initial recordings, amounting to a full album by the group, have been done on a comparatively low budget.

"The single doesn't need to be a top 10 hit to succeed, and from our point of view it's merely a facet of what we're trying to project," says M. "It isn't necessarily typical of Paradise — everything else on the LP sounds totally different."

Guardian Angels features 19-year-old singer Sweet Petee. "She's an integral part of the Spiritual House set-up, and importantly, she has an instinctive understanding of what our image-based approach is all about, because she can identify with the audience at whom we're aiming.

Spiritual House is marketed by Blue Beat Records, the label owned by Bad Manners frontman Buster Bloodvessel, and as far as H is concerned, the marriage is ideal.

We took our album project to several labels, large and small, but almost to a man they couldn't see the connection we were trying to make, with the clothes/music/style cross-marketing. When we talked to Blue Beat they understood what we were saying. Also, it's a company uncluttered by extraneous activities, they don't waste money, they're open to ideas, and they pursue them," he says.

Paradise has a totally profiled PA at London's Tower Records just under its belt, and two further singles from the already-recorded material are planned with the album set to appear at an appropriate point. Spiritual House records can be contacted via Blue Beat's Russell Brown, on 01-806 1701.

BL
FOCUS ON CD PRODUCT

Live-stock

Robin Cobb examines the retailers' dilemma over whether to stick with the security of displaying empty boxes or go for the attraction of live CDs.

A dilemma facing retailers of compact discs is whether to exploit their attractive appearance by having live displays or to opt for the security of empty boxes. Most, at present at least, take the latter course, but improved electronic security systems now coming on the market may change this.

It is significant, perhaps, that while W H Smith has traditionally avoided live displays of records and tapes in its Sounds department it has just embarked on experimental live displays in two of its major outlets. One, at Croydon, has been in progress since mid-August and the other, at Birmingham, since the end of August. In both branches the products are shrink wrapped, with an electronic alarm tag inside the wrap.

In about three or four months, the company will be able to assess the results of the experiments, comparing the benefits of one system against the other and against its conventional display systems.

All other branches use the Masterbag system, which files the records for issuing against customer orders from sleeves and empty boxes.

One immediate advantage of the live systems is that they release more display space by allowing the removal of the counter under which products are stored.

The tests will show whether either or both of the new systems are less labour intensive than the existing non-live methods.

"CDs are attractively packaged and look nice when they are shrink wrapped, as the wrapping can scarcely be noticed," comments Tom Gellibrand, W H Smith's retail sales administration manager. "The modern keeper system is also very neat and doesn't detract too much from the product."

He adds: "As well as giving additional selling space, the live display makes the department very attractive." For its CD displays throughout its 400 or so branches, W H Smith makes extensive use of plastic extrusion systems manufactured in Austria by Lift Verkaufsgeräte and marketed by Buckinghamshire-based Lift UK. The "new look" branches — about 100 will have been converted to the new corporate identity by Christmas — are fitted with shelving designed in-house in a grey finish made by Versatile Fittings.

The company has also recently developed a display unit for CD singles. "It is basically the same type of shelving used by CD al-bums, with side cheeks and trays," explains Sharon McHenry, retail merchandising co-ordinator. "We haven't used any extrusion for these."

For retailers who are also thinking of going over to live display, there are several electronic security systems under development. While their use undoubtedly offers benefits, there is also the penalty of quite high capital costs.

One company which offers a keeper-type system is Plescon. Its system is in use at libraries which loan out CDs and Plescon says it would be equally valid for retailers.

The CD package is displayed inside a tough outer box of clear plastic which can only be open. The company will be able to assess the results of the experiments, comparing the benefits of one system against the other and against its conventional display systems.

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Tim Wheater
Phil Thornton
Stairway
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3 Mustaphas 3
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D 8003

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PRD 70012

North Yemen
D 8004

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Music For Maids
And Taxi Drivers
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MUSIC WEEK 16 SEPTEMBER, 1989
Nick Robinson on the fate of the compact disc single as a back catalogue format

A recent video, chart rapper Redhead Kingpin is seen wearing a compact disc single around his neck as if it were the latest in stylish fashion. A thought therefore arises as to whether that is the fate for the format at a time when record companies and industry observers are divided over its worth.

It doesn’t help matters when the record company staff who are responsible for getting the CDs on the market have differing views on the potential of the format.

CD singles generally come in three-inch and five-inch formats. The latter are used for the retail market, with the former used for larger packages which many independent labels and fans will use to release back catalogue material on CD.

With companies in the US deciding to go with the five-inch rather than the smaller version, many labels have followed suit but opinions vary greatly. Virgin, for instance, releases almost all its CD singles in the three-inch format and has taken great care with the packaging and presentation to make it a worthwhile product, particularly when it comes to back catalogue releases.

Commercial marketing manager Brian Williams explains: “We feel very strongly that by positioning the consumer with a reasonably priced alternative to the CD, we fill our objective of giving value for money at the same time as promoting full-price and mid-price back catalogue albums on the CD format.

The major advantage of the three-inch is that we now have the first genuine portable music medium. Also, if we record our artists at CD quality then people should be able to hear them that way.”

The CD single has a future in general, but the growth of back catalogue on the CD format will depend on what is happening in the industry,” Alan Firth, A&M.

BETTER PRESENTATION

MEANS

CD single's rocky road

Virgin’s commitment to the idea of back catalogue CD singles has seen it releasing more than 30 three-inch CDs by artists ranging from The Sex Pistols to Genesis. These featured 12-inch A-sides, remixes and, in some cases, other hit singles on one disc. All came in the sleeves of the original single design.

The company also intends to release a series of 10 Simple Minds CD singles in the future. This idea is something that EMI has already had a go at with its Queen and Beatles releases.

But EMI’s director of strategic marketing, David Hughes, says there are plans to release remixes and other hit singles on one disc. All will come in the sleeves of the original single design.

“I think the CD format has sparked off people’s taste buds and memory for certain songs that we have heard for some time. Therefore, if we can provide a neat collection then we will collect them,” says Firth.

“Despite the problem with anything like that is that you get a one-off product and all the artists get excited about it and then it all seems to fall apart and the idea fades away. I think CD singles have a future in general, but the growth of back catalogue on the CD format will depend on what is happening in the industry. That means we will have to create good artwork and packaging and, as a result, A&M will not be releasing any more back catalogue CDs in the near future.”

WEB has also released a series of CD singles from artists like Madonna, Prince and The Doors, Marketing director Andy Murray comments: “That, as well as packaging, the actual marketing of the CDs takes a long time. Not much time is left before the release time that it takes and just how much money involved in getting this sort of thing released,” he says. WEB’s initial releases were on three-inch, but most major retailers have been put off by the five-inch box, forcing the company to switch to the five-inch.

“We have always been committed to CD singles and when it came to three-inch compact disc releases we felt that the three-inch would be better because the five-inch can often be confused with the CD album. But in the last few months, we have been finding that people are actually preferring CD singles in the five-inch format. Personally, I think this is probably because the retailing of the five inch is easier and therefore people find them more visible when they go into a record shop,” he adds.

However, Murray is wary that the demand for back catalogue, particularly on CD singles, is not that great. “It is a very difficult area because you only not have to get retailers interested in it, it is even effective, you also have to have the right track list to make it worthwhile.”

He is not sure that unity between record companies over the format would help solve this. “Much as it would benefit everyone to get together in agreement, the best way is often for a maverick company to go ahead and show the way.”

CBS marketing manager Richard Englebert believes there is definitely a market for back catalogue releases. “There are already old disco recordings that people want to hear, but don’t want to pay £10 to hear them on an album,” he says.

To success

CBS has already released 11 three-inch titles in its Solid Gold series, with 10 more on the way. “We do have faith in the format particularly because we know it appeals to the collectors,” adds Englebert.

And collectors are exactly what independent Beggar’s Banquet aim at when it released its first five-inch CD EPs — by Bouquet and The Cult last year. “I think the EPs are now worthwhile for us and, to be honest, I think CD singles with only a few tracks are too gimmicky. To me, the EPs are the way to go and I’m looking longer playing time on CD. I think 20 minutes is OK, but anything less is not really a track seven-inch,” says catalogue exploitation manager Steve Webb.

“But if you present them as special CD-only releases, they work well. If it is back catalogue, you have to offer value-for-money or people just won’t buy it.”

Webb congratulates Virgin for introducing the collectors to three-inch back catalogue discs but he feels the format will not be a big seller for the future. “I think if we could come up with a reliable format for the three-inch that was of good quality, then we could stand more of a chance but I can only see it ending up selling for the same novelty value as your current vinyl singles.”

It is obvious that — when compact discs were first introduced — scepticism remains within the industry as to the future of the CD single format. Certainly, some companies would make both versions under the cover and desert fans with the US market by sticking with the five-inch. “It is also to be seen that the future of our position is that the three-inch will replace the five-inch,” says Englebert.

Overall, it seems the CD single is not being given the attention that it might need if it ever re-appears so much as to replace the vinyl seven-inch.
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A spring-loaded Sightpanel. The customer takes a box and the next moves forward, automatically. The box in the rack is empty. The disc is kept safe on the register card in the storage cabinet, then after the sale the disc is inserted in the box.
**NEW SINGLES**

- **Artists/A-side/B-side Label**: Various
- **Genre**: Various
- **Catalog**: Various
- **Distributors Codes**: Various

1. **DEBBIE MALONE**
   - **A-side**: "RESCUE ME"
   - **B-side**: "RESCUE ME"

2. **DEBBIE MALONE**
   - **A-side**: "RESCUE ME"
   - **B-side**: "RESCUE ME"

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   - **A-side**: "RESCUE ME"
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   - **A-side**: "RESCUE ME"
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   - **A-side**: "RESCUE ME"
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15. **DEBBIE MALONE**
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    - **B-side**: "RESCUE ME"

16. **DEBBIE MALONE**
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17. **DEBBIE MALONE**
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27. **DEBBIE MALONE**
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28. **DEBBIE MALONE**
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    - **B-side**: "RESCUE ME"

29. **DEBBIE MALONE**
    - **A-side**: "RESCUE ME"
    - **B-side**: "RESCUE ME"

30. **DEBBIE MALONE**
    - **A-side**: "RESCUE ME"
    - **B-side**: "RESCUE ME"

**Previously listed in alphabetical order.**

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**Release Date:** 18 September 1989

**Year to Date:** 38 weeks to 22nd September Single Releases: 4231

**See New Albums for Distributors Codes**

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**MUSIC WEEK**

16 SEPTEMBER, 1989

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**PAGE 36**

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**NEW ALBUMS**

<table>
<thead>
<tr>
<th>Article</th>
<th>Title / Label / &quot;P&quot; / &quot;MC&quot; / &quot;CD&quot; / Cat No.</th>
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<td>Pop</td>
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<td>EP/7&quot; 45912</td>
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<td>DAWNSBERG</td>
<td>EP/7&quot; 45016</td>
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<td>18</td>
<td>DIDDLE, Bo.</td>
<td>EP/7&quot; 42616</td>
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<td>DURIE, Michael</td>
<td>EP/7&quot; 42616</td>
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<td>20</td>
<td>DURIE FELDSTEIN JAZZ CLASSICS</td>
<td>EP/7&quot; 42616</td>
<td>Jazz</td>
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<td>EARTH MESSINGERS</td>
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<td>KIPLOW, Paul</td>
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<td>LAWRENCE, Jerry</td>
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<td>LITTLE Richard</td>
<td>EP/7&quot; 42616</td>
<td>Pop</td>
<td>Pop</td>
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</tbody>
</table>

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MUSIC WEEK 16 SEPTEMBER, 1989
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MUSIC WEEK 16 SEPTEMBER, 1989
GRIP! READY to grind a groove with Look At What You've Done, on Survival

and CD. It's available through Revolver and the Cartel and features a roll call of artists that clearly enhances the rock elements in the show. On show is The Pixies' "Monkey Gone To Heaven," "Might Be Gentrified" by Violent Femmes, "She's So Unstable" and "The Piper at the Gates of Dawn" by Pink Floyd, plus tracks from Danielle Dax, The Pastels, and The Distractions. It's a top-notch debut for this band and certainly a division and a half from the independent echelon.

THERE'S ALWAYS a feeling, though, that independent means it comes from the bedroom to the sleeping bags and the street. That's because these artists are more likely to be found at label parties than at your local record store. And they're more likely to be found at your local record store than at your local record store. And they're more likely to be found at your local record store than at your local record store. The message is clear: if you want to hear the latest and greatest in independent music, you've got to search for it. It's not easy, but it's worth it.

ONE OF THE MANY reasons I love the independent music scene is because it's driven by passion and creativity. These artists don't have the resources of a major label, but they have something even more valuable: heart. And that's what makes their music so special.

So the next time you're in the mood for something new and different, don't just stick to the mainstream. Check out the independent music scene. You might just find yourself discovering your new favorite band.
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If you want to get your packaging problems all wrapped up, then take a good look at one of the DEM range of film-wrapping machines supplied by Impact. They are the ideal choice for small and medium size product protection, and not only offer a superb presentation, but can make huge savings in time, materials and labour costs into the bargain. They can be used to suit many types of product, producing anything from 400 packs per hour to as much as 1,000 packs per hour at your disposal. You can change everything for the better when you change up to a DEM, DEM and Impact manufacture a range of semi automatic and fully automatic film wrappers, horizontal film fill seal machines and shrink tunnels. Besides the standard range of over 50 packaging machines your requirements for conveyor systems and collating equipment can also be considered.

IN THE mood for big sales: The team behind the Jive Bunny record celebrate it becoming the first platinum single of the year.

ANOTHER DAMNED PA: The original Damned line-up re-unites for a signing session at Tower Records, Piccadilly Circus.

IMPAC

HOLIDAY SNAPSHOT: Radio One's Ted Beston sent WEA this postcard from his trip to Germany.

IN WITH a bullet: Polydor's promotion department passes on Freddie McGregor's new single to Radio One producer George Ergatoudis.

FLYING VISIT: Aerosmith popped into WEA's office to pick up silver discs for their last LP.

YOU'RE NEVER TOO OLD... Former music hall performer George Van Dusen (centre) finds good company to celebrate his new single.

WELL DISTRIBUTED smiles: Pinnacle chairman and fellow sales conference organisers celebrate their success.

MUSIC WEEK 16 SEPTEMBER, 1989

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