

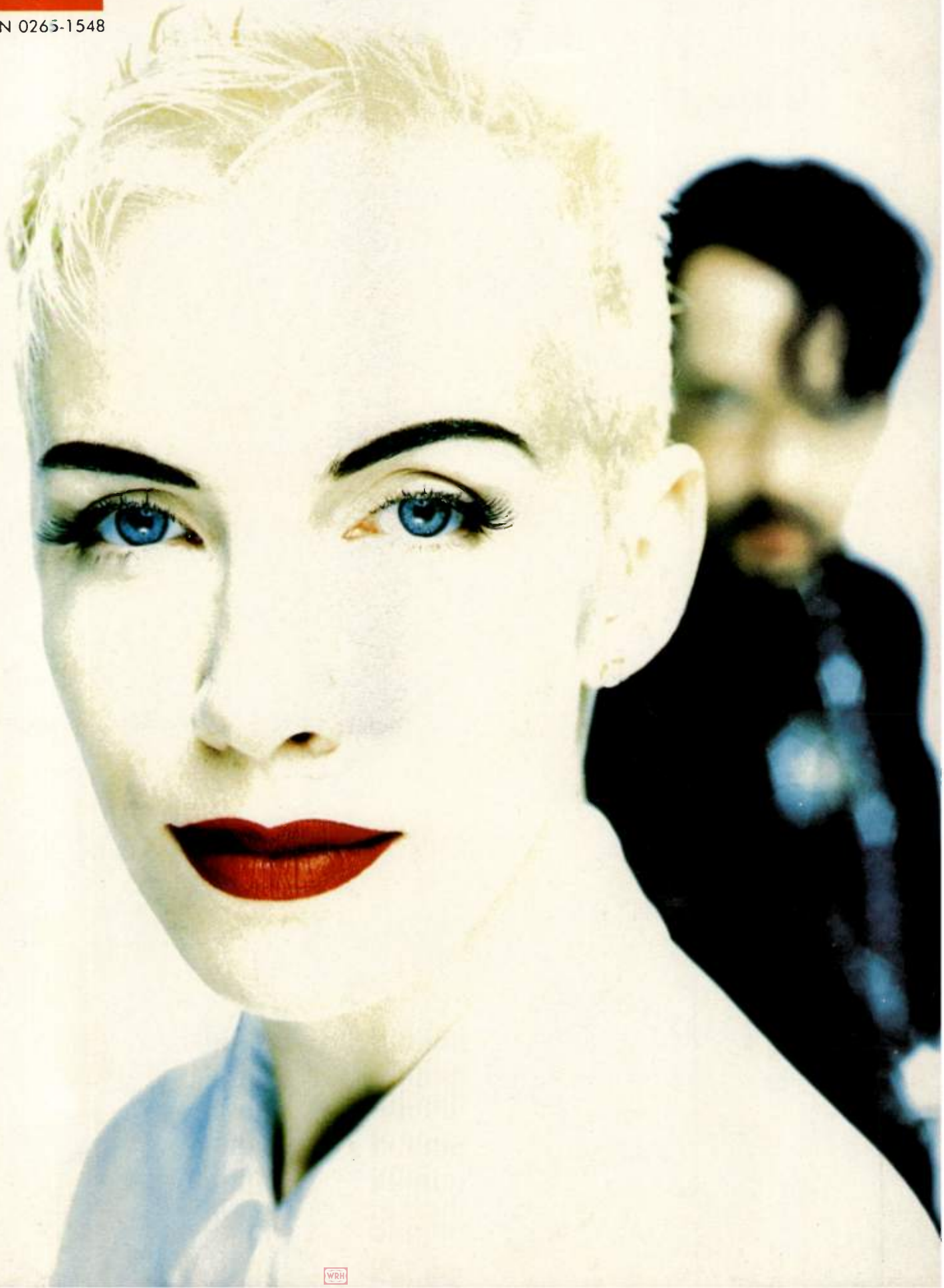
# MUSIC WEEK

16 SEPTEMBER 1989



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ISSN 0265-1548





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# MUSIC WEEK



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## PolyGram/A&M deal looks set

AN UNPRECEDENTED six months of record company takeover and buy-out is continuing this week with the agreement in principle for PolyGram to acquire A&M.

If the deal is completed as planned, it will be the third sale of a first division operation since March, following PolyGram's purchase of Island and EMI's acquisition of half of Chrysalis Records.

MW understands that A&M and PolyGram have agreed on a deal and that the matter is now in the hands of lawyers and accountants to sort out the details.

However, both companies are being cautious in their reaction to the suggestions and A&M has declined MW's invitations to comment.

There has though been a change of tack within the company. Co-founder Jerry Moss countermanded a memo to staff saying the company was not for sale with a later one stating that a number of purchase offers were

being considered.

PolyGram's only response has been a written statement which reads: "The A&M licence agreement with PolyGram for a major portion of the world is now in its

fifth year. A closer alliance has always been a possibility and continues to be discussed from time to time by both parties.

"No formal agreement has been concluded."

### R1 goes green with BP sponsor

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

Controller Johnny Beerling 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 mention-

ed," says Beerling. "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 campaign 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 a lead-free environment.

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

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

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### Thorn rubbishes BMG buy-out talk

RUMOURS OF the sell-off and break-up of Thorn EMI are gathering 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 spokesman describes this as "rubbish". He says Eurobond transactions would be a particularly obtuse 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 shares reached 875p, the highest they have ever been.

No comment has been forthcoming from BMG.

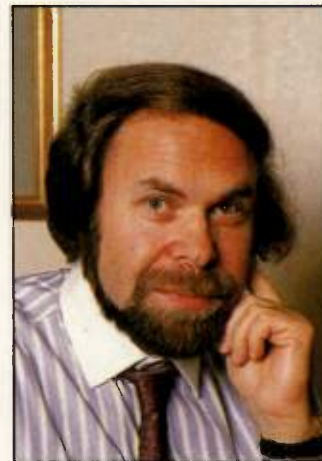
### EMI Records: must try harder

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 officer 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

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GOING HIS own way: Azoff (left); stepping into the chair: Teller

### 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 chairman 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

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# HEAVEN'S HERE

## HOLLY JOHNSON





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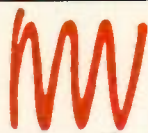
# factory classical 1989 label

*The first five releases, this September  
on album, compact disc, cassette and DAT*



TV ADS back Janet Jackson's *Rhythm Nation 1814* album

## MUSIC WEEK



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

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## A&M addresses the state of Janet's Nation

A&M IS mounting 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 flyposting. In-store material will also be available.

On Saturday (16), launch nights are being held in nightclubs across the UK.

## TV ads promote Whittaker album

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 Tembo label through PolyGram and is dealer priced at £4.86 (compact disc £7.29). The 16 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 Go! Discs.

# 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 ahead of schedule in being installed in shops and already some 35,000 catalogue items are available through it, say EROS pioneers EMI, PolyGram and BMG.

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

EROS involves the installation of a computer terminal in-store by which dealers can place their orders direct with the distribution centre and without the need to go through tele-sales. The concept was formally introduced in the spring and the operating heads and sales directors of EMI, PolyGram and BMG meet regularly to discuss progress.

At their latest meeting, they heard installations were ahead of schedule in Our Price, HMV and Virgin, three chains who have stated they want 100 per cent of their stores on-line. Independents taking the system include Andy's, Discovery and Windows and a number of one-off stores.

ber of one-off stores.

The three record companies say they expect to better their original target of having 250-300 shops on-line before the end of the year.

So far, though, none of the other main UK distributors have expressed a public interest in joining the system and EMI managing director Rupert Perry says nobody has contacted him over EROS.

However, when asked by MW, Pinnacle general manager George Kimpton-Howe said that he had been enthusiastic about the system since its inception and is waiting to be contacted about Pinnacle becoming part of it.

coming part of it.

In similar vein, Phil Murphy, director, WEA Europe comments: "The reports from the retail trade we have spoken to about the system have been very favourable. We were surprised that BMG, EMI and PolyGram didn't ask WEA and other majors to be part of this system from the outset. Nevertheless, we are reviewing the pluses and minuses of EROS in a positive manner with a view to making a decision later in the year."

CBS says it, too, has not reached a decision on the system, describing the matter as "still on the table".



THE NEW managing director for EMI Eire is William Kavanagh.

Dubliner Kavanagh entered the music industry in 1981 as marketing manager for CBS Records Ireland, having previously worked in advertising. He had become assistant general manager by the time of his move to EMI.

Rupert Perry (right), managing director of EMI Records UK, is pictured here welcoming Kavanagh to his new post.

## Scotland gets own chart

A SCOTTISH top 50 album chart is to be published from next month in free distribution magazine *M8*.

The chart will be compiled by MRIB from a panel of 50 shops although the company says it hopes this figure will rise later.

*M8*, which is given away in restaurants, wine bars and nightclubs in Scotland, says the decision to run the chart was made after talking to retailers and Scottish radio stations.

The magazine was launched in September last year as a response to the success of *Q*, *Sky* and *The Face*. While it follows their music-and-lifestyle format, it seeks to redress what it sees as their London and South-east bias.

## 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 Hurd says there will be no further releases on the PRT label.

Hurd 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 Hurd's brother, Nick Richards, although Hurd is responsible for the day-to-day running of the labels. A&R is being administered by general manager Joe O'Neill. The company's initial signings are Thunderbird and Wicked Thing with Fastway now recording an album for GWR.

With the demise of PRT Distribution, product goes through BMG via Castle Sales & Marketing.

# S'EXPRESS



★ mantra for a state of mind ★  
★ new single ★  
★ out now ★





## 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 grass roots role in his own operation.

MCA Inc president Sid Sheinberg says Azoff will continue in a consultancy role with some non-music 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 went from \$141m in 1982, the year prior to Azoff's joining MCA, to \$661m last year. Profits grew from \$24m in 1982 to \$60m in 1988.

Azoff is leaving to start "the first fully financed 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 last year, earning in excess of \$600,000 in salary and \$5m in stock. He is believed to own approximately \$30m in company stock at current valuation.

As for MCA itself, Teller notes that MCA is the only US major without its own international distribution operation — and that its current arrangement with WEA covering most non-US territories ends in 1991.

While no decision has been made as 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 "pile '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 Ivor Schlosberg at the company's interim results

announcement last week.

Schlosberg 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 pile 'em high and sell 'em cheap," he adds. "That has

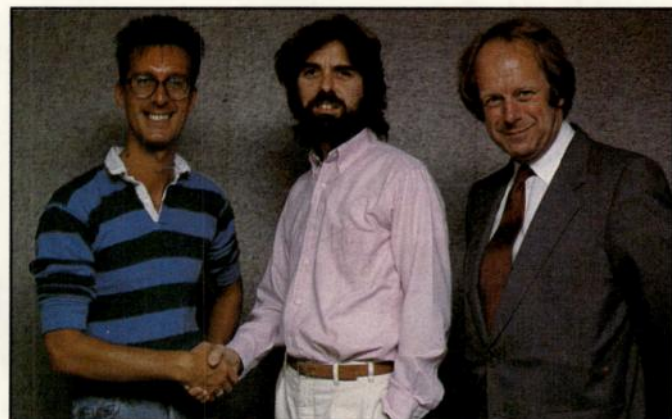
gone because there's so much more competition for space."

While the company continues to be a prominent player at the budget end of the market, Schlosberg says the quality of its releases is increasing with artists of the calibre of Barbra Streisand and Billy Joel appearing in the stores for £2.99.

Corporately, Pickwick is seeking to expand internationally by acquisition. The purchase of Danish entertainment distributor Elap is now being finalised and Schlosberg says: "There will be other acquisitions in due course."

"The first target is the major countries within the EC, particularly with 1992 approaching. But we would be fibbing 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.



COMPLETING THE deal at Pickwick's annual sales conference is Virgin's Charlie Dimont (centre), flanked by Pickwick's John Howard (left) and Dick Speller

## 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 deal 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."

"It continues Pickwick's policy of updating the whole low-price catalogue and releasing more contemporary material."

The first batch of releases includes The Best Of Culture Club, the orchestral version of Tubular Bells, The Best Of Lindisfarne, Aled Jones's Christmas Album and Monty Python Live At Drury Lane.

## Island labels rejig 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 Rob Partridge, they will remain part of Island.

He adds that any new structure will not be in place before the new year, but comments: "Specialist labels going through a mainstream record system need specialist back-up."

**STOP PRESS:** The new general secretary of the Musicians' Union is Dennis Scard, currently the union's East and North-east district organiser. He beat Stan Martin by 1,556 votes in a second ballot.

## 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 Leftwich, managing director at 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 has also set up a second label within the Picture Music International video division.

PMI Rock Collection will feature predominantly hard rock/heavy metal acts and the first release — in November — will be Iron Maiden Live At The NEC.

## BRIEF

● NIMBUS RECORDS is taking an additional 60 staff at its Cwmbran compact disc factory to cater for increased demand. The company says its orders for June were up 110 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 operation will market product from bands on tour with each release backed by radio advertising.

● BILLY McKENZIE, formerly vocalist with The Associates, has signed a worldwide solo recording contract with Circa Records.

## World BRIEFING

NEW YORK: ABC Radio Networks' new tour marketing and merchandising division has won the bidding war for the Rolling Stones' Steel Wheels tour. The network will get the rights to a three-hour live concert broadcast, a two-hour live phone-in and ticket prizes for competitions.

LOS ANGELES: Virgin Music is working with Inaudible Productions — a major provider of soundtrack music to the Hollywood Studios — to exploit Virgin's copyrights on soundtracks. The first collaboration is The Handmaid's Tale, featuring a score by Virgin's Ryuichi Sakamoto.

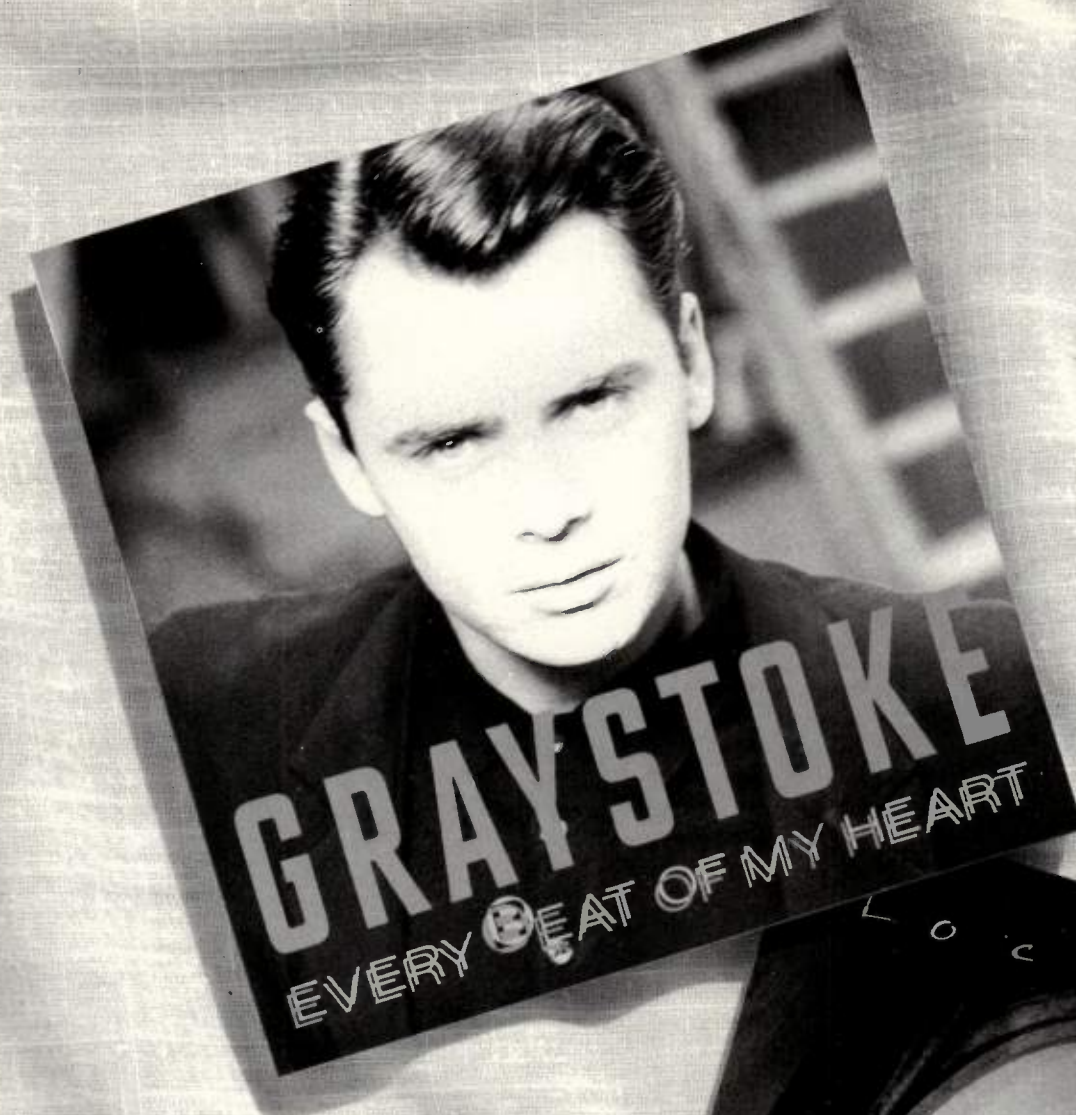
NEW YORK: WEA International has formed WEA Music KK — a Tokyo-based record label — that will "act in friendly competition" with WEA International's other Japanese affiliates. "WEA shall now have the benefit of three separate marketing and repertoire operations to ensure maximum diversity in Japanese 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 U2, Three Chords And The Truth in October in an attempt to "put the record straight" on the band's history and views. It will be edited by Niall Stokes and includes a business perspective of the band by their manager Paul McGuinness. A deal for the UK is being finalised.

AMSTERDAM: In its 75th year, the Dutch authors' society BUMA distributed \$27.13m to rights owners in 1988 — an increase of 9.2 per cent on the 1987 figures of \$24.26m. Revenues from performances went up by nearly 21 per cent but because of a 1.8 per cent reduction in tariffs and competition from suppliers of copyright free music, mechanical rights income rose by less than 2 per cent. BUMA-STEMRA chairman Ton Oosterhuis warned that the impact of Anglo American repertoire via satellite and cable poses a threat to the survival of Dutch repertoire.

SYDNEY: Independent record companies have set up the Australian Independent Music Association with the aim of bringing about what it feels are much needed changes in the country's music industry.





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# 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 Ainleys and a board member of the British Association of Record Dealers, addresses 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.

AT THE CD Shop in Eastcote we are 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:

Top Twenty		
Record Company	Nationality	Chart Places
PolyGram	Dutch/European	8
CBS	Japanese/US	4
WEA	US	4
EMI	British	2
BMG	German/European	1
PWL	British	1

The top forty picture is worse:

Top Forty		
Record Company	Nationality	Chart Places
WEA	US	13
PolyGram	Dutch/European	12
CBS	Japanese/US	6
BMG	German/European	3
EMI	British	2
PWL	British	2
Stylus	British	1
Big Life	British	1

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 Austria or Germany?

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

Country	Places	Companies
Austria	5	CBS, BMG
Germany	6	WEA, PolyGram
UK	9	EMI, PolyGram, PWL

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 Austrians!! What chance 1992?

PETER REES  
The CD Shop  
Eastcote, Middx

SO THE BPI would like to see a reduction in the retail price of compact disc? So would the dealers. With only one in 10 of British households owning a CD player, the growth potential is phenomenal. For the record industry to realise this potential, a retail price below £10 is necessary.

We, like many other retailers, try very hard to put out most of the chart and new releases at £9.99. Some record companies, led by WEA, charge a dealer price of £6.49 + VAT, leaving us with a profit of £2.20 or 25 per cent.

Whilst this is not a sensible retailing margin, we can

stand it provided a bit can be made up on back catalogue and other product. 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

Ainleys Records & Tapes, Leicester



THIS COULD soon be a familiar sight if all goes according to Our Price's plans. The shop's success in the video sell through market has led to the development of Our Price — The Video Shop. If trials with the new chain in the South-east are successful, expect to find it spreading to your High Street.

## MIDEM PUMPS UP THE VOLUME

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YA



F

irst 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.

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## 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 special-



BALHAM'S MECCA for country collectors, Record Corner

ises in dance and independent soul as well as country. The 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 country 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 Hank Williams Jr, Ricky Van Shelton and Gene Watson also in demand. Upcoming releases expected to prove popular include US Christmas albums from Randy Travis, Ricky Van Shelton and Highway 101.

An important influence on demand is Radio Two's Country Club: "There's often a surge of enquiries on Friday mornings if Wally Whyton has played something new or unusual the previous night."

Hastings believes country needs a better service from other radio stations if it is to break through in

the UK. "None of the London music stations has a country programme — though there's an hour on LBC — and most of the regional programmes are produced on a shoestring budget."

Hastings is also outspoken on the shortcomings of some UK record companies. "I can understand them not releasing more US product, but there often seems no logic behind what they do choose to release, and no real attempt to promote it." He sees a need for more knowledge and expertise: "I remember meeting an MCA rep who hadn't heard of George Strait."

Asked to sum up the present state of the country market, Hastings replies that it is steady rather than noticeably expanding, though one growth area is country on CD. "CDs account for about 30 per cent of our sales, and the figure's rising all the time. There's some resistance, but an increasing number of US country releases are going to be CD only, and collectors will switch in order to continue hearing the music."

### NEW PRODUCT

THE ENDURING appeal of Patsy Cline is getting a shot in the arm this autumn with a release from Prism Leisure entitled *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 *Loved And Lost*. With extensive sleeve notes by Tony Byworth, the CD and cassette have a dealer price of £3.65 and £1.82 respectively and ships out on September 21.

*Walking After Midnight* follows on from Prism'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. **KF**

# TOP • 20 • ALBUMS COUNTRY

16th September 1989

1	3	RIVER OF TIME Judds	RCA/Curb ZL74127 (BMG) C:ZK74127/CD:ZD74127
2	1	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
3	16	A HORSE CALLED MUSIC Willie Nelson	CBS 4654381 (C) C:4654384/CD:4654382
4	8	FROM THE HEART Daniel O'Donnell	Talstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
5	7	NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C:4650284/CD:4650282
6	11	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
7	12	OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
8	6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
9	2	WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C:4651354/CD:4651352
10	18	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413
11	5	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435
12	RE	GIVE A LITTLE LOVE Judds	RCA PL90011 (BMG) C:PK90011/CD:PD90011
13	19	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (W) C:9257924/CD:9257922
14	9	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
15	15	BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C:9257764/CD:9257762
16	10	KENTUCKY THUNDER Ricky Skaggs	CBS 4651441 (C) C:4651444/CD:4651442
17	RE	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
18	4	ABSOLUTE TORCH AND TWANG k d lang & The Reclines	Sire WX259 (W) C:WX259C/CD:WX259CD
19	13	LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C:MCGC6037/CD:DMCG6037
20	RE	ONCE IN A VERY BLUE MOON Nanci Griffith	MCA MCG6054 (F) C:MCGC6054/CD:DMCF6054



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new  
album

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*Layla (full length version)*

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*Since You've Been Gone*

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# Andry — slowly building WEA's classical bridges

by Nicolas Soames

**O**F ALL the developments in classical music over the past 12 months, few have been as intriguing 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 a major label to add to its roster of Nonesuch and Teldec, and the long-term distribution right to Erato, is the easiest and quickest way to establish a respectable classical market share.

But since his surprise appointment earlier this year — just four days after leaving EMI ("It must have been the shortest retirement in record history") Andry has developed a clearer classical direction for WEA.

"We now have three good interesting labels, and the most important thing is to concentrate on building a classical marketing infrastructure within the company," comments Andry.

"Of course, with my connections and the fact that so few conductors are exclusive these days, it would not be difficult to go to a Maazel or a Bernstein and say 'Please, will you do a marvellous new set of Mahler symphonies for us?'.  
"It is relatively easy to get sponsorship and to go into a recording studio to produce such recordings. But without a unified marketing structure to support our on-going A&R activities, there would be no point."

Instead, Andry sees WEA building slowly but purposefully. In the UK, both Teldec — currently marketed and distributed by ASV — and Erato — currently with BMG/RCA — come under WEA control early in 1990, by which time Andry will certainly have appointed a classical marketing manager to handle the labels.

"WEA has a strong marketing force in popular music, and if it can be a huge success in pop it can be a success in classical," says Andry. "But you need to create a separate classical culture within WEA, and that will take a little time."

That is one reason why WEA is not, at the moment, considering producing its own classical label based on its acquisitions, like Sony Classical, or a completely new label such as Virgin Classics. "That is a very deliberate policy at the moment," explains Andry. "My task is to build bridges and collect 10 per cent from everyone, and turn that into goodwill."

In any case, he argues, the three labels — and he draws a comparison with PolyGram Classics — are interesting in their own right. Erato, the largest with a catalogue of around 3,500 titles, will issue over 100 titles in 1990. Teldec, with 1,000 titles will issue around 80 new titles, including more operas by Mozart conducted by one of the founder members of the authentic movement, Nikolaus Harnoncourt.

Electra's American label Nonesuch is the smallest but perhaps the most adventurous of the three with 500 titles in the catalogue and just 40 new titles scheduled for 1990. But it is one of the most under-exploited, believes Andry, especially in the area of new music — Philip Glass and Steve Reich.

"I think it is fair to say that these labels have been somewhat neglected in the marketplace like an unweeded garden — but they need proper attention."

Andry is also taking WEA strongly into the audio-visual area of CDV which, he firmly believes, will be the next major step.

WEA has already, under his direction, bought the rights to films in Allegro, the US company run by Christopher Nupen which includes fascinating documentaries such as recordings by Jacqueline du Pre and Daniel Barenboim. The catalogue from the Munich-based company Metopolitan, with solo portraits of major artists including Ashkenazy, Celibidache, Schiff and Horszowski will also be released on WEA.

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

Andry discounts the early difficulties with CDV as just the same kind of teething problems that attended stereo in the Fifties and CD in the early Eighties. "I believe that by the beginning of next year, there should be enough capacity to get things rolling," he declares.

In September at the Berlin Audio Fair, some 35 Japanese companies will exhibit new hardware most of which will be capable of playing both NTSC and PAL. And WEA has formed an association with Pioneer which, by October, will start producing — albeit in a small way initially — PAL CDVs in its Japanese factories.

While Andry admits that imaginative CDV programmes are still relatively scarce, he feels 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 difficult to get more than the 10 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, and a few independents who haven't got good distribution may go down — good distribution is the key."

Despite this, he doesn't feel daunted by the prospect of WEA taking on the might of companies such as PolyGram Classics with a market share of over 50 per cent, and EMI with its 17 per cent. "WEA may only have two per cent now, but that could change dramatically. I can see the big companies getting stale while a company like WEA could shoulder its way in very quickly."

# Birth of videola sees the pop promo come of age

by Selina Webb

**THE** LENGTHY gestation of Medialab's Videolabel is over. The first four videolas from "the record company with eyes" have emerged safely into the marketplace and the hope is that the project will provide the latest sensation in arm-chair entertainment.

Conceived by Kevin Godley and Lol Creme more than four years ago, videola is described as the coming of age of music video: an integrated audio-visual package which goes beyond the pop promo or live concert film format. Created simultaneously, the music and visuals are designed to be mutually enhancing.

"The idea was a reaction to our years in the video business and seeing all the wonderful possibilities which were being missed in putting video to music," explains Kevin Godley. "We wanted to create something rather like a record label, but a record label that has eyes — a new form of entertainment for people."

As for the delay, Godley asserts that the project was originally "a little bit ahead of its time". An early attempt at linking up with PolyGram failed, and the Videolabel finally found a home with Virgin in 1987.

"Virgin Vision have put the finance up for it, Medialab is doing the A&R side of things," explains Medialab project co-ordinator Liz Cotton, who has been responsible for assembling the talents behind the first videolas.

The four released by Virgin Vision on September 8 were led by Attack, a 20-minute skateboarding tape with visuals directed by former world champion Stacy Peralta — aided by Lol Creme — with an energetic dance soundtrack by Tim Simenon. Also on the shelves are Eurotechno, a 30-minute videola composed and directed by technology wizard Stakker; Mondo Video, a 'purist videola' by Godley and Creme and the mind-stretching Fourth Dimension created by filmmaker Zbig Rybcynski and violinist Michael Urbaniak.

The first videolas have been brought in for around the same



**EUROTECHNO**, A 30-minute videola composed and directed by Stakker

cost as a middle ground pop promo, but there is no sideline promotional use to offset the budget. "Except the promotion of the people involved," adds Cotton. "For example, in Attack, Tim Simenon's new album gets a preview via a couple of tracks, but of course that helps Rhythm King rather than Videolabel."

Cotton describes the creation of Attack as a trans-Atlantic co-project in which Simenon's rough guide track and Peralta's rough edits passed back and forth across the Atlantic until the videola was completed. "It was an equal collaboration," she states. "That's why it's so important for the director and musician to get on well together."

A selection of videolas was

shown to the public during the Institute Of Contemporary Arts sound and vision week in July, and Cotton believes further ancillary exploitation of the tapes could come on television and in clubs. She is also hopeful of success when they are released on sell through abroad, particularly in Japan.

Nadia Ostacchini, music marketing manager at Virgin Vision, says her campaign for the videolas will incorporate targeted press advertising in *Q*, *20/20*, *The Face*, *ID* and *Sky* magazines; a regional roadshow "to create a buzz right across the country"; TV promotion possibly via Club X and The Media Show, plus promotions tailored specifically for each individual videola. The Attack tape will be supported by a Videola promotion at a Docklands skateboarding weekend where videola stickers, graffiti stencils and T-shirts will be available.

"We are not going to say this is the best thing since sliced bread, we're just going to make sure that people know it's out there and that people know what videola is," explains Ostacchini. "We are treating these like any first releases from a new small label. Hopefully things will grow from there."

## MUSIC VIDEO

[Description (tracks) Timings/ Dealer Price]		
1	<b>NEW JASON DONOVAN: Jason The Videos</b>	PWL VHF 7
	Compilation (4 tracks)/19min/£6.25	
2	<b>1 3 QUEEN: Rare Live</b>	PMI MVP 99 1189 3
	Live (18 tracks)/1hr 30min/£6.95	
3	<b>3 4 MAX BYGRAVES: SingaLonaWarYears</b>	Parkfield MKM 0003
	Compilation (30 tracks)/50min/£6.95	
4	<b>2 4 BROS: Push Over</b>	CMV 49830-2
	Compilation (6 tracks)/25min/£6.95	
5	<b>4 24 U2: Rattle And Hum</b>	CIC VHR 2308
	Live (21 tracks)/1hr 36min/£8.34	
6	<b>NEW NOW THAT'S...MUSIC VIDEO 15</b>	PMI/Virgin/PMV MV NOW 15
	Compilation (15 tracks)/1hr/£6.50	
7	<b>8 43 KYLIE MINOQUE: Kylie The Videos</b>	PWL VHF 3
	Compilation (5 tracks)/20min/£6.25	
8	<b>12 24 ERASURE: Innocents</b>	Virgin VVD 491
	Live (14 tracks)/56min/£6.95	
9	<b>5 1 NEW MODEL ARMY: Videos '86-'89</b>	PMI MVR 99 0082 3
	Compilation (8 tracks)/30min/£5.21	
10	<b>6 13 PINK FLOYD: Delicate...</b>	PMI MVN 99 1186 3
	Live (16 tracks)/1hr 35min/£8.47	
11	<b>19 2 CLIFF RICHARD &amp; THE SHADOWS:...</b>	Music Club/Video Col MC 2012
	Live/53min/£3.47	
12	<b>9 7 CLIFF RICHARD: Guaranteed Live '88</b>	PMI MVP 99 1179 3
	Compilation (10 tracks)/1hr/£6.50	
13	<b>7 19 GLORIA ESTEFAN: Homecoming Concert</b>	CMV 49017 2
	Live (15 tracks)/1hr 20min/£8.34	
14	<b>1 ROY ORBISON AND THE CANDY MEN</b>	Music Club/Video Col MC 2000
	Live (9 tracks)/25min/£3.47	
15	<b>17 26 BRUCE SPRINGSTEEN: Video Anthology</b>	CMV 49010 2
	Compilation (18 tracks)/1hr 30min/£9.04	
16	<b>15 18 FRANK SINATRA &amp; FRIENDS</b>	Video Collection VC 4077
	Live (30 tracks)/1hr 30min/£6.95	
17	<b>14 2 INXS: In Search Of Excellence</b>	PMV/Channel 5 CFV 08372
	Compilation (10 tracks)/1hr 30min/£9.04	
18	<b>18 3 EURHYTHMICS: Live</b>	PMV/Channel 5 CFV 08132
	Compilation (15 tracks)/1hr 30min/£9.04	
19	<b>16 5 CLIFF RICHARD: Private Collection</b>	PMI MVRPCR 1
	Compilation (16 tracks)/54min/£6.50	
20	<b>NEW BLOW MONKEYS: CHOICES</b>	BMG 790310
	Compilation (14 tracks)/58min/£6.95	

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# ISLAND RECORDS WELCOMES AND WHY NOT?





Records to be featured on this week's Top Of The Pops  
Panel sales compared to last week...+ 0%  
WEEK 36

**TITLES A-Z (WRITERS)****TITLES A-Z (WRITERS)**

Bro to Dizzz (All Starz/Betwerk)	46	Mantra For A State Of Mind	
Back To Life (Romeo/Weather)	38	(Moore)	31
Be Free With Your Love	81	Mass You Much (Lewis/Harris)	25
Best (Knight/Champion)	10	Mixed Emotions	71
Blame It On The Boogie	10	(Jagger/Richards)	30
Boogie (Jackson/Rhodes)	68	Money (Everybody Loves Her)	10
Boys (Guns N' Roses)	6	(Guns/Rhodes)	31
Bring Forth The Gullions	6	My Name (Kenny Rogers)	57
(Brown)	77	(Kusinsky/Stanner)	51
Celebrate (Mora)	94	Nature Of Love	
(Carmichael/Lacort)	16	(Clay/Duffy)	65
Do The Right Thing (Cuppy)	19	Never Gonna Be The Same	65
(Riley)	30	(Clark)	65
Don't Worry Love	50	New Jack Swing	
(Brown)	49	(Riley/Davidson/McDonald)	10
Doowee/hyokite (Jacobs)	89	(MacDonald/McDonald)	91
Every Day (I Love You More)	2	Nightgown (Guns N' Roses)	21
(Stacy/Allen/Waterman)	2	No Sorry (Lanzini/Bortolotto)	21
(Stacy/Allen/Waterman)	2	Numero Uno (Lanzini/Davoli)	10
Forever Free (Lawless)	35	(Simplici)	10
French Kiss (Lil' Louis)	27	One That Got Away	83
(Lynch/Pymone/Water)	62	(Gloria/Gloria)	83
H.A.P.P.Y. Radio (Star)	60	Oye M' Conato (Heary My)	10
(Harris/Tough/Star)	62	(Oswald)	10
Horizon Desire (Mou)	37	(Oswald/Prince)	10
(Harris/Tough/Star)	37	Personal Jesus (Cooper)	13
Hey DJ! Can't Dance (To That)	10	Poison (Goggin/Child)	10
Music/Skin Train (Contra)	10	(McCurry)	10
Glorified/Waterman/Richards	10	Pump Up The Jam (McKulloch)	10
Hey Land (Bennett/Hart/Rou)	10	(Da Guancy)	10
Waterson/Williams)	90	Regina (The Sugarcoats)	10
Money for Good (Hewerdine)	10	(Lennon/Steven)	31
Waterson/Locarbore)	10	Wilson/Seymour)	31
MacCall	10	Ride On Time (Hartman)	10
Hoaks In You (Hagathi)	10	(Hartman/Watling)	10
Rothley/Kelly/Trevaux)	10	(Mars/Gatich)	10
Money for Good (Hewerdine)	10	Rise 2 (New Order)	10
Waterson/Locarbore)	10	Solo House (Rich)	10
MacCall	10	Say Goodbye (Burton)	10
Hoaks In You (Hagathi)	10	Secret Rendezvous (Babyface)	10
Rothley/Kelly/Trevaux)	10	Red/Remmors)	10
Money for Good (Hewerdine)	10	Sold Me Down The River	10
Waterson/Locarbore)	10	(MacDonald/Davoli)	10
MacCall	10	Peters)	10
Hoaks In You (Hagathi)	10	Something So Good (The	10
Rothley/Kelly/Trevaux)	10	Cheundies Theme)	10
Money for Good (Hewerdine)	10	(Gloria/Gloria)	10
Waterson/Locarbore)	10	Something's Jumpin' In Your	10
MacCall	10	Shirt (McLaren/Kilgore)	10
Hoaks In You (Hagathi)	10	Kessler)	10
Rothley/Kelly/Trevaux)	10	Seeds Of Love	10
Money for Good (Hewerdine)	10	(Orabazol/Simbi)	10
Waterson/Locarbore)	10	Saving Sugar Bae (Tenor)	10
MacCall	10	Sugar Bae (Tenor)	10
Hoaks In You (Hagathi)	10	Swing The Mood (Jencas)	10
Rothley/Kelly/Trevaux)	10	(Leskank/Rever)	10
Money for Good (Hewerdine)	10	Swing The Mood (Jencas)	10
Waterson/Locarbore)	10	(Leskank/Rever)	10
MacCall	10	Swing The Mood (Jencas)	10
Hoaks In You (Hagathi)	10	(Leskank/Rever)	10
Rothley/Kelly/Trevaux)	10	Swing The Mood (Jencas)	10
Money for Good (Hewerdine)	10	(Leskank/Rever)	10
Waterson/Locarbore)	10	Swing The Mood (Jencas)	10
MacCall	10	(Leskank/Rever)	10
Hoaks In You (Hagathi)	10	Swing The Mood (Jencas)	10
Rothley/Kelly/Trevaux)	10	(Leskank/Rever)	10
Money for Good (Hewerdine)	10	Swing The Mood (Jencas)	10
Waterson/Locarbore)	10	(Leskank/Rever)	10
MacCall	10	Swing The Mood (Jencas)	10
Hoaks In You (Hagathi)	10	(Leskank/Rever)	10
R			

## THE NEXT 25

76		TO THE HEART OF LOVE	HELEN ALLEN	12	
		Highly Lamented Duke (Jack Miller)	Zomba Music		
77	81	SING BROTHER FORTH	Tom Fenn 1771 032		
		Brilliant Ballad from Chapman's Wild Men			
78		TOUCH ME	REA PR 42723 12 PT 42724	DMC	
		Alaska Horror Songs Production Copyright Control			
79		NO SORRY	RECA PR43041 PT10347	DMC	
		Gino Latano del/London/London Warner Capital			
80	88	LOCK & KEY	Gino/Virgo TAT		
		John Fordham Group Mabel/Life Fordham Disc Music			
81	74	SOUL TO LIFE	W/Virgo TAT		
		Back'd to Soul Wheeler Jazz B/Hooper Virgo/Life 10			
82		NEW JACK SWING	78 43147 12 PT 43148	DMC	
		Wreck'd Effect & Blue/Rivers in Motion Col/Capitol			
83		ONE THAT GOT AWAY	ARCA 17267 47267	DMC	
		Berry Nunnies/Human-Sized Screen Games Ltd			
84	98	LOOK WHO'S DANCING	Victory boy/REA 13007	DMC	
		Jiggy Morley/Melody Masters Morley/Rosetta Virgo/Capitol			
85		WFL	RECA 742 7227 12 742 722	PT	
		Happy Mondays Paul Oakenfold/Los Angeles			
86		LET THE DAY BEGIN	REA MCAT 1367	PT	
		The Call Michael Baines Goodwin Warner Capital			
87	84	THAT'S THE WAY	REA 17259 47259	DMC	
		Katrina & The Waves/Compos De La C&S/London/RCA			
88	92	KING IS HERE	90 NUMBER 12	DMC	
		45 King (D) Mark The 45 King Street Tall London			
89		DOOWUTCHYALIKE	Victory boy/REA 13007	PT	
		David Underground Stage Co no copyright credited			
90		HEY LORD	Island 1275 418	PT	
		Clayton Tabor/Rox Fall For (publishers) Control			
91		IT'S NOT OVER (LET NO)	Supernova SPT 151	PT	
		Louisa Gordon/Paul Oakenfold/Melody Thru/London			
92	90	WHITE CITY	Percy/Melody REA 77	DMC	
		The Projects Steve Lippman/Split Soul			
93		LET ME LOVE YOU	Supernova SPT 151	PT	
		Wayne Black & Jerry/EMI Music			
94		CELEBRATE	Orlypica CHS 1	DMC	
		Oliver Gordon/John Howard/John Street/London			
95		KNOCK-ON HEAVEN'S	Warner Org W 26657	DMC	
		Ready Connection/Lights/Dance/Sounders/Percy Warner			
96	94	SAY GOODBYE	CBS WHITT 1	DMC	
		The Maroon Jazzy B/Hells/Sound/Burns/EMI Music			
97	89	WHO WANTS TO LIVE	Orlypica 12 7000 112	DMC	
		Los Maroon & Delano/Gift Price/Melody Thru/London			
98		N-WS FROM HEAVEN	Orlypica CHS 12 304	DMC	
		Remix/Richard Measuring/Orlypica Music			
99		WHAT YOU DON'T	ARCA 112354 412354	DMC	
		Explos Lover A/Murphy/Freeze/J D/Rea Screen Games Ltd			
100		ITOOK A LITTLE	Virgin 575 112	PT	
		Bedon & The Angels Steve Brown/Argyle Screen/Virgo/Capitol			

★ PLATINUM (600,000)      ● GOLD (400,000)      ○ SILVER (200,000)

S Indicates title available in sheet music  
 ▲ Panel Sales Increase over last week

▲ Panel Sales Increase of 50% or more over last week

based on a sample of 500 conventional record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecu-

have been exercised if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. © 

*blues from a gun*

NEG 41/T/CD/C

Blanco y Negro

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<b>38</b>	<b>NEW</b>	MANTRA FOR A STATE OF MIND S'Express (Mark Moore/Rico Conning/William Orbit) Rhythm King	rhymt King/Mute LEFT 35 (I) (RT)
<b>39</b>	28 9	DO THE RIGHT THING Redhead Kingpin & The FBI (R. Kingpin/M. Riley)	10/Virgin TEN(X) 271 (F) Cal-Gene/Virgin (S)
<b>40</b>	55 2	IT ISN'T, IT WASN'T, IT AIN'T ... Aretha Franklin/Whitney Houston (Narada M. Walden)	Arista 112545 (612545) (BMG) EMI/Empire
<b>41</b>	<b>NEW</b>	LOVE AND REGRET Deacon Blue (Warne Livesey)	ATV Music CBS DEAC(T) 10 (C)
<b>42</b>	27 6	LOSING MY MIND Liza Minnelli (Pet Shop Boys/Julian Mendelsohn)	Carlin Music (S) Epic ZEE(T) 1 (C)
<b>43</b>	<b>NEW</b>	SOLD ME DOWN THE RIVER/YN GYMREAG The Alarm (Tony Visconti)	Bugle Songs I.R.S. EIRS(T) 123 (E)
<b>44</b>	31 5	THE INVISIBLE MAN Queen (Queen/David Richards)	Queen Music/EMI Music (S) Parlophone (12) QUEEN 12 (E)
<b>45</b>	<b>NEW</b>	OYE MI CANTO (HEAR MY VOICE) Gloria Estefan (Emilio Estefan Jr/Jorge Casas/Clay Ostwald)	EMI Epic 655287 7 (12-655287 6) (C)
<b>46</b>	47 3	AFRO DIZZI ACT Cry Sisco! (Uno Hoo/Chris Birkett)	Blue Mer Music/Virgin Music Escape/Supreme AWOL(T) 1 (P)
<b>47</b>	52 5	SECRET RENDEZVOUS Karyn White (L.A./Babyface)	Warner Chappell Music/Green Skirt Warner Brothers W 2855 (T) (W)
<b>48</b>	61 2	TIN MACHINE/MAGGIE'S FARM (Live) Tin Machine (Tin Machine/Tim Palmer)	EMI USA (12/MT 73) (E) EMI Music
<b>49</b>	38 10	DON'T WANNA LOSE YOU Gloria Estefan (E Estefan Jr/J Casas/C Ostwald)	EMI Music (S) Epic 655054 0 (12-655054 8) (C)
<b>50</b>	42 4	BE FREE WITH YOUR LOVE Spandau Ballet (Gary Langan/Gary Kemp/Spandau Ballet)	Reformation CBS SPANS(T) 4 (C)
<b>51</b>	51 3	PROUD TO FALL Ian McCulloch (Ray Shulman)	Warner Chappell Music WEA YZ 417(T) (W)
<b>52</b>	45 4	HEALING HANDS Elton John (Chris Thomas)	Big Pig Music Rocket/Phonogram EJS 19 (12) (F)
<b>53</b>	50 2	EXPRESS YOURSELF N.W.A. (Dr. Dre/Yella)	Copyright Control Ruthless/4th - B'way (12) BRW 144 (F)
<b>54</b>	35 6	SUGAR BOX Then Jerico (Rick Nowels)	Then Songs/Dejamus (S) London LON(X) 235 (F)
<b>55</b>	<b>NEW</b>	REGINA The Sugarcubes (Derek Birkett/The Sugarcubes)	Second Wind One Little Indian 26TP 7 (12-26TP 12) (I/NM)
<b>56</b>	40 13	YOU'LL NEVER STOP ME LOVING YOU Sonia (Stock/Aitken/Waterman)	All Boys Music (S) Chrysalis CHS(12) 3385 (C)
<b>57</b>	<b>NEW</b>	NAME AND NUMBER Curiosity Killed The Cat (G Skinner)	Curio Sounds/Chelsea/Cop Con Mercury/Phonogram CAT(X) 6 (F)
<b>58</b>	49 2	RUN 2 New Order (New Order)	B Music/Warner Chappell Music Factory - (FAC 273) (P)
<b>59</b>	70 3	IF I COULD TURN BACK TIME Cher (Diane Warren/Guy Roche)	EMI Music Geffen GEF 59(T) (W)
<b>60</b>	43 6	FRIENDS Jody Watley with Eric B And Rakim (Andre Cymone)	EMI/Warner Chap. MCA MCA(T) 1352 (F)
<b>61</b>	69 2	LET THE FLAME BURN BRIGHTER Graham Kendrick (Alan Shocklock)	Make Way Music/Thankyou Music Power P 30 (BMG)
<b>62</b>	64 3	-H-A-P-P-Y- RADIO Michaela (Mike Percy/Tim Lever)	EMI Music/ATV Music London MHP(X) 1 (F)
<b>63</b>	<b>NEW</b>	HANGIN' TOUGH New Kids On The Block (Maurice Starr)	EMI Music CBS BLOCK(T) 1 (C)
<b>64</b>	54 3	SALSA HOUSE Richie Rich (Richie Rich)	London Music Hrr/London F(X) 113 (F)
<b>65</b>	72 2	NATURE OF LOVE Waterfront (Glenn Skinner)	EMI Music Polydor WON(X) 2 (F)
<b>66</b>	<b>NEW</b>	LOVE TOGETHER LA Mix feat. Kevin Henry (Adams/Stevens/Freilich)	Cop Con/Skratch Breakout/A&M USA(T) 662 (F)
<b>67</b>	48 3	VERY METAL NOISE POLLUTION EP Pop Will Eat Itself (Unprod. 2:Gordon 1:Flood 1)	BMG 3:BMG/EMI 1 RCA PB 42883 (12-PT 42884) (BMG)
<b>68</b>	59 14	BREAK 4 LOVE Raze (Vaughan Mason)	Champion Music CHAMP(12) 67 (BMG)
<b>69</b>	<b>NEW</b>	NEVER GONNA BE THE SAME Danny Wilson (Danny Wilson/F. DeFaye 'A. McGlone)	Warner Chappell Virgin VS(T) 1203 (E)
<b>70</b>	44 6	KISSES ON THE WIND Neneh Cherry (Dynamik Duo/Nick Plytas)	Virgin Music/Fiction Songs (S) Circa/Virgin YR(T) 33 (F)
<b>71</b>	75 2	KEEP LOVE NEW Betty Wright (Betty Wright/Noel Williams)	Miami Spice Sure Delight SD(T) 11 (JS/E)
<b>72</b>	62 4	LOVE PAINS Hazzel Dean (Phil Harding/Ian Curnow)	Warner Chappell Music Lisson DOLE(Q) 12 (P)
<b>73</b>	<b>NEW</b>	MEAN (EVERYBODY LOVES HER) Gun (Kenny MacDonald)	Rondor Music A&M AM(Y) 520 (F)
<b>74</b>	<b>NEW</b>	SOMETHING SO REAL (CHINHEADS THEME) Love Decree (Robin Gow/Beeg Al/Terry Adams)	Copyright Control Ariola 112642 (612642) (BMG)
<b>75</b>	60 4	HONEY BE GOOD The Bible (Steve Earle)	Dizzy Heights/Chrysalis/Sonet Ensign/Chrysalis BIB(X) 5 (C)

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# TOP • 75 • ARTIST • ALBUMS

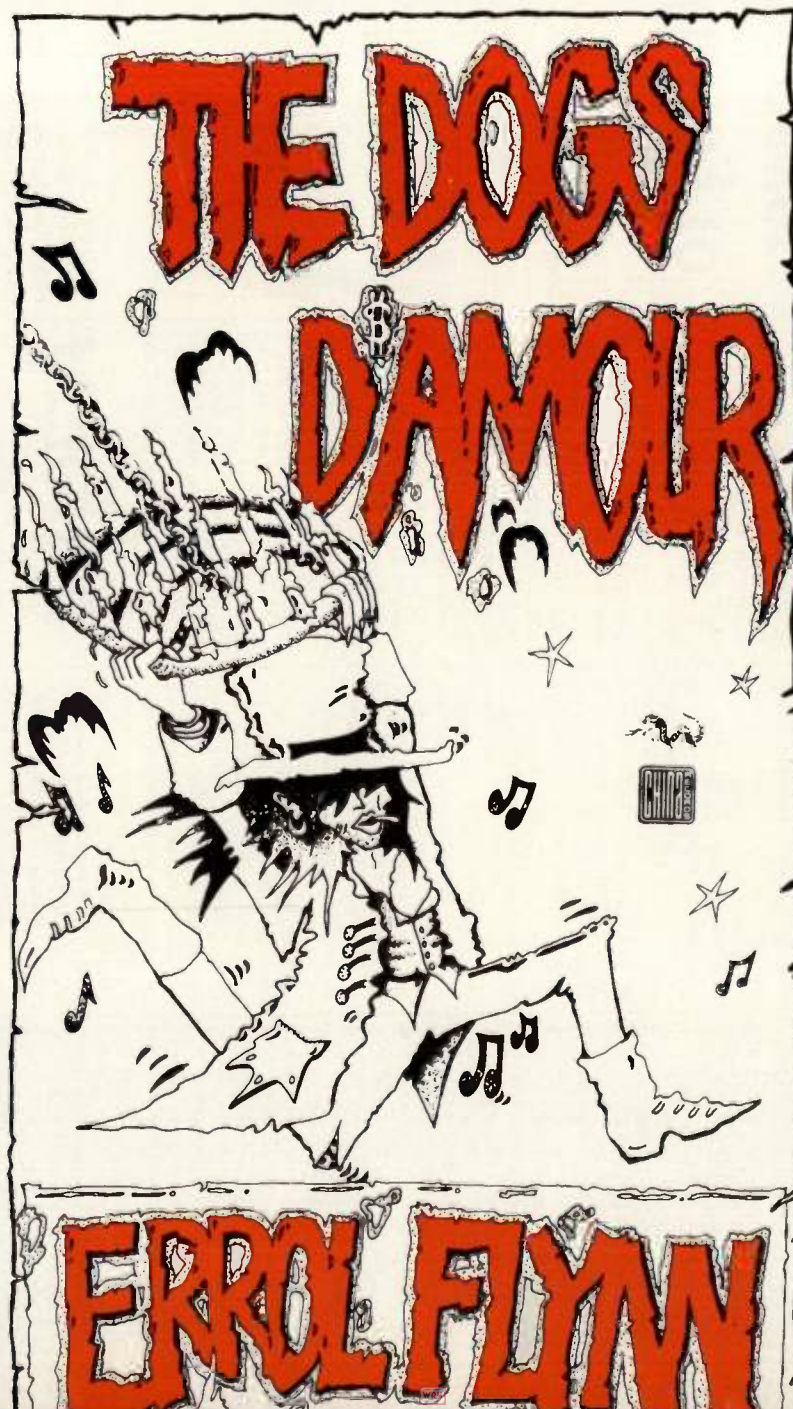
## MUSIC WEEK

16 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

<b>No1</b>	<b>NEW</b>	<b>ASPECTS OF LOVE</b> CD Original Cast	Really Useful/Polydor 8411261
<b>2</b>	<b>1</b>	<b>CUTS BOTH WAYS</b> CD Gloria Estefan	Epic 4651451
<b>3</b>	<b>2</b>	<b>TEN GOOD REASONS</b> ★★ CD Jason Donovan	PWL HF7
<b>4</b>	<b>NEW</b>	<b>DR FEELGOOD</b> CD Motley Crue	Elektra EKT 59
<b>5</b>	<b>9</b>	<b>SINGALONGAWAYYEARS</b> CD Max Bygraves	Parkfield Music PMLP 5001
<b>6</b>	<b>4</b>	<b>IMAGINATION</b> CD Imagination	Stylus SMR 985
<b>7</b>	<b>3</b>	<b>A NEW FLAME</b> ★★★ CD Simply Red	Elektra/WEA WX 242
<b>8</b>	<b>7</b>	<b>THE RAW AND THE COOKED</b> ★★ CD Fine Young Cannibals	London 8280691
<b>9</b>	<b>6</b>	<b>ADEVA</b> ○ CD Adeva	Cooltempo/Chrysalis ICTLP 13
<b>10</b>	<b>5</b>	<b>TRASH</b> CD Alice Cooper	Epic 4651301
<b>11</b>	<b>10</b>	<b>BATMAN (OST)</b> • CD Prince	Warner Brothers WX 281
<b>12</b>	<b>11</b>	<b>RAW LIKE SUSHI</b> • CD Neneh Cherry	Circa/Virgin CIRCA 8
<b>13</b>	<b>8</b>	<b>CHOICES</b> CD The Blow Monkeys	RCA PL 74191



<b>35</b>	<b>NEW</b>	<b>WAKE ME WHEN IT'S OVER</b> CD Faster Pussycat	Elektra EKT 64
<b>36</b>	<b>31</b>	<b>KARYN WHITE</b> • CD Karyn White	Warner Brothers WX 235
<b>37</b>	<b>32</b>	<b>KYLIE</b> ★★★★★ CD Kylie Minogue	PWL HF 3
<b>38</b>	<b>20</b>	<b>BIG BANG!</b> ○ CD Fuzzbox	WEA WX 282
<b>39</b>	<b>35</b>	<b>A SHADE OF RED</b> CD Redhead Kingpin & The F.B.I.	10/Virgin DIX 85
<b>40</b>	<b>29</b>	<b>JUMP - THE BEST OF THE POINTER SISTERS</b> CD Pointer Sisters	RCA PL 90319
<b>41</b>	<b>36</b>	<b>WATERMARK</b> ★★ CD Enya	WEA WX 199
<b>42</b>	<b>41</b>	<b>ELECTRIC YOUTH</b> • CD Debbie Gibson	Atlantic WX 231
<b>43</b>	<b>NEW</b>	<b>THE ULTIMATE COLLECTION</b> CD The Kinks	Castle Comms. CTVLP 001
<b>44</b>	<b>59</b>	<b>WE'LL MEET AGAIN</b> CD Vera Lynn	Telstar STAR 2369
<b>45</b>	<b>37</b>	<b>ANYWAYAWANNA</b> CD Beatmasters	Rhythm King LEFTLP 10
<b>46</b>	<b>34</b>	<b>THE BIG AREA</b> CD Then Jerico	London 8281221
<b>47</b>	<b>33</b>	<b>ESPECIALLY FOR YOU</b> CD Joe Longthorne	Telstar STAR 2365
<b>48</b>	<b>39</b>	<b>G N 'R LIES ...</b> • CD Guns N' Roses	Geffen WX 218
<b>49</b>	<b>55</b>	<b>DISINTEGRATION</b> • CD Cure	Fiction/Polydor FIXH14
<b>50</b>	<b>42</b>	<b>PAST PRESENT</b> ★ CD Clannad	RCA PL 74074
<b>51</b>	<b>38</b>	<b>FLOWERS IN THE DIRT</b> • CD Paul McCartney	Parlophone PCSD 106
<b>52</b>	<b>NEW</b>	<b>SILKY SOUL</b> CD Maze feat. Frankie Beverly	Warner Brothers WX 301
<b>53</b>	<b>49</b>	<b>KICK</b> ★★ CD INXS	Mercury/Phonogram MERH 114



<b>14</b>	15	DON'T BE CRUEL ★★ CD Bobby Brown	MCA MCF 3425
<b>15</b>	12	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DIX 82
<b>16</b>	18	THEMES ● CD Vangelis	Polydor VGTV 1
<b>17</b>	16	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WX 125
<b>18</b>	21	ANYTHING FOR YOU ★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
<b>19</b>	13	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
<b>20</b>	14	SACRED HEART CD Shakespear's Sister	London 8281311
<b>21</b>	17	VELVETEEN ★ CD Transvision Vamp	MCA MCG 6050
<b>22</b>	19	THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys	Teldec/WEA WX 278
<b>23</b>	24	PARADISE ● CD Inner City	10/Virgin DIX 81
<b>24</b>	<b>NEW</b>	MARTIKA CD Martika	CBS 4633551
<b>25</b>	22	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue	CBS 4633211
<b>26</b>	<b>NEW</b>	MEGATOP PHOENIX CD Big Audio Dynamite	CBS 4657901
<b>27</b>	61	REPEAT OFFENDER CD Richard Marx	EMI-USA MTL 1043
<b>28</b>	23	STREET FIGHTING YEARS ★ CD Simple Minds	Virgin MINDS 1
<b>29</b>	47	RAW CD Alyson Williams	Def Jam/CBS 4632931
<b>30</b>	30	LIKE A PRAYER ★★ CD Madonna	Sire WX 239
<b>31</b>	26	THE END OF THE INNOCENCE ○ CD Don Henley	Geffen WX 253
<b>32</b>	27	FULL MOON FEVER ● CD Tom Petty	MCA MCG 6034
<b>33</b>	25	ROCK ISLAND CD Jethro Tull	Chrysalis CHR 1708
<b>34</b>	28	SOUTHSIDE ● CD Texas	Mercury/Phonogram 8381711

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

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## TOP • 20 • COMPILATIONS

<b>No1</b>	1	NOW THAT'S WHAT I CALL MUSIC 15 CD Various	EMI/Virgin/PolyGram NOW 15
<b>2</b>	2	HEART AND SOUL ● CD Various	Heart & Soul/PolyGram HASTV 1
<b>3</b>	3	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
<b>4</b>	4	NOW DANCE '89 CD Various	EMI/Virgin NOD 3
<b>5</b>	6	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Stylus SMR 858
<b>6</b>	5	DEEP HEAT 3 ● CD Various	Telstar STAR 2364
<b>7</b>	11	MIDNIGHT LOVE CD Various	Stylus SMR 981
<b>8</b>	8	THIS IS SKA CD Various	Telstar STAR 2366
<b>9</b>	9	SUNSHINE MIX CD Various	Stylus SMP 986
<b>10</b>	7	HOT SUMMER NIGHTS ★ CD Various	Stylus SMR 980
<b>11</b>	13	NITE FLITE 2 ● CD Various	CBS MOOD8
<b>12</b>	10	PRECIOUS METAL ● CD Various	Stylus SMR 976
<b>13</b>	15	REGGAE HITS VOL 6 CD Various	JetStar JELP 1006
<b>14</b>	14	GOOD MORNING VIETNAM (OST) ● CD Various	A&M AMA 3913
<b>15</b>	17	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
<b>16</b>	<b>NEW</b>	LEGENDS AND HEROES CD Various	Stylus SMR 987
<b>17</b>	12	THE HIT FACTORY VOL 3 ● CD Various	Fanfare/PWL HF 8
<b>18</b>	16	TOP GUN (OST) ★ CD Various	CBS 70296
<b>19</b>	<b>NEW</b>	WAREHOUSE RAVES CD Various	Rumour RUMLD 101
<b>20</b>	18	GLAM SLAM CD Various	K-Tel NE 1434

<b>54</b>	43	WALTZ ANCHING CD Malcolm McLaren/Bootzilla Orch.	Epic 4607361
<b>55</b>	53	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
<b>56</b>	45	FRENCH KISSES CD Lil Louis	Hrr/London 8281701
<b>57</b>	50	BAD ★★★★★★★★ CD Michael Jackson	Epic 450290-1
<b>58</b>	52	BATMAN (OST) CD Danny Elfman	Warner Brothers WX 287
<b>59</b>	46	A NIGHT TO REMEMBER CD Cyndi Lauper	Epic 4624991
<b>60</b>	44	TAKING ON THE WORLD CD Gun	A&M AMA 7007
<b>61</b>	58	THE STONE ROSES CD The Stone Roses	Silvertone ORELP 502
<b>62</b>	<b>NEW</b>	STAY WITH ME CD Regina Belle	CBS 4651321
<b>63</b>	40	HYSTERIA ★★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
<b>64</b>	<b>NEW</b>	ALL ABOUT LOVE CD Joyce Sims	London 8281291
<b>65</b>	51	PEACE & LOVE ○ CD The Pogues	Pogue Mahone/WEA WX 247
<b>66</b>	48	3 FEET HIGH AND RISING ○ CD De La Soul	Big Life DLSLP 1
<b>67</b>	60	ANOTHER PLACE AND TIME ● CD Donna Summer	Warner Brothers WX 219
<b>68</b>	62	GREEN ● CD R.E.M.	Warner Brothers WX 234
<b>69</b>	54	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
<b>70</b>	<b>NEW</b>	PERSONAL CD Paul Johnson	CBS 4632841
<b>71</b>	64	GIPSY KINGS ● CD Gipsy Kings	Telstar STAR 2355
<b>72</b>	72	SKID ROW CD Skid Row	Atlantic 7819361
<b>73</b>	68	MONEY FOR NOTHING ★★★★★ CD Dire Straits	Vertigo/Phonogram VERH 64
<b>74</b>	<b>NEW</b>	BAD ENGLISH CD Bad English	Epic 4634471
<b>75</b>	<b>RE</b>	HEARSAY/ALL MIXED UP ★★★ CD Alexander O'Neal	Tabu 450936-1

CD: Released on Compact Disc

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NANCI GRIFFITH: new image, new direction

## Quiet storms

by Andrew Vaughan

"WE DON'T want to have to pigeon hole 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 on the new direction for Nanci Griffith whose folk-flavoured country albums have won great acclaim but never broke through on country radio in the States.

The new album, *Storms*, was produced by Glyn Johns in Los Angeles. Johns took early Seventies country-based 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 folksy 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 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 I ever 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 I'll do it."

And as far as being compared to the likes of Vega and Chapman she's philosophical: "It's all part of the record business. I don't think labels are particularly useful, they certainly haven't helped me because I've never really fitted into any current category. Basically, I don't care what they call me, so long as they call me and listen to the record."



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

## Kissing to be clever

by Dave Laing

"THE WORKING title was the *Just Seventeen Snogging Album*" says Mary Calderwood of *Heartbeats*, the 16-track compilation album released through Fanfare Records this week.

Calderwood is part of the publishing team at EMAP Metro, the magazine group that includes *Q* and *Smash Hits*, whose own albums and award shows she masterminded. She says that the *Smash Hits* issue which coincided with the second album saw its sales "skyrocket" and EMAP is aiming for a similar impact on *Just Seventeen's* circulation which has currently "levelled out" at just over 200,000.

According to Calderwood, the *Heartbeats* sleeve (with a typical reader poised to be kissed by two "hunky" chaps) is intended "to be easily identifiable and to expose the brand deeper." The album concept is "romance" and it includes hits from the last couple of years. "We'd ideally liked to have had all current hits but we couldn't compete with *Now!*" comments Calderwood.

However, *Heartbeats* has the next best thing in *Now!*'s compiler, Ashley Abrams, who has drawn on virtually every major catalogue for tracks by Bros, Glenn Medeiros, Yaz and nearly everyone except Kylie and Jason. *Just Seventeen* will be promoting the album through competitions and full-page ads in the magazine.

The next project for Mary Calderwood is the 1989 *Smash Hits* awards, to be held at the London Arena on October 29. Like last year, the event will be televised live by the BBC, which jointly owns the show with EMAP and Harvey Goldsmith's Allied Entertainment. "We've learned a lot from last year," she says. "It will be slicker with lots more music and less naff jokes."

## 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 mooted 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 Australian) INXS. Some, including King Swamp singer Wally Wray, argue that the seal of critical approval and subsequent mega-stardom only went U2's way after "making it" in the US.

It's not, Wray believes, that audiences or tastes differ on each side of the Atlantic, rather the radio and TV set up in the States makes rock music there accessible.

"You won't hear any rock music on daytime Radio One, and unless you come up through 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

guys that determines what's played on radio."

Conceived in the Louisiana swampland, from where they took their musical inspiration and name, by ex-Shriekback men Dave Allen and Steve Halliwell, King Swamp bade farewell to the UK at London's Marquee last week (September 4).

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

## Scots not to be missed

by Ian Watson

FORMED as a recording venture, Glasgow-based three piece Patterson's Volunteers found the response from radio stations was so favourable that they extended the project to include live work as well. On stage they expand to take in a drummer, keyboard player, backing singer and highland piper while David plays guitar, June plays the bass and Harry McLaren (all share the surname) who normally drums in the studio, concentrates on singing.

An interesting combination of commercial touches and top 40 *faux pas* has led people to slap the unlikely tag of "alternative" on their songs. In truth, they're just an innovative fusion of pop, funk and dance, with a strong Scottish dimension.

"People criticise us for singing in Scottish accents," says Harry, "but it's the same as singing in an American accent. I don't see what the problem is. We certainly don't want to make a big thing out of our being Scottish."

Not so the music business, however. Everyone who's come into contact with PV seem to want to help make them as big as possible. They've had airplay on English, Welsh and Scottish radio stations and recently did a session which was the first digitally-recorded satellite broadcast in the UK.

All they lack now is a record contract, but despite numerous approaches they're hanging on for the deal which best suits them.

Asked if there's a gap for their kind of music in the charts, Harry replies: "Well I'll be arrogant here and say yes. I think there's definitely a need for our kind of songs in the top 40."



PATTERSON'S VOLUNTEERS: highland dance thang

## LOOSE CLIPPINGS

Dave Henderson begins a regular survey of the music press

LAST WEEK's inkiies tipped the spotlight towards birthdaying Radio One DJ John Peel, 50, with varying degrees of excitement. *Sounds* whizzed through the proceedings, *Melody Maker* recognised the influence of Peel over the last 25 years but, best of all, the *NME* featured him on the cover, gaining extensive wordage concluding with the telltale memoir "This Man Gave You Gary Numan".

All of the weeklies covered Reading rather belatedly. This year's moderne selection of acts was praised for battling through adverse weather conditions. The coverage made an interesting potted resume of current rock trends.

The cover of *Melody Maker* was devoted to The Jesus And Mary Chain who have actually recorded a single after a year in the wilderness. With autumn now upon us and everyone mustering a release of some kind, it seemed a rather retrogressive idea for *Sounds* to forsake new product for a lengthy reappraisal of the Eighties which they featured with a multi-pic cover. Streaming consciousness about rock's new conservatism, in a thematic Eighties retro seemed almost pre-apocalyptic. Valid recollections, perhaps, but is it news?

The Single of the Week awards varied from New Order's *Run 2 in MM*, Happy Mondays' *Wrote For Luck* remix and The Wonder Stuff's *Don't Let Me Down*, Gently in *NME* and The Mekons' *Blast First* debut *The Dream And Lie Of...* in *Sounds*.

Albums-wise, *Melody Maker* hailed the arrival of the Stones, Eurythmics and BAD. *Sounds* did likewise, adding positive vibes about NWA's *Straight Outta Compton*. *NME* got seriously negative about NWA and gave Eurythmics a tepid hearing.

Dubious quote of the week came from *NME's* buried Barry White featurette. Barry intoned: "Women who walk around with their short skirts and their breasts exposed. That's wrong. And men get the blame when they get raped. It's not something men can help, it's their hormones..." At the time Barry's "wisdom" went seemingly unchallenged, only being rebuked later at feature writing stage.

Finally, Peely revealed, again in the *NME*, the reason he was chosen for so many TV ad campaigns. No, it's not because of his radio-friendly voice it's "because I've got a fairly boring voice and it's not going to direct attention away from the product".



# Soul to soul

THE RETURN of **Paul Johnson** — the UK's leading exponent of soul injected gospel-funk — proved to be worth the wait at **The Borderline** where he delivered inspired music and emotionally-charged singing.

British soul music has finally come of age and, as if to prove the point, Johnson brought with him a classy band who delighted an expectant crowd.

Paul Johnson's "friends" included the metronomic backbone of messrs Abrahams and Bruce whilst the frontline vocalists were Carol Thompson, Julie Roberts and Paul Lee. This band pushed Johnson's performance to its full potential.

From the opening slab of hard funk, Johnson's magnificent voice soared above the seven-piece band in an effortless manner akin to a counter-tenor. His is a voice that once added fire to Pentecostal gatherings and now promises to take its place in the annals of contemporary music.

The set was a balanced mix of old and new. Of the new material, the next single *Maquerade* promised much as a sultry ballad, whilst *Let's Think It Over* shaded the delicate vocal style of Curtis Mayfield.

Favourites such as *When Love Comes Calling* and heartfelt *Every Kind Of People* benefited from an extended work out. The audience were quick to acclaim the old *Paradise* days as Julie Roberts led the band into two imaginative gospel arrangements of the Beatles' *We Can Work It Out* and *Come Together*.

When Johnson chose to hit a top note and hold it whilst extending a sweeping arm to his adoring fans, it was no contrived show of emotion; and as the climatic finish showed — with Johnson on his knees for a magnificent rendition of Jackie Edwards' *Every Little Bit Hurts* — it's only when performing live that the greatest of singers find that little extra to make an occasion such as this truly memorable.

PETE FEENSTRA

# Material girl

ALTHOUGH NOT a regular venue for new bands, the small basement of **Fred's Club** in Soho proved to be a perfect setting for the London debut of **Puck**. The event had been arranged to showcase the talents of a young lady from Virginia, USA. Most of the major labels had representatives in the crowd.

Visually Puck might draw unlucky comparisons with wacky American chanteuse Cindy Lauper. Happily though, wild red hair and much gy-

rating were the only similarities — Puck has a voice, and more importantly, she also has the material.

Delivered with the assistance of backing tapes, modern soul songs such as *Shine* and *In Spite Of It All* were reminiscent of Anita Baker; a more uptempo dance number such as *Shoppers Club* could have been written with Madonna in mind. Puck's songwriting ability — she co-writes all the material — appears strong enough to suggest a career as a writer for any number of less-talented pop acts.

Her performance was spirited but lacked the confidence of her songs. She appeared committed, intelligent, dynamic even, but there was a tense edge to the atmosphere brought on perhaps by the nature of the event. It was only towards the end of the set that she started to let go and ease into a more relaxed mood.

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

JULIAN HENRY

# Carpets cut a rug

AS FAR as image and attitude goes, **The Inspiral Carpets** may form the purported unholy trinity with fellow Mancunians, **The Stone Roses** and **Happy Mondays**, but musically, they do not 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 pop panache.

The Inspiral Carpets' shortcomings are most evident on record, their organ-driven songs are just too basic and flimsy, bringing to mind the worst of the American garage/punk tracks from the sixties. Seeing them live, however, they do make more sense and it becomes clearer why they have amassed such a large following — large enough to take *Find Out Why*, the current single on their own Cow label, into the lower reaches of the top 100.

At a packed **Dingwalls** their songs sounded much more substantial. The vocal combinations of Tom Hingley's lead and Clint Boon's harmonies was also more convincing. Add to these an impressive slide show, and an Inspiral Carpets' concert becomes a lot more enjoyable than their records would suggest.

They would do well to catch their live sound more faithfully on vinyl, but it is still difficult to see how they can become anything other than 'a good indie band' — a category which both **Happy Mondays** and **The Stone Roses** have long since left behind.

ANDY BEEVERS



UNHOLY MANCUNIANS: *Inspiral Carpets*

# Happy Family

THE MOMENT **The Family Cat** explode into their opening song at **Dingwalls**, you realise that it's poor production and poor choice of song that makes their debut single such a let down.

Live, with two or three guitars blazing, and a clutch of immensely addictive melodies, they are a fearsome proposition. Future developments must be closely observed — watch that cat-flap!

**Bradford**, meanwhile, are perhaps suffering from a surfeit of live shows. I hear they're playing the *Rock Garden* soon, a sorry state of affairs for a band who promise so much. They've got the songs, certainly; in *Liverpool* improves with every play, particularly its beautifully understated verse.

If anything they lack a certain dynamism in performance. Ian H's voice errs frequently on the flat side, something which is unlikely to lure people from the bar. There is no doubting the sincere passion he conveys, culminating in the wonderfully warm and expressive *King Laugh*. But it's hard to see quite where they go now without a hit single to entice a fresh infusion of new fans. But then, a holiday and some time spent in the studio, will do them the world of good.

DAVID GILES

# 2-4-6-8 never too late

THE TOM Robinson band, reunited at a packed **Marquee** after almost a decade apart, sounded surprisingly fresh and undated. Let's face it, to start and finish the set with *2-4-6-8 Motorway*, you've got to be pretty confident.

Guitarist Danny Kustow looks more like a rugby player than a rock star these days. Otherwise, nothing has changed except the drummer — original TRB person Dolphin Taylor being unavailable. Through keyboard player Mark

Ambler, **Thrashing Doves'** Steve Creese was brought in at the last minute.

It was a night to bring back old memories, mainly drawn from the TRB back-catalogue: *Power In The Darkness*, *Winter Of '79*, *Bully For You*, *Grey Cortina*, *Up Against The Wall*. In addition, the band ran through some of Robinson's solo material with *War Baby*, taken at a tongue-twisting lope. A couple of new songs — *Blood Brother* with its country edge and the rousing oil-rig singalong *Duncan* — show a hint of promising things to come.

Supporting were **Gun Crazy**. All driving beat, manic echo guitar and reverb vocal, they managed to make a big noise for a four-piece.

ALASDAIR CREWE

# Tough enough

WHAT HAVE elephants and rock fans got in common? Long memories, that's what. And that's what you need to remember **FM's** last live performance in London, a whole two-and-a-half years ago. However, the reception they received at the **Astoria** confirmed not only that the band's audience is still there, but it's more fervent than ever.

This might have made more sense had FM's second album, *Tough It Out*, been released. As it was, the crowd were hearing songs such as *Loving Every Minute Of It*, *Burning My Heart Down* and the ballad *Every Time I Think Of You* for the first time, though they responded with the kind of acclaim normally reserved for established favourites.

Quite simply, FM have determined exactly what they want to do and "toughing it out" sums it up perfectly, with even the older, more melodic material carrying a crisp, courtesy of guitarist Chris Overland, and drummer Pete Jupp who was literally pumping iron.

The single, *Bad Luck*, was greeted like an old friend, before *Hot Legs* proved that the band have lost none of their good time approach.

Perhaps the surprising thing about the set was simply the amount of new material they opted to play — it would have been far safer to keep risks to a minimum. But confidence is a key word in the FM camp, and that alone would have enough to carry them to victory tonight. FM are gearing up for the big time.

KIRK BLOWS

# Quid pro quo

**PRIMAL SCREAM's** performance at Islington's **Powerhaus** left old fans with a feeling of deprivation; gone was the whimsical jangle which brought them initial success. In its place is a generically-aware rock 'n' roll noise which borrows heavily from acknowledged classics.

The older material is largely ignored, only *Imperial* received an overhaul. The rest of the set comprised mainly of newer sleaze standards and the occasional maulin slow song. In all, a recipe for disaster one would think, hardly the perfect setting for a blistering live show. Yet that is exactly what we were treated to.

Primal Scream won through due to sheer star quality and enthusiasm for their music. The yellow flying guitar which would have been laughed off stage a year-and-a-half ago, now seems perfectly in place, even if it is hideously out of tune — and the strength of their songwriting shone through all adverse conditions.

A disappointment yes, but only for those who came to laugh at what they thought would be a shambling version of *Status Quo*.

IAN WATSON

# Back tracking

**Record Retailer, 17 September 1964**

Decca, Pye, EMI and Philips sign new contracts with Radio Luxembourg for exclusive needletime programmes to March 1965 ... Pye MD Louis Benjamin meets his new top group **The Kinks** at a special London reception held in their honour ... Delyse Records celebrates 10th anniversary with "full-scale dealer drive".

**Music Week, 14 September 1974**

Jointly formed by the US ABC leisure group and former WEA MD Ian Ralchini, **Anchor Records** prepares for October 1 launch with *How Long*, a first single by Ace, and 50 albums licensed from the ABC/Dunhill group ... Independent promoter and former DJ **Chris Denning** starts own record label, **Live Wire Records**, through a P&D deal with **Sonet** ... **Joop Visser** resigns as head of EMI A&R ... **Hergest Ridge** leaps over **Tubular Bells** and enters chart at number one, giving **Mike Oldfield**, and **Virgin**, top two albums ... **Intersong MD Adrian Rudge** begins to reap reward for patience and considerable two-year investment in unknown US musician **Bruce Springsteen**.

**Music Week, 15 September 1984**

A City consortium including former general manager **Tony Naughton** attempts takeover of music side of TV merchandiser **Ronco**, in receivership after financial troubles earlier in the year ... CBS leads other majors in round of price increases which sends the retail price of a 12-inch single to £3 ... **Elektra** confirms plan to open a UK office in 1985, distinct from WEA operation ... **Conifer** launches own label and forms new telesales team.

MARK LEWISOHN



# TOP • 75 • SINGLES



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

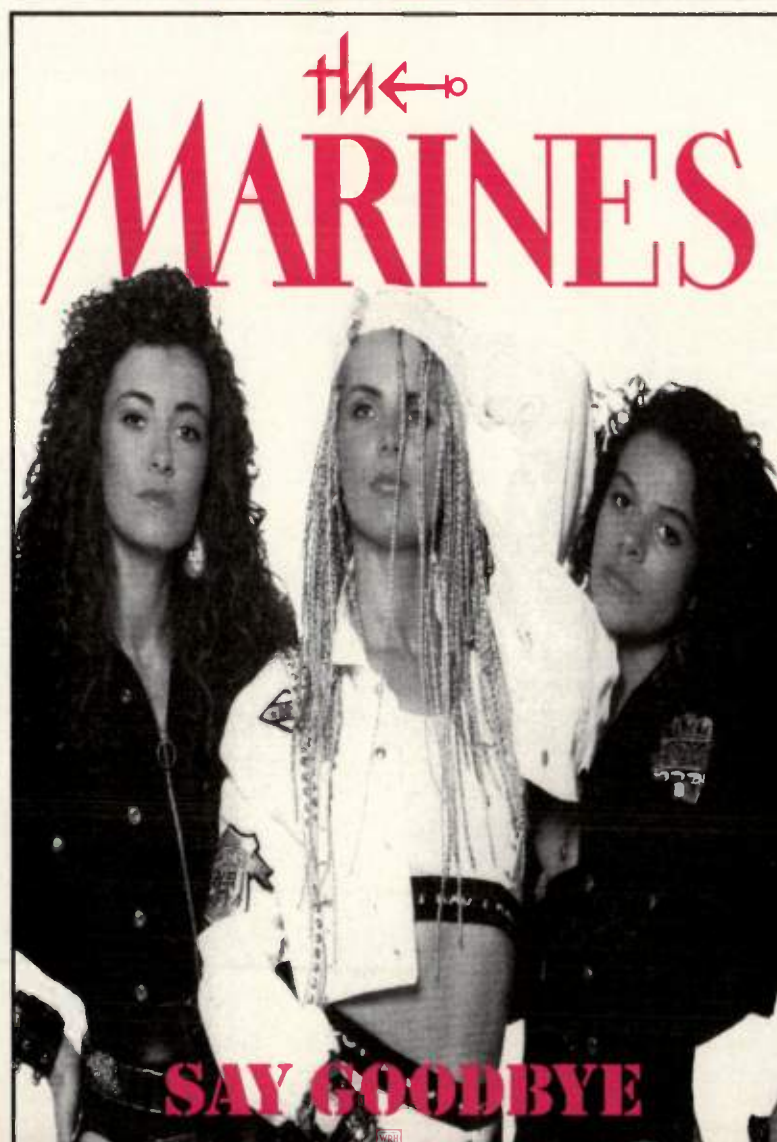
## MUSIC WEEK

# W



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<b>No1</b>	<b>RIDE ON TIME</b>	<b>FROM THE POPS</b>	deConstruction/RCA PB 43055 (12"-PT 43056) (BMG)
<b>2</b>	<b>EVERY DAY (I LOVE YOU MORE)</b>		PWL PWL(T) 43 (P)
<b>3</b>	<b>RIGHT HERE WAITING</b>		EMI USA (12)MT 72 (E)
<b>4</b>	<b>SWING THE MOOD ★</b>		Music Factory Dance MFD(T) 001 (BMG)
<b>5</b>	<b>SOWING THE SEEDS OF LOVE</b>	<b>FROM THE POPS</b>	Fontana/Phonogram IDEA(T) 12 (F)
<b>6</b>	<b>BLAME IT ON THE BOOGIE</b>		Jive JIVE(T) 217 (BMG)
<b>7</b>	<b>THE TIME WARP (PWL Remix)</b>	<b>FROM THE POPS</b>	Jive JIVE(T) 209 (BMG)
<b>8</b>	<b>I NEED YOUR LOVIN'</b>		Def Jam 655143 6 (12"-655143 7) (C)
<b>9</b>	<b>NUMERO UNO</b>		Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W)
<b>10</b>	<b>THE BEST</b>	<b>FROM THE POPS</b>	Capitol (12)CL 543 (E)
<b>11</b>	<b>HEY DJ I CAN'T.../SKA TRAIN</b>		Rhythm King LEFT 34(T) (I/R/T)
<b>12</b>	<b>I JUST DON'T HAVE THE HEART</b>		EMI (12)EM 101 (E)
<b>13</b>	<b>PERSONAL JESUS</b>		Mute (12)BONG 17 (I/R/T)
<b>14</b>	<b>PARTYMAN</b>		Warner Brothers W 2814(T) (W)
<b>15</b>	<b>POISON</b>		Epic 655061 7 (12"-655061 8) (C)
<b>16</b>	<b>CHERISH</b>	<b>FROM THE POPS</b>	Sire W 2883(T) (W)
<b>17</b>	<b>IF ONLY I COULD</b>	<b>FROM THE POPS</b>	Circa/Virgin YR(T) 34 (F)
<b>18</b>	<b>LOVESONG</b>		Fiction/Polydor FICS(X) 30 (F)
<b>19</b>	<b>PUMP UP THE JAM</b>	<b>FROM THE POPS</b>	Swanyard SYR(T) 4 (BMG)
<b>20</b>	<b>TOY SOLDIERS ○</b>		CBS 655049 7 (12"-655049 8) (C)
<b>21</b>	<b>LAY YOUR HANDS ON ME</b>		Vertigo/Phonogram JOV 6(12) (F)
<b>22</b>	<b>NIGHTRAIN</b>		



<b>41</b>	<b>NEW LOVE AND REGRET</b>		CBS DEAC(T) 10 (C)
<b>42</b>	<b>LOSING MY MIND</b>		Epic ZEE(T) 1 (C)
<b>43</b>	<b>NEW SOLD ME DOWN THE RIVER/YN GYMREAG</b>		I.R.S. EIRS(T) 123 (E)
<b>44</b>	<b>THE INVISIBLE MAN</b>		Parlophone (12)QUEEN 12 (E)
<b>45</b>	<b>NEW OYE MI CANTO (HEAR MY VOICE)</b>		Epic 655287 7 (12"-655287 6) (C)
<b>46</b>	<b>AFRO DIZZI ACT</b>		Escape/Supreme AWOL(T) 1 (P)
<b>47</b>	<b>SECRET RENDEZVOUS</b>		Warner Brothers W 2855(T) (W)
<b>48</b>	<b>TIN MACHINE/MAGGIE'S FARM (Live)</b>		EMI USA (12)MT 73 (E)
<b>49</b>	<b>DON'T WANNA LOSE YOU</b>		Epic 655054 0 (12"-655054 8) (C)
<b>50</b>	<b>BE FREE WITH YOUR LOVE</b>		CBS SPANS(T) 4 (C)
<b>51</b>	<b>PROUD TO FALL</b>		WEA YZ 417(T) (W)
<b>52</b>	<b>HEALING HANDS</b>		Rocket/Phonogram EJS 19(12) (F)
<b>53</b>	<b>EXPRESS YOURSELF</b>		Ruthless/4th + B'way (12)BRW 144 (F)
<b>54</b>	<b>SUGAR BOX</b>		London LON(X) 235 (F)
<b>55</b>	<b>NEW REGINA</b>		One Little Indian 26TP 7 (12"-26TP 12) (I/NM)
<b>56</b>	<b>YOU'LL NEVER STOP ME LOVING YOU</b>		Chrysalis CHS(12) 3385 (C)
<b>57</b>	<b>NEW NAME AND NUMBER</b>		Mercury/Phonogram CAT(X) 6 (F)
<b>58</b>	<b>RUN 2</b>		Factory - (FAC 273) (P)
<b>59</b>	<b>IF I COULD TURN BACK TIME</b>		Geffen GEF 59(T) (W)
<b>60</b>	<b>FRIENDS</b>		MCA MCA(T) 1352 (F)
<b>61</b>	<b>LET THE FLAME BURN BRIGHTER</b>		Power P 30 (BMG)
<b>62</b>	<b>-H-A-P-P-Y- RADIO</b>		



23	34	LOVE IN AN ELEVATOR Aerosmith	<b>POP</b> <b>POPS</b>	Geffen GEF 63(T) (W)
24	22	WE COULD BE TOGETHER Debbie Gibson		Atlantic A 8896(T) (W)
25	30	MISS YOU MUCH Janet Jackson		Breakout/A&M USA(T) 663 (F)
26	14	WOULDN'T CHANGE A THING Kylie Minogue		PWL PWL(T) 42 (P)
27	13	FRENCH KISS Lil Louis		hrr/London F(X) 115 (F)
28	19	WARNING Adeva		Cooltempo/Chrysalis COOL(X) 185 (C)
29	24	LOVE'S ABOUT TO CHANGE MY HEART Donna Summer		Warner Brothers U 7494(T) (W)
30	32	HOOKS IN YOU Marillion		Capitol (12)MARIL 10 (E)
31	26	REVIVAL Eurythmics		RCA DA(T) 17 (BMG)
32	23	THIS IS THE RIGHT TIME Lisa Stansfield		Arista 112512 (12"-612517) (BMG)
33	29	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Bootzilla Orch./Lisa Marie		Epic WALTZ(T) 3 (C)
34	21	YOU'RE HISTORY Shakepears Sister		hrr/London F(X) 112 (F)
35	41	FOREVER FREE W.A.S.P.	<b>POP</b> <b>POPS</b>	Capitol (12)CL 546 (E)

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WETIT 1/T1/C1/P1

36	39	MIXED EMOTIONS Rolling Stones	<b>POP</b> <b>POPS</b>	Rolling Stones 655193 7 (12"-655193 8) (C)
37	NEW	HARLEM DESIRE London Boys	<b>POP</b> <b>POPS</b>	Teldec/WEA YZ 415(T) (W)
38	NEW	MANTRA FOR A STATE OF MIND S'Express		Rhythm King/Mute LEFT 35(T) (I/RT)
39	28	DO THE RIGHT THING Redhead Kingpin & The FBI		10/Virgin TEN(X) 271 (F)
40	55	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE Aretha Franklin/Whitney Houston		Arista 112545 (12"-612545) (BMG)

63	NEW	HANGIN' TOUGH New Kids On The Block		CBS BLOCK(T) 1 (C)
64	54	SALSA HOUSE Richie Rich		hrr/London F(X) 113 (F)
65	72	NATURE OF LOVE Waterfront		Polydor WON(X) 2 (F)
66	NEW	LOVE TOGETHER L.A. Mix featuring Kevin Henry		Breakout/A&M USA(T) 662 (F)
67	48	VERY METAL NOISE POLLUTION EP Pop Will Eat Itself		RCA PB 42883 (12"-PT 42884) (BMG)
68	59	BREAK 4 LOVE Raze		Champion CHAMP(12) 67 (BMG)
69	NEW	NEVER GONNA BE THE SAME Danny Wilson		Virgin VS(T) 1203 (E)
70	44	KISSES ON THE WIND Neneh Cherry		Circa/Virgin YR(T) 33 (F)
71	75	KEEP LOVE NEW Betty Wright		Sure Delight SD(T) 11 (JS/E)
72	62	LOVE PAINS Hazell Dean		Lisson DOLE(Q) 12 (P)
73	NEW	MONEY (EVERYBODY LOVES HER) Gun		A&M AM(Y) 520 (F)
74	NEW	SOMETHING SO REAL (THE CHINHEADS THEME) Love Decree		Ariola 112642 (612642) (BMG)
75	60	HONEY BE GOOD The Bible		Ensign/Chrysalis BIB(X) 5 (C)

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# T W E L V E • I N C H

1	1	RIDE ON TIME Black Box	21	15	RUN New Order
2	4	I NEED YOUR LOVIN' Alyson Williams	22	20	THIS IS THE RIGHT TIME Lisa Stansfield
3	NEW	CHERISH Madonna	23	27	MISS YOU MUCH Janet Jackson
4	10	PUMP UP THE JAM Technotronic featuring Felly	24	21	EXPRESS YOURSELF N.W.A.
5	5	NUMERO UNO Starlight	25	38	THE BEST Tina Turner
6	3	HEY DJ/I CAN'T DANCE TO.../SKA TRAI Beatmasters feat. Betty Boo	26	NEW	FOREVER FREE W.A.S.P.
7	19	IF ONLY I COULD Sydney Youngblood	27	24	LOVESONG The Cure
8	7	SOWING THE SEEDS OF LOVE Tears For Fears	28	16	EVERY DAY (I LOVE YOU MORE) Jason Donovan
9	6	PERSONAL JESUS Depeche Mode	29	22	SALSA HOUSE Richie Rich
10	11	THE TIME WARP (SAW Remix) Damian	30	28	SECRET RENDEZVOUS Karyn White
11	2	SWING THE MOOD Jive Bunny & The Mastermixers	31	23	HOOKS IN YOU Marillion
12	12	PARTYMAN Prince	32	14	DO THE RIGHT THING Redhead Kingpin & The FBI
13	18	LAY YOUR HANDS ON ME Bon Jovi	33	RE	KEEP LOVE NEW Betty Wright
14	13	BLAME IT ON THE BOOGIE Big Fun	34	26	POISON Alice Cooper
15	36	RIGHT HERE WAITING Richard Marx	35	34	BREAK 4 LOVE Raze
16	17	AFRO DIZZI ACT Cry Sisco	36	NEW	HARLEM DESIRE London Boys
17	NEW	MANTRA FOR A STATE OF MIND S'Express	37	RE	BRING FORTH THE GUILLOTINE Silver Bullet
18	9	WARNING! Adeva	38	NEW	IT ISN'T, IT WASN'T, IT AIN'T... Aretha Franklin duet with Whitney Houston
19	8	FRENCH KISS Lil Louis	39	NEW	LOVE AND REGRET Deacon Blue
20	33	LOVE IN AN ELEVATOR Aerosmith	40	32	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Bootzilla Orch./Lisa Marie

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# US TOP FORTIES

## SINGLES

1*	3	DON'T WANNA LOSE YOU, Gloria Estefan	Epic
2*	7	GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
3*	4	HEAVEN, Warrant	Columbia
4	1	HANGIN' TOUGH, New Kids On The Block	Columbia
5	6	SHOWER ME WITH YOUR LOVE, Surface	Columbia
6	2	COLD HEARTED, Paula Abdul	Virgin
7*	9	IF I COULD TURN BACK TIME, Cher	Geffen
8*	10	18 AND LIFE, Skid Row	Atlantic
9	8	ANGEL EYES, The Jeff Healey Band	Arista
10*	14	CHERISH, Madonna	Sire
11	5	RIGHT HERE WAITING, Richard Marx	EMI
12	11	KEEP ON MOVIN', Soul II Soul	Virgin
13*	16	ONE, Bee Gees	Warner Bros
14*	17	KISSES ON THE WIND, Neneh Cherry	Virgin
15*	29	MISS YOU MUCH, Janet Jackson	A&M
16	21	THAT'S THE WAY, Katrina And The Waves	SBK
17	20	SOUL PROVIDER, Michael Bolton	Columbia
18*	25	DON'T LOOK BACK, Fine Young Cannibals	I.R.S.
19*	24	IT'S NOT ENOUGH, Starship	RCA
20*	26	BUST A MOVE, Young MC	Delicious
21	19	TALK IT OVER, Grayson Hugh	RCA
22*	27	LOVE SONG, The Cure	Elektra
23	13	THE END OF THE INNOCENCE, Don Henley	Geffen
24	12	SECRET RENDEZVOUS, Karyn White	Warner Brothers
25*	30	RUNNIN' DOWN A DREAM, Tom Petty	MCA
26*	31	IT'S NO CRIME, Babyface	Solar
27	18	ON OUR OWN, Bobby Brown	MCA
28*	33	WHEN I LOOKED AT HIM, Expose	Arista
29*	36	MIXED EMOTIONS, Rolling Stones	Columbia
30*	32	(YOU'RE MY ONE AND ONLY), Seduction	Vendetta
31*	34	PARTYMAN, Prince	Warner Brothers
32	23	I LIKE IT, Dino	4th + B'way
33	15	FRIENDS, Jody Watley With Eric B/Rakim	MCA
34	22	ONCE BITTEN TWICE SHY, Great White	Capitol
35*	38	LISTEN TO YOUR HEART, Roxette	EMI
36*	40	SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
37*	39	WHAT I LIKE ABOUT YOU, Michael Morales	Wing
38*	-	ROCK WIT'CHA, Bobby Brown	MCA
39*	-	LOVE IN AN ELEVATOR, Aerosmith	Geffen
40*	-	HEALING HANDS, Elton John	MCA

## ALBUMS

1*	1	HANGIN' TOUGH, New Kids On The Block	Columbia
2*	4	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	2	REPEAT OFFENDER, Richard Marx	EMI
4	3	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	5	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
6*	6	FULL MOON FEVER, Tom Petty	MCA
7*	7	SKID ROW, Skid Row	Atlantic
8	8	CUTS BOTH WAYS, Gloria Estefan	Epic
9*	9	THE END OF THE INNOCENCE, Don Henley	Geffen
10*	11	DIRTY ROTTEN FILTHY..., Warrant	Columbia
11	10	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
12	12	DON'T BE CRUEL, Bobby Brown	MCA
13	13	TWICE SHY, Great White	Capitol
14*	15	KEEP ON MOVIN', Soul II Soul	Virgin
15	14	PAUL'S BOUTIQUE, Beastie Boys	Capitol
16*	20	HEART OF STONE, Cher	Geffen
17	17	LIKE A PRAYER, Madonna	Sire
18	16	WALKING WITH A PANTHER, LL Cool J	Def Jam
19	19	BIG TYME, Heavy D & The Boyz	MCA
20	18	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
21*	23	DISINTEGRATION, The Cure	Elektra
22*	22	INDIGO GIRLS, Indigo Girls	Epic
23*	27	NO ONE CAN DO IT BETTER, The D.O.C.	Ruthless
24	21	MARTIKA, Martika	Columbia
25	24	LOVE AND ROCKETS, Love And Rockets	RCA
26*	28	ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Virgin
27*	31	SEE THE LIGHT, The Jeff Healey Band	Arista
28	25	NEW JERSEY, Bon Jovi	Mercury
29	26	BIG GAME, White Lion	Atlantic
30*	32	BATMAN, Original Motion Picture	Warner Bros
31	30	A NEW FLAME, Simply Red	Elektra
32	29	WINGER, Winger	Atlantic
33*	36	AS NASTY AS THEY WANNA BE, 2 Live Crew	Luke Skywalker
34	34	24/7, Dino	4 B'way
35	33	LET'S GET IT STARTED, M.C. Hammer	Capitol
36*	40	COSMIC THING, The B-52's	Reprise
37*	37	IN STEP, Stevie Ray Vaughan	Epic
38*	-	TRASH, Alice Cooper	Epic
39	38	SONIC TEMPLE, The Cult	Sire
40*	-	RAW LIKE SUSHI, Neneh Cherry	Virgin

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

## A&R LP REVIEWS

**ROLLING STONES: Steel Wheels.** CBS. 465752-1. Neither the passage of the years nor the fame and fortune have managed to wipe the sneer from Mick Jagger's voice. And here — in the Stones' finest album in a decade — it is very much in evidence, as a two-fingered salute to those pundits who wrote the wrinkly rockers off when their below-par solo efforts faltered. Steel Wheels will undoubtedly appeal to the generation who grew up with the Stones, and those attracted in the Seventies by such masterful works as *Some Girls*. But whether they will appeal to a generation young enough to be their wives remains to be seen. **AM**



**NWA: Straight Outta Compton.** Fourth And Broadway. BRP 534. The hottest radical rap album since the debut of Public Enemy. With all the embittered passion of The Last Poets, NWA (stands for Niggers With Attitude) tell the West Coast American ghetto story, sharpened to perfection and rife with LA street reality. In big demand on import for the last couple of months, this licensed disc from the US Ruthless catalogue is going to be big, big news. The cuts and edits, multi-layered raps and constant bad language assure teen interest and press acclaim. Rap album of the year so far. **DEH**

**ELTON JOHN: Sleeping With The Past.** Rocket. 838 839. The

title refers to John and writer/cohort Bernie Taupin's musical roots — Sixties soul. It seems from this fine album that the pair are at ease with the era as the melodic and infectious tunes which made John a mega-star are here aplenty. One can almost run through the album and spot the Motown roster in the songs — Marvin Gaye in, say, *Stone's Throw From Hurtin'*; Ray Charles in *Amazes Me*. With Chris Thomas's production adding an Eighties sheen, this could be John's most successful album in quite a while. **AM**

**SHAKATAK: Turn The Music Up.** Polydor. 841 077. Can it really be 10 years of Shakatak with this their ninth album? Even more to the point, does anyone possess the full set? Has anyone stayed the course? Certainly, Shakatak have an admiring following, a kind of cleanliness next to funkiness brethren, but is there anything, even superficially, new to be added to previous outings? Well, I'm afraid not. But, if you're at that time of life when muso-friendly arrangements, a tinkling, melodic keyboard and some wispily nonsensical vocals do the trick, then *Turn The Music Up* might just seem like a genuine departure. **DEH**

**MÖTLEY CRÜE: Dr Feelgood.** Electra. 960 829 1. The number of guest musicians donating their vocal services (Bryan Adams, Aerosmith, Cheap Trick) suggests that Mötley Crüe might have had a good time making this record. But, like Kiss before them, they seem to have a problem coming up with a whole album's worth of

decent songs and, similarly, enjoy an inflated status thanks to their live work. Dr Feelgood is a disappointment: gone is any hint of danger or shock replaced by a tamer, more polished form of standard US rock, that sees Mötley Crüe more corporate than ever. **KB**



**AEROSMITH: Pump.** Geffen. WX304 924 524. Hard rock at its finest, the most eagerly awaited album of the year among the heavy metal fraternity certainly fulfils its promise. Aerosmith were never ones to stick to convention and like its predecessor, *Permanent Vacation*, there are nods to various musical genres while the overall feel remains firmly rockist. With the single, *Love In An Elevator*, doing well on radio and a sell-out UK tour about to start this will shift units quicker than the England cricket team can plough through captains. **AM**

**ELLA MENTAL: Ella Mental.** Warner Bros. 925 882-1. Interesting debut from white South African exiles who marry protest lyrics and roots influences with a lush soft-metal production by Stewart Levine. It's an attractive-sounding combination which could yield a Sinead O'Connor-style hit with full-flavour tracks such as *Freedom Live* and *Africa*. Well worth putting on in the shop, but skip the too-literal *No Woman No Cry*. **SL**



**DANNY ELFMAN: Batman Original Soundtrack.** Warner Brothers. WX 287. After all the hub-bub and hype, the Prince title theme and the media-frenzied 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, corridors of confusion and passages of punctured, plucked strings. It's a flowing, emotional orchestration that obviously aids the action with a stylish intensity. For soundtrack buffs. **DEH**

**BIG AUDIO DYNAMITE: Megatop Phoenix.** CBS. 465790. Back after a severe illness, Mick Jones leads his rockin' and samplin' BAD boys into clubland. The emphasis shifts from pop/rock and roll to dance with a sprinkling of house rhythms. It's an often chaotic, eclectic trip that's patchy in places but should achieve reasonable sales. A hit single to revive their profile would certainly help. **NR**

**TINA TURNER: Foreign Affair.** Capitol. ESTU 2103. One of the most energetic and exciting ladies in rock roars back with perhaps her most accomplished work to date. The songs may not all be of the same quality but Turner manages to tackle 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. **NR**

**HIGH ROLLERS:** Stu Lambert, Kirk Blows, Dave E Henderson, Andrew Martin, Nick Robinson

## FOLK & ROOTS ALBUMS

	TITLE, Artist	Label/Catalogue No (Distributor)
1	1 PEACE AND LOVE, The Pogues	WEA WX247 (W)
2	2 PAST PRESENT, Clannad	RCA PL74074 (BMG)
3	5 WATERMARK, Enya	WEA WX199 (W)
4	6 GIPSY KINGS, Gipsy Kings	Telstar STAR2355 (BMG)
5	3 PASSION, Peter Gabriel	Real World/Virgin RWLP1 (E)
6	9 WILL THE CIRCLE BE UNBROKEN 2, Various Artists	MCA MCFD9001 (F)
7	8 MIAH, Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)
8	11 THE TRINITY SESSIONS, Cowboy Junkies	Cooking Vinyl COOK011 (I/RE)
9	4 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra EKT 57 (W)
10	13 TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)
11	17 DOLORES KEANE, Dolores Keane	DK DKLP1 (SP)
12	12 ANCIENT HEART, Tanita Tikaram	WEA WX210 (W)
13	7 THE LION, Youssou N'Dour	Virgin V2584 (E)
14	16 SIDEWALK, Capercaille	Green Linnet SIF 1095 (CM)
15	15 FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN5 (C)
16	- VOYAGE, Christy Moore	WEA WX286 (W)
17	20 A CHANGE IN THE WEATHER, Gregson & Collister	Special Delivery SPD 1022 (I/NM)
18	RE OUT OF THE AIR, The Davy Spillane Band	Cooking Vinyl COOK016 (I/RE)
19	18 HORSE WITH A HEART, Altan	Green Linnet SIF1095 (CM)
20	- ALL OF IT, Skylark	Claddagh CC49 (PROJ)
21	21 MY FATHER'S FACE, Leo Kottke	Private 209910 (P)
22	- THE STONES OF CALLANISH, Various Artists	Mrs Ackroyd DOG005 (ROOTS/MRS A)
23	23 COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (CM)
24	- THE MAN WITH THE BLUE...GUITAR, Peter Case	Geffen 924 238-1 (W)
25	14 SHAHEN-SHAH, Nusrat Fata Ali Khan	Real World/Virgin RWLP3 (F)
26	28 THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 002 (I/RE)
27	10 SPIKE, Elvis Costello	WEA WX238 (W)
28	26 CELEBRATION, The Chieftains	RCA RL87658 (BMG)
29	- KANKA KURU, Abdul Tee Jay's Rokolo	Rogue FMSL2018 (STERNS/PROJ)
30	RE LYLE LOVETT & HIS LARGE BAND, Lyle Lovett & His Large Band	MCA MCG 6037 (F)

The best selling folk and roots music LPs for August 1989, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.



**THE TELESCOPES:** The Perfect Needle. (What Goes On (12) WHAT GOES 15). Against a festering wall of guitar noise and screeching violin, Burton-on-Trent's Telescopes proffer what is, essentially, quite straightforward psychedelic rock. On the A-side it works brilliantly. The hippy/Goth sleeve, though, is questionable.



**THE BLUE 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.F.L. (Factory (12) FAC). Two different mixes of the Wrote For Luck track from the Bummed album. The Vince Clarke one has lots of squelching noises on it and the Paul Oakenfold one has lots of breakbeats. Above all the technical baloney, the Mancunian eccentrics soar proudly, sounding either like PiL with a dance rhythm or New Order with a plebeian vocalist.

**LONDON BOYS:** Harlem Desire. (WEA (12/CD) YZ 415 2292-46681-7). Camp, throwaway Euro-disco/Hi-NRG. Just like the last single, in fact, so it's almost impossible to assess its chances of chart success without: a) seeing the video or b) knowing their "Credibility rating" in the clubs. At least their novelty hasn't worn off just yet.

**BETTE MIDLER:** Under The Boardwalk. (Atlantic (12/CD) A8976 756 788 976-7). Taken from the Beaches movie soundtrack, the title of which looms twice the size of the song on the sleeve. This tells us a lot about its contents — a straight cover of the old Drifters' chestnut which has already been covered far too many times.

**DONNY OSMOND:** Sacred Emotion. (Virgin (12) VS 1211). Osmond is evidently being groomed as the new George Michael, ex-teen idol gone serious, with similar clothes and music. This is a competent soul ballad with gospel leanings. He should have already had hits with Groove and Soldier Of Love, though, so don't put your week's wages on this one.

**THE WONDERSTUFF:** Don't Let Me Down, Gently. (Polydor (12) GONE 7 889887-1). It's tempting to label this power pop! You can't fault The Wonderstuff for energy and enthusiasm, but the songs seem rather directionless, the guitars too hesitant. It doesn't flow. One tends to think they will forever be poised on the brink of big things.

**CINDY LEE BERRYHILL:** Me, Steve, Kirk & Keith. (Awareness (12) AWP 001). One of a new breed of fiery radical country artists who use the narrative idiom to express their views on various topics from abortion to teenage hell-raising. On the B-side almost trad jazz avenues are explored. Versatile and contentious stuff.



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

**IAN MEESON & BELINDA GILLET:** Who Wants To Live Forever. (Odeon/Parlophone (12) 112). 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; c) and a worthwhile cause (as opposed to sensationalist media hype) — the BBMDA (British Bone Marrow Donor Appeal).

**GHOSTDANCE:** Celebrate. (Chrysalis (12) CHS 3402). Former Gothic heroes now attempting a more straightforward commercial rock sound. The guitar riff, though, is taken straight from an old Banshees number, and the vocals still possess quite a harsh edge, which might hamper their progress to the stadium level they're clearly aiming at.



**S'EXPRESS:** Mantra For A State Of Mind. (Rhythm King (12) LEFT 351). The only mantra here is the hypnotic sequencer which is supplemented by an almost bluesy vocal and occasional switches to other rhythmic modes. The swirling keyboards induce further levitation. A potential number one.

**BLOW MONKEYS:** Slaves No More. (RCA (12/CD/T) PT 43202). Dr Robert's allegiance to modern club trends (ie house music) has inevitably led to a decline in his songwriting skills. This is a fairly ordinary dance track made slightly ridiculous by the social conscience lyrics and use of female blues singer for added authenticity. Time for a rethink.



**THE BEAUTIFUL SOUTH:** You Keep It All In. (Go! Discs (12) GOD 35). A worthy follow-up to Song For Whoever, this employs a shuffling rhythm and humorous horns to bolster a naggingly infectious melody. At times the backing becomes so mellow it seems to be on the point of fading. A perfect tonic for the late summer days.

**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. Their flirtation with urban American street chic doesn't disguise the essential oldness of their musical ideas, though a catchy chorus might nudge this one into the top 40 at last.



**MIGHTY LEMON DROPS:** Into The Heart Of Love. (Chrysalis (12/T/CD) AZUR 12). Not in quite the same class as songs such as Inside Out or My Biggest Thrill but nevertheless a welcome comeback for the Wolverhampton wonders. They are still hammering home bracing melodies with an astute sense of the dramatic and a contagious energy.



**B52s:** Channel Z. (WEA (12/CD) W2831 922831-7). For a while it seemed that the B-52s were heading for the graveyard of so many "wacky" bands, all forced humour and negligible 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.

**ABC:** The Real Thing. (Phonogram (12) NTX 115). Fairly unconvincing attempt at a classic Philly soul sound with house overtones. There's not much of a song and little to suggest it will fare any better than the previous, better, single, except for a nice glockenspiel break near the end.

**CLIMIE FISHER:** Facts Of Love. (EMI (12/CD) EM 103). Having produced some of 1988's most durable pop singles, Climie return with a disappointingly cumbersome record. Lots of overblown guitar powerchords, quasi-gospel harmonies and other rock trappings.

# THE OTHER CHART

## TOP 40 SINGLES

1	PERSONAL JESUS	Depeche Mode	Mute BOMG 17 (I/RT)
2	RUN 2	New Order	Factory FAC273 (P)
3	VERY METAL NOISE POLLUTION (EP)	Pop Will Eat Itself	RCA PB42883 (BMG)
4	PROUD TO FALL	Jon McCulloch	WEA YZ417 (W)
5	HONEY BE GOOD	The Bible	Ensign BIB5 (C)
6	FIND OUT WHY	Inspiral Carpets	Cow DUNGS (I)
7	YOU'RE HISTORY	Shakespeare's Sister	London F112 (F)
8	WHITE CITY	The Pogues	Pogue Mahone YZ409 (W)
9	KISS THIS THING GOODBYE	Del Amitri	A&M AM515 (F)
10	INTO THE HEART OF LOVE	Mighty Lemon Drops	Blue Guitar AZUR12 (C)
11	PURE	The Lightning Seeds	Ghetto GTG4 (I/RT)
12	MENTALLY MURDERED	Napalm Death	Eorache MOSH 14 (I/RE)
13	SHE BANGS THE DRUMS	The Stone Roses	Silverstone ORE6 (P)
14	GANGSTERVILLE	Joe Strummer	Epic STRUM1 (C)
15	SICK OF IT	The Primitives	RCA PB42497 (BMG)
16	CAN'T FIND MY WAY BACK HOME	Swans	MCA MCA1347 (F)
17	SO ALIVE	Love And Rockets	Beggars Banquet BEG229 (W)
18	SELF!	Fuzzbox	WEA YZ408 (W)
19	BACKS TO THE WALL	A Certain Ratio	A&M ACR517 (F)
20	STAND	R.E.M.	Warner Brothers W2833 (W)
21	BACKWARDS DOG	The Soup Dragons	Row TV Products RTV6 (I/RT)
22	PERFECT NEEDLE	The Telescopes	What Goes On WHAT GOES 15 (SRD)
23	LANDSLIDE OF LOVE	Transvision Vamp	MCA TVV8 (F)
24	IVY IVY IVY	Primal Scream	Creation CRE067 (I/RT)
25	TOM VERLAINE	The Family Cat	Bad Girl BGR1001 (I)
26	WAKING UP IN THE SUN	The Adult Net	Fontana BRX3 (F)
27	YOU AND ME AGAINST THE WORLD	Motorcycle Boy	Chrysalis CHS3398 (C)
28	WHEN THE HOODOO COMES	Diesel Park West	Food FOOD20 (E)
29	HYPNOTIZED	Spaceman 3	Fire BLAZE36 (P)
30	GRAVITATE TO ME	The The	Epic EMU9 (C)
31	LONDONDERRY ROAD	His Latest Flame	London LON234 (F)
32	FRIENDS	John Moore & The Expressway	Polydor JME2 (F)
33	YOU TAKE AWAY THE SUN	Gavin Friday & The Man Seazer	Island IS430 (F)
34	HALF THE WAY VALLEY	Sea Hags	Chrysalis CHS3396 (C)
35	BETTER DAYS	Gun	A&M AM505 (F)
36	THE PEEL SESSIONS	Inspiral Carpets	Strange Fruit SFP5072 (P)
37	RFT	Zeki Manyika	Parlophone R6206 (E)
38	BURY ME DEEP IN LOVE	The Triffids	Island IS424 (F)
39	PARADISE	Birdland	Lazy LAZY14 (I)
40	BLUE MOON REVISITED	The Cowboy Junkies	Cooking Vinyl FRY011 (I/RE)

## TOP 20 ALBUMS

1	VELVETEEN	Transvision Vamp	MCA MCG6050 (F)
2	BIG BANG!	Fuzzbox	WEA WX282 (W)
3	PEACE AND LOVE	The Pogues	Pogue Mahone WX247 (W)
4	STONE ROSES	Stone Roses	Silverstone OREL502 (P)
5	THE INNOCENTS	Erosure	Mute STUMM55 (I/RT/SP)
6	KITE	Kirsty MacColl	Virgin KMLP1 (E)
7	WAKING HOURS	Del Amitri	A&M AMA9006 (F)
8	GREEN	R.E.M.	Warner Brothers WX234 (W)
9	LAZY 86-88	The Primitives	Lazy LAZY15 (I)
10	SOUND OF CONFUSION	Spacemen 3	Fire REFIRE 5 (P)
11	THIS IS THE DAY	Pop Will Eat Itself	RCA PL74106 (BMG)
12	BEBOP MOPTOP	Danny Wilson	Virgin V2594 (E)
13	QUADRASTATE	808 State	Creed STATE004 (I)
14	DOOLITTLE	Pixies	4AD CAD905 (I/RT)
15	BRENDAN CROKER & THE 5 O'CLOCK SHADOWS	Brendan Croker & The 5 O'Clock Shadows	Silverstone OREL505 (P)
16	THE REAL THING	Faith No More	London 8281541 (F)
17	TAKING ON THE WORLD	Gun	A&M AMA7007 (F)
18	SEMINAL LIVE	The Fall	Beggars Banquet BEGA102 (W)
19	EUREKA	The Bible	Chrysalis CHR1646 (C)
20	MLAH	Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)

Compiled by Music Week from Gallup Data



## TOP • 75 • ARTIST • ALBUMS

1	NEW	ASPECTS OF LOVE	Really Useful/Polydor 8411261 (F)
		Original Cast (Michael Reed)	C:8411264/CD:8411262
2	1 7	CUTS BOTH WAYS	Epic 4651451 (C)
		Gloria Estefan (Estefan Jnr/Casas/Ostwald)	C:4651454/CD:4651452
3	219	TEN GOOD REASONS ★★	PWL HF7 (P)
		Jason Donovan (Stock/Aitken/Waterman)	C:HFC7/CD:HFC07
4	NEW	DR FEELGOOD	Elektra EKT 59 (W)
		Motley Crue (Bob Rock)	C:EKT 59C/CD:9608292
5	9 5	SINGALONGAWAYEARS	Parkfield Music PMLP 5001 (BMG)
		Max Bygraves (Anthony Bygraves)	C:PMMC 5002/CD:PMCD 5004
6	4 6	IMAGINATION	Stylus SMR 985 (STY)
		Imagination (Various)	C:SMC 985/CD:SMD 985
7	330	A NEW FLAME ★★	Elektra/WEA WX 242 (W)
		Simply Red (Stewart Levine)	C:WX 242C/CD:2446892
8	731	THE RAW AND THE COOKED ★★	London 8280691 (F)
		Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
9	6 2	ADEVA	Cooltempo/Chrysalis ICTLP 13 (C)
		Adeva (Smack Prod./Paul Simpson)	C:ZCTLP 13/CD:CCDLP 13
10	5 4	TRASH	Epic 4651301 (C)
		Alice Cooper (Desmond Child)	C:4651304/CD:4651302
11	1012	BATMAN (OST) ●	Warner Brothers WX 281 (W)
		Prince (Prince)	C:WX 281C/CD:9259362
12	1114	RAW LIKE SUSHI ●	Circa/Virgin CIRCA 8 (F)
		Neneh Cherry (Various)	C:CIRC 8/CD:CIRC 8
13	8 4	CHOICES	RCA PL 74191 (BMG)
		The Blow Monkeys (Various)	C:PK 74191/CD:PD 74191
14	1530	DON'T BE CRUEL ★★	MCA MCF 3425 (F)
		Bobby Brown (Various)	C:MCFC 3425/CD:DMCF 3425
15	1222	CLUB CLASSICS VOL ONE ★	10/Virgin DIX 82 (F)
		Soul II Soul (Jazzie B/Nellie Hooper)	C:CDIX 82/CD:DXCD 82
16	18 9	THEMES ●	Polydor VGTV 1 (F)
		Vangelis (Vangelis)	C:VGTVC 1/CD:8395182
17	1657	APPETITE FOR DESTRUCTION ★★	Geffen WX 125 (W)
		Guns N' Roses (Mike Clink)	C:WX 125C/CD:924148-2
18	21 44	ANYTHING FOR YOU ★★	Epic 463125-1 (C)
		Gloria Estefan & Miami Sound Machine (Various)	C:463125-4/CD:463125-2
19	1316	THE MIRACLE ★	Parlophone PCSD 107 (E)
		Queen (Queen/David Richards)	C:TCPCSD 107/CD:CDPCSD 107
20	14 3	SACRED HEART	London 8281311 (F)
		Shakespeare's Sister (SS/Feldman/Iovine)	C:8281314/CD:8281312
21	1711	VELVETEEN ★	MCA MCG 6050 (F)
		Transvision Vamp (Bridgeman/Held)	C:MCGC 6050/CD:DMCG 6050
22	19 8	THE TWELVE COMMANDMENTS OF DANCE ●	Teldec/WEA WX 278 (W)
		London Boys (Ralf Rene Maue)	C:WX 278C/CD:2460362
23	2418	PARADISE ●	10/Virgin DIX 81 (F)
		Inner City (Kevin Saunderson/Juan Atkins)	C:CDIX 81/CD:DXCD 81
24	NEW	MARTIKA	CBS 4633551 (C)
		Martika (Michael Jay)	C:4633554/CD:4633552
25	2223	WHEN THE WORLD KNOWS YOUR NAME ★	CBS 4633211 (C)
		Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
26	NEW	MEGATOPHOENIX	CBS 4657901 (C)
		Big Audio Dynamite (Mick Jones/Bill Price)	C:4657904/CD:4657902
27	61 3	REPEAT OFFENDER	EMI-USA MTL 1043 (E)
		Richard Marx (Richard Marx/David Cole)	C:TCMTL 1043/CD:7903802
28	2319	STREET FIGHTING YEARS ★	Virgin MINDS 1 (F)
		Simple Minds (Trevor Horn/Stephen Lipson)	C:MINDSD 1/CD:MINDSCD 1
29	4714	RAW	Def Jam/CBS 4632931 (C)
		Alyson Williams (Alvin Moody/Vincent Bell)	C:4632934/CD:4632932
30	3025	LIKE A PRAYER ★★	Sire WX 239 (W)
		Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239C/CD:9258442
31	2611	THE END OF THE INNOCENCE ●	Geffen WX 253 (W)
		Don Henley (Various)	C:WX 253C/CD:9242172
32	2711	FULL MOON FEVER ●	MCA MCG 6034 (F)
		Tom Petty (Lynne/Tom Petty/Campbell)	C:MCGC 6034/CD:DMCG 6034
33	25 3	ROCK ISLAND	Chrysalis CHR 1708 (C)
		Jethro Tull (Ian Anderson)	C:ZCHR 1708/CD:CCD 1708
34	2822	SOUTHSIDE ●	Mercury/Phonogram 8381711 (F)
		Texas (Tim Palmer)	C:8381714/CD:8381712
35	NEW	WAKE ME WHEN IT'S OVER	Elektra EKT 64 (W)
		Faster Pussycat (John Jansen)	C:EKT 64C/CD:9608832
36	31 19	KARYN WHITE ●	Warner Brothers WX 235 (W)
		Karyn White (L.A./Babyface/Prince/Lorber/White)	C:WX 235C/CD:925637-2
37	32 62	KYLIE ★★★★★	PWL HF 3 (P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HFC 3/CD:HFC03
38	20 4	BIG BANG! ●	WEA WX 282 (W)
		Fuzzbox (Andy Richards)	C:WX 282C/CD:2460662



## ARTISTS' A-Z

ADEVA	9	LAUPER, Cyndi	59
BAD ENGLISH	74	LONDON BOYS	22
BEATMASTERS	45	LONGTHORNE, Joe	47
BELLE, Regina	62	LOUIS, Lil	56
BIG AUDIO DYNAMITE	26	LYNN, Vera	44
BLOW MONKEYS, The	13	MADONNA	30
BON JOVI	55	MARTIKA	24
BROWN, Bobby	14	MARX, Richard	27
BYGRAVES, Max	5	MAZE feat Frankie	52
CHERY, Neneh	12	Beverly	52
CLANNAD	50	MCCARTNEY, Paul	51
COOPER, Alice	10	MCLAREN, Malcolm	51
CURE	49	BOOTZILLA ORCH	51
DE LA SOUL	66	MINOGUE, Kylie	37
DEACON BLUE	25	MOTLEY CRUE	4
DEF LEPPARD	63	O'NEAL, Alexander	75
DIRE STRAITS	73	ORIGINAL CAST	1
DONOVAN, Jason	3	PETTY, Tom	32
ELFMAN, Danny	58	POGUES, The	65
ENYA	41	POINTER SISTERS	40
ERASURE	69	PRINCE	11
ESTEFAN, Gloria	2	QUEEN	19
ESTEFAN, Gloria & MIAMI	2	R.E.M.	68
SOUND MACHINE	18	SHAKESPEAR'S SISTER	20
FASTER PUSSYCAT	35	SIMPLE MINDS	28
FINE YOUNG CANNIBALS	8	SIMPLY RED	7
FUZZBOX	38	SIMS, Joyce	64
GIBSON, Debbie	42	SKID ROW	72
GIPSY KINGS	71	SOUL II SOUL	15
GUN	60	STONE ROSES, The	61
GUNS N' ROSES	17	SUMMER, Donna	67
HENLEY, Don	31	TEXAS	34
IMAGINATION	6	THE KINKS	43
INNER CITY	23	THEN JERICHO	46
INXS	53	TRANSVISION VAMP	21
JACKSON, Michael	70	TULL, Jethro	33
JOHNSON, Paul	57	VANGELIS	16
KINGPIN, Redhead & The F.B.I.	39	WHITE, Koryn	36
		WILLIAMS, Alyson	29

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

## KEY TO CHART

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

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

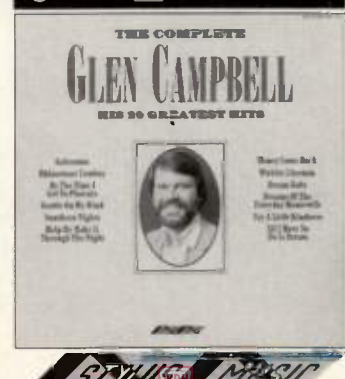
Panel sales compared to last week +1%  
WEEK 36

39	35 2	A SHADE OF RED	10/Virgin DIX 85 (F)
		Redhead Kirgpin & The F.B.I. (Redhead/Markell Riley)	C:CDIX 85/CD:DXIC
40	29 8	JUMP - THE BEST OF THE POINTER SISTERS	RCA PL 90319 (BMG)
		Pointer Sisters (Richard Perry/Various)	C:PK 90319/CD:PD 90319
41	36 49	WATERMARK ★★	WEA WX 199 (W)
		Enya (Nicky Ryan)	C:WX 199C/CD:243875-2
42	41 14	ELECTRIC YOUTH ●	Atlantic WX 231 (W)
		Debbie Gibson (Debbie Gibson/Fred Zarr)	C:WX 231C/CD:781932-2
43	NEW	THE ULTIMATE COLLECTION	Castle Comms. CTVP 001 (BMG)
		The Kinks (Various)	C:CTVMC 001/CD:CTVCD 001
44	59 2	WE'LL MEET AGAIN	Telstar STAR 2369 (BMG)
		Vera Lynn (Norman Newell)	C:STAC 2369/CD:TCSD 2369
45	37 8	ANYWAYAWANNA	Rhythm King LEFTLP 10 (I/RT/SP)
		Beatmasters (Various)	C:LEFTC 10/CD:LEFTCD 1
46	34 16	THE BIG AREA	London 8281221 (F)
		Then Jerico (Gary Langan/Bruce Lampcov)	C:8281224/CD:8281222
47	33 8	ESPECIALLY FOR YOU	Telstar STAR 2365 (BMG)
		Joe Longthorne (James/Arch/Boden)	C:STAC 2365/CD:TCSD 2365
48	39 36	G N' R LIES ... ●	Geffen WX 218 (W)
		Guns N' Roses (Guns N' Roses)	C:WX 218C/CD:924198-2
49	55 19	DISINTEGRATION ●	Fiction/Polydor FIXH14 (F)
		Cure (Robert Smith/David M Allen)	C:FIXH14/CD:8393532
50	42 20	PAST PRESENT ★	RCA PL 74074 (BMG)
		Clannad (Various)	C:PK 74074/CD:PD 74074
51	38 14	FLOWERS IN THE DIRT ●	Parlophone PCSD 106 (E)
		Paul McCartney (Various)	C:TCPCSD 106/CD:CDPCSD 106
52	NEW	SILKY SOUL	Warner Brothers WX 301 (W)
		Maze feat. Frankie Beverly (Frankie Beverly)	C:WX 301C/CD:7599258022
53	49 92	KICK ★★	Mercury/Phonogram MERH 114 (F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
54	43 10	WALTZ DANCING	Epic 4607361 (C)
		Malcolm McLaren/Boyz n the Bunch (Ramone/McClaren)	C:4607364/CD:4607362
55	53 34	NEW JERSEY ★	Vertigo/Phonogram VERH 62 (F)
		Bon Jovi (Bruce Fairbairn)	C:VERHC 62/CD:836345-2
56	45 4	FRENCH KISSES	Hrr/London 8281701 (F)
		Lil Louis (Lil Louis)	C:8281704/CD:-
57	50106	BAD ★★★★★★	Epic 450290-1 (C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
58	52 5	BATMAN (OST)	Warner Brothers WX 287 (W)
		Danny Elfman (Danny Elfman/Steve Bartek)	C:WX 287C/CD:9259772
59	46 12	A NIGHT TO REMEMBER	Epic 4624991 (C)
		Cyndi Lauper (Various)	C:4624994/CD:4624992
60	44 9	TAKING ON THE WORLD	A&M AMA 7007 (F)
		Gun (Kenny MacDonald)	C:AMC 7007/CD:CDA 7007
61	58 15	THE STONE ROSES	Silvertone OREL 502 (P)
		The Stone Roses (John Leckie)	C:OREC 502/CD:ORECD 502
62	NEW	STAY WITH ME	CBS 4651321 (C)
		Regina Belle (Walden/Martinelli/Eastmond)	C:4651324/CD:4651322
63	40 91	HYSTERIA ★★	Bludgeon Riffola/Phono HYSLP 1 (F)
		Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675 2
64	NEW	ALL ABOUT LOVE	London 8281291 (F)
		Joyce Sims (Various)	C:8281294/CD:8281292
65	51 8	PEACE & LOVE ●	Pogue Mahone/WEA WX 247 (W)
		The Pogues (Steve Lillywhite)	C:WX 247C/CD:2460862
66	48 22	3 FEET HIGH AND RISING ●	Big Life DL5LP 1 (I/RT)
		De La Soul (Prince Paul/De La Soul)	C:DL5MC 1/CD:DL5CD 1
67	60 21	ANOTHER PLACE AND TIME ●	Warner Brothers WX 219 (W)
		Donna Summer (Stock/Aitken/Waterman)	C:WX 219C/CD:2559762
68	62 20	GREEN ●	Warner Brothers WX 234 (W)
		R.E.M. (Scott Litt/R.E.M.)	C:WX 234C/CD:9257952
69	54 73	THE INNOCENTS ★★	Mute STUUM 55 (I/RT/SP)
		Erasure (Stephen Hague)	C:STUUM 55/CD:CDSTUUM 55
70	NEW	PERSONAL	CBS 4632841 (C)
		Paul Johnson (Various)	C:4632844/CD:4632842
71	64 23	GIPSY KINGS ●	Telstar STAR 2355 (BMG)
		Gipsy Kings (Pam/Vnessa)	C:STAR 2355/CD:TCSD 2355
72	72 3	SKID ROW	Atlantic 7819361 (W)
		Skid Row (Michael Wagener)	C:7819364/CD:7819362
73	68 47	MONEY FOR NOTHING ★★	Vertigo/Phonogram VERH 64 (F)
		Dire Straits (Various)	C:VERHC 64/CD:836419-2
74	NEW	BAD ENGLISH	Epic 4634471 (C)
		Bad English (Rickie Zito)	C:4634474/CD:4634472
75	RE	HEARSAY/ALL MIXED UP ★★	Tabu 450936-1 (C)
		Alexander O'Neal (Jimmy Jam/Terry Lewis)	C:450936-4/CD:450936-2

## TOP • 20 • COMPILATIONS

1	1 4	NOW THAT'S WHAT I CALL MUSIC 15	EMI/Virgin/PolyGram NOW 15 (E)
		Various (Various)	C:TCNOW 15/CD:CDNOW 15
2	2 5	HEART AND SOUL ●	Heart & Soul/PolyGram HASTV 1 (F)
		Various (Various)	C:HASTC 1/CD:8405342
3	3 36	DIRTY DANCING (OST) ★★	RCA BL 86408 (BMG)
		Various (Jimmy Lerner/Bob Feiden)	C:8K 86408/CD:BD 86408
4	4 10	NOW DANCE '89	EMI/Virgin NOD 3 (E)
		Various (Various)	C:TCNOD 3/CD:CDNOD 3
5	6 4	GREATEST EVER ROCK 'N' ROLL MIX ●	Stylus SMR 858 (STY)
		Various (Various)	C:SMC 858/CD:SMD 858
6	5 9	DEEP HEAT 3 ●	Telstar STAR 2364 (BMG)
		Various (Various)	C:STAC 2364/CD:TCSD 2364
7	11 3	MIDNIGHT LOVE	Stylus SMR 981 (STY)
		Various (Various)	C:SMC 981/CD:SMD 981
8	8 9	THIS IS SKA	Telstar STAR 2366 (BMG)
		Various (Various)	C:STAC 2366/CD:TCSD 2366
9	9 5	SUNSHINE MIX	Stylus SMP 986 (STY)
		Various (Various)	C:SMC 986/CD:SMD 986
10	7 10	HOT SUMMER NIGHTS ★	Stylus SMR 980 (STY)
		Various (Various)	C:SMC 980/CD:SMD 980

## HIS 20 GREATEST HITS OUT NOW



11	13 19	NITE FLITE 2 ●	CBS MOOD 8 (C)
		Various (Various)	C:MOOD8/CD:MOODCD 8
12	10 17	PRECIOUS METAL ●	Stylus SMR 976 (STY)
		Various (Various)	C:SMC 976/CD:SMD 976
13	15 6	REGGAE HITS VOL 6	JetStar JELP 1006 (J/SEMI)
		Various (Various)	C:JELC 1006/CD:JEC 1006
14	14 21	GOOD MORNING VIETNAM (OST) ●	A&M AMA 3913 (F)
		Various (Various)	C:AMC 3913/CD:CDA 3913
15	17 31	THE BLUES BROTHERS (OST)	Atlantic K 50715 (W)
		Various (Various)	C:K 450715/CD:K 250715
16	NEW	LEGENDS AND HEROES	Stylus SMR 987 (STY)
		Various (Various)	C:SMC 987/CD:SMD 987
17	12 10	THE HIT FACTORY VOL 3 ●	Fanfare/PWL HF 8 (P)
		Various (Various)	C:HFC 8/CD:HFC 8
18	16 10	TOP GUN (OST) ★	CBS 70296 (C)
		Various (Various)	C:40-70296/CD:CD70296
19	NEW	WAREHOUSE FAVES	Rumour RUMLD 101 (PAC)
		Various (Various)	C:ZCRUMD 101/CD:CDRUMD 101
20	18 8	GLAM SLAM	K-Tel NE 1434 (K)
		Various (Various)	C:CE 2434/CD:NCD 3434





7" BCM 3337/12" BCM 333 X/CD: BCM 3323 CD

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## Dance AND DISCO

# James Hamilton

C O L U M N

FIRST REVIEWED way back in November 1987 but only now becoming a steady import seller, the percolatingly tinkled muttering moody semi-instrumental **FRANKIE KNUCKLES PRESENTS Your Love** (Trax TX150) was, and is, in fact the B-side of the way in which the fast original version of 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 (ie: reggae accented) hip house **GARY JACKMASTER WALLACE & JAMMIN' J** Party Time (House N Effect HNE-1); **Clivillés & 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-15498); haunting **Jamie Principle**-style mournful guy 'muttered typically (for the label) sparse, lean and unhurried burbling **MR & MRS DALE** 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 Dex Dancalair)** I Like It (Bigshot Records VS-137); hottest track from the hip house pioneer's album, *In Flightt* (now out here, RCA PL89776), not necessarily improved by its remixes, the muttered and **Jazz** (a girl) panted coolly trotting **KE FLIGHTT** Summer Madness (RCA 9043-1-RD); from Germany, interesting samples and scratches woven burbling jiggly **COOL CUT** Crossfader (S.O.S.) Sound of Secrets S.O.S. A-101); also Germany released but US originated, simple synth piped lazily muttered sexy loping **NEW-RO** She's A Nymphomaniac (zyx rec ZYX 6129-12); funkily shuffling samples backed rap **JAMOSE** 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 spikily jerking house **BLUEJEAN** This Is The Sound Of (House Music) (Fourth Floor Records FF-1105); timely air raid siren introed though fairly routine (and foul mouthed) hip house **LAURENT X** It's Magic (House Nation Records HN 89064).

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 girl led lazily rolling *The Mack Daddy On The Left* bonus track, and, with several new remixes, **LIL LOUIS** French Kiss (Epic 49 68875).

Import albums include the strong selling **Norberto 'Norty' Cotto** created New York house **THE MINUTEMEN** Engineers Can Dance Too (Smokin' TAI LP 4445); similar though less punchy **Junior Vasquez** created **ELLIS 'D'** Free Your Mind (Minimal Records MINLP-200); new **Motown** logo debuting, **Teddy Riley** co-created rap, swingbeat and soul **WRECKS-N-EFFECT** Wrecks-N-Effect (Sound Of New York MOT 6281); solidly soulful (with more slowies than house) **CeCe ROGERS** CeCe Rogers (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 6064, via MCA).

Some UK remixes that by now you may be aware have done better than the original versions are **SILVER BULLET** Bring Forth The Guillotine (The Ben Chapman Remix) (Tam Tam Records TTT 013), **JAZZ & THE BROTHERS GRIMM** featuring **Baby D & MC Juice** Casanova (The Raising Hell Remix) (Production House Records PNT 008R), and **TONI SCOTT** That's How I'm Living (1989 Remix) (Champion CHAMP X 12-97). Brand new and hot here are the **Smith & Mighty** produced haunting **Soul II Soul-ish Rose Royce** ballad remaking **FRESH 4 (Children Of The Ghetto)** featuring **Lizz E.** *Wishing On A Star* (10 Records TENX 287); pace changing tender slow rolling **BOBBY BROWN** Rock Wit'cha (MCA Records MCAT 1367); urgent jiggly chugging rap **ROXANNE SHANTE** Live On Stage (Breakout USAT 669); using the same funky break beat as the above Roxanne Shante, Nottingham girl rapped scrubbing **MC'S LOGIK** Get Involved (Submission SUBX 013); girl led cathedral-like resonant atmospheric pulsing sorta "Euro deep house" **THE KLF** 3 A.M. Eternal (KLF Communications KLF 005T); hollow "drain" throbbled sparse deadpan hustling **IN-DEX** Give Me A Sign (Exit Records LIN 030765); trend bucking (selling fast to female demographics!) traditional lurching slow soul **BETTY WRIGHT** Keep Lovin' New (Sure Delight SDT 11, via JetStar).

NWA — JUST out on import



The **HOT** new underground track

# QUARTZ

## Meltdown/RU Ready

Release date: 11th September on ITM label

Distribution: G&M 01-509 3344. Enquiries: 01 558 4995

No. 2 Echoes Streetsales Chart. Also included in Capitol Radio's Nightlife Chart

"The Warehouse Anthem of '89!"



# TOP Dance SINGLES

16 SEPTEMBER 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	6	1	6	Black Box	De/Construct.PB43055(PT43056) (BMG)
2	3	2	3	PUMP UP THE JAM	Technotronic Feat Felly Swanyard SYR(T)4 (BMG)
3	5	4	5	I NEED YOUR LOVIN'	Alyson Williams Def Jam 6551437 (6551436) (C)
4	3	4	3	AFRO DIZZI ACT	Cry Sisco! Escape AWOL(T) 1 (P)
5	11	4	11	IF ONLY I COULD	Sydney Youngblood Circa/Virgin YR(T) 34 (F)
6	44	2	44	EXPRESS YOURSELF	N.W.A. Ruthless/4th+B'way(12)BRW144 (F)
7	7	3	7	SALSA HOUSE	Richie Rich London F(X) 113 (F)
8	6	8	6	HEY DJ I CAN'T.../SKA TRAIN	Beatmasters/Betty Boo Rhythm King/Mute LEFT 34(T) (I/RT)
9	6	5	9	NUMERO UNO	Starlight CityBeat CBE742 (12"CBE1242) (W)
10	13	3	13	BRING FORTH THE GUILLOTINE	Silver Bullet Tam Tam - (TTT 013) (P)
11	37	2	37	PARTYMAN	Prince Warner Brothers W 2814(T) (W)
12	9	6	12	WARNING	Adeva Cooltempo/Chrysalis COOL(X)185 (C)
13	10	6	13	THIS IS THE RIGHT TIME	Lisa Stansfield Arista 112512 (12"612517) (BMG)
14	15	3	14	MISS YOU MUCH	Janet Jackson Breakout/A&M USA(T) 663 (F)
15	14	8	15	FRENCH KISS	Lil Louis London F(X) 115 (F)
16	NEW			IT ISN'T IT WASN'T, ...	Aretha & Whitney Arista 112512 (12"612512) (BMG)
17	17	2	17	KEEP LOVE NEW	Betty Wright Sure Delight SD(T) 11 (JS/E)
18	20	2	18	BREAK 4 LOVE	Raze Champion CHAMP(12) 67 (BMG)
19	NEW			SECRET RENDEZVOUS	Karyn Williams Warner Brothers W 2855(T) (W)
20	19	9	20	SWING THE MOOD	Jive Bunny/Mastemixers Music Factory Dance MFD(T) 001

21	33	5	21	THE TIME WARP (PWL Remix)	Jive JIVE(T) 209 (BMG)
22	16	4	22	1-2-3	The Chimes CBS 655166 7 (12"-655166 6) (C)
23	12	9	23	DO THE RIGHT THING	Redhead Kingpin/FBI 10/Virgin TEN(X) 271 (F)
24	18	6	24	FRIENDS	Jody Watley/Eric B/Rakim MCA MCA(T) 1352 (F)
25	31	6	25	BLAME IT ON THE BOOGIE	Big Fun Jive JIVE(T) 217 (BMG)
26	21	2	26	DOOWUTCHYALIKE	Digital Underground BCM BCM 330(X) (P)
27	NEW		27	RUN 2	New Order Factory - (FAC 273) (P)
28	26	4	28	SMOOTH OPERATOR	Big Daddy Kane Cold Chillin'/Warner W 2804(T) (W)
29	28	2	29	SUENO LATINO	Sueno Latino BCM - (BCM 323X) (P)

30	NEW		30	MAS QUE NADA	Sergio Mendes Breakout/A&M USA(T) 672 (F)
31	23	3	31	LOVE'S ABOUT TO CHANGE MY ...	Donna Summer Warner Brothers U 7494(T) (W)
32	25	6	32	EVERYTHING BEGINS WITH AN 'E'	E-Zee Possee More Protein/Virgin - (PROT112) (F)
33	5	4	33	I JUST DON'T HAVE THE HEART	Chiff Richard EMI (12)EM 101 (E)
34	30	3	34	DON'T PUSH IT	Ruth Joy MCA RJOY(T) 1 (F)
35	RE		35	LET ME LOVE YOU FOR TONIGHT	Kariya Sleeping Bag SBUK 4(T) (I/RT)
36	24	2	36	WHITE HORSE '89	Laid Back Warner Bros U 7494(T) (W)
37	NEW		37	-H-A-P-P-Y- RADIO	Michaela London/Phonogram HHP(X) 1 (F)
38	22	6	38	MENTAL	Manic MC's/Sara Carlson RCA PB43037(12"PT43038) (BMG)
39	NEW		39	MANTRA FOR A STATE OF MIND	S'Express Rhythm King/Mute LEFT 35(T) (I/RT)
40	NEW		40	CAN'T GET OVER YOUR LOVE	Simphonía Republic LIC(T) 028 (I/RT)
41	50	3	41	THE KING IS HERE/900 NUMBER	45 King Dance Trax DRX 9 (12"DOBT 4) (BMG)
42	27	2	42	GHOSTBUSTERS	Run-D.M.C. MCA:Profile MCA1360 (PROFT262) (F:P)
43	32	2	43	GIVE ME A SIGN	In-dex Exit - (LINO 30765) (PAC)
44	49	3	44	LOVE PAINS	Hazell Dean Lisson DOLE(Q) 12 (P)
45	34	5	45	THE RIGHT STUFF	Vanessa Williams Wing/Polydor WIN(G)R 3 (F)
46	NEW		46	BLIND FAITH	Diana Brown/Barrie Sharpe London/Phonogram F(X) 114 (F)
47	39	2	47	KEEP IT MOVIN' (CAUSE THE...)	White Knight Jive JIVE(T) 214 (BMG)
48	NEW		48	THAT'S HOW I'M LIVING	Toni Scott Champion CHAMP(12) 97 (BMG)
49	48	3	49	THROW YOUR HANDS IN THE AIR	MC Duke/DJ Leader One Music Of Life7NOTE27-(NOTE27) (P)
50	NEW		50	GANGSTER BOOGIE	Dizzi Heights Viceroy - (12VICE 3) (BMG)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(2)	1	(2)	OVER SIZE MAMPIE	Gregory Pack Steely + Cleevie VPRD 438
2	(1)	2	(1)	ON AND ON Aswad	Mango 12MNG 708
3	(3)	3	(3)	MAKING LOVE Barry Boom	Fine Style FS 024
4	(5)	4	(5)	TOO GOOD TO BE TRUE	Gregory Isaacs Greensleeves GRED 250
5	(8)	5	(8)	COME BACK TO ME	Anthony Malvo & Tiger Techniques WRT 47
6	(4)	6	(4)	RAGGAMUFFIN GIRL	Hunnamale/T. Ine Clarke + Blakey CB 001
7	(7)	7	(7)	ICKY FASHION	Daddy Freddie/Pepper Clarke + Blakey CB 002
8	(6)	8	(6)	ONE BLOOD	Junior Reid Othman Mukalis JR 01
9	(9)	9	(9)	BODY FUSION	Michael Prophet Passion PE 2
10	(12)	10	(12)	FAST CAR	Foxy Brown Charm CRT 35
11	(11)	11	(11)	I WANNA GET NEXT TO YOU	Manifest Carron Records CT 001
12	(13)	12	(13)	SUPERWOMAN	Winsome + Tippa Irie Fashion FAD 067
13	(14)	13	(14)	BUST BLANK	Red Dragon Germain DRT 2
14	(17)	14	(17)	GUN IN A BAGGIE	Little Lenny Shocking Vibes SV02
15	(10)	15	(10)	OUT OF YOUR MIND	Frankie Paul Techniques WRT 51
16	(31)	16	(31)	LOVE IS THE POWER	Shanice Penthouse PH 022
17	(24)	17	(24)	HURTING ON THE INSIDE	Sammy Levi Passion PE 3
18	(20)	18	(20)	ALL THE WAY	Ken Martin Briggie C BC 009
19	(19)	19	(19)	KEEP MOVING	Dennis Brown & Frankie Paul Festus FS1
20	(16)	20	(16)	FAST CAR	Wayne Wonder Penthouse PH 12

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)	1	(1)	REGGAE HITS VOL 6	Various Artists Jet Star JELP 1006
2	(2)	2	(2)	LOVE AFFAIR	Frankie Paul Techniques WRLP 22
3	(4)	3	(4)	WAITING FOR YOU	Thriller U Live and Love LALP 31
4	(5)	4	(5)	COUNT OUT	Flourgan Greensleeves GREL 134
5	(3)	5	(3)	GREAT BRITISH DJ's ROLL CALL '89	Various GT's Recs GTLP 2
6	(7)	6	(7)	KOTCH	Kotch Mango MLPS 1003
7	(13)	7	(13)	ASH ME DIS	Tippa Irie GT's Records GTLP 3
8	(14)	8	(14)	FOLLOW ME	Clement Irie Blue Mountain BMLP 028
9	(16)	9	(16)	ON AND ON	Thriller U Mixing Lab MLPL 002
10	(17)	10	(17)	MAD PROFESSOR	Recaptures Pato Banto Ariwa ARILP 043

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(2)	1	(2)	OVER SIZE MAMPIE	Gregory Pack Steely + Cleevie SCT 2
2	(1)	2	(1)	ON AND ON Aswad	Mango 12MNG 708
3	(3)	3	(3)	MAKING LOVE Barry Boom	Fine Style FS 024
4	(5)	4	(5)	TOO GOOD TO BE TRUE	Gregory Isaacs Greensleeves GRED 250
5	(8)	5	(8)	COME BACK TO ME	Anthony Malvo & Tiger Techniques WRT 47
6	(4)	6	(4)	RAGGAMUFFIN GIRL	Hunnamale/T. Ine Clarke + Blakey CB 001
7	(7)	7	(7)	ICKY FASHION	Daddy Freddie/Pepper Clarke + Blakey CB 002
8	(6)	8	(6)	ONE BLOOD	Junior Reid Othman Mukalis JR 01
9	(9)	9	(9)	BODY FUSION	Michael Prophet Passion PE 2
10	(12)	10	(12)	FAST CAR	Foxy Brown Charm CRT 35

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## TOP 10 ALBUMS

1	6	2	1	ADEVA	Cooltempo CTLP13/ZCTLP13 (C)
2	10	2	2	QUADRASTATE	808 State Creed STATE 004 (I)
3	NEW		3	A SHADE OF RED	Redhead Kingpin & The FBI 10/Virgin DIX 85/CDIX 85 (F)
4	2	3	4	IMAGINATION	Imagination Stylus SMR 985/SMC 985 (STY)
5	NEW		5	AM I BLACK ENOUGH FOR YOU	Scoolly D Jive HIP 85/HIPC 85 (BMG)
6	NEW		6	STAY WITH ME	Regina Belle CBS 4651321/46513240 (C)
7	NEW		7	WAREHOUSE RAVES	Various Rumour RUMLD 101/ZCRUMD 101 (PAC)
8	3	22	8	CLUB CLASSICS VOL. ONE	Soul II Soul 10/Virgin DIX 82/CDIX 82 (F)
9	NEW		9	SILKY SOUL	Maze feat Frankie Beverly Warner Bro. WX 301/WX 301C
10	1	4	10	FRENCH KISSES	Lil Louis London 8281701/8281704 (F)

## TOP 10 BUBBLERS

1			1	CASANOVA (PASSION HERO)	Jazz/Brothers Grimm Production House - (PNT 008) (PAC)
2			2	YOUR LOVE	Aphrodisiac Champion CHAMP(12) 216 (BMG)
3			3	ROCK TO DIS	Jamaica Meantime/DJ Maxi. Tam Tam/Savage - (TTT 012) (P)
4			4	IT'S NO CRIME	Babyface Solar/MCA MCA(T) 1366 (F)
5			5	LOVE TOGETHER	L.A. Mix feat Kevin Henry Breakout/A&M USA(T) 662 (F)
6			6	MY FANTASY	Teddy Riley featuring Guy MCA MCA(T) 1353 (F)
7			7	LOVE IS LIFE	Candy Flip Debut/Passion DEBT(X) 3079 (PAC)
8			8	SHOWER ME WITH YOUR LOVE	Surface CBS 655245 7 (12"-655245 6) (C)
9			9	NO SORRY	Gino Latino deConstruct. PB43041 (PT43042) (BMG)
10			10	PEOPLE ALL AROUND THE WORLD	Dina Carroll Jive JIVE(T) 213 (BMG)

# ASHER D & DADDY FREDDY

## WE ARE THE CHAMPIONS



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## THE NEW SINGLE-BUSTIN' OUT ON THAT RAGGA TIP

In 4 dangerous mixes

Music Of Life note 28

## ON THE STREETS 18th SEPTEMBER



# AIR PLAY

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 7.9 w/c 31.8 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 5.9 w/c 29.8 PLAYLISTED		REGIONAL w/c 7.9 w/c 31.8 PLAYLISTED (43 stations)		LAST WEEK'S CHART	
ABC The Real Thing	Neutron	—	—	—	—	21	—	—	—
AEROSMITH Love In An Elevator	WEA	17	15	A	B	13	5	34	—
ALARM, THE Sold Me Down The River	I.R.S.	10	—	—	—	10	—	—	—
ALL ABOUT EVE Road To Your Soul	Phonogram	6	—	—	—	—	—	—	—
BEATMASTERS feat BETTY BOO Hey DJ	Rhythm King	12	15	A	A	22	23	7	—
BEAUTIFUL SOUTH, THE You Keep It In	Go!	8	—	—	—	22	—	—	—
BELOVED, THE The Sun Rising	WEA	4	—	—	—	—	—	—	—
BIG FUN Blame It On The Boogie	Jive	10	17	B	B	37	38	4	—
BLACK BOX Ride On Time	de Construction	22	21	A	A	30	28	1	—
BLUE NILE, THE The Downtown Lights	Linn	5	—	—	—	—	—	—	—
BON JOVI Lay Your Hands On Me	Vertigo	8	6	B	B	24	26	18	—
BROWN, BOBBY Rock Wit'cha	MCA	7	—	—	—	30	—	—	—
BUSH, KATE The Sensual World	EMI	6	—	—	—	—	—	—	—
CALL, THE Let The Day Begin	MCA	17	16	B	B	8	8	—	—
CHER If I Could Turn Back Time	Geffen	11	11	B	B	19	19	36	—
CHRISTIAN, ROGER Take It From Me	Island	11	—	B	—	21	—	—	—
CLIMIE FISHER Facts Of Love	EMI	10	—	—	—	—	—	—	—
CRAWFORD, RANDY Knockin' on Heaven's Door	Warner Bros	8	—	—	—	25	25	—	—
CRY SISCO Afro Dizzi Act	Escape	8	—	—	—	—	—	—	—
CURE, THE Lovesong	Polydor	7	—	—	—	26	22	33	—
CURIOSITY KILLED THE CAT Name And Number	Mercury	5	8	—	—	26	22	—	—
DAMIAN The Timewarp	Jive	—	—	—	—	20	18	12	—
DANNY WILSON Never Gonna Be The Same	Virgin	5	6	—	—	36	35	77	—
DEACON BLUE Love And Regret	CBS	8	4	—	—	36	29	—	—
DEAN, HAZELL Love Pains	Lisson	—	—	—	—	13	—	—	—
DEPECHE MODE Personal Jesus	Mute	22	11	A	B	20	9	25	—
DONOVAN, JASON Every Day	PWL	21	24	A	A	39	35	3	—
ESTEFAN, GLORIA Don't Want To Lose You	Epic	14	4	A	—	30	22	—	—
EURYTHMICS, THE The Revival	RCA	13	19	B	B	39	37	26	—
FRANKLYN/HOUSTON It Isn't, It Wasn't	Arista	14	13	B	—	32	29	55	—
GIBSON, DEBBIE We Could Be Together	Atlantic	11	4	B	—	38	37	22	—
GORDON, LONNIE It's Not Over	Supreme	5	—	—	—	—	—	—	—
GUN Money (Everybody Loves Her)	A&M	8	5	B	—	9	4	—	—
GUNS N' ROSES Night Train	Geffen	11	13	A	A	16	14	17	—
JACKSON, JANET Miss You Much	Breakout	9	13	B	B	31	29	30	—
JAMES, HALO Wanted	Epic	6	—	—	—	14	—	—	—
JEREMY DAYS, THE The Julie Through The Blinds	Polydor	8	8	—	—	3	7	—	—
JOHNNY HATES JAZZ Turn The Tide	Virgin	5	—	—	—	19	—	—	—
KATRINA & THE WAVES That's The Way	SBK	6	—	—	—	27	28	84	—
L A MIX Love Together	A&M	—	—	—	—	—	—	—	—
LIVING IN A BOX Room In Your Heart	Chrysalis	12	—	—	—	23	—	—	—
LONDON BOYS Harlem Desire	WEA	5	—	—	—	31	15	—	—
MADONNA Chers	WEA	21	23	A	A	39	39	—	—
MANILOW, BARRY The One That Got Away	Arista	—	—	—	—	15	—	—	—
MARILLION Hooks In You	EMI	10	4	B	—	22	10	32	—
MARINES, THE Say Goodbye	CBS	10	8	B	—	25	19	94	—
MARLEY, ZIGGY Look Who's Dancing	Virgin America	10	8	—	—	10	9	98	—
MARX, RICHARD Right Here Waiting	EMI-USA	22	13	A	B	41	38	15	—
McCULLOCH, IAN Proud To Fall	WEA	7	8	—	—	29	29	51	—
McLAREN, MALCOLM Something's Jumping In...	Epic	15	14	A	A	28	28	29	—
MENDES, SERGIO Mas Que Nada	Breakout	7	7	—	—	7	6	97	—
MICHEALA Happy Radio	Hfrr	4	6	—	—	19	21	64	—
MIGHTY LEMON DROPS Into The Heart Of Love	Blue Guitar	4	4	—	—	4	5	—	—
NEW KIDS ON THE BLOCK Hanging Tough	CBS	—	—	—	—	13	—	—	—
NEW ORDER Run 2	Factory	4	—	—	—	20	—	—	—
O'NEAL, ALEXANDER Sunshine	Tabu	6	9	—	—	20	28	86	—
OSMOND, DONNY Sacred Emotion	Virgin	—	—	—	—	12	—	—	—
PRINCE Party-Man	Warner Brothers	20	12	A	B	33	26	20	—
RICHARD, CLIFF I Just Don't Have The Heart	EMI	14	22	B	A	32	39	5	—
ROLLING STONES, THE Mixed Emotions	CBS	22	17	B	—	34	34	39	—
RUNRIG News From Heaven	Chrysalis	—	—	—	—	11	—	—	—
SLIDE Why Is It A Crime?	Mercury	4	5	—	—	3	5	—	—
SPANDAU BALLET Be Free With Your Love	CBS	19	13	A	A	34	37	42	—
STARLIGHT Numero Uno	CityBeat	15	11	B	B	24	24	9	—
STARSHIP It's Not Enough	RCA	6	—	—	—	13	—	—	—
SUMMER, DONNA Love's About To Change My Heart	WB	5	7	—	—	35	38	24	—
SURFACE Shower Me With Your Love	CBS	—	—	—	—	14	11	—	—
S'XPRESS Mantra For A State Of Mind	Rhythm King	9	—	—	—	14	—	—	—
TEARS FOR FEARS Sowing The Seeds Of Love	Mercury	23	22	A	A	39	39	6	—
TECHNOTRONIC Pump Up The Jam	Total	10	—	—	—	5	—	—	—
TURNER, TINA The Best	Capitol	21	11	A	A	38	36	16	—
WAS NOT WAS Anything Can Happen	Fontana	4	—	—	—	13	15	—	—
WATERFRONT Nature Of Love	Polydor	7	4	—	—	32	28	72	—
WATLEY, JODY Friends	MCA	6	—	—	—	7	—	—	—
WET WET WET Sweet Surrender	Phonogram	6	—	—	—	—	—	—	—
WILLIAMS, ALYSON I Need Your Loving	Def Jam	13	9	A	A	33	31	11	—
WONDERSTUFF Don't Let Me Down Gently	Polydor	4	—	—	—	—	—	—	—
WRECKS-N-EFFECT New Jack Swing	Motown	6	—	—	—	—	—	—	—
WRIGHT, BETTY Keep Love News	Sure Delight	—	—	—	—	11	—	—	—
XTC The Loving	Virgin	—	6	—	—	15	15	—	—
YOUNGBLOOD, SYDNEY If Only I Could	Circa	14	9	B	B	32	25	36	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 583 9199 extn 382.

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

## AIRWAVES

# New stations to receive a 'fair deal', says PPL

by Dave Laing

DISCUSSIONS WITH the new incremental radio stations over copyright payments are proceeding amicably, according to Phonographic Performance Ltd.

PPL's Pete Rogers says that he has contacted each of the 22 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 PPL for the incremental stations resembles that currently in force for ILR stations — it offers unlimited airplay

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 and three per cent for the first two years of operation.

According to PPL, 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 airtime," says Rogers.

PPL is also ready to be flexible in negotiations with ethnic and "community" stations.

Rogers says the copyright body recognises that in some cases much of a radio station's music may be outside PPL's control.

And also the funding of community stations may differ from those of other incremental franchise holders.

"I have already had valuable talks with several ethnic stations and the Community Radio Association," he says. "It's nice to be able to sit down in a friendly way with broadcasters".

## 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".

Among future projects from Richard Newman and Alan Benson, known for his South Bank Show music features, are a profile of Danny Thompson and a series on the history of the acoustic bass narrated by Thompson himself.

Newman adds that he is also working on a major project designed to bring together key figures in British rock of the last 30 years. "It will be similar in scope to *The Last Waltz*" he promises.

## BRIEFS

● CAPITAL RADIO has released audience research figures for April to June which show a 27 per cent rise in listeners. Capital's total share of London listening stands at 24.9 per cent, with Capital FM at 17.1 per cent and Capital Gold at 7.8. Capital's overall total weekly audience is now 4.3m, up from 3.35m.

● KISS FM is re-applying for a London incremental licence. Should it be successful it will drop jazz from its programming in view of previous winner LR's proposed music content. Classic FM and Rhythm Radio are also re-applying.



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 Sammy Cahn, David says it's taken eight years to complete *I Just Must Leave A Kiss*, released on his own ZoneSpec label.

He used an audience research panel of 100 to choose the 10 titles to include on the album and he adds that airplay support from such stations as Radio 2 and Northsound has been encouraging.

The picture shows Ian David with GWR's Gary Vincent and the station's receptionist, Stella Wells.

## COMPACT disc

	ASPECTS OF LOVE, Original Cast	Really Useful/Poly.
2	1 CUTS BOTH WAYS, Gloria Estefan	Epic
3	4 IMAGINATION, Imagination	Stylus
4	7 THEMES, Vangelis	Polydor
5	11 HEART AND SOUL - 18 CLASSICS, Various	Heart And Soul
6	3 A NEW FLAME, Simply Red	Elektra
7	2 NOW THAT'S WHAT I CALL MUSIC IS, Various	EMI/Virgin/PolyGram
8	- DR FEELGOOD, Motley Crue	Elektra
9	5 THE RAW AND THE COOKED, NYC	London
10	9 ADEVA, Adeva	Cooltempo
11	6 CHOICES, The Blow Monkeys	RCA
12	8 THE MIRACLE, Queen	Parlophone
13	10 TRASH, Alice Cooper	Epic
14	12 RAW LIKE SUSHI, Neneh Cherry	Circa/Virgin
15	14 BATMAN (OST), Prince	Warner Brothers
16	20 DON'T BE CRUEL, Bobby Brown	MCA
17	13 SACRED HEART, Shakespeare's Sister	London
18	15 THE END OF THE INNOCENCE, Don Henley	Geffen
19	16 ROCK ISLAND, Jethro Tull	Chrysalis
20	- ANYTHING FOR YOU, G.E. Smith/Wami Snd	Epic

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



## Martin Aston looks at the role of college radio in the US and Canada

# College graduation

**T**RACY CHAPMAN, Midnight Oil, The Church, 10,000 Maniacs, Ziggy Marley, Guns N' Roses, Sugarcubes, The Cure, Sinead O'Connor all got their first Stateside exposure through college radio when no commercial radio station would take a chance. Ray Farrell, who runs Blast First's West Coast office, estimates 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 rest of them follow whatever is being pushed."

One of the innovators of college radio is Vancouver's CTR, which may have two hours a week of just reggae, folk, C&W, blues and women's shows, but "we don't try to ghetto-ise different musics," says music director Chris Buchanan. "All the other programmes are a mosaic. We want to diversify people's listening desires."

Should college radio challenge or pander to its audience? 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: one says that campus stations play non-commercial radio that commercial radio doesn't, so REM are out now; the other says that there is a campus 'attitude' and 'sound' which should be stuck to and played. We've skirted the issue by not putting REM on our playlist but they are available for play."

While CTR is well respected, the station still has to fight the general opinion that Canadian college radio can't break acts like their US counterparts. Their audience is equally young and predominantly male, although the prohibitive annual £15,000 cost of audience ratings means phone-ins, write-ins and audience response are their only measurements.

Boston's equally adventurous

WZBC did its own survey and found its audience not just student-oriented, but spread across from late teens to early thirties. Whatever, they're open to influence and ideas.

Both WZBC and CTR actively search out imports and more foreign music but, generally, college radio is becoming more conservative. Says Fire Records' Clive Solomon: "College radio pays lip-service to independent music but since major labels have 'alternative' marketing departments now, they have greater presence in the college charts, which makes it harder for genuine indie records and alternative styles to feature."

To establish what Solomon calls a "lovely base factor" for the hopeful British indie band, you have several choices. You can mail records direct to the stations. CTR says it will only cost the record label or band a few dollars, "and by us being able to play it, it should generate record sales. Also if the artist is in town, we can provide publicity by promoting the artist, with interviews or letting the artist be a DJ for a while, like Billy Bragg did." Campus radio magazines and Canada's National Campus And Community Radio Committee's newsletter, with playsheets from all across Canada (their equivalent to CMJ and Rockpool), back it up.

The next choice is to use Rockpool's national "radio record pool" mailing service for both college stations and the clubs, whereby 20-25 records a month are mailed for a fee of \$45 (approximately £26) to 100 college stations, split evenly between US independents and UK imports, depending on how many of the latter get into the US. Rockpool has earned its trusted position: "We get records other stations wouldn't ordinarily," says radio director Megan McLoughlin. "Records that aren't serviced by the majors or imports that the stations can't afford."

Customers have included The Wedding Present, Godfathers and

Screaming Blue Messiahs (all signed to majors), and labels like Sweatbox and Midnight Music, the latter's Robyn Hitchcock signing to A&M after consistent campus exposure. The cost to British labels? Aside from getting 106 copies (which includes six for the office and five for the shippers) or 126 for the club service to London's Walker Air Freight, with which Rockpool have a contra-deal, none.

"Any worthwhile free promotion shouldn't be ignored," says Fire Records' Clive Solomon. "It may not have a great relation to sales in the end, but it's wonderful to see the records high in the charts, and they are looked at closely by the more progressive commercial stations. One week, we had four records in the Import Top 20, which was unprecedented. College radio is pretty crucial to the development of an American career because of the licensing possibilities. Even US indies need to see some interest before committing themselves."

Fire also employs Advanced Alternative Media (AAM) — "an artist development company," according to president Andy Kipnes, but we can also call them radio pluggers. AAM is a good example of a company of honest pluggers. They concentrate their follow-up calls to 450 college and commercial stations (250 weekly, the other 200 monthly) on what they know each prefers and not on hyping.

"All we have left at the end of the day is our credibility," says Kipnes. Simply Red and Shriek-back, among others, have benefited from AAM's groundwork, but while they're "very competitive but very selective," half their clients are indie labels, "because if we don't support the indies, then nothing will get to the majors. The music does come first for us."

The indie-major split means, "the commercial stations take the indies more seriously and likewise, college radio with the majors." Fire's Parachute Men subsequently found themselves on commercial

FM radio without a domestic release.

One way to find out more about Stateside college radio is to visit one of the three alternative music industry conventions; they place a strong emphasis on college radio. Best known is the New Musical Seminar, born out of the trade monthly Rockpool, followed by the CMJ's Music Marathon and the newer, more crossover Gavin Convention, named after the weekly report.

For a decade now, Rockpool and CMJ have given the alternative, "new music" industry that grew after punk a mouthpiece, a respectability and a cohesiveness that otherwise it might have lacked. Rockpool is still the more left-field journal, with more emphasis on imports and dance music, while the CMJ is more chart-oriented and covers college radio as a whole, reflecting the dominant heavy post-REM guitar-roots sound.

The NMS is the more established convention where business is done and you have to buy advertising to get your bands on; but the CMJ Marathon's function is more concerned with garnering support for "new music", checking notes and putting names to faces for record labels and college radios, programmers and DJs.

"There are lots of records and bands all wanting a little piece of the pie, and I think these conventions are very important for people who are just getting off the ground, especially for bands who are trying to build a profile to stake some claim in the industry," says Farrell. He remembers Sinead O'Connor's appearance at CMJ's 1987 Marathon which instantly improved her airplay chart placings and informed commercial radio in the process. "Every band can get stuck in a 'new music' ghetto, whether they're on an indie or major, in the sense they have records out and you see ads for them, but no-one gets to see them live, and that's where it's important to create a buzz."

"When it comes to touring, with a known independent like Sonic Youth, you can budget according to sales and put money behind ads and tour support, but with newer bands you have to rely on college radio and the interest that can generate. Every town a band visits on tour you'll find at least one station that's really aware of the groups on, say, Homestead, SST or Blast First, and every label that has a couple of records out."

But which convention should you attend? According to Kipnes, the huge attendance at NMS — nearly 8,000 this year — can be initially overwhelming, so if you don't have the money for all three, head for the calmer climes of the CMJ Marathon. Kipnes also recommends the Gavin Convention because of its more educative panels, solely built around radio instead of the broader indie-culture base of its rivals, plus a strong presence of top-level label contacts. The Gavin Convention, according to publisher Ron Fell, "is for you if you want to find a way to integrate into mass appeal radio, to find out how it ticks, where the greater volume of



SINEAD O'CONNOR (from top), Guns N' Roses and Ziggy Marley can all thank college radio for their first exposure in the US

product is sold".

Kipnes points out that while the CMJ surveys 450 stations and Rockpool 200, the Gavin Report has a much more "selective, accurate" survey, spanning progressive commercial and college radio, which tends to reflect sales more. But the CMJ charts, says Boston WZBC programme director Paul Cheevers, "are a proving ground for up-and-coming bands". In other words, a good place to start.

## STATION PROFILE

### Swansea Sound

by Bob Tyler

ONE OF the original batch of ILRs, Swansea Sound will celebrate its 15th birthday at the end of September. The station currently broadcasts the same service on 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 trim back a little, and he is currently running a summer sounds list which includes tracks such as Drive by The Cars and Sam Cooke'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 played record receives 12 plays a week.

Thomas is committed to specialist programmes, in particular Welsh music and language programmes: two-and-a-half hours every evening, including a Welsh choir programme on Saturday nights. 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 are "still into punk and heavy metal and we are able to record some of them in our own studio".

#### Presenters

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 Burtonshaw is also very popular and is described by Thomas as a rising star. Other daytime presenters include Jules Christian (Breakfast), Gill Crone and Rob Pendry.

#### Audience

Until recently, output has been aimed at a much wider audience, but now Thomas is steering it at a 25-plus age group. Thomas has had no real competition until Radio One went FM in the area. He admits that this may have had a small effect on the listening figures, but he feels that he is now free to concentrate on his older audience.

#### Industry

"Because of our location we don't get many reps calling 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 Heaton

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 Stevie 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.

Stevie 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.

"Stevie'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 a 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 Darvil (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 clear and clinical, I like to have a bit of 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 Lazell

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

The indie has also concluded a new distribution agreement with Pacific, and under this deal, a re-issue of West Bam's Monkey See, Monkey 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-inch 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 Thirst Featuring The Jay, and Get Up And Dance by Wizdum, featuring Nathan Siesta (via 10 Records).

Rhythm Asylum also has an imminent follow-up to recent favourite Coldtrain, while a 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.

## Paradise found

PARADISE, AS well as being new to the dance recording scene, with debut single Guardian Angels re-leased 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 credible 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 Petite.

"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 frontperson 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 high profile 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**



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**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**

## Live-stock

ping. The tag can only be deactivated by being touched to a special device at the till. Alarms sound at monitors near the doors if there is an attempt to take the product away without deactivation.

As part of the experiment, one of the stores will subsequently go over to an alternative system which employs a "keeper", a re-usable clear plastic outer container with the alarm tag sealed inside the keeper.

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 Gelleburn, 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 Verkaufsgaräte 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 opened

TO PAGE 37 ►



THE LIFT range includes open and closed access security systems

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**Morocco**

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## FROM PAGE 35

with a special "detacher" — or perhaps very noisily with a hammer. The alarm tag is inside the keeper. The keepers and their tags are perpetually reusable, enabling the system to be amortised.

Where there is already an electronic monitoring system in place in a store, Plescon will incorporate compatible tags into its keepers, which are designed in sizes to take both CD singles and multis. The same system has been developed for videos.

Another manufacturer of keeper-type systems is 3M, which has also installed book detection systems in libraries.

The CD boom has brought with it the emergence of the specialist CD retailer. One of the biggest outside London is Bath Compact Discs. This company previously carried vinyl and cassettes but saw the writing on the wall and changed its name and policy four years ago.

It previously specialised in classical music but now stocks all music recorded on CD. "We would have closed down as an LP store," comments assistant manager Patrick Hutton. "It got to a point where less than 10 per cent of turnover was LP and about 20 per cent tape."

Instead of re-equipping its display systems it converted its existing LP browsers to take CDs. "We had the normal deep tray browsers, 12 inches wide," he explains. "We split them in half and they take two rows of CD boxes quite perfectly." Vertical cassette racks have been similarly converted.

"To refit the shop with one of the leading display systems for CDs would cost us about £200,000," he adds. "We think our adapted system is just as good."

As an additional revenue earner, alongside the CDs, Bath Compact Discs also merchandises accessories, principally from the Lift range. "We sell a considerable number of disc boxes and disc kits," says Hutton. Another good sideline is the Miltie "CD Wipes" for disc cleaning. "This is the only cleaner we recommend, but we tell customers unless they are experiencing problems such as mis-tracking don't bother to clean the discs. But sooner or later people come in with discs covered in fingerprints."

The specialisation in CD has paid dividends. "We are PolyGram's and EMI's largest classical account outside London. Our stock is colossal — about 17,000 titles," adds Hutton.

The store is not considering replacing its masterbag system with live display. "We have an alphanumeric filing system and can find the products quickly."

He admits: "We are not 100 per cent happy with the display but most customers say they can find what they want and like the way it is laid out."

At Pinpoint Music in Hants, proprietor Steve Gibbs says: "We use Lift display and storage systems. As a CD specialist, we carry quite a few different designs for home storage. We only sell cleaning kits at Christmas. They are not necessary and the only reason I sell them at Christmas is because the de-

mand is so high I'd be crazy not to."

He adds: "When I set up as a CD specialist three years ago people thought I was crazy." Do they still think that? "Not now, it's an understatement to say CD is taking off."

Racks for the Plescon and 3M CD keeper systems are among the new lines introduced by manufacturer Ateka, of East Sussex. Other CD rackings include open browser and lockable live display systems.

"There are two schools of thought in the trade and always have been," says Gunther Walowski, who founded the company to make tape racking in 1969 and expanded into CD. "Some people like the customers to pick up a box and finger it because they regard that as being half the sale. Others do not like to have the bother of marrying the CD with an empty box, especially when they are busy. They prefer to sell a live product out of the rack. We supply both systems."

Lift UK is one of about 25 distributors for Lift of Vienna around the world. According to managing director Robert Walker, his group is the world leader in merchandising systems for CDs and videos. Its first design for CD units was approved and recommended by PolyGram International for the launch of CDs.

"When Lift is installed, the stock turn increases between a minimum of one and eight," Walker declares. "These are statistics we have carefully monitored across all countries."

The range includes open and

closed access security systems. Where it is not wished to have a live display, there is a register card system with rapid retrieval. It is very compact — "we fold about 38 foot of linear shelf space into an area of 3.5 feet by two feet by two feet" — and fits into an integral counter unit.

Designed particularly for multiple retailers and lending libraries, Lift is introducing a system which operates in conjunction with keeper electronic security systems. "It is a method of trapping the CD — or music cassette — so that the customer cannot access the product but which allows it to fit into the Lift system and tip backwards and forwards in the normal way. And there is no sacrificing display space for security."

For impulse purchase points near tills and by wall charts, there

is a spring release system for CDs, while for installations, the company offers a computer-aided design service to find the optimum layout to suit the size and shape of the store.

Lift recently opened a second factory in Austria to expand the range of home accessories. The company will shortly be running an introductory offer to retailers of a free display stand for home accessories. The top selling product is the Discit modular archive system for CDs.

"We are slightly more expensive than other manufacturers but we are better value for money," Walker claims. "For instance, we always include illuminations in our wall systems. The stock turn through our attention to product presentation provides a payback much earlier than other systems."

ATEKA BEGAN as a manufacturer of tape racks and expanded into CD



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## CD PRODUCT

# CD single's rocky road

### Nick Robinson on the fate of the compact disc single as a back catalogue format

**I**N A recent video, chart rapper Redhead Kingpin is seen wearing a compact disc single around his neck as if it were the latest street fashion accessory. 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 to the market have differing views on the potential of the format.

CD singles generally have come a long way over the last five years in terms of securing a niche in the market, with all the majors and many independents using the format for their latest releases. But when it comes to choosing between three-inch and five-inch formats or whether to release back catalogue material on CD, the record companies are divided.

With companies in the US deciding to go for the five-inch rather than the smaller version, many UK majors have followed suit but opinions vary greatly. Virgin, for instance, releases almost all its CD singles on 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 Bob Williams explains: "We feel very strongly that by providing the consumer with a reasonably priced medium for sampling tracks, we fulfil our twin 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 its size — we now have the first ever genuine portable music medium. Also, if we record our artists at CD quality then people should be able to hear them that way."

**'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,'  
Alan Firth,  
A&M**

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 come 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 no plans to repeat the reissues with any other EMI act, following the "moderate success" of those released already. "The company has not yet perceived any need or public demand at the moment for such back catalogue releases. The Queen and Beatles releases have been done in the nature of a marketing experiment," he says.

"EMI has not identified any strong reason to bring out similar releases and there are no firm plans to repeat it with any other artists." This

be confused with the CD album.

"But in the last few months, we have found that people actually prefer CD singles in the five-inch format. Personally, I think this is probably because the racking in the shops 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 not only have to get retailers to stock them effectively, you also have to have the right track listing to make it worthwhile."

He is not so 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 rest."

CBS marketing manager Richard Engler believes there definitely is a market for back catalogue releases. "There are always old, classic recordings that people want to hear but don't want to pay £10 to hear them on an album," he says.

## to success

tends to be the view put forward by many record companies which have had a go at releasing back catalogue on CD singles.

A&M's sales director, Alan Firth, says the company was involved with such reissues when the idea first got off the ground in early 1988. A&M released a series of four-track five-inch CD EPs under the banner Compact Hits.

"I think the CD format has sparked off people's taste buds and memory for certain things that they might not have heard for some time. Therefore, if we can provide a neat collection they will collect them," says Firth.

"But the problem with anything like this is that you get the initial launch and all the retailers 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 spend time in generating good artwork and packaging as well, in order to make it a convincing product." As a result, A&M will not be releasing any more back catalogue CD EPs in the near future.

WEA has also released a series of EPs from artists like Madonna, Prince and The Doors. Marketing director Andy Murray says that, as well as packaging, the actual mastering of the CDs takes a long time. "Not a lot of people realise the time that it takes and just how much is involved in getting this sort of thing released," he says. WEA's initial releases were on three-inch, but market pressure has forced the company to switch to five-inch.

"We have always been committed to CD singles and when it came to these back catalogue releases we felt that the three-inch would be better because the five-inch can often

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 Engler.

And collectors are exactly what independent Beggars Banquet aimed for when it released two five-inch CD EPs — by Bauhaus 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, that defeats the whole object of having longer playing time on CDs. I think 20 minutes is OK, but anything less is a waste of time in most cases," says catalogue exploitation manager Steve Webbon.

"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."

Webbon congratulates Virgin for attracting 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 figure out a reasonable style of packaging for the three-inch that was of good quality then it would stand more of a chance but I can only see it ending up selling for the same novelty value as a 10-inch vinyl single."

It is obvious that — as when compact discs were first introduced — scepticism remains within the industry as to the future of the CD single format. Certainly, some companies would rather brush the three-inch under the carpet and follow suit with the US market by sticking with the five-inch. Many companies also seem to lack the time and commitment to make back catalogue CD single releases a growing market.

Overall, it seems the CD single is not being given the attention that it might need if it is ever to replace the vinyl seven-inch.



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# NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
<b>**ABC THE REAL THING/The Greatest Love Of All NEUTRON/PHONOGRAM NTRX 115 12" Pic Bag When Smokey Sings/Ba Near Me (F)</b>										
<b>**AEROSMITH LOVE IN AN ELEVATOR/Young Lust GEF 63X 7" Special Packaging (M)</b>										
<b>AISHA I KNOW A PLACE/ba ARIWA ARI 93 12" (I/R/E/J)</b>										
<b>ALL ABOUT EVE ROAD TO YOUR SOUL/Pieces Of Our Heart MERCURY/PHONOGRAM EVEN 10 7" Pic Bag EVENX 10 12" Pic Bag Hard Spanier/DEVNCD 10 CD EVNMC 10 MC (F)</b>										
<b>AMAZULU, Annie SUGAR SUGAR/Version IMPERATIVE 7TIV 0001 7" Pic Bag TIV 001 12" Pic Bag (P)</b>										
<b>AV08 BIG CAR/ba CHERRY RED CHERRY 102 7" 12CHERRY 102 12" (P)</b>										
<b>**BAD ENGLISH FORGET ME NOT/Lay Down EPIC 6550892 CD (C)</b>										
<b>BALI PATEL RAP/ba MULTITONE 7BHA 3 7" 12BHA 3 12" (I/BK)</b>										
<b>**BLUE NILE, THE THE DOWNTOWN LIGHTS/The Wires Are Down LINN/VIRGIN LKS CD3 CD (PolyGram)</b>										
<b>BROWN, Dennis LET YOUR LOVE GO/ba WRAAG 7WR 009 7" Pic Bag WR 009 12" Pic Bag (JS)</b>										
<b>CACTUS WORLD NEWS TOWN LIKE THIS/ba MCA MCA 1364 7" Pic Bag MCAT 1364 12" Pic Bag DMCA 1364 CD (F)</b>										
<b>COLOURS I WANNA MAKE LOVE/Version WEA YZ 418 7" Pic Bag YZ 418T 12" Pic Bag YZ 418CD CD YZ 418C MC (M)</b>										
<b>CRAWFORD, Randy feat ERIC CLAPTON/DAVID SANBORN KNOCKIN' ON HEAVEN'S DOOR/medley The Shipyard/Knockin' On Heaven's Door WARNER BROTHERS W 2865 7" Pic Bag (M)</b>										
<b>CRIDDELL, Mary DONT HOLD BACK ON LOVE/Version PASSION PASH 1291 12" Pic Bag (PAC)</b>										
<b>**CRY SISCO! AFRO DIZZI ACT/Ki Ton Ka ESCAPE AWOL TX1 12" (Remix) (P)</b>										
<b>D.A.D. SLEEPING MY DAY AWAY/I'm Will WEA W 2775 7" Pic Bag W 2775T 12" Pic Bag W 2775CD CD (M)</b>										
<b>DADDY FREDDY AGONY JOCKEY/ba BLACKER DREAD BD 8914 12" (JS)</b>										
<b>DARE HEARTBREAKER/King Of Spades A&amp;M AM 525 7" Pic Bag AMY 525 12" Pic Bag Runaway (Live)/CEE 525 CD (F)</b>										
<b>DE LA SOUL I KNOW/ba BIG LIFE BLR 013 7" BLR 13T 12" (I/RT)</b>										
<b>**DEACON BLUE LOVE AND REGRETS/Down In The Flood CBS DEAC QT10 10" EP DEACC 10 CD DEACM 10 MC (C)</b>										
<b>DEACON JUDAH BEING WITH YOU/ba HIGH VOLTAGE HVM 12 12" (JS)</b>										
<b>DELOY WALK AWAY FROM LOVE/ba THOMAS &amp; SONS DR 01 12" (JS)</b>										
<b>**DONOVAN, Jason EVERY DAY (I LOVE YOU MORE)/I Guess She Never Loved Me PWL PWCD 43 CD PWMC 43 MC (P)</b>										
<b>ERASURE DRAMA/ba MUTE MUTE 89 7" Pic Bag 12MUTE 89 12" Pic Bag CDMUTE 89 CD (I/RT/SP)</b>										
<b>EVERYTHING BUT THE GIRL DRIVING/ba blanco y negro NEG 40 7" Pic Bag NEG 40T 12" Pic Bag NEG 40CD CD NEG 40C MC (M)</b>										
<b>FEARON, Phil &amp; GALAXY WHAT DO I DO?/PHIL FEARON - I Can Prove It OLD GOLD OG 4133 12" (WU/P/LIG)</b>										
<b>GERMINO, Mark CAUGHT IN THE ACT OF BEING OURSELVES/ba RCA PB 49369 7" Pic Bag PT 43020 12" Pic Bag PD 43020 CD (BMG)</b>										
<b>GO WEST WE CLOSE OUR EYES/Don't Look Down (The Stratospheric Mix) OLD GOLD OG 4134 12" (WU/P/LIG)</b>										
<b>**GORDON, Lannie IT'S NOT OVER (LET NO MAN PUT ASUNDER)/Alight SUPREME SUPETX 151 12" (US Remix) SUPETZ 151 12" (Fon Fourth Remix) (P)</b>										
<b>GRANT, David WATCHING YOU WATCHING ME/ba OLD GOLD OG 4135 12" (WU/P/LIG)</b>										
<b>HALL, Pam LET ME TELL YOU BOY/ba STEELY &amp; CLEEVIE VPRD 458 12" (Import) (JS)</b>										
<b>HAPPY MONDAYS THINK ABOUT THE FUTURE/Version FACTORY FAC 232 7" Pic Bag (P)</b>										
<b>HELMER, John DEEP/ba KOOL KAT KOOL 508 7" KOOL 508 12" (I/RT)</b>										
<b>HOLIDAYMAKERS SKYRIDER/ba THE GAY COWBOY MAKER 001T 12" (I/RE)</b>										
<b>HYPNOTICS, The SOUL TRADER/Earth Blues SITUATION TWO SIT 62 7" Pic Bag SIT 62T 12" Pic Bag (I/RT)</b>										
<b>IGLESIAS, Julio CABALLO VIEJO BAMBOLEO/Francia CBS JULIO 7 7" Pic Bag JULIO T7 12" Pic Bag JULIO C7 CD (C)</b>										
<b>INDIO HARD SUN/Version A&amp;M AM 521 7" Pic Bag (F)</b>										
<b>INVISIBLE LIMITS GOLDEN DREAMS/ba FUN FACTORY FUNFACM 3917 12" FUNFACMCD 3917 CD (P)</b>										
<b>**JACKSONS, The 2300 JACKSON STREET/When I Look At You EPIC 6552068 12" Pic Bag Please Come Back To Me/6552064 MC (C)</b>										
<b>JOEL, Billy WE DIDN'T START THE FIRE/House Of Blue Lights CBS 6553007 7" Pic Bag 6553006 12" Pic Bag 6553002 CD (C)</b>										
<b>JOHNSON, Anthony TRUE TRUE LOVE/ba JAMAICA VICES JV 001 12" (JS)</b>										
<b>JOHNSON, Holly HEAVEN'S HERE/ba MCA MCA 1365 7" Pic Bag MCAT 1365 12" Pic Bag DMCA 1365 CD MCAC 1365 MC (F)</b>										
<b>JONES, Ricki Lee SATELLITE/Ghost Train GEF 64 7" Pic Bag GEF 64T 12" Pic Bag GEF 64CD CD (M)</b>										
<b>KARESS I FEEL LOVE COMIN' ON/Love Comes Slowly MOONLIGHT/BLUE BEAT BBSP 07 7" BBLS 07 12" (P)</b>										
<b>KLF, The THE LOVERS SIDE/ba KLF KLF 008T 12" (I/RT)</b>										
<b>LL COOL J CLAP YOUR HANDS/H Gets No Rougher DEF JAM LLCJ T4 12" Pic Bag CDLLCJ 4 CD (C)</b>										
<b>LL COOL J ONE SHOT AT LOVE/Clap Your Hands DEF JAM LLCJ 4 7" Pic Bag (C)</b>										
<b>LODGE, June &amp; TIGER LOVE ME BABY/ba GREENSLEEVES GRED 253 12" (BMG/JS)</b>										
<b>**LONGSY D MENTAL SKA/RETURN TO ZORBA/ BIG ONE VVBIGN 16 12" (Remix) (I/RT)</b>										
<b>LOVE DECREE SOMETHING SO REAL (THE CHINHEADS THEME)/ba ARIOLA 112642 7" Pic Bag 612642 12" Pic Bag (BMG)</b>										

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**MARINES, The SAY GOODBYE/H Your Looking For Love CBS WETIT P1 7" Pop-Up Bag (C)										
MARTIKA I FEEL THE EARTH MOVE/Alibis CBS 6552947 7" Pic Bag 6552946 12" Pic Bag 6552942 CD (C)										
MAX Q WAY OF THE WORLD/Zero 2 - 0 (Todd Terry Mix) MERCURY/PHONOGRAM MXQ 1 7" Pic Bag MXQ 112 12" Pic Bag Ghost Of The Year/MXQCD 1 CD (F)										
MEMBRANES EURO PIG V AUTO FLESH/Voodoo Chile/Tatty Seaside Town (Welsh Version) VINYL DRIP INTERNATIONAL SUK 008 12" (I/RE)										
**MIGHTY LEMON DROPS INTO THE HEART OF LOVE/Rumble Train BLUE GUITAR AZURB 12 7" Special Packaging AZURMC 12 MC (C)										
MILLI VANILLI GIRL I'M GONNA MISS YOU/Can't You Feel My Love COOLTEMPO COOL 191 7" Pic Bag COOLX 191 12" Pic Bag (C)										
MOORE, Christy THE VOYAGE/ba WEA YZ 429 7" Pic Bag YZ 429T 12" Pic Bag (W)										
MURPHY, Eddie PUT YOUR MOUTH ON ME/With All I Know CBS 6552667 7" Pic Bag 6552666 12" Pic Bag 6552662 CD (C)										
NAPALM DEATH MENTALLY MURDERED/ba EARACHE MOSH 14 7" Pic Bag MOSH 14T 12" Pic Bag (I)										
NEW HORIZON & JANET GORDON HERE WITH YOU/ba QUARTZ WORLD QMW 002 12" (JS)										Reggae
**NEW KIDS ON THE BLOCK HANGING TOUGH/Didn't I (Blow Your Mind) CBS BLOCK P1 7" Poster Bag (C)										
NEW ORDER RUN 2/ba FACTORY FAC 273 12" Pic Bag (P)										
OLLIE & GERRY BREAKIN.THERE'S NO STOPPIN US/ba OLD GOLD OG 4131 12" (WU/P/LIG)										
ORELANA, Raul REAL WILD HOUSE/ba BCM BCM 322 7" BCM 322X 12" BCM 322CD CD (P)										
PALE SAINTS BARGING INTO THE PRESENCE/ba 4AD BAD 910 12" (I/RT)										
PARKS, Lloyd GEORGIA/ba CHARM CRT 36 12" (JS)										
PLAYERS ASSOCIATION TURN THE MUSIC UP/Ride The Groove/The Get Down Mellow Sound OLD GOLD OG 4130 12" (WU/P/LIG)										
POINTER SISTERS AUTOMATIC (RICHIE RICH REMIX)/ba RCA PB 43035 7" Pic Bag PT 43036 12" Pic Bag PD 43036 CD (BMG)										
R.A.W. R.A.W. GROOVE/Version RUMOUR RUMAT 4 12" Picture Bag (PAC)										Dance/Disco
RAGE INVISIBLE HORIZONS/Last Side Of The World/Law And Order NOISE 12RAGE 6 12" (BMG)										
RANKING, Shortie SCHOOL GIRL/ba ROOTS COLLECTION RCON 003 12" (JS)										Reggae
REA, Chris THE ROAD TO HELL/ba WEA YZ 431 7" Pic Bag YZ 431T 12" Pic Bag (W)										
RHYME THYME REASONS TO BELIEVE (THE BIG MAX MIX)/(Dub) DEBUT/PASSION DEBXT 3074 12" (PAC)										
**ROLLING STONES, The MIXED EMOTIONS/Fancyman Blues CBS 6551934 MC (C)										
SAMMY J ONE AND ONLY/ba FLICK FLK 0029R 12" (JS)										Reggae
SCREAMING MARIONETTES LIKE CHRISTABEL/Screaming Master S M MANDRAKE SMM 001 7" Pic Bag (P)										
**SILVER BULLET BRING FORTH THE GUILLOTINE/ba TAM TAM TTT 013 12" (P)										Dance/Disco
SIMPSON, Paul Featuring TERRI JEFFRIES EVERYBODY'S A STAR/Version COOLTEMPO COOL 190 7" Pic Bag COOLX 190 12" Pic Bag (C)										
SKENG, Bob I'M NOT A KING/ba FIRST DAN FD 001 12" (JS)										Reggae
SOUND IRATION Featuring TENA STELIN KING OF KINGS (PARTS I & II)/Give Thanks & Praise MR MODO MWS 015T 12" (P)										
SOUP DRAGONS MOTHER UNIVERSE/ba RAW TV RTV 007 7" RTV 12007 12" (I/RT)										Reggae
STEELEYE SPAN FOLLOWING ME/Two Butchers DOVER SLUT 4 7" Pic Bag (C)										
SUGAR BOBBY SEASONS CHANGE/ba KAYA DA 104 12" (JS)										Reggae
**SURFACE SHOWER ME WITH YOUR LOVE/Version CBS 6552450 7" EP (C)										Dance/Disco
SVENO LATINO SVENO LATINO/ba BCM BCM 323X 12" DFCD 16 12" (Import) (P)										
TAYLOR, Alpheus ALL NIGHT/ba MEGA MEGAT 12 12" (JS)										Reggae
TELESCOPE PERFECT NEEDLE/ba WHAT GOES ON WHAT GOES 1ST 12" (SRD)										
THE FLIRTATIONS EARTHQUAKE (THE SESURROUND REMIX)/(Version) RUMOUR RUMAT 3 12" Picture Sleeve (PAC)										Dance/Disco
THIRD WORLD IT'S THE SAME OLD SONG/Reggae Ambassador MERCURY/PHONOGRAM MER 306 7" Pic Bag MERX 306 12" Pic Bag DJ Ambassador (F)										
THREE DEGREES, THE LOCK IT UP/ba ICHIBAN ICHS 707 7" Pic Bag ICHT 707 12" Pic Bag (I/BK)										Reggae
TIGER NAH SKIN UP/ba PENTHOUSE PH 021 12" (JS)										Reggae
TOP BILLING MY THING/Suprise MERCURY/PHONOGRAM DOPE 4 7" Pic Bag DOPET 4 12" Pic Bag (F)										Reggae
TOP CAT BAD BOY CAT/ba BLACKER DREAD BD 8915 12" (JS)										Reggae
TROJANS, THE EVERYBODY LOVES A LOVER/Version GAZ'S GAZ 011 7" (I/BK)										
VARIOUS FACTORY CLASSICAL SAMPLER/ba FACTORY FACD 276 CD (P)										
WAINWRIGHT III, Loudon T.S.D.H.A.V (This Song Doesn't Have A Video)/Nice Guys SILVERTONE ORE 13 7" Pic Bag (P)										
**WARRANT HEAVEN/In The Sticks CBS HEAVN 1 7" Pic Bag HEAVN T1 12" Pic Bag HEAVN P1 12" Pic Disc HEAVN C1 CD (C)										Soul
WASHINGTON HOOKED ON YOUR LOVING/ba WHITE 12BR 4 12" (JS)										
WET WET WET SWEET SURRENDER/This Time (Live) PRECIOUS ORG./PHONOGRAM JEWEL 9 7" Pic Bag JEWEL 912 12" Pic Bag H.T.H.D.T.G.T.JWLCD 9 CD JWLUC 9 MC (F)										Reggae
WHERE'S THE FIRE WHERE'S THE FIRE/Version CHAMPION CHAMP 209 7" Pic Bag (BMG)										Reggae
WILLIAMS, Christopher TALK TO MYSELF/Sweet Memories GEFENN GEF 62 7" Pic Bag (W)										
WORKING GIRLS TALK/ba CREATION UM 009 7" UM 12009 12" (I/RT)										
XOLTON, Blake POWDER PUFF/ba NEW ROSE NEW 124 7" (P)										
ZULU WARRIORS & NAPH-TALI 2000 STYLE/Versions MR MODO MWS 013T 12" (P)										
** Previously listed in alternative format										



# NEW ALBUMS

## Distributor Codes

ACD—ACD 01-451 4494  
 AMT—01-685 0761  
 APT—0904 611656  
 ARAB—Arabesque  
 01 992 7732  
 BB—Bite Back 01-653 5350  
 BK—Backs 0603 624290  
 BMG—BMG 021-500 5678  
 BU—Bullet 08894 76316  
 C—CBS 0296-395151  
 CA—Cassidy 01-836 3646  
 CC—Clear Cut 0533 811 417  
 CH—Chorly 01-639 8603  
 CLD—Compact Leisure  
 01-523 2266  
 CM—Celtic Music 0423 888979  
 CON—Conifer 0895 441 422  
 CSA—01-960 8466  
 DGI—Digital Import Software  
 0222 473474  
 DIS—Discovery 0672 63931  
 DISC—Disc 0222 473474  
 E—EMI 01-848 9811  
 EMD—European Music  
 Distributors 01-443 2528  
 EUK—Entertainment UK  
 01-848 9769  
 F—PolyGram 01-590 6044  
 F—Fast Forward  
 031 226 4616  
 FOL—Folsound 0203 711935  
 GAM—G&M 01-534 4882  
 GCS—John Goldsmith CDs  
 01-405 2280  
 GD—Gordon Duncan  
 0467-21517  
 GOLD—S. Gold 01-539 3600  
 GS—Graphic Sound  
 0622 683196  
 GY—Greyhound 01-924 1166  
 H—HR Taylor 021 622 2377  
 HM—Harmonia Mundi  
 01-253 0863  
 HOL—Hollywood Nights  
 0438 315533  
 HS—Hotshot 0532 742106  
 ICH—Ichiban 01-991 5990  
 I—Cartel Scotland  
 031 226 4616  
 I—Cartel North  
 0904 641415  
 I—Cartel Midlands  
 0926 496060  
 I—Cartel East  
 0926 496060  
 I—Cartel West  
 0272 541291  
 I—Cartel South-East  
 01-837 4404  
 IC—01-991 5990  
 JETZ—Jethsound 0253 712453  
 J—Jungle 01-267 0171  
 JS—Jester 01-961 5818  
 K—Kiel 01-992 8000  
 KS—Kingdom 01-836 4763  
 LG—Lightning 01-965 9292  
 LO—Londis 01-522 2936  
 M—MSD 01-961 5646  
 MMG—Magnum Music Group  
 0494-882858  
 ML—Mainline 01-686 3636  
 MS—Music Sales (N. Ireland)  
 MWL—Music World Imports  
 01-427 6107  
 NM—Nine Mile 0926 496060  
 O—Outlet 0232 322826  
 OR—Orbitone 01-965 8292  
 P—Pinnacle 0689 73144  
 PAC—Pacific 01-800 4490  
 PAN—Panther Music  
 01-208 237718  
 PRD—Paragon 0327 300811  
 PK—Pickwick 01-200 7000  
 PL—Prism Leisure 01-804 8100  
 PP—Probe Plus 051 236 6591  
 PROJ—Projection 0702 71 4025  
 PVG—Palace Virgin and Gold  
 01-539 5566  
 PY—Priority 01-992 7021  
 RB—Red Baron 01-759 3774  
 RA—Rainbow 01-589 3254  
 RC—Rollercoaster  
 0453 886252  
 RE—Revolver 0272-541291  
 REC—Recommended  
 01-622 8834  
 RH—Rhino 01-965 9223  
 RL—Red Lightnin' 037-988 693  
 ROSS—Ross 08886 2403  
 RR—Red Rhino 0904 641415  
 RT—Rough Trade 01-833 2133  
 SIL—Silva Screen 01-284 0525  
 SO—Stage One 0428 4001  
 SOL—Soloman & Peres  
 08494-32711  
 SOTO—Sotound 01-523 2981  
 SP—Spartan 01-903 8223  
 SRD—Southern 01-889 6555  
 SSD—Silver Sounds (CD)  
 01-808 0833  
 STERN—Stem's/Triple Earth  
 01-388 5533  
 STY—Stylus 01-742 1662  
 SUPE—Supertone 01-743 1333  
 SW—Swift 0424 220028  
 TB—Terry Blood 0782 620321  
 TRC—Total 01-924 3174  
 VFM—VFM Cassette Distributors  
 0296 437307  
 W—WEA 01-998 5929  
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ALLEN, Dave	COLOUR BLIND CHARLY	LP:LIK 60	£ 3.92(CH)						R & B
ART OF NOISE	BELOW THE WASTE POLYDOR	LP/MC:8397001/8397004	CD:8397002				£ 4.26/6.69(F)		Pop
BALI KHATRA	MULTITONE	LP/MC:MUT 1087/CMUT 1087	£ 3.65/2.43(I/BK)						Bhangra
BANTON, Pato	MAD PROFESSOR RECAPTURES ... ARIWA	LP:ARILP 043	£ 3.85(I/RE)						Reggae
BILLYMOFFETS	PLAYBOY CLUB MUSIC FOR GIRLS PINPOINT	LP:57291162	(APT)						Rock
BLINT TWEEZE	JESSICA HARTMAN	LP:JHR 136	(SRD)						Rock
BLUES IN TROUBLE	BLUES IN TROUBLE - LIVE COCPHONY	LP/MC:SKITE 002/SKITEC 002	£ 3.95(P)						R & B
BOLIN, Tommy	RETROSPECTIVE ATLANTIC	LP/MC:K9242481/K9242484	CD:K9242482						Rock
BRYANT, Sharon	HERE I AM WING/POLYDOR	LP:837 313-1	(F)						Soul
BURN, David	REI MOMO WEA	LP/MC:WX 319/WX 319C	CD:K 9259902	(W)					Rock
CHAPMAN, Tracy	CROSSROADS ELEKTRA	LP/MC:EKT 61/EKT 61C	CD:K 9608882	(W)					Folk
CLAYTOWN TROUPE	HANNA MANGO/ISLAND	LP/MC:ILPS 9933/ICT 9933	CD:CID 9933	£ 3.99/7.29(F)					Reggae
CLIMAX	BLUES BAND FM ALIVE SEE FOR MILES	LP:SEE 279	CD:SEED 279	£ 3.45/6.08(P)					R & B
CONSOLIDATED	CONSOLIDATED ANTLER	LP:ANT 118	(APT)						Rock
COODER, Ry	JOHNNY HANDSOM (OST) WEA	LP/MC:WX 307/WX 307C	CD:K 9259962	(M)					Rock
CRAWFORD, Randy	RICH AND POOR WEA	LP/MC:WX 308/WX 308C	CD:K 9260022	(M)					Soul
CRONSHAW, Andrew	THE CD TOPIC	CD:TSCD 447	£ 7.05(CON/CM)						Folk
CROPKER, Brendan & The 5	O'CLOCK SHADOWS BRENDAN CROPKER & THE 5	O'CLOCK SHADOWS SILVERTONE	LP/MC:ORELP 505/OREMC 505	CD:ORECD 505	(BMG)				Rock
CROSBY, Bob	JAZZ CLASSICS BBC	LP/MC:REB688/ZCF688	CD:BBCCD688	£ 3.59/6.75(P)					Jazz
*DAVID, Ian	I MUST JUST LEAVE A KISS ZONESPEC	LP/MC:DVDA1/DVDT1	CD:DVDCD 1	£ 3.89/7.29(SUPE/E)					MOR
DAVIS, Tyrone	IN THE MOOD CHARLY	LP:CRB 1214	£ 3.92(CH)						Soul
DAWAI ROCK 'N' ROLL	COLLISION	LP:EFA 15853	(SRD)						R 'n' R
DELLO, Pete & FRIENDS	JUST YOUR EARS SEE FOR MILES	CD:SEED 257	(P)						Pop
DETROIT EMERALDS	YOU WANT IT, YOU GOT IT ACE	LP:SEW 011	CD:CDSEW 011	(P)					Soul
DIDDLEY, Bo	LIVING LEGEND NEW ROSE	CD:ROSE 188	£ 3.85/6.99(P)						R & B
DOGS D'AMOUR, The	ERROL FLYNN POLYDOR	LP/MC:8397001/8397004	CD:8397002	£ 4.25/6.69(F)					Rock
DOUCET, Michael	HOT CAJUN AND RHYTHM & BLUES SPECIAL DELIVERY	CD:SPDCD 1013	£ 7.05(I/NR)						R & B
DUB SYNDICATION	CLASSIC REFLECTION ON-U-BOUND	CD:ONUCD 5	(SRD)						Rock
DUKE ELLINGTON	JAZZ CLASSICS BBC	LP/MC:REB686/ZCF686	CD:BBCCD2005	£ 3.59/6.75(P)					Jazz
DULCIMER DULCIMER	BCM	CD:SEED 266	£ 3.45/6.08(P)						Rock
EARTH MESSENGERS	NORY TOWERS MANGO/ISLAND	LP/MC:MLPS 1015/MCT 1015	CD:CIDM 1015	£ 3.99/7.29(F)					Reggae
EVERLY BROTHERS	THE WARNER BROS YEARS VOL 2 ACE	LP:CH 281	(P)						R 'n' R
FENTON, Shane & THE FENTONES	SHANE FENTON & THE FENTONES SEE FOR MILES	LP:CM 102	(P)						Pop
FOUNDATION	HEART FEEL IT MANGO/ISLAND	LP/MC:MLPS 1015/MCT 1015	CD:CIDM 1015	£ 3.99/7.29(F)					Reggae
FUGAZI	MARGIN WALKER DISCHORD	LP/MC:DISCHORD 85/DISCHORD 85C	(SRD)						Rock
GEORGE VILLIERS, The	DAWN ENSEMBLE	MC:GVEMC 2	CD:GVECD 2	£ 3.85/6.08(SUPE/E)					Instrumental
HARE, Colin	MARCH HARE PLUS SEE FOR MILES	CD:SEED 261	£ 6.08(P)						Rock
HOLLYWOOD ROCK 'N' ROLL	12 RARE ROCKABILLY TRACKS ACE	CD:CDCHM 1	(P)						Rock
HUCKNALL, Mick	THE EARLY YEARS RECIEVER	LP:KNOB2	CD:KNOBCD2	£ 3.05/3.85(P)					Rock
IMPRESSIONS	THE DEFINITIVE IMPRESSIONS ACE	LP:CDKEND 923	(P)						Soul
JACKSON, Janet	RHYTHM NATION 1814 A&M	LP/MC:AMA 3920/AMC 3920	CD:CDA 3920	£ 4.49/7.29(F)					Dance/Disco
JESUS BURNING	LIQUOR STIEFEN DROME	LP:EFA 15065	(SRD)						Rock
KEEL, Howard	HOWARD KEEL - LIVE IN CONCERT BBC	LP/MC:REB 686/ZCF 686	CD:BBCCD 2005	£ 6.25/10.75(P)					MOR
KING CURTIS	IT'S PARTY TIME ACE	LP:CH 262	£ 3.89(P)						Rock
KIPLING, Rudyard	PLAIN TALES FROM THE HILLS CSA	MC:TDMC 401	£ 3.65(P)						Spoken
KLUGH, Earl	SOLO GUITAR WEA	LP/MC:K9260181/K9260184	CD:K9260182	(W)					Instrumental
LEWIS, Jerry Lee	THE SUN YEARS CHARLY	CD:CDUNBOX 1	(CH)						Rock
LITTLE BROTHER	MONTGOMERY CHICAGO THE LIVING LEGEND ACE	LP:CH 263	£ 3.89(P)						R & B
LITTLE JOE BLUE	I'M DOING ALRIGHT AGAIN EYE JIM	LP/MC:EJR 4009/EJR 4009MC	CD:EUR 4009CD	£ 3.95/7.29(I/BK)					R & B
LITTLE RICHARD	THE FABULOUS LITTLE RICHARD ACE	CD:CDCHM 1	33 £ 6.08(P)						R 'n' R
LITTLE RICHARD	THE SPECIALTY SESSIONS ACE	LP:ANBOXLP 1	CD:ABOXCD 1	(P)					R 'n' R
LUNATICS	WITHOUT SICATE BOARDS WELCOME TO THE ASYLUM MAJOR	CD:AAARRG 021	(APT)						Rock

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
MAN JUMPING	JUMP OUT SEE FOR MILES	LP/MC:JC 5/TC 5	CD:CD 5	£ 3.65/7.25(P)					Rock
MARRIOTT, Steve	30 SECONDS TO MIDNITE TRAX	LP/MC:MODEM 1037/MODEMC 1037	CD:MODCD 1037	£ 4.56/6.52(BMG)					Rock
MONO, Niki	CONTRADICTIONS ARE A LUXURY ANTLER	LP:ANT 112	(APT)						Rock
MORRICONE, Ennio	THE ENDLESS GAMES VIRGIN	LP/MC:V2602/TCV 2602	CD:CDV 2602	(E)					Instrumental
NELSON, Bill	DUPLEX COCTEAU	LP/MC:JCD 22/TCJCD 22	CD:CDJCD 22	(P)					Rock
NEON JUDGEMENT	BLOOD & THUNDER PLAY IT AGAIN SAM	LP:BIAS 135	CD:BIAS 135CD	(APT)					Rock
NEVILLE, Aaron	SHOW ME THE WAY CHARLY	LP/MC:CRB 1217/TCRBR 1217	CD:CD162	(CH)					Soul
OHIO PLAYERS	PLEASURE ACE	LP:SEW 014	CD:CDSEW 014	(P)					Funk
PAGE, Jimmy	1972 INTERVIEW PART 2 DISCUSSION	LP:RAMBLE 4	£ 3.05(I/BK)						Spoken
PIANORAMA	WARTIME FAVOURITES DULCIMA	LP/MC:DLCL 106/DLCT 106	CD:DLCD 106	(H)					Nostalgia
PREMI PREMI	STRIKES AGAIN MULTITONE	LP/MC:MUT 1093/CMUT 1093	CD:DMUT 1093	£ 3.65/7.05(I/BK)					Bhangra
RAGE SECRETS	IN A WEIRD WORLD NOISE	LP/MC:NUK 137/ZCNUK 137	CD:CDNUK 137	£ 3.99/7.29(BMG)					Metal
ROLLING STONES	STEEL WHEELS CBS	LP/MC:4657521/4657524	CD:4657522	(C)					Rock
ROWAN, Peter	NEW MOON RISING SPECIAL DELIVERY	CD:SPDCD 101	£ 7.05(I/NR)						Country
SCREAMING LORD	SUTCH ROCK AND HORROR ACE	LP:CH 65	(P)						Rock
SEEDS, The	THE SEEDS LINE	CD:IMCD 960167	£ 7.29(I/RE)						Rock
SHAKATAK	BELOW THE WASTE POLYDOR	CD:6410772	£ 6.69(F)						Funk
SIMON, Joe	GET DOWN ACE	LP/MC:SEW 013/SEWC 013	CD:CDSEW 013	(P)					Soul
SIMONE, Nina	NINA'S BACK JUNGLE	LP:FEUD 28	(I/J)						Soul
SISTERHOOD	GIFT MERCIFUL RELEASE	CD:SISC20CD	(APT)						Rock
SPANDAU BALLET	HEART LIKE A SKY CBS	LP/MC:4633184/4633184	CD:4633182	(C)					Pop
SUN RA	BLUE DELIGHT A&M	LP/MC:3952601/3952604	CD:3952602	£ 3.89/7.29(F)					Jazz
TASTE OF SUGAR	TUUT SUBWAY	LP:SD 4009	(APT)						Rock
THOMAS, Irma	RULER OF HEARTS CHARLY	LP/MC:CRB 1226/TCR 1226	CD:CD195	(CH)					Soul
THORNTON, Big Mama	YOU OLE HOUN DAWG ACE	LP:CHAD 277	(P)						R 'n' R
TREPONEM	PAL TREPONEM PAL ROADRUNNER	LP/MC:RO945611/RO945614	CD:RO945612	£ 3.65/6.99(P)					Rock
TROGGS, The	WILD THING SEE FOR MILES	CD:SEED 256	£ 3.45/7.25(P)						Pop
UNDERNEATH	WHAT WHAT IS IT WEA	LP/MC:WX 302/WX 302C	CD:K 2462482	(W)					Rock
VARIOUS AFRICAN HORNS	KAZ	LP/MC:KAZLP 8/KAZMC 8	CD:KAZ 8	£ 3.64/4.86(BMG)					Ethnic
VARIOUS	BALLAD NO 1'S OF THE 70'S OLD GOLD	LP/MC:OG1514/OG2514	CD:OG3514	£ 2.60/4.86(P)					Pop
VARIOUS	EARLY SIXTIES POP NO 1 50'S OLD GOLD	LP/MC:OG1512/OG2512	CD:OG3512	£ 2.60/4.86(P)					Pop
VARIOUS	ELECTRIC BODY MUSIC ANTLER	LP:ANT 111	(APT)						Rock
VARIOUS	FURIOUS FISH ON THE LOOSE FURIOUS FISH	LP:FFLP5 001	£ 3.65(I/BK)						House
VARIOUS	LOVE HOUSE K-TEL	LP/MC:NE 1446/CE 2446	CD:NCDD 3446	£ 4.86/6.08(K)					House
VARIOUS	MID LATE 50'S BALLAD NO 1'S OLD GOLD	LP/MC:OG1501/OG2501	CD:OG3501	£ 2.60/4.86(P)					Pop
VARIOUS	MID SIXTIES POP NO 1'S OLD GOLD	LP/MC:OG1513/OG2513	CD:OG3513	£ 2.60/4.86(P)					Pop
VARIOUS	RADIO COLLECTION - AGATHA CHRISTIE MURDER ON ... BBC	MC:ZBBC1057	£ 3.65(P)						Spoken
VARIOUS	RADIO COLLECTION - DICK BARTON BBC	MC:ZBBC1067	£ 3.65(P)						Spoken
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VARIOUS	SOMETHING TO REMEMBER FURY	LP:F 3009	£ 3.85(I/BK)						Rockabilly
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VELVET FOGG	VELVET FOGG PLUS SEE FOR MILES	CD:SEED 259	£ 6.08(P)						Rock
WEIR, Bob	KINGFISH ACE	LP/MC:GDV 4012/GDTC 4012	CD:GDCC 4012	(P)					Rock
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YELLOWMAN	AND FATHEAD DIVORCED! BURNING SOUND	LP:BS 1055	£ 3.85(I/RE)						Reggae
YOUNG GODS	LEAU ROUGE (THE RED WATER) PLAY IT AGAIN SAM	CD:BIAS 130CD	(APT)						Rock
YOUNG, Neil & The	RESTLESS FREEDOM WEA	LP/MC:WX 257/WX 257C	CD:K 9258992	(W)					Rock

\*\*Previously listed in alternative format \*Import

18 September 1989-22 September 1989 Album releases: 100

Year to date: 38 weeks to 22 September 1989 Album releases: 4,325

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## **URGENT!**

Reminders have been despatched for free entry into the Music Week Directory 1990. It is vital that recipients check their 1989 entries on these letters, confirm they are correct or mark any necessary corrections and amendments *immediately* on receipt and return them without delay.

If you have not received a reminder please ring NOW 01 583 9199, ext 296 and ask for Graham Walker or Jon Crouch.



# MUSIC WEEK DIRECTORY 1990

## WRH

Reminders have been dispatched for two  
entry into the Music Week Directory 1990.  
It is vital that recipients check their 1989  
edition on these letters confirm they are  
correct or mark any necessary corrections  
and amendments immediately on return  
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## T R A C K I N G

by Dave Henderson

THE DANCE floor quota gets even more exciting, mixed up and eclectic with **Depth Charge**. On Vinyl Solution, through Pinnacle's Re-cuts department, this features some neat kung-fu dialogue and some powerful rhythms. Certainly a genre leader and a sound that stands up for both its beatiness and its novelty quote. The latest new beat sensation is **Jade 4 U's** Subway single *Rock It To The Bone*, which is available through Rough Trade and the Cartel. Remixed by Dave Dorrell and CJ Mackintosh, it's Jade's strongest to date with more than a touch of crossover potential. In the rare groove department, don't miss **EMF** (that stands for Electro Motive Force) and their highly polished *Rough Potential*, which is billed as a down tempo, funky rap. Actually there's even more to it than that and it's on Greedy Beat through Revolver and the Cartel.

SURPRISINGLY ENOUGH, the amount of quality dance material now arriving from the independent sector suggests that the market is set for yet another upward surge. National chart placings for a wide variety of styles — from hip hop to house — has also allowed several less mainstream dance ideas slip into the limelight. The success of A Guy Called Gerald, S'Express and Todd Terry has built a healthy scene, but what seems to be emerging now are several offshoots that suggest new movements in the independent scene. Dance music with wailing guitars, sampled choirs and the developments in new beat all bode well, while KLF look destined to continually climb the charts. Surveying the quality of recent releases of the likes of 808 State and the impending Black State Choir mini-album pose the question, were 23 Skidoo, Hula, C-Cat Trance and their contemporaries just a little ahead of their time? Perhaps revivals in those areas are next.

IT SEEMS that everyone is doing it! And, the current warehouse dance trends can be gauged on an excellent double from Rumour Records, through Pacific, called *Warehouse Raves*. Collecting together **Starlight's** *Numero Uno*, **Raul's** *Guitarra*, **Loleatta Holloway's** *Love Sensation* and **Rhythm Is Rhythm's** *Strings Of Life* among others, it has a strangely Latin feel to its beaty house rhythm. And from the bizarre to the ridiculous? Yes, Land Records' Russian import **Zvuki Mu** has their Zima remixed by New York DJ **Mark Kamins**. Yet more evidence of the line-blurring between rock and dance that looks likely to come to fruition as we head into the Nineties.

PERHAPS IN a move to prove that there is still highly polished music being released in the independent sector that doesn't bear the hallmarks of that elusive dance beat, Beechwood returns with *The Indie Top 20 Volume Seven*, a double package which is available on album, cassette



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 it features a roll call that certainly restores the positive rock elements in the sector. On show is **The Pixies'** *Monkey Gone To Heaven*, **They Might Be Giants'** excellent *Ana Ng*, **Wire's** *Eardrum Buzz*, **The Stone Roses'** *Made Of Stone*, **Throwing Muses'** *Dizzy*, **Dinosaur Jnr's** orgasmic *Frak Scene*, **Nick Cave And The Bad Seeds'** *Deanna*, plus tracks from **Danielle Dax**, **The Pastels**, **Luna Chicks**, **Ultra Vivid Scene** and more. Not a dance track present and certainly a division one collection from the independent echelon.

THERE'S ALWAYS a feeling, though, that independent means it came from the bedroom (so to speak). In those terms, then, it's labels like Summerhouse, through APT, who should be watched for their sheer enthusiasm, liberally sprinkled with a dose of creativity. Their latest release is an album from the pop-friendly tunesmiths **Friends**. *Roads Leads Everywhere* is a warm, alluring set that should have come out earlier in the summer to get the right atmosphere... still better late. If independent means plugging away, then **Shakin' Street's** attitude and enthusiasm are well intentioned if not always perfect in their end result. They follow the anarchic rumble of **American Ruse** with an album from Boston-based band **Two Saints**. Titled *In Nominee Solis*, the people at **Shakin' Street** reckon it's 'groovy bad-ass rock 'n' roll'. It's through Southern if you'd like to make up your own mind.

MORE STRAITLACED and always ready to grind a groove are **Grip**. Billed as a hard rock act, their previous singles have shown some healthy involvement in the national charts and they release a newie this week on both seven and 12-inch. *Look At What You've Done* is on *Survival* through Backs. The ska boom seems to have taken a temporary holiday. But **The Trojans** still carry the flag with a new seven-inch single. *Everybody Loves A Lover*, released on Gaz's through Backs, as a kind of foretaste for their new album. Also at Backs, the *Discussion* series of interviews discs continues with a 1984 chat with **Siouxsie And The Banshees**, which is released as a picture disc.

IN THE good old days, as they say, the independent boom started with a shudder and soon unleashed a four track EP from the **Buzzcocks** called *Spiral Scratch*. The rest is history. But if you'd like to retrace those historical roots, **Absolutely Free**, through Revolver and the Cartel, release *Buzzcocks Live At The Roxy* on album and CD. A messy, live and enthusiastic affair, it's chaotic, shambolic and essential, capturing their finest pop songs in a stage of evolution. An exceptional spirited piece of pop history, it's the first of a series of live **Roxy** shows and should be cherished.

THE AMERICAN wave of rock (such a derisory term sometimes, isn't it?), has spawned some excellent things of late. After **Lucinda Williams**, **Two Nice Girls**, **They Might Be Giants** and a host of SST. What Goes On and **Homestead** releases, it's good to hear **Amy Madden**. Her first UK release is a four-track EP called *Minor Disturbances*, on **One Big Guitar** through Rough Trade and the Cartel. Produced by **Jon Gordon**, who's also worked with **Suzanne Vega** and **Madonna**, it's closer to the former than the latter, with an added touch of tempo enhancing rhythm. Certainly one to look out for. Similarly, the new **Tar Babies** album on SST is their best to date. **Honey Bubble** is available through Rough Trade and the Cartel and it takes their truncated funk and aggressive stance a stage or two further. **The Green Pajamas** are also from the States, Seattle to be exact. They debut in the UK with an album on **Ubiq** (licensed from **Vox/Bomp** in the US) and called *Summer Of Lust*. And, **Jello Biafra** makes a welcome return this week with a sequel to his **No More Coccoons** spoken-word double album. The new one, also a double, with a couple of bolshy periodicals for your amusement, is called *High Priest Of Harmful Matter* and it's on **Alternative Tentacles** through Rough Trade and the Cartel.

PACK LEADERS this week include **S.O.B.** with their debut single, *Make Me Wonder*, on Rough Trade. The **Ian Lowery Group's** new album on *Situation Two* called *King Blank Two*, **The Slowest Clock's** debut four-track 12-inch *2 Car Garage* on the **Bewildered** label through Southern and **The Sisterhood's** *Gift* album, which is now on CD on **Merciful Release** through APT.

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4	2	6	WOULDN'T CHANGE A THING Kylie Minogue	PWL PWL(T)42 (P)
5	3	2	AFRO DIZZI ACT Cry Sisco	Escape AWOL(T)1 (P)
6	NEW		RUN 2 New Order	Factory (FAC273) (P)
7	5	3	LOVE PAINS Hazell Dean	Lisson DOLE(Q)12 (P)
8	6	2	BRING FORTH THE GUILLOTINE Silver Bullet	Tam Tam-(TTT013) (P)
9	4	11	PURE Lightning Seeds	Ghetto GTG(T)4 (I)
10	7	2	DOOWUTCHYLIKE Digital Underground	BCM BCM330(X) (P)
11	NEW		THE KING IS HERE/900 NUMBER 45 King	Dr Beat DRX9 (PAC)
12	10	2	HOME AND AWAY K Boddington/M Williams	First Night SCORE19 (P)
13	13	4	GIVE ME A SIGN Index	Exit LINO30765 (PAC)
14	8	2	FIND OUT WHY Inspirational Carpets	Cow DUNG5(T) (I)
15	11	10	LET ME LOVE YOU FOR TONIGHT Koriya	Sleeping Bag SBUK4(T) (I/RT)
16	12	2	MAGIC HOLIDAY Cherry	Sublime LIME(T)107 (P)
17	9	26	VOODOO RAY (EP) A Guy Called Gerald	Rhain! RS 804 (RX 8804) (P)
18	NEW		CAN'T GET OVER YOUR LOVE Paul Simpson/Simphonia	Republic LIC(T)028 (I)
19	15	10	SAY NO GO De La Soul	Big Life BLR10(T) (I/RT)
20	NEW		MENTALLY MURDERED Napalm Death	Earache MOSH14(T) (I)
21	22	7	SHE BANGS THE DRUMS Stone Roses	Silverstone ORE(T)6 (P)
22	20	5	CASANOVA (PASSION HERO) Jazz & The Brothers Grimm	Production House PNT008 (PAC)
23	25	3	THROW YOUR HANDS IN THE AIR MC Duke & DJ Leader One	Music Of Life TWOTE27 (P)
24	14	2	MENTAL SKA/RETURN TO ZORBA Longsy D	Big One V(V)BIG16 (I)
25	17	4	MOVE YOUR FEET TO THE RHYTHM.. Hithouse	Supreme SUPE(T)149 (P)
26	18	5	SUNSHINE '89 Fax Yourself	AVM 75087 (SP)
27	21	7	MICHAEL MANIA MEDLEY Replay	Radical RAD6C (RADICAL6) (SP)
28	37	1	SVENO LATINO Svenio Latino	BCM-(BCM323X) (P)
29	19	16	JUST KEEP ROCKIN' Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)
30	31	15	JOY AND PAIN Donna Allen	BCM BCM 257(X) (P)
31	16	4	CAN WE TALK Donna Allen	BCM BCM277(X) (P)
32	24	2	WHY CAN'T WE LIVE TOGETHER Jolly Roger	Desire WANT(X)17 (PAC)
33	27	6	FOREVER TOGETHER Raven Maize	Republic LIC(T)014 (I/RE)
34	29	4	BACKWARDS DOG Soup Dragons	Raw TV Products RTV1216 (I/RT)
35	30	5	IVY IVY IVY Primal Scream	Creation CRE076(T) (I/RT)
36	NEW		PERFECT NEEDLE Telescope	What Gons On-(WHATGOES15T) (SRD)
37	NEW		OK, ALRIGHT Minutemen	Music Man MMP57007 (P)
38	26	2	COCAINE Maxx	BCM BCM009(X) (P)
39	NEW		ROCK TO DIS Jamaica Meantime	Tam Tam-(TTT012) (P)
40	34	5	KYLIE SAID TO JASON KLF	KLF Communications KLF010(T) (I/RT)

## TOP 20 ALBUMS

1	1	18	TEN GOOD REASONS Jason Donovan	PWL HF 7 (P)
2	4	11	ANYWAYAWANNA Beatmasters	Rhythm King/Mute LEFTLP10 (I/RT)
3	2	25	3 FEET HIGH AND RISING De La Soul	Big Life DLSLP 1 (I/RT)
4	3	18	STONE ROSES Stone Roses	Silverstone OREL502 (P)
5	8	71	THE INNOCENTS Ensamé	Mute STUMM 55 (I/RT/SP)
6	5	60	KYLIE Kylie Minogue	PWL HF 3 (P)
7	6	2	LAZY 86-88 The Primitives	Lazy LAZY15 (I)
8	10	105	THE CIRCUS Erosure	Mute STUMM 35 (I/RT/SP)
9	NEW		SOUND OF CONFUSION Spacewin 3	Fire REFIRE5 (P)
10	NEW		HEAVEN ON EARTH Donno Allen	BCM BCM260LP (P)
11	9	3	UNFINISHED BUSINESS EPMO	Sleeping Bag SBUKLP8 (I/RT)
12	7	9	THE HIT FACTORY VOL 3 Various	Fanfare/PWL HF8 (P)
13	11	20	DOOLITTLE Pixies	4AD CAD 905 (I/RT)
14	NEW		QUADRASTATE 808 State	Creed STATE004 (I)
15	14	3	TECHNIQUE New Order	Factory FACT275 (P)
16	NEW		BRENDAN CROKER Brendan Croker	Silverstone OREL505 (P)
17	NEW		CONSPIRACY King Diamond	Roadrunner RR94611 (P)
18	13	8	I CAN MAKE YOU DANCE Richie Rich	Gee St GEEA3 (I/RT)
19	12	5	RHYTHM ZONE VOL 1 Various	Big Life KOOL LP1 (I/RT)
20	16	7	ROCKY HORROR PICTURE SHOW Original Cast Recording	Ode/Pacific OSV21653 (PAC)

Compiled by Music Week from Gallup Data

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# Dooley's

## D I A R Y

IF YOU read PolyGram's statement relating to a possible A&M deal very carefully (see p1), we feel sure you will lay stress on the word "formal" in the same way we interpret it ... It must be a trial attending industry functions while this kind of speculation goes on, but A&M's UK MD Brian Shepherd has become adroit at changing the conversational topic, judging by his performance at the latest BPI council meeting, we hear ... While EMI Music president Jim Fifeild continues to set higher targets (see p1), his boss Thorn EMI chairman Colin Southgate reflected on "a buoyant start" for the music division in this financial year at last week's AGM. "Early indications are confirming the wisdom of the SBK acquisition," he added and at EMI's own company meeting near Birmingham we understand that Fifeild underlined that if anyone thinks the company overpaid for its Chrysalis stake, they should look at the price tag on A&M ... During EMI's classical presentation the audience had trouble containing laughter when it was revealed that to commemorate the death of Herbert Von Karajan the company would be releasing "four memorial boxes". Quite what might be inside them Dooley would hesitate to guess ... The first EMI new product/dealer roadshow presentation after the conference was a big success attracting more than 140 dealers ... Best wishes to Roger Scott, the Radio One DJ discovered to be suffering from cancer ... Could one of the inky pop weeklies be up for sale? ... As Jobete comes under the hammer, the publishing company's former international head and Motown UK MD Peter Prince is keen to get back into circulation within the music business after dabbling with an outside venture ...

SUCH IS inflation: we reckon that departing MCA Records chief Irving Azoff would love to have bought the music operation from the parent corporation but that the rapidly rising value attached to music assets this year pushed it way out of his price bracket ... Don't expect the small-but-tough one to be out of the action for long ... In his valediction to staff, Azoff described Tony Powell as having led the UK operation "out of the ice age" ... Pickwick chief Ivor Schlossberg reckons that 20 per cent of all music bought is now on video and in unveiling the latest impressive financial results reckons his own company has stabilised at a mix of 60 per cent video, 40 per cent audio ... As a dealer also with his own label Andy Gray is able to influence CD pricing in his own small way and is reducing dealer price to £6.08 ... Factory's Tony Wilson gave a speech of glowing praise for Pinnacle during his slot at what he described as a political as well as sales conference. He declared that the rise of the independents could be attributed to punk and Pinnacle ... Despite having three representative teams of its own, Pinnacle had to concede its conference football tournament trophy to a distributed labels team, which incidentally included an MW guest player.



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



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



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



A TOKEN idea: Examples of the new Our Price Music gift voucher system.



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



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.



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