

MUSIC WEEK

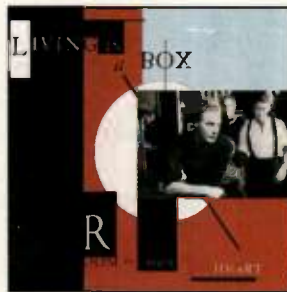


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Rezon: 'Nineties belong to us'

DURING THE Eighties PolyGram has nearly trebled its turnover and "the Nineties is ours for the taking", commercial director Pete Rezon told the company's sales conference last week.

Admitting that PolyGram was having a "year of consolidation" after topping the market share lists in 1988, Rezon told his sales force that they should "fight for every sales opportunity" in the run-up to

Christmas. He set a target of 3m units and PolyGram UK chairman Maurice Oberstein added that "the last week between Christmas and New Year could make all the difference" between first and second position.

Rezon told the meeting that he expected the total sales of PolyGram UK to be £120m in 1989 and he paid special tribute to PolyGram.

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MCA aims for division one

THE ADVANCE of MCA up the league table of record companies was outlined by managing director Tony Powell at the company's annual sales conference on Saturday.

He told staff that under the new regime brought to the company 18 months ago, MCA had gone from bottom of division three to promotion to the second division. He gave Island, Chrysalis and A&M as examples of third division labels and said MCA was now competing with the likes of BMG in the second division.

Powell added that though much had been achieved, there was no room for complacency. "In the next 18 months, we're going to the top of division two and, when we've got that label from Detroit, who knows where from there?"

The Brighton conference was attended by senior MCA personnel from the US, including new president Al Teller.

● A comprehensive guide to key pre-Christmas product will appear in MW's October 14 issue.

Central licensing: WEA proceeds with caution

A NEW, softly-softly approach to European central licensing is being adopted in the face of continued UK opposition to attempts to steamroller such deals across the whole continent.

WEA is displaying a greater sensitivity to British attitudes than the pioneers of central licensing by not insisting that the UK is included in the first phase of its new deal with GEMA. WEA says the UK will be included at a later date but by mutual agreement.

tual agreement.

A WEA International spokeswoman says there is every intention that WEA UK will enter into the agreement "at a later stage". "The deal includes all the European countries and the UK is definitely expected to come into the picture," she says.

"We are starting with the territories that we know are technically feasible to implement the system. For countries like the UK, France

and Spain, that is not possible at the moment." She did not comment on when that situation might change.

Graham Churchill, commercial operations director at the Mechanical Copyright Protection Society, says the UK is definitely not included in this latest deal.

He adds: "When we are approached to include the UK, we will view it in accordance with the appropriate systems being in place and to ensure that copyright owners and authors in the UK will not be disadvantaged."

Earlier this year, GEMA concluded a similar deal with BMG which also does not yet include the UK. But since then the Music Publishers Association has been in lengthy negotiations with GEMA to facilitate its smooth introduction.

MPA general secretary Peter Dadswell says discussions have been prolonged as a result of doubts regarding GEMA's technical competence to administer the deal to the best interests of the UK's writers and publishers.

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Dance-A-Disc folds, owing £98K

SPECIALIST EXPORTER Dance-A-Disc has been liquidated owing £98,000.

A meeting of creditors on Friday heard from liquidator Robert Valentine that managing director Vijay Bajaj admitted that the company was "probably making losses throughout its trading history".

Bajaj cited as reasons for the collapse a delay in obtaining working finance coupled with high interest rates. He added that a long personal illness and the sudden departure of key staff finally forced him to cease trading.

Dance-A-Disc was set up in March last year after Bajaj thought he had identified a gap in the dance music export market not being covered by the major record companies. By February this year, the company was representing 45 labels and had a monthly turnover of £90,000, according to Bajaj.

Major creditors are EMI (£11,364), Zomba Records (£7,048) and Pinnacle (£6,286).

PolyGram's service 'blip'

POLYGRAM DISTRIBUTION says it is hopeful of an early resumption of normal service following a period in which it admits quality has been "not good".

Operations director Brian Fallos says the effects of a number of small difficulties built up to cause problems, but adds: "We hope we are clawing back out of it."

A number of dealers have con-

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AIMING FOR the top three. EMI Records managing director Rupert Perry and EMI Music Worldwide president and chief executive officer Jim Fifield told their company's sales and marketing staff to set their sights at being one of the top three companies this autumn. Conference guest Tina Turner is one of the stars in their line-up.

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1988

MOST PERFORMED POP SONGS

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Andrew Connell
Corinne Drewery
Martin Jackson
Virgin Music (Publishers) Ltd.

Candle In The Wind
Elton John
Dick James Music Ltd.

Carrie
Mic Michaeli
Joey Tempest
EMI Music Publishing Ltd.

The Flame
Nick Graham
Hit & Run Music (Publishing) Ltd.

I Heard A Rumour
Matt Aitken
Sarah Dallin
Siobhan Fahey
Mike Stock
Peter Waterman
Keren Woodward
All Boys Music Ltd.
In A Bunch Music Ltd.
Warner Chapell Music Ltd.

I've Been In Love Before
Nick Van Eede
Virgin Music (Publishers) Ltd.

Mary's Prayer
Gary Clark
Warner Chappell Music Ltd.

Never Gonna Give You Up
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Roll With It
Steve Winwood
FS Ltd.

Shattered Dreams
Clark Datchler
Virgin Music (Publishers) Ltd.

Sign Your Name
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

Together Forever
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Valerie
Steve Winwood
FS Ltd.

When Smokey Sings
Martin Fry
Mark White
Virgin Music (Publishers) Ltd.

Wishing Well
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

MOST PERFORMED COUNTRY SONGS

Chains Of Gold
Rondor Music (London) Ltd.

Maybe Your Baby's Got The Blues
Graham Lyle
Good Single Ltd.
Rondor Music (London) Ltd.

MOTION PICTURE AND TELEVISION AWARDS

FILM MUSIC

Rain Man
Hans Zimmer

MOST PERFORMED MOTION PICTURE SONG

Two Hearts from Buster
Phil Collins

TELEVISION MUSIC

The Wonder Years
John Lennon
Paul McCartney

TELEVISION MUSIC ORIGINAL SCORE

The Impossible Spy
Richard Hartley

MILLION-AIR PERFORMANCE AWARDS

FOUR MILLION PERFORMANCE SONG

Something
George Harrison
Harrisongs Ltd.

MILLION PERFORMANCE SONGS

All You Need Is Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Band Of Gold
Jack Taylor

Can't Buy Me Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Everybody Wants To Rule The World
Roland Orzabal
Ian Stanley
10 Music Ltd.
Virgin Music (Publishers) Ltd.

The Finer Things
Steve Winwood
FS Ltd.

Higher Love
Steve Winwood
FS Ltd.

In Too Deep
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

Jumpin' Jack Flash
Mick Jagger
Keith Richards

Layla
Eric Clapton
Throat Music Ltd.

Memory
T.S. Elliot
Trevor Nunn
Andrew Lloyd Webber
Faber Music Ltd.
The Really Useful Group PLC

Separate Lives
Hit & Run Music (Publishing) Ltd.

Time
Alan Parsons
Eric Woolfson
Woolfsongs Ltd.

Time Of The Seasons
Rod Argent
Verulam Music Co. Ltd.

To Love Somebody
Gibb Brothers Music
BMG Music Publishing Ltd.

Valerie
Steve Winwood
FS Ltd.

World Without Love
John Lennon
Paul McCartney
Northern Songs Ltd.



The vinyl countdown?

by Jeff Clark-Meads

THERE ARE two record industries in the UK: one which believes vinyl albums are as dead as wax cylinders and one which is staking a large part of its finances on the belief that black is still beautiful.

The format mix is becoming a complex affair. With consumers able to take home their favourite sounds on any one of four mainstream carriers, the manufacturing, distribution, marketing and stocking equation grows ever larger.

The popular media would have

everyone believe that vinyl is already dead, having been totally eclipsed by compact disc. This, though, is a confusing over-simplification. While it is true that CD sales are growing rapidly at a time when vinyl is in gentle decline, overwhelmingly the most popular format is pre-recorded cassette.

A straight comparison between vinyl and CD albums is almost impossible to make. True, CDs started making more revenue for record companies than vinyl at the end of last year and, equally true, CD units outsold vinyl units at trade level for the first time in the last quarter.

But, individual company perceptions of that situation do not necessarily reflect the whole picture.

If you are a classical specialist retailer or label, you may have dispensed with vinyl in favour of CD long since; many High Streets now have shops that sell "compact" music only and Deutsche Grammophon has not released 12 inches of black plastic for more than a year.

However, if your speciality happens to be heavy metal or reggae, you have most likely found your vinyl sales rising.

In total, there were seven per cent less vinyl albums sold in the year to June 1989 than in the previous 12 months. That seven per cent, though, covers all styles of music — and it is a large mistake to assume the spread is even across the board.

In fact, the decline in classical and mainstream pop sales on vinyl has been so dramatic that to keep the overall figure at seven per cent other areas have to be doing better than they have in the past. For reasons never accurately defined, prominent among those areas are reggae and metal.

BPI general manager Peter Scapling predicts: "There's going to be a vinyl market for some time to come — well into the Nineties."

Gem Howard, general manager at metal specialist Music For Nations, adds that, in broad terms, his company sells 10 to 15 per cent of product on CD, 15 per cent on cassette and the balance on vinyl.

Asked why this is, he responds: "I think that with stuff like metal, the kids still buy it on vinyl because they listen to it on record players

at home. You don't see heavy metal kids in the street with Walkmans on.

"Because thrash metal still has a very young following, if there's a CD player at home it's their parents' — and the last thing they want is to hear the kind of stuff we put out."

Howard believes there is a further factor in vinyl's favour: the size and substance of the packaging. He argues that, particularly with a genre as grandiose and theatrical as metal, punters want sleeves that reflect the scale of what is inside.

Whatever people's reasons for buying it, the vinyl album market is still running at around 48m units a year.

In decline it may be, but while it is still up at those kind of levels, it accounts for one-fifth of all record company income from direct sales.

There are many people, then, who believe there remains good money to be made from it. Our Price's David Clipsham had this to say when challenged with rumours that the chain was about to pull out of vinyl: "Our basic approach is to say we want to stay in vinyl because others are coming out too fast."

"It is our intention to have an increasing share of the vinyl business because other people are pulling out. We want their customers to come to us."

'There's going to be a vinyl market for some time to come — well into the Nineties'



THE RIVER Detectives support the single *Saturday Night Sunday Morning*, on WEA, with a tour

WEA re-promos total £1½m

WEA IS launching two TV re-promotion campaigns totalling £1½m this week.

A £400,000 advertising campaign to support Madonna's *Like A Prayer* album breaks in Yorkshire, Wales, Scotland and TVS from September 18, before rolling out to LWT and Granada on September 25.

This will be backed-up with fly-posting, posters at British Rail stations and in-store promotion. A follow-through campaign is now being planned for later in the year.

WEA is also continuing with its £100,000 TV advertising campaign for Donna Summer's *Another Place And Time* album with ads in Scotland, Tyne Tees and Granada. A campaign for the re-promotion of Guns N' Roses *Appetite For Destruction* album is also being planned.

B R I E F S

● THE EMI rock compilation *This Love* will be supported by a four week TV advertising campaign from September 25. There will also be ads on Capital Radio from October 2 for two weeks and national press ads and display material. The album features Whitesnake, T'Pau and INXS, among others.

● POLYDOR IS releasing the Jerry Lee Lewis single *Great Balls Of Fire* on September 25 to tie-in with the theatrical release of the film of the same name.

● FURTHER TV support for Janet Jackson's *Rhythm Nation 1814* album on A&M comes in the form of a 30-minute special on BBC2 this Wednesday (20).

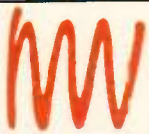
● BEECHWOOD MUSIC is supporting its release of the *Indie Top 20 Vol VII* on September 18 with co-operative ads with *Our Price* in *NME* and *Sounds* as well as ads in *Q* and *The Catalogue*.

● SONIA WILL be promoting her *Chrysalis* single *Can't Forget You*, released on September 25, with appearances on The Coca Cola Hitman Roadshow tour during October.

Other tours lined up include:

Survival artists The Grip — single *Look What You've Done* which is released on October 2.
Brighton Rock — single on WEA, *One More Try*.
Steeleye Span — single *Following Me* and album *Tempted And Tried*, on Chrysalis, both out on September 18.
Bulletboys — single *Smooth Up*, on Atco, September 18.
Claire Mooney — album *Rocking The Boat*, on Playtime Records (through APT) on September 18.
The Bonediggers — mini-LP *Bonediggers*, on Rimshot Records (through Nine Mile/Cartel) on September 21.
The River Detectives — single *Saturday Night Sunday Morning*, on WEA, on September 25.
Jesus Jones — album *Liquidizer*, on Food (through EMI), on October 2.
16 Tambourines — single *If I Should Stay*, on Arista, on September 18.
Joe Strummer — solo LP, on Epic, early October.

MUSIC WEEK



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WEA's caution

▶ FROM PAGE ONE

But he added that he expected the problems to be ironed out and that the UK would eventually be included in the BMG deal.

Rezon

▶ FROM PAGE ONE

Gram's activities "below the market share iceberg".

He pointed out that Britannia Music Club now has more than 1m active members and the newly formed mail order video club had attracted 100,000 customers. Both the sell through video activity of PMV and Channel 5 (with a turnover of £10m) and the special projects division were also mentioned. According to Rezon, the latter's licensing and premium deals activities would bring in £2.5m to PolyGram labels in the current year.

PolyGram

▶ FROM PAGE ONE

tacted MW to express disappointment with the quality of PolyGram's service. Fallows maintains this was caused by the knock-on effects of a minor industrial dispute at the company's Chadwell Heath depot coupled with a large intake of stock, notably product associated with the new Virgin distribution deal.

In addition, he says, staff holidays further contributed to the difficulties.

However, he states: "We hope that, within a week or so, we'll be back to normal service. There are some very positive things in the pipeline, and we hope to change our picking arrangements to better deal with early-week demand. We have recruited and are training people for that."

Winwood, SAW score in BMI honours

AT A ceremony hosted by US performing rights organisation BMI to honour members of the UK's Performing Right Society, songwriters Steve Winwood and Stock Aitken Waterman were among the big winners, while Virgin Music and SAW publishing company All Boys Music each figured in several awards.

Among the most performed pop songs last year in the US were Never Gonna Give You Up, Together Forever and I Heard A Rumour — all with the involvement of SAW — while Steve Winwood scored with Valerie and Roll With It.

Also honoured were songs which have passed the 1m performance mark and George Harrison's Something was singled out for having reached the 4m performance benchmark, representing a staggering 22.88 years play, if played continuously.

● Further details in the Publishing section in next issue.

● FIRST SIGNINGS to Legacy Records are Thunderhead and Wicked Things. Fastway are currently in the studio recording an album for the label.

New Virgin team to give 'every release a chance'

A CHANGE of emphasis is being implemented at Virgin Records, with new general manager Mark Williams aiming to put a sharper, more co-ordinated edge on the company's marketing.

Williams, who has worked in marketing at HMV and, latterly, as marketing manager with CBS says: "Virgin's aggressive A&R policy will continue but in the past the marketing effort has been a little separate from that. I want to give every release a chance."

The general manager's title has

been unused at Virgin for the past 18 months with managing director Jon Webster overseeing the functions that Williams now takes day-to-day responsibility for. Those functions are, he says, everything but finance, A&R and legal.

"Essentially, the core of the role is controlling all the true functions of marketing, including press, sales, promotion, video and some creative areas," he adds. "The aim is to concentrate all our efforts on the same thing at the same time."

Williams says he is aware of the

company's shifting position within the market. "Our business is changing. With majors swallowing up smaller companies, we have got to be ready to preserve our independence but still be a successful record company."

Asked about the differences between CBS and Virgin, he responds: "There's a very definite spirit about Virgin that comes from the company being run by individuals rather than a board. Even Richard Branson is still very much in touch with the business."



CELEBRATING THEIR production deal, Polydor's David Munns and Andrew Jenkins (left) present PWL's Pete Waterman and David Howells with a brand new Ferrari

New deal gives PWL acts extra Polydor pop punch

NEW PWL signings are to get the boost of major record company backing as part of a new deal with Polydor.

The agreement is similar to that made with RCA for Rick Astley and Chrysalis for Sonia but this time it is expected to apply to more than one artist.

"This is a continuation of our policy of working with companies who

have an interest in maintaining a healthy market for pop music," says PWL's managing director David Howells.

But he adds that the deal is not to be confused with the worldwide interests of PWL Records — which opens a Dutch office on October 1. "There is no truth in the rumour that PWL is buying Polydor," he says.

AMT puts distribution back on the road again

A NEW distribution company is reviving a sales practice from the Seventies as part of its "personal service".

AMT Distribution will be using a van sales system to deliver samples and product to dealers across the country.

The company believes this will provide a more personal and therefore effective service for its distributed labels.

The company was set up, following the collapse of PRT Distribution, by PRT's Graeme McLay, Pat Tynan of PT Records and artist manager Brian Adams.

"After PRT, I thought we should start something in a slightly different way to how distribution was normally handled," says Tynan.

"That way you can physically take the product into the shop, show it to them, let them listen to it and sell it — all at the same time."

As well as aiming to distribute about 20 small UK labels, AMT is also considering European deals, particularly with 1992 in mind. Its warehouse is at Langley, near Heathrow, and staffing is expected to total about 15, including six van drivers/salesmen.

AMT is keen to distribute product by new artists. "We are very interested in new bands that want to just get their product out there straight away without any hassles," says Tynan.

AMT Distribution can be contacted on the temporary telephone number, 01-685 0761.

New team picked for Our Price

A NEW management team is now in place at Our Price following the appointment of Richard Handover as managing director.

In addition to his existing marketing role, Glen Ward is now buying manager while Pete Kerr is taking on Mike Isaacs' old function as development manager. Kerr is responsible for shopfitting and finding new sites.

Store operations are being handled by Jeremy Collingwood, Gary Selwyn and Phil Downer. Martin Boden is taking on additional responsibility in the finance department following Alan Humphrey's promotion to deputy managing director.

Business course gives leg up to young hopefuls

A GOVERNMENT-FUNDED course aims to bring the realities of the music business closer to the unemployed in Coventry.

Music, Business and Technology is an 11-week introduction to the workings of the music industry for young people from the Foleshill/Hillfields area of the city and is funded by the Government's Foleshill/Hillfields Task Force.

Course tutor Jason Toynbee adds: "The truth of the matter is that the music industry is a major industry with over 50,000 jobs in the UK. Music, Business and Technology will help young people from inner city Coventry get a foot on the ladder."

The course begins on October 2 and a number of industry experts and musicians are expected to be involved.

● THE BPI is reminding exhibitors at Midem that the deadline for applications for the Department of Trade and Industry subsidy is November 15. Exhibitors should contact the BPI for an application form. Midem will run from Sunday, January 21 to Thursday, January 25.

World BRIEFING

LOS ANGELES: Police here seized 6.2m allegedly counterfeit cassette inlay cards in what is being described by the Recording Industry Association of America as the largest haul in its history. The raid also led to the arrest of 14 people and brought about the end of a piracy ring estimated to be producing as many as 70,000 illicit tapes weekly valued at more than \$20m annually. The police additionally confiscated \$30,000 in cash, 150,000 cassettes in various stages of production and cassette manufacturing equipment worth \$57,000.

CANBERRA: The Australian government has finally approved a levy on blank tapes, the first such law in an English-speaking country. There has been a large amount of delay involved in the legislation and it has still not been decided how much the levy will be or how it will be collected. The rate will be set by the copyright tribunal here after a public hearing and is expected to come into force in July.

NEW YORK: Barry Manilow's national tour will be sponsored by various Proctor & Gamble brands of detergent. In addition, Kentucky Fried Chicken is underwriting its 13th annual amateur songwriting contest with the two winning entries to be recorded by the Bellamy Brothers.

LOS ANGELES: A conference on entertainment marketing is being held at The Registry Hotel here on November 12-14. Organised by EPM Communications, keynote speakers include Coca Cola director Steve Koonin and CBS Broadcast Group senior vice president George Schweitzer.

NEW YORK: LIVE Entertainment is re-appraising its recent purchase of the Strawberries record retail chain in the wake of stock fluctuations and rumours of organised crime involvement in the murder of LIVE chairman Jose Menendez.

LOS ANGELES: Television production group The Kushner-Locke Company has reached an agreement in principle to acquire Radio Vision International, an international distributor of concert films and music specials. London-based Allied Entertainment, which owns an interest in Radio Vision, will receive Kushner-Locke stock in exchange for its holding.

OTTAWA: The Music Copyright Action Group is currently lobbying politicians. Its aim is to gather support to launch a second round of copyright reforms to further establish authors' rights.

tina turner

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ROGER DAVIES MANAGEMENT, INC.

Retailers tell EMI: 'see it our way' over CDs under a tenner debate

GIVEN the opportunity to question EMI executives at the company's roadshow in Birmingham it wasn't surprising that dealers wanted to bring up some contentious issues.

Despite being a platform for EMI to present its autumn line-up of product, the Birmingham stage soon became a forum for debate on perhaps the most controversial issue at present — compact disc pricing.

The first question from the 140-strong audience was, why hadn't EMI put its prices down as WEA and PolyGram had done? General manager, singles promotion, Keith Staton said he did not think the two companies had gained anything by lowering prices.

"WEA and PolyGram are not selling any more CDs at £6.69 than they were doing at £7.29," he said. "We believe that the retail price should be £9.99, but also we don't believe that we should force you to sell them at £9.99."

But one dealer dismissed Staton's argument as nonsense. "From a shop floor level, I can assure you that sales increase as you reduce the price," he said.

Bob Barnes, from Discovery Records, added: "I would have thought that by the sheer volume of sales at the moment you could reduce your prices. If you went to £9.99 that volume would go sky high."

Staton replied that CD player penetration — currently at one in 10 households and biased towards the south of England — was not strong enough to support such a drop in price.

Retailers argued that was exactly what the market needed to increase the number of players bought. If EMI needed proof that everyone wanted the prices lowered then its staff should take a view from behind a counter, they said.

Many dealers argued that it would make their life a lot easier, and be fairer to the customers, if there were a standard pricing policy. "Do you want us to differentiate between your prices and WEA's? Surely you cannot keep ripping the punters off," said one dealer.

Barnes made a comparison with the sell through video trade which, he said, proved that the lowering of prices was the most effective

way of creating a stable market.

"If you drop your prices for a couple of years — just like the video people are doing — then after that time you could put up your prices again and take your profit. At the moment, I think you are trying to make too much profit too soon," said Barnes.

EMI's general manager, album sales, Malcolm Anderson concluded the long debate by saying that the company had no plans at present to change its CD prices.

Other issues raised included a question on why more bands were not given greater exposure and promotion north of Watford. The panel replied that the main problem was getting promoters to back bands and support their concerts.

Another dealer cheekily asked whether it was possible for a non-chart return shop to be paid a visit by an EMI sales rep, to which Keith Staton replied: "More than 20 per cent of our calls are made to shops that are not Gallup shops."

He added that EMI had recently appointed a customer liaison manager whose job it was to visit shops with reps to check that the right ser-

vice was being given and to sort out any problems.

The issue of cassette singles was also discussed with pop marketing director Andrew Pryor saying that he personally had doubts about its future.

"If there is going to be a market there needs to be a committed effort by the BPI and BARD on what packaging to use. At the moment, there does not seem to be any agreement on how to go about this," he said.

One retailer said that BARD had already compiled a report on how the record companies should go

about presenting and promoting the cassette single and that the BPI members were the ones who could not get their act together.

Bob Barnes replied: "The BPI companies were supposed to be committed to releasing top 40 singles on cassette, but the best figure Gallup has had so far is that only 67 per cent of the top 40 were on the format."

Keith Staton said he believed every top 40 single on EMI — bar one — had been available on the format since the agreement was made. "We are still sticking to that undertaking," he said.



PICKWICK NATIONAL accounts manager Bernard Wilks (centre) presents awards to the company's salesman of the year, Midlands rep Bob Fallon (left), and runner up Gary Bramwell, who covers south England

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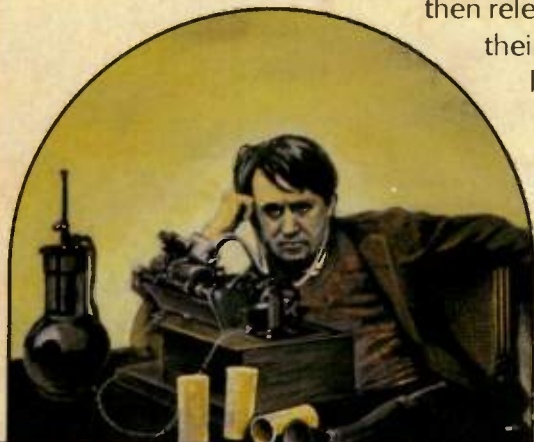
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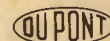


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Thompson is Southern's 'dream come true'

by Dave Laing

"I'VE BEEN hearing about him since 1972. It's a dream come true to be involved with his career." So says Peer Southern's Stuart Ongley about one of his newest signings, bassist, bandleader, composer Danny Thompson.

For so long regarded as a master sideman, Thompson has come into the solo spotlight in the last few years, with a series of albums for Hannibal and Island with his own

small group, Whatever. Now, Ongley intends to work with Thompson in exploiting talents.

Using Southern's Denmark Street studios, Thompson has just completed the music for a series of five-minute programmes made by Reverie Productions and composed of stills by leading UK photographers. "I've used a range of styles including Bernie Holland's classical guitar and Irish pipes to fit the mood of each set of pic-



DANNY THOMPSON (left) shakes on his deal with Peer Southern's Stuart Ongley

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tures," says Thompson.

In the past, the bassist contributed to Pentangle compositions (and Night Flight, for the Take Three Girls TV series, was an Ivor Novello nomination) and wrote scores for "too many wildlife shows", but he says he was "involved in putting ideas into too many recording sessions without getting any credit".

Now, says Ongley, Peer Southern's aim is that over the next few years "he'll be universally acknowledged as a great musician".

Danny Thompson's current plans centre on live work with his band, which now includes guitarists Gary Boyle and John Ethridge and preparing the fourth in his Whatever

album series: "It'll be called Return To Whatever and recorded in the new year with an expanded instrumental line-up."

On the television front, he is planning a series on the history of the acoustic bass, while further ahead he intends to write a book covering his experiences with virtually everyone from Tubby Hayes to Kate Bush and expressing his trenchant views on music and the music business. The Thompson schemes even include a central London club which would be a kind of Ronnie Scott's for his own eclectic mix of folk, jazz and all sorts.

It's all a far cry from the boozy wild man image of Danny Thomp-

son, side-kick to John Martyn. However, he's still haunted by that role in even the best-intended media coverage. "They both missed the point," he says of recent interviews in Q and The Observer.

BRIEFS

● MUSIC SALES is mounting a major marketing campaign for the songbook of Andrew Lloyd Webber's Aspects Of Love. With the cast album entering the MW chart at number one, Music Sales' Philip Glassborow says that the company is launching a dealer competition with a trip on the Orient Express and tickets for the show as prizes.

Launched at this summer's British Music Fair, the songbook is illustrated in colour with scenes from the West End production and includes nine songs, arranged for piano, vocal and guitar. To enter the competition, dealers have to order a counterpack of 10 copies of Aspects Of Love.

● THE FILM and television composer Mike Moran has signed to Filmtrax. Moran's credits include the scores for Time Bandits and The Missionary in the cinema and such TV programmes as Taggart and The Contract. Welcoming Moran, Filmtrax Copyright Holdings MD David Simmons says: "His experience as a producer, composer, arranger and musician covers a huge range of contemporary music. We are looking forward to a long and fruitful relationship."

Chrysalis Music releases 'fun' mini-LP

WITH MANY publishers ready to finance high quality demo tapes for their writers, why not go the whole way and put out a record? One company that has followed that logic through is Chrysalis Music which funded the mini-album Stewed Blued And Tattooed by rock band Horse (London).

"It's an excellent way to get the attention of radio and record companies," says Chrysalis Music president Stuart Slater, "and it's fun to do in a small way." The Horse (London) record was released on Wild West, a label set up by ex-

promoter Alastair Cunningham, an adviser and consultant to Chrysalis. With ads in Raw and Metalhammer, the album sold 3,000, covering Chrysalis's costs and making the group some money.

Slater adds that the group's manager John Bentham, head of Jettisoundz, made an accompanying video which has been sent overseas. Now Chrysalis Music is intending to expand this approach by setting up a production company in conjunction with AIR Studios, another part of the Chrysalis group.



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Chrysalis

Classical

Factory fires youth market

by Nicolas Soames

FACTORY RECORDS, the challenging independent pop label, is making what promises to be a controversial entry into classical recording, aiming at a new, young audience which finds the established methods of programming and marketing unapproachable.

Factory's founder, Anthony Wilson, believes that the young people, who have taken his bands such as Durutti Column and New Order to chart success despite its underground/avant-garde character, would like to get into classical music but lack "an entry point".

He explains: "They were not exposed to it by their parents, and now they are 22 or 23 they are ready for something else but they don't know where to begin."

He is convinced a large part of the problem is not the music itself, but the way it is marketed. "When you look at a classical record, you first think it is marketing a Constable painting. The next thing you notice is that it is selling a piece of music, and only after that do you get round to the performers."

In pop music, he points out, the approach is completely different. They buyers identify first with the performers whose music, or choice of music, they like.

Consequently, on Factory's classical records, the emphasis will be on young players who can per-



STEVE MARTLAND's Babi Yar

not, on the face of it, highly commercial.

The other three recordings do not offer what could generally be termed easy music either. The pianist Rolf Hind plays Etudes Livre by Ligeti, Elliott Carter's Piano Sonata, Messiaen and Steve Martland (FACT 256). The oboist Robin Williams with Julian Kelly plays Poulenc, Britten, Hindemith and Lalliet (FACT 236). And there is an album devoted to the hard-hitting music of Steve Martland — Drill for two pianos and Babi Yar for orchestra (FACT 266).

"Frankly, I am a little disappointed that there is no eighteenth century music, no Mozart, but it is the players' choice," admits Wilson.

However, he does feel that the performances have a youthful immediacy. "In this music there is an energy and a vibrancy that you don't normally get from players who have buttoned down to life in a symphony orchestra."

It has taken more than two years to start the classical label following the initial discussions, and since then Wilson has seen other labels such as Virgin and WEA come in to the market. He has been surprised that they have generally just followed the normal classical operation rather than try a radical departure like Factory.

"Actually, I am quite pleased — I don't like competition," he remarks sardonically. But like many, he has also noted the success of composers such as Steve Reich, Philip Glass and Arvo Paart.

It is not surprising, then, that Factory should devote one of its first five recordings to Steve Martland. Now 29, Martland remains a composer with a controversial profile as much for his uncompromising statements as his aggressive music, which has some qualities of the minimalist/process school that has made Reich, Glass, Paart and Adams so notable.

In fact, he feels there is a certain irony in being categorised as "classical" because he rarely works with established classical musicians now. "I don't like classical musicians and the way they play music. The music I write is loud and aggressive, and it simply isn't in the tradition of a symphony orchestra — at least string players — to play loud and in unison for a long time."

Phrases such as that do not endear him to the classical fraternity, but the concert before the Factory recording of his Babi Yar only confirmed his attitude. "A few string players in the Hague Philharmonic were out to sabotage the piece, and they did in the concert."

After discussion with the conductor, Elgar Howarth, Martland had decided to cancel the recording — until a virtuoso performance in persuasion by freelance producer John West forced the recalcitrant violinists back in line.

The result is a recording that Martland is proud of — for the work itself is uncompromising. "I was trying to find some correlation between the performance of twentieth century music and the horror of the massacre at Babi Yar."

Factory's future classical commitment is undecided. There will probably be five further releases in February, but the basic plan is to wait and see what happens.

1	BIZET CARMEN HIGHLIGHTS	Philips
	Seija Ozawa/ONDF	4260401/4260404 (F)
2	ELGAR CELLO CONCERTO/SEA PICTURES	EMI
	Barbirolli/LSO/Baker/Du Pre	ASD655/TCASD655 (E)
3	ELGAR CELLO CONCERTO/ENIGMA VARIATIONS	CBS Masterworks
	D Barenboim/PDO/J Du Pre	CBS76529/4076529 (C)
4	ELGAR CELLO CONCERTO	Philips
	Munich/RPO/Webber	4163541/4163544 (F)
5	VIVALDI FOUR SEASONS	L'Oiseau Lyre
	Hogwood/Academy Ancient Music	4101261/4101264 (F)
6	HOLST THE PLANETS	Deutsche Grammophon
	Herbert Von Karajan/BPO	2532019/3302019 (F)
7	MAHLER RESURRECTION	Imp Classics
	Gilbert Kaplan	DPCD910/CIMPC910 (PK)
8	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Grammophon
	Herbert Von Karajan/BPO	4133091/4133094 (F)
9	ANDREW LLOYD WEBBER REQUIEM	HMV
	Domingo/Brightman/Maazel/ECO	ALW1/TCALW1 (E)
10	FAURE REQUIEM OP48	Decca
	Charles Dutoit/MSO/Te Kanawa	4214401/4214404 (F)
11	MENDELSSOHN/BRUCH/SCHUBERT	HMV
	Nigel Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634 (E)
12	BEETHOVEN SYMPHONY NO 5	Deutsche Grammophon
	Herbert Von Karajan/BPO	4139322 (F)
13	SIBELIUS SYMPHONY NO. 5	HMV Reflexe
	Simon Rattle/CBSO	EL7497171/EL7497174 (E)
14	BERLIOZ SYMPHONIE FANTASTIQUE	EMI
	Roger Norrington/LCP	EL7495411/EL7495414 (E)
15	MOZART THE FLUTE QUARTETS	Collins Classics
	Judith Hall	EL10201/EL10204 (MSD)
16	MOZART PIANO CONCERTOS NO. 24 & 25	Philips
	Jeffrey Tate/ECO	4223311/4223314 (F)
17	MENDELSSOHN & BRUCH VIOLIN CONCERTO	Deutsche Grammophon
	Anne Sophie Mutter/Karajan/BPO	2532016/3302016 (F)
18	MOZART HORN CONCERTO	Decca
	Barry Tuckwell/ECO	4102841/4102844 (F)
19	BEETHOVEN SYMPHONY 9	Deutsche Grammophon
	Herbert Von Karajan/BPO	4109872 (F)
20	ELGAR AND DELIUS CELLO CONCERTOS	HMV
	Du Pre/Barbirolli/Sargent Etc	ASD2764/TCASD2764 (E)

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LEONARD SLATKINSymphony No. 2, Sinfonietta Op. 20
London Philharmonic OrchestraEnigma Variations, Cockayne & Poulton's Overtures
London Philharmonic Orchestra

ELGAR
THE KINGDOM
LEONARD SLATKIN
London Philharmonic Orchestra and Choir
Yvonne Kenny, Alfreda Hodgson, Christopher Gallett, Benjamin Luxon

It is a magnificent and moving performance, brilliantly recorded and with singing and playing by the London Philharmonic Choir and Orchestra which are even finer than they provided 20 years earlier. Slatkin proves himself an Elgar conductor through and through. THE KINGDOM is like an extended slow movement, full of stately sorrow, with episodes of grandeur and exhilaration, and Slatkin understands completely how the music should be shaped and paced.

Michael Kennedy, Gramophone March 1989

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3	OPERA VOL 1	Trax Classique
	Various	TRX152/TRXC152 (BMG)
4	OPERA VOL 4	Trax Classique
	Various	TRX155/TRXC155 (BMG)
5	GREATEST LOVE SONGS	CBS
	Plácido Domingo	CBS44701/4044701 (C)
6	TUTTO PAVAROTTI	Decca
	Luciano Pavarotti	4256811/4256814 (F)
7	THE NEW PAVAROTTI COLLECTION	Sylvis
	Luciano Pavarotti	SWR857/SWC857 (STY)
8	OPERA VOL 2	Trax Classique
	Various	TRX153/TRXC153 (BMG)
9	GOYA...A LIFE IN SONG	CBS
	Plácido Domingo	4632941/4632944 (C)
10	OPERA VOL 3	Trax Classique
	Various	TRX154/TRXC154 (BMG)

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Olympia looks East and West to expand its varied catalogue

by Nicolas Soames

AFTER DEVELOPING a compact disc library based on the Soviet Union's massive Melodiya catalogue and, more recently, Poland's Polskie Nagrania, Francis Wilson's Olympia label is set for further expansion — with new recording agreements with both East and West European countries.

He has signed an agreement with Electrecord, the Romanian state company for a number of releases of unusual material varying from the Byzantine Oratorio by the twentieth century composer Paul Constantinescu to little-known symphonies and concertos by Michael Haydn. They are expected to arrive in the shops before Christmas.

"Romania is a very under-exploited musical source — it has been cut off from the rest of the musical world despite some very high calibre musical work," explains Wilson.

He is also developing a connection with the Residentie Orkest also known as the Hague Philharmonic, in Holland. Next year, Olympia will release a series of seven CDs covering more than 400 years of Dutch music; and Wilson is considering a Mahler symphony cycle with Hans Vonk.

There will be new recordings from the Dallas Symphony Orchestra conducted by Eduardo Mata, and from the Stuttgart Chamber Orchestra conducted by Uri Segal, which will all contribute to a much more varied Olympia catalogue.

Currently, the catalogue stands at around 120 Melodiya titles and around 70 others, including some 15 recordings initiated in the UK, featuring the pianist Peter

Katir among others.

1989 has seen around 60 new Olympia titles, half of which were Melodiya, but in 1990 Wilson expects to release more. There will be some 40 Melodiya, 17 Polskie Nagrania, 20 from Romania, seven from Holland and six from the UK.

This month is active on the release front. Among the Melodiya titles is an intriguing coupling of Violin Concertos by Elgar and Britten played by Igor Oistrakh and Boris Gurnikav respectively (OCD 242) on a 77-minute CD. "Elgar is not unknown in the Soviet Union —

Oistrakh has played the concerto for some years — and Britten is played a lot," explains Wilson.

Continuing his passion for Russian music, Wilson has engaged the Scottish pianist Murray McLachlan to record all Piano Sonatas by Prokofiev starting with Nos 1, 4, 5, 9 (OCD 225). This follows McLachlan's success with the recent release of the Myaskovsky Sonata.

But the main project is a new Olympia series called Explorer, which looks at works rarely recorded. It opens with Five Symphonies by John Marsh, an English com-

poser (1752-1828) whose style looked back to the eighteenth century rather than forward to the Romantic era.

The Symphonies are played by the Chichester Concert conducted by Ian Graham-Jones — the orchestra first played them at this year's Chichester Festival and they were recorded shortly after. They are released on OCD 400.

The Explorer series will also feature works such as Constantinescu's Byzantine Oratorio, supported by promotional products such as T-shirts and badges — available in October.

BRIEF

● HAVING SUPPORTED Jane Glover at an early stage in her recording career, the Classics For Pleasure/EMI Eminence stable now pinpoints another rising woman conductor — Sian Edwards.

Edwards, who studied in the Soviet Union for two years, has just completed a season at Glyndebourne and was recently appointed as one of two assistant conductors to the Royal Opera House, Covent Garden.

But for her debut recording, she returns to her student years with a popular Tchaikovsky programme, including the 1812 Overture, the Romeo And Juliet Fantasy Overture, and Francesca da Rimini, with the Royal Liverpool Philharmonic. It is issued on EMI Eminence EMX 2152 on all three formats. Coincidentally, an early Glover recording, Mozart's Clarinet and Bassoon Concertos, is introduced to CFP on CD (CFP 4484).



THE FAIRER Sax, the versatile and entertaining saxophone quartet which, on concert tours, manages such feats as tap dancing with a baritone sax, have recorded their popular show, *Blowing Hot And Cool for Collins* (10362). They play arrangements of classics such as *Sweet Georgia Brown*, *Summertime*, *The Pink Panther* and even *The Chain* by Fleetwood Mac.

Decca campaign celebrates Sutherland/Ashkenazy link

TWO OF Decca's most prolific artists — the soprano Joan Sutherland and the pianist Vladimir Ashkenazy — are the subject of special campaigns this month, celebrating their long association with the company.

The Sutherland campaign marks 30 years with Decca and among the six mid-price sets and a low-price sampler is the re-mastered recording of her first major recital set — *The Art Of The Prima Donna* (425 493 2 CDs).

In addition are the operas for which she is especially known, Donizetti's *Lucia d' Lammermoor* (411 622-2) and *Lucrezia Borgia* (421 497-2); Rossini's *Semiramide* (425 481-2 3 CDs), Delibes' *Lakme* (425 485-2) and Belini's *Norma* (425 488-2 3 CDs).

The sampler, simply titled *Joan Sutherland*, includes the Bell Song

from *Lakme*, the Jewel Song from *Faust*, and the Mad Scene from *Lucia di Lammermoor* (425 605-2).

The Ashkenazy celebration comprises eight CD titles with a sustained packaging concept. There are the two flagships: the 12 CD set of Mozart — *The Piano Concertos* (425 557-2) and the 10 CD set of Beethoven's *Piano Sonatas* (425 590-2).

But there are also Prokofiev's *Piano Concertos* conducted by Andre Previn (425 570-2 2 CDs), Rachmaninov's *Piano Concertos* again with Previn (425 576-2 2 CDs) and Ashkenazy as conductor — Tchaikovsky's *Symphonies* Nos 4, 5, 6 and the *Manfred Symphony* (425 586-2 3 CDs).

Promotional support will come from a poster/showcard and an Ashkenazy Edition flyer.

Early music is focus of major labels' push

AUTHENTIC PERFORMANCE, with the focus on Beethoven, is a strong feature of this month with Roger Norrington completing the symphony cycle on EMI, and Christopher Hogwood releasing his version of the Choral symphony on Decca using early instruments but with a particularly large orchestra.

The popularity of Norrington and The London Classical Players remains high and EMI is mounting a substantial sales push covering the early music Reflexe label as a whole. This month sees Beethoven's *Symphony No 4 and 5* (CDC 7496562 and on LP/tape) and the *Symphony No 7* (CDC 7498162 and on LP/tape) coupled with the *Coriolan* and *Egmont Overtures*. The full six CD set will come in November.

In addition, there is the second in the series of Beethoven's *Piano Concertos* with the persuasive fortepianist Melvyn Tan (*Piano Concertos Nos 3 and 4*, CDC 7498152 and on LP/tape).

A 70-minute Norrington/LCP sampler covering Beethoven and Berlioz is also released in September at a special price (CDZ7628072). It is part of the hefty promotional package which includes extensive advertising, A2 artist free-standing poster, in-store displays and a sales presenter.

It is significant that the LCP releases almost swamp another important EMI Reflexe release, Handel's *Messiah* also done in authentic manner with Emma Kirkby leading the soloists, and the Taverner Choir conducted by Andrew Parrot (CDS 7498012) which is issued at a special price.

Hogwood's recording activity is in danger of getting lost in all this, but his large version of Beethoven's 9 — based on accurate records of an 1824 performance which used quadruple wind, 49 strings and a 25 part chorus. Arleen Auger and Anthony Rolfe-Johnson are among the soloists (CD 425 517-2 and on LP/tape).

REVIEW

WALKMAN OPERA Highlights, Lohengrin/Tannhauser, Wagner. Kubelik/Gerdes DG 427 720-4. **Highlights**, Rigoletto/Il Trovatore, Verdi. Kubelik/Serafin. DG 427 716-4. **Highlights**, La Cenerentola/Il Barbiere di Siviglia, Rossini. Abbado. 427 714-4. A small random selection from the new Walkman Opera series. It is difficult to see how it can fail to be a huge success. The recordings are almost always distinguished: Birgit Nilsson sings in Tannhauser, Gundula Janowitz and James King in Lohengrin, Cossotto in Il Trovatore and Rigoletto (which also features a marvellous Renata Scotto as Gilda, Bergonzi and Fischer-Dieskau). There are the occasional weaknesses — The Barber Of Seville, with Hermann Prey miscast in the title role, is a little wooden, but this is the exception.

● General interest.

Masters Of The Piano — Ogdon, Shelley, Ortiz, Saba. Pickwick Duet 23 CD. Candelight Classics. Pickwick Duet 24 CD. Pickwick's Duet series provides around 90 minutes of classical music designed to be easily accessible, and marketed at budget price (£6.08 dealer, £9.99 rrp). They have varied in quality — some of the back catalogue items from CBS have shown their age — but these two are more samplers from the main IMP Classics label. The four pianists on the keyboard release — I presume the title refers to the composers — play all pops, while we have Air On A G string, Waltz Of The Flowers, the slow movement of Mozart's Piano Concerto No 1 etc on the other played reliably by the SCO under Laredo, Hickox, Willemo and other familiar names. Saleable product.

● General interest

Limelight takes top MTV award

by David Golder

LIMELIGHT'S JULIEN Temple scooped the award for the best overall video at the MTV Awards in Los Angeles with the controversial video for Neil Young's This Note's For You.

Temple's video was originally banned by MTV because, according to Limelight, it ridiculed corporate sponsorship of rock artists. It included scenes of Michael Jackson and Whitney Houston lookalikes promoting soft drinks. The ban was

eventually lifted after Young himself made clear in numerous interviews his feelings and intentions behind the song and video.

Other British successes at the awards included the Molotov-produced Kiss for The Art Of Noise featuring Tom Jones, which earned the title Best Breakthrough Video.

The awards were dominated, though, by two American women. Paula Abdul's video for Straight Up, which she choreographed herself, won four awards. They were



NEIL YOUNG: controversy steals the MTV award

Best Dance Video, Best Choreography, Best Editing and Best Female. Madonna's Express Yourself won three of the technical awards for Best Direction (David Fincher), Best Cinematography (Mark Plummer) and Best Art Direction (Holgar Cross/Vance Lorenzini).

Also managing three awards were US rockers Living Colour. Their video for Cult Of Personality won the Best Stage Performance, Best New Group and Best Group

categories.

Best Male Video went to Elvis Costello's Veronica, while Jim Blashfield won the award for Best Special Effects for his work on Michael Jackson's Leave Me Alone. The Best Rap video was judged to be Parents Just Don't Understand by DJ Jazzy Jeff and The Fresh Prince. Guns N' Roses won the Best Heavy Metal Category with Sweet Child Of Mine, while REM claimed the Best post-Modern award for Orange Crush.

Prefab Sprout head CMV pop trio

PREFAB SPROUT, Wham! and Spandau Ballet have video releases on CAV this month.

From Langley Park To Hollywood is a compilation of Prefab Sprout's singles on video. It covers material from the albums Steve McQueen and From Langley Park To Memphis, including the top 30 hits When Love Breaks Down and The King Of Rock 'n' Roll. At half an hour, it has a dealer price of £6.95.

Re-released at a new lower price are three Wham! videos — Wham! The Final, Wham! '85 and Wham! The Video. At a dealer price of £5.55 each, they include nearly all of the band's promotional videos.

Also at a lower price is Spandau Ballet's Thru The Barricades, with a dealer price of £6.95. Recorded live at the Birmingham NEC, this 72-minute video covers 14 tracks, including such hits as Gold and True. All three Wham! videos and Spandau Ballet's Thru The Barricades were originally available on the CBS/Fox label.

MUSIC VIDEO

(Description (tracks) Timings/ Dealer Price)			
1	1	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
2	NEW	DEF LEPPARD: In The Round In Your.. Live (14 tracks)/1 hr 30min/£9.04	PMV/Channel 5 CFV 08422
3	NEW	PINK FLOYD: The Wall Compilation/1 hr 35min/£6.95	PMV/Channel 5 CFV 08762
4	2	QUEEN: Rare Live Live (18 tracks)/1 hr 30min/£6.95	PMI MVP 99 1189 3
5	NEW	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin VVD 627
6	3	MAX BYGRAVES: SingaLongaWarYears Compilation (30 tracks)/50min/£6.95	Parkfield MKM 0003
7	NEW	HARD 'N' HEAVY: VOLUME 3 Compilation/1 hr 15min/£6.50	PMI MVP 99 1192 3
8	7	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
9	5	U2: Rattle And Hum Live (21 tracks)/1 hr 36min/£8.34	CIC VHR 2308
10	6	NOW THAT'S...MUSIC VIDEO 15 Compilation (15 tracks)/1 hr/£6.50	PMI/Virgin/PMV MV NOW 15
11	10	PINK FLOYD: Delicate... Live (16 tracks)/1 hr 35min/£8.47	PMI MVN 99 1186 3
12	13	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1 hr 20min/£8.34	CMV 49017 2
13	4	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830-2
14	8	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 491
15	15	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1 hr 30min/£9.04	CMV 49010 2
16	14	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
17	11	CLIFF RICHARD & THE SHADOWS: Thank.. Live/53min/£3.47	Music Club/Video Col MC 2012
18	-	MICHAEL JACKSON: Making Thriller Compilation/1 hr/£6.95	Vestron MA 11000
19	-	ROBERT PALMER: Video Nova Compilation (8 tracks)/40min/£6.50	PMI MVR 99 1190 3
20	-	GENESIS: Invisible Touch Tour Live (12 tracks)/1 hr 56min/£8.34	Virgin VVD 358

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R E V I E W S

VIRGIN VIDEOLAS; Godley And Creme — Mondo Video. Running time: 18 minutes. **Stakker — Eurotechno.** Running time: 25 minutes. **Zbig Rybczynski — The Fourth Dimension.** Running time: 24 minutes. **Tim Simenon/Stacy Peralta — Attack.** Running time: 19 minutes. Dealer price for each: £6.95.

Comment: The stylish packaging of the first four videola titles will invite curiosity but the self-consciously arty and hi-tech content already seems on the way to being an anachronism. Attack is something of an exception, featuring furious skateboard cuts directed by former world champion Stacy Peralta. At a compact 19 minutes it manages to sustain the pace and Tim Simenon's robust soundtrack enhances the action which features the newest skateboard stunts. With a market for more expensive skateboard videos already established, sales prospects for this look good. In comparison the computer

generated dayglo imagery of Stakker's Eurotechno seems to scale the heights of self-indulgence at around 25 minutes. Zbig Rybczynski's Fourth Dimension is a more measured visual endeavour which plays on a hall of mirrors type distortion, set against Michael Urbaniak's bleak musical score. Of all the videos Godley and Creme's Mondo Video most succinctly sums up the innovative videola concept. But despite the clever marrying of sound and visuals — with both having been recorded simultaneously — the video does not sustain the powerful atmosphere of its initial sequence, which trains the eye on mesmerising swathes of cigarette smoke. Ultimately visual tricks seem no substitute for form or substance. **KF**

ROBERT PALMER: Super Nova. PMI MVP 9911903. Running time: 49 mins. Dealer Price £6.50.

Comment: The measure of a successful music video should be that

it provides interesting and entertaining viewing for the fan. Therefore, if a similar compilation appeals to the general music lover, or even to someone with no particular love for the artist, then surely the video in question is a triumph in production. Super Nova is such a compilation. From the animated tomfoolery of Change His Ways through the sophisticated sexism of Simply Irresistible to the smoochy soul of Tell Me I'm Not Dreaming, Robert Palmer manages to present videos and interviews of an intelligent and interesting nature. Super Nova is a success, proving that even if you are a mixture of Prince Charles and Roger Moore you can still look fashionable in a brown suit. An achievement indeed. **IW**

Sales forecast: Even though RP doesn't spring to mind as a constant hit making artist, most of the songs included have seen their way into the top 40, so this compilation should appeal to Palmer fans old and new.



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LP: FILM 035D
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CD: FILMCD 035

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This Week	Last Week	Wks on Chart	Title	Artists (Producers/Publishers)	Label	7" (12")	Number (Distributor)
1	1	7	RIDE ON TIME	deConstruction/RCA PB 43055 (12"-PT 43056) (BMG)			
2	3	4	RIGHT HERE WAITING	Black Box (Groove Groove Melody) Warner Chappell Music			
3	16	2	CHEERISH	Richard Marx (Richard Marx/David Cole) EMI Music/Warner Chappell			
4	19	4	PUMP UP THE JAM	Madonna (Madonna/Patrick Leonard) Warner Chappell Music			
5	10	4	THE BEST	Swanyard SYR/T 4 (BMG)			
6	17	5	IF ONLY I COULD	Technotronic feat. Felly (Sound Products) Brothers Org/BMG/BOGAM			
7	7	7	THE TIME WARP (PWL Remix)	Capitol (12)CL 543 (E)			
8	2	3	EVERY DAY (I LOVE YOU MORE)	Tina Turner (Dan Hartman/Tina Turner) Zomba Music			
9	5	4	SOWING THE SEEDS OF LOVE	Sydney Youngblood (Claus Zundel) Virgin Music			
10	8	6	I NEED YOUR LOVIN'	Damian (Des Tong) Richard O'Brien/Druidcrest			
11	4	11	SWING THE MOOD	Jason Donovan (Stock/Aitken/Waterman) All Boys Music			
12	6	7	BLAME IT ON THE BOOGIE	Fontana/Phonogram IDEA(T) 12 (F)			
13	9	6	NUMERO UNO	Tears For Fears (Tears For Fears/Dave Bascombe) Virgin Music			
14	13	3	PERSONAL JESUS	Def Jam 655143 6 (12"-655143 7) (C)			
15	11	7	HEY DJ! I CAN'T DANCE.../SKA TRAIN	Alyson Williams (Vincent Bell/Russell Simmons) Island Music			
16	14	3	PARTYMAN	Music Factory Dance MFD(T) 001 (BMG)			
17	23	3	LOVE IN AN ELEVATOR	Jive Bunny & The Mastermixers (Pickles/Hemstock) Cop. Con.			
18	12	5	I JUST DON'T HAVE THE HEART	Blame It On The Boogie (Stock/Aitken/Waterman) Global Music			
19	NEW		DON'T LET ME DOWN GENTLY	Jive JIVE(T) 217 (BMG)			
20	18	4	LOVESONG	The Cure (Smith/Allen) Fiction Songs			
21	37	2	HARLEM DESIRE	Mute (12)BONG 17 (I/R/T)			
22	25	4	MISS YOU MUCH	Depeche Mode (Depeche Mode/Flood) Grabbing Hands/Sonet			
23	15	9	POISON	Janet Jackson (Jimmy Jam/Terry Lewis) EMI Music			
24	38	2	MANTRA FOR A STATE OF MIND	Epic 655061 7 (12"-655061 8) (C)			
25	35	3	FOREVER FREE	Alice Cooper (Desmond Child) Exra/Kat & Mouse/EMI/MCA			
26	24	6	WE COULD BE TOGETHER	Debbie Gibson (Fred Zarr) EMI Music			
27	20	9	TOY SOLDIERS	CBS 655049 7 (12"-655049 8) (C)			
28	41	2	LOVE AND REGRET	Deacon Blue (Warne Livesey) ATV Music			
29	40	3	IT ISN'T, IT WASN'T, IT AIN'T...	Arista 112545 (612545) (BMG)			
30	45	2	OYE MI CANTO (HEAR MY VOICE)	Epic 655287 7 (12"-655287 8) (C)			
31	NEW		YOU KEEP IT ALL IN	Go! Discs GOD(X) 35 (F)			
32	NEW		BLUES FROM A GUN	Blanco Y Negro NEG 41(T) (W)			
33	29	5	LOVE'S ABOUT TO CHANGE MY HEART	Warner Brothers U 7494(T) (W)			
34	28	7	WARNING	Cooltempo/Chrysalis COOL(X) 185 (C)			
35	21	5	LAY YOUR HANDS ON ME	Vertigo/Phonogram JOV 6(12) (F)			
36	26	8	WOULDN'T CHANGE A THING	PWL PWL(T) 42 (P)			
37	27	9	FRENCH KISS	Lil Louis (Lil Louis) London Music			

Records to be featured on this week's Top Of The Pops
Panel sales compared to last week -1%
(WEEK 37)

TITLES A-Z (WRITERS)

Afro Dizzi Act (Wes/Birkett)	46	Mantra For A State Of Mind (Moore)	24
Blame It On The Boogie (Jackson/Jackson/Kohn)	12	Miss You Much (Lewis/Harris)	22
Blues From A Gun (Reid/Reid)	32	Mixed Emotions (Jagger/Richards)	38
Break 4 Love (Mason)	64	Money (Everybody Loves Her) (Guzzi/Rankin)	74
Bring Forth The Gullotine (Brown)	81	Name And Number (Cunha/Sinner)	39
Bring It On Down (Edwards)	51	Nature Of Love (Cilla/Duffy)	63
Celebrate (Mars)	85	Never Gonna Be The Same (Clark)	76
Cherish (Madonna/Leonard)	3	New Jack Swing (Riley/Davidson/Mitchell)	84
Do The Right Thing (Guppy/Riley)	59	News From Heaven (MacDonald/MacDonald)	90
Don't Let Me Down Gently (The Wonder Stuff)	19	Nighttrain (Guns n' Roses)	45
Every Day (I Love You More) (Carter/Glanfield/Walmsley/Richard/Dean/Clarkson)	15	No Sorry (Lanzini/Bortolotti/Rossini/Ferrell)	82
Express Yourself (Cuba)	26	Nothing But A Good Time (Dall/DaVila/Michael/Rocker)	48
Forever Free (Lawless)	25	Numero Uno (Liman/Davoli/Sampick)	13
French Kiss (Lil Louis)	37	One That Got Away (The Hammer/Slater)	87
H-A-P-P-Y Radio (Start)	70	Oye Mi Canto (Hear My Voice/Cosco/Cas/Oswald)	30
Hangin' Tough (Start)	54	Partyman (Prince)	16
Healing Hands (John)	21	Personal Jesus (Gore)	14
Hey DJ! I Can't Dance (To That Music.../Ska Train) (Carter/Glanfield/Walmsley/Richard/Dean/Clarkson)	15	Poison (Cooper/Child/McCurry)	23
Hey Lord (Bennett/Holt/Riow/Waterman/Williams)	86	Proud To Fall (McCulloch)	72
Heaven In You (Hogarth/Rothley/Kelly/Trevaros/Miller/Helm)	52	Pump Up The Jam (Kamoz/De Quincey)	4
House Energy Revenge (Bortolotti/Ferrell/Rossini/Lanzini)	73	Real Thing (The Fry/White)	68
I Just Don't Have The Heart (Stock/Aitken/Waterman)	18	Regina (The Sugarbush)	62
I Need Your Lovin' (Gordon/Bell)	10	Revival (Lennax/Stewart)	41
I Took A Little (Mama/Morris/McKeen/Brown)	93	Ride On Time (Hartman/Liman/Davoli/Sampick)	1
If I Could Turn Back Time (Warren)	47	Right Here Waiting (Marx/Vocals)	2
If Only I Could (Youngblood)	5	Rock Wit' Cha (Read/Simmons)	42
Into The Heart Of Love (Warren)	89	Say Goodbye (Burton)	94
Invisible Man (The Queen)	71	Secret Rendezvous (Babyface/Read/Simmons)	40
It Ain't, It Wasn't, It Ain't Never (Gonna Be) (Hammond/Warren)	29	Sold Me Down The River (MacDonald/Peters)	43
It's Not Enough (Page/Funderburk)	96	Something So Real (The Chinheads Theme) (Gow/Macintosh)	61
It's Not Over (Let No Man Put Asunder) (Howley/Gray)	100	Something's Jumpin' In Your Shirt (McLaren/Kilgore/Kessler/Ramone/Collins)	44
Keep Love New (Wright)	75	Sowing The Seeds Of Love (Orzabal/Smith)	9
King Is Here (The 900 So So's)	50	Suena Latina (Gothching)	59
King Is Here (The 900 So So's)	50	Suena Latina (Gothching)	59
Knockin' On Heaven's Door (Dylan)	92	Take It From Me (Christan/Hartman)	97
Let The Day Begin (Benn)	79	This Is The Right Time (Stansfield/Devaney/Morris)	49
Let The Flame Burn Brighter (Kendrick)	55	Time Warp (PWL Remix) (The JCB)	7
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	Tin Machine/Maggie's Farm (Lowe/Bowie/Sales/Gabrel)	77
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	Touch Me (Winn/Monley)	88
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	Toy Soldiers (Marshall/Joy)	27
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	Warning (Parker/Tyler)	34
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	We Could Be Together (WFL)	26
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	What You Don't Know (Martinez)	99
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	Wouldn't Change A Thing (Stock/Aitken/Waterman)	36
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	You Keep It All In (Heaton/Rothley)	31
Let's About To Change My Heart (Stock/Aitken/Waterman)	33	You're History (Fahney/Feldman/Detroit/Seymour)	53

THE NEXT 25

76	69	NEVER GONNA BE THE SAME	Virgin YS(T) 1203 (E)	
77	48	TIN MACHINE/MAGGIE'S FARM	EMI USA 1200 73 (E)	
78		STILL CRUISING	Capitol CL 549	
79	86	LET THE DAY BEGIN	MCA MCA(T) 1367 (F)	
80	85	WFL	Factory FAC 2327 (12"-FAC 2327) (P)	
81	77	BRING FORTH THE...	Tam Tam 7777 013 (PT 013) (P)	
82	79	NO SORRY	deConstruction/RCA PB43041 (PT 43042) (BMG)	
83		THE DOWNTIME LIGHTS	Blue Hill	
84	82	NEW JACK SWING	Motown 28 43147 (12"-PT 43148) (BMG)	
85	94	CELEBRATE	Chrysalis CHS(T) 12402 (C)	
86	90	HEY LORD	Island 12405 (12"-PT 12406) (F)	
87		ONE THAT GOT AWAY	Arista 112652 (612652) (BMG)	
88	78	TOUCH ME	RCA PB 49272 (12"-PT 49274) (BMG)	
89		INTO THE HEART OF LOVE	Capitol 12402 (12"-PT 12403) (F)	
90	98	NEWS FROM HEAVEN	Chrysalis CHS(T) 12404 (C)	
91	95	KNOCKIN' ON HEAVEN'S...	Warner Bros. W 2845(T) (W)	
92	88	KING IS HERE/900 NUMBER	Debut 12405 (12"-PT 12406) (F)	
93	100	I TOOK A LITTLE	Capitol CL 549	
94	96	SAY GOODBYE	CBS 655287 7 (12"-655287 8) (C)	
95		LIVE ON STAGE	deConstruction/RCA PB43041 (PT 43042) (BMG)	
96		IT'S NOT ENOUGH	MCA PB 49272 (12"-PT 49274) (BMG)	
97		TAKE IT FROM ME	Island 12405 (12"-PT 12406) (F)	
98		LETHAL WEAPON	Sire W 2845(T) (W)	
99	99	WHAT YOU DON'T KNOW	Arista 112654 (612654) (BMG)	
100	91	IT'S NOT OVER (LET NO...)	Sire W 2845(T) (W)	

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

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38	36	4	MIXED EMOTIONS	Rolling Stones (Chris Kimsey/Glimmer Twins) Promopub			
39	57	2	NAME AND NUMBER	Curiosity Killed The Cat (Skinner) Curio/Chelsea/Cop Con/Warner C			
40	47	6	SECRET RENDEZVOUS	Koryn White (L.A./Babyface) Warner Chappell Music			
41	31	5	REVIVAL	Eurythmics (David A Stewart/Jimmy Iovine) D'n'A/Anxious/BMG/C Dub			
42	NEW		ROCK WIT'CHA	Bobby Brown (L.A./Babyface) Warner Chappell Music/Cop. Con.			
43	43	2	SOLD ME DOWN THE RIVER	The Alarm (Tony Visconti) Bugle Songs			
44	33	6	SOMETHING'S JUMPIN' IN YOUR SHIRT	Malcolm McLaren (McLaren/Kilgore/Kessler/Ramone/Collins) Various			
45	22	4	NIGHTRAIN	Guns N' Roses (Mike Clink) Warner Chappell Music			
46	46	4	AFRO DIZZI ACT	Cry Sisco! (Uno Hoo/Chris Birkett) Blue Mer Music/Virgin Music			
47	59	4	IF I COULD TURN BACK TIME	Cher (Diane Warren/Guy Roche) EMI Music			
48	NEW		NOTHIN' BUT A GOOD TIME	Poison (Tom Werman) Zomba Music			
49	32	7	THIS IS THE RIGHT TIME	Lisa Stansfield (Coldcut) Big Life Music			
50	NEW		SUENO LATINO	Sueno Latino/Carolina Damas (Massimino/Angelino/Cutmaster-G)			
51	NEW		BRING IT ON DOWN	Jesus Jones (Craig Leon) Copyright Control			
52	30	3	HOOKS IN YOU	Marillion (Nick Davis/Marillion) Charisma/Rondor/EMI Music			
53	34	9	YOU'RE HISTORY	Shakespeare Sister (Iovine/Feldman/Shakespeare Sisters) WC/BMG			
54	63	2	HANGIN' TOUGH	New Kids On The Block (Maurice Starr) EMI Music			
55	61	3	LET THE FLAME BURN BRIGHTER	Graham Kendrick (Alan Shacklock) Make Way Music/Thankyou Music			
56	53	3	EXPRESS YOURSELF	N.W.A. (Dr Dre/Yella) Copyright Control			
57	NEW		ROOM IN YOUR HEART	Living In A Box			
58	NEW		FACTS OF LOVE	Clintie Fisher			
59	39	10	DO THE RIGHT THING	Redhead Kingpin & The FBI (R. Kingpin/M. Riley) Cal-Gene/Virgin			
60	42	7	LOSING MY MIND	Liza Minnelli (Pet Shop Boys/Julian Mendelsohn) Carlin Music			
61	74	2	SOMETHING SO REAL (CHINHEADS THEME)	Ariola 112642 (612642) (BMG)			
62	55	2	REGINA	One Little Indian 26TP 7 (12"-26TP 12) (I/NM)			
63	65	3	NATURE OF LOVE	Waterfront (Glenn Skinner) EMI Music			
64	68	15	BREAK 4 LOVE	Raze (Vaughan Mason) Champion Music			
65	NEW		LOOK WHO'S DANCING	Ziggy Marley/Melody Makers (Z Marley/G Rosenstein) Virgin/Cop Con			
66	52	5	HEALING HANDS	Elton John (Chris Thomas) Big Pig Music			
67	66	2	LOVE TOGETHER	LA Mix feat. Kevin Henry (Adams/Stevens/Freilich) Cop Con/Skratch			
68	NEW		THE REAL THING	ABC (Mark White/Martin Fry) Neutron Music/10 Music			
69	NEW		COME GET MY LOVIN'	Dionne			
70	62	4	H-A-P-P-Y-RADIO	Michaela (Mike Percy/Tim Lever) EMI Music/ATV Music			
71	44	6	THE INVISIBLE MAN	Queen (Queen/David Richards) Queen Music/EMI Music			
72	51	4	PROUD TO FALL	Ian McCulloch (Ray Shulman) Warner Chappell Music			
73	NEW		HOUSE ENERGY REVENGE	Cappella (G. Bortolotti) Media/Mhara			
74	73	2	MONEY (EVERYBODY LOVES HER)	Gun (Kenny MacDonald) Rondor Music			
75	71	3	KEEP LOVE NEW	Betty Wright (Betty Wright/Noel Williams) Miami Spice			

1	—	BLUE NOTE SAMPLER Various Artists	Blue Note BNX2 (E) C: TCBNX2/CD: CDBNX2
2	2	TENDERLY George Benson	Warner Bros WX263 (W) C: WX263C/CD: WX263CD
3	1	LETTER FROM HOME Pat Metheny Group	Geffen 9242451 (W) C: 9242454/CD: 9242452
4	3	AT LAST Lou Rawls	Blue Note 8191937 (E) C: TC8191937/CD: CDB191937
5	4	AMANDLA Miles Davis	Warner Bros WX250 (W) C: WX250C/CD: WX250CD
6	5	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury MERH129 (F) C: MERCH129/CD: 8349232
7	—	INTRODUCING B.B. King	MCA MCB8001 (F) C: MCB8001/CD: DMCB8001
8	6	STRONG PERSUADER Robert Cray Band	Mercury MERH97 (F) C: MERHC97/CD: 830568-2
9	8	DUOTONES Kenny G	Arista 207792 (BMG) C: 407792/CD: 257792
10	—	GET ORGANISED James Taylor Quartet	Urban/Polydor 8394051 (F) C: 8394054/CD: 8394052

CHART COMMENTARY

EMI's 50th anniversary campaign for Blue Note is paying dividends as the budget-price sampler leaps in at number one. The other notable new entrant to the Jazz top 10 is UK Hammond organist James Taylor whose *Get Organised* is maintaining strong sales.

Further titles selling well include Andy Sheppard's *Introductions In The Dark* (Antilles), Working Week's *Fire In The Mountain*, the Verve collection *Jazz Club* — Tenor Sax, Kenny G's *Silhouette* (Arista) and a second BB King title, *King Of Blues* (MCA).

New recordings showing up well in MW's straw poll of the specialist jazz retailers are by American fusion band Yellow Jackets and the UK vocalist Cleveland Watkiss. Other strong sellers in the specialist racks are Kenny Baker's *The Half Dozen* (Dormouse), *Me Myself & I* by Ruby Braff (Concord) and George Lewis with Dan Ewell, *Reunion* (Delmark).

Compiled by Music Week from Gallup data

Hampton on the road

by Stan Britt

THE INDEFATIGABLE Lionel Hampton will be fronting yet another rip-roaring big band during his latest UK tour, which covers the second half of October and the first week of November.

The 14-concert trip includes appearances in Wales, Scotland and Ireland.

Vibist-drummer-singer Hampton, 76, remains one of the most extrovert and colourful personalities in jazz history. Gaining national, then international fame as a member of the famous Benny Goodman Quartet during the Thirties, Hampton, almost single-handedly, put the vibraphone on the jazz map.

In 1941, Hampton put together the first of a series of big bands, noted for their wild, temperature-raising approach. Hampton's first British appearance was at the Festival Hall in 1956.

The full itinerary for the forthcoming British tour, promoted by Showbizz Artists, is: Lewisham (October 22); Northampton (23); Canterbury (25); Edinburgh (26); Glasgow (27); Cork Jazz Festival (28); Birmingham (30); Bristol (31); Cardiff (November 1); Poole, Dorset (3); Dominion Theatre, London (4); Manchester (5); Sunderland (6).

The kind of powerhouse music the current Hampton Orchestra will be performing is to be found on Lionel Hampton All Star Band

At Newport, '78, a recent CD release on the Timeless label (distributed by New Note). Other currently available Hampton CDs include the following, all with the great man leading various small groups: *Hot Mallets*, Vol. 1 (Bluebird); *Compact Jazz/Lionel Hampton* (Verve); *Vibe Boogie* (Jazz & Jazz, distributed by Harmonia Mundi); *Lionel Hampton & His Jazz*



HAMPTON — BIG band

Giants (Black & Blue, distributed by Koch International). And due for November release, as part of Decca's new *Limelight jazz/CD* series, is *Mostly Blues*.

Konitz brings Brazil to Europe

VETERAN alto saxophonist Lee Konitz has been touring Europe to promote his latest recording project — an album cut in Brazil with local musicians.

Lee Konitz In Rio (CD A737-2; LP A737-1; MC A737-4) is a US hit and finds Konitz on soprano as well as alto. The album was produced by German trumpeter Allan Botschinsky, who was also responsible for all seven titles and arrangements.

In Rio is Konitz's first release on MA Music, the West German-based label set up by Marion Kaempfert, daughter of the late

Bert Kaempfert.

Konitz, who appears at London's Queen Elizabeth Hall on October 21, admits to a long-time desire to work with a Brazilian rhythm section. "I thought there would be a sensitivity, an unforced quality that I could relate to. I think of these musicians as the equivalent of the Ron Carters and the Grady Tates in New York City."

A further Konitz release, also new to UK catalogues, is *Round & Round*, due to be issued here in early-November, as part of Decca's launch of its new *Limelight CD jazz* label.

Roach starts first UK tour

MAX ROACH, one of jazz's all-time-greatest drummers, is undertaking his first British tour next month. The tour opens the Art Council's 1989 Contemporary Music Network autumn season.

The opening concert finds the Roach Quartet — Cecil Bridgewater, trumpet, Odean Pope, tenor, Tyrone Brown, bass, are his colleagues — playing the Royal Festival Hall (October 3). The rest of the itinerary is: Newcastle (5); Liverpool (6); Birmingham (7); Cheltenham (8); Exeter (9); Barry (11); Leeds (12); Manchester (13); Norwich (14); Leicester (15).

Many of the Max Roach recordings under his own name currently available to UK record-buyers, are

from Soul Note, the Italian jazz label. These include: *Picture In A Frame* (recorded in 1979); *In The Light* (1983); *Scott Free and Easy Winners* (both 1985); *Bright Moments* (1987); and the extraordinary *Historic Concerts* (1984), featuring Roach and Cecil Taylor. Roach, together with multi-instrumentalist Anthony Braxton, is also recaptured in unforgettable form during *Birth & Rebirth* (on Soul Note's sister label Black Saint). And he is also both leader and star performer during *Long As You're Living* (Enja). All these titles are distributed, in CD/LP configurations, by Harmonia Mundi.

Koch unveils German Inak label in UK

THE UK branch of Koch International has released a batch of 15 jazz CDs from the West German-based Inak label. Included are recent contemporary-styled jazz recordings by Enrico Rava, Philip Catherine, John Handy, Mel Lewis, Stu Goldberg, plus two items apiece by guitarist Birelli Lagrene, Billy Cobham, and Joachim Kuhn (one co-starring Jan Akkerman).

As part of the Inak releases, Koch has also made available two titles from the Stunt catalogue — Copenhagen Groove and Acoustic Guitars. Stunt is affiliated to the French Black & Blue company, whose reissues from Lionel Hampton, T-Bone Walker, Arnett Cobb and Louis Jordan have already been issued here by Koch International.

Koch's Keith Shadwick says: "I am really pleased about the new deal. Inak is an energetic label, specialising in high-class artists complemented by high-class recorded sound."

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121116-2



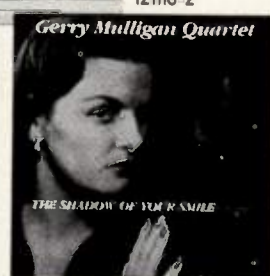
JOHN ZORN, BILL FRISSELL & GEORGE LEWIS:

News For Lulu

CD: HAT ART
CD 6005



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LP: MOON
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CD: MOON
MCD 003



Gerry Mulligan Quartet

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For further information please contact:

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19/21 Nile Street, London N1 7LR
Tel: 01-253 0863/5 Fax: 01-253 3237

SPECIALISTS' TOP-10

1	1	LETTER FROM HOME Pat Metheny Group	Geffen 924 2451 (W)
2	—	THE SPIN Yellowjackets	MCA A104 (F)
3	—	GREEN CHIMNEYS Cleveland Watkiss	Urban/Polydor 8397271 (F)
4	2	AMANDLA Miles Davis	WEA 9258732 (W)
5	—	LET'S GET LOST Chet Baker	RCA PL83054 (BMG)
6	—	TWO OF A MIND Paul Desmond & Gerry Mulligan	RCA/Blackbird N493364 (BMG)
7	—	SECRETS Allan Holdsworth	Island 7732281 (EMI)
8	—	CANTERBURY SONG Tony Coe	Italohouse HH1005 (F)
9	—	OUT THERE A MINUTE Sun Ra	Best First BFFP042 (FRT)
10	—	JAZZ CLASSICS 1937-38 Bob Lester	BBC REB086 (F)

G. Music Week compiled with the assistance of Pete Miller, London; Alan Harnett, London; Mr. Freeman, Temple Records, London; Mr. Skinner, Harvey's, Chatham; Mike Chadwick, Decca, Manchester; Vespas, Tower Records, Jazz Dept, London; Steve & Tony, HMV Jazz Dept, London; Maureen Verman, J. Arman's, London.

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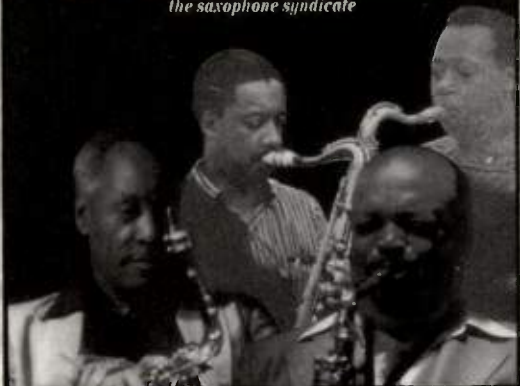
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H A P P E N I N G

by Stan Britt

ACE RECORDS heads the new releases for September and October with CDs available for the first time in the UK. **Miles Davis'** *Walkin'* and **John Coltrane's** *Soultrane* (from Prestige); **Bill Evans'** *New Jazz Conceptions*, **Thelonious Monk** *Plays Duke Ellington* (Riverside); and **Dave Brubeck's** *Jazz At Oberlin*... From Mike Carr's Birdland label is a brand new recording by US blues/jazz singer **Irene Reid** *The Lady From Savannah* features Dick Morrissey, Jim Mullen, Mark Taylor, and Carr himself on organ.

New RELEASES

More vintage jazz — and pop — from BBC Records' *Classic Years* in digital stereo, with the current issue of *The Roaring Twenties*, embracing the years 1924-1930. Included from the former genre, items by the **Original Dixieland Jazz Band**, **Paul Whiteman Orchestra** (featuring Bix Beiderbecke) Distributors: Pinnacle. From BMG/RCA, a brace of new Novus recordings — available in all three configurations — feature **James Moody** (*Sweet & Lovely*) and **Amina Claudine Myers** (*In Touch*). There are 11 additions to the company's Bluebird reissue series including the 1932-43 *Bluebird Sessions* which contains all known Victor takes of Bechet-recorded material

plus items with **Bechet** as sideman with Jelly Roll Morton, Tommy Ladnier, Henry Levine, New Orleans Feetwarmers. It's a box set, in all configurations (four CDs, cassettes; five albums).

New RELEASES

Charly Records' mid-price CD series on Affinity is augmented by **Dexter Gordon's** *Live at the Amsterdam Paradiso* (double-LP). EMI's October releases include the jazz/blues classics from the Roulette label, *The Atomic Mr Basie*; *Drinking Again* (**Dinah Washington**) and *After Hours* (**Sarah**

Vaughan).

European Music Distributors' further titles from Alan Bates' durable Black Lion catalogue (all on CD and LP), include sets by **Bud Powell** (*Blues for Bouffemont*); **Zoot Sims-Bob Brookmeyer** (*Morning Fun*); and **Ben Webster Meets Bill Coleman**.

Hannibal Records releases folk singer **June Tabor's** first shot at making a jazz LP — *Some Other Time* (Distribution: Harmonia Mundi) ... Among Harmonia Mundi's other distributed lines are current issues on the following labels: Philology — *It Happened in ... Pescara* (1969-1989), with individual performances from such as Bill Evans, Teddy Wilson, Art Pepper, et al (LP, MC) ... SteepleChase — **Doug Raney Quintet**; **Eddie Henderson's** *Phantoms*; and **Frank Foster's** *The House That Love Built* (all LP and CD); Red Record — **Chet Baker** (*At Capolines*), **Bobby Watson/Open Form Trio** (*Appointment In Milano*) (both CD only); **Cedar Walton** (*The Trio 1*) (CD, LP), **Black Saint** — **David Murray Quartet** (LP, CD); Soul Note — **Satchmo Legacy Band** featuring Freddie Hubbard (*Salute To Pops, Vol 1*); **Charles Mingus** (*Live At The Theatre Boulogne-Billencourt, Paris, Vol. 1*) ... Hayden Laboratories has two CD-only releases, on Denon, showcasing Japanese saxist-flautist **Sadao Watanabe** (*Bossa Nova Concert and ... Plays Ballads*) (Distribution: Target Record Sales). John Stedman's JSP label's three CD-only releases scheduled for October, are *Ain't it Nice to be Loved* (**Lefty Dizz**); *Live At The Burnley Blues Festival* (**Champion Jack Dupree**); **Luis Russell** 1929-30. Distribution: Hotshot, Chris Wellard, Swift and Jazz Music.

New RELEASES

Jungle is celebrating the release of a new **Nina Simone** set — *Nina's Back* — issued in all three configurations. Distribution: Cartel and Jungle ... From the Magnum Music Group, on LP Only, are *The Big Stampede* (**Zoot Sims**) and *In New Orleans* (**Earl Hines**).

New Note Distribution Ltd releases eight new titles from the ECM stable, all except **Jan Garbarek's** *Start* (CD) available both in CD and LP. They include product from **Egberto Gismonti**, **Terje Rydal**, **AM 4**, a second recording by Garbarek, and a new album from the touring **Keith Jarrett**. Also from NND are new titles on Concord Jazz from **Almeid Barbosa-Lime & Byrd**, **Red Holloway-Clark Terry**, **Hank Jones**, **Warne Vache/Beaux Arts String Quartet** (CD, LP). Among first-time CD issues from same label are no less than seven featuring **Herb Ellis**, with **Ray Brown** and/or fellow guitarists **Joe Pass**,

Freddie Green, **Charlie Byrd**; plus items from **Ruby Braff**, **Jeannie-Jimmy Cheatham**, **LA Four**, **Jake Hanna-Carl Fontana Band**. Other New Note titles feature **Dirty Dozen Brass Band**, **Art Blakey**, **George Young**, **Gil Evans** (two volumes of *Live At Sweet Basil*); Jazz Composer's Orchestra's two-part *Communications* (on JCO); five GRP releases, including **New York Voices**, **Lee Ritenour** (CD, LP, MC); **Tommy Flanagan's** *Jazz Poet* (CD, LP); plus reissued material from MCA/Impulse, including sets from **Michael Brecker**, **Peter Erskine** and **John Klemmer**.

New RELEASES

Panther Music adds to its fast-growing France's Concert repertoire with a further trio of CD/LP releases: **Thelonious Monk's** *Live in Paris 1964*; **Ben Webster's** *Live in Paris 1972*; an 11-track compilation, featuring such as **Count Basie**, **Wes Montgomery**, **Bill Evans**, **John Coltrane** and **Chet Baker** ... Polydor has a quintet of five ex-Verves on current release. Three vocals — **Shirley Horn's** *Close Enough For Love* (CD, LP, MC); **Sammy Davis'** *Our Shining Hour* — with the Basie band (LP only); **Ella Fitzgerald's** *These are the Blues* (LP, MC); plus **Gerry Mulligan's** '63 (LP); and **Roland Kirk's** *Now Please Don't You Cry*, *Beautiful Edith* (LP).

Veteran British drummer **Tony Crombie** — currently celebrating 40 years as a recording artist — has two CDs available on Renaissance. *Atmosphere*, made in 1958, includes Tubby Hayes, Ronnie Scott, Tommy Whittle, et al. The '89-recorded **Tony Crombie & Friends** features Guy Barker, Nigel Hitchcock, Peter King, and Tony Coe. (Distribution: HRTaylor; Conifer) ... Swallow Music has new product from **Chico Hamilton** (*Euphoria*) and **Paz** (*The Message*) — both available on CD, LP and tape. Distribution: Supertrack through EMI.

TM Records' September/October releases include four items by multi-reedman **Paul Horn** — *The Altitude of the Sun*; *A Special Edition*, both on Black Sun/CD only; *The Peace Album*; *China* (LP, CD, tape). *A Cry from The Heart*, the latest release by **Barbara Thompson's** *Paraphernalia* is on TM Records in all three configurations. Brazilian trumpeter **Mardo Montarroyos** has two releases on Black Sun — *Terra Mater and Samba Solstice* (both CD only) ... TM has also reissued **Neil Ardley's** *Kaleidoscope Of Rainbows*, and **Alexis Korner's** *Blues Incorporated* (both CD only) ... Pathfinder has made available *Natural Selection*, by **Quest** (co-starring Dave Liebman, Billy Hart, Richie Beirach, Ron McClure) — again, issued in CD format only ... And from MA Music — **Lee Konitz** in Rio; and the eponymous **Fat Brass** (issued in all configurations). Distribution: Conifer.

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CDRIVM 007

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TOP 75 • ARTIST • ALBUMS

MUSIC WEEK

23 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

No1	NEW	WE TOO ARE ONE CD Eurythmics	RCA PL 74251
2	NEW	STEEL WHEELS CD Rolling Stones	CBS 4657521
3	NEW	PUMP CD Aerosmith	Geffen WX 304
4	2	CUTS BOTH WAYS CD Gloria Estefan	Epic 4651451
5	3	TEN GOOD REASONS ★★ CD Jason Donovan	PWL HF7
6	NEW	SLEEPING WITH THE PAST CD Elton John	Rocket/Phonogram 8388391
7	1	ASPECTS OF LOVE CD Original Cast	Really Useful/Polydor 8411261
8	7	A NEW FLAME ★★★ CD Simply Red	Elektra/WEA WX 242
9	6	IMAGINATION CD Imagination	Stylus SMR 985
10	9	ADEVA ○ CD Adeva	Cooltempo/Chrysalis ICTLP 13
11	12	RAW LIKE SUSHI • CD Neneh Cherry	Circa/Virgin CIRCA 8
12	5	SINGALONGAWAY YEARS • CD Max Bygraves	Parkfield Music PMLP 5001
13	8	THE RAW AND THE COOKED ★★ CD Fine Young Cannibals	London 8280691

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THE GREATEST HITS OF THE ROCK LEGENDS

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STYLUS MUSIC

35	43	THE ULTIMATE COLLECTION CD The Kinks	Castle Comms. CTVLP 001
36	67	ANOTHER PLACE AND TIME • CD Donna Summer	Warner Brothers WX 219
37	32	FULL MOON FEVER • CD Tom Petty	MCA MCG 6034
38	NEW	STORMS CD Nanci Griffith	MCA MCG 6066
39	NEW	HOME LOVIN' MAN CD Roger Whittaker	Tembo/Polydor RWTV2
40	37	KYLIE ★★★★★ CD Kylie Minogue	PWL HF 3
41	34	SOUTHSIDE • CD Texas	Mercury/Phonogram 8381711
42	26	MEGATOP PHOENIX CD Big Audio Dynamite	CBS 4657901
43	52	SILKY SOUL CD Maze feat. Frankie Beverly	Warner Brothers WX 301
44	31	THE END OF THE INNOCENCE ○ CD Don Henley	Geffen WX 253
45	33	ROCK ISLAND ○ CD Jethro Tull	Chrysalis CHR 1708
46	41	WATERMARK ★★ CD Enya	WEA WX 199
47	42	ELECTRIC YOUTH • CD Debbie Gibson	Atlantic WX 231
48	49	DISINTEGRATION • CD Cure	Fiction/Polydor FIXH14
49	40	JUMP - THE BEST OF THE POINTER SISTERS CD Pointer Sisters	RCA PL 90319
50	38	BIG BANG! ○ CD Fuzzbox	WEA WX 282
51	NEW	SATURDAY NIGHT SUNDAY MORNING CD River Detectives	WEA WX 2955
52	48	G N'R LIES ... • CD Guns N' Roses	Geffen WX 218
53	45	ANYWAYAWANNA ○ CD Beatmasters	Rhythm King LEFTLP 10

14	11	Prince	Warner Brothers WX 281
15	27	REPEAT OFFENDER CD Richard Marx	EMI-USA MTL 1043
16	10	TRASH CD Alice Cooper	Epic 4651301
17	22	THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys	Teldec/WEA WX 278
18	14	DON'T BE CRUEL ★★ CD Bobby Brown	MCA MCF 3425
19	4	DR FEELGOOD CD Motley Crue	Elektra EKT 59
20	15	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DIX 82
21	17	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WX 125
22	18	ANYTHING FOR YOU ★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
23	13	CHOICES CD The Blow Monkeys	RCA PL 74191
24	25	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue	CBS 4633211
25	16	THEMES ● CD Vangelis	Polydor VGTV 1
26	30	LIKE A PRAYER ★★ CD Madonna	Sire WX 239
27	19	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
28	21	VELVETEEN ★ CD Transvision Vamp	MCA MCG 6050
29	29	RAW CD Alyson Williams	Def Jam/CBS 4632931
30	23	PARADISE ● CD Inner City	10/Virgin DIX 81
31	36	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
32	20	SACRED HEART ○ CD Shakespear's Sister	London 8281311
33	28	STREET FIGHTING YEARS ★ CD Simple Minds	Virgin MINDS 1
34	24	MARTIKA CD Martika	CBS 4633551

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No1	1	NOW THAT'S WHAT I CALL MUSIC 15 CD Various	EMI/Virgin/PolyGram NOW 15
2	2	HEART AND SOUL ● CD Various	Heart & Soul/PolyGram HASTV 1
3	NEW	JUST SEVENTEEN - HEARTBEATS CD Various	Fanfare FARE1
4	NEW	DEEP HEAT 4 - PLAY WITH FIRE CD Various	Telstar STAR 2388
5	NEW	LOVE HOUSE CD Various	K-Tel NE1446
6	3	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
7	5	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Stylus SMR 858
8	16	LEGENDS AND HEROES CD Various	Stylus SMR 987
9	7	MIDNIGHT LOVE CD Various	Stylus SMR 981
10	4	NOW DANCE '89 CD Various	EMI/Virgin NOD 3
11	9	SUNSHINE MIX CD Various	Stylus SMP 986
12	6	DEEP HEAT 3 ● CD Various	Telstar STAR 2364
13	11	NITE FLITE 2 ● CD Various	CBS MOOD8
14	18	TOP GUN (OST) ★ CD Various	CBS 70296
15	14	GOOD MORNING VIETNAM (OST) ● CD Various	A&M AMA 3913
16	10	HOT SUMMER NIGHTS ★ CD Various	Stylus SMR 980
17	8	THIS IS SKA CD Various	Telstar STAR 2366
18	15	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
19	19	WAREHOUSE RAVES CD Various	Rumour RUMLD 101
20	NEW	TV TUNES CD Various	K-Tel NE1429

54	50	AST PRESENT ★ CD Clannad	RCA PL 74074
55	46	THE BIG AREA CD Then Jerico	London 8281221
56	55	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
57	54	WALTZ DANCING CD Malcolm McLaren/Boyzilla Orch.	Epic 4607361
58	NEW	FRANK CD Squeeze	A&M AMA 5278
59	57	BAD ★★★★★★★★ CD Michael Jackson	Epic 450290-1
60	39	A SHADE OF RED CD Redhead Kingpin & The F.B.I.	10/Virgin DIX 85
61	71	GIPSY KINGS ● CD Gipsy Kings	Telstar STAR 2355
62	53	KICK ★★ CD INXS	Mercury/Phonogram MERH 114
63	RE	RAINTOWN ★ CD Deacon Blue	CBS 450549-1
64	47	ESPECIALLY FOR YOU CD Joe Longthorne	Telstar STAR 2365
65	63	HYSTERIA ★★ CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
66	51	FLOWERS IN THE DIRT ● CD Paul McCartney	Parlophone PCSD 106
67	RE	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
68	61	THE STONE ROSES ○ CD The Stone Roses	Silvertone OREL 502
69	44	WE'LL MEET AGAIN CD Vera Lynn	Telstar STAR 2369
70	60	TAKING ON THE WORLD CD Gun	A&M AMA 7007
71	66	3 FEET HIGH AND RISING ○ CD De La Soul	Big Life DLSP 1
72	58	BATMAN (OST) CD Danny Elfman	Warner Brothers WX 287
73	56	FRENCH KISSES CD Lil Louis	ffrr/London 8281701
74	35	WAKE ME WHEN IT'S OVER CD Faster Pussycat	Elektra EKT 64
75	RE	THE CREAM OF ERIC CLAPTON ★★ CD Eric Clapton/Cream	Polydor ECTV 1

CD: Released on Compact Disc

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HOMETOWN SUBTERRANEAN blues: Jackie Quinn

Mighty Quinn

by Gerald Mahlowe

BELFAST'S JACKIE Quinn has no idea why the world is being treated to a new wave of female writer-performers, but there seems little doubt she's set to join the ranks.

Already in place are a manager, Simon Moody, and an exclusive publishing deal with Rupert Merton's Point music — "and now we've had three biggie bites from three major record companies," she reports.

"We" are Quinn and co-writer Brian Allen, transplanted to London for the first time from their Newtownards base by Messrs Moody and Merton in order to write and record new material at Point's 16-track facility.

"I think the pressure has been good for us," Quinn says. "At home, we'd take our time and write perhaps 12 or 15 songs a year," adds Allen, "but here we've written eight in two months."

This enviable position comes after six patient years of sending home-made tapes to London. When the pair were in a band called Carmen Opera, this tactic once lured six A&R persons across the Irish Sea for a showcase gig. When they left it got them a famous manager, though he turned out to be a disappointment. Then around two years ago, they hooked their second — and current — manager and bagged their first cover, too.

"We picked 50 names for possible covers from the *Music Week* Directory," explains Allen, "and

Stephen Budd, who manages Sally Oldfield, got back to us. Instincts became the title track of her latest album and it's sold around 200,000 in Germany." SBK picked up that title on a one-off basis and before long, Point grabbed everything else.

Quinn-Allen songs have depth, passion and intelligence. Has their home town left its mark on the material? "I just can't say," comments Quinn. "It's all we've ever been used to. I don't know that if I lived over here, I would write any differently. But the last thing we want to do is make our songs political. We want to stay away from that."

James gang rides again

by David Giles

CHRISTIAN SAYER and Ray St John — the duo who make up Halo James — go back a long way. Earlier in the decade they were members of Pride, the group that launched Sade's career. Sayer was chosen from more than 80 singers auditioning for her old job, while St John co-wrote some of her early material (including the hit *Smooth Operator*).



CHRISTIAN OF Halo James: a smooth operator

Pride finally called it a day a couple of years ago when they realised that the name was becoming something of an albatross. "We got into this routine," says St John, "where we'd end up at the Wag doing a gig there every Christmas. It got like an 'annual reunion' in the end!"

So Sayer went to Liverpool to front a band called Colour Of Faith for a while and St John took his songs to MCA music. They continued to write and record together, though, and when Sayer returned to London it was their collaborations that secured their current record deal.

The first fruits of their endeavour are encapsulated in the single *Wanted* (Epic), a classy pop-soul ballad that seems tailor-made for the top ten. "Basically what we do it quality pop," explains Sayer. "I didn't want to fall into the trap of labelling myself a white soul singer with a vast record collection of obscure black singers — I just take the polished, classic approach to songwriting and recording really."

To make ends meet, Sayer spent a few months earlier this year putting on acts such as Geno Washington and Desmond Dekker at the Union Tavern in Camberwell, south London. It didn't quite work out; he lost money instead and couldn't really wait till he was up there on stage himself.

There are no immediate plans for live work but they're certainly not short of material. "The actual songs have developed really nicely in the last six months," says St John. The secret? "When we work we don't get narked with each other," says Sayer. "We tend to compromise — that's the best way. We've yet to have our first professional argument . . ."

Lion barred

by Dave Laing

LIKE TV news reports, the Radio One playlist is obviously compiled subject to South African government censorship. That's the only possible explanation for the lack of UK radio play for *Lion In A Cage*, a song that has been Ireland's number one for the last few weeks.

The tribute to the imprisoned Nelson Mandela is sung by Dolores Keane, now enjoying a successful solo career after earlier records with De Danann, Van Morrison and The Chieftains. Keane was the first artist to sign to Ringsend, the label set up by ex-WEA Ireland head Clive Hudson with recording engineer Andrew Boland.

Though she has been received enthusiastically at UK gigs (and has a special affection for the Mean Fiddler), Keane is frustrated by the lack of airplay here. "My first album went gold in Ireland but now we've been told the single is 'too political' for British radio," she comments.

Now there's a second Keane album, due for release next month. Produced by Donal Lunney, it's full of literate, moving songs from such writers as KT Oslin, Kieran Halpin, Francie Conway and Paul Brady. They're all sung with Keane's potent mix of the traditional approach inherited from her Co Galway heritage and a contemporary edge sometimes reminiscent of the late Sandy Denny.

Currently on a 14-date Irish tour with her four-piece band led by Boland's brother Greg, Keane will be playing a series of UK dates from 19 to 29 October. Perhaps by then the fearless Roger Lewis will have plucked up enough courage to give British listeners a chance to hear *Lion In A Cage*.

This is The End

by Ian Watson

FOR A relatively unknown band who have played a mere handful of gigs, The End are suddenly attracting quite a lot of interest. Already they've been demo-ed by Chrysalis and Island Publishing with BMG and PolyGram showing a healthy concern. Contracts are at solicitors and no less than eight record companies are on their trail.

One would describe The End as eclectic. Vocalist Rook explains: "We aren't afraid to admit to liking jazz, funk, soul, classical. I don't like just one type of music, I can't be that restricted. There's something great in every type of music if the spirit's right."

The words "spiritual" and "feeling" seem to crop up again and again in conversation with The End. Although based around a rock guitar format, they draw in every type of influence to create one long endless groove. It's body and soul music but not in the clichéd preacher man-type approach.

"The way I approach recording psychologically and musically is that it's not just putting down music onto tape it's putting down a feeling, like a spiritual thing and that doesn't seem to happen anymore. Something else comes out of the speakers and it's how I feel. It's a means to The End," Rook says.

Back down to earth, there's a lot more to The End than just good vibrations. They have their own rehearsal studio, Vulgarville, which they hope to convert to a recording studio in the future. Vulgarville also encompasses production, promotion, artwork and video ideas geared primarily towards The End but also open for use by other bands.

"If you've got a strong idea, Vulgarville can produce it or direct it or find the people to put it together. They don't have to be part of the band," adds Rook.

The End are currently in rehearsal before a series of London dates throughout October during which time they'll be concentrating on getting media attention. Meanwhile, the offers keep pouring in, a tour of Japan is being considered and The End look set to become a major landmark in commercial rock.

LOOSE CLIPPINGS

Dave Henderson reads all about it.

LAST WEEK was promo time at IPC. *The Melody Maker* had a nicely-packaged, cover-mounted Simple Minds retro mag in their "Bands Of The '80s" series, while the *NME* re-entered the Morrissey zone with a gloomy Mozposter, a Mozcover, two pages of Morrissey's favourite things and a "Smiths to reform" news story.

Behind the *MM*'s booklet lurked an All About Eve cover and an interesting Stones interview, which ended with Keef exclaiming that rock, at 37, is at "a dangerous age," because "that's when Christ died!"

Sounds' cover stars were Dogs D'Amour, who opined "Record sales don't matter if you've got an empty glass in your hand." A sober Jagger, in the same issue, exclaimed "Rock music is repeating itself."

The singles of the week award was split. *NME*'s guest reviewers from The Wonder Stuff plumped for XTC's *The Loving*, *MM* went for The Mekons' *The Dream And Lie Of . . .* and *Sounds* narrowed it down to the Mary Chain, Babes In Toyland and Phillip Boa.

Sounds' selected albums included Aerosmith and Bad Brains, *NME* preferred The Black Velvet Band and the excellent Warehouse Raves compilation, while *MM* shuffled enthusiasm on Bob Newirth.

Retrospectives continued with *Sounds'* Eighties round-up. *NME* raided the vaults for a "classic" Led Zeppelin confrontation and *MM* promised a Smiths booklet for this week.

Groovy US rappers Digital Underground turned up in both *NME* and *MM* and Mancunian dance chart toppers, 808 State appeared briefly in the former. A more dance-orientated *rm* splashed LA rappers NWA over their cover and gave the Mary Chain single of the week while inside, Damian revealed that people "snigger" when he buys his frocks.

The wordy alternative is *Q* in which the most intriguing snippet came from an interview with film director Penelope Spheeris, who's just released *The Decline Of Western Civilisation 2: The Metal Years*. "I've seen rock 'n' roll wash ups — no money, no home. They're vagrants, 40-year-old guys with harmonicas and tambourines . . . it's real sad." Whatever you do, don't tell the Stones.

Never say too old

THERE AREN'T many young faces around **Black Sabbath** audiences these days. The band who — in many headbangers' opinion — actually invented heavy metal have a loyal set of fans who've grown up with them but don't seem to be pulling in a new generation.

There are, though, few immediate commercial implications of that. So long as there are bums on seats, it doesn't matter much to those with a financial stake in Sabbath how old those bums and their owners are.

However, the age factor does make for an unusual feel at the band's gigs. Their first of two nights at **Hammersmith Odeon** saw a house full of a hugely appreciative audience, but an audience who tended to express their appreciation in cheering and clapping rather than unrestrained head-banging.

Even so, there was no mistake that Iron Man, Paranoid, Children Of The Grave and the rest of the tried-and-trusted can still make metal men very, very happy.

Some of the medium-old material also went down particularly well. Current vocalist Tony Martin has a cleanliness of presentation and a Ronnie Dio-like warmth of sound that gives a new life to the likes of Heaven And Hell, Die Young and Mob Rules.

Sabbath are also benefiting from the experience and talent of Cozy Powell on drums and bass player Neil Murray who, with original guitarist Tony Iommi, ensure a solid, uncomplicated and unruffled set.

Speaking of Iommi, it should also be said that even after 20 years in the game he is still in a league of his own when it comes to sheer metallic weight. Perhaps that's why the fans keep coming back to see him.

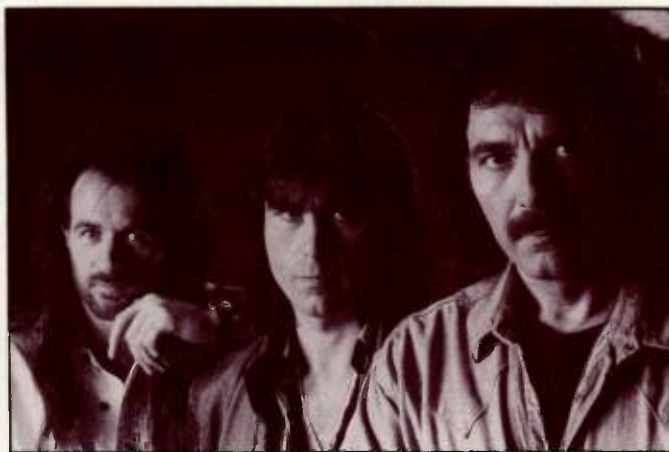
JEFF CLARK-MEADS

Slide area Red rock

IT WAS two good nights for two Scottish, Phonogram bands at a packed **T&C Slide**, Phonogram's new "ones to watch" opened the show in style with a set that smacked of a softer version of Free.

From the opening track, they maintained a capable, professional stance which showed unusual musical maturity for four so young, and was warmly received by the crowd. Hampered by restricted stage space they were oddly arranged in a line of four with the drums at one end rather like a shop window display, though the drummer is a cocky showman and shouldn't be shoved to the back. But what was lacking visually was overcome by half a dozen memorable songs which show much promise for the future. They are definitely worth keeping an eye on.

Texas had no such stage problems and armed with a tastefully designed light show and a trained audience, they could do no wrong. Confidently blowing the hit I Don't Need A Lover in the first half in-



SABS MARTIN, Powell and Iommi: an unholy trinity?

stead of saving it for the grand finale, they showed that they were completely in control and delivered a longish set of self-penned songs, interspersed with polished tributes to Stevie Wonder, the Rolling Stones and Guns N' Roses.

The audience knew every word and even halted the proceedings on stage for a burst of chanting. Without doubt the stars of Texas are the versatile guitar of Alistair McLaine, who appeared to be several pangalactic gargleblasters to the wind, and the unbelievable voice of Sharleen Spiteri, who has astonishing control and power. She has to be one of the best female vocalists in Britain and is definitely the secret to Texas's success, though her intersong chat could do with smartening up a bit.

Texas's music is not startlingly different, though they drop in some clever twists to their brand of pop. They seem unlikely to shatter the world with their music, but what they do, they do very well indeed and the singalong audience proved that the songs they write are memorable.

Finishing with a string of encores, Texas never let go of the crowd till the very end, and as the mob pushed their way out of the doors after the house lights went up, everyone seemed thoroughly satisfied.

NEVILLE FARMER

BORIS GREBENSHIKOV is from Leningrad. His performance at London's **Marquee** was his first in western Europe. He was expelled from university and then spent four years in a labour camp for being in a rock band. It was thus a gross understatement when he said: "I am happy to be here."

Having recorded an album of Western-type rock music (none of this repertoire could be described as orthodox rock) with Eurythmic's Dave Stewart and been the subject of a Michael Apted documentary he is a unique artist who merits closer inspection.

A conventional short-back-and-sides has replaced a tumbling mane of hair and his newly-grown beard seemed to reinforce the self-effacing demeanour he maintained throughout the performance.

Backed by a cosmopolitan band of highly-talented musicians Grebenshikov nonetheless looked uncomfortable with both the language and idiom of Anglo-American music. Only with the swirling White Sails — which was reminis-

cent of Peter Gabriel — and the boppy Radio Silence did he appear at ease.

It was, however, the songs sung in Russian and accompanied only by acoustic guitar and electric bass that displayed the greatest passion and received the warmest response. He offered an apology for not providing a translation, but it was unnecessary judging by the audience's reaction. This would seem to contradict those who argue that British audiences will only listen to music sung in English.

Above all, Grebenshikov appeared a humble man who appreciates what most of us take for granted — freedom of expression.

ANDREW MARTIN

Looney tunes

NO ONE in their right mind could ever take **The Fuzztones** seriously. They're a cartoon, a pastiche of a cult which has been revived again and again, the epitome of the good time, psychedelic garage band. They're larger than life which is all part of the appeal.

Singer Rudi Protrudi supervises the proceedings with the air of a twisted evangelist, his sermon is simply sex, drugs and rock 'n' roll and tonight he's preaching to the perverted.

It's an evening of egos and personas here at the **Electric Ballroom**. A running battle exists between Protrudi and the drummer as to who can say the most crude and offensive comments between songs. But they're not out to shock or outrage, this is all just part of

the act. The keyboard player's clearly a man possessed by a puppet, slapping his hands as if he's the world's first duck Hammond maestro.

The Fuzztones are wonderfully unguine. Those tacky American accents employed to great effect by English counterparts are for once actually real, thus heightening the sense of the ridiculous. They probably do ride motorbikes and stagger from woman to woman because, to be frank, they haven't got the faintest idea about the world around them, remaining secure in the knowledge that as long as the Fuzztones exist, so will their hedonistic cocoon.

Basically they might as well be a pub rock band, trotting out garage classics with the regularity of a Pebbles compilation. Their originals stand the test admirably, slotting into the past so much that you can't even see the join and the whole Fuzztones experience, even down to the third encore and rock 'n' roll medley, is one big musical farce. And it's great.

IAN WATSON

What it is

IT CERTAINLY didn't take long to identify **Under Neath What's** philosophy. A couple of songs into their **Marquee** set and they had already established just what their trip was all about, with Animal and Pointed Id laying down the blueprint from which they strayed little.

This three piece delivered their own brand of acid-flavoured grunge metal, and it soon became fairly obvious that they were preaching to a converted and hooked bunch.

The backdrop constantly projected moving images, serving to help convey UNW's character, while at the same time half-distorting your attention away from the weakness of the material.

For this appears to be the band's main problem, as the set so far was glaringly devoid of anything resembling a decent song. Things improve with Straight Ahead Money but

even then there was more than a hint of Zodiac Mindwarp in evidence, while elsewhere they served up a little else than bludgeoning riffola. Albeit, that is, for Firebomb Telecom, their standout piece and the single that prompted their signing to WEA.

Elvis Presley's Doctor finally wrapped the whole thing up and the crowd seemingly had a good time. But unless the band attempt to escape from their one dimensional approach, a straightjacket they've imposed upon themselves, they're going to have problems expanding on their current small cult following. Have Warners been a little too premature?

KIRK BLOWS

Back tracking

Record Retailer, September 24, 1964

At a packed London press conference, US CBS Records president Goddard Lieberson reveals the formal setting up of a CBS operation in the UK, taking over D Morris Levy's Oriole Records company, its new pressing plant at Aylesbury and Levy's Sound Studios in Bond Street. Lieberson tells RR: "It is our intention . . . to encourage the production and dissemination of British recordings for sale in the United Kingdom and overseas" . . . EMI announces plan to present every athlete in the imminent Tokyo Olympic Games with a copy of a Kyu Sakamoto single which has Sayonara Tokyo on the B-side.

Music Week, September 21, 1974.

After a four-month legal tussle with Warner Bros, Phonogram prepares rush-release of Smiler, Rod Stewart's first album for Mercury . . . Ringo Starr establishes own label, Ring O' Records, for worldwide distribution by Polydor except the US and Canada . . . Spotlight launches first of three issues of newly-merged **Record & Pops** with **Mirror** with flexi-discs by the Rubettes, David Bowie and Neil Sedaka . . . Anchor Records concludes deal with Andrew Oldham's Because Productions and releases single by new Oldham discovery, Brett Smiley.

Music Week, September 22, 1984.

Careless Whisper and I Just Called To Say I Love You become third and fourth UK singles of the year to sell a million . . . As MW celebrates its silver jubilee, Spotlight director Peter Wilkinson leaves music industry after 27 years . . . Following a complaint from relatives of a Moors Murder victim, WH Smith, Boots and Woolworths withdraw copies of The Smiths' album and single Heaven Knows I'm Miserable Now . . . A New York Federal Appeals Court upholds the FTC decision to deny the merger of Warner Communications and PolyGram record operations.

MARK LEWISOHN



FROM RUSSIA with love: Boris Grebenshikov

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

WW

INTRODUCING

halo james



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No1	RIDE ON TIME Black Box deConstruction/RCA PB 43055 (12"-PT 43056) (BMG)	TOP POPS
2	RIGHT HERE WAITING Richard Marx EMI USA (12)MT 72 (E)	TOP POPS
3	CHERISH Madonna Sire W 2883(T) (W)	
4	PUMP UP THE JAM Technotronic feat. Felly Swanyard SYR(T) 4 (BMG)	
5	THE BEST Tina Turner Capitol (12)CL 543 (E)	
6	IF ONLY I COULD Sydney Youngblood Circa/Virgin YR(T) 34 (F)	
7	THE TIME WARP (PWL Remix) Damian Jive JIVE(T) 209 (BMG)	
8	EVERY DAY (I LOVE YOU MORE) Jason Donovan PWL PWL(T) 43 (P)	
9	SOWING THE SEEDS OF LOVE Tears For Fears Fontana/Phonogram IDEA(T) 12 (F)	
10	I NEED YOUR LOVIN' Alyson Williams Def Jam 655143 6 (12"-655143 7) (C)	
11	SWING THE MOOD ★ Jive Bunny & The Mastermixers Music Factory Dance MFD(T) 001 (BMG)	
12	BLAME IT ON THE BOOGIE Big Fun Jive JIVE(T) 217 (BMG)	
13	NUMERO UNO Starlight Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W)	
14	PERSONAL JESUS Depeche Mode Mute (12)BONG 17 (I/RT)	
15	HEY DJ I CAN'T.../SKA TRAIN Beatmasters feat. Betty Boo Rhythm King LEFT 34(T) (I/RT)	
16	PARTYMAN Prince Warner Brothers W 2814(T) (W)	
17	LOVE IN AN ELEVATOR Aerosmith Geffen GEF 63(T) (W)	TOP POPS
18	I JUST DON'T HAVE THE HEART Cliff Richard EMI (12)EM 101 (E)	
19	DON'T LET ME DOWN GENTLY The Wonder Stuff Polydor GONE(X) 7 (F)	TOP POPS
20	LOVESONG The Cure Fiction/Polydor FICS(X) 30 (F)	
21	HARLEM DESIRE London Boys Teldec/WEA YZ 415(T) (W)	TOP POPS
22	MISS YOU MUCH Janet Jackson A&M/A&M (12)A&M 442 (E)	TOP POPS

41	31	REVIVAL Eurythmics RCA DA(T) 17 (BMG)
42	NEW	ROCK WIT'CHA Bobby Brown MCA MCA(T) 1367 (F)
43	43	SOLD ME DOWN THE RIVER The Alarm I.R.S. EIRS(T) 123 (E)
44	33	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Bootzilla Orch./Lisa Marie Epic WALTZ(T) 3 (C)
45	22	NIGHTRAIN Guns N' Roses Geffen GEF 60(T) (W)
46	46	AFRO DIZZI ACT Cry Sisco! Escape/Supreme AWOL(T) 1 (P)
47	59	IF I COULD TURN BACK TIME Cher Geffen GEF 59(T) (W)
48	NEW	NOTHIN' BUT A GOOD TIME Poison Enigma/Capitol (12)CL 539 (E)
49	32	THIS IS THE RIGHT TIME Lisa Stansfield Arista 112512 (12"-612517) (BMG)
50	NEW	SUENO LATINO Sueno Latino feat. Carolina Damas BCM BCM 323(X) (P)
51	NEW	BRING IT ON DOWN Jesus Jones Food/EMI (12)FOOD 22 (E)
52	30	HOOKS IN YOU Marillion Capitol (12)MARIL 10 (E)
53	34	YOU'RE HISTORY Shakepears Sister frrr/London F(X) 112 (F)
54	63	HANGIN' TOUGH New Kids On The Block CBS BLOCK(T) 1 (C)
55	61	LET THE FLAME BURN BRIGHTER Graham Kendrick Power P 30 (BMG)
56	53	EXPRESS YOURSELF N.W.A. Ruthless/4th+B'way (12)BRW 144 (F)
57	NEW	ROOM IN YOUR HEART Living In A Box Chrysalis LIB7
58	NEW	FACTS OF LOVE Climie Fisher EMI EM1103
59	39	DO THE RIGHT THING Redhead Kingpin & The FBI 10/Virgin TEN(X) 271 (F)
60	42	LOSING MY MIND Liza Minnelli Epic ZEE(T) 1 (C)
61	74	SOMETHING SO REAL (THE CHINHEADS THEME) Love Decree Ariola 112642 (612642) (BMG)
62	55	REGINA The Sugarbushes One Little Indian 2ATP 7 (12"-2ATP 121) (I/NM)

- 23** ¹⁵ **POISON**
Alice Cooper Epic 655061 7 (12"-655061 8) (C)
- 24** ³⁸ **MANTRA FOR A STATE OF MIND**
S'Express Rhythm King/Mute LEFT 35(T) (I/RT) **TOP POPS**
- 25** ³⁵ **FOREVER FREE**
W.A.S.P. Capitol (12)CL 546 (E)
- 26** ²⁴ **WE COULD BE TOGETHER**
Debbie Gibson Atlantic A 8896(1) (W)
- 27** ²⁰ **TOY SOLDIERS** ○
Martika CBS 655049 7 (12"-655049 8) (C)
- 28** ⁴¹ **LOVE AND REGRET**
Deacon Blue **TOP POPS** CBS DEAC(T) 10 (C)
- 29** ⁴⁰ **IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE**
Aretha Franklin/Whitney Houston **TOP POPS** Arista 112545 (12"-612545) (BMG)
- 30** ⁴⁵ **OYE MI CANTO (HEAR MY VOICE)**
Gloria Estefan Epic 655287 7 (12"-655287 6) (C) **TOP POPS**
- 31** **NEW** **YOU KEEP IT ALL IN**
The Beautiful South **TOP POPS** Go! Discs GOD(X) 35 (F)
- 32** **NEW** **BLUES FROM A GUN**
Jesus And Mary Chain Blanco Y Negro NEG 41(T) (W)
- 33** ²⁹ **LOVE'S ABOUT TO CHANGE MY HEART**
Donna Summer Warner Brothers U 7494(T) (W)
- 34** ²⁸ **WARNING**
Adeva Cooltempo/Chrysalis COOL(X) 185 (C)
- 35** ²¹ **LAY YOUR HANDS ON ME**
Bon Jovi Vertigo/Phonogram JOV 6(12) (F)

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- 36** ²⁶ **WOULDN'T CHANGE A THING**
Kylie Minogue PWL PWL(T) 42 (P)
- 37** ²⁷ **FRENCH KISS** ○
Lil Louis frr/London F(X) 115 (F)
- 38** ³⁶ **MIXED EMOTIONS**
Rolling Stones Rolling Stones 655193 7 (12"-655193 8) (C)
- 39** ⁵⁷ **NAME AND NUMBER**
Curiosity Killed The Cat Mercury/Phonogram CAT(X) 6 (F)
- 40** ⁴⁷ **SECRET RENDEZVOUS**
Karyn White Warner Brothers W 2855(T) (W)

- 63** ⁶⁵ **NATURE OF LOVE**
Waterfront Polydor WON(X) 2 (F)
- 64** ⁶⁸ **BREAK 4 LOVE**
Raze Champion CHAMP(12) 67 (BMG)
- 65** **NEW** **LOOK WHO'S DANCING**
Ziggy Marley & The Melody Makers Virgin America VUS(T) 5 (F)
- 66** ⁵² **HEALING HANDS**
Elton John Rocket/Phonogram EJS 19(12) (F)
- 67** ⁶⁶ **LOVE TOGETHER**
L.A. Mix featuring Kevin Henry Breakout/A&M USA(T) 662 (F)
- 68** **NEW** **THE REAL THING**
ABC Neutron/Phonogram NT(X) 115 (F)
- 69** **NEW** **COME GET MY LOVIN'**
Dionne CityBeat CBC 745
- 70** ⁶² **-H-A-P-P-Y- RADIO**
Michaela London HHP(X) 1 (F)
- 71** ⁴⁴ **THE INVISIBLE MAN**
Queen Parlophone (12)QUEEN 12 (E)
- 72** ⁵¹ **PROUD TO FALL**
Ian McCulloch WEA YZ 417(T) (W)
- 73** **NEW** **HOUSE ENERGY REVENGE**
Cappella Music Man MMPS 7009 (MMPT 12009) (P)
- 74** ⁷³ **MONEY (EVERYBODY LOVES HER)**
Gun A&M AM(Y) 520 (F)
- 75** ⁷¹ **KEEP LOVE NEW**
Betty Wright Sure Delight SD(T) 11 (JS/E)

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| 5 | 3 | CHERISH | 25 | NEW | YOU KEEP IT ALL IN |
| | | Madonna | | | The Beautiful South |
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| | | Starlight | | | N.W.A. |
| 7 | NEW | LET ME DOWN EASY | 27 | 18 | WARNING |
| | | The Wonder Stuff | | | Adeva |
| 8 | 10 | THE TIME WARP (PWL Remix) | 28 | NEW | ROCK WIT'CHA |
| | | Damian | | | Bobby Brown |
| 9 | 6 | HEY DJ/I CAN'T DANCE TO.../SKA TRAI | 29 | 13 | LAY YOUR HANDS ON ME |
| | | Beatmasters feat. Betty Boo | | | Bon Jovi |
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| | | Richard Marx | | | Dionne |
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| | | Depeche Mode | | | The Cure |
| 12 | 8 | SOWING THE SEEDS OF LOVE | 32 | 26 | FOREVER FREE |
| | | Tears For Fears | | | W.A.S.P. |
| 13 | 12 | PARTYMAN | 33 | NEW | SOLD ME DOWN THE RIVER |
| | | Prince | | | Alom |
| 14 | 25 | THE BEST | 34 | 19 | FRENCH KISS |
| | | Tina Turner | | | Lil Louis |
| 15 | 16 | AFRO DIZZI ACT | 35 | 38 | IT ISN'T, IT WASN'T, IT AIN'T... |
| | | Cry Sisco! | | | Aretha Franklin duet with Whitney Houston |
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| 17 | 17 | MANTRA FOR A STATE OF MIND | 37 | 28 | EVERY DAY (I LOVE YOU MORE) |
| | | S'Express | | | Jason Donovan |
| 18 | NEW | BLUES FROM A GUN | 38 | 35 | BREAK 4 LOVE |
| | | Jesus And Mary Chain | | | Raze |
| 19 | NEW | SUENO LATINO | 39 | 37 | BRING FORTH THE GUILLOTINE |
| | | Sueno Latino feat. Carolina Damas | | | Silver Bullet |
| 20 | 11 | SWING THE MOOD | 40 | NEW | IF I COULD TURN BACK TIME |
| | | Jive Bunny & The Mastermixers | | | Cher |

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A&R LP REVIEWS

★ ★ ★ ★ ★ SINGLES

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

★ ★ ★ ★ ★ ALBUMS

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

Charts courtesy Billboard, 23 September, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SQUEEZE: Frank. A&M AMA 5278. Following coast-to-coast touring and subsequent success in America, Squeeze have evolved into a devilishly accessible bunch of bar-room storytellers. Frank is riddled with clever lyrical couplets and dotting observations of life. The only drawback, on what's an amiable enough collection, is the inauspicious nature of the actual tunes. Squeeze are recognised for producing classic pop songs with wordy plot lines, sadly Frank, although emotionally honest, lacks any sparkling musical hooks. **DEH**

JOYCE SIMS. All About Love. Sleeping Bag 828 129-1. Joyce Sims' second album is so lacklustre that I actually hummed All & All and other prime cuts from the first LP to try and stay alert. There's nothing close to her earlier slinky bravery this time, just tepid joint-the-dots disco. Dance music has leapt ahead these last couple of years and this bland stuff is disappointingly obsolete. **SL**

BARRY WHITE: The Man Is Back. A&M AMA 5256. Fans of Barry's growling sub-sonic grumble will be a little disappointed in this new album. Paced in a modern techno-friendly style, Barry sings on the majority of these unspectacular soul workouts, only dropping into his macho self-caricature on a couple of occasions. The absence of the sweet strings of The Love Unlimited Orchestra — which were such a good foil for his vocal drone — has led him to an uninspiring cabaret-paced incarnation. **DEH**

STEELEYE SPAN: Tempted And Tried. Chrysalis/Dover ADD 9. As Maddy Prior's voice soars over the muted electric backing, Searching For Lambs returns to the dawn of Steeleye's career 20 years ago. This is the group's first major label release since 1982 but regular tours have maintained their following. With energetic marketing from Chrysalis, expect strong sales. **DL**

STOCK IT

THE YOUNG GODS: L'eau Rouge. Play It Again Sam Records BIAS130. Distribution: APT. This, the Gods' third LP could be the one to break them out of indie obscurity and into the big league. Their thinking has certainly become more big-time employing huge swathes of classical samples to clash against searing guitars on their more usual electronic doodlings. The vocals, delivered in throaty Jacques Brel style perfectly complement the noise, and the nightmarish French lyrics complete one of the finest works of the year. **LF**

THE NEON JUDGEMENT: Blood & Thunder. Play It Again Sam BIAS 135. The PIAS invasion of the UK steps up a gear with this release from Belgian electro-beat duo. At times their pulsating blend of hard beats and scorching guitar prompts comparison with labelmates the Young Gods; elsewhere, as on the single Games Of Love, a poppier side is revealed. **DG**

CAPTAIN SENSIBLE: Revolution Now. Deltic Records. DELT LP4.

The Damned may have been jolly good fun and Happy Talk even sillier but this album should give the Captain the songwriting credit he deserves. Tracks like Riot On Eastbourne Pier have simplistic yet charismatic qualities about them that makes this a refreshing and respectable set. **NR**

STOCK IT

TUCK AND PATTI: Love Warriors. Windham Hill 3701 161. Hot on the heels of American best seller Tears Of Joy returns the sensual trade off between Tuck Andress' delicate guitar playing and Patti Cathcart's deep, jazzy vocals. Familiar tunes by the Beatles, Jimi Hendrix, Alan J Lerner and the Bergmans are successfully stirred into "easy like sunday morning" listening for thirtysomething fans everywhere. **RK**

STOCK IT

VARIOUS: Indie Top 20 vol. VII. Beechwood Music TT07. Distribution: Revolver/Cartel. This is perhaps the finest release so far in Chet and Bee Selwood's indie compilation series. By featuring acts like Pixies, The Stone Roses, Dinosaur JR and The Perfect Disaster, they have taken the cream of the current indie scene and provided the perfect sampler for followers and possible converts. Stock next to NOW 15. **NR**

BILL NELSON: Duplex. Cocteau Records JCD 22. Distribution: Pinnacle. Since Bee Bop Deluxe split, Nelson has spent his time beaver away in his studio producing some great instrumental and contemporary music for his cult following. This best of - which showcases all his styles — emphasises the quality of his work and his influence on many other artists. **NR**

SIMON BAUGHEN & THE EXTREMISTS: The Thief Of New York. Destiny DES 002. Distribution: Fast Forward/Cartel. The first two singles didn't win Baughen much of a profile but the debut album could change that, although the guitarist should expect his rather extreme Tom Verlaine/Television fixation shoved under the microscope. Definite vocal and musical licks lifted intact, but as homages go, this is pretty sharp, as Baughen knows how to layer, structure and pace a taut guitar-rock song with an ear for commercial melody. **MA**

MICHAEL BOLTON: Soul Provider. CBS Records 465343 1. Formula rock ballads from the man who brought us the new Dock Of The Bay. This is doing well in America but it is not a good example of not a very good genre. His voice is great — his version of Georgia is pretty good — but his songwriting is very obvious and the production lacks the necessary refinement to disguise that fact. **NF**

RED LORRY YELLOW LORRY: Blow. Situation Two. SITU 25. Back with a new drummer and a sound that is certainly less aggressive but just as powerful, Blow contains some impressive — dare I say

mellow — hard-edged pop songs. Their initial bluntness reveals some distinctive melodies, particularly on Heaven, In A World and You Are Everything. Earthy but never messy, this might just widen their fan base. **NR**

RICHARD BAILEY: Fire Dance. Music Maker CMMI 89007-7. Funded by the Arts Council, this solo album by the drummer from the Breakfast Band offers more than a hint of Bailey's group sound. Distinctive jazz-funk, heavy rhythms and the steel drum solo melody lines make Fire Dance an exotic soundtrack. More palatable than the muses of Shakatak and more exotic than many of his contemporaries, Richard Bailey adds new dimensions to jazz with a healthy splash of soul. **DEH**

FRANK TOVEY: Tyranny And The Hired Hand. Mute Records STUMM 73. The former Fad Gadget tries his hand at traditional protest songs and comes out with reputation intact. Sam Hall and Joe Hill are treated reverentially but the choice of material ranges as far as Dylan's North County Blues and, more adventurously, Lou Reed's Men Of Good Fortune. Old Frank could easily carve a big name for himself on the folk circuit. **LF**

LEGENDARY STARDUST COWBOY: Rides Again. New Rose. ROSE 184. Distribution: Pinnacle. As in Paralyzed, the classic mid-Sixties psychotic anthem voted one of Kenny Everett's "worst records of all time". Stardust returns 25 years later but no less wired, as Someone Took The Yellow From My Egg and I Love My Bed confirm, a bit like Jonathan Richman's uncle. The rock'n'hillbilly and bugle playing is neatly unstitched but while the 'legend' will ensure good airplay, his legendary screwiness sounds more by-numbers this time around. **MA**

JACK WATERSON: Whose Dog? World Service. SERV 005. Distribution: Rough Trade/Cartel. What with Green On Red's current profile, their ex-bassist stands a good chance of exposure with his debut solo set, especially in the light of this sinewy, lean stew of Rolling Stones/Neil Young blues-tinged prairie rock. Produced by ex-Long Ryder Tom Stevens who contributes guitar alongside a couple of ex-Rain Paraders, reuniting the Paisley Underground Californian faction circa 1985. **MA**

808 STATE: Quadrastate. Creed. STATE 004. The 808 is the classic Roland drum machine where those distinctive house rhythms began and 808 State is an exotic blend of samples over some shuffling house rhythms. With a knob-twiddle from A Guy Called Gerald and the general scene setting of Manchester's developing house variations, 808 State are at the forefront of a fast focusing new sound that will have positive repercussions in both dance and rock circles. **DEH**

STAR GAZERS: Martin Aston, Neville Farmer, Leo Finlay, David Giles, Dave E Henderson, Robin Katz, Dave Laing, Stu Lambert, Nick Robinson



KATE BUSH: sensual return; The Tragically Hip: teddy-bear tender? and Hue And Cry being sweetly invisible



STOCK IT

KATE BUSH: The Sensual World. (EMI (12/CD/T) EM102). A dazzling return to form after a few slightly indifferent releases, finds Bush in lustful mood. Church bells herald a mellow, dreamy song with the accompaniment of an Arabic woodwind instrument. Easily the best song she's written since Army Dreamers, even if it is slightly on the long side.

STOCK IT

TRACY CHAPMAN: Crossroads. (Elektra/WEA (12) EKR 95). Chapman hasn't rested on her laurels after the runaway success of her debut last year. This is a beautifully sparse, almost stark number with her acoustic guitar supplemented by soft, humming African drums. Not quite as immediate as some of her more robust material, but sounding all the better for it.

ICE-T: Lethal Weapon (Sire (12) W2802 7599-22802-7). Volatile tirade against all sorts, from journalists to hoodlums to the inevitable "sucker MCs", in which Ice concludes that "my lethal weapon's my mind". A disturbingly sinister and brooding record thanks to Ice's growled vocals and an eerie, gangster movie style bassline.

WET WET WET: Sweet Surrender. (Phonogram (12) JEWEL 9). In which Wet Wet Wet attempt to move into Commodores territory. Very lightweight, and the song itself isn't that immediate. It might not be enough to rekindle the public's imagination after such a lengthy lay-off, but registers a high slush rating.

STOCK IT

ERASURE: Drama! (Mute (12) MUTE 89). Vince Clarke cranks up the tempo to almost Hi-NRG frenzy point. Where some of Erasure's earlier work has sounded a little complacent, this really goes for the jugular with Andy Bell in as fine voice as ever. Their best single yet and augurs well for the forthcoming album.

EDDIE MURPHY: Put Your Mouth On Me. (CBS (12) 655266 7). The Man Who Would Be Prince! It's hard to tell whether

Murphy is serious or not, even though an LP is imminent and Narada Michael Walden has been brought in to produce. But the saucy laugh at the end and the comically risqué title suggest otherwise.

ALL ABOUT EVE: Read To Your Soul. (Phonogram (12) EVEN 10). No great surprises from Julianne Regan and the boys, continuing to plunder a distinctly mid-Seventies rock tradition, full of big build-ups and desolate vocals. For all the mystical imagery, though, they still sound like T'Pau with the amps turned down. Probably a big hit.

STOCK IT

POISON: Nothin' But A Good Time. (Capitol (12/CD) CL 539). More glam than HM, Poison rise head and shoulders above most current rock acts, mainly because the vocals and melody are so up-front and crackling with raw energy. For sheer entertainment and excitement value, it ranks alongside the best of the Sweet and prime Alice Cooper.

JESUS AND MARY CHAIN: Blues From A Gun. (blanco y negro (12) NEG 41 (T) 2292-46678-7). A distinct move away from the sugar candy Spector-influenced pop of the last LP. Boosting a strong R&B flavour, as the title would suggest, the references to Dylan show that they are widening their Sixties base rather than exploring new ground. A surprising, but slightly backward, step.

THE TRAGICALLY HIP: Small Town Bringdown EP. (MCA (12) MCAT 1363). MCA seems to have this Canadian quintet earmarked as another REM and, while the two groups share similar roots, the Tragically Hip are a little too committed to traditional blues constraints to reap anything like REM's commercial gains. Gutsy enough but rather stuck in the past.

LIVING IN A BOX: Room In Your Heart. (Chrysalis (12/T/CD) LIB 7). LIAB share the same aspirations as Wet Wet Wet — white boys desperately in love with classic soul music — but, rather than opting for the smooth mellow approach, they attempt a full-scale overblown ballad. And it almost comes off, despite some noticeably strained vocals.

JC LODGE & TIGER: Love Me Baby. (Greensleeves (12) GRE 253). Extraordinary duet between

the dulcet tones of the Belle of Birmingham reggae (JC) and the gravelly-voiced Tiger. His rasping roasting and her sweet melodies provide a marvellous contrast, possibly enough to inspire a cross-over hit.

STOCK IT

SOB: Make Me Wonder. (Rough Trade (12) RTT 219). Extremely clever rewriting of the funk textbook, coming over as a cross between Prince and early Orange Juice without the former's pomposity or the latter's coyness. Unexpected chord patterns accompany delightfully choppy guitar and cute Bontempi organ interruptions. Full of enthusiasm and stuffed with ideas.

KIRSTY MACCOLL: Innocence. (Virgin (12) KMA 3). One of the best tracks from the Kite LP, only spoiled slightly by a "special" remix which inflicts unnecessary intrusions of synthesized strings over a fine song and generally interferes in a most irritating manner. A straightforward "lift" would have been a much better idea.

BOB MOULD: A Little Light. (Virgin America/AVL (12/CD) VUS 2). One of the rockier moments from Mould's recent Workbook LP, but not quite as spellbindingly noisy as in his old Husker Du days. All the same, he remains one of America's finest songwriters, and the volume reduction might secure him more airplay than in the more abrasive years gone by.

THE FLAME: This Time Tomorrow. (Anxious (12/CD) NERV 8). Not a patch on their first single, the luscious X-Streams, but a lively enough taster for the forthcoming debut LP. It pays unashamed homage to the band's rock'n'roll roots, with a classic, even old-fashioned, guitar riff, and some bar-room piano. Maybe a little too backward-looking?

HUE & CRY: Sweet Invisibility. (Crica (12) YRT 37). Another thinly disguised "lift" from an LP which only serves to undermine the quality of the song itself. A beatbox and quasi-house rhythm replace the sumptuous and deliciously funky brass of the original, and the lyrics are cut-up and dispersed in a way that renders them completely ineffective. One of their haunting ballads with solo piano accompaniment would have been infinitely preferable.

THE OTHER CHART

TOP • 20 • SINGLES

1	1	PERSONAL JESUS	Depeche Mode	Mute BOMG 17 (I/RT)
2	4	PROUD TO FALL	Ian McCulloch	WEA YZ417 (W)
3	-	REGINA	The Sugarcubes	One Little Indian 26TP7 (I)
4	2	RUN 2	New Order	Factory FAC273 (P)
5	10	INTO THE HEART OF LOVE	Mighty Lemon Drops	Blue Guitar AZUR12 (C)
6	3	VERY METAL NOISE POLLUTION (EP)	Pop Will Eat Itself	RCA PB42883 (BMG)
7	-	WFL (WROTE FOR LUCK)	Happy Mondays	Factory FAC232 (P)
8	5	HONEY BE GOOD	The Bible	Ensign BIB5 (C)
9	-	HEY LORD	Claytown Troupe	Island IS428 (F)
10	-	CELEBRATE	Ghost Dance	Chrysalis CHS3042 (C)
11	8	WHITE CITY	The Pogues	Pogue Mahone YZ409 (W)
12	-	I TOOK A LITTLE	Balaam And The Angel	Virgin VS1213 (F)
13	6	FIND OUT WHY	Inspiral Carpets	Cow DUNGS (I)
14	16	CAN'T FIND MY WAY BACK HOME	Swans	MCA MCA1347 (F)
15	12	MENTALLY MURDERED	Napalm Death	Eorache MOSH 14 (I/RE)
16	-	TOM VERLAINE	The Family Cat	Bad Girl BGR10017 (I)
17	13	SHE BANGS THE DRUMS	The Stone Roses	Silverstone ORE6 (P)
18	9	KISS THIS THING GOODBYE	Del Amitri	A&M AMS15 (F)
19	14	GANGSTERVILLE	Joe Strummer	Epic STRUM1 (C)
20	17	SO ALIVE	Love And Rockets	Beggars Banquet BEG229 (W)

CHART COMMENTARY

The seasonal release schedule from majors and independents makes sure that there are plenty of new entries in *The Other Chart*. New names mix with the more familiar, but the highest singles entry is from the long absent Sugarcubes, who follow a year of extensive touring with Regina, a tasteful morsel from their forthcoming second album set for October release. Also making an appearance in the singles chart is the 12-inch remix of Happy Mondays' Wrote For Luck, the production credits and mix mastering being a side apiece to Paul Oakenfold and Erasure's Vince Clark.

More sophisticated rock sounds come from both Ghost Dance and Balaam And The Angel, Claytown Troupe's second 45 offers yet more bedraggled, long hair rock, while the much touted Family Cat are still hovering in the lower echelons with their whimsically tuneful homage to Television guitarist Tom Verlaine.

The long-awaited debut album from Virgin's mellow pop trio The Indian Givers makes an early entry in the album top 20, with Love And Rockets' new album looking likely to finally match the ex-Bauhaus trio's success in the US.

The rest of the album chart is made up of those hovering, diving and resurfacing, the most interesting new album being L'Eau Rouge from Switzerland's Young Gods. For the non-lingual, L'Eau Rouge is The Red Water and it features The Young Gods' highly palatable brand of gilt-edged electronics in a more emotive/better polished setting — a bastard degeneration of Depeche Mode who, incidentally, remain at number one in the singles chart with Personal Jesus, a well-publicised, ad campaign-friendly return to form.

TOP • 20 • ALBUMS

1	2	BIG BANG!	Fuzzbox	WEA WX282 (W)
2	4	STONE ROSES	Stone Roses	Silverstone ORELPS02 (P)
3	1	VELVETEEN	Transvision Vamp	MCA MCG6050 (F)
4	13	QUADRASTATE	808 State	Creed STATE004 (I)
5	-	LOVE AND ROCKETS	Love And Rockets	Beggars Banquet BEGA99 (W)
6	7	WAKING HOURS	Del Amitri	A&M AMA9006 (F)
7	-	LOVE IS A LIE	Indian Givers	Virgin V2593 (F)
8	11	THIS IS THE DAY	Pop Will Eat Itself	RCA PL74106 (BMG)
9	10	SOUND OF CONFUSION	Spacemen 3	Fire REFIRE 5 (P)
10	-	BRAIN DRAIN	The Romones	Chrysalis CHR1725 (C)
11	3	PEACE AND LOVE	The Pogues	Pogue Mahone WX247 (W)
12	-	L'EAU ROUGE/RED WATER	Young Gods	Play It Again Sam BIAS130 (APT)
13	15	BRENDAN CROKER & THE 5 O'CLOCK SHADOWS	Brendan Croker & The 5 O'Clock Shadows	Silverstone ORELPS05 (P)
14	9	LAZY 86-88	The Primitives	Lozy LAZY15 (I)
15	20	MLAH	Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)
16	-	WORKBOOK	Bob Mould	Virgin America VUSLP2 (E)
17	5	THE INNOCENTS	Erasure	Mute STUMM55 (I/RT/SP)
18	19	EUREKA	The Bitch	Chrysalis CHR1646 (C)
19	-	MOTHER NATURE'S KITCHEN	Kevin McDermott Orchestra	Island ILPS9920 (E)
20	14	DOOLITTLE	Pixies	4AD CAD905 (I/RT)

TOP • 75 • ARTIST • ALBUMS

1	NEW	WE TOO ARE ONE	RCA PL 74251 (BMG)
		Eurythmics (David A Stewart/Jimmy Iovine)	C:PK 74251/CD:PD 74251
2	NEW	STEEL WHEELS	CBS 4657521 (C)
		Rolling Stones (Chris Kimsey/Glimmer Twins)	C:4657524/CD:4657522
3	NEW	PUMP	Geffen WX 304 (W)
		Aerosmith (Bruce Fairbairn)	C:WX 304/CD:9242542
4	2 8	CUTS BOTH WAYS	Epic 4651451 (C)
		Gloria Estefan (Estefan Jnr/Casas/Ostwald)	C:4651454/CD:4651452
5	320	TEN GOOD REASONS ★★	PWL HF7 (P)
		Jasor Donovan (Stock/Aitken/Waterman)	C:HF7/CD:HFCD7
6	NEW	SLEEPING WITH THE PAST	Rocket/Phonogram 8388391 (F)
		Elton John (Chris Thomas)	C:8388394/CD:8388392
7	1 2	ASPECTS OF LOVE	Really Useful/Polydor 8411261 (F)
		Original Cast (Michael Reed)	C:8411264/CD:8411262
8	731	A NEW FLAME ★★	Elektra/WEA WX 242 (W)
		Simply Red (Stewart Levine)	C:WX 242/CD:2446892
9	6 7	IMAGINATION	Stylus SMR 985 (STY)
		Imagination (Various)	C:SMC 985/CD:SDM 985
10	9 3	ADEVA	Cooltempo/Chrysalis ICTLP 13 (C)
		Adeva (Smack Prod./Paul Simpson)	C:ZCTLP 13/CD:CDCLP 13
11	1215	RAW LIKE SUSHI	Circa/Virgin CIRCA 8 (F)
		Neneh Cherry (Various)	C:CIRC 8/CD:CIRC 8
12	5 6	SINGALONGAWAYEARS	Parkfield Music PMLP 5001 (BMG)
		Max Eyravages (Anthony Bygraves)	C:PMPC 5002/CD:PMCD 5004
13	832	THE PAW AND THE COOKED ★★	London 8280691 (F)
		Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
14	1113	BATMAN (OST)	Warner Brothers WX 281 (W)
		Prince (Prince)	C:WX 281/CD:9259392
15	27 4	REPEAT OFFENDER	EMI-USA MTL 1043 (E)
		Richard Marx (Richard Marx/David Cole)	C:TCMTL 1043/CD:7903802
16	10 5	TRASH	Epic 4651301 (C)
		Alice Cooper (Desmond Child)	C:4651304/CD:4651302
17	22 9	THE TWELVE COMMANDMENTS OF DANCE	Teldec/WEA WX 278 (W)
		London Boys (Ralf Rene Maue)	C:WX 278/CD:2460362
18	1431	DON'T BE CRUEL ★★	MCA MCF 3425 (F)
		Bobby Brown (Various)	C:MCF 3425/CD:DMCF 3425
19	4 2	DR FEELGOOD	Elektra EKT 59 (W)
		Motley Crue (Bob Rock)	C:EKT 59/CD:9608292
20	1523	CLUB CLASSICS VOL ONE ★	10/Virgin DIX 82 (F)
		Soul II Soul (Jazzie B/Nellie Hooper)	C:CDIX 82/CD:DIXCD 82
21	1758	APPE'TITE FOR DESTRUCTION ★★	Geffen WX 125 (W)
		Guns N' Roses (Mike Clink)	C:WX 125/CD:924148-2
22	1845	ANYTHING FOR YOU ★★	Epic 463125-1 (C)
		Gloria Estefan & Miami Sound Machine (Various)	C:463125-4/CD:463125-2
23	13 5	CHOICES	RCA PL 74191 (BMG)
		The Blow Monkeys (Various)	C:PK 74191/CD:PD 74191
24	25 24	WHEN THE WORLD KNOWS YOUR NAME ★	CBS 4633211 (C)
		Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
25	1610	THEMES	Polydor VGTV 1 (F)
		Vangelis (Vangelis)	C:VGTV 1/CD:8395182
26	3026	LIKE A PRAYER ★★	Sire WX 239 (W)
		Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239/CD:9258442
27	1917	THE MIRACLE ★	Parlophone PCSD 107 (E)
		Queen (Queen/David Richards)	C:TCPCSD 107/CD:CDPCSD 107
28	2112	VELVETEEN ★	MCA MCG 6050 (F)
		Transvision Vamp (Bridgeman/Held)	C:MCGC 6050/CD:DMCG 6050
29	2915	RAW	Def Jam/CBS 4632931 (C)
		Alyson Williams (Alvin Moody/Vincent Bell)	C:4632934/CD:4632932
30	2319	PARADISE	10/Virgin DIX 81 (F)
		Inner City (Kevin Saunderson/Juan Atkins)	C:CDIX 81/CD:DIXCD 81
31	3620	KARYN WHITE	Warner Brothers WX 235 (W)
		Karyn White (LA/Babyface/Prince/Lorber/White)	C:WX 235/CD:925637-2
32	20 4	SACRED HEART	London 8281311 (F)
		Shakespeare's Sister (SS/Feldman/Iovine)	C:8281314/CD:8281312
33	2820	STREET FIGHTING YEARS ★	Virgin MINDS 1 (F)
		Simple Minds (Trevor Horn/Stephen Lipson)	C:MINDSC 1/CD:MINDSCD 1
34	24 2	MARTIKA	CBS 4633551 (C)
		Martika (Michael Jay)	C:4633554/CD:4633552
35	43 2	THE ULTIMATE COLLECTION	Castle Comms. CTVP 001 (BMG)
		The Kinks (Various)	C:CTVMC 001/CD:CTVCD 001
36	67 22	ANOTHER PLACE AND TIME	Warner Brothers WX 219 (W)
		Danna Summer (Stock/Aitken/Waterman)	C:WX 219/CD:2559762
37	3212	FULL MOON FEVER	MCA MCG 6034 (F)
		Tom Petty (Lynne/Tom Petty/Campbell)	C:MCGC 6034/CD:DMCG 6034
38	NEW	STORMS	MCA MCG 6066 (F)
		Nanci Griffith (Glyn Johns)	C:MCGC 6066/CD:DMCG 6066

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ARTISTS' A-Z

ADEVA	10	KINGPIN, Redhead &	60
AEROSMITH	3	The F.B.I.	17
BEATMASTERS	53	LONDON BOYS	17
BIG AUDIO DYNAMITE	42	LONGTHORNE, Joe	64
BLOW MONKEYS, The	23	LOUIS, Li	73
BON JOVI	56	LYNN, Vera	69
BROWN, Bobby	16	MADONNA	26
BYGRAVES, Max	12	MARTIKA	34
CHAPMAN, Tracy	67	MARX, Richard	15
CHEERY, Neneh	11	Maze feat.	43
CLANNAD	54	Frankie Beverly	43
CLAPTON, Eric/CREAM	55	MCCARTNEY, Paul	66
COOPER, Alice	16	McLAREN, Malcolm	57
CURE	48	BOOTZILLA ORCH.	57
DE LA SOUL	71	MINOGUE, Kylie	40
DEACON BLUE	24.63	MOTLEY CRUE	19
DEF LEPPARD	65	ORIGINAL CAST	7
DONOVAN, Jason	5	PETTY, Tom	37
ELFMAN, Danny	72	POINTER SISTERS	49
ESTEFAN, Gloria	4	PRINCE	14
ESTEFAN, Gloria & MIAMI	4	QUEEN	27
SOUND MACHINE	22	RIVER DETECTIVES	51
EURYTHMICS	7	ROLLING STONES	2
FASTER PUSSYCAT	74	SHAKESPEAR'S SISTER	32
FINE YOUNG	13	SIMPLE MINDS	33
CANNIBALS	13	SIMPLY RED	8
FUZZBOX	50	SOUL II SOUL	20
GIBSON, Debbie	47	SQUEEZE	58
GISSY KINGS	61	STONE ROSES, The	68
GRIFFITH, Nanci	38	SUMMER, Donna	36
GUNS N' ROSES	21.52	TEXAS	41
HENLEY, Don	44	The Kinks	35
IMAGINATION	9	THEN JERICHO	55
INNER CITY	30	TRANSMISSION VAMP	28
INXS	62	TULL, Jethro	45
JACKSON, Michael	59	VANGUISH	25
JOHN, Elton	6	WHITE, Karen	31
		WHITTAKER, Roger	39
		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.

BPI 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** (50,000 units)
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel sales compared to last week +8%
(WEEK 37)

39	NEW	HOME LOVIN' MAN	Tembo/Polydor RWTV2 (F)
		Roger Whittaker (-)	C:RWTVC2/CD:8411652
40	37 63	KYLIE ★★★★★	PWL HF 3 (P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HF 3/CD:HFCD 3
41	34 23	SOUTHSIDE	Mercury/Phonogram 8381711 (F)
		Texas (Tim Palmer)	C:8381714/CD:8381712
42	26 2	MEGATOP PHOENIX	CBS 4657901 (C)
		Big Audio Dynamite (Mick Jones/Bill Price)	C:4657904/CD:4657902
43	52 2	SILKY SOUL	Warner Brothers WX 301 (W)
		Maze feat. Frankie Beverly (Frankie Beverly)	C:WX 301/CD:7599258022
44	31 12	THE END OF THE INNOCENCE	Geffen WX 253 (W)
		Don Henley (Various)	C:WX 253/CD:9242172
45	33 4	ROCK ISLAND	Chrysalis CHR 1708 (C)
		Jethro Tull (Ian Anderson)	C:ZCHR 1708/CD:CCD 1708
46	41 50	WATERMARK ★★	WEA WX 199 (W)
		Enya (Nicky Ryan)	C:WX 199/CD:243875-2
47	42 15	ELECTRIC YOUTH	Atlantic WX 231 (W)
		Debbie Gibson (Debbie Gibson/Fred Zarr)	C:WX 231/CD:781932-2
48	49 20	DISINTEGRATION	Fiction/Polydor FIXH14 (F)
		Cure (Robert Smith/David M Allen)	C:FIXH14/CD:8393532
49	40 9	JUMP - THE BEST OF THE POINTER SISTERS	RCA PL 90319 (BMG)
		Pointer Sisters (Richard Perry/Various)	C:PK 90319/CD:PD 90319
50	38 5	BIG BANG!	WEA WX 282 (W)
		Fuzzbox (Andy Richards)	C:WX 282/CD:2460662
51	NEW	SATURDAY NIGHT SUNDAY MORNING	WEA WX 2955 (W)
		River Detectives (Chris Harley)	C:WX 2955/CD:2461692
52	48 37	G'N'R LIES ...	Geffen WX 218 (W)
		Guns N' Roses (Guns N' Roses)	C:WX 218/CD:924198-2
53	45 9	ANYWAYAWANNA	Rhythm King LEFTLP 10 (I/RT/SP)
		Beatmasters (Various)	C:LEFTC 10/CD:LEFTCD 1
54	50 21	PAST PRESENT ★	RCA PL 74074 (BMG)
		Clannad (Various)	C:PK 74074/CD:PD 74074
55	46 17	THE BIG AREA	London 8281221 (F)
		Then Jerico (Gary Langan/Bruce Lampcov)	C:8281224/CD:8281222
56	55 35	NEW JERSEY ★	Vertigo/Phonogram VERH 62 (F)
		Bon Jovi (Bruce Fairbairn)	C:VERHC 62/CD:836345-2
57	54 11	WALTZ DANCING	Epic 4607361 (C)
		Malcolm McLaren/Bootzilla Orch. (Ramone/McClaren)	C:4607364/CD:4607362
58	NEW	FRANK	A&M AMA 5278 (F)
		Squeeze (Thorngren/Tilbrook)	C:AMC 5278/CD:CD 5278
59	57 107	BAD ★★★★★★	Epic 450290-1 (C)
		Michael Jackson (Quincy Jones/Michael Jackson)	C:450290-4/CD:450290-2
60	39 3	A SHADE OF RED	10/Virgin DIX 85 (F)
		Redhead Kingpin & The F.B.I. (Redhead/Markell Riley)	C:CDIX 85/CD:DIXC
61	71 24	GISSY KINGS	Telstar STAR 2355 (BMG)
		Gipsy Kings (Pam/Vanessa)	C:STAC 2355/CD:TC 2355
62	53 93	KICK ★★	Mercury/Phonogram MERH 114 (F)
		INXS (Chris Thomas)	C:MERHC 114/CD:832 7212
63	RE	RAINTOWN ★	CBS 450549-1 (C)
		Deacon Blue (Jon Kelly)	C:450549-4/CD:450549-2
64	47 9	ESPECIALLY FOR YOU	Telstar STAR 2365 (BMG)
		Joe Longthorne (James/Arch/Boden)	C:STAC 2365/CD:TC 2365
65	63 92	HYSTERIA ★★	Bludgeon Riffla/Phono HYSLP 1 (F)
		Def Leppard (Robert John Lange/Nigel Green)	C:HYSMC 1/CD:830675 2
66	51 15	FLOWERS IN THE DIRT	Parlophone PCSD 106 (E)
		Paul McCartney (Various)	C:TCPCSD 106/CD:CDPCSD 106
67	RE	TRACY CHAPMAN ★★	Elektra EKT 44 (W)
		Tracy Chapman (David Kershenbaum)	C:EKT 44/CD:960774-2
68	61 16	THE STONE ROSES	Silvertone OREL 502 (P)
		The Stone Roses (John Leckie)	C:OREC 502/CD:ORECD 502
69	44 3	WE'LL MEET AGAIN	Telstar STAR 2369 (BMG)
		Vera Lynn (Norman Newell)	C:STAC 2369/CD:TC 2369
70	60 10	TAKING ON THE WORLD	A&M AMA 7007 (F)
		Gun (Kenny MacDonald)	C:AMC 7007/CD:CDA 7007
71	66 23	3 FEET HIGH AND RISING	Big Life DLSLP 1 (I/RT)
		De La Soul (Prince Paul/De La Soul)	C:DLSMC 1/CD:DLSCD 1
72	58 6	BATMAN (OST)	Warner Brothers WX 287 (W)
		Danny Elfman (Danny Elfman/Steve Bartek)	C:WX 287/CD:9259772
73	56 5	FRENCH KISSES	hrr/London 8281701 (F)
		Lil Louis (Lil Louis)	C:8281704/CD:-
74	35 2	WAKE ME WHEN IT'S OVER	Elektra EKT 64 (W)
		Faster Pussycat (John Jansen)	C:EKT 64/CD:9608832
75	RE	THE CREAM OF ERIC CLAPTON ★★	Polydor ECTV 1 (F)
		Eric Clapton/Cream (Various)	C:ECTVC 1/CD:833 519-2

TOP • 20 • COMPILATIONS

1	1 5	NOW THAT'S WHAT I CALL MUSIC 15	EMI/Virgin/PolyGram NOW 15 (E)
		Various (Various)	C:TCNOW 15/CD:CDNOW 15
2	2 6	HEART AND SOUL	Heart & Soul/PolyGram HASTV 1 (F)
		Various (Various)	C:HASTC 1/CD:8405342
3	NEW	JUST SEVENTEEN - HEARTBEATS	Fantare FARE1 (P)
		Various (Various)	C:FAREC1/CD:FARECD1
4	NEW	DEEP HEAT 4 - PLAY WITH FIRE	Telstar STAR 2388 (BMG)
		Various (Various)	C:STAC 2388/CD:TC 2388
5	NEW	LOVE HOUSE	K-Tel NE1446 (K)
		Various (Various)	C:CE1446/CD:NCDC3446
6	3 37	DIRTY DANCING (OST) ★★	RCA BL 86408 (BMG)
		Various (Jimmy Iovine/Bob Feiden)	C:K 86408/CD:BD 86408
7	5 5	GREATEST EVER ROCK 'N' ROLL MIX	Stylus SMR 858 (STY)
		Various (Various)	C:SMC 858/CD:SDM 858
8	16 2	LEGENDS AND HEROES	Stylus SMR 987 (STY)
		Various (Various)	C:SMC 987/CD:SDM 987
9	7 4	MIDNIGHT LOVE	Stylus SMR 981 (STY)
		Various (Various)	C:SMC 981/CD:SDM 981
10	4 11	NOW DANCE '89	EMI/Virgin NOD 3 (E)
		Various (Various)	C:TCNOD 3/CD:CDNOD 3

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CLASSICAL RELEASES,
SINGLE AND ALBUM
CHART ENTRIES

MASTERFILE
IF IT'S OUT IT'S IN

See card for details

11	9 6	SUNSHINE MIX	Stylus SMP 986 (STY)
		Various (Various)	C:SMC 986/CD:SDM 986
12	6 10	DEEP HEAT 3	Telstar STAR 2364 (BMG)
		Various (Various)	C:STAC 2364/CD:TC 2364
13	11 20	NITE FLITE 2	CBS MOOD8 (C)
		Various (Various)	C:MOODC8/CD:MOODC8
14	18 11	TOP GUN (OST) ★	CBS 70296 (C)
		Various (Various)	C:40-70296/CD:CD70296
15	14 22	GOOD MORNING VIETNAM (OST)	A&M AMA 3913 (F)
		Various (Various)	C:AMC 3913/CD:CDA 3913
16	10 11	HOT SUMMER NIGHTS ★	Stylus SMR 980 (STY)
		Various (Various)	C:SMC 980/CD:SDM 980
17	8 10	THIS IS SKA	Telstar STAR 2366 (BMG)
		Various (Various)	C:STAC 2366/CD:TC 2366
18	15 32	THE BLUES BROTHERS (OST)	Atlantic K 50715 (W)
		Various (Various)	C:K 50715/CD:K 250715
19	19 2	WAREHOUSE RAVES	Rumour RUMLD 101 (PAC)
		Various (Various)	C:ZCRUMD 101/CD:CDRUMD 101
20	RE	TV TUNES	K-Tel NE1429 (K)
		Various (Various)	C:CE2429/CD:NCDC3429

TRACKING

by Dave Henderson

LATEST TALK on the independent scene is of Factory's classical label which finally sees the light of day this week with five releases, including titles from **The Kreisler String Orchestra**, **Steve Martland**, **The Duke String Quartet**, **Rolf Hind** and **Robin Williams And Julian Kelly**. The records/CDs will be available through Pinnacle. Mooted at the moment is the debut of Creation's dance offshoot and there's much commotion in that area with talk of Factory signing **A Guy Called Gerald** and a host of m.a.s. chasing Manchester's **808 State**. Northern house has put itself in order.

DANCE MUSIC of a different kind comes to the UK via Backs, who're distributing the Ichiban group of labels through the Cartel. The start of September sees **Trudy Lynn's** *Trudy Sings The Blues* album/cassette/CD on Ichiban, veteran blues guitarist **Little Johnny Taylor's** *Ugly Man* album/cassette/CD on Ichiban, the soulful Chicago blues of **Artie 'Blues Boy' White** on his third album *Thangs Got To Change* which is on album, cassette and CD on Ichiban, **Katie Sankey's** *I Don't Know Why* album/cassette on Goldkey (a gospel subsidiary) and **Dr Ease And DJ Mix And The Easetown Posse's** *Put Your Mind And*

Body At Ease, an album/cassette/CD of rap from Dayton, Ohio on the Bullseye subsidiary.

IN THE 12-inch market, Ichiban offers **Living Proof's** *Where Did I Go Wrong* (a mellow harmony disc) on GEMC. **Roy Avers'** jazz fusion sounds on *Crack In The Mirror* on Ichiban, the wonderfully named rapper **Supersonic Sid** with *Keep Your Booty Clean* on Wrap and **Sammie Relford And Kim Yvette's** *Love You All Over* on Evejim (which is acclaimed as being in the Soul II Soul vein).

MORE ECLECTIC items hustle for attention at Pinnacle's spacious warehouse. With the likes of **Blodwyn Pig** rubbing shoulders with veteran soulster **OV Wright** and **Mick Hucknall**. *Blodwyn Pig* — formed by ex-Jethro Tull bassist Glen Cornick — have their tasteful *A Head Rings Out* re-issued on BGO. **OV Wright** has a live album on Demon and **Hucknall** has *The Early Years* released on Receiver. Also round and about at Pinnacle is **The Connells'** brand of strumming guitar music on Fun And Games, **The Cro Mags'** *Best Wishes* on Profile, **Lethal Agression's** *Life Is Hard* on Funhouse and **Bo Diddley** *Living Legend* on New Rose. Coming soon to a Pinnacle rep near you, is **The Legendary Stardust Cowboy's** *Rides Again* album on New Rose. **400 Blows'** *New Lords On The Block*

on Concrete and **Bullet Lavolta's** *Dead Wrong* on Funhouse.

GLAM FASHION masters, **Hanoi Rocks** have their back catalogue submitted to CD, offering five titles through Pinnacle. They are Bangkok Shocks Saigon Shakes Hanoi Rocks, Oriental Beat, Self Destruction Blues and the live set *Back To Mystery City*. Les Disques Du Crepuscule release the debut album by American singer/songwriter **Jane Kelly Williams** and that's called *Particular People* and it's distributed by APT. Also through APT is the debut from new In Tape signings **Asphalt Ribbons**. A four-track EP it's titled *The Orchard EP*. The Ribbons are from Nottingham and add cello, guitar and accordion to the staple drum and bass backbeat.

CAMBRIDGE, HOME of, er, Cambridge, bring the world **No Dakota**, who debut with a 12-inch for Noh called *Out Of This World*, available through Backs and the Cartel, which features a songwriting partnership between **No Dakota's** George Taylor and **Boo Hewardine** of *The Bible*. The Sarah label has a couple of 10-inch mini-album releases through *Revolver* and the Cartel and they feature **The Field Mice**, with *Snowball*, and **The Orchids'** *Lycium*. American singer/songwriter **Cindy Lee Berryhill** releases a seven and 12-inch called *Baby (Should I Have The Baby?)* on Awareness through *Revolver* and there's some more aggressive noise from **Napalm Death** who take their grinding muzak onto *Mentally Murdered*, a seven/12/CD single package. Still with *Revolver*, there's the fourteenth live album in **Psychic TV's** 23 album series. This time the action moves to New York for *Live At The Pyramid* on Temple Records. With more than a touch of acid house meets *The Velvet Underground* it's one of the better releases in the series.

AT APT, **The Beautiful Pea Green Boat** release a new 12-inch on the Third Mind label. Called *Meremba*, it's the Edinburgh duo's first release in 18 months. Also at APT there's an "interesting" development in the acid dance movement with acid wank provided by **Wank Wank Wank** on a 12-inch (ouch!) called *Beatclub* on Pinpoint/USS. Also from Pinpoint/USS there's **Billy Moffet's** *Playboy Club* who unleash the album *Music For Girls* in which they develop their interest in girls and seahorses.

ULTRAMARINE HAVE a 12-inch featuring the words of eccentric extraordinaire Wyndham Lewis and their very own music. The disc is called simply *Wyndham Lewis* and it's on Les Disques Du Crepuscule through APT. **2nd Communication** — a Japanese-American liaison — release an eponymous album/CD on KKUK through APT, while **AC Marias** returns to the performing arena with her debut album *One Of Our Girls (Has Gone Missing)* on Mute through the Cartel and there's irreverent noise grunge from Liverpool's **Walkingseeds** who tune down for a new EP on Glass through Pinnacle called *Shaved Beatnik*.

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THE PURPLE HELMETS

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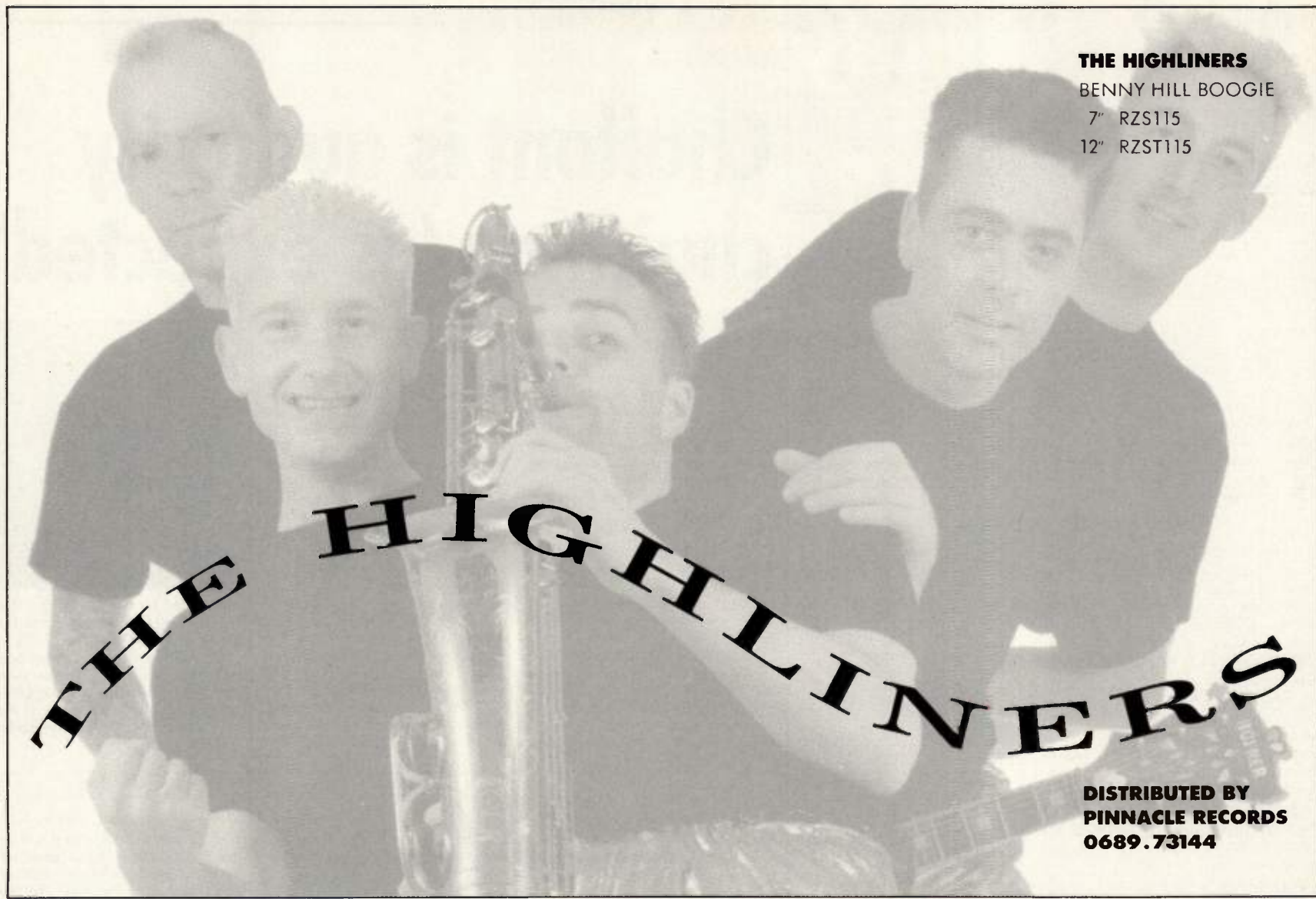
TOP INDIE TOP 40 SINGLES

1	2	2	EVERY DAY (I LOVE YOU MORE)	PWL/PWL(T)43 (P)
2	3	2	PERSONAL JESUS	Mute (T2)BONG17 (I/RT)
3	1	6	HEY DJ I CAN'T DANCE TO ...	Rhythm King/Mute LEFT34(T) (RT)
4	NEW		MANTRA FOR A STATE OF MIND	Rhythm King LEFT35(T) (I/RT)
5	5	3	AFRO DIZZI ACT	Escape AWOL(T)1 (P)
6	NEW		REGINA	One Little Indian 26TP7 (I)
7	4	7	WOULDN'T CHANGE A THING	PWL/PWL(T)42 (P)
8	6	2	RUN 2	Factory-(FAC273) (P)
9	8	3	BRING FORTH THE GUILLOTINE	Tom-Tom-(TTT013) (P)
10	7	4	LOVE PAINS	Liston DOLE(Q)12 (P)
11	11	2	THE KING IS HERE/900 NUMBER	Dr Beat DRX9 (PAC)
12	NEW		WFL (WROTE FOR LUCK)	Factory FAC2327 (P)
13	10	3	DOOWUTCHYALIKE	BCM/BCM330(J) (P)
14	NEW		IT'S NOT OVER	Supreme SUPE(T)151 (P)
15	15	11	LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SHUK4(T)1 (RT)
16	12	3	HOME AND AWAY	First Night SCORE19 (P)
17	9	12	PURE	Ghetto GTG(T)4 (I)
18	14	3	FIND OUT WHY	Cow DUNGS(T)1 (I)
19	13	5	GIVE ME A SIGN	Exit LINO30765 (PAC)
20	17	27	VOODOO RAY (EP)	Rhino! RS 804 (RX 8804) (P)
21	16	3	MAGIC HOLIDAY	Sublime LIME(T)107 (P)
22	18	2	CAN'T GET OVER YOUR LOVE	Republic LIC(T)028 (I)
23	19	11	SAY NO GO	Big Life BLR10(T) (I/RT)
24	21	8	SHE BANGS THE DRUMS	Silverstone ORE(T)6 (P)
25	22	6	CASANOVA (PASSION HERO)	Production House PNT088 (PAC)
26	NEW		I FEEL LOVE COMIN' ON	Blue Beat BBS0007 (P)
27	23	4	THROW YOUR HANDS IN THE AIR	Music Of Life 7NOTE27 (P)
28	28	2	SVENO LATINO	BCM-BCM323(J) (P)
29	39	2	ROCK TO DIS	Tam Tam-(TTT012) (P)
30	20	2	MENTALLY MURDERED	Eorache MOSH14(T) (I)
31	NEW		STROKIN'/WATCH WHERE YOU...	Ichiban 7STROKE1 (I)
32	26	6	SUNSHINE '89	AVM 7SO87 (SP)
33	24	3	MENTAL SKA/RETURN TO ZORBA	Fig One VV/IG16 (I)
34	NEW		LOVE IS LIFE	Debut DEBT(X)3079 (PAC)
35	29	17	JUST KEEP ROCKIN'	Desire WANT(X)9 (PAC)
36	27	8	MICHAEL MANIA MEDLEY	Radical RADC6 (RADICAL6) (SP)
37	25	5	MOVE YOUR FEET TO THE RHYTHM..	Supreme SUPE(T)149 (P)
38	33	7	FOREVER TOGETHER	Republic LIC(T)014 (I/RE)
39	36	2	PERFECT NEEDLE	What Goes On...WHATGOES15(T) (SRD)
40	32	3	WHY CAN'T WE LIVE TOGETHER	Desire WANT(X)17 (PAC)

TOP 20 ALBUMS

1	1	19	TEN GOOD REASONS	PWL HF 7 (P)
2	2	12	ANYWAYAWANNA	Rhythm King/Mute LEFT110 (I/RT)
3	3	26	3 FEET HIGH AND RISING	Big Life DLSLP 1 (I/RT)
4	4	19	STONE ROSES	Silverstone OREL502 (P)
5	NEW		WAREHOUSE RAVES	Rumour RUMLD101 (PAC)
6	14	2	QUADRASTATE	Creed STATE004 (I)
7	6	61	KYLIE	PWL HF 3 (P)
8	5	72	THE INNOCENTS	Mute STUMM 55 (I/RT/SP)
9	8	106	THE CIRCUS	Mute STUMM 35 (I/RT/SP)
10	11	4	UNFINISHED BUSINESS	Sleeping Bag SBUKLP8 (I/RT)
11	13	21	DOOLITTLE	4AD CAD 905 (I/RT)
12	10	2	HEAVEN ON EARTH	BCM BCM260LP (P)
13	16	2	BRENDAN CROKER	Silverstone OREL505 (P)
14	12	10	THE HIT FACTORY VOL 3	Fanfare/PWL HF8 (P)
15	15	4	TECHNIQUE	Factory FACT275 (P)
16	7	3	LAZY 86-88	Lazy LAZY15 (I)
17	19	6	RHYTHM ZONE VOL 1	Big Life KOOL LP1 (I/RT)
18	9	2	SOUND OF CONFUSION	Fire REFIRE5 (P)
19	20	8	ROCKY HORROR PICTURE SHOW	Ode/Pacific OSV21653 (PAC)
20	RE		101	Mute STUMM101 (I/RT)

Compiled by Music Week from Gallup Data



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AIR PLAY

AIRWAVES

Chalfont is authority chairman 'as expected'

by Bob Tyler
THE APPOINTMENT of Lord Chalfont, 69, as chairman of the new Radio Authority has come as no surprise to industry insiders. Since his appointment to the IBA as deputy chairman with "special interest in radio" it has been a case of when, rather than if, he would be given the job.

Such appointments are made by the Government through the Home Office and initially when Lord Chalfont was appointed to the IBA there were objections from the Liberal and Social Democrats, who opposed his appointment because of his involvement in the defence and security industries.

Lord Chalfont has caused further controversy recently with his views about left-wing bias in the media and the subsequent establishment of a right-wing monitoring unit.

This will add fuel to the fire of

speculation that he has been appointed by the Government to "police" radio. Speaking at a press conference last week, Chalfont confirmed that the new Authority will have powers to confiscate radio franchises. He admitted that he now listens to more radio than ever before and stressed his interest in maintaining quality.

He also confirmed that the new national franchise would be auctioned off through some form of bidding system. Local radio, however, would still be awarded along the current lines, he said. "Franchises will be awarded on the basis of the plans put forward; we would impose financial penalties if the plans are not adhered to," he added.

What is left unclear is the future for new local commercial radio. Although he underlined the need for ethnic and community radio —



which must be commercially viable — Chalfont failed to indicate the plans for growth in music radio.

He will remain in his current post at the IBA until the end of next summer, when, along with Peter Baldwin, current head of radio at the IBA, he will establish the new Radio Authority.

B R I E F

● BRMB HAS appointed Mike Owen to the newly-created position of senior executive, programme enterprises. He was formerly BRMB programme controller. Phil Riley, presently programme controller of XTRA-AM, has been appointed head of programmes, BRMB-FM and XTRA-AM.

● BRITISH AIRWAYS is to sponsor Capital Radio's Flying Eye for a year from November 1989. The deal is valued at more than

£1.25m, making it one of the UK's biggest single radio station commitments.

● RADIO TWO announced 16-year-old Ruth Forsey from Sutton Coldfield (pictured) as the winner of BBC Choirgirl of the Year. Ruth sang her winning piece on Radio Two's Good Morning Sunday and appeared on Radio Four's Sunday programme.

● NESCAFÉ IS again sponsoring the Network Chart Show after research showed a large increase in listenership in the 15-24 age group. The show will go out live over the SMS satellite service. Nescafé is to pay £690,000 for the sponsorship deal. Some IR split frequency "Gold" stations will not take the service.

● HARVEY GOLDSMITH's Allied Entertainment has made its first move into programme acquisition by taking a 20 per cent stake in British & American Film Holdings, estimated to have cost £3m. BAF owns rights to such films as The Odessa File, The African Queen

and Oliver, movies which will increase in value with the growth of satellite television. Allied's next major TV music project will be the Smash Hits Party show, to be broadcast live on BBC 1 from the London Arena on 29 October.

COMPACT disc

DIGITAL AUDIO

1	- WE TOO ARE ONE, Eurythmics	RCA
2	- STEEL WHEELS, Rolling Stones	CBS
3	- PUMP, Aerosmith	Geffen
4	- SLEEPING WITH THE ENEMY, Elton John	Rocket/Phonogram
5	2 CUTS BOTH WAYS, Gloria Estefan	Epic
6	5 HEART AND SOUL-18 CLASSIC, Various	Heart And Soul
7	1 ASPECTS OF LOVE, Original Cast	Really Useful/Poly.
8	6 A NEW FLAME, Simply Red	Elektra
9	3 IMAGINATION, Imagination	Stylus
10	4 THEMES, Vangelis	Polydor
11	9 THE RAW AND THE COOKED, NYC	London
12	7 NOW THAT'S WHAT I CALL MUSIC 15, Various	EMI/Virgin/PolyGram
13	- REPEAT OFFENDER, Richard Marx	EMI-USA
14	10 ADEVA, Adava	Cooltempo
15	14 RAW LIKE SUSHI, Menahem Golan	Circa/Virgin
16	11 CHOICES, The Blow Monkeys	RCA
17	- THE ULTIMATE COLLECTION, The Kinks	Castle Comms.
18	15 BATMAN (OST), Prince	Warner Brothers
19	12 THE MIRACLE, Queen	Parlophone
20	- WHEN THE WORLD KNOWS YOUR NAME, Deacon Blue	CBS

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R E V I E W

IN THE Miller Mood. Sunday September 3. A BBC Pebble Mill production. Producer John G Smith.

ORIGINALLY FILMED in 1984 to commemorate the 40th anniversary of Miller's disappearance, In The Miller Mood was rebroadcast on the 50th anniversary of the declaration of World War II. The Ambassadors, musicians of the USAF in Europe, gave faithful renditions of the Miller standards they have been playing almost since the man's death, concentrating on the up tempo numbers like Pennsylvania 65000 and Little Brown Jug. Ann Shelton, vocalist with Miller's band in the Forties, gave the introductions and sang a couple of slow

numbers and oldsters Ray McKinley (drums), Zeke Zarchy (trumpet) and Peanuts Hucko (clarinet) reclaimed their original places on the bandstand.

The warplane in the background, the period-costumed audience and Miller's own voice introducing Ann Shelton completed a nostalgic scene which the music itself shrugged off. In The Mood and the other swing era classics hurdled the half-century smoothly; they should do — they're among the most important items of popular culture from the war. The straight concert filming and subtle graphics were the best setting for an enjoyable hour.

STU LAMBERT

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 14.9 14.9 7.9 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 12.9 12.9 5.9 PLAYLISTED		REGIONAL w/c 14.9 14.9 7.9 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART	
ABC The Real Thing	Neutron	—	—	—	—	26	21	—	—
AEROSMITH Love In An Elevator	WEA	20	17	A	A	17	13	23	—
ALARM, THE Sold Me Down The River	I.R.S.	14	10	A	—	20	10	43	—
ALL ABOUT EVE Road To Your Soul	Phonogram	9	6	B	—	13	—	—	—
B 52's Channel Z	Warner Brothers	5	—	—	—	6	—	—	—
BEACH BOYS Still Cruisin'	Capitol	—	—	—	—	18	—	—	—
BEAUTIFUL SOUTH, THE You Keep It In	Go!	17	8	A	—	32	22	—	—
BIG BAM BOO If You Could See Me Now	MCA	4	—	—	—	—	—	—	—
BLACK BOX Ride On Time	de Construction	27	22	A	A	30	30	1	—
BLUE NILE, THE The Downtown Lights	Linn	7	5	—	—	11	—	—	—
BROWN, BOBBY Rock Wit'cha	MCA	6	7	—	—	35	30	—	—
BUSH, KATE The Sensual World	EMI	10	6	—	—	19	—	—	—
CALL, THE Let The Day Begin	MCA	15	17	A	B	11	8	86	—
CHER If I Could Turn Back Time	Geffen	7	11	B	B	22	19	59	—
CHRISTIAN, ROGER Take It From Me	Island	12	11	B	B	22	21	—	—
CLIMIE FISHER Facts Of Love	EMI	11	10	—	—	25	—	—	—
CRAWFORD, RANDY Knockin' on Heaven's Door	Warner Bros	9	8	—	—	29	25	95	—
CRY SISCO Afro Dizzi Act	Escape	9	8	—	—	2	—	46	—
CURE, THE Lovesong	Fiction	8	7	B	—	26	26	18	—
CURIOSITY Name And Number	Mercury	8	5	—	—	31	26	57	—
DAMIAN The Timewarp	Jive	—	—	—	—	21	20	7	—
DANNY WILSON Never Gonna Be The Same	Virgin	4	5	—	—	35	36	69	—
DEACON BLUE Love And Regret	CBS	8	8	—	—	37	36	41	—
DELAMITRI Stone Cold Sober	A&M	5	—	—	—	14	—	—	—
DEPECHE MODE Personal Jesus	Mute	21	22	A	A	25	20	13	—
DION And The Night Stood Still	Arista	10	—	—	—	—	—	—	—
DONOVAN, JASON Every Day	PWL	16	21	A	A	38	39	2	—
DOUBLE TROUBLE & REBEL MC Street Tuff	Desire	4	—	—	—	—	—	—	—
ERASURE Drama	Mute	11	—	—	—	21	—	—	—
ESTEFAN, GLORIA Oye Mi Canto	Epic	16	14	A	A	37	30	45	—
FAT & FRANTIC Las Night My Wife...	Total	6	—	—	—	—	—	—	—
FRANKLYN/HOUSTON It Isn't, It Wasn't...	Arista	17	14	B	B	33	32	40	—
GORDON, LONNIE It's Not Over	Supreme	4	5	—	—	—	—	—	—
GUN Money (Everybody Loves Her)	A&M	8	8	B	B	12	9	73	—
HAPPY MONDAYS WFL (Wrote For Luck)	Factory	4	—	—	—	—	—	85	—
HOODOO GURUS Come Anytime	RCA	6	—	—	—	—	—	—	—
INCREDIBLE EG O'REILLY The Birth Of Maudie	CBS	5	—	—	—	9	—	—	—
JACKSON, JANET Miss You Much	Breakout	13	9	B	B	29	31	25	—
JAMES, HALO Wanted	Epic	5	6	—	—	19	14	—	—
JOEL, BILLY We Didn't Start The Fire	CBS	14	—	—	—	—	—	—	—
JOHNNY HATES JAZZ Turn The Tide	Virgin	4	5	—	—	30	19	—	—
KHAN, CHAKA I Feel For You	Warner Brothers	—	—	—	—	12	—	—	—
LA MIX Love Together	A&M	6	—	—	—	18	12	—	—
LIVING IN A BOX Room In Your Heart	Chrysalis	10	12	—	—	33	23	—	—
LONDON BOYS Harlem Desire	WEA	7	5	—	—	36	31	37	—
LOVE DECREE Something So Real	Ariola	—	—	—	—	11	—	—	—
MACCOLL, KIRSTY Innocence	Virgin	7	—	—	—	22	—	—	—
MADONNA Cherish	WEA	28	21	A	A	39	39	16	—
MARILLION Hooks In You	EMI	8	10	B	B	21	22	30	—
MARINES, THE Say Goodbye	CBS	11	10	B	B	19	25	96	—
MARLEY, ZIGGY Look Who's Dancing	Virgin America	6	10	—	—	12	10	84	—
MARX, RICHARD Right Here Waiting	EMI-USA	21	22	A	A	41	41	3	—
MICHEALA Happy Radio	ffrr	—	4	—	—	18	19	62	—
MIDLER, BETTE Under The Boardwalk	Atlantic	—	—	—	—	11	—	—	—
MILLI VANILLI Girl I'm Gonna Miss You	Cooltempo	—	—	—	—	15	—	—	—
NEW KIDS ON THE BLOCK Hanging Tough	CBS	—	—	—	—	23	13	63	—
OCEAN, BILLY Licence To Chill	Jive	—	—	—	—	18	—	—	—
OLDFIELD, MIKE Innocent	Virgin	—	—	—	—	12	—	—	—
ORELLANA, PAUL Real Wild House	BCM	6	—	—	—	—	—	—	—
OSMOND, DONNY Sacred Emotion	Virgin	—	—	—	—	11	12	—	—
POISON Nothin' But A Good Time	Capitol	6	—	B	—	6	—	—	—
PRINCE Party-Man	Warner Brothers	19	20	A	A	31	33	14	—
ROLLING STONES, THE Mixed Emotions	CBS	16	22	B	B	34	34	36	—
RUNRIG News From Heaven	Chrysalis	—	—	—	—	12	11	98	—
SINUITA Love On A Mountain Top	Fanfare	—	—	—	—	14	—	—	—
SLIDE Why Is It A Crime?	Mercury	6	4	—	—	—	—	—	—
SONIA I Can't Forget You	Chrysalis	—	—	—	—	15	—	—	—
STARLIGHT Numero Uno	CityBeat	13	15	B	B	22	24	9	—
STARSHIP It's Not Enough	RCA	9	6	—	—	24	13	91	—
SUMMER, DONNA Love's About To Change My Heart	WB	7	5	—	—	25	35	29	—
SURFACE Shower Me With Your Love	CBS	—	—	—	—	15	14	—	—
S'XPRESS Mantra For A State Of Mind	Rhythm King	16	9	B	—	24	14	38	—
TEARS FOR FEARS Seeing The Seeds Of Love	Mercury	20	23	A	A	39	39	5	—
TECHNOTRONIC Pump Up The Jam	Total	10	10	B	—	11	5	19	—
TURNER, TINA The Best	Capitol	21	—	A	—	38	—	10	—
WATERFRONT Nature Of Love	Polydor	7	7	—	—	31	32	65	—
WET WET WET Sweet Surrender	Phonogram	15	6	—	—	24	—	—	—
WHEN IN ROME Heaven Knows	10	—	—	—	—	12	—	—	—
WHITE, KARYN Secret Rendezvous	Warner Brothers	10	—	B	B	33	—	47	—
WILLIAMS, ALYSON I Need Your Loving	Def Jam	17	13	A	A	34	33	—	—
WONDERSTUFF Don't Let Me Down Gently	Polydor	10	4	—	—	—	—	—	—
WRECKS-N-EFFECT New Jack Swing	Motown	4	6	—	—	—	—	82	—

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).

Will CD turn the tables on vinyl over the airwaves?

by Adam Blake

THE IMAGE of the DJ poised over a twin turntable, reversing the start of the next track into its intro groove over the headphones seems to be becoming obsolete with the inexorable trend towards CD, even if — as is generally agreed — it will never disappear completely.

So to what extent have CDs superseded vinyl on radio? "Enormously," says Radio One's press officer Jeff Simpson. "In daytime programming it's about 50-50, but in the evening it's nearly all CD. Richard Skinner's programme is billed as being all on CD."

Yet, CD is yesterday's news at Radio One as they are now far more excited about DAT. Simpson says: "We've now installed DAT broadcasting players and we have about 4,000 golden oldies which were gleaned from scouring the countryside for virgin copies of the old records."



RADIO CLYDE'S Graeme Moreland: 'There's a sharper start to CDs ... the players are slightly too sensitive if anything'

We've got it together for the launch of Alan Freeman's Pick Of The Pops — 30-50 per cent of

which will be broadcast from DAT. While each Radio One studio is equipped with two CD and two

DAT players, over at B3C Radio Sheffield things are very different.

"We like CDs but they just get mistreated — so we stick to vinyl," explains its spokesman. "We break our CDs, or spoil them, or someone steals them. Records are more popular, we hardly use CDs at all."

A more temperate approach is offered by Radio Clyde's Graeme Moreland: "I wouldn't say that CDs have superseded vinyl. We work with both, about 60-40 in favour of CD. We're gradually working as far as we can towards 100 per cent. Record companies have been very helpful, although there are still one or two that we have to nag." The unavailability of certain titles on CD (the cause of this nagging) ensures that vinyl may never become completely obsolete on radio.

Practical problems, such as cueing up tracks, seem to have been made light of. Over at Capital Radio, where the broadcasting bias is estimated at being around 75-25 in favour of CD, the CD players have been specially modified by in-house engineers to facilitate easier cueing. Capital's Richard Park maintains: "DJs prefer CDs — except for disco scratchers."

Radio Clyde's Graeme Moreland admits that CDs have, "a slightly different feel. There's a sharper start to CDs but we're gradually getting used to it. The players are slightly too sensitive if anything."

At Radio One, Jeff Simpson recalls that as far as DJs' attitudes were concerned, "there was a psychological barrier to get through, but we chose user-friendly equipment and generally we've had no problems."

All the radio stations M4 spoke to still use vinyl equipment alongside the newer CD players, so this broadcasting revolution has not resulted in warehouses full of obsol-

ete equipment. But obviously a fair amount of money has had to be spent, not least, according to Richard Park, on re-stocking the old vinyl back catalogue on CD.

At Trent FM/Gem AM, they are not replacing vinyl, but have instead bought an entire new CD catalogue. At BBC Radio Merseyside they try to keep copies of both CD and vinyl if possible. "Some CDs do stick," says a spokesperson. "They're not always as reliable as they're made out to be. And sometimes the players select the wrong track which can be embarrassing for the DJ. At BBC Radio Merseyside the broadcasting ratio may be 80 per cent CD on some days; other days it might be none. But if our DJs have a choice, they tend to go for CDs." While at Trent FM/GEM AM: "It's CDs all the way, we're using less and less vinyl."

Nevertheless, all the stations agree CDs will never entirely replace vinyl, even if they do become increasingly prevalent in broadcasting. Says Radio Merseyside's spokesperson: "Absolutely no way. DAT's the new thing isn't it? There'll be more new ideas, new formats, it's the times. But there are people here with lofts full of records and there's no way that they're going to buy them all again on another format, even if they're all available to buy."

STATION PROFILE

Pennine FM

by Bob Tyler

PENNINE FM serves more than 1m listeners in West Yorkshire's traditional wool towns, having added Halifax and Huddersfield to its original Bradford area in 1984.

Music Policy

Programme controller Martin Lee operates A and B lists, featured albums and post-1968 oldies. Last week's A list included Bobby Brown, Johnny Hates Jazz and Gloria Estefan, with S'Express and Beautiful South among those on the B list. Featured albums included Elton John and the Blow Monkeys. Most frequently played records get about three plays per day. Special-

ist programmes are provided by sister service YRN, apart from Sunday's album show and a Saturday night dance-oriented show. Pennine carries Radio Radio on one transmitter and also broadcasts the Network chart show, Euro chart, US chart and the recent NatWest live action series from PPM.

Local Talent

Off The Record is the weekly local music show, currently running a local band contest with top prize of two days' studio times.

Listenership

Pennine is aimed at 15-30 year olds and, although the latest listening figures are accumulated for the whole group, indications are that the station will soon beat Radio

One as Bradford's most popular. Principal competitors are Radio Aire and BBC Leeds.

Presenters

Breakfast show presenter Pete Simester is followed by Lee with the mid-morning show. Bermudian-born Jayne Young takes over at 1pm and Adrian Green takes the afternoon drive till 7pm.

Industry

Lee says: "We would like more background about new artists. The information supplied with records can be a bit lacking." He adds: "We compile our playlists for the next week on Wednesdays, so material arriving later cannot be played for over a week."

STOP PRESS

RADIO RADIO, the syndicated overnight music programming service, has confirmed that its broadcasting operations will move from London to Manchester. Owen Oyston's Miss World group, the major shareholder in Radio Radio will now manage the service, which has recently appointed Capital Radio's Media Sales & Marketing as its national sales house.

New single out now
7, 12 and

pleasure*
yellowfield

7inch Nerv-9

12inch NervT-9

CD CDNerv-9

Live with The Eurythmics
Live

Limited Edition Pleasure Pack CD

pleasure*
yellowfield

at The Wembley Arena September 23
at The Marquee September 28



Teutonic touch

by Andy Beevers

BRIAN CARTER cannot be bothered to wait until 1992 for a single European market. Having established BCM in Germany and sold records throughout the continent, he has now opened up a UK operation that is creating a stir. Not only did the company make the top 10 with Donna Allan's Joy And Pain, its first single over here, but it has also beaten the competition to some of this summer's most sought after dance tracks.

Carter left England five years ago and worked for Rush Records as A&R director. He formed BCM in 1986 and has built up an impressive catalogue of dance music. The company has the German rights for many of the big hip hop and house tracks which have been released in the UK by the likes of Westside, Sleeping Bag, Big Life, ffr and Music Of Life.

So what made Carter decide to set up in the UK? "It was the success that we were having in Europe, and we had interest from UK DJs. On top of that, Steve Mason at Pinnacle encouraged me to have a crack. The label has always been in a special position in Germany where there are not many dance labels, so I was always a little afraid to compete with the ffrs and the Islands and the other big dance labels in London. But now, when I look back at it, I really do not know why I waited so long."

Carter is remaining in Germany, and the UK operation is being managed by Linda Rogers, who has previously done club promotions for Westside and Phonogram. She is assisted by Ruth Rothwell, who also has a club promotions background. They are based at the Orpington offices of the label's distributor, Pinnacle.

The launch of the label over here has coincided with a much wider acceptance of European dance records in UK clubs. As Rogers explains, BCM is in a particularly strong position when it comes to licensing these tracks: "The European labels know Brian. He goes and visits them — he is not just some hot-shot from London who has picked up on some new trend and is waving lots of money."

This point is underlined by the fact that BCM won the battle to



BRIAN CARTER: stirring up the UK

sign Sueno Latino by Sueno Latino: Italy's Expanded Music had reputedly received 28 approaches from UK labels wishing to license it.

Carter admits that he faces much stronger competition when licensing records from the US for UK release. However, this has not stopped him picking up Digital Underground, who were also being chased by ffr, Polydor and Big Life. The group are being hailed as the West Coast's answer to De La Soul. Although their current single, Doowutchyalike, has failed to make its expected impact on the charts, they should have more success when their debut LP, Sex Packets, is released later this year.

BCM's German and continental operation will continue as it did before the UK arm was established. "If we can only get the rights for continental Europe for a track, then we will still take it," says Carter. Even when UK rights are available, they will not always be taken up.

Having the UK company will have several spin off advantages for the German operation, claims Carter. He believes that it will help him license US tracks because he is able to offer a complete European deal. In addition, the influence of the UK dance music scene will mean that any BCM record achieving success here will have a better chance of doing the same on the continent.

The UK office has already received demo tapes from unsigned artists hoping for a Europe-wide deal. Rogers says that at the moment they are concentrating on getting the label established and are not actively looking for UK talent. However, she adds: "But if the right track came along then we would not say no."

Swingtime for oldies

SERGIO MENDES' original Sixties version of Mas Que Nada is the sort of song that would be dug out for wedding reception discos. Now a remix of the track by New York's Justin Strauss is getting played at all the right clubs and warehouse parties. "I re-recorded the track for my new LP and we decided to get Justin to do a dance version of it," says Mendes.

The song reflects Mendes' Brazilian roots: "It's an Afro-Brazilian chant with an infectious melody that sticks in your mind. I wanted to re-do it so that it would reach new audiences."

Mendes' promotion of Brazilian sounds may have pre-empted the world music marketing play by almost a decade, but Manchester's Karl Denver was even quicker off the mark. "I was doing African Stuff long before Paul Simon", he rightly points out.

His biggest hit, Wimoweh, which reached the top five in 1962, has been given a new lease of life by those doyens of the UK house music scene, Mike Pickering and Graeme Park.

Their re-recording of the track is totally surreal: a very solid rhythm and eerie keyboards are topped off with Denver's new rendition of the song he first heard during his childhood in Africa. "Doing an acid version was great — I thoroughly enjoyed it," he says.

Even more bizarre has been the sight of London DJs chasing after a Chris Rea track. The record in question is a re-recording of Josephine which Rea made in France: the song originally came out as a single in 1985, while the re-recording formed the B-side of 1987's Let's Dance.

Its new-found popularity, which started when Danny Rampling played it at the Shoom club, is a sign of how many DJs in the capital are replacing brutal beats with more restful rhythms. Demand for the track is such that WEA has decided to re-release it as the B-side of Rea's new single, Road To Hell.

After this lot, we eagerly await the results of Val Doonican's swing-beat session with Teddy Riley, Des O'Connor's rap collaboration with DJ Mark the 45 King, and DJ Lelewell's Italian megamix of Max Bygraves' greatest hits!

AB

James Hamilton

C O L U M N

HER SWINGBEAT treatment of Don't Make Me Over may not have realised its full potential here, but the eponymously titled new import album by SYBIL (Next Plateau Records Inc OL 1018) is streaking out of the upfront stores thanks in no small part to the inclusion of another similar **Dionne Warwick** update, Walk On By. I still think that Britain missed out on a potential number one, radio listeners liking the formula more than did radio producers!

The hottest new UK album two weekends back was inevitably **MAZE featuring Frankie Beverly** Silky Soul (Warner Bros WX 301), although this long awaited return to vinyl is disappointingly unadventurous with few genuine highlights, the **Marvin Gaye** dedicated title track being best.

In thankfully a quiet spell for import singles (held back by America's Labor Day holiday?), the only significant sellers two weekends ago that have not previously been mentioned were, produced by the same team as **Jomanda** and **Precious**, the girl wailed jumpy bright **KENYA TRAVITT** Come Into My Heart (Big Beat BB-0009); mystically muttered datedly pre-acid flavoured house **NELSON "FFWD" CRUZ** My House (Minimal Records 8); youthfully lipped chunkily tumbling latin hip hop (selling primarily in pop oriented Central London) **YVONNE** There's A Party Going On (Cutting Records CR-228). This last weekend, the big new Italian import looked like being the resonant monkish chanting backed jittery electro instrumental **AC-FAX** Eventide (Meet Records MEET 111, via New Music).

Speakeading the Italo (and Spanish) house attack here now are the UK released already massive hauntingly cantering and ponting **SUENO LATINO** Sueno Latino (BCM Records BCM 323X), and extremely exciting piano jangled and flamenco guitar twanged **RAUL ORELLANA** The Real Wild House (BCM Records BCM 322X) — you can expect these to storm into the Gallup chart! Also out here are the **Justin Strauss** remixed breezily percolating though

quite stolid **SERGIO MENDES** Mas Que Nada (Breakout USAT 672); girl squallid purposefully striding garage **PAUL SIMPSON** featuring **Terri Jeffries** Everybody's A Star (Cooltempo COOLX 190); **Judge Jules** remixed Gong Back To My Roots rhythm driven sexy girl groaned **GEORGETTE DELLA ROSA** D'Ya Wanna (Roots Mix) (W-A-U/Mr Modo Recordings MWS 006R); **Bobby Byrd** samples and latin piano prodded strong uncluttered hip house **D.L. KOOL** Get On U (SBK One 12 SBK 7001, via Parlophone); ska riffs backed infectiously chugging rap **THE REBEL MC & DOUBLE TROUBLE** Street Tuff (Scar Mix) (Desire WANTX 18); **Richie Rich** mixed huskily chatted scratching hip house **OUTLAW POSSE** Original Dope (Gee Street GEET 21); **Mike Stevens** produced and saxed sultrily weaving semi-falsetto **DAVID GRANT** Life (Fourth & Broadway 12BRW 145); London DJ created coolly burbling spoken/sung inspirational **ADONTE** Dreams (GTI Records GTI 007T, via Pacific); Hemel Hempstead DJ **Joe Field** created, **Tamiko Jones** oldie remaking, girl waled spacey garage-ish **INSIDE MOVES** Can't Live (Without Your Love) (Wacky Dust Records RF 001); Southend-on-Sea originated but totally authentic salsa-style piano jangled lively latin jazz **SNOWBOY** Snowboy's House Of Latin (Urban URBX 44); typically dated **Todd Terry** created Yo Yo Get Funky samples woven jittery lurching **ROYAL HOUSE** Get Funky (Champion CHAMP 12-218); girl sung and guy rapped disappointingly dull **D MOB** introducing **Cathy Dennis** C'Mon And Get My Love (ffrr FX 117); James Bond Theme guitaried slithering declamatory rap **D.J. CHUCK CHILLOUT & M.C. KOOL CHIP** I'm Large (Mercury MEXX 301); **Dee Dee Scott** duetted shuffling hip house **SPECIAL** Club Scene (Profile PROF 265); frantic syl able spitting but slow paced ragamuffin rap **ASHER D & DADDY FREDDY** We Are The Champions (Music Of Life NOTE 28); **Master (The Beatcreator)** Tee produced jolingly syncopated calm swingbeat rap **MYKROPHONE** Rapswing (Unyque Artists UNQ 107T); mental mental-repeating bubbly jittering **CANDY FLIP** Love Is Life (Is Mental) (Debut DEBTX 3079, via Pacific); hurriedly chanted and calmly rapped messy though enthusiastic hip house **PIERRE'S PHANTASY CLUB** Summertime (Is Get Busy Time) (Jive Chicago JIVE T 220).

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TOP Dance SINGLES

23 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	7	Black Box	De/Construct.PB43055(PT43056) (BMG)
2	2	4 Technotronic Feat Felly	Swanyard SYR(T)4 (BMG)
3	3	6 Alyson Williams	Def Jam 6551437 (6551436) (C)
4	5	5 Sydney Youngblood	Circa/Virgin YR(T) 34 (F)
5	4	4 Cry Sisco!	Escape AWOL(T) 1 (P)
6	9	6 Starlight	CityBeat CBE742 (12 CBE1242) (W)
7	7	4 Richie Rich	London F(X) 113 (F)
8	6	3 N.W.A.	Ruthless/4th + B'way(12)BRW144 (F)
9	39	2 S'Express	Rhythm King/Mute LEFT 35(T) (I/RT)
10	11	3 Prince	Warner-Brothers W 2814(T) (W)
11	NEW	NEW JACK SWING	Wreck-N-Effect Motown ZB43147 (12 ZT43148) (BMG)
12	NEW	TOUCH ME	Alisha Warren RCA PB42E23 (12 PT42824) (BMG)
13	NEW	NO SORRY	Gino Latino De/Con. PB43041(12 PT43042) (BMG)
14	14	4 Janet Jackson	Breakout/A&M USA(T) 663 (F)
15	16	2 Aretha & Whitney	Arista 112512 (12 -612512) (BMG)
16	3	7 Beatmasters/Betty Boo	Rhythm King/ Mute LEFT 34(T) (I/RT)
17	NEW	LOVE TOGETHER	L.A. Mix Feat. K Henry A&M USA(T) 662 (F)
18	0	4 Silver Bullet	Tam Tam - (TTT 013) (P)
19	29	3 Sueno Latino	BCM - (BCM 323X) (P)
20	17	3 Betty Wright	Sure Delight SD(T) 11 (JS/E)

21	12	7 Adeva	Cooltempo/Chrysalis COOL(X)185 (C)
22	19	2 Karyn Williams	Warner Brothers W 2855(T) (W)
23	NEW	IT'S NOT OVER (LET NO MAN...)	Lonnie Gordon Supreme SUPE(T)151 (P)
24	18	3 Raze	Champion CHAMP(12) 67 (BMG)
25	26	3 Digital Underground	BCM BCM 330(X) (P)
26	13	7 Lisa Stansfield	Arista 112512 (12 612517) (BMG)
27	25	7 Big Fun	Jive JIVE(T) 217 (BMG)
28	NEW	HARLEM DESIRE	London Boys WEA YZ 415(T) (W)
29	21	6 Damian	Jive JIVE(T) 209 (BMG)

30	15	9 Lil Louis	London F(X) 115 (F)
31	27	2 New Order	Factory - (FAC 273) (P)
32	23	10 Redhead Kingpin/FBI	10/Virgin TEN(X) 271 (F)
33	35	2 Kariya	Sleeping Bag SBUK 4(T) (I/RT)
34	NEW	COME GET MY LOVIN'	Dionne Citybeat CBE 745 -(CBE 1245) (W)
35	22	5 The Chimes	CBS 655166 7 (12 -655166 6) (C)
36	37	2 Michaela	London/Phonogram HHP(X) 1 (F)
37	24	7 Jody Watley/Eric B/Rakim	MCA MCA(T) 1352 (F)
38	41	4 45 King	Dance Trax DRX 9 (12 DOBT 4) (BMG)
39	NEW	I LIKE IT	Dino Island (12)IS 435 (F)
40	28	5 Big Daddy Kane	Cold Chillin'/Warner W 2804(T) (W)
41	46	2 Diana Brown/Barrie Sharpe	London/Phonogram F(X) 114 (F)
42	43	2 In-dex	Exit - (LINO 30765) (PAC)
43	NEW	I LIKE IT	Landlord Feat. D Danclair Big Shot -(VS 137) (Imp)
44	NEW	ROCK TO DIS	Jamaica Meantime/DJ Jazz Tam Tam -(TTT 012) (P)
45	31	4 Donna Summer	Warner Brothers U 7494(T) (W)
46	NEW	IT'S YOU	Mr And Mrs Dale Big Shot -(VS 134) (Imp)
47	NEW	LOVE IS LIFE	Candy Flip Debut DEBT(X) 3079 (PAC)
48	20	10 Jive Bunny/Mastemixers	Music Fac.Dance MFD(T)001 (BMG)
49	NEW	LETHAL WEAPON	Ice-T Sire W 2802(T) (W)
50	44	4 Hazell Dean	Lisson DOLE(Q) 12 (P)

REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART
1	(1)	OVER SIZE MAMPIE Gregory Peck Steely + Cleevie VPRD 438
2	(3)	MAKING LOVE Barry Boom Fine Style FS 024
3	(2)	ON AND ON Aswad Mango 12MNG 708
4	(5)	COME BACK TO ME Anthony Malvo & Tiger Techniques WRT 47
5	(4)	TOO GOOD TO BE TRUE Gregory Isaacs Greensleeves GREL 250
6	(7)	ICKY FASHION Daddy Freddie/Pepper Clarke + Blakey CB 002
7	(8)	ONE BLOOD Junior Reid Othman Muxalis JR 01
8	(12)	SUPERWOMAN Winsome + Tippa Ine Fashion FAD 067
9	(27)	STEP UP IN LIFE Barrington Levy Time One TOR 29
10	(15)	OUT OF YOUR MIND Frankie Paul Techniques WRT 51
11	(6)	RAGGAMUFFIN GIRL P Hunninggate/T Ine Clarke + Blakey CB 001
12	(9)	BODY FUSION Michael Prophet Passion PE 2
13	(17)	HURTING ON THE INSIDE Sammy Levi Passion PE 3
14	(18)	ALL THE WAY Ken Martin Bingie C BC 009
15	(16)	LOVE IS THE POWER Shanchez Penthouse PH 022
16	(11)	I WANNA GET NEXT TO YOU Manifest Carron Records CT 001
17	(34)	NAH SKIN UP Tiger Penthouse PH 021
18	(21)	EXTRA CLASSIC SUPERFANTASTIC Vrinan Jones Living Room LM 027
19	(19)	KEEP MOVING Dennis Brown & Frankie Paul Festus FS 001
20	(22)	INNER CITIES Tenna Fly Ghetto Clappers GC 000

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 6 Various Artists Jet Star JELP 1006
2	(2)	LOVE AFFAIR Frankie Paul Techniques WRLP 22
3	(3)	WAITING FOR YOU Thriller U Live and Love LALP 31
4	(6)	KOTCH Katch Mango MLPS 1003
5	(4)	COUNT OUT Flourgon Greensleeves GREL 134
6	(7)	AH ME DIS Tippa Ine GT's Records GTLP 3
7	(8)	FOLLOW ME Clement Ine Blue Mountain BMLP 028
8	(5)	GREAT BRITISH DJ'S ROLL CALL '89 Various GT's Recs GTLP 2
9	(10)	MAD PROFESSOR Recaptures Pato Banton Anwa ARILP 043
10	(12)	NO CONTEST Dennis Brown/Gregory Isaacs Greensleeves GREL 133
11	(9)	ON AND ON Thriller U Mixing Lab MLPL 002
12	(17)	SKANDAL SKA Various Artists Island Records ILPS 9929
13	(18)	ONE BRIGHT DAY Ziggy Marley? Melody Makers Virgin VUSLP 5
14	(19)	FRONTLINE Johnny P. Steely + Cleevie VPRD 1057 (IMP)
15	(20)	LEE PERRY MEETS THE MAD PROF... Angella Records ANG 008
16	(23)	JACKAMANDORA Carl Meeks Greensleeves GREL 132
17	(24)	JAMMIN' Various Mango MLPS 1010 (Double)
18	(26)	SKA REVIVAL Various Artists Ska Revival LUDLP 1
19	(25)	SCIENCE OF THE WITCH-DOCTOR Mad Professor ARIWA/ARLP 045
20	(22)	TRIBUTE TO K. TUBBYS DUB PLATE 2 Serious Bus SSBIP 0001

TOP 10 ALBUMS

1	9	2 SILKY SOUL	Maze/Frankie Beverly Warner Brothers WX 301/WX 301C (W)
2	1	3 ADEVA	Cooltempo CTLP13/ZCTLP13 (C)
3	2	3 QUADRASTATE	808 State Creed STATE 004 (I)
4	6	2 STAY WITH ME	Regina Belle CBS 4651321/46513240 (C)
5	7	2 WAREHOUSE RAVES	Various Rumour RUMLD 101/ZCRUMD 101 (PAC)
6	4	4 IMAGINATION	Imagination Stylus SMR 985/SMC 985 (STY)
7	RE	RAW	Alyson Williams Def Jam/CBS 4632931/4632934 (C)
8	8	23 CLUB CLASSICS VOL. ONE	Soul II Soul 10/Virgin DIX 82/CDIX 82 (F)
9	3	2 A SHADE OF RED	Redhead Kingpin & The FBI 10/Virgin DIX 85/CDIX 85 (F)
10	10	5 FRENCH KISSES	Lil Louis London 8281701/8281704 (F)

TOP 10 BUBBLERS

1	WHAT YOU DON'T KNOW	Expose Arista 112354 (12-612354) (BMG)
2	HOUSE ENERGY REVENGE	Cappella Music Man MMPS7009 (MMPT12009) (P)
3	SHOWER ME WITH YOUR LOVE	Surface CBS 655245 7 (12** -655245 6) (C)
4	LIVE ON STAGE	Roxanne Shante A&M USA(T) 669 (F)
5	AUTOMATIC (RICHIE RICH REMIX)	Pointer Sisters RCA PB43035 (12 PT43036) (BMG)
6	CORO CORO	No Smoke Warriors Dance -(WAFT 11) (SP)
7	ROCK WIT'CHA	Bobby Brown MCA MCA(T) 1367 (F)
8	WHAT IT IS	Where's The Fire Champion CHAM(12)209 (BMG)
9	THE REAL THING	ABC Neutron NT(X) 115 (F)
10	D'YA WANNA	Georgette Della Rosa Mr Modo MWS 0067 -(MWS 006R) (P)

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MUSIC WEEK



Virgin's only way is up

A BUMPER autumn release of 20 videos from Virgin Vision on October 13 covers a wide range of material.

Comedy releases include The Mincing Machine Tour starring The Joan Collins Fan Club (aka Julian Clary) on his recent sell-out UK tour reaching the heights of camp comedy.

Personal Services, based on the life of Streatham's Madama Cyn and starring Julie Walters, is the major film release.

Sport is represented by British Boxing Greats and there's La Boheme for opera fans.

Top music releases include Yazz — Live at Hammersmith (pictured left) featuring hits such as The Only Way Is Up and Stand Up For Your Love Rights.

Dealer prices vary between £8.46 for some children's videos to £11.82 for some of the classical music videos.

NEW PRODUCTS

● THE VIDEO Collection is promoting the new live Phil Cool video, Cool 'n' Hot, with a £50,000 advertising campaign in the national and regional press.

The video is a record of the comedian's current tour and includes send ups of Mick Jagger, Bob Geldof and Terry Wogan. The company claims it is uncut and far more outrageous than Cool's recent television series.

Its launch on October 9 ties in with the tour which continues until December. At 75 minutes, the dealer price will be £6.95.

● A NEW sell through label specialising in cult children's programmes with adult appeal has been formed by distributors Video Gems and Television Entertainment Ltd. It launches this month with its first six titles — The Little Matchgirl, Robin Of Sherwood, Into The Labyrinth, The Canterville Ghost, The Bubblegum Brigade and The Snow Spider. All will retail at under £10.

● THE FIRST six titles in CBS/Fox's Modern Classics series are released on September 28. The first package includes such art house successes as Betty Blue, Subway, Dance With A Stranger and When The Wind Blows as well as The Long Good Friday with Bob Hoskins, and the Comic Strip's Supergrass. The dealer price will be £6.95 and CBS/Fox aims to expand the series next year.

● CBS/FOX AND RCA/Columbia are teaming up to promote a sell through science fiction package.

RCA/Columbia's Short Circuit 2 is being added to CBS/Fox's recently released package of Short Circuit, Project X, Flight Of The Navigator and Space Camp. Joint press competitions with prizes valued at more than £10,000 are appearing in national publications in support of the two Short Circuit films.

● LITTLE CROFT Studios expands into the sell through video market this month with the launch of three videos based on the children's animated television series Windfalls. The series deals with environmental issues, and Little Croft will be working closely with Watch, the junior wing of the Royal Society for Nature Conservation, in promoting the video.

Pioneer Kaupe adopts novel approach

VIDEO INDUSTRY pioneer Alan Kaupe launches the newly-formed Cherrywood Entertainment with a video of novelist Catherine Cookson's The Fifteen Streets on October 23.

Cherrywood has teamed up with Direct Entertainment and Tyne Tees Enterprises to market the video.

The £1.5m production, originally made for Tyne Tees Television, was first shown on national television in August.

Kaupe claims this is the first time a novel by this popular writer has been available on video. Other titles should be released next year. Kaupé hopes to create a new genre of video paperbacks which will appeal to non-readers as well as fans of Cookson.

The video will be £6.95 dealer price.

Under-a-fiver videos to swell Santa's sack

WITH THE Christmas market in mind, the budget sell through market is the new target for video labels with product retailing at £4.99.

Video Collection set the pace in May with the launch of its Cinema Club and Music Club labels and since then more than 1m movie and 250,000 music titles have been sold at under a fiver, according to the company's Nick Gregor.

Gregor adds that 16 new budget titles released on October 9 bring the number of programmes available to 60 films and 31 music titles. The latest batch include Invasion Of The Bodysnatchers, Doctor In The House and two volumes of

David Bowie's Glass Spider Tour.

Another company already active in the budget market is Parkfield whose Michele Kimche warns that the public remains selective and "even at £4.99 they will think before they buy. As distributors we keep the duplication standards as high for budget product as we do for full-price titles." Parkfield's second batch of releases at this price include music, children's and feature film product aimed at the Christmas market.

Channel 5 is one of the new entrants to the cut-price market. Its Spectrum label launches next month with over 30 titles at a dealer price of £3.47. The company's new MD Peter Smith says: "Before jumping into this market we looked at four genres and de-

cided that both children's and special interest were selling well at £9.99. That left music titles and feature films."

Smith says the retail trade has been very supportive and has provided a lot of feedback on how the new market should be handled. "The main comments were that the price should be low enough to create volume sales and that we shouldn't widen the range from 34 titles. We should only add new ones if we could delete something else. It's the old problem of shelf space."

Video Collection's Gregor is predicting a 66 per cent growth in sales in the Christmas period compared to 1988 and all the budget pioneers agree that a high sales volume at £4.99 will bring many more companies into this area of the sell through market in 1990.



THE MISSION

SOUTH AMERICA

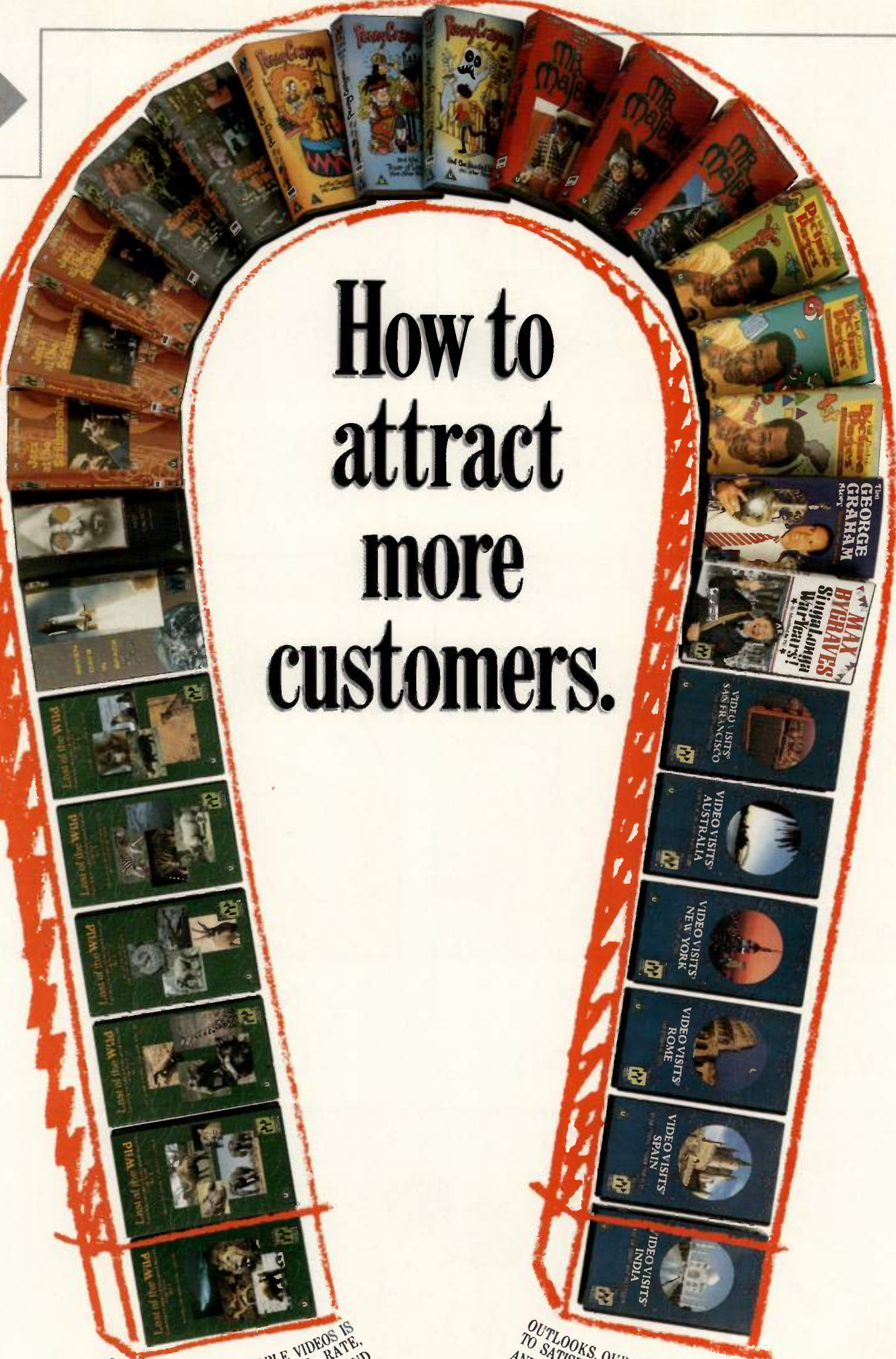
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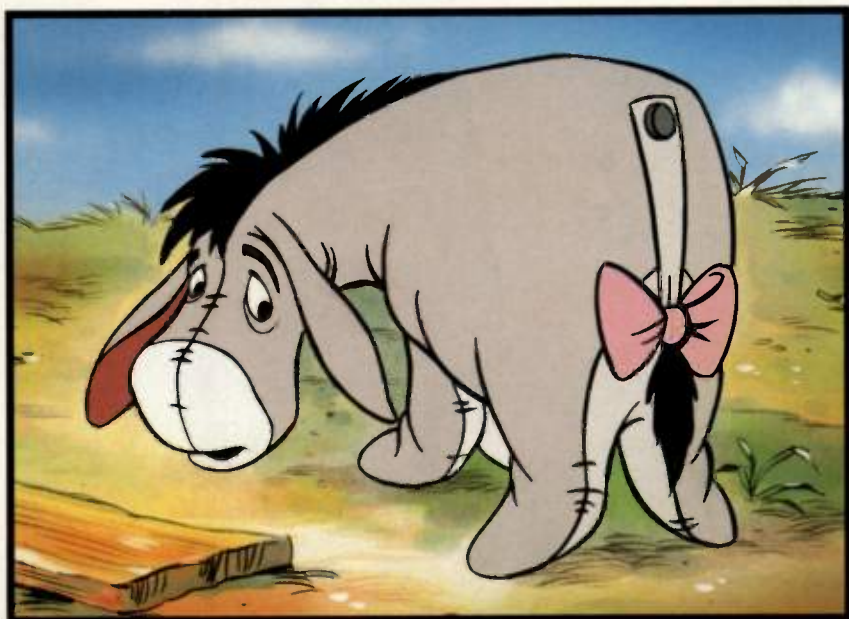




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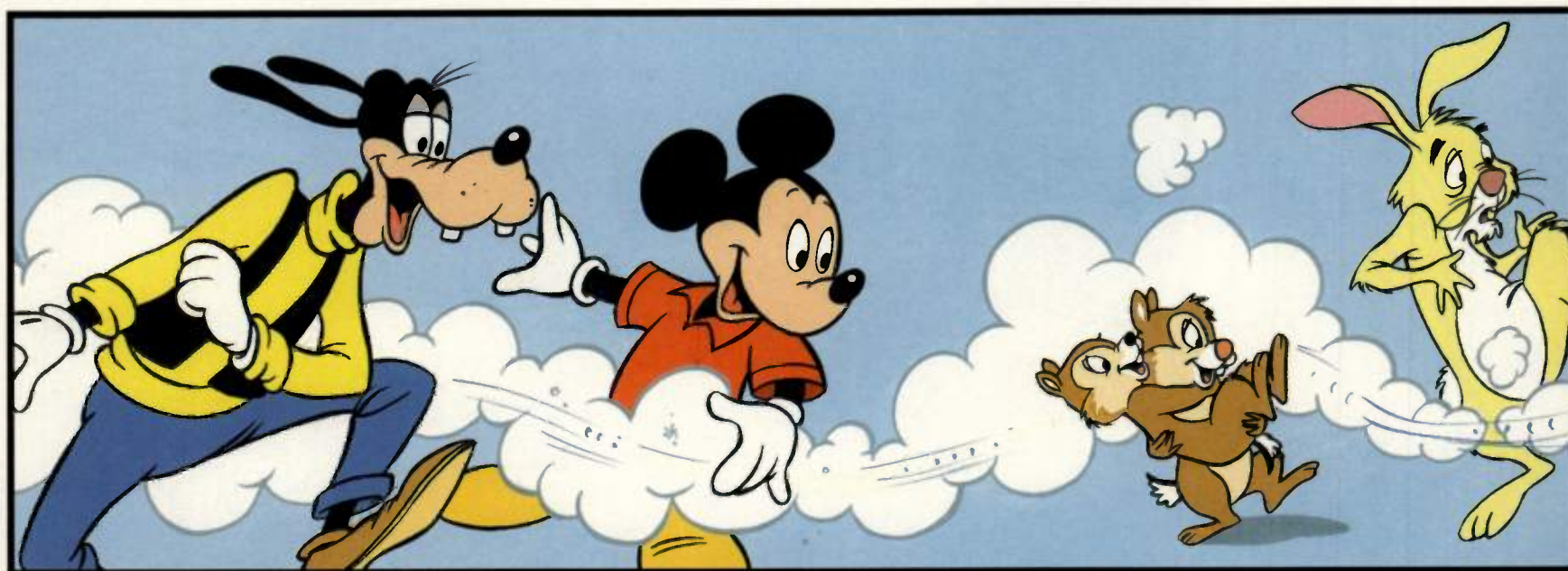
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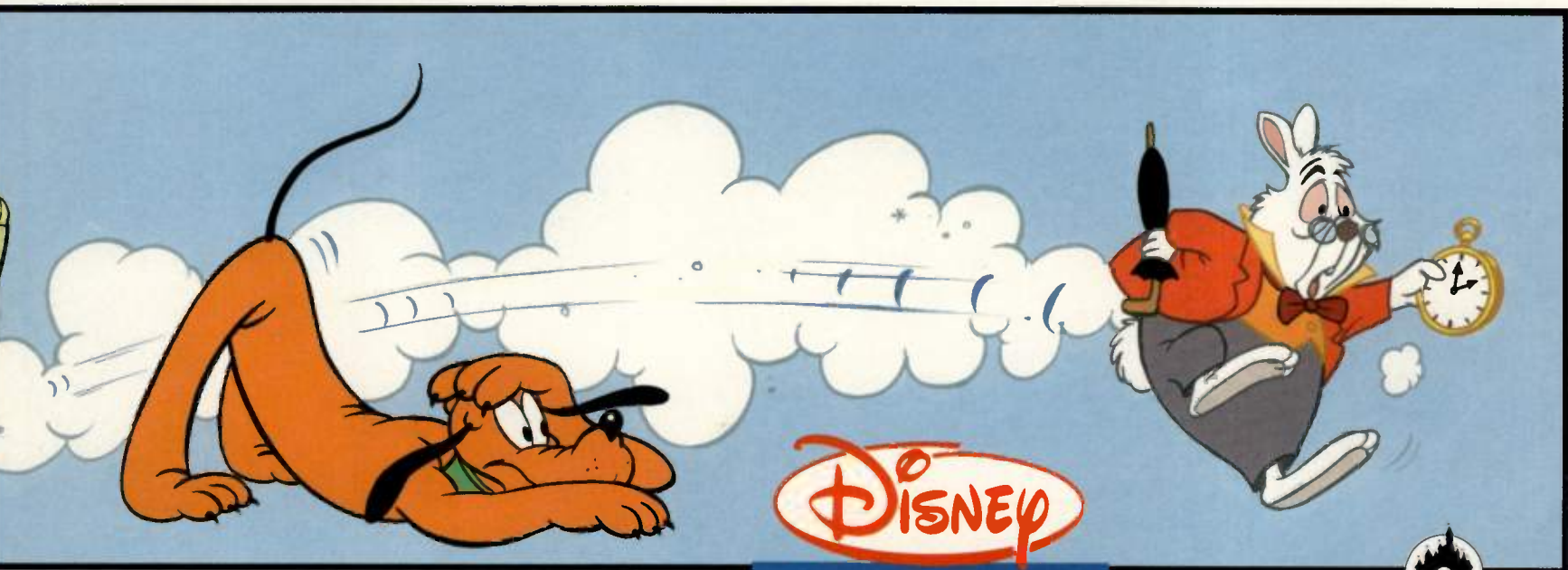
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Publishing — video's viable option

The sell through boom means that many companies are now taking the plunge into the high cost, high risk area of producing their own videos. Selina Webb considers a future whereby TV favourites may have appeared on sell through first

SELL THROUGH, long viewed as the old folks' home of aged feature film and TV programming, is gradually becoming a nursery for fresh new product. The high cost, high risk area of video publishing — the production of programming specifically for the sell through market — is an increasingly viable option as the video retail sector expands.

"We're looking to publish our own major hits on video," says Nick Cregor of The Video Collection, one of the first companies to delve into programme production with tapes featuring Claire Rayner, Lizzie Webb and the Manchester United football club. "Licensors are now aware of the value of their product and we have to pay huge amounts of money to get quality programming. Video publishing gives you the opportunity to make the programme that you want — when we think there's consumer demand and there's no available programme, we can make them."

After co-producing its own medical and cookery series, VCI's most recent project has been the Learn With Sooty package; four educational tapes aimed at the under-fives and produced in conjunction with Thames Video. After hatching the idea last summer, completing market research, commissioning scripts, carrying out feasibility studies and doing deals with both Matthew Corbett and the production company, Cregor says the programmes themselves were "quite quick to make".

"We got involved again at the post production stage, making any necessary changes and then translating the programme content into a package which you can take to the market. We've used Sooty's appeal as a character to develop the concept. He's already very popular and we've already sold a lot of Sooty videos," he says.

Around 1/4m in fact, and Cregor must be hoping for similar success with the home-produced series if production costs are said to be justified.

"You can't afford to have too many flops in video publishing," he concedes. "There's a risk element which you must be cognizant of, but expansion in the market has opened up these new opportunities. It just wouldn't have been financially viable before — 100,000 sales would have been exceptional a couple of years ago, but now there are plenty of 200,000 or 300,000 sellers around."

Cregor reports that all VCI's programmes are produced to broadcast quality — adding to expense — "so we can sell them on".

"What normally happens is that films are made and video sell through is the last place that you exploit the rights. Now it can be the other way around, with our programmes being sold on to TV and deregulation will mean that there's more programming time to sell," he explains.

Kate Charters, who recently joined Pickwick to fill the newly-created post of video publishing manager, is less optimistic about the sell-on opportunities of her company's programmes, however.

"It's quite difficult to cross formats," she says. "TV programmes can become quite boring after repeated viewing on video, while the other way round you've got different sets of problems. It's difficult to produce something that appeals to both, but it's worth trying. Currently we are more interested in the potential of overseas market."

Pickwick, which is also involved in publishing learning programmes for a younger market, has co-funded a studio specifically for producing programming with Ladybird Books. The latest fruit from the year-old project is the series of 16 Ladybird Playpacks which, retailing at £4.99, include a video, cassette, board game and stickers.

Pickwick's Melvin Simpson attributes the growing profile of in-house video publishing to hot properties becoming harder to find in simple licensing or distribution deals.

"Also, you have to consider that only eight per cent of the video owning public at the moment are buying tapes: that leaves 92 per cent left to convert and research shows that of those who do buy, they buy very avidly — an average of 40 tapes each. That's a huge market we could be catering for."

Parkfield's first ventures into video publishing have been its Max Bygraves SingalongaWarYears tape and the children's animation series Penny Crayon — which has already been sold to the BBC. Future plans pivot on contracts with footballer Gary Lineker to appear in a series and Arsenal manager George Graham to make a video of his life story.

Kimche agrees that such projects constitute "a huge risk" in financial terms, but believes the growing market and benefits of owning the rights to programming outweigh the potential pitfalls.

Another new addition to the video publishing field is Pendulum Communications which aims to have 60 sell through titles — either produced, licensed or distributed — in the marketplace by the end of 1989.

Its first releases are a series of titles in its Discovery Video Wildlife Collection, released in support of the Worldwide Fund for Nature, and these will be followed by heritage and GCSE learning tapes.

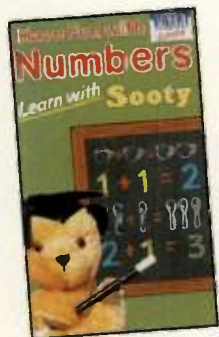
"We are video publishers in the true sense of the word," says Pendulum chief executive and chairman Brian Norris. "With imaginative marketing sales promotion and merchandising, we will target specific products for specific consumer markets and deliver it via the retail trade and through mail order. We are breaking new ground, evolving the concept of niche mar-

keting and, as such, operating as the first true video publisher."

With many of the music video specialists already heavily involved in co-productions of concert tapes and other video targeted programming, it's natural that the non-music sell through companies are beginning to take the plunge. As a proven stronghold, children's tapes have seemed the best place to start for most, but as companies become more ambitious it's possible that the future could spawn a new generation of video stars first seen via a broad spectrum of programming on VHS.

"Video publishing is already an integral part of our business," states an enthusiastic Nick Cregor. "It's not a small area of activity which generates a small amount of incremental sales — it's an area where we are generating volume sales and there's every indication that it's a part of the business that will continue to expand."

MICHELE KIMCHE: 'huge area of public demand'

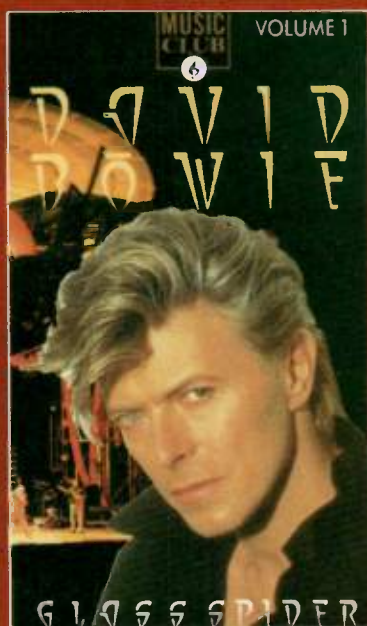


**MUSIC
CLUB**



QUEEN JOIN THE CLUB

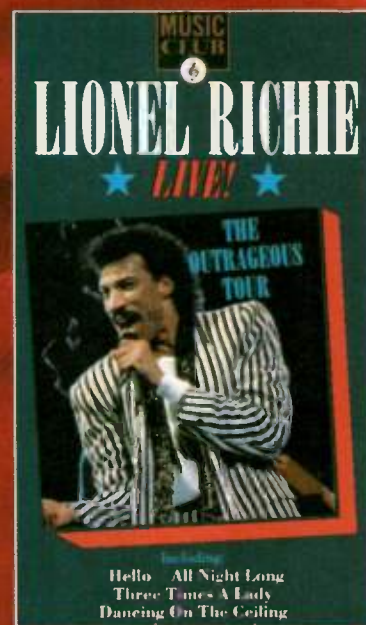
(They heard we'd sold 1/4 million)



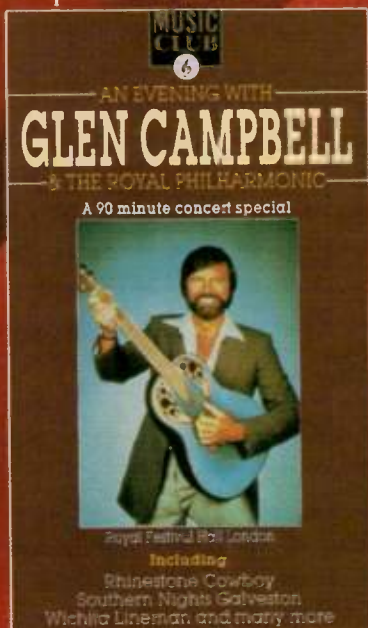
David Bowie
Glass Spider Volume 1 MC 2039
Glass Spider Volume 2 MC 2040



Queen
We Will Rock You
MC 2032



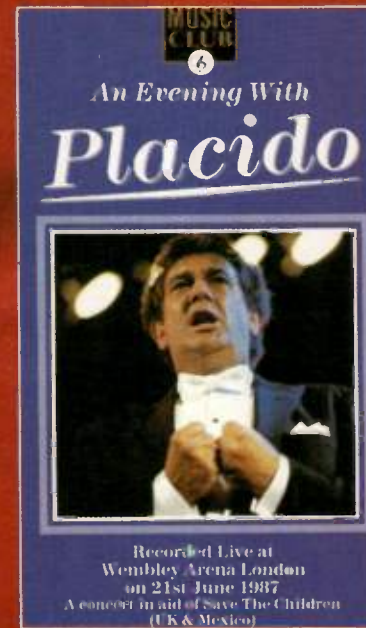
Lionel Richie
The Outrageous Tour
MC 2034



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LAST OF THE WILD: VOL 90 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0090 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 91 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0091 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 92 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0092 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 93 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0093 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 94 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0094 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 95 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0095 Cert. E D Price £6.95 1hr 20min	Special Interest
LAST OF THE WILD: VOL 96 Parkfield Publishing/Parkfield Entertainment VHS, MKN 0096 Cert. E D Price £6.95	

NEW &

Ready To Roll

THE

Steve

Marriott

ALBUM

30

seconds to
midnite



In 1965 a Teenage Steve Marriott bought a ticket on a Hellbound Train, a cockney white boy with a voice like a black soul angel, rode the rails with style and a grin. Exploited, rerouted and finally derailed, The Small Faces splattered the 60's with classic hits: "All Or Nothing", "Tin Soldier", "Lazy Sunday", "Itchycoo Park" etc. — "Ogdens Nut Gone Flake" was No. 1 album U.K. for 6 weeks.

In 1979 the engines fired again with **Humble Pie on Board**, it was destination USA, hard rock, mind bending tour schedules, personality clashes! Lear Jets, physical injury and platinum albums: "Hot And Nasty", "Rocking The Fillmore", "Smokin'" "Eat It" all threw furious coals on the burner.

A runaway train will crash.

In 1981 Steve crawled out of the wreckage and boarded a new train. **Live only!** During this period, Steve has averaged 250 shows per year, with a sweat drenched education in the finer points of rhythm and blues.

In 1989 Steve records the title theme to a US horror film "Food Of The Gods", produced by film composer, Steve Parsons. Enjoying the chemistry with Parsons, the Marriott train blazes onto tape, pouring all the dynamism and raw energy of sustained live performance into Parsons' atmospheric production. Classic tunes are torn apart and reconstructed, plucked from the 40's, 50's, 60's, 70's and 80's and made as new. "30 SECONDS TO MIDNITE — THE STEVE MARRIOTT ALBUM. READY TO ROLL.

★ ★ National Radio Advertising commencing September 25th ★ ★

TRAX MUSIC

Including current single "The Um Um Um Song".
Available from Spartan Records 01-903 8223 & BMG Distribution 021 500 5545
MODEM 1037

Distributed
by BMG

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
16 TAMBORINES IF I SHOULD STAY/Same Old Story	ARISTA 111816 7" Pic Bag 611816 12" Pic Bag (BMG)									Dance/Disco
ADIOU TOUBAB BILE/Burna Sone Yene MANGO	12MNG 714 12" Pic Bag (F)									
ADONTE DREAMS/(Versions) G.T.I. GTI 007T 12" (PAC)										
ALARM, The BLACK SUN/How The Mighty Fall I.R.S. EIRSF	128 7" Pic Bag (E)									
ALL ABOUT EVE ROAD TO YOUR SOUL/Pieces Of Our Heart	MERCURY/PHONOGRAM EVNXP 10 12" Spined Sleeve (F)									
AND WHY NOT RESTLESS DAYS/Hey Na Na ISLAND IS	426 7" Pic Bag 121S 426 12" Pic Bag CID 426 CD CIS 426 MC (F)									
BELOVED THE SUN R SING/(Version) WEA WX 414 7" Pic Bag WX 414T 12" Pic Bag WX 414CD CD (M)										Dance/Disco
BLAKELEY, Peter CRYING IN THE CHAPEL/Caterina	CAPITOL CL 548 7" Pic Bag 12CL 548 12" Pic Bag CDCL 548 CD (Versions) (E)									
BLUE, Barry DANCING ON A SATURDAY NIGHT/The Morning After (The Night Before)	ESCAPE AWOL 4 7" Pic Bag AWOL T4 12" Pic Bag (P)									
BOA, Philip CONTAINER LOVE/Annie Flies The Love-Bomber	POLYDOR 871446-7 7" Pic Bag 871449-1 12" Pic Bag (F)									
BROS CHOCOLATE BOX/Life's A Heartbeat	CBS ATOM 8 7" Pic Bag ATOM T8 12" Pic Bag CDATOM 8 CD (C)									Dance/Disco
BROWN, Bobby ROCK WIT'CHA/tba MCA MCAP 1367 7" Pic Disc (F)										
BULLET BOYS SMOOTH UP/Badlands	WARNER BROTHERS W 2876 7" Pic Bag (W)									
BUSH, Kate THE SENSUAL WORLD/Walk Straight Down The Middle	EMI EM 102 7" Pic Bag 12EM 102 12" Pic Bag CDEM 102 CD (E)									
CALL, The LET THE DAY BEGIN/Uncovered	MCA MCAC 1362 MC (F)									Dance/Disco
CEBERANO, Kate BEDROOM EYES/Katie's Blues	LONDON LON 236 7" Pic Bag LONX 236 12" Pic Bag (F)									
CLOSE Featuring PAUL BARRY EVERYTIME I TRY TO SAY GOODBYE/Right Time	MCA MCA 1351 7" Pic Bag MCAT 1351 12" Pic Bag DMCAT 1351 CD (F)									Reggae
COCOA TEA WHY TURN DOWN THE SOUND/tba GREENSLEEVES GRED	255 12" (BMG/JS)									
CONCRETE BLONDE GOD IS A BULLET/tba I.R.S. EIRS	121 7" Pic Bag EIRST 121 12" Pic Bag (E)									Reggae
COTTON, Joseph CORNER SHOP/tba UNITY FEA	021 12" (JS)									
CRY BEFORE DAWN LAST OF THE SUN/Don't Care What You Mean To Me	EPIC GONE 4 7" Pic Bag GONE T4 12" Pic Bag (C)									
CUD ONLY A PRAWN IN WHITBY/Living In The Past/Everybody Works So Hard	IMAGINARY MIRAGE 010 12" (APT)									
DADDY LILLY NO GIMME IKKY/tba COWBOY & PISCES FT	003 12" (JS)									Reggae
DADDY LILLY ONE OF A KIND/tba SOLIE SJT	01 12" (JS)									Reggae
DAN REED NETWORK TIGER IN A DRESS/Affection	MERCURY/PHONOGRAM DRN 1 7" Pic Bag DRN 112 12" Pic Bag Seven Sisters RoadDRNCD 1 CD Get To You (F)									
DE BURGH, Chris THIS WAITING HEART/Carry Me (Like A Fire In Your Heart)	A&M AM 528 7" Pic Bag AMY 528 12" Pic Bag AMCD 528 CD (F)									
DELLA ROSA, Georgetowne D'YA WANNA/(Version) MR MODO MWS	0067 7" (P)									
DENNIS, Stefan THIS LOVE AFFAIR/(Version) SUBLIME LIME	113 7" Pic Bag LIMET 113 12" Pic Bag (F)									
DOWN BY LAW IF YOU WANT MY LOVE/tba CITYBEAT CBE	744 7" Pic Bag CBE 1244 12" Pic Bag (W)									
EDWARDS, Flourette SUPERWOMAN/tba STEELY & CLEEVIE SCT	2 12" (JS)									Reggae
FLIP, Candy LOVE IS LIFE/(Version) DEBUT/PASSION DEBT	3079 7" (PAC)									Hi-nrg/Disco
FM SODEMAY (YOU'L COME RUNNING/Alibi EPIC DINK	1 7" Pic Bag (C)									
FOSTER & ALAN I'LL NEVER STOP WANTING YOU/Song For You	STYLUS SMC 989 7" Pic Bag (STY)									
FRANTIC FLINTSTONES YABBA DABBA DOO (EP)/tba RAUCOUS RAUC	007 7" (I/BK)									
FREESTYLE ORCHESTRA DON'T TELL ME/(Version) SBK SBK 7002 7" Pic Bag 12SBK	7002 12" Pic Bag (E)									
FURNITURE SLOW MOTION KISSES/Forty Hours In A Day	ARISTA 112648 7" Pic Bag 612648 12" Pic Bag (BMG)									
GENERAL DEGREE MOTHER RULE PICKNEY/tba MIXING LAB MXL	27 12" (JS)									Reggae
GRANT, David LIFE/(Inst) 4TH B'WAY BRW	145 7" Pic Bag 12BRW 145 12" Pic Bag (F)									Dance/Disco
GRIP, The LOOK AT WHAT YOU'VE DONE/Old, Getting Older	SURVIVAL SUR 049 7" Pic Bag SUR 12049 12" Pic Bag (I/BK)									
HELENA CALL ME/(Version) TOTAL DETAIL 4 7" Pic Bag 12DETAIL 4 12" Pic Bag (TRC/BMG)										
HUMBLE I CATERING FOR HITS/tba FLYING HIGH FH	002 12" (JS)									Reggae
HYPNOTICS, The SOUL TRADER/Earth Blues SITUATION TWO SIT	62 7" Pic Bag SIT 62T 12" Pic Bag (I/RT)									
ICE-T LETHAL WEAPON/Hearbeat Featuring WAR SIRE W	2802 7" (W)									
J.R. WHAT CAN I SAY/tba MUST DANCE MD	014 12" (JS)									Reggae
JACKSON, Jermaine DON'T TAKE IT PERSONAL/Clean Up Your Act	ARISTA 112634 7" Pic Bag 612634 12" Pic Bag (BMG)									Dance/Disco
JAYE, Miles OBJECTIVE/(Version) 4TH B'WAY BRW	142 7" Pic Bag 12BRW 142 12" Pic Bag ReprieveBRCD 142 CD (F)									Dance/Disco
JOEL, Billy WE DIDN'T START THE FIRE/House Of Blue Lights	CBS JOEL C1 CD JOEL M1 MC (C)									
JOHNSON, Holly HEAVEN'S HERE/Hallelujah	MCA MCAP 1367 7" Pic Disc (F)									
JOVANOTTI GIMME FIVE/tba WEA YZ 432 7" Pic Bag YZ 432T 12" Pic Bag (W)										
JOY AND GLADNESS HALF PAST MIDNIGHT/(Version)/One Hour Later	SUBWAY SUBX 012 12" (PAC)									Dance/Disco

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
KAOMA LAMBADA/tba CBS 6550117 7" Pic Bag 6550118 12" Pic Bag 6550112 CD (C)										
KINGDOM COME OVERRATED/Just Like A Wild Rose	POLYDOR KCS 4 7" Pic Bag KCCV 4 7" White KCX 4 12" Pic Bag The Perfect OKCCVX 4 10" Pic Bag The WindKCCDS 4 CD (F)									
KINKS, The DOWN ALL THE DAYS/You Really Got Me (Live)	LONDON LON 239 7" Pic Bag LONX 239 12" Pic Bag Entertainment (F)									
KOFI DON'T ASK MY NEIGHBOUR/tba ARIWA ARI	097 12" (I/RE/JS)									Reggae
KRISTEEN LIFE/tba CATT CATT	007 12" (I/RE)									Hip Hop
LAUREL & HARDY TRAIL OF THE LONESOME PINE/tba ANOTHER FINE MESS	MESS 001 7" MESS 001P 7" Pic Disc (I/BK)									
LOVE & ROCKETS NO BIG DEAL/No Words BEGGARS BANQUET	BEG 234 7" Pic Bag BEG 234T 12" Pic Bag 1,000 Watts (W)									
MACKA B & KOFI DREAD A WHO SHE LOVE/tba ARIWA ARI	92 12" (I/RE/JS)									Reggae
MARINES, The SAY GOODBYE/If Your Looking For Love	CBS WETIT W1 7" Pic Disc (C)									
MAXEEN LAST TIME/(Version) TOTAL 12SOUL	102 12" (TRC/BMG)									
MAZELLE, Kym LOVE STRAIN/tba SYNCOPATE SY	30 7" Pic Bag SYP 30 7" Ltd Ed Poster Bag 12SY 30 12" Pic Bag CDSY 30 CD TCSY 30 MC (E)									Dance/Disco
MC'S LOGIK GET INVOLVED/(Versions) SUBWAY SUBX	013 12" (PAC)									Dance/Disco
MELODY, Courtney BILLY BOY/tba MIXING LAB MXL	26 12" (JS)									Reggae
MINOTT, Sugar BUY OFF THE BAR/tba POWER HOUSE PHT	25 12" (JS)									Reggae
MISTY D OUT ON A LIMB/(Inst) ISLAND IS	425 7" Pic Bag 121S 425 12" Pic Bag You Better Think (F)									
MURPHY, Eddie PUT YOUR MOUTH ON ME/With All I Know	CBS 6552660 7" Poster Bag (C)									
NEXUS 21 (STILL) LIFE KEEPS MOVING/(Versions) BLUE CHIP BLUEC	34 12" (I/BK)									House
NITROS, The RUNNING OUT OF TIME EP/tba RAUCOUS RAUC	009 7" (I/BK)									
OH WELL OH WELL/Rio De Janeiro PARLOPHONE R	6236 7" Pic Bag 12R 6236 12" Pic Bag (E)									
ORCHESTRE SUPER MOTH CHAMPION THE WONDER HORSE/Mr Custer/Flowers	On The Wall ROGUE 12FMS 108 12" Pic Bag (STERN/PRO)									
ORCHESTRE SUPER MOTH THE WORLD AT SIXES AND SEVENS EP/tba ROGUE	12FMS 6-7 12" Pic Bag (STERN/PRO)									
PALE SAINTS BARGING INTO THE PRESENCE OF GOD EP/SIGHT OF YOU/She	Rides The Waves/Mother Might 4AD BAD 910 12" (I/RT)									
PAUL, Frankie LOVE OF MY LIFE/tba TECHNIQUES WRT	56 12" (JS)									Pop/Disco
PRUDES PS I'M LEAVING/tba IMAGINARY MIRAGE	14 12" (APT)									
RAMONES PET CEMETARY/All Screwed Up	CHRYSLIS CHS 3423 7" Pic Bag CHS 123423 12" Pic Bag (C)									
RIVER DETECTIVES, The SATURDAY NIGHT SUNDAY MORNING/He Still Needs	YOU WEA YZ 419 7" Pic Bag YZ 419T 12" Pic Bag Sunday MorningYZ 419CD CD You May Just Be The OneYZ 419C MC You May Just Be The One (W)									
SAE, Kelli IT'S TOO LATE/(Versions) EASY STREET/TOTAL 12EASY	100 12" (TRC/BMG)									
SAUNDERS, Ann Marie WHEN YOU LOVE SOMEBODY/tba ROSEANNA RR	0001 12" (JS)									Reggae
SEAL SEALED WITH A KISS/tba SEAL SI21	12" (GY)									
SERAM I NEED YOUR LOVIN'/Come To Me	CITYBEAT CBE 743 7" Pic Bag CBE 1243 12" Pic Bag (W)									
SIMS, Joyce TAKE CAUTION WITH MY HEART/(Version) Hrrr/LONDON F	118 7" Pic Bag FX 118 12" Pic Bag (F)									Dance/Disco
SONIA I CAN'T FORGET YOU/(Inst) CHRYSLIS CHS	3419 7" Pic Bag CHS 123419 12" Pic Bag (C)									Dance/Disco
SQUEEZE IF IT'S LOVE/Frank's Bag A&M AMY	530 12" Pic Bag Vanity FairAMCD 530 CD (F)									
STARDUST BLAZIN'/tba REPUBLIC LIC2	29 12" Pic Bag (I/RT)									Dance/Disco
STREET, Danny RISE AN' SHINE/tba REDROCK RKA	9 7" (SUPE/E)									
STRENGTH GOTTA BE STRONG/Gotta Be Funky	ARISTA 112646 7" Pic Bag 612646 12" Pic Bag (BMG)									Dance/Disco
SUPER BEAGLE A LOT OF SOUND BOY A FI HIDE/tba FLYING HIGH WRT	53 12" (JS)									Reggae
TEMPTATIONS ALL I WANT FROM YOU/(Inst) MOTOWN ZB	43233 7" Pic Bag ZT 43234 12" Pic Bag Treat Her Like A Lady/Papa Was A ZD 43234 CD (BMG)									
THIS PICTURE THE NAKED RAIN EP/Rape The Hillside ROUGH TRADE	RT 237 7" Pic Bag RTT 237 12" Pic Bag Decide (I/RT)									
TOP BILLIN' MY THING/Surprise	MERCURY/PHONOGRAM DOPE 4 7" Pic Bag DOPET 4 12" Pic Bag (F)									
TUFFY, Ricky DON'T LICK NO ROCK/tba BLACKER DREAD	BD 8913 12" (JS)									Reggae
UP AND RUNNING I CAN'T SAY NOSomething Spec/Something Special/Broken	Hearts TAC ZZZ 3 12" (0512368081)									
WET WET WET SWEET SURRENDER/This Time (Live) PRECIOUS ORG./PHONO-	GRAM JWLM 9 7" Poster Bag JWLG 9 7" Poster Bag (F)									
WONDER STUFF, The DON'T LET ME DOWN GENTLY/It Was Me	FAR OUT/POLYDOR GONE 7 7" Pic Bag GONEX 7 12" Pic Bag GONCD 7 CD GONCS 7 MC (F)									
WONDER, Wayne NIGHT AND DAY/tba SOLIE SJT	02 12" (JS)									Reggae
ZINNO WHAT'S YOUR NAME/tba WHO'S THAT BEAT WHOS	028 12" (APT)									Dance/Disco
ZUSHII A LITTLE SUNSHINE/(Version) RED FLAME RSLY	3003 12" (GAM)									

** Previously listed in alternative format

(Still) life keeps moving ... N
A little sunshine ... Z
A lot of sound boy a fi hide ... S
All I want from you ... T
Barging into the presence of god ep/sight of you ... P
Bedroom eyes ... C
Billy boy ... M
Black sun ... A
Blazin' ... S
Buy off the bar ... M
Call me ... H
Catering for hits ... H
Champion the wonder horse ... O
Chocolate box ... B
Container love ... B
Corner shop ... C
Crying in the chapel ... B
D'ya wanna ... D
Dancing on a saturday night ... K
Don't ask my neighbour ... K
Don't let me down gently W ... T
Don't take it personal ... J
Don't tell me ... F
Down all the days ... K
Dread a who she love ... M
Dreams ... A
Everytime I try to say good-bye ... C
Get involved ... M
Gimme live ... C
God is a bullet ... C
Gotta be strong ... S
Half past m dnight ... J
Heaven's here ... J
I can't forget you ... S
I can't say nosomething spec ... J
I need your lovin' ... J
I'll never stop wanting you ... F
If I should stay ... I
If it's love ... D
If you want my love ... S
It's too late ... K
Lambada ... K
Last of the sun ... C
Last time ... M
Let the day begin ... C
Lethal weapon ... I
Life ... G
Look at what you've done ... G
Love is life ... F
Love of my life ... P
Love strain ... M
Mother rule pickney ... G
My thing ... T
Night and day ... W
No big deal ... D
No gimme itky ... L
Objective ... J
Oh well ... O
One of a kind ... D
Only a prawn in whitby ... C
Out on a limb ... M
Overrated ... R
Pet cemetery ... R
Ps i'm leaving ... P
Put your mouth on me ... M
Restless days ... A
Rise an' shine ... S
Road to your soul ... A
Rock wit'cha ... B
Running out of time ep ... N
Saturday night sunday morning ... R
Say goodbye ... M
Sealed with a kiss ... S
Slow motion kisses ... F
Smooth up ... B
Someday (you'll come running) ... F
Soul trader ... H
Superwoman ... W
Sweet surrender ... W
Take caution with my heart ... S
The naked rain ep ... T
The sensual world ... B
The sun rising ... B
The world at sixes and sevens ep ... O
This love affair ... D
This waiting heart ... D
Tiger in a dress ... A
Toubab bile ... A
Trail of the lonesome pine ... L
We didn't start the fire ... J
What can i say ... J
What's your name ... Z
When you love somebody ... S
Why turn down the sound ... C
Yabba dabba doo (ep) ... F

See New Albums for Distributors Codes

25 September 1989-29 September 1989 Singl Releases: 87

Year to Date: 39 weeks to 29th September Single Releases: 4318



EVE OF DESTRUCTION

Taken from the forthcoming Album "BACK IN BLACK"

the pretty things

Available from Spartan Records 01-903 8223 and BMG DISTRIBUTION 021 500 5545 12" - 12TX12 / 7" - 7TX12

NEW ALBUMS

Distributor Codes

ACD—ACD 01-451 4494
 AMT—01-685 0761
 APT—0904 611656
 ARAB—Arabesque
 01 992 7732
 BB—Bile Book 01-653 5350
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Bulle 0894 76316
 C—CBS 0296-395151
 CA—Cadillac 01-836 3646
 CC—Clear Cut 0533 811147
 CH—Charly 01-639 8603
 CID—Compact Leisure
 01-523 2266
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CSA—01-960 8466
 DGT—Digital Import Software
 0222 473474
 DIS—Discovery 0672 63931
 DISC—Disc 0222 473474
 EMI—EMI 01-848 9811
 EMD—European Music
 Distributors 01-443 2528
 EUK—Entertainment UK
 01-848 9769
 F—PolyGram 01-590 6044
 FF—Fast Forward
 031 226 4616
 FOI—FolkSound 0203 711935
 GAM—G&M 01-534 4882
 GCS—John Goldsmith CDs
 01-405 2280
 GD—Gordon Duncan
 0467-21517
 GOLD—S. Gold 01-539 3600
 GS—Graphic Sound
 0622 683195
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Hormonia 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—Jettison 0253 712453
 J—Jungle 01-267 0171
 JS—Jeststar 01-961 5818
 K—K-tel 01-992 8000
 KS—Kingdom 01-836 4763
 LIC—Lightning 01-965 9292
 LO—Londisc 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group
 0494-882858
 ML—Mainline 01-686 3636
 MS—Music Sales (N. Ireland)
 MWI—Music World Imports
 01-427 6107
 NM—Nine Mile 0926 496060
 O—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PAN—Panther Music
 01-459 1234
 PRD—Paragon 0327 300811
 PK—Pinnacle 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 714025
 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 0886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SIL—Silver Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres
 08494-32711
 SOTO—Sotosound 01-523 2981
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD)
 01-808 0833
 STERN—Stern's/Triple Earth
 01-388 5533
 STY—Stylus 01-742 1662
 SUPE—Supertrack 01-743 1333
 SW—Swift 0424 220028
 TB—Terry B and 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
ARMSTRONG, Louis	20 HITS BIG BAND ERA	CD:2601752	£ 4.05(ML)						Big Band
ASTRONAUTS, The	EVERYTHING'S OK ROLLERCOASTER	CD:BCD 15443	£						Instrumental
BAEZ, Joan	THE JOAN BAEZ BALLAD BOOK VOL 2	VANGUARD LP:VFLP 5108							Folk
BALLAMY, Iain	BALLOON MAN E'G	LP:EDD 63	(E)						Jazz
BARNET, Charlie	ONE FOR MY BABY BIG BAND ERA	MC:40180	£ 1.52(ML)						Big Band
BASIE, Count	ONE O'CLOCK JUMP BIG BAND ERA	MC:40177	£ 1.52(ML)						Big Band
BEIDERBECK, Bix	SINGIN' THE BLUES BIG BAND ERA	MC:40179	£ 1.52(ML)						Big Band
BERRY, Chuck	CHUCK BERRY BOX SET	MCA LP/MC:CH 680001/CHC 68001							R 'n' R
BLACK CANDY	BEAT HAPPENING ROUGH TRADE	LP:R145 CD:CDR 145	£						Rock
BLIND GUARDIAN	BATTALIONS OF FEAR SPV	CD:859810	(APT)						Rock
BROWN, Les & Doris	DAY RHAPSODY IN BLUE BIG BAND ERA	MC:40134	£ 1.52(ML)						Big Band
CALLOWAY, Cab	MINNIE THE MOOCHER BIG BAND ERA	MC:40185	£ 1.52(ML)						Big Band
CERTAIN RATIO, A	GOOD TOGETHER A&M	LP/MC:AMA 9008/AMC 9008							Pop
CHRIS & COSEY	BEST OF... COLLECTION	LP:CTICD 2	(APT)						Rock
COOPER, Alice	KILLER WEA	CD:K9272552	£ 4.85(W)						Metal
DORSEY BROTHERS	I'M GETTING SENTIMENTAL BIG BAND ERA	MC:40176	£ 1.52(ML)						Big Band
DORSEY, Jimmy	CAN ANYONE EXPLAIN BIG BAND ERA	MC:40130	£ 1.52(ML)						Big Band
DORSEY, Tommy	SWING HIGH BIG BAND ERA	MC:40127	£ 1.52(ML)						Big Band
ELLINGTON, Duke	NIGHT TRAIN BIG BAND ERA	MC:40132	(ML)						Big Band
ELLINGTON, Duke	RARE 1947-57 BIG BAND ERA	CD:2601822	£ 3.04(ML)						Big Band
EMERSON LAKE & PALMER	BRAIN SALAD SURGERY WEA	CD:K7815232	£ 4.85(W)						Rock
EMERSON LAKE & PALMER	ELP WEA	CD:K7815192	£ 4.85(W)						Rock
EMERSON LAKE & PALMER	TARKUS WEA	CD:K7815202	£ 4.85(W)						Rock
FORDHAM, Julia	PORCELAIN CIRC	LP/MC:CIRCA 10/CIRC 10	CD:CIRDC 10						Pop
FRANKLIN, Aretha	LADY SOUL WEA	CD:K7818182	£ 4.85(W)						Soul
GHOSTDANCE	STOP THE WORLD CHRYSALIS	LP/MC:CHRD 1706/ZCHR 1706	CD:CCD 1706	£ 4.10(7.29(C))					Pop
GIRLSCHOOL	CHEERS YOU LOT! RAZOR	LP:METALPM 127	(P)						Metal
GOODMAN, Benny	LET'S DANCE BIG BAND ERA	CD:2601792	£ 3.04(ML)						Big Band
GRANT, Eddy	FILE UNDER ROCK FAME	LP/MC:FA 3232/TCFA 3232	CD:CDFA 3232	(E)					Rock
HERMAN HERMITS	THE BEST OF HERMAN HERMITS COMPACTS FOR PLEASURE	CD:CC 251	(E)						Pop
HERMAN, Woody	BLOWIN' UP A STORM BIG BAND ERA	CD:2601822	£ 3.04(ML)						Big Band
HERMAN, Woody	CALADONIA BIG BAND ERA	MC:40131	£ 1.52(ML)						Big Band
I ROY AFRICAN HERBSMAN	JOE GIBBS	LP:JCLM 6045	£ 3.85(I/RE)						Reggae
JAMES, Harry	SEPTEMBER SONG BIG BAND ERA	MC:40133	£ 1.52(ML)						Big Band
JAMES, Harry	TRUMPET BLUES BIG BAND ERA	CD:2601782	£ 3.04(ML)						Big Band
JOHNSON, Robert	DELTA BLUES VOL 1 ALDABRA	LP:ALD 1001	CD:ALD 1001	CD	£ 2.43/4.29(I/BK)				R & B
JOHNSON, Robert	DELTA BLUES VOL 2 ALDABRA	LP:ALD 1002	CD:ALD 1002	CD	£ 2.43/4.29(I/BK)				R & B
KING DIAMOND	CONSPIRACY ROADRUNNER	LP:RR 94611	(P)						Metal
KNIGHT, Curtis	LIVE IN EUROPE SPV	LP:088816	(APT)						Rock
KRUPA, Gene	DRUM BOOGIE BIG BAND ERA	MC:40178	£ 1.52(ML)						Big Band
LAUREL & HARDY	ANOTHER FINE MESS ANOTHER FINE MESS	LP/MC:LP 1/LP 1P	CD:CD 1	£ 2.43/4.29(I/BK)					Films/Shows
LEE, Laurie & Johnny	COPPIN EDGE OF DAY RED SKY	LP/MC:RSK 108/RSKC 108	CD:RSKCD 1	£ 3.95/6.50(SUPE/E)					MOR
LLOYDIE, D J	Col TENDER TOUCH IKUS MUZIK	LP:IKLP 001	£ 3.85(I/RE)						Rock
LOWERY GROUP, Ian	KING BLANK SITUATION TWO	LP:SITU 24	(P)						Rock
MAGNUM, Oliver	OLIVER MAGNUM SPV	LP:089809	(APT)						Rock
MAN REVELATION	SEE FOR MILES	CD:SEED 274	(P)						Rock
MANHATTAN TRANSFER	MANHATTAN TRANSFER WEA	CD:K7314932	£ 4.85(W)						Pop
MILLER, Glenn	GLENN MILLER STORY BIG BAND ERA	LP/MC:20187/40187	CD:2601732	£ 1.52/3.04(ML)					Big Band
MILLER, Glenn	IN THE MOOD BIG BAND ERA	CD:2601772	£ 3.04(ML)						Big Band
MILLER, Glenn	STORY VOL 1 BIG BAND ERA	MC:260171	£ 1.52(ML)						Big Band

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
MILLER, Glenn	STORY VOL 2 BIG BAND ERA	MC:2601724	£ 1.52/3.04(ML)						Big Band
MILLER, Glenn	STRING OF PEARLS BIG BAND ERA	MC:40126	£ 1.52(ML)						Big Band
MONOTONY COMMISSION	ONE HANDS TURN TO HEAVEN MIDNIGHT	LP:CHIME 00465	(APT)						Rock
MUNRO, Matt	A TIME FOR LOVE MUSIC FOR PLEASURE	LP/MC:MFP 5868/TCMFP 5868	CD:CDMFP 6070	(E)					MOR
NEWMAN, Randy	GOOD OLE BOYS WEA	CD:K9272142	£ 4.85(W)						Rock
NEWMAN, Randy	SAIL AWAY WEA	CD:K9272032	£ 4.85(W)						Rock
ORIGINAL SOUNDTRACK	RED SCORPION VARESE SARABANDE	LP:VS-5230							Films/Shows
PANKOW GISELA	LICENCE	LP:LD8936	(APT)						Rock
PREMI PREMI	STRIKES AGAIN MULTITONE	LP/MC:MUT 1093/CMUT 1093	CD:DMUT 1093	£ 3.65/7.05(I/BK)					Bhangra
PRIMA, Louis	ANGELINA BIG BAND ERA	MC:40183	£ 1.52(ML)						Big Band
PRUDES PS	I'M LEAVING MEANTIME	LP:COX 16	(APT)						Rock
RICH, Buddy	COOL BREEZE BIG BAND ERA	MC:40128	£ 1.52(ML)						Big Band
ROLLING STONES	SINGLES COLLECTION/THE LONDON YEARS LONDON	CD:8209002	£ 24.75(F)						Big Band
RONDSTADT, Linda	HASTEN DOWN THE WIND WEA	CD:K9606102	£ 4.85(W)						MOR
ROUSSOS, Demis	MY FRIEND THE WIND FAME	LP/MC:MFP 5871/TCMFP 5871	CD:CDMFP 6074	(E)					Pop
SCAGGS, Boz	BOZ SCAGGS WEA	CD:K7815452	£ 4.85(W)						Pop
SCORPIONS	LOVE AT FIRST STING FAME	LP/MC:FA 3224/TCFA 3224	CD:CDFA 3224	(E)					Pop
SHAND, Jimmy	THE LEGENDARY JIMMY SHAND COMPACTS FOR PLEASURE	CD:CC 248	(E)						MOR
SHAW, Artie	TRAFFIC JAM BIG BAND ERA	MC:40135	£ 1.52(ML)						Big Band
SKA-VILLE, The	SKA FANTASTIC STUDIO 16	LP:STUDIO 16	£ 3.85(I/RE)						Reggae
SOUNDGARDEN	LOUDER THAN LOVE A&M	LP/MC:AMA 5252/AMC 5252	CD:CD 5252	£ 3.89/7.29(F)					Rock
SPACEMEN	3 SOUND OF CONFUSION FIRE	LP:REFIRE 5	(P)						Metal
SPIVA	HOP SKIP AND JUMP BIG BAND EAR	MC:40181	£ 1.52(ML)						Big Band
STARK RAVING MAD	SOCIAL SICKNESS NUCLEAR BLAST	LP:NB 017	£ 3.85(I/RE)						Rock
STARSHIP	LOVE AMONG THE CANNIBALS RCA	LP/MC:PL 90387/PK 90387	CD:PD 90387	(BMG)					Pop
STRANGLERS	COLLECTION 77-82 FAME	LP/MC:FA 3230/TCFA 3224	CD:CDFA 3230	(E)					Punk
STRAW, Syd	SURPRISE VIRGIN USA	LP/MC:VUSLT 6/VUSMC 6	CD:CDVUS 6	(E)					Rock
TALKING HEADS	TRUE STORIES FAME	LP/MC:FA 3231/TCFA 3231	CD:CDFA 3231	(E)					Rock
VARIOSE VEINS	BEIRUT EVERYWHERE CHROME	LP:CROM 303	(APT)						Rock
VARIOUS	80 ORIGINAL BIG BAND HITS MAINLINE	CD:2699032	(ML)						Big Band
VARIOUS	COUNTRY GEMS COMPACTS FOR PLEASURE	CD:CC 243	(E)						Country
VARIOUS	ETERNAL LOVE K-TEL	LP/MC:NE1447/CD2447	CD:NCD3447	£ 6.08/9.99(K)					Pop
VARIOUS	HEARTBEATS - JUST SEVENTEEN FANFARE	LP/MC:FARE 1/FAREC 1	CD:FAECD 1	(P)					Pop
VARIOUS	MAJOR LEAGUE (OST) RCA	LP/MC:ZL 74277/ZK 74277	CD:ZD 74277	(BMG)					Films/Shows
VARIOUS	MILLION SELLING HITS OF THE 50'S MUSIC FOR PLEASURE	LP/MC:MFP 5847/TCVMF 5847	CD:CDMFP 6047	(E)					Pop
VARIOUS	MUSIC MUSIC MUSIC COMPACTS FOR PLEASURE	CD:CC 250	(E)						MOR
VARIOUS	ROCKIN' WITH RAUCOUS RAUCOUS	LP:RAUCLP 2	£ 3.65(I/BK)						Rockabilly
VARIOUS	THE COTTON CLUB BIG BAND ERA	LP/MC:20186/40186	CD:2601812	£ 1.52/8.04(ML)					Big Band
VARIOUS	WHO'S THAT COMPILATION WHO'S THAT	LP:WHOS 025	(APT)						Rock
WAITS, Tom	SMALL CHANGE WEA	CD:K9606122	£ 4.85(W)						Rock
WHITEMAN, Paul	PAUL WANG WANG BLUES BIG BAND ERA	MC:40184	£ 1.52(ML)						Big Band
WILLIAMS, Cootie	ROLL EM BIG BAND ERA	MC:40182	£ 1.52(ML)						Big Band
WINGS	LONDON TOWN FAME	LP/MC:FA 3223/TCFA 3223	CD:CDFA 3223	(E)					Pop
YES	TALES FROM TOPOGRAPHIC OCEANS WEA	CD:K781325	£ 4.85(W)						Rock

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The king's crusade

by Stan Britt

EVERYTHING BUT The Girl's Ben Watt has produced an album showcasing one of Britain's — and the world's — most gifted jazz soloists. The LP, *Crusade*, by Peter King is issued on blanco y negro, Everything But The Girl's own label, promoted and marketed by WEA, distributed by Rough Trade.

Ben Watt's concept was to present the altoist in a setting which would be rather different from his customary bebop-styled small-group format. King has appeared, at Watt's invitation, on a number of EBTG's albums, playing short solos and/or helpful obbligati. The link is Watt's father, Tommy, once a force on the local jazz scene, as a bandleader and composer, who was known to King even before Ben was born.

"Naturally, I knew about the dangers of getting it wrong", says Watt of the Peter King album. "And, of course, I knew only too well what the attitudes of the jazzers would be anyway... you know, 'helping Peter King to sell-out'."

"But I never ever wanted to compromise Peter, in any way. I figure that, although he was a strong, hard-swinging bebop player he was always extremely lyrical. I felt that if he was given

the right, sympathetic setting, plus some challenging new material, we could come up with an album that would not only be a genuine success, but which would attract the attention of 'our' kind of audience — and just, maybe, be of real interest to the jazz aficionados.

"I'd noticed when Peter came out on tour with EBTG — in March of this year — some of our fans would come up to us and ask: 'Who's that guy playing with you?' And people were incredibly reverential."

King himself was gratified that Watt wanted him to play in the way he always plays: "After our initial chat about the album and its concept, he came up with a list of tunes he thought would work. Some, we found later, just wouldn't work out and the final selection included a couple of things I came up with. Even then it wasn't easy to make tunes like Joni Mitchell's Little Green and Smokey Robinson's My Girl work. Conversely, Donny Hathaway's combo-based Valdez In The Country worked beautifully, right from the word go."

King is "just slightly worried" about the restyling of the classic jazz tune Blue Monk — played in a kind of staccato rhythm — but he is perfectly happy at how Victor Young's eternally beautiful My Foolish Heart — joined deftly with

'I've reached the stage in my life when I really want to communicate, because I have things I want to say in music'

my Girl — turned out. He should be — for this, his most recent recording of the great standard ranks with any of the jazz interpretations.

Both Watt and King do not in any way consider that the new LP is to be a one-off. King explains: "The deal with Warners, at the moment, is for three albums in three years. They all seem to be very nice people at Warner's to work with. As to whether Ben will produce the next LP, at this stage nothing's been decided. I certainly hope so."

For King, 1989 might well turn out to be a watershed in a career which stretches back to the Fifties. Despite his undisputed talent King had to wait until 1982 when, thanks to Tony Williams of Spotlite, he recorded under his own name for the first time.



PETER KING: with extra Watts

Now 49, he summarises the situation — past and present — thus: "I've reached the stage in my life when I really want to communicate, because I have things I want to say in music. Things about sound, about emotions, and so on. Which, on listening to some of my older records, doesn't always come over too clearly."

"People sometimes talk about the 'honesty' in my playing. Really, I couldn't play any other way..."

Apart from *Crusade*, Peter King has recorded the following albums under his name: *New Beginning*; *West 34th Street*; *Hi Fly*; 90% of *1 Per Cent* (all for Spotlite); *Peter*

In Paris (Blue Silver) and *Brother Bernard* (Miles Music). He has recorded numerous with many others, including Stan Tracey's (*We Still Love You Madly*; *MoleJazz*; *The Bracknell Connection*; *Stan Tracey Now*; *Genesis*; *all Steam*); Al Haig, John Eardley, Colin Purbrook (all Spotlite); Jimmy Witherspoon, Hal Singer (JSP), plus the forthcoming all-star date for Spotlite, recorded at Lifestyle 2001, and including Dick Morrissey, Brian Dee, Jim Mullen (Spotlite) — all of which are currently available. And, of course, *Everything But The Girl* albums, all on blanco y negro, like *Idlewild*.

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D I A R Y

IT CAN'T be the weather, so it must be the talent the UK keeps turning out which is attracting a more heavyweight calibre of international executive than ever before to the UK sales conferences. Following EMI's Jim Fife into town are MCA's Al Teller and his old boss at CBS Walter Yetnikoff heading a strong US contingent... Some Obies from the PolyGram conference: "If to maintain the number one spot, we have to buy Island, A&M, even WEA, what the hell", and on the growing number of labels in the group: "PolyGram's made only one wrong move — it should have bought a label-printing company". The wispy-haired PolyGram chairman must have run out of quips because he also took a few swipes at *Music Week*, but we forgive him and can only assume his horses must be running badly... Watch out for the Phil Spector Record Label via EMI, outside North America and Japan... EMI has finally plumped for Uden in Holland for the site of its \$10m CD plant which will serve mostly continental Europe... New Virgin initiatives described by Mark Williams (see p4) are not the only facelift coming to Kensal House. Moves are afoot to smarten the place up and add extensions in keeping with the period character of the house... Where might you find Max Jaffa and Ronnie Hilton on the same stage as Rob Dickins and Harvey Goldsmith? At the Gold Badge Awards on October 12 as four of the 12 recipients nominated by the British Academy of Songwriters Composers and Authors... WEA chairman Dickins is still mulling over his choice as replacement for Paul Conroy, so don't expect the new US Division MD to come popping out of a cake at this week's sales conference in Torquay... "WE HAD to buy him a Ferrari as part of the deal," joked Polydor, explaining the strange ceremony pictured on p4 in which Pete Waterman is seen adding another car to his collection. The irony is that he probably already owns the life-size original... Undeterred by the first spell of bad weather in months, Terry Blood Distribution headed south to host a splendid day's spectating at the European Open golf tournament... Carlin Music stalwart Paul Rich — who started in 1958 with what was then known as Progressive Music — is retiring at the end of the year... Former PRT distribution head Richard Lim is alive and well as managing director of Elmag's video services and distribution plant in St Albans... Interesting to see Pete Todd — out in the wilderness for a while after leaving Impulse — back in the frame with the Swanyard label's chart single Pump Up The Jam... A battle of the oldies is taking place between Charly and Bear Family. Each has a box set of the "complete" Jerry Lee Lewis Sun material. Charly has 223 tracks to Bear Family's 246... Guest of honour speaker at the British Dance Music Charity Awards Luncheon will be Tom Silverman, head of the US Tommy Boy label, while host will be Tony Blackburn. Tickets from 01-379 0506.

MUSIC WEEK DIRECTORY 1990

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.



KEEP ON moving: Soul II Soul's Jazzie B adds weight to the Free Nelson Mandela/People Against Apartheid campaign.



WORKING RELATIONSHIP: Bread star Jonathan Morris signs to Working Music.



LOVE IN the heart of the city: The cast and writers behind Aspects Of Love celebrate reaching number one.



MEETING POINT: At the Koch International sales conference, staff met their new UK importers New Note.

DIARY



IN THE write company: Songwriter Diane Warren, centre, visits EMI Music Publishing.



A RIDE with Madonna: WEA and Tower Records staff launch the Madonna/London Sightseeing Tours promotional campaign.



KIDS LIKE us: New Kids On The Block visit Capital Radio's Pat Sharp.



DAD ON arrival: WEA's promotion department makes sure Radio One gets its message about the release of the new DAD album.

INTO THE FUTURE



*I've seen the future and it works
I've seen the future and it will be*
(Prince)

wea