

30 SEPTEMBER 1989

# MUSIC WEEK



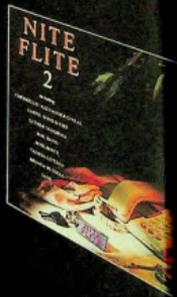
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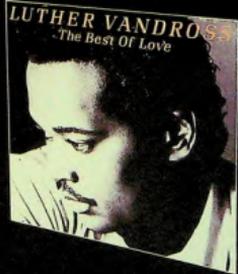
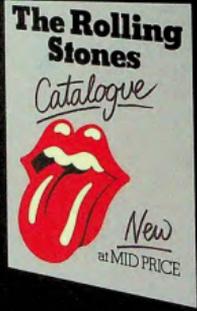
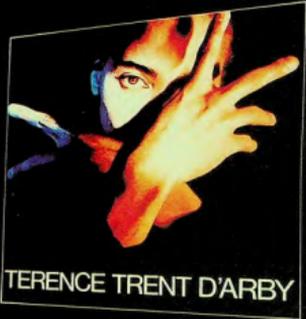
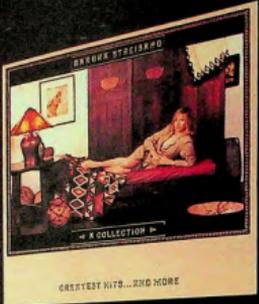




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# MUSIC WEEK



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AL TELLER (left) with Tony Powell: getting back to basics

## Teller: 'MCA = music = money'

NEW MCA president Al Teller revealed the secret of the UK company's success in his closing address to its annual sales conference: the successful application of first principles.

Making his first overseas speech since being appointed to the post, Teller said MCA UK had achieved an "extraordinary performance"

by finding great artists and marketing them well.

"This is the major company to watch in the UK. You have broken new artists and taken current ones to new heights," he remarked. "You have defied the sceptics and survived the good wishes of all your competitors."

"As the majors take over the industry, there is more opportunity than ever before for a record company built on basics."

In a short, unerringly up-beat address, Teller also spoke about UK managing director Tony Powell's "superb leadership of this impressive team".

## CBS head backs cassette as the way ahead

# Save Our Singles

THE SEVEN-INCH 45-rpm format may be "old, tired and boring", but the singles market is certainly not dying and would receive a massive boost if only record companies and retailers alike were to back a renewed cassette singles drive.

That was the view expressed forthrightly by CBS managing director Paul Russell in a wide-ranging speech in which he also warned broadcasters that they should pay handsomely for profits from the use of music.

"Even people in the record business say 'yes, the single is dying,'" Russell conceded, but told his UK sales conference audience that this is "a grossly misleading over-

simplification". Singles still break artists, encourage buyers into record stores and help sell albums, he maintained, and although clarian calls hailing the cassette as a singles saviour had gone unheeded in the past, he suggested that the timing had not been right previously.

"The time is now right for cassette singles and we the record industry and the record retailer should throw our full might and weight behind that format consistently over the next 12 months," he said. "If we do, then by Christmas of 1990, I know we will see the fruit of that effort."

Turning to the proliferation of

broadcasting outlets, Russell contrasted sharply the rapidly increasing value attached to media ownership, relative to the growth of record industry income.

For instance, "two years ago Capital Radio's share price was 185p — today it is 1126p, a six-times increase; Radio City was 118p — today it's 573p, a four-times increase; Radio Clyde was 106p — today it's 240p, more than double."

For contrast, during that same period when existing radio stations have split frequencies, new stations have been lined up and fresh television channels have come on stream, the value of the record market has "only increased between 25 and 30 per cent", he added.

"Our market isn't increasing at the same rate as the value of radio companies whose basic programming comes from us. That's why we must get paid — and well paid — for use of our product."

PRS CHAIRMAN Ron White died last week after a long fight against cancer.

● Obituary p45.

## Needletime deal gets extended run

THE GROUND-BREAKING unlimited needletime deal for local commercial radio is to be extended for six months while both sides evaluate the initial one-year agreement which expires this week.

Under the deal, Phonographic Performance Ltd abolished its nine hours per day ceiling on the use of recordings controlled by its 150 record company members. As a result, says PPL's head of radio Pete Rogers, ILR use of such material has grown by over 50 per cent.

For its part, the Association of Independent Radio Contractors, IIRC's negotiating body, is pleased with the lifting of needletime restrictions. IIRC director Brian West reports that his members have been able to provide better quality programming.

A new permanent deal, to run from April 1990, will now have to be hammered out. Battle lines are

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## WEA aims to win back crown ...

WEA'S DETERMINATION to reclaim its status as number one UK record company was outlined by chairman Rob Dickins at the group's annual sales conference.

Referring to an unprecedented year of acquisitions, he said: "Every time we get to the top, PolyGram buys another record company — but there aren't too many left."

"They get to the top by purchasing, but we will do it with music." He added that WEA had recruited

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## Jobete sale still in the balance

DESPITE PERSISTENT reports that the company is about to change hands, Jobete Music is reactivating its London office.

In charge is Bob Clifford, who lost his job at EMI Music Publishing during that company's merger with SBK. Clifford was appointed by Jobete president Lester Silf who told him that although the com-

pany is looking at offers, any sale may not go through for several months. Clifford adds that it is by no means certain that Jobete's owner Berry Gordy will decide to sell at this time.

Clifford will be based at the existing Jobete office at Tudor House in London. Tel: 01-631 0380.

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OUT AND ABOUT: The Man From Delmona (left) and Energy Orchard (top right) plus new stuff from Uriah Heep

# Dancers take a spin in the albums market

NOT SINCE the Seventies disco boom and the success of artists such as The Bee Gees have the charts been so full of dance product.

But there is a subtle difference. Whereas in the era of flores, medallions and platform soles the success of dance was contained primarily in the singles chart, today there is a definite crossover into the album market.

This has been confirmed this year with many dance records — which previously would have been regarded as purely club oriented — making the grade in the mainstream market.

AVI's Soul II Soul and Inner City are two examples and the overall success of records within the house genre also proved that not everyone wants to listen to dance music exclusively in the clubs.

This broadening interest has also led to the formation of many more dance labels, particularly within major companies. The UK's SBK is one of two labels that have moved with these changes.

Cool Tempo was set up within the Chrysalis Records stable five years ago under the leadership of Pete Edge and Doug D'Arcy. "The intention was to create a dance identity which the label did not have," says general manager Ken Grunbaum. "In fact it was almost perceived as an independent company and I like to think that we work that way. But the way a dance label operates is often different than other labels," he says.

The label's early successes were at a time when the dance scene was beginning to move into rap with the singles chart welcoming new acts like Doug E Fresh, Timex Social Club and Real Roxanne.

Nitro Deluxe's Brutal House was one of the records to create interest for house music but again it was a one-off single with few attempts to break the album market.

But all that has changed over the last year. "The problem in the past was that many dance acts were not treated by the music business as potential long-term artists. They certainly didn't get the same treatment as some rock acts," says



THE COOL Tempo team: Ken Grunbaum, Jody Dunleavy (PR), artist Paul Simpson and product manager Steve Woolf

Grunbaum.

"Dance is definitely becoming the mainstream music. I think we have seen something of a dearth in the indie rock scene and dance music has become the most creative area.

"We are now intending to work on about five or six core artists to produce albums that company can sit at home and listen to as well as in the clubs. Our first success in that sense is the Adeva album which we know will probably still be selling in five years time," says Grunbaum.

Senior A&R manager Guy Moot is part of the team at SBK Records which is working on the development of a new label, SBK One, which has its roots in dance music.

"AVI are phenomenal. I think their success should inspire a lot of other dance labels to achieve the same penetration in the albums market," he says.

But despite that success, he does not feel many companies are really getting to grips with the potential of dance acts. "I still don't think they push it enough."

Moot finds it disappointing that there are still so many one-off singles being compared to album-selling artists. "I disagree with the idea of labels licensing product as soon as they see it come into the import shops," he says.

"I don't think it gives you the chance to market the music or the artist properly — and worldwide. I think you should take a step back

and take a longer term view. I deplore the amount of average product around."

He believes there are still big gaps in the market that labels producing dance product can fill. But they must make sure that their product is of good quality and, perhaps more importantly, that the marketing is just as good.

"The creative marketing of the music is the key area to be exploited. It is down to the vision of a marketing department to establish a niche for the music," says Moot.

Another area that needs further exploitation is live concerts by dance artists, he says. "I would feel that we have to present the music a lot better on the stage."

"I'm getting a bit sick of all these PAs that many dance artists do. You don't see many original ones and I am sure you make it worthwhile to have them playing live. That's what a lot of people want," says Moot.

Another way in which Moot hopes to make SBK an internationally-known label is by having a regular style for its releases. Paul White, of The Mc Company, will be designing all the sleeves to give SBK a synonymous image.

But SBK One and Cool Tempo are just two of a wealth of dance labels brimming with talent for the UK market. Over the coming year, all the signs are that dance music's impact on the charts, particularly albums, will be even greater.

## MUSIC WEEK



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• SEE FOR Miles is backing the release of The EP Collection (Ballads And Love Songs) by Cliff Richard on September 29 with odds in Record Collector, 2, and womens magazines. There will also be window displays and a catalogue poster campaign.

• THE RELEASE on Folkedisk Video of Celtic Frost Live At The Hammersmith Odeon, Uriah Heep Raging Through The Silence and Ian Gillan Is Garth Rockett And The Moonshiners Live At The Ritz, will be backed with odds in Kerrang! Metal Hammer, RAW and Metal Forces along with regional press and radio campaigns.

**ARTISTS WHO will be on tour across the country promoting new releases include:**

The The — single Armageddon Days, on Epic, on September 25.  
The Milltown Brothers — single Which Way Should I Jump, on Big Round Records, on October 2.  
Energy Orchard — single during late October on MCA.  
The Man From Delmona — single, My Love Is Like A Fire, out now on the Bop label.

Neg. Lessures Vertes — single, Zobi La Mouchie, on Rhythm King.  
Yanga — single, Other Side Of Midnight and album Communicate, out on October 16 on London Records.

FM — single Someday (You'll Come Running), on Epic, out this week. Album to follow in early October.

CRY Before Dawn — single Lost Of The Sun, on Epic, on October 2.

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APPS

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## WEA's aim ...

▶ FROM PAGE ONE

ed staff to bolster previously less-strong areas and pointed to classical and dance as the sectors for new initiatives.

A new dance label is to be set up under Pete Edge, formerly with Cool Tempo.

## ... with top-level reshuffle

HINTS OF a substantial restructuring at WEA in the wake of Paul Conroy's departure are being given by chairman Bob Dickens.

He used his opening address to scotch rumours that a replacement for the former MD of the US division would be announced at the conference and said: "Some things are still going on."

"What is happening is bigger than just replacing Paul Conroy, that's why we haven't made any announcements."

Asked later about the nature of the plans, Dickens declined to comment, except to say that he believed what was being done had not been attempted on such a scale before.

## Scots get backing for devolution

FINANCIAL AID is giving the Scottish Record Industry Association the boost it needs to become fully operational.

The Scottish Development Agency has granted the organisation £60,000 over the next three years and this will enable it to open its own office in Edinburgh.

The SRIA, which now has 40 members, was set up last year with the aim of accurately reflecting the Scottish music market as a separate identity from — but in liaison with — the BPL.

The organisation will also be presenting its own sales awards of platinum, gold and silver discs on a similar basis to those awarded via the BPL.

The SRIA also intends to have its own national chart and a sub-committee is currently developing it.

It has also appointed Alison Rae as its full-time administrator.

## 12 reps dropped as BMG returns for retail market

BMG IS shedding a dozen sales reps but maintains the restructuring will help it keep in tune with the retail market.

The RCA and Anista/Motown/Enterprises strike forces — which previously consisted of 15 salesmen and an area manager — will now be combined as one force of 16 reps and three supervisors. This means 12 reps have been made redundant.

BMG sales director Dave

Harmer says the areas covered by the 16 remaining reps are now smaller and this will mean less travel but more regular visits to dealers.

"The restructuring of the two teams under Joe Cokell is both a response to the changing conditions of the retail market and a recognition that what retailers want when they are called on by one of our reps is as much hit product as possible available from one

source," he says.

The aim of the change is to keep in line with what the dealers require and the effects of an expanded Gallup chart panel.

A similar development took place earlier this year at BMG when Eddie Gordon became club promotions manager and headed the Dancing In the Streets dance promotion team. This has already borne fruit with the successes of Lisa Stansfield and Black Box.

## Buoyant RUG beefs up its music division with Simon

A NEW music division is being formed within The Really Useful Group — just as the company achieves an increase in profits to £7.4m.

Jonathan Simon, formerly managing director of Chappell Music, will head the new division which will concentrate on concert promotion and presentations, music publishing and administration of the group's theatre and record divisions.

The appointment comes at the same time as Andrew Lloyd Webber's company achieves a 19 per cent increase in pre-tax profits and an increase in turnover from £2.4m to £28.6m.

The continued success of Cats along with Phantom Of The Opera and Lloyd Webber's latest Aspects Of Love were contributory factors to the improved results. Another



JONATHAN SIMON: Heading RUG's new music division

was the £6m sales of a site which was originally intended to be the company's new offices.

Future projects for the group include a Jose Carreras/Sings Andrew Lloyd Webber concert — in conjunction with Central TV and WEA — and a planned film version of Phantom Of The Opera. Lloyd Webber will also be continuing his bid to secure an ILR contract.

## Upbeat Rezon boasts of 'majors within a major'

EACH OF PolyGram's pop labels are major league players, says the company's special director Pete Rezon.

In an upbeat speech to the company's sales conference, Rezon said that London, with a £15m turnover, was larger than A&M, MCA or Island. He added that Phonogram was "a near £30m company" and in Dire Straits' Brothers In Arms had the UK's biggest-selling album of the Eighties, at 3.3m units.

Rezon paid tribute to PolyGram Classics, for which he claimed a 40 per cent market share. "The classical side represents 25 per cent of the monetary value of the company," he revealed.

The PolyGram executive also

turned the spotlight on the company's five divisions which operate "below the market share iceberg". Britannia Music now has over 1m active members, while membership of the newly formed mail order video club has topped 100,000. In the sell through video market, PolyGram Music Video and Channel 5 will achieve sales worth £10m, Rezon claimed, while the special products division earns some £2.5m for PolyGram operating companies.

In music publishing, the company now owns four major catalogues while the PolyGram computer services staff had contributed to achieving the figure of 80 per cent of Monday orders made through EROS.

## Would BRIEFING

AMSTERDAM: Producers and performers are now in a much stronger copyright position as a result of a court decision. The District Court of Haarlem in the Netherlands has prevented the importation by Dutch company Kierke Amsterdam BV of compact disc bootlegs of The Beatles and Bob Dylan which were manufactured in Italy. EMI Bovema BV and CBS Grammafloppaten BV took action against Kierke as the exclusive recording rights owners. The court rejected Kierke's argument that, as the manufacture in Italy was not illegal, it could import the product into Holland. As yet, producers have no independent legal protection in the Netherlands but this decision is being seen as a reinforcement of their rights under the Dutch law of unfair competition.

NEW YORK: Having established itself through the partnership of the Apollo Theatre and Motown Records, the new Apollo Theatre Records label will be producing an executive training programme. This will help develop a new generation of recording industry professionals and create new opportunities for minority employment within the industry.

HOLLYWOOD: Andrew Lauder's Silvertone Records has opened a US office in Los Angeles and product will be distributed by BMG.

NEW YORK: The Songwriters Guild of America is joining the National Music Publishers Association and BMG Music in voicing its objection to the digital audio tape agreement reached between the Record Industry Association of America, the IFPI and the Electronics Industries Association. It is asking Congress to turn down its legislative sanction of the deal. It maintains that even single copying is a copyright infringement.

## Needletime

▶ FROM PAGE ONE

already being drawn with PPL saying the extra needletime will have to be paid for and AIRC looking for assistance from possible copyright reforms in the broadcasting bill which the Government is expected to bring forward next year.

● More Airwaves, p32.



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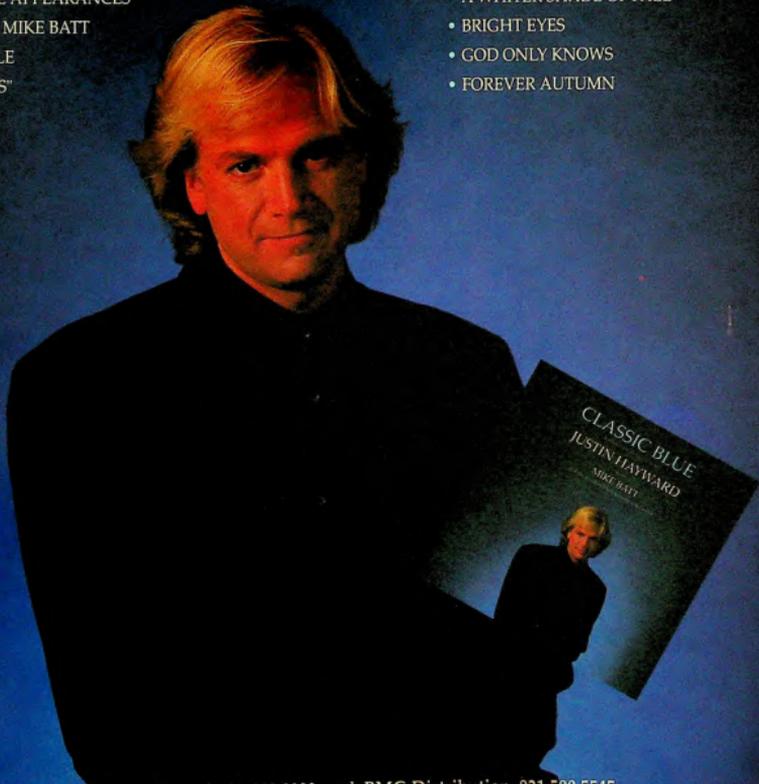
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# Personal services

JIM GARDINER freely admits that he was inspired by the hope of making a mountain of cash when he started bringing bands into his store for personal appearances.

These days, he reckons he does it simply because he likes it.

Gardiner is co-owner of Rat Records in Glasgow and, he believes, his is the only indie store in the country regularly accommodating PAs.

He says it all started three years ago with Nuclear Assault. "I went into it thinking we'd make a lot of cash but we invariably found that the kids have all the product anyway unless the band have a new release that day.

"We always sell a few items but you tend to balance that out by losing other trade. If there are 300 kids all there to see a metal band then your average indie punter won't come in."

Asked why he continues with his PA policy, he responds: "It's an exercise in street cred in one way. But we also enjoy it. We just have bands that we like and nearly all

of them are a good bunch of guys." Gardiner says his stocking policy puts him at "the harder edge of the indie market", a mix which includes metal, thrash, hard core and "post-punk".

Of his customers, he says: "We've got a very dedicated bunch primarily because of the fact that we have stuck to our guns from the days when we were in a small unit in a small arcade. We've not sold out by stocking pop merchandise.

"When stores grow large, they go mainstream. We tend to stock items that other shops would not stock — and that's would not rather than could not."

His loyalty and his policy have, then, led to Rat gaining a reputation, Gardiner feels.

"Tigerloiz were playing a gig in Glasgow and they just walked in because they had heard about the shop.

"We do get a kick out of meeting the bands and when they make appearances here they seem to enjoy it."

Gardiner adds, though, that some are more enthusiastic about PAs than others. One wall of Rat bears the names of artists who have cheerfully co-operated; so far he has resisted the temptation of devoting another wall to those who haven't.

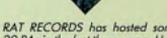
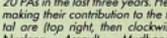
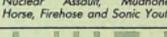














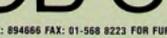












RAT RECORDS has hosted some 20 PAs in the last three years. Here making their contribution to the total are (top right, then clockwise) Nuclear Assault, Mudhoney, Horse, Firehose and Sonic Youth

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# Nashville skyline... and beyond

by Andrew Vaughan

NASHVILLE IS not a cool town. From the squinted open performers to the glitzy fan emporiums to nine to five song production lines, Nashville smacks of commercialism and formulae. But there are exceptions. Some artists opt for a more bohemian rock'n'roll lifestyle and their records reflect their stance and there are one or two producers locked into a rock philosophy who can drag Nashville out of its complacent insularity.

Tony Brown, from his office at MCA Records offers a small but powerful pocket of resistance. The

man who signed and produced Steve Earle, Nanci Griffith and Lyle Lovett knows a thing or two about the other side of Nashville — where songwriters create rather than craft and musicians play with guts and bite rather than repetitive excellence.

Executive vice president of MCA Nashville and head of A&R, Brown has stuck his neck out for what he calls "the more radical artists in Nashville". His southern twang belies an interest in the UK, its music and attitudes to literacy. "You see, you guys in England know more about country music than most people in Nashville do. You know the history, the players, the songs. Here it's all too much business. And it's no surprise to me that my artists, Steve Earle, Nanci Griffith and Lyle Lovett when they were working out of the Nashville office were far more popular in England. There's more of an awareness of lyrics, more of an interest in sitting and listening to songs and more of an anything goes attitude to music."

And when sales weren't picking up on those acts their acceptance and the resultant credibility from their appeal in England was crucial to my being able to keep things going with them over here. England really made Lyle Lovett, and while he doesn't sell as many records as Randy Travis he's probably as well known because he was picked up by the rock press, particularly in Britain."

Despite Brown's protestations and efforts, country radio failed to embrace his singer/songwriter crowd. Lovett now has his affairs run from New York and Steve Earle and Nanci Griffith are attacking a rock market from an LA base. "There's no bad feeling there at all, it's purely business," he says. "Country radio just wasn't supporting those artists as we would have hoped. But it looks as though those three artists are about to make it in a rock market place, and if that works I'll be as proud as punch. I couldn't wait to sign Steve Earle. CBS were trying to turn him into a rockabilly singer but I went on a songwriting trip with him before Guitar Town and he played these songs, and they were all true life story songs. It had to work, those songs knocked my socks off."



NANCI GRIFFITH: taking the lone-state-of-mind one step further

One of Nashville's top producers, his work with Rodney Crowell on Diamonds And Dirt has given Crowell five number ones in a row. Brown can come a long way from the shy keyboard player best known for his work with Emmylou's Hot band and with Rodney Crowell's Cherry Bombs. He's softening his radical edge with his latest signings Lionel Cartwright and James House. Both acts are more mainstream than Lyle Lovett but not so formula as Randy Travis.

"As an A&R man I try to study the Randy Travis phenomenon," says Brown. "He's young, skinny, looks good and has a great voice. But he's always making someone else's statement. I have a real affection for singer writers because they're making a very personal statement with their songs. Lionel Cartwright is their singer writer but on the Steve Earle side of things — though more country than him, I'd followed him for a while and he had this great image. He just looked the part and if you think about country music in wider terms than the Nashville establishment and country radio then that image side of things becomes vital."

"Look at Lyle and Nanci, they're cool, they look good and they've found acceptance with people who normally don't like country kind of music. If more people in this town would look farther afield they could really break down some barriers."

# TOP • 20 • ALBUMS COUNTRY

1	NEW STORMS Nanci Griffith	MCA MCG6066 (F) C.MCG6066/CD.DMCG6066
2	2 COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.DMCF3426
3	1 RIVER OF TIME Judds	RCA/Curb 2L74127 (BMG) CZK74127/CD.ZD74127
4	9 WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C.4651354/CD.4651352
5	14 I NEED YOU Daniel O'Donnell	Ritz RITZP0038 (SP) CRITZLCO038/CD.RITZCD104
6	4 FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) G.STAC2327/CD.TCVZ327
7	11 ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD.DMCF3435
8	7 OLD 8 X 10 Randy Travis	Warner Bros WX162 (M) C.WX162/CD.KF254662
9	8 LONE STAR STATE OF MIND Nanci Griffith	C.MCF3364/CD.MCA5927
10	6 DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZP0043 (SP) CRITZL0043/CD.RITZCD105
11	17 ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (M) C.WX107/CD.WX107CD
12	10 LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD.DMCF3413
13	5 NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C.4650284/CD.4650282
14	3 SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (M) C.9257924/CD.9257922
15	3 A HORSE CALLED MUSIC Willie Nelson	CBS 4654381 (C) C.4654384/CD.4654382
16	19 LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C.MCG6037/CD.DMCG6037
17	8 ABSOLUTE TORCH AND TWANG k lang & The Reclines	Sire WX259 (M) C.WX259/CD.WX259CD
18	RE TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZP0031 (SP) C.RITZLCO031/CD.RITZCD107
19	NEW LABOR OF LOVE Janie Fricke	CBS 4657911 (C) C.4657914/CD.4657912
20	RE STORMS OF LIFE Randy Travis	Warner Bros 9254351 (M) C.9254354/CD.9254352

Compiled by Gallup for the Country Music Association © 1989

## TOP-10 COMPILATIONS LPs

1	THE COMPLETE GLEN CAMPBELL Glen Campbell	Capitol SH879 (2CD)
2	THE KENNY ROGERS STORY Kenny Rogers	Liberty EM709 (F)
3	ANNIVERSARY - 20 YEARS OF HITS Tommy Wynette	Epic 4503921 (C)
4	GREATEST HITS The Judds	RCA P390243 (BMG)
5	RE THE COLLECTION Reese Willsie	Collector Ser. CC327139 (BMG)
6	10 VERY BEST OF DON WILLIAMS Don Williams	MCA MCG4014 (F)
7	THE COLLECTION Jim Reeves	Collector Ser. CC378183 (BMG)
8	RE VERY BEST OF JIM REEVES Jim Reeves	RCA RB9017 (BMG)
9	30 GOLDEN GREATS Glen Campbell	Epic EM712 (F)
10	DOUG PARTON'S GREATEST HITS Dolly Parton	RCA PM4422 (BMG)

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## 1.9 MILLION ALBUMS SOLD IN 61 WEEKS



### PRODUCED, WRITTEN & ARRANGED BY STOCK AITKEN WATERMAN

SINCE HER DEBUT SINGLE, "I SHOULD BE SO LUCKY"; RELEASED IN JANUARY 1988, KYLIE MINOGUE HAS HAD THE FASTEST AND MOST SUCCESSFUL START TO A CAREER BY ANY ARTIST IN THE UK.

THE NO. 1 ALBUM OF 1988, "KYLIE" HAS NOW SOLD 1.9 MILLION ALBUMS IN BRITAIN IN 61 WEEKS AND IS STILL IN THE TOP 40 ALBUMS CHARTS.

THE ACCOMPANYING VIDEO HAS NOW SOLD 330,000 UNITS IN 42 WEEKS AND WAS THE NO. 1 VIDEO IN 1988 AND STILL REMAINS IN THE TOP 10 MUSIC VIDEO CHARTS.

FOUR SINGLES TAKEN FROM THE ALBUM, "I SHOULD BE SO LUCKY"; "GOT TO BE CERTAIN"; "THE LOCO-MOTION" AND "JE NE SAIS PAS POURQUOI" SOLD 1.8 MILLION UNITS IN THE UK DURING 1988.

PWL CONGRATULATES KYLIE MINOGUE ON HER SEXTUPLE PLATINUM DEBUT ALBUM AND HER TIMES PLATINUM VIDEO.

## BRIEFS

● **NOVELLO & CO** has donated its pre-1970 business papers to the British Library. Purchased by Filmtex last year from the Granada Group, Novello was founded in 1830. The company pioneered the production of cheap music scores and was among the first to publish on a large scale the choral works of Bach, Mozart and Beethoven. The documents presented to the British Library include papers from Elkin, Goodwin & Toub, Paxton and other publishers taken over by Novello.

● **EDWARD GREGSON** is the new chairman of the Association of Professional Composers. He succeeds Tim Souster, who is now vice chairman. An Ivor Novello Award nominee in 1989 for his title music to BBC TV's Young Musician Of The Year, Gregson has also written orchestral works and music for the theatre. Two of his works have recently been recorded for broadcasting on Radio Three.

● **UK PUBLISHERS** intending to take stands at Midem must apply for Department of Trade and Industry subsidy before 15 November. The appropriate forms, available from the Music Publishers Association, also gives details of new arrangements introduced for 1990. These state that Midem exhibitors must use DTI service card and they list the specific information required by the ministry's Fairs and Promotions Branch. The subsidy is available to both members and non-members of the MPA.

## UK writers celebrate BMI airplay awards

TERENCE TRENT D'Arby, Steve Winwood and Stock Aitken Waterman were among the UK songwriters honoured at this year's BMI awards for PRS members.

BMI president Frances Preston was on hand to present awards for the 20 songs gaining most UK airplay in 1987-8. Other writers honoured included Andrew Connell, Corinne Drewery and Martin Jackson for Breakout, Mic Michaeli and Joey Tempest for Carme, Gary Clark for Mary's Prayer, Elton John for

Candle In The Wind, Nick Graham for The Flame, Clark Datchler for Shattered Dreams and Martin Fry and Mark White for When Smokey Sings.

BMI also gave UK writers awards in its Country Songs (Graham Lyle), Film Music (Hans Zimmer for Rain Man, Phil Collins for Two Hearts) and TV Music (Lantern & McCarty, Richard Hartley) categories. Bob Muesel, senior adviser in the BMI London office received a Million-Air award for his song Band Of Gold.



STEVE WINWOOD receives his BMI award, flanked by Frances Preston, BMI president and Philip Graham, director of BMI's London office

## Measuring up to new markets

by David Golder

MA20 Measure Music (MIMM) has appointed Andrew Sunucks to head expansion into new markets.

MIMM has primarily produced music for radio and television commercials for such companies as Amstrad, Arston and Fresh Brew. Sunucks, previously a consultant at DeWalle Music for four years, aims "to develop the whole outfit lock, stock and barrel", providing a complete music service for radio, television, films, videos and corporate presentations. The company will also provide information on music licensing and clearance.

He hopes to provide clients with these services at competitive rates, specifically arranging cheap demos and layouts. He will draw from a pool of musicians and composers, offering "the right man at the moment for the job."

Sunucks also intends to develop new writers for the commercials market such as Larry Bronski, Peter Churchill from the Royal College of Music ("a superb arranger and writer") and George Van Dyke. The writer of a former South African number one, Van Dyke is now based in London with the highly-regarded multi-racial band Zozani.



AS THE music business gets into gear for Christmas 1989, the writers of last year's Yuletide chart-topper get their gold discs from a grateful publisher. Pictured (l-r) are Jeremy Paul, Keith Strachan, Stuart Ongley (MD Peer Music) and Leslie Stewart.

## "Great music and I met a million contacts. Brilliant!"

Martin Goldschmidt, Cooking Vinyl, UK

Last year the first Berlin Independence Days established itself as the leading convention for independents only in Europe, if not the world.

Martin Goldschmidt was just one of over a thousand participants representing 450 companies from 18 countries. They rubbed shoulders from 15 countries, talked things over in 12 seminars with 75 panelists from 13 countries, watched 88 showcase acts from 14 countries.

While music played, deals and contacts were made.

And BID '89 - all under one roof at the Congress Hall - will be even bigger and better.

### CONFERENCE

This year we've more than doubled the number of seminars.

Topics this time around include: US record pools and college radio; UK press and PR; Europe 1993; the chart system, distribution, media, press and promo-

**"BID was great for making contacts and, unlike some conventions, there was a lot of good music"**

Joe Boyd, Hannibal Records, UK

tion in Germany; special consideration of various territories including two seminars on the emergent markets of the East Bloc; video production; world music; management; A&R; CD vs vinyl; majors vs indies; etc.

### EXHIBITION

This year at the modern, luxurious Congress Hall - under the same roof as the BID Conference - we have much more room for many more participants and offer two different stand sizes: basic and large (includes meeting area). Telephone, telex and fax facilities are available, other special comforts can be arranged to your specifications and there's a choice

of two restaurants on site. This year, Day Three is to be an Open Day, giving exhibitors the chance to meet the public and introduce products to people outside the industry.

### WORKSHOPS

As at BID '88, there are workshops - essentially public recording sessions - at some of Berlin's finest studios offering a chance to observe and learn about modern studio techniques.

### SHOWCASES

Live showcases will be taking place at eight of the best clubs in Berlin.

Among those confirmed so far: Kitchens Of Distinction, Andrew Tosh, Soul Destroyers, Primevals, God's Little Monkeys, Deja Voodoo, Sex Museum, Four Brothers. Plus special evenings devoted to ska, Memphis soul, avant garde, New Orleans blues, music from Scandinavia, Texas, Holland etc.

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**"HAND ON YOUR HEART"** AND **"WOULDN'T  
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MORE, EACH TRACK, AS ALWAYS, HAND CRAFTED BY  
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TACKLING

by Dave Henderson  
**THE LEGENDARY JJ Cale** returns with a new album/cassette/CD release... and a new label. Snapped up by Silvertone — its impressive roster now includes The Stone Roses, The Men They Couldn't Hang, Loudon Wainwright III and Brendon Crocker — And The Five O'Clock Shadows — Cale's new LP is titled Travel Log and is set for October 23 release through Pinnacle. At Cooking Vinyl, through Revolver and the Cartel, the search for yet more new talent has led them to Zimbabwe for **Machnic Manyrube And The Puritans'** anonymous album. The album/cassette/CD has been compiled by the label from two of the Puritans' most recent releases.

THE LOFT Once Round The Fair



THE LOFT: a classic from the attic

STEPHEN STREET continues to develop the talent for the Foundation label and this week sees the release of the second single from the label by the well-acclaimed **Bradford**. Titled Adrift Again it follows their well-received in Liverpool 45 and is available through Rough Trade and the Cartel. **AVOZ** releases a seven and 12-inch titled Big Car on Cherry Red through Pinnacle and **The Purple Helms** — who comprise of several Stranglers and like-minded members — have a seven and 12-inch version of Vince Taylor's Brand New Cadillac on sister label Anagram. Also through Anagram there's a new double live album from **Allen Sex Fiend** called Too Much Acid (that'll be an album/cassette/CD).

ly spiked rap. The DFM label releases a strange single from **Tot**, who arrived as two blonde female and a harassed male a couple of years ago. What U R seems to be a rhythm with an occasional spluttering vocal and it appears in four mixes — the original being the most tune-like. Additional mix credits go to NYDJ Mark Kamin, the Hacienda's Mike Pickering and Rofe/Robinson.

QUITE DIFFERENT, to say the least, is the new album from **MDC**. Titled Metal Death Cakes on the Multi Death Corporation label (MDC for short) it's loud and wired up with a punky venom spiced with aerobic wit and acidic guitar breaks. Even further from the dancefloor, **Lydia Lunch** releases a spoken word album, *Oral Fixation*, on Widespread through Rough Trade and the Cartel and the label promises to release even more outspoken album, **Emilio Cubello's** *Death Of An Ashole* — which has already been banned in a number of countries.

**THIS PICTURE** from Gloucestershire debut for Rough Trade with **Naked Rain** released on both seven and 12-inch through the Cartel, while legendary last album of the week award goes to **The Loft**. Their *Once Round The Fair* on Creation, through Rough Trade and the Cartel, is a classic collection of lost guitar pop gems with band members including *The Weather Prophets'* Pete Astor and *The Caretaker* Roca's Andy Strickland. Like a degenerate relation of New York's new wave, The Loft take you from their exquisite first single, *Why Does The Rain* to their closing salvo, the organic *Up The Hill And Down The Slope*, *Awesome*.

THERE'S AN excellent chance to sample one of recent times more experimental composer's with a double album from **Bill Nelson** titled *Duplex* on his own *Cocoon* label through Pinnacle. The set is

also on CD and cassette and features one "thing" of vocal performances — which kicks off with the excellent *Fighting Desire* — and another "thing" featuring less orthodox instrumental pieces. French/English singer/songwriter **Louis Philippe** has a new album on E! Records, which is out on both album and CD through Pinnacle, and it's called *Yuri Gagarin*.

APT is distributing a compilation of Electronic Body Music — what must be hailed as the precursor of Belgian new beat — on the Antler label and it includes tracks from leading exponents of the genre including **The Klinik**, **A Split Second**, **Neon Judgement** and **Snowy Red** among others. APT also has **Taste Of Sugar's** debut new beat album *Tut* and has the first album from Dutch "boy area" combo **Lunatic** *With Skateboards*, which is lovingly called *Welcome To The Asylum* and it's on Major. The French Fan Club label, part of New Rose, has an album/CD package featuring **Barbecue Whitfield** and **The Savages** and there's a "well hard dance groove" from **Flash** on House Records titled, rather rhythmically, *Boom Boom*.

REST OF the pack includes **Rogue Records'** *Just House Rock* compilation through New Routes and the Cartel with tracks from **Abdul Tee-Jay's** *Roketo*, **Orchestra Super Moth**, **Nightly Clouds Of Dust**, **The Delight Family**, **Beach Mead** and **Mansour Saei** and a whole lot more, **The Asphalt Ribbons'** four track EP *The Orchard* on In Tape through APT, **Psyche TV's** *Live At The Pyramid* on Temple Records through Revolver and the Cartel, **AC Marley's** *One Of Our Girls* (Has Gone Missing) on Mute through the Cartel and **Jello Biafra's** *High Priest Of Humfalter* spoken word album on Alternative. Tentacles through Rough Trade and the Cartel.

DISTRIBUTION  
 TOP 40 INDIE  
 TOP 40 SINGLES

1	2	3	PERSONAL JESUS Cigarettes	Mute (128645) (L) (RT)
1	3	1	EVERY DAY (I LOVE YOU MORE) Bacharach & Barry Manilow	PHIL (242) (L) (RT)
3	7	1	HEY DJ I CAN'T DANCE TO ... Bacharach & Barry Manilow	Raydon King (187244) (RT)
4	4	2	MANTRA FOR A STATE OF MIND C/S Social	Raydon King (187244) (RT)
5	5	4	AFRO DIZZY ACT C/S Social	EMERSON (AMN) (L) (RT)
6	28	3	SYNO LATINO New Order	BCM (124437) (RT)
7	6	2	REGINA Soyuzdetfilm	One Little India (2477) (L)
8	11V	1	HOUSE ENERGY REVENGE Capitol	Music Man (MMP5269) (L)
9	7	8	WOULDN'T CHANGE A THING C/S Social	PHIL (242) (L) (RT)
10	22	5	WFL (WROTE FOR LUCK) New Order	Factory (FAC) (27) (L)
11	9	4	BRING FORTH THE GUILLOTINE The Residents	Tom Tom (TT) (18) (L)
12	11	3	THE KING IS HERE/900 NUMBER 45 King	D-Beat (DB) (PAC)
13	14	2	IT'S NOT OVER C/S Social	Sireena (S) (15) (L) (RT)
14	8	3	RUN 2 New Order	Factory (FAC) (27) (L)
15	13	4	DOOWITCHALIKE C/S Social	BCM (KAS) (15) (L) (RT)
16	16	4	HOME AND AWAY C/S Social	First Night (SC) (18) (L) (RT)
17	18	4	FIND OUT WHY C/S Social	COE (D) (10) (L) (RT)
18	10	5	LOVE PAINS C/S Social	Utopia (D) (14) (L) (RT)
19	15	12	LET ME LOVE YOU FOR TONIGHT C/S Social	Shelving Boy (SB) (14) (L) (RT)
20	35	18	JUST KEEP ROCKIN' C/S Social	EMERSON (AMN) (L) (RT)
21	6	9	GIVE ME A SIGN C/S Social	EMERSON (AMN) (L) (RT)
22	25	7	CASANOVA (PASSION HERO) C/S Social	Production House (PH) (108) (PAC)
23	17	13	PURE C/S Social	Gleason (G) (15) (L) (RT)
24	12	12	SAI NO GO C/S Social	PHIL (242) (L) (RT)
25	20	28	VOODOO RAY (EP) C/S Social	Real Gone (RG) (8) (RT) (L)
26	24	9	SHE BANGS THE DRUMS C/S Social	Shelving Boy (SB) (14) (L) (RT)
27	11V	1	D'YA WANNA C/S Social	Mr. Mudd (M) (10) (L) (RT)
28	26	2	I FEEL LOVE COMIN' ON C/S Social	Blue Beat (BB) (15) (L) (RT)
29	21	2	STROKIN' / WATCH WHERE YOU ... C/S Social	Shelving Boy (SB) (14) (L) (RT)
30	18	1	OK, ALRIGHT C/S Social	Music Man (MMP5269) (L)
31	21	4	MAGIC HOUR C/S Social	Sideline (SM) (17) (L) (RT)
32	3	3	MENTALLY MURDERED C/S Social	Ensemble (EN) (14) (L) (RT)
33	36	9	MICHAEL MANIA MEDLEY C/S Social	Redwood Radio (R) (14) (L) (RT)
34	4	3	MENTAL SCAUR/TURN TO ZORBA C/S Social	Big One (Y) (15) (L) (RT)
35	29	3	ROCK TO DIS C/S Social	Tom Tom (TT) (18) (L) (RT)
36	3	7	LOVE IS LIFE C/S Social	Dubai (D) (13) (18) (PAC)
37	32	1	SALUGAR C/S Social	Impulsive (I) (10) (L) (RT)
38	27	5	CAN'T GET OVER YOUR LOVE C/S Social	Psyche (P) (15) (L) (RT)
39	27	5	THROW YOUR HANDS IN THE AIR C/S Social	Music Of Life (M) (10) (L) (RT)
40	39	3	PERFECT NEEDLE C/S Social	What Goes On (W) (14) (10) (L) (RT)

TOP 20 ALBUMS

1	1	20	TEN GOOD REASONS C/S Social	PHIL (242) (L) (RT)
2	1	1	JUST SEVENTEEN - HEARTBEATS C/S Social	Factory (FAC) (27) (L)
3	4	20	STONE ROSES C/S Social	Shelving Boy (SB) (14) (L) (RT)
4	5	2	WAREHOUSE RAVES C/S Social	Rumour (RM) (10) (L) (RT)
5	2	13	ANYTAWANNA C/S Social	Raydon King (187244) (RT)
6	3	27	3 FEET HIGH AND RISING C/S Social	PHIL (242) (L) (RT)
7	6	3	QUADRASTATE C/S Social	Crawl (C) (18) (L) (RT)
8	7	62	KYLIE C/S Social	PHIL (242) (L) (RT)
9	7	3	THE INNOCENTS C/S Social	Mute (M) (10) (L) (RT)
10	9	107	THE CIRCUS C/S Social	Mute (M) (10) (L) (RT)
11	11	22	DOOULTE C/S Social	PHIL (242) (L) (RT)
12	10	5	UNFINISHED BUSINESS C/S Social	SHD (AC) (8) (10) (RT)
13	3	13	BRENDAN CROKER C/S Social	Shelving Boy (SB) (14) (L) (RT)
14	13	3	LEGENDS C/S Social	Utopia (U) (10) (L) (RT)
15	15	5	TECHNIQUE C/S Social	Factory (FAC) (27) (L) (RT)
16	12	3	HEAVEN ON EARTH C/S Social	BCM (KAS) (15) (L) (RT)
17	19	9	ROCKY HORROR PICTURE SHOW C/S Social	Cole/Walk (C) (14) (L) (RT)
18	20	2	101 C/S Social	Mute (M) (10) (L) (RT)
19	11	1	I CAN MAKE YOU DANCE C/S Social	SHD (AC) (8) (10) (RT)
20	11V	1	BEATS, BREAKS, SCRATCHES VOL 4 C/S Social	Music Of Life (M) (10) (L) (RT)

Compiled by Music Week from Gallup Data



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OVER

1,000,000

BROADCAST PERFORMANCES OF

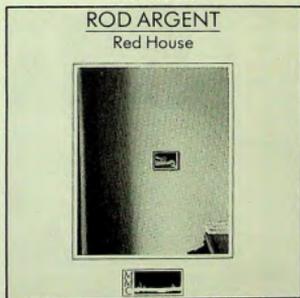
## *Time Of The Season*

HERE'S TO THE NEXT MILLION, ON MMC RECORDS OF COURSE,  
CHEERS

Tanita, Peter & Paul

ALSO AVAILABLE

ROD ARGENT  
Red House





Voodoo  
guru

by Sarah Davis

EVERY MONTH, it seems, there's a rap album that springs out of the speakers like a panther—so sinuous, dangerous and black. First Public Enemy, then Boyz n the Dre, then Public Enemy and now Schoolly D, a 25-year-old from Philly whose AM I Block Enough For You slides its samples and cuts, melodies and street-corner observations into a hustling tour of blackness at the end of the Eighties.

Schoolly D has hip hop's full palette for his self-expression and he uses it. Writing, producing and sampling everything himself, apart from scratches by DJ Code Money, the album moves with a director's sure control through the metropolitan soundscapes of snippets, mumbles, beats and forthright declarations. Take a taste with stand out track 'Livin' In The Jungle, released as a single on October 2.

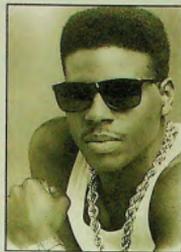
One song in particular has got up a few people's noses. Puss Ain't Nuthin' a tough new expression around samples from Voodoo Chile by Jimi Hendrix, appears to treat women solely as sexual objects. Schoolly says this is not so:

"When I was doing the record I really didn't think everyone would get hot under the collar. It's a true story, about me and my feelings for a certain woman and it tells her and women like her to get their act together. If you're going to be a sex object then don't complain. If you treat sex as a business then don't be upset if you're treated that way," he says.

He's in the UK to promote the album and single, and has been listed on BBC Two's Behind The Beat, MTV and interviewed by Tim Westwood for Capital Radio and Dave Pearce for GR8. Schoolly's toured extensively in the US and says audiences are more diverse, such as New York, which are extensively visited by rap artists, have become "judged".

Schoolly D has come from working in a shoe store and recording and releasing his own records, which has been, since his second release, "pretty much standard". In his view, it's exactly strongly about the decline of black culture and its insidious drug problem.

"When I was a kid I remember who the heroin addict was like. He was an addict but he was passive. Now these crackheads'll rob you for a dollar and shoot you in the face. They're raping old women for \$5 and trying them down and beating them to death. That kind of stuff didn't go on then. A lot of people died in gang wars but it's different today. There's a glamour to it and more money. You can buy BMWs and Mercedes. The gold is made by the black hands of Africa, but many people don't realize that a lot of the gold comes from South Africa. Again the black man is exploited. Got rid of all my gold, it's a worthless piece of shit."



SCHOOLLY D: jungle love

Domino  
effect

by Barry Lazell

PORTSMOUTH-BASED dance label Domino Records, one of the many indie labels high and dry by the PRT distribution closure, has signed a new distributor, deal. Both its new releases and back catalogue—which includes dance classics by Hamilton Bohannon, the Michael Zager Band, Donald Byrd, and Sylvestre with Patrick Crowley—will be marketed by Supertrack 'Dance', through EMI distribution. The first 12-inchers under this agreement, are The Sample Syndicate's Hi-Jack (Mach II Remix) [DOM T 10] and TK Doggys' You Will Dance, Sucker! (DOM T 11).

The former, created by the Dutch turntable wizard Lex van Coeverden, was originally released at the beginning of this year. But after a good start, which included a TV airing on the Hit Man And Her, it had to be withdrawn from sale after only four weeks, following a injunction from WEA which claimed breach of copyright. Domino's Gary Jones wryly notes that: "The fact that our own records, such as Bohannon's 'Let's Start II Dance Again, have been sampled on numerous house cuts, with no complaints from us, obviously means nothing to the big boys, controlled as they are by lawyers and accountants!"

The legal problem was eventually solved, and PRT Distribution was, meanwhile, building up healthy back-orders for the record, only to cease distribution just before the scheduled release. Jones hopes that the finally available Mach II version will validate the six months of frustration on both parties' part.

You Will Dance, Sucker!, produced and mixed by Trev 'The Rev.' in Southampton, is notable in being the label's first 100 per cent homegrown, South Coast production.

Inspired by a local DJ, it was a major winner on a limited white label pressing through Domino's own three shops and some other specialist outlets, though the original commercial release was once

again nipped in the bud by PRT Distribution's demise.

Jones anticipates, having taken this plunge, further dance records originating from homegrown talent on the burgeoning South Coast dance scene. A second track, featuring two local girls, is also in the production can, and should see the light of day in early October. Domino is based at: 27, The Tri-con, Mark Way, Portsmouth, Hants. PO1 4AN. Tel: 0705 833818.

Family  
affair

by Stu Lambert

"WE WANT to be as strong as Public Enemy and as smooth as... Barry White!" Eyebrows are raised as "Dirty Harry" Norbert stakes out Family Quest's turf.

Family Quest, comprising Norbert and fellow rapper/singer, producer E-Mix, dish up two of the best tracks on Jive's new budget-price reggae hip hop collection, Def Reggae, kicking off with the album's theme song, Def Reggae Boz, and offering the rollicking goadime Here We Come Again on side two.

Their only previous release was a one-off on Streetwise, was a five years ago, but Family Quest MCs have been well known in the London club fraternity since their appearances at Spots with Tim Westwood in 1993. Later they MC'd at the Africa Centre with Soul II Soul's Jazzie B and currently preside at the excellent Sunday sessions at Confusions on Shaftesbury Avenue. With a history like that, they can confidently assert: "Family Quest are out there as DJs and players—we set the pace. When we hear certain sounds on certain records, well, respect to the people who made it, but we know where those grooves started out."

Currently, they're looking around for the most sympathetic record company to take care of their forthcoming projects. Like many artists they're distrustful of labels who go for chart success and "forget" the artists who give the label weight and respect.

Meanwhile, E-Mix has appeared on two tracks on STX's album and features on Jolly Roger's freshly released rework of the Timmy Thomas classic, Why Can't We Be Together.

Many of the FQ MCs dubmated along the way have gone onto be household names, such as the Cutsie Crew, or are just finding success like Cutmaster Swift. They're confident that their time is coming soon and when it does they'll be ready with at least eight tracks to be heard and released upon the reggae-loving public. Can't happen soon enough.

## C O L U M N

DO SWALLOWS fly south for winter? Does Christmas come in December? Have people been waiting for a new album by **JANET JACKSON**? Janet Jackson's Rhythm Nation 1814 (MCA, AMX 83920) will obviously sell, but is much rockier and more blatantly pop aimed than her last, also **Jimmy Jam & Terry Lewis** produced; a legendary sell—which may well remain her Thriller. Other LPs out here include, canny ahead of import copies, the cult rap superstar's **BIG DADDY KANE** It's A Big Daddy Thing (Cold Chillin' W 305, via WEA); patchy as only in part **Teddy Riley** produced (hottest for a rewrite of **Mtume's** **JUICY-FRUIT** "new jack rap") **WRECKS-N-EFFECT** Wrecks-N-Effect (Malown ZL72679); recently mentioned **Frankie Knuckles Presents** **Various Artists** Chicago Trax LP Vol 1 (Trax Records) TRAXP 701, via Radical Records). About for a while on import but now selling in central London at least is the **Denzil Foster** and **Thomas McElroy** created solidly funky and soulful **FOSTER McElroy FM?** (Atlantic 81911-1).

Import 12-inches include the samples built anguishered nervy jiffing house "J.D..." (REMIX) I Ain't Gonna Walk (Remix) (Regentline Records RR-55); perhaps to prove a hotter for the flip's remix of the earlier Good Vibrations as that is full of the **Lolawatch Holloway** "It's a good vibration" sample (from Love Sensation) that produces practically everything from Italy of the moment; incredibly infectious if hardcore club aimed wiggly leaping hip house style semi-instrumental **"2 DOPE"** A Touch Of Salso (Dope Wax DW003); funkily burbling phonetically muffled Euro rap through US release **GHAC** (though US release **Latino Welcome** (Parlor Light Records HL 1006); harmonic soundfully muffled Euro-style boom slumping electro house **JUNGLE CREW** featuring "Jungle Jokers" Electric Dance (Elektra Sounds ES-007); Germany released **WestBam** Meanwhile, E-Mix has appeared on two tracks on STX's album and features on Jolly Roger's freshly released rework of the Timmy Thomas classic, Why Can't We Be Together. Many of the FQ MCs dubmated along the way have gone onto be household names, such as the Cutsie Crew, or are just finding success like Cutmaster Swift. They're confident that their time is coming soon and when it does they'll be ready with at least eight tracks to be heard and released upon the reggae-loving public. Can't happen soon enough.

**Winbus** penned/produced solidly weaving soul **STEPHANIE MILLS** Something In The Way (You Make Me Feel) (MCA Records MCA-83941); simple stark sampled break beats woven 10-track **THE RHYTHM MASTERS** Our Ultimate Breaks (UnderWorld Records UP 138). New UK released club hits affected by the current swing to European and other poppier influences include, perhaps surprisingly, the superb steadily rolling summer-y reggae remix **CHRIS REA** Josephine (WEA Y2427), and Shep Pettibone remixed jittery changing **PAUL McCARTNEY** You Ouf Le Soleil? (Parlophone 1250L 1), while others sulking the dime are the bassily humming efficient Halo house **THE 99ERS** Showdowns (Music Man MAMPT 1-2-01); again vocal samples filled friskily **THE 99ERS** and other factless **CAPPELLA** House Energy Revenge (Music Man MAMPT 12-009); infectious genuine Latin American **GLORIA ESTEFAN** Epic (Epic 62876); African drummer throbbled bassily grooving **NO SMOKE** Kero-Kero (Warriors Dance 8334).

Also out here are the girls, just juddery dragging one side, just house version the other, **SEDITION** (You're My One and Only) True Love (Breakout USAT 67); excellent though perhaps song lacking white boys' house ABC The Real Thing (Neutron NTC 115); sparse bass boomed epic lifting instrument **FREESTYLE ORCHESTRA** feat. **Little Louie Vega** Don't Tell Me (SBK One 1258K 7002, via EMI); girls' work started then soulfully wailed chorus clomping powerfully **JO ANN JONES** I Don't Need Your Love (Champion CHAMP X 12-200); swingin'-ish though melow rolling sweetly soulful and typically full of feeling **RICK CLARKE** Grooves WA1 4, via Jetstar); **Richie Rich** remixed weirdly swirling tones driven sparse **DEBBIE MALONE** Rescue Me Krunch Records KR 001, via Pacific); fairly mundane jiggly jiggly swingbeat **KYM MAXELLE** Love Strain (Synscape 125T 30); **Crown Heights** Afrim soul and other funkily changing **THE DYNAMIC DUO** in the Pocket (Tam Tam TTT 01 6); fairly routine lifting jiggly swingbeat **BINO** Like (Holland 125435); through girl did wriggly lumbering **WHERE'S THE FIRE** What It Is (Champion CHAMP 12-209); funkily produced soulful swinging drumming rap **ICE** Weapon (Sire W82021); frantically scratching and snawking female rap **SENSI** I Am What I Am (Tam Tam TTT 01 6); soulful slow soul ballad **SURFACE** Show Me With Your Love (CBS 65524 6).

# TOP DANCE SINGLES

30 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	2	<b>PUMP UP THE JAM</b> Techochronic Feat Felly Swanyard SVYR74 (BMG)	1	1	<b>PUMP UP THE JAM</b> Techochronic Feat Felly Swanyard SVYR74 (BMG)
2	1	<b>RIDE ON TIME</b> Black Box De/Construct PB43055/PT43054 (BMG)	2	2	<b>RIDE ON TIME</b> Black Box De/Construct PB43055/PT43054 (BMG)
3	4	<b>IF ONLY I COULD</b> Sydney Youngblood Circa/Virgin YR(T) 34 (F)	3	3	<b>IF ONLY I COULD</b> Sydney Youngblood Circa/Virgin YR(T) 34 (F)
4	19	<b>SUENO LATINO</b> Sueno Latino/C Damos BCM BM3230(X) (F)	4	4	<b>SUENO LATINO</b> Sueno Latino/C Damos BCM BM3230(X) (F)
5	1	<b>I NEED YOUR LOVIN'</b> Allyson Williams Def Jam 6551437 (6551346) (C)	5	5	<b>I NEED YOUR LOVIN'</b> Allyson Williams Def Jam 6551437 (6551346) (C)
6	5	<b>AFRO DIZZY ACT</b> City Sireal Escape AWOL(T) 1 (F)	6	6	<b>AFRO DIZZY ACT</b> City Sireal Escape AWOL(T) 1 (F)
7	34	<b>COME GET MY LOVIN'</b> Dionne CityBeat CBE 745 - (CBE 1245) (F)	7	7	<b>COME GET MY LOVIN'</b> Dionne CityBeat CBE 745 - (CBE 1245) (F)
8	3	<b>MANTRA FOR A STATE OF MIND</b> S'Express Rhythm King/Mute LF5T 25(T) (U/R)	8	8	<b>MANTRA FOR A STATE OF MIND</b> S'Express Rhythm King/Mute LF5T 25(T) (U/R)
9	4	<b>EXPRESS YOURSELF</b> N.W.A. Ruthless/4th/SWB 172(BRW)144 (F)	9	9	<b>EXPRESS YOURSELF</b> N.W.A. Ruthless/4th/SWB 172(BRW)144 (F)
10	NEW	<b>LIVE ON STAGE</b> Roanne Shante A&M USA(T) 669 (F)	10	NEW	<b>LIVE ON STAGE</b> Roanne Shante A&M USA(T) 669 (F)
11	4	<b>PARTYMAN</b> Prince Warner Brothers W 2814(T) (W)	11	4	<b>PARTYMAN</b> Prince Warner Brothers W 2814(T) (W)
12	18	<b>BRING FORTH THE GUILLOTINE</b> Silver Bullet Tom Tom - (TTT 013) (F)	12	18	<b>BRING FORTH THE GUILLOTINE</b> Silver Bullet Tom Tom - (TTT 013) (F)
13	4	<b>KEEP LOVE NEW</b> Betsy Wright Sire Delight SD(T) 11 (S/F)	13	4	<b>KEEP LOVE NEW</b> Betsy Wright Sire Delight SD(T) 11 (S/F)
14	6	<b>NUMERO UNO</b> Starlight CityBeat CBE 742 (12"RR)CBE1242 (W)	14	6	<b>NUMERO UNO</b> Starlight CityBeat CBE 742 (12"RR)CBE1242 (W)
15	22	<b>SECRET RENDEZVOUS</b> Karyn Williams Warner Brothers W 2855(T) (W)	15	22	<b>SECRET RENDEZVOUS</b> Karyn Williams Warner Brothers W 2855(T) (W)
16	5	<b>SALSA HOUSE</b> Richie Rich London FX(1) 113 (F)	16	5	<b>SALSA HOUSE</b> Richie Rich London FX(1) 113 (F)
17	5	<b>IT ISN'T, IT WASN'T, ...</b> Aereba & Whitney Arista 112512 (12"RR)A 12512 (BMG)	17	5	<b>IT ISN'T, IT WASN'T, ...</b> Aereba & Whitney Arista 112512 (12"RR)A 12512 (BMG)
18	NEW	<b>ROCK WIT'CHA</b> Bobby Brown MCA MCA(T) 1367 (F)	18	NEW	<b>ROCK WIT'CHA</b> Bobby Brown MCA MCA(T) 1367 (F)
19	NEW	<b>HOUSE ENERGY RENEGE</b> Cappella Music Man MPM5709 - (MPM71209) (F)	19	NEW	<b>HOUSE ENERGY RENEGE</b> Cappella Music Man MPM5709 - (MPM71209) (F)
20	11	<b>NEW JACK SWING</b> Wreck-N-Effect/Motown ZB43147 (12"RR)Z 43148 (BMG)	20	11	<b>NEW JACK SWING</b> Wreck-N-Effect/Motown ZB43147 (12"RR)Z 43148 (BMG)

21	NEW	<b>THE REAL WILD HOUSE</b> Real Ovations BCM BM3 322(X) (F)	21	NEW	<b>TOUCH ME</b> Altha Warner RCA PB42823 (12"RR)742824 (BMG)
22	16	<b>HEY! I CAN'T.../SKA TRAIN</b> Beethoven's/Betty Boo Rhythm King/Mute LF5FT341 (U/R)	22	16	<b>HEY! I CAN'T.../SKA TRAIN</b> Beethoven's/Betty Boo Rhythm King/Mute LF5FT341 (U/R)
23	49	<b>LETHAL WEAPON</b> Ice-T Sire W 2802(T) (W)	23	49	<b>LETHAL WEAPON</b> Ice-T Sire W 2802(T) (W)
24	14	<b>MISS YOU MUCH</b> Allyson Jackson Breakout/A&M USA(T) 663 (F)	24	14	<b>MISS YOU MUCH</b> Allyson Jackson Breakout/A&M USA(T) 663 (F)
25	29	<b>THE TIME WARP (PWL Remix)</b> Domino Jive Jive(T) 209 (BMG)	25	29	<b>THE TIME WARP (PWL Remix)</b> Domino Jive Jive(T) 209 (BMG)
26	NEW	<b>CASANOVA (PASSION HERO)</b> Jazz & The Brothers Grimm Prod House - (PNT 008) (PAC)	26	NEW	<b>CASANOVA (PASSION HERO)</b> Jazz & The Brothers Grimm Prod House - (PNT 008) (PAC)
27	24	<b>BREAK 4 LOVE</b> L.A. Mix Feat. K.Harry Champion CHAMP(12) 67 (BMG)	27	24	<b>BREAK 4 LOVE</b> L.A. Mix Feat. K.Harry Champion CHAMP(12) 67 (BMG)
28	17	<b>LOVE TOGETHER</b> Rita A&M USA(T) 662 (F)	28	17	<b>LOVE TOGETHER</b> Rita A&M USA(T) 662 (F)
29	13	<b>NO SORRY</b> Gino Latano De/Con PB43041(1)2"RR ZF43042 (BMG)	29	13	<b>NO SORRY</b> Gino Latano De/Con PB43041(1)2"RR ZF43042 (BMG)

ADVERTISEMENT

REGGAE 5141R REGGAE DISCO CHART

1 (1) OVER SIZE MAMPIE Gregory Tack  
2 (2) MAKING LOVE Barry Brown  
3 (4) COME BACK TO ME Anthony Minerva & Tiger  
4 (5) TOO GOOD TO BE TRUE Gregory Isaacs  
5 (7) ONE BLOOD Junior Reid  
6 (8) SUPERWOMAN Missions - Tapes Inc.  
7 (13) HURTING ON THE INSIDE Sammy Davis  
8 (9) STRIP UP LIFE Benjamin Lane  
9 (15) LOVE IS THE POWER Bruncher  
10 (16) OUT OF YOUR MIND Tronka Paul  
11 (3) ON AND ON David  
12 (14) ALL THE WAY Joe Hinton  
13 (12) BODY FUSION Michael Prophet  
14 (17) NAK SHIN UP Tiger  
15 (21) TOP SPREADING RUMOURS Home T. Capri / Shalva Ross  
16 (22) LILI JOCKEY Jhonny P.  
17 (19) KEEP MOVING Dennis Brown & Frankie Paul  
18 (18) EXTRA CLASSIC SUPERFANTASTIC Vivian Jones  
19 (16) ICKY FASHION Sissy Frederick  
20 (20) HALF KEY DRIVE Sappo Roberts/Spidee Lee

REGGAE ALBUM CHART

1 (1) REGGAE HITS VOL 6 Norman & Andy  
2 (2) LOVE AFFAIR Frankie Paul  
3 (4) KOTCH Cassa  
4 (5) WAITING FOR YOU Tuba II  
5 (7) FOLLOW ME Committee  
6 (6) AH ME Di'Sippo  
7 (5) COUNT OUT Ruggins  
8 (10) NO CONTEST Dennis Brown/Gregory Isaacs  
9 (22) MAD PROFESSOR Ruggins/Dave Banks  
10 (8) GREAT BRITISH D.I. ROLL CALL Roy Brown

NEW RELEASES - DISCO 51'S

GIVE ME THAT TOUCH Deborah Glasgow  
SWEET REGGAE MUSIC Ruggins  
READ AND WRITE Johnny P.  
L'ENLAI SING Sing Sing  
DIBI DIBI SOUND Ruggins

NEW RELEASES - ALBUMS

RAW S&X Disco House  
ONE MORE CHANCE Royal Warden  
SKA LUTATIONS Roy (Lutari)  
NEVER LEAVE YOU THIS WAY  
CHEMIST FORMULA VOL 1 Pearl Chanté

30	12	<b>TOUCH ME</b> Altha Warner RCA PB42823 (12"RR)742824 (BMG)	30	12	<b>TOUCH ME</b> Altha Warner RCA PB42823 (12"RR)742824 (BMG)
31	NEW	<b>WHAT IS IT</b> Where's The Fire Champion CHAMP 112029 (BMG)	31	NEW	<b>WHAT IS IT</b> Where's The Fire Champion CHAMP 112029 (BMG)
32	23	<b>IT'S NOT OVER (LET NO MAN...)</b> Lionie Gordon Supreme SUPE(T)151 (P)	32	23	<b>IT'S NOT OVER (LET NO MAN...)</b> Lionie Gordon Supreme SUPE(T)151 (P)
33	NEW	<b>THE REAL THING</b> ABC Neutron NT(X) 115 (F)	33	NEW	<b>THE REAL THING</b> ABC Neutron NT(X) 115 (F)
34	2	<b>HARLEM DESIRE</b> London Boys WEA WY 415(T) (W)	34	2	<b>HARLEM DESIRE</b> London Boys WEA WY 415(T) (W)
35	21	<b>WARNING</b> Adeva Cooltempo/Chrysalis COOL(X)185 (C)	35	21	<b>WARNING</b> Adeva Cooltempo/Chrysalis COOL(X)185 (C)
36	28	<b>THIS IS THE RIGHT TIME</b> Lisa Stansfield Arista 112512 (12"RR)A 12517 (BMG)	36	28	<b>THIS IS THE RIGHT TIME</b> Lisa Stansfield Arista 112512 (12"RR)A 12517 (BMG)
37	NEW	<b>AIRPORT '89</b> Wood Allen BCM - (BCM 12326) (F)	37	NEW	<b>AIRPORT '89</b> Wood Allen BCM - (BCM 12326) (F)
38	47	<b>LOVE IS LIFE</b> Candy Flip Debut DEBT(X) 3079 (PAC)	38	47	<b>LOVE IS LIFE</b> Candy Flip Debut DEBT(X) 3079 (PAC)
39	28	<b>THE KING IS HERE/900 NUMBER</b> 45 King Dance Trec DRE 17 (12"RR)D 047 (BMG)	39	28	<b>THE KING IS HERE/900 NUMBER</b> 45 King Dance Trec DRE 17 (12"RR)D 047 (BMG)
40	27	<b>BLAME IT ON THE BOOGIE</b> Big Fun Jive Jive(T) 217 (BMG)	40	27	<b>BLAME IT ON THE BOOGIE</b> Big Fun Jive Jive(T) 217 (BMG)
41	NEW	<b>W.F.L.</b> Happy Mondays Factory FAC 2327 - (FAC 2327) (GAM)	41	NEW	<b>W.F.L.</b> Happy Mondays Factory FAC 2327 - (FAC 2327) (GAM)
42	NEW	<b>MELTDOWN</b> Quartz ITM - (ITM 101) (252) (F)	42	NEW	<b>MELTDOWN</b> Quartz ITM - (ITM 101) (252) (F)
43	NEW	<b>OK, ALRIGHT</b> Minuteman Music Man MPM57007 - (MPM712007) (F)	43	NEW	<b>OK, ALRIGHT</b> Minuteman Music Man MPM57007 - (MPM712007) (F)
44	NEW	<b>LOVE IS A HOUSE (REMIX)</b> Goo Goo Dolls De/Con PB43073 - (PT43074) (BMG)	44	NEW	<b>LOVE IS A HOUSE (REMIX)</b> Goo Goo Dolls De/Con PB43073 - (PT43074) (BMG)
45	25	<b>DIGITAL UNDERGROUND</b> Give Me A Sign BCM BM3 330(X) (F)	45	25	<b>DIGITAL UNDERGROUND</b> Give Me A Sign BCM BM3 330(X) (F)
46	42	<b>SMOOTH OPERATOR</b> Big Daddy Kane Cold Chillin'/Warner W 2804(T) (W)	46	42	<b>SMOOTH OPERATOR</b> Big Daddy Kane Cold Chillin'/Warner W 2804(T) (W)
47	40	<b>FRENCH KISS</b> Lionie A&M USA(T) 115 (F)	47	40	<b>FRENCH KISS</b> Lionie A&M USA(T) 115 (F)
48	19	<b>MAS QUE NADA</b> Sergio Mendes A&M USA(T) 672 (F)	48	19	<b>MAS QUE NADA</b> Sergio Mendes A&M USA(T) 672 (F)
49	NEW	<b>D'YA WANNA</b> Georgette Della Rosa Mr Mado MWS0067 - (MWS 0068) (F)	49	NEW	<b>D'YA WANNA</b> Georgette Della Rosa Mr Mado MWS0067 - (MWS 0068) (F)

## TOP 10 ALBUMS

1	NEW	<b>IT'S A BIG DADDY THING</b> Big Daddy Kane Cold Chillin' WX305/WX305C (W)	1	NEW	<b>IT'S A BIG DADDY THING</b> Big Daddy Kane Cold Chillin' WX305/WX305C (W)
2	4	<b>ADEVA</b> Cooltempo CTLP13/CTLP13 (C)	2	4	<b>ADEVA</b> Cooltempo CTLP13/CTLP13 (C)
3	4	<b>QUADRASTATE</b> 808 State Greed STATE 004 (1)	3	4	<b>QUADRASTATE</b> 808 State Greed STATE 004 (1)
4	NEW	<b>DEEP HEAT 4 - PLAY WITH FIRE</b> Various Talisar STAR2388/STAC2388 (BMG)	4	NEW	<b>DEEP HEAT 4 - PLAY WITH FIRE</b> Various Talisar STAR2388/STAC2388 (BMG)
5	3	<b>SILKY SOUL</b> Maze/Franchise Beverly Warner Brothers WX 301/WX 301C (W)	5	3	<b>SILKY SOUL</b> Maze/Franchise Beverly Warner Brothers WX 301/WX 301C (W)
6	3	<b>WAREHOUSE RAVES</b> Various Remour RUMLD 101/ZCRUMD 101 (PAC)	6	3	<b>WAREHOUSE RAVES</b> Various Remour RUMLD 101/ZCRUMD 101 (PAC)
7	7	<b>RAW</b> Allyson Williams Def Jam/CBS 4632931/4632934 (C)	7	7	<b>RAW</b> Allyson Williams Def Jam/CBS 4632931/4632934 (C)
8	NEW	<b>STRAIGHT OUTTA COMPTON</b> N.W.A. Ruthless/BRP334/BR4334 (F)	8	NEW	<b>STRAIGHT OUTTA COMPTON</b> N.W.A. Ruthless/BRP334/BR4334 (F)
9	NEW	<b>RHYTHM NATION 1814</b> Jonas Jackson A&M AUSA3920/AMC3920 (F)	9	NEW	<b>RHYTHM NATION 1814</b> Jonas Jackson A&M AUSA3920/AMC3920 (F)
10	4	<b>STAY WITH ME</b> Regina Belle CBS 4651321/4651324 (C)	10	4	<b>STAY WITH ME</b> Regina Belle CBS 4651321/4651324 (C)

## TOP 10 BUBBLERS

1	<b>SHOWER ME WITH YOUR LOVE</b> Surface CBS 6552457 (12"RR)65246 (C)	1	<b>SHOWER ME WITH YOUR LOVE</b> Surface CBS 6552457 (12"RR)65246 (C)
2	<b>ON THE STRENGTH</b> Flame (With Tony Terry) Epic 6552387 - (6552387) (C)	2	<b>ON THE STRENGTH</b> Flame (With Tony Terry) Epic 6552387 - (6552387) (C)
3	<b>GET ON UP</b> D.L. Kool S&K (125)SR 7001 (E)	3	<b>GET ON UP</b> D.L. Kool S&K (125)SR 7001 (E)
4	<b>KORO KORO</b> No Smoke Warriors Dance - (WAF) 11 (SP)	4	<b>KORO KORO</b> No Smoke Warriors Dance - (WAF) 11 (SP)
5	<b>PUT YOUR MOUTH ON ME</b> Edin Murphy CBS 6552667 (12"RR)6552666 (C)	5	<b>PUT YOUR MOUTH ON ME</b> Edin Murphy CBS 6552667 (12"RR)6552666 (C)
6	<b>IBIZA</b> Amnesia Debut - (DEBTX) 3699 (PAC)	6	<b>IBIZA</b> Amnesia Debut - (DEBTX) 3699 (PAC)
7	<b>GOING BACK TO MY ROOTS</b> Lisa M Jive Jive(T) 221 (BMG)	7	<b>GOING BACK TO MY ROOTS</b> Lisa M Jive Jive(T) 221 (BMG)
8	<b>WE ARE THE CHAMPIONS</b> Asher D & Daddy Freddy Music Life - (NOTE 28) (P)	8	<b>WE ARE THE CHAMPIONS</b> Asher D & Daddy Freddy Music Life - (NOTE 28) (P)
9	<b>CAN'T GET OVER YOUR LOVE</b> Paul Simpson/Symphonia Republic LICIT(128) (1)	9	<b>CAN'T GET OVER YOUR LOVE</b> Paul Simpson/Symphonia Republic LICIT(128) (1)
10	<b>I AINT GONNA WAIT</b> J.D. Request Line - (RR 551) (Imp)	10	<b>I AINT GONNA WAIT</b> J.D. Request Line - (RR 551) (Imp)

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## BRIEF

● MORE THAN 16,000 units of Kern/Hammerstein's Show Boat have been sold in the three CD/LP/tape set since its release a year ago, and EMI expects an even healthier response to its Highlights recording which is released this month, also on all three formats (CDC 7498472).

Expectations are high, too, for the new release of Cole Porter's including Goes, with a star cast including Kim Criswell and Frederico von Stade, with the LSO conducted by John McElin (CDC 7498482 and on LP/tape).

As with Show Boat, McElin has gone back to the original manuscripts to present a fresh version of this Thirties classic. It is currently running in London's West End.

## COMPACT

## disc

DIGITAL AUDIO

- |    |   |                       |
|----|---|-----------------------|
| 1  | 1 WE TOO ARE ONE, <i>Karynello</i>                                    | RCA                   |
| 2  | - FOREIGN AFFAIRS, <i>The Temer</i>                                   | Capitol               |
| 3  | 5 CUTS BOTH WAYS, <i>Glenn Sobel</i>                                  | EGM                   |
| 4  | - RHYTHM SECTION, <i>John Jackson</i>                                 | ADM                   |
| 5  | 2 STE. WHEELS, <i>Rolling Stones</i>                                  | CAS                   |
| 6  | 3 PUMP, <i>Seasick</i>  | Gustaf                |
| 7  | 4 SLEEPING WITH THE PAST, <i>Elza Joh</i><br><i>Reckart/Phonogram</i> |                       |
| 8  | 6 HEART AND SOUL - 18 CLASSIC... <i>Volcan</i>                        | EMI                   |
| 9  | - DEEP HEAT 4 - PLAY WITH FIRE, <i>Volcan</i>                         | Telstar               |
| 10 | 13 REPEAT OFFENDER, <i>Richard Marx</i>                               | EMI-USA               |
| 11 | 8 A NEW FLAME, <i>Simply Red</i>                                      | Sire                  |
| 12 | - LIVE A PRATER, <i>Medusa</i>  | Elektra               |
| 13 | - CHANGE, <i>Korn</i>   | U.K.S.                |
| 14 | 16 FRINGS, <i>Yungals</i>   | Polygram              |
| 15 | 20 WHEN THE WORLD KNOWS YOUR NAME... <i>Dee Dee</i>                   | CBS                   |
| 16 | 11 THE RAW AND THE COOKED, <i>PVC</i>                                 | London                |
| 17 | 9 IMAGINATION, <i>Imagination</i>                                     | Shiva                 |
| 18 | 14 ADVA, <i>Adva</i>  | Cochesque             |
| 19 | 7 ASPECTS OF LOVE, <i>Original Cast</i><br><i>Usual/Pop</i>           |                       |
| 20 | 19 HOW THOSE WINEY CAT MUSIC IS... <i>Various</i>                     | EMI/Trigona/Pop/Siren |

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## ROH links with Conifer to launch opera/ballet label

by Nicolas Soames  
THE ROYAL Opera House, Covent Garden, is starting its own record label designed not to duplicate the recording programmes of major companies, but to bring the delights of ballet music and opera to a mass market.

It is the result of a long-term

agreement with Conifer Records, and follows several years of discussion between the two companies after the initial approach from the distribution and marketing company.

"It has been a question of co-operation from the start," explains David Barnard, classical marketing manager, Conifer. "We have shown, with our own Conifer label, that we can make first class recordings and that we are able to co-ordinate the business of packaging, marketing and distribution as well as being in a situation to exploit a label internationally."

The project was not an obvious one because the Royal Opera House has been actively involved in recordings of complete operas for many years. It established a close association between the ROH and Philips when Sir Colin Davis was artistic director.

But Conifer viewed its project

differently, as the first releases, which will be shipped to the shops in the first week of October, shows. The first two titles are ballet highlights discs, one of Tchaikovsky's Swan Lake (ROH 001/LP 001/MC001), the other of Tchaikovsky's Nutcracker (ROH 002/LP002/MC002). Running for about 60 minutes, they will bear a dealer price of £6.08 converting to rrp £9.99 (CD) and £3.65 (LP/tape).

They are played by the ROH Orchestra but conducted by Mark Ermler, the director of the Bolshoi who, presumably, will bring a special understanding of the music to the scores. "We wanted to choose the best person we could find," says Barnard. Earlier this year, Ermler conducted the orchestra in Swan Lake and drew a good response.

In November will come the complete recordings of the works, with Swan Lake on three CDs (ROH 301/3 and an tape) and, in December, Nutcracker on two CDs (ROH 304/50). The dealer price of Swan

Lake is £18.26 (rrp £29.99), the tape will be £12.18.

Among other ballet projects being planned is Sleeping Beauty.

Opera plans are also being laid. "We are trying to get people who are not recorded by everybody, but who are regularly associated with the Royal Opera House," says Barnard.

The first opera releases will be built on recordings of essential arias and excerpts from one composer, such as Mozart, Rossini or Verdi. These will be made at the end of this year, and will be released by mid-1990.

"We are delighted with the idea, and so is the Royal Opera House," remarks Barnard. "The ROH wanted something that would enhance its status, not just as an elite operation but its standing as a national institution."

"We felt that we help make the ROH more accessible to the many people who may not be able to visit it regularly."

The ROH label, which in a sense follows the work of the RPO label launched in partnership with ASV Records, will be backed by extensive press and advertising support, including a carefully co-ordinated campaign with national advertising and reader offers.

## BRIEFS

● THE FIRST digital recording of Wagner's operatic cycle Der Ring des Nibelungen to be issued at mid-price comes from BMG/RCA. Drawing on the Euradisc catalogue, it is releasing this month the reliable recordings by the Staatskapelle Dresden conducted by Marek Janowski in a 14-CD set (GD 69003) with a dealer price of £68.04.

The recording features Theo Adam as Wotan, Jeannine Altmeyer as Brunhilde, Jessye Norman as Sieglinde, Siegfried Jerusalem as Siegmund and Reng Jollo as Siegfried. It was recorded between 1981-2.

A 3-inch CD sampler is available (DX 69009), though only available in one set, it will be sold in separate boxes in November.

● PYRAMID RECORDS moves into classical music for the first time with a recital by one of the UK's leading harpists, David Watkins. Called The Romantic Harp, it includes works by Spohr, Hasselmanns, Glinka, Renie and others, and transcriptions from Liszt and Chopin.

Watkins, currently professor at the Guildhall School of Music was principal harpist with the LPO for 18 years. It is available on PYR LP 1/PYR CAS 1, and is distributed by EMI. Further details from Pyramid: 01-499 671/011-445 5666.

## Birtwistle follow-up announced

THE ENTERPRISING Dutch company Ecotera, which won the Gramophone Contemporary Music Award last year with Harrison Birtwistle's Secret Theatre, has licensed its opera Punch And Judy from Decca as a follow-up release.

Punch And Judy was recorded by the London Sinfonietta conducted by David Atherton for Decca's courageous Headline series which brought many avant garde works on to LP for the first time.

The success of Secret Theatre persuaded Michel Arcizat, director of Ecotera, that more Birtwistle works were needed. And as Decca had no plans to release Punch And Judy on CD, a licensing deal was signed. It is issued on a two CD set (KTC 201 4) and Andrew Dalton, classical marketing

manager, Harmonia Mundi, reports lively interest.

It is one of five Ecotera releases this month — a second is the world premiere recording of a new work by the Greek composer Iannis Xenakis, Kronergang with The Alpha Centauri Ensemble conducted by Roger Woodward (KTC 1075).

Harmonia Mundi is also distributing this month the first two CDs devoted to music by the late electro-acoustic composer Barry Anderson who died in 1987 shortly after playing a crucial role in the computer-generated sound elements for Birtwistle's outstanding opera, The Mask Of Orpheus. Music from Mask, and other Anderson works, is included on the new recording from the Continuum label (CCD 1008).

## REVIEW

Sonata Nos 1 and 5 and other works, Guilment, Catherine Emis, organ. EMI CDC 7 49674-2. CD and tape. Guilment, a French Romantic composer, is known only to organists, but has a bold and distinctive musical personality which serves as an appropriate introduction for Emis, EMI's new organist. She chooses uncompromising registration, plays with a conviction that disdains from sampling — especially on the vibrant sounds of the new organ of St Marylebone Parish church. **NS**



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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

30 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

# W

<b>No 1</b>	<b>NEW</b>	<b>FOREIGN AFFAIR</b> • CD Time Turner	Capitol EMI 210
<b>2</b>		<b>WE TOO ARE ONE</b> CD Eurythmics	RCA N 7423
<b>3</b>		<b>CUTS BOTH WAYS</b> CD Gloria Estefan	EMI 46151
<b>4</b>	<b>NEW</b>	<b>RHYTHM NATION 1814</b> CD Janet Jackson	A&M A&M 3930
<b>5</b>		<b>PUMP</b> CD Aeromith	Columbia WX 304
<b>6</b>		<b>STEEL WHEELS</b> CD Rolling Stones	CBS 463251
<b>7</b>		<b>TEN GOOD REASONS</b> ** CD Jason Donovan	EMI 187
<b>8</b>		<b>REPEAT OFFENDER</b> • CD Richard Marx	EMI USA INT 100
<b>9</b>		<b>LIKE A PRAYER</b> ** CD Madonna	S&W MW 229
<b>10</b>		<b>A NEW FLAME</b> *** CD Smiley Kid	Eleven WEA WX 242
<b>11</b>		<b>SLEEPING WITH THE PAST</b> ○ CD Elton John	Reprise/Phonogram B38281
<b>12</b>		<b>ADEVA</b> ○ CD Adesse	Columbia/Capitol CTU 13
<b>13</b>	<b>NEW</b>	<b>CHANGE</b> ○ CD Alarm	125 EMI&N 1100



### THE ALBUM

FEATURES

## BAD LUCK AND SOMEDAY

UNLEASHED MONDAY 2ND OCTOBER

<b>35</b>		<b>THEMES</b> • CD Vangelis	Polygram WGV 1
<b>36</b>		<b>VELVETEEN</b> ★ CD Transmission Vamp	MCA/MCA 680
<b>37</b>	<b>NEW</b>	<b>IT'S A BIG DADDY THING</b> CD Big Daddy Kane	Cold Chillin'/Mercury WX 385
<b>38</b>		<b>PARADISE</b> • CD Inner City	10 Vinyl DOL 81
<b>39</b>		<b>THE MIRACLE</b> ★ CD Queen	Parlophone PCS 50 107
<b>40</b>		<b>STREET FIGHTING YEARS</b> ★ CD Simple Minds	Virgin MVD 51
<b>41</b>	<b>NEW</b>	<b>STRAIGHT OUTTA COMPTON</b> CD N.W.A.	London/4th + Wing B&W 534
<b>42</b>		<b>SACRED HEART</b> ○ CD Shakespeare's Sister	London E891131
<b>43</b>		<b>THE ULTIMATE COLLECTION</b> CD The Beatles	Capitol/Capitol CTU 201
<b>44</b>		<b>FULL MOON FEVER</b> • CD Tom Petty	MCA/MCA 624
<b>45</b>	<b>NEW</b>	<b>COCKED AND LOADED</b> CD L.A. Guns	Vanguard/Phonogram B389721
<b>46</b>		<b>KYLE</b> ***** CD Kyle Minogue	EMI 183
<b>47</b>		<b>SOUTHSIDE</b> • CD Marta Arta	Mercury/Phonogram B381711
<b>48</b>		<b>MARTIKA</b> CD Mortika	CBS 463251
<b>49</b>		<b>DISINTEGRATION</b> • CD Cure	Festival/Polystar E30114
<b>50</b>		<b>WATERMARK</b> ** CD Egypt	WEA MW 199
<b>51</b>		<b>THE END OF THE INNOCENCE</b> ○ CD Don Henley	Columbia WX 250
<b>52</b>		<b>SILKY SOUL</b> CD Maze (feat. Frankie Beverly)	Mercury Broken WX 301
<b>53</b>		<b>ROCK ISLAND</b> ○ CD Jethro Tull	Candle CHS 1788

# Natural of how

by Nick Robinson

THESE DAYS getting a recording contract is an achievement in itself. To then have almost total control over how your band is produced, marketed and handled for the future is a rare thing indeed.

The Hollow Men, who are based in Manchester and Leeds, achieved both this year: when they signed to Arista. But their demand for control through their contract is not just a desire to keep the big, bad record company in check. It is a general attitude that has been with the band since its formation three years ago.

David Ashmore takes his music very seriously. One example is that although the group has released two albums on independent labels, their first live performance wasn't until April last year. That was because they wanted to be sure of having good songs rehearsed well.

"When we started, we felt there was no need to play live. We just wanted to make records that would sell and which were in good packaging — we wanted to play it by our rules," says Ashmore.

And that is certainly what they have achieved so far. All the artwork for their material, the decisions on formats, decisions on promotion and live work will be made with the Hollow Men as members of the deciding committee.

Over the past year, The Hollow Men have been cutting their teeth on the live circuit with the likes of The Wonderstuff, The Lilac Time and The Stone Roses. They have also been busy in the studio working on their first releases for Arista.

But Ashmore adds that anything released by the record company will be mainly the band's decision and this will not necessarily mean aiming for hit singles.

The Hollow Men have not quite achieved this deal all on their own. In March, they recruited MB Management to look after their business interests. "We had got a long way without management but we were beginning to get lost in all the legal talk. So we spent quite a while finding the right people to work for us."

The group's first single, White Train, is released on Arista, 2 on their own label, by October, called *Evening*.

"We wanted to have our own label rather than just be another band on a major label," says Ashmore. "I think people identify with a band more if they have particular label associated with them." But what does Arista think about all this?

"They're good at letting us get on with what we want to do, which means we can often go for two months without meeting with them. It also means we can produce music that we know we will release as a definitive Hollow Men record that has not been manipulated by someone else."

THE SINGER with Halo James is Christian James and not as printed in *MV1* last week.



COMPLETE CONTROL: Hollow Men with a desire to do it their way

## A re-born Christian

by David Golder

AN EX-STEELY Dan producer and a sound engineer fresh from mixing the new Rolling Stones LP seem an unlikely duo to be at the controls of an album described by its artist as "modern Motown". But this is the team behind Roger Christian's debut album, *Checkmate*, out on Island Records on October 12.

Christians is aware that the choice of Gary Katz as producer may seem a little strange: "Even though he's produced mainly rock bands, Katz is well into doo wop, really. I think he's done a great job." And talking of doo wop, adding that dimension is legendary a capella group, The Persuations, who provide backing vocals on two tracks. "They were so cool to work with, these guys with great, naked voices," says Christian.

Roger left Liverpoolband the Christians shortly after the release of their debut album. He felt suffocated as part of the group and had creative differences with fellow band member Henry Priestman: "I don't think a lot of people realise that I'm actually singing on that LP. Most of the tracks I'm doing harmonies on and a lot of the stuff people think is Gary [Christian], is actually me."

While relishing his freedom, he acknowledges that he wouldn't be in the position he is now without the success the Christians enjoyed with Priestman: "I was great going to America and meeting all these music people, like Dan Hartman."

Hartman, who has also worked with Tina Turner and Holly Johnson, co-wrote seven of the tracks on *Checkmate* with Christian, who found his style of writing far more sympathetic than Priestman's. "Priestman would never write a song with the word 'baby' in it, he's

so right on. I thought, I'm gonna write a song with as many 'ooh babies' in it as I can get." That song, *Take It From Me*, is the first single and is already receiving significant airplay on Radio One.

## A private affair

by David Giles

ONE OF the year's most promising debut recordings is Amy Madden's *Minor Disturbances* EP, four measure and diversely crafted songs of stripped-down guitar pop with folk and country leanings. When you hear a debut like this you suspect the artists must have fair history, although Madden's past consists mainly of playing bass for various outfits in her native New York.

It's helped her pick up a healthy smattering of contacts though, one of them — Jon Gordon — helped produce the records and played guitar on it. Gordon is best known for his work with Suzanne Vega (he played on most of the first LP) and his innovative style certainly adds an extra sparkle to the EP.

"I didn't really start playing boss till the early Eighties," says Madden. "I started off in a new wave band called Bad Manners — we'd never heard of the other one — which was a really odd group and I was absolutely terrible. Then I wrote my first two-chart songs and everyone liked it, so I started writing for the band; really odd, punky songs. Then I was in a series of bands... but it's very frustrating

trying to succeed on your own terms in a band, trying to find younger, unspoiled musicians to work with. You have to make so many compromises to be in a band. So my songwriting became a very private thing."

The four songs were recorded at Gordon's own studio and led to a deal with One Big Guitar records in London (distribution Rough Trade) a label owned by the Zippo Music Group. Madden currently divides her time between London and New York where she's been taking part in what can roughly be described as "celebrity jams" present. "My doctor tells me the vibrations caused by the bass will do him a lot of good."

## Point taken

by Karen Faux

A CHANCE meeting at Hampstead Underground station resulted in Blair Mackichan and Chris Margary forming a fruitful musical partnership that officially began in Point 2 of the end of the world. Since then they've worked hard on the London club circuit and taken their upbeat, eminently commercial sound to a wider audience via appearances on LW1's 1st Exposure. Lead singer and keyboard player Mackichan, who as an ad agency account executive used to entertain clients with Nat King Cole impressions, says: "The performance side is most important to us and is what we are most confident about. We're both accomplished musicians. I've played a lot of jazz piano in the past and Chris has studied saxophone at the Guildhall School Of Music and worked with Andy Mackay of Roxy Music."

On stage, 2 Point 2 are complemented by seven piece backing including bass, guitar, percussion and two female singers, and are proud of the fact they don't use backing tapes or sequencers. With the live act more or less honed to perfection Mackichan and Margary have been directing their energies towards studio work and have recently come up with the right production formula at The Sol studio in Berkshire. They plan to work there in the future on their existing roster of songs, all penned by Mackichan who draws on jazz, should and salsa influences.

"We intend to carry on working hard — bettering our musical capabilities and getting our sound sharper right. We're aiming for the well crafted three-minute pop song but we don't want to categorise our music into any particular age group," says Margary.



THE PAUL Jones character in *Privilege* had a riotous jailbreak live act. The Offenders, residents of Leyhill Open Prison, have taken things a stage further. With studio time donated by SSL and a video made by Palace Promo, the five-member group launch their charity single *Wait For Me* with a PA outside Wormwood Scrubs next week, says Uska, former of Jailbreak Promotions. On Release Records, it is distributed by Power Records/BMG

## LOOSE CLIPPINGS

Dave Henderson gets his five star review inquires and beyond.

THE HALLOWED world of weeklies met historically *Sounds* territory. Last week's cover "sensational" were The Almighty, who confused "sexy" with "sexism" and concluded that "Being in a rock band is a good excuse to behave like a pig." Will their days be shortened? The previous week's cover boys, Dog D'Amour, were given short shrift for their album *Flurry*, top marks going The Mekons' Rock 'n' Roll and Ian McCulloch's *Candlewand*.

*Sounds* Eighties retrospective covered "goth" and "indies" while the *NME* trailed the States listening to The Cult's past album of wisdom. It was an unpredictably bland travelogue which climaxed with words that Ian Asbury will surely live to regret. He claimed: "In LA, the Hell's Angels are all film directors and French chefs."

Cult overkill continued with a family tree and there was a free glossy poster of *New Order*, while a classic *Jazz* interview was resented for posterity. The *NME*'s chosen albums also included Ian Mac and a 10 for Bob Dylan's *Oh Mercy*.

The *Melody Maker* swivelled away from metal and offered a cover-mounted Smiths booklet. Established staffers offered lengthy appraisals of Blondie, The Mission and Tina Turner and there was room for a gaggle of newcomers including Scrawl. Album awards went to that man Mac again, along with Jane Siberry and Easy E. Curiosity Killed The Cat debated whether being famous had led to them "getting laid," concluding that the image is "a lot cleaner than we actually are."

The *MM* cover featured soloist (NME person) Michael Hutchence and he also picked up *Single Of The Week* in *Smash Hits*. *MM*'s *SOTW* was Bob Mould's *See A Little Light*. *NME* gave *Single Of The Week* to The Death And Life Of. Rated by *rm* was new 4AD signings The Pale Saints' *Sight Of You* and *Sounds* grooved to *Nocera's* *Somertime '89* on *Sleeping Bag*.

Despite the presence of ex-sounders writer Mike Brown as arts editor, the *Sunday Correspondent* made a mixed start. An "exclusive" preview of the next Dylan was followed by a columnar who gloried in the fact that he hadn't heard of Paul Oakenfold.

# Putting on the style

TO MAKE a concert at **Wembley Arena** a decent night out, an artist has to build up an atmosphere to fill the huge hall. That not only means a good stage show and a balanced set, it also means adding a little style — or in **Eurythmics** case — a lot of style.

It seemed as though Annie Lennox had the audience in the palm of her hand the moment she walked on stage and it is to her credit, and the rest of the group, that the situation had not changed by the end of the set. The combination of Lennox's soaring vocals and her powerful backing vocalists Janis Jamison proved to be the backbone of the performance with both complementing each other superbly, particularly on There Must Be An Angel.

The diversity of the set — in which the new songs sounded stronger than on the album — was highlighted during the acoustic session with Dave Stewart and Lennox, easing through stunning versions of I Need You and You Have Placed A Chill In My Heart. Indeed, there were many more moments throughout — from the Right By Your Side/When Tomorrow Comes melody to the dramatic When The Day Goes Down which closed the show — that gave the songs all the credit they deserve.

Earlier, **Anxious** signings **Plasmave** gave a competent performance that took a while to warm up but was particularly notable for some neat guitar work which added colour to their occasionally standard pop songs. Yellowhead and Don't Trust Myself were the most memorable and pointed the way forward for this band that will no doubt be making an impact on the chart soon.

NICK ROBSON



ANNIE LENNOX, more audience-in-palm-of-hand accolades

grind their way through the highlights of the aforementioned Live Free Or Die, balanced by a more than healthy selection of cuts from the forthcoming Days Of Madness LP.

The new material, particularly I Took A Little (the single), and Two Days Of Madness witnesses Balaam gradually honing their sound, tweaking the components slightly and fine tuning the chemistry, with the latter emerging as a new counterpart of the Live Free Or Die anthem. But their real strength is their ability to come up with monster riffs, enclosed in concrete but with a song on top, with I'll Show You Something Special trying Balaam's crash 'n' burn, fry 'n' sizzle approach.

By concluding cover of Queen's **You Mother Don't** and truly Balaamised, the band had victoriously succeeded in compressing their big time show within the confines of the Marquee, hence giving us the best of both worlds. The bigger venues beckon from now on.

KIRK BLOWS

# New angle on Angel

THE LAST couple of years have seen big changes in the **Belaam & The Angel** camp, with a distinct shift in direction which the firm duo kept metal arena, a fact put over emphatically with their last of three sell-out **Marquee** shows.

Their Live Free Or Die album a year ago established the band's intentions, moving them from their previous goth/indie associations and finally putting them on the hard rock trail. The addition of second guitarist Iga McKean to the line-up of brothers **Mark** and **Jam** and **Morris** has also toughened Balaam's physique. With the opening **The Wave**, Jim Morris and **McKean** declare their guitars as their chief weapons, and from there onwards the band stamp and

# City slickers

JUST HOW do you go about performing the computer-loaded groove of Detroit's Techno music live on stage? That was the potentially perplexing question which City's first sell-out night at **London's Town & Country Club**.

It was also a question which a large, expectant crowd seemed quite happy to drown in a delirium of anticipation as a specially imported, super slick DJ kept the floor warm with dancing feet in a colourfully-bannered DJ booth, suddenly metamorphosed into a vibrant rave of warehouse proportions.

With this clue to the evening's approach apparent, "the band" arrived on stage to strike up the opening, eerie notes of Inner City. There, a starter which immediately

focused attention on Kevin Saunderson — the man who essentially is Inner City — with its black-spoken monologue. The audience responded with one-track armwaving, and then vocalist Paris skipped centre-stage and the party began.

The rest of the night remained a party rather than a show, a rave rather than a gig, with the action on stage always a little overwrought as a duo of percussionists hit their drum pads in time to programmed patterns, and Saunderson himself wandered the stage aimlessly with that lack of pseudo-instruments, the shoulder-slung keyboard.

If all the evening's incongruities were ultimately forgivable, it had much to do with the exuberant yet polite, implish seriousness and sheer joy of singer Paris, the only on-stage figure who really remained relevant to a crowd whose still-delirious heads and dancing feet were paying their attention to the all-conquering beat.

DAVID ROBERTS

# Gutter snines

"I KNOW there's a lot of ugly people out there tonight," explained the growling, America-based, washboard playing lead vocalist of the **Gutter Brothers**. Asked to confirm his suspicions, three quarters of the audience responded with a chorus of hands, and you just knew the band were on a winner.

Playing to an excited **Borderline** crowd, the Gutter Brothers irreversibly lived up to their name, their high energy mixture consists of the kind of musical hybrid guaranteed to keep the band two steps ahead of the buskers, with a foot in both the roots and thrash camps. Having successfully transformed the Borderline into the kind of sweaty pub environment from whence they probably originally came, the Brothers launched into numbers from the Isometric Boogie album, mixed in with a couple of originally arranged covers.

Fat Cadillac is the kind of jaunty number that instantly defines the rockably element dancing, whilst Shout was a rocking country piece from the Hank Williams stable. Despite the fun and smiles, however, the material didn't always match expectations.

The Spoiler for instance was a slab of Siray Cats rockabilly on which for reasons unknown, the tea-chest bass and harsh percussion were ill-suited. The song ultimately did not match up to the entertaining preamble concerning a loser from Wakefield. The Gutter Brothers are undoubted crowd pleasers, and their mix of R&B, ska, rockabilly and country will appeal to a wide audience. A question mark still hangs over the material however, as a thrash alone does not a song make.

Finally a brief mention for **Cindy Paros** a New Yorker in Janis Joplin mould who provided an excellent support for the band and was rewarded with a couple of well deserved encores.

PETE FEENSTRA

# Hosed down

**FIREHOSE** HAVE proven themselves on vinyl, particularly with this year's **FROMOHIO** but live they have never really gelled. The ghost of The Minutemen and the legendary **D Boon**, always seemed to haunt them; and their sets, if attention-seeked.

At **The Subterranean** (spendably refurbished **63**) they shook off the past and proved themselves to be one of the more confident acts to tread London's boards this year. Mike Watt, some-time **Black** **Cannon** **Youtuber**, and fellow ex-Minuteman **George Hurley** have long been acknowledged masters of the bass and skins respectively, but it was the enthusiasm of relative newcomer, **Ed Crawford**, that gave them their edge. An early highlight was **What Gets Heard**, with Watt speaking his meandering mind over some delightful acoustic guitar. On vinyl they are known for their sweetly hard-hitting folk rhythms but on-stage the animal instincts rise and chaotic dance noises are the product. **FROMOHIO**'s tracks were almost all used, and why not, but their effect was to reduce the large crowd to a mass of writhing and slumping bodies.

An encores of bastardised and virtually unrecognisable covers rounded off the set but it was their own joyous **My Mind** and **Riddle Of The Eighties** which left a lasting impression. So where do they go from here? Consume playing and their delicate recorded touch will keep the purists happy, give the hardcore army will keep slouching away. The new album will prove vital and given luck could break them away from their cult status, and see them wowing the masses.

LEO FINLAY

# in the frame

THIS YEAR, there have been precious few bands to really get excited about. Probably because the groups know that the way to an A&R man's heart is through familiarity, and so we've half-enjoyed a string of attempts to re-create the classic sound of a bygone era. Now I'm not claiming **Framed** to be the future of pop or anything, but there's no way you can deny that they are different...

Bottom of the bill of the way to an A&R man's heart is through familiarity, and so we've half-enjoyed a string of attempts to re-create the classic sound of a bygone era. Now I'm not claiming **Framed** to be the future of pop or anything, but there's no way you can deny that they are different... Bottom of the bill of the way to an A&R man's heart is through familiarity, and so we've half-enjoyed a string of attempts to re-create the classic sound of a bygone era. Now I'm not claiming **Framed** to be the future of pop or anything, but there's no way you can deny that they are different... This is even inspired the DJ to switch on the dry ice and try out his special light! Framed consist of three musicians; a cellist, a keyboard player and a vocalist. Proper this sounds like a disaster.

Once they get going, though, you realise how cleverly they've combined the incongruous elements.

The rhythm is consistently upfront but very much at the mercy of the keyboard and cello, which combine to produce some very classical textures, particularly in the slower numbers like **Weather** and **The Pain** and **Love Song #1**. At the **Minutemen** and the legendary **D Boon**, always seemed to haunt them; and their sets, if attention-seeked. **Framed** to be the future of pop or anything, but there's no way you can deny that they are different... This is even inspired the DJ to switch on the dry ice and try out his special light! Framed consist of three musicians; a cellist, a keyboard player and a vocalist. Proper this sounds like a disaster.

But Framed are for more commercial than that, as possible, yet, at the same time, out of the ordinary.

DAVID GILES

# Back tracking

Record Retailer, 1 October 1984

Granado TV World In Action documentary shows the record industry and charts in a post-light

...Berns, hit composer and US Atlantic A&R manager, considers establishing British-based music publishing, hit agency competing with "Peppas" in the States have a lot to learn from England — it's a swinging scene"

...Specifically citing the Beatles' success, EMI announce a new agency to increase pre-tax profits for year ending June 30 and doubling in value of Capitol's US shares since I Want To Hold Your Hand topped the charts... Donna Dors issues debut disc on Fontana, and Honor Blackman completes debut album for Decca.

Music Week, 28 September 1974

Former Warner Bros general manager Des Brown joins forces with Don and David Arden

to form Jet Records. First release is No-Honestly, by Lynsey de Paul

...Larry Page's attempt to name a new enterprise Watergate Record and Tape Company is vetoed by a competing firm... MCA combine to market and produce videodisc album... CD-ware and software for the consumer market.

Music Week, 29 September 1984

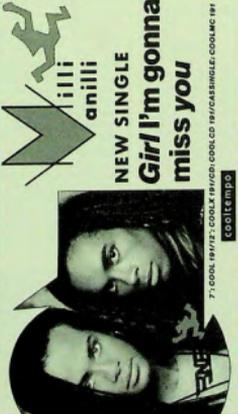
CEC and Hitachi abandon CED videodisc system jointly launched in 1983, leaving 13,000 hard-ware owners to take a severe view without new repertoire... In TV interview, Paul Waller attacks the BPI home-taping campaign saying "It's not killing music, it just means it's not in the mainstream... Records are down"... In the first hyping case since Gallup took over the chart, distributors IDS is fined £12,500 after a rep. is caught composing an unauthorised catalogue of machine... Black Lace's Agadoo tops out of the top 10 indie singles after seven weeks.

MARK LEWISOHN



11 \$Express

- 23** **OYE MI CANTO (HEAR MY VOICE)**  
Glenn Esleron  
Epic 65287 (12" 45378) 8 (C)
- 24** **HEY D! CANT.../SKA TRAIN**  
Beastmasters Feat. Betty Boo  
Rhythm King BRT 34 (11) 1 (P)
- 25** **MISS YOU MUCH**  
Janet Jackson  
Breakout/AMM USA 1 (4) 48 (P)
- 26** **NAME AND NUMBER**  
Prince  
Warner Brothers W 28 4 (1) (W)
- 27** **LOVE AND REGRET**  
Cincinnati  
Mercury/Programs CAT 176 6 (P)
- 28** **LOVE AND REGRET**  
Deacon Blue  
CBS 164 6 (1) (C)
- 29** **WE DIDN'T START THE FIRE**  
Billy Joel  
CBS 302 (1) (C)
- 30** **FOREVER FREE**  
W.A.S.P.  
Capitol 1152-56 (E)
- 31** **I JUST DON'T HAVE THE HEART**  
Cliff Richard  
EMI 112 6 (1) (E)
- 32** **LOVESONG**  
The Cure  
Fiction Records FIC 30 3 (P)
- 33** **IT ISN'T, IT WASN'T, IT AINT NEVER GONNA BE**  
Arabella Trundle (W) Feat. The 101ers  
A&M 12451 (12" 4245) 1 (4) (P)
- 34** **SECRET RENDEZVOUS**  
Korn White  
Warner Brothers W 28 5 (1) (W)
- 35** **IF I COULD TURN BACK TIME**  
Cher  
Geffe 08 5 (1) (W)



**illi anilli**

**NEW SINGLE**  
**Girl I'm gonna miss you**

**coltempo**

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**VICKI MORGAN - Always On My Mind**



Out Now on EMI RECORDS Re231 (7" 126231) (12" CD) Re231 (CD)  
Produced by Pigott & Travers

**Just The Way You Are**

**Rock Waltz - 60s Woodstock of Chicago - Part 1 of 2**

**Joel Lawrence of Arabia** Dylan Berlin, *Stranger in a Land*  
**Charles de Gaulle** Kwal Lebanon, *Stranger in a Land*  
**Castro** Billy Joel, *Homeless Vets*  
**Checker** Psycho, *Hemmingway*

CBS

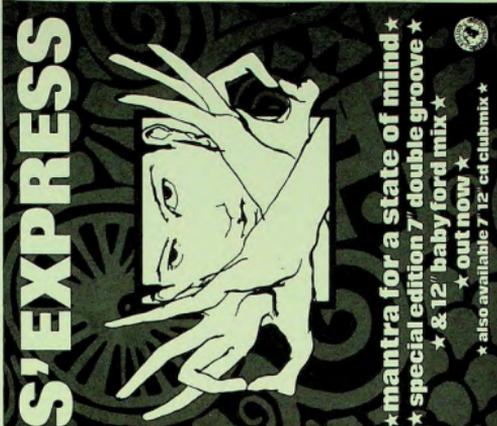
- 36** **POISON**  
Alice Cooper  
Epic 65304 (12" 4536) 8 (C)
- 37** **ROAD TO YOUR SOUL**  
All About Eve  
Mercury/Programs EREN 10 (P)
- 38** **ROCK WIT'CHA**  
Baby Boy  
MCA/MCA 11 18 (P)
- 39** **WE COULD BE TOGETHER**  
Debbie Gibson  
Atlantic 4 896 (1) (W)
- 40** **ROOM IN YOUR HEART**  
Living In A Box  
Capitol 1159 (1) (C)

**T W E L V E • I N C H**

1	<b>RIDE ON TIME</b> Black Box	21	<b>SURGLATINO</b> Sweet Little Sixt Confessions
2	<b>HEY UP THE LAM</b> The 101ers	22	<b>THE NIGHT</b> Janet Jackson
3	<b>OHAMA</b> Erosive	23	<b>SECRET RENDEZVOUS</b> Korn White
4	<b>COLESL</b> Sweeney Lombard	24	<b>THE MAN</b> Fiona
5	<b>NEED YOUR LOVIN'</b> Madonna	25	<b>THE REAL WILD ROUSE</b> Deacon Blue
6	<b>CHEER</b> Madonna	26	<b>LOVE AND REGRET</b> Deacon Blue
7	<b>THE WAMP (W.A.S.P.)</b> W.A.S.P.	27	<b>ROCK WIT'CHA</b> Baby Boy
8	<b>AMATEUR (FOR A STATE OF MIND)</b> Stereolab	28	<b>THE FEELING</b> James And Mary Chan
9	<b>THE SENSUAL WORLD</b> The Roots	29	<b>IF I COULD TURN BACK TIME</b> Cher
10	<b>THE BET</b> Red Hot Chili Peppers	30	<b>IF I COULD TURN BACK TIME</b> Cher
11	<b>PERSONAL JESUS</b> The Wordz	31	<b>BLAME IT ON THE BOOGIE</b> Cher
12	<b>SOFT LIKE THE DOWN GENTLE</b> The Wordz	32	<b>IT DON'T IT WANT (I WANT)</b> Arabella Trundle Feat. Betty Boo
13	<b>SOWING THE SEEDS OF LOVE</b> Beastmasters Feat. Betty Boo	33	<b>COME GET MY LOVIN'</b> Cher
14	<b>IF YOU DON'T WANT TO.../SKA TRAIN</b> Beastmasters Feat. Betty Boo	34	<b>MISS YOU MUCH</b> Janet Jackson
15	<b>AREO DIZACT</b> Cincinnati	35	<b>FOREVER FREE</b> W.A.S.P.
16	<b>WE COULD BE TOGETHER</b> Debbie Gibson	36	<b>POISON</b> Alice Cooper
17	<b>ROOM IN YOUR HEART</b> Living In A Box	37	<b>ROAD TO YOUR SOUL</b> All About Eve
18	<b>LOVE AND REGRET</b> Deacon Blue	38	<b>ROCK WIT'CHA</b> Baby Boy
19	<b>SECRET RENDEZVOUS</b> Korn White	39	<b>WE COULD BE TOGETHER</b> Debbie Gibson
20	<b>SECRET RENDEZVOUS</b> Korn White	40	<b>ROOM IN YOUR HEART</b> Living In A Box

- 62** **THE ALPHAS**  
The Alphas
- 63** **HEAVEN'S HERE**  
Patty Johnson  
MCA/MCA 11 18 (P)
- 64** **THIS IS THE RIGHT TIME**  
John Starnfield  
A&M 1152 (12" 4523) 1 (4) (C)
- 65** **TAKE IT FROM ME**  
Jogger Christian  
Island 1158 (4) (P)
- 66** **GIRL I'M GONNA MISS YOU**  
Milli Vanilli  
Columbia/Capitol COC 011 1 (1) (C)
- 67** **THE DOWNTOWN LIGHTS**  
Blaze Nide  
Linn/Virgin LKS 312 (1) (P)
- 68** **WFL**  
Hopper Mondays  
Factory FAC 2327 (12" FAC 232) 1 (P)
- 69** **CROSSROADS**  
Trosy Chapman  
Blacks 148 95 (1) (W)
- 70** **EXPRESS YOURSELF**  
N.W.A.  
Ruffhouse 164 9 (W) 115 (1) (W) 144 (P)
- 71** **LET THE DAY BEGIN**  
The Call  
MCA/MCA 11 18 (P)
- 72** **BREAK 4 LOVE**  
Raze  
Champion CHAMP 17 (4) 1 (M) (C)
- 73** **NATURE OF LOVE**  
Waterfront  
Polygram MON 2 (P)
- 74** **SOMETHING'S JUMPIN' IN YOUR SHIRT**  
Melotrix McLeaner, Bonafilla, Orsh, Lisa Marie  
Epic 6470 (1) (C)
- 75** **COME GET MY LOVIN'**  
Dionne  
Capitol/Beggar CD 41 6 (1) (C) 1 (C) (W)

**S'EXPRESS**



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# US TOP FORTIES

## SINGLES

1	GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
2	HEAVEN, WARRANT	Columbia
3	IF I COULD TURN BACK TIME, Cher	Geffen
4*	CHERISH, Madonna	Sire
5*	MISS YOU MUCH, Janet Jackson	A&M
6	18 AND LIFE, Skid Row	Warner Bros
7	ONE, Boyz 2 Men	Arista
8	KISSES ON THE WIND, Neneh Cherry	Virgin
9	DONT WANNA LOSE YOU, Gloria Estefan	Epic
10*	LOVE SONG, The Cure	Elektra
11*	BUST A MOVE, Young MC	Dolobicus
12*	MIXED EMOTIONS, Fine Young Cannibals	Columbia
13	DONT LOOK BACK, Fine Young Cannibals	I.R.S.
14*	IT'S NO CRIME, Boyz 2 Men	S&W
15*	IT'S NOT ENOUGH, Shaript	RCA
16	SHOWER ME WITH YOUR LOVE, Surface	Columbia
17*	WHEN I LOOKED AT HIM, Exposé	Arista
18*	SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
19	COLD HEARTED, Paula Abdul	Virgin
20*	PARTYMAN, Prince	Warner Brothers
21*	LOVE IN AN ELEVATOR, Aereonith	Geffen
22*	LISTEN TO YOUR HEART, Roxette	EMI
23*	DR FEELGOOD, Molly Crue	Elektra
24	HANGIN' TOUGH, New Kids On The Block	Columbia
25	RUNNIN' DOWN A DREAM, Tom Petty	MCA
26*	YOU'RE MY ONE AND ONLY, Seduction	Vendetta
27*	ROCK EYES, The Jeff Healey Band	Arista
28*	SCORCH W/TA, Bobby Brown	MCA
29	RIGHT HERE WAITING, Richard Marx	EMI
30	KEEP ON MOVIN', Soul II Soul	Virgin
31*	COVER GIRL, New Kids On The Block	Columbia
32*	HEALING HANDS, Elton John	MCA
33*	WHAT LIFE ABOUT YOU, Michael Morales	Wing
34*	THE BEST, Tam Turner	Capitol
35*	I FEEL THE EARTH MOVE, Montko	Columbia
36*	CALL IT LOVE, Fava	RCA
37*	LOVE SHACK, The B-5's	Reprise
38*	WHEN I SEE YOU SMILE, Bad English	Epic
39*	DIDENT I (BLOW YOUR MIND), New Kids On The Block	Columbia
40*	LET GO, Sharon Bryant	Wing

## ALBUMS

1	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
2	HANGIN' TOUGH, New Kids On The Block	Columbia
3*	FOREVER YOUR GIRL, Paula Abdul	Virgin
4*	STEEL WHEELS, Rolling Stones	Mercury
5	REPEAT OFFENDER, Richard Marx	EMI
6	FULL MOON FEVER, Tom Petty	MCA
7	SKID ROW, Skid Row	Elektra
8*	DR FEELGOOD, Molly Crue	Arista
9	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
10	DIRTY KITTEN FILTHY..., WARRANT	Geffen
11	THE ENEMY OF THE INNOCENCE, Don Henley	Geffen
12	CUTS BOTH WAYS, Gloria Estefan	Epic
13*	HEART OF STONE, Cher	Geffen
14	KEEP ON MOVIN', Soul II Soul	Virgin
15	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
16	DONT BE AFRAID, Bobby Brown	MCA
17*	DISINTERGATION, The Cure	Elektra
18	THE WICK ST, Great White	Capitol
19	LIKE A PRAYER, Madonna	Sire
20	NO ONE CAN GET IT BETTER, The D.O.C.	Ruffless
21	BIG TIME, Heavy D & The Boyz	MCA
22	SEE THE LIGHT, The Jeff Healey Band	Arista
23*	PUMP, Aereonith	Geffen
24*	TRASH, Alice Cooper	Geffen
25*	SLEEPING WITH THE PAST, Elton John	MCA
26	PAUL'S Boutique, Boyz 2 Men	Capitol
27	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
28	COSMIC THING, The B-5's	Reprise
29	INDIGO GIRLS, Indigo Girls	Epic
30	ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Virgin
31	MARTIKA, Martika	Columbia
32	WALKING WITH A PANHNER, LL Cool J	Def Jam
33	AS NASTY AS THEY WANNA BE, 2 Live Crew	Like Skywalker
34	TENDERLOIN, Boyz 2 Men	Solar
35*	WIND, Living Colour	Epic
36*	LET'S GET IT STARTED, M.C. Hammer	Capitol
37	BIG GAME, White Lion	Arista
38	24/7, Dino	42nd Street
39	LOVE AND ROCKETS, Love And Rockets	RCA
40	NEW JERSEY, Bon Jovi	Mercury

Charts courtesy Billboard, 30 September, 1989 • Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## A&R LP REVIEWS

### ALBUM OF THE WEEK

**NIGEL KENNEDY** (with the English Chamber Orchestra): *The Four Seasons, EMI, LP NIGÉ 2*. As classical's latest pop star (look to your laurels, Simon Rattle), Nigel Kennedy and EMI could well be looking towards another GPI award with this spry rendering of Vivaldi's ever-popular concertos. Kennedy's virtuosity is never in doubt, but his boundless energy results in some passages sounding decidedly hurried. A sure-fire sell, though — and it should achieve its aim of appealing to younger listeners. **ES**

**TEARS FOR FEARS: The Seeds Of Love, Fontana 838 7301**. It had to be special after the wait and it is. Strengths are the composition and performance, weakness, the lyrics and now redundant single title track. The cohesion and sheer breadth of ambition pulls this to the top of the pack and the band have succeeded in creating a production benchmark that could see it evolve into *The Dark Side Of The Moon* for the Nineties, which in this context, is a great compliment. **BM**

**JANET JACKSON'S Rhythm Nation 1814, A&M, A&M 3920**. Jackson goes for the Jam and Lewis production partnership again and comes up with a harder dance collection than the more commercial and diverse *Control*. At times, it's a little repetitive and Jackson's vocals get bogged down in the mix of synths and percussion but as a whole it's a well executed state-of-the-art dance album. **NR**

**IAN McCULLOCH: Candleland WEA WX 303**. The Bunnen's demise has given lead singer, Ian McCulloch, new lease of life. This, his first solo album, firmly bristles with old Bunnen-style title references, but songs like the atmospheric ballad of the title track and the soaring strings of *I Know You Deep* show that he has gained a deeper, more considered side to his songs. **JS**

### STOCK IT

**JOHN ZORN: Spya Wy Spya, Nonesuch/WEA WX 960-844-1**. Zorn's much-anticipated new album finally arrives with all saxophone's tooting, featuring the music of Ornette Coleman. Spya's first side offers 11 intense pieces with rhythms flowing surrounded by circling pipes. Side two offers longer pieces but the oppressive, claustrophobic air still remains. Zorn challenges his understated and busy with jazz taken a few steps further. New arrangements and a forceful delivery mean it's not for the faint-hearted. **DM**

**A CERTAIN RATIO: Good Together, A&M, A&M 9008**. When Monstache's ACR did the unthinkable and left Factory Records many may have considered them past their best. But this A&M debut, with its understated and beautifully crafted funk/pop, is one of those great records that oozes class from every groove. This is set to be their biggest seller and once again ACR are setting standards. **NR**

### STOCK IT

**RUNRIG: Searchlight, Chrysalis CHR173**. Nicely timed to coincide with their current high profile, another great Runrig LP of great humility is set to blaze an all-time most significant trail north of the Border. If it's a trifle short of new ideas, the MacDonald brothers more than compensate with a cluster of songs that balance commercial pressure with their Highland roots. **GT**

**WISHBONE ASH: Here To Hear, IRS, EIRSA 1006**. Following on from their instrumental *Nouveau Collis LP* for Miles Copeland's *No Speak* series, the original Wishbone Ash (the 1969-74 line-up) return with their first album proper. The most significant factor is the return of vocalist/bassist Martin Turner, but this is still a colmer, more refined Wishbone Ash than most will have hoped for, unswerving in intricate, almost delicate sound, with jazz tinged atmospherics. **KB**

**MARILLION: Seasons End, EMI/EMD (TC/D) 1011**. Apart from the truly awful single, this dramatic and intense LP is everything that might have been hoped for. From the captivating *Easter* (featuring Uilleann Pipes) to the sax-driven Berlin and the ozone-friendly title track, there's a freshness and maturity to *Seasons End* that is due in part to Steve Hogarth's warm, stylish vocals. It's also quite a trib-

ute to the rest of them too that *Seasons End* is another genuinely excellent Marillion album. **GT**

**THE ALARM: Change, IRS (EIRSA 1002)**. With red dragon flying, the Alarm mature from little league U2ers to an identity and concern of their own. The album of a Storey's feel, isn't a punchy one by producer Tony Visconti. It may be worth stocking copies of the version sung in Welsh east of the border as die-hard Alarm fans are sure to want to hear the haunting Celtic language give a new dimension to the Rhyfers' sound. **AM**

### STOCK IT

**MDC: Metal Devil Cakes, Radical Boner Records, EFA17557**. **RD**. Distribution: Southern. Yet again, all things American get a good kicking, but the sense of the absurd compensates for the frequent sermonising. Strongest track is *Deep In The Heart Of Racist America*, an anti racist reconstruction of the old Texan fave. They also provide a stirring version of *Love Portion No 9*, just to prove that they can kick ass with the best. **LF**

**MAKING PLOWS FOR NIGEL: Kirk Blows, Leo Finlay, Dave E Henderson, Duncan Holland, Andrew Martin, Nick Robinson, Kay Sinclair, Jerry Smith and Gareth Thompson**

## HEAVY METAL ALBUMS

This Month	Title, Artist	Label, Catalogue No.
1	<b>PUMP</b> Richard Marx	Geffen WX322 MF
2	<b>REPEAT OFFENDER</b> Richard Marx	EMI USA JRL1043 EMI
3	<b>DR FEELGOOD</b> Molly Crue	Elektra BRT57 MF
4	<b>TRASH</b> Skid Row	Geffen WX322 MF
5	<b>APPETITE FOR DESTRUCTION</b> Guns N' Roses	Geffen WX322 MF
6	<b>ROCK ISLAND</b> Jethro T	Chrysalis CHR173A UK
7	<b>THE LIES, THE SEX, THE DRUGS, GUNS N' ROSES</b>	Geffen WX322 MF
8	<b>NEW JERSEY</b> Bon Jovi	Mercury 1021 MF
9	<b>WAKE ME WHEN IT'S OVER</b> Frank Stallone	Sirena BETA3 MF
10	<b>TAKING OUT THE WORLD</b> Don Henley	A&M A&M9002 MF
11	<b>SKID ROW</b> Skid Row	Arista 791731 MF
12	<b>HYSTERIA</b> Def Leppard	Virgin BVS121 MF
13	<b>SLEEPER WHEN WE'VE BEEN</b> Bon Jovi	Mercury 1021 MF
14	<b>BAD ENGLISH</b> Bad English	Epic 463441 UK
15	<b>PERMANENT VACATION</b> Van Halen	WEA WX173 MF
16	<b>SOUL BROUVN</b> Michael Biehn	Arista 791731 MF
17	<b>THE HEADLESS CHILDREN</b> W.A.S.P.	Epic 463441 UK
18	<b>PRECIOUS METAL</b> Yngwie Malmsteen	Sirena BETA3 MF
19	<b>SONIC TEMPEST</b> The Cult	Begonia Sonnet BETA3 MF
20	<b>NO FU, LEFT FOR THE PILGRIMS</b> D.A.D.	Warner Bros WX28 MF
21	<b>OPEN UP AND SAY... AH!</b> Poison	Capitol E57209 MF
22	<b>RECKLESS</b> Mötley Crüe	A&M A&M111 MF
23	<b>SOFT METAL</b> Van Halen	Sirena BETA3 MF
24	<b>HITS OUT OF HELL</b> Metal Leaf	Epic 463441 UK
25	<b>BAT OUT OF HELL</b> Metal Leaf	Credence III EPC4214 MF
26	<b>THREE SYMBOLS</b> Led Zepplin	Arista B00008 MF
27	<b>CITICER INVERT YOU PREAM</b> Testament	Arista WX297 MF
28	<b>NO RESPECT</b> Van Halen	Mercury 1021 MF
29	<b>ANDERSON BRUFORD WAKEMAN HOWE</b> Anderson, Bruford, Wakeman, Howe	Atlantic 209717 B&E
30	<b>PROTECT THE INNOCENT</b> Van Halen	Tabco ST42 243 MF
31	<b>VIXEN</b> Vixen	EMI Atlantic JRL1023 EMI
32	<b>TWICE SHY</b> Great White	Capitol E57209 MF
33	<b>OPEN UP AND SAY... AH!</b> Poison	Capitol E57209 MF
34	<b>MR BIG</b> Mr Big	Begonia Sonnet BETA3 MF
35	<b>SHATTERED EXISTENCE</b> Keani	Arista 791731 MF
36	<b>GREATEST HITS</b> Aerosmith	Begonia Sonnet BETA3 MF
37	<b>LOVE AND WAR</b> Living On A Beach	MCA A&M0565 MF
38	<b>RICHARD MARX</b> Richard Marx	EMI USA JRL1043 EMI
39	<b>RADIO</b> Ozzy Osbourne	Columbia CSC37112 B&E
40	<b>LIVE FAST, DIE FAST</b> Whitesnake	Atlantic B36643 MF

Compiled by Music Week from Gallup Data

Reviewed by David Giles



MAMA'S GOT A squeeze box: The Fat Lady Sings

## SINGLE OF THE WEEK

**THE WEDDING PRESENT:** Kennedy. (RCA/12/CD) PB 43117. Kennedy is a stunning, almost hypnotic song which employs a cunningly stop-start rhythm and an unusually intricate lyric based around the unforgettable couplet "Lost your love of life? Too much apple pie." Dynamic and uncompromising, it should pave the way for a more successful album in the pop world of time for Leeds' finest sons.

**BELINDA CARLISLE: Leave A Light On.** (Virgin 12) VS1210. No great departure from the formula pop of her earlier singles, with glossy production underpinned by a rock edge as though to indicate some serious intent beneath the glossy surface. Shame about the sleeve, which indicates that Carlisle is a firm believer in the display of cleavage as a marketing strategy.

**SOUP DRAGONS: Crotch Deep Thrash.** (Raw TV 12) RTV 7. The Soup Dragons seem so determined to bury their old cutesy image that they'll try anything to shock. Hence the words "crotch" in the title, and the grungy garage psychedelia they have inherited. Still gutsy and spirited, but with each release they're moving further from the wider audience their potential deserves.

## SINGLE OF THE WEEK

**CRY BEFORE DAWN: Last Of The Sun.** (Epic 12) GONE 4. A most encouraging release from the best Irish band in recent years. A stirring pop song with a folksy undercurrent — any rock excesses are fully contained into an intelligent guitar solo. If they're going to break into the big time, this is the one to do it.

**DION: And The Night Stood Still.** (Arista 12) 112 408. The best track from his fly Frankie album, this song is slightly more adventurous than Dion's trademark rock'n'roll background might suggest. Actually the verse is remarkably similar to some early Thin Lizzy material in its melody. His best chance of a hit single.

**BILLY JOEL: We Didn't Start The Fire.** (CBS 12/CD) JOEL 1. Promising return which finds Joel in rockier mood with a very wordy song cramming in references to vir-

tually every major figure and event in the twentieth century. After all that, the message of the lyrics is foggy and confused, but this should certainly see him back in the charts.

## SINGLE OF THE WEEK

**VELLUM STAIRS: Jamie's Coming Back.** (12) JUNE 01002. Mysterious yet delightful record from an obscure Scottish label based in Greenock. Sparse keyboards create a wistful mellow mood, contrasting with the drum machine to suggest Blue Nile on a low budget. The simplicity of the arrangement and the skillful work of songwriter Duncan Shields lends this a classic pop feel. Definitely worth exploring.

## SINGLE OF THE WEEK

**THE FAT LADY SINGS: Arclight.** (Fourth Base 12) TFLS 3. The first real indication that Nick Kelly and his cohorts are major-league material. This builds majestically on a piano riff which soon becomes a full scale workout. Like Cry Before Dawn, they manage to successfully avoid the indulgences of their contemporaries and Kelly's voice is both powerful and expressive.

## SINGLE OF THE WEEK

**STARBUST: Love Will Find A Way.** (Republic/Rough Trade 812) LIC2 029. Refreshing change from most current club music, this relies on a distinctly laid-back feel for its impact. A sleepy bossa, supplemented by some jazzy instrumental fills and languid backing vocals, contures up a late night club feel, like a trendier, updated Shaktak.

**JOHNNY HATES JAZZ: Turn The Tide.** (Virgin 12/CD) VS 1205. First outing for new vocalist Phil Thomas, who's been given a song in the mould of the first LP, but with soft harmonies and a bright, cheerful arrangement. On occasions the production threatens to choke the song, but it's distinctive enough to re-open their hit account.

**THE BICYCLE THIEVES: Waterfront.** (Sun Zoom Super) 121 \$25. That's the thing — a London-based guitar band. This isn't exceptional stuff by any stretch of the imagination, but a pleasant enough

pop song tackling the issue of Docklands yuppiefication. There's a vaguely Celtic feel to their song-writing; keep an eye on future developments.

## SINGLE OF THE WEEK

**PALE SAINTS: Berging Into The Presence of God EP.** (4AD 12) BAD 901. The main track bears the stamp of New Order singles with its plaintive vocal and extended guitar passages — better, if anything, suggesting enormous, rather than the second track is fiery and unsettling, although the third is wittily obscure. This Leeds band will certainly have a bright future.

## SINGLE OF THE WEEK

**MERLIN: Drop The Weapon EP.** (Rhythm King 12) LEFT 32. The main — and outstanding — track, Weekend Girl, is a hip hop ballad in the tradition of LL Cool J's I Need Love. Slushy harmonies contrast nicely with Merlin's burly delivery. Clever production of the other tracks helps make this a thoroughly accomplished solo debut for the young rapper previously featured on recent Beatmasters and Bomb The Bass singles.

**DAN REED NETWORK: Tiger In A Dress.** (Phonogram 12) DRN 112. Imagine Joni from Jovi fronting Roachford. A sprightly, though not too bouncy, funky backing does battle with bursts of metal guitar, with a vocal straight from the rock textbook, as the title suggests. Not as exciting as early reports made them sound.

## SINGLE OF THE WEEK

**THE REBEL MC AND DOUBLE TROUBLE: Street Tuff.** (Dastle 12/CD) WANT 18. Splendid debut between hot young rapper Rebel MC and former Simply Red backing vocalist Janet Ross, conducted to an instrumental track that sounds very much like a dancehall reggae groove speeded up to 45 rpm. Brilliant and irresistibly danceable.

**DIONNE: Come Get My Lovin' (Citybeat Beggars Banquet 12) CBE 745.** Very strange track in which the vocals are buried deep in the mix and, apart from the odd keyboard chirp, the instrumentation is almost exclusively the presence of a very hi-hatty drum machine. Currently, though, the most uncommercial-sounding dance tracks are turning into the biggest hits, so expect anything!

**WORLD STUFF: The Conflict.** (Arista 12) 112 535. Intriguing blend of Western dance beats and Eastern melodies. It is basically a collision of two different songs, one Kurdish, and one Israeli, welded together by the people who brought you Otha Haza's Im Ninlolo. Not as immediate as that single, but the novelty value's still there — just as fresh and innovative.

## THE OTHER CHART

## TOP 20 SINGLES

1	PERSONAL JESUS	Mike BOMG 17 (87)
2	DON'T LET ME DOWN GENTLY	Public Enemy 20 (87)
3	BLUES FROM A GUN	Blues From A Gun 16 (87)
4	YOU KEEP IT ALL IN	Get Down 20 (87) 16
5	BRING IT ON DOWN	Feed F0022 (8)
6	REGINA	One Little India 28 (77) 8
7	WFL (WROTE FOR LUCK)	Factory FAC23 (7)
8	CELEBRATE	Chrysalis CHS242 (2)
9	PROUD TO FALL	WEA 1741 (26)
10	HEY LORD	Island 15428 (7)
11	HEART OF THE HEART OF LOVE	Blue Culture AZU12 (8)
12	COME ANTIME	RCA PR4938 (86C)
13	VERY METAL NOISE POLLUTION (EP)	RCA PR4983 (86C)
14	FIND OUT WHY	Cou 20456 (5)
15	STONE COLD SOBER	ASW AM232 (7)
16	RUN 2	Factory FAC27 (7)
17	ITOOK A LITTLE	Virgin V1213 (2)
18	LAST NIGHT MY WIFE HOOVERED MY HEAD	Telcel FAT3 (26)
19	WHITE CITY	Prope Robson T249 (9)
20	SEE A LITTLE LIGHT	Virgin America V1213 (2)

## CHART COMMENTARY

Sydney's Hoodoo Gurus celebrate five years of releases by storming the album and single chart with new product on RCA. More subtle than usual, but still full of gritty aggression, the album barely belies its Clint Eastwood-styled title, making a few steps further than their seminal Man-Should-Be-Guitars from '85. There's irreverent, then. Gently bursting into the main frame. Taken from their immensely recent second album *Hup*, which features the immortal offering *They're In The Bathroom*, it signals another noisy phase from the allegedly rugged groove machines. In the singles selection there's also high placings for the reclusive and seemingly reluctant (but exceptionally popular) Jesus and Mary Chain, with Blues From A Gun, and The Beautiful South which barely escapes the "one hit wonder" tag by taking their fourth 45. You Keep It All In, right to the top. Most interesting new entry is the latest batch of synthesized guitar noise from Jesus Jones — who's continued that presence on the Food label — while Del Amitri's return from an elongated sabbatical with the second cut from their Working Hours album. Former Husker Du guitarist, Bob Mould follows the so-so sales Former Husker Du guitarist. Bob Mould follows the so-so sales Humour on Last Night My Wife Hoovered My Head, the only new entry coming from those Antipodeans The Hoodoo Gurus, while there is re-entries for Happy Mondays' Bummed (perhaps due to the success of their remixed VFL single), 10,000 Maniacs' Blind Man's Zoo and REM's Green.

## TOP 20 ALBUMS

1	VELVETINE	MCA MC6566 (7)
2	STONE ROSES	Shirazone OMB292 (7)
3	FEELING LOVE	Prope Robson WE247 (8)
4	BIG BANG!	WEA WR261 (26)
5	QUADRABASTATE	Creed STAR2004 (3)
6	WAKING HOURS	ASW AM2004 (6)
7	LOVE IS A LIE	Virgin V2191 (7)
8	LOVE AND ROCKETS	Prope Robson BE241 (6)
9	MAGNUM CUM LOUDER	RCA PR4938 (86C)
10	POOITILE	ADD CAD201 (7)
11	WEEN	Warner Bros WE234 (10)
12	LAZY 88-88	Lonc LA213 (1)
13	BUMMED	Factory FAC279 (8)
14	BLIND MAN'S ZOO	Island WE243 (8)
15	SOUND OF CONFESSION	WEA BR881 (3)
16	MAH!	Prope Robson 18741 (87) 81
17	MOTHER NATURE'S KITCHEN	Island IS2992 (2)
18	LOVE ROUGE/RED WATER	Prope Robson 8145 (3) 27
19	THE REAL THING	London J201 (44) (2)
20	BRAIN DRAIN	Chrysalis CHS1726 (2)

Compiled by Music Week from Gallup Data

London Boys  
 15 ASPECTS OF LOVE CD  
 Original Cast  
 Ralph Lieber/Stephen LaPorte  
 16 WHEN THE WORLD KNOWS YOUR NAME \* CD  
 Deacon Blue  
 CBS 463371  
 17 RAW LIKE SUSHI • CD  
 Keith Clary  
 Gene Vigna (CRCA)  
 18 THE RAW AND THE COOKED \*\* CD  
 13 Fine Young Cannibals  
 London B28491  
 19 ANOTHER PLACE AND TIME • CD  
 36 Donna Summer  
 Warner Bros/WF 219  
 20 BATMAN (OST) • CD  
 14 Prince  
 Warner Bros/WF 231  
 21 IMAGINATION • CD  
 9 Imagination  
 Sphar 52M 955  
 22 ERROL FLYNN CD  
 Dorey D'Amour  
 Cleve/Hollywood 637101  
 23 DON'T BE CRUEL \*\* CD  
 18 Bobby Brown  
 MCA MCJ 3245  
 24 CLUB CLASSICS VOL ONE \* CD  
 20 Soul II Soul  
 10/ATV/D1 82  
 25 APPETITE FOR DESTRUCTION \*\* CD  
 21 Guns N' Roses  
 Geffen/WF 112  
 26 TRASH CD  
 16 Alice Cooper  
 Epic 4631201  
 27 ANYTHING FOR YOU \*\*\* CD  
 22 George Straiton & Miami Sound Machine  
 Epic 4631251  
 28 SINGALONGAWAYREARS • CD  
 12 Man Biggleswies  
 Polydisk Music/WF 290  
 29 RAW CD  
 29 Avron Williams  
 DeLuxe/CBS 463281  
 30 KARPIS WHITE • CD  
 31 Karpis White  
 Warner Bros/WF 225  
 31 HEART LIKE A SKY CD  
 Sponholz DeLuxe  
 CBS 463318  
 32 HOME LOVIN' MAN CD  
 39 Roger Whittaker  
 Tender/Polygram/WF 212  
 33 DE FEELGOOD CD  
 19 Madley Cure  
 EMI/WF 179  
 34 CHOICES CD  
 22 The Blow Monkeys  
 RCA/R 24181

1784/MTWRA WF 238  
 1131  
 CBS 463371  
 Gene Vigna (CRCA)  
 London B28491  
 Warner Bros/WF 219  
 Sphar 52M 955  
 Cleve/Hollywood 637101  
 MCA MCJ 3245  
 10/ATV/D1 82  
 Geffen/WF 112  
 Epic 4631201  
 Epic 4631251  
 Polydisk Music/WF 290  
 DeLuxe/CBS 463281  
 Warner Bros/WF 225  
 CBS 463318  
 Tender/Polygram/WF 212  
 EMI/WF 179  
 RCA/R 24181

LP  
 CASSETTE  
 EPIC 4655589 1 4 2  
 1115  
 CD  
**TOP • 20 • COMPILATIONS**  
 No 1  
 4 DEEP HEAT 4 - PLAY WITH FIRE CD  
 Various  
 Vinters WF 238  
 2 NOW THAT'S WHAT I CALL MUSIC 15 CD  
 1 Various  
 EMI/Polygram/Polystar MW 15  
 3 HEART AND SOUL • CD  
 2 Various  
 Heart & Soul/PolyGram HSBT 1  
 4 JUST SEVENTEEN - HEARTBEATS CD  
 3 Various  
 Fantasy FAN 1  
 5 LOVE HOUSE CD  
 5 Various  
 K-Tel NT 146  
 6 DIRTY DANCING (OST) \*\* CD  
 6 Various  
 RCA/R 8408  
 7 IS THIS LOVE CD  
 Various  
 BM BMY 47  
 8 LEGENDS AND HEROES CD  
 8 Various  
 Sphar 52M 897  
 9 GREATEST EVER ROCK 'N' ROLL MIX • CD  
 9 Various  
 Sphar 52M 838  
 10 NOW DANCE '89 CD  
 10 Various  
 EMI/Virgin VDD 3  
 11 ETERNAL LOVE CD  
 11 Various  
 K-Tel NT 1447  
 12 MIDNIGHT LOVE CD  
 9 Various  
 Sphar 52M 881  
 13 DEEP HEAT 3 • CD  
 12 Various  
 Telstar S12A 204  
 14 TOP GUN (OST) \* CD  
 14 Various  
 CBS 47278  
 15 SUNSHINE MIX CD  
 11 Various  
 Sphar 52M 786  
 16 NITE FLUTE 2 • CD  
 13 Various  
 CBS 46300A  
 17 TV TUNES CD  
 20 Various  
 K-Tel NT 678  
 18 GOOD MORNING VIETNAM (OST) • CD  
 18 Various  
 A&M MW 3113  
 19 WAREHOUSE RAVES CD  
 19 Various  
 Arson (Epic) 31  
 20 THE BLUES BROTHERS (OST) CD  
 19 Various  
 A&M 1 26711

54 STORMS CD  
 38 Nanci Griffith  
 MCA/MCC 66A  
 55 NEW JERSEY \* CD  
 55 Bob Jovi  
 Virgin/Polygram 138A 43  
 56 ELECTRIC YOUTH • CD  
 47 Debbie Gibson  
 Atlantic WF 221  
 57 KICK \*\*\* CD  
 42 INXS  
 Mercury/Phonogram MBN 118  
 58 TRACY CHAPMAN \*\*\* CD  
 67 Tracy Chapman  
 EMI/WF 8744  
 59 G N'R LIES ... CD  
 52 Guns N' Roses  
 Geffen/WF 218  
 60 RAIN TOWN \* CD  
 63 Deacon Blue  
 CBS 45844 1  
 61 MEGATOP PHOENIX CD  
 42 Big Audio Dynamite  
 CBS 463781  
 62 BAD \*\*\*\*\* CD  
 59 Michael Jackson  
 Epic 632786 1  
 63 BRAVE AND CRAZY CD  
 63 Melissa Etheridge  
 Island 1155 9799  
 64 ANYWAWAWANNA O CD  
 53 Benetton  
 Rhino/Wing LETH 10  
 65 PAST PRESENT \* CD  
 54 Comel  
 RCA/R 8024  
 66 THE INNOCENTS \*\* CD  
 66 Erosure  
 MCA/STJMA 51  
 67 HYSTERIA \*\*\* CD  
 65 Led Zeppelin  
 Bluebird British/MCA HCB 1  
 68 BIG BANG! O CD  
 50 Fuzoco  
 WEA/WF 282  
 69 JUMP - THE BEST OF THE POINTER SISTERS CD  
 49 Pointer Sisters  
 RCA/R 9018  
 70 3 FEET HIGH AND RISING O CD  
 71 De La Soul  
 Big/La 41474  
 71 HEART OF STONE CD  
 71 Cher  
 Geffen/WF 242  
 72 THE STONE ROSES O CD  
 68 The Stone Roses  
 Sire/Warner OBER 202  
 73 ESPECIALLY FOR YOU CD  
 64 Les Bangbros  
 Telstar S12A 205  
 74 GIPSY KINGS • CD  
 61 Gipsy Kings  
 Telstar S12A 205  
 75 FLOWERS IN THE DIRT • CD  
 66 Paul McCartney  
 Polygram/P20 106

CD - Released on Compact Disc  
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by Phil Hardy

AFTER THE deluge of summertime reissues comes the brief lull before the build up of steam for Christmas. A time to take stock. Take sleeve notes, for example. They are the sine qua non of specialist reissues, but how necessary are they for mainstream reissues? Both matters are raised by the month's two top selections. **The Kinks**, the Ultimate Collection (Castle Communications CUCVCD 001) and **To Kingdom Come** (Capitol CDS 7 92169) a double CD of **The Band**. Coming after so many bits and pieces reissues of Kinks material by PRT, The Ultimate Collection is welcome for its completeness (though Days sounds funny to me, far heavier than my vinyl recording, and why do we have to have the cherry cola version of Lola?) though it is marred by its slight sleeve note. But does that matter on a TV-advertised CD?

The Band outing on the other hand comes complete with a 13-page booklet that is essential reading for anyone interested in the group. Did you know that The Weight was inspired by the work of Louis Bunuel? I didn't and am now convinced. My guess is although the sleeve note of To Kingdom Come will only marginally help sell the CD in-store, it will generate even more positive reviews than usual and will certainly change the way people listen to the Band. The note and the (31) track selection combine to make To Kingdom Come the

## REISSUES

classy, prestige item. The Band deserve and record companies (occasionally) like to put out. Why then did EMI barely two months ago reissue Anthology Volume One (all of whose tracks are duplicated on this offering)? From Ace there's another pair of albums by **Creedence Clearwater Revival**, the superior Pendulum (Face 512) which includes Have You Ever Seen The Rain, and Mardi Gras (Face 513), the album the group made as a fully co-operative effort in an attempt to dispel the idea that Creedence was only John Fogerty. Instead its failure led to the group breaking up. Although a minor outing, Mardi Gras points the way forward to Fogerty's Blue Ridge Range Rider days. More straightforward is MCA's welcome budget reissue of The Chirping Crickets (DMCL 1753) and even more imaginative is the collecting together of a selection of **Perry Cline's** Opry broadcasts (wonderfully remastered) as Live At The Opry (DMCL 1891). From Castle there's a pair of late **Family** albums It's Only A Movie/Fearless (TCOFCD 022 1/2) in its twofers series which are characteristically as erratic as all but the first of the group's offerings. From Fan Club comes a pair of **Chris Spedding** offerings, the tracking Guitar Graffiti (FC 0545) and

the far cooler and later I'm Not Like Everybody Else (FC 055), his last attempt at pop stardom which includes a fine version of the title track and Dave Berry's The Crying Game.

On the contemporary front its nice to report that Topic/Special Delivery have started to put items from their back catalogue onto CD. Best of the bunch are the happy sounds of **Michael Doucet & Cajun Brew** (Hot Cajun, R n B, SPDCD 1013) with

their delirious versions of the likes of Woolly Bully and Do You Wanna Dance. And as an added bonus you get **Richard Thompson** on three tracks. From Instant as well as **Carol Grimes** new album (the fine Why Don't They Dance, INCD 9.00668 0) there's a welcome reissue of her 1987 offering Eyes Wide Open (INCD 9.000329 0) which includes her recording of Your Blues. More perplexing but decidedly powerful is the eponymous debut album

of **Eleventh Dream Day** (Fan Club FC 056) in which thrash meets psychedelia to good effect.

Finally for collectors only there's **Murph The Surf** (Fan Club FC057) an intriguing 1982 outing from **Elliot Murphy** full of his characteristic reworkings of American mythology, an eponymous 1971 album from **Wilbert Harrison** (Ace CDH 275) enlivened by horn arrangements from **Allen Toussaint**, and It's Party Time by **King Curtis** (ACE CHD 260) which like most of his solo work only confirms what a great side-man Curtis was. ● Reviews marked \* are vinyl only.



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## Lancashire's hot-pot of video ideas

by Selina Webb  
THE LENGTHY promo for 2-Kur's Rock That makes an explosive opening for Karen Benham's show reel. Her compendium of slickly switching images meshes so closely with the pounding soundtrack that it's hard to believe that the music and visuals were not created simultaneously.

The Lancashire film-maker has produced similarly hard-hitting work for Robyn Hitchcock, Psychic TV, Alien Sex Fied, The Meteors, The Toy Dolls, GBH (live in LA), Hawkwind and The Turnpike Cruisers. The latter band are an oddball combo for whom Benham also plays saxophone and who were responsible for writing and presenting the cable network alternative music show Turnpike TV.

Now she is focusing her talents on directing and editing music



GOING WITH the flow, the Karen Benham way

video at husband John's Jeffsoundz Video in Lytham St Annes besides casing her eye further afield for more promo work.

"The first things I did were just for myself, just for music that I liked. I showed the films to the bands and they liked them, said 'yeah, carry on with that' and things started to take more of a form," she explains. "I don't think you need a lot of money to make a good video. If you haven't got a lot of money you've got to think harder, be more creative, come up with better

ideas, be more scheming."

The most crucial aspect of a Benham project is, she says, the existence of a creative empathy with the artist and music she's working with. Once in action, the participants are urged not to try too hard and she personally endeavours to remain flexible with her visual ideas.

"My videos end up to be something different from how I originally picture them," she says. "You can't be too rigid, you have to go with the flow."

## R E V I E W S

**LOVE AND ROCKETS: The Haunted Fishhook. Beggars Banquet. Distribution: Virgin Video. BB006. Running time: 46 mins. Dealer price: £6.95.**

**Comment:** Having just made the big time in the US with a number three single and a top 20 album, Beggars is now hoping that success can be repeated over here for this band formed out of the ashes of Bauhaus. Alas, the single So Alive failed to make its mark and the album is struggling too. But here comes the video to make amends. Well, actually, probably not. Although it includes some of the band's finest moments — 'You And Yang and No New Tale To Tell' — the videos never really do the songs much justice with the majority being quite predictable with very few new ideas from directors Tony Vanden Ende and Mitch Jenkins. Many of the songs are shot in black and white which becomes irritating after a while and almost all of them are performance videos.

**Sales Forecast:** Love And Rockets have a strong fan base but this set is unlikely to widen their appeal — particularly without any chart action to back it. Marketing Love And Rockets in the UK is proving to be a hard job for Beggars and this is unlikely to change that situation. **NR**

**VARIOUS: Eighties Video Stars Volumes Three And Four. WNR 1083/WNR 1084. Running times: 55 mins/47 mins. Dealer price: £6.95.**

**Comment:** Do you remember break dancing, robotics, BMX bikes and pop stars with blond fringes? Eighties Video Stars contains all of the artists who really made 1983/84 years to remember. All are very much products of their time, all are captured at the height of their careers — thus we have Spondou Bollet's True, Too Shy from Katagopos and Yazoo's Nobody's Diary bringing back memories of a mispent youth and packed dance floors. They're all here — Depeche Mode, Rockwell, Heaven 17, Freez — a veritable

time capsule of past pop personalities. The videos themselves are eclectic to say the least and make interesting comparisons with some of our latter day efforts. In all an excellent exercise in marketable nostalgia which should make this series very successful indeed.

**Sales Forecast:** If the wistful looks that were brought on in my household from hearing True and Nobody's Diary again are anything to go by, the pop consumers of the nation will be rushing out in droves to grab hold of this particular part of their past. Should do well. **FW**

## MUSIC VIDEO

	Description (tracks) Timing/ Dealer Price		
1	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/1hr 35min/£6.25	PWL	VHF 7
2	PINK FLOYD: The Wall Compilation (1hr 35min)/£6.95	PMW/Channel 5	CPV 08762
3	DEF LEPPARD: In The Round In Your... Live (14 tracks)/1hr 30min/£9.04	PMW/Channel 5	CPV 08422
4	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin	VVD 827
5	QUEEN: Rare Live Live (18 tracks)/1hr 20min/£6.95	MVP 99	11869
6	MAX BYGRAVES: Singalanga/War Years Compilation (30 tracks)/50min/£6.95	Parfield	MKM 0003
7	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC	VRH 238
8	KYLIE MINOUGE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL	VHF 3
9	HARD 'N' HEAVY: VOLUME 3 Compilation (1hr 15min)/£6.50	PMI	MVP 99 11923
10	PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47	PMI	MVN 99 11863
11	NOW THAT'S... MUSIC VIDEO 15 Compilation (15 tracks)/1hr/£6.50	PMI/Virgin/PMV	MV NOW 15
12	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV	49829-2
13	CLIFF RICHARD & SHADOWS: Thank... Live/53min/£3.47	Music Club/Video Col	MC 2012
14	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV	497012
15	FRANK SINATRA & FRIENDS Live (30 tracks)/1hr 30min/£6.95	Video Collection	HC 4077
16	ERASURE: Innocents Live (14 tracks)/35min/£6.95	Virgin	VVD 891
17	INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMW/Channel 5	CPV 08372
18	EURTHMICS: Live Compilation (15 tracks)/1hr 30min/£9.04	PMW/Channel 5	CPV 08132
19	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI	MVXR 1
20	MICHAEL JACKSON: Making Thriller Compilation (1hr)/£6.95	Vestron	MA 11000

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VIDEO



## CELTIC FROST LIVE AT THE HAMMERSMITH ODEON

Our first release, in conjunction with Noise International, features thrash metal band Celtic Frost live on stage at the Hammersmith Odeon. Recorded in March 1989 this video captures all of the raw excitement of one of Europe's premier thrash bands. A must for all Frost fans — old and new.

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Catalogue Number: FLV1

Retail Price only £9.99

## URIAH HEEP RAGING THROUGH THE SILENCE

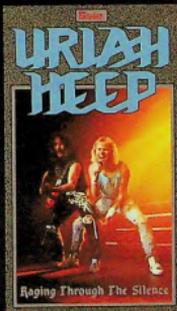
Filmed at London's Astoria Theatre on May 18th 1989 by our own film crew, this video captures an electrifying performance by one of Britain's greatest rock bands. If you weren't a Heep fan before watching this video, you will be after!

Playing Time: 1 hour 24 mins

14 tracks featuring: Bad Bad Man, Cry Freedom, Stealin', Blood Red Roses, Easy Livin' and Gypsy.

Catalogue Number: FLV2

Retail Price only £9.99



## IAN GILLAN IS GARTH ROCKET AND THE MOONSHINERS — LIVE AT THE RITZ

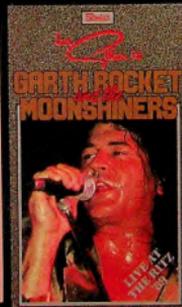
Filmed at Manchester's Ritz Club towards the end of the legendary Garth Rocket and the Moonshiners tour in May 1989, this video must be one of the most exciting ever made — with an audience that made the stage move 5 inches and with a stage crowded with dancers, liggers, cameramen and the occasional musician. Believe us — this video sweats!

Playing time: 1 hour 45 mins

15 tracks featuring: I'll Rip Your Spine Out, No Laughing in Heaven, Living For The City, Nothing But The Best and No Easy Way.

Catalogue Number: FLV3

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KEY A=Radio 1 'A' list  
B=Radio 1 'B' list

	ARTIST	TITLE	RADIO 1		RADIO 2		REGIONAL		LAST WEEK
			PTS	WKS	PTS	WKS	PTS	WKS	
ABC The Real Thing	Neutron	—	—	—	—	29	26	68	
AEROSMITH Live In An Elevator	WEA	16	20	A	A	16	17	17	
ALARM, The Sold Me Down The River	I.R.S.	15	14	A	A	17	20	43	
ALL ABOUT YOU (Earl To You Soul)	Phonogram	11	9	B	B	17	12	—	
AND WHY NOT (Barbra Streisand)	Mersey	5	—	—	—	—	—	—	
B232 Channel Z	Warner Brothers	4	5	—	—	5	6	—	
BEACH BOTS '81 Cruise!	Capitol	—	—	—	—	21	18	—	
BEAUTIFUL SOUTH, THE (You Keep Me)	Geol	24	17	A	A	36	32	31	
BEVERLY & GREEN RAPPER Green Rap	CBS	5	—	—	—	—	—	—	
BLACK BOX Ride On Love	Deconstruction	22	27	A	A	21	30	1	
BLACK NILE, THE (The Deacons Lights)	Linea	7	—	—	—	14	13	82	
BROCK Chameleon Box	CBS	8	—	—	—	15	—	—	
BROWN, BOBBY Rock With A	MCA	8	8	—	—	10	35	42	
BUSH, KATE The Seaside Walk	EMI	10	—	—	—	33	19	—	
CALL THE LAF Day Begs	MCA	16	15	A	A	10	11	79	
CAROLUS BEUNDS Love A Light On	Virgin	8	—	—	—	5	—	—	
CHAPMAN, TRACY Countdown	Elektra	16	8	—	—	18	—	—	
CHEER I'd Could Get Back Time	Gelbco	11	7	B	B	22	27	47	
CHRISTIAN, ROGER Let's Run From Me	Island	12	12	B	B	8	22	97	
CLIMB FISHER Fost Of Love	EMI	14	11	—	—	24	25	—	
CRAWFORD, KIMMY Excuse On The Heaven	Warner Bros	—	—	—	—	29	29	—	
CRY BEFORE DAWN (Off Of Her Soul)	Epic	—	—	—	—	13	19	—	
CRY SISCO (You Don't Ask)	Epic	4	9	—	—	—	—	46	
CURIOUSITY (New And Number)	Mercury	9	8	—	—	32	31	39	
DAMIAN The Tempest	Jive	—	—	—	—	19	21	7	
DEACON BLUE Love And Regret	CBS	14	8	—	—	26	37	28	
DE BUREN, CHRIS The Wailing Heart	ARM	—	—	—	—	12	—	—	
DEL AMBROSIO (You're Cold Sister)	ARM	4	5	—	—	16	14	—	
DEPêche MOOD (Frenzied Jans)	Mute	16	21	A	A	23	25	14	
DION AND The Night Shift	Acacia	8	10	—	—	20	—	—	
DOUBLE TROUBLE & REBEL MC Street Talk!	Desire	9	4	—	—	—	—	—	
ESQUIRE Drama	Mute	19	11	A	A	21	21	—	
ESTRAN, GLORIA (You're My Cat)	Epic	20	16	A	A	39	37	30	
FEAR (IN) (HUSTON) (It's A Woman)	Arista	14	17	B	B	8	32	29	
FIND A Way (Honey)	Mersey	—	—	—	—	18	19	—	
HARRY, DEBORAH (You're The Best Man)	Chryslis	5	—	—	—	13	—	—	
INCREDEBLE (O' REILLY) The Bark Of Maude	CBS	10	5	—	—	13	9	—	
JACKSON, JANET (You're My)	Breakout	8	13	B	B	27	29	22	
JOEL, BILLY (You Didn't Start The Fire)	CBS	21	14	A	A	30	—	—	
JOHNNY HATES JAZZ (You're The Title)	Virgin	4	—	—	—	32	30	—	
JOHNSON, KOLLY (Honey) Here	MCA	—	—	—	—	23	—	—	
KHAN, CHAKA (I Feel For You)	Warner Brothers	5	—	—	—	14	12	—	
LIVING IN A BOX (Born In Your Heart)	Chryslis	7	10	—	—	35	33	—	
LONDON BOYS (Harden Desire)	WEA	8	7	—	—	31	36	21	
LOVE DECIDES Something So Real	Arista	—	—	—	—	11	11	61	
MARCELLI, KRISTY (Innocent)	Mersey	4	—	—	—	38	32	—	
MADONNA (Dance)	WEA	25	28	A	A	41	39	3	
MARINES, THE (Say Goodbye)	CBS	12	11	B	B	16	19	94	
MARLEY, ZIGGY (Look Who's Dancing)	Virgin America	7	6	—	—	38	22	—	
MILL, RICHARD (I've Got A Feeling)	EMI-USA	18	21	A	A	40	41	2	
MILLI VANILLI (Golf For Getting Me You)	Cooltempo	6	—	—	—	21	15	—	
MINELLI, UZZA (Don't Drive Bombs)	Epic	5	—	—	—	—	—	—	
MISS KID (On The Block) (Hanging Loose)	CBS	—	—	—	—	20	23	54	
OSBORN, BILLY (License To Ch)	Jive	—	—	—	—	20	18	—	
OH WELL (On Wall)	Parlophone	17	—	—	—	4	—	—	
OLDFELD, MIKE (Innocent)	Virgin	—	—	—	—	11	12	—	
ORIELANA, RAUL (Real Wild Horse)	BMG	4	6	—	—	8	—	—	
POISON (Honey) (It's A Good Thing)	Capitol	8	6	B	B	5	6	—	
PRINCELESSE (The Secrets)	Epic	5	—	—	—	14	—	—	
PRINCE Party Man	Warner Brothers	20	19	A	A	25	31	16	
BUNING (New From Heaven)	Chryslis	—	—	—	—	11	12	90	
SHARPHEAR'S SISTER Run Silence	Riv	—	—	—	—	17	—	—	
SINTEA (Love On A Mountain Top)	Fostore	8	—	—	—	27	14	—	
SLIDE WHISTY (It's A Good Thing)	Capitol	6	6	—	—	38	32	—	
SCHALK (Can't Forget You)	Chryslis	4	—	—	—	38	15	—	
STARBUCK (Hanging Loose)	CBS	—	—	—	—	13	12	—	
STARBUCK (Hanging Loose)	CityBeat	14	13	B	B	18	22	13	
STARBUCK (Hanging Loose)	RCA	4	9	—	—	30	24	96	
STAY (Honey) (You're My)	CBS	—	—	—	—	12	15	—	
STAY (Honey) (You're My)	Mersey	10	16	B	B	28	24	24	
TEARS FOR FEAR (Sowing The Seeds Of Love)	Mersey	17	20	A	A	38	39	1	
TECHNOCRATIC (Keep Up The Jam)	Linea	10	8	—	—	15	11	4	
TERRIN, TINA (The Best)	Capitol	22	21	A	A	38	38	4	
WARRANT (Honey)	CBS	—	—	—	—	11	—	—	
WATERFORD (Nature Of Love)	Polygram	4	7	—	—	30	31	63	
WEET WEET (Sweet Surrender) The Precious Ore	13	15	8	—	—	39	24	—	
WHEN IN ROMEO (Honey)	Decon	10	—	—	—	38	39	1	
WHY (KAYE) (Secret Endemours)	Warner Brothers	12	10	B	B	23	33	40	
WILLIAMS, ALISON (I Need Your Love)	Linea	14	17	A	A	33	34	—	
WONDERS (You're My)	Polygram	18	10	A	A	19	—	19	
YOUNG BLOOD, STONEY (I'd Only Could)	Circa	24	15	A	A	35	33	6	

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of the weekly service, call Lynn Facer on 01 583 9199 ext 282. Records are eligible for the gold if they are on the current Radio 1 playlist, or silver if they had 4 records, or more plays on Radio 1 last week or more plays on Radio 1's Remedy computer or if one featured in 11 or more current UK playlists (A & B list).

## 'More music means more money', PPL tells IR stations

by Dave Laing

ALTHOUGH ITS "no restrictions" deal with ILR stations is to be extended until next April, Phonographic Performance Ltd will be seeking higher payments as part of any longer term deal. Pete Rogers, PPL's head of radio, says that since the abolition of the nine hours-a-day capping on needletime, the use of recordings owned by PPL members has risen to an average of 14-15 hours. "We accept that these extra hours are not at all high revenue earning periods," he adds, in a reference to the growth of overnight music-based programming, "so we won't necessarily be seeking a pro-rata

rise on the current four or seven per cent of net advertising revenues."

According to Rogers, the six month extension to the deal is necessary so that "the results of the experiment can be properly absorbed. The experimental licence was granted so that stations could see how much music they really wanted to use, and our stance is that if they want to use more programme material, they should pay more."

Brian West of the Association of Independent Radio Contractors is also happy about the continuation of the existing agreement. "Not all stations don't have to scratch around for non-PPL records to

play in the dead hours of the night, the choice of music available for programming has gone up."

A further reason why AIRC is content to maintain the status quo lies in the forthcoming broadcasting bill. "The picture on copyright matters, there remains unclear," says West, "so we want to wait."

Independent radio interests have been energetically lobbying the Government for measures to weaken the broadcasting rights of record companies and recording artists, notably in the area of "first fixation". The changes requested by AIRC would allow US recording to be broadcast in the UK without the need for payment to PPL.

## B R I E F S

● ADRIAN JOHN is joining Ken's Invicta FM station on October 1. John, who presents Radio One's early show, leaves the national station after a stay of more than 10 years. Nigel Reave, MD of Invicta, says: "This is a real coup for Invicta — Adrian is one of the most respected and exciting presenters on radio today."

● BBC ONE and Radio One will simulcast the Smash Hits Poll Winners Party 1989 from the London Arena, Docklands on October 29. Performers include Bob, Neneh Cherry, Jason Donovan, Kylie Minogue, London Boys, Marika, Sonia and Soul II Soul. The programme will also be broadcast live in several European countries.

based Allied Entertainment, which owns an interest in Radio Vision, will receive KIC stock in exchange for its interest in RVI. RVI President Kevin Wall says: "Radio Vision can now offer innovative music specials and concerts along with television series and made for TV movies." RVI's staff, label and product line will be retained.



PICCADILLY KEY 103 DJ Scooty

● THE NORTH EAST'S Metro Radio Group, comprising Metro FM, TFM and new AM station Great North Radio, has increased its share of listening from 39.9 per cent to 44.2 per cent, according to Research Surveys of Great Britain. Sales director Maurice Dobson says: "As this research was carried out to the standard industry methodology it has enabled us to make direct comparisons with the corresponding figures for previous surveys. The excellent performance of our three stations means that total listening has increased by more than 20 per cent."



DAVID LINCOLN has been appointed deputy managing director of Red Rose Radio after a year as programme controller. Lincoln has been the station's first programme on its launch in 1982. He returned to Red Rose last year after two years with Radio City.

● PICCADILLY KEY 103 DJ Scooty has won the Hummingbird Second Annual Black Music Award for best reggae show. Scooty, a Jamaican who has lived in Moss Side, Greater Manchester for 27 years, said he was delighted to see recognition of the depth of musical talent in the North-West.

● THE KUSHNER-LOCKE Company, which provides TV programmes for pay cable services, has acquired, in principle, Radio Vision International. As part of the deal, London-

pathetic naturalism takes a lot of bold, hard shooting and cutting.

Mark Kidel begins the programme with Zam Diabate, 74th in a hereditary line of Jalis — new series and new series. Diabate lives in a musicians' village where humility and morality are primary virtues and no man may rise above another. Next, the formative state-sponsored bands such as the Buffet Hotel Railway Band illustrate the building of a national identity independent in the city, Paris. Self Kaita makes internationally best selling records and talks about money. We return to the Jalis.

The socio-cultural themes, implemented in visuals and commentary, lifts Under African Skies above the common travelogue approach and makes outstanding viewing.

## R E V I E W

by Stu Lambert

Under African Skies — Mali, Preter African Kidel. BBC Transmitted September 22, 9.30 pm. BBC's NEW five-part world music series examines the music of Mali, Ethiopia, Algeria, Zaire and Zimbabwe through a classic documentary approach, moving from country to the city.

This theme is fully developed through the strong narrative of the camerawork, editing and production. Guided by the thoughtful storytelling we contemplate the mix of spiritual and commercial in the African streets, jigs in front of the band for a while, or track in close, absorbed by the blur of a conga player's hands. Such sym-

# Pluggers see radio into marketing jigsaw

by David Roberts

**T**IMES HAVE changed for the record industry during the Eighties, and radio promotion is no exception. According to independent pluggers Guy Holmes, who started out persuading people to play records 10 years ago and set up his own independent promotions company in the spring of last year, not only is the standard of plugging today a hundred times better, but radio itself is a whole new, professional world.

"In my first days in promotions it really was just a case of drop a few records in the slots at Radio One, see a couple of people, say they are young doing, fancy a drink? — that was it. Today it's computerised, the average age of producers is substantially younger, and the guys there are much more enthusiastic. They're also on contracts, which means if they don't deliver results they're out."

It's his new performance-based work ethic which has laid the ground for the rise of respectable pre-eminence of independent firms of pluggers such as the widely lauded Ferrel & Spanner as well as Holmes's own Gut Reaction.

"As an independent promotions man, if you don't work hard and get results people don't use you. So a good independent will only take on things that he thinks he can be successful with and that he believes in. Whereas the chap at the record company has to work with whatever's being released," he says.

That's not the only disability record company pluggers may labour under. When a producer's management approaches an independent they are attracted not only by reputation and the pluggers's commitment, but by the simple fact that he'll probably have more time to devote to the task.

"They'll want to use us because they believe we can do a more concentrated job than the record company," says Holmes. "I won't

take on any more than one new single a week. The major label pluggers are going in to see a producer and having to talk about seven or so new singles. When I go in, I'm going to talk about one."

It's in the regions that independents have made a particular impact in recent years, growing in importance and scale with the mushrooming of local radio itself. According to Manchester-based independent Tony Michaelides: "There are record companies operating in London with a smaller promotional team than I have up here."

Michaelides believes the regions have been overlooked for too long. "U2's first Radio One session was recorded at the Playhouse in Hulme with Bono singing the vocals from an upstairs toilet! That was set up from the Manchester office at a time when Radio One in London didn't want to know. The Stone Roses were recently booked for a Radio One in concert from Manchester, as were the Pixies." As well as providing alternative routes into national radio, regional plugging is important as a means of tapping into the regional networks themselves and with the forthcoming country-wide radio shake-up, it's an area which is bound to attract more attention.

According to Johnny Davis, Island Records' head of promotions: "You must always try to make sure that you have as many playlists as possible, because although Radio One think they're listened to everywhere I know that for instance in Belfast, where I come from, people listen to the local station as much as they listen to Radio One. In London, Capital Radio is very important, especially for dance records. Quite often you find that if Capital don't play a record you end up with sales across the country, that show a big gap in London."

Michaelides believes that regional marketing of records is also

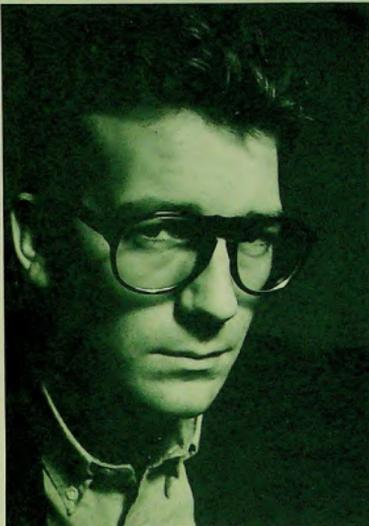
**'If you don't get any radio play then your posters, ads and instore displays won't mean anything'**

under-exploited, with too many people clinging to the old cliché that local radio doesn't sell records, only soap powder. "I wish that some of the acts I work on, as well as taking endless ads in the music papers, would get themselves advertised a bit more on local radio. Anything and anybody gets a strip ad in the NME — and while everybody who's bought the NME is a potential record buyer, they don't add up to all that many compared to the audiences for some local radio specialist shows."

But it's not only record company marketing departments which are at fault in Michaelides' view. The stations themselves simply don't make as much of an effort as they should to attract advertising. "Too many sales people at local radio stations are still too preoccupied with getting advertising from clothes shops and jewellers!"

All this in a world where, according to Davies, radio is increasingly seen as the last piece of an elaborate marketing jigsaw. "In a few of today's record companies the promotions team report directly to the marketing director. If you don't get any radio play, then your posters, ads, instore displays etc won't mean anything."

Without Radio One playlisting it's also that much harder for the record's strikeforce to convince shops they are buying a product that will shift. Exceptions include categories such as dance and heavy metal, who sell according to their own rules, and touring bands like New Model Army, who score



**GUT REACTION'S** Guy Holmes: 'As an independent promoter man, if you don't work hard and get results people don't use you'

hit records without the slightest input from the radio powers that be.

But as the marketing of product at the top of record company agendas, radio producers and DJs increasingly find themselves oswath with a deluge of promotional freebies, and according to Davies: "If radio starts taking the promotional efforts of pluggers for granted, the record companies have only got themselves to blame."

"One of the attractions for me of going to Island was that they are very selective in what they do, they don't just have a shit-against-the-

wall policy. But a lot of the bigger companies, especially when subject to political influence from America, end up just going through the motions. So if a guy in America hears there's a sweatshirt or cap for his record he thinks something is being done. When in fact, there may be nothing else going on.

"But it's all just part of a bigger promotion in the end," he concludes. "Ultimately Radio One are just not too many records. The unselective shit-against-the-wall strategy of breaking and selling records has its roots in record company A&R departments."

## 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.

## STATION PROFILE

### Century Radio

by Paul O'Mahony

WHILE RTE's monopoly of the Dublin airwaves was officially broken on July 20 with the inaugural transmission of local station Capital 100.4 FM, its stronghold on Aire's arrivals truly came to an end at 8.00 am on September 4 with the arrival of Century Radio, the Emerald Isle's first national independent commercial radio station.

Broadcasting 24-hours-a-day, seven days a week, on 100 FM and 1143 AM, Century has a staff of 66 and was launched with Marty Whelan's Breakfast Show; it featured live interviews with two prominent Century directors, Chris de Burgh in Cork and Terry Wogan in Limerick. Another direc-

tor is concert promoter Oliver Barty, who was responsible for bringing both Michael Jackson and Brian Sinatra to Ireland.

#### Music Policy

Century has a wide target market with particular emphasis on the teens-to-twenties and housewives. But it's not just another top 40 station. There is a news room staff of more than a dozen and it schedules financial, sporting, traffic, and travel items at regular intervals. While early morning, late afternoon and night-time music policy at this stage appears to be a mix of current chart favourites and golden oldies, there is plenty of scope for specialist programmes. Rhythm 'n' Roots is presented by PJ Curtis who has been delving into that area for longer than Andy Kershaw could remember; there is

a classical music programme; a country slot, an album review show, and separate UK and Irish Chart programmes. The former is the Gallup/BBC Chart, the latter Century's own, compiled from a cross-section of more than 50 Irish retail outlets.

#### Presenters

Century has certainly done its homework; there are a number of voices, previously known for their work on RTE, including Marty Whelan, Jim O'Neill, Emer Woodfull, Robbie Irwin, PJ Curtis, Richard Crowley, David Davin-Power and Declan Meehan. Century also features voices from pre-legislation stations. Kara Hanchose joins the station from Greater London. Terry Wogan himself presents a two-hour Saturday morning show.

## CD Shop survey 'incorrect'

I FEEL that I must take issue with the first half of the Frontline column in *Music Week* (September 16). I do not think any of us minds informed constructive criticism, but the article by Peter Rees of the CD Shop in Eastcote is incorrect in both its facts and its conclusions.

Firstly, with regard to the top 20 Chart, PolyGram is quoted as having eight places as a record company. In fact, it should have eight places as a distributor, which is broken down into two from "Dutch-European" PolyGram, two from American-owned MCA, and four from British-owned Virgin. Therefore, the writer has seriously under-estimated the UK record company content of the chart.

Secondly, just because a random sample CD is manufactured in one country does not mean to say the entire run is manufactured in that country. We at Virgin source from three different territories in Europe.

Thirdly, why is he focusing on CDR? Has he looked at where LPs and cassettes are manufactured? And what about when we export vinyl and cassette from the UK — does this not at least go some way to redress the balance?

Finally though, who cares? It's

1989, and we're in the EC. *Jon Webster, managing director, Virgin Records.*

## Sales staff must be dynamic

MAY I, via your paper, thank the members of staff and directors of EMI for putting together the trade road show "Power Packed". It was good of the directors and managers to also offer themselves up for question time at the formal meeting and over supper, although I do feel that, with a little more thought, we could have had more thoughtful questions than on the price of CDs. Are we sales people or not? Judging by the comments from the floor, I did seem to think that the only sales people in the shops were the displays. Is that why they speak limited to the multiples? Speaking from the private sector, who asks the customer that purchases a single "would they like it on 12, LP, cassette, CD or perhaps video or cassette single?", one should also look to the customer with gratitude for coming to one's shop, not as a nuisance who might be breaking up a staff chat or a permanent coffee break.

So it's not just a thank you to EMI

for "Power Packed". Let us hope it will lead to due consideration to all sectors of the trade with displays, deals and perhaps even a sales and self-presentation evening, for us all to uplift customers' view of this trade. *Paul Mullins, Carousel Records, Amesbury, Wiltshire.*

## Rock Garden in bloom

I WRITE regarding an article by David Giles on the A&R page of *Music Week* (September 16), in which he maligns the Rock Garden thus — "Bradford, meanwhile, are perhaps suffering from a surfeit of live shows. I hear they're playing the Rock Garden soon, a sorry state of affairs for a band who promise so much."

It is quite obvious that David Giles has not been anywhere near the Rock Garden for a long time. Had he been, he may have noticed the £400,000 refurbishment, the £80,000 pa system, the three-camera U-matic video recording and 16-track audio recording facility for bands. He may also have noticed the line of indie bands who have played here recently including Treebound Story, Perfect Disaster, Waltonos, Kitchens Of Distinction, Parachute Men, Pop Guns, All Because The Lady Loves to name but a few. Indeed the Pop Guns gig at the Rock Garden on August

11 1989 was reviewed in *Music Week* by Ian Watkin.

Finally, David Giles may be surprised to know that Bradford have played the Rock Garden twice before. The first time being almost two years ago when no one but no one was interested in them and I gave them the date on the strength of a very promising demo. *Sean McDonnell, Rock Garden Productions, Covent Garden, London, WC2.*

The Editor writes: We think you are being over-sensitive about a comment relating to the progress of the band rather than to the character of your venue, but we are happy to remind people of The Rock Garden's refurbishment anyway.

## An ageist industry?

WE HEAR a lot about racism and sexism, but what about ageism?

Whilst at Midem this year and the New Music Seminar in New York, I was startled to meet so many talented, qualified people, many of whom have devoted 20 or more years to the music industry ... all out of work.

When I was "let go" some eight years ago, I wrote off for many positions for which I was over-qualified. When I revealed my birth

date, I never had one interview.

Of course our business needs new blood and the vital input of energy and enthusiasm brought to it by the young A&R men and publishers, but you don't learn the ins and outs of such a complex business without putting some time in.

This is a people business and the longer you are in it, the more people you meet and friends you make. I've been to every Midem but one and I still make new friends and business acquaintances every year.

With all the takeovers and mergers that are going on, there is a vast pool of talent walking the streets who have been "let go" and are looking for a job.

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Life does not end at forty. *Cliff Richard*, *David Bowie*, *Phil Collins* and *Eartha Kitt*, who has just had her biggest ever hit, prove that senility does not set in when you pass a certain age. I hope, if I reveal he is over 21.

Artists like *Cliff Richard*, *David Bowie*, *Phil Collins* and *Eartha Kitt*, who has just had her biggest ever hit, prove that senility does not set in when you pass a certain age.

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CBS

**Nicolas Soames assesses guitarist John Williams' career on the 25th anniversary of his first CBS recording**

In John Cleese's Amnesty concert, The Secret Policeman's Ball, John Williams plays the famous Cavallino from The Deer Hunter. After a few bars, just as the audience is settling into the melody and presuming that this is the "serious" act in the programme, a huge moose (actually Williams' younger brother) emerges from the gloom at the side of the stage and, edging nearer to the guitarist, launches a custard pie which strikes him full in the face.

It was not the kind of performance that many "classical" musicians would be prepared — or even able — to give without being acutely embarrassed or embarrassed. Typically, John Williams found it hilarious to tell as well as to do, and that alone speaks volumes about his musical personality.

A more standard appearance was at the St Albans Music Festival this summer when he gave a late-night solo concert in the cathedral. It was scheduled for the tower, but had to be repositioned in the nave because of the demand for tickets; and the informal but exquisitely played recital proved to be one of the week's highlights.

# A man for all seasons

These two glimpses into Williams' concert life surprises no-one who knows him but demonstrates the versatility that has made him such a popular figure internationally since the Sixties.

This versatility is reflected in his extensive recording career which, though he has been with CBS for 25 years, actually stretches back over 31 years since the days when, aged 17, he first recorded Bach and some Spanish works for DeLuxe.

Few musicians have recorded a wider range than John Williams. Though principally regarded as a classical guitarist, his lively imagination has taken him into many different fields — from English folk music to Sky, film music, contemporary music, jazz and popular music of all kinds.

He doesn't see anything contradictory in this. He certainly doesn't regard his departures into popular realms as "crossover" — a term which he dislikes intensely: one reason why he has been so successful in all the different styles.

In many interviews he has described himself as a "working musician", and, being short on ego though strong on defined musical ideas, he enjoys an afternoon in a studio film session as much as making a solo record — and maybe more. That is one reason so many of his projects have been on the

theme of John Williams and Friends, whether those friends are Julian Bream, Brian Gascoigne, Paul Hart, Peter Hurford or Paco Pena, John Dankworth and Cleo Laine or Itzhak Perlman.

This is all the more remarkable because of Williams' background. When he was four, and living in Australia, his natural facility was discovered and furthered by his father, Leonard, a fine player and teacher himself, first of all in the jazz idiom and then classical. His family returned to England when John was 11, and after studying with Andres Segovia, made his Wigmore Hall debut in 1958 aged just 17.

The performance prompted this remark from the doyen of classical guitarists: "A prince of the guitar has arrived in the musical world: John Williams... God has laid a finger on his brow and it will not be long before his name becomes a byword in England and abroad, thus contributing to the spiritual domain of his country."

Such a heavy sentence of laurel leaves could easily have placed a disastrous burden on an impressionable musician for the rest of his life, but it was to his credit that Williams survived. He clearly had a balanced view at an early age — when he was 15, he declined to take part in the Geneva Competition after Segovia had influenced

the opening of a guitar section, largely so that his star pupil could win it.

"It would not have been sensible to win a major competition at 15 before I had even been to music college — my father was against it too, though I made the decision," recalls Williams.

After Wigmore Hall, his career took off. He toured in the Soviet Union, Japan and then the US — the first of many appearances there, though it was after this debut tour that he began his association with CBS which has proved such a pillar of his musical life.

In the Seventies, he took a different tack. Tired of the long and lonely touring life, he cut back severely on the trips and settled down to a more flexible diary which opened the possibility of a more varied musical repertoire.

"I often found myself doing a hundred concerts a year," he explains. "I would be in America for a month, Scandinavia for 10 days, France for 10 days, but it was crazy, I wanted time to do other things — such as an ordinary social and family life, or disappearing into a studio to do a film score."

If he hadn't taken that decision, there would have been no performances with the Chilean group Inti Illimani or Amnesty concerts with John Cleese, or appearances in Ronnie Scott's — and probably



JOHN WILLIAMS has broadened the guitar much in the same way that P. versatility has taken him into many forms of jazz.



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Superficially limited repertoire of classical (Geminini or Joachim did for the violin). His skills — English folk, film scores, rock and

not even Sky or such rewarding film work as *The Deer Hunter* or *Raging Moon*.

He is well known to protect his quality of life in other ways. No one phones him at home to talk about business — neither musicians nor concert agents nor CBS and certainly not journalists. Everyone has to send him a teletessage which he will answer in an appropriate manner.

Yet John Williams is far from being an intensely private man and he is certainly not a recluse. He revels in organising music festivals, be it the Melbourne Arts Festival or the South Bank Summer Festival; and his interest in new music has prompted composers such as Torroba, Dodgson, Prewin, Hart, and Takemitsu to write for him.

It is typical, when he talks of earlier years, that it is not the career achievements he catalogues but people and especially those who have helped shape his musical perception. He mentions the tenor Wilfred Brown with whom Williams toured and gave many recitals as a young man; the violinist Alan Loveday and the cellist Amaryllis Fleming with whom he gave many trio concerts; and Emmy Tillett, his first agent.

"The way in which one goes about the day to day activity of playing and being a musician is the most important thing because music is fundamentally a reflection and an expression of the society around us," he has said. "I'm not saying that any kind of admiration or individual esteem is all bad, but I find the encouragement of the personality cult very worrying."

## Williams has built a library of guitar works on a considered, meticulous approach to recording

**F**EW CLASSICAL musicians take as much painstaking care over their recordings as John Williams. He plans his recordings in great detail, not only developing the programmes but also taking a highly critical interest in the engineering and balancing, the producing and editing, and even the covers and the presentation.

Just how keenly he directs his attention to the whole process can be seen by his insistence on working in analogue recording for his solo recitals. Williams is convinced, after exhaustive comparisons, that analogue obtains a better sound.

*Spirit Of The Guitar — Music Of The Americas*, which was released in the summer, emanates from an analogue source; further comparisons made by Williams recently from 24-track down to two track using Dolby SR have not changed his mind. "But I must admit that my views on recording are verging on philosophy," he says with a smile.

He expounds his attitude with arcane enthusiasm at every possible moment: at the conclusion of our interview, he was talking about his latest ideas as he walked me to my car. Such earnestness from so ex-

# Homage to Cavatina

perienced a musician is as forcefully rare as it is genuinely infectious.

Equally idiosyncratic is his relationship with CBS. He describes his formal links with the company as an "informal contract." Over the years, he has been approached by other companies and dismissed the suggestions as they arose. He sees himself as a CBS artist, despite a world where, increasingly, major artists enjoy the marketplace of non-exclusivity.

That hasn't deterred him from making records elsewhere when a genuine need arose, and CBS has never stood in his way. Williams has made successful recordings with Julian Bream for RCA, and notched up excellent sales with Sky for Arista. Even the first recording of Stanley Myers' *Cavatina* was for another label — though Williams made a later recording for CBS when the music made its impact in *The Deer Hunter*.

When CBS signed Williams in 1964, there was little indication of the unique working relationships that would evolve. He had already made some recordings for Delyne and Westminster, and had found the experience less than satisfying, and there was a gap of a few years before he went into the studio again.

The first CBS disc contained Bach's 4th Lute Suite and a collection of Spanish pieces, and Williams remembers taking it in his

stride. "It wasn't a thing I particularly enjoyed doing. Sitting in a studio on your own is not the nicest way of playing — it is nicer to play at home or with other people."

But CBS wanted a guitar catalogue and Williams was clearly the outstanding talent of the time. Gradually, a library of guitar works were put on disc under CBS producer Paul Myers. Though Myers is now with Decca, Williams acknowledges his work.

With Myers, Williams discussed the programmes, enjoyed the encouragement and alert critical faculties, and appreciated that Myers arranged the editing duties so that the guitarist could attend.

Since then, he has worked closely with other CBS producers, including Roy Emerson and Steve Epstein; and now makes his solo recordings with Mike Slavrou.

The unique understanding between CBS and Williams is based on mutual trust. From a strictly classical point of view, the guitar repertoire is somewhat limited, but Williams is never short of ideas to broaden the field and CBS has been remarkably responsive.

Williams' interest in such a wide range of music has sometimes taken CBS into projects that would normally be avoided by major companies. The contemporary English composers Stephen

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congratulations to John Williams for twenty five years with CBS



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▶ FROM PAGE 37

Dodgson and Patrick Gowers, the Latin American Augustin Barrato, the Japanese Toru Takemitsu, the American Steven Gray — these are all projects which Williams championed.

Then there were many unusual projects in a more traditional vein. Guitar and organ do not appear on an obvious combination, but a duet recording with the distinguished English organist Peter Hurford was a delight. The combination of guitar and harpsichord which brought together Williams and Rafael Payano was another example of lateral thinking.

Throughout, Williams gave CBS the guitar's standard repertoire too. He has recorded the instrument's most popular concerto, Rodrigo's *Concierto de Aranjuez*, on three occasions for CBS: in the Sixties with the Philadelphia Orchestra and Eugene Ormandy, in the Seventies with the ECO and Daniel Barenboim and in the Eighties with the Philharmonia Orchestra under Louis Fremoux. Characteristically, he doesn't flinch from naming his preference: "Overall, the Barenboim performance is my preferred one. In terms of the mood of the piece, there is nothing to choose between Fremoux and Barenboim, but the general feeling of the sound of Louis's recording is very dry."

The sheer variety has been the most single gratifying feature — from the Baroque Album, which topped the charts in many countries, to inventive arrangements for

Echoes Of London or *The Guitar Is The Song*; or a delightful compilation such as *Portrait*.

And it continues. CBS is celebrating Williams' 25th anniversary with two special editions. The Great Guitar Concertos is a two-album set (MK2 44791 and an LP/tape) containing works by Fyvaldi, Rodrigo, Castelnuovo-Tedesco, Giuliani, Villa-Lobos and Ponce. Spanish Guitar Favorites is a single CD with a 74-minute programme of music by Granados, Falla, Albeniz and many others (MK 44794 CD and LP/tape).

Williams' recording plans this year are, however, more esoteric in nature: he has already put on tape a new Guitar Concerto by the young American composer Steve Gray, and last week he was back with the London Sinfonietta conducted by Esa-Pekka Salonen to record Takemitsu's *To The Edge Of A Dream* and other works.

"Frankly, I don't record for the money. If I had to do it with people I didn't get on with — well, wouldn't that do it at all. It is as simple as that. I want to be able to go in and speak with the producers or the people in the marketing department or the design department and discuss what is being done."

"There have been periods when artists have changed record companies like they change shoes. But record companies, like people, go through rough patches, and apart from exceptional circumstances, you are not going to do any better by changing. It also makes sense that you are identified with one label."

# Williams and friends

## Friends and colleagues of Williams voice their opinions of the guitarist as a man and a musician

### Stanley Myers

The composer first worked with John Williams on the film *The Ragging Moon*. A year later Myers suggested a different musical tack for the guitarist, using a rhythm section. The result was the album *Changes* — the first track being *Covina* that was spotted by Michael Cimino for *The Deer Hunter*. Since then they have worked on many projects together, including arrangements, films and other albums.

"What I have always appreciated about John is his ability to make his instrument sing, to play a lyrical melody. The guitar is not a naturally sustaining instrument, but he has the best singing tone of any guitarist I have heard." He also has a remarkable technique. Almost every other guitarist has some screech or scratch from the fingerboard — it seems indigenous to the instrument. But John has an ex-

remely quiet finger technique, and to this day I don't know how he does it.

"He is also an extraordinary sight reader — though most guitarists are not very good at all. Things that are very difficult he plays immediately, and things that are impossible he looks at twice and then plays perfectly."

### Paul Hart

John Dankworth and Cleo Laine brought the composer, pianist and violonist Paul Hart together with John Williams in the mid-Seventies for a show at the London Palladium and, eventually, an album. They worked on a variety of other projects, the most important of which was the *Concerto for Guitar and Jazz Orchestra* for the National Youth Jazz Orchestra during one of the South Bank Summer Music Festivals. It was subsequently recorded for CBS, and Williams found it difficult that John had done the best pieces written for him.

"I discovered right at the start that John could play practically anything you write. It was only later that I realised how much this frustrates most other guitarists. His friend Peco Pano works very hard, practising eight hours a day to get perfect and must have always done so. It is difficult that John can do it in three or four.

"He is delightful to work with. When I was working on the *Concertos* he was apprehensive that he would be asked to improvise, and I think he probably wouldn't have done it if he had to. But I wrote everything down, although there are sections that sound as if they are being improvised. When I finished the score, we went over it, and he always went right to the point, making what was unreasonable a little more playable.

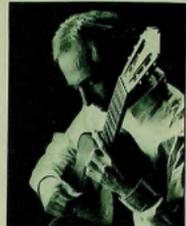
"He is also fun. Last Christmas, I wrote a set of variations on the Mexican *Hot Dance* which he is touring with the *Bournemouth Sinfonietta* in February. John Williams and Friends is basically light-hearted, though he always plays his best, even then."

After the first CBS recording in 1964, Paul Myers went on to produce some 30 other albums with John Williams for CBS until 1977 when he left the company.

Asked to pick out some favourite sessions, he points to the first recording, with Bach's *Chaconne* and the Spanish works, including the *Recuerdos de La Alhambra*, the *Guitar Concerto No 1* by Stephen Dodgson, and the Scarlatti and Villa-Lobos recordings.

"He remembers also how, on the copy of the first recording, there was a misprint in John Williams' name that didn't want removed. It read: 'Williams now lives in London where he gives frequent public appearances'."

"John has always been a musician first and a technician afterwards and I think that at the beginning he wasn't conscious of his superb technique. It is not widely known but many of his performances on record were done almost in one take. For example, the recording of Asturias by Albeniz made at the end of the Sixties which is very difficult, was done in one take — except that we had to re-record the end because an



"I THINK it is fair to say that since the death of Segovia, John Williams has taken over as the greatest guitar alive" — Paul Myers

airplane flew over.

"One of his great skills is an internal pulse which he never loses, no matter how much rubato he may introduce in the middle of a piece. I always remember that in the first recording, Columbia Presents, John played the Tremolo Study of Tarrega, and as he speeded up and down, so did the tremolo."

"Recording has never been a difficult thing for John because he knows exactly what he wants and, unlike many musicians, he has no nerves. On the occasions when he does make a mistake, he simply stops, backs up a few bars, and continues as if nothing happened. "It might be fair to say that since the death of Segovia, John Williams has taken over as the greatest guitar alive — he is so consistently good. And, like Segovia, it must be remembered that John has added to the rather limited guitar repertoire in the same way that Paganini or Joachim in the past did for the violin."

"And apart from all that, he is such a delightful man."

### Mike Ross-Trevor

Many of Williams' CBS recordings from 1973 to 1987 were engineered by Mike Ross-Trevor. He noted Williams' changing views on recording sound. He was also present on the sessions when Williams first began to compare digital and analogue, a study which resulted in his much-publicised preference for analogue with Dolby SR. He has some sympathy with Williams' new, especially for guitar recordings. Ross-Trevor feels that the recording sound on *Echoes Of London* was one of the very best he achieved on the many recordings he worked on.

"The great thing about John is that he is always prepared. He arrives at a session early, before the orchestra, so that we can concentrate on getting the sound of the guitar right first."

"His sound has changed over the years. At first, he liked a big room sound with lots of ambience but the guitar sound quite far away; but over the years, he has brought the mikes closer and closer. Of course, John is one of the very few guitarists who are able to keep the fingerboard sound to a minimum. He is constantly filing his nails — that must be the secret."

JOHN WILLIAMS

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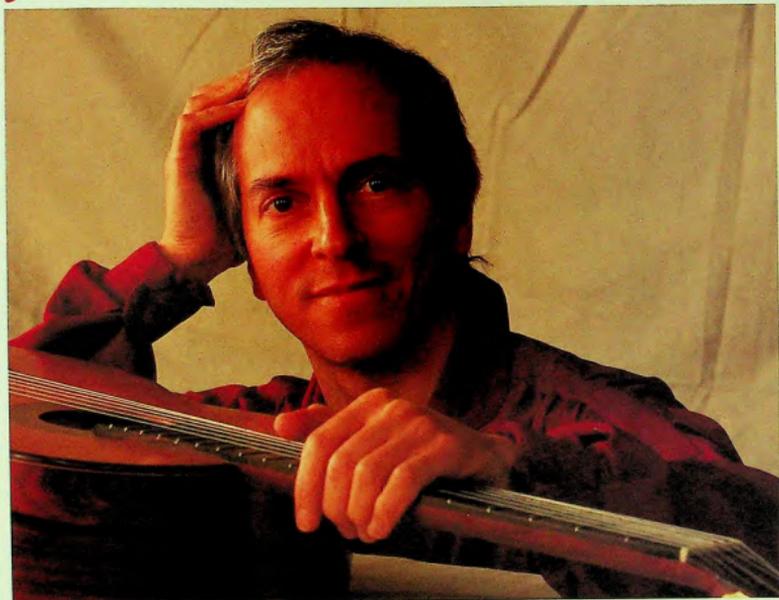
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# Dooley's

## D I A R Y

IF POLYGRAM was looking to make a statement about its size and potential by hosting a massive end-of-conference dinner at the Grosvenor House, it succeeded, blending just the right amount of homey team spirit with the heavyweight presence of many business contacts and artists, topped by a rip-roaring Level 42 performance... At MCA's more family-ish affair in Brighton, marketing director Bob Fisher quipped: "We had to do something to stop PolyGram buying the company, so we made it successful"... Chairman Rob Dickens celebrated 18 years with the company (how has he managed to keep those boyish good looks?) at WEA's conference... Setting a value of \$700m on CBS UK alone, in the light of recent deals, MD Paul Russell took a characteristic swipe at the "cheque book strategy and relative values" of the competition at his conference. "When EMI paid \$80m for 50 per cent of Chrysalis Records, what did they buy? Jethro Tull and Blondie's back catalogue and Billy Idol," he scoffed. "When PolyGram paid \$300m for Island Records, what did they buy? U2 and U2 and U2. If they wanted U2 so badly, there had to be a better way. And when PolyGram pays \$500 for A&M, what do they buy? Sting, Sting and Sting"... That latter deal, by the way, appears signed, sealed but not quite delivered until the "due diligence" period of scrutiny by lawyers and accountants has been completed... Gearing up for its own gathering later this week, BMG is celebrating a return to fortunes for RCA, scoring with a number one single and album in the same week for the first time in memory... Capitol president David Berman has resigned, leaving Joe Smith to carkite the US label... IS PWL set to expand into radio by investing in a new programme syndication company?... Floor show at ASCAP's awards dinner will be provided by a rare performance by Jerry Leiber and Mike Stoller... Ron White's family asks that donations in his memory should be sent to the Professor McElwain Research Fund, c/o J B Shakespeare Ltd, 67 George Street, Croydon, Surrey CR0 1LD... Has Bertelsmann hit upon the magic formula for creating one single audio format? Dooley inductive by the company to manufacture CDV tapes. Think about it... Former NME editor Maurice Kinn is hosting a stag lunch at London's Churchill Hotel this Wednesday for impresario and one-time Pye Records chief Louis Benjamin who is retiring from showbiz after 50 years. Details on 01-487 2513... Eric Clapton will play a staggering 18 nights of the Albert Hall in the New Year... Any companies wishing to take a stand at October's Berlin Independence Days indie labels meeting should contact Brian Leefe fax on 01-960 1871... The management buy-out of Prestwich Holdings has finally been completed... Jakkie Brambles becomes Radio One's first female DJ in a daytime (well, almost) slot, from 5am to 6.30am each weekday.



EXCELLENT SERVICE: PolyGram sales rep Geoff Ingham receives a 20 years service award from Maurice Obersten.



ALMIGHTY RACKET: Abbey Road Studios plays host to The Almighty, James Taylor and producer John Williams.

## Ron White

UNFAININGLY charming, Ron White — who died of cancer on Monday of last week at the age of 67 — had a more varied music business career than many remember and than most could match.

Most closely associated with music publishing, having been managing director of EMI Music Publishing from its inception in 1972 until taking over as chairman of the Performing Right Society in 1987, his career stretched back to 1941 through record company management and retailing.

At the start of his 45 years with EMI he was "packing records and sweeping the floor", he recalled, at the HMV store in Oxford Street, witnessing such changes as the introduction of self-service and the gradual supplanting of the 78rpm Shellac record by the microgroove alternative. Switching to the record company headquarters at Manchester Square in 1955, he rose to become assistant managing director after spending time as assistant to company chief L G Wood, who pays tribute to his "complete and utter reliability".

In the early Seventies he was asked to draw together a number of famous publishing houses under a single corporate EMI banner and in the ensuing years pitched himself into many battles to secure the rights of publishers and songwriters, using his urbane skills on many representative bodies.

PRS chief executive Michael Freeseard recalls: "He was a remarkable person and a remarkable chairman in many ways — above all for his fairness and objectivity." White was president of the Music Publishers Association from 1980 to 1986 and general secretary Peter Doddswell says: "He did a wonderful job in boosting the image of the MPA, and brought it into the twentieth century."



MILMO JUMBO: GLR presenter Jo Shinner and Richard Branson launch The Elefrends Jumbo Safari in aid of the African elephants.



ALL YOU Pretty Things: Trax Music artists The Pretty Things visit Spartan teleshops.



TULL US another one: Jethro Tull visit Alan Freeman at Radio One.



GUESS WHO: The worst kept secret in the entertainment business was finally unveiled when Parkfield Entertainment chief executive Paul Feldman (right) welcomed David Rozalla as managing director (designate).



SETTING THE tone: A US office for Silverstone Records is officially opened in Los Angeles.



A BLOOMING affair: HMV Oxford Circus manager Alan Townsend presents Tina Turner with flowers during her PA at the store.



RHYTHM BUILDERS: Double Trouble help out with the building of their new studio in Denmark Street, London.



TREE OF wisdom: The Conifer Records sales team gets together at the company's sales conference.

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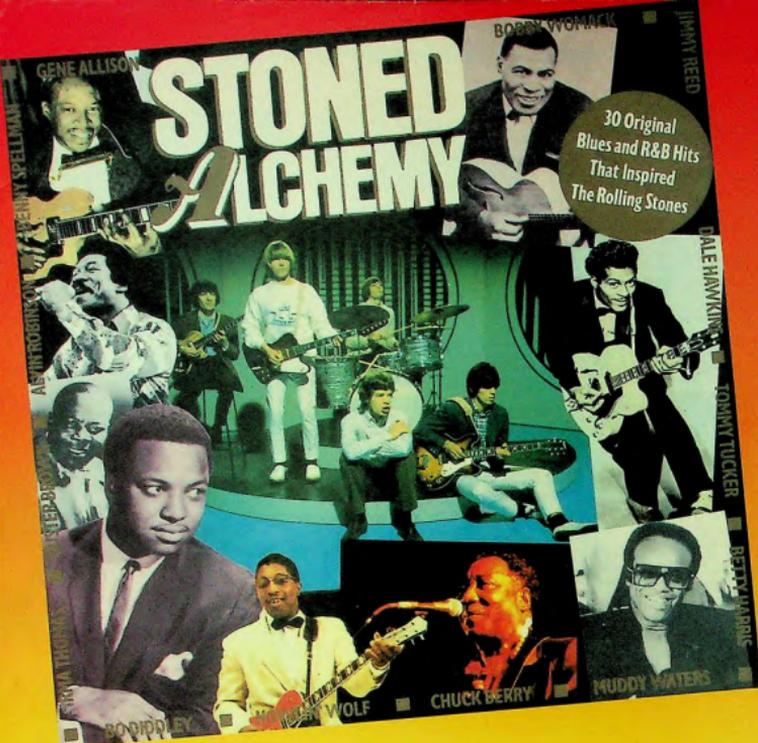
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