

# THE SENSUAL WORLD · KATE BUSH HER NEW ALBUM

16TH OCTOBER 1989

## THE CAMPAIGN

Ads: Q, 20/20, Sky, Sounds, NME, Melody Maker, Evening Standard, The Times, Guardian, The Daily Mail, The Sunday Correspondent, The Observer – Section 5 and The Independent.

Instore Display: Featuring centrepieces, posters, name boards, sleeves and printed fabric in over 750 stores across the UK.

British Rail: National British Rail 4 sheet poster campaign.

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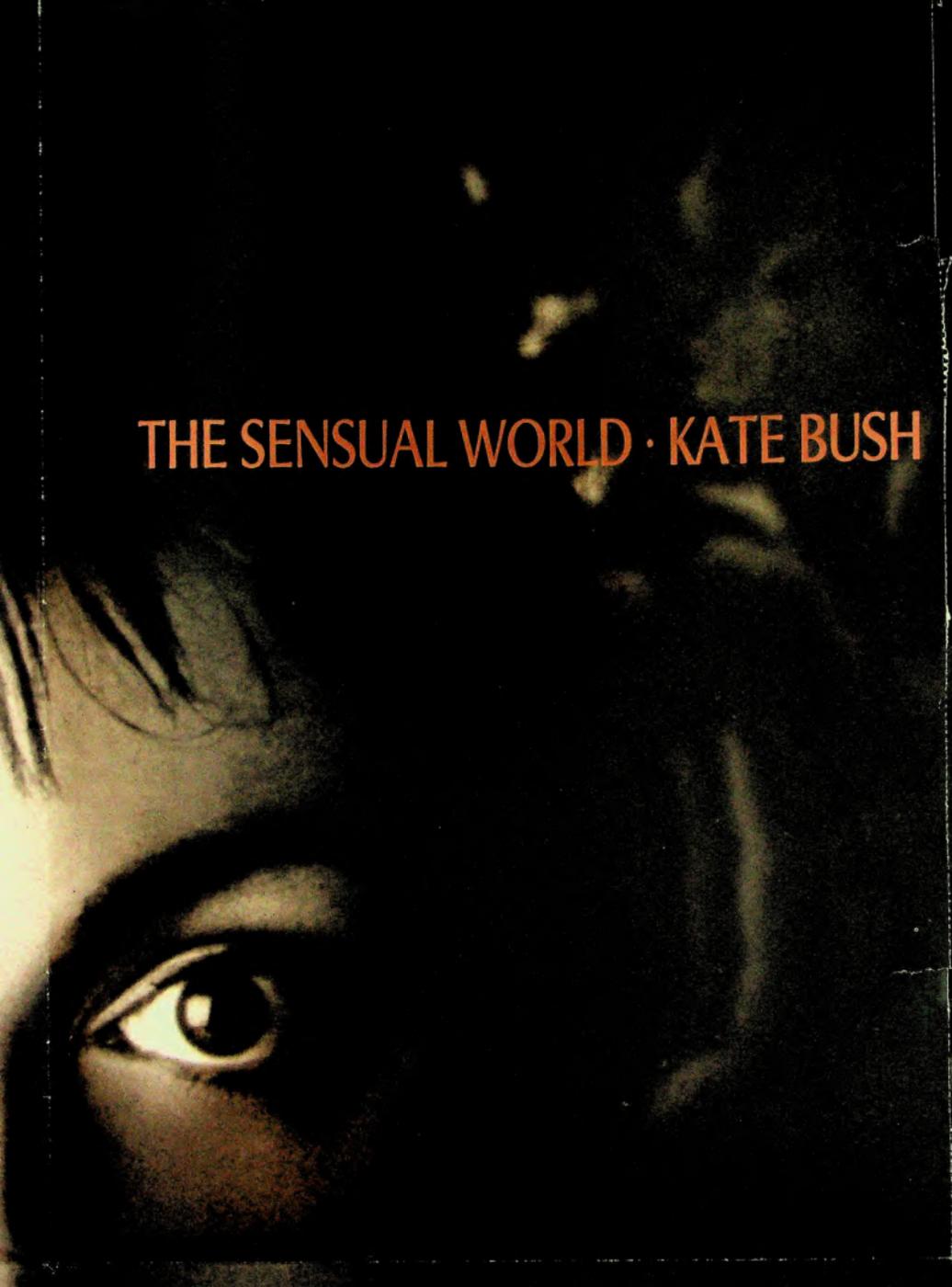
EMI

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now...

**THE SENSUAL WORLD · KATE BUSH**  
**HER NEW ALBUM**  
**16TH OCTOBER 1989**





THE SENSUAL WORLD · KATE BUSH





# MUSIC WEEK



£2.00 U.S.\$3.50

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## Gray takes BARD helm

AN INDEPENDENT retailer has been elected chairman of the British Association of Record Dealers — Andy Gray, head of East Anglia-based Andy's Records chain.

Founding chairman Steve Smith has now taken on the newly-created role of secretary while Mike Sommers has been re-elected as vice chairman and Clive Swan as treasurer.

Gray (pictured right), who began his retailing career by selling records from a market stall in Bury St Edmunds, says of his intentions: "Our aim is to unite retailers, wholesalers and record companies on the crucial issues facing us and it is my belief that a healthy and



profitable retail sector inevitably leads to greater growth and profits for all record companies."   
 ● More details next week.

## ... and Our Price rejoins fold

THE APPOINTMENT of Andy Gray to the chair of BARD is having an immediate effect — it is persuading Our Price to rejoin the organisation.

The UK's largest specialist music

retailer left BARD earlier in the year saying it felt the body was unrepresentative of the retail sector as a whole. Barry Hartog, manag-

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## Preston: no CD price cut likely

THE POSSIBILITY of a reduction in compact disc prices is receding still further with BMG chairman John Preston saying he finds a price drop "hard to envisage".

Preston says he is gratified that changing demographics mean ever-increasing album sales, but adds: "It is hard to envisage a reduction in CD price, particularly when inflation has eroded the real price by as much as 25 per cent since it was set."

Preston made his views known in his keynote speech to BMG's annual conference in Bournemouth where he also congratulated sales

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## Spartan's good service

"NO POLITICS — just good service to the labels" was the message from Spartan managing director Tom McDonnell at the opening of his company's 11th sales conference.

A notable absentee among the 18 independent labels making presentations was Mute which left Spartan in August, but rather than bemoaning the loss, McDonnell said it had opened up new horizons for the company. He added that a number of new labels had been signed in the wake of Mute's departure.

## Dickins responds to 'buy-it' climate by growing a new company

# WEA times two

WITH NOTHING left to buy, WEA is taking an alternative route to growth by creating two completely separate companies identities out of the UK operation from December 1.

Effectively dismantling the US and UK divisions and starting almost from scratch, the radical move is more than a simple recon-

struction to the departure of former US division head Paul Conroy and longer in the making, says WEA chairman Rob Dickins. Dickins himself will head one of the companies until a managing director is found. Existing UK division chief Max Hole will be managing director of the other, as yet unnamed, company.

The divisions were successful, breaking more acts than ever before, but were not "real" record companies, says Dickins who, mindful of the aggressive acquisitions of competitors, adds: "Instead of acquiring a record company,

we have adopted a more creative approach and decided to grow a company."

Hole's new team will stay at the Electric Lighting Station premises and take in Atlantic, recently revived Atco, WEA International, plus several affiliates currently administered by the company.

Hole will be joined by A&R head Malcolm Dunbar, press and promotion director Alan McGee and head of press Lee Ellen Newman, while a new marketing team will be hired.

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LOOKING EAST, the executive conference sponsored by Toshiba and Music Week, aims to bring together six sectors of the music business from East and West under the headings of record companies, music television, music radio, video, live concerts and tours and rights. "Only by bringing all six sectors together can we have substantive and forward thinking discussions about the development of the business in socialist countries," says conference organiser Tony Hollingworth. For details, contact Triba Productions on (London) 700 4515.

## Chrysalis finds a new home ...

CHRYSLIS WILL be moving to its new offices in Latimer Road, west London, at Easter, according to chairman Chris Wright. He adds, though, that contracts have yet to be exchanged.

The whole Chrysalis group will be moving to the former brewery

premises, including the TV company and Air Studios.

Chrysalis's departure — and the impending move of BMG — means that by the summer only CBS, EMI and WCA will remain as major record companies in London's West End.

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## ... and looks to a new era

CHRYSLIS RECORDS is going for a new team, a new spirit and a new beginning as it builds for the future.

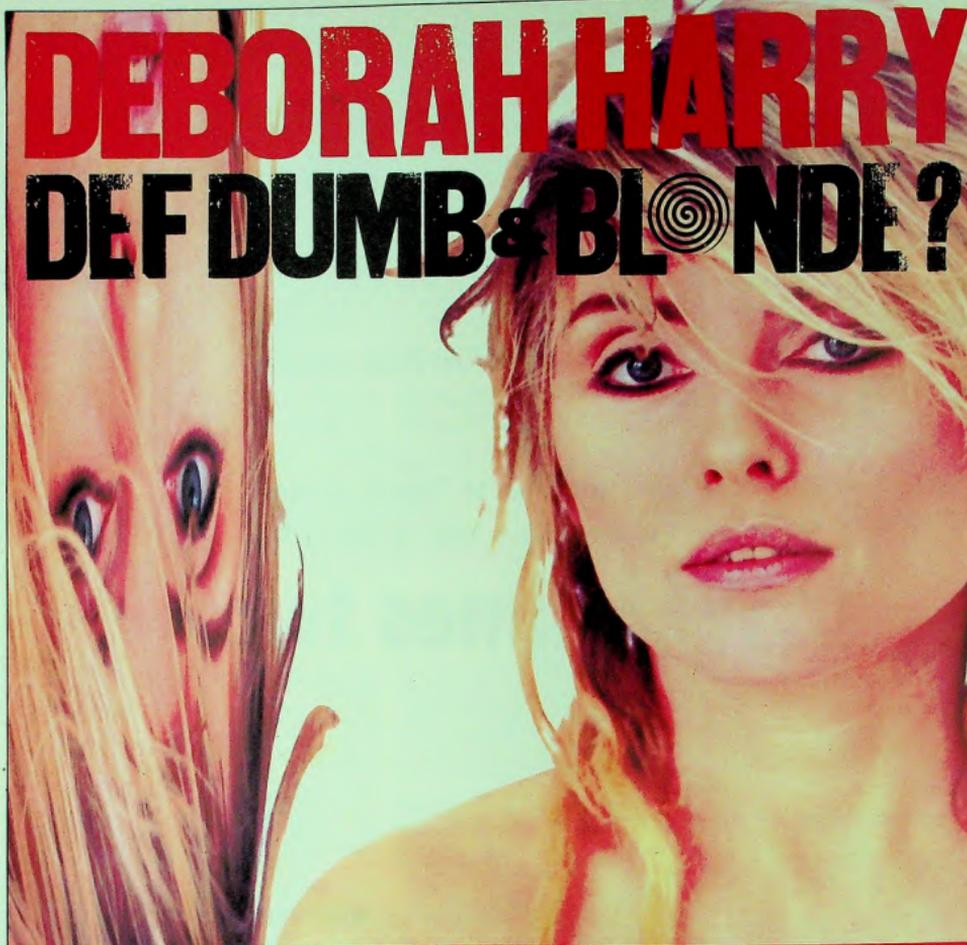
That was how chairman Chris Wright introduced what he saw as a new era for the company which he believes now has the confidence and ability to succeed.

"There are a couple of things that went wrong with the team. We were not getting the results. What we weren't doing in the US was driving in the home runs," he said. "But we have changed the team and it has not taken long to start getting results again."

The addition of Paul Conroy as international president and the financial backing of EMI had given Chrysalis the stability it needed, added Wright.



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# DEBORAH HARRY

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- \* Her new album *DEF, DUMB & BLONDE* finds her reunited with the long time writer, guitarist, Chris Stein and Blondie producer Mike Chapman.
- \* Released on October 16th, *DEF, DUMB & BLONDE* rides on an exclusive week long residency at London's *Borderline*, a Wogan performance plus interviews.
- \* The first single, "I Want That Man", is out now and charting!
- \* A major campaign supports both the album and single release including flyposters, music press and magazine advertising, national press, contracted in-store displays and select area TV advertising!
- \* Order now through CBS

Chrysalis

# 'We are not your enemy' say CD rental outlets

By Nick Robinson and  
Jeff Clark-Meads

THERE IS a group of record retailers scattered across the UK who claim they are being treated like the block sheep of the family.

Hardly anyone from the music industry wants to hear about their problem — even fellow retailers — and only members of the public are showing any sign of supporting them.

They are compact disc rental shops and companies. Shortly after the boom in the CD market, many record retailers took the initiative of renting out CDs. But the Copyright Act and the interpretation of it now means that such outlets can no longer carry on renting without establishing a royalty payment scheme.

What they must now do is contact record companies and get a rental licence from them individually.

Resistance from the record companies — in view of home-taping fears — is evident at present, and the rental outlets have been given a blank response to their requests for licences and left without any new product to rent out.

One man who rents out CDs from his shop but did not wish to be named for fear of reprisals says the issue has now reached a ridiculous situation.

"I'm sure all the retailers who rent out CDs are willing to pay for their licence and pay some sort of royalties but no-one seems to be listening. There seems to be mass paranoia about renting CDs when I am sure there is an easy solution," he says.

Trevor Hall, who runs Hallmark CD Services — a mail order rental firm in Great Harwood, Lancashire says outlets like his are being forced to close down when they are providing a valuable service.

"Our figures prove that our review-and-buy policy generated very healthy sales. Over 85 per cent of stock was sold within the first few hirings — clearly an indication that when the market borrows it also buys," he says.

Hall says the licensing process is

a disaster. "The whole affair is a shambles. Eight weeks after the low came into force, everyone is passing the buck and no-one knows what the hell to do about it."

"Whereas smaller record companies are willing to adopt a more sensible approach, they are afraid to negotiate with us because of the apparent bully-boy tactics of the majors," says Hall.

He adds that the amount of revenue that record companies are now missing out on as a result of their reluctance to support rental has left them with egg on their faces.

"As if, record companies have lost sales, the copyright owners have lost out on royalties, staff have lost jobs and our members have lost an invaluable and much appreciated service."

Hall is so distraught about the issue that he has contacted his local Conservative MP Ken Hargreaves who is now investigating the situation.

The BPI's director general John Deacon says the problem at present is between the individual record companies and the rental outlets — not the BPI.

"It is the record companies right to approve or prohibit handling out licences. We as an industry body lobbied very strongly for a rental right. One of our major arguments going back 15 years or so was on the whole problem of copying and the question of rental is tied up with private copying," says Deacon.

He cites the situation in Japan where an increase in rental has led to a 30 per cent drop in sales — a situation the BPI certainly does not want repeated in the UK.

But at the same time, the BPI is negotiating with the Libraries Association over its right to rent out CDs through its many member libraries.

Why is it therefore acceptable for libraries to rent and not the shops? "Libraries are seen as a public service not a commercial outlet. One of the problems that comes out of CD rental shops is the amount of stock-piling that takes place. That's something record companies are wary of," he says.

Deacon believes another problem that the BPI has considered is the feelings of those other record retailers operating near CD rental outlets.

## Rental: who would pay, and why

THE COPYRIGHT Act 1988 gives record companies the right to allow or prohibit rental of any of their product released after August this year. They have no control over earlier material.

Outlets seeking to rent out records — and CD is the most popular format because of its sound quality and durability — must apply to individual record companies for a licence to do so. They then pay an appropriate royalty to that record company.

The BPI says it cannot issue a blanket licence because of the differing attitude of the separate record companies. The organisation has, though, embarked on a publicity campaign, using mail shots and press advertising, to make outlets aware that unlicensed rental of records is against the law.

The record companies — both as individual entities and through the BPI — fought hard to have a rental right in the new copyright act. Their stated fear is that rental of CDs in particular, gives home tapers easy access to the newest product. They argue further that advertising and promotion of rental facilities keeps the idea of taping prominent in the consumer's mind.

As John Deacon continues to do, they have regularly cited the example of Japan where rental-only stores proliferate and fans are actively encouraged to tape the product.



ELEKTRA IS supporting this week's release of *The Adventurers' new single, Westminster Deceased*, with music press advertising and flyposting. In-store material will also be available

### MUSIC WEEK



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### BRIEFS

● **TRAX RECORDS** is backing the debut album from Stephen Lee Garden, introducing Stephen Lee Garden, with a national TV campaign initially scheduled to run to the end of October. The company says further TV ads will be carried throughout the pre-Christmas period.

● **ISLAND** is re-releasing The Free Story on compact disc and cassette only on October 30. The project will be backed with advertising in *Melody Maker*, *Which CD* and *Q*. The release is part of Island's new Masters series of reissues.

● **LITTLE ANGELS** will be touring throughout October and November to support the release of their debut album on Polydor, *Don't Prey For Me*.

● **MCA** is releasing the debut album from Sly on the label, *Mis-spent Youth*, to tie in with the band's tour which runs until November 8.

● **EMI** is re-releasing *Why Do Fools Fall In Love* to tie in with the track's use in Persi's current TV advertising. The song is the original Frankie Lynton & The Teenagers version and is out on the Roulette label on October 23.

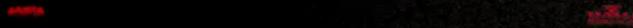
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## WEA × 2

▶ FROM PAGE ONE

A second company will be established nearby with Dickens caretaking until July 1 next year "at the latest". It will cater for Warner Bros, Elektra, Geffen, plus label deals such as blanco y negro, Red Dot, ZTT and Pete Edge's new operation. Already on board this company will be head of creative services and marketing Moira Bellas, head of label management and promotion Ray Still, a marketing team of Tom McGuinness and Phil Knox-Roberts, plus head of press Barbara Charnock.

As well as a new MD, Dickens will have to recruit a fresh A&R team. He will not be rushing into the recruitment market and does not rule out the possibility that the new MD could come from abroad or even from within the UK company, but stresses that the candidate must "understand the roots and direction of the company".

The company is already finalising applications for a general manager of the new classical operation, while Andy Murray, as general manager, will spearhead WEA's late challenge in the music video market.

Continuing as chairman, Dickens will retain a central staff — including finance, business affairs and sales — although each new company will have its own business affairs team. There will be five additional raps, plus a new area manager, and with extra staff in other areas of the overall company total head count will rise by about 100. "We want to make the salesman's and indeed the dealer's life easier by providing the right back-up and by being more focused," says Dickens.

## Our Price

▶ FROM PAGE ONE

director at the time, said he believed BARD was becoming a talking shop for the big multiples.

However, new managing director Richard Handover says now: "Andy Gray will do a very good job as chairman and he is a truly independent retailer with a very high reputation."

Our Price's move comes after lengthy discussions between Handover and Gray and fellow BARD board members Steve Smith and Clive Swan.

## EUK regroups as Grimble moves on

A RE-STRUCTURING is taking place at Entertainment UK in the wake of the departure of Kingsley Grimble, the sales and marketing director who has been with the company for nine years.

EUK says its sales and marketing functions have been divided to "maximise growth potential". Nick Wenham has been promoted to head of sales with more appointments to follow. Sales and marketing will report direct to commercial director Chris Ash.

Grimble has left the company to "pursue other interests", according to EUK.

## Virgin shuns 'better offers' as Fuji gets UK foothold

VIRGIN TURNED DOWN better offers for the 25 per cent of its music operations it has now sold to Fujisantei Communications, Richard Branson has revealed.

He says: "We chose Fujisantei and they chose us very specifically. We have had offers from other companies that were a bit too close to us — and there was a lot more money involved."

Fujisantei now has the largest stake of any Japanese company in a UK-based operation, having paid £26m for one-quarter of Virgin's record division and music

publishing and recording studio arms (MW, October 7).

The deal means Fujisantei will have two of the six seats on the Virgin board.

For Virgin, the agreement means a large injection of working capital — which will virtually wipe out the company's debt burden, according to Branson — and will give it a base for expanding its record company and retail operations in the Far East.

For Fujisantei, there is now an opportunity to break into the Western market. Speaking at the press

conference to announce the deal, company co-chairman Hiroaki Shikama said: "Ninety per cent of what we do at the moment is purely for the Japanese market. We should be despatching our culture to the world."

"We, as Japanese, are part of the world community and we are looking to bring Japanese artists to the rest of the world."

The other side of that coin will be Virgin's exporting of its Megastore concept to Japan. Branson says he expects stores to be open there within 12 months.

## Today's dancers are tomorrow's music bosses

DANCE MUSIC is here to stay and in "maybe less than 20 years" the music business will be run by dance music people, according to Tom Silverman, head of influential US label Tommy Boy and co-director of the New Music Seminar.

"The music business is currently run by the rock 'n' roll old boys network," he said in his guest of honour speech at the British Dance Music Awards Charity Luncheon in London last Thursday, but observed that this position is already changing in the US.

● Awards details next week.

## Preston

▶ FROM PAGE ONE

director Dave Harmer on successful negotiations with retailers for new trading terms.

"This is testimony to the fact that we are service- and customer-oriented in our dealer relationships and we have been both realistic and fair in our dealings with them," he said.

The subject of the year's big record company purchases was addressed in his speech, and Preston maintained BMG had not made an acquisition because it felt prices had been pushed up too high.



PAUL CONROY (left) and Chris Wright begin building Chrysalis's future at the company's conference in Cheltenham.

## BPI takes first hood in pre-Xmas piracy purge

THE BPI'S determination to keep pirate cassettes out of the Christmas market has led to the seizure of 10,000 counterfeit tapes from a lock-up garage in Lee, south London.

The premises were raided by the BPI's anti-piracy unit in conjunction with local police after a five-month operation. Two men have been arrested.

The BPI says it believes one of the men was responsible for the

supply of tapes to fly-pitchers who operate on British Rail and London Underground stations.

Says anti-piracy co-ordinator Tim Dabbin: "A concerted effort is now being made to prevent pirates and counterfeiters from exploiting the busy pre-Christmas market."

The latest action has prevented thousands of tapes from reaching the streets and has broken an important link in the chain of supply."



RUDI GASSNER, chief executive of BMG worldwide, spent two days at the company's conference in Boumouh. Although he took no official part in proceedings, he was present for RCA and Arista's presentations and speeches. Gassner is pictured (above, right) with (from left) Arista managing director Roger Watson, BMG UK chairman John Preston and RCA managing director Lisa Anderson.

## RCA adopts UK/international roster split

RCA'S MARKETING department is being split with separate offices working on British and international artists in the UK.

The move is similar to WEA's separation into UK and US divisions which took place two years ago and is the first major change under new RCA managing director Lisa Anderson.

Paul Williams will head the international marketing department with Dan Weisselberg, who joined RCA from Phonogram during the summer, who will be leading the UK operation.

## World BRIEFING

AMSTERDAM: BMG Music Publishing Worldwide has acquired majority interest in Holland's The Company Of The Two Pijeters: The Company Of The Two Pijeters is a major independent music publisher headed by Peter Schoonhoven and Pieter van Bodegraven. The new company will be called BMG-Two Pijeters Music and will be managed by Schoonhoven and van Bodegraven.

NEW YORK: With due diligence underway in the PolyGram acquisition of A&M, the Dutch conglomerate is reported to be now looking at buying two rap labels: New York-based Profile and Hollywood's Priority.

NEW YORK: Arista Records will mark its 15th anniversary with an AIDS benefit at Radio City Music Hall. The March 17 show will feature most of the label's major acts including Whitney Houston, Barry Manilow and Dionne Warwick. Label head Clive Davis is hoping to see Warwick joined by Elton John, Stevie Wonder and Gladys Knight for a live version of That's What Friends Are For. The song was recorded by that quartet also as an AIDS benefit.

DUBLIN: The inaugural Irish International Music Seminar has been confirmed for a repeat run next year after the success of the first three-day event. Some 400 people attended for sessions on the role of the Performing Right Society, Mechanical Copyright Protection Society and other industry organisations. Speakers including Def Leppard's Joe Elliott, producer Denny Cordell and US accountant Ossie Kilkeny also discussed on topics from A&R to touring. The event was organised by Hot Press magazine in conjunction with the Arts Council and the Paper Music Industry Association.

CORFU: The International Federation of Musicians has adopted a motion condemning the killing of musicians in the IRA attack on the Royal Marines barracks at Deal. The resolution, put before the federation's congress here, was proposed by the British Musicians' Union and seconded by the Irish Federation of Musicians.

MICHIGAN: New Kids On The Block are receiving 40,000 fan letters a week, with each writer being sent a personalised invitation to join the group's fan club. The letter/invitations are pulped at a 27 per cent response rate with an average order of \$21.

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# Specialising in survival

OVER THE centuries, oppressed minorities have tended to come to the conclusion that there's no point in trying to stand your ground in the face of superior forces.

Instead, the road to survival and prosperity lies in flexibility and going with the flow.

Venus Records, an independent group with three shops in Surrey and Hampshire, has come to this conclusion. Management has decided against trying to hold its own in pop in the face of Our Price and Woolworths in favour of catering the more specialised markets.

In Farnham, Surrey, Venus has just closed its pop and classical shop and from this month is trading from new premises in the same street with classical product only.

Says general manager Andy Wilson: "It's very difficult to mix pop/rock and classical, so we decided to go for classical because it was a huge percentage of our sales anyway." Asked why classical is so popular, he responds candidly: "There are lots of rich people who like classical in this area."

That is in contrast to Venus' Winchester store which, while catering for the pop market, tends towards rock and carries no classical and no easy listening. The chain also

has plans to open a rock-only outlet in Aldershot next year.

Wilson explains: "We respond to whatever the needs are. Looking around a town, it soon becomes quite obvious what kind of town that is."

Such research is augmented by the chain's strong local knowledge and experience of the area which it serves. He also feels he has no other advantage over the multiples. "We offer a better service. We are very helpful."



ALANA LAVIN, of Action Records in Preston, took AVL's prize for the best in-store display for Julia Fordham's *Lack And Key* single. Lavin is pictured second right with Circa Records' managing director Ray Cooper, Fordham and AVL rep Veronica Hopkins.

● PHILAMES' 4 chain has signed a deal with the BBC which will see the corporation's book, audio and video products sold from "BBC Centres" in selected 4 outlets. Chain sales director John Harrison says the BBC concession will be expanded to all 4's stores.



AS THE record companies look forward to their Christmas campaigns, they have also been looking back on the past 12 months and picking their super-sales-achievers. At its annual conference, EMI picked Mike Jones as its salesman of the year and he is pictured here in the centre of top picture with EMI executive Keith Staton and Malcolm Anderson, Tina Turner, EMI worldwide president Jim Fifeild and EMI UK managing director Rupert Perry. WEA, meanwhile, honoured a team of people. Pictured from left are tele-sales operator of the year Denise Dornier, salesman of the year David Mather and area manager of the year Bill Whitney with sales director Jeff Beard.

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8

<sup>5</sup> PUMP CD  
Aerosmith

Geffen WX 304

9

<sup>8</sup> REPEAT OFFENDER ● CD  
Richard Marx

EMI-USA MTL 1043

10

<sup>7</sup> TEN GOOD REASONS ★★ CD  
Jason Donovan

PWL HF7

11

NEW

SEARCHLIGHT CD  
Runrig

Chrysalis CHR 1713

12

<sup>10</sup> A NEW FLAME ★★★ CD  
Simply Red

Elektra/WEA WX 242

13

<sup>6</sup> STEEL WHEELS CD  
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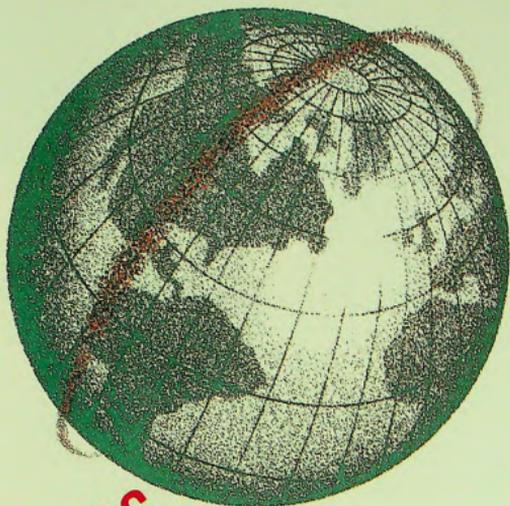
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# Tour de force

by Alan Gardiner  
COUNTRY MUSIC will be reaching out to the furthest corners of the UK in the closing months of 1989; with extensive tours by a batch of top artists including Randy Travis, Don Williams, Nancy Griffith, Tammy Wynette, Billie Jo Spears and Daniel O'Donnell.

The first three of these tours are promoted by Asgard, a company whose association with country dates back to a 1974 tour by bluegrass group Country Gazette. Subsequent Asgard promotions have included tours and one-off concert appearances by Ricky Skaggs, Rodney Crowell, Emmylou

Harris, the Judds and Steve Earle.

As the list of names suggests, Asgard has a strong bias towards contemporary country acts. Paul Fenn, who set up the company 19 years ago and is now joint managing director, explains that it has consciously attempted to exploit a gap it perceived in the country market. "Over the last 10 years no country artist has made a really major breakthrough in the UK — not since Brockham Willie in the late Seventies and Don Williams a few years earlier," says Fenn.

Evidence of Asgard's cultivation of a new, younger audience is its involvement in the Route 89 campaign. Asgard promoted the Route 89 concerts and Paul Fenn is a founder member of the CMA committee which co-ordinated the event and its predecessors. "I think you've only to look at the names who originally came over for Route 88, and what they've achieved since, to see that it's been effective — Lyle Lovett, klang, Randy Travis. It's a pity that this year there was a lack of big names but we've got two lined up for next year. We're also planning to take the campaign around the country, with more concerts outside London."

Meantime, while Asgard's efforts are concentrated on its autumn line-up of the tour. The surprisingly lengthy visit by Randy Travis, one of country's hottest acts, is an impressive coup for the company. In addition to 11 UK dates Asgard is promoting concerts by the artist in Ireland, Holland and France, and he'll then play a string of US boxes. Fenn is appreciative of the commitment Travis is showing to his European audience, though he also sees it as a shrewd career move: "He could become the country superstar in Europe. He's already popular, and he's got youth on his side — eventually he could be notching up million-selling albums."

Randy Travis's UK shows include an appearance at the London Palladium on November 5. Don Williams starts his 12-date tour on October 18, and Nancy Griffith's 16 UK dates include three days at the Dominion Theatre in late November and early December.



LORRIE MORGAN: at her best

## Lorrie driver

by Karen Faux

IN NASHVILLE the women don't just open shows for the men any more. So says Nashville born-and-bred singer Lorrie Morgan, who has worked hard to move beyond the reflected glory of being the daughter of Grand Ole Opry veteran George Morgan. "Sometimes with an older audience who were his fans I get calls for his songs," she says. "But I stick to my material and style which are different to his. It's my show and I've earned it."

Morgan, who in the past has recorded for Hickory Records and RCA, views her RCA current album *Leave The Light On* as something of a watershed. "It's the first time I've been captured in the studio," she asserts. "Barry Beckett, the producer, let me be instrumental in choosing the songs and that made all the difference."

Morgan pinpoints a dilemma in that the best songwriters traditionally pitch their songs to established artists which compounds the difficulties for newcomers although she sees the situation improving. "But in Nashville it seems to be getting more difficult for someone to arrive and happen," she maintains. "The competition is becoming more intense. Nashvilleans aren't necessarily into the music and tend to take it for granted."

# TOP • 20 • ALBUMS COUNTRY

1	1	STORMS	MCA MCG6066 (F)
		Nanci Griffith	C.MCGC5066/CD.DMCG5066
2	6	FROM THE HEART	Telstar STAR2327 (BMG)
		Daniel O'Donnell	C5TAC2327/CD.TCV2327
3	2	COPPERHEAD ROAD	MCA MCF3426 (F)
		Steve Earle	C.MCF3426/CD.DMCF3426
4	0	DON'T FORGET TO REMEMBER	Ritz RITZP0043 (SP)
		Daniel O'Donnell	C.RITZL0043/CD.RITZCD105
5	4	WHITE LIMOZEEN	CBS 4651351 (C)
			C.4651354/CD.4651352
6	5	I NEED YOU	Ritz RITZP0038 (SP)
		Daniel O'Donnell	C.RITZL0038/CD.RITZCD104
7	NEW	JUST LOOKIN' FOR A HIT	Reprise WX130 (M)
		Dwight Yoakam	C.WX310C/CD.WX310CD
8	3	RIVER OF TIME	RCA/Curb TL74127 (BMG)
		Judds	CZK74127/CD.TL74127
9	7	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
		Nanci Griffith	C.MCF3435/CD.DMCF3435
10	9	LONE STAR STATE OF MIND	MCA MCF3364 (F)
		Nanci Griffith	C.MCF3364/CD.MCAD5927
11	8	OLD 8 X 10	Warner Bros WX107 (W)
		Randy Travis	C.WX162C/CD.K9254662
12	11	ALWAYS AND FOREVER	Warner Bros WX107 (W)
		Randy Travis	C.WX107C/CD.WX107CD
13	17	ABSOLUTE TORCH AND TWANG	Sire WX259 (M)
		k d lang & The Reclines	C.WX259C/CD.WX259CD
14	13	NEXT TO YOU	Epic 4650281 (C)
		Tammy Wynette	C.4650282/CD.4650282
15	14	SOMETHING INSIDE SO STRONG	Reprise 9257921 (F)
		Kenny Rogers	C.9257924/CD.9257922
16	15	A HORSE CALLED MUSIC	CBS 4654381 (C)
		Lyle Nelson	C.4654384/CD.4654382
17	18	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZP0031 (SP)
		Daniel O'Donnell	C.RITZL0031/CD.RITZCD107
18	20	STORMS OF LIFE	Warner Bros 9254351 (F)
		Randy Travis	C.9254354/CD.9254352
19	12	LITTLE LOVE AFFAIRS	MCA MCF3413 (F)
		Nanci Griffith	C.MCF3413/CD.DMCF3413
20	RE	BLUEBIRD	Warner Bros 9257761 (F)
		Emmylou Harris	C.9257764/CD.9257762

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LORRIE MORGAN

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# Director generals

by Nick Robinson  
IT MIGHT be hard to imagine but there is at least one similarity between Clint Eastwood, Madonna and the new Manchester band.

Each began their career being directed or produced by others — whether on film, video or on record — before taking on that role themselves.

New Chrysalis signings Rex have decided to take on the task almost from the outset. The group's promo for their single A Far Cry is the work of singer Adam Ryan-Carter.

"I suppose I have a hands-on attitude. I like to be in control of what is being done with my music and if I make mistakes I only have myself to blame," says Ryan-Carter. When the idea of releasing the song as a single was suggested, Ryan-Carter and the rest of Rex sat down with Chrysalis staff to discuss the video. He explained that the song was about and what he wanted in the video.

With technical help from Motion Control, in London's Wardour Street, he attempted to put his ideas into practice. But he found himself learning the hard way as each idea failed and those around him became less committed.

Finally, with the help of Danny Nissim, head of video at Chrysalis, Ryan-Carter completed the video by combining facial images with slow-motion live footage. The result was worth the trial and error. The success has made him eager to work on the next promo and re-affirms his belief that he doesn't need an established video crew to make a decent promo.

"I think the answer is to involve

a lot of young people. There are a lot of film schools around and talented people with fresh ideas who are waiting to be given a chance. I'm sure that is the only way to ensure an exciting future for promos," he says.

An established artist who is taking a greater role in the production of videos for his music is Mark Moore of S'Express. He was involved in the direction, art direction and editing of the video for the group's single Mantra For A State Of Mind.

"If a band is signed to a record company that does not allow it control over its videos then they should not have signed to them. They are stupid not to be involved — even if it is a pain to everyone else," says Moore.

He worked on the two versions of the Mantra video — one for the video jukeboxes, the other longer version for the clubs — and is keen to do it again. "I wouldn't even mind working on a video for other artists," he says.

Moore has also been inspired to start work on a film, which will have music featured heavily, and is currently working on a script. Meanwhile, The Mission have just fulfilled a similar ambition and completed what could be described as a "documentary".

Their diskette of promos — "a necessary evil," claims singer Wayne Hussey — combined with



MARK MOORE: a greater role in videos

the group's desire to fulfil their fans demand for video product from the band, led them to produce a long-form "bootleg" of their South American tour.

But from starting out as an idea for the record company it soon became totally their own project. "The original idea was to take a camera crew with us but in the end Phonogram wouldn't cough up the money," says Hussey.

A Southern American TV company had said they would handle the bulk of the footage but when they also pulled out less than a week before the tour it looked like the project was doomed.

But whilst waiting at Heathrow Airport, the band and manager Tony Perrin decided to do the video themselves and bought a Sony video 8 camera from the duty-free shop.

As the tour worked its way through Argentina, Brazil, Uruguay and Paraguay, Perrin took on the role of chief cameraman. "I filmed

12 hours of candid backstage material and it turned out that at every gig, a local TV company wanted to film the band. We gave them permission on the basis that they gave us a copy of the footage," says Perrin.

The end result is a waris on all look of the life of The Mission backstage and in their spare time between gigs combined with live shots — all for a dealer price of £6.95 and available via their own MSH Productions company.

"We basically did it for a bit of fun but also to prove to Phonogram that we could do it ourselves," says Hussey. "We realised there was going to be a desire from fans to have this sort of video but at the same time we wanted it to show us having the best time."

With little under 1,000 units sold via The Mission's fan club, South America has already covered its production costs — working out a lot cheaper than just one of the group's promos.

## REVIEWS

**RYAN FERRY: New Town.** Virgin Vision. VVD 609. Running time: 90 minutes. Dealer price: £8.34.

Comment: Bryan Ferry has always been a stylish performer who, like Robert Palmer, has managed to stay in vogue for longer than most of today's chart trends. Needless to say, you can expect pretty much the same from this concert video. Director Peter Scammell is recruited to add a creative touch to what would otherwise have been just another boring performance video. Shot during Ferry's 1988 European tour, the idea of New Town is to combine the live footage with black and white scenes of the cities that the tour passed through. Things start off well enough with the atmospheric Nimrod providing just the right soundtrack to images of neon signs and general night scenes. This in turn leads nicely into the concert and Limbo. But from then on there are very few more of those interesting interludes with Scammell not following through with the idea and sticking to the gig shots.

Not that those are weak — his use of cut focus cuts across different colours is particularly imaginative — but after an hour the viewer wants something more. But that is certainly the only criticism of this video which in general does justice to some of the best work produced, particularly Windsnap and In Every Dream Home A Heartache.

**Sales forecast:** It is artists of Ferry's calibre that make watching a video like this one an enjoyable and relaxing experience simply because it is made well and features a wealth of classy material. Expect sales to at least match those of the latest Robert Palmer video. **NR**

**THE MISSION: South America.** MSH productions. MVDD1.

Running time: 60 minutes. Dealer price: £8.34.

Comment: The Mission certainly had no inhibitions when they let manager Tony Perrin loose with his Sony 8. This "what we did on our South American tour" is a fun home movie that captures life on the road with all the humour, excitement and tiredness that such a tour involves. It's like watching from a roadie's point of view and provides an interesting insight into the off-stage lifestyles and characteristics of the band along with their heads-on stage persona. Perhaps the funniest moment is Chris' impression of Norman Wisdom and that's typical of the general light-heartedness of the whole video. Ronnie Biggs gets an unnecessary five more minutes' fame but apart from that South America has all the ingredients of a high quality budget video.

**Sales forecast:** The Mission have a huge and loyal following and for that reason alone this should be an extremely popular release. It is certainly one of the more enjoyable rock videos of the year so far. **NR**

## MUSIC VIDEO

Description (track) Timing Dealer Price		
1 2	<b>PINK FLOYD: The Wall</b> Compilation (1 hr 35min) £6.95	PMV/Channel 5 CFW 08762
2 1	<b>JASON DONOVAN: Jason The Videos</b> Compilation (1 hr 40min) 19min £6.75	PWL VHF 7
3 4	<b>DEF LEPPARD: In The Round In Your...</b> Live (1 hr 44min) £9.24	PMV/Channel 5 CFW 08422
4 5	<b>QUEEN: Rare Live</b> Live (1 hr 30min) £6.95	PMI MVP 99 1189 3
5 4	<b>NEW ORDER: Substance 1989</b> Compilation (1 hr 40min) £6.95	Virgin VVD 827
6 4 7	<b>KYLIE MINOQUE: Kylie The Videos</b> Compilation (1 hr 40min) £6.95	PWL VHF 5
7 11	<b>GLORIA ESTEFAN: Homecoming Concert</b> Live (1 hr 15min) £8.34	CMV 49017 2
8 9	<b>ERASURE: Innocents</b> Live (1 hr 50min) £6.95	Virgin VVD 491
9 2 8	<b>UZ: Rattle And Hum</b> Live (2 hrs) £8.34	CJC VHR 238
10 12	<b>MAX BYGRAVES: SingalongaWarYears</b> Compilation (1 hr 40min) £6.95	Parkefield MKM 0003
11 8 17	<b>PINK FLOYD: Delicate...</b> Live (1 hr 35min) £8.47	PMI MVP 99 1186 3
12 NEW	<b>GLAM ROCK 2</b> Compilation (1 hr 45min) £6.95	Virgin VVD 558
13 18	<b>ROXY: Push Over</b> Compilation (6 tracks) £6.95	CMV 49830 2
14 16	<b>NOW THAT'S MUSIC VIDEO 15</b> Compilation (1 hr 15min) £6.50	PMI/Virgin/PMV MWN 015
15 15	<b>MICHAEL JACKSON: Making Thriller</b> Compilation (1 hr 40min) £6.95	Vestron MA 1000
16 13 2	<b>JULIO IGLESIAS: In Spain - Sold Out</b> Live (1 hr 20min) £6.95	CMV 49836 2
17 30	<b>BRUCE SPRINGSTEEN: Video Anthology</b> Compilation (1 hr 30min) £9.04	CMV 49010 2
18 4	<b>HARD 'N' HEAVY: VOLUME 3</b> Compilation (1 hr 15min) £6.50	MVP 99 1192 2
19 4	<b>GENESIS: Invisible Touch</b> Live (1 hr 20min) £6.95	Virgin VVD 558
20 19	<b>CLIFF RICHARD: SHADOWS/Thank...</b> Live (53min) £3.47	CMC MOC 2012

© BPL Compiled by Gallup for BPL Music Week and BBC.

● **DEALER CONFUSION** over the retail price of PMV's recently-released New Model Army video should be calmed with the news that the correct price for Videos 86-89 is £9.99. "The video went out initially at £7.99 retail with a limited edition bootleg with it," explains PMV's Guy Warren. "But because the bootleg is so popular, PMI have decided to make it a permanent feature and put the price up to £9.99. There are some still going out at £7.99 but the price is definitely intended to be £9.99."

● **VIDEO DIRECTOR** Marcelo Anciano has joined Limelight Films where he will be represented worldwide for music videos and commercials. Anciano, who will be based in London, is known for his work with Billy Ocean, Alexander O'Neal, Cherelle and Anita Baker.

● **ESTABLISHED STARS** rub shoulders with the most recent chart-toppers in Virgin Vision's October release package. Leading the quartet is a 90-minute live tape recording Bryan Ferry's 1988 *Beau Noir* world tour. New Town (dealer price £8.34) features 18 songs from both Ferry's solo and Roxy Music careers. Also released this week is Phil Collins' — The Singles Collection (£6.95 dealer price), a 55-minute promo compilation including 14 tracks spanning Collins' varied career. At the other end of the spectrum, hits from S'Express, Beatmasters and Baby Ford are showcased on the second promo compilation from Rhythm King. The 12-track *Fusion* video has a £6.95 dealer price and runs for 50 minutes. Compiling the line-up is *Yazz* — The Only Way Is Up (dealer price £6.95), a live concert tape filmed at Hamersmith Odeon earlier this year.



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# A master at work

by Nicolas Soames

**R**OYAL CONCERTGEBOUW Hall, Amsterdam: There was a bare 20 minutes left of the recording session for Beethoven's Overture Leonora No 3, the start of an important overture/symphony cycle conducted by Wolfgang Sawallisch for EMI. Not a note had been recorded and the tension was beginning to mount.

Sawallisch, however, was still quite relaxed. He stood on the podium, looking as he does, more like a banker out of Thomas Mann than the preserver of a Germanic conducting tradition that goes back along the line from Furtenwangler to Nikisch.

For more than 40 years he has conducted Beethoven, all over the world. He has recorded extensively for a number of companies, including EMI and Philips. But only now, aged 66, has he decided he is ready to conduct the most recorded cycle of all.

He called for even finer control in a pianissimo section, checked a ripple effect, and then pondered for a second. He didn't bother to look at the score — most of his conducting is done from memory. Time was still ticking away, and there was no longer a possibility of recording the work twice if something went wrong.

With a brisk movement, he swung right towards the table on which stood the telephone linking him to the producer's control room, and the big red light. He tapped the red light twice with his baton — purely theatrical gesture, perhaps, but it galvanised orchestra, producer and the handful of people in hall.

The red light flashed on, he swung back to face the orchestra, and within seconds there was no doubt that this would be the final take. It was a performance to remember, and it made sense of EMI's decision to sign him to an exclusive contract.

The recordings are clearly planned. He will conduct Dvorak's Symphonies with the Philadelphia Orchestra; Brahms' Symphonies with the London Philharmonic; Beethoven with the Concertgebouw and Strauss's Elektra with his Bavarian State Opera in Munich with Eva Marton in the title role.

After all these years of waiting for the Beethoven cycle, he is clearly not in a hurry: the actual symphonies will wait until 1991 to be recorded, though the cycle will be completed by December 1992. Elektra, Dvorak's 7 and 8 and



WOLFGANG SAWALLISCH: in action

Brahms' 2 and 4 are scheduled for next year, and that is enough.

There will, no doubt, be a certain resistance to what many people will see as "What, another Beethoven cycle" especially, but Peter Alward, vice-president, international classical division, EMI, says: "Every great conductor has the right to make his personal statement in the great classical repertoire."

Certainly, there is nothing stale in Sawallisch's attitude towards these well-known works. "Today, Beethoven is the composer, perhaps because he wrote the most emotional and humane of all music — music that can awaken the same humanity in the listener."

He continues: "In every bar of Beethoven there is a struggling and striving for a new form, a new mode of expression; there is nothing self-conscious about this process — it came naturally to him."

Sawallisch possesses defined views about Beethoven on period instruments. "I am not a fan of them," he says categorically. And he received something of a grilling at the international press conference after the recording session: his dated refutations about poor intonation of period instruments and the improved sound of modern instruments sounded somewhat dated.

However, he demonstrated that he, too, had gone back to the original scores to check the composer's original notes.

But Sawallisch is a traditionalist who has been around too long to be blown on to another course by a wind of fashion, however much it appears to be here to stay. He has his own "truths" and his palpable thrill is tuning a remarkable instrument like the Royal Concertgebouw Orchestra in its home acoustic and producing something electric.

"I first conducted the Concertgebouw Orchestra 30 years ago," he recalls, and not much has changed since. Of course, there have been some changes. Perhaps 70 per cent of the orchestra are new, young musicians, and they play with today's necessary modern feeling for technical accomplishment. There is more brilliancy, more immediate response, more impact. But there is still a traditional sense of style,

**'He called for even finer control in a pianissimo section, checked a ripple effect, and then pondered for a second . . . time was still ticking away . . .'**

and a marvellous sound quality — especially in the Concertgebouw Hall itself. There is a kind of symbiosis between hall and orchestra."

He chose the Concertgebouw Orchestra for his Beethoven cycle because it remains one of the great European orchestras and it is significant that Riccardo Chailly, the chief conductor, personally endorsed the project. "They know how to play Classical music," remarks Sawallisch concisely.

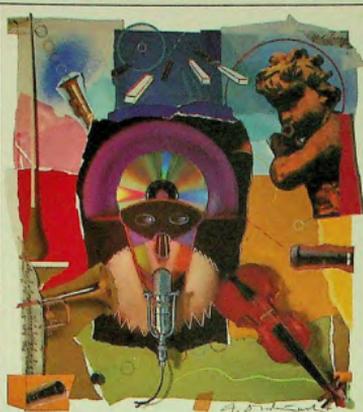
It seems to come quite closely on the heels of two EMI Beethoven cycles by Riccardo Muti and Roger Norrington. But Sawallisch's will be totally different, and must also be seen as one part of an important brief he is being given by EMI.

He first recorded Strauss's Capriccio for EMI 30 years ago at the invitation of Walter Legge, and the result has been a classic of opera recordings. The release last year of Strauss' Die Frau ohne Schatten (uncut) — now very much regarded as akin to a definitive version — showed that he is in as fine form as ever.

Last month, he received a thunderous and extensive ovation when he conducted the Concertgebouw in Dvorak's Symphony 7 in the Royal Festival Hall, which bodes well for his Philadelphia cycle.

So while Muti may head EMI's list of conductors from the sheer breadth of his work, Sawallisch has taken charge of EMI's central European repertoire so crucially important for a major company. But he doesn't view his role in such a grandiose manner.

"I just want to put what I have learned in the last 40 years of my experience of record," he says simply.



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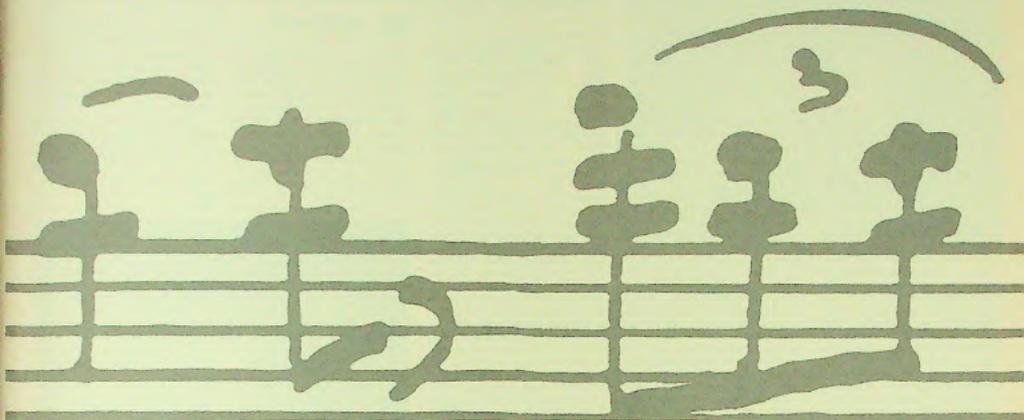
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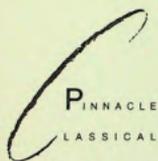
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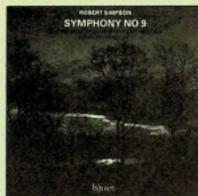


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## CD: acts make the margin for real success

I WOULD like to take issue with the two letters from retailers published in *Frontline* (MW, September 16) regarding compact discs.

I had some difficulty in trying to understand the point that Peter Rees was trying to make. This difficulty was exacerbated by the fact that the data he presented, for whatever argument he was presenting, was incorrect. For example, referring to the Top 20 items in the album artist chart published in the *MW* of August 19, MCA, had two and Virgin four items in this chart band which do not appear in Peter Rees' data. That he credits PolyGram with eight items, instead of the two they actually had, provides the explanation that there has been some confusion between marketing and distribution companies — both MCA and Virgin being distributed by PolyGram, these errors obviously feed through to its manufacturing analysis. It is good to see anyone trying to make greater sense of this complex market via analysis, but inaccurate data is worse than no data at all. In addition, analysis based on one week's data should be approached in a circumspect manner.

The type of analysis presented in this letter has more to do with repertoire appeal than carrier type.

The CD, as the black disc and cassette, is a delivery vehicle for the core product, which is the repertoire. All of the product in the August 19 album artist chart had CD versions available, so there was no restriction on consumers regarding their choice of carrier type. Consumers may not opt for the CD through preference, or because they do not have the playing equipment — CD is a relatively recent carrier, and household penetration of CD hardware ownership is, as should be expected, lower than that for vinyl and cassette hardware. Companies get albums into the Top 20 because of the repertoire on the product, not because of the carrier type.

As far as manufacturing is concerned, discounting the inaccurate analysis, the basic premise is incorrect. I would imagine that there are very few companies, of whatever ownership nationality, who have not placed CD pressing with UK manufacturers (Nimbus seem to be doing quite well). The CD is a high value to weight and volume product, so, within reason, where it is manufactured is immaterial, as unit transport costs will be a low cost component. Heaven forbid that the industry should follow the route taken by vinyl production, where a proliferation of manufacturing facilities contributed to parallel importing — an activity which helped no-one connected with the music business in this country.

I have every sympathy with the problems which Richard Wootton expresses in his letter. Achieving a good margin on product whilst retaining appeal is a main business

mission, but if that was easy to do then everyone would want to be a record retailer. The £2 or £3 gross margin he makes on CDs sounds quite good to me, and I would be interested in the proportional return he makes on LPs and cassettes.

However, this is not the main point. Whatever internal arguments the business may have regarding what represents a good absolute margin to whom, it does not seem to be having any effect on consumer off-takes, which has produced a highly impressive growth rate for CD volumes. Perhaps consumers are telling us something about the value they place on CDs — as we all appreciate, price and value are two different concepts. As a parallel situation I think that the initial problems the Land Corporation had when introducing the Polaroid camera are quite interesting. When this wonderful new technology did not work in the marketplace their solution was to reduce the price of the camera (hardware) and concentrate on making profits from the film (software) — success. There is a lesson to be learned from this, especially during a period of high interest rates when consumer purchasing of high ticket goods (CD players) will be restricted more than that for low ticket items (CDs).

Further argument against price reduction came from trend data on the real cost of buying pre-recorded music. This argument has been expressed so often that it does not need repeating. Bill Judd, *The Music Audit*, Osterley, Middlesex.

## Who stands a chance against the majors?

MAY 1, through *Music Week*, try and get some honest answers to some honest questions. Most of my life I have spent working in recording studios, but last Christmas I started my own label, and I had a minor hit with a record that peaked at 43. This was a great start for an independent, and from the sales I was able to release an album and follow-up single which I had great hopes for. My belief in my product paid off when my artist was booked for *The Terry Wogan Show*. Although not a Radio One play, the follow-up single received a good number of plays including Derek Jameson, Gloria Hunniford, Emma Freud, Anne Robinson and many more. With the Terry Wogan appearance I estimated an audience of over 20m people who heard our record.

To do this as a one-man organisation, without the machinery of a major, was, I thought, quite an achievement and I awaited the outcome of my efforts in the monthly statement from my distribution company. With a teletext force and reps on the road they were to be the last line in the selling of the record. I can only say that the disappointment of seeing that only 28 copies of the single were sold was looked at with a wry

sense of humour when I realised that the artist's family had bought 23 of those copies.

Does that mean that with an appearance on the *Wogan Show* only five people in this country went into a record shop and purchased this record? I think not, but how can I prove that the distribution company did their job properly? [I would love to find out if an advert in *Music Week* would sell more copies than a TV appearance.]

I have got to know quite a few people who own independent labels and the general opinion is that nobody stands a chance against the majors. It is a well known fact that record companies give records to the chart shops. Why can't we all have a list of shops instead of just those who can afford to buy a list. Everybody knows what is going on and yet they all turn a blind eye and say it's been going on for years and nobody really cares.

Who do we go to when we think the system is unfair? If I had the necessary finance for a proper advert in *Music Week* I would use it to find out if my record was available in shops. I would really like to stick up for the smaller labels which I believe do not get a fair deal. If there are others (and I know there are) who are not happy with the state of distribution or other area, I would be pleased to hear from them. Perhaps if enough of us got together we might be able to have our voice heard.

Brian Carroll, Bri-Tone Records, London W1.

**Objects of Fantasy**  
 THE MUSIC OF PINK FLOYD  
 DAVID PALMER  
 AND THE ROYAL PHILHARMONIC ORCHESTRA

the music of **Pink Floyd**

CD: RD87960 MC: RK87960

**Objects of Fantasy**  
 David Palmer  
 and the Royal Philharmonic Orchestra

DAVID PALMER AND THE ROYAL PHILHARMONIC ORCHESTRA PLAY THE MUSIC OF PINK FLOYD, AT THE MERICAN ON WEDNESDAY 11TH OCTOBER 1989 IN AID OF THE NSRC

# Commercial vehicles

by Dave Laing

**C**ONNOISSEURS OF television commercials went all misty-eyed at the use of Goffin-King's Will You Still Love Me Tomorrow in the one with the dog, cat and mouse, while cinema-goers sighed nostalgically when A Groovy Kind Of Love popped up in Buster to give the movie the right period flavour (and Phil Collins a hit).

The person responsible for placing those songs and dozens more is Kay O'Dwyer, head of EMI Mu-

sic Publishing's business development department. Now, with the merger of EMI with SBK, many more classics have come under O'Dwyer's guidance, not least the Lennon-McCartney catalogue, from which Panasonic are negotiating to use All You Need Is Love.

Formed in 1985, the business development department's role is to "look after adverts, video licensing and films," says O'Dwyer, though her own career with EMI stretches back to the formation of the publishing firm in 1972.

**'Artists used to balk at having their work in ads, now virtually everyone would like to be in commercials'**

When EMI took over the venerable Francis Day & Hunter and renamed the company, O'Dwyer was a consultant to FDH, having previously been a leading independent song and record plugger. She worked on numbers by Acker Bilk, Ken Dodd, The Shadows, Tom Jones and Engelbert Humperdinck. "I was the first indie plugger," she says, "and I started the practice of putting stickers on the A sides of singles. Neil Ferris of Ferret & Spanner used to work for me."

Kay O'Dwyer became the first woman director in any of the EMI group of companies and initially looked after the "standard and MOR side of the catalogue." Since setting up the new department, she says that income from adverts and films has increased five-fold: "while at one time some artists would balk at having their work in ads, now virtually everyone would like to be in commercials."



KAY O'DWYER: exploring the publishing archives

She points out that EMI led the way in generating hits from ads with My Baby Just Cares For Me and Wonderful World (Peter Robinson at RCA couldn't understand why his Sam Cooke catalogue began to sell again). Now, with a more pop-oriented generation in control of the agencies, O'Dwyer has a dozen current and recent campaigns featuring EMI songs. There's Sheba, cat food (ll), Shell (I Wanna Break Free), Nivea (the bleys! Freedom), Anchor butter (In The Mood) and even that partnership made in heaven, Moley and I'm Forever Blowing Bubbles.

Almost the only serious EMI executive remaining in Peter

Reichardt's new team at Charing Cross Road, Kay O'Dwyer is faced with integrating the pick of the former SBK catalogue with her EMI material. "Every day we go through the SBK songs to familiarise ourselves with it," she says, while pointing out that "a lot of their older songs were originally at FDH before going to United Artists and now coming back." Ever an enthusiast, O'Dwyer's current favourite is Lionel Bart's Abbey National jingle. As Happy Endings, Bart has turned it into a full length song and is recording it himself for EMI Records. "A Christmas number one," says Kay O'Dwyer's prediction.



THE WINNER of the £10,000 Gemini Fellowship for composers is 31-year-old Simon Holt. Awarded by the Gemini Foundation and administered by the Worshipful Company of Musicians, the fellowship funds a substantial work to be performed in two years time. Pictured are Holt (centre) with 1987 Gemini Fellowship winner Simon Bainbridge (left) and composer Edwin Roxburgh, chairman of the panel of judges

## LOOKING EAST

The first executive conference on the dramatic opening of East European music markets

**EAST BERLIN 7, 8, 9 NOVEMBER 1989**

"Looking East" will bring together music executives from East and West. Companies already reserved include:

Agencia Autorska (PL)

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BMG

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Buster Concerts

CBS

Centropolis Film Production

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CNN

Colosseum Records

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Committee for TV (GDR)

Committee for Entertainment (GDR)

Committee for Radio (GDR)

Czechoslovak Radio

Czechoslovak Television

Deutsche Schallplatten (GDR)

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Gay & Co

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Goskoncert (USSR)

Granada TV

Hic & Ran

Infiniti

Interkoncert (Hung)

International Talent Group

International Music Centre (USSR)

ISRA Records

Island Records

JRE-TV (YU)

Kiada et Management (Hung)

King Records (Japan)

Kompas Concerts (YU)

La Maitre

Magyar Radio (Hung)

MCA

MCM Network

MCPS

Melodia (USSR)

Metroname

MeshKiga (USSR)

Mighty Boy

Ministry of Culture (France)

Ministry for Publications (GDR)

Ministry of Culture (GDR)

MPA

Monster Talent International

MPM

MSM Management

MT Europe

Music Box

Music Week

Music Directorate (BG)

National Palace of Culture (BG)

NBCO

NDR International

New Music Seminar

Object Enterprises

Papers (PL)

Patricia Records Aps

Peat Marwick McLintock

Phono Musik GmbH

Pickwick International

Polish Jazz Society

Polksie Nagrania (PL)

Polskie Telewizja (PL)

PolyGram

PolyGram Music Video

PRM Radio Waves

ProMusik

Programme

Pro-Music

Radio City Music Hall

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Radio and Television Bulgaria

King Records (Hung)

Robertson Taylor Insurance

Rock Records (Taiwan)

Rock Summer Management (USSR)

Rondor Music

Roots

Ropot Promotion (YU)

Rosebud Agency

Routin Trade

SACEM

Schoolhouse Management

Sky Rock Radio

Slavart (CZ)

Sofacomerc (BG)

Sound of the Future GmbH

Sovietexport (USSR)

SPEEDJAM

SPFF

Stafford Knight Insurance

Station Agency

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Super Channel

Supraphon (CZ)

Tele 5

Théâtre de la Ville

Tivoli Gronlund

Toshiba

Tower Records

Triad Artists

VAAP (USSR)

Virgin Records

Warner Vision

Warner Chappell

West Productions (Hung)

World Service Agency

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ZAKR (PL)

ZPR United Entertainment Enterprises (PL)

ZPR Records (PL)

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TOP 5 SINGLES

Records to be featured on this week's Top Of The Pops Panel sales compared to last week (WEEK 41) +1%

TITLES A-Z (WRITERS)

Table listing 100 records with columns for artist, title, and writer information. Includes entries like 'Matters For A Slice Of Meat' by 2300 Jackson Street Orchestra and 'Matters For A Slice Of Meat' by 2300 Jackson Street Orchestra.

THE NEXT 25

Table listing 25 upcoming records with columns for artist, title, and writer information. Includes entries like 'The Sun Is Shining' by The Sun Is Shining and 'It's All Coming Back' by It's All Coming Back.

Simply Red you've got it B/W Holding Back The Years (Acoustic Version) OUT NEXT WEEK

Main chart listing 100 records with columns for rank, artist, title, and writer information. Includes entries like 'EVERY DAY (I LOVE YOU MORE)' by John Donovan and 'THE REAL WILD HOUSE' by Rebel Kelly.

The Debut Single SLEEPING IN A DAY AWAY OUT NEXT WEEK

Main chart listing 100 records with columns for rank, artist, title, and writer information. Includes entries like 'RIDE ON TIME' by Rebel Kelly and 'PUMP UP THE JAM' by Technomatic feat. Fally.

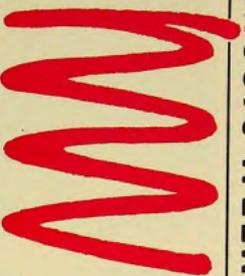
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# TOP 75 ARTIST ALBUMS

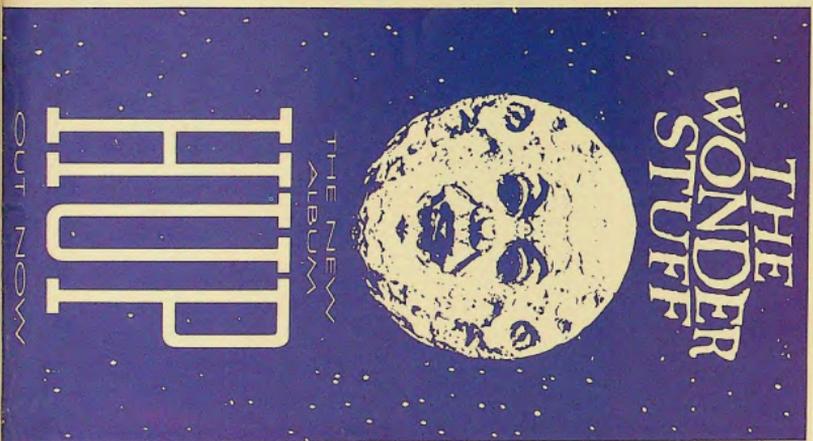
## MUSIC WEEK

14 OCTOBER 1989

INCORPORATING LP CASSETTE & CD SALES



<b>No.1</b>	<b>NEW</b>	<b>CROSSROADS</b> CD	Bahia RT 14
2		<b>FOREIGN AFFAIR</b> ● CD	Capitol ERTU 2710
3		<b>THE SEEDS OF LOVE</b> CD	Fontana 833291
4		<b>CUTS BOTH WAYS</b> CD	Epic 4651451
5	<b>NEW</b>	<b>HUP</b> CD	Polygram 8411871
6	<b>NEW</b>	<b>OH MERCY</b> CD	CBS 4558011
7		<b>LIKE A PRAYER</b> ★★ CD	Sire WY 239
8		<b>WE TOO ARE ONE</b> ○ CD	K&M 74251
9		<b>THE TWELVE COMMANDMENTS OF DANCE</b> CD	Teldec WEA WY 278
10		<b>TEN GOOD REASONS</b> ★★ CD	PMJ HP7
11		<b>A NEW FLAME</b> ★★ ★★ CD	Echigo WEA WY 242
12		<b>RHYTHM NATION 1814</b> ● CD	AAA 444-2795
13		<b>REPEAT OFFENDER</b> ● CD	EMI USA WY 1104



35		<b>TRASH</b> CD	Epic 4651301
36		<b>BATMAN (OST)</b> ● CD	Warner Bros/WY 281
37		<b>RETRO</b> ○ CD	K&M 742879
38		<b>HEART OF STONE</b> CD	Geffin WY 242
39		<b>IMAGINATION</b> ● CD	Sony 5948 985
40		<b>CANDLELAND</b> CD	WEA WY 302
41		<b>RAW</b> CD	DMJ/WEA/CBS 462971
42		<b>VIVALDI FOUR SEASONS</b> CD	EMI NICE 2
43		<b>SACRED HEART</b> ○ CD	London 8381311
44		<b>VELVETEN ★</b> CD	MCA/MCA 6650
45		<b>STREET FIGHTING YEARS</b> ★ CD	Virgin HMDS 1
46		<b>CHOICES</b> ● CD	K&M 742115
47		<b>PARADISE</b> ● CD	16/Virgin DUX 81
48		<b>SINGALONGAWAY YEARS</b> ● CD	Parlophone MCA 2 5001
49		<b>THEMES</b> ● CD	Polygram 10711
50		<b>THE MIRACLE</b> ★ CD	Parlophone KCSO 187
51		<b>DR. FEELGOOD</b> ○ CD	Echigo ERT 39
52		<b>CHANGE</b> ○ CD	1&S ERSKAL 1108
53		<b>WATERMARK</b> ★★ CD	WEA WY 179



# Gloria in excelsis

**GLORIA ESTEFAN** may not yet be Madonna, but hey the girl does indeed have some fun! A packed **Wembley Arena** had come along with the same intention as Estefan and her eight-piece Miami Sound Machine launched into their second date of a three-night residency.

Emerging from a larger-than-life silhouette behind a huge front-of-stage veil, Estefan immediately launched into the kind of Latin party rhythm that entices an audience to shuffle their hips and whoop from the front stalls.

Unfortunately, after a lively rendering of 1 2 3, Estefan set the tone of a staccato performance as she embarked on a segue of confidently delivered but ultimately bland ballads, before returning to the party beat.

The Miami Sound Machine — a fine amalgam of powerful rhythms and feeling solos — must have been very frustrated. One moment they threatened to cut loose on numbers like the up-tempo Surrender, the next they were restrained to a minor role as Gloria once again headed for the cabaret arrangements.

Estefan does have a fine vocal range to match her on-stage dance routines but the set came close to falling between two stools — the dance numbers too frenetic to do justice to her vocal changes and bewildering percussion, and the ballads remained polished rather than heartfelt.

Happily as the set drew to a close, the back band more direct as an extended Dr Beat, a magnificent Latin Oye Mi Canto and of course a show-stopping Get On Your Feet won the day. The beat, as they say, is the name.

PETE FEENSTRA

# Fiddle in the middle

**NIGEL KENNEDY** is deceptive both as a player and a person. The ease with which he switches from classical to jazz or even to pop, arouses suspicions in all corners of music.

His speech and appearance certainly make him something of an oddity in the classical world, his instrument — a Stradivarius — must make him a curiosity in jazz. But all that fades when he starts playing. As his performance of Sibelius's Violin Concerto with the RPO under Yur Terlikhanov at the **Royal Festival Hall** last week showed, he is, fundamentally, an outstanding musician.

Every phrase, even slight passage-work, when the composer is just ticking over, is played with a total commitment and imagination more distinguished status. His other interests seem to give him access to a fund of energy that is more common at a rock gig or even to nuances of colouring is unmistakable.

After the Sibelius, he returned to



KEVIN McDERMOTT Orchestra: no deferred gratification here

announce casually that he was going to play an encore by one of the greatest jazz composers of any century, and proceeded to play unaccompanied Bach. The packed RFH, expecting Gershwin as on Kennedy's single, was stunned. But so electric was his charisma that the silence and concentration on every note, was total. It was not the way I normally like Bach, but like everyone else, my attention was transfixed. And that is a mark of a true musician.

NICOLAS SOAMES

# Electric might orchestra

THE CHINESE, according to the stand-up comedian (a novel support act) tell their jokes backwards starting with the punchline. The **Kevin McDermott Orchestra** adopt a similar approach: no meandering build ups, just a fusillade of musical hooks.

Nothing in a Kevin McDermott set is sacrosanct either. As a comic may irreverently tear into the Establishment, Kevin and his three cohorts (the term Orchestra is a ruse) respect little. While their acoustic-led, swirling melodies produce a furious, leg-pumping response from a packed **Borderline**, the influences are all too apparent: Dylan, the Faces, early Who.

Little is held in reserve. The striding and compulsive **Wheels Of Wonder** is thrown in early in the set, seemingly sacrificed to a crowd playing for instant satisfaction, no deferred gratification here.

New songs such as the frenetic **Suicide On South Street**, are aired with abandon. The **Who's In A See For Miles** is assaulted and well-kept secrets (**Angel**) are belaboured at over-splitting volume. This was, as McDermott pointed out, the last night of a residency — an occasion for blood-letting.

McDermott and his songs, is compact, energetic and eloquent. Having learnt his trade as an itinerant busker, the effusive Scott has produced one of this year's finest debuts with **Mother Nature's Kitchen**. And, judging by the bustling London club, word is travelling fast that KMC will be one of the bands of the Nineties.

Meantime, Kevin will have his last laugh. Donning lapel-less jackets for the encores, hurling guitar floor-ward and overturning drum kits before exiting, the nod to the Sixties ends up a full blown musical head butt.

ANDREW MARTIN

# Double vision

IT WOULD be just too obvious to say that **Sons Of Valentino** could prove to be rock's answer to Bros. However, there is no escaping the fact that the most striking aspect of the band's strong visual appeal is the powerful presence of its identical frontmen, Glenn and Mark Robertson.

Restricted by the confines of the **Mean Fiddler** stage, these commanding vocalists with their Latin-lover-locks threatened to breach the monitors and spill over into the audience, who received the band's performance warmly and enthusiastically throughout. Wisely at this point in their careers, the "twin factor" is not overplayed, but there are untapped possibilities for exploitation in future, as illustrated by **Q's** **Kevin's** **Matthai** Twins.

Aside from the visual attractions, the band's main strengths lie in their distinctive, punchy rock songs and the barely-controlled ferocity of their delivery. Tony Lewis's triad-and-leaded guitar riffs provide the backbone of the band's material, which is fleshed out by the driving rhythm section of **Jeff** **Harner** on bass and **Lon** **Dissipon** on drums.

As with any young band, there are obvious areas for improvement. The group's closing cover of **Let's Spend The Night Together** was a popular choice, but on average rendition, and the audience participation section was messy. However, all was redeemed when they pumped their way through the encore **Luna Rock**.

**Sons Of Valentino** have it, the looks, the talent and the songs — prepare for swooning in the aisles!

VALERIE POTTER

# Blown it

**RED LORRY Yellow Lorry** have never been a band to go chasing after stardom and success. Indeed their latest album **Blow**, although being their most melodic and commercial to far, prides itself on its basic, earthy and obstinate sound.

Formed out of the post-punk depression, The Lories thrive on a head-crushing bass/guitar noise with an energy not dissimilar to that demonstrated by the current crop of US garage guitar bands.

But live they come into their own.

At The **Marquee**, the Lories put

on a display of controlled aggression within simple chord structures and a wall of sound.

All that power contained within three minutes is quite impressive but where they come undone is their insistence on not deviating from that structure which brings them perilously close to sounding monotonous.

This is particularly odd when the album **Blow** contains definite deviations from the norm that would have provided the balance in their live set.

At present, the band is not giving itself time to breathe and whilst bringing some new songs into the set they are in danger of sounding like parodies of the old material. That can't be doing themselves or their fans any favours.

NICK ROBINSON

# Meaty, beefy big'n'bouncy

THE PRESENCE of TV cameras at the launch party for a new series of **Behind The Beat**, held at the first night of the **Mood Club** at the **Campen Palace**, attracted a long list of Pas.

First up was **Glenn Goldsmith** who failed to create a party atmosphere, but fortunately he was swiftly followed by **Double Trouble** and **The Rebel MC**. Their new single **Street Tough** went down even better than **Just Keep Rocking**.

The **Mus Of Live** posse provided some more heavyweight hip hop with **MC Duke's** excellent **I'm Ruff** and a totally wild **raggafrican** interlude from **Daddy Freddy** that should have gone on much longer.

Chart toppers **Teddybionic** and **Sydney Youngblood** gave rather uninspiring performances of their hits. There was an embarrassing moment when the backing for **If Only I Could** continued after **Sydney Youngblood** had left the stage; you should someone with such a fine voice resort to miming?

As such copping out for **Kym Mazelle** as she gave a rousing rendition of her new single, **Love Strain**, which heralds a change of direction away from house and into swingbeat.

Next up was **Shelly Thunder**, a leading light in the New York, raggafrican scene. She proved that there is still life left in response with her versions of last year's dancehall favourite, **Kuff**, and her new single, **Break Up**, which is being released here on **Mango**.

**Adamski** is unique: he is a

house artist who has built up his reputation by performing live on stage rather than in the studio. During the past six months he has played at all the major warehouse parties and the best West End clubs. He brings together the new age house sound of **Mr Fingers** and the pure techno sound of **Detroit** and a touch of some acid and euro touches to come up with a hypnotic sound, purpose-built for the current club scene.

His 15-minute slot did not do him justice and the atmosphere at the **Palace** was a far cry from a warehouse rave, but his talent, which has attracted a major deal from **NCA**, still shone through. Significantly, his first release for the label will be a live LP.

Rounding off the **PAS** was **DJ Mark The 45 King**, one of the best of the new hip hop producers and the creator of the **900 Number** which is as popular as it is respected. He was joined by **Mr 45 King**, whose raps rarely lived up to the breakbeats and mixing. The exception was his new single, **Bless The Funk**, which boasts an unprecedented 15-minute house production from the **45 King**.

ANDY BEEVERS

# Back tracking

**Record Retriever**, 15 October 1984 Island planning to bring like & sing **Tina Turner** to Britain with release of the **See single** **Can't Believe What You Say ...** **Ember** releases **Why I Am Ready To Die**, **Peter Finch's** abridged **Confessions**, **Nelson Mandela's** defence speech at his Rivonia trial. The album cover contains messages of support from **Johnny Rotten**, **Loansea Oliver**, **Harold Wilson** and **Pope Paul IV** ... **PR** company **Leslie Perrin Associates** announces immediate cessation of contract with **Robert Carlisle** ... **RR** favourably reviews **Brian Epstein's** autobiography **A Cellarful Of Noise**, published just after the subject's 30th birthday.

**Musik Week**, 12 October 1974 **Charisma** announces 19 October race day at **Kempton Park** to celebrate 10th anniversary, releases to include the Genesis **Handicap Hurdle** and **Monty Python's Holy Grail** ... **A Very Silly Race For Amateur Riders ...** **April/June** similar to some period in 1973 but cartridges show a pronounced fall of 25 per cent ... **AA&S** planning simultaneous global release dates for most product, to alleviate problems caused by transshipping.

**Musik Week**, 13 October 1984 **Sony** demonstrates new CD portable in **New York**, expected in Britain before Christmas at around £300 ... **After** the out-of-court settlement of 15-year dispute between **ACC** and **John Lennon** and **Paul McCartney**, speculation mounts that **ACC** may buy **ATV** music and its prized subsidiary **Northern Songs**. **Former Arista** marketing manager **Peter Winkelman** is appointed **Bronze Records** MD, a move filled by **Garry Brown** since the 1978 departure of **David Betteglieri** ... **Lasgo** is presented with its second **Newyork** **For Export**. **MARK LEWISOHN**



## MUSIC WEEK



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

<b>No 1</b>	<b>RIDE ON TIME</b> Black Box	<b>TOP 75 POPS</b>	41	<b>DON'T MAKE ME OVER</b> Sly & The Family Stone	Champion Champ (12/213) (BMG)
<b>2</b>	<b>PUMP UP THE JAM</b> Technotronic feat. Felly	<b>TOP 75 POPS</b>	<b>42</b>	<b>OH WELL</b> Oh Well	Polkphone (12/R 4236) (E)
<b>3</b>	<b>IF ONLY I COULD</b> Sydney Youngblood	<b>TOP 75 POPS</b>	<b>43</b>	<b>PERSONAL JESUS</b> Depeche Mode	Male (12/BONG 11) (J&R)
<b>4</b>	<b>THAT'S WHAT I LIKE</b> Jive Bunny & The Masters Apprentices	<b>TOP 75 POPS</b>	<b>44</b>	<b>ROAD TO YOUR SOUL</b> All About Eve	Mercury/Phonogram (EPNCS) 10 (P)
<b>5</b>	<b>STREET TUFF</b> Keb' Mo/MC Double Trouble	<b>TOP 75 POPS</b>	<b>45</b>	<b>I FEEL THE EARTH MOVE</b> Morrika	CEB 465294 (12-465294) (C)
<b>6</b>	<b>DRAMA!</b> Erasure	<b>TOP 75 POPS</b>	<b>46</b>	<b>BLAME IT ON THE BOOGIE</b> Big Fun	Jive (JIVE) (12/17) (BMG)
<b>7</b>	<b>SWEET SURRENDER</b> Wet Wet Wet	<b>TOP 75 POPS</b>	<b>47</b>	<b>DON'T DROP BOMBS</b> Lize Minnelli	Epic (ZEEN) 1 (C)
<b>8</b>	<b>WE DIDN'T START THE FIRE</b> Billy Joel	<b>TOP 75 POPS</b>	<b>48</b>	<b>HEY DJ I CANT.../SKA TRAIN</b> Bachmasters feat. Betty Boo	Rhythm King (LEFT 34/1) (J&R)
<b>9</b>	<b>YOU KEEP IT ALL IN</b> The Beautiful South	<b>TOP 75 POPS</b>	<b>49</b>	<b>TRAIL OF TEARS</b> The Dogs D'Amour	Ches CHINA 26 (12-CHINA 26) (P)
<b>10</b>	<b>GIRL I'M GONNA MISS YOU</b> Milli Vanilli	<b>TOP 75 POPS</b>	<b>50</b>	<b>LET THE DAY BEGIN</b> The Call	MCA (MCA) (12/42) (P)
<b>11</b>	<b>RIGHT HERE WAITING</b> Richard Marx	<b>TOP 75 POPS</b>	<b>51</b>	<b>I FEEL FOR YOU (Remix)</b> Chico Kean	Warner Brothers W 2744 (1) (W)
<b>12</b>	<b>THE BEST</b> Tina Turner	<b>TOP 75 POPS</b>	<b>52</b>	<b>LOVE STRAIN</b> Kym Mazelle	Symplogeton (EMI SY 20) (E)
<b>13</b>	<b>IF I COULD TURN BACK TIME</b> Cher	<b>TOP 75 POPS</b>	<b>53</b>	<b>MISS YOU MUCH</b> Janet Jackson	Brookline (A&M USA) (1) (A&J)
<b>14</b>	<b>LEAVE A LIGHT ON</b> Baltina Confide	<b>TOP 75 POPS</b>	<b>54</b>	<b>RUN SILENT</b> Shakespears Sister	Mer London (10) 119 (P)
<b>15</b>	<b>CHOCOLATE BOX</b> Bros	<b>TOP 75 POPS</b>	<b>55</b>	<b>PARTYMAN</b> Prince	Warner Brothers W 2814 (1) (W)
<b>16</b>	<b>NAME AND NUMBER</b> Carriby	<b>TOP 75 POPS</b>	<b>56</b>	<b>DON'T LET ME DOWN, GENTLY</b> The Wonder Stuff	Polystar (GONG) 7 (E)
<b>17</b>	<b>CAN'T FORGET YOU</b> Sonia	<b>TOP 75 POPS</b>	<b>57</b>	<b>WANTED</b> Halo James	Epic (HALO) (1) (C)
<b>18</b>	<b>ROOM IN YOUR HEART</b> Living In A Box	<b>TOP 75 POPS</b>	<b>58</b>	<b>AFRO DIZZI AC</b> Cry Sisco!	Escape/Sirena (AWO) (1) (P)
<b>19</b>	<b>OYE MI CANTO (HEAR MY VOICE)</b> Gloria Estefan	<b>TOP 75 POPS</b>	<b>59</b>	<b>STANDING THERE</b> The Creatures	Wonderland (76) (J&R SHE) (1) (P)
<b>20</b>	<b>CHERISH</b> Madonna	<b>TOP 75 POPS</b>	<b>60</b>	<b>SILVER AND GOLD</b> ASAP	EMI (12/EM 107) (E)
<b>21</b>	<b>MANTRA FOR A STATE OF MIND</b> S'Express	<b>TOP 75 POPS</b>	<b>61</b>	<b>SECRETS</b> The Primitives	Lonely (P&S #8 43) (12-17-43) (1) (BMG)
<b>22</b>	<b>WISHING ON A STAR</b> Fresh & Children Of The Ghetto/Doni Love	<b>TOP 75 POPS</b>	<b>62</b>	<b>BESTLESS DAYS</b> The Style Council	

INTRODUCING

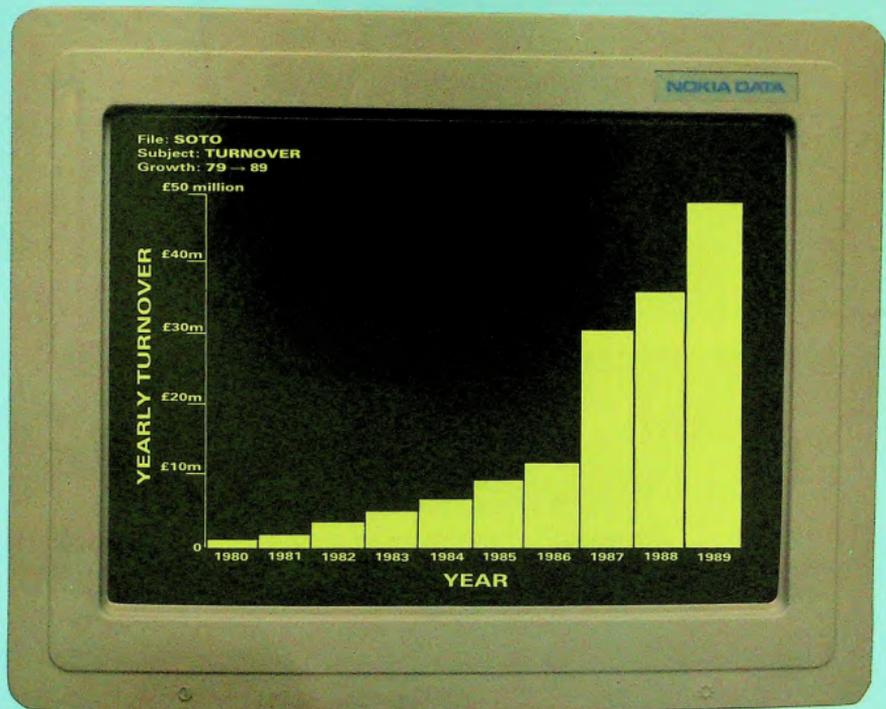
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**SotoSound has utilised a combination of expertise and technology to expand from a supplier of jukebox singles to a specialist video and audio wholesaler and rack jobber to four High Street giants**

# A decade of development

IT PAYS to specialise in the music business. But there is nothing which says specialisation should be confined to just one area. The Soto Group is an example of how careful planning, market awareness and the implementation of today's technology can produce successful expansion from one speciality into another.

There is one additional vital ingredient — the recruitment of executives and staff who can provide the expertise in each area. Here again, Soto has succeeded in attracting teams of people who have brought together the skills across a range of markets to enable it to advance on three fronts simultaneously.

A decade ago, SotoSound was a newly-launched company, set up to supply seven-inch singles to jukebox operators. Today it is the major supplier to this market — of CDs as well as vinyl. It is also a well-established wholesaler to specialist record and video retailers. And, its biggest development of all, it is recognised as the leading rack jobbing company, supplying merchandising services to four large non-specialist retailing groups.

In all three areas the Soto Group has coupled the use of advanced information technology systems with its audio and video know-how to introduce and maintain the highest standards of efficiency and customer service. Through its two trading divisions — Audio Merchandisers (rack jobbing) and SotoSound (wholesale and jukebox) — Soto has emerged as a major and rapidly-expanding force in its chosen fields.

The company took on further impetus some three-and-a-half years ago when Clive Swan, previously managing director of PolyGram, joined. This year he led the buy-out of the company, which has enabled him to put his personal seal on its ambitious future plans.

It was in the Swan period since 1986 that, in addition to its jukebox and wholesaling operations, Soto developed into applying its skills to rack jobbing. In this short

time, this has become its biggest single activity and spear-headed a further 70 per cent growth.

The first major user of these services was Boots, for whom Soto's Audio Merchandisers now meets the retail chain's total pre-recorded audio and visual needs. The cementing of the relationship with Boots represented Soto's first important leap forward into retail merchandising services. Other merchandising and supply arrangements have developed with Asda, Tesco and HMCS.

This is not the summit of Soto's ambitions but rather the launch pad for further developments.

"Today there is a market place for pre-recorded entertainment which is growing rapidly and which, despite current economic conditions, will continue to develop at a fast pace," Swan comments. "At the same time, it is getting tougher and tougher for the non-specialist to succeed in this sector of retailing. What we do for our clients is add to their retailing power our skills to turn a complicated product range and dynamic market place into a sensible retailing proposition.

The developing demographics of Europe mean that a greater part of the market for audio and video will be supplied by non-specialist outlets.

"Rather than allowing non-specialist people to pick and choose audio and video product at point of sale, committing their company's money to a highly volatile product group, our rack jobbing clients entrust us to make and implement these decisions for them on a centralised basis."

All three areas of Soto's operations share in the benefits of the large investment which has been made in information technology. Alongside the investments in people and in its sophisticated physical distribution system, is application of technology has been a cornerstone of Soto's development.

"We now have a system unmatched by any company in our markets," Swan is able to claim. "But another important part of our business is hustling to get stock. We are reasonably big purchasers which gives some leverage. This



GRAHAM FARQUHAR: applying technology

enables us to hold excellent current stock, from which we are equipped to give our customers the fast, reliable service they require."

All orders are processed and despatched the same day, with delivery in virtually all cases the following day. In the London area delivery is often the same day as the order. If an item is not in stock the customer is told immediately.

A fundamental strength of the company's activities is the flexibility which enables services to be tailored to the requirements of individual groups of customers. On the rack jobbing side, for example, each of the services provided to the store chains are different and have been individually developed to match each group's own merchandising systems and needs.

"It is our electronic information system which made us unique in our field," Swan says. "We assumed when we started up that we had

maybe six months before other people switched into what we were doing." But reactions have not been as fast as this and he is delighted to find that Soto still stands alone in its application of technology.

There has been no diminution of opportunity. Swan sees the growth and increasing complexity and specialisation of the pre-recorded music market combined with the fierce competition in retailing as a pattern which will make the services provided by Soto more and more relevant in the years ahead. For the future, Swan perceives additional opportunities manifesting themselves in continental Europe. Also under examination is a widening of the product range beyond music and video.

Whatever additional direction SotoSound takes in the Nineties, you can be sure that it will be innovative and positive.

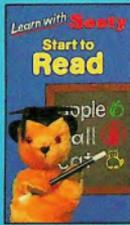
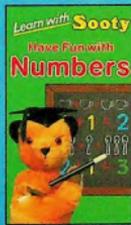
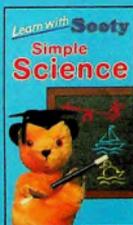


CLIVE SWAN: it pays to specialise

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**A complete programming and label service is the key to SotoSound's success as a leading supplier of vinyl and now CDs to jukebox operators**

# Single-minded about CD



SUE STOTT and her jukebox team

**T**HE INTRODUCTION of compact discs has brought renewed vigour to the jukebox market and vast investment in new hardware and software. As the major supplier of vinyl singles and now CDs to jukebox operators, SotoSound has consolidated its leading position during these changes by providing not only the product but a complete programming and labelling service.

To ensure the same high speed response to orders for its jukebox operations which typify its wholesaling and rack jobbing activities,

SotoSound has equipped itself to provide a complete service in-house.

It has, for instance, its own printing plant so that discs for each customer are accompanied by their programme labels, reproduced in the style of the individual operator.

In charge of the jukebox division is Sue Stott, who, with her team, ensures that all orders are processed and despatched the day of receipt. Before joining SotoSound, she was with one of the larger operators for 12 years and is therefore equipped to apply a detailed

knowledge and understanding of the market to her job.

A large proportion of customers look to SotoSound to provide the programming for their machines. Jukebox operators are not specialists in music and in most cases manage a whole range of amusement and dispensing equipment. Their field of expertise is in the marketing of the machines to pubs, clubs and restaurants together with their maintenance.

When it comes to ensuring that their jukeboxes offer attractive programmes which people will pay to listen to, there is increasing dependence on specialist advice.

"We have been successful at this for a long time and are experts, so many customers rely on us," Stott says. "It is new releases that get most of the play and it is important that customers get the records ahead of the charts. Part of our job is to know what new releases are going to be in the charts next week."

There are differences in musical taste according to the type of establishment in which a jukebox is sited, together with regional variations. For instance, in the north-west of England there is demand for music with an Irish flavour.

SotoSound also produces a regularly updated catalogue from which selections of different styles

of music — such as Old Gold, compilations, Irish, country & western top 40, etc — can be ordered.

Many jukeboxes today are programmed to play background music when not in use by customers. This has to be carefully gauged so as to provide a pleasant, inoffensive sound — but not so pleasant that customers refrain from buying their own choice.

The latest CD jukeboxes can take as many as 100 discs, each with up to 20 tracks, providing customers with a huge selection. The capital cost of this equipment is equally great — up to about £6,000 for each machine plus £700 for its initial stock of discs.

Stott estimates that about half the machines placed in pubs and clubs by the larger operators are now CD and the proportion is steadily increasing. For the smaller operators, the changeover to CD equipment is proceeding at a rather slower pace, which means there will still be a demand for vinyl in the years ahead.

"CD is clearly the growth area," she comments. "About 80 per cent of our customers now leave the programming completely to us and this proportion is still increasing. We make their job easier with a balanced mix of budget CDs and chart discs. If they stick with our selections they can't go far wrong!"

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**Audio Merchandisers' by tailoring ranges to suit customer needs, developing merchandising innovations and its quality service gains the edge over its competitors**

**O**NE OF the unusual facilities provided by Soto's Audio Merchandisers is a returns deal to its rack jobbing clients by which unsold stock is credited back to the retailer. However, the company's expertise in stock selection ensures that use of this safety net is maintained at a very low level.

The rack jobbing service has become the biggest area of Soto's operations and is still rapidly expanding. The company makes no claim to have originated the concept. In fact, while relatively unsophisticated in the UK before the entry of Audio Merchandisers, it has been a major part of the American, French and German markets for about 30 years.

Audio Merchandisers' achievement is that through a combination

## Underwriting the

of market knowledge they have taken it to new levels of sophistication and effectiveness.

"We started with a blank sheet of paper and asked ourselves how rack jobbing should be operated today," explains managing director Clive Swan. "One of the propositions we took was that the way to get non-specialists to stock and make a success out of recorded music — and, latterly, video, was for us to underwrite the stock risk."

The background to this was the increasing pressure on retailers to obtain a good return on their investment in store space. So a further proposition was that, as well as underwriting the inventory, Audio Merchandisers would acutely manage it, tailoring the range and formats specifically to suit the profile of each retail customer.

With the comforting knowledge that the risk of being left with unsold stock had been minimised, non-specialist retail chains more readily embraced the concept. The offer also created confidence in Audio Merchandisers' ability to select and supply saleable products and thus increase turnover.

"There was only one operator in this market place when SotoSound came into it," says Swan. He formed Audio Merchandisers with Brad Aspell at Soto in 1986 and quickly established a relationship with

Boots to meet its audio and video requirements throughout the chain. It remains the only truly independent operator in the field, being owned by neither a retailer nor a product supplier. This enables them to be truly objective in product selection.

Swan points out that the strength of successful retail chains lies in their overall expertise in retailing and in their major product lines which they merchandise. Non-specialists are unlikely to have detailed in-house experience of the intricacies of audio and video merchandising, which Audio Merchandisers offers.

"Some people in the business claim that the recorded music and video business is unique," he commented. "I would not go that far but it is an extremely volatile market and a difficult one in which to stay ahead. To succeed needs specific expertise, which is what we supply to those retailers for whom it is not their core product range."

In its merchandising relationship with Boots, Audio Merchandisers stayed ahead by being the first to put together, with Comfert, a range of budget CDs at the beginning of 1987, rating even a mention in *The Economist* the following year, when others were following suit, a changing demand towards a higher quality/price was identified and acted upon. The Classical Col-

happy  
anniversary  
from a&m records



# risks

lection being the very successful result.

Similarly in the video field, the idea of breaking the £5 barrier with hour-long children's cartoon collections retailing at £4.99 was a sales booster, alongside the full range of video.

Commenting on the three-year relationship with Audio Merchandisers, Chris Leckenby, Buying Controller for Books, says: "Prior to our partnership with Audio Merchandisers, the productivity of our Recorded Music and Video business was being seriously hit by two major factors — the cost of stockholding and the level of returns.

"The sophisticated stock replenishment systems that we have implemented with Audio Merchandisers have helped to bring those elements much more closely under control and we now have a strong logistical foundation to our business on which we can build, together with Audio Merchandisers, for the future.

"There are a number of adventurous marketing initiatives in the pipeline, the first of which, in the previously neglected Classical Music market, is already in store.

"We are pleased with the improvements to our business that Audio Merchandisers have given us, and are excited about the prospects for future growth."

## Tesco's blister-packed videos



**H**OW TO retail videos without the staff-intensive problems of master bagging was tackled jointly by Tesco and Audio Merchandisers. The solution is a unique pre-formed blister pack which allows the display of videos on Tesco's universal hook merchandising system and is of a bulk sufficient to deter pilferage.

In providing videos, Audio Merchandisers had to set up a system with a blister-pack company which gave a same-day turn-round for up to 10,000 units a day. A similar solution for the display of audio products is now being examined.

Before selecting Audio Merchandisers as its rack jobber, Tesco ran a test against another video supplier, with each servicing six stores. At the conclusion of the test period, Audio Merchandisers was awarded all 12 stores.

This was in 1987 and within a year the number of Tesco outlets employing the service had risen to

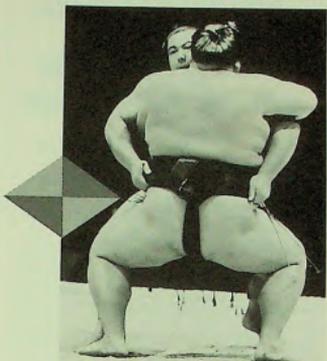
90. Now there are 180 Tesco stores which feature pre-recorded video from Audio Merchandisers.

Initially, the display run devoted to video was one metre. Today, 50 per cent have more and a number of the stores have runs of up to six metres.

Tesco's buying controller Mike Chandler says: "Video is now seen as a major product line and as well as being featured within the non-food departments it also occupies space within food areas."

Bob Hedgecock is responsible for the Tesco account within Audio Merchandisers and says: "Tesco are among the most successful retailers within Europe. Making video suit their requirements has necessitated a tailor-made solution being developed by all of us at Soto. From point-of-sale to our buying department, Tesco's needs have been identified and taken into our forward planning. I look forward to the audio developments proving as successful as the video."

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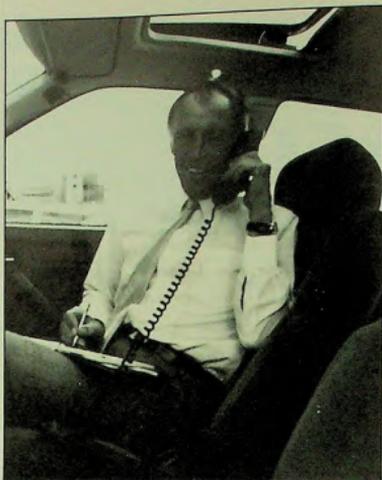
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DOUG FRYER ... simple, effective systems

**By introducing simple systems Soto's Audio Merchandisers improved pre-recorded music sales at Asda**

**A**SDA HAS been merchandising pre-recorded music since the early Seventies and sales have been transformed in recent years. In earlier years, the chain concentrated on chart product. But while volume turnover was quite high, this product allowed only the narrowest of profit margins. Shelf space was therefore allocated to back catalogue products but, without specialist advice, the group saw the danger of this developing into a dumping ground for chart drop-outs.

The account is looked after for audio Merchandisers by Doug Fryer, who has seen the range supplied expand from just singles to encompass albums, tapes and CDs.

"We have introduced simple systems which require minimum Asda staff involvement," he says. "We

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HERE'S TO ANOTHER TEN YEARS  
FROM ALL AT  
**JIVE AND SILVERTONE**



# Hands-off approach wins hands down at Asda

now supply a full range of pre-recorded audio products with a daily delivery."

Additionally, a full back catalogue range is provided. To service this, an arrangement was entered into with Ellert Retail Operations, a national merchandising company — a system devised specifically for Asda based on the electronic replenishment of back catalogue product. Introduced in February this year, it is now operated within 12 Asda stores.

"We do physical stock counts in-store on each format — LP, tape and CD," Fryer explains. "That is then transmitted electronically and back catalogue product is replenished within 48 hours, three times a week."

He adds: "It is a successful operation in every aspect, from management of the product in store to the management of supply. With Ellert, we control the merchandising and maintain the display fixtures."

"Our aim is quite simply to improve Asda's return on their investment in recorded music and we believe it to be succeeding."

The company's partner in developing Asda's audio merchandising,

Ellert Retail Operations was formed 10 years ago to specialise in all below-the-line marketing services short of sales promotion.

Like SotoSound, the company is distinguished by its commitment to computerisation.

"We have taken the view that management information, control and speed are going to be the cutting edge which differentiates one supplier from another," says Rob Ellert.

"The work we are doing for Soto at Asda, which we hope will grow, is to provide a stock control and stock information service to enable Soto to offer a high-speed delivery turnaround."

"This system enables Soto to keep Asda's audio stocks at the optimum level and maintain the right range mix, which is most important in music retailing."

"I think the most exciting thing about the operation we have with Soto is that it is capable of considerable further expansion. It takes us to the leading edge of the service industry. The system we have created between us is a very robust one and we think it has application across a much wider spectrum."

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# PIMCS spells success



BOB HEDGECOCK and sales co-ordinators Michelle (left) and Rosemary

**T**HE PROGRESSIVE south of England P.I.M.C.S. Ltd group of Co-Op stores is another user of Soto's Audio Merchandisers service. This group's stores include Havant Hypermarket and superstores at Gosport and the new Bridge Shopping Centre in Fratton, Portsmouth.

In 1987, having been dissatisfied with the service offered by another rack jobber, they approached Audio Merchandisers with a view to expanding their departments, including their flagship store, Havant Hypermarket.

Through discussions between P.I.M.C.S. Audio Merchandisers and a specialist shop fitting company, Foresight Displays, their audio and video departments were re-designed and relocated; this resulted in an increase in business in excess of 90 per cent year on year.

P.I.M.C.S. buyer David Ince says of Audio Merchandisers, "If you need any help or information, there is always somebody available to talk to."

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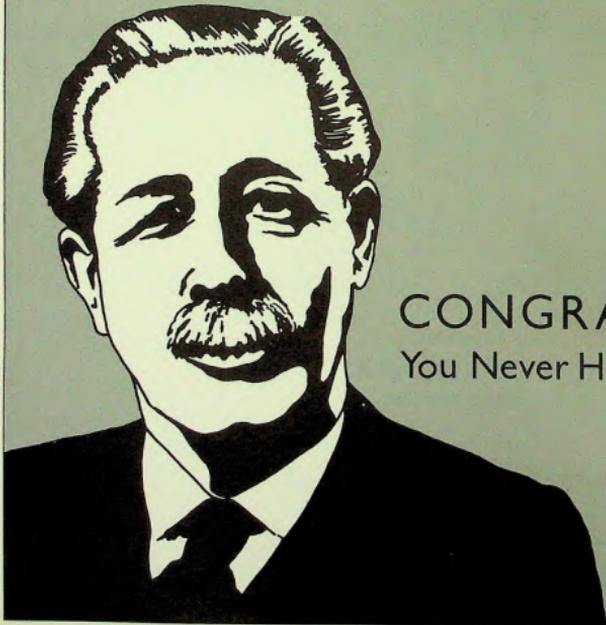
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Love From



## Keeping pace with fast-moving product



TOM CAREY (third from right) and team

**F**OR SPECIALIST recorded music and video retailers Soto offers a simple wholesale service to top up stocks of fast moving product, one call being sufficient to restock for the weekend or the new chart.

The two most rapidly expanding products handled by SotoSound are CDs and videos, says sales operations manager Tom Carey. But vinyl is not yet to be written off.

"A lot of rock music is still sought after on LPs," he points out. "But CD now accounts for a large proportion of our business. And video is developing rapidly as more and more stores get into sell through video, both music and film."

"Our stock range and our ser-

vice is continually developing to meet the growing needs of our wholesale customers for a fully professional supplier."

Soto also provides a supplementary service to some rack jobbing and wholesale customers, meeting individual customer special orders. "With our broad range of stock we can meet many of these orders immediately and can even by prior arrangement obtain the item specially through our buying department."

And as with all other Soto operations, an important part is the buying operating to enable it to predict and purchase new chart entries and climbers so as to remain ahead of demand.

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FROM ALL YOUR FRIENDS

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**SOTO SOUND**

congratulations on  
ten great years.

# 10



ARISTA



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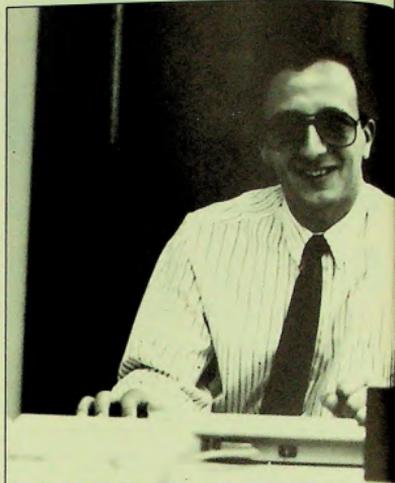
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Epic



# Computers keep



TEZ MEHMET...Soto's experienced computer manager

## State-of-the-art information technology ensures Soto's clients get a first class service

company's rack jobbing customers is employed, enabling stock replenishment requirements to be recorded without third-party entry to the main internal system.

Electronic cross-referencing enables customer orders to be identified by any variation of title, catalogue number, chart position or artist, against single, album, tape cassette, CD or video. Similarly, customers can identify themselves by account number or by name and a search facility enables the customer and address to be confirmed.

One of the enhancements of the system is that groups of customers can be picked out geographically, by television region. "This means that when we have information from a record company that a product is being heavily promoted in a particular region we can advise customers to take this into account in their ordering," says Tom Carey, Soto's sales operation manager.

There is a flexibility of systems employed in the rack jobbing for Boots, Tesco, Asda and PMCS. For Boots and Asda stores, either specialist merchandisers or store staff take stock counts using handheld computers, identifying the products through barcode readers. The data is punched in and transmitted overnight via telephone modems — a cost-efficiency employing off-peak toll rates — to Soto PCs dedicated to receive this information. These data transmissions are acted upon first thing the following morning, enabling despatch of fresh stock the same day.

The data transmission enables us to judge the optimum product requirements — in what format and depth — at each individual store, according to the criteria we

**A**T THE core of Soto's operations is the implementation of advanced systems of information technology. The IT systems are based on networked twin mini-computers. Software has been developed which provides a real time record of stocks, orders, deliveries and customer records, as well as supplying internal accounts systems and management reports.

The systems are protected against unauthorised access and input by a hierarchy of passwords. Having twin computers gives insurance against breakdown and a separate back-up power system eliminates the risk of data loss through failure in the electricity supply.

The software was written and developed to Soto's own specifications to meet current and future requirements. All sectors of the company's operations, from sales to order fulfilment, are co-ordinated through the system.

An independent system of direct access to stand-alone PCs by the

# customers on-line Buying: at the hub of Soto's big wheel

have programmed," explains Soto's financial director, Graham Farquhar. "At the same time, the system produces an order picking note for that morning's despatch. So when the morning shift comes in at 8.30 the picking notes are already available."

A variation in this system is employed for the Tesco stores. Here, instead of stock counting, the system links in with Tesco's own EPOS (electronic point of sale) system.

At PIMCS, where an electronic system has not yet been introduced, there is a manual count and phone-in with a Soto operator keying in the information as it is received.

Every week, Soto produces and distributes an updated laser-etched catalogue, which includes the barcoding.

Technology extends to the department handling jukebox programming supplies. Apple PCs with high definition laser printers prepare the graphics for replacement title strips and labels which accompany the jukebox records, each to the individual style of the jukebox operator and bearing the appropriate logo. These are run off on two litho printing machines.

This high-speed in-house facility enables label production to keep pace with the same-day product turn-round.

IN A rapidly developing company supplying specialist operators and several market places, the buying department is at the core of Soto's success.

Under manager Tony Wheatley, the team of seven buyers and inventory managers represents a wealth of experience in the retailing, wholesaling and rack-jabbing markets. Operating alongside the buying department is Dave Whelan, a specialist in inventory management in the recorded music business.

Tony Wheatley explains: "Our relationships with record and video distributors are a fundamental part of the quality of service we offer to our customers. The positive response we get from not only the sales management of these companies but also their distribution people contributes greatly to our efficiency and success."

Soto's expertise in buying and inventory management enables its customers to make the best available return on their investment in audio and video software.



TONY WHEATLEY (foreground) backed by his buyers and managers

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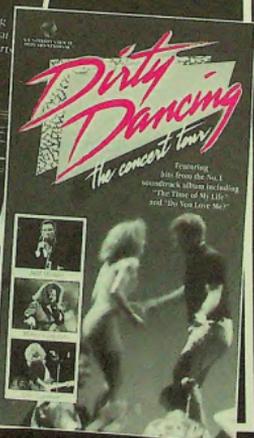
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# Delivering

capacity to 500,000 units per day over the next two years."

The plans take into account the growth of video, with its greater demand on space compared with records and tape cassettes. "Video is a relatively simple product to pick and to handle but as it expands we have to take into account the fact that it uses more bulk storage space than any other product we carry," Mulligan comments.

As well as additional bulk storage space, there will be a doubling up of the live storage racking employed for fast-moving video titles. Similarly, there will be virtual doubling of live storage in the chart area and in the catalogue picking area.

To obtain the most efficient use of space, the facilities are being extended vertically as well as laterally, with the installation of mezzanine floors.

**S**UCH IS the rate of expansion of SotoSound that it is now preparing to double its warehousing and distribution capacity by 1992. At present it is geared to handle comfortably a seasonal peak of more than 110,000 orders a day, which can involve as many as 250,000 units.

But the expectation is that this demand will increase annually and therefore a phased expansion of the facilities will begin next year. By planning ahead, the company will continue to successfully despatch all orders for items in stock the same day that they are received.

"We have carried out extensive research into the layout and equipping of our storage and despatch," says Ray Mulligan, distribution manager. "The aim is not simply to handle a larger volume of our present speed but to increase our productivity still further."

Tony Honeyberry, of logistics consultants Wymark Ltd, remarks: "It has been a highly rewarding experience over the past two years to see SotoSound progress so competently from a distribution capacity of 110,000 units to more than 250,000 units per day.

"Forward planning initiatives already completed will realise a further expansion of distribution co-

While Boots collects some of its own products, the majority of the physical distribution is handled under contract with Securicor. Soto's strategic location in North London, close to motorway links, gives it fast routes both to the centre of the capital and to most parts of the country.

"Among the advantages we offer is our ability to despatch the day an order is received, with delivery the next day," Mulligan proudly points out. "There seems always at least one major record or video company which falls short of this performance throughout the year."

**The aim is not simply to handle a larger volume of our present speed but to increase our productivity still further'**



HELEN MCCARTNEY...ever efficient



LAURA COX...voice of Soto

# the goods



RAY MULLIGAN (second from right) and supervisors...planning for the future

MUSIC WEEK



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ON THEIR FIRST  
OF MANY DECADES

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<b>23</b>	<b>LOVE ON A MOUNTAIN TOP</b> Sinfia	Warner Brothers W 25:07 (W)	<b>ROCK</b>
<b>24</b>	<b>SECRET RENDEZVOUS</b> Koryn White	Low #1 (W) 29 (MG)	<b>POPS</b>
<b>25</b>	<b>THE TIME WARP (PWL Remix)</b> Dominion	WFA 12:43 (1) (W)	<b>POPS</b>
<b>26</b>	<b>THE ROAD TO HELL (Part 2)</b> Chris Vega	Gulfstream GEF 6:31 (W)	<b>POPS</b>
<b>27</b>	<b>LOVE IN AN ELEVATOR</b> Aeromith	EMI 12:56 (W) (E)	<b>POPS</b>
<b>28</b>	<b>LEAN ON YOU</b> Giff Richard	EMI 12:56 (W) (E)	<b>POPS</b>
<b>29</b>	<b>I NEED YOUR LOVIN'</b> Katie Bush	EMI 12:56 (W) (E)	<b>POPS</b>
<b>30</b>	<b>HARLEM DESIRE</b> Alayn Williams	Del-Jem 6:51 4:51 4:12 4:55 4:37 (C)	<b>POPS</b>
<b>31</b>	<b>HARLEM BOYS</b>	WEA 12:41:00 (W)	<b>POPS</b>
<b>32</b>	<b>SWING THE WOOD *</b> Joe Bannay & The Masterminters	Master Factory Discs MFD1101 (MG)	<b>POPS</b>
<b>33</b>	<b>KENNEDY</b> The Wedding Present	RCA PW 4:31:17 12:47 4:01:16 (MG)	<b>POPS</b>
<b>34</b>	<b>SOWING THE SEEDS OF LOVE</b> Tears For Fears	Fantasma Phonogram FBAAT 12:12 (P)	<b>POPS</b>
<b>35</b>	<b>NUMERO UNO</b> Starlight	Chryslert Reggatt Banquet CRE 742 (C) (E) 12:42 (W)	<b>POPS</b>

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<b>36</b>	<b>I WANT THAT MAN</b> Deborah Harry	Columbia CHR 12:38 (C)
<b>37</b>	<b>ROCK WIT'CHA</b> Bobby Brown	MCA MCA111387 (P)
<b>38</b>	<b>EVERY DAY (I LOVE YOU MORE)</b> Jason Donovan	PWL PW1143 (P)
<b>39</b>	<b>THE REAL WILD HOUSE</b> Real Oneilano	BGM BGM 12:00 (P)
<b>40</b>	<b>BED OF NAILS</b> Alice Cooper	Epic ALC1113 (C)

**T W E L V E • I N C H**

1	<b>PUMP UP THE JAM</b> The Love Train	11	<b>ROOM IN YOUR HEART</b> Kore Nash
2	<b>ROCK ON THE</b> Rock Box	12	<b>THE TIME WARP (PWL Remix)</b> Blondie
3	<b>YOU COULD</b> The Party	13	<b>CHERISH</b> Rosanne
4	<b>STREET TUFF</b> Rush/KC/Douglas/Toussaint	14	<b>LOVE ON A MOUNTAIN TOP</b> Sade
5	<b>NUMERO UNO</b> The Love Train	15	<b>CANT FORGET YOU</b> Aventura
6	<b>NUMERO UNO</b> The Love Train	16	<b>LOVE IN AN ELEVATOR</b> Aventura
7	<b>THE BEST</b> The Barbers	17	<b>HEEL FOR YOU (Remix)</b> Bobby Brown
8	<b>THE SENSUAL WORLD</b> Kore Nash	18	<b>CHOCOLATE BOY</b> Chris Rock
9	<b>SECRET RENDEZVOUS</b> Singers	19	<b>CHOCOLATE BOY</b> Chris Rock
10	<b>MANTRA FOR A STATE OF MIND</b> Singers	20	<b>NEED YOUR LOVIN'</b> Alyson Williams
11	<b>SECRET RENDEZVOUS</b> Singers	21	<b>NEED YOUR LOVIN'</b> Alyson Williams
12	<b>SECRET RENDEZVOUS</b> Singers	22	<b>NEED YOUR LOVIN'</b> Alyson Williams
13	<b>SECRET RENDEZVOUS</b> Singers	23	<b>NEED YOUR LOVIN'</b> Alyson Williams
14	<b>SECRET RENDEZVOUS</b> Singers	24	<b>NEED YOUR LOVIN'</b> Alyson Williams
15	<b>SECRET RENDEZVOUS</b> Singers	25	<b>NEED YOUR LOVIN'</b> Alyson Williams
16	<b>SECRET RENDEZVOUS</b> Singers	26	<b>NEED YOUR LOVIN'</b> Alyson Williams
17	<b>SECRET RENDEZVOUS</b> Singers	27	<b>NEED YOUR LOVIN'</b> Alyson Williams
18	<b>SECRET RENDEZVOUS</b> Singers	28	<b>NEED YOUR LOVIN'</b> Alyson Williams
19	<b>SECRET RENDEZVOUS</b> Singers	29	<b>NEED YOUR LOVIN'</b> Alyson Williams
20	<b>SECRET RENDEZVOUS</b> Singers	30	<b>NEED YOUR LOVIN'</b> Alyson Williams
21	<b>SECRET RENDEZVOUS</b> Singers	31	<b>NEED YOUR LOVIN'</b> Alyson Williams
22	<b>SECRET RENDEZVOUS</b> Singers	32	<b>NEED YOUR LOVIN'</b> Alyson Williams
23	<b>SECRET RENDEZVOUS</b> Singers	33	<b>NEED YOUR LOVIN'</b> Alyson Williams
24	<b>SECRET RENDEZVOUS</b> Singers	34	<b>NEED YOUR LOVIN'</b> Alyson Williams
25	<b>SECRET RENDEZVOUS</b> Singers	35	<b>NEED YOUR LOVIN'</b> Alyson Williams

<b>63</b>	<b>LOVE RHYTHM</b> Deborah Harry	CBS 12:56 (1) (E)
<b>64</b>	<b>SOMEDAY (YOU'LL COME RUNNING)</b> F4	Epic UNK111 (C)
<b>65</b>	<b>SUNGO LATINO</b> Sandra Lohner/Requena/Carolina Dumas	RCA BGM 12:00 (P)
<b>66</b>	<b>THIS WAITING HEART</b> Chris de Burgh	AAAM AM 11:58 (P)
<b>67</b>	<b>LOVESONG</b> The Cure	Fidelio/Fidelio FCS101 38 (P)
<b>68</b>	<b>SWEET INVISIBILITY</b> Hue And Cry	Crown/Regin RY1 37 (P)
<b>69</b>	<b>OXYGENE IV (New Version)</b> Jean Michel Jarre	Decca/Fidelio PO 5512 42:53 (P)
<b>70</b>	<b>ARMAGEDDON DAYS ARE HERE (Again)</b> The B-52's	Epic EMU111 (E) (C)
<b>71</b>	<b>I JUST DON'T HAVE THE HEART</b> ChiffRichard	EMI 12:56 (1) (E)
<b>72</b>	<b>TAKE IT FROM ME</b> Roger Christian	Island 12:05 42:57 (P)
<b>73</b>	<b>SLAVES NO MORE</b> The Blow Monkeys feat Sylvia Tella	RCA PW 4:31:01 12:47 4:02:02 (MG)
<b>74</b>	<b>I'LL SET YOU FREE</b> Bangles	CBS BMG 5:07 (C)
<b>75</b>	<b>CROSSROADS</b> Tracy Chapman	Galea 100 9511 (W)

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# US TOP FORTIES

## SINGLES

1*	1 MISS YOU MUCH, Janet Jackson
2	2 CHERISH, Madonna
3	3 GIRL IM GONNA MISS YOU, Milli Vanilli
4*	4 LOVE/SONG, The Cure
5*	5 MIXED EMOTIONS, Rolling Stones
6*	6 SOWING THE SEEDS OF LOVE, Tears For Fears
7*	7 BUST A MOVE, Young MC
8	8 HEAVEN, Warrant
9	14 LISTEN TO YOUR HEART, Roxette
10*	10 IT'S NO CRIME, Boyface
11*	11 LOVE IN AN ELEVATOR, Aerosmith
12	5 IF I COULD TURN BACK TIME, Cher
12*	15 WHEN I LOOKED AT HIM, Exposure
14*	17 DR FEELGOOD, Mötley Crüe
15*	19 COVER GIRL, New Kids On The Block
16	12 IT'S NOT ENOUGH, Starship
17*	20 ROCK WITH CHA, Bobby Brown
18*	25 HEALING HANDS, Elton John
19	8 AND LIFE, Sid Row
21	11 DON'T LOOK BACK, Fine Young Cannibals
21*	29 THE BEST, Tim Turner
22*	33 WHEN I SEE YOU SMILE, Bad English
18	18 PARTIMAN, Prince
24	23 YOU'RE MY ONE AND ONLY, Selection
25	38 DIDN'T I BLOW YOUR MIND?, New Kids On The Block
26*	34 LOVE SHACK, The B-5's
27*	32 CALL IT LOVE, Poco
28*	30 WHAT LIKE ABOUT YOU, Michael Morales
29*	39 (IT'S JUST) THE WAY THAT YOU... Paula Abdul
30*	35 I FEEL THE EARTH MOVE, Marika
31*	37 COLD HEARTED, Paula Abdul
32	22 DON'T WANNA LOSE YOU, Gloria Estefan
33*	36 GLAMOUR BOYS, Living Colour
40	40 LET GO, Sharon Bryant
35*	31 POISON, Alice Cooper
36*	31 ANGEL EYES, The Jeff Healey Band
37*	38 DON'T SHUT ME OUT, Kevin Pate
38*	38 BACK TO LIFE, Soul II Soul
39	21 ONE, Bee Gees
40*	38 SUNSHINE, Dino

A&M
Sire
Arista
Elektra
Columbia
Delicious
Fonitona
Columbia
EMI
Solar
Geffen
Geffen
Arista
Elektra
Columbia
RCA
MCA
MCA
Atlantic
I.R.S.
Capitol
Epic
Warner Bros
Columbia
Reprise
RCA
Wing
Virgin
Columbia
Virgin
Epic
Epic
Wing
LPK
Arista
Chrysalis
Virgin
Warner Bros
4th/2nd way

## ALBUMS

1*	5 DR FEELGOOD, Mötley Crüe
2	1 FOREVER YOUR GIRL, Paula Abdul
3	3 STEEL WHEELS, Rolling Stones
4	2 GIRL YOU KNOW IT'S TRUE, Milli Vanilli
5	4 HANGIN' TONIGHT, New Kids On The Block
6*	9 PUMP, Aerosmith
7*	28 JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson
8	6 FULL MOON FEVER, Tom Petty
9	7 SKID ROW, Skid Row
11	11 HEART OF STONE, Cher
11*	8 REPEAT OFFENDER, Richard Marx
12	10 THE RAW & THE COOKED, Fine Young Cannibals
13	12 DIRTY ROTTEN FILTHY... Warrant
14	15 DISINTEGRATION, The Cure
15	13 THE END OF THE INNOCENCE, Don Henley
16	16 KEEP ON MOVIN', Soul II Soul
17	14 CUTS BOTH WAYS, Gloria Estefan
18*	15 THE SEEDS OF LOVE, Tears For Fears
19	17 DON'T BE CRUEL, Bobby Brown
20	18 BATMAN - ORIGINAL SOUNDTRACK, Prince
21	20 LIKE A PRAYER, Madonna
22*	25 COSMIC THING, The B-5's
23*	24 TRASH, Alice Cooper
24	19 TWICE SHY, Great White
25	21 NO ONE CAN DO IT BETTER, The D.O.C.
26*	26 STONE COLD RHYM', Young MC
27	22 SEE THE LIGHT, The Jeff Healey Band
28	23 SLEEPING WITH THE PAST, Elton John
29	29 TENDER LOVER, Boyface
30	30 BRAVE AND CRAZY, Melissa Etheridge
31	26 BIG TIME, Jason D & The Boys
32*	31 AS NASTY AS THEY WANNA BE, 2 Live Crew
33*	34 IT'S A BIG DADDY THING, Big Daddy Kane
35	32 WIVID, Living Colour
36	30 FOREIGN AFFAIR, Tim Turner
37	40 SILKY PROVIDER, Maze Feat. Prince & New Power Generation
38	39 NEW KIDS ON THE BLOCK, New Kids On The Block
39	30 BLIND MAN'S DOO, 10,000 Maniacs
40	32 ONE BRIGHT DAY, Ziggy Marley & The Melody Makers

Elektra
Virgin
Elektra
Arista
Columbia
Geffen
A&M
MCA
Atlantic
Geffen
EMI
I.R.S.
Columbia
Elektra
Geffen
Virgin
MCA
Warner Bros
Sire
Reprise
Capitol
Ruffalo
Delicious
Arista
Solar
MCA
Island
MCA
Elektra
Capitol
Warner Bros
Columbia
Elektra
Virgin

## ALBUM OF THE WEEK

**KATE BUSH: The Sensual World.** EMI. CD# 7930 7 82. Only the strongest artist could maintain her own identity in the midst of such a formidable and varied line-up of appearances on this wonderful album. Nigel Kennedy, Dave Gilmour, Mick Kennedy, Eberhard Weber, Michael Carr and The Trio Bulgarka are but a few of the musical heavyweights who embellish the marvellously meandering music which Bush has created. This is in no way as immediate an album as *Hounds Of Love* but it has incredible emotional depths which left several people water eyed at her Abbey Road playback a couple of months ago. Watch out for this gem. Work as a potential classic. **MF**

**JEFF BECK: Jeff Beck's Guitar Shop.** Epic 4534721. Wayward plunk spanker Jeff Beck grinds, squeezes and cajoles his guitar to sound an amalgam of styles that rounds like a Chanel Four theme composer's dream. With copiously featured Terry Bozzio and John Hymas, Jeff Beck's Guitar Shop is stocked with King Crimson-esque goodies, but his shivers are sadly bare of hits. **AM**

**JULIA FORDHAM: Porcelain.** RCA 210 248-630. Porcelain is rather an apt title for an LP that reveals itself to be delicate, smooth and rather easy. The sparse backing allows Fordham's stunning voice to roam high and low at the very core of the sound, and although there's no obvious single there are some high quality songs such as *Griffind and Towerblock* to revel in. Powerful stuff, if a little too indulgent and comfortable, maybe. **GT**

**LIZA MINNELL: Results.** Epic 4655111. Five great new Tennant/Lowe songs which they probably knocked out in one evening, cabaret versions of Rent and Tonight Is Forever, plus three covers make for a splendid effort, with Minnell's elegant voice adopting marvellously to the demands of 4/4 pop, although the old fashioned style of the writing and arrangements lends a timeless quality to this very classy film. **GT**

**BIG DADDY KANE: It's A Big Daddy Thing.** Cold Chillin'/Reprise W 305. Scantly clad girls on the back of a motor, country house and Big Daddy covered in gold. The images are mid-sound predictable and corny but the contents of Daddy Thing are far from ordinary. This is a confident freestyle rap album with great credits, witty rhymes and more than a touch of positive street ideology. **DEH**

**KING DIAMOND: Conspiracy.** Roadrunner RR9461. More conceptual coverings from King Diamond on again, complaining about the death of his granny and the conspiracy against him, a theme that has to really grab the public's imagination. As a sort of metallic *Queen* it's an impressive movement musically from its previous KD offerings, with Andy La Rocque

and Pete Black's guitars charging at a frantic pace, but it's the King's idiosyncratic, banhee-like wailings and demonic utterances that again figure as the most distinctive feature here. **KB**

## STOCK IT

**THE MIGHTY LEMON DROPS: Laughier.** Chrysalis AZLP 6. The Mighty Lemon Drops came so close to disappearing in their own feedback. This new album sees them introducing a more refined, less hit-or-miss-oriented mix. Sure enough, but the leather jackets are still in evidence and the soulful pop songs which were hidden beneath a wall of noise have emerged to be stretched over a more interesting backdrop aided by some much brighter productions. Mighty stuff. **DEH**

## STOCK IT

**NEIL YOUNG: Freedom.** Reprise/A&M WX 257. Following Dylan's astonishing return to form, we now have Young releasing his best recording in ages. Everything for which he's correctly revered is present in *Freedom*, plus a spark and imagination sufficient to show a generation of young pretenders. If word gets out that the chap's back to his best, the potential for this is huge. **DH**

**ELEVENTH DREAM DAY: Eleventh Dream Day.** Fan Club FC056. Distribution: APT. Eleventh Dream Day: Prairie School Freekout. New Rose, ROSE 159. Distribution: Prindle. Two unmissable releases from a Chicago outfit who sound like a classic Pixies while lacking none of their intensity. The '87 debut is pleasant start but sounds like little more than a tune up when compared to the power of *Prairie School Freekout*. Janet Beveridge Bean's backing vocals add an eerie folk feel to the sound and their promised November dates should see them being touted as "the next big thing". **LF**

**BUSH BABIES: Kirk Bows, Neville Farmer, Leo Finlay, Dave E. Henderson, Duane C. Anderson, Andrew Martin and Gareth Thompson**

**STRAIGHT IN** at number one comes Nanci Griffith's self-described brand of folkabilly, indicating either a country awareness on the part of the folk fraternity or a folk awareness on the part of one of country's brighter lights. Christy Moore continues upwards, while his favourite singer, Dick Gaughan debuts at number eight with his excellent brand of gritty polemic. Brendan Croker and a cast of fellow friends gives the omni-bleeds' guitarist belated recognition, while minor cult celebrity Jimmie Dale Gilmore brings common back home to the folk charts. **DH**

## FOLK & ROOTS ALBUMS

#	TITLE, Artist	Label/Catalogue No. (Distributor)
1	1 - STORMS, Nanci Griffith	MCA MSC 6066 (F)
2	2 - WATERMARK, Erja	WEA W1929 (P)
3	3 - PAST PRESENT, Cleveland	RCA PL74074 (BMG)
4	4 - PEACE AND LOVE, The Pogues	WEA W9247 (P)
5	5 - GIPSY KINGS, Gipsy Kings	Telstar STAR2355 (BMG)
6	6 - VOYAGE, Christy Moore	WEA W2386 (P)
7	7 - MLAH, Les Negresses Vertes	Rhythm King LEFTL11 (GRT)
8	8 - CALL IT FREEDOM, Dick Gaughan	Celtic Music CM041 (CM)
9	9 - BRENDAN CROKER'S 'CLOCK... Brendan Croker's 'Clock	Shanara 0951 P56 (P)
10	10 - THE TRINITY SESSIONS, Cowboy Junkies	Cooking Vinyl COOK011 (JORE)
11	11 - TRACY CHAPMAN, Tracy Chapman	Elektra ERT44 (M)
12	12 - PASSION, Peter Gabriel	Real World/Virgin RWPL1 (E)
13	13 - SIDEWALK, Capercaille	Green Linnet SF 1095 (CM)
14	14 - BLIND MAN'S DOO, 10,000 Maniacs	Elektra ERT 57 (M)
15	15 - THE LION, Youssou N'Dour	Virgin V2584 (E)
16	16 - DOLORES KEANE, Dolores Keane	DK DKLP1 (SPT)
17	17 - FISHERMAN'S BLUES, The Waterboys	Emerig/Chrysalis CHENS (C)
18	18 - ANCIENT HEART, Tania Tkarantza	WEA W9210 (P)
19	19 - OUT OF THE AIR, The Dany Spillane Band	Cooking Vinyl COOK016 (JORE)
20	20 - KANKA KURU, Abdul Teju Pakiro	Genre FM5120 (JSTERN/PROJ)
21	21 - WILL THE CIRCLE BE UNBROKEN 2, Various Artists	MCA MC970001 (F)
22	22 - JIMMIE DALE GILMORE, Jimmie Dale Gilmore	Demon FREN045 (P)
23	23 - HORSE WITH A HEART, Altan	Green Linnet SF1200 (CM)
24	24 - COMMON GROUND, Kathryn Tickell	Black Crow CRC2020 (CM)
25	25 - ASTER, Aster Anko	Triple Earth TER8017 (ETHNWS)
26	26 - THE MAN WITH THE BLUE... GUITAR, Peter Case	Geffen 924 238 (P)
27	27 - SHAHEN-SHAH, Nurra Fatia Al Khan	Real World/VPJ 0017 (P)
28	28 - I CHANGE IN THE WEATHER, Gregson & Collier	Special Delivery SPV 1022 (F/RM)
29	29 - BROS, The Four Brothers	Cooking Vinyl COOK012 (JORE)
30	30 - KEWASSA KWASSA, Kanda Bongo Man	Hambal HNB 1343 (CM)

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

Reviewed by Selina Webb

## SINGLE OF THE WEEK

**THE CALL:** Let The Day Begin (MCA 1352). The single to do it from the band most likely to. Even meek men may headbang hearing the power with which this thrush its rock'n'roll guitars and onethmic lyrics. High on audience participation potential and definitely worth sticking by the wad. A huge, nay, humungous record.

**POWER OF DREAMS:** A Little Piece Of God (Santato Set 003). Subtle under-production c/o Sean O'Neill (Undertones/TPE) adds to the unfettered emotions allowed to ooze from this four-tracker. The first most, gently nurtured and complete with Irish accents, is followed by thrusting indie guitar pop vibrant enough to get your nose tangled in its strings.

## STOCK IT

**EDIE BRICKELL & NEW BOHEMIANS:** Love Like We Do (Geffen GEF 61). Candy-striped knickerbockers are needed to appreciate the happy-go-lucky nature of this sweet and definitely radio-friendly ditty. Twiddle-dee guitars and an instantly catchy melody convince that every adversary really can be squashed by true love.

**NO DAKOTA:** Out Of This World (NOH 1). Not enough oomph for a pop hit, but a pleasantly dreamy music peopled primarily by George Taylor and The Bible's Boo Hewerdine. Creamy and pleasant with a tune like walking autumn leaves. Surely it's not about death, though?

**ERIC AND THE GOOD GOOD FEELING:** Funky (Equinox EQN 2). And it is. No need for the bulging crotch publicity shots this time round: wacky weaves, beeps and squelches add up to a brilliant accompaniment for Eric's staccato vocal. Prince, yes, but He's done now! This spontaneous for yanks. Enjoyably cookie but, ultimately, it's too much of a work-out and not enough of a song.



## STOCK IT

**BELOVED:** The Sun Rising (WEA YZ414). The refrain comes courtesy of an ethereal chorister, adding to the sleazy, other-world mood of this superb subterranean house track. Post-rave drive home music which marks the nearest Beloved have got to recapturing the style of their brilliant indie hit Forever Dancin'.

**JIVE BUNNY AND THE MASTERMIXERS:** That's What I Like (Music Factory/BMG MFD 002). Some formula, different faves, and still infuriatingly hitbound. An archive "C'mon everybody" ticks off snatches of the Hawaii 5-0 theme tune plus generic hits from Billy Hatcher, Little Richard and Chubby Checkers up if you wish you'd thought of it first.

**LOUDON WAINWRIGHT III:** T.S.D.H.A.V. (Silvertone 0RE 15). Jasper Carrott's favourite gets irritating with a hillbilly hoe-down entitled This Song Don't Have A Video. "Ain't no cleavage footage and not one single midget" goes his twanging narrative and this harmless dig at proms is quirky enough to provide a surprise hit.

**STEREO MC'S:** Lyrical Machine (Cap Street BRW 148). A shuttling detour bag of tricks culled from reggae/hip-hop rhythms plus Rob B's drail vocal delivery. Similar in hooks to their previous release On 33, it's likely to become hugely popular underground. Potential pop purchasers ought to steer themselves in the direction of the brilliant LP.

**D-MOB introducing CATHY DENNIS:** C'Mon And Get My Love (Hfr 886 723-1). The trends keep on coming but D-Mob seem to have lost the edge with this one. OK, the catchy bits have been pretty blatant so far, but this girle-croneled boss pumper needs hefty dancefloor blasting before it catches on. Uplifts the spirits and all that, but too late to inspire.

**BOB:** Esmeralda Brooklyn (House Of Teeth HOH 12003). The delightful Bob make more ripples with their simple construction techniques and ultra-tunes. Moussey piano and guitars couple distant Welsh mountain brass to boost a pleasantly lounging vocal. Success is surely in store.

**SHAKESPEAR'S SISTER:** Run Silent (Hfr F119). The vocals complement each other more naturally this time, thus losing the drama of the first release. That said, Run Silent has a mature pop appeal, basking splendidly in expensive (expensive?) instrumentation and assured Radio One playlisting.



## STOCK IT

**KOOL MOE DEE:** I Go To Work (Jive Jive J223). Drag my bod off the dancefloor if you dare — this groove is kickin'. Big band brass solos, mean rock lyricism and a breakbeat most recently heard courtesy of Silver Bullet create massive impact. Surefire success, wicked... well, you know, it's a killer.

**THE ADVENTURES:** Washington Deceased (Elektra ERK 987). Slansky and Hutch sound effects meet bog/rock fiddles and causally drawled vocals for an Ultra-Steale offering destined (given airplay) to do the business. A well-rounded tune, but I wouldn't want to be around when The Escape Club get to hear of its UK success.

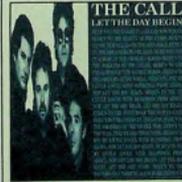
**THE JEREMY DAYS:** Rome Wasn't Built In A Day (Polygram P059). Borely on the turntable and this one's grabbing your throat. Nah, nothing to harm the ozone layer but a darn fine tune and one of those irresistible jingly intras. Let's ignore the title and enjoy that lush production of flourishing guitars and mellow, yet edged, vocals.

## STOCK IT

**QUEEN:** Scandal (Parlophone QM4 24). World domination enterprises continue with single number four from the Miracle LP. No surprises here, but the Mercury turbo-whine is in fine fettle. May and Co's backing has lost nothing of its orchestral impact and it's true that Scandal would have made a riotous theme for the movie. Fred's wearing silly glasses on the sleeve, so here's to the new video.

**NEVILLE BROTHERS:** Yellow Moon (A&M USA 657). This is instantly attractive. A cabash reggae concoction produced by Daniel Lanois and handsomely-equipped with a fulsome solo vocal. Bet it slips through the net but, given judicious airing, it'll have hoards chiling out to its return.

● David Giles returns to singles duty next week.



TOP 20 • SINGLES		
1	DRAMA!	Maria MUTER (J&R)
2	YOU KEEP IT ALL IN	Get Down COOBS (J)
3	KENNEDY	RCA PM317 (BMG)
4	ROAD TO YOUR SOUL	Mervyn FRANKO (J)
5	SECRETS	RCA PM317 (BMG)
6	BRING IT ON DOWN	Fred FOOOTY (J)
7	THE FIGHT FOR LUCK	Factor FACT239 (J)
8	ARMAGEDDON DAYS ARE HERE (AGAIN)	Epic EMU (J)
9	PERSONAL JESUS	BMG 1317 (J&R)
10	STONE COLD SOBER	ALM AM027 (J)
11	REGINA	Cow Linda LINDA 7477 (J)
12	LET ME TALK TO YOU GENTLY	Chevelle CHE341 (J)
13	DON'T LET ME DOWN GENTLY	Polysa GONET (J)
14	CELEBRATE	Chevelle CHE340 (J)
15	INTO THE HEART OF LOVE	Blis Caplan AS381 (J)
16	BLUES FROM A GUN	Mercy a song NEG41 (J)
17	FIND OUT WHY	Cap DUNING (J)
18	BARGAINING INTO THE PRESENCE OF GOD	ADD BAD015 (J)
19	SOUL TRADER	Shirley Ten 15178 (J&R)
20	INNOCENCE	Virgin 4841 (J)

## CHART COMMENTARY

The autumn offensive from both independent and major labels begins to heat up. This week's highest placed entry in the singles presant coming from those non-rhythm tunesmiths The Wedding Present with their debut proper for RCA — their previous outing on polkadot featuring their stylish Ukrainian Peel sessions. Kennedy is a typically wild side of guitar pop that's thrashing at the heart of Erasure and The Beautiful South in preparation for the Wedding Present's second studio album Sizore. The 'A' world four reaches the UK this week as Armageddon Days Are Here (Again) hits the top 10. From their highly successful debut, this is the track that caused consternation due to its Middle East subject matter, following the Salman Rushdie to the same. Also appearing for the first time in the singles selection is based on Stephen King's book, and the grinding guitar noise of The Two Hypnotics on Soul Trader, while Liverpool's Situation Two's Three Hypnotics on their through the lower levels Inspiral Carpets continue to wander through the larger circles, suggesting that eventually they'll succeed in larger circles. Ian McCulloch goes straight in at number one with Candiedand, his best album since Echo And The Bunnymen's Ocean Rain and The Bible's eponymous album follows. Ghost Dance's includes their perennial single release Graceland. Ghost Dance's includes their perennial single release Graceland. Ghost Dance's includes their perennial single release Graceland. Ghost Dance's includes their perennial single release Graceland.

## TOP 20 • ALBUMS

1	CANDELANO	WEA W033 (J)
2	THE BIBLE	Empire/Dorland CEN11 (J)
3	VELVETINE	MCA MCGAR01 (J)
4	STOP THE WORLD	Chevelle CHE37 (J)
5	QUADRULATE	Cred ST4701 (J)
6	REGATOP PHOENIX	Cap 484796 (J)
7	GREEN	Warner Bros 9272 (J)
8	DOOLITTLE	ADD CAD005 (J&R)
9	WAKING HOURS	A&M AN040 (J)
10	BUMMED	Factor FACT239 (J)
11	BLIND MAN'S FOOT	Crestline CRE194 (J)
12	LOVE IS A LIE	Elektra W932 (J)
13	BRENDAN CROKER & THE S-CLOCK SHADOWS	Shantam Shantam 34 (J)
14	STONE ROSES	Chevelle CHE349 (J)
15	LOVE AND ROCKETS	Reggae Reggae 84 (J&R)
16	THE REAL THING	London 191541 (J)
17	BIG BANG!	MCA W932 (J)
18	PEACE AND LOVE	Polysa Melrose 9312 (J)
19	MOTHER NATURE'S KITCHEN	Island 19499 (J)



JOIN THE ME DOWN GENTLE  
AND THE FORTHCOMING SINGLE  
"GOLDEN GREEN"  
Only from Polygram - Release in 1994



# TOP • 20 • COMPILATIONS

<b>15</b>	<b>NEW</b>	<b>HARE LIVE</b> CD Jason Michael Jarre	Polygram 8112381
<b>16</b>	<b>NEW</b>	<b>PUMP</b> CD Aeromachus	Geffen WA 304
<b>17</b>		<b>ANYTHING FOR YOU</b> *** CD Gloria Estefan & Miami Sound Machine	Epic 65125.1
<b>18</b>		<b>STEEL WHEELS</b> CD Rolling Stones	CBS 6457521
<b>19</b>		<b>HOME LOVIN' MAN</b> CD Roger Whittaker	Tenor/Polystar WM72
<b>20</b>		<b>SEASON'S END</b> CD Merilion	EMI 601 011
<b>21</b>		<b>ADEVA</b> • CD Adava	CastleTop/Crestal CTD113
<b>22</b>		<b>THE RAW AND THE COOKED</b> ** CD Fine Young Cannibals	London E83891
<b>23</b>		<b>KARVY WHITE</b> • CD Karyn White	Warner Brothers WA 235
<b>24</b>		<b>RAW LIKE SUSHI</b> * CD Neneh Cherry	Capricorn/Cap 8
<b>25</b>		<b>DON'T BE CRUEL</b> ** CD Bobby Brown	MCA/MCJ 245
<b>26</b>		<b>ANOTHER PLACE AND TIME</b> • CD Donna Summer	Warner Brothers WA 219
<b>27</b>		<b>SEARCHLIGHT</b> CD Run-DMC	Gryphon C&M 113
<b>28</b>		<b>SLEEPING WITH THE PAST</b> CD Elton John	Epic/Relativity/Epic 813831
<b>29</b>		<b>APPETITE FOR DESTRUCTION</b> ** CD Guns N' Roses	Geffen WA 125
<b>30</b>		<b>ASPECTS OF LOVE</b> CD Original Cast	Real/Video/Relife 811261
<b>31</b>	<b>NEW</b>	<b>LIQUIDIZER</b> CD Jason Jones	Ford BMI FOOD03
<b>32</b>		<b>CLUB CLASSICS VOL. ONE</b> * CD Soul II Soul	10/Regal/D&K 2
<b>33</b>	<b>NEW</b>	<b>TOUGH IT OUT</b> CD FM	Epic 645891
<b>34</b>		<b>THREE PLATINUM</b> * * * * Singles (1980-89 units)	
		<b>DOUBLE PLATINUM</b> * * * * Singles (1990-99 units)	
		<b>PLATINUM</b> * * * * Singles (1990-99 units)	
		<b>NEW ENTRY</b> <b>RE</b>	
<b>1</b>		<b>DEEP HEAT 4 - PLAY WITH FIRE</b> CD Various	Labels: 51742 2188
<b>2</b>		<b>IS THIS LOVE</b> CD Various	EMI ENT/47
<b>3</b>		<b>NOW THAT'S WHAT I CALL MUSIC 15</b> CD Various	EMI/Regal/Gen NOW15
<b>4</b>	<b>NEW</b>	<b>ITALIA - DANCE MUSIC FROM ITALY</b> CD Various	De Construction/174289
<b>5</b>		<b>ETERNAL LOVE</b> CD Various	KATNE 1147
<b>6</b>		<b>LOVE HOUSE</b> CD Various	KATNE1146
<b>7</b>		<b>HEART AND SOUL</b> • CD Various	Heart & Soul/Polystar/H&S1
<b>8</b>		<b>LEGENDS AND HEROES</b> CD Various	Sybil/S&M 897
<b>9</b>	<b>NEW</b>	<b>MOTOWN HEARTBREAKERS</b> CD Various	Labels: 51742 2142
<b>10</b>		<b>JUST SEVENTEEN - HEARTBEATS</b> CD Various	Fairfax 1481
<b>11</b>		<b>DIRTY DANCING (OST)</b> ** CD Various	K&L 8648
<b>12</b>		<b>GREATEST EVER ROCK 'N' ROLL MIX</b> • CD Various	Sybil/S&M 838
<b>13</b>	<b>RE</b>	<b>PRECIOUS METAL</b> • CD Various	Sybil/S&M 978
<b>14</b>		<b>GOOD MORNING VIETNAM (OST)</b> • CD Various	A&M A&M 3913
<b>15</b>		<b>TOP GUN (OST)</b> * CD Various	CBS 7029
<b>16</b>		<b>NITE ELITE 2</b> • CD Various	CBS M0008
<b>17</b>		<b>DEEP HEAT 3</b> • CD Various	Labels: 51742 2334
<b>18</b>		<b>NOW DANCE '89</b> CD Various	EMI/Vega NDC03
<b>19</b>		<b>THE BLUES BROTHERS (OST)</b> CD Various	A&M 145075
<b>20</b>	<b>RE</b>	<b>SOFT METAL</b> * CD Various	Sybil/S&M 832
<b>54</b>		<b>Kylie Minogue</b> * * * * Various	WMI 113
<b>55</b>		<b>STRAIGHT OUTTA COMPTON</b> CD N.W.A.	Elektra/World Circuit/BMG 814534
<b>56</b>		<b>SOUTHSIDE</b> • CD Various	Mercury/Phonogram 8381171
<b>57</b>		<b>TRACY CHAPMAN</b> * * * * Tracy Chapman	Elektra 87144
<b>58</b>	<b>NEW</b>	<b>EARTHQUAKE WEATHER</b> CD Joe Strummer	Epic 6453471
<b>59</b>		<b>FULL MOON FEVER</b> • CD Tom Petty	MCA/MCG 6034
<b>60</b>		<b>THE INNOCENTS</b> * * * * Everette	Mercury/Phonogram 811261
<b>61</b>		<b>3 FEET HIGH AND RISING</b> CD De La Soul	Epic 1015147
<b>62</b>		<b>IT'S A BIG DADDY THING</b> CD Big Daddy Kane	Cold Chillin'/Warner WA 305
<b>63</b>		<b>DISINTEGRATION</b> • CD Cure	Relativity/Relife 178014
<b>64</b>		<b>MARTKA</b> CD Martka	CBS 6452551
<b>65</b>	<b>NEW</b>	<b>FLYING COBBOYS</b> CD Ricky Van Shelton	Geffen WA 299
<b>66</b>		<b>KICK *** CD</b> INXS	Mercury/Phonogram MERR 114
<b>67</b>	<b>NEW</b>	<b>NEW LIGHT THROUGH OLD WINDOWS</b> * * * * Chris Rea	WVA WA 200
<b>68</b>		<b>HEART LIKE A SKY</b> CD Spandau Ballet	CBS 6453181
<b>69</b>		<b>THE ULTIMATE COLLECTION</b> CD The Kinks	Capitol/Capitol/CIV 201
<b>70</b>		<b>GIPSY KINGS</b> • CD Gipsy Kings	Labels: 51742 2335
<b>71</b>		<b>ERROL FLYNN</b> CD Doug D'Amour	Cherry/Polygram 837001
<b>72</b>	<b>RE</b>	<b>THE CREAM OF ERIC CLAPTON</b> * * * * Eric Clapton Cream	Polystar ECT1
<b>73</b>		<b>HYSTERIA *** CD</b> Def Leppard	Relativity/Epic/Phonogram HEP17
<b>74</b>		<b>SILKY SOUL</b> CD Mo'Nique	Warner Brothers WA 301
<b>75</b>	<b>RE</b>	<b>BAD ***** CD</b> Michael Jackson	Epic 6452611

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# A New Flame

by Barry Lazell

FLAME, NEW to the dance scene via a just-released anonymous album on Epic, sounds like a group name, but it's not. Flame is a soulful vocalist from New York named Flame Braithwaite.

Daughter of jazz saxophonist George Braith, who recorded for Blue Note and played with John Coltrane during the Sixties, she is one of those enviable people with performing in the blood, having started out alongside dad at a very early age indeed.

"I feel as though I've been on stage since birth," says Flame. "I was being sneaked into clubs by my father as a child, and that has always been a familiar environment to me. My first performances were as a singer with my father's jazz group Space Island — I was 12 then!"

Flame's education focused on the performing arts, with spells at ballet and acting schools, and at the High School of Music and Art. Her first professional company, but music came to the fore when she joined the R&B group Splash, fronting them through an East European tour.

It was while singing with the group that she was introduced to producer Ted Currier in New York; the meeting which she regards as her major break.

"Ted liked my voice, and thought that he could use me on sessions. After being signed to his production company, I sang on records by Sly Fox, the Boogie Boys, and a whole lot of others. The experience of working in the studio with so much varied talent was an invaluable one," she says.

Her own name was first noted on record when she sang backup vocals on the Currier-produced and highly-rated Epic album *Forever Yours* by Tony Terry, released in 1987. Its closing track, *What Would It Take*, featured Terry in duet with Flame, and she received co-billing on it.

Now, the complaint has been returned, with Terry dueting on



DIVERSE REPORTS: Bristol's Fresh Four re-work Rose Royce's *Wishing On A Star* on AVI.

On *The Strength*, the opening track (and first single from) Flame's debut.

It is a solid dance groover with an almost Depeche Mode-ish "industrial" thump to its arresting intro. Flame agrees, adding: "That's just how it was represented on the video we've done for the single — which is another aspect I'm very pleased with. The video is a mini-movie in itself, and it appealed to my dramatic instincts. I think people will be intrigued when they see it."

Despite the prevailing dance groove of the album, Flame's own personal preference is for its one ballad, the delicately lush *Holiday*.

"Interestingly, *Holiday* was my very first song we chose for the set. It isn't typical of the rest of the material, of course — but I've lived with and loved *Holiday* for a long time!"

## Get fresh

by Andy Beevers

IF YOU are wondering how AVI is going to follow the phenomenal dance/chart crossover success of *Inner City*, *Soul II Soul* and *Neneh Cherry*, then look no further than the debut single from Bristol's Fresh Four which has bounced straight into the top 40.

Their re-working of Rose Royce's

*Wishing On A Star* is underpinned with a heavy dub-wise bassline and the busy breakbeat from James Brown's *Funky Drummer*. On top there is Lizz P's distinctively soulful vocals, a cool *pat* from *Flam*, the weird bits from *Faze-O's Riding High* and some hip hop style scratching.

Smith and Mighty have done a great production job among the track a rough and ready sound, creating a feeling of space given all the diverse elements.

*Fresh Four* — Judge, Flan, Krut and Sug O — have been working as a DJ team for several years, but *Wishing On A Star* is their first record. Judge explains how they arrived at such a hybrid sound: "As DJs we play soul, hip hop, house funk and reggae, and *Wishing On A Star* started as a bedroom mix of some of our favourite tunes. We all did the mix and it was just a question of getting a singer — we found Lizz through a friend of a friend."

They have not yet produced any follow ups, but according to Judge, they hope to work with Lizz E and Smith and Mighty again.

The Bristol scene has yet to receive the recognition it deserves. Smith and Mighty and the Wild Bunch/*Massive Attack* have been very influential locally but they have yet to take the Bristol sound into the charts. *Fresh Four* are well on the way to changing all that.

# West Ham

C O L U M N

A FEW wires got crossed last week and, despite what I had at least one disgruntled non-chart return shop had somehow been led to believe, the official release date for **Bawl** *Overline* The Real Wild House was in fact the Monday of the week before it hit the chart — so, apologies for using that as an example of the blurring between pre-release and fully-commercial release versions of singles. But, as I finished by saying, so long as you're shuffling plastic who cares what makes a release date "official"?

Further to this topic, the previously mentioned **Mob** introducing **Coffey Dennis** *C'Mon And Get My Love* (Iffr FX 117) in its fully-commercial form now comprises just the disappointing originally promoted dance Hall Mix clipped by last week's pre-released Spaghetto! Western remix, but luckily fails to include the **Joak Melland** keyboarded *Keys II My Love* dub which has caused all the real excitement to date! Likewise promoted initially in five mixes and now out finally in its lightweight latin hip-hop with **Taka** Prescussion mix, **JOYCE SIMS** *Take Caldon With My Heart* (Iffr FX 118) is already attracting far more attention for its much tougher house-riser **Basement Rock Mix** (FXR 118).

Maybe if only the chart rules relating to the length of singles could be relaxed, all this complicated manoeuvring and creative marketing would be unnecessary? The 12-inch singles format was originated for dance music, to accommodate long versions and different mixes, for that purpose it remains most valid. In fact there is a new trend in this country for record companies now to launch separate specialist dance music labels that deliberately ignore the BMI chart rules, thus sacrificing any chance of hitting the singles chart. **CityBeat's XL Recordings** and **Rhythm King's Outer Rhythim** being the first two examples, both labels aiming to give dance fans full volume with long 12-inch pressings containing as much as many and many mixes as would be found in the unlettered US. As long as making money, who cares about the singles chart?

Incidentally, unrelated to the above argument but recently reviewed in the form in which it was promoted, *Josephine* (La Version Francaise) here too will be commercially released as well as the 12 inch 8-side of **Dino Straits** *Sultans Of Swing* like **CHRIS**

**REA** *The Road To Hell* (WEA Y24311). Something else causing confusion — and quite a commotion — at the moment is a totally uncredited but very exciting even more complex sampled adaptation of **The Mix Master's** *Grand Piano*, called *Her Grand Beat* (Damo Doctor DM 9984), apparently an UK pressing.

Current imports include the excellent flawlessly simple powerful hip house **MR. LEE** *Get Busy* (Iffr 1274-1-D); get rapid effective through fairly routine hip house **FAST EDDIE** featuring **Sundance** *Get On Up* (D. International Records DJ 990); **Kraftwerk** *Trans Europe Express* inspired subduedly shuffling rap **HOMIE BOYS ONLY** *Turn It Out* (Atlantic, CA 84284); girl wanted rambling house **SCRAPPY**

featuring **WET BOXX** *Love Motion* (C-Tun CLR 714); odd quietly bubbling and swooning house **JEEP STYLE** *If There's A Cure* (Top Secret Records KV 729). These are from the US, while hot from Italy are the "can you feel it" repeating samples woven stylish strong Italo-disco **ROSSO BAROCCO** *Do-Do-Da-Da* (Sop Groove Groove Malody GGM 8902); French Sax inspired (with an added cover version as **LEE**) **LEVIS** *Atmosphere* (B.C.R. BCR 89001); Philly Soul-style strings backed jerkily bubbling though misleadingly titled instrumental **TRONIC ENSEMBLE** featuring **double J**, *Flash House* (Of Colours (IRMA cassidiprimordia ICP 0005).

Grand Piano-like samples swooned capturing Italo house **EL CHICO** *House Records* (German BCM Records 12325); piano panned and samples studied sumpy Italo house (by one of its prime creators) **LEE** **LEWEL** *Magic Alto 11* (Droove Groove Malody GGM 8904); vigorously charging and striding Italo house **CHICCO SERCI PROJECT**

*Who? Of The Rhythm* (Creative Records C.R. 010); grand piano jangled slick Seventies soul-style Italo house **RAF, GIUSTI** *Don't Waste Your Time* (DiscoMags, OUT 3246).

Briefly, the hottest UK newies include the incredibly class sultrily swooning **LISA STANFIELD** *All Around The World* (Anisto 612 693); **Paul Simpson** remixed romantically whooping soulful **ADEVA** *I Think You Can Handle Me* (Columbia 612 693); **Steady Dan** *Feel elements* combining lazily rapped **DE LA SOUL** *Eyes Closed* (Big Life D.S. 9); **Brother's Dax** created tinnily snip pipped deep house **UNIQUE 3** *The Theme* (10 Records TENX 285).

FULL CIRCLE featuring SHEV D

TRAINS KEEP STEAMIN'

12" - SMASH 6  
WE'RE GETTING THERE!

STEAMIN' INTO THE SHOPS 16th OCTOBER  
DISTRIBUTED BY PINNACLE

# TOP Dance SINGLES

14 OCTOBER 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	TITLE	ARTIST	RECORD LABEL
1		1	STREET TUFF	Robert Mc & Davella Trouble	WANT(X)18 (PAC)
2		1	PUMP UP THE JAM	7 Technocratic Feat Fely	Swanyard 5YR(T)4 (BMG)
3		2	IF ONLY I COULD	6 Sydney Youngblood	Circa/Virgin YR(T) 34 (F)
4		2	WISHING ON A STAR	7 Fresh 4	10/Virgin TEN(X)287 (F)
5		3	RIDE ON TIME	Black Box	De/Construct PB43055/PT43056 (BMG)
6		4	THE REAL WILD HOUSE	2 Raul Orellana	BCM BCM 322(X) (P)
7		4	DRAMA!	7 Erasure	Mute (12)MUTE 89 (1)
8		5	AFRO DIZZY ACT	3 Cry Sisco!	Escape AWO(LT) 1 (P)
9		5	SUENO LATINO	5 Sueno Latino/C Damos	BCM BCM323(X) (P)
10		3	SECRET RENDEZVOUS	10 Karyn White	Warner Brothers W 2855(T) (W)
11		4	LOVE ON A MOUNTAIN TOP	2 Sinitta	Fantone (12)FANT 21 (P)
12		4	GIRL I'M GONNA MISS YOU	11 Milli Vanilli	Coolempa COOL(X)191 (C)
13		12	MIDTOWN	12 3 Quartz	ITM...ITM 101 (GAM)
14		17	MANTRA FOR A STATE OF MIND	5 S'Express	Rhythm King/Mute LEF7 35(T) (U/R/T)
15		43	I FEEL FOR YOU (REMIX)	2 Choke Khan	Warner Brothers W2764(T) (W)
16		11	I NEED YOUR LOVIN'	11 Alyson Williams	Def Jam 6514377 (651436) (C)
17	NEW		THATS WHAT I LIKE	5e Bunny/Mestermasters	Music Factory MFD(T)002 (BMG)
18		49	FREE AT LAST	2 Forley/Hip House Synz	Champion CHAMP1(12)1217 (BMG)
19	NEW		LOVE STRAIN	11 Lynn Mazellie	Syncoptel/EMI (12)SY 30 (C)
20	NEW		YOU'RE MY ONE AND ONLY TRUZE	11 Seduction	A&M USA(T)67(T)1 (F)

21		10	LIVE ON STAGE	3 Roxanne Shante	A&M USA(T) 669 (F)
22	NEW		CAN'T FORGET YOU	11 Chrysalis CH5(12)3419 (C)	
23	NEW		EVERYBODY'S A STAR	11 Paul Simpson/T Jeffries	Coolempa COOL(X)190 (C)
24	20	3	ROCK WIT'CHA	2 Bobby Brown	MCA MCA(T) 1367 (F)
25	21	3	CASANOVA (RAISING HELL REMIX)	3 Jazz & The Brothers Green/Todd House	PMT 0088 (PAC)
26	NEW		SUMMER MADNESS	8 K Flight	CAK PB49335 (12"RR-PB49336) (BMG)
27	NEW		DON'T MAKE ME OVER	11 Sybil	Champion CHAMP1(12)1213 (BMG)
28	13	4	COME GET MY LOVIN'	14 Diana	Chrysalis CBE 745-(CBE)245 (W)
29	NEW		OH WELL	11 Oh Well	Parlophone (12)PAR 826 (E)

JET STAR RECORDS		ADVERTISMENT			
01-961 5818		REGGAE CHART			
THIS WEEK	LAST WEEK	REGGAE DISCO CHART			
1	(2)	1	OVER BACK TO ME	Anthony Mack & Tiger	Technique VBT 47
2	(1)	2	COMB SIZE MAMPIE	Gregory Pask	Steely & Cleeve VYEO 428
3	(4)	3	SUPERNOVA	Madonna + Tippa Irie	Falson FAJ 067
4	(5)	4	MAKING LOVE	Various Artists	Time 240/241 024
5	(6)	5	LOVE IS THE POWER	Shanice	Profile PRO 022
6	(17)	6	GUN IN A BAGGY	Mike Lavery	Steely & Cleeve 51 022
7	(19)	7	ALL THE WAY	Van Morris	Argon C 30 009
8	(10)	8	NAH SKIN UP	Tiger	Technique PM21
9	(15)	9	HURTING ON THE INSIDE	Sammy Lane	Profile PR 02
10	(3)	10	THE SPREADING RUMOURS	Various Artists	12 Shabba Ranks (12)S 31
11	(14)	11	TAKE YOU TO THE DANCE	Anthony Mack	Daddy Danc'd 5C73
12	(15)	12	EXTRA CLASSIC SUPERFANTASTIC	Various Artists	Limbo Banton 10277
13	(25)	13	DON'T ASK MY NEIGHBOUR	Kud	Arson AB097
14	(16)	14	HALF KICK DRIVE	Ragga Roberts/Tiger	Greenades GR2 248
15	(18)	15	ONE BLOOD	Various Artists	Chrysalis Mute 418
16	(24)	16	LOVE ME BABY	J. Lodge and Tiger	Greenades GR2 253
17	(21)	17	WHY FIGHT 7 Colored	Mala	Offbeat Press Offbeat 1301
18	(19)	18	ITAL JOCKEY	Johnny P.	Technique VBT 47
19	(26)	19	THERE SHE GOES AGAIN	Larry Mallé	Mello and Play MII 015
20	(24)	20	SUPERMAN	Roanthe Edwards	Steely & Cleeve 5C73

REGGAE ALBUM CHART			
1	(1) REGGAE HITS VOL 4 Various Artists	J&J Star J&J 1006	
2	(2) NO CONTEXT	Oswin Brown/Gregory Isaacs	Greenades GR1 123
3	(4) ON AND ON THE LOU	Manny Lu	BMG BNF 002
4	(3) FOLLOW ME	Gregory Isaacs	Blue Mountain BNF 028
5	(5) ONE BRIGHT DAY	Tippa Irie/Marley & Melody Makers	Vega VEG 018
6	(8) LOVE AFFAIR	Frankie Paul	Technique VWS 27
7	(7) KOTCH CAB	Mango MFS 1003	
8	(14) RHYTHM DISTRESS	Various Artists	Greenades GR1 127
9	(12) EQUAL RIGHTS	Various Artists	Technique VWS 23
10	(6) WAITING FOR YOU	Tippa Irie	Lim and Lova LVA 31
11	(9) CONTROL OUT	Various Artists	Greenades GR2 124
12	(13) BUDDIE CULTURE	Maxwell E	Arson AB097 248
13	(15) SKA REVIVAL	Various Artists	Six Revue LUDP 1
14	(10) AM ME	Desi Slogans	GTJ Bantam GTJ 3
15	(17) JACKAMANDORA	Carl Maloto	Greenades GR1 132
16	(20) GOING TO THE TRUE BELLS	SIA Bhatt	Dig & Vibe 10016P
17	(16) LOVE THE LIFE YOU LIVE	Bonny Light	Time One TCR 025
18	(11) FRONTLINE	Johnny P.	Steely & Cleeve VYF 1027 9AP
19	(21) YOUING AND THE GREEN	Lubany P.	Technique VWS 21
20	(22) LOVER FOR LOVERS	Various Artists	Bonny Records BRF 901

30	NEW		LIFE	David Grant/Mike Stevens	45b "55W" way (12)BRW145 (F)
31	NEW		DON'T TELL ME	Firefly/On-Chain	SBK One (12)SBK7002 (E)
32	NEW		DANCIN' ON A SATURDAY NIGHT	3 Blue Blue	Escape AWO(LT)4 (P)
33	25	2	THE KING IS HERE	900 NUMBER	48 BMG
34	15	7	BRING FORTH THE GUILLOTINE	Silver Bullet	Tom Tom TTT1013-(TTT1013) (P)
35	27	5	NUMERO UNO	5 Starlight	CityBeat CRE 42 (12"RRC-CRE1242) (W)
36	14	4	EXPRESS YOURSELF	4 Partyman	Ruthless/45b "55W" way (12)BRW144 (F)
37	19	4	PARTYMAN	4 Partyman	Warner Brothers W 2814(T) (W)
38	1	6	BREAK 4 LOVE	2 Champaign	Champion CHAMP1(12) 47 (BMG)
39	NEW		UH UH NO WAY (MUCHO MACHO)	11 Snydog	Swanyard 5YR(T)5 (BMG)
40	18	2	GET ON UP	2 D.I. Kool	SBK One (12)SBK 7001 (E)
41	30	7	MISS YOU MUCH	7 Janet Jackson	Breakout/A&M USA(T) 663 (F)
42	NEW		I WANT THAT MAN	Deborah Harry	Chrysalis CH5(12)3369 (F)
43	NEW		WEEKEND GIRL	11 Myra	Rhythm King LEF732(T) (1)
44	NEW		YOUR LOVE	11 Frankie Knuckles	Trans/Rodical-(TRAXT 3) (SP)
45	27	10	HEY DJ I CAN'T.../SKA TRAIN	10 Boastmasters/Betty Bo	Rhythm King/Mute LEF734(T) (U/R/T)
46	23	4	LETHAL WEAPON	4 Ice-I	Sire W 2802(T) (W)
47	26	6	KEEP LOVE NEW	4 Betty Wright	Sure Delight SD(T) 11 (US/E)
48	NEW		CLUBSCENE	11 Special Ed	Profile PROF(T)1265 (F)
49	NEW		THE LAST TIME	11 Maxine	Soultown-(12)SOUL 102(T) (BMG)
50	7	2	FOREVER	2 Ce Ce Rogers	Atlantic-(12)ATL 8852(T) (W)

## TOP 10 ALBUMS

1	2	DEEP HEAT - 4 PLAY WITH FIRE	3 Various	Telstar STAR2388/STAC2388 (BMG)
2	1	IT'S A BIG DADDY THING	3 Big Daddy Kane	Gold Castles WX305/WX305C (W)
3	4	STRAIGHT OUTTA COMPTON	3 N.W.A.	Ruthless BRLP534/BRCAS34 (F)
4	3	RHYTHM NATION 1814	3 Janet Jackson	A&M AMA3920/AMC3920 (F)
5	5	QUADRASTATE	4 Bob Stone	Creed State 004 (1)
6	NEW	EAZY-DUZ-IT	11 Ice-E	Ruthless BRLP535/BRCAS35 (F)
7	9	WAREHOUSE RAVES	5 Various	Rumour RUMLED 101/ZCRUMD 101 (PAC)
8	6	ADEVAL	6 Adina	Coolempa CTLP13/ZCTLP13 (C)
9	NEW	RARE 4	3 Various	Aniolo 210007/410007 (BMG)
10	NEW	ITALIA-DANCE MUSIC FROM ITALY	3 Various	De/Con/RCA PL74289/PL74289 (BMG)

## TOP 10 BUBBLERS

1	1	GET BUSY	11 Mr Lee	Jive (USA)-(12)J 1030 (Imp)
2	2	IN THE POCKET	11 Dynamic Duo	Tom Tom-(TTT 016) (P)
3	3	TAKE CAUTION WITH MY HEART	3 Joyce Sims	London (LX)118 (F)
4	4	SHOWER ME WITH YOUR LOVE	11 Surface	CBS 6552457-(6552456) (C)
5	5	EVE OF THE WAR	11 Ben Lillard	Remix CBS-(6551266) (Imp)
6	6	LOST IN THE BASS	11 Boss Boyz	Big Life/Kool Kat-(KOOL2905) (1)
7	7	SLAVES NO MORE	11 Blow Monkeys/Sylvia Tella	RCA PB43201/PT43202 (BMG)
8	8	ONE SHOT AT LOVE	11 L Cool J	Def Jam/CBS LLC(J)14 (C)
9	9	TURN IT OUT	11 Homeboys Only	Atlantic-(08)824 (Imp)
10	10	WELCOME TO	11 Gino Latino	Harbour Light-(HL 1006) (Imp)

# AMBASSADORS OF FUNK

## JAMAICAN HOUSE REVENGE

SCAM 2



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DISTRIBUTED BY PINNACLE

### ON THE STREETS 16th OCTOBER

# RADIO WAVES

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

	RADIO 1 ACTUAL PLAYS (% of week)	RADIO 2 ACTUAL PLAYS (% of week)	RADIO 4 ACTUAL PLAYS (% of week)	REGIONAL PLAYS (of 10)		LAST WEEK'S RANK
				1	2	
ADENA Thank You	Coastguard	B	B	12	—	—
ADVENTURES, THE Washington	Decca	7	—	12	12	—
ALBIONSMITH Love In An Elevator	WEA	14	20	A	19	27
ALL ABOUT EVE Road To You Smell	Phonogram	5	7	B	23	26
AND WHY NOT Restless Days	Island	15	6	B	3	—
BAKER, ARTHUR The Message Is Love	Breakout	15	—	12	—	—
BANGLES, THE It's Not For You	CBS	—	—	20	—	—
BENEFICIAL SOCIETY, THE You Keep A-Comin'	Capitol	20	16	A	40	29
BEYONDED The Sun King	WEA	18	4	—	—	—
BLACK ROCK On The Line	de Construction	24	19	A	28	29
BLACK MONKEYS Seven No More	RCA	4	—	—	15	—
BICKNELL, Lida & NEW BOHEMIANS Live In Hell	Geffen	—	—	12	—	—
BROS Chocolate Box	CBS	18	13	B	8	24
BROWN, BOBBY Rock Witchie	MCA	5	8	—	38	33
BUSH, KATE The Smoove Howling	EMI	7	13	—	33	36
CALL, Call Let The Days Begin	MCA	19	18	A	13	9
CARLISE, BELINDA Leave A Light On	Virgin	21	20	A	33	27
CHAPMAN, TRACY Crossroads	Elektra	14	15	B	29	27
CHEER I Could Turn Back Time	Geffen	9	13	B	37	32
CHRISTIAN, BOGNER Take It From Me	Mand	6	11	—	25	28
COOPER, ALICE Bad Company	Epic	—	—	—	13	—
CRY BROTHER LAINI On The Sun	Epic	—	—	—	14	11
CURIOSITY Name And Number	Mercury	13	15	B	36	34
CUTTING CREW The Scattering	Sire	—	—	—	19	20
DAMIAN The Turnaway	Sire	—	—	—	15	16
DE BURGH, CHRIS The Wishing Heart	AS&M	12	6	B	22	26
DE LA HARTE Bruce Cockburn	AS&M	—	—	—	18	13
DE LA SOLA Eye Know	Big Life	15	4	—	—	—
DEGS D'AMOUR, The Top Of Tears	Chrysalis	4	—	—	—	—
DEASURE Diana	Mute	21	25	A	36	36
ESTERAN, GLOUCE On My Coast	Epic	18	21	A	40	39
FM Symphony (Don't Come Running)	Epic	—	—	—	13	—
FRESH WILLOW On A Star	Epic	7	9	—	15	—
HALLY, JAMES Wanted	Epic	7	9	—	23	17
HARVEY, DEBORAH Worst Than Me	Chrysalis	9	10	B	28	24
HUE AND CRY Sweet Invisibility	Circus	6	8	—	16	20
INDIAN GIVERS Handcuff Girl	Virgin	4	—	—	—	—
JACKSON, JERMANE Don't Take It Personal	Arista	—	—	—	11	—
JACKSON, JOE Don't Take It Personal	AS&M	5	—	—	13	—
JIM BUNNY & MASTERSMITHS What You Hear, What You Hear	Mercury	—	—	—	20	15
JOEL, BILLY We Didn't Start The Fire	CBS	26	5	A	39	27
JOHNSON, HOLLY Heaven's Here	MCA	—	—	—	34	33
KHAN, CHAKA I Feel For You	Warner Brothers	5	—	—	18	13
LIES DAMNED LIES I'm One Among The Runns	Sire	—	—	—	11	—
LIAC TIME, THE The Days On The Week	Feisty	—	—	—	12	—
LIVING ON THE EDGE Greatest Hits	Chrysalis	4	—	—	—	—
LIVING IN A BOSS ROOM In Your Heart	Chrysalis	8	13	—	38	37
LONDON BOYS Heartless Desire	WEA	—	—	—	26	30
MADONNA, MIKKI Innocence	Virgin	8	9	B	26	27
MADONNA, MIKKI	Sire	16	26	B	27	20
MARTINA Tuli The Earth Moves	CBS	10	4	B	21	20
MARTINA Tuli The Earth Moves	EMI USA	12	18	B	41	40
MAZZELL, KTM Love Slave	Sympatico	5	—	—	9	—
MILLI VANILLI Get In The Groove Ma You	Coastguard	14	13	B	35	24
MILLI VANILLI Get In The Groove Ma You	CBS	19	9	A	27	23
OCENAL, BILL I'm Not A Child	Virgin	—	—	—	16	14
CHINELLE On The	Parlophone	23	18	A	11	9
OLDFIDD, MIKE Insect	Virgin	—	—	—	12	—
PRIMITIVES, THE Secret	Laser	11	6	B	19	17
QUEEN Scandal	EMI	—	—	—	18	—
REA, CHRIS The Road To Hell	WEA	19	5	—	28	14
REBE, MIC—DOUBLE TROUBLE Street Talk	Decca	22	20	A	8	12
RIVE DIRECTIVES, THE Saturday Night Sunday Morning	CBS	—	—	—	14	12
ROBBIETTES, THE	EMI	—	—	—	16	—
ROBBIETTES, THE	EMI	9	4	—	—	—
RICHARD, CLIFF Love On My Mind	EMI	9	4	—	—	—
S&P'S REPORTS For A Slice Of Mind	Rhysan Katg	12	14	B	27	25
SHAKESPEARE'S SISTER Run Silence	EMI	13	12	B	23	23
SINATRA Love On A Mountain Top	Famolino	13	11	B	38	30
SINATRA, CARL Forget You	Chrysalis	7	—	—	34	30
SPARKS, USA All Around The World	Arista	4	—	—	5	—
STAINING OUTLIT SISTER From Blue	Parlophone	—	—	—	12	—
TEARS FOR FEARS Advice For The Young At Heart	Parlophone	7	—	—	12	—
TECHNORONIC Pump Up The Volume	Swayward	10	11	B	21	19
THOMPSON TWINS Sugar Daddy	WEA	5	—	—	17	15
TURKIN, TINA The Best	Capitol	20	15	A	35	38
UNUSUAL Suspect	RCA	9	6	—	6	—
WEDDING PRESENT Surrender	RCA	5	—	—	5	—
WET WET WET Sweet Surrender	The Precision Corp	19	23	A	41	38
WHITE, KATYK Secret Rendezvous	Warner Brothers	7	7	B	35	34
TOINGLEWOOD, STONEY If Only I Could	Circus	22	23	A	39	38

A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of this weekly service, call Lynn Fallon on 01 583 9199 extn 392. Records are eligible for the grid if they are on the Radio 1 playlist, or hit had more than one play on Radio 1 and were not monitored by the current R1 computer, or if it occurred in 10 or more current 45 playlists (A & B).

## Blackmore and Cole return with Unique

EX-PPM RADIOWAVES men Simon Cole and Tim Blackmore will this week unveil details of their new radio programming company.

Called the Unique Broadcasting Co, the new firm is headed by Michael Peacock, a former BBC TV figure who with John Cliesse formed Video Arts, the training film company recently sold to its cur-

rent management. Also on the board of Unique is Noel Edmunds, who is expected to take a backseat role.

Industry expectations are that Blackmore and Cole (who will join Unique when his PPM contract expires next month) intend to extend their pioneering pan-European syndication activities through the

new company. Unique's first project is to organise a live relay from Rome of the Eurythmics' concert there later this month.

Unique is also involved as a consultant to Midem 1990's radio conference, while Blackmore is understood to be an adviser to a major Channel Four music series to be launched in the new year.

## Line to become new Radio Two controller

FRANCES LINE, the current head of music department, Radio Two, is to become the network's new controller from January 1 next year. She replaces Bryant Marriott who will work as a special assistant to David Hatch, the managing director, BBC Network Radio.

Line joined the BBC in 1957 as a secretary, and worked in Top Of The Pops and Juice box as well

as radio's Saturday Club and Easy Beat. She became a Radio Two producer in 1970, moved to Radio Four as chief assistant in 1983, and took her present post in 1985. The post of head of music will lapse when Line moves up.



FRANCES LINE, from secretary to controller

## LJR gears up for broadcast

by Bob Tyler

LONDON JAZZ Radio, which will be known as Jazz FM when it commences broadcasting next February, has appointed two consultants to advise on programming and structure. Rob Jones, former head of syndication company Radio Radio, will advise on staff selection and format development. John Calfelt will take charge of developing the station's identity, and role in the growing London radio market.

Calfelt shaped the identity of pirate station Laser 558 and, more recently, Afrontic 252. He says his first task will be to analyse the extensive research carried out by LJR

to model the station for its future audience. "Looking at the research so far it would seem that the popularity of jazz fits into two different age groups. I will be looking at a way of joining these two to form a coherent sound."

He continues: "The daytime programme of jazz will be formatted for 18-25 year-olds and evenings would take the form of horizontal programmes aimed at 35 year olds and above."

LJR has also appointed Mike Bernard, formerly of Sound Advertising Sales, as head of sales. A consultant studio designer has also been appointed for its studio complex near Marble Arch.

## B R I E F S

● MIKE SHAFETS new Manchester station SUFFT will be the first incremental station on air, commencing broadcasts on October 22. SUFFT will be followed by Sunburst of West London, which opens on November 5. KNBC in Kettering has announced December 1 for its opening.

transmitter from the BBC for £5,000, but now faces charges of up to £8,000 per year from the IBA.

The London-wide Spectrum station says that the only site suitable for AM transmissions to London is owned by the BBC. Spectrum's plans are not confirmed.

● CHANNEL FOUR series Big World Cafe begins its 10-week run on October 17. Andy Kershaw and Manilla Frostrop co-present.

● PALACE TELEVISION will be offering a major new music TV series at MIPCOM. Beyond The Groove will journey from Los Angeles to Memphis via New Orleans in search of the roots of rock music. The series is devised by Dave Stewart of Eurythmics, whose own company Squink co-produces with Palace for Channel Four.

Beyond The Groove is directed by Roger Pomphrey and hosted by David Rappaport. The Rolling Stones, Bob Dylan, George Harrison and Jerry Garcia have agreed to appear.

**COMPACT disc**

DIGITAL AUDIO

- 1 CROCODAYS, Tracy Chapman
- 2 THE SEEDS OF LOVE, Tears For Fears
- 3 FORDSON AFFAIR, Tina Turner
- 4 CUTS BOTH WAYS, Gyula Erstein
- 5 OH REBEL, Bob Dylan
- 6 I'M TOO HOT ONE, Eurythmics
- 7 MIP, Windsor Star
- 8 JARRE LIVE, John Mellencamp
- 9 IS THIS LOVE, Michael
- 10 I LIKE A PRATER, Madeline
- 11 A DEEP HEAT 4 - PLAY WITH FIRE, Various
- 12 12 A NEW FLAME, Simply Red
- 13 B RYTHON NATION 1814, Janet Jackson
- 14 10 STEEL WHEELS, Rolling Stones
- 15 20 ETHERAL LOVE, Wallace
- 16 5 SEASONS END, Marillion
- 17 17 WHEN THE WORLD KNOWS YOUR NAME, Various
- 18 18 REPEAT OFFENDER, Richard Marx
- 19 19 ITALIA - DANCE MUSIC FROM ITALY, Various
- 20 20 SLEEPING WITH THE PAST, John

# Party politics

There's more than just disgruntled eight-year-olds involved in staging the Smash Hits awards party as Lorraine Butler discovers

**S**MASH HITS' special projects editor Jacqui Doyle is becoming increasingly unpopular with a horde of angry eight-year-olds and their parents. Hundreds of youngsters or their mums are ringing to complain that the *Smash Hits* Poll-Winners Party, to be televised live on October 29, has sold out — in fact the 9,000 tickets sold out in a record five hours.

Most of the teeny music lovers will be paying their £7.50 to witness the Jason Donovan and Kylie Minogue phenomenon. The party line up also features Neneh Cherry, Soul II Soul, London Boys, Marika and Bros. "We chose those bands because they are the epitome of what our readers want. They are the most popular and their image is very much the image of the magazine," says Doyle. Bobby Brown may make a televised appearance, though this hasn't been finalised.

*Smash Hits* broadcast its hugely

successful magazine format as a television show for the first time last year. The magazine's circulation rose by around 200,000 for several weeks afterwards, but the formula wasn't completely successful. Doyle comments: "Last year we made the mistake of thinking you could just impose the magazine's style on television. As a result some of the party show looked weird. Pieces which imitated the quirky corners of a magazine feature page just didn't work when they were translated to TV. The script was wrong at times and there was definitely too much talking."

Last year, the Awards Party had an underwater theme; this year the team and its sponsor Swatch watches have come up with space age designs — presenter Philip Schofield will be mingling with robots on a rocket-adorned stage. Help has come from producer Sharon Ali at BBC TV, Radio One for the simulcast and extravaganza expert Harvey Goldsmith, whose Allied Entertainments company is presenting the live show. Radiovision is handling European media distribution.

Rita Lewis, publisher of *Smash Hits*, asserts: "Now we think we have reflected the fast-paced, dynamic, colourful and up-to-the-minute image of the magazine. This time we are much better organised and we are planning to run television trailers for the party. It raises the magazine's international profile, especially with Swatch as our sponsors, and it gives our readers something no other magazine can offer. No other magazine televises its readers' poll. It will be fun, and that's why people buy *Smash Hits*. We are planning to look for a bigger venue for next year because it has been such a success."

Ali, who is part of Janet Street-Porter's team at the BBC and a former reporter and producer of *Network 7*, says that the BBC is very keen to broadcast the show despite last year's disappointments and the undisclosed "enormous amount of money" which this year's party will cost. "It's a good thing for the BBC to be involved



YAZZ PLUS presenter Philip Schofield and Jason Donovan with Fat Shap

## R E V I E W

by Sarah Davis  
BEHIND THE BEAT. Series Producer Terry Jervis. Executive Producer Jenny Cowan. BBC 2. Broadcast October 2, 6.30pm.

Behind *The Beat* again strides leagues ahead of any other music programming. With confidence gained from the popularity of the second series, Jervis has made a cosmic leap forward with a barrage of fresh new ideas and artists for the third series. The rapidly cut mix of black artists past and present with facts and clips of documentary information is exhilarating and satisfying, not shallow. It builds up a dynamic history of black culture that is both sensible and reverent: a look at culture through music never achieved in programming about white music.

Behind *The Beat* is a magazine show predominantly aimed at young blacks. Everything — artist interviews, music graphics, informational clips — whizzes

along in very small chunks: there's no chance of anyone's attention wandering. Cut from the repertoire/lifestyle narrative to the marvellous "Homeboy" animation, the programme's flow makes links as well as the music clips, starting to see that level of care and expertise for what is essentially minority programming.



record will get about 20 plays a week. The playlist represents about one third of the programming mix, with the greater proportion of daytime air from 1.15-4pm, and Liz Mullen presents up to 7pm. Specialist music from 7-8pm is followed by Gavin Lawrence's show from Radio Kent with GLR's Andy Peabody show from 10pm till midnight.

**PRESENTERS**  
Bill Dad hosts the breakfast show, with Steve Bumfry taking over from 9-11am. The station's most popular DJ, Dave Monk, follows. Monk, born and raised in Essex, is a well-known local disco DJ and lectures in Law. Gary August is on air from 1.15-4pm, and Liz Mullen presents up to 7pm. Specialist music from 7-8pm is followed by Gavin Lawrence's show from Radio Kent with GLR's Andy Peabody show from 10pm till midnight.

**SPECIALIST PROGRAMMING**  
The Old Record Club, hosted by

John Gunn and Ray Pallott, two enthusiasts who are also the station's record librarians, features pre-vinyl '78s. Other shows include *Jazz First* with Tony Poole, *Dennis Roarkar's* Folk Scene, *All Kinds Of Country* presented by Vic Woodhouse, *Country Classics* with Richard Ellsworth and *Supernatural* programme, *Amplifier*, with Tim Ellingford.

**AUDIENCE**  
"The core target audience is thirties to mid-fifties — we make sure our sizeable older audience isn't discouraged," says Lucas. Audience reach is 21 per cent.

**INDUSTRY**  
"We only see one plugger, and we could certainly see more," says Thomas. He feels that service on product could improve, but relations with industry bodies are fine.

## S T A T I O N P R O F I L E

by Stu Lambert

### BBC Radio Essex

BBC RADIO Essex started transmissions from Chelmsford less than three years ago. Surprisingly, Essex had no BBC local service before then, even though, according to station managing editor Richard Lucas: "BBC Essex has the largest editorial population of any station outside the early Seventies." The territory contains a large number of urban areas and listeners who will be able to receive all London transmissions, Kent radio stations and Radio Orwell.

**PLAYLIST**  
One playlist operates which reflects the "funnel, adult side of the chart," says programme organiser Mark Thomas. A heavily rotated

in. Not many music shows can attract a large audience, but I know that this one will. Last year the same person was responsible for producing and directing the event, so things were rushed and it didn't work as well as it could. Even though the jobs are now done separately it is still hard work — incredibly difficult to coordinate because of the sheer number of major artists involved."

For major artists, exposure on the show connects them not only with *Smash Hits*' 34m readership and the expected TV and Radio One simulcast audience of 10m, but also with listeners/viewers in Europe, where the show will be transmitted live in Italy via VideoMusic and tape-delayed to several other countries where arrangements are being completed.

Ali has firm views about who qualifies for inclusion. "I only really want to put on artists if they have got an award or if they are what *Smash Hits* readers want. I'm not

bowing to record company pressure."

The *Smash Hits* Poll-Winners Party will be broadcast on BBC-1 and simulcast on Radio One in stereo on Sunday, October 29, 3.30 to 5.00pm.

**'I only really want to put on artists if they have got an award . . . I'm not bowing to record company pressure'**

**Sharon Ali**

## R &amp; G W I N G

by Dave Henderson

THERE'S A hail of new guttural wailing and noise-like substances this week. The irksomely named **Blitz Magnet** unleash *Umber*—with all the usual panache and umbridge-inducing aggression. Simplistic, driving-chord work and a howling wail wrestle for attention on the *What Goes On* album through *Rough Trade* and the Cartel. The *Bitches* are, of course, American storytellers who focus on everyday life with a slow, consuming bitterness. Also seen to be raunching it **Buffalo Tom's** self-titled debut on SST, through *Rough Trade* and the Cartel. The low with Tom is "guitar all the way" and the trio of perms are referred to as "chunky cool guys". The music itself is loud and uncompromising, throwing in a hazy, sensual sound with some more mellow vocals to gain maximum emotional drive.

**JIVE TURKEY** are in the screaming guitar game as well and they have a new 12-inch single on *Bum-based* *Swedish Records*, through *Nine Miles* and the Cartel, to further educate their following. This they hope to build on substantially when they take their noisy art on the road through October. And the name of this 12-inch? Well, it's *Retro Head Flux*—a term you surely come across on a day to day basis. The work carries the legend "Recorded by Jive Turkey in a barn." Need we ask more?

AT *REVOLVER*, **Frenzy** have a new album on the *Rage* label called *This Is The Fire*. It's their fifth set which has them mixing it with rock rockability and the latest technology. Quits from *Mars*, no less. There's a 12-inch from the *Holidaymakers* on the *Guy CowBoy Recording Organisation*, again through *Revolver* and the Cartel, and that's called *Skyder*. The legend with that one is that it's "22 strings and drums beaten hideously into submission," well, what else would it be? Finally from *Revolver*, **Bliz Sherman** has a new album on *RDL* titled *Exploitation* on which he's assisted by *Adrian Sherwood*, Doug Wimshay, Keith Leblanc and 'Sly And Robbie among others.

CURRENTLY AVAILABLE and causing a stir is the second album from **The Sugarbubs**. Here Today, Tomorrow Next Week! has caused something of a torrent of wordies reporting in all the major music papers. On *One Little Indian*, it's been generally slated without anything of the mighty press coverage that Tears For Fears received for their four years in the making follow up to *Songs In The Big Chair*. Have the *Sugarbubs* been self-indulgent, have they failed to fulfil their promise on the "difficult" second album? Well, it's not *Birthdays* again, but neither was *Life's Too Good* (their first album). Other similarly excitable prose will certainly greet **The Wedding Present's** second album proper for *RCA*. After the sideways glance at retail collections and Ukrainian diversions, *Bizarro* will be held up for microscopic attention. We here at *Tracking* say they are no longer "indie" and can't qualify for inclusion here.

They leave tabernacles **The Sugarbubs** at *One Little Indian* and sign to *Elektra* but, of one way, they have a collection of out-takes, remixes and addies set to roll on *One Little Indian*, which includes such gems as *Hey Mr DJ*, *I Thought You Said We Had A Deal* and *We're The Replacements*. Also with one to go in the independent sector are **The Blue Aeroplanes** who leave *Fire* with a live album before hitting *Ensign/Chrysalis*.

**The KLF**, formerly **The Timelords**, aka **The Jammis**, haven't signed to a major, but they do have a new album out on some of the heaviest plastic imaginable. The *What Time Is Love LP* comes in a shocking pink and green sleeve and the disc itself is physically heavy. It's also pretty heavy in the sound department too. There's a bizarre story to this little item too, as it contains versions and tributes to the track in question with the original *KLF* track kicking things off, followed by **Dr Felix**, **KLFs**, **Ukiansa B** and **Non, mixing** with a live version of the song. Strange, indecipherable, odd, and all those kind of words just aren't enough.

Deep house ecstasy material without a doubt.

**NEW FROM Creation, The Bounty Hunters**, led by the scruffy but immitable Dave Kusworth have a bedraggled album of moody rock 'n' roll in the *Only Ones* vein. *Tied Threads*—A Tear Stained Scarf, it's available through *Rough Trade* and the Cartel and comes in period Seventies sleeve with perennial emoji bottles of Jim Beam and Jack Daniels subtly placed. The rock 'n' roll surfix goes on and on, only surviving through Kusworth's emotive songs. Also playing out a story or two is **Evan Lurie**—brother of John Lurie and a former Lounge Lizard—who reappears on *Les Disques Du Crepuscule*, through *APT*. *Evan Lurie's* story features heavily on his succinct keyboard playing and is called *Pieces Of Bandoneon*. Like entering a proverbial other world, *Lurie's* music travels in and out of moods with *Alfredo Pedernera* playing bandoneon—such a distinctive Morrison gangster style instrument—and violin, guitar and base filling out the dark areas. A nice album indeed.

**APT HAS** yet more exotic items. **Johnny Dangerously** releases *You, Me And The Alarm Clock*—a tale of late mornings and stuff—a mini-album on the *Village* label, while **999** have their punky roots unearthed on the *Fun Club CD* only set, *999* and *Separates*. The *House* label offers *House Explosion* on album and CD and it features tracks from the Belgian contingent including **Jade 4 U**, **Taste Of Sugar**, **Fush** and many more.

**BEST OF** the current wave includes **Wood Allen's** *Airport '89* single on *BCM* through *Pinnacle*, **Noceur's** *Summertime* from *Sleeping Bag* through the Cartel, **The Beef Happening's** third album *Black Candy* on *Rough Trade* through the Cartel, **The Wood Children's** *Shopholic* album/CD on *Demon* through *Pinnacle*, **The Pale Saints'** *Barging Into The Presence Of God* three track 12-inch on *A&D* through *Rough Trade* and the Cartel and **Louis Phillips's** *Yuri Gagarin* album on *El Records* through *Pinnacle*.

DISTRIBUTION  
TOP INDIE  
TOP 40 SINGLES

1	2	DRAMA!	Merch (12MUSIC) (L) (R)
2	NEW	STREET TUFF	Rakal MC & Double Trouble
3	4	MANTRA FOR A STATE OF MIND	Devin King (LEFTFIELD) (L) (R)
4	NEW	LOVE ON A MOUNTAIN TOP	Enfance (LEFTFIELD) (L) (R)
5	2	PERSONAL JESUS	Merch (12MUSIC) (L) (R)
6	8	THE REAL WILD HOUSE	BCM (BLACK) (R) (L) (R)
7	6	AFRO DIZZI ACT	Enfance (LEFTFIELD) (L) (R)
8	5	HEY DJ I CAN'T DANCE TO ...	Devin King (LEFTFIELD) (L) (R)
9	4	EVERY DAY (I LOVE YOU MORE)	PHL (PHIL) (L) (R)
10	7	SUENO LATINO	BCM (BLACK) (R) (L) (R)
11	9	WFL (WROTE FOR LUCK)	Power Records
12	NEW	MELTDOWN	ITM Music (ITM) (L) (R) (L) (R)
13	NEW	DANCIN' ON A SATURDAY NIGHT '89	Enfance (LEFTFIELD) (L) (R)
14	NEW	THIS LOVE AFFAIR	Enfance (LEFTFIELD) (L) (R)
15	12	BRING FORTH THE GUILLOTINE	Merch (12MUSIC) (L) (R)
16	17	CASANOVA (PASSION HERO)	Production House (PRO) (R) (L) (R)
17	3	HOUSE ENERGY REVENGE	Merch (12MUSIC) (L) (R)
18	11	REGINA	Devin King (LEFTFIELD) (L) (R)
19	NEW	REBOUND GIRL	Merch (12MUSIC) (L) (R)
20	13	WOULDN'T CHANGE A THING	Merch (12MUSIC) (L) (R)
21	14	JUST KEEP ROCKIN'	Devin King (LEFTFIELD) (L) (R)
22	30	MENTAL SKA/RETURN TO ZORRA	Big One (VIVID) (L) (R)
23	6	DOOWITCHYLIKE	BCM (BLACK) (R) (L) (R)
24	25	HOME AND AWAY	First Night (SCOR) (L) (R)
25	17	LOVE PAINS	Lemon (DOL) (L) (R) (L) (R)
26	16	RUN 2	Enfance (LEFTFIELD) (L) (R)
27	NEW	NATURAL THING	Merch (12MUSIC) (L) (R)
28	29	FIND OUT WHY	Enfance (LEFTFIELD) (L) (R)
29	32	GIVE ME A SIGN	Enfance (LEFTFIELD) (L) (R)
30	28	BARGING INTO THE PRESENCE...	Enfance (LEFTFIELD) (L) (R)
31	26	VOODOO RAY (EP)	Merch (12MUSIC) (L) (R)
32	NEW	TOUR BUSTERS	Merch (12MUSIC) (L) (R)
33	23	IT'S NOT OVER	Enfance (LEFTFIELD) (L) (R)
34	20	BLAZIN' LOVE WILL FIND A WAY	Enfance (LEFTFIELD) (L) (R)
35	27	LOVE IS LIFE	Enfance (LEFTFIELD) (L) (R)
36	31	THE BANGS THE DRUMS	Shirley (CMB) (L) (R)
37	NEW	SOUL TRADER	Enfance (LEFTFIELD) (L) (R)
38	19	SUMMERTIME SUMMERTIME	Enfance (LEFTFIELD) (L) (R)
39	NEW	3AM ETERNAL	Shirley (CMB) (L) (R)
40	NEW	IN THE POCKET	Enfance (LEFTFIELD) (L) (R)

## TOP 20 ALBUMS

1	2	TEN GOOD REASONS	PHL (PHIL) (L) (R)
2	3	JUST SEVENTEEN - HEARTBEATS	Enfance (LEFTFIELD) (L) (R)
3	NEW	HANDLE WITH CARE	Enfance (LEFTFIELD) (L) (R)
4	3	WAREHOUSE RAVES	Under One Flag (PL) (R) (L) (R)
5	29	3 FEET HIGH AND RISING	Big One (VIVID) (L) (R)
6	4	STONE ROSES	Shirley (CMB) (L) (R)
7	6	QUADRASTE	Creed (STAT) (L) (R)
8	7	THE INNOCENTS	Merch (12MUSIC) (L) (R)
9	15	ANYWAYAWANNA	Rhythm King (LEFTFIELD) (L) (R)
10	11	THE CIRCUS	Merch (12MUSIC) (L) (R)
11	64	KYLE	Merch (12MUSIC) (L) (R)
12	24	DOOLITTLE	PHL (PHIL) (L) (R)
13	NEW	ORIGINAL SOUNDTRACK	A&D CAD (R) (L) (R)
14	12	TECHNIQUE	Rhythm King (LEFTFIELD) (L) (R)
15	2	ANYTHING GOES	Enfance (LEFTFIELD) (L) (R)
16	19	BUMMED	First Night (SCOR) (L) (R)
17	9	PRIMAL SCREAM	Enfance (LEFTFIELD) (L) (R)
18	NEW	TALES OF CREATION	Merch (12MUSIC) (L) (R)
19	11	ROCKY HORROR PICTURE SHOW	Original Cast Recording
20	14	SUBSTANCE	Enfance (LEFTFIELD) (L) (R)

Compiled by Music Week from Gallup Data

THE WOOD CHILDREN: *Shopholic* on *Demon*

# Silver screen spin-offs

**Film theme music has a life beyond the foyer as Chris White finds out**

**S**OUNDTRACK ALBUMS can be divided into two categories: those from blockbuster films which often contain a liberal sprinkling of contemporary pop music hits and can be promoted as straightforward compilation albums; and the more traditional format featuring the film's main theme and background music. The latter are harder to promote but there is still a consistent market for them.

Silva Screen Distribution was started in 1984 by Reynold D'Silva and James Fitzpatrick. The company is probably the UK's leading specialist importer/exporter/wholesaler of film and show records, cassettes and CDs as well as having its own label, Silva Screen Records. Reynold D'Silva says: "The main aim of the distribu-

tion company was to fill a gap in the market left by the major companies by importing soundtrack and show recordings with smaller sales potential which the larger labels did not consider commercially viable."

The Silva Screen label has grown rapidly with a diversity of film soundtracks now available. Among autumn and winter releases are *The Long Good Friday*, a re-issue of the hit film with music by Francis Monkman. *The Reggedy Rowney Way*, *Warlock* with music by Jerry Goldsmith, *The Navigator*, Ken Russell's *The Rainbow* which features Carl Davis' musical score, *How To Get Ahead In Advertising*, *With Nail And I*, *The Prisoner*, *When The Whales Came*, *The Outsiders* and *Melancholia*.

"The programme of releases is basically split between re-issues of classic film scores, and new film soundtracks," D'Silva says. "The great thing about the former is that we usually know how many copies we can sell. The market for soundtrack albums may be relatively small compared with other areas of popular music, but

there is a very loyal collectors' market. Marketing the product is quite difficult though because the normal promotional channels aren't there."

His partner James Fitzpatrick agrees: "Because it isn't a singles oriented market it can be difficult to get radio airplay. It amazes me that Radio Two doesn't have a specialist evening programme for film music, in the same way that the station covers jazz, folk and big band music among others. In the US there are many specialist stations, here it is difficult to get any airplay."

D'Silva and Fitzpatrick work closely with the film companies. "The problem can be that sometimes they don't approach us until about three weeks before the film is due out, and then their music budget can be minimal. There is also the problem that if you sell the soundtrack album too early the buyer doesn't know about the film so it is a Catch 22 situation. Our experience is that classical-oriented soundtracks sell better at the cinema itself, we did very well with the Lawrence Of Arabia sound-



*TIMING IS of the essence: sell a soundtrack album too early and one knows the film; too late and it may have flopped*

track album when the film was recently re-issued with extra film footage."

The Silva Screen Records label now has about 70 titles

in catalogue. "About 50 per cent of our business is domestic, and the other half is export," D'Silva says. "On the im-

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## NEW MOVIE SOUNDTRACKS



FROM  
**SILVA  
SCREEN**

**SHIRLEY VALENTINE**

LP: FILM 062  
TC: FILMC 062  
CD: FILMCD 062



**OLD GRINGO**

LP: GNP 5 8017  
TC: GNP 5 8017  
CD: GNP 8017

### FILMS NOW ON GENERAL RELEASE

#### APARTMENT ZERO

LP: MOMENT 120  
TC: MOMENT 120  
CD: MOMENTCD 120

#### WHEN THE WHALES CAME

LP: FILM 049  
TC: FILMC 049  
CD: FILMCD 049

### NEW TITLES AVAILABLE NOVEMBER

#### BEN-HUR

CD: FILMCD 043  
TC: FILMC 043

Over 70 minutes of Carl Davis' music for the 1925 version.

#### THE RAINBOW

LP: FILM 040  
TC: FILMC 040  
CD: FILMCD 040

Music by Carl Davis for Ken Russell's latest film.

#### THE PRISONER

LP: FILM 042  
TC: FILMC 042  
CD: FILMCD 042

Original music from the cult TV series.

#### MELANCHOLIA

CD: FILMCD 061

Music by Simon Turner. Composer of CARAVAGGIO.



Marketed by  
SILVA SCREEN RECORDS LTD.  
210, Old College Street,  
London NW1 1BL  
Tel: 01-88 0625 Fax: 01-482 2385

Distributed by  
THE TOTAL RECORD COMPANY  
Via BMG (UK) LTD.

**BMG TELESALES: 021-500 5678**

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port/export/wholesaling side, where we look after many overseas labels' product, there are about 1,000 film, theatre and nostalgia titles available, all listed in a 40 page catalogue.

The label is distributed by the Total Record Company via BMG. "Our product does get into some of the multiples which helps considerably to increase our profile but it is still difficult to promote and market this kind of music," Fitzpatrick admits. "However, some composers, like Jerry Goldsmith, have built up strong followings and fans will buy any soundtrack he has been involved with. Similarly, there is a big market in horror films. Film buffs often like to collect all the related merchandise like posters and brochures, and the album or CD of the music."

Future projects from Silva Screen include a British TV themes package which should be "quite a historical package — it won't be restricted to just soap operas but will cover the whole spectrum of popular TV over the last three decades.

The idea is to release three volumes of double albums or CDs." The company is also releasing Music From Hammer Films, another specially-recorded project that will include music from such horror films as *The Blood of Dracula*, *Dracula*, *Risen From The Grave*, *Hands Of The Ripper*, *Vampire Circus* and *Dracula Suite*.

It is also currently having discussions with neighbouring Filmtax Music, based in London's Camden Town, whereby the latter will release soundtrack albums on the Silva Screen Records label. Filmtax was formed some five years ago and has become the leading film music production company in Europe. Among the many scores that the company publishes are *Mona Lisa*, the award-winning film, *Legend* with music by Jerry Goldsmith, *A Room With A View* — music by Richard Addinsell, *Fourth Protocol*, *Empire State*, *Heat And Dust* and *Dance With A Stranger*.

David Simmons, Filmtax head of publishing, says: "We are encouraging our involvement in actually releasing soundtrack albums, and our two major projects at the moment are *Appointment With Music* by Elia Cimri and *The Blob* which are both available on the Filmtax label. We will probably be releasing another dozen soundtracks over the next 12 months. Our most successful film soundtrack album to date has been *A Room With A View*."

Simmons agrees that marketing the music on record can be very difficult. "Certain film composers like Jerry Goldsmith sell well — you can be sure of at least 10,000 sales with his film soundtrack album — but others sell much less. Mail-order is an area of the Blob which are looking into because the number of retail outlets are limited. With mail-order it is much easier to target your market. It's easier to mail-order books, club customers buy titles that they would

never dream of going into a shop and buying."

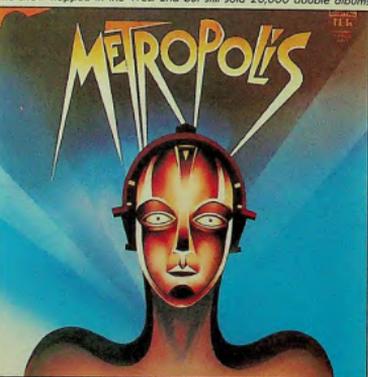
Simmons adds: "It's obviously important to work closely with the film company and do cross-advertising in the press and on posters, as many other normal promotional outlets are closed to film soundtrack music. Currently we have about 30 titles in catalogue and as long as there is reasonable demand, we never decline. The fact that many films are now out on sell through video helps to focus interest on the recorded music and of course many films now get shown on television not too long after the film was released. We are surprised me though that no one has experimented selling the music at video and cinema level — the market for film music on record has never really been exploited."

John Yap of That's Entertainment, which has recently released the soundtrack albums for *Stealing Heaven* (music by Nick Bicar), *Best Shot* (Jerry Goldsmith) and *Betrayed* (Bill Conti) adds: "Our involvement with the respective film company can be at any stage of the film's production. Sometimes at the time of filming but more often than not at the completion. Often we have less than four weeks in which to get a soundtrack album into the shops, in time for the opening."

He adds: "There are generally two types of album soundtracks, those which include the pop hits of the day and the others which are more 'background' music like *Aliens*, *The Fly*, *Mad Max II* and *Blue Velvet*. That's Entertainment Records tends to release soundtrack albums in the second category but it should be remembered that there are other selling factors apart from the music.

For example, Mel Gibson helped us to sell *Mad Max II* on record because he has a very strong following and a lot of his fans will buy anything which features him or the *Mad Max* character. There is the souvenir aspect, people may go and see a film which they really enjoy and they want to have something to remember it by afterwards so the soundtrack album is an ideal choice. The sleeve often contains stills from the film involved so it is even better than buying a brochure."

THAT'S ENTERTAINMENT Records released *Metropolis* six weeks before the show flopped in the West End but still sold 20,000 double albums



## The gamble that paid off

**Stage musicals' cast recordings can sell thousands of copies without a show in the charts, Chris White discovers**

**J**OHN CRAIG and his business partner Tony Edwards formed First Night Records four years ago. The company has built up a formidable catalogue of original cast recordings, the most successful of which has been *Les Miserables*, the double-album recording of the smash hit musical running in the West End for almost four years now. The recording did much to consolidate First Night's success as a specialist label but, as John Craig notes, releasing *Les Miserables* was a major gamble at the time.

The show had originally opened at the Barbican Theatre before transferring to the Victoria Palace, and there were many theatre pundits who believed the show would not run for long in the West End. John Craig says: "We picked up the option on the album without even hearing the music or seeing the show but I had heard the original French cast recording which convinced me that it was worth doing. We recorded the musical while it was still at the Barbican and had it in the shops the week after the show opened in the West End. It was a gamble but the show has become a tremendous worldwide hit, and the album has even charted on several occasions.

"Since then we have released the original French cast recording as a single on album and then last year released *The Complete Les Miserables* which is a symphonic recording of the show featuring many of the performers who have appeared in the various worldwide productions of *Les Miserables* including Broadway. The three CDs, albums and cassettes were all packaged in special deluxe boxes with full librettos and have been tre-

asured rights for Anything Goes but there were approvals from Tim Rice and Elaine Paige for themselves for us to do the record. Do everything on a very personal level, the label operates with a tight-knit team which is important, and we always have launch reception for any album release, inviting the right people from radio and TV. Jackie Gill works on that particular aspect, and gets some good results."



ELAINE PAIGE sings *Cole Porter* in the musical revival of *Anything Goes*

mendously successful. *Les Miserables* has been very successful for us, the original double-album has gone double-platinum, and in Australia it has been TV-advertised and gone into the national charts."

First Night's most recent successes have been the cast recordings of *Blood Brothers* with Kiki Dee, and *Anything Goes*, the West End revival of *Cole Porter's* classic musical which stars Elaine Paige. As Craig points out, the market for cast recordings is as strong as the market for the shows themselves. "It's not too long ago that there were 16 musicals running in the West End, many of which were revivals. We released several of them on record including *Annie Get Your Gun* with Suzi Quatro, *Cabaret* with Wayne Sleep, *Charlie Girl* and *Seven Brides For Seven Brothers*. The major record companies have the market cornered for the really big musicals like *Phantom Of The Opera*, *Aspects Of Love*, *Chess* and *42nd Street*. At the moment there aren't many musicals in the West End which is why we have only released two cast recordings this year.

"We go and see a show and if we like it, we do it. First Night faced some stiff competition getting the

record rights for *Anything Goes* but there were approvals from Tim Rice and Elaine Paige for themselves for us to do the record. Do everything on a very personal level, the label operates with a tight-knit team which is important, and we always have launch reception for any album release, inviting the right people from radio and TV. Jackie Gill works on that particular aspect, and gets some good results."

Craig adds: "Because Tony Edwards and myself had been behind Saffron Records which had a lot of success with Toyah in particular, we were able to bring pop marketing expertise to the First Night label including advertising in such papers as *The Standard* in London, *The Daily Mail* and *Daily Express*, and in theatre programmes. We also have our own mail-order division *The Cast Collection* which also includes show recordings on other labels like Polydor and BMG. It is only a small business but it does give an important feel of what the public wants, in fact it is a very good form of market research."

First Night also releases occasional singles from the cast recordings. "We released a single, *Dreamed A Dream* by Pat O'Connell from *Les Miserables* which is a lot of Radio Two airplay and attracted interest in the show album, even from people who hadn't seen the show. Similarly, Suzi Quatro's *I Got Lost In His Arms* from *Annie Get Your Gun* was released as a single, and we're doing Anthony Newley's *What Kind Of Fool Am I* from his revival of *Stop The World — I Want To Get Off* which opens in the West End soon and for which we are releasing the cast album."

Craig adds: "Releasing any stage musical on record is a major gamble, as many of the major record companies will tell you — look at RCA with the *Adam Faith* musical *Budgie*, RCA with *Sherlock* and EMI Records who released *Winnipeg* on records. The shows all come off very quickly in the West End, and once that happens the public loses interest. It can be a very good gamble though as First Night's proved, if you've got the right marketing expertise. We sold 18,000 copies of *Blues In The Night* in the Piccadilly Theatre foyer alone, and our cast recording of *Tommy Steele* in *Singing In The Rain* which was in fact our first ever release has gone silver, and now that the show is back in the West End we can look forward to even more sales."

John Yap's That's Entertainment Records has also built up a formidable reputation for its catalogues of film soundtracks and original cast recordings. Yap had originally started the company back in the early Eighties when he was also the co-partner in the Covent Garden shop That's Entertainment (now called *Disc Circle*) which gave him a feel for the public's demand for such recordings. During the last few years he has recorded

**Three Sizzling  
New Soundtracks From  
Varese Sarabande!**



**The Abyss**  
LP VS 5235  
MC VSC 5235  
CD VSD 5235

**Wired**  
LP VS 5237  
MC VSC 5237  
CD VSD 5237

**A Nightmare On  
Elm Street 5**  
LP VS 5238  
MC VSC 5238  
CD VSD 5238

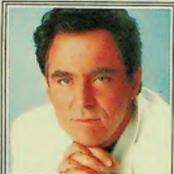
Distributed By Pinnacle Records 0689.73144

# SOUNDTRACKING

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many on and off-Broadway musicals including *On Your Toes*, Jerry's Girls and *The Rink* (with Liza Minnelli and Chito Rivera), as well as licensing classic original cast recordings from Decca and EMI including such titles as Lionel Barf's *Oliver!*, Maggie May, *Twang* and *Fings Ain't What They Used To Be*.

His most recent cast recording releases including the Piccadilly Theatre production of *Metropolis* with Brian Blessed, Judy Kuhn and Graham Bickley, now starring in *Bread, Dames At Sea* with Sandra Dickinson and Josephine Blake, *Flora The Red Menace* which is an off-Broadway revival, and a CD release of the original cast recording of *The Threepenny Opera* featuring Lotte Lenya. Jap has also released the world premiere recording of the complete score of Noel Coward's *Bitter Sweet* with Valerie WEST END revival of the classic Sixties musical



WHAT KIND OF FOOL AM I?  
SOUND BY ANTHONY NEWLEY  
ANTHONY NEWLEY

Masteron and Martin Smith—the latter shortly takes over the title role in *Phantom Of The Opera*.

*Metropolis*, a stage version of the legendary silent film, had a musical score by US songwriter Joe Brooks, who wrote the Debbie Boone hit *You Light Up My Life*, but came to a premature demise in the West End. John Yap says: "If the show hadn't closed we would have had a gold disc by now for the album. By the time the cast recording was released, the show only had another six weeks left but we sold 20,000 double-units in that period. The show is also opening in Japan, Australia and West Germany so we can expect even more interest in our recording which will go gold eventually."

Yap is currently releasing much of the TER catalogue on CD and has two other priority projects: international all-star operatic recordings of two classic stage musicals, *Kismet* and *The Student Prince*. Among the opera names featured are Norman Bailey, David Rendell, Valerie Masteron, Marilyn Hill-Smith, Diana Montague, Richard Van Allen and Donald Maxwell, and the recordings also feature the Philharmonia Orchestra conducted by John Owen Edwards.

"The theatre cast recording market is usually split into two areas of business," Yap says. "There are the big blockbusters like *Les Miserables* and *Phantom Of The Opera* which set their own definition of what musical theatre in the Eighties is all about, and then revivals like *42nd Street*, *Can Can*,



FIRST NIGHT Records' John Craig faced stiff competition for rights to *Anything Goes* but won through with the help of leading lady Elaine Paige and Tim Rice

*Brigadoon* and *Anything Goes*. The problem with revivals is that in most cases the original production had the great stars so a new recording of a revival will only be relevant as long as the show is running. The revivals are generally eclipsed by the originals which is why we try and go for new shows.

"I believe though that there is a growing market for operetta ver-

sions of the classic musicals which is why I'm recording *Kismet* and *The Student Prince* using all the latest studio technology. I doubt very much whether stage revivals of those shows in the West End would work but I'm sure that the recordings will be very successful."

Like John Craig's First Night Records, Yap does selective advertising in magazines and theatre pro-

grammes but he admits: "A lot of projects that we do are of a certain quality and importance that we get a lot of media interest coming direct to us. For example, we are doing a series of CD recordings of Elisabeth Welch singing the great songs of Cole Porter and Jerome Kern among others, we have already had TV coverage of our plans."

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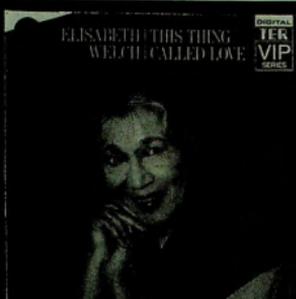
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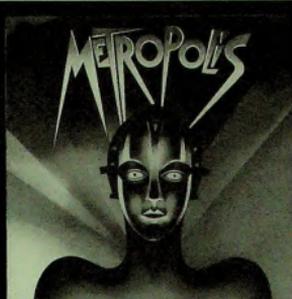
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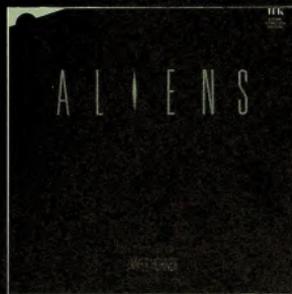
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## D I A R Y

INSTRUMENTAL IN Sony's film company acquisitions, CBS Records chairman **Walter Yetnikoff** is being mooted as a possible overseer of Sony's new film and music interests. Looking further ahead, could **Paul Russell** be in line for a similar all-encompassing role on this side of the Atlantic? ... Incidentally, Sony's key man in the Columbia Pictures deal — due to be completed by the end of this month — was one **Michael Schuloff**, who first came into entertainment when hired by **Clive Davis**, then head of CBS ... CBS could be dramatically upgrading its so far sketchy entry into music publishing if it runs in tandem with **Michael Jackson** in an offer for **Barry Gordy's Jobete Music**, on which bids reportedly close this week. In any event, expect CBS to boost its publishing profile significantly now that its administration deal with SBK (now EM) has come to an end ... Some kind of renaissance man or woman is likely to be the only candidate that would totally satisfy **Rob Dickens** in his quest for a new MD (see p1), but pressed to sum up in one word the quality he is looking for, he suggests "artistry", but adds quickly that the person must also be good at record company politics. Some of the WEA staff may have preferred more consultation on plans as radical as these and will be disappointed to be breaking up set teams but, as Dickens points out, strategic moves cannot be made without some disruption ... It's not only **PolyGram** trying to take over A&M, but also a determined band of furry rodents and Renkohl has been called to the New Kings Road offices ... A&M already has an inadvertent tie-up with EM) whereby some new pressings of the **Richard Marx** single have **Del Amitri's Stone Cold Sober** on the A-side ...

NOW THAT **Richard Branson** has scheduled airline services to Tokyo, he surely doesn't have to resort to a hot air balloon when visiting his new Japanese partners. Fingers crossed, **Richard** ... there must be something in the sea air. Just as **Tony Powell** did at the MCA conference, **BMG's John Preston** had to turn away from the podium, choked with emotion, during his closing address. The words **Preston** struggled to get out were: "You're great people". Highlight of **BMG's** up-beat bash was a performance of **Ride On Time** by **Black Box**. RCA MD **Lisa Anderson** led the bopping and we reckon that if leadership of the BPI ever hinges on who's best dancer among MDs, she's probably got it sewn up ... **BMG** was in the same hotel **CBS** had occupied a week before and, asked the difference between the two companies, the manager confided conversationally that **BMG** was "a lot quieter" ... If only we could do it every week. The chance to write **James Hamilton's** column in *Music Week* for one issue was auctioned for charity at the British Dance Music Charity Awards and raised an incredible £9,000 — paid, after ferocious bidding, by **Island's Julian Palmer**. The total sum raised from this splendid occasion was £30,000.

## MUSIC WEEK DIRECTORY 1990 LAST CHANCE!

• **Deadline — Friday  
October 13th** •

Reminders have been despatched for free entry in 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 and return them to reach us no later than this Friday, October 13th.

If you have not received a reminder please send details to **MW Directory**,  
23-27 Tudor Street, London EC4Y 0HR



**BLOOD AND THUNDER:** WEA's Scottish sales force in their guise as metal band Bloodzilla at the company's annual conference.



**LOOKING SHARP:** Lisa Kay with the help of Arista promotions meets the man who launched her Here's Looking At You Kid single, Capital Radio's Pat Sharp.



**THUNDERHEAD ARE GO!** Thunderhead celebrate their signing to Legacy with label general manager Joe O'Neill.



**MANE MEN:** This is the PolyGram team which raised more than £800 for Mencap at the horse-less horse trials near Haslemere in Surrey.



**CHANGE AT LEEDS:** The Alarm outside the Virgin Megastore in Leeds where they had been signing copies of their new album, Change.



**TURNING TO MACCA:** Pickwick, EUK and Virgin executives get excited about Paul McCartney's Put It There along with musicians involved in the project.



**BANG, THANK YOU, MA'AM:** Fuzzbox help the opening celebrations for HMV Richmond, Surrey, by signing copies of Big Bang.



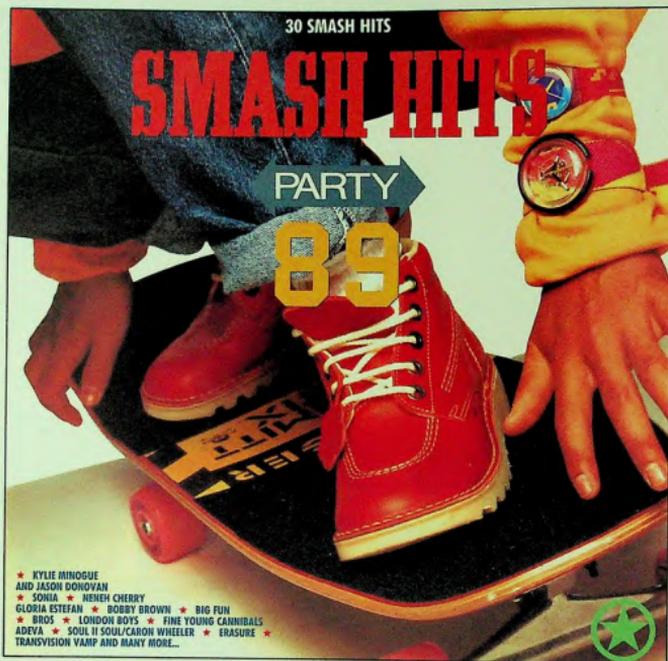
**THE WRITE STUFF:** Elisabeth Welch signs copies of her new album at Dress Circle Records, Covent Garden.



**VIRGIN TERRITORY:** Peter Sinfield celebrates the extension of his deal with Virgin Music.



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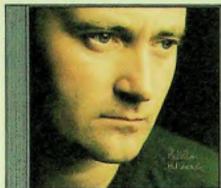
14 OCTOBER 1989

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**CHRISTMAS  
HITS OF 89**

A special Music Week guide  
to new product and the big  
campaigns unveiled at the  
sales conferences this autumn

CBS



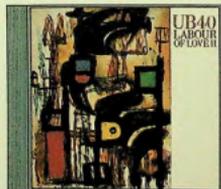
PHIL COLLINS: **'...But Seriously'**  
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# Each autumn record companies gather their troops under one roof to unveil the hit hopefuls of the pre-Christmas season. In this product special *Music Week* focuses on some of the key campaigns and top artists already lined up for release

## BMG

### ARISTA

**ARETHA FRANKLIN'S** *Through The Storm* album is to be re-promoted on the back of a new single and **Barry Manilow's** new album is to benefit from TV advertising in November to tie in with the release of a single from it. Manilow will be in the UK during November to promote the album and will be playing UK gigs in the new year.

An album from **Eartha Kitt**, *I'm Still Here*, is due next month and **Dion's** *Yo Frankie* album is being re-promoted on the back of his UK gigs. An album from American all-female group **Expose**, titled *What You Don't Know*, will be released after a single and **Jemine Jackson** is being re-promoted on the back of his increased profile. **A Dionne Warwick** hits compilation is scheduled for November along with a single from her.

**Anderson Bruford Wakeman Howe's** album is to be re-promoted before their UK gigs and a single is being released to tie in. **The Grateful Dead's** *Built To Last* album is to be promoted in the run-up to Christmas and the **Heavy Band's** new album *When The Night Comes Falling From The Sky* is to be released to tie in with the UK appearance of **Rood House**, a film in which **Healy** acts. An album from **Taylor Dayne**, *Can't Fight Love*, is due with a single at the end of the year and **Arista** is looking to break Swedish singer **Tito** with a single, *After The Rain*, due on October 30. An album is scheduled for next year. The new year will also see album releases from **The Right Stuff** and **J. Lang**.

An album from **Furniture, Food, Sex And Paranoia**, is scheduled for November 16 and the band will be playing a university tour to promote it. A second single from **16 Tambourines** is coming to tie in with their tour support to *Squeeze* during October. An album will follow. A new single from **Strength** is scheduled for January.

The first single from **Leila K**, *Got To Get It*, is due on October 30 while **The Hollow Men** are due to tour to tie in with their single, *White Train*.

**Lisa Stansfield's** debut album is due on November 16 and will be promoted by press and TV advertising.

## RCA

A SINGLE from **Poco**, *Call It Love*, is scheduled for October 23 and an album, *Legacy*, is scheduled for November 6. RCA says the releases will be backed by a full

marketing and promotion campaign and the band will be in the UK at the beginning of November.

**Sam Dees** is due in the UK at the end of October to promote his first single for RCA, *After All*, while **Don Williams'** album is being re-promoted to tie in with his UK tour during October. **Bonfire's** *Point Blank* album is set to be promoted throughout the pre-Christmas period and a **Dolly Parton** best of compilation is due in late November.

There will be a continuing campaign, including press advertising, for **Starship's** *Love Among The Cannibals* album and a single from **Grayson Hugh**, *How 'Bout Us*, is scheduled with an album to follow. A **Wax** album is due in November.

**Clannad's** soundtrack for the animated film *The Angel And The Soldier Boy* will be promoted in the run-up to Christmas and there will be an additional band campaign surrounding their UK tour in November. TV advertising for the *Five Star* best of compilation is set to continue in the pre-Christmas period and will be augmented with press advertising.

**The Primities'** second album, *Pure*, is due on October 16 and will be backed with press advertising and national flyposting. The band will also be touring during November. **The Wedding Present's** album will be promoted "over a number of months" to tie in with the band's tour during October and November. **Press** ads are to be bought.

A compilation titled *Italy — Dance Music From Italy* is to be TV advertised and will be promoted throughout the pre-Christmas period. The album contains **Ride On Time** and **Numero Uno**.

**Goldsmith's** second album, *Don't Turn This Groove*, is due in November and a single, *One Life*, is set for October 30. **Goldsmith** will embark on a club PA tour to promote.

**The Blow Monkeys'** album will benefit from TV advertising on the back of their single success. While **The Eurythmics'** *We Too Are One* will be backed by a TV and radio ads throughout the run-up to Christmas. A live concert broadcast is to be shown by Channel Four on October 28.

## MOTOWN

**The Temptations'** album Special is to be promoted to tie in with the group's 19-date UK tour, while **Leon Sylvers'** debut album is due on November 6. Also on that date will be a **Wrecks N Effect** single, the first release on the Sound Of New York label. A series of rap

compilations tied in with the name of **Greg Mack** is scheduled.

A **Bruce Willis** album, titled *If It Don't Kill You, It Just Makes You Stronger*, is due on November 6 backed by what the company describes as a full marketing campaign, including TV advertising. First single is *Save The Last Dance For Me*.

**Mark Brown**, who made his name as **Prince's** bass player, has an album, *Good Feeling*, scheduled for November 6. **Malown** hopes to bring **Brown** to the UK for promotion of a single from it.

## BMG CLASSICS

**MAIN CAMPAIGNS** for the classical division will centre around **Leonard Sletkin**, **Evegy Kistán**, **Juri Bashmet**, **Toscanini** and **James Galway**.

From American conductor **Stratos**, *Egar's* *Symphony No 2* and **Enigma Variations** will be prominent along with his **Kingdom** recordings. **Pianist Kissen's** *Rachmaninov*, *Haydn* and *Shostakovic* recordings will be promoted, while new product is promised from **Bashmet** in the new year. Also in the new year will be a box set of all **Toscanini's** recordings.

During the autumn, **BMG Classics** will be featuring the historic part of its catalogue and TV advertising for **James Galway's** *Serenade* album is being considered.

## BMG ENTERPRISES

**ONE OF** the main campaigns will centre around *The Angel And The Soldier Boy*, a video of an animated film with a soundtrack by **Leo Cocker** on a soundtrack album will be available separately. The company says the project will receive a "major promotion" at Christmas with press advertising and national TV exposure.

Other projects include an album from **The Blues Band**, *Back For More*, in October, an album from **Leo Cocker** on the Private Music label and, on the **Bluebird** label, box sets of **Fats Waller** and **Glenn Miller**. **On Novus**, an album from **Hugh Maskella**, *Upstovend*, is due for November to tie in with his UK dates, while **Hilton Ruiz** will be promoted to coincide with his tour.

New, mid-price compilations are due in November, including **Haircut 100**, **Sweet**, **Japan**, **Three Degrees**, **Ray Parker Jr**, **Sky**, **David Cassidy** and **Meat**

**Loaf**. Press advertising will back the releases and a catalogue campaign for other titles in the same series. The promotion is due to run throughout the pre-Christmas period.

The new album from **The Fureys** and **Davy Arthur**, *The Scattering*, is to be promoted to tie in with their last dates, and **Peter Skerfving's** two biggest sellers, *Astair* and *String Of Pearls*, are to be re-released of full price before Christmas.

The Rare series continues with **Rare 4**, a compilation of soul classics and there will also be **Rare Preludes** and **Classic Preludes**. The dance material will be promoted in the clubs and through advertising in the specialist press. **Lu Reed's** *Retno* compilation will continue to be promoted throughout the pre-Christmas period via press, TV and radio advertising.

On November 6, **BMG Video** will be releasing product from **Clannad**, **Lite Ford**, **John Farnham** and **Five Star**.

## JIVE

**ROMEO'S DAUGHTER'S** title song *Nightmare On Elm Street IV* is to be promoted to tie in with the film's release. A soundtrack album is due in the new year. **A Stock/Aiken/Waterman-produced** debut album from **Big Fun** is due and the group are being lined up to tour with **Kylie Minogue**. A new album from **Ruby Turner** is scheduled for the new year.

A single from **Jozzy Jeff The Prince**, a tribute to **Mike Tyson**, is due in November and **Koolhae Dees'** album is to be re-promoted on the back of the new single. **A Liz Torres** single is due on the **Jive Chicago** label. Three compilations, in **House**, **High House** and **Acid House** are also due.

**Tom Jones's** album is to be re-promoted in the run-up to Christmas and there will be a **Jonathan Butler** single before Christmas. An album is due in the new year. Also in the new year will be a new album from **Samantha Fox** to coincide with a world tour and an album from the **Wee Papa Girl Rappers**.

A **Billy Ocean** best of compilation is out on October 16 backed by press advertising and flyposting and a national TV campaign with a rate-card spend of £1.2m.

## TELSTAR

The TV marketing company is likely to back heavy TV campaigns for the **Deep Heat** series, **Motown Heartbreakers** — a compilation of the label's love songs — the

re-release of *The Greatest Love I And II* and for the new, third addition to the series, and for the greatest hits of the year compilation. This last title will be a 30-track double album of all top 10 hits.

**Telstar** will also be TV advertising the re-release of the **Gipsy Kings'** album and the band are due to play UK dates during November. Further campaigns are scheduled for a **Jive Bunny** album, **Elkie Brooks'** *Inspiration* album and **Joe Longthorpe's** *Christmas* album.

## THE TOTAL RECORD COMPANY

THERE WILL BE re-releases for the soundtrack album to *Zulu*, **Laurel And Hardy's** *Music Box* and **Cliff Fellini/Rata**, the **Omen II** soundtrack and an album of horror film soundtracks titled *Omen*. The soundtrack to *Ben-Hur* will be released at the end of October on compact disc and cassette only.

Other soundtrack albums include *When The Whales Came*, **Cliff Gringo**, **Apartment Zero** and **Carl Davis's** music for *The Rainbow*. All these releases are due at the end of October.

Scheduled for the same time is music from the TV series *The Prisoner*.

An album from **Chameleon** is being promoted on the back of the use of two tracks in the TV series *Summer Lease*. The series begins on October 27 and a single is due during November to tie in.

**Keith Emerson's** *Christmas Album* is scheduled for re-release at a reduced price and there will be press advertising in the pre-Christmas period for the **Luminaria** compilation of new age music. An album from new band **Indian Summer** is due next year and a track from the album has been contracted by the **Yves St Laurent** company for use in its advertising over the next three years.

An album and single from **Eric Robinson And The Good**, *Good Feeling* is scheduled for late October or early November and will be backed by press advertising and flyposting. A compilation titled *Total Dance* and due for late October also includes press advertising. A single and album from **Leo Sayer** are due in mid-November to tie in with his music in the new **Met** and early **Griff Rhye-Jones** film, while a new **Gipsy Kings** album is scheduled for the same time.

**CBS**



THE TIME will be marketed as the LP to prove that Bros are here to stay, according to CBS. Plans to emulate the 2.5m-selling success of a BBC1 Wembley Special the day before release. Money will follow Too Much and Chocolate Box as the third single. CMW is also due to release a 60-minute concert tape featuring the Goss twins live at Wembley.

Spandau Ballet's new LP is entitled Heart Like A Sky and is the long-awaited follow-up to Through The Barricades which sold 1m units in Europe alone. The second single, Crooked Into Love, is released in late October and Spandau Ballet are due to hit the road for a European tour.

Twenty-five-year-old German singer and actress Ute Lemper returns with a new CBS LP entitled Crime Of The Heart. The album's release is supported by Lemper's appearance in a BBC TV special and on Wogan.

This year's US pop sensation New Kids On The Block have already sold 3m copies of their debut LP Hangin' Tough. The Right Stuff, which spent six weeks at number two in the US charts, will

be the next UK single.

A 12-track collection of Barbara Streisand's greatest hits is released on October 27. The LP, A Collection, Greatest Hits... And More, also features two new tracks including the new single We're Not Making Love Any More.

Terence Trent D'Arby gets a "produced, played, written and arranged by" credit on his new LP due out on October 23. Neither Fish Nor Flesh is the culmination of two years' work after the success of TTD's Introducing The Hardline... debut.

Billy Joel returns with a new LP on October 16. Produced by Mick Jones of Foreigner, Storm Front is Joel's first studio album since Bridge In 1986. Besides TV appearances and a new single Get On Your Feet the LP is supported by a solo TV campaign in York, Anglia, Granada, Grampian and Border plus co-op TV advertising with Discovery and Menzies.

The new Neil Diamond LP — The Best Years Of Our Lives — is released to coincide with a sell-out tour which includes eight nights at Wembley Arena. A single, This Time, is out on October 16. It will be available in numerous

additional formats featuring bonus tracks and is supported by an in-store competition. Neil Diamond appears on a Wogan special on October 27 and CMW is to release a 60-minute live video.

Book Of Days is the first studio LP from The Psychedelic Furs since Midnight To Midnight in 1986. Featuring the reappearance of Vince Ely to complete the original Furs line-up, Book Of Days is released on November 6 with a single — Shine — to follow. The Psychedelic Furs go on the road for a world tour at the end of the year with UK dates scheduled for February although "secret" gigs are planned around the LP's release.

Following DJ International's major licensing deal with CBS, DJ Fast Eddie releases a single — Git On Up — and LP entitled Most Wanted in November. CBS's album line-up also includes new returns from Tashan and Harry Connick Jr.

**EPIC**

PRODUCED BY the Pet Shop Boys with John Mendelsohn, Results represents a complete career



ONLY THE Time will tell if Bros (top left) are here to stay says CBS of the twins' new album. Liza Minnelli (above) proves it's Results — her Pet Shop Boys' produced album — that count

rejuvenation for Liza Minnelli. The LP, which is supported by an extensive press campaign, includes four new tracks written by the Pet Shop Boys plus covers of Twist In My Sobriety and Rent. The new single, Don't Drop Bombs, is released on September 25.

The second LP from UK rockers FM is released on October 2 supported by a 31-date UK tour, full-page rock press ads and a national poster and in-store campaign. The 11-track album has been produced by Neil Kernon.

The soundtrack for Star Trek V The Final Frontier is released on November 6 following the film's UK opening on October 20. The music was written by Oscar-winning composer Jerry Goldsmith.

Further Epic LPs are expected from The Stranglers and Joe Strummer besides a double LP hits collection from Luther Vandross. The Best Of Love includes 15 hits plus two previously unreleased

TO PAGE 5 ▶

TERENCE TRENT D'Arby (below left) put two years' hard labour into Neither Fish Nor Flesh. Billy Joel (right) releases his first album since 1986





**Crown Heights Affair**

I'll do anything

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Mixed by Marshall Jefferson

Taken from the album 'Flyguys Rock the Underground'

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**Various**

Flyguys Rock the Underground

Released: 13th November 1989

The best of 2nd generation Now Jersey

Featuring D. L. Kool & Crown Heights Affair

Car no.: SBK LP 1001



**Katrina & the Waves**

Rock 'n' roll girl

The melodic follow up to the U.S. hit 'That's the way'

Released: 6th November 1989

Car no.: SBK 3



**Katrina & the Waves**

Breaks of hearts

LP, Cassette, CD

Released: 2nd October 1989

Featuring 'That's the way' & 'Rock 'n' roll girl'

Car no.: SBK LP2



**Gangstarr**

The Manifest E.P.

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Supporting 'De La Soul' on their U.K. tour

Car no.: SBK 7004



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## CBS



### ► FROM PAGE FOUR

Vandross tracks and two new recordings.

## COMMERCIAL MARKETING

ALL 15 albums in the Rolling Stones back catalogue are to be released on CBS Nice Price in November to fit in with the perennial rockers' new studio LP and world tour. The mid-priced package is supported by music press advertising, full colour posters and point-of-sale material. Each title will include a fold-out sheet advertising the other LPs at the new price. A two-hour CMV retrospective video is also due.

Further Nice Price releases are due from *The Beastie Boys* (Licence To Ill), *BAD* (No 10 Upping Street), *Bob Dylan*, *Paul Young*, *Billy Joel* (The Bridge), *Leonard Cohen* (Various Positions), *REO Speedwagon* (The Hits), *Dead or Alive* (Mad, Bad And Dangerous To Know) and *Wham!* (Make It Big).

Ten more titles from the mid-price CD classical range Digital Masters are released in

November. They include Beethoven's Symphonies 7 and 8, Strauss's Ein Heldenleben, Tchaikovsky's Symphonies 4 and 5, the Mozart Requiem and Elgar's Enigma Variations.

New titles from the CBS Jazz Masterpieces label are due out in the New Year to co-incide with the launch of London Jazz Radio while special price Christmas CDs are expected from *Frank Sinatra*, *Doris Day*, *Johnny Mathis* and *Andy Williams*.

Two albums from former New York van driver *Philip Glass* also get an autumn release. The Opera Trilogy, featuring 12 songs from Glass's three modern operas, is released in tandem with *Philip Glass Solo Piano*.

Another new album comes from the 80-year-old *Stephane Grappelli* who gets together with fellow fiddler *Yo-Yo Ma* for an LP of Cole Porter interpretations entitled *Anything Goes*.

Repackaged and, where necessary, digitally remastered CDs containing the bulky repertoires of *Fred Astaire*, *Bing Crosby* and *Sarah Vaughan* are due out in a CBS Years series. The Astaire and Vaughan titles are double CD sets, while Crosby has 96 songs in a three-CD package.

New Masterworks titles include Panchelli's *La Gioconda*, 18-year-old *Midori Mehta* playing Dvorak's Violin Concerto with the *New York Philharmonic Orchestra* and *Placido Domingo* sings *The Unknown Puccini*.

TV advertising, national press and point-of-sale support the release of *Classic Rock* — The Living Years with the LSO on November 6, while the soundtrack to the new children's animated musical *Grandpa* is released on November 1. The film, theatrically released on September 28, features the voices of *Peter Ustinov* and *Sarah Brightman* and will be screened on Channel Four on New Year's Eve.

## CMV

CMV's AUTUMN package is led by a two-hour *Who* video which includes a 65-minute archive version of the rock opera *Tommy*, plus footage of *The Who* live at the LA Amphitheatre. It is released to coincide with the band's London *Tommy* date. Other CMV releases feature *Bros*, *Luther Vandross*, *Neil Diamond* and *The Rolling Stones*.

## CHRYSALIS



DEF, DUMB & BLONDE — Deborah Harry is visiting Britain this month to promote her album

DEBORAH HARRY's new album *Def, Dumb & Blonde* is released on October 16 and is supported by London concerts, a *Wagon TV* appearance and interviews. There will also be a major campaign which will include flyposting, music press and magazine advertising, national press ads, contracted in-store displays and select area TV advertising.

A *Sonia* album will be released in November and a *Milli Vanilli* remixes album in late October.

*Smash Hits Party '89* ties in with the *Smash Hits* BBC TV show which transmits on October 29. The album features 30 hits of the year and includes such artists as *Kylie Minogue*, *Jason Donovan*, *Neneh Cherry*, *Bobby Brown*, *Gloria Estefan*, *Bobby Brown*, *Neneh Cherry*, *Transvision Vamp*, *Deacon Blue*, *Sonia*, *Soul II Soul* and *Adeva*.

It is released on October 16 and will be TV advertised nationally

from release date.

*Freddie Starr's After The Laughter* features songs like *Fever*, *I Don't Want To Talk About It*, *Love Hurts* and *You Got It and* will be supported by a national TV campaign from its release on November 6. Starr will be promoting the album with television appearances which include *Going Live*, the *Des O'Connor Show* and the *Royal Variety Show*.

*Adeva's* album *Adeva* will be supported by a major marketing campaign. The release of her next single, *I Thank You*, on October 9 will be supported by a major press and poster campaign. *Adeva* will play live dates in early November.

Commencing November 13, *Cooltempo* will be running a national TV campaign to support the album. A nationwide display campaign will support the TV advertising.

SMASH HITS Party '89 features *Neneh Cherry* (left) and *Soul II Soul* among other artistes

STEPHANE GRAPPELLI (top) with an interpretation of Cole Porter in *Anything Goes*. Below, *Barbara Streisand* (left) and *Spandau Ballet* have new albums



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TAPE 902195 4 - LP 902195 1  
CD 902195 2



TAPE CN4 2098 - LP CN 2098  
CD PWKS 540



TAPE VVPC 101 - LP VVIP 101  
CD VVPO 101



TAPE 902196 4 - LP 902196 1  
CD 902196 2



TAPE 902188 4 - LP 902188 1



TAPE VVPC 102 - LP VVIP 102  
CD VVPO 102



TAPE HSC 3284 - LP SHM 3284  
CD PWKS 541



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The Golden Years of the 50's (NEW)	HSC 3289	SHM 3289	PWKS 549	BARRY MANILOW: Reflections
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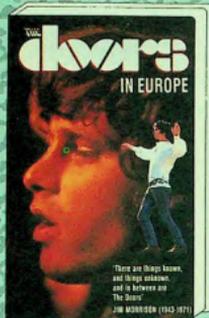
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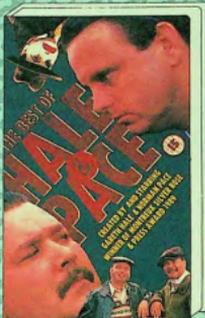
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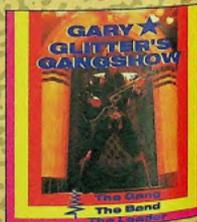
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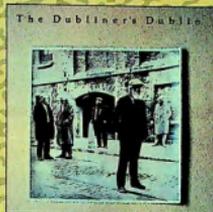
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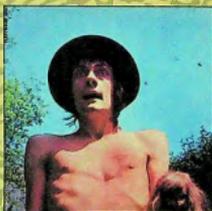
## THIS AUTUMN



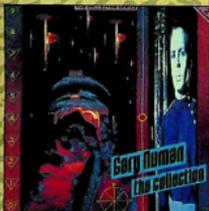
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## EMI

**IRON MAIDEN** guitarist **Adrian Smith** has a solo project called **ASAP**, released on October 23. The album will have a limited edition gatefold sleeve plus full promotional support.

**Marc Almond** has a new single, **A Lover Spurned**, released by Parlophone on October 23. It is supported by ads in the music press.

**Brother Beyond** have a new single, **Drive On**, released on Parlophone this month with an album to follow later this year and a Christmas tour.

The **Kate Bush** album, **Sensual World**, is released on EMI on October 16 and is backed with a gatefold cover and poster in **Music Week**, ads in national magazines and newspapers, London bus sides and British Rail poster sites. A co-operative and solus TV advertising campaign nationwide (excluding Scotland) will coincide and a TV special on **Kate Bush** is also planned.

Hypnotised, the new **Cabaret Voltaire** single on Parlophone, is released on October 16 with ad support. An album is scheduled for January with a tour to coincide.

The **Climie Fisher** album **Coming In For The Kill** is released by EMI on October 9. TV advertising will begin on October 9 for one week in London, Central, Granada and TV5 with press ads, plus point-of-sale and the band will be touring to promote the release.

EMI releases the **Harand** compilation album, **Decade**, on November 6 with TV and radio advertising.

The debut solo single by **Fish** is released by EMI on October 16 and will be backed with ads in the music press and a tour to support the release. A second single, **Big Wedge**, will be released at the end of December followed by the album **Vigil In The Wilderness Of Mirrors** in January.

**Hugh Harris** has his debut solo album **Words Of Our Years**, released by Capitol this month. One track, **Rhythm Of Life**, is featured in the new John Hughes film **Uncle Buck** in the UK this autumn.

The **D'Arto Hicks** single **Sweet Talk** is released on Capitol on October 30 and is supported by club promotion and press ads. The new **Grace Jones** album **Bullet Proof Heart** is released by Capitol on October 30 and will be supported by ads in *Q*, *rm*, *NME*, *Gay Times* and *The Face*.

The debut **Jessie Jones** album **Liquidizer** is released on the Food Records label this week, backed by flyposting with point-of-sale. The band will also be touring.

**Zeke Maniyako's** album **Mastercrime** is released by Parlophone on October 23. It will be supported by ads in *Q*, *NME*, *Music Maker*, *Q* and *Time Out* and an initial lower dealer price of £2.43 for album and cassette, and £2.85 for compact disc. There will also be a single **The Love You Feel**, in November, and an arena TV documentary on the artist.

EMI USA releases the **Richard Marx** single **Angelia** on October 30 and this will be backed with TV appearances, in-store display and CD.

Parlophone is continuing its promotion of **Paul McCartney's** **Flowers In The Dirt** album with TV

advertising in November, a collectors' edition of the album, a third single in October, in-store displays and British Rail sites.

EMI is re-promoting **Stevie Nicks'** four solo albums — **Bella Donna**, **Wild Heart**, **Rock A Little** and **The Other Side Of The Mirror** — with ads in *Q*, *20/20*, *Sky*, *Mail On Sun*, *Daily Express*, *The Independent* and *The Observer*. Stereograms of Nicks will also be available for larger shops along with in-store posters. A new single, **Whole Lotta Trouble**, is released on October 23 with the four albums following on November 13.

**Queen** have two more singles released from their **The Miracle** album on the Parlophone label. The first is **Scandal** on October 9 followed by **The Miracle In November/December**. Both will be backed with ads in *Sounds*, *Melody Maker*, *RAW*, *Kerrang!* and *Smash Hits*.

The **Quebeys'** Parlophone single **7 O'clock** is released on October 16. It will be supported by ads in *RAW* and *Kerrang!* There will be a teaser flyposting campaign and the band will be on tour this month.

**Higher Ground**, the new single by **Red Hot Chili Peppers**, is released by EMI USA on November 6 and will be backed by ads in *NME*, *Sounds*, *Melody Maker* and *House Of Dolls*, to coincide with a tour.

**Raid's** new single on **Synccopate**, which is released on October 16, will be backed by a PA tour, in-store displays and ads in *rm*, *Mixmag* and *Blues And Soul*. The EMI release of **Cliff Richard's** new album **Stronger**, on October 30, will be backed with solus TV advertising in London and Anglia from November 24 to 24, solus in Central, Granada and Yorkshire from November 8 to December 1 and a national roll-out on December 11. Ads will be placed in the *Daily Mirror* and *Daily Mail* on Ashdeh sites in the GLC area as well as point-of-sale material. Richard will also be appearing on a number of TV programmes to promote the album.

EMI is releasing **Diana Ross's** **Greatest Hits** live double album on November 6 and it will be supported by a national TV and print advertising campaign. In-store displays include centre pieces, posters and sleeves. A single, **This House**, will also be released. **Springfield's** single **In Private** is released by Parlophone on November 27 and will be backed with club promotion, music press ads and flyposting in London, with in-store posters and posters. The track was written by **Pei Shop Boys**.

**Thunder's** debut single **She's So Fine** is released by EMI on October 23. Promotion includes ads in *Kerrang!* *RAW* and *Sounds*, and the band will be touring.

EMI USA released the new **Tin Machine** single **Wishin' On A Love** in late October/early November. The Capitol release of **BeBe And CeCe Winans'** new single **Celebrate New Life/Bridge Over Troubled Water** is on October 30 and will be supported by a tour and ads in *Echoes*, *rm* and *Blues And Soul*.

**Kym Mazelle's** new album,

**Crazy**, on **Synccopate**, is released on October 23. Music press ads and flyposting will support the release.

EMI is re-promoting its **Unforgettable II** compilation from October 19 onwards and **NOW 16** will be released in November. Another EMI compilation, **It's Christmas**, will be released on November 13 and features many of the tracks on last year's Christmas compilation as well as four new additions which include **Shakin' Stevens** and **The Pogues**. The Classic Experience will be re-promoted by EMI from October 30 onwards.

## CLASSICAL

OCTOBER/NOVEMBER releases include three from **Bernard Haitink**. Wagner's **Das Rheingold** will be backed with colour ads in the **Royal Opera House** programmes for autumn and New Year, ads in November in **Gramophone**, **Opera Now** and **Music Magazine**. There will be a three-inch CD sampler for press and dealers, in-store posters and window displays and co-op advertising on LBC with **Covenant Garden Records**.

The second Haitink release is **A Sea Symphony** by **Vaughan-Williams**. This will also be advertised in the **Royal Opera House** programme. Finally, there is **Famous Opera Choruses** which forms part of a major campaign centred on the **Royal Opera** and its stars this autumn.

**Simon Rattle** also has three releases. **Rite Of Spring**, an album of **Debussy**, **Berg** and **Schoenberg** and the soundtrack to the film **Henry V**. Promotional support includes a Rattle cassette and CD sampler, a discography for November's **Gramophone**, 125,000 in-store catalogues, in-store and window displays, press and radio interviews and a European tour.

**Klaus Tennstedt's** live recording of **Mahler's Symphony No 5** will be supported by ads in **Gramophone** and **Tennstedt's** concert programmes.

**Ricardo Muti** has his recording of **Verdi's Rigoletto** backed with ads in **Gramophone**, **Opera Now** and **Music Magazine**. Later in the month he will be further releases from his **Schubert/Beethoven** and **Scriabin** cycles.

**Cher MVW**, **The King's Singers** have their **A Little Christmas** Music album released — featuring one track with **Kiri Te Kanawa** — as well as a Christmas single in November, **The Gift**. Both will have full promotional support.

Back on EMI, **Itzhak Perlman** has three releases: with **Daniel Barenboim** on the **Beethoven Violin Concertos**; with **Zubin Mehta** on the **Glazunov** and **Shostakovich Violin Concertos** and also a tribute to **Heifetz**. All will be advertised in the **Jewish Chronicle** and in-store displays will be available.

**Nigel Kennedy's** **The Four Seasons** is released with TV advertising support including co-ops with **Tower Records** and **W H Smith**. There will also be in-store and window displays.

Releases for **Mariss Jansons** include **Dvorak's Symphony No 9** (**New World**) and **Mussorgsky's**



EMI CAMPAIGNS — (Clockwise from top) Duranduran, Paul McCartney, Stevie Nicks, Kate Bush and Jess Jones



Picture At An Exhibition. They will be supported by in-store displays. **Tzimon Barto's** recording of **Rachmaninov's Piano Concerto No 3** will also be backed with in-store displays.

The debut EMI release for **Kyung-Wha Chung** is **Dvorak's Violin Concerto** with the **Philadelphia**, conducted by **Riccardo Muti**. It will be supported by ads in *The Independent*, *Daily Telegraph*, *Financial Times*, *Music Week*, *CD Review* and *Gramophone*. A promotional video is available for in-store use. The debut release for the **Chung Trio** will be **Tchaikovsky** and **Shostakovich** piano trios in November.

On the Reflexe label, **Roger Norrington's** **Beethoven** cycle will be completed, along with the complete piano concertos, played by **Melvyn Tan**. Other Reflexe releases include **Andrew Parrott's** new **Messiah**, the complete **Bach Brandenburg Concertos** and a carol record.

The **Choir Of King's College Cambridge** have their **Four and Dunfee Requiems** released, while **Olaf Bar's** recording of **Schubert's Die Winterreise** is also out in the autumn. The choir's releases will be accompanied by EMI Records' first promotional video for a classical release. The albums will be



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'You Can Have Him'

HEAVYWEIGHT AUTUMN CAMPAIGN No 4  
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includes the single  
'Greener Side'

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## EMI

► FROM PAGE 10 supported by in-store displays and ads in *Opera Now* and *Gramophone*.

Peter Donohoe's recital of Liszt, Beethoven and Bartok sonatas are set for release in November, with a promotional video, in-store and advertising support.

John McGinn has three releases: *Anything Goes*, *Show Boat Highlights* and an album with Lambert Wilson of songs from popular musicals. There will be a promotional video for *Anything Goes*.

Other releases for the autumn include new editions of recording by Otto Klemperer, memorial boxed sets of Herbert von Karajan's recordings and more releases in the Studio and Reference mid-price CD series.

## STRATEGIC MARKETING



CLIFF RICHARD — new album this month

THE SECOND volume of Hello Children Everywhere is released on October 16. The first batch of MGM/UA soundtracks are released on October 23 at mid-price. These are: *American In Paris* by V. Gligo, *Kiss Me Kate* by G. G. G. G., *Dr Zhivago*, *Ryan's Daughter*, *El Cid*, *Singin' In The Rain*, *Easter Parade*, *2001: A Space Odyssey*, *The Wizard Of Oz*, *Ben Hur*, *Seven Brides For Seven Brothers*, *Life, Showboat* and *The Bandwagon*. There will be ads in the film and music press, including *Q*, *20/20* and *Film Review*, along with in-store displays, posters and catalogues. The *Gerry Rafferty* compilation *Right Down The Line* (The Best Of...) is released on November 13.

A *Buzzcocks* boxed set retrospective featuring all the group's albums plus extra material is out on October 16. It is available on either five albums/cassettes or three CDs.

Another compilation, *Life Lines Volume One* by *Maze*, featuring *Frankie Beverly*, is out on November 6. The band will be

touring to support the release. The 22 three-inch compact disc singles of *The Beatles* will be re-released in one boxed set this month.

The John Lennon Collection album will be available on CD for the first time, with two extra tracks, on October 23.

In the Capital Years and Liberty Years series, forthcoming releases include *Judy Garland*, *Matt Monro*, *Gordon MacRae* and *Steve Conway*. A single, *Act Naturally*, by *Back Owens* and *Ringo Starr* is set for release this autumn. Owens will also have an album out, as will *Dan Seals*, *Dean Dillon* and *Steven Wayne Horton*. *Don McLean*, *Billie Jo Spears* and *Hank Thompson* will be touring in October/November and will have compilation albums released to coincide. Free country catalogues will also be available for dealers and consumers in November.

Releases from the *Roulette* Records catalogue, on November 13, include: *Little Anthony And The Imperials*, *Tommy James*

## SBK RECORDS

THERE WILL be a follow-up single to *Thal's The Way By Katrina And The Waves*, called *Rock 'N' Roll Girl* which will be supported by trade and popular press ads, nationwide flyposting and in-store displays.

On SBK One is the compilation *Onyx Rocks The Underground*, out this week. This will be supported by ads in the dance, popular and trade press along with in-store displays and flyposting. Then on October 23, comes the single *I'll Do Anything* by *Crown Heights Affair*. This will also be advertised in the trade and popular press and backed with in-store displays and flyposting.

## IRS

IRS HAS four October releases. Change is the new album by *The Alarm* which will also be available in a Welsh language version. National TV advertising, radio ads, press ads and in-store displays will support the release.

The *Timbuk 3* album *Edge Of Allegiance* will be backed with a tour, in-store displays, music and daily press ads and radio ads. *Leslie West's* album *Alligator* will be supported by a tour, a single *Sea Of Fire*, in-store displays, music press ads and a Radio One session.

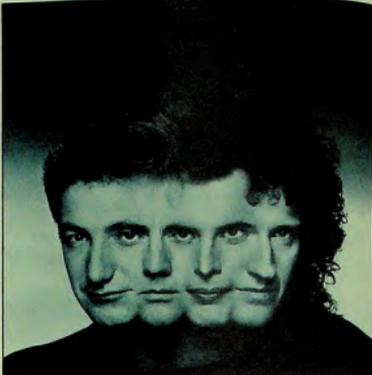
*Gary Numan's* live album *The Skin Mechanic* will be supported by music press and radio ads, in-store displays and flyposting.

## MFP

MUSIC FOR Pleasure has more than 100 new titles across 12 different labels due for release in the autumn. Among the highlights are:

Music For Pleasure label: *Matt Monro's A Time For Love*; *The Legendary Edith Piaf*; *Mary O'Hara's World Of Music*; *Tight Fit* — *Back To The Sixties*, Vol 2; *Shadows Of The Sixties*; *Top 10 Hits Of The Seventies* and *Demis Roussos' My Friend The Wind*. MFP Doubles: Several compilations including *Big Band Beat*, *British Rock And Roll* — *The Early Years*; *The Fabulous Fifties* and *We Wish You Love*.

*SIMON RATTLE* (right) and *Bernard Haitink* — leading EMI Classical's releases



QUEEN — MORE *Miracles* for Christmas

MFP Compact Discs: *The Hits Of 1965 and 1966*, *20 Rock 'n' Roll Greats*.

Compacts For Pleasure: *The Legendary Jimmy Shand*; *Herman's Hermits*, *Joe Loss & His Orchestra Swing*, *In The Mood For Love* by *Geoff Love & His Orchestra*, and *Country Gems*.

Fame: *Canned Heat's On The Road Again*; *Wings' London Town*; *Scorpions' Love At First Sting*; *Duranduran's Arena*; *Joe Cocker's Cocker*, *Strangers' The Collection*; *Talking Heads' True Stories* and *Eddie Grant's File Under Rock*.

Listen For Pleasure: *The Russia House* written and read by *John Le Carré*; *Bible Stories* narrated by *David Kassoff*; *The Railway Children* read by *Dinah Sheridan* and *The Beiderbecke tapes* read by *James Bolam*.

Argo: *More Railways Stories* read by *William Rushton*; *Jungle Book Stories* read by *Ian Richardson*; *Shakespeare's Othello* and *The Taming Of The Shrew* featuring the *Marlowe Dramatic Society* and *Peggy Ashcroft*; *Claudius The God* narrated by *Derek Jacobi*; *The Adventures Of Tom Sawyer* read by *Bing Crosby*; and *Little Women* narrated by *Gilda Jackson*.

## PMI

VIDEO RELEASES include *October 23* — *Kerrang! Classics*, *October 30* — *Video Mindcrime* by *Queensryche*, *Maiden England* by *Iron Maiden* and a video by *Poison* (untitled); *November* — *Bowsette* (untitled), *Hard 'N' Heavy 4*, *Pet Shop Boys* live (untitled) and *Duranduran Decade*. *The NOW 16* compilation will also be released in the autumn.



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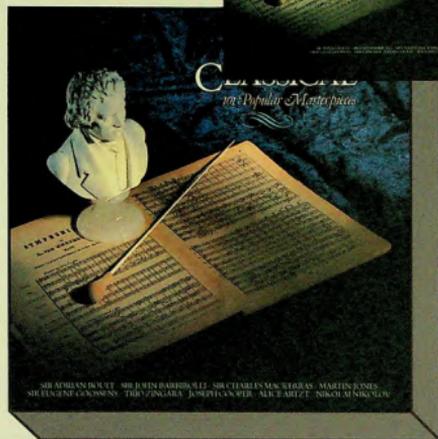
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	RELEASE DATE	TV	PRESS	RADIO	TOUR	POS
<b>BMG</b>						
<b>Arista</b>						
LISA STANSFIELD: Lisa Stansfield	13/11/89	✓	-	✓	-	✓
TAYLOR DAYNE: Can't Fight Fate	December	-	-	✓	-	✓
FURNITURE: Food, Sex And Paranoia	6/11/89	-	-	✓	✓	✓
EXPOSE: What You Don't Know	-	-	-	✓	-	✓
<b>RCA</b>						
FIVE STAR: Best of	Out now	✓	✓	✓	-	✓
THE WEDDING PRESENT: Bizarro	-	-	-	✓	✓	✓
THE PRIMITIVES: Pure	Out now	-	-	✓	✓	✓
EURYTHMICS: We Too Are One	Out now	✓	✓	✓	✓	✓
<b>Motown</b>						
BRUCE WILLIS: If It Don't Kill You, It Just Makes You Stronger	6/11/89	✓	✓	✓	-	✓
MARK BROWN: Good Feeling	6/11/89	-	✓	✓	-	✓
THE TEMPTATIONS: Special	Out now	-	-	✓	✓	✓
<b>BMG Enterprises</b>						
LOU REED: Retro	Out now	✓	✓	✓	-	✓
THE ANGEL AND THE SOLDIER BOY	December	✓	✓	✓	-	✓
<b>Jive</b>						
BILLY OCEAN: Best of	16/10/89	✓	-	✓	-	✓
BIG FUN: Single	-	-	-	✓	✓	✓
RUBY TURNER: Untitled	-	-	-	✓	-	✓
<b>Telstar</b>						
VARIOUS: The Greatest Hits Of '89	-	✓	-	-	-	-
VARIOUS: The Greatest Love III	-	✓	-	-	-	-
JIVE BUNNY: Swing The Mood	-	✓	-	-	-	-
<b>The Total Record Company</b>						
ERIC ROBINSON AND THE GOOD, GOOD FEELING	Oct/Nov	-	-	✓	-	✓
VARIOUS: Total Dance	October	-	-	✓	-	✓
GIPSY KINGS	November	✓	-	✓	-	✓
<b>CBS</b>						
BROS: The Time	16.10.89	✓	✓	-	-	✓
TERENCE TRENT D'ARBY: Neither Fish Nor Flesh	23.10.89	-	-	✓	-	✓
BILLY JOEL: Storm Front	23.10.89	✓	✓	-	-	✓
SPANDAU BALLET: Heart Like A Sky	Out now	-	✓	-	✓	✓
<b>Epic</b>						
LIZA MINNELLI: Results	9.10.89	✓	✓	-	-	✓
<b>CHRYSALIS</b>						
DEBORAH HARRY: Def, Dumb & Blonde	16.10.89	✓	✓	✓	-	✓
VARIOUS: Smash Hits Party '89	16.10.89	✓	✓	✓	-	✓
FREDDIE STARR: After The Laughter	6.11.89	✓	✓	✓	-	✓
ADEVA: Adeval	Out now	✓	✓	✓	✓	✓
<b>EMI</b>						
KATE BUSH: Sensual World	16.10.89	✓	✓	✓	-	✓
CLIMIE FISHER: Coming In For The Kill	9.10.89	✓	✓	✓	✓	✓
DURANDURAN: Decade	6.11.89	✓	✓	✓	-	✓
CLIFF RICHARD: Stronger	30.10.89	✓	✓	✓	-	✓
DIANA ROSS: Greatest Hits Live	6.11.89	✓	✓	✓	-	✓
VARIOUS: NOW 16	November	✓	✓	✓	-	✓
<b>ISLAND</b>						
ROBERT PALMER: Addicted	30.10.89	✓	✓	✓	-	✓
WILL DOWNING: Come Together	30.10.89	✓	✓	✓	✓	✓

# FALL RELEASES — ALL FORMATS

	RELEASE DATE	TV	PRESS	RADIO	TOUR	POS
<b>MCA</b>						
TRANSVISION VAMP: Velveten	Out now	✓	✓	—	✓	✓
TOM PETTY: Full Moon Fever	Out now	✓	✓	—	—	✓
BOBBY BROWN: Don't Be Cruel	Out now	✓	✓	—	—	✓
NANCI GRIFFITH: Storms	Out now	✓	✓	✓	✓	✓
<b>PICKWICK</b>						
BARBRA STREISAND: The Barbra Streisand Album	Out now	—	✓	✓	—	—
ELO: A New World Record	Out now	—	✓	✓	—	—
CULTURE CLUB: The Best Of	Out now	—	✓	✓	—	—
MIKE OLDFIELD: Orchestral Tubular Bells	Out now	—	✓	✓	—	—
ELAINE PAIGE: Cinema	October	—	✓	✓	—	—
All Pickwick releases will be promoted to dealers via a special pre-Christmas catalogue, with competition.						
<b>PINNACLE</b>						
<b>PWL</b>						
KYLIE MINOGUE: Enjoy Yourself	9.10.89	✓	✓	✓	✓	✓
<b>Fanfare</b>						
SINITTA: Untitled	Mid-November	✓	✓	✓	TBC	✓
VARIOUS: Hit Factory 4	Mid-November	✓	✓	✓	—	✓
<b>POLYGRAM</b>						
<b>AVI</b>						
JULIA FORDHAM: Porcelain	30.10.89	—	✓	✓	—	✓
SOUL II SOUL, NENEH CHERRY, INNER CITY: Re-promotion	—	✓	—	—	—	—
<b>London</b>						
D-MOB: A Little Bit Of This ...	23.10.89	✓	✓	✓	—	✓
MICHELLE SHOCKED: Captain Swing	30.10.89	—	✓	—	✓	✓
JIMMY SOMERVILLE: Read My Lips	6.11.89	✓	✓	—	—	✓
RICHARD CLAYDERMAN Plays Love Songs By Andrew Lloyd Webber	13.11.89	✓	✓	✓	—	✓
<b>Phonogram</b>						
TEARS FOR FEARS: Sowing The Seeds Of Love	6.11.89	✓	✓	—	✓	✓
WET WET WET: Holding Back The River	6.11.89	✓	✓	—	—	✓
<b>Polydor</b>						
LEVEL 42: Level Best	6.11.89	✓	✓	—	—	✓
THE CREATURES: Boomerang	6.11.89	—	✓	—	—	✓
<b>TV Division</b>						
Rock City Nights	23.10.89	✓	✓	✓	✓	—
Dance Decade	30.10.89	✓	✓	✓	✓	—
<b>VIRGIN</b>						
BELINDA CARLISLE: Runaway Horses	23.10.89	✓	✓	—	—	✓
UB40: Labour Of Love — Part 2	13.11.89	✓	—	—	—	✓
ROY ORBISON: A Black And White Night	13.11.89	✓	—	—	—	✓
PHIL COLLINS: Untitled	20.11.89	✓	✓	—	—	✓
<b>WEA</b>						
<b>UK Division</b>						
CHRIS REA: The Road To Hell	30.10.89	✓	✓	—	✓	✓
LONDON BOYS	Out now	✓	—	—	—	✓
SIMPLY RED	Out now	✓	—	—	—	—
JOSE CARRERAS' Lloyd Webber album	30.10.89	✓	—	—	—	—
<b>US Division</b>						
ERIC CLAPTON: Journeyman	30.10.89	✓	✓	—	✓	✓
ROD STEWART: Best Of	Out now	✓	—	—	—	—
TRACY CHAPMAN: Crossroads	Out now	✓	✓	—	✓	—
MADONNA	Out now	✓	✓	—	—	—

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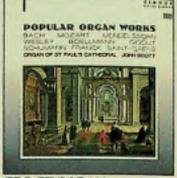
CRS CD/MC 106



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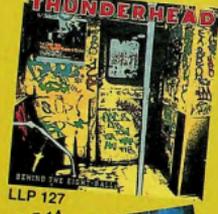
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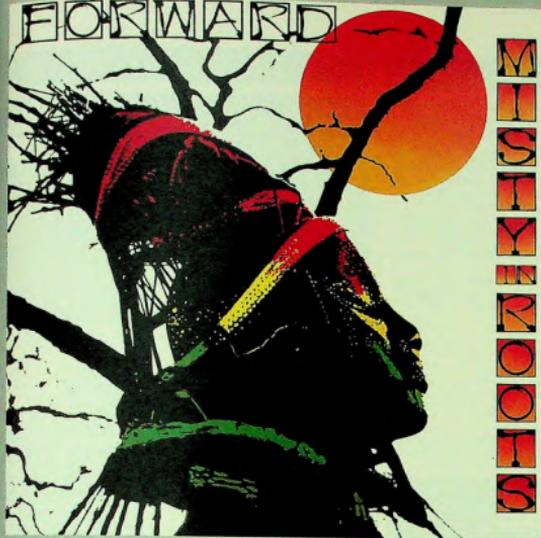
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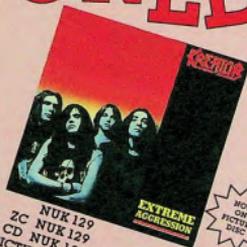
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## ISLAND



**ROBERT PALMER** flies Island's flag this season with a 13-track greatest selection called *Addictions*. More than £200,000 is being spent on promoting the album through television, radio and press adverts. *Will Downing's* second album, *Come Together As One*, is released on October 30. Initially it will be supported by a specialist radio and press campaign, later television commercials will add further weight in promoting *Downing's* live dates.

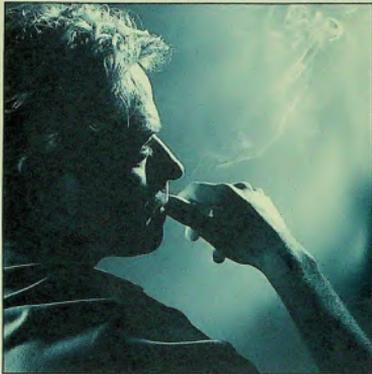
*Roger Christian*, now solo after leaving his brothers in the *Christians*, is also being packed by

a press blitz as well as national fly-posting. The album, *Checkmate*, has already spawned a chart single, *Take It From Me*.

*Claytown Troupe*, Island's new rock hope, are also releasing their debut long player in October. Island also has new campaigns planned for *NWA's* *Outta Compton* and *Steeve MC's* 33 45 78 as well as *Melissa Etheridge's* *Brave & Crazy* and *Kevin McDermott's* *Mother Nature's* *Klchen*.

The *Island Masters* CD re-issues series is also being expanded, spearheaded by *Free's* *The Free Story*.

**ROGER CHRISTIAN** (top left), **Robert Palmer** (left) and **Will Downing** — new albums for island



## MCA



**NANCY GRIFFITH** (above) — on tour in November, while **Tom Petty** suffers some Full Moon Fever

**TRANSVISION VAMP's** albums are to benefit from TV advertising in the run-up to Christmas. There will be singles out to tie in with the advertising and the band's tour during October/November.

**Tom Petty's** *Full Moon Fever* album is to be re-promoted using TV advertising. A third single is released this month.

**Bobby Brown's** *Don't Be Cruel* is also to be re-promoted in the same way during the pre-Christmas period. A single is due out this month. MCA will be capitalising on Brown's bit part appearance in *Ghostbusters II* and his work in the film's soundtrack.

**Nancy Griffith's** *Storms* album will be advertised on TV and in the press. A single is being released to tie in with a tour in November.

A "major marketing campaign"



is being mounted to back the release of *The Gall's* album this month. A UK tour by the band is being lined up.

**Holly Johnson's** *Blast* is to be re-promoted in the run-up to Christmas.

MCA is additionally putting its resources behind creating larger markets for *Ruth Joy, Blue Mercedes* and *Shy*.

## PICKWICK

THE FIRST of Pickwick's releases on the VIP label following its licensing deal with Virgin are: **Mike Oldfield's** *Orchestral Tubular Bells*, the album which Oldfield recorded with David Bedford to expand the ideas he explored on the original *Tubular Bells*; **The Best of Culture Club**, including his cast at *Church Of The Poison Mind* and *Do You Really Want To Hurt Me*; **The Best of Lindisfarne** featuring such classics as *Lady Eleanor* and *Meet Me At The Corner*; **Monty Python's** *Live At Drury Lane*, recorded at the peak of the TV show's success, and **Aled Jones's** *Christmas Album*. With the exception of the latter, which is due out in October, all the other VIP titles are available now.

From the CBS catalogue, on the Collector's Choice label are six new titles. **Neil Diamond's** *Serenade* featuring *The Gift Of The Song*, while the **Barbra Streisand** *Album* marks Pickwick's Streisand release and is the debut album which catapulted her to stardom.

With **Billie Joe's** worldwide sales currently standing at more than 10m, the portraits are good for *Tummy*, which features *New York State Of Mind* and *Soy Goodbye To Hollywood*. From successful Seventies band **Electric Light Orchestra** comes *A New World Record*, which contains the hits *Live On The Telephone Line*. The last Collector's Choice release is **Art Garfunkel's**

*Breakaway* which produced the chart topping *I Only Have Eyes For You*.

Pickwick's other releases are led by **Elaine Paige's** glossy album *Cinema*. The others are: *Looking Back At Fleetwood Mac*, including the hit single *Albatross*; **Johnny Mathis** — 99 Miles From LA, with perennial favourites such as *Evergreen*, *How Deep Is Your Love* and *Do You Know Where You're Going To*; **Don Williams** — *You're My Best Friend*; **Connie Francis** — *Love Songs*, including vintage hits from the Fifties and Sixties; **Samantha Fox** — *The Hits Collection*, with *Touch Me* and *I Surrender*; **Herb Alpert**; **Rise**; **Supertramp's** debut, eponymous album; **Jean Baez** — *The Best Of*, including her memorable *The Night They Drove Old Dixie Down*.

A nationwide radio campaign set to break in October will cover pre-Christmas pop product and it will also feature in a 12-page promotional brochure inserted in the *Radio Times* and distributed to Pickwick's national account holders and members of *The Golden Oldies Club*.

On the classical front Pickwick's three most recent releases are on the new full-price IMP Masters label (CD and cassette only). **Wien, Weber** and **Strauss**, featuring **Strauss** waltzes, and **Liszt**: *Transcendental Studies*, famous for their technical complexities are both performed by American pianist **Janet Weber**. The late pianist **John Ogden** and his wife **Brenda Lucas** duet on *Music For Two Pianos*, which spans arrangements of popular tunes such as *Jesu Joy Of Man's Desiring* by Bach to the *Scaramouche* suite by Milhaud. These titles will have the benefit of press, radio and TV advertising.

Releases on the IMP Classics label include: **Enterrie Cordiale**; **English Sinfonia**; **Sibelius**: *The Swan Of Tuonela* — **London Symphony Orchestra**; **Dvorak**: *Serenade For Strings in E Op 22*; **Beethoven**: *Symphony No 1 in C Op 21* — **Scottish Chamber Orchestra**; **Elgar**: *Concerto For Cello And Orchestra* — **London Symphony Orchestra**; **Mozart**: *Concerto For Piano And Orchestra* and **Ambache Chamber Orchestra** and the **LSO Sampler**.

The *Dust* line up is: **The Heart Of Beethoven** and **The Heart Of Romance** — **London Symphony Orchestra**; **Classical Climaxes** — **LSO** various; **Marching And Dancing From The Classics** — various orchestras.

**Rediscover** is the latest project from *Old Gold*, a series featuring double CD and cassettes available to dealers at £6.98 and £4.25 respectively. Six releases are scheduled to ship out at the end of October: *Sugartime* and *Rock With The Cowmen* — from the Fifties; *Here Comes Summer* and *Something In The Air* — from the Sixties; and *Greatest Love Of All* and *Rockin'*

*All Over The World* — from the Seventies and Eighties. *Old Gold* is also making up special gift packs of existing *Old Gold* titles which are more economical than buying them individually.

**Paul McCartney's** *Put It There* is Pickwick's first licensed music video release with 18 tracks spanning material from the current album.

**LICENSING DEALS** with **Virgin** and **CBS** result in *best of releases* from **Lindisfarne** and **Art Garfunkel**



## PINNACLE

### FACTORY

A KARL Denver single entitled *Winoweh '89* is released this week.

### FIRE

THREE SINGLES will be released in October: *Bed And Breakfast* by The Parachute Men on October 2, *Salvador Dali's Garden Party* by TV Personalities on October 16 and *Moocle Elevators* by Perfect Disaster on October 23. Album releases include *My Life On The Plains* by Dave Grifone on November 1, then on November 8 the *Spacemen 3* album *The Perfect Prescription* is reissued and the TV Personalities' *And Don't The Kids Just Love It* is released. The *Spacemen 3* reissue will be part of an extensive back catalogue promotion by Fire which will be supported by a promotional booklet of all the releases.

### RECEIVER RECORDS

ALBUM RELEASES include: *Early Years* by Madonna; *Blitzkrieg* on Birmingham '77 by Motorhead; *The Devil's Answer* by Atomic Rooster and *Wokee Water* with The Toy Dolls by The Toy Dolls.

### ACE

IN ITS Globe Style series, Ace is releasing the compilation *World Wider Your Guide* with a full advertising and marketing campaign. The *Rain* covers album *This Is The Night* is released at the end of October along with *Shove It! The Essential 70's Soul* album. There will also be a Little Richard, eight album and 3 compact disc, boxed set titled *The Specialty Sessions*.

### MUSIC OF LIFE

ON ITS Living Beat label, the single *Kick It Right Now* by Einstein with the Ambassadors Of Funk is released on November 13 along with *Sign Of The Times* by JJ Jones (October 16) and *I Can Hear Your Heartbeat* by Precinct 13 (October 16). On the *MUSIC OF LIFE* label, there will be an MC Duke album *Organised Rhyme* in October, as well as an Einstein album, a reggae compilation by the London Dread Collective and a boxed set of Christmas special in the Beats, Breaks And Scratches series.

### UNION

RELEASES INCLUDE the *Graystone* single *Every Beat Of My Heart*, *Local Hero's* single *Son Of My Father* and the Karen Childerstone single, *Under The Ivy*, and album *Templation*.

### CONNOISSEUR COLLECTION

ALBUMS: TOM Robinson Back In The Old Country compilation to tie

in with a UK tour in October/November. The Butterfly Ball/Wizard's Convention by Roger Glover/Deep Purple. A four-CD set of Hits Of The 60's and 70's. The label's rock profile collection begins with Ritchie Blackmore Volume One. There will also be a Barclay James Harvest double compilation called *For Every One*, Sain And Soul Volume II by Barry White. The First 30 Years by George Formby. First out on October 30 and supported by TV advertising and three compilations, *Sophisticated Ladies* Volume III, *Sophisticated Gentlemen* Volume III and *Love On The Dancefloor*.

### CONFECTION

THE ONLY release is the 47-track football song compilation *Football*.

### ROADRUNNER

ROADRUNNER RELEASES the album *High Gear* by Howie II this week, on the Restless label, is *Soulfire Revolution* by 7 Seconds. On October 16, Roadrunner releases the *Toxic album* Think This. All releases will be backed with ads in the rock press.

### ASV

ON THE ASV label, releases include: *Saint-James Organ Symphony* — Enrique Batiz; *Classical Fun And Games* — Batiz, Marriner, Johnson and others; *Brahms Piano Sonata No 3* — Janis Vokarelis; *Haydn Symphonies Nos 83, 84 and 88* — The London Mozart Players; *Martucci Symphony No 1* — Philharmonia/Francesco D'Avallio; *Haydn Symphonies Nos*

*Quickly* budget price: *Carols For Brass* by the Galliard Brass Ensemble. In the Living Books budget price series: *Children's The Riddle Of The Sands*; *Hogart: A Fine Night For Dying*; *Thomas's The Virgin Soldiers*; *Bagley's Flyaway*; *Kendall's Heartstones* and *Gooden's The Greengage Summer*.

On Novalis: *Mozart The 12 Overtures by the English Chamber Orchestra* conducted by Leopold Hager, and *Mozart Oboe Concertos*, also ECO and Hager. On Novalis budget price, there will be a Novalis sampler, *On Teldec Classics: Mendelssohn Symphony No 2*, *Mendelssohn Symphonies Nos 3 and 4*, *Schubert Wanderer Fantasy/Piano Sonata No 18*, *Mozart Fantasies K396, 397 and 409*, *Mozart And Haydn Duos For Violin And Viola*; *Shostakovich String Quartets Nos 7, 8 and 9* — Brodsky Quartet; *Strauss Toles from Vienna* — Berlin Soloists; *End Games Beethoven String Quartet No 16* and *Shostakovich String Quartet No 15* — Brodsky Quartet; *Romantic Journey* — Mendelssohn, Tchaikovsky and others — London Brass; and the final four Bach Complete Cantatas Vols 30, 31, 32 and 33.

### BBC RECORDS

IN ITS Radio Collection series, all autumn releases will be accompanied by BBC TV trailers, ads in the *Sunday Times*, The Observer, *ITL* and *The Guardian* with point-of-sale in-store spinners, show cards and a new catalogue. There will also be press coverage in *Radio Times*. November releases include *Round The Home 2* and 3, *Allo! Allo! — The War Diaries Of Rene Artois*; *Ten Years With Maggie*; *The Navy Lark*; *JB Morton's Beachcomber* and *I'm Sorry I'll Read That Again* by John Cleese, Bill Oddie and Tim Brooke-Taylor. Record releases for the rest of October include the double album *Attack Of The Killer B's* — a compilation of *Fifties and Sixties B-sides*. Promotion includes *Radio One* support from the *Simon Bates Show* as well as regular trailers. A trailer will also be featured on BBC TV and there will be in-store displays and a national advertising campaign.

### BGO RECORDS

OCTOBER ALBUM releases include: *Love, Death And Lady* by Shirley And Dolly Collins with ads in *Folk Roots* and *Q*; *B King Live in London and Lucille* — both supported by ads in *Q Record Collector* and *Folk Roots*; *Help Yourself by Help Yourself*; *Yer Album* by the James Gang Band; *Hollywood Be Thy Name* by Dr John and Dreamer by Bobby Bland. The last five will be backed with ads in *Q* and *Record Collector*.

### PROFILE

ALBUM RELEASES include: *Catholic High School Girls In*



THE PERFECT DISASTER — in elevating mood with album this month

*Trouble* by Lewney; a *Run DMC* including *Myself In Charge* by Special Ed, and *For Those Who Like To Groove* by Twin Hype. Releases by Channele and Rob Base are also planned.

### HYPERION

THERE ARE 10 releases for October: *Handel's Coronation Anthem and Music For The Royal Fireworks* by New College Choir and The King's Consort conducted by Robert King; *Works by Spohr, Ritz, Salera and Heinze* by The King and English Chamber Orchestra conducted by James Judd and Andrew Litton; *Hans Roif's Symphony In E Major (1880)* by the Cincinnati Philharmonic Orchestra conducted by Gerhard Samuel; *Works by Machaut* including *Messe De Nostra Dame* by the Hilliard Ensemble conducted by Paul Hillier; *John Strain's Six Concertos Op 2, 1742* by The Parley Of Instruments conducted by Peter Holman; *Thomas Tomkins' Magnificat And Nunc Dimittis* by the Choir Of St George's Chapel, Windsor, and Roger Judd conducted by Christopher Robinson; *Bach's Solo Cantatas* by James Bowman and The King's Consort conducted by Robert King; *Robert Simpson's Quartet No 9* by The Delme String Quartet; *Schubert's Song Recital Volume 3* by Ann Murray and Graham Johnson, and *Schubert's The Trout Quintet D667* and *Hummel's Piano Quintet In E Flat Op 87* by The Schubert Ensemble Of London and William Howard.

### PWL

THE KYLIE Minogue album *Enjoy Yourself* is released this week backed by a £250,000 TV advertising campaign in Granada, Anglia, TV-am, Central, LWT and the South-east and ads in *The Sun*, *Daily Mirror*, *Radio Times* and *TV*

*Times*, teen magazines and other music papers. A third single from the album will be released two weeks after the album is out.

### HAL

THREE VIDEOS are planned for this autumn, all expected to be out on November 20. *Hi Factory 4* is the only title confirmed and the other two feature Kylie Minogue and Sinitta.

### MUSIC FOR NATIONS

RELEASED THIS month: *October 9* — the album *Prime Evil* by Venom and the album *The Big Noise* by Blue Bird. *Venom* is on the Under One Flag label, *Blue Bird* on MFN. October 16 sees the release of *Re-animator's* album *Condemned To Eternity* on Under One Flag and the Exodus single *The Toxic Waltz*.

### SEE FOR

### MILES

THE BILL Nelson double compilation album *Duplex* is released on the Cactus Records label, supported by ads in *Q*, *Melody Maker*, *NME* and *The Record*. See For Miles releases Cliff Richard — *The EP Collection* and this will be supported by press and radio promotion as well as ads in *Q* and *Record Collector*.

### BLUE BEAT

THE BILLIES single *Said Yeah* and the *Rue Guy Daddy Luther* single *Pop Goes The Weasel* are out this week. Releases for October 30 include an album by The Billies called *House Of Ska*; *King Hammond's* album *Revolution 70*; the compilation *We Call It Skavidd* and a Capone And The Bullheads album. On November 27, there will be a single, *Christmas Time Again*, and album, *Anthology*, from *Bad Manners*.

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## PINNACLE

▶ FROM PAGE 19

### SILVERTONE

RELEASES INCLUDE a single from The Stone Roses this month, a single and album (Spectrum) by Sonic Boom at the end of October and albums from John Lee Hooker, The Healer, and JJ Cale — Travel Log, also at the end of October. A single by Mary My Hope is released this month and a single and album (Five Glorious Years) by The Men They Couldn't Hang is released in November.

### OLD GOLD

OCTOBER 28 sees the release of six double albums, cassettes and CDs in the new Rediscovers series which include tracks from the Fifties, Sixties and Seventies. They are: Sugartime, Rock With The Covenants, Here Comes Summer, Something In The Air, The Greatest Love Of All and Rockin' All Over The World. Gift packs of three, four or five cassettes or CDs from Old Gold will be available in November.

The label is also promoting its new series of picture sleeve singles with a £200,000 marketing campaign including ads in the *Daily Mail*, *The Sun*, *Evening Standard*, *TV Times*, *Music Week*, *For the Record*, *Tracks* and *Insight*. Some 100,000 catalogues will also be distributed.

On the Vanguard label, there will be six releases for the end of October. These are: Cut You Loose by James Cotton and Sessions by Mississippi John Hurt, Thinkins Of Woody Guthrie by Country Joe McDonald, The Best Of by John Herald and *The Green Briar Boys*, *The Essential Of Dettie* and the compilation *Great Bluesmen At Newport*. There will also be another Joan Baez album, *Any Day Now*, a compilation of Bob Dylan songs.

### FANFARE

SINITTA'S ALBUM will be released in mid-November with a £150,000 launch including TV advertising, press and in-store displays. There will also be a second promotion for the Just Seventeen Heartbeats album with a £100,000 launch. *Hill Factory 4* — the definitive PWL/SAW compilation — will also be out mid-November. There will be press, radio and TV promotion as well as a two-hour I&L programme about SAW. £400,000 is the expected launch spend.

### COLOSSEUM

THE DOUBLE album *Classic Film Music* by Miklos Rozsa is released in October followed by the John Carpenter film soundtracks *Dark Star*, *Halloween II*, *III* and *IV*, *Escape From New York* (on cassette and CD), *Starman* (on cassette and CD), *Prince Of Darkness* (on CD), *The Fog* and *Christine*. Other releases include *The Abyss* by Alan Silvestri, *Wired* by Basil Poledouris, *Ginger Ale Afternoon* by Willie Dixon and *Cannonball Fever* by David Whetley.

### STRANGE FRUIT

DOUBLE RADIO sessions from The Stone Roses this month, *The Adverts*, *That Petrol Emotion*, *Wire* and *A Witness* are planned, along with a new series of three radio sessions on one album by artists such as *The Only Ones*, *The Damned*, *The Chameleons*, *The Buzzcocks* and *Gang Of Four*.

### CHERRY RED

A SINGLE will be released by AVO & Colled Big Car. The el label is releasing albums by Anthony Adverse and Louis Philippe this week.

### SUPREME

A NEW single by Lennie Gordon, *It's Not Over*, is released this month.

### CSA

THE FIRST three releases in the Music Of The Stars series *Sagittarius*, *Scorpio* and *Capricorn* — are released on October 23. The label is also releasing two more Tell Tapes this month — *Plain Tales From The Hills* by Rudyard Kipling and *Classic Love Stories*.



ELVIS COSTELLO — *Compilation Girls, Girls, Girls*

### FIRST NIGHT RECORDS

THE LABEL plans to release the London Cast Recording of *Anything Goes*.

### DEMON

THIS WEEK — Out of Nowhere by Snooks Eaglin, *Rock 'Em Up* by Anson Funderburgh, *Full Gain* by Grady Gaines and *The Upsetters*, *Check Out Time* by James Thunderbird Davis, *Slippin' Around* by Various Artists, *Sefronia* by Tim Buckley and *Call Of The Wild* by Ted Nugent. October 16 releases include the compilation *Girls, Girls, Girls* by Elvis Costello and Soul Agenda by *Chairmen Of The Board*. There are three releases for October 23: *Look At The Fool* by Tim Buckley, *Tooth Fang And Claw* by Ted Nugent and Roscoe's Gang by Eric Ambel.

## POLYGRAM

### AVL

AVL is concentrating on re-promoting its current best-sellers for the autumn. New singles from *Inner City*, *Neneh Cherry* and, hopefully, *Soul II Soul* in November will spark television and press advertising for their respective albums. There is also likely to be further television advertising for Paula Abdul's and Redhead's albums when they release new singles.

To support her new LP, Porcelain, Julia Fordham will be releasing another single on October 30 and embarking on a major national tour. The campaign will include Capital radio, national press and shop display advertising as well.

*Hue And Cry*'s second album, *Remote*, is being repackaged in a gatefold sleeve together with a live album to coincide with their national tour and a new single, *Peaceful Face*. Extended CDs and cassettes will also be available and the new package will get co-op television advertising and in-store displays.

Former GI *Sidney Youngblood* will release his debut album on October 16 with press, radio and display advertising to accompany it.

New albums from *The Cutting Crew*, with *The Scattering*, and *Jermaine Stewart*, with *What Becomes A Legend Most*, will be getting promotion in relation to how successful their singles are, as will Lenny Kravitz's musically diverse LP, *Let Love Rule*.

Ziggy Marley will be playing a few dates around the country in late October and the beginning of December to promote the title song from his new album, *One Bright Day*, which will be released as a single on November 13.

The EO back catalogue will spawn four box sets featuring King Crimson, *Roxy Music*, *Bryan Ferry* and *Brian Eno* in late November.

### DECCA

A SIX-CD boxed set of Complete Beethoven from *The Academy Of*

*FINE YOUNG Cannibals* — album success for London



JULIA FORDHAM — *tour in the pipeline*

*Ancient Music*, with Christopher Hogwood, headlines Decca's Christmas campaigns. Decca is also expecting healthy sales of *Kiri Te Kanawa's Songs Of Inspiration*

with *The Mormon Tabernacle Choir* and featuring *Ave Maria* and *You'll Never Walk Alone*.

Press advertising will support the release of the *Simon Boccanegra* opera from Verdi, *Charles Dutoit* has three new releases ready for the autumn as well. With the *Montreal Symphony Orchestra*

he covers Tchaikovsky, Gershwin and, with *Joshua Bell*, *Saint-Saens Violin Concerto No 3*.

There is also new material from the *San Francisco Symphony Orchestra* and to celebrate his 75th birthday, there are two offerings from *Jorge Bolet* in November. One features the *Debussy Preludes* and the other is a CD sampler of *Bolet's* back catalogue.

Decca's two mid-price series

▶ TO PAGE 22



# sonet

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## POLYGRAM



ZIGGY MARLEY (and the Melody Makers) above, and Bryan Ferry

► FROM PAGE 20  
have had product out for autumn as well. The Grand Opera series continues with work from **Georg Solti**, **Erich Kleiber** and a previously unavailable recording of **Carlarini's La Wally** which features the aria made famous in the film *Diva*.

From the Decca Ovation series come five new ballets: *Swan Lake*, *Nutcracker*, *Sleeping Beauty* and *Coppelia* and *Sylvia* by **Delibes**.

## DEUTSCHE GRAMMOPHON

**KARAJAN'S LEGACY** serves DG well with four major new releases. The recordings have **Herbert Von Karajan** conducting symphonies from **Beethoven** and **Brahms**, **Tchaikovsky's** piano concertos and **Verdi's** operas, which features a **Kissin** solo. All these releases will be promoted through press advertising.

The **Walkman Opera** and **3D Classics** series will have new releases and there will also be a press campaign for **Harowitz** at **Home**.

## PHILIPS

A SEVEN-CD set from **Alfred Brendel** of **Schubert's Late Piano Concertos** is the focal point of the Philips releases.

**Bruckner's Fifth Symphony** performed by **Vienna Philharmonic** will receive press promotion and **Mozart Concertos** eight and 19 recorded by the **English Chamber Orchestra** and **Mitsuko Uchida** is expected to do well.

Also likely to be popular are **Holst's Planets** performed by the **Berlin Philharmonic** and conducted by **Colin Davis**, and **José Carreras'** first recording since his illness: **Haley's La Juive** opera. There will also be a live recording from **Milan** of **Rossini's William Tell** featuring **Riccardo Muti**.

## PHONOGRAM

**TEARS FOR FEARS** from **Phonogram's** Christmas campaigns will be their third album, **Sowing the Seeds of Love**, which will be given added momentum by a new single,

**Woman In Chains**, released on **November 6**.

Released on the same day will **Phonogram's** other main new release, **Wet Wet Wet's** new album **Holding Back the River**. The album is going to have television and extensive press advertising as well as a major display campaign.

On the back of a second single in early **November** and a **Christmas** tour, **Curse City Killed The Cat** return with their new album, **Getahead**. Also touring and returning with a new album are **Status Quo** with **Perfect Remedy** released on **November 13** and **All About Eve** with **Scarlet Stories** released on **October 16**.

There are several new rock albums from **Phonogram**. **Max Q** is the baby of **Michael Hutchence** from **INXS** and the group has **Way Of The World** out on **16 October**, sales will be given a boost in **November** with a second single. Debut rock albums are due from **Slide** and **Mike Monroe**, who used to front **Hanoi Rocks**. And **Mark Knopfler**, from **Dire Straits**, releases his soundtrack to **Lost Exit** to **Brooklyn** on **November 6**. There will be press advertising for the



record's original release and then record shop and cinema **Foyot** displays when the film opens in **January**.

**Phonogram** is also working with the **Dan Reed Network**, who are being promoted for rock greatness and have an album, entitled **Slam** and produced by **Nile Rodgers**, out on **October 23**. There is also a new album from **Vitamin Z** called **Sharp Stone Rain**, in **November**.

There will be television and press adverts to accompany **Elton John's** second single, **Sacrifice**, from his album, **Sleeping With The Past**, to give the album a new boost for **Christmas**.

## POLYDOR

**LEVEL 42** headline **Polydor's** autumn campaigns with **TV Best**, which will be supported by **TV** advertising and is effectively a greatest hits album. **Jean Michel Jarre** also wades in with a remix of **Oxygene**. The CD and cassette will also feature live recordings from his **London Docklands** concert last year. A **LWT** documentary of the concert will

give a further boost to the campaign on **September 30**, as will **Capital's** broadcast of the concert on **October 7**.

**The Creatures**, after a six-year hiatus, return with their second album, **Boomerang**, on **November 6**. **Anton Corbin** has snapped **Sioouxie Sioux** and **Budgie** for his first colour LP cover, **Hup**, through **October** and **November** teaser ads in the music press and national fly-posting will add extra weight to the campaign.

**Green On Red** will also be performing around the country in support of their album, **This Time Around**. There will also be debut albums from rockers **The Almighty** and **Little Angels** as well as the more cerebral **Jeremy Days**. **Dogs D'Amour** release their fourth long player, **Error Flynn**, after their recent top 30 success with **Satellite Kid**, and **Eat** will be hoping to make converts with their first album, **Sell Me A God**, and their support slot with **The Wonderstuff**.

**Polydor** is also releasing the soundtrack to **Great Balls of Fire** to coincide with the opening of the

TO PAGE 24 ►

CLASSICAL RELEASES — **Herbert Von Karajan** (left), **Kiri Te Kanawa** (inset) and **Colin Davis**



# TELSTAR

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This is a very fresh look at the most successful catalogue of all time. Lionel Richie, Marvin Gaye, Diana Ross and Michael Jackson will ensure a high chart position.

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## POLYGRAM



LEVEL 42 (left), Green On Red (above) and Cutting Crew — all have new albums out



► FROM PAGE 22  
film about Jerry Lee Lewis and a new campaign is being organised to maintain the high sales of Andrew Lloyd Webber's *Aspects Of Love*.

### PMV

CHANNEL 5, which licences PMV's video output, is spending heavily on Christmas campaigns. Its main release will be *Wet Wet Wet's Live In Glasgow*, which will be supported by national television and pop magazine advertising.

In conjunction with the relevant album releases there will be extensive television, radio, press and display advertising for *Dance Decade*, *Level Best* (which features all of *Level 42's* promos) and *Rock City Nights* (which occupies *Rock City Nights*).

Cream of Eric Clapton will include live footage of the *Yardbirds*, *Cream* and *Clapton's*

solo performances. The video will be promoted through national press ads and displays in *Our Price* and independent retailers.

A 30-minute video to accompany *Tears For Fears's* *Sowing The Seeds Of Love* album will feature promos from the first three singles from the LP and an interview with the band. It will be promoted alongside the album on television, through the national press and in-store.

*Bon Jovi's* last four promos and a home-movie shot by the band make up their *New Jersey* video which will be advertised through the music press, as will *Live In Leningrad*, which features the world's fastest guitarist, *Yngwie Malmsteen*. An album is being simultaneously released through *Polydor*.

When the *Fine Young Cannibals* release *Not The Man I Used To Be* from their album, *The Row And The Cooked*, *Channel 5* will also take the opportunity to

repromote the accompanying video with national television, press and in-store ads.

### LONDON

LONDON will be re-promoting *Joyce Sims* on the back of a new single and is looking for crossover success with the funky soul of *Yargo's* second album.

Major expenditure is also planned for *House Sound Of Love: Volume 5*. Its four predecessors have all been hits.

London is providing solid backing to *Jimmy Somerville's* solo debut and his first album since leaving *The Communards*. National television and press advertising will coincide with the November 6 release of *Read My Lips*. *D-Mab* also make their long-playing debut with *A Little Bit Of This, A Little Bit Of That* on October 23, to the accompaniment of television and radio advertising in

London and the South and national press ads.

*Richard Clayderman* will also be appearing on television to promote his new album, *Richard Clayderman Plays Love Songs By Andrew Lloyd Webber*. And *Michelle Shocked* will be undertaking her first major UK tour to promote her second album, *Captain Swing*.

London is producing new campaigns to maintain the success of the new albums from *Fine Young Cannibals* and *Shakespeare's Sister*. There will also be new video compilations, under the same titles (*The Row And The Cooked* and *Sacred Heart* respectively), which will feature the single promos and in *Shakespeare's Sister's* case, 15 minutes of live footage from the Soviet Union.

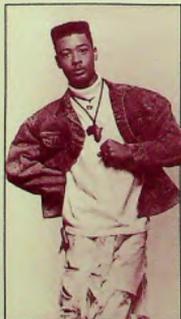
London is also continuing its involvement in Caribbean music with two new compilation albums backed by major press advertising.

### POLYGRAM TV DIVISION

WITH a budget of £1.5m five major campaigns are being mounted for Christmas. With a £300,000 budget, *Roger Whittaker's Home Lovin' Man*, which features 16 of his favourite songs, has already reached the charts.

And a greatest his selection from *Glady's Knight*, with *The Singles Album*, and *Level 42*, with *Level Best*, will be getting national television advertising until mid-December.

Also backed with £400,000 campaigns and national television airtime will be *The Dance Decade*, featuring *Soft Cell*, *Yaz* and *Fine Young Cannibals*, and the follow-up to *Hot City Nights*, *Rock City Nights* which includes tracks from *Queen*, *Bon Jovi* and *Texas*.



SIDNEY YOUNGBLOOD (below), Shakespeare's Sister (left) and Red-head



# 4 New releases from TBD.

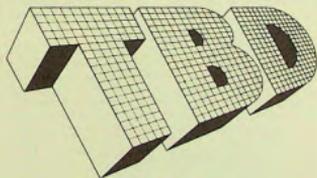


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## SPARTAN



NEW FACES winner Steven Lee Garden

## FLICKKNIFE

**GROOVY CHAINSAW** are releasing a 12-inch EP on November 6. The *Bad Situation* EP is to be supported with radio and press advertising in Sounds, Kerrang, and either *Melody Maker* or *NME* and live dates by the Groovy Chainsaws, possibly with other Flickknife acts.

A compilation of gothic style acts including **Allen Sex Fiend**, **The Specimen** and **Zero Le Croche** is to be released on November 6. Goth Daze will be advertised in the music press and established fanzines.

A CD double album featuring **Jeremy Gluck's** two LPs I Know

## WEA

### UK DIVISION

AN ALBUM from **Inga** is scheduled, preceded by a single, *Something Stupid*, on October 16. A single from **Ofra Haza** will also be out in October and followed by an album in early November. An album from **Miss B Haven** will be released in the new year to tie in with UK gigs.

A national TV campaign is being mounted in support of an album of **José Carreras** singing songs by **Andrew Lloyd Webber**. The album has been produced and arranged by **George Martin** and is due for release on October 30. There will be further TV advertising on the back of the broadcast of a TV special on the project after Christmas.

TV advertising has also been bought in support of the **London Boys'** album from the end of October. The £150,000 spend will be concentrated in the north of England and Scotland.

An album from **Mary Coughlan** is due around the end of the year, while a **Workshop** single and album is being promoted from this month. The single, which is due on October 23 and follows the album, is a cover of *I Saw The Light*. A single and album are also due from **Cat** who made her name as a rapper working with **Prince**. A second single from **Ian McCulloch's** debut solo album is due on October 23.

An album and single from **Everything But The Girl** are scheduled for the new year, while **Underneath What's** debut

album is out this month and will be available in a number of different coloured sleeves. The **Bhundu Boys'** new album is due on October 30.

**Jesus And Mary Chain's** Automatic album is being backed with fly posting and press advertising, while **Fuzzbox's** album is being re-promoted for the pre-Christmas market.

A single from **Colours** is due this month and the band will be touring in the new year as part of WEA's long-term development plan for them. An album from **The Beloved** is scheduled for the new year as is a new LP from **Tamite Tikaram**. An hour-long TV special on **Tikaram** is due for broadcast at Christmas.

TV advertising for **Simply Red** is being organised for the pre-Christmas period and there will also be a TV campaign for **Chris Redd's** first album for WEA, *The Road To Hell*. The album is due on October 30 and the TV promotion will run initially for the first three weeks of release. A **Reo** concert tour is also scheduled.

An album of **Ian Dury** singing songs from the musical **Apples** is scheduled and there will be a single from the project.

### US DIVISION

**MOTLEY CRUE**, **White Lion** and **Skid Row** will be touring together during November and singles will be released from each band to tie in. **Motley Crue's** is *Reel Deep* on October 21 while **White Lion's** is a cover of *Radar Love* due on the

The **Essential One And Only** **Jerry Lee Lewis** album is to be released on October 2 to coincide with the release of the **Great Balls Of Fire** feature film. TV and press advertising will support the release.

**New Faces** winner **Steven Lee Garden** releases his debut LP on October 2 supported by a TV campaign starting in Granada.

## PRESIDENT RECORDS

PRESIDENT RECORDS has five releases lined up for October: **Breakaway** from **Tricia And The Boogies**; **Forcefield 111** — **To Oz And Back** featuring **Graham Bonnet** with **Cazy Powell**, **Ray Fenwick** and **Jan Akkerman**; **Rock** by **Dieke Valentini**; **The Voice**; **Vera Lynn's** *How Lucky You Are* and **Winnifred Arwell's** *Winnie's Piano Party*.

## CASSETTES FOR YOUNG PEOPLE

CASSETTES FOR Young People is releasing a range of 12 children's education cassettes under the banner **Professor Playtime**, including *Musical Times Tables*, *Learning The Alphabet and Learning To Count*. They are available with a counter display or spin rack.

same date. All three bands will benefit from flyposting in the areas on the tour.

A cast album of the musical **Miss Saigon** will be released in the new year backed by national press advertising and space in theatre programmes.

**David Byrne's** new album of loth music will be promoted throughout the pre-Christmas period and a single is due at the end of October to tie in with concert dates. The album is intended to be linked with various environmental groups and it is planned for some proceeds to be donated to campaigns aimed at preserving the rain forests.

An album from **The Adventures** is scheduled for the end of October and it and a single will be backed by press advertising. The album will be re-promoted to tie in with tour dates in the new year.



## VIRGIN

**PHIL COLLINS** has recruited the talents of **Eric Clapton**, **David Crosby** and **Steve Winwood** for his new album. Backed by television advertising and a new single, *Another Day In Paradise*, the LP is due November 20.

**UB40** add further weight to **Virgin's** releases with **Labour Of Love — Part Two**, which will be a further tribute to their early influences.

**Roy Orbison's** collaborations with **Bruce Springsteen**, **Jackson Browne** and **Elvis Costello** on the already-released film soundtrack **A Block And White Night**, will be preceded by a single, *Oh Pretty Woman*, on October 30.

Virgin is also releasing a five-CD

box set of **David Sylvian's** solo works for the Christmas market.

**Jim Steinman**, who worked on **Meatloaf's** *Bat Out Of Hell*, has his own record out in early November. **Pandora's** *Box* will be supported by a three-inch CD sampler available in *Our Price* and through **Radio & Music**. **Belinda Carlisle** is following up her debut success with *Runaway Horses*. And after a five-year gap, **Blue Nile** return with *Hals*, while **Baloom & The Angel** will be releasing *Day Of Madness*.

Virgin is also re-promoting several albums, including **Simple Minds'** *Street Fighting Years* and **Wendy & Lisa's** *Fruit A The Bottom*, on the back of new singles.



PHIL COLLINS: recruiting talent for new album

A **George Harrison** best of compilation, titled *Dark Horse Records 76-89* is due at the end of October and will be backed by press advertising and in-store material. The campaign for the album, which includes three new tracks, will run throughout the pre-Christmas period.

**Aerosmith's** *Pump* will be re-promoted on the back of the band's UK tour in November and a single will be released to coincide.

**Guns N' Roses'** *Appetite For Destruction* will be re-promoted via TV ads from the middle to the end of October while **WEA's** *Madonna* will receive a continuing push from now until Christmas.

A "massive campaign" is promised for **Tracy Chapman** in the run-up to Christmas including TV ads. The singer is due to tour in November.

There will also be a TV campaign for the **Chicago** compilation, *The Heart Of Chicago*, from the end of October and for a **Rod Stewart** best of compilation. The **Stewart** promotion will run through November and December.

**Eric Clapton** will be playing 18 nights at the **Royal Albert Hall** and three at the **National Exhibition Centre** on the back of the release of his new album, *Journeymen*, on October 30. The campaign will continue until Christmas.

**Neil Young's** *Freedom* album will also continue to be promoted until the end of the year with backing including press advertising.

**Linda Ronstadt** album is due on October 16 and a single from it, a duet with **Aaron Neville**, is scheduled for October 23. **Ronstadt** is due in the country to promote the album's release.

EVERYTHING BUT *The Girl* (left) and *Eric Clapton*



# SM

# S I N G L E S

RELEASE DATE  
9TH OCTOBER



**FATMAN**  
**'AWOYAH'**  
12" - 12 KOMA 8  
7" - 7 KOMA 8



**GENERATION**  
**'Fight 4 U'**  
12" - 12 KOMA 6  
7" - 7 KOMA 6



**FAX YOURSELF**  
**FEATURING**  
**CARRIE ANN**  
**'I Feel Love'**  
12" - 12 SOB 10  
7" - 7 SOB 10

RELEASE DATE  
16TH OCTOBER



**CHARLES SHAW**  
**'Does Your Mother Know?'**  
12" - 12 KOMA 10  
7" - 7 KOMA 10

RUSH RELEASE



**JACK AND JILL**  
**'French Ecstasy'**  
12" - 12 SOB 8  
7" - 7 SOB 8

FORTHCOMING  
LP RELEASES

**SMILEY CULTURE**  
KOMA LP801  
**HAZEL O'CONNOR**  
KOMA LP802



RELEASE DATE  
23RD OCTOBER



**BAD MASTER**  
**'Rock To The Beat'**  
12" - 12 SOB 9  
7" - 7 SOB 9

NOVEMBER



**COMMANDER TOM**  
12" - 12 KOMA 12  
7" - 7 KOMA 12

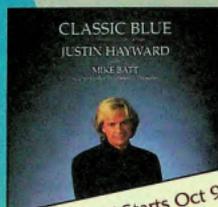


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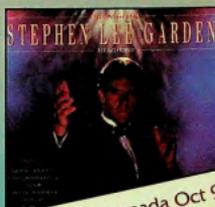
# TRAX

## Autumn starts here



National TV Starts Oct 9th

MODEM 1040



TV Starts Granada Oct 9th

MODEM 1038



National TV Starts Oct 16th

MODEM 1043



National TV Starts Oct 30th

MODEM 1042



National TV Starts Nov 6th

TRX 705



Brand New Album from one of Britains Rock Greats

MODEM 1037



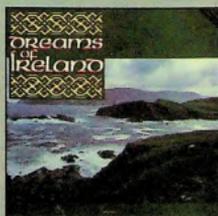
TRX 152 - 155

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MODEM 1036

16 LA rockin' tracks from America's best. TV advertising has started in Anglia, Yorkshire and London



MODEM 1035

A compilation of Ireland's best including Daniel O'Donnell, Foster And Allen, The Fureys and Davey Arthur and Paddy Reilly

TRAX MUSIC

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