AUTUMN PRODUCT SPECIAL **14 OCTOBER 1989**

MUSIC WEEK Gray takes BARD helm IN S New Product AN INDEPENDENT retailer has been elected chairman of the Brit-



£2.00 U.S.\$3.50

ISSN 0265-1548

ish 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-creat-ed role of secretary while Mike Sommers has been re-elected as vice chairman and Clive Swan as treasurer.

Gray (pictured right), who be-gan 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



rofitable 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 hav-ing an immediate effect — it is persuading Our Price to rejoin the organisation.

The UK's largest specialist music

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

TO PAGE FC

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

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

Preston made his vews known in his keynote speech to BMG's annual conference in Bournemouth where he also congratulated sales TO PAGE FOUR >

Spartan's good service

"NO POLITICS — just good ser-vice 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 es 1

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 reac-

LOOKING EAST, the executive conference sponsored by Tosh-iba and *Music Week*, aims to bring together six sectors of the music business from East and West under the headings of rec-ord companies, music television, music radio, video, live concerts and tours and rights. "Only by bringing all six sectors together can we have substantive and for-ward thinking discussions about the development of the business the development of the business in socialist countries," says conference organiser Tony Holling-worth. For details, contact Tribute Productions on (London) 700 4515

tion to the departure of former US division head Paul Conroy and longer in the making, says WEA chairman Rob Dickins. Dickins him-self 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 be-fore, but were not "real" record companies, says Dickins who, mindful of the aggressive acquisi-tions 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 pro-motion director Alan McGee and head of press Lee Ellen Newman, while a new marketing team will be hired.

TO PAGE FOUR

Chrysalis finds a new home ...

CHRYSALIS 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 com-pany and Air Studios.

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



... and looks to a new era

CHRYSALIS 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.



* DEBORAH HARRY fronted Blondie through 13 top twenty hits including 5 number 1's.

- * In 1986 DEBORAH'S solo career was launched culminating in a gold album, Rockbird and a top 10 single, French Kissing in the USA.
- ***** 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!

BUKAF

DEFDUNBER

- * 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

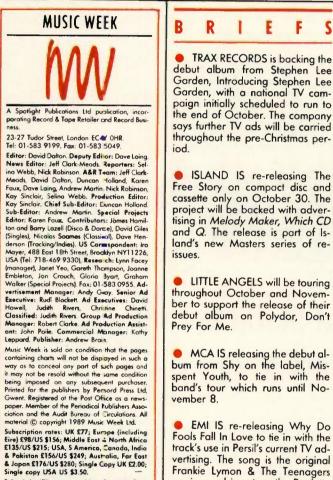
Chrysalis

NEW PRODUCT

NEWSANALYSIS



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



track's use in Persil's current TV advertising. The song is the original Frankie Lymon & The Teenagers Subscription/Directory enquiries: Computer Post-ings Ltd, 120-126 Lovender Avenue, Micham, Surrey CR4 3HP, Tel; Eileen Rowson on 01-640 8142, Fox: 01-648 4873. version and is out on the Roulette label on October 23.

ALL THE autumn's key releases product special.

'We are not your enemy' say CD rental outlets

By Nick Robinson and Jeff Clark-Meads

THERE IS a group of record retail-ers scattered across the UK who claim they are being treated like the black 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 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 re-view-and-buy policy generated very healthy sales. Over 85 per cent of stock was sold within the first few hirings — clearly an indi-cation 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 law 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 rev-

enue 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 it is, 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 pres-ent is between the individual record companies and the rental outlets - not the BPI.

"It is the record companies right to approve or prohibit handing out licenses. 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 Asso-ciation 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 con-

trol over earlier material. Outlets seeking to rent out rec-ords — and CD is the most popular format because of its sound quality and durability — must ap-ply to individual record compan-ies 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 copy-right 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 promo-tion 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.



STANSFIELD all aroun

the new single out next week on 7'' (112 693) extended 12'' (612 693) n BMG telesales on 021 500 5678, your contact pro otions representative or your BMG striketorge per

Next Music Week Directory free a subscriptions current in January 1989.

NEWS

WEA \times 2 FROM PAGE ONE

A second company will be es-tablished nearby with Dickins 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 op-cration Already on barred this eration. Already on board this company will be head of creative services and marketing Moira Bellas, head of label management and promotion Ray Still, a market-

and promotion Ray Shil, a market-ing team of Tony McGuinness and Phil Knox-Roberts, plus head of press Barbara Charone. As well as a new MD, Dickins will have to recruit a fresh A&R team. He will not be rushing into the recruitment market and does not rule out the possibilities that the new MD could come from abroad or even from within the UK company, but stresses that the candimust "understand the roots and direction of the company". date

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, Dickins will retain a central staff — includ-ing finance, business affairs and sales — although each new company will have its own business af-fairs team. There will be five additional reps, 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 Dickins.

VIRGIN TURNED down better offers for the 25 per cent of its music operations it has now sold to Fujisankei Communications, Rich-

ard Branson has revealed. He says: "We chose Fujisankei He says: We chose rulisanket 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."

Fujisankei now has the largest stake of any Japanese company in a UK-based operation, having paid £96m for one-quarter of Vir-gin's record division and music

Today's dancers

are tomorrow's

DANCE MUSIC is here to stay and

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

Music Awards Charity Luncheon in London last Thursday, but observ-ed that this position is already

changing in the US.
 Awards details next week.

FROM PAGE ONE

director Dave Harmer on successful negotiations with retailers for

we are service- and customer-or-

iented in our dealer relationships and we have been both realistic

and fair in our dealings with them,

The subject of the year's big rec-

ord company purchases was ad-dressed in his speech, and Preston

maintained BMG had not made an

acquisition because it felt prices had been pushed up too high.

This is testimony to the fact that

Preston

new trading terms.

he said.

' the

music bosses

in "maybe less than 20 years

publishing and recording studio arms (MW, October 7). The deal means Fujisankei will have two of the six seats on the Virgin board.

Virgin shuns 'better offers'

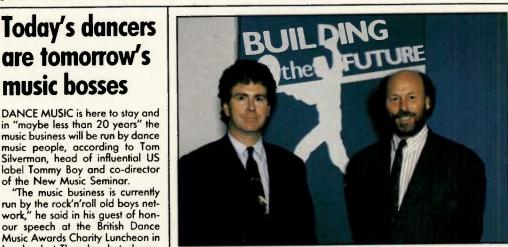
as Fuji gets UK foothold

For 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 Fujisankei, there is now an opportunity to break into the West-ern market. Speaking at the press conference to announce the deal, company co-chairman Hiroaki Shikanai 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.



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

BPI takes first blood 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 Dabin: "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."

RCA adopts **UK/international** roster split

RCA'S MARKETING department is being split with separate offices working on British and interna-tional 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 inter-

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



AMSTERDAM: BMG Music Publishing Worldwide has acquired majority interest in Hol-land's The Company Of The Two P(i)eters. The Company Of The Two P(i)eters is a major independent music publisher bandod by Poter Schoenboyen headed by Peter Schoonhoven and Pieter van Bodegraven. The new company will be call-ed BMG-Two P(i)eters Music and will be managed by Schoonhoven and Bodegraven.

NEW YORK: With due diligence underway in the Poly-Gram acquisition of A&M, the Dutch conglomerate is report-ed to be now looking at buying two rap labels: New York-bas-ed 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 show will reduce most of the label's major acts, including Whitney Houston, Barry Mani-low and Dionne Warwick. Label head Clive Davis is hop-ing to see Warwick joined by Elton John, Stevie Wonder and Cledyr Keischt for a live war Gladys Knight for a live ver-sion of That's What Friends Are For. The song was record-ed by that quartet also as an AIDS benefit.

DUBLIN: The inaugural Irish International Music Seminar has been confirmed for a rehas been contirmed for a re-peat run next year after the success of the first three-day event. Some 400 people at-tended for sessions on the role of the Performing Right So-ciety, Mechanical Copyright Protection Society and other rotection society and other industry organisations. Speak-ers including Def Leppard's Joe Elliott, producer Denny Cordell and U2 accountant Ossie Kilkenny also led dis-cussion on topics from A&R to touring. The event was organ-ised by *Hot Press* magazine in conjunction with the Arts Council and the Popular 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 feder-ation's congress here, was proposed by the British Musi-cians' 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 in-vitation to join the group's fan club. The letter/invitations are pulling a 27 per cent response rate with an average order of \$21.



RUDI GASSNER, chief executive of BMG worldwide, spent two days at the company's conference in Bournemouth. Although he took no official part in proceedings, he was present for RCA and Arista's presenta-tions 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.

Our Price

FROM PAGE ONE

ing director at the time, said he be-lieved BARD was becoming a talk-

ing shop for the big multiples. However, new managing direc-tor 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 Hand-over 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 the sales and marketing functions have been divided to maximise growth potential". Nick Wenham has been promoted to head of sales with more appoint-ments to follow. Sales and market-ing will report direct to commercial director Chris Ash.

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





When your product soars up the charts, you want a manufacturer who can keep up with you. Does yours...

Keep delivery promises?
Cope with high volume orders?
Always supply product you can ship out with confidence?
Help your planning by keeping you posted?
Slash lead times through in-house label, sleeve and booklet preparation?
See things your way?

A Manufacturer for All Seasons C.D.s, Pressings, Cassettes with Booklets, Sleeves, Inlays and Labels

If not ...

Call OPS

The Studio, Kent House Station Approach, Beckenham, Kent BR3 1JD Telex: 916572 COPS G FAX: 01-676 9716

FRONTLINE

Specialising in surviva

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 cornering 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

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 another 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 instore display for Julia Fordham's Lock And Key single. Lavin is pictured second right with Circa Records' managing director Ray Cooper, Fordham and AVL rep Veronica Hopkins.

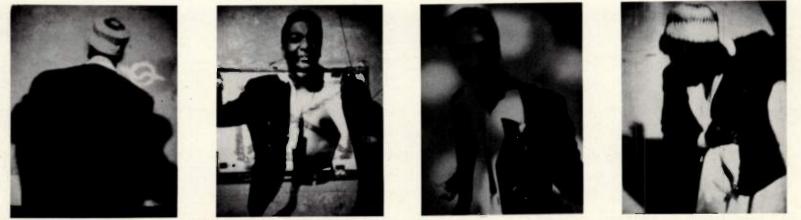
PHIL AMES' 4 chain has signed a deal with the BBC which will see the corporation's book, audio and video products sold from "BBC Centres" in selected 4 outlets. Chain sales director John Harrison says the BBC concession will be expanded to all 4's stores.

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 Fifield 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 Dormer, salesman of the year David Mather and area manager of the year Bill Whitney with sales director Jeff Beard.

SYDNEY YOUNGBLOOD. FEELING FREE. THE FIRST ALBUM. INCLUDES THE TOP



THREE SINGLE IF ONLY I COULD. STREET DATE SIXTEENTH OCTOBER NINETEEN



EIGHTY NINE. CASSETTE, COMPACT DISC, VINYL. CIRC 9/CIRCD 9/CIRCA 9

PAGE 6

SURPRISED!

M/W 7 OCTOBER 1989

6 4	RHYTHM NATION 1814 CD Janet Jackson	A&M AMA 3920
7	SEASON'S END O CD	EMI EMD 1011
8 5	PUMP CD Aerosmith	Geffen WX 304
9 8	REPEAT OFFENDER CD Richard Marx	EMI-USA MTL 1043
10 7	TEN GOOD REASONS ** CD Jason Donovan	PWL HF7
11 NEW	SEARCHLIGHT CD Runrig	Chrysalis CHR 1713
12 ¹⁰	A NEW FLAME *** CD Simply Red	Elektra/WEA WX 242
13 *	STEEL WHEELS CD Rolling Stones	CBS 4657521
W	FWFRF	NT

WE WEREN'I

one of the UK's hardest working bands are currently on a 50 date tour to promote their album even further.



Searchlight

The Album CHR 1713, Cassette ZCHR 1713 and Compact Disc CCD 1713 ORDER NOW THROUGH CBS



he seeds of success were sown for Tears for Fears in 1982 with their first album 'The Hurting'. With help and encouragement from PolyGram they went on to create 'Songs from the Big Chair' which sold 9 million copies worldwide. Their new album 'The Seeds of Love' was released on the Fontana label in September. With music from Curt and Roland, and simultaneous marketing from PolyGram in over 50 countries, 'The Seeds of Love' will grow and grow.

THE FR

PolyGram

THE WORLD'S BEST AND WE PUT THAT ON RECORD

DECCA

PHILIPS

PHILIPS

polyd

VERTICO

mercury

WRH

'S OF SUCCE

COUNTRY

Tour de force

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, Nanci 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 Boxcar Willie in the late Seventies and Don Williams a few years earlier," says Fenn. Evidence of Areard's cultivation

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, kd lang, 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 tours. 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 bases. 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 Nanci 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 anymore. So says Nashville born-andbred 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."

she says. But I slick 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 MCA, 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."

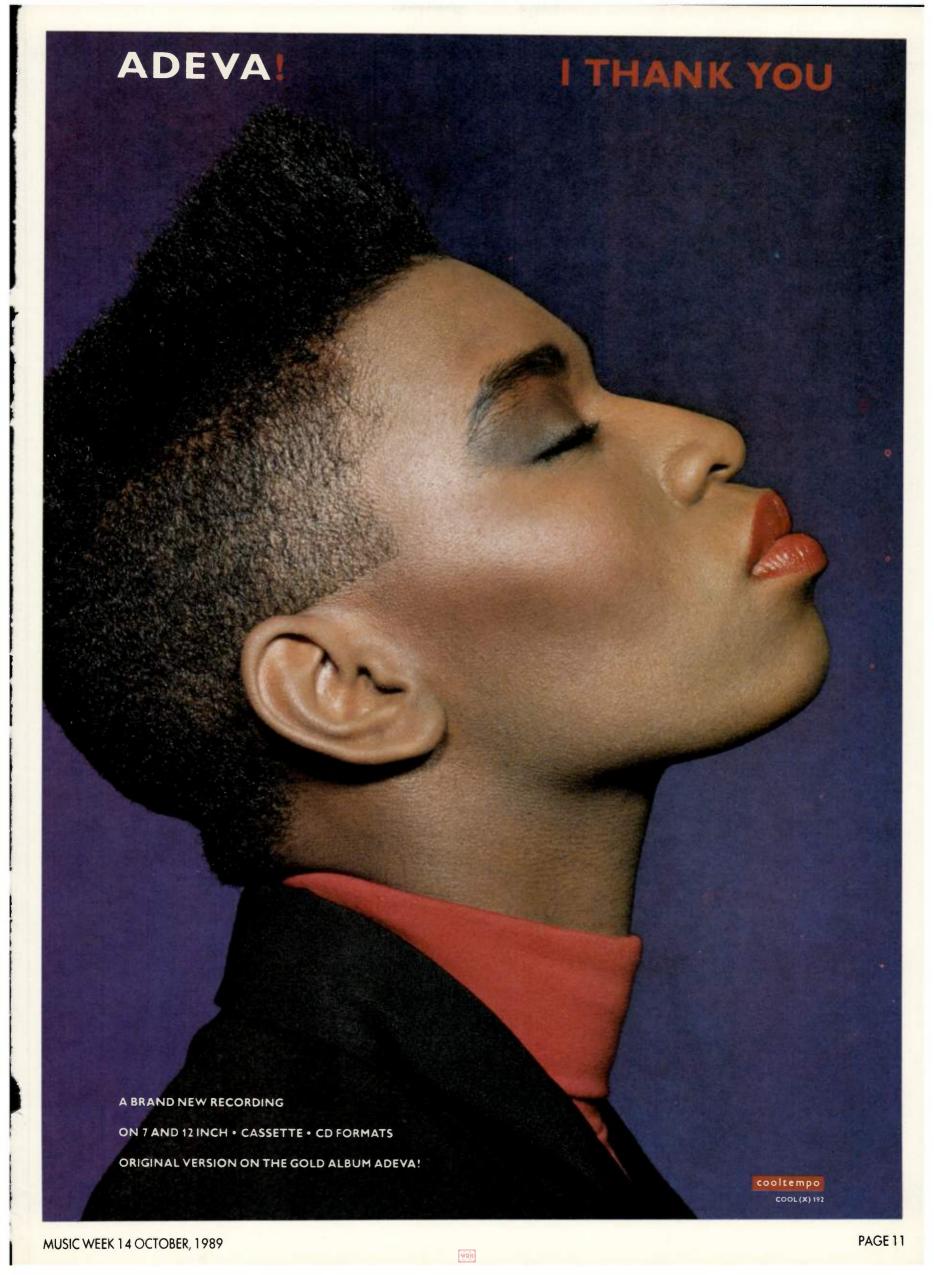
Morgan pinpoints a dilemma in that the best songwriters traditionally pitch their songs at established artists which compounds the difficulties for newcomers although she sees the situation improving. "But in Nashville it seems to be getting more difficult for someone to arrive and happen," she maintains.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

C O U N T R Y

1		STORMS Nanci Griffith	MCA MCG6066 (F) C:MCGC6066/CD:DMCG6066
2	6	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C:STAC2327/CD:TCV2327
3	2	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C:MCFC3426/CD:DMCF3426
4	10	DON'T FORGET TO REME Daniel O'Donnell	MBER Ritz RITZLP0043 (SP) C:RITZL0043/CD:RITZCD105
5	4	WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C:4651354/CD:4651352
6	5	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C:RITZLC0038/CD:RITZCD104
7 N	IEW	JUST LOOKIN' FOR A HIT Dwight Yoakam	Reprise WX310 (W) C:WX310C/CD:WX310CD
8		RIVER OF TIME Judds	RCA/Curb ZL74127 (BMG) C:ZK74127/CD:ZD74127
9	7	ONE FAIR SUMMER EVEN Nanci Griffith	ING MCA MCF3435 (F) C:MCFC3435/CD:DMCF3435
10	9	LONE STAR STATE OF MIN Nanci Griffith	ND MCA MCF3364 (F) C:MCFC3364/CD:MCAD5927
11	8	OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C:WX162C/CD:K9254662
12	11	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C:WX107C/CD:WX107CD
13	17	ABSOLUTE TORCH AND T k d lang & The Reclines	WANG Sire WX259 (W) C:WX259C/CD:WX259CD
14	13	NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C:4650284/CD:4650282
15	14	SOMETHING INSIDE SO S Kenny Rogers	STRONG Reprise 9257921 (W) C:9257924/CD:9257922
16	15	A HORSE CALLED MUSIC Willie Nelson	CBS 4654381 (C) C:4654384/CD:4654382
17	18	TWO SIDES OF DANIEL O Daniel O'Donnell	C:RITZLC0031/CD:RITZCD107
18	20	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C:9254354/CD:9254352
19	12	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C:MCFC3413/CD:DMCF3413
20	RE	BLUEBIRD Emmylou Harris	Warner Bros 9257761 (W) C:9257764/CD:9267762
Comp	oiled	by Gallup for the Country	y Music Association © 1989



PAGE 10



MUSIC VIDEO

by Nick Robinson

IT MIGHT be hard to imagine but there is at least one similarity between Clint Eastwood, Madonna and new Manchester band Rex. Each began their career being

directed or produced by others whether on film, video or on rec-ord — 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 at-titude. I like to be in control of what 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 a video. He explained what the song was about and what he want-ed in the video. down with Chrysalis staff to discuss

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-affirmed his belief that you don't need an established video crew to make a decent promo. "I think the answer is to involve

Director generals 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

way to ensure an exciting tuture for promos," he says. An established artist who is tak-ing a greater role in the production of videos for his music is Mark Moore of S'Express. He was in-volved in the direction, art direc-tion and editing of the video for the around's single Mantre For A the group's single Mantra For A State Of Mind.

"If a bond 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 "rockumentary."

Their dislike 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.

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 warts an' all look at 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

Mish Productions company. "We basically did it for a bit of fun but also to prove to Phono-gram that we could do it our-selves," 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.

S

PMV/Channel 5 CFV 08762 4 PINK FLOYD: The Wall 1 2 5 JASON DONOVAN: Jason The Videos PWL VHF 7 21 PMV/Channel 5 CFV 08422 DEF LEPPARD: In The Round In Your.. 33 4 7 QUEEN: Rare Live 7 Live (18 tracks)/1hr 30min/£6.95 PMI 4 5 MVP 99 1189 3 4 NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95 Virgin VVD 827 5 4 PWL VHF 3 6 6 47 KYLIE MINOGUE: Kylie The Videos 711 23 GLORIA ESTEFAN: Homecoming Concert CMV 490172 ERASURE: Innocents Virgin WD 491 89 28 9 7 28 U2: Rattle And Hum live (21 tracks)/1hr 36min/£8.34 CIC VHR 2308 Parkfield MKM 0003 8 MAX BYGRAVES: SingaLongaWarYears 1012 PMI MVN 99 1186 3 11 8 17 PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47 12 MEW GLAM ROCK 2 Virgin VVD 596 (16 tracks//55min/£6.95 CMV 49830 2 8 BROS: Push Over Compilation (6 tracks)/25min/£6.95 1318 PMI/Virgin/PMV MV NOW 15 5 NOW THAT'S ... MUSIC VIDEO 15 1416 4 MICHAEL JACKSON: Making Thriller Vestron MA 11000 1515 2 JULIO IGLESIAS: In Spain - Sold Out CMV 49836 2 1613 30 BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/59.04 CMV 490102 17 . 4 HARD 'N' HEAVY: VOLUME 3 PMI MVP 99 1192 3 18 Virgin VVD 358 4 GENESIS: Invisible Touch Tour 19 6 CLIFF RICHARD/SHADOWS:Thank.. Music Club/Video Col MC 2012 MC 2012 2019 C BPI. Compiled by Gallup for BPI, Music Week and BBC.

ription (tracks) Timings/ Dealer Price

F B R E

DEALER CONFUSION over the retail price of PMI's recently-released New Model Army video should be calmed with the news 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," ex-plains PMI's Guy Warren. "But, be-cause the bootleg is so popular, PMI have decided to make it a per-manent feature and out the price manent 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, Cherrelle 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 Bete Noire world tour. New Town (deoler 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 Fushion video has a £6.95 dealer price and runs for 50 minutes. Completing the line-up is Yazz — The Only Way Is Up (dealer price £6.95), a live concert tape filmed at Hammersmith Odeon earlier this year.

S W VIE Ε

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

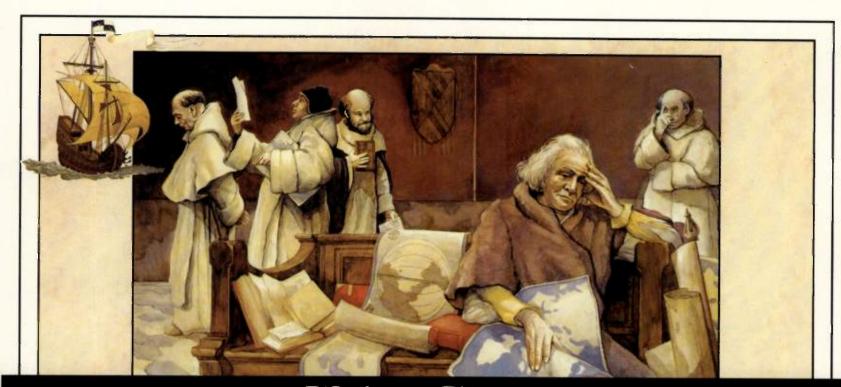
Comment: Bryan Ferry has always been a stylish performer who, like Robert Palmer, has managed to stay in vogue for longer than most of today's chart trendies. Needless to say, you can expect pretty much the same from this concert video. Director Peter Scammell is recruited to add a creative touch to 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 soft focus and contrasting 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 great songs included, particularly Windswept and In Every Dream Home A Heartache.

Sales forecast: It is artists of Ferry's calibre that make watching a video like this 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. Mish productions. MVDO1. Running time: 60 minutes.

Running time: 60 minutes. Dealer price: £6.95. 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 down on-stage personas. Perhaps the funniest moment is Craig's impression of Norman Wisdom and that's typi-cal of the general light-heartedness of the whole video. Ronnie Biggs gets an unnecessary five more minutes of fame but apart from that South America has all the ingredients of a high quality bootleg.

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. MB



WE'RE GLAD THAT CHRISTOPHER COLUMBUS PROVED THE WORLD WAS ROUND.



WE THINK EDISON IS GROOVY TOO.

Columbus is one of PDO's special heroes. He showed sceptics his stern, voyaged paradoxically West to seek the East and opened up a New World.



We also sailed away from conventional wisdom and invented the Compact Disc to store moving pictures and digitally coded music which could be released at will via a laser beam.

Without Columbus's discovery ours would have had little purpose.

New York, New York wouldn't be a wonderful town, there would be no Beale Street and no Blues, no Thomas Alva Edison and no phonograph.

And with no recorded music, the USA, Europe and Japan would not be celebrating the 112th anniversary of Edison's \$18 invention by spending \$10 billion on 650 million CD's this year.

We feed this demand from PDO plants in England, France, Germany and the USA, with single country or multi-country mastering, replication, 6-colour on-disc art, packaging, distribution and promotion.

So at the head of the industry we created, with state of the art product, manufacturing facilities and service levels, is PDO satisfied?

No. From Compact Disc, through CD Rom, CD Video and Interactive Compact Disc, PDO's R&D crews voyage on towards further discoveries.



Meantime, telephone Roger Twynham on 01 948 7368 (courtesy of another great discoverer, Alexander Graham Bell) for the best Compact Disc product and service package in the Known World.

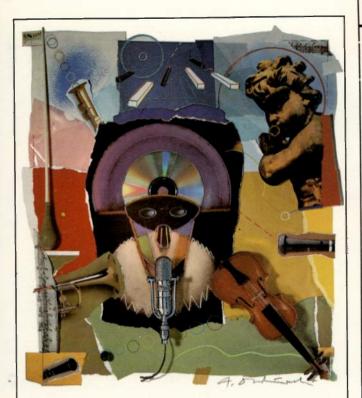


THE COMPACT DISCOVERERS

PHILIPS AND DU PONT OPTICAL



QUPOND



THE GOOD GUIDE 1990

THE INDISPENSABLE GUIDE TO CLASSICAL COMPACT DISCS

NEARLY 900 REVIEWS OF THE BEST CLASSICAL CDs AVAILABLE, BY AN INTERNATIONALLY RESPECTED PANEL OF CRITICS

200 RECORDINGS TO START A CLASSICAL COLLECTION

INCLUDES BARGAIN AND MID - PRICE RECOMMENDATIONS

FEATURES ON LISTENING TO MUSIC AT HOME, 20TH CENTURY AND EARLY MUSIC

Retail Price £9.95 AVAILABLE NOW

a GRAMOPHONE publication in association with

QUAD

Trade orders via your local CONIFER rep. or from the telephone sales number below: Telesales: 0895 441 422 Telefax 0895 420713

CLASSICAL

A master at work

by Nicolas Soames

OYAL CONCERTGE-BOUW 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 Furtwangler 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



and the second

WOLFGANG SAWALLISCH: in action

Brahms' 2 and 4 are scheduled for next year, and that is enough. There will, no doubt, be a certain

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 tan 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

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

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 and Page Muti and Page

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.

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 verions — 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 this 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.

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

C ONGRATULATIONS!

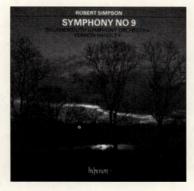


Congratulations To Hyperion On Their Three Gramophone Awards!



hyperion

ORDER NOW FROM PINNACLE 0689.73144







WINNER: BEST SOLO VOCAL RECORDING

SCHUBERT'S COMPLETE LIEDER VOLUME I DAME JANET BAKER GRAHAM JOHNSON MC: KJ33001 CD: CDJ33001

WINNER: BEST CONTEMPORARY

BOURNEMOUTH SYMPHONY ORCHESTRA

RECORDING

ROBERT SIMPSON:

SYMPHONY NO. 9

VERNON HANDLEY

WINNER: EARLY MUSIC:

A SONG FOR FRANCESCA

GOTHIC VOICES

MC: KA66286

CD: CDA66286

CHRISTOPHER PAGE

MEDIEVAL & RENAISSANCE

MC: KA66299 CD: CDA66299

OPINION

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 diffi-culty was exacerbated by the fact that the data he presented, for whatever argument he was pres-enting, 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 Poly-Gram with eight items, instead of the two they actually had, provides the explanation that there has been some confusion between marketing and distribution com-panies — both MCA and Virgin panies — both MCA and Virgin being distributed by PolyGram. these errors obviously feed through to his 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 reper-toire. All of the product in the Au-gust 19 album artist chart had CD versions available, so there was no restriction on consumers regarding the 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 re cent carrier, and household pen-etration 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 turnover 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 propor-tional return he makes on LPs and cassettes.

However, this is not the main point. Whatever internal argu-ments 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 intro-ducing 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 con-centrate 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. Pill ludd, The Music Audit,

Bill Judd, The A Osterley, Middlesex.

Who stands a chance against the majors?

MAY I, through Music Week, try and get some honest answers to some honest questions. Most of my life I have spent working in record-ing 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 bad areat honce for Aw bolist 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 appear-ance 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 dis-tribution company. With a telesales 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

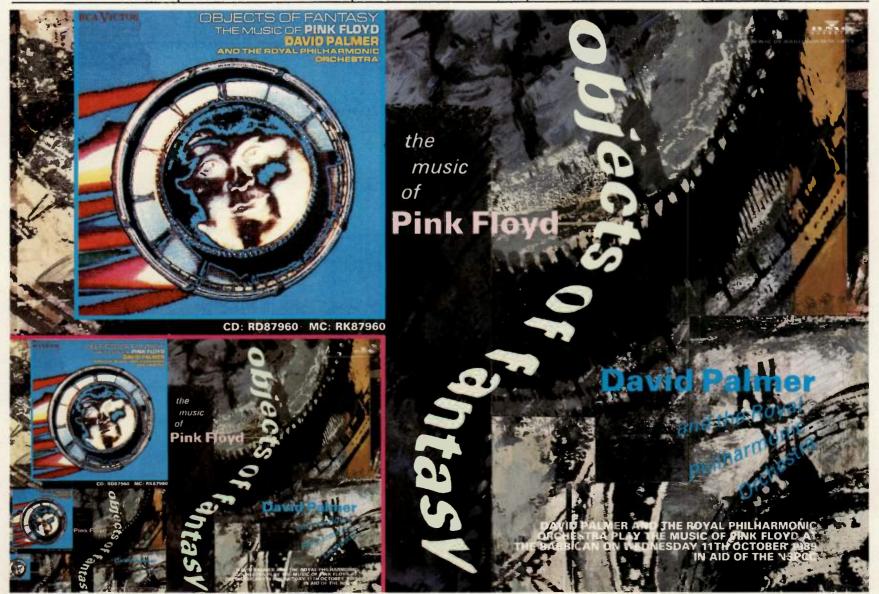
sense of humour when I realised that the artist's family had bought 23 of those copies.

Does that mean that with an appearance on the Wogan Show only five people in this country went into a record shop and pur chased this record? I think not, but how can I prove that the distribution company did their job proper-ly? (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 ad-vert in *Music Week* I would use it to find out if my record was avail-able 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 areas, 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.



PUBLISHING_

Commercial vehicles

by Dave Laing

ONNOISSEURS OF television correctials went all misty-eyad 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 Bustar 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 Music 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.

ating 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: exploiting 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 at the agencies, O'Dwyer has a dozen current and recent campaigns featuring EMI songs. There's Sheba cat food (If), Shell (I Wanna Break Free), Nivea (the Isleys' Freedom), Anchor butter (In The Mood) and even that partnership made in heaven, Matey and I'm Forever Blowing Bubbles.

Almost the only senior 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

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," is Kay O'Dwyer's prediction.



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:

Agencja Autorska (PL) Amiga (GDR) Amsteke (PL) Ansteile (I Applause Artia (CZ) Artisjus (Hung) ASCAP Authors Rights Office (GDR) Avesco Screenco AWA (GDR) Balkaton (BG) Barrucci Group BASF BBC BMG BMI **Buster Concerts** CBS **Centropolis Film Production** Centropolis Film Production Chrysals CNN Colosseum Records ComConcert (GDR) Committee for TV (GDR) Committee for Entertainment (GDR) Committee for Radio (GDR) Crechoslovak Radio Czechoslovak Radio Czechoslovak Television Deutsche Schallplatten (GDR) Dinh Music **Dirk Studios** Doctor Music East West Entertainment EMI Export Estonian Radio

Falcon Schallplatten Filmhaus München Fisher Park Foreign Ministry (GDR) Frere Cholmeley FTS Agency Gay & Co Golden Orpheus International Festival (BG) Goskoncert (USSR) Granada TV Hit & Run Iberafon Sa IFPI Initial TV Interkoncert (Hung) International Talent Group International Music Centre (USSR) ISBA Records Island Records Island Records IST-TV (TU) King Records (Japan) Kompas Concerts (YU) Le Maitre Magyar Radio (Hung) Martin Greene Ravden MCA MCM Network MCPS Meltodia (USSR) Metronome MezhKniga (USSR) Ministry of Culture (France) Ministry for Publications (GDR) Ministry of Culture (GDR) MMA Monster Talent International MPM MSM Management MTV Europe Music Box Music Veek Music Directorate (BG) National Palace of Culture (BG) NBDC NDR International New Music Seminar Object Enterprises Pagart (PL) Patricia Records Aps Peat Marwick McLintock Phono Musik GmbH Pickwick International Polski Telewizia (PL) Polskie Telemizia (PL) Prestige Talent Pro: Musik Programe PWL Records Radio City Music Hall Radio Computing Services Radio and Television Bulgaria Ring Records (Hung) Robertson Taylor Insurance Rock Records (Taiwan)

Rock Summer Management (USSR) Rondor Music RooArt RooArt Ropot Promotion (YU) Rosebud Agency Rough Trade SACEM Schoolhouse Management Sky Rock Radio Slovart (CZ) Sofiaconcert (BG) Sound of the Future GmbH Sovtelexport (USSR) SPEDIDAM SPPF Stafford Knight Insurance Station Agency Strand Magnetics Super Channel Supraphon (CZ) Tele 5 Théâtre de la Ville Tivoli Gronalind Toshiba Tower Records Triad Artists VAAP (USSR) Virgin Records Virgin Vision Warner Chappell Weast Productions (Hung) World Service Agency Yugoslovenska Radiotelevizija ZAKR (PL) ZPR United Entertainment Enterprises (PL) ZPR Records (PL)

Soviet Union • East Germany • Hungary • Bulgaria • Poland • Czechoslovakia • Yugoslavia

 For your "Looking East" brochure and booking form call or fax:

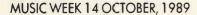
 Roz Graham

 AUSTRALIA
 FRANCE
 TRIBUTE PRODUCTIONS LTD
 USA
 WEST GERMANY

 Grant Calton
 Bernard Batzen / Programe
 Unit F, 144 Liverpool Road,
 Rachel Schadt
 Teldy Hoersch

 Tel: (02) 552 3166
 Tel: (1) 42 51 40 40
 London, NI LA, UK
 Tel: (21) 787 5763
 Pro:Musik GmbH
 and

 Fax: (02) 552 3320
 Fax: (1) 42 51 51 96
 Tel: (01) 700 4515
 Fax: (21) 721 3769
 Tel: (21) 557561
 TOSHIBA



PAGE 17



			14 OCTOBER 1989
		5.6	NGLES
		Records to be featured on this	
E	The Debut Single	Veek's Top Of The Pops Panel soles compared to last week	SIMPLY RED
Ĩ	TI SLEEPING MY	2300 Jackson Street (Jackson/ Mantra For A State Of Mind	you've, got it
	LITTI DAY AWAY	Jockson/Jackson/Jackson/ (Moore)(Moore) Griffin_1 Afrio Dizzi Act (West/Birket) 58 Miss You Much (Lewsr/Harns All Wont From You III) more And Number (Curiosity/ Amore On My Mind (Royce) Samer	Holding Back The Years
	OUT NEXT WEEK	Travers) 91 Numero Uno (Limon/Davoli/ Armogeddon Days Are Here Semplica) 35 (Again) (Johnson) 70 Oh Well (Green) 42 Barl Oh Note (Concert	(Acoustic Version) VZ434/T/C/CD OUT NEXT WEEK
OB	DISTRIBUTED BY WEA RECORDS LTD. O A WARNER COMMUNICATIONS CO. DER FROM THE WEA TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR WEA SALESPERSON.	Best The [Knight/Chapman] 12 Oye Mi Canto (Hear My Blame It On The Boogie Vaice) [Estefan/Casa/ (Jackson/Jackson/Knohn) 46 Ostwald]	DISTRIBUTED BY WEA RECORDS LTD O A WARNER COMMUNICATIONS CO. ORDER FROM THE WEA TELE-ORDER DESK ON 01-998 5929 OR FROM YOUR WEA SALESPERSON
	The Week week on Charl Title Label 7" (12") Number (Distributor)	Cherish (Modonna/ Leonard) Pump Up The Jam (Kamak/ De Quincy) Pump Up The Jam (Kamak/ De Quincy) Pump Up The Jam (Kamak/ De Quincy) Pump Up The Jam (Kamak/ Pump Up The Jam (Kamak/	38 29 6 EVERY DAY (I LOVE YOU MORE) PWL PWL (T) 43 (P) Jason Donovan (Stock/Aitken/Waterman) All Boys Music (s)
Notes	1 10 RIDE ON TIME deConstruction/RCA PB 43055 (12°-PT 43056) (BMG) Black Box (Groove Groove Melody) Warner Chappell Music (s) PUMP UP THE JAM () Swanyard SYR(T) 4 (BMG)	Lowe) 47 Ride On Time (Hortman/ Don't Let Me Down, Cently Limoni/Davoki/Semplici) 1 (The Wonder Stuff) 56 Right Here Working (Marx/ Don't Make Me Over Gaitsch) 11	39 43 3 THE REAL WILD HOUSE Raul Orellana (Raul Orellana) Copyright Control
194	17 Technotronic feat. Felly (Sound Products) Brothers Org/BMC/BOGAM. IF ONLY I COULD O Circa/Virgin YR(T) 34 (F)	Don't Take It Personal (Conley/Culler/ Townsend)89 Rock Wit'Cha (Reid/Simmons) Dramal (Clarke/Bell)637	40 47 2 BED OF NAILS Epic ALICE(T) 3 (C) Alice Cooper (Desmond Child) Ezra Music/EMI Music/EMI Songs
ë si ▲	 3 ⁸ Sydney Youngblood (Claus Zundel) Copyright Control THAT'S WHAT I LIKE * Music Factory Dance MFD(T) 002 (BMG) Jive Bunny & The Mastermixers (Pickles/Hemstock) Cop. Con. 	Stock/Aitken/Waterman) 38 Darbyshire/Hammond)	41 RE DUN'I MARE ME OVER Champion Champion Champion (12/13/600) Sybil (James Bratton/Delores Drewry) Warner Chappell Music 42 NEW OH WELL Parlophone (12/8 6236 (E) OH Well (Axel Henninger/Westside) Rachel Music (Leosong)
	5 12 2 STREET TUFF Rebel MC/Double Trouble (Double Trouble & Rebel MC) Fiction Songs	[Foriow/Kowech/Back-o- Follen:tein/Bourely/ Dows]	43 30 6 PERSONAL JESUS Mute (12)BONG 17 (1/RT) Depeche Mode (Depeche Mode/Flood) Grabbing Hands/Sonet
	6 4 3 DRAMA! Mute (12)MUTE 89 (I/RT) Erasure (G Jones/M Saunders/Erasure) Sonet-Musical Moments/Sonet	Harven's Kere (Johnson) 88 Hey DJ/I Can't Dance (To That Music//Ska Train (Carter/ Classic 140 More (Carter/ Classic 140 More (Carter/ Classic 140 More (Carter/ Striget) (Randoll/Randoll/	44 37 3 ROAD TO YOUR SOUL Mercury/Phonogram EVEN(X) 10 (F) All About Eve (Paul Samwell-Smith) BMG Music
	7 6 3 SWEET SURRENDER Precious/Phonogram JEWEL 9(12) (F) Wet Wet Wet (Wet Wet Wet) Chrysalis Music/Precious Music	Richards/Dean/Clarkeson) Sowing The Seeds Of Love 48 (Orzabal/Smith) 34 1 Feel For You (Prince) 51 Standing There (The Creatives) 1 Feel The Som Maye (King) 45 Street Tuff (Guest Menson) 59	45 INEW I FEEL THE EARTH MOVE CB5 655294 7 (12*-655294 6) (C) Martika (Michael Jay) Screen Gems-EMI Music BLAME IT ON THE BOOGIE Jive JIVE(T) 217 (BMG)
	Image: Second state Second	Stock/Airker/Waterman)71 West) 5 INeed Your Lovin (Gordon/ Beil) Sueno Latino (Gottsching/ Gemolativ/Calina/Persi) 65 Sun Ring, The (Waddington/ Rate) 8 Amath Amath 76	Big Fun (Stock/Aitken/Waterman) Global Music DON'T DROP BOMBS Epic ZEE(T) 2 (C)
	 9 ⁸ ⁴ The Beautiful South (Mike Hedges) Go! Discs Music (§ 10 ²⁴ ³ GIRL I'M GONNA MISS YOU Cooltempo/Chrysolis COOL(X) 191 (C) ²⁴ ³ Milli Vanilli (Frank Farian) George Gluck Music/EG Music 	I'll Set You Free (Hoffs/ Lowen/Novaro) 74 Sweet Invisibility (Kane/Kane) 68 H I Could Tum Back Time (Warren) 74 Sweet Surrender (Clark/ Cuningham/Michell/ Patient) 68	 46 ² Liza Minnelli (Pet Shop Bcys/Julian Mendelsohn) Cage/10 Music (§) 48 ³⁶ ¹⁰ HEY DJ/I CAN'T DANCE/SKA TRAIN Rhythm King LEFT 34(T) (IRT) Beatmasters/Betty Boo (Beatmasters/Betty Boo) Rhythm King/Zomba
	T 5 7 RIGHT HERE WAITING O Richard Marx (Richard Marx/David Cole) EMI/Warner Chappell ③	Hr's All Coming Bock To Me [Sims]. 94 Now (Steinmon) 77 Toke It From Me (Christian/ H's The Same Old Song Hartmon) 72	49 NEW TRAIL OF TEARS China CHINA 20 (12*-CHINX 20) (F) The Dogs D'Amour (Mark Dearnley/The Dogs D'Amour) Empire Music
	7 7 THE BEST Capital (12)CL 543 (E) Tina Turner (Dan Hartman/Tina Turner) Zomba Music (S)	(Holland/Dozier/Holland) 84 This Love Affair (Strangio/ Kennedy (Gedge) 33 Pullan) Ringchin On Heaven's Door (Dydan) 86	50 57 3 LET THE DAY BEGIN MCA MCA(T) 1362 (F) △ The Call (Michael Been/Jim Goodwin) Warner Chappell Music
	13 18 7 IF I COULD TURN BACK TIME Cher (Diane Warren/Guy Roche) EMI Music (s) Geffen GEF 59(T) (W) 14 co. a. LEAVE A LIGHT ON Virgin VS(T) 1210 (F)	Lean On You (Tamey) 28 (O'Bnen) 25 Leave A Light On (Nowels/ Trail Of Tean (Tyto) 49 Shipley) 14 Underneath Your Pillow (It Let The Dry Bactor (Bana) 50 Bitteri 93	51 45 18 Chaka Khan (Arid Mardir) Warner Chappell Music
p s▲	28 2 Belinda Carlisle (Rick Nowels) Future Furniture/Virgin Music CHOCOLATE BOX CBS ATOM(T) 8(C)	Live On Stage (Wilson') Wanted (SJ John) 57 Williams) 79 Way Of The World (Oisen) 87 Love And Regret (Ross) 63 We Didn't Start The Fire (Joef) 8 Uray in An Elevator (Tyler/ Wishing On A Star (Cahin) 22	52 55 2 LOVE STRAIN Kym Mazelle (Alvin Moody/Vincent Bell) Tanney St Songs/EMI Music △ 53 39 7 MISS YOU MUCH Breakout/A&M USA(T) 663 (F) Janet Jackson (Jimmy Jact/Terry Lewis/Janet Jackson) EMI Music
	Bros (Nicky Graham) EMI Music/Graham Music/Warner Chappell Music 16 14 5 NAME AND NUMBER Mercury/Phonogram CAT(X) 6 (F) Curiosity (Skinner) Curio Sounds/Chelsea/Warner Chappell (§)	Perryl 27 You Keep It All In (Hector/ Coson/Coyden) 23 You Are My One And Only Love Strait (Mazele/King) 27 The Love (Chviller/Cole/ Williams)/Thompson/ You Love Knuckles) 28	53 39 7 Janet Jackson (Jimmy Jam/Terry Lewis/Janet Jackson) EMI Music 54 NI3W RUN SILENT ftm/London F(X) 119 (F) Shakespears Sister (Feldman/Shakespears Sister) WC/Make-Z/Orca
	27 2 CAN'T FORGET YOU 27 2 Sonia (Stock/Aitken/Waterman) All Boys Music	OrDonnell/Tolhurst)67	55 41 6 PARTYMAN Prince (Prince) Warner Chappell Music (s)
<mark>;</mark> ;;▲	18 31 4 ROOM IN YOUR HEART Chrysolis LIB(X) 7 (C) Living In A Box (Chris Porter) Empire Music/Warner Chappell (s)	76 THE SUIN RISING WEA YX 414(7) (W) The Batomal Jitartys Filling) Yrrgan Munic	56 35 4 DON'T LET ME DOWN, GENTLY The Wonder Stuff (Pat Collier) PolyGram Music Polydor GONE(X) 7 (F)
	19 16 5 OYE MI CANTO (HEAR MY VOICE) Epic 655287 7 (12 - 655287 6) (C) Gloria Estefan (Emilio Estefan Jr/Jorge Casas/Clay Ostwald) EMI (S) CHERISH Sire W 2883(T) (W)	T7 IT'S ALL COMING BACK We ar VS(1)/216 (7) Preders 3 En Um Stemma Lott hyp work from the start The section of the sectio	57 69 2 WANTED Halo James (Bob Sargeant) MCA Music
Δ	Manna (Madonna/Patrick Leonard) Warner Chappell Music () MANTRA FOR A STATE OF MIND Rhythm King/Multe LEFT 35(1) (//R1)	79 72 W.F.L. Factory FAC 2327 112 FAC 2327 (P) Pappy Honday: Paul Oxfamilial Lamine Barn R. INNOCENCE (Ramix) Paul MA(7) 3 1	56 ^{50 7} Cry Sisco! (Uno Hoo/Chris Birkett) Blue Mar Music/Virgin Music STANDING THERE Wanderland/Polydor SHE(X) 17 (F)
	21 ^{21 5} S'Express (Mark Moore/Rico Conning/William Orbit) Rhythm King 22 ^{40 2} WISHING ON A STAR ^{40 2} Fresh 4 (Children Of The Ghetto)/Lizz E (Smith/Mighty) Warner C.	81 GOOD LOVIN' CIS 65520 7 17 45520 8 10 Raytine Båte Michael Welden J. Combe Barrie	59 The Creatures (Mike Hedges/Creatures) Dreamhouse/Warner Chappell 60 EMI (12)EM 107 (E) ASAP (Stephen Stewart-Short) Zomba/Warner Chappell/Rondor/Bright
	23 32 2 LOVE ON A MOUNTAIN TOP Fanfare (12)FAN 21 (P) Sinitta (Phil Harding/Ian Curnow) PolyGram Music	Freisit Lackfe Transit Eachfel Sovier Publicities THIS LOVE AFFAIR Soldmen Latt(1) 113 (1) Soldme	61 49 3 SECRETS The Primitives (Paul Sampson/Wayne Morris) Complete Music
Δ	24 22 9 SECRET RENDEZVOUS Warner Brothers W 2855(T) (W) Karyn White (LA./Babyface) Warner Chappell Music	85 ALL I WANT FROM Metowe 2843733 (2143244 (BMG) The Tempteticas (See Stepport Island Rate/Cop Cen	62 KIW RESTLESS DAYS And Why Not? (Alan Shacklock) Copyright Control
	25 13 9 THE TIME WARP (PWL Remix) Damian (Des Tong) Richard O'Brien/Druidcrest Jive JIVE(T) 209 (BMG) 36 THE ROAD TO HELL (Part 2) WEA YZ 431(T) (W)	KNOCKINF CON HEAVEN'S Surve the with at 20201 (M Imade Caleford Caleshould Solard Mark Solard Mark Caleford Caleshould Solard Mark Solard KNOCKINF CONTROL March 1998 (MARK 1998) KNOCKINF CONTROL MARK 1998 (MARK 1998) Mark 1998 (MAR	63 42 5 LOVE AND REGRET Deacon Blue (Warne Livesey) ATV Music CBS DEAC(T) 10 (C) 6.0
₽s▲	26 INAN Intervolution field (Chris Rea/Jon Kelly) Magnet Music Weak 12 433(1) (W) 27 17 6 Aerosmith (Bruce Fairbairn) Swan Song Music Geffen GEF 63(T) (W)	OZ HS/hy Jobesen Stephen Herget Warser Oneppell Mongovers' DON'T TAKE IT Artso 112634 12- 612834 Jernese Jeckson Cashy/Teenseed Screen Genu (AU/CBS/Mult	CH 08 2 FM (Neil Kernon) Atso Music/Pattrianna Music
a is ▲	Aerosmith (Bruce Fairbairn) Swan Song Music LEAN ON YOU LEAN ON YOU Cliff Richard (Alan Tarney) Warner Chappell Music EMI (12)EM 105 (E)	90 76 FREE AT LAST Changes (NLMF)17, 217 91 reiny Mig Meon Syndicist Finity Jacksocher Fehr Changes 91 92 ALWAYS CON MY MIND. Performen 218 4211 f 91 92 Kück Storgen (Seve Repolified) Trovers BrassbarGap Cas	 5 ³⁶ ⁴ Sueno Latino/C. Damas (Massimino/Angelino/Cutmaster-G) Stop & Go THIS WAITING HEART Chris de Burgh (Roy Thomas Baker) Rondor Music
	29 15 3 THE SENSUAL WORLD Kate Bush (Kate Bush) Kate Bush Music EMI (12)EM 102 (E)	92 NOU ARE TRUE LOVE Band Source Devel Call Source Call Source Devel Call Source Call Source Devel Call Source Call Source Devel Call Source Devel Call Source Devel Devel Call Source Devel Devel <thde< th=""><th>67 51 7 LOVESONG The Cure (Smith/Allen) Fiction Songs Fiction/Polydor FICS(X) 30 (F)</th></thde<>	67 51 7 LOVESONG The Cure (Smith/Allen) Fiction Songs Fiction/Polydor FICS(X) 30 (F)
100	30 20 9 INEED YOUR LOVIN' Def Jam 655143 6 (12 -655143 7) (C) Alyson Williams (Vincent Bell/Russell Simmons) Island Music	94 TAKE CAUTION WITH Brit Learnin Fit 118 F Joyan Sins Jilyan Sin Elli Sings 95 LAMBADA CIS 659117 17 453111 8	68 60 3 SWEET INVISIBILITY Circa/Virgin YR(T) 37 (F) Hue And Cry (Goldberg/Biondolillo/Kane) Warner Chappell Music
	31 19 5 HARLEM DESIRE WEA YZ 415(T) (W) 31 19 5 London Boys (Ralf Rene Maue) Warner Chappell Music 30 00000 * Music Factory Dance MFD(T) 001 (BMG)	96 78 MELTDOWN In The Mar. THE HILL DAMAGE Output: Dave Rand under Heim Reine E Amage 97 94 LIVE ON STAGE Bendary Hold Cargon Coll	69 65 2 OXYGENE IV (New Version) Dreyfus/Polydor PO 55 (12 -PZ 55) (F) Jean Michel Jarre (Jean Michel Jarre) Warner Chappell Music TO an ARMAGEDDON DAYS ARE HERE (Again) Epic EMU(T) 10 (C)
	34 ²⁰ ¹⁴ Jive Bunny & The Mastermixers (Pickles/Hemstock) Cop. Con. CA PB 43117 (12'-PT 43118) (BMG)	98 82 SAY GOODBYE OIS WEINT 1 C	10 73 2 The The (Warne Livesey/Matt Johnson) Lazarus Music/10 Music
	34 2 The Wedding Present (Chris Allison/Wedding Present) Hallin/EMI 34 23 7 SOWING THE SEEDS OF LOVE Fontana/Phonogram IDEA(T) 12 (F) Tears For Fears (Tears For Fears/Dave Bascombe) Virgin Music (s)	100 GRINGO KCA PS 42115 112 - PT 42116 (sea	 44 ⁸ Cliff Richard (Stock/Alitken/Waterman) All Boys Music (§) TAKE IT FROM ME Island (12)/5 427 (F) ⁶³ ³ Roger Christian (Gary Katz) Blue Mountain Music/EMI Songs
	35 25 9 NUMERO UNO Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W) Starlight (Groove Groove Melody) Warner Chappell Music	★ PLATINUM GOLD (400,000) Glub Gold	73 ELEV SLAVES NO MORE RCA PB 43201 (12 - PT 43202) (BMG) The Blow Monkeys feat. Sylvia Tella (Dr. Robert) Trash/Warner C.
	36 52 2 IWANT THAT MAN Chrysalis CH5(12) 3369 (C) Deborah Harry (Tom Bailey/Eric 'ET' Thorngren) Point Music	▲ Panel Sales Increase of 50% or more over last week Consided by Got up for the BPI, Ariss's Week and the BBC based on a single of 500 convintional accord outlets. Ac- ont which world have a semand between perilling 75-100 have been account in the sole for by 20 per cent compared with fail week C	74 NEW I'LL SET YOU FREE CBS BANGS(T) 7 (C) Bangles (Davitt Sigerson) EMI Songs/Indian Bingo/Chrysalis
3	33 4 ROCK WIT'CHA MCA MCA (T) 1367 (F) Bobby Brown (L.A./Babyface) Warner Chappell Music/Cop. Con.	with lost week C WRH	75 61 3 CROSSROADS Tracy Chapman (David Kershenbaum/Tracy Chapman) EMI Songs

\cdot 75 \cdot ARTIST \cdot ALBUI 0 **MUSIC WEEK** INCORPORATING LP, CASSETTE & CD SALES **14 OCTOBER 1989** TRASH CD 24 35 Alice Cooper Epic 4651301 BATMAN (OST) • CD 27 36 Prince Warner Brothers WX 281 RETRO O CD 49 37 Lou Reed **RCA PL90389** HEART OF STONE CD 58 38 Cher Geffen WX 262 IMAGINATION • CD Imagination 32 39 Stylus SMR 985 CANDLELAND CD 18 40 **WEA WX 303** Nol NEW CROSSROADS CD Tracy Chapman Elektra EKT 61 RAW CD 34 Alyson Williams Def Jam/CBS 4632931 FOREIGN AFFAIR • CD Ting Turner Capitol ESTU 2103 VIVALDI FOUR SEASONS CD 43 42 Nigel Kennedy/ECO EMI NIGE 2 THE SEEDS OF LOVE CD 3 **Tears For Fears** SACRED HEART O CD Shakespear's Sister Fontana 8387301 43 40 London 8281311 CUTS BOTH WAYS CD 3 4 Gloria Estefan Epic 4651451 VELVETEEN * CD 35 44 **Transvision Vamp MCA MCG 6050** HUP CD NEW Wonder Stuff Polydor 8411871 STREET FIGHTING YEARS * CD 45 36 **Simple Minds** Virgin MINDS 1 OH MERCY CD NEW Bob Dylan THE NEV CBS 4658001 CHOICES • CD The Blow Monkeys 37 ALBUM 46 RCA PL 74191 LIKE A PRAYER ** CD 5 Madonna Sire WX 239 PARADISE • CD 38 47 Inner City 10/Virgin DIX 81 WE TOO ARE ONE O CD 8 **Eurythmics** RCA PL 74251 SINGALONGAWARYEARS • CD 33 48 Max Bygraves Parkfield Music PMLP 5001 THE TWELVE COMMANDMENTS OF DANCE 14 9 • CD THEMES • CD London Boys Teldec/WEA WX 278 49 42 Vangelis Polydor VGTV 1 TEN GOOD REASONS ** CD 10 10 Jason Donovan THE MIRACLE * CD PWL HF7 50 Queen Parlophone PCSD 107 A NEW FLAME **** CD Simply Red 12 DR FEELGOOD O CD Motley Crue 11 Elektra/WEA WX 242 39 51 Elektra EKT 59 RHYTHM NATION 1814 . CD 12 Janet Jackson CHANGE O CD A&M AMA 3920 30 52 Alarm I.R.S. EIRSAX 1020 **REPEAT OFFENDER** • CD 13 WATERMARK ** CD **Richard Marx** EMI-USA MTL 1043 46 $> \cup T$ NOV Enya **WEA WX 199** WHEN THE MODIO VALONIE VOLD MAN

14 15	** CD
	Deacon Blue CB5 4633211
15 NEW	HERE TODAY, TOMORROW, NEXT WEEK CD Sugarcubes One Little Indian TPLP15
16 NEW	JARRE LIVE CD Jean Michel Jarre Polydor 8412581
17 8	PUMP CD Aerosmith Geffen WX 304
18 ¹⁶	ANYTHING FOR YOU *** CD Gloria Estefan & Miami Sound Machine Epic 463125-1
19 ¹³	STEEL WHEELS CD Rolling Stones CBS 4657521
20 28	HOME LOVIN' MAN CD Roger Whittaker Tembo/Polydor RWTV2
21 ⁷	SEASON'S END CD Marillion EMI EMD 1011
22 19	ADEVA • CD Adeva Cooltempo/Chrysalis ICTLP 13
23 ²⁶	THE RAW AND THE COOKED ** CD Fine Young Cannibals
24 ²⁵	KARYN WHITE • CD Karyn White Worner Brothers WX 235
25 ²¹	RAW LIKE SUSHI ★ CD Neneh Cherry Circa/Virgin CIRCA 8
26 22	DON'T BE CRUEL ** CD Bobby Brown MCA MCF 3425
27 17	ANOTHER PLACE AND TIME CD Warner Brothers WX 219
28 11	SEARCHLIGHT CD Runrig Chrysalis CHR 1713
29 ²⁰	SLEEPING WITH THE PAST O CD Elton John Rocket/Phonogram 8388391
30 31	APPETITE FOR DESTRUCTION ** CD Guns N' Roses Geffen WX 125
31 ²³	ASPECTS OF LOVE CD Original Cast Really Useful/Polydor 8411261
32 NEW	LIQUIDIZER CD Jesus Jones Food/EMI FOODLP 3
33 29	CLUB CLASSICS VOL ONE ★ CD Soul II Soul 10/Virgin DIX 82
34 NEW	TOUGH IT OUT CD FM Epic 4655891
(900	PLE PLATINUM * DOUBLE PLATINUM * PLATINUM (600,000 units) (300,000 units)
GOLD (100,000 uni	ts) (60,000 units) NEW NEW ENTRY RE-ENTRY



54 47	KYLIE ***** CD Kylie Minogue	PWL HF 3
55 48	STRAIGHT OUTTA COMPTO N.W.A.	N CD Ruthless/4th+ B'Way BRLP 534
56 54	SOUTHSIDE • CD Texas	Mercury/Phonogram 8381711
57 65	TRACY CHAPMAN *** CD Tracy Chapman	Elektra EKT 44
58 NEW	EARTHQUAKE WEATHER CD Joe Strummer	Epic 4653471
59 ⁵¹	FULL MOON FEVER • CD Tom Petty	MCA MCG 6034
60 59	THE INNOCENTS ** CD Erasure	Mute STUMM 55
61 66	3 FEET HIGH AND RISING (De La Soul) CD Big Life DLSLP 1
62 ⁵⁵	IT'S A BIG DADDY THING of Big Daddy Kane	D Cold Chillin'/Warner WX 305
63 56	DISINTEGRATION • CD Cure	Fiction/Polydor FIXH14
64 ⁵²	MARTIKA CD Martika	CBS 4633551
65 NEW	FLYING COWBOYS CD Rickie Lee Jones	Geffen WX 309
66 ⁷³	KICK *** CD INXS	Mercury/Phonogram MERH 114
67 RE	NEW LIGHT THROUGH OLD Chris Rea	WINDOWS ** CD WEA WX 200
68 44	HEART LIKE A SKY CD Spandau Ballet	CBS 4633181
69 ⁵³	THE ULTIMATE COLLECTION The Kinks	CD Castle Comms. CTVLP 001
70 ⁷⁰	GIPSY KINGS • CD Gipsy Kings	Telstar STAR 2355
71 45	ERROL FLYNN CD Dogs D'Amour	China/Polydor 8397001
72 RE	THE CREAM OF ERIC CLAPT Eric Clapton/Cream	ON ** CD Polydor ECTV 1
73 74	HYSTERIA *** CD Def Leppard	Bludgeon Riffola/Phono HYSLP 1
74 ⁶²	SILKY SOUL CD Maze feat. Frankie Beverly	Warner Brothers WX 301
75 📧	BAD ******* CD Michael Jackson	Epic 450290-1
"The British Record	CD: Released on Compact Di Industry Charts C BPI. Compiled by Gallup for B	

A&R TALENT

Pursuit of happiness

by David Golder

BLUE PETER may seem an unlikely platform from which to launch a renewed assault on the charts, but was an appearance on that children's institution which finally convinced Helen Shapiro to re-

convinced Helen Shapiro to re-record her 1961 number one, Walking Back To Happiness. "They said they were doing a Sixties special and would I come along," explains Shapiro. "So they dressed me up in a mini skirt and all the attendant frippery and it

was as simple as that. "The Blue Peter thing was a cul-mination really of a lot of people coaxing and saying, 'Why don't you release Walking Back To Happiness again," says Shapiro. "Friends, relatives, people in shops. Whenever people say my name they will automatically start whistl-ing it." The response to her Blue Peter

appearance was immediate and very positive. Shapiro found that kids were recognising her in the street for the first time in years. The urge to re-record the song was ir-resistible. We did this new version. It's very modern in its rhythm and method of recording with a slight tongue-in-cheek element."

The single, released on Oct 2 on Calligraph, is already receiving play on Radio Two, but Shapiro would like to see support from pop-oriented stations, especially Radio One. "I think we're probably going to aim it towards the younger audience really because that's where the interest has come from. It's not your strict 100 and however many dancable." beats, but

However, Shapiro would not consider following Dusty Spring-field or Sandy Shaw and record with a modern pop group. "I have no ambition whatsoever to do any-thing like that. It's not my kind of music, but then Walking Back isn't

strictly my kind of music either. "I've always had leanings to-wards jazz. It was my first love muscally and I was brought up on it. But in the Sixties it was considered uncommercial." Shapiro released her first jazz album in 1983, which brought her to the attention of Humphrey Lyttelton. Since 1984 they have frequently performed a live show in tribute to Duke Elling-

ton. Whilst being realistic about the possibility of the single being a suc-cess, Shapiro would relish the oportunity to re-record more of her old hits. The B-side carries only one of her minor hits, "instead of one of the more well known ones, just in case we can use them later.



SHAPIRO: BLUE Peter bodge holder



HERE'S THE news - original Wishbone Ash reform

Pilgrims' return

by Kirk Blows

"WE'RE DOING what comes naturally, which the original Wishbone Ash always did. Sometimes it got great results, sometimes it didn't." o says Ash guitarist Andy Powell, who, along with drummer Steve Upton, has been responsible for keeping the Wishbone flag flying during a pretty turbulent last 10 years that has seen radical changes in personnel, record labels and management.

The original line-up is now back together. Reuniting Powell and Upton with guitarist Ted Turner, who defected back in 1975, and who defected back in 1975, and vocalist/bassist Martin Turner (no relation), whose departure in 1980 signalled, for many, the end of the Ash proper. "I think when Martin left," Powell says, "It was almost like breaking a sacred bond, and it liberated everyone." Martin left following the Just Testing album, complaining that "the number of years on the road had begun to take their toll," retir-ing into his home, where he devel-oped his own studio. "When I left the band I could not have told the difference between a synthesizer

difference between a synthesizer and a cheese sandwich, but I soon

learnt," Turner says. Ted Turner, meanwhile, was keeping an even lower profile, liv-ing and travelling around America. The Ash themselves, despite the changes, decided to carry on during the Eighties, in the face of pres-sure to declare themselves bankrupt after being dumped by their management in 1981. "We decided not to go bankrupt, but to pay all the creditors that we were mismanaged into owing money to," says Powell.

to," says Powell. They succeeded by gigging solidly in their established markets (US, Germany and other parts of Europe) and by creating new ones (Soviet Union, Poland, East Germany, India).

It was, however, Miles Copeland's idea to reform the four originals who had pioneered the famous twin lead guitar equalling Their instrumental Nouveau Calls album proved the chemistry was still there, prompting the new Here To Hear album for IRS.

"That was the great thing about Nouveau Calls," says Powell. "It proved there was something actually there, that it wasn't purely a reformation for the sake of it. But it's never been difficult to play; that's the easiest part. The actual aspect of playing is always a privi-lege. That's my philosophy, it's a privilege to play."

Russian around

by Stu Lambert

WHICH UK singer has broadcast right across the Soviet Union, appeared on a Gdansk television show which went out live to millions more viewers and is making a TV special for Polish television? Who is negotiating with Melodiya, the Russian state record company, to record an album in the Soviet Union for distribution to the West, with an initial pressing run of 1m "just to see how it goes?" Elton John? Paul McCartney?

Actually, it's Sadie Nine, a honey-blonde from Hoddesdon, Herts, whose career has taken off like a Soyuz since she guested at the Gradus ad Parnassum Music Festival in Moscow last June. She was an instant sensation, enlivening the an instant sensation, enlivening the atmosphere by bellowing "Oil" and encouraging the crowd to get up and dance, at least for the brief few moments before the bouncers whisked them away. While in Russia, Sadie met Hun-

gary's top rock act, Bikini, and will be touring with them from Buda-pest to Moscow and back.

The forthcoming TV special from Poland is the prize from the SOPOT international music festival filmed at a spectacular open-air arena in the middle of a forest. Sadie shot eight videos in a day for Polish television — "Five them were excellent," she says "Five of which were shown on national TV almost every day for a week. At SOPOT she was also invited to appear at a music festival in Kiev.

Sadie's career looked like taking off a couple of years ago, when she rose to number four in the *Bill*board dance chart with Let's Work It Out. Just as the record was climbing, the label, Record Shack, fold-ed and her contract was held as an asset. It's taken the best part of the intervening time to break free, but now Kim Newman is putting a label together while discussions are continuing with the majors — and Melodiya. The label's principal investor, Anthony Randall, has ex-tensive experience of Russian trading.



SADIE NINE: from Hoddesdon to

Book squirm

by Robin Katz

"I GOT a strong impression from dealing with the record industry that they cannot see further then their own noses," observes rap performer and journalist Charlotte Greig, author of *Will You Still Love* Me Tomorrow (Virago Books), a history of girl groups from the Fifties onwards.

Greig's 224-page book initially overlaps Alan Betrock's 1982 book on the same subject before moving into interviews with current pop and rap acts. Greig was impressed by the many former teenage singers she met but astounded by the music industry's shortsightedness.

"Most of the Sixties artists I interviewed, now in their forties, surprised me with their intelligence, resourcefulness and how well they adjusted to not being successful after they'd once been successful. Many became teachers or nurses and now do the rock and roll re-vival circuit part-time. I felt the same emotional pull talking to Arlene Smith of the Chantels as I did Salt 'n' Pepa. They come from the same background and have the same healthy attitude," says Greig.

Not so the many record com-Not so the many record com-panies and music publishers who stubbornly remain blind to the benefits that music books could bring them. "Pop and rock will be coming in for more analysis in books," predicts Greig. "More journalists, not fewer, will be ring-ing record companies for help. But when I finally did get through to the CBS press office, to enquire about the release date of Darlene Love's album and to EMI regarding Love's album and to EMI regarding Dusty Springfield (prior to the Pet Shop Boys single release) neither of the press people I spoke to had ever heard of the artists, much less the release dates. How can this be? At least the American press offices I dealt with had a filing system that generated a manager's phone number.

Greig adds: "except for Island, record company press offices gave me the impression that the only artists they knew or cared about were those who had singles out that week.

"I also found it absolutely pa-thetic that so many music publishers think the only reason to reproduce lyrics is for sheet music. Reprinting lyrics in a book like this one can only stimulate an interest in the songs. And many songwriters would love to see their lyrics in a reference book. Music publishers should rethink their attitude towards books and suggest realistic fees.'

Greig has found the experience of authorship "rewarding" in ca-reer terms though "disastrous" financially.

However, considering the sexual apartheid practiced in even the most progressive music publications, her next project may well be another music book.



Dave Henderson looks at the covers and beyond

covers and beyond WHAT IS happening to rock and pop stars these days? Last week's music press was riddled with gibberish and suspect pearls of wisdom. Eat and Jesus Jones featured on the cover of *Sounds* — though which was which, was tough to detect—especially after wading through what they had to say for themselves on the release of their respective debut of their respective debut albums. Jesus Jones opined: "We reflect what's going on now." In the same issue Joe Strummer exclaimed: "I'm Strummer exclaimed: "I'm definitely not someone who's worth worshipping." Which after hearing his new album, is closer to the truth than Mr Strummer probably expected to got to get.

Sounds' Single Of The Week wert to Power Of Dreams' A Little Piece Of God. *Melody* Maker plumped for Mark E Smith favourites Kit and Cheatin' My Heart, rm went for Oh Well's reworking of Fleetwood Mac's track of the same name and the NME went for Boy George's latest facade, Jesus Loves You and their debut 45 After The Love.

On the albums front there were positive reactions for both Wonder Stuff and Tracy Chapman, right across the board. *NME* also rated Blue Nile, Sounds mixed and matched Can, AR Kane and Bitch Magnet and *MM* had premature ejaculation (it's not out yet) over The Jesus And Mary Chain's Automatic, while throwing enthusiasm at Neil Young's Freedom and AR Kane's I.

Quote of the week honours Quote of the week honours went to American singer/songwriter Cindy Lee Berryhill with "Just because you see something happening doesn't mean it really is. Just because you think you're crazy it doesn't mean you are," which was cosmicly featured in *MM*. It only just stole the honours when *NME*'s cover star, Kate Bush came up with the immortal muse: "Fancy being a bee, leading an being a bee, leading an incredible existence, all these flowers designed just for you, incredible colours, some trip" Some trip!

MM's cover stars were The Creatures and the paper's pro-motional series came to a climax with a nice retro on The Cure. Its hallowed pages also featured an interesting chat w th Einsturzende Neubauten who, when asked what they thought of Joe Strummer's reappearance claimed they'd "never heard of him".

How soon they forget Joe, how scon they forget.

PERFORMANCE A&R

Gloria in excelsis

GLORIA ESTEFAN may not yet be Madonna, but hey the girl does wanna 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-ofstage 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 ren-dering of 1 2 3, Estefan set the tone of a staccato performance as she embarked on a segue of confi-dently delivered but ultimately bland ballads, before returning to the party beat. The Miami Sound Machine — a

fine analgam of powerful rhythms and fleeting 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 mnor 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 fre-quently contained complex time changes and bewildering per-cussion, and the ballads remained polished rather than heartfelt.

Happily as the set drew to a close the back beat grew more di-rect as an extended Dr Beat, a magnificent Latino Oye Mi Canto and of course a show-stopping Get On Your Feet won the day. The beat, as they say, goes on. 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 while 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 Yuri Termikanov at the Royal Festival Hall last week showed, he is, fundamentally, an outstanding musician.

Every phrase, even slight pas-sage-work, when the composer is just ticking over, is played with a total commitment and imagination that puts to shame many figures of more distinguished status. His other interests seem to give him access to a fund of energy that is more common at a rock gig, yet his sensitivity 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 stun-ned. 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 atten-tion 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 sacrosant either. As a comic may irreverently tear into the Es-tablishment, Kevin and his three cohorts (the term Orchestra is a ruse) respect little. While their acoustic-led, swirling melodies provoke a furious, leg-pumping re-sponse from a packed Borderline, the influences are all too apparent: Dylan, the Faces, early Who.

Little is held in reserve. The stir-ring and compulsive Wheels Of Wonder is thrown in early in the set, seemingly sacrificed to a crowd baying for instant satisfac-tion, on deferred arctification here tion: no deferred gratification here.

New songs, such as the frenetic Suicide On South Street, are aired with abandon. The Who's I Can See For Miles is assaulted and well-kept secrets (Angel) are bellowed at ear-splitting volume. This was, as McDermott pointed out, the last night of a residency occasion for blood-letting. McDermott, like his songs, is

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

Meantime, Kevin will have the laugh. Donning lapel-less last jackets for the encores, hurling guitars floor-ward and overturning drum kits before exiting: the nod to the Sixties ends up a full bown 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 escap-ing 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 Latinlover-looks threatened to breach the monitors and spill over into the audience, who received the band's performance warmly and enthusi-astically throughout. Wisely at this point in their careers, the "twin factor" is not overplayed, but there are vast untapped possibilities for exploitation in future, as illustrated by Gypsy Queen's Mattioli 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 triedand-tested guitar riffs provide the backbone of the band's material, which is fleshed out by the driving rhythm section of Jeff Horner on bass and Ian Disspain 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 an aver-age 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 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 so far, prides itself on its basic, earthy and obstinate sound.

Formed out of the post-punk depression, The Lorries 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 Lorries 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, beaty 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 Camden Palace, attracted a long list of PAs.

First up was **Glen Goldsmith** who failed to create a party atmos-phere, but fortunately he was swift-ly followed by **Double Trouble And The Rebel MC**. Their new single Street Tough went down even better than Just Keep Rock-

ing. The Music Of Live posse provided some more heavyweight hip hop with **MC Duke**'s excellent I'm Riffin' and a totally wild raggamuffin interlude from

raggamultin interlude trom Daddy Freddy that should have gone on much longer. Chart toppers Technotronic and Sydney Youngblood gave rather uninspiring perform-ances of their hits. There was an ances of their hits. There was an embarrassing moment when the vocals to If Only I Could continued after Sydney Youngblood had left the stage: why should someone with such a fine voice resort to miming?

No such copping out for Kym Mazelle as she gave a rousing ren dition of her new single, Love Strain, which heralds a change of direction away from house and into swinabeat.

Next up was Shelly Thunder, a leading light in the New York raggamuffin scene. She proved that there is still life left in reggae 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 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 adds 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. Signifi-cantly, 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 Num-ber which is as popular as it is repetitive. He was joined by Double J, whose raps rarely lived up to the breakbeats and mixing. The excep-tion was his new single, Bless The Funk, which boasts an unprece-dented hip house production from The 45 King.

ANDY BEEVERS

Back tracking

Record Retailer, 15 October 1964 Island planning to bring Ike & Tina Turner to Britain to coincide with release of the Sue single Can't Believe What You Say ... Ember releases Why I Am Ready To Die, Peter Finch's abridged narration of Nelson Mandela's defence speech at his Rivonia trial. The album cover contains messages of support from, among others, Sir Laurence Olivier, Harold Wilson and Pope Paul IV ... PR company Leslie Perrin Associates announces immediate cessation of contract with Radio Caroline ... RR fo-vourably reviews Brian Epstein's autobiography A Cellarful Of Noise, published just after the subject's 30th birthday.

Music Week, 12 October 1974

Charisma announces 19 Octo-ber race day at Kempton Park to celebrate its fifth anniversary, races to include the Genesis Handicap Hurdle and Monty Python's Holy Grail — A Very Silly Race For Amateur Riders ... Cassette sales figures for April/June similar to same period in 1973 but cartridges show a pronounced fall of 25 per cent ... A&M planning simultaneous global release dates for major product, to alleviate problems caused by trans-shipping.

Music 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 sell ATV Music and its prized subsidiary Northern Songs ... Former Arista marketing manager Peter Winkelman is ap-pointed Bronze Records MD, a role filled by Gerry Bron since the 1978 departure of David Betteridge ... Lasgo is presented with its second Queen's Award For Export. MARK LEWISOHN

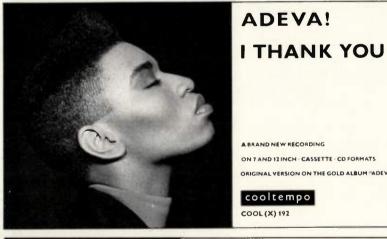
	14 OCTOBER 1989
TOP • 75 • SI	NGLES
MUSIC WEEK	
MUSIC WEEK	The British Record Industry Charts © BPI. Compiled by
Compiled by Gallup for the BPI, <i>Music Week</i> and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.	Gallup for BPI, Music Week and BBC. Trade Publication rights licensed exclusively to Music Week; broadcasting rights to the BBC. All rights reserved.
NO1 RIDE ON TIME • Black Box deConstruction/RCA PB 43055 (12"-PT 43056) (BMG)	41 RE DON'T MAKE ME OVER Sybil Champion CHAMP (12)213 (BMG)
2 PUMP UP THE JAM O Technotronic feat. Felly Swanyard SYR(T) 4 (BMG)	42 NEW OH WELL Oh Well Parlophone (12)R 6236 (E)
3 ³ IF ONLY I COULD O Sydney Youngblood Circa/Virgin YR(T) 34 (F)	43 30 PERSONAL JESUS Depeche Mode Mute (12)BONG 17 (1/RT)
4 NEW Jive Bunny & The Mastermixers Music Factory Dance MFD(T) 002 (BMG)	44 37 ROAD TO YOUR SOUL All About Eve Mercury/Phonogram EVEN(X) 10 (F)
STREET TUFF	45 NEW I FEEL THE EARTH MOVE Martika CBS 655294 7 (12*-655294 6) (C)
DRAMA!	46 38 BLAME IT ON THE BOOGIE Big Fun Jive JIVE(T) 217 (BMG)
	47 46 DON'T DROP BOMBS Liza Minnelli Epic ZEE(T) 2 (C)
• WE DIDN'T START THE FIRE	48 36 HEY DJ I CAN'T/SKA TRAIN Beatmasters feat. Betty Boo Rhythm King LEFT 34(T) (I/RT)
O VOU KEEP IT ALL IN	49 NEW TRAIL OF TEARS The Dogs D'Amour China CHINA 20 (12'-CHINX 20) (F)
	50 57 LET THE DAY BEGIN The Call MCA MCA(T) 1362 (F)
10 24 GIRL FM GONNA MISS FOO Milli Vanilli Cooltempo/Chrysalis COOL(X) 191 (C) Cooltempo/Chrysalis COOL(X) 191 (C) 11 5 RIGHT HERE WAITING O Richard Marx EMI USA (12)MT 72 (E)	51 45 I FEEL FOR YOU (Remix) Chaka Khan Warner Brothers W 2764(T) (W)
12 7 THE BEST Ting Turner Capitol (12)CL 543 (E)	52 55 LOVE STRAIN Kym Mazelle Syncopate/EMI SY 30 (E)
I3 IF I COULD TURN BACK TIME Cher Geffen GEF 59(T) (W)	53 39 MISS YOU MUCH Janet Jackson Breakout/A&M USA(T) 663 (F)
14 28 LEAVE A LIGHT ON Belinda Carlisle Image: Content of the state of the stat	54 NEW RUN SILENT Shakespears Sister Hrr/London F(X) 119 (F)
15 9 CHOCOLATE BOX Bros CBS ATOM(T) 8 (C)	55 41 PARTYMAN Prince Warner Brothers W 2814(T) (W)
16 14 NAME AND NUMBER Curiosity Mercury/Phonogram CAT(X) 6 (F)	56 35 DON'T LET ME DOWN, GENTLY The Wonder Stuff Polydor GONE(X) 7 (F)
17 27 CAN'T FORGET YOU Sonia Chrysolis CHS(12) 3419 (C)	57 69 WANTED Halo James Epic HALO(T) 1 (C)
18 31 ROOM IN YOUR HEART Chrysalis LIB(X) 7 (C)	58 50 AFRO DIZZI ACT Cry Sisco! Escape/Supreme AWOL(T) 1 (P)
19 ¹⁶ OYE MI CANTO (HEAR MY VOICE) Eloria Estefan Epic 655287 7 (12 -655287 6) (C)	59 NEW STANDING THERE The Creatures Wonderland/Polydor SHE(X) 17 (F)
20 10 CHERISH Madonna Sire W 2883(T) (W)	60 NEW SILVER AND GOLD EMI (12)EM 107 (E)
21 21 MANTRA FOR A STATE OF MIND Rhythm King/Mute LEFT 35(T) (I/RT)	61 49 SECRETS The Primitives Lazy/RCA PB 43173 (12"-PT 43174) (BMG)
22 ¹⁰ WISHING ON A STAR System (Children Compared Lizz E 10/Virgin TEN(V) 292 (F)	62 NEW RESTLESS DAYS And Why Not? Island (12)IS 426 (F)

OCTORER 1989

5
W)
IG)
W)
(W)
(E)
(E)
(C)
(W)
IG)
NG)
! (F)
(W)



	DO OV MUSICILIA	
37 33	ROCK WIT'CHA Bobby Brown	MCA MCA(T) 1367 (F)
38 29	EVERY DAY (I LOVE YOU MORE) Jason Donovan	PWL PWL(T) 43 (P)
39 43	THE REAL WILD HOUSE Raul Orellana	BCM BCM 322(X) (P)
40 47	BED OF NAILS	Enic ALICEITI 3 (C)





A BRAND NEW RECORDING

cooltempo COOL (X) 192

ON 7 AND 12 INCH - CASSETTE - CD FORMATS ORIGINAL VERSION ON THE GOLD ALBUM "ADEVA

1	1	PUMP UP THE JAM Technotronic featuring Felly	21 32	LEAVE A LIGHT ON Belindo Carlisle
2	2	RIDE ON TIME Block Box	22 NEW	OH WELL Oh Well
3	3	IF ONLY I COULD Sydney Youngblood	23 12	KENNEDY The Wedding Present
4	5	STREET TUFF Rebel MC/Double Trouble	24 21	NUMERO UNO Storlight
5	NEW	THAT'S WHAT I LIKE Jive Bunny & The Mastermixers	25 25	OYE MI CANTO (Hear My Voice) Gloria Estefan
6	4	DRAMA! Erasure	26 24	AFRO DIZZI ACT Cry Sisco!
7	7	WISHING ON A STAR Fresh 4 featuring Lizz E	27 15	THE BEST Ting Turner
8	17	GIRL I'M GONNA MISS YOU Milli Vonilli	21 23	RIGHT HERE WAITING Richard Marx
9	8	SWEET SURRENDER Wet Wet Wet	29 16	THE SENSUAL WORLD Kate Bush
10	26	WE DIDN'T START THE FIRE Billy Joel	30 NEW	ROOM IN YOUR HEART Living In A Box
11	10	MANTRA FOR A STATE OF MIND S'Express	31 22	THE TIME WARP (PWL Remix) Damian
12	9	YOU KEEP IT ALL IN The Beautiful South	32 33	SUENO LATINO Sueno Latino feat. Carolina Damas
13	11	SECRET RENDEZVOUS Karyn White	33 18	CHERISH Madanna
14	RE	DON'T MAKE ME OVER Sybil	34 29	LOVE ON A MOUNTAIN TOP Sindto
15	19	NAME AND NUMBER Curiosity Killed The Cot	35 38	CAN'T FORGET YOU Sonio
16	36	IF I COULD TURN BACK TIME Cher	36 28	LOVE IN AN ELEVATOR Aurosmith
17	14	THE REAL WILD HOUSE Raul Orellana	37 30	I FEEL FOR YOU (Remix) Chaka Khan
18	6	CHOCOLATE BOX Bros	38 35	ROCK WIT'CHA Bobby Brown
19	NEW	THE ROAD TO HELL (Part 2) Chris Rea	39 NEW	LEAN ON YOU Cliff Richard
28	13	I NEED YOUR LOVIN' Alyson Williams	40 NEW	YOUR LOVE Frankie Knuckles

	-	and the second	
63	42	LOVE AND REGRET	CBS DEAC(T) 10 (C)
64	68	SOMEDAY (YOU'LL COME RU	Epic DINK(T) 1 (C)
65	56	SUENO LATINO Sueno Latino featuring Carolina Damas	BCM BCM 323(X) (P)
66	NEW	THIS WAITING HEART Chris do Burgh	A&M AM(Y) 528 (F)
67	51	LOVESONG The Cure	Fiction/Polydor FICS(X) 30 (F)
68	60	SWEET INVISIBILITY Hue And Cry	Circa/Virgin YR(T) 37 (F)
69	65	OXYGENE IV (New Version) Jean Michel Jarre	Dreyfus/Polydor PO 55 (12'-PZ 55) (F)
70	73	ARMAGEDDON DAYS ARE H The The	ERE (Again) Epic EMU(T) 10 (C)
71	44	I JUST DON'T HAVE THE HEA Cliff Richard	ART EMI (12)EM 101 (E)
72	63	TAKE IT FROM ME Roger Christian	Island (12)IS 427 (F)
73	NEW	SLAVES NO MORE The Blow Monkeys feat Sylvia Tella	RCA PB 43201 (12 -PT 43202) (BMG)
74	NEW	1'LL SET YOU FREE Bangles	CBS BANGS(T) 7 (C)
75	61	CROSSROADS Tracy Chapman	Elektra EKR 95(T) (W)

I WISH I COULD LOVE YOU AGAIN



GLYN OWEN AND THE SIMON MAY ORCHESTRA **TELSTAR RECORDS Distributed by the Total Record** Co. Via BMG (UK) Ltd. Cat No: STAS 295.

US TOP FORTIES

INGLES

	_		
1*	1	MISS YOU MUCH, Janet Jackson	A&M
2	2	CHERISH, Madonna	Sire
3	3	GIRL I'M GONNA MISS YOU, Milli Vanilli	Aristo
4*	7	LOVE SONG, The Cure	Elektra
5*	6	MIXED EMOTIONS, Rolling Stones	Columbia
6*	13	SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
7*	9	BUST A MOVE, Young MC	Delicious
8	4	HEAVEN, Warrant	Columbia
9*	14	LISTEN TO YOUR HEART, Roxette	EMI
10*	10	IT'S NO CRIME, Babyface	Solar
11*	16	LOVE IN AN ELEVATOR, Aerosmith	Geffen
12	5	IF I COULD TURN BACK TIME, Cher	Geffen
13*	15	WHEN I LOOKED AT HIM, Expose	Arista
14*	17	DR FEELGOOD, Motley Crue	Elektro
15*	19	COVER GIRL, New Kids On The Block	Columbia
16	12	IT'S NOT ENOUGH, Starship	RCA
17*	20	ROCK WIT'CHA, Bobby Brown	MCA
18*	25	HEALING HANDS, Elton John	MCA
19	8	18 AND LIFE, Skid Row	Atlantic
20	11	DON'T LOOK BACK, Fine Young Cannibals	I.R.S.
21*	29	THE BEST, Tina Turner	Capitol
22.	33	WHEN I SEE YOU SMILE, Bad English	Epic
23	18	PARTYMAN, Prince	Warner Brothers
24	23	(YOU'RE MY ONE AND ONLY), Seduction	Vendetta
25*	38	DIDN'T I (BLOW YOUR MIND), New Kids On The Block	Columbia
26*	34	LOVE SHACK, The B-52's	Reprise
27*	32	CALL IT LOVE, Poco	RCA
28	30	WHAT I LIKE ABOUT YOU, Michael Morales	Wing
29*	39	(IT'S JUST) THE WAY THAT YOU, Paula Abdul	Virgin
30*	35	I FEEL THE EARTH MOVE, Martika	Columbia
31	27	COLD HEARTED, Paula Abdul	Virgin
32	22	DON'T WANNA LOSE YOU, Gloria Estefan	Epic
33*	-	GLAMOUR BOYS, Living Colour	Epic
34*	40	LET GO, Sharon Bryant	Wing
35*	-	POISON, Alice Cooper	Epic
36	31	ANGEL EYES, The Jeff Healey Band	Arista
37*	-	DON'T SHUT ME OUT, Kevin Paige	Chrysalis
38°		BACK TO LIFE, Soul II Soul	Virgin
39	21	ONE, Bee Gees	Warner Bros
40°	-	SUNSHINE, Dino	4th*ZZB'way

ALBUMS

-	_		
1*	5	DR FEELGOOD, Motley Crue	Elektra
2	1	FOREVER YOUR GIRL, Paula Abdul	Virgin
3	3	STEEL WHEELS, Rolling Stones	Columbia
4	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
5	4	HANGIN' TOUGH, New Kids On The Block	Columbia
6*	9	PUMP, Aerosmith	Geffen
7*	28	JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
8	6	FULL MOON FEVER, Tom Petty	MCA
9	7	SKID ROW, Skid Row	Atlantic
10	11	HEART OF STONE, Cher	Geffen
11	8	REPEAT OFFENDER, Richard Marx	EMI
12 .	10	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
13	12	DIRTY ROTTEN FILTHY, Warrant	Columbia
14	15	DISINTEGRATION, The Cure	Elektra
15	13	THE END OF THE INNOCENCE, Don Henley	Geffen
16	16	KEEP ON MOVIN', Soul II Soul	Virgin
17	14	CUTS BOTH WAYS, Gloria Estefan	Epic
18*	-	THE SEEDS OF LOVE, Tears For Fears	Fontana
19	17	DON'T BE CRUEL, Bobby Brown	MCA
20	18	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
21	20	LIKE A PRAYER, Madonna	Sire
22*	25	COSMIC THING, The B-52's	Reprise
23*	24	TRASH, Alice Cooper	Epic
24	19	TWICE SHY, Great White	Capitol
25	21	NO ONE CAN DO IT BETTER, The D.O.C.	Ruthless
26*	27	STONE COLD RHYMIN', Young MC	Delicious
27	22	SEE THE LIGHT, The Jeff Healey Band	Arista
28	23	SLEEPING WITH THE PAST, Elton John	MCA
29*	29	TENDER LOVER, Babyface	Solar
30*		BRAVE AND CRAZY, Melissa Etheridge	Island
31	26	BIG TYME, Heavy D & The Boyz	MCA
32	31	AS NASTY AS THEY WANNA BE, 2 Live Crew	Luke Skyywalker
33*	-	OH MERCY, Bob Dylan	Columbia
34*	-	IT'S A BIG DADDY THING, Big Doddy Kan	Cold Chill
35	32	VIVID, Living Colour	Epic
36*	-	FOREIGN AFFAIR, Tina Turner	Capitol
37*	40	SILKY PROVIDER, Maze Feat. Frankie Beverly	Warner Brothers
38*	-	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
39	30	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
40	33	ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Virgin
-			

& R LP REVIEWS

A	L	B	U M W E	0	
T	H	E	WE	E	K

KATE BUSH: The Sensual World. EMI. CDP 7930 7 82. Only the strongest artist could maintain her own identity in the midst of such a formidable and varied line-up as appears on this wonderful album. Nigel Kennedy, Dave Gilmour, Michael Kamen, Eberhard Weber, Mick Karn 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 watery eyed at her Abbey Road playback a couple of months ago. Watch out for This Woman's Work as a potential classic.

JEFF BECK: Jeff Beck's Guitar Shop. Epic 4634721. Wayward plank spanker Jeff Beck grinds, squeezes and cajoles his guitar round an amalgam of styles that sounds like a Channel Four theme commissioner's dream. With coproprietors Terry Bozzio and Tony Hymas, Jeff Beck's Guitar Shop is stocked with King Crimson-esque goodies, but its shelves are sadly bare of hits.

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

LIZA MINNELLI: Results. Epic 4655111. Five great new Tennant/Lowe songs which they probably knocked out in a spare evening, cabaret versions of Rent and Tonight Is Forever, plus three covers make for a splendid effort, with Minnelli's elegant voice adapting 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. Scantily clad girls on the back of a motor, country house and Big Daddy covered in gold. The images might sound predictable and corny but the contents of Daddy Thing are far from ordinary. This is a confident freestyle rap album with great edits, withy rhymes and more than a touch of positive street ideology. DEN

KING DIAMOND: Conspiracy. Roadrunner RR9461. More conceptual croonings from King Diamond, once again complaining about the death of his granny and the conspiracy against him; a theme that has yet to really grab the public's imagination. As a sort of metallised Omen it's an improvement musically from previous KD offerings, with Andy La Rocque and Pete Blakk's guitars charging at a frenetic pace, but it's the King's idiosyncratic, banshee-like wailings and demonic utterances that again figure as the most distinctive feature here.



THE MIGHTY LEMON DROPS: Laughter. 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 haircut-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.



NEIL YOUNG: Freedom. Reprise/WEA 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 aggression sufficient to shame 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 Freakout. New Rose. ROSE 159. Distribution: Pinnacle. Two unmissable releases from a Chicago outfit who sound like a tuneful Pixies while lacking none of their intensity. The 87 debut is a pleasant start but sounds like little more than a tune up when compared to the power of Prairie School Freakout. Janet Beveridge Bean's backing vocals add an eerie folky feel to the sound and their promised November dates should see them being touted as "the next big thing".

> BUSH BABIES: Kirk Blows, Neville Farmer, Leo Finlay, Dave E Henderson, Duncan Holland, 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 new 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 famous friends gives the amiable Leeds' guitarist belated recognition, while minor cult celebrity Jimmie Dale Gilmore brings Demon back home to the folk charts.

Label/Catalogue No (Distributor)

FOLK & ROOTS ALBUMS

AND STATE TITLE, Artist

E	e	,,			
1		STORMS, Nanci Griffith	MCA MCG 6066 (F)		
2	3	WATERMARK, Enya	WEA WX199 (W)		
3	2	PAST PRESENT, Clannad	RCA PL74074 (BMG)		
4	1	PEACE AND LOVE, The Pogues	WEA WX247 (W)		
5	4	GIPSY KINGS, Gipsy Kings	Teistar STAR2355 (BMG)		
6	16	VOYAGE, Christy Moore	WEA WX286 (W)		
7	7	MLAH, Les Negresses Vertes R	hythm King LEFTLP11 (I/RT)		
8		CALL IT FREEDOM, Dick Gaughan	Celtic Music CM041 (CM)		
9		BRENDAN CROKER/5 O'CLOCK, Brendan Croker/5 O'Clo	ck Selvertone ORELP505 (P)		
10	8	THE TRINITY SESSIONS, Cowboy Junkies Co	ooking Vinyl COOK011 (I/RE)		
11	10	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (W)		
12	5	PASSION, Peter Gabriel	Real World/Virgin RWLP1 (E)		
13	14	SIDEWAULK, Capercaillie	Green Linnet SIF 1095 (CM)		
14	9	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra EKT 57 (W)		
15	13	THE LION, Youssou N'Dour	Virgin V2584 (E)		
16	11	DOLORES KEANE, Dolores Keane	DK DKLP1 (SP)		
17	15	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHEN5 (C)		
18	12	ANCIENT HEART, Tanita Tikaram	WEA WX210 (W)		
19	18	OUT OF THE AIR, The Davy Spillane Band Co	ooking Vinyl COOK016 (I/RE)		
20	29	KANKA KURU, Abdul Tee-Jay's Rokoto Rogue	FMSL2018 (STERNS/PROJ)		
21	6	WILL THE CIRCLE BE UNBROKEN 2, Various Artis	ts MCA MCFD9001 (F)		
22		JIMMIE DALE GILMORE, Jimmie Dale Gilmore	Demon FIEND145 (P)		
23	19	HORSE WITH A HEART, Aitan	Green Linnet SIF1095 (CM)		
24	23	COMMON GROUND, Kathryn Tickeli	Black Crow CR0220 (CM)		
25		ASTER, Aster Aneke Triple	Earth TERRA107 (STERNS)		
26	24	THE MAN WITH THE BLUE GUITAR, Peter Case	Geffen 924 238-1 (W)		
27	25	SHAHEN-SHAH, Nusrat Fata Ali Khan	Real World/Virgin RWLP3 (F)		
28	17	A CHANGE IN THE WEATHER, Gregson & Collister Spa	ecial Delivery SPD 1022 (I/NM)		
29		BROS, The Four Brothers Co	ooking Vinyl COOK023 (I/RE)		
30	RE	KWASSA KWASSA, Kanda Bongo Man	Hannibal HNBL1343 (CH)		
Roo	The best selling folk and roots music LPs for August 1989, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.				

Charts courtesy Billboard, 14 October, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

INGL E 0 HEWEE

THE CALL: Let The Day Begin (MCA 1362). The single to do it from the band most likely to. Even meek men may headbang hearing the power with which this thrusts its rock'n'roll guitars and anthemic lyrics. High on audience participation potential and definitely worth stacking by the wad. A huge, nay, humungous record.

POWER OF DREAMS: A Little Piece Of God (Setanta 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 morsel, gently nurtured and complete with Irish accents, is followed by thrusting indie guitar pop vibrant enough to get your nose tangled in its strings.



EDIE BRICKELL & NEW BOHE-MIANS: Love Like We Do (Geffen GEF 61). Candy-striped knickerbockers are needed to appreciate the happy-go-lucky na-ture of this sweet and definitely radio-friendly ditty. Twiddlee-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 comph for a pop hit, but a pleasantly dreamy muse peopled pri-marily by George Taylor and The Bible's Boo Hewerdine. Creamy and pleasant with a tune like wafting 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 weebles, beeps and squetches add up to a brill accompaniment for Eric's stacatto vocal Princey, yes, but He's done nowt this spontaneous for yonks. Enjoyably cookie but, ultimately, it's too much of a work-out and not enough of a song.







BELOVED: The Sun Rising (WEA YZ414). The refrain comes courtesy of an ethereal chorister, adding to the dewy, 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 Dancina.

JIVE BUNNY AND THE MASTERMIXERS: That's What I Like (Music Factory/BMG MFD 002). Same formula, different faves, and still infuriatingly hitbound. An archive "C'mon everybody" kicks off snatches of the Howaii 5-0 theme tune plus geriatric hits from Chubby Checker, Little Richard and Bill Haley. Hands up if you wish you'd thought of it first.

LOUDON WAINWRIGHT III: T.S.D.H.A.V. (Silvertone ORE 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 promos is quirky enough to provide a surprise hit.

STEREO MC'S: Lyrical Machine (Gee Street BRW 148). A shuddering bag of tricks culled from reggae/hip-hop rhythms plus Rob B's droll 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 (ffrr 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 girliecrooned bass 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 HOT 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 (ffrr F119). The vocals com-plement each other more naturally this time, thus losing the drama of the first release. That said, Run Silent has a mature pop appeal, basking sumptiously in expansive (expensive?) instrumentation and assured Radio One playlisting.





SINGLES

Reviewed by Selina Webb

KOOL MOE DEE: I Go To Work (Jive JIVET 223). Drag my bod off the dancefloor if you dare — this groove is kickin'. Big band brass blasts, mean rap 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 EKR 98T). Starsky and Hutch sound effects meet bop/rock fiddles and casually drawled vocals for an ultra-Stateside offering destined (given air-play) to do the business. A wellrounded 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. (Polydor P059). Barely 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 jangly intros. Let's ignore the title and enjoy that production of flourishing lush guitars and mellow, yet edged, vocals.



Queen 14). 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 casbah reggae concoction produced by Daniel Lanois and handsomely-equipped with a fulsome soul vocal. Bet it slips through the net but, given judicious airing, it'll have hoardes chilling out to its beat.

David Giles returns to singles duty next week

THE CALL

RISIG



1	1	DRAMA!	Mute MUTE89 (I/RT)
2	2	YOU KEEP IT ALL IN The Beautiful South	Go! Discs GOD35 (F)
3		KENNEDY The Wedding Present	RCA P843117 (BMG)
4	6	ROAD TO YOUR SOUL All About Eve	Mercury EVEN10 (F)
5	8	SECRETS The Primitives	RCA PB43173 (BMG)
6	7	BRING IT ON DOWN Jesus Jones	Food FOOD22 (E)
7	9	WFL (WROTE FOR LUCK) Happy Mondays	Factory FAC232 (P)
8	•	ARMAGEDDON DAYS ARE HERE (AGAIN)	Epic EMU10 (C)
9	5	PERSONAL JESUS Depeche Mode	Mute BOMG 17 (1/RT)
10	10	STONE COLD SOBER Del Amitri	A&M AMS27 (F)
11	12	REGINA The Sugarcubes	One Little Indian 26TP7 (I)
12		PET SEMATARY The Ramones	Chrysolis CHS3423 (C)
13	3	DON'T LET ME DOWN GENTLY The Wonderstuff	Polydor GONE7 (F)
14	15	CELEBRATE Ghost Dance	Chrysolis CHS3042 (C)
15	20	INTO THE HEART OF LOVE Mighty Lemon Drops	Blue Guitar AZUR12 (C)
16	4	BLUES FROM A GUN The Jesus & Mary Chain	blanco y negro NEG41 (W)
17	-	FIND OUT WHY Inspiral Corpets	Cow DUNG5 (I)
18	14	BARGING INTO THE PRESENCE OF GOD Pole Saints	4AD 8AD910 (I/RT)
19		SOUL TRADER Thee Hypnotics	Situation Two SIT62 (I/RT)
20	11	INNOCENCE Kirsty MacColl	Virgin KMA3 (F)

. CINGIEC

A&R THE OT HER CHART

CHART COMMENTARY

The autumn offensive from both independent and major labels The autumn offensive from both independent and major labels begins to heat up. This week's highest placed entry in the singles chart coming from those northern tunesmiths **The Wedding Pres**-ent with their debut proper for RCA — their previous outing on a major featuring their stylish Ukrainian Peel sessions. Kennedy is a typically wild slice of guitar pop that's thrashing at the heels of **Erasure** and **The Beautiful South** in preparation for The Wed-ding Present's studie album Bizarre

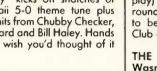
ding Present's second studio album Bizarre. The The's world tour reaches the UK this week as Armageddon The The's world tour reaches the UK this week as Armageddon Days Are Here (Again) hits the top 10. From their highly successful Mind Bomb album, this is the track that caused consternation due to its Middle East subject matter, following the Salman Rushdie affair. Also appearing for the first time in the singles selection is **The Ramones'** Pet Sematary, from the film of the same name based on Stephen King's book, and the grinding guitar noise of Situation Two's Thee Hypnotics on Soul Trader, while Liverpool's **Inspiral Carpets** continue to wander through the lower levels suggesting that eventually they'll succeed in larger circles. **Ian McCulloch** goes straight in at number one with Candleland, his best album since Echo And The Bunnymen's Ocean Rain and **The Bible**'s eponymous album follows him to number two and includes their perrenial single release Graceland. **Ghost Dance**'s

includes their perrenial single release Graceland. Ghost Dance's polished Gothic sounds hit the top five and there's re-entries for both The Pixies' Doolittle and Brendan Croker's third and best album.

TOP · 20 · ALBUMS

1		CANDLELAND	WEA WX303 (W)
- 2		THE BIBLE	
	-	The Bible VELVETEEN	Ensign/Chrysalis CHEN12 (C)
3	1	VELVEIEEN Transvision Vamp	MCA MCG6050 (F)
4	•	STOP THE WORLD Ghost Dance	Chrysalis CHR1706 (C)
5	4	QUADRASTATE 808 Stole	Creed STATE004 (I)
6	2	MEGATOP PHOENIX Big Audio Dynamite	CBS 4657901 (C)
7	16	GREEN REM.	Warner Bros WX234 (W)
8	-	DOOLITTLE The Pixies	4AD CAD095 (1/RT)
9	6	WAKING HOURS	A&M AMA9006 (F)
10	9	BUMMED Happy Mondays	Foctory FACT220 (P)
11	5	PRIMAL SCREAM	Creation CRELP054 (I)
12	17	BLIND MAN'S ZOO	Elektro WX242 (W)
13	10	LOVE IS A LIE Indian Givers	Virgin V2593 (F)
14		BRENDAN CROKER & THE 5 O'CLOCK SHADOWS Brenden Croker & The 5 O'Clock Shedows	Silvertone ORELP505 (P)
15	3	STONE ROSES	Silvertone ORELP502 (P)
16	12	LOVE AND ROCKETS	Beggors Banquet BEGA99 (W)
17	13	THE REAL THING	London 9291541 (F)
18	7	BIG BANG!	WEA WX282 (W)
19	19	PEACE AND LOVE	Poque Mahon= WX247 (W)
20	15	MOTHER NATURE'S KITCHEN	Island ILP59920 (E)
-	-		

WINK IC CHIO



14 OCTOBER 1989

TOP · 75 · [ARTIST	·ALBU	MS
CRO®SROADS Tracy Chapman (Kershenbaum/Chapman) Elektra EKT 61 (W) C:EKT 61C/CD:9608882		39 32 10 Imagination (Various)	Stylus SMR 985 (STY) C:SMC 985/CD:SMD 985
2 2 3 FOREGN AFFAIR Capitol ESTU 2103 (E) C:TCESTU 2103/CD:CDESTU 2103 C:TCESTU 2103/CD:CDESTU 2103	40 GREATEST HITS 0 r d e r n o w	40 18 2 CANDLELAND Ian McCuiloch (Ray Shulman)	WEA WX 303 (W) C:WX 303C/CD:2462252
3 1 2 THE GEDS OF LOVE Tears for Fears (Tears For Fears/David Bascombe) C:8387304/CD:8387302	⊙ SMR989 🔚 SMC989 (D SMD989	41 3418 RAW Alyson Williams (Alvin Moody/Vincent Bell)	Def Jam/CB\$ 4632931 (C) C:4632934/CD:4632932
4 311 CUTSBOTH WAYS Gloric Estefan (Estefan Jnr/Casas/Ostwald) C:46514514/CD:4651451	TUEID ODE CTECT UTS	42 43 2 VIVALDI FOUR SEASONS Nigel Kennedy/ECO (Andrew Keener)	EMI NIGE 2 (E) C:TCNIGE 2/CD:CDNIGE 2
S NEW HUP Polydor 8411871 (F) Wonder Stuff (Pat Collier) C:8411874/CD:8411872	HIEROREATIOT HEIS	43 40 7 SACRED HEART O Shakespear's Sister (SS/Feldman/lovine)	London 8281311 (F) C:8281314/CD:8281312
6 CIW OH N ERCY CB5 4658001 (C) Bob Delan (Daniel Langis) C:4658004/(C):4658002		44 3515 VELVETEEN *	MCA MCG 6050 (F)

	6 NIEW OH & ERCY CB5 4658001 (C) Bob Dulan (Daniel Lanois) C:4658004/CD:4658002	
	JIKE & PRAYER ** Sire WX 239 (W)	
	WE TOO ARE ONE O RCA PL 74251 (BMG)	
	THE TIVE IVE COMMANDMENTS OF DANCE THE AWY 272 MA	
	Y 1412 London Boys (Ralf Rene Maue) C:WX 278C/CD:2460362	
	TO 1023 TEN C OOD REASONS * * PWL HF7 (P) Jason Donovan (Stock/Aitken/Waterman) C:HFC7/CD:HFCD7	
	T 12 34 A NEW FLAME **** Elektra/WEA WX 242 (W) 12 34 Simply Red (Stewart Levine) C:WX 242C/CD:2446892	
-	12 6 3 RHYTHM NATION 1814 A&M AMA 3920 (F) C:AMC 3920/CD:CDA 3920	
AF	REPE/T OFFENDER O EMI-USA MTL 1043 (E)	1
ADEVA	WHEM THE WORLD KNOWS YOUR NAME ** CBS 4633211 (C)	
ADEVA AEROSI ALARM BIG DAI BLOW / BROWN BYGRAY		
CHAPM	Sugaraubes (Derek Birkett) C:TPLP15C/CD:TPLP15CD	
CHER. CHERRY CLAPTC COOPE	JARRE LIVE Polydor 8412581 (F) Jean N ichel Jarre (Jean Michel Jarre) C:8412584/CD:8412852	
COOPE CURE. DE LA S	PUMP Geffen WX 304 (W) Aerosmith (Bruce Fairbairn) C:WX 304C/CD:9242542	
CURE DE LA S DEACC DEF LEF DOGS DONO	18 1648 ANYT HING FOR YOU * * * Epic 463125-1 (C) Gloria Estefan & Miami Sound Machine (Various) C:463125-4/CD:463125-2	
PLUC A	STEEL WHEELS CBS 4657521 (C)	
ENTA ERASUI ESTEFA SOUNI	Additing Stones (Chris Kimsey/Gilmmer (Wins) C:465/524/CU:465/522 Additing Stones (Chris Kimsey) (C:465/524/CU:465/522) Additing Stones (Chris Kimsey) (C:465/524/CU:465/522) Additing Stones (Chris Kimsey) (C:465/524/CU:465/522) Additing Stones (Chris Kimsey) (C:465/524/CU:465/522) Additing Stones (Chris Kimsey) (C:465/524/CU:465/52) Additing Stones (Chris Kimsey) (C:465/52) Additing Stones (Chris Kimsey) (C:4	
EURYTH FINE YC	20 28 4 Roger Whiteker (-) C:RWTVC2/CD8411652 SEASON'S END EMIEMD 1011 (E)	
FM GIPSY I GUNS I IMAGIP INNER	L ^{1 2} Marillion (Nick Davis/Marillion) C:TCEMD 1011/CD:CDEMD 1011	
INNER INXS JACKS(4 19 6 Adeva Smack Prod./Paul Simpson) C:ZCTLP 13/CD:CCDLP 13	
INNER INXS JACKSO JACKSO JARRE, JESUS J JOHN, JONES	23 26 35 Fine Young Cannibals (Cox/Steele/Gift/David Z) C:8280694/CD:8280692	
JONES	24 2523 Karyn White (L.A./Babyface/Prince/Lorber/White)C:WX 235C/CD:925637-2	
	25 21 18 RAW LIKE SUSHI * Circo/Virgin CIRCA 8 (F) Neneh Cherry (Various) C:CIRC 8/CD:CIRCD 8	
	DON'" BE CRUEL ** MCA MCF 3425 (F)	
	ANOTHER PLACE AND TIME Warner Brothers WY 219/Wi	
	4 1725 Donna Summer (Stock/Aitken/Waterman) C:WX 219C/CD:2559762	
Compil based To qua	C:ZCHR 1713/CD:CCD 1713	
must hi	29 20 4 SLEEPING WITH THE PAST O Elton J=hn (Chris Thomas) Rocket/Phonogram 8388391 (F) C:8388394/CD:8388392	
Inst	30 31 61 APPETTE FOR DESTRUCTION ** Geffen WX 125 (W) Guns M* Roses (Mike Clink) C:WX 125C/CD:924148-2	
TITLE	31 23 5 ASPECTS OF LOVE Original Cast (Andrew Lloyd Webber) Really Useful/Polydor 8411261 (F) C:8411264/CD:8411262	
Artist (F	THE LIQUIDIZER Food/EMIFOODLP3(E)	
∆ Ind ▲ Indi ■PI A	CLUB CLASSICS VOL ONE * 10/Virgin DIX 82 (F)	
* = * An for do *** (1,200		
• •	C:4655894/CD:4655892	
O = BPI av settes	35 24 8 Alice Cooper (Desmond Child) Epic 4651301 (C) C:4651304/CD:4651302	
Recon	36 2716 BATMAN (OST) • Warner Brothers WX 281 (W) Prince (Prince) C:WX 281C/CD:9259362	
	37 49 2 RETRC RCA PL90389 (BMG) C:PK90389/CD:PD0389 C:PK90389/CD:PD0389	1
Panel	39 so the HEART OF STONE Geffen WX 262 (W)	
	Image: System 200 System 200 <ths< td=""><td></td></ths<>	

40 GREATEST HITS	C:SMC 763/CD:SMD 783
O R D E R N O W	40 18 2 CANDLELAND WEA WX 303 (W) 18 2 Ian McCulloch (Ray Shulman) C:WX 303C/CD:2462252
⊙ SMR989 📇 SMC989 (D SMD989	Def Jam/CBS 4632931 (C)
Forma a Array	
THEIR GREATEST HITS	43 2 Nigel Kennedy/ECO (Andrew Keener) C:TCNIGE 2/CD:CDNIGE 2
THER ORDER THAT HE TO	43 40 7 SACRED HEART O Shakespear's Sister (SS/Feldman/lovine) C:8281314/CD:8281312
A Destroy	44 35 15 VELVETEEN * MCA MCG 6050 (F) Transvision Vamp (Bridgeman/Held) C:MCGC 6050/CD:DMCG 6050
	45 3623 STREET FIGHTING YEARS * Virgin MINDS 1 (F) Simple Minds (Trevor Horn/Stephen Lipson) C:MINDSC 1/CD:MINDSCD 1
	46 37 8 CHOICES RCA PL 74191 (BMG) C:PK 74191/CD:PD 74191 C:PK 74191/CD:PD 74191
	AT 28 22 PARADISE 0 10/Virgin DIX 81 (F)
E BCA O	A Q 22 0 SINGALONGAWARYEARS Porkfield Music PMLP 5001 (BMG)
	A provide bygraves (Annony bygraves) CPMMC 5002/CDPMCD 5004
STALES MUSIC	
ARTISTS' A-Z	DU 41 20 Queen (Queen/David Richards) C:TCPCSD 107/CD:CDPCSD 107
	State State <th< td=""></th<>
ADEVA 22 KENNEDY Nige/ECO 42 AEROSMITH 17 LONDON BOYS 9 ALARM 52 MADONNA 7 BIG DADDY KANE 62 MARIELION 21	52 ³⁰ ³ Alarm (Tony Visconti) C:EIRSAC 1020/CD:EIRSAD 1020
BLOW MONKEYS, The 46 MARTIKA 64 BROWN Bobby 26 MARX, Richard 13 BYGRAVES, Max 48 Maze feat, Frankie Beverty CHAPMAN, Trocy 1,52 ADD Court	53 46 53 WATERMARK ** WEA WX 199 (W C:WX 199C/CD:243875-2
CHER.	54 4766 Kylie Minogue (Stock/Aitken/Waterman) C:HFC 3/CD:HFCD 3
	55 48 3 STRAIGHT OUTTA COMPTON Ruthless/4th + B'Way BRLP 534 (F, C:BRCA 534/CD:BRCD 534
Other Other Other Other Second Second	56 54 26 SOUTHSIDE Mercury/Phonogram 8381711 (F) C:8381714/CD:8381712
DEF LEPPARD 73 GUEEN 50 DOGS D'AMOUR TI REA. Chris	57 6572 TRACY CHAPMAN *** Elektra EKT 44 (W) C:EKT 44C/CD:960774-2
ESTEFAN, Gloria 4 SIMPLE MINDS 45 ESTEFAN, Gloria & MIAMI 5IMPLY RED 11 SOUND MACHINE 18 SOULII SOULI 33 EURYTHMICS 8 SPANDAU BALLET 68	58 MAY LARTHQUAKE WEATHER Epic 4653471 (C) Joe Strummer (Joe Strummer) C:4653474 (CD:4653472
SOUND MACHINE 18 SOULI SOUL 33 EURYTHMICS SPANDAU BALLET 68 FINE YOUNG CANNIBALS STRUMMER Joe 58 SUCARCUBES 15 56 FM 34 SUCMER Dong 27 GIPSY KINGS 70 TEARS FOR FRARS 3	50 mile full MOON FEVER● MCA MCG 6034 (F)
	THE INNOCENTS **
GUNS N: ROSES 10 TEXAS56 56 MAGINATION 39 The Kindsa 69 INNER CITY 47 TRANSVISION VAAAP 44 INNS 666 TURNER, Tion 7 7 JACKSON, Janet. 12 VANCEUS 49 JACKSON, Minholm 7 WHITE Karyn 24 JARGE, Isan Michel 16 WHITIAKER Roger. 20 JARGE, Isan Michel 16 WHITIAKER Roger. 24 JARGE, Isan Michel. 29 WONDER STUFF. 5	3 FEET HIGH AND RISING Big Life DLSLP 1 (1/RT)
ACKSON Jonet 97 VANCEUS 49 JACKSON Michae 75 WHITE Korn 24 JARGE Jeon Michae 16 WHITAKER Roger 20 JSUS JONES 32 WILLIAKS, Mayon 41 JOHN, Brion 29 WOLDER STUFF 5 JOHES, Richie Lee 65 5	C:DLSMC 1/CD:DLSCD 1
	63 56 23 DISINIEGRATION Fiction/Polydor FIXH14 (F) Cure (Robert Smith/David M Allen) C:FIXHC14/CD:8393532
	C:4633554/CD:4633552
	65 THEW FLYING COWBOYS Rickie Lee Jones (Walter Becker) C:WX 309C/CD:9242462
Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 conventional record outlets.	66 7396 KICK * * * Mercury/Phonogram MERH 114 (F) C:MERHC 114/CD:832 7212
To qualify for a chart position LPs, Cassettes and CDs	67 RE NEW LIGHT THROUGH OLD WINDOWS ** WEA WX 200 (W) Chris Rea (Chris Rea/Jon Kelly) C:WX 200C/CD:243841-2
KEY TO CHART CONT	68 44 3 Spandau Ballet (Various) C:4633184/CD:4633182
TITLE Label LP No. (Distributor)	69 53 5 THE ULTIMATE COLLECTION Costle Comms. CTVLP 001 (BMG) C:CTVMC 001/CD:CTVCD 001
	70 70 27 Gipsy KiNGS • Telstor STAR 2355 (BMG) C:STAC 2355/CD:TCD 2355 C:STAC 2355/CD:TCD 2355
Indicates panel sales increase of 50.99% Indicates panel sales increase of 100% or more.	The second state of the se
★ Any multiple of this level can be certified to provide for double platinum ★★ (600,000 unit), treble platinum ★★★ (900,000 unit), quodruple platinum ★★★★ (1,200,000 unit) awards etc.	TO DE THE CREAM OF ERIC CLAPTON ** Polydor ECTV 1 (F)
 GOLD (100,000 units) 	HYSTEPIA + + Bludgeon Pillolo/Phone HYSTEPIA + +
 SILVER (60,000 units) BPI awards are made for combined unit sales of LPs, Cassettes and CDs. 	73 7495 Def Leppard (Robert John Lange/Nigel Green) C:HYSMC 1/CD.830675 2
Records with a dealer price of $\pounds 2.79$ or below require twice the soles quantity quoted above to obtain an award.	Maze feat. Frankie Beverly (Frankie Beverly) C:WX 301C/CD:7599258022
Panel sales compared to last week	75 RB BAD **********************************
(WEEK 41)	A LORD THE REPORT OF THE REPORT OF THE REPORT OF
COMPI	LATIONS

C:WX 281C/CD:9259362	twice the soles quantity quoted above to obtain an award.	Ma
RCA PL90389 (BMG) C:PK90389/CD:PD0389	Panel sales compared to lost week+0%	75 RE BA
Geffen WX 262 (W) C:WX 262C/CD:9242392	(WEEK 41)	
20 .	COMP	LA
Telstar STAR 2388 (BMG) C:STAC 2388/CD:TCD 2388	STRUS MUSIC	1 8 40 Dil
EMI EMTV 47 (E) C:TCEMTV 47/CD:CDEMTV 47	Theizo HOTTEST IZINCH REMALESIOFION	12 10 8 GR
5 EMI/Virgin/PolyGram NOW 15 (E) C:TCNOW 15/CD:CDNOW 15	BIEUT CTUCC	13 RE Va
Y De Construction/PL 74289 (BMG) C:PK 74289/CD:PD 74289	🛾 KIUKI DI UFF 🖄	14 16 25 GC
K-Tei NE 1447 (K) C:CE 2447/CD:NCD 3447		15 12 14 Val
K-Tel NE1446 (K) C:CE1446/CD:NCD3446		16 19 23 NI
Heart & Soul/PolyGram HASTV 1 (F) C:HASTC 1/CD:8405342		17 14 13 DE
Stylus SMR 987 (STY) C:SMC 987/CD:SMD 987		18 13 14 NO
Telstor STAR 2343 (BMG) C:STAC 2343/CD:TCD 2343		19 18 35 Va

- 12 INCH RE-MIXES

28 0

Π	8 40	DIRTY DANCING (OST) * * Various (Jimmy lenner/Bob Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408
12	10 8	GREATEST EVER ROCK 'N' ROLL MIX (Various (Various)	Stylus SMR 858 (STY) C:SMC 858/CD:SMD 858
13	RE	PRECIOUS METAL Various (Various)	Stylus SMR 976 (STY) C:SMC 976/CD:SMD 976
14	16 25	GOOD MORNING VIETNAM (OST) Various (Various)	A&M AMA 3913 (F) C:AMC 3913/CD:CDA 3913
15	12 14	TOP GUN (OST) * Various (Various)	CBS 70296 (C) C:40-70296/CD:CD70296
16	19 23	NITE FLITE 2 • Various (Various)	CBS MOOD8 (C) C:MOODC8/CD:MOODCD8
17	14 13	DEEP HEAT 3 • Various (Various)	Telstar STAR 2364 (BMG) C:STAC 2364/CD:TCD 2364
18	13 14	NOW DANCE '89 Various (Various)	EMI/Virgin NOD 3 (E) C:TCNOD 3/CD.CDNOD 3
19	18 35	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 450715/CD.K 250715
20	RE	SOFT METAL * Various (Various)	Stylus SMR862 (STY) C:SMC862/CD:SMD862

					_
	1	1	4	DEEP MEAT 4 - PLAY WITH FIRE Various (Various)	Telstar STAR 2388 (BMG) C:STAC 2388/CD:TCD 2388
	2	2	3	IS THIS LOVE Various (Various)	EMI EMTV 47 (E) C:TCEMTV 47/CD:CDEMTV 47
	3	3	8	NOW THAT'S WHAT I CALL MUSIC 15 Various (Various)	EMI/Virgin/PolyGram NOW 15 (E) C:TCNOW 15/CD:CDNOW 15
	4	NEW	1	ITALIA - DANCE MUSIC FROM ITALY Variou. (Various)	De Construction/PL 74289 (BMG) C:PK 74289/CD:PD 74289
	5	7	3	ETERNAL LOVE Various (Various)	K-Tei NE 1447 (K) C:CE 2447/CD:NCD 3447
	6	5	4	LOVE HOUSE Variou (Various)	K-Tel NE1446 (K) C:CE1446/CD:NCD3446
	7	4	9	HEAR AND SOUL Various (Various)	Heart & Soui/PolyGram HASTV 1 (F) C:HASTC 1/CD:8405342
	8	9	5	LEGEMIDS AND HEROES Variou (Various)	Stylus SMR 987 (STY) C:SMC 987/CD:SMD 987
 3 ³ ⁸ Variou: (Vario Variou: (Vario 5 ⁷ ³ Variou: (Vario 6 ⁵ ⁴ Variou: (Vario 7 ⁴ ⁹ HEAR[*] AND Variou: (Vario 8 ⁹ ⁵ Variou: (Vario 9 NEW MOTOWN H Variou: (Vario 	MOTOWN HEARTBREAKERS Various (Various)	Telstar STAR 2343 (BMG) C:STAC 2343/CD:TCD 2343			
	10	6	4	JUST EVENTEEN - HEARTBEATS	Fonton FARET (P)

•

TOP



A new Flame

by Barry Lazell

FLAME, NEW to the dance scene via a just-released eponymous al-bum 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 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 work was with a touring theatre 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 in-

so much varied talent was an in-valuable 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 For-ever Yours by Tony Terry, released in 1987. Its close took What in 1987. Its closing track, What Would It Take, featured Terry in duet with Flame, and she received co-billing on it.

Now, the compliment has been returned, with Terry duetting on



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

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

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 minimovie 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 the 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

Get fresh by Andy Beevers

IF YOU are wondering how AVL 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 E's distinctively soulful vocals, a cool rap from Flyn, the weird bits from Faze-O's Riding High and some hip hop style scratching.

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

Fresh Four — Judge, Flyn, Krust and Suv D — have been working and Suv D — have been working as a DJ team for several years, but Wishing On A Star is their first rec-ord. Judge explains how they ar-rived at such a hybrid sound: "As rived at such a hybrid sound: 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 re-ceive 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.

amestamilton С 0 U M N

A FEW wires got crossed last week and, despite what I and at least one disgruntled non-chart return shop had somehow been led to believe, the official release date for **Reul Orollane** 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 blurning between pre-release and fully-commercial release versions of singles. But, as I finished by saying, so long as you're shifting plastic who cares what makes a release date "official"? ehow been led to believe, the

cares what makes a release date "official"? Further to this topic, the previously mentioned **D** Mob introducing Cathy Dennis C'Mon And Get My Love (ffrr FX 117) in its fully-commercial form now comprises just the disappointing originally promoed Dance Hall Mix flipped by last week's pre-released Spaghetti Western remix, but fatally fails to include the Jools Holland 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-ish Take Precoution mix, JOYCE SIMS Take Caution With My Heart (ffrr FX 118) is already attracting for more attention for its attracting far more attention for its much tougher house-ier Basement Rock Mix (FXR 118), actually available commercially next week in the same form as it was pre-released

the same form as it was pre-released. 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 which purpose it remains most valid. In fact there is a new trend in this country for record companies now to launch purpose if 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 BPI chart rules, thus sacrificing any chance of hitting the singles chart, **CityBeat**'s **XL Recordings** and **Rhythm King's Outer Rhythm** being the first two examples, both labels aiming to give dance fans full value with long 12-inch pressings containing as much music and many mixes as would be found in the unfettered US. As long as they're shifting plastic they'll be making money, so who cares about the singles chart? Incidentally, unrelated to the above argument but recently reviewed in the form in which it was promoed, Josephine (La Version Francaise) turns out to be commercially released

only as the 12 inch B-side of the **Dire** Straits Sultans Of Swing-like **CHRIS**

REA The Road To Hell (WEA YZ4311). Something else causing confusion — and quite a commotion! — at the moment is a totally uncredited but very exciting even more samples crammed adaptation of **The Mix Muster**'s Grand Piano, called Her Grand Beat (Demo Motor DM 9884), apparently a UK pressing. Current imports include the excellent flawlessly simple powerful hip house **MR. LEE** Get Busy (Jive 1274-1-JD); girl rapped effective though fairly routine hip house **FAST EDDIE featuring Sundance** Git On Up (DJ. International Records DJ 990); Kraftwork Trans Europe Express inspired subduedly shuffling rap **HOME BOYS ONLY** Turn It Out (Atlantic 0-86284); girl wailed rambling house **SCRAPPY featuring WET BOXK** Love Motion (C-Thru CTR-714); add quietly burbling and weaving 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 if' repeating samples woven stuttery strong Italo-disco **ROSSO BAROCCO** Do-Do-Don't Stop (Graove Groove Melody GGM 8902); French Kiss inspired (with indeed a cover version as flip) LEE LEWIS Atmosphere (B.C.R. 8CR 89001); Philly Soul-style strings backed jerkily bubbling (though misleadingly titled!) instrumental **K. TRONICS ENSEMBLIF Featuring** double J. Flash House Of Calypso (IRMA casadiprimordine ICP 005); Grand Piano-like samples swamped cantering Italo house **EL CHICO** House Music Lovers (German BCM Records 12325); piano pounded and samples studded jumpy Italo house (by one of its prime creators) D.J. LELEWEL Magic Atto 11° (Groove Groove Melody GGM 8904); ivercently chanding and citaing Itale Itale

vigorously chanting and striding I house CHICCO SECCI PROJECT 1 Italo Whip Of The Rhythm (Creative Records C.R. 010); grand piano jangled slick Seventies soul-style Italo house **RAF. GIUSTI** Don't Waste

house **RAF. GIUSTI** Don't Waste Your Time (DiscoMagic OUT 32.46). Briefly, the hottest UK newies include the incredibly classy sultrily swaying **LISA STANSFIELD** All Around The World (Arista 612 693); **Paul Simpson** remixed rompingly whomping soulful **ADEVA** I Thank You (Cooltempo COOLX 192); **Ottis Redding** Dock Of The Bay and **Steely Dan** Peg elements combining lazily ropped **DE LA SOUL** Eye Know (Big Life DLS 3); Bradford DJs created tinny synth piped deep house **UNIQUE 3** The Theme (10 Records TENX 285). TENX 285).



TOPDANCESINGLES

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

THIS WEEK	WEEK (N CHART WEEKS (N CHART	W
18	STREET TUFF 2 RebelMC & Double Trouble	WANT(X)18 (PAC)
21	7 Technotronic Feat Felly	Swanyard SYR(T)4 (BMG)
3 2	IF ONLY I COULD 8 Sydney Youngblood	Circa/Virgin YR(T) 34 (F)
4,7	WISHING ON A STAR 2 Fresh 1	10/Virgin TEN(X)287 (F)
5 ₃		.PB43055(PT43056) (BMG)
6.	THE REAL WILD HOUSI 3 Raul Crellana	E BCM BCM 322(X) (P)
7,	DRAMA! 2 Erosure	Mute (12)MUTE 89 (I)
8 6	AFRO DIZZI ACT 7 Cry Sisco!	Escape AWOL(T) 1 (P)
9 5	SUENO LATINO 6 Sueno Latino/C Damas	BCM BCM323(X) (P)
10 23	SECRET RENDEZVOUS 5 Karyn White War	ner Brothers W 2855(T) (W)
П 44	LOVE ON A MOUNTAI	N TOP Fanfare (12)FAN 21 (P)
12 24	GIRL I'M GONNA MISS 2 Milli Venilli C	SYOU ooltempo COOL(X)191 (C)
13 12	MELTDOWN 3 Quartz	ITM -(ITM 101) (GAM)
14 17	MANTRA FOR A STATE 5 S'Express Rhythm R	OF MIND Ging/Mute LEFT 35(T) (I/RT)
15 43	I FEEL FOR YOU (REMI 2 Chaka Khan War	X) mer Brothers W2764(T) (W)
16 11	I NEED YOUR LOVIN' 9 Alyson Williams Def	Jam 6551437 (6551436) (C)
17 N	THAT'S WHAT I LIKE	c Factory MFD(T)002 (BMG)
18 49	FREE AT LAST 2 Farley/Hip House Synd. Champ	ion CHAMP(12)217 (BMG)
19 N	LOVE STRAIN	yncopate/EMI (12)SY 30 (E)
20 NE		ONLY)TRUE A&M USA(T)671 (F)

TOPIOALBUMS

			and the second se		
-	DEEP HEAT - 4 PLAY WITH FIRE				
2	3	Various	Telstar STAR2388/STAC2388 (BMG)		
		IT'S A BIG DAD	DY THING		
21	3	Big Daddy Kane	Cold Chillin' WX305/WX305C (W)		
-		STRAIGHT OUT	TA COMPTON		
3.	3	N.W.A.	RUTHLESS BRLP534/BRCA534 (F)		
-		RHYTHM NATIC	N 1814		
4 3	3	Janet Jackson	A&M AMA3920/AMC3920 (F)		
-		QUADRASTATE			
5 5	6	808 Stare	Creed STATE 004 (I)		
		EAZY-DUZ-IT			
61	MEAA	Lozy-E	Ruthless BRLP535/BRCA535 (F)		
-		WAREHOUSE R			
7,	5		our RUMLD 101/ZCRUMD 101 (PAC)		
		ADEVA!			
8。	6	Adeva	Cooltempo CTLP13/ZCTLP13 (C)		
0	MEW	RARE 4			
	MEAA	Various	Ariola 210007/410007 (BMG)		
10	NEW		MUSIC FROM ITALY		
	NEW	Various De	/Con/RCA PL74289/PK74289 (BMG)		

LIVE ON STAGE	
21 10 3 Roxanne Shante	A&M USA(T) 669 (F)
CAN'T FORGET Y	OU
22 NEW Sonia	Chrysalis CHS(12)3419 (C)
EVERYBODY'S A	STAR
23 NEW Paul Simpson/T Jeffries	
POCK WITCHA	
24 20 3 Bobby Brown	MCA MCA(T) 1367 (F)
CASANOVA (DAI	SING HELL REMIX)
	immProd House -(PNT 008R) (PAC)
CLIMANED MADNIE	
	A PB49335 (12°RR-PT49336) (BMG)
27 ELE Sybil	Champion CHAMP(12)213 (BMG)
Jin	
28 13 4 Dionne	Citybeat CBE 745 - (CBE 1245) (W
OLI WELL	Chybear Cbc 745 -(Cbc 1245) (44
29 NEW Oh Well	Parlophone (12)R6236 (E
	ranophone (12)ko230 (E
JET STXR	
	ADVERTISEMENT
RECORDS	DECCAE
01-961 5818	
	CHART
THIS LAST DEGOLE DIEG	CHARI
THIS LAST REGGAE DISC	CO CHART
1 (2) COME BACK TO ME Anthony A	Molvo & Tiger Techniques WRT 47
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P	CO CHART Malvo & Tiger Techniques WRT 47 eck Steely + Cleevie VPRD 438
1 (2) COME BACK TO ME Anthony A	CO CHART Malvo & Tiger Techniques WRT 47 eck Steely + Cleevie VPRD 438
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P	CO CHART Walvo & Tiger Techniques WRT 47 eck Steely + Cleavie VPRD 438
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tippe 4 (3) MAKING LOVE Bony Boom 5 (6) LOVE IS THE POWER Shonches	Nolvo & Tiger Techniques WRT 47 eck Streety + Cleevre VPRD 438 no Irie Fashion FAD 067 Fine Style FS 024
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom	Autro & Tiger Techniques WRT 47 eck Streety + Cleevie VPRD 438 to Inie Fastrion FAD 067 Frine Style FS 024
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Bonry Boom 5 (6) LOVE IS THE POWER Shonches;	Kolvo & Tiger Techniques WRT 47 eck Streety + Cleevie VPRD 438 to Irie Fashion FAD 067 Frine Style FS 024 z Penthouse PH 022
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Bony Boom 5 (6) LOVE IS THE POWER Shonches 6 (11) GUN IN A BAGGY Little Lenny	Kolvo & Tiger Techniques WRT 47 eck Streety + Cleevie VPRD 438 to Irie Fashion FAD 067 Fine Style FS 024 z Penthouse PH 022 Streety & Cleevie SV 02
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Topp 4 (3) MAKING LOVE Barry Boom 5 (6) LOVE IS THE POWER Shanche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin	CO CHART Maho & Tiger Techniques WRT 47 ext Steely + Cleener VPRC 438 to Irie Fashion FAD 067 Fine Style FS 024 z Penthouse PH 022 Steely & Cleenie SV 022 Briggie C BC 009 Penthouse PH 021
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S	CO CHART Maho & Tiger Techniques WRT 47 eck Steely + Cleevie VPRD 438 to lrie Fashion FAD 067 Fine Style FS 024 c Penthouse PH 022 Steely & Cleevie SV 02 Brigge C BC 009 Penthouse PH 021 toammy Levi Possion PE 3
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S	CO CHART Maho & Tiger Techniques WRT 47 ext Steely + Cleevie VRED 438 to life Fashion FAD 067 Fine Style FS 024 to Penthouse PH 022 Steely & Cleevie SV 02 Briggie C BC 009 Penthouse PH 021 toammy Levi Pastion PE 3 RS Home T/Caco T Shabba Ronks GRED 251
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shoncheit 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Montin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOUT	KO CHART Maho & Tiger Techniques WRT 47 eck Steely + Cleevie VRPD 438 to line Fashion FAD 067 Fine Style FS 024 te Penthouse PH 022 Steely & Cleevie SV 02 Briggie C BC 009 Penthouse PH 021 Sammy Levi Postion PE 33 RS Home T/Caco T Shabba Ronks GRED 251 Anthony Maho Doddy Lizard SCT 3
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 1 (14) TAKE YOU TO THE DANCE	CO CHART Mako & Tiger Techniques WRT 47 eck Steely + Cleevie VRPD 438 to lie Fashion FAD 067 Fine Style FS 024 te Penthouse PH 022 Steely & Cleevie SV 02 Briggie C & C 009 Penthouse PH 021 Sammy Levi Possion FE 33 RS Home T/Caco T Shabba Ranks GRED 251 Arthony Mako Doddy Lizard SCT 3 TASTIC Vivion Jones Living Room IM 027
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFANT	CO CHART Mako & Tiger Techniques WRT 47 eck Steely + Cleevie VRPD 438 so Irie Fashion FAD 067 Fine Style FS 024 Fine Style FS 024 c Penthouse PH 022 Steely & Cleevie SV 02 Briggie C & C009 Penthouse PH 021 Steely & Cleevie SV 02 Steely & Cleavie SV 02 Penthouse PH 021 Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Steely & Cleavie SV 02 Restrict Steely & Cleavie SV 02 Steely & Cleavie SV 02 Penthouse PH 021 Sammy Levi Possion PE 33 RS Home T/Caco T Shobba Ronks GRED 251 Arthory Malvo Daddy Lizard SCT 3 TASTIC Vivion Jones Living Room IM 027 JR Kofi Ariwa ARI 097 Steely Ariwa ARI 097
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tapp 4 (3) MAKING LOVE Bany Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Life Lenny 7 (9) ALL THE WAY Ken Markin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN 13 (25) DON'T ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Roppo Roberty/	CO CHART Mako & Tiger Techniques WRT 47 eck Steely + Cleevie VRD 438 so Irie Fashion FAD 067 Fine Style FS 024 Fine Style FS 024 c Penthouse PH 022 Steely & Cleevie SV 02 Briggie C & C009 Penthouse PH 021 Steely & Cleevie SV 02 Steely & Cleavie SV 02 Penthouse PH 021 Sommy Levi Passion PE 3 RS Home T/Caco T Shobba Ronks GRED 251 Anthony Malvo Daddy Lizard SCT 3 Daddy Lizard SCT 3 TASTIC Vivian Jones Living Room IM 027 JR Kofi Aritwa ARI 097
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Barry Boom 5 (6) LOVE IS THE POWER Shonches 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Markin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE s 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DON'T ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Rappa Roberts/ 15 (8) ONE BLOOD Junior Red	CO CHART Maho & Tiger Techniques WRT 47 eck Steely + Cleene VPRO 438 to lrie Fashion FAD 067 Frine Style FS 024 z Penthouse PH 022 Steely & Cleene SV 022 Briggie C BC 009 Penthouse PH 021 Sommy Levi Possion PE 3 RS Home T/Caco T Shobba Ronks GRED 251 Arthony Maho Doddy Lizard SCT 3 TASTIC Vinion Jones Living Room IM 027 TASTIC Vinion Jones Living Room IM 027 Tippa Lee Greenskerves GRED 240 Orthoman Mukalis JR 01
1 (2) COME BACK TO ME Anthony A 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Barry Boom 5 (6) LOVE IS THE POWER Shonches 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Markin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE s 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DON'T ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Rappa Roberts' 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY J.C. Lodge and Tip	CO CHART Maho & Tiger Techniques WRT 47 eck Steely + Cleevie VRED 438 to life Fashion FAD 067 Frine Style FS 024 z Penthouse PH 022 Steely & Cleevie SV 022 Briggie C BC 009 Penthouse PH 021 Steely & Cleevie SV 022 Briggie C BC 009 Penthouse PH 021 Steely & Cleevie SV 027 Briggie C BC 009 Penthouse PH 021 Steely & Cleevie SV 027 Steely & Cleevie SV 027 JR Kof Ariwa ARI 097 Tippa Lee Greensleeves GRED 253 Othoman Mukalis JR 01 ger Greensleeves Gred 253
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Mortin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DON'T ASK MY NEIGHBOU 14 (16) MALF KEY DRIVE Roppo Robert/ 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY JC. Lodge and Te 17 (21) WHY frighty 7 Colonel Mate	CO CHART Moho & Tiger Techniques WRT 47 eck Steely + Cleenie VRED 438 to lie Fastivion FAD 067 Fine Style F5 024 z Penthouse PH 022 Steely & Cleenie SV02 Briggie C BC 009 Penthouse PH 021 Steely & Cleenie SV02 RS Home T/Caco T Shabba Ronts GRED 251 Anthony Maho Doddy Lizard SCT 3 TASTIC Vivion Jones Living Room IM 027 JR Kofi Ariwa ARI 097 Tippa Lee Greensleeves GRED 248 Othoman Mukala JR 01 ger Greensleeves Gred 253 Offbeot Pose Offbeot 1201
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DONT ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Roppo Roberty 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY J.C. Lodge and Tip 17 (21) WHY Frighty 7 Colonel Mate 18 (19) ITAL JOCKEY Johnny P.	CO CHART Maho & Tiger Techniques WRT 47 eck Steely + Cleenie VRED 438 to line Fashion FAD 067 Fine Style FS 024 z Penthouse PH 022 Steely & Cleenie SV02 Briggie C BC 009 Penthouse PH 021 Briggie C BC 009 Penthouse PH 021 Steely & Cleenie SV02 Briggie C BC 009 Penthouse PH 021 Steely & Cleenie SV02 Briggie C BC 009 Penthouse PH 021 Steely & Cleenie SV02 Steely & SV02 S
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DON'T ASK MY NEIGHBOU 14 16) HALF KEY DRIVE Roppo Roberty 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY J.C. Lodge and Tir 17 (21) WHY Frighty 7 Colonel Mite 18 (19) ITAL JOCKEY Johnny P. 19 (26) THERE SHE GOES AGAIN Lo	CO CHART Wolvo & Tiger Techniques WRT 47 eck Steely + Cleevie VPRD 438 to line Fashion FAD 067 Fine Style FS 024 Fine Style FS 024 z Penthouse PH 022 Steely & Cleevie SV 02 Briggie C 80 009 Penthouse PH 022 Steely & Cleevie SV 02 Briggie C 80 009 Penthouse PH 021 Steely & Cleevie SV 02 Briggie C 80 009 Penthouse PH 021 Steely 80 000 Steely A Cleevie SV 02 Briggie C 80 009 Penthouse PH 021 Steely 80 000 Steely A Cleevie SV 02 Briggie C 80 000 Penthouse PH 021 Steely 80 000 M 027 JR Kofi Artwa ARI 007 Tippa Lee Greensleeves Gred 258 Othoman Mukalis JR 01 Othoman Mukalis JR 01 ger Greensleeves Orded 253 Offbeer Posse Offbeer 1201 Techniques WRT 49 roy Maña Maña and Fluzy MF 010
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DONT ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Roppo Roberty 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY J.C. Lodge and Tip 17 (21) WHY Frighty 7 Colonel Mate 18 (19) ITAL JOCKEY Johnny P.	CO CHART Wolvo & Tiger Techniques WRT 47 eck Steely + Cleavie VPRD 438 to line Fashion FAD 067 Fine Style FS 024 Fine Style FS 024 z Penthouse PH 022 Steely & Cleavie SV 02 Briggie C BC 009 Penthouse PH 021 Daddy Lizord SCT 3 RS Home T/Caco T Shabba Ronks GRED 251 Arithony Malvo Doddy Lizord SCT 3 TASTIC Virian Jones Living Room IM 0077 JIR Kofi Aritwa ARI 097 Tippa Lee Greensleeves Greed 253 Othoman Mukalis J R01 ger Greensleeves Offbeerl 1201 Techniques WRT 49 roy Maño Mafia and Fluxy MF 010 </th
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 (14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFAN' 13 (25) DON'T ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Roppe Roberty 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY J.C. Lodge ond Tir 17 (21) WHY Frighty 7 Codonel Mite 18 (19) ITAL JOCKEY Johnny P. 19 (26) THERE SHE GOES AGAIN Lo	CO CHART Moho & Tiger Techniques WRT 47 eck Steely + Cleevie VRE0 438 to lie Fashion FAD 067 Frine Style FS 024 z Penthouse PH 022 Steely & Cleevie SV0 22 Briggie C BC 009 Penthouse PH 021 Steely & Cleevie SV0 23 Briggie C BC 009 Penthouse PH 021 Steely & Cleevie SV0 23 RS Home T/Caco T Shobba Ronts GRED 251 Anthony Maho Doddy Lizard SCT 3 TASTIC Vivion Jones Living Room IM 027 JR Kofi Arive ARI 097 Tippa Lee Greensleeves GRED 248 Othoman Mukals IR 01 ger Greensleeves Gred 253 Offbeat Pose Offbeat 1201 Techniques WRT 49 roy Mafia Mafia and Flazy MF 010 ds Steely & Cleevie SCT 2
1 (2) COME BACK TO ME Anthony J 2 (1) OVER SIZE MAMPIE Gregory P 3 (4) SUPERWOMAN Winsome + Tipp 4 (3) MAKING LOVE Borry Boom 5 (6) LOVE IS THE POWER Shonche: 6 (11) GUN IN A BAGGY Little Lenny 7 (9) ALL THE WAY Ken Martin 8 (10) NAH SKIN UP Tiger 9 (5) HURTING ON THE INSIDE S 10 (12) STOP SPREADING RUMOU 11 14) TAKE YOU TO THE DANCE 12 (15) EXTRA CLASSIC SUPERFANI 13 (25) DON'T ASK MY NEIGHBOU 14 (16) HALF KEY DRIVE Roppo Robert/ 15 (8) ONE BLOOD Junior Red 16 (24) LOVE ME BABY JC. Lodge and The 17 (21) WHY Frighty 7 Colonel Mate 18 (19) ITAL JOCKEY Johnny P. 19 (26) THERE SHE GOES AGAIN Le 20 (24) SUPERWOMAN Flouvette Edvant	CO CHART Make & Tiger Techniques WRT 47 eck Steely + Cleavie VPRD 438 to line Fashion FAD 067 Fine Style FS 024 Fine Style FS 024 a Penthouse PH 022 Steely & Cleavie SV 02 Briggie C BC 009 Penthouse PH 021 Steely & Cleavie SV 02 Briggie C BC 009 Penthouse PH 021 Sommy Levi Possion PE 3 RS Home T//Caco T Shobba Ronks GRED 251 Anthony Malvo Doddy Lizard SCT 3 TASTIC Vivian Jones Living Room IM 027 Tropa Lee Orthoman Mukalis JR 01 Greensleeves GRED 248 Othoman Mukalis JR 01 Greensleeves Gred 253 Offboort Pose Offbeert 1201 Techniques WRT 49 ray Mafia Mafia and Fluzy MF 010 dis Steely & Cleavie SCT 2

1	(1)	REGGAE HITS VOL 6 Vorious Artists	Jet Stor JELP 1006
2	(2)	NO CONTEST Dennis Brown/Gregory Isoacs	Greensleeves GREL 133
3	(4)	ON AND ON Thniler U	Mixing Lob MLLP 002
4	(3)	FOLLOW ME Clement Irie	Blue Mountain BMLP 028
5	(5)	ONE BRIGHT DAY Ziggy Marley & Melody Ma	kers Virgin VUSLP 5
6	(8)	LOVE AFFAIR Frankie Poul	Techniques WRLP 22
7	(7)	KOTCH Kotch	Mango MLPS 1003
8	(14)	RHYTHM DISTRESS Vorious Artists	Greensleeves GREL 137
9	(12)	EQUAL RIGHTS Vanous Artists	Techniques WRLP 23
10	(6)	WAITING FOR YOU Thriller U	Live and Love LALP 31
11	(9)	COUNT OUT Flourgan	Greensleeves GREL 134
12	(13)	BUDDIE CULTURE Mocka B	Ariwa ARILP 048
13	(15)	SKA REVIVAL Various Artists	Sko Revivol LUDLP 1
14	(10)	AH ME DIS Tippo Irie	GT's Records GTLP 3
15	(17)	JACKAMANDORA Carl Meeks	Greensleeves GREL 132
16	(20)	GOOD TO BE TRUE Thrider U/A. Tibert	Dig. B. VPRL 1062 IMP
17	(16)	LOVE THE LIFE YOU LIVE Barrington Levy	Time One TORLP 05
18	(11)	FRONTLINE Johnny P. S	teely & Cloevie VPRL 1057 (IMP)
19	(21)	YOUNG AND SHE GREEN Johnny P	Techniques WRLP 21
20	(23)	LOVER FOR LOVERS Various	Business Records BRLP 901

20	LIFE	
JU NEW	LIFE David Grant/Mike Stev	ens 4th*SSB'way (12)BRW145 (F)
21	DON'T TELL ME Freestyle Orchestra	SBK.One (12)SBK7002 (E)
32 NEW	Barry Blue	ATURDAY NIGHT Escape AWOL(T)4 (P)
33 _{25 7}		Trax DRX 9 (12*RRDOBT 4) (BMG)
34 15 7	BRING FORTH TH Silver Bullet	IE GUILLOTINE Tam Tam 7TTT013 -(TTT013) (P)
35 22 9		Beat CBE742 (12*RRCBE1242) (W)
3614 6		LF thless/4th*SSB'way(12)BRW144 (F)
37 19 6	PARTYMAN Prince	Warner Brothers W 2814(T) (W)
38 31 6	BREAK 4 LOVE Raze	Champion CHAMP(12) 67 (BMG)
39 NEW	Nikki	(MUCHO MACHO) Swanyard SYR(T)5 (BMG)
40 _{18 2}	GET ON UP D.L. Kool	SBK.One (12)SBK 7001 (E)
41 30 7	MISS YOU MUCH Janet Jackson	Breakout/A&M USA(T) 663 (F)
42 NEW	I WANT THAT MA Deborah Harry	AN Chrysalis CHS(12)3369 (C)
43 NEW	WEEKEND GIRL Merlin	Rhythm King LEFT32(T) (I)
44 NEW	YOUR LOVE Frankie Knuckles	Trax/Radical -(TRAXT 3) (SP)
45 37 10	Beatmasters/Betty Boo	/SKA TRAIN Rhythm King/Mute LEFT34(T) (I/RT)
4633 4	LETHAL WEAPON	Sire W 2802(T) (W)
47 27 6	KEEP LOVE NEW Betty Wright	Sure Delight SD(T) 11 (JS/E)
48	opeciarea	Profile PROF(T)265 (P)
49 NEW		Soultown -(12SOUL102) (BMG)
50 29 2	FOREVER Ce Ce Rogers	Atlantic A8852(T) (W)

TOP10 BUBBLERS

-					
-	GET BUSY				
	Mr Lee Jive (USA) -	(1274130) (Imp)			
-	IN THE POCKET				
2	Dynamic Duo Tam Ta	m -(TTT 016) (P)			
-	TAKE CAUTION WITH MY HEAD	T			
3		don F(X)118 (F)			
SHOWER ME WITH YOUR LOVE					
4	Surface CBS 655245	7 -(6552456) (C)			
	EVE OF THE WAR				
5	Ben Lilbrand Remix CBS -	(6551266) (Imp)			
	LOST IN THE BASS				
6	Bass Boyz Big Life/Kool Kat -	(KOOLT505) (I)			
7	SLAVES NO MORE				
	Blow Monkeys/Sylvia Tella RCA PB43201/	PT43202 (BMG)			
0	ONE SHOT AT LOVE				
8		BS LLCJ(T)4 (C)			
-	TURN IT OUT				
9	Homeboys Only Atlantic	-(086284) (Imp)			
10	WELCOME/YO				
10	Gino Latino Harbour Light -	(HL 1006) (Imp)			



AINI				1	ñ		
KEY A=Radio 1 'A' list	RA	010 1	RA	010 1	RE	GIONAL	LAST
B=Radio 1 'B' list		e e 28 9 L PLAYS more	#/(3 10 PLAN	26 9 LISTED	*/t 5 10 PLA 43	#/t 28 9 rLISTINGS staticas	WEEK'S CHART
ADEVA I Thank You Cooltempo	8	_	в		12		_
ADVENTURES, THE Washington Deceased Elektra	7	-	B	-	12	12	-
AEROSMITH Love In An Elevator WEA	14	20	A	A	19	22	17
ALL ABOUT EVE Road To Your Soul Phonogram	5	7	8	8	23	26	-
AND WHY NOT Restless Days Island	15	6	-	-	9	-	-
BAKER, ARTHUR The Message Is Love Breakout BANGLES, THE I'll Set You Free CBS	-		-	-	20	-	_
BEAUTIFUL SOUTH, THE You Keep It All In Go!	20	16	A	A	40	29	8
BELOVED The Sun Rising WEA	10	4		-	-	-	-
BLACK BOX Ride On Time de Construction	24	19	A	A	28 15	29	1
BLOW MONKEYS Slaves No More RCA BRICKNELL, Edie & NEW BOHEMIANS Love Like Geffen	-	4	-	-	12	-	-
BROS Chocolate Box CBS	18	13	B	В	34	27	9
BROWN, BOBBY Rock Wit'cha MCA	5	8	-	-	38	38	33
BUSH, KATE The Sensual World EMI	7	13	-	-	33	36	15
CALL, THE Let The Day Begin MCA CARLISLE, BELINDA Leave A Light On Virgin	19 21	16	A	A	13 33	9 27	57 28
CHAPMAN, TRACY Crossroads Elektro	14	15	B	B	29	27	61
CHER If I Could Turn Back Time Geffen	9	13	B	В	37	32	18
CHRISTIAN, ROGER Take It From Me Island	6	11	-	B	25	28	63
COOPER, ALICE Bed Of Nails Epic	-	-	-	-	13	-	-
CRY BEFORE DAWN Last Of The Sun Epic CURIOSITY Name And Number Mercury	13			8	16 36	17	- 14
CURIOSITT Name And Number Mercury CUTTING CREW The Scattering Siren	-	15	-	-	19	20	-
DAMIAN The Timewarp Jive	-	-	-	-	15	16	13
DE BURGH, CHRIS This Waiting Heart A&M	12	6	B	В	32	26	77
DELAMITRI Stone Cold Sober A&M	6	-	-	-	10	13	90
DE LA SOUL Eye Know Big Life DOGS D'AMOUR, THE Trail Of Tears China	15	-	A 		-	-	-
ERASURE Drama Mute	21	25	A	A	36	36	4
ESTEFAN, GLORIA Oye Mi Canto Epic	18	21	A	A	40	39	16
FM Sameday (You'll Come Running) Epic	-	-	-	-	13	-	-
FRESH 4 Wishing On A Star 10	- 7	- 9	-	-	15 23	17	69
HALO JAMES Wanted Epic HARRY, DEBORAH I Want That Man Chrysolis	9	10	B	-	30	24	52
HUE AND CRY Sweet Invisibility Circa	6	8	-	-	16	20	60
INDIAN GIVERS Hatcheck Girl Virgin	4	-	-	-	-	-	-
JACKSON, JERMAINE Don't Take It Personal Arista	-	-	-	-	11	-	-
JACKSON, JOE Down To London A&M	5	-	-	-	13	-	-
JIVE BUNNY & MASTERMIXERS That's What I Like Music Foctory JOEL, BILLY We Didn't Start The Fire CBS	5 26	5	— A		20 39	15 37	
JOHNSON, HOLLY Heaven's Here MCA	-	-	-	-	34	33	62
KHAN, CHAKA Feel For You Warner Brothers	-	5	-	-	18	13	45
LIES DAMNED LIES Love Among The Ruins Siren	-	-		-	11	-	-
LILAC TIME, THE The Days Of The Week Fontana	-	-	-	-	12	-	-
LIVING COLOUR Glamour Boys Epic LIVING IN A BOX Room In Your Heart Chrysalis	4	13	-	-	38	37	31
LONDON BOYS Horiem Desire WEA	-	5		-	26	30	19
MacCOLL, KIRSTY Innocence Virgin	8	9	B	8	26	27	84
MADONNA Chersh Sire	16	26	8	A	37	37	10
MARTIKA I Feel The Earth Move CBS MARX, RICHARD Right Here Waiting EMI-USA	10 13	4	8	B	31 41	20	- 5
MARX, KICHARD Kight here Woring EMI-USA MAZELLE, KYM Los Stroin Syncopate	5	10	-	-	41	40	-
MILLI VANILLI G rl i m Gonna Miss You Cooltempo	14	13	B	8	35	32	24
MINELLI, LIZA Don't Drop Bombs CBS	19	9	A	B	27	23	46
OCEAN, BILLY L cence To Ch Jive	-		-	-	16	14	81
OH WELL Oh Wel Parlophone OL DELEL D. MIKE longent Virgin	23	18	A 	A 	11	9	-
OLDFIELD, MIKE Innocent Virgin PRIMITIVES, THE Secrets Lazy	11	6	B	B	12	17	49
QUEEN Scondo EMI	-	-	-	-	18	-	
REA, CHRIS The Road To Hel WEA	19	5	-	-	28	14	-
REBEL MC/-DOUBLE TROUBLE Street Tuff Desire	22	20	A	B	8	-	12
RIVER DETECTIVES, The Saturday Night Sunday Marning WEA ROXETTE Listen To Your Heart EMI	-	-	-	-	14 16	12	-
RICHARD, CLIFF Leon On Me EMI	9	4	-	-	32	8	-
S'EXPRESS Montra For A State Of Mind Rhythm King	12	14	8	B	27	25	21
SMAKESPEAR'S SISTER Run Silence EMI	13	12	8	-	23	23	-
SINITTA Love On A Mountain Top Fanfare	13	11	8	B	38	30	32
SONIA I Can't Forget You Chrysalis STANSFIELD, LISA All Around The World Arista	7	-	-	-	34 5	30	-
SWING OUT SISTER Forever Bue Fontana	-	-	-	-	12	-	
TEARS FOR FEARS Advice For The Young At Fontana	7	-	-	-	-	-	
TECHNOTRONIC Pump Up The Jam Swanyard	10	11	В	B	21	19	2
THOMPSON TWINS Sugar Doddy WEA	5	-	-	-	17	15	-
TURNER, TINA The Bust Capitol	20	15	A	A	35 6	38	7
WAX Anchors Aweigh RCA WEDDING PRESENT Kennedy RCA	5	0	-	-	5	-	-
WET WET WET Swinel Surrender The Precious Org.	19	23	A	A	41	38	6
WHITE, KARYN Secret Rendezvous Worner Brothers	7	7	B	B	35	34	22
YOUNGBLOOD, SYDNEY If Only I Could Circa	23	23	A	A	39	38	3

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Focey on 01 583 9199 extm 382. Records are eligible for the grid if they a) are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or c) are featured on 11 or more current 1LR playlists (A & B lists).

AIRWAVES

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 compony.

radio programming company. Called the Unique Broadcasting Co, the new firm is headed by Michael Peacock, a former BBC TV figure who with John Cleese formed Video Arts, the training film company recently sold to its current 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 on Top Of The Pops and Juke box Jury 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. BT

• Frances Line will be interviewed by Bob Tyler in next week's Airwaves.

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 service Radio Radio, will advise on staff selection and format development. John Catlett will take charge of developing the station's identity and role in the growing London radio market.

Catlett shaped the idenity of pirate station Laser 558 and, more recently, Atlantic 252. He says his first task will be to analyse the extensive research carried out by LIR 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 to form a coherent sound."

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

LIR 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.



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

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

• LONDON INCREMENTAL stations Spectrum and London Greek Radio face problems over transmitter sites following Home Secretary Douglas Hurd's announcement that the BBC would not be able to provide transmission facilities to independent stations. LGR originally planned to buy a transmitter from the BBC for $\pounds5,000$, but now faces charges of up to $\pounds8,000$ 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.

PALACE TELEVISION will be offering a major new music TV series at MIPCOM. Beyond The Groove will journey from Los Angles 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.



FRANCES LINE: from secretary to controller



Party politics

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

MASH HITS' special pro-jects editor Jaqui Doyle is becoming increasingly un-popular 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 Octo-ber 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, Martika 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.

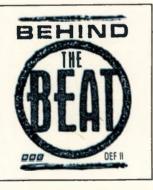
Smash Hits broadcast its hugely

V E W E

by Sarah Davis BEHIND THE BEAT. Series Pro-ducer 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 bar-rage of fresh new ideas and artists for the third series. The rapidly cut mix of black artists past and pres-ent with facts and zlips 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 predominanty aimed at young blacks. Everything — artist interviews, music graphics, interviews, music informational clips whizzes

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

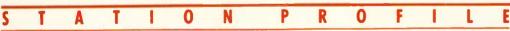


successful magazine format as a television show for the first time last year. The magazine's circulation rose by around 200,000 for several weeks afterwards, but the for-mula wasn't completely successful. Doyle comments: "Last year we made the mistake of thinking you could just impose the magazine's 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 Phillip Schofield will be mingling with ro-bots 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.

media distribution. Rita Lewis, publisher of Smash Hits, asserts: "Now we think we have reflected the fast-paced, dy-namic, colourful and up-to-theminute 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 Net-work 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 is a good thing for the BBC to be involved



by Stu Lambert

BBC Radio Essex

BBC RADIO Essex started trans missions from Chelmsford almost 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 opening since the early Seventies. The territory contain: a large number of urban areas and listeners may also be able to receive all London transmissions, Kent radio stations and Radio Orwell.

PLAYLIST

One playlist operates which re-flects the "tuneful, acult side of the chart," says programme organiser Mark Thomas. A heavily rotated record will get about 20 plays a week. The playlist represents about one third of the programming mix, with the greater proportion of daytime airplay going to golden oldies.

PRESENTERS

Bill Dod hosts the breakfast show, with Steve Bumfrey 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 mu-sic from 7-8pm is followed by Gavin Lawrence's show from Radio Kent, with GLR's Andy Peebles show from 10pm till midnight.

SPECIALIST PROGRAMMING

The Old Record Club, hosted by

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

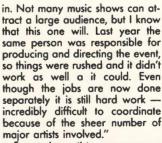
AUDIENCE

with

The core target audience is thirties to mid-fifties — we make sure our sizeable older audience isn't dis-couraged," 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.



For major artists, exposure on the show connects them not only with *Smash Hits'* 3/4m 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 VideoMusic and tape-delayed to several other countries where arrangements are being completed.

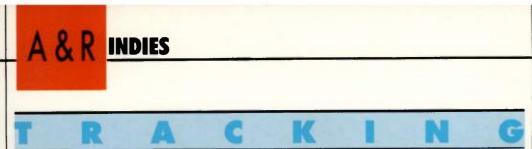
Ali has firm views about who qualifies for inclusion. "I only really want to put on artists if they have got an award or if they are what Smash Hits readers want. I'm not

YAZZ PLUS presenter Philip Schofield and Jason Donovan with Pat Sharp 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**





CURRENTLY AVAILABLE

and

by Dave Henderson

THERE'S A hail of new guttural wailing and noise-like substances this week. The irksomely named **Bitch Magnet** unleash Umber — with all the usual panache and umbridge-inducing aggression. Simplistic, driving-chord work and a howling vocal wrestle for attention on this What Goes On album through Rough Trade and the Cartel. The Bitchies are, of course, American storytellers who focus on everyday life with a slow, consuming bitterness. Also seen to be raunching is **Buffalo Tom's** self-titled debut on SST, through Rough Trade and the Cartel. The law with Tom is "guitar all the way" and the trio of perps are referred to as "chunky cool guys". The music itself is loud and uncompromising, throwing in a hazy sensuround 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 Brum-based Swordfish Records, through Nine Mile and the Cartel, to further educate their following. This they hope to build on substantially when they take their noisey 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 roots rockabilly and the latest technology. Quiffs from Mars, no less. There's a 12-incher from The Holidaymakers on the Gay Cowboy Recording Organisation, again through Revolver and the Cartel, and that's called Skyrider. 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, **Bim Sherman** has a new album on RDL titled Exploitation on which he's assisted by Adrian Sherwood, Doug Wimbish, Keith Leblanc and Sly And Robbie among others.

causing a stir is the second album from **The Sugarcubes**. Here Today, Tomorrow Next Week! has caused something of a torrent of wordy 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 Sugarcubes been self-indulgent, have they failed to fulfil their promise on the "difficult" second album? Well, it's not Birthday again, but neither was Life's Too Good (their first album). Other Good (their first discuss), similarly excitable prose will certainly greet The Wedding Present's second album proper for RCA. After the sideways glance at retro 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. But the Weddoes uphold the "independent" flag and Bizarro is a corker. Also set for bigger things (labels-wise) is American bizarre duo **They Might Be Giants**. They leave labelmates The Sugarcubes at One Little Indian and sign to Elektra but, afore ye go, they have a collection of outtakes, remixes and oddities 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 hit-

THE KLF, formerly The Timelords, aka The Jamms, 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, Liaisons D and Neon, climaxing with a live version of the song. Strange, indecipherable, odd, and all those kind of words just aren't enough.

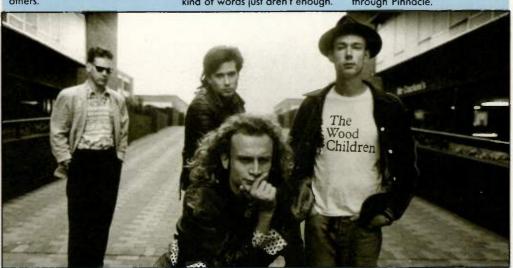
ting Ensign/Chrysalis.

Deep house ecstacy material without a doubt.

NEW FROM Creation, The Bounty Hunters, led by the scruffy but inimitable Dave Kusworth have a bedraggled al-burn of moody rock 'n' roll in the Only Ones vein. Titled Threads — A Tear Stained Scar, it's available through Rough Trade and the Cartel and comes in period Seventies sleeve with perennial empty bottles of Jim Beam and Jack Daniels subtley placed. The Jack Daniels subtley placed. The rock 'n' roll circus 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 supplying bandoneon — such a distinctive Morricone 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 Fan Club CD only sets, 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, Flash and many more.

BEST OF the current wave includes Wood Allen's Airport '89 single on BCM through Pinnacle, Nocera's Summertime Summertime '89 on Sleeping Bag through the Cartel, The Boat Happening's third album Black Candy on Rough Trade through the Cartel, The Wood Children's Shopaholic album/ CD on Demon through Pinnacle, The Pale Saints' Barging Into The Presence Of God three track 12-inch on 4AD through Rough Trade and the Cartel and Louis Philippe's Yuri Gagarin album on E1 Records through Pinnacle.



THE WOOD CHILDREN: Shopaholic's on Demon

	VIE
TOP-40-SIN	GLES
1 2 DRAMA!	Mute (12)MUTE89 (L/RT)
2 NEW STREET TUFF Rebel MC & Double Trouble	Desire WANT(R)18 (PAC)
3 3 4 MANTRA FOR A STATE OF MIND	Rhythm King LEFT35(T) (I/RT)
4 NEW LOVE ON A MOUNTAIN TOP	Fonfore (12)FAN21 (P)
5 2 5 PERSONAL JESUS Depactre Mode	Mute (12)BONG17 (L/RT)
6 8 2 THE REAL WILD HOUSE	BCM BCM322(X) (F)
7 6 6 AFRO DIZZI ACT	Escope AWOL(T) 1 (P)
8 5 9 HEY DJ I CAN'T DANCE TO Beatmasters & Betty Boo	Rhythm King/Mute LEFT34(T) (RT)
9 4 5 EVERY DAY (I LOVE YOU MORE)	PWL PWL(T)43 (P)
10 7 5 SUENO LATINO Sueno Latino	BCM-(BCM323X) (P)
11 9 4 WFL (WROTE FOR LUCK)	Factory FAC2327 (P)
12 MEW MELTDOWN	ITM Music-(ITM101) (GAM/SP)
13 NEW DANCIN' ON A SATURDAY NIGHT 89	Escape AWOL(T)14 (P)
14 THIS LOVE AFFAIR Stefan Dennis	Sublime LIME(1)113 (P)
15 12 6 BRING FORTH THE GUILLOTINE	Tam Tam-(TTTD13) (P)
16 17 9 CASANOVA (PASSION HERO)	Production House PNT008 (PAC)
17 10 3 HOUSE ENERGY REVENCE	Music Man MMPS7009 (P)
18 11 4 REGINA	One Little Indian 26TP7 (I)
10 WEW WEEKEND GIRL	
20 13 10 WOULDN'T CHANGE A THING	Rhythm King LEFT32(T) (L/RT)
21 14 20 JUST KEEP ROCKIN'	PWL PWL(T)42 (P)
22 30 6 MENTAL SKA/RETURN TO ZORBA	Desire WANT(X) 9 (PAC)
23 21 6 DOOWUTCHYALIKE	Big One V(V)BIG16 (I)
24 25 (HOME AND AWAY	BCM BCM330(X) (P)
25 15 7 LOVE PAINS	First Night SCORE19 (P)
26 16 5 RUN 2	Lisson DOLE(Q)12 (P)
27 NATURAL THING	Factory-(FAC273) (P)
28 29 6 FIND OUT WHY Inspiral Carpets	Collision 7CIR3 (I)
20 32 & GIVE ME A SIGN	Cow DUNGS(T) (I)
30 28 2 BARGING INTO THE PRESENCE	Exit LINO30765 (PAC)
31 26 30 VOODOO RAY (EP)	4AD BAD901 (I/RT)
32 NEW Frontie Knucklas	Rhom RS 804 (RX 8804) (P)
33 23 4 In'S NOT OVER	Traz/Rodical-(TRAXT3) (SP)
34 20 2 BLAZIN'/LOVE WILL FIND A WAY	Supreme SUPE(T)151 (P)
34 20 2 Stordust	Republic-[LICT029] (I/RE)
24 21 11 SHE BANGS THE DRUMS	Debut DEBT(X)3079 (PAC)
30 ST TI Stone Roses	Silvertone ORE(T)6 (P)
37 Thee Hypnotics	Situation Two SIT62T (I/RT)
JO 17 2 Nocera	Sleeping Bag-(SBUK12T) (URT)
	KLF Communications-(KLF5T) (I/RT)
40 NEW IN THE POCKET	Tom Tom-(TTT016) (P)
TOP.20.ALE	LIAAC

DISTRIBUTION

			PYZUAL	ROW2
1	2	22	TEN GOOD REASONS Jason Donoyan	PWL HF 7 (P)
2	1	3	JUST SEVENTEEN - HEARTBEATS	Fantare FARE1 (P)
3	N	EW	HANDLE WITH CARE	Under One Flog FLAG35 (P)
4	3	4	WAREHOUSE RAVES	Rumour RUMLD101 (PAC)
5	5	29	3 FEET HIGH AND RISING	Big Life DLSLP 1 (I/RT)
6	4	22	STONE ROSES Stone Roses	Silvertone ORELP 502 (P)
7	6	5	QUADRASTATE 808 Stote	Creed STATE004 (I)
8	8	75	THE INNOCENTS Erosure	Mute STUMM 55 (I/RT/SP)
9	7	15	ANYWAYAWANNA Beatmasters	Rhythm King/Mute LEFTLP10 (1/RT)
10	11	109	THE CIRCUS Erasure	Mute STUMM 35 (L/RT/SP)
11	10	64	KYLIE Kylie Minogue	PWL HF 3 (P)
12	13	24	DOOLITTLE Pixies	4AD CAD 905 (1/RT)
13		RE	ORIGINAL SOUNDTRACK	Rhythm King LEFTLP8 (1/RT)
14	12	7	TECHNIQUE New Order	Factory FACT275 (P)
15	15	2	ANYTHING GOES Original London Cast	First Night CAST18 (P)
16	19	2	BUMMED Happy Mondays	Factory FACT220 (P)
17	9	2	PRIMAL SCREAM Primal Scream	Creation CRELP054 (I/RT)
18	E	EW	TALES OF CREATION Candlemass	Music For Nations MFN95 (P)
19	16	11	ROCKY HORROR PICTURE SHOW	Ode/Pocific OSV21653 (PAC)
20	14	2	SUBSTANCE New Order	Factory FACT200 (P)
			Compiled by Music Week from C	Gallup Data

FOCUSONSOUNDTRACKING

Silver screen spin-offs

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

OUNDTRACK ALB-UMS can be divided into two categories: those from blockbuster films which ofter 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 distribution 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

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 Raggedy Rawney 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 reissues 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 no one knows the film; too late and it may have flopped

track album when the film was in recently re-issued with extra cer 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-TO PAGE 34 **b**



SOUNDTRACKING

FROM PAGE 33

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

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 Has Risen From The Grave, Hands Of The Ripper, Vampire Circus and Dracula Suite.

It is also currently having discussions with neighbouring Filmtrax Music, based in London's Camden Town, whereby the latter will release soundtrack albums on the Silva Screen Records label. Filmtrax 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 Robbins, The Fourth Protocol, Empire State, Heat And Dust and Dance With A Stranger.

David Simmonds, Filmtrax head of publishing, says: "We are re-activating our involvement in actually releasing soundtrack albums, and our two major projects at the moment are Apartment Zero with music by Elia Cmiral and The Blob which are both available on the Filmtrax 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."

Simmonds 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 albums — but others sell much less. Mail-order is an area of business that we are looking into because the number of retail outlets are limited. With mail-order it is much easier to target your market. It's like mail-order book clubs, customers buy titles that they would never dream of going into a shop and buving."

and buying." Simmonds 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 delete. 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. It surprises 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 Bicat), 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 openina."

ing." 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. Then 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."

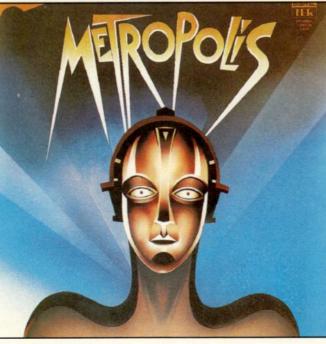
The gamble that paid off

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

OHN CRAIG and his business partner Tony Edwards formed First Night Records four years ago. The company has built up a formidable cata-logue 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.

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



"Since then we have released the original French cast recording as a single 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-



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 mu-sicals 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 approaches from Tim Rice and Elaine Paige themselves for us to do the record. We do everything on a very personal level, the label operates with a very tight-knit team which is important, and we always have a 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 Safari 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, not so much in an effort to make the singles chart, as John Craig points out, but to make the media and record-buying public aware of the cast album's existence. "We released a single, I Dreamed A Dream by Patti LuPone from Les Miserables which got a lot of Radio Two airplay and attracted interest in the show album, even from people who hadn't seen the stage production. 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 MCA with the Adam Faith musical Budgie, RCA with Sherlock, and EMI Records who released Winnie on records. The shows all came off very quickly in the West End, and once that happens the public loses interest. It can be a very good market though as First Night has 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 soles."

John Yap's That's Entertainment Records has also built up a formidable reputation for its catalogue of film soundtrack 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 Dress Circle) which gave him a feel for the public's demand for such recordings. During the last few years he has recorded

TO PAGE 36 🕨

Three Sizzling New Soundtracks From Varese Sarabande!

A AND A

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 VSC 5238

Distributed By Pinnacle Records 0689.73144

FORMOT

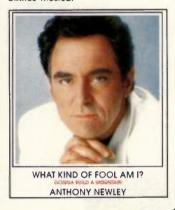
ORIGINAL SOUNDTRAC

SOUNDTRACKING

FROM PAGE 34

many on and off-Broadway musicals including On Your Toes, Jerry's Girls and The Rink (with Liza Minnelli and Chita Rivera), as well as licensing classic original cast recordings from Decca and EMI in-cluding such titles as Lionel Bart'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 record-ing of The Threepenny Opera featuring Lotte Lenya. Jap has also released the world premiere record-ing of the complete score of Noel Coward's Bitter Sweet with Valerie WEST END revival of the classic Sixties musical



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

role in Phantom Of The Opera. Metropolis, a stage version of the legendary silent film, had a mu-sical 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 have had a gold disc by now for the album. By the time the cast re-cording was released, the show only had another six weeks left but sold 20,000 double-units in we 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 musi-cals, Kismet and The Student Prince. Among the opera names featured are Norman Bailey, David Rendell, Valerie Masterson, Marilyn Hill-Smith, Diana Mont-ague, Richard Van Allen and Don-ald 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 definiof what musical theatre in the Eighties is all about, and then re-vivals 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 cases the original production most had the great stars so a new re-cording of a revival will only be relevant as long as the show is runeclipsed 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 Rec-

ords, 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 di-rect 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 al-ready had TV coverage of our plans.



NEW RELEASES FROM TER

VIP



LIS WELCH/THIS THING CALLED LOVE CDVIR 8309 **METROPOLIS CDTER2 1168**

New Releases on CD . . .



GRIND CDTER 1103

Forthcoming Releases . . .

ELISABETH WELCH SINGS JEROME KERN SONGBOOK

KISMET starring VALERIE MASTERSON, DONALD MAXWELL, DAVID RENDALL, BONAVENTURA BOTTONE, RICHARD VAN ALLAN, with ROSEMARY ASHE and JUDY KAYE. THE PHILHARMONIA ORCHESTRA and AMBROSIAN SINGERS conducted by JOHN OWEN EDWARDS.

STREET SCENE The Complete Score with The English National Opera conducted by CARL DAVIS.

THE STUDENT PRINCE Premiere Recording of the complete score in the original orchestration starring NORMAN BAILEY, MARILYN HILL SMITH, DAVID RENDALL,

BONAVENTURA BOTTONE, NEIL JENKINS, DONALD MAXWELL, ROSEMARY ASHE, JASON HOWARD, STEVEN PAGE and DIANA MONTAGUE.

THE PHILHARMONIA ORCHESTRA and AMBROSIAN SINGERS conducted by JOHN OWEN EDWARDS.

WHAT ABOUT LOVE? Starring JUDY KAYE, DAVID GREEN and SIMON GREEN.

THE WOLVES OF WILLOUGHBY CHASE The Original Soundtrack Recording.



PINNACLE RECORDS UNIT 2, ORPINGTON TRADING ESTATE SEVENOAKS WAY **ORPINGTON, KENT BR5 3SR** Sales: 3689 73144



THAT'S ENTERTAINMENT RECORDS LTD 107 KENTISH TOWN ROAD LONDON NW1 8PB Telephone: 01-485 9593 Telex: 896691 A/B TLXIR G Fax: 01-485 2282

NEWALBUMS

	hand the section of t		1 - In the last last last last last	7
	Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distribute	or) / Category	Artist / Title / Label / "LP" / "MC" / "CD" / Cat Nos / Dealer Price / (Distributor)	/ Categ
7	ALL ABOUT EVE SCARLET AND OTHER STORIES MERCURY/PHONOGRAM LP/MC:8389651/8389654 CD:8389652 £ 4.56/7.29(F) AMERICAN SPRING SPRING SEE FOR MILES CD:SEECD 269 (P)	Rock Rock	OCEAN, BILLY OCEAN GREATEST HITS JIVE LP/MC:BOTV 1/BOTC 1 CD:BOCD 1 £ 4.29/7.29(BMG) ORIGINAL SOUNDTRACK MASTERS OF THE UNIVERSE COLOSSEUM LP:CST FI 8029 (P)	ilms/Sho
3979 22	BABY FLIES, The A COLORFUL VIEW RESONANCE 1P:338922 (GY) BALL TROUBLE DOLL SHIMMY DISC 1P:SDE 89091P £ 3,99/7.29(GY)	Indie Indie	PINK TURNS BLUE META FUN FACTORY LP:FUNFANL3913 CD:FUNFCD3913	R
1	BENTON, Buster MONEY'S THE NAME OF THE GAME ICHIBAN LP/MC:ICH 1046/ICH 1046MC CD:ICH 1046CD £ 3.95/7.29(I/BK) BIG BIG SUN STOP THE WORLD ATLANTIC LP/MC:K7819641/K781944	R & B Rock	£ 3.95/6.09(P) PRIMITIVES, The PURE RCA LP/MC:PL 74252/PK 74252 CD:PD 74252 (BMG)	R
	CD:K7819642 (M) BUSH, Kate THE SENSUAL WORLD EMI LP/MC:EMD 1010/TCEMD 1010	Rock	REID, Irene & MIKE CARR QUARTET THE LADY FROM SAVANNAH BIRDLAND	
	CD:CDEMD 1010 (E) BYRNE, David BRAZIL CLASSICS WARNER LP/MC:K9260191/K9260194	Rock	RONDSTADT, Lindo CRY LIKE A RAINSTORM ELEKTRA LP/MC:EKT 76/EKT 76C CD:K9608722 (W)	
	CD:K9260192 (M) BYRNE, David REIMOMO WEA LP/MC:WX 319/WX 319C CD:K9259902 (M)	Rock	SCREAMING LORD SUTCH ROCK & HORROR ACE LP:CH 65 £ 3.89(P)	R '
935	CALL, The THE CALL MCA LP/MC:MCG 6065/MCGC 60665 CD:DMCG 6065	Rock	SCREECHING WEASEL BOOGADA BOOGADA BOOGADA WETSPOTS LP:WETLP 5 (SRD)	R
	(F) CHRISTIAN, Roger CHECKMATE ISLAND LP/MC:ILPS 9941/ICT 9941 CD:CID	Soul	SEARCHERS, Theon THE EP COLLECTION SEE FOR MILES MC:SEEK 275 CD:SEE 275 (P)	
00 166 7	9941 £ 3.99/7.29(F) COODER, Ry JOHNNY HANDSOME (OST) WEA LP/MC:WX 307/WX 307C CD:K 9259962 (W)		SHY REPTILES SHY REPTILES FONTANA/PHONOGRAM LP/MC:8387011/8387014 CD:8387012 £ 4.26/6.69(F) SLIDE DOWN SO LONG MERCURY/PHONOGRAM LP/MC:8389641/8389644	F
	DOGBOWL TIT SHIMMY DISC(EUROPE) LP:SDE 023 £ 3.99(GY)	Indie	CD:8389642 £ 4.26/6.69(F) STEELEYE SPAN TEMPTED & TRIED DOVER/CHRYSALIS LP/MC:ADD 9/ZDD 9	1.0
		Dance/Disco	CD:CCD 9 £ 4.10(C) STITCHIE, Lieutenant THE GOVERNOR ATLANTIC LP/MC:K7820011/K7820014	,
	FIONA HEART LIKE YOU ATLANTIC LP/MC:K7819031/K7819034 CD:K7819032	Rock	CD:K7820012 (W) STRUCK, Nolan HARD WORKING MAN ICHIBAN LF/MC:ICH 1045/ICH 1045MC	R
	(W) FLAG OF DEMOCRACY 23 BUY OUR LP:BORE 8902 £ 3.99(GY)	Rock	£ 3.95(I/BK)	
	FLUID ROADMOUTH GLITTERHOUSE LP:EFA 4489 (SRD) FOSTER & ALLEN THEIR GREATEST HITS STYLUS LP/MC:SMR 989/SMC 989	Rock MOR	THEE HYPNOTICS LIVE'R THAN GOD (LIVE SITUATION TWO LP:SITUM 26 CD:SITUM 26CD £ 2.43/4.25[I/RT]	
	CD:SMD 989 (STY) FUKNOTZ LET'S PLAY SCRATCH & SNIFF WANGHEAD LP:WH 8 (SRD)	Rock	THUNDER, Shelly FRESH OUT THE PACK MANGO/ISLAND LP/MC:MLPS 1016/MCT 1016 CD:CIDM 1016 £ 3.99/7.29(F)	
2453	GALAXIE 500 TODAY SHIMMY DISC LP:SDE 8908 CD:SDE 8905 £ 3.99/7.29(GY) GREEN PAJAMAS SUMMER OF LUST BLUE CHIP LP:BLUETEC 2 £ 3.85(I/BK)	Indie House	THUNDERBALL BEHIND THE EIGHT BALL LEGACY LP/MC:LLP 127/LLK 127 CD:LLCD 127 (BMG)	N
	HAMM, Stuart KINGS OF SLEEP FOOD FOR THOUGHT CD:CDGRUB 13 (P)	Rock	VARIOUS COUNTRY BALLADEERS - 14 COUNTRY NO 1'S KNIGHT CD.KNCD 13010 £ 7.99(F)	Cou
2	HARDONS LOVE IS A BATTLEFIELD VINYL SOLUTION LP.SOL 19 (SRD) HARRISON, George DARK HORSE RECORDS 1 WEA LP/MC.WX 312/WX 312C	Rock Rock	VARIOUS COUNTRY GIANTS - 14 COUNTRY NO 1'5 KNIGHT CD:KNCD 13008 £ 7.99(F)	Cou
up 5	CD:K 9257262 (W) HARRY, Deborah DEF DUMB & BLONDE CHRYSALIS LP/MC:CHR 1650/ZCHR	Pop	VARIOUS COUNTRY GOLD - 14 COUNTRY NO 1'S KNIGHT CD:KNCD 13012 £ 7.99(F)	Cou
ń	1650 £ 4.10/7.29(C) HAYWARD, Justin CLASSIC BLUE TRAX LP/MC:MODEM 1040/MODEMC 1040	MOR	VARIOUS COUNTRY LADIES - 14 COUNTRY NO 1'S KNIGHT CD:KNCD 13009 £ 7.99(F)	Cou
2	CD:MODCD 1040 £ 4.86/6.95(BMG) HONEYMOON KILLERS TAKE IT OFF BUY OUR LP:BORE 8901 £ 3.99(GY)	Rock	VARIOUS COUNTRY LEGENDS - 14 COUNTRY NO 1'S KNIGHT CD:KNCD 13011 £ 7.99(F)	Cou
	IDIOT, The STATION OF LIFE WE BITE LP:081292 (APT) INTRUDER A HIGHER FORM OF KILLING SILVERTONE LP:RO 94521 (BMG)	MOR Metal	VARIOUS COUNTRY NIGHTS - 14 COUNTRY NO 1'S KNIGHT CD:KNCD 13007 £ 7.99(F) VARIOUS DAWAI COLLISION LP:EFA 15353 (SRD)	Cou
11	KISS HOT IN THE SHADE VERTIGO/PHONOGRAM LP/MC.8389131/8389134	Rock	VARIOUS DIVING FOR PEARLS DINO LP/MC:INDIE 1/INDC 1 CD:INDCD 1 £ 3.04/6.09[F] VARIOUS HELING CHILDREN D/CRXMAERE VOL 2 SM1 LD/MC SM 1340/CCSM	lr A
91 1025 Id	CD:8389132 £ 4.56/7.29(F)	Dance/Direc	VARIOUS HELLO CHILDREN EVERYWHERE VOL 2 EMI LP/MC:EM 1340/TCEM 1340 CD:CDEM 1340 (E) VARIOUS KEEP ON MOVIN' STYLUS LP/MC:SMR 990/SMC 990 CD:SMD 990	M
74	4.09/7.29(F)	Films/Shows	(ST) VARIOUS NASTY BLUES ICHIBAN LP/MC:ICH 1048/ICH 1048MC CD:ICH	R
	(BMG)		1048CD £ 3.95/7.29(//BK) VARIOUS SHOOTING FROM THE HIP GI LP:GILP 999 £ 3.85(//BK)	M
	MACABRE GRIM REALITY VINYL SOLUTION LP:SOL 18 (SRD) MELANIE 20 GREATEST HITS MAINLINE LP/MC:2615541/2615544 CD:2615542	Rock Pop	VARIOUS SMASH HITS PARTY '89 DOVER/CHRYSALIS LP/MC:ADD 8/ZDD 8 CD:CCD 8 £ 5.56/9.99(C)	
593	(ML) MELTED AMERICANS, The EVIL MONKEY BOWL RESONANCE LP:338923 £	Rock	VARIOUS THAT LOVING FEELING DINO LP/MC:DUNTV 5/DUNC 5 CD:DUNCD 5 £ 4.86/7.29(F)	
5 33 25	3.99(GY) MILLI VANILLI 28Y 2 COOLTEMPO/CHRYSALIS LP/MC:CTLPD11/ZTLPDD11 I CD:CCD1724 £ 4.86/7.29(C) MINUM HINDER DOSSIER LD EEA ERKO (CPD)		VARIOUS TIMELESS COMPILATION TOTAL/FREESTYLE LP/MC:PWM 1/PWMC 1 CD:PWMCD 1 £ 2.42(TRC/BMG)	R
981	MUNCH MUNCH DOSSIER LP:EFA 5860 (SRD)	Rock	WHEN PEOPLE WERE SHORTER BOBBY SHIMMY DISC(EUROPE) LP:SDE 8913LP CD:SDE 8913CD £ 3.99/7.29(GY)	lr D
5	N.W.A. And POSSE N.W.A. AND POSSE RAMS HORN LP:RHA 5134 £ 3.99(GY) NEUBAUTEN, Einsturzende HAUS DER LUEGE ROUGH TRADE LP:BART 333 (I/RT)	Hip Hop Rock	WILLIAMS, Dicky IN YOUR FACE CMC/ICHIBAN LP/MC:CMC 4012/CMC 4012MC £ 3.95(I/8K) WILLIAMSON CONTRACT CONTRACT WILLIAMSON CHEESE MASTERS LP CHEY	R
`	NEXUS 21 THE RHYTHM OF LIFE BLUE CHIP LP:BLUETEC 2 £ 3.85(I/BK)	House	WILLIAMSON, Sonny Boy SONNY BOY WILLIAMSON CHESS MASTERS LP:CHXT 108 £ 2.43(SUPE/EMI)	R
333	**Previously listed in alternative format *Import		YOUTH OF TODAY CAN'T CLOSE MY EYES WE BITE LP:601299 (APT) Rock	k
tors				

MORE CLASSIC PEEL SESSIONS ON 12" & CD

The Associates, STRANGE FRUIT SFPS 075 12", SFPSCD 075 CD Colorblind James Experience, STRANGE FRUIT SFPS 076 12", SFPSCD 076 CD Go Betweens, STRANGE FRUIT SFPS 074 12", SFPSCD 074 CD

Distributed by PINNACLE

Strange Fruit

istributor Codes

NEW SINGLES Artist/A/B-side/Label/7"/12"/"MC"/"CD"/Cat Nos/Extra tracks/(Distributor)/Category Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category 1,2,3 INTERNATIONAL LOVE REIGN/(Version) TOTAL/STRADA STRAD 2 7 12STRAD 2 12"

Dance/Disco

Reggo

Reggae

Dance/Disco

House

Reggae

INDIAN GIVERS, The HATCHECK GIRL/Some Kind Of Mover VIRGIN VS 1187 7' Pic Bog VST 1187 12' Pic Bog The Hote Song (E) INSTIGATORS THICK AND THIKVIDO MAFIA & FLUXY MF 012 12' (JS) "IT BITES UNDERNEATIN YOUR PILLOW/SINI Too Young To Remeber (Live) VIRGIN VSA 1215 10'' Pic Disc VSCD 1215 CD (Jin) (F)

JASON & THE SCORCHERS NOW THAT YOU'RE MINE/MINDOW TOWN/Find You/Six Feet Underground A&M AMX 524 10° Pic Bag (F) JEREMY DAYS, The ROME WASN'T BUILT IN A DAY/Trust (The Poison Man) POLYDOR PO 59 7° Pic Bag PZ 59 12° Pic Bag (F) JESUS LOVES YOU AFTER THE LOVE/tba VIRGIN PROT 212 12° (F)

KEITA, Sallis NOUS PAS BOUGER/Se-so MANGO MNG 715 7" (F) KNUCKLES, Frankie YOUR LOVE/too WHO'S THAT BEAT WHOS 005 12" (APT) KRAVITZ, Lenny LET LOVE RULE/Empty Hands VIRGIN AMERICA VUS 10 7" VUST 10 12" VUSCD 10 CD (F)

LADY G EVERY MAN A GET TIGHT//ba GREENSLEEVES GRED 254 12" (BMG/JS) LEVEL 42 TAKE CARE OF YOURSELF/Silence POLYDOR PO 58 7" Pic Bag PZ 58 12" Pic Bag ManPZCD 58 CD POCS 58 MC (F) LEWIS, Dee DOUBLE STANDARD/Version) MERCURY/PHONOGRAM DEE 5 7" Pic Bag DEEX 5 12" Pic Eag DEECD 5 CD DEEMC 5 MC (F) LINS, Ivan YOU MOVED ME TO THIS/Velas WARNER BROTHERS W 7151 7" Pic Bag W 7151T 12" Pic Bag W 7151CD CD (M) LYMON, Frankie & THE TENAGERS WHY DO FOOLS FALL IN LOVE/Goody Goody ROULETTE RLTE 1 7" Pic Bag 12RLTE 1 12" Pic Bag Baby BabyCDRLTE 1 CD I Want You To Be My Gid (E)

MCBUZZ B THE SEQUEL/bo PLAY HARD DEC 016 12" (VRE) MOORE, Gary LIVIN' ON DREAMS/The Messah Will Come Again VIRGIN VS 1219 7" Pic Bag VST 1219 12" Pic Bag (F) MORRIS, Gee NATURAL THING/ba COLLISION 7CIR 3 7" 12CIR 3 12" (I) MORRISON, Van ORANGFIELD/These Are The Days POLYDOR VANS 3 7" Pic Bag VANX 3 12" Pic Bag And The Healing Has BegunVANCD 3 CD (F)

"OH WELL OH WELL/Rio De Janeiro PARLOPHONE 12RX 6236 12" 12RX5 6236 12" CDR 6236 CD (E) ORB, The LOVING YOU/tha MODO MWS 017T 12" (P)

*PANDORA'S BOX IT'S ALL COMING BACK TO ME NOW/Pray Lewd VIRGIN VSCDX 1216 CD Pouch VSCD 1216 CD (3in) [F] PERRI FEELS SO GOOD/(Inst) MOTOWN ZB 43083 7" Pic Bog ZT 43087 12" Pic Bog ZD 43084

CD (BMG) POWER OF DREAMS A LITTLE PIECE OF GOD/ibo SETANTA SET 003 12" (APT) PRESSURE ZONE BACKSTABBERS (NEW MIX)/ibo TAM TAM 7 TTT 015 7" TTT 015 12" (P)

RABIN, Trevor SOMETHING TO HOLD ON TO/I Miss You Now ELEKTRA EKR 94 7" Pic Bog (W) RAW RECRUITS MAGIC FLY/Iba SATURDAY SDY 10 7" (PAC) REID, Robinson MEMORIZE/Iba VIRGIN VS 1222 7" Pic Bog VST 1222 12" Pic Bog (F) ROXX GANG SCRATCH MY BACK/Iba VIRGIN AMERICA VUS 4 7" Pic Bog VUST 4 12" Pic

Bog (F) RUBY TUESDAY IT'S A GOOD LIFE/rba BLUEBEAT BBSP 009 7" Pic Bog BBSPLS 009 12" Pic Bog

SABINA USE WHAT YOU GOT/Wersion) PUNCHBAG REBS 002 7 Pic Bog REBT 002 12" Pic Bog (E) SENSI SIDE A RAP RACE I AM WHAT I AMVIDO TAM TAM 7 TTT 011 7" Pic Bog TTT 011 12" SENSI SIDE A RAP RACE I AM WHAT HAWIDA TAM IDO THE UT 2 THE SUB Pic Bog (P) SIMPLY RED YOUVE GOT IT/Ibo WEA YZ 424 7' Pic Bog YZ 424T 12'' Pic Bog Holding Back The Years (M) SINS OF THE FLESH IN THE IMAGE OF TORTURE/Our Lady Of Pau/Crowned With Thoms PLASTIC HEAD PLASS 014 12'' Pic Bog (VK) SONS OF VALENTINO JUST DREAMIN/I/IS Gotto Be You, & Something About The Way... ONE BIG GUITAR OBG 007T 12'' Pic Bog (VKI) SPANA BANA LIFE GOES ON/Ibo TECHNIQUES WRT 58 12'' US) SPARKS, Trevor BABY GIVANE LOVE/TO DIGITAL ENGLISH DE 017 12'' US) STEWART, Tingo & NINJAMAN DREAM LOVER/HAP PICKOUT PICK 26 12'' US) "STRAW, Syd FUTURE 40'STaten VIRGIN USA VUSCO 6 CD (3in) (F) SUCK BILLION DOLLARS/Ibo ATTICA ATT 008 12'' (IVMA)

TIGHT N UP UP TOWN TOP RANKING/too FANFARE FAN 20 7" Pic Bog 12FAN 20 12" Pic Bog (P) TRANSVISION VAMP BORN TO BE SOLD/Ibo MCA TVV 9 7" Pic Bog TVVT 9 12" Pic Bog TVVT8 9 12" Bodge Pock DTVVT 9 CD TVVC 9 MC (F) TROJANS, The FEELIN' STRONGER/STRONGER FEELIN'/Always/Unity Is Strength GAZ'S GAZ 012 12" (I/BK)

UGLY AS SIN TERMINAL LOVE/Wasted On You CHINA UGLI 2 7 Pic Bag UGLIX 2 12 Pic

Dance/Disco WILD POPPIES, The OUT OF TIME EP: OUT OF MIND/THE KIWI SONG/A Long Way There/Calours And Forms JERICHO JR 003 12" Pic Bag (I/NM) WILLIAMS, Vesta CONGRATULATIONS/Once Bitten, Twice Shy BREAKOUT USA 680 7" USAT 680 12" USACD 680 CD (F) Dance/Disco

X WILD THING the CURB/RCA ZB 49337 7 Pic 8ag ZT 49338 12 Pic Bag ZD 49338 CD (BMG)

Year to Date: 42 Weeks to 20th October Single Releases: 4614

See New Albums for Distributors Codes

A little piece of god After the love All over the world

All over the world Apples Baby gimme love Bock in love Bock stobbers (new mis Benny hill boogie Billion dollars Born to be sold Ohidren wonder why Congratulations Creamed com Double standord Dream lover Drive on Every and a set both

Division Every man a get tight Feeline intronger/strong feeline intronger/strong feels so good First cut Funky Furst 40's Hurbeck girl Hip hop-Idreamed a dream Idreamed a dream Idreamed a dream Ithone waiting Ithe a good life It's a good life It's a good life It's a good life

It's all coming bai now just dreamin' Leave a light on Let love rule Let here be house Let young love go Life gaes on Lovin on dreams Lovin ereign Loving you Magic fly Memorze Missing, Notyral thion

Mismorize Mismorize Michard thing Nous pat bouger Now that you're more/wi dow towi Open the door Orangfield Order of the universe Out of time ep: out of min He kins ong Pirotes anthem Restless doys (she screar out loud) Roll on summertime Rolle wasn't built in a di

ng sister glory ep. this big

Sleeping my day away Sleeping my day away Sleeping my day away Slow motion kisse Something to hold on to State of mm d. Sun shines here Sweet invisibility Take core of yourself Take over ska Termingl lave Test of time The first man you remem

The orchard ep ogoin/red souce. The orgasm The sequel The theme Thick and thin This love offair This love offair This lime around Time's up

This toyle around Time's up Took my love away/we to come together Trail of teans Turned away Underneath your phow Up town top ranking Use what you got Walking on thin sce Why do fools fall in love Wild times Wiching on a stor You'we got it Sou've got it

ians

Reggan

Ruggae

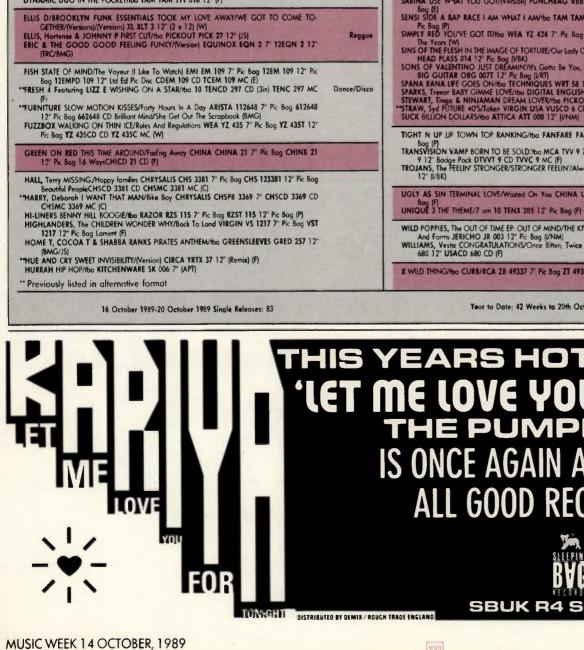
Reggoe

mix)

THIS YEARS HOTTEST GROOVE **IET ME LOVE YOU FOR TONIGHT'** HE PUMPED UP MIX **IS ONCE AGAIN AVAILABLE FROM ALL GOOD RECORD STORES** LOVE YOU FOF **SBUK R4 SBUK R4T**







(INCOMO) A.B.W.H. (ANDERSON, BRUFORD, WAKEMAN & HOWE) ORDER OF THE UNIVERSE/Fird OF Fire ARISTA 112618 7' Pic Bog 612618 12' Gatefold 662693 CD 410308 MC (BMG) ADAM AND THE ANTS YOUNG PARISLANS/Ibo DAMAGED GOODS FNARR 7 12' (VNM) ADEVALTHANK YOU/Ibo COOLTEMPO COOL 192 7' Pic Bog COOLX 192 12' Fic Bog COOLCD

ADEVALTMENT TOUTOG COOLIENT O COOL 1927 THE BOG COOL 19212 THE BOG COO

BALL, Michael & DIANE MORRISON THE FIRST MAN YOU REMEMBER/Mermaid Song POLYDOR RUR 6 7" Pic Bog RURX 6 12" Pic Bog Love Changes EverythingRURT 6 10" RURCD 6 CD

(F)
 BANKSTATEMENT I'LL BE WAITING/Iba VIRGIN VS 1208 77 Pic Bog VST 1208 12" Pic Bog (F)
 BILLIES, The I SAID YEAH/Iba BLUEBEAT BBSP 008 7" Pic Bog BSPLS 008 12" Pic Bog (P)
 BLACK KISS THE ORGASW/ba WHO'S THAT BEAT WHOS 005 12" (APT)
 BLACK VELVET BAND WHEN JUSTICE CAME/Twas A Time ELEKTRA EKR 99 7" Pic Bog EKR 997 12" Pic Bog EKR 99C MC (M)
 BOOKER, Chucki TURNED AWAY/Keep Your Guard Up ATLANTIC A 8917 7" Pic Bog A 8917T 12" Pic Bog (M)
 BROOKS, Mike OPEN THE DOOR/Iba JJB JJB 02 12" (JS)
 BROTHER BEYOND DRVE ON/(Version) PARLOPHONE R 6233 7" Pic Bog 12R 6233 12" Pic Bog I2R 6233 12" Pic Bog I2R 6233 12" Pic Bog US)
 BROWN, Dennis LET YOUNG LOVE GO/(Version) WRRAG WR 009 12" Pic Bog (JS)
 BUTHHOLD SURFERS CREAMED CORN/Iba FUNDAMENTAL PRAY 069 12" (APT)

"CARLISLE, Belinda LEAVE A LIGHT ON/Shades Of Michaelongulo VIRGIN VSP 1210 7" Poster

Bog IF) CASSANDRA BACK IN LOVE/bg GOLDEN DISC GDL 001 12" (JS) CHERRY ORCHARD, The SING SISTER GLOXY EP. THIS BIG LOVE/These Times JPennies Made of JShing Codliec RED HONEY ORCHARD 1 12" fic Bog (VBK) COTTON, Joseph ALL OVER THE WORLD/bb EXODUS EXO 16 12" (JS) CRAWFORD, Michael I DREAMED A DREAM/When 1 Foil In Love TELSTAR STAS 2396 7" Fic Bog (TRC/BMG)

D.A.D. SLEEPING MY DAY AWAYA WIII WEA W 2775 7" Pic Bog W 2775T 12" Pic Bog W 2775CD

D.A.D. SLEEPING MY DAY AWAY/I WII WEA W 2775 7' Fic Bog W 2775T 12' Fic Bog W 2775CD C.) W 2775C MC (M) DAD SLEEP MY DAY AWAY/III WII WARNER BROTHERS W 2775 7'' Fic Bog (M) DAINTEES, The ROLL ON SUMMERTIME/rbo KITCHENWARE SK 003 7' (APT) DAINTEES, The SUN SHINES HERE/rbo KITCHENWARE SK 002 7' (APT) DAINTEES, The SUN SHINES HERE/rbo KITCHENWARE SK 002 7' (APT) DEUTE WID TIMES/rbo CIRCA YRTX 35 12' Fic Bog VRCD 35 CD (F) "DENNES, Stefan THIS LOVE AFFAIR/(Version) SUBLIME LIMECD 113 CD LIMEC 113 MC (P) DESKEE LET THERE BE HOUSE/rbo BLACKOUT 500765 12' (APT) "DOGS D'AMOUR, The TRAIL OF TEAKS/Pourin' OUT MY Heart CHINA CHINP 20 7' Poster Bog CHIXP 20 12' Fic Disc CHICD 20 CD CHICS 20 MC (F) DOWNING, WII TEST OF TIME/(Finano Version) 4TH B'WAY BRW 146 7' 12BRW 146 12' BRCD 146 CD (F) DRURY, Ian APPLES/rbo WEA YZ 437 7' Fic Bog (W) DYNAMIC DUO IN THE POCKET/rbo TAM TAM THT 016 12'' (P)

MARKETPLACE

MERCHANDISING





FOR DELETIONS inimum orders. Buy direct and specializing in Rock/Soul LP's lowest prices in the world. All s accepted, small and large, s, telex, fax or write for exten-ve LP, MC and CD listings. SCORPIO MUSIC 2500 East State St., Trenton, NJ, USA 08619. Phone 0101 609 890-6000 Telex: 843386. Fax: 0101-609-890-0247

FOR SALE High Profile Product Supplier to Record Industry Established Profitability Ring Nicola, 0202 685566 CCS Ltd Merger & Acquisition Specialists

OFFERS IN EXCESS OF £60,000

Enquiries 01-247 0497

DISTRIBUTORS



MORLEY MUSIC

(0635) 71442

EQUIPMENT



APPOINTMENTS

MARKETPLACE

MARTIN GREENE RAVDEN

One of the country's leading accounting firms in the music and entertainment field need a

SEMI-SENIOR/SENIOR

WITH

EXPERIENCE IN ACCOUNTS PREPARATION

Royalty audit experience would be helpful, although



LEGAL SECRETARY

Polydor are looking for a secretary with legal and WP experience to work for the Director of Legal & Business Affairs and the Legal & Business Affairs Assistant. Arrans and the Legal & business Arrans Assistant. In this hectic department of three you will be responsible for typing artist, producer and video contracts and gen-eral correspondence on a Philips WP, taking dictation and using audio, as well as other secretarial duties. You will also have sole responsibility for general administra-tion within the department tion within the department.

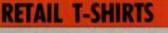
You will need to have at least two years secretarial experience, preferably in a legal environment, proven ad-ministration skills and excellent social skills. We will offer an annual bonus, lv's, five weeks holidays etc. in addition to a good basic salary. Please telephone:

01-846 8515 ext 5341

for an application form or send your cv with covering letter to:

Jackie McGee, Personnel Department Polydor Limited 1 Sussex Place, Hammersmith, London W6 9XS

Sounds of the 50s-60s Popular N.W. London Nightclub requires Stylish, experienced DJ to present the above nostalgic 'one evening a week record show. Suitable applicant must have a wide variety of suitable discs covering the 50s/60s Details: Box 1775, c/o Music Week



ROADBUINCER SALLES LETD. TEL 0604 30034/711985 FAX 0604 721151 ATTENTION ALL RECORD STORE MANAGERS + T-SHIRT BUYERS IN THE U.K. & EUROPE. WE HAVE THE "HOT ONES" FOR SUMMER U2, SIMPLE MINDS, NEW ORDER, PET SHOP BOYS, SISTERS OF MERCY, CRAMPS, CULT – OVER 200 TITLES AVAILABLE. ALL LICENCED DESIGNS • NEW RELEASES WEEKLY • IMMEDIATE DELIVERY • ALL 12" PACKED FOR RECORD STORES • EXCLUSIVE DISTRIBUTOR

LONDON SHOWROOM 11 POLAND ST., W1. 01-287 5975

EQUIPMENT

PROIGIN

With CLEAR PVC COVERS for COMPACT DISCS — RECORDS — SHET MUSIC — DISPLAY — STORAGE — POS — PACKAGING — ETC We design, manufacture and print many custom made products from PVC to include DISPLAY COVERS — POS COVERS — SOFTWARE CASES — POCKETS — WALLETS — BINDERS — STATIONERY — BUSINESS GIFTS — PROMOTIONAL PRODUCTS — ETC. We also stock: MASTERBAGS FOR CD: — AUDIO CASSETTES — LIBRARY BOXES FCR CDs — AUDIO CASSETTES

PANMER LIMITED Unit 12, Woods de Place, Woodside Avenue, Alperton, Middlesex HA10 1UW. Tel: 01-903 7733

> DISCS G.R.S. DISTRIBUTION

3 CHEPSTOW STREET MANCHESTER M1 SEN TEL: 061-236 5368/9 1000's OF DELETIONS/ OVERSTOCKS, MID AND FULL PRICE ALBUMS

Write or call NOW for our latest list

SINGLES SALES PROMOTIONS

Around 19-26? Have you got a great personality, charisma and a love of music? You could be the person we're looking for.

Due to an internal promotion, we need a selfmotivated individual to join the best Singles Sales Promotion team in the country. This is not a nine to five job as you will be selling and promoting our records to retail outlets in the Herts, Beds, Bucks and Cambridge areas. Applicants with or without experience in the record or sales promotion industry will be considered.

We can offer you an exciting job as well as an attractive salary, company car, bonus and good prospects.

If you can take up this challenge please write and tell me about your achievements to date. **Fiona Tipping**

Personnel Officer EMI Records (UK) **20 Manchester Square** London W1A 1ES



Succass Appointments

THE RECRUITMENT SPECIALISTS TO THE MUSIC INDUSTRY

SECRETARY to Label Manager	£10,000 p.a.
SECRETARY to M.D. (major label)	
SECRETARY to M.D. (independent label)	£10,000 p.a.
SECRETARY P.A. to A&R Dir (major label)	£11,000 p.a.
EXPERIENCED PRODUCTION ASSISTANT	
ROYALTIES MANAGER	£11,000 p.a.
EXPERIENCED TELESALES STAFF	£neg a.a.e.
For EXPERT help with your recruitment re contact GERALDINE WALPOLE	
TEL: 287-7722	

The · Wool · Hall REQUIRES ASSISTANT ENGINEER

SSL AND DIGITAL EXPERIENCE ESSENTIAL SALARY AND ACCOMMODATION NEGOTIABLE Please reply with CV to: Pete Dolan The Wool Hall Studios, Castle Corner Beckington BA3 6TA

ANNOUNCEMENT

WELL KNOWN MAJOR 56 TRK **DIGITAL STUDIO** is looking to collaborate with a well-organised

INDEPENDENT LABEL to mutally develop new talent using our in-house production team. SERIOUS ENQUIRIES ONLY PLEASE Box No: 1979 c/o Music Week

FOR SALE

MUST SELL

Offers

373 9319

A member of the Horizon Group of Companies



new ballad, possible standard For demo please write to:

Box No. 1980 c/o Music Week



Advertising

Carrier Bag

0533-536136

SWANYARD CROWS The directors of Swanyard Plc would like to congratulate Peter Todd on the successful launch of Swanyard Records Ltd with TECHNO TRONIC pump up the jam



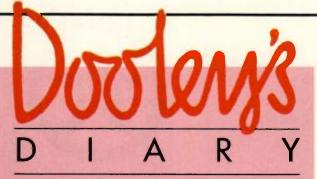
Many thanks to the following:

THE TOTAL RECORD COMPANY LTD FIRST BELL AND RUSH RELEASE FULL FORCE AND STATION II STATION PRESS GANG PR AND MIKE IRVING ALL AT ARS BELGIUM



12 SWAN YARD N11 SD

DIARYNW



INSTRUMENTAL IN Sony's film company acquisitions, CBS Records chairman Walter Yetnikoff is being mooted as a poss-Records chairman Walter Yetnikoff is being mooted as a poss-ible 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 stealthy re-entry into music publishing if it runs in tandem with Michael Jackson in an offer for Berry 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 EMI) has come to an end ... Some kind of renaissance man significantly now that its administration deal with SBK (now EMI) has come to an end ... Some kind of renaissance man or woman is likely to be the only candidate that would totally satisfy **Rob Dickins** 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 also b 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 Dickins 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 Rentokil has been called to the New Kings Road offices ... **A&M** already has an inadvertent tie-up with EMI 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, dur-ing 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 lead-ership 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 differ-ence between the two companies, the manager confided conspiratorially 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 in-credible £9,000 — paid, after ferocious bidding, by Island's Julian Palmer. The total sum raised from this splendid occasion NOW THAT Richard Branson has scheduled airline services Julian Palmer. The total sum raised from this splendid occasion was £30,000.

MUSIC WEEK DIRECTORY 1990 LAST CHANCE! Deadline — Friday

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.

October 13th •

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



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: Fuzzboz 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.

30 SMASH HITS OF '89 ON ONE ALBUM

30 SMASH HITS

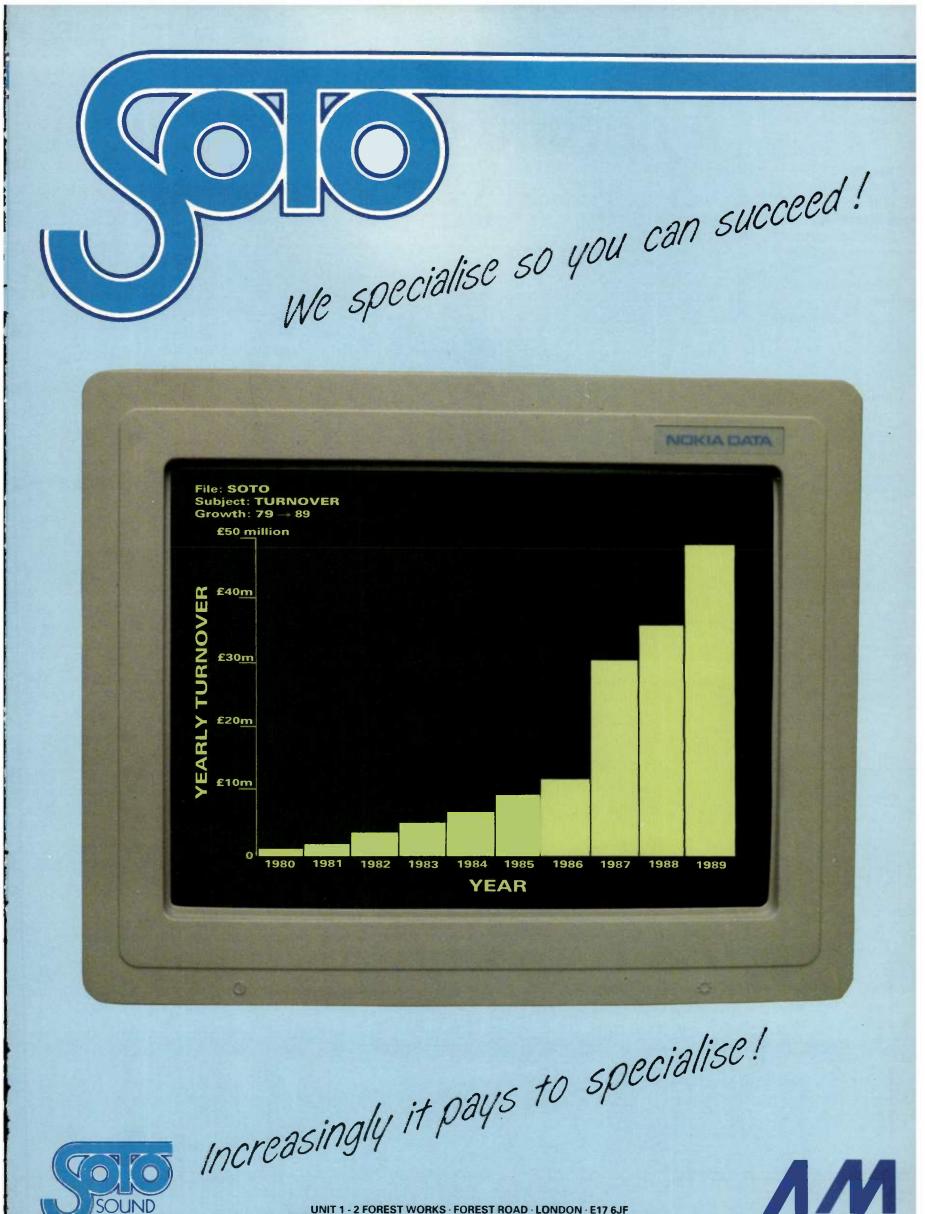
* KYLIE MINOGUE AND JASON DONOVAN * SONIA * NENEH CHERRY GLORIA ESTEFAN * BOBBY BROWN * BIG FUN * BROS * LONDON BOYS * FINE YOUNG CANNIBALS ADEVA * SOUL II SOUL/CARON WHEELER * ERASURE TRANSVISION VAMP AND MANY MORE...

MORE TRACKS – NO TRICKS

KYLIE MINOGUE & JASON DONOVAN * GLORIA ESTEFAN & MIAMI SOUND MACHINE BOBBY BROWN * NENEH CHERRY * YAZZ * ERASURE * FINE YOUNG CANNIBALS BROS * SONIA * LONDON BOYS * BIG FUN * DAMIAN BANANARAMA – LANANEENEENOONOO * FUZZBOX * PAULA ABDUL MILLI VANILLI * SOUL II SOUL (featuring Caron Wheeler) * ADEVA * INNER CITY S'XPRESS * DE LA SOUL * MONIE LOVE * LIVING IN A BOX * HOLLY JOHNSON ROACHFORD * TRANSVISION VAMP * DEACON BLUE * ROY ORBISON * HUE & CRY THE BEAUTIFUL SOUTH

> NATIONWIDE T.V. – ITV1 & CHANNEL 4 NATIONWIDE DISPLAY CAMPAIGN SMASH HITS POLL WINNERS PARTY '89 Sunday Oct 29th BBC 1 Television with simultaneous stereo Radio 1 broadcast

ORDER THROUGH CBS DISTRIBUTION DOUBLE LP ADD 8 DOUBLE MC ZDD 8 DOUBLE COMPACT DISC CCD 8 DOVER



UNIT 1 - 2 FOREST WORKS · FOREST ROAD · LONDON · E17 6JF TELEPHONE 01 523 2981 · SALES LINE 01 527 2399 · FACSIMILE 01 523 3202

AUDIO MERCHANDISERS LTD



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 aiants

T PAYS to specialise in the music business. But there is no-thing 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 in-

gredient — 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 en-able it to advance on three fronts simultaneously.

A decade of development A decade ago, SotoSound was a newly-launched company, set up time, this has become its biggest

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 retail-And, its biggest development of all, it is recognised as the lead-ing rack jobbing company, supply-ing merchandising services to four non-specialist retailing large 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 high-est standards of efficiency and customer service. Through its two trading divisions — Audio Merchandis-ers (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 im-petus 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 enabl-ed him to put his personal seal on its ambitious future plans.

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



CLIVE SWAN: it pays to specialise

single activity and spear-headed a further 70 per cent growth.

The first major user of these ser-vices was Boots, for whom Soto's Audio Merchandisers now meets the retail chain's total pre-record ed audio and visual needs. The cementing of the relationship with Boots represented Soto's first important leap forward into retail merchandising services. Other merchandising services. Other merchandising and supply ar-rangements have developed with

Asda, Tesco and PIMCS. This is not the summit of Soto's ambitions but rather the launch pad for further developments.

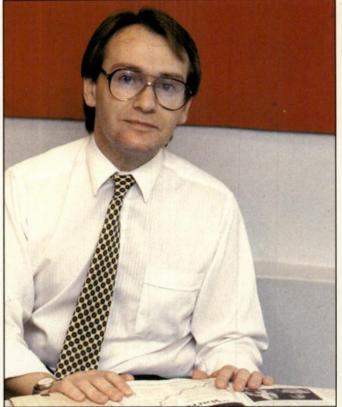
Today there is a market place pre-recorded entertainment which is growing rapidly and which, despite current economic conditions, will continue to develop at a fast pace," Swan comments. "At the same time, it is getting tougher and tougher for the nonspecialist to succeed in this sector of retailing. 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 retail-

ing 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 vol-atile 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 develop-

ment. "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 tast, re-liable service they require."

All orders are processed and despatched the same day, with delivery in virtually all cases the fol-lowing 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.

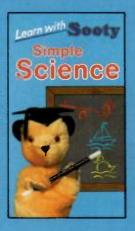
There has been no diminution of opportunity. Swan sees the growth and increasing complexity and specialisation of the pre-recorded music market combined with the fierce competition in retailing, as a pattern which will make the ser-vices provided by Soto more and more relevant in the years ahead.

more relevant in the years chead. For the future, Swan perceives additional opportunities mani-festing 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 inno-

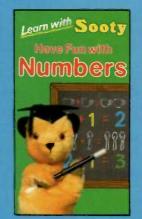
you can be sure that it will be innovative and positive.



Sooty salutes Soto Sound on a decade of outstanding growth. Wishing you all the best for the next 10 years











Congratulations from the team at VCI





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 C



SUE STOTT and her jukebox team

HE INTRODUCTION of compact discs has brought renewed vigour to the juke-box market and vast investment in new hardware and software. As the major supplier of vinyl singles and now CDs to jukebox operators, SotoSound has consoli-dated 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 whole-saling and rack jobbing activities, SotoSound has equipped itself to provide a complete service inhouse

It has, for instance, its own printing plant so that discs for each customer are accompanied by their programme labels, repro-duced 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 there-fore 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 de-pendence 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 es-tablishment in which a jukebox is sited, together with regional vari-ations. For instance, in the northwest of England there is demand

for music with an Irish flavour. SotoSound also produces a regularly updated catalogue from which selections of different styles

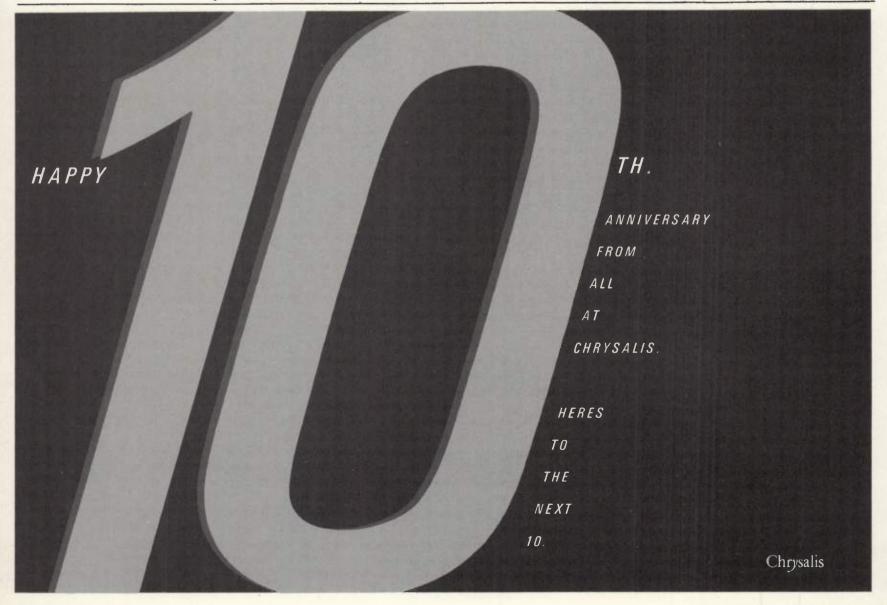
of music — such as Old Gold, com-

of music — such as Old Gold, com-pilations, Irish, country & western, top 40, etc — can be ordered. Many jukeboxes today are pro-grammed to play background music when not in use by customers. This has to be carefully gauged so as to provide a pleasant, inoffen-sive 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 cus-tomers 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 place, 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!"



Congratulations to

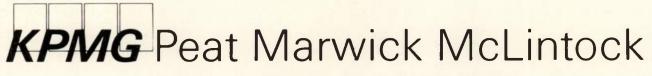


on your 10th Birthday.

For sound advice on audits, business plans, raising finance, taxation and financial investigations. And for advice on feasibility studies and improving management information systems.

Hearing, seeing and understanding the media and entertainment industry.

You have a partner at Peat Marwick McLintock, accountants and management consultants.



1 Puddle Dock, Blackfriars, London EC4V 3PD. Telephone 01-236 8000

(Authorised by the Institute of Chartered Accountants in England and Wales to carry on investment business.)



Congratulations SOTO SOUND/ **AUDIO** MERCHANDISERS

from all at

Polygram Classics





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

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 con-cept. In fact, while relatively un-sophisticated 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 achieve-

ment is that through a combination

Underwriting

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 direc-tor 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 in-vestment in store space. So a further proposition was that, as well as underwriting the inventory Audio Merchandisers would would acutally 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 un-sold 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 form-ed Audio Merchandisers with Brac Aspess 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 indepen-dent 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 their overall expertise in retailing and in their major product lines which they merchandise. Nonspecialists are unlikely to have detailed in-house experience of the intracacies of audio and video merchandising, which Audio Mer-chandisers 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 Conifer, 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-



risks

lection being the very successful result.

Similarly in the video field, the idea of breaking the £5 barrier with hour-long chi dren'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 Boots says: "Prior to our partnership with Audio Merchandisers, the productivity of our Recorded Music ard Video business was being sericusly hit by two major factors — the cost of stockholding and the level of returns.

"The sophisticatec 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 frequently neglected Classical Music market, is already in store.

sic 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."



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 preformed 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 Mer-

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.

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.

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.

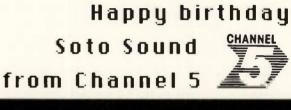
Initially, the display run devoted to video was one metre. Today, 50 per cent have more and a number of the stores have runs of up to six metres.

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

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."



From one heavyweight



Coming soon on video from Channel 5 "Sumo" CFV 10022

FELSTAR

the number one force in television merchandising

congratulates audio merchandisers

on **ten** years of successful

1 3000033101

trading



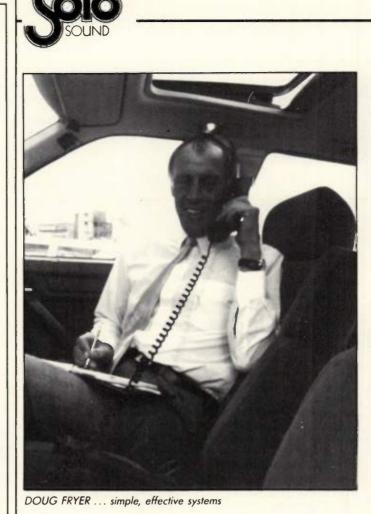
Sharpening the competitive edge

- ★ In store merchandising
- ★ Stock and order selling
- ★ Sales support
- ★ Tactical selling
- ★ Demonstrations
- ★ Market research

Fully computerised reporting and field operation service

Delighted to be successfully associated with the Soto Sound story

315/317 Ballards Lane London N12 8LP Tel: 01-446 8181. Fax: 01-446 1216



By introducing simple systems Soto's Audio Merchandisers improved prerecorded music sales at superstore Asda

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 Mechandisers 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



ADVERTORIAL

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 instore 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 ser-

vices 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.

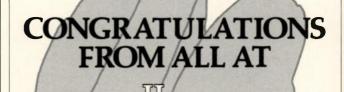
"The work we are doing for Soto at Asda, which we hope will grow, is to provide a stock control and stock information service to enable Soto to offer a high-speed delivery turnround.

"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.

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." information, control and speed are going to be the cutting edge which differentiates one supplier from another'

'Management

THERE ONCE WAS AN UGLY DUCKLING...

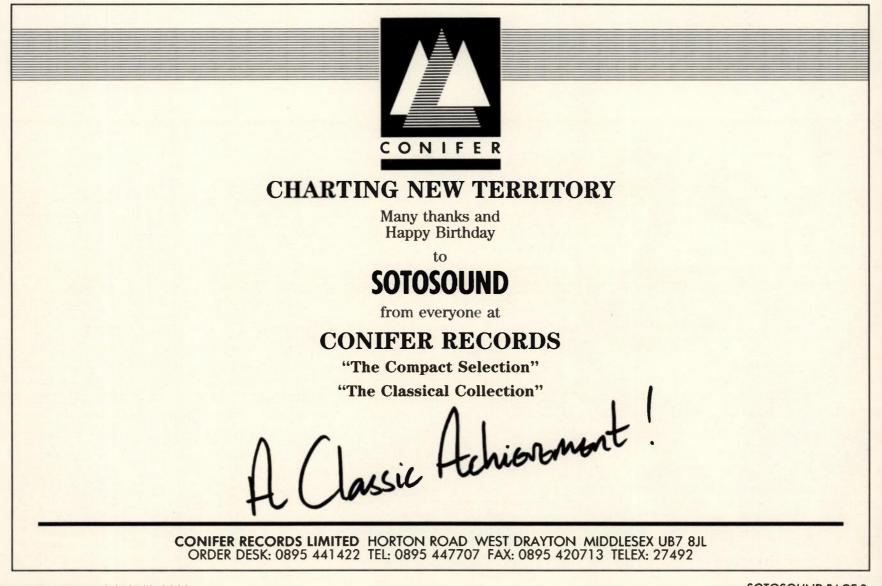


5

No1 IN MUSIC VIDEO

52 Red Lion Street, London WC1R 4PF

A Tel: 01-831 6895 Fax: 01-831 4293





PIMCS spells success



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

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.

Centre in Fratton, Portsmouth. In 1987, having been dissatisfied with the service offered by another rack jobber, they cpproached 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 redesigned 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."

CONGRATULATIONS! You Never Had It So Good, Clive!



Keeping pace with fast-moving product



TOM CAREY (third from right) and team

OR SPECIALIST recorded music and video retailers Soto offers a simple wholesale service o top up stocks of fast moving product, one call being sufficien 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 purport.

"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 rapid y 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. CONGRATULATIONS TO SOTO SOUND / AUDIO MERCHANDISERS ON YOUR FIRST TEN YEARS

"ENJOY YOURSELF"

FROM ALL YOUR FRIENDS





00

congratulations on ten great years.

ARISTA



CONGRATULATIONS ON YOUR FIRST DECADE OF SUCCESS



Computers keep



TEZ MEHMET...Soto's experienced computer manager

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

THE core of Soto's operations is the implementation of advanced sysnology. 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.

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.

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

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 PMICS. For Boots and Asda stores, either specialist merchandisers or store staff take stock counts using handheld computers, identifying the products through barcode readers. The date 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





PAGE 12 SOTOSOUND



have programmed," explains Soto's financial director, Grahame have 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 al-ready available."

A variation is this system is em-ployed 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 de-

partment handling jukebox pro-gramming 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 appro-priate 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.

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

N A rapidly developing com-pany supplying specialist op-erators and several market places, the buying department is at the core of Soto's success.

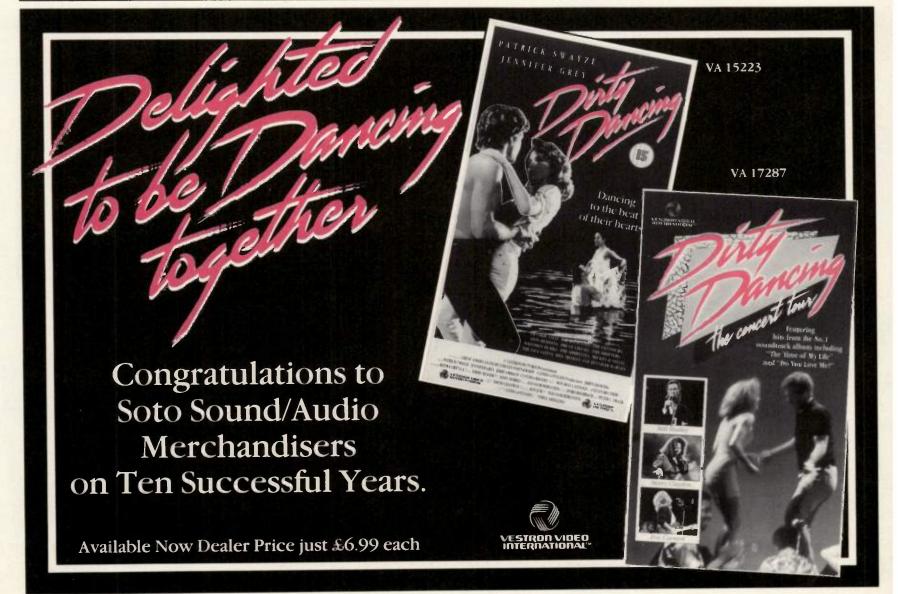
Under manager Tony Wheatley, the team of seven buyers and inventory managers represents a wealth of experience in the retailing, wholesaling and rack-jobbing markets. Operating alongside the buying department is Dave Whelan, a specialist in inventory management in the recorded music business.

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 iventory 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



CONGRATULATIONS

ON YOUR

10_{th} ANNIVERSARY

FROM





Congratulations SOTO SOUND on

10 years excellence of trade

from



THE No. 1 COURIER TO THE RECORD INDUSTRY

TEL: 0345 20 0345

Delivering

UCH IS the rate of expan-

Source of the second state of expan-sion of SotoSound that it is now preparing to double its warehousing and dis-tribution capacity by 1992. At present it is geared to handle com-fortably 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 des-

patch all orders for items in stock the same day that they are receiv-

"We have carried out extensive research into the layout and equip-ping of our storage and despatch,"

ping of our storage and despatch," says Ray Mulligan, distribution manager. "The aim is not simply to handle a larger volume at our present speed but to increase our productivity still further." Tony Honeyberry, of logistics consultants Wymark Ltd, remarks: "It has been a highly rewarding

"It has been a highly rewarding experience over the past two years to see SotoSound progress so competently from a distribution ca-pacity of 110,000 units to more than 250,000 units per day.

"Forward planning initiatives al-ready completed will realise a fur-ther expansion of distribution ca-

units.

pacity 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 ac-count 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 em-ployed 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 lateral-ly, with the installation of mezzanine floors.

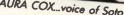
While Boots collects some of its own products, the majority of the physical distribution is handled under contract with Securicor. Soto's strategic location in North London, close to motorway links, gives it fast routes, both to the centre of the capital and to most parts of the country.

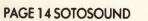
"Among the advantages we of-Among the advantages we of-fer is our ability to despatch the day an order is received, with de-livery the next day," Mulligan proudly points out, "There seems always at least one major record or video company which falls short of this performance throughout the verr" year.

HELEN McCARTNEY ... ever fficient

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







ADVERTORIAL

he goods



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



incorporating Record & Tape Retailer and Record Business. 23-27 Tudor Street, London EC4Y OHR. Tel: 01-583 9199. Supplement co-ordinated by Karen Faux. Ads co-ordinated by Rudi Blackett. Printed by Pensord Press, Newport, Gwent

A Spotlight Publications Ltd publicati

WHEN IT COMES TO PRODUCT WE BOTH HAVE 'THE RIGHT STUFF'

HAPPY 10th BIRTHDAY FROM STYLUS MUSIC,

THE No. 1 Home entertainment T.V. Marketing company





Buena Vista Home Video





CONGRATULATE SOTO SOUND ON THEIR FIRST OF MANY DECADES

©Touchstone Pictures

©The Walt Disney Company

