

MUSIC WEEK

21 OCTOBER 1989



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ISSN 0265-1548

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PHASE 2: NOV 12TH - DEC 2ND; STV, CENTRAL, ANGLIA AND GRAMPIAN

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... to a flame

MUSIC WEEK

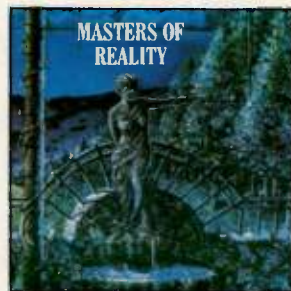


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Publish and be damned, says Macca

PAUL McCARTNEY's continuing opposition to the use of Beatles songs in TV commercials is being strongly re-stated this week at a time when the advertising industry is hopeful of exploiting his work in backing tracks.

EMI Music, which administers the Northern Songs catalogue, has done a deal for All You Need Is

Love to be used by Panasonic, but McCartney's manager, Richard Ogden, says: "If we could stop it, we would."

McCartney has previously taken legal action to prevent Beatles recordings being used by advertisers but he had no control over cover versions as he no longer owns the copyright to many of his best-

known works.

Ogden comments: "Paul cannot stop Northern Songs doing this but he is nonetheless opposed to it."

"Paul and John Lennon always believed that it devalues the songs both as property in the long run and in the hearts and minds of the fans."

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LOOKING EAST

Looking East to 420m new customers

A BROAD range of practical topics will be tackled at Looking East — the music industry conference designed to promote greater East-West trade — and executives lined up to chair sessions range from MTV Europe managing director Bill Roedy, EMI Music Worldwide senior vice president Guy Marriott and Simple Minds manager Bruce Findlay to the Soviet Union's vice director of Gosconcert Wladislaw Chodykin and Sergei Semenov.

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● RECORDING SESSION fees will rise by an average of eight per cent under a new deal agreed between the BPI and the Musicians Union. The agreement is backdated to July 1 and runs for 12 months.

Indies fly freedom's flag at buyouts end

THE END of six unparalleled months of record company buy-out and takeover has arrived with the re-playing of what has become a constant theme: independence for the independents.

EMI said it when it acquired half of Chrysalis Records in April; PolyGram said it when it bought Island 10 weeks ago; Fujisankei said it would not seek undue influence

when it took on a quarter of the Virgin Music Group at the beginning of the month and now PolyGram has said it again following its purchase of A&M.

Speaking to MW in New York after the announcement of the A&M deal, PolyGram president David Fine said: "Like all PolyGram's record companies throughout the world, A&M will re-

tain a high degree of autonomy and will be encouraged to maintain its own separate identity, character and culture."

The sale of A&M to PolyGram has been widely expected (MW, September 16), and for its money PolyGram now owns all A&M record companies and A&M Studios and its Los Angeles headquarters. Not included in the deal, though, is Irving-Almo-Rondor, music publishing companies owned by A&M co-founders Jerry Moss and Herb Alpert.

Fine agrees that speculation about a \$500m price tag is "broadly correct".

He also stresses that Moss, Alpert and A&M president Gil Friesen have signed "long term" contracts with PolyGram and that they will retain creative control.

Fine says: "We are not seeing the demise of the independent record company, rather the emergence of a new breed of independence; an independent with all its musical creativity, all its culture and

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Jobete model adopted for separate publishing arm

IN WITHHOLDING their publishing company from the PolyGram sale, Herb Alpert and Jerry Moss are following in the footsteps of Berry Gordy who retained ownership of Jobete Music when selling Motown Records to MCA.

As well as copyrights by Alpert and other A&M record artists, the Almo-Irving company, headed by Lance Freed owns the rights to the

Stax catalogue of soul classics. In the UK, Rondor Music includes Mark Knopfler and Terry Britten among its writers.

While confirming that the existing publishing company will remain independent, Moss does not rule out the possibility of a new publishing company being formed in association with A&M Records.



HERB ALPERT (pictured) says he does not feel sad about the loss of A&M's independent status. "This is the right move at the right time," he states. "It's a great stepping-stone which will give A&M an increased identity and more muscle in the marketplace."

PolyGram in 'top three with \$2bn turnover'

WITH THE addition of A&M on top of Island, PolyGram is now claiming a worldwide turnover of more than \$2bn, and a place alongside WEA and CBS in the front rank of major record companies. Fine estimates the gross turnover of A&M in 1988 as \$300m, adding that last year PolyGram claimed 15 per cent of the world record market and 21 per cent across Europe.

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A GROOVY KIND OF LOVE · LOVELY DAY · NIGHTS IN WHITE SATIN · CRYIN'
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17 Classic Songs Of Love

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HOLD OF MY HEART

Gene Pitney

I ONLY WANT TO BE
WITH YOU

Dusty Springfield

I SAY A LITTLE PRAYER

Aretha Franklin

I GET THE SWEETEST
FEELING

Jackie Wilson

LOVELY DAY

Bill Withers

WILD WORLD

Jimmy Cliff

(SITTIN' ON) THE DOCK
OF THE BAY

Otis Redding

WHAT A WONDERFUL
WORLD

Louis Armstrong

CRYIN'

Roy Orbison

A GROOVY KIND OF
LOVE

The Mindbenders

GOD ONLY KNOWS

The Beach Boys

BABY I LOVE YOU WAY

Peter Frampton

HE AIN'T HEAVY, HE'S
MY BROTHER

The Hollies

NIGHTS IN WHITE
SATIN

The Moody Blues

MISS YOU NIGHTS

Cliff Richard

HALFWAY TO PARADISE

Billy Fury

IT DOESN'T MATTER
ANYMORE

Buddy Holly

UNFORGETTABLE

TV backing for De Burgh

A&M IS mounting a national TV advertising campaign to support Spark To A Flame — The Very Best Of Chris De Burgh.

The promotion begins on Monday (23) to coincide with the album's release and starts with a TV-am network campaign which runs until December 10. From October 30 to December 16, this will be augmented by further ads on the main TV channel and on Channel Four in all regions excluding Harlech and Tyne Tees.

In addition, space has been bought in national newspapers and in the music consumer press. In-store material will be available.



COOKING VINYL is releasing an album from Michelle Shocked, *Captain Swing*, on November 6 to tie in with her UK tour which runs until December 12.

PolyGram's TV hat-trick

POLYGRAM IS breaking TV campaigns for three albums this month. The promotions are in support of Gladys Knight And The Pips — The Singles Album, a compilation from the Eighties titled Dance Decade and a follow-up to Hot City Nights, Rock City Nights.

Ads for each will break to coincide with release in Anglia and Granada and will be followed by national roll-outs. In addition, each album will be backed by advertising on Capital Radio and with space in national newspapers and the music consumer press. In-store material will also be available.

Release dates are: Gladys Knight — October 16; Rock City Nights — October 23; Dance Decade — October 30.

Small screen ads for Dino releases

DINO ENTERTAINMENT is backing two releases, Access Eighties and Orchestral Rock, with TV campaigns breaking this month. Both albums are released on October 30 and will be supported by ads in London, Central, Yorkshire, Granada, TVS, Anglia and STV from week of release. Space has also been bought in Q, Time Out, NME, Melody Maker and national newspapers and in-store material will be available. Access Eighties features prominent bands from the first half of the decade including The Buzzcocks and Dexy's Midnight Runners.

Pressure mounts to put cassette singles back on the agenda

A RENEWED initiative on cassette singles seems on the cards as retailers and record companies restate their enthusiasm for the format.

The UK's biggest chain, Our Price, says it is re-considering its initial decision not to stock cassette singles at a time when prominent record company figures are publicly getting behind singles on tape.

Our Price's new position is believed to be due in part to the wholesale change in the chain's senior management. Former deputy chairman Garry Nesbitt expressed the opinion that cassette single sales could harm sales of albums on cassettes.

However, Nesbitt is no longer

with the chain and new managing director Richard Handover states: "There's no doubt about the fact that the pressure is increasing to sell cassette singles — that's the feedback we get from the stores. There's a lot more pressure now than there was six months ago."

Handover adds that while Our Price's stocking policy on cassette singles is under review, "you can't have everything in the stores". It has been a constant problem for the chain that the comparative small size of its stores means that competition for space between the different formats is intense.

On the record company side, two company heads used the platforms of annual sales conferences to put their weight behind cassette singles.

BMG chairman John Preston said: "The single cassette is the format for the future. With player pen-

etration now as much as three per household, the cassette is clearly the medium which every kid has access to."

CBS managing director Paul Russell maintained: "The time is now right for cassette singles and we the record industry and the record retailer should throw our full might and weight behind the format over the next 12 months."

There has, though, been division between record companies and retailers. Preston referred to the "continued resistance of the retail trade" while the British Association of Record Dealers says record companies are releasing only 67 per cent of top 40 singles on the format.

However, both BARD and the BPI say they are committed to cassette singles and the matter is due to be discussed at the regular meetings between the two sides.

Directory

RECENT MOVES: Independent Promotion Company to 81 Harley House, Marylebone Road, London NW1 (01-486 8794) ... The Arlon Music group to Pavilion House, Penn Street, nr Amersham, Bucks HP7 OPX (0494-712555; fax 0494-712510) ... Warrior Records has a new telephone and fax number, 01-385 3860 and 01-385 3807 respectively ... The Landscape group to Thames Wharf Studios, Rainville Road, London W6 9HA (01-386 9940; fax 01-386 9682) ... G&M Records & Publishing and G&M Tapes & Records (Wholesale) to Unit 11, Forest Business Park, South Access Road, Walthamstow, London E17 8BA (01-509 3344; fax 01-521 7177) ... The Push And Plug Company to 5 Paternoster Row, Sheffield S1 2BX (0742 722329; fax 0742 729530) ... Diamond Promotion to 22 St Peters Close, Bushey Heath, Herts WD2 3LG (01-950 4851) ... Kaz Records and Kaz Music to PO Box 560, London SW19 6HS (01-780 2007; fax: 01-780 2517) ... Ritz Productions to 1 Grangeway, London NW6 2BW (01-328 9599; fax: 01-624 4471).

B R I E F S

● PICKWICK HAS installed a video hotline at its north London distribution centre. The new line — 01-905 9999 — connects callers with the sales desk directly, bypassing the main switchboard.

● MIDNIGHT MUSIC has signed an exclusive distribution deal with APT. First product under the agreement is albums from McCarthy, Wolfhounds and Cindytalk.

● LEVI'S IS to sponsor Transvision Vamp's 30-date UK tour. The clothing company says it feels the band's image and profile fits in well with its products.

● RHYTHM KING is launching a new label, Outer Rhythm, specifically for new and emerging acts. The company says the label, under co-ordinator Michael Perch, will not necessarily release product aimed at the mainstream charts. First release is A Track With No Name by The Forgemasters, a joint project with Sheffield label Warp Records.

● A SEMINAR titled What Is A Good Deal? is being held by the Black Music Association at Pyramid

Arts Centre, 10-16 Ashwin Street, Hackney, London E8 on Wednesday, October 25. The seminar will cover record deals, publishing agreements and the importance of management. Further details from the BMA on 01-961 4857.

● THE PET Shop Boys have signed a new, five-year deal with Tom Watkins' Massive Management, effective from November 1.

● THE DJ International dance label has signed a new licensing deal with CBS. The first release, a single by Fast Eddie, is due mid-October.

● TWO PINNACLE-distributed labels are aiming to improve their service to dealers. Ace is setting up a dealer network support scheme which will provide a newsletter for dealers, catalogue updates and window stickers for those shops that stock Ace product. ASV will also have a selected dealer support scheme which will provide door and window stickers for the label's top 50 dealers as well as catalogue supplements and check lists.

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new

7" & 12" (12) CHERRY 102

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BIG CAR

FROM THE DARLING BUDS' TOUR

"The Darling Buds might just have cried off, AVO-8 are that impressive. The Scot's set a fiery standard."

Simon Williams N.M.E.

PLAYING

Oct 18th LONDON - Greyhound

check press for further tour dates

7" & 12" (12) CHERRY 103

BLOW UP



FOREVER HOLIDAY

TOUR DATES

OCT 21 NEWCASTLE - University*
22 SHEFFIELD - University*
26 LONDON - Astoria*
30 CAMDEN - Dingwalls†
31 GRIMSBY - Gullivers
NOV 1 SHEFFIELD - Take 2
2 CHELMSFORD - YMCA
3 LIVERPOOL - Planet X
14 EXETER - Timepiece
15 BIRMINGHAM - Barrel Organ
16 SCUNTHORPE - Baths Hall
17 OLDHAM - Hurricane Club
25 CAMDEN - Falcon

* supporting 'Hypnotics'
† supporting 'Birdland'

out oct 23rd

out oct 16th

Cherry Red Records Ltd. Bishops Park House, 25-29 Fulham High Street, London SW6 3JH.

Freedom

FROM PAGE ONE

all its street credibility, but with the resources and marketing structure of a major worldwide group."

Of the UK operation, Moss comments: "I see no immediate changes there, though it is in any case subject to yearly evaluations."

US distribution of A&M, currently with BMG, will move to PolyGram on April 1. In the UK and Europe, A&M has been distributed by PolyGram since 1984.

Looking East

FROM PAGE ONE

head of the music division of rights organisation VAAP, plus many other top names from both sides of the East-West divide.

"There is a great deal of enthusiasm from both East and West for the conference because both sides can see the enormous potential to develop an entirely new music industry and a new music market," says conference organiser Tony Hollingsworth. "After all, we are talking about a combined marketplace, audience and pool of talent of some 420m people."

Looking East takes place in East Berlin on November 7, 8 and 9 and full details are available from Tribute Productions on (London) 700 4515.

McCartney

FROM PAGE ONE

Kay O'Dwyer, general manager of business development at EMI Music Publishing, says she is "very surprised" that McCartney is opposed to Panasonic's use of his track.

"I would have thought in a funny way that he would have been pleased when he knew the details," she says. "Everything has been submitted in the right way and everyone's come back and said it's a super idea and it can't harm the song."

BRIEFS

● **HUDDERSFIELD-BASED** Gosh Sales and Distribution has purchased Record Brokers, the overstocks and deletions specialist.

Gosh, which can be contacted on 0484 430496, handles sales at dealer level for several independent record companies.

● **ALAN EDWARDS** is joining Rogers and Cowen International in a move designed to improve the company's international service.

Edwards, currently managing director of Modern Publicity, will lead a new UK-based team briefed to cater for the overseas needs of both entertainment and corporate customers of the public relations consultancy.

David Bowie, Alice Cooper, Luther Vandross, Maxi Priest and Indian Summer are among the artists who will now be serviced out of Rogers and Cowen's London office following Edwards' appointment.

THOUGH CORRECTLY listed as distributed by PolyGram in last week's product supplement, Virgin has asked us to point out that Associated Virgin Labels (AVL) is part of the Virgin Group.

Retailers are 'clearly focused' says new indie BARD chief

THE NEW leader of the UK's music retailers believes the sector has its strongest proposals yet for increased health for the whole record industry.

Andy Gray, still in his first month as chairman of the British Association of Record Dealers, says a new policy statement means BARD is now "clearly focused".

He admits the organisation's stance on industry matters had become "a little woolly", but maintains now: "We have ideas that will benefit both sides of the record business."

Many of BARD's views have

been presented to the record companies through one of the regular meetings of the BPI's retail liaison committee.

Topics covered include cassette singles, the future of vinyl, the problem of record rental and joint ventures with the BPI on promoting music. BARD feels that events such as the British Record Industry Awards should be used as a platform for the generic promotion of music.

Gray, head of the 14-shop Andy's Records, is the first independent retailer to lead BARD, taking over from founding chairman,

Tower's Steve Smith.

Recognising the difficulty BARD has had in persuading the indies to join, Gray says: "I sincerely hope that my presence makes them feel more welcome. I can relate to the problems they have and I am certainly on their side."

He adds that he is hoping to set up regional meetings for independent dealers around the UK in the new year.

Although Gray will continue working out of Bury St Edmunds, BARD's offices remain c/o Tower Records, 62-64 Kensington High Street, London W8.



Chrysalis/PMV worldwide video link

CHRYSLIS HAS joined forces with PolyGram Music Video in a deal which will see PMV represent all Chrysalis's VHS product and TV productions throughout the world, excluding the UK. PMV has acquired worldwide rights for all compact disc video releases.

The agreement will be seen as a disappointment for Picture Music International which is part of the same EMI stable as Chrysalis.

PMV managing director Geoff Kempin says his company secured the deal because of its worldwide marketing capabilities.

Pictured celebrating the deal are (from left): PMV director of business affairs Sally Caplan, Chrysalis commercial director John Cokell, Kempin and Chrysalis international president Paul Conroy.

BPI strikes again as pirates eye Xmas market

A PIRATE tape factory, believed to have been set up specifically to attack the Christmas market, has been smashed by the BPI's anti-piracy unit.

In conjunction with the local serious crimes squad, the BPI raided five premises in and around Glas-

gow and Bellshill and netted five high-speed duplicators. Other material including 9,000 finished counterfeit cassettes, 35,000 library boxes and 100,000 sets of printwork were seized.

Three people were arrested and charged with offences under the new Copyright Act.

Anti-piracy co-ordinator Tim Dabin says he believes the action will greatly benefit legitimate retailing in Scotland, adding that he feels the factory was specifically aimed at pre-Christmas sales.

Sale moves MSD closer to Collins

MSD VIDEO has sold its Park Royal, London, plant to Ablex International for an undisclosed sum.

The sale is part of MSD's continued restructuring and integration into the Collins publishing group.

Deals seminar

A SEMINAR on recording and publishing agreements is being held at the Hilton Hotel, London, on November 27. Further details from Hawksmere on 01-824 8257.

Small labels defiant stance on mergers

INDEPENDENT RECORD companies have been urged not to despair in the face of mergers among the major labels.

"There's still room for you," Sonet managing director Rod Buckle reassured labels assembled for the 11th Spartan Records sales conference. "I know of no amalgamation in the world where the market shares of each party have added up as you'd expect. In practice, they become too big — they still have seven hits in the chart, not 14."

Buckle added that the future for indies was also assured by the integrity of UK radio.

"In America radio is corrupt but in England, fortunately for us, dear old Auntie Beeb is honest. We all stand an equal chance of getting a hit."

Earlier, Spartan managing director Tom McDonnell was similarly optimistic: "In my opinion the indie business has never been better — indies have been showing the way for 10 years and they're still the breeding ground for new talent," he said.

McDonnell added that the future was looking bright for Spartan, despite the recent loss of Mute to the Cartel.

"We've never changed our attitude, policy or principle in 11½ years of business but things are getting bigger and better all the time," he said.

Part of the expansion has been the addition of new labels to Spartan's stable — among those making their first presentation at the conference were Harmac, AVM, Radical/Westside, Horation Nelson, Trax and Sonet.

Correction

THE REFERENCES to the Gap Band on pages 18 and 19 of the *Music Week* supplement issued with the *Music Week* dated October 7 should have been references to the Fatback Band.

World BRIEFING

BRUSSELS: Retail chain Super Club has made the first foreign acquisition of an American music retail multiple by buying the 167-store Record Bar and the 115-outlet Turtles. Super Club, based here, has vowed to spend \$400m on acquisitions in the US and is reported to be looking to purchase a further, video-oriented chain. Record Bar and Turtles are both primarily music retailers with substantial sell through operations.

PARIS: WEA International has promoted Luigi-Theo Calabrese to the newly-created position of president, WEA Music International (France). At the same time, Christian Paternot has been appointed president of WEA Music (France), Calabrese's former post. WEA International senior vice-president Stephen Shrimpton says the doubling of WEA France's sales in four years is due to Calabrese.

NEW YORK: A study by the National Association of Record Merchandisers of compact disc pricing perceptions finds 31 per cent of music buyers believing prices had fallen in the past year. A further 13 per cent thought they had risen, 31 per cent said they were unchanged and 25 per cent did not know. However, among regular CD purchasers, 83 per cent thought prices were the same or lower than a year ago while 11 per cent thought they were higher. A further five per cent did not know.

SYDNEY: In a co-operation between promoters and Toyota, a tour here has been used to launch a new model of car, the Toyota Lexen. The seven-concert tour, featuring Chuck Berry, Jerry Lee Lewis, Lesley Gore, the Everly Brothers, Bo Diddley and Mary Wilson, is the first here to be used to launch a specific product.

NEW YORK: Sharp Electronics has joined Pioneer, Sony and Yamaha in introducing compact disc video combi-players. The Electronics Industries Association forecasts 180,000 CDV player sales this year.

NEW JERSEY: NARM is aiming for a greater say in political affairs through the formation of its Better Government Committee. Says NARM president Billy Emerson: "We felt it was time to take a more active stance in shaping the political process and in communicating our views. The committee is an effective tool we can use to protect the best interests of our membership."



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Whispers on the street: things are getting better for indies

WHISPER IT, but there may be a couple of glimmers of good news on the horizon for independent retailers.

They are only glimmers — and nobody is prepared to come out publicly and say they believe in them — but there is an increasing amount of talk among the indies that a couple of encouraging situations are building up.

The thinking goes like this: One — the rapid expansion of the

chains three or four years ago put a bigger squeeze on the indies than they've ever felt before and a good number of them went to the wall. However, now that the multiples are consolidating to an extent, there are a lot of towns where there's room for an indie, but no indie exists. The logic of that is that when, say, an Our Price comes to town for the first time, it attracts a lot of custom and forces out the indie. But, once the market has settled down, people start looking for an alternative outlet. Indeed, Our Price and the other chains have always argued that their style of retailing is complemented by the close proximity of an independent; they say there's a slice of the cake for everybody. So, we are now entering a period when indies are deliberately moving in to towns previously solely occupied by the multiples — witness Rival opening a store in Swindon and Venus taking new premises in Farnham.

Two — the increased mortgage rate is beginning to bite. But, who's least affected by that? Obviously, the people who don't own homes — the teenagers, the established mainstream record buyers. Further up the scale, adults are finding they haven't got as much spare cash as before. So, if they can't afford a

new washing machine, they are going to spend what money they have got on something that costs a lot less, ie — hopefully — records. Is all this just blind optimism? Not if what Frontline has been told is true. In fact, more people in retailing seem to be saying the same thing.

Have they got it right? Let us know your view by writing to Counterpoint, *Music Week*, 23-27 Tudor Street, London EC4Y 0HR.

Andy Gray: a big voice for small traders

AN INDEPENDENT dealer is the new leader of the UK's record retailing industry. Andy Gray, a man who went from selling discs from a market stall to running the 14-shop Andy's Records, has been elected chairman of the British Association of Record Dealers (MW, October 14).

In next week's Frontline, we profile Gray's rise to prominence and ask him why more indies should be part of an organisation now headed by an independent trader.



TWO MORE salesmen of the year get their just rewards: PolyGram's classical rep Barry Wood receives his commemorative plaque from company chairman Maurice Oberstein (top) while Chrysalis's Pete Gildon receives a pair of air tickets to New York from sales director Nigel Tucker.

Spartan helps the specialists

A SCHEME designed to help independent dealers compete with the multiples is to be launched by Spartan Records.

Speaking at his company's annual sales conference in Hythe, Spartan director David Thomas revealed that the scheme would consist of a file discount and special terms for a group of specialist dealers.

"They are the people who break new records," he said. "The multiples might sell the volume but there's not doubt it's the independents who help us break these new acts and get them into the charts."

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)
Applause
Artia (CZ)
Artisjus (Hung)
ASCAP
Authors Rights Office (GDR)
Avesco Screenco
AWA (GDR)
Awesome Records
Balkaton (BG)
Barrucci Group
BASF
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TOP Dance SINGLES

21 OCTOBER 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	4	3	WISHING ON A STAR Fresh 4 Feat Lizz E	10/Virgin TEN(X)287 (F)
2	1	3	STREET TUFF Rebel MC & Double Trouble	WANT(X)18 (PAC)
3	2	8	PUMP UP THE JAM Technotronic Feat Felly	Swanyard SYR(T)4 (BMG)
4	3	9	IF ONLY I COULD Sydney Youngblood	Circa/Virgin YR(T)34 (F)
5	12	3	GIRL I'M GONNA MISS YOU Milli Vanilli	Cooltempo COOL(X)191 (C)
6	17	2	THAT'S WHAT I LIKE Jive Bunny/Mastemixers	Music Factory MFD(T)002 (BMG)
7	NEW		EYE KNOW De La soul	Big Life BLR 13(T) (I)
8	5	11	RIDE ON TIME Black Box	De/Construct.PB43055(PT43056) (BMG)
9	NEW		I THANK YOU Adeva	Cooltempo COOL(X)192 (C)
10	6	4	THE REAL WILD HOUSE Raul Orellana	BCM BCM 322(X) (P)
11	NEW		C'MON AND GET MY LOVE D.Mob Intro. Cathy Dennis	London F(X)117 (F)
12	27	2	DON'T MAKE ME OVER Sybil	Champion CHAMP(12)213 (BMG)
13	7	3	DRAMA! Erasure	Mute (12)MUTE 89 (I)
14	29	2	OH WELL Oh Well	Parlophone (12)R6236 (E)
15	44	2	YOUR LOVE Frankie Knuckles	Trax/Radical -(TRAXT)3 (SP)
16	14	6	MANTRA FOR A STATE OF MIND S'Express	Rhythm King/Mute LEFT 35(T) (I/RT)
17	42	2	I WANT THAT MAN Deborah Harry	Chrysalis CHS(12)3369 (C)
18	9	7	SUENO LATINO Sueno Latino/C Damos	BCM BCM323(X) (P)
19	11	3	LOVE ON A MOUNTAIN TOP SiniMa	Fanfare (12)FAN 21 (P)
20	RE		LET ME LOVE YOU FOR TONIGHT Kariya	Sleeping Bag SBUK 4(T) (I)

21	22	2	CAN'T FORGET YOU Sonia	Chrysalis CHS(12)3419 (C)
22	19	2	LOVE STRAIN Kym Mazelle	Syncopate/EMI (12)SY 30 (E)
23	NEW		FOR SPACIOUS LIES Norman Cook Feat. Lester	Go! GOD(X) 37 (F)
24	10	6	SECRET RENDEZVOUS Karyn White	Warner Brothers W 2855(T) (W)
25	NEW		I FEEL THE EARTH MOVE Martika	CBS 6552947 (12*RR-6552946) (C)
26	NEW		THE MESSAGE IS LOVE Arthur Baker/Al Green	USA(T) 668 (F)
27	NEW		GOOD LOVIN' Regina Belle	CBS 6552307 (12*RR-6552308) (C)
28	NEW		THE SUN RISING Beloved	WEA YZ 414(T) (W)
29	16	10	I NEED YOUR LOVIN' Alyson Williams	Def Jam 6551437 (6551436) (C)

30	24	4	ROCK WIT'CHA Bobby Brown	MCA MCA(T) 1367 (F)
31	8	8	AFRO DIZZI ACT Cry Sisco!	Escape AWOL(T) 1 (P)
32	NEW		ALL I WANT FROM YOU Temptations	Motown ZB43233 -(ZT43234) (BMG)
33	13	4	MELTDOWN Quartz	ITM -(ITM 101) (GAM)
34	NEW		LOVIN' ON THE SIDE Reid	Syncopate (12)REID1 (E)
35	NEW		DON'T TAKE IT PERSONAL Jermaine Jackson	Arista 112634 (12*RR-612634) (BMG)
36	21	4	LIVE ON STAGE Roxanne Shante	A&M USA(T) 669 (F)
37	NEW		NO DJ LIKE CHUCK Chuck Chillout/Kool Chip	Mercury MER(X)301 (F)
38	20	2	(YOU'RE MY ONE AND ONLY)TRUE.. Seduction	A&M USA(T)671 (F)
39	48	2	CLUBSCENE Special Ed	Profile PROF(T)265 (P)
40	30	2	LIFE David Grant/Mike Stevens	4th*SSB'way (12)BRW145 (F)
41	NEW		DON'T DROP BOMBS Liza Minnelli	Epic ZEE(T)2 (C)
42	35	10	NUMERO UNO Starlight	CityBeat CBE742 (12*RR-CBE1242) (W)
43	NEW		WILD TIMES De-Lite Feat. Osca Child	Circa YR(T)35 (F)
44	NEW		REACHIN' Kelly Charles/J. Bratton	Champion CHAMPX(12)214 (BMG)
45	18	3	FREE AT LAST Farley/Hip House Synd.	Champion CHAMP(12)217 (BMG)
46	NEW		TAKE CAUTION WITH MY HEART Joyce Sims	London F(X)118 (F)
47	28	5	COME GET MY LOVIN' Dionne	Citybeat CBE 745 -(CBE 1245) (W)
48	25	4	CASANOVA (RAISING HELL REMIX) Jazz & The B-thers	GrimmProd House -(PNT 008R) (PAC)
49	38	7	BREAK 4 LOVE Raze	Champion CHAMP(12) 67 (BMG)
50	15	3	I FEEL FOR YOU (REMIX) Chaka Khan	Warner Brothers W2764(T) (W)

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REGGAE CHART

THIS WEEK	LAST WEEK		
1	(1)	COME BACK TO ME Anthony Malvo & Tiger	Techniques WRT 47
2	(5)	LOVE IS THE POWER Shanchez	Penthouse PH 022
3	(2)	OVER SIZE MAMPIE Gregory Peck	Steely & Cleevie VPRD 438
4	(6)	GUN IN A BAGGY Little Lenny	Steely & Cleevie SV 02
5	(3)	SUPERWOMAN Winsome - Tippa Line	Fashion FAD 067
6	(7)	ALL THE WAY Ken Martin	Briggie C BC 009
7	(8)	NAH SKIN UP Tiger	Penthouse PH 021
8	(11)	TAKE YOU TO THE DANCE Anthony Malvo	Daddy Lizard SCT 3
9	(13)	DON'T ASK MY NEIGHBOUR Kofi	Arwa ARI 097
10	(10)	STOP SPREADING RUMOURS Home T./Coco T. Shabba Ranks	GRED 251
11	(12)	EXTRA CLASSIC SUPERFANTASTIC Vivian Jones	Living Room LM 027
12	(4)	MAKING LOVE Barry Boom	Fine Style FS 024
13	(14)	HALF KEY DRIVE Rapp Roberts/Tippa Lee	Greensleeves GRED 248
14	(9)	HURTING ON THE INSIDE Sammy Levi	Passion PE 3
15	(16)	LOVE ME BABY J.C. Lodge and Tiger	Greensleeves Gred 253
16	(19)	THERE SHE GOES AGAIN Leroy Mafa	Mafia & Fluxy MF 010
17	(21)	WHY Frighly & Colonel Mite	Offbeat Pass OFFBEAT 1201
18	(20)	SUPERWOMAN Flourette Edwards	Steely & Cleevie SCT 2
19	(15)	ONE BLOOD Junior Reid	Othman Mukolis JR 01
20	(21)	HOLD TIGHT Helena & Joe Manix	Fresh Beat FBT 8

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 6 Various Artists	Jet Star JELP 1006
2	(3)	ON AND ON Thriller U	Mixing Lab MLTP 002
3	(2)	NO CONTEST Dennis Brown/Gregory Isaacs	Greensleeves GREL 133
4	(4)	FOLLOW ME Clement Line	Blue Mountain BMLP 028
5	(6)	LOVE AFFAIR Frankie Paul	Techniques WRLP 22
6	(5)	ONE BRIGHT DAY Ziggy Marley & Melody Makers	Virgin VUSLP 5
7	(8)	RHYTHM DISTRESS Various Artists	Greensleeves GREL 137
8	(9)	EQUAL RIGHTS Various Artists	Techniques WRLP 23
9	(11)	COUNT OUR Flourgon	Greensleeves GREL 134
10	(12)	BUPIE CULTURE Macka B	Arwa Music ARLP 048
11	(15)	JACKAMANDORA Carl Meeks	Greensleeves GREL 132
12	(13)	SKA REVIVAL Various Artists	Ska Revival LUDLP 1
13	(16)	GOOD TO BE TRUE Thriller U/A. Tibett	Dig. B. VPRL 1062 IMP
14	(19)	YOUNG AND SHE GREEN Johnny P	Techniques WRLP 21
15	(20)	LOVERS FOR LOVERS Various	Business Records BRLP 901
16	(10)	WAITING FOR YOU Thriller U	Live and Love LALP 13
17	(7)	KOTCH Kotch	Mango MLPS 1003
18	(14)	AH ME DIS Tippa Line	GT's Records GTLP 3
19	(17)	LOVE THE LIFE YOU LIVE Barrington Levy	Time One TORLP 05
20	(21)	THE BEST OF ROLLAND BURRELL Clarendon Sounds	CSLP009

TOP 10 ALBUMS

1	NEW	THE ICEBERG/FREEDOM OF SPEECH Ice-T	Sire/Warner Bros WX 316(C) (W)
2	1	DEEP HEAT - 4 PLAY WITH FIRE Various	Telstar STAR2388/STAC2388 (BMG)
3	10	ITALIA-DANCE MUSIC FROM ITALY Various	De/Con/RCA PL74289/PK74289 (BMG)
4	2	IT'S A BIG DADDY THING Big Daddy Kane	Cold Chillin' WX305/WX305C (W)
5	5	QUADRASTATE 808 State	Creed STATE 004 (I)
6	4	RHYTHM NATION 1814 Janet Jackson	A&M AMA3920/AMC3920 (F)
7	3	STRAIGHT OUTTA COMPTON N.W.A.	RUTHLESS BRLP534/BRCA534 (F)
8	8	ADEVA! Adeva	Cooltempo CTLP13/ZCTLP13 (C)
9	RE	SILKY SOUL Maze Feat Frankie Beverly	Warner Bros WX 301(C) (W)
10	RE	STAY WITH ME Regina Belle	CBS 4651321 (12"-4651324) (C)

TOP 10 BUBBLERS

1	SLAVES NO MORE Blow Monkeys/Sylvia Tella	RCA PB43201 (12*RR PT43202)
2	TONIGHT Humanoid/Sharon Brown	Westside HUM(T) 1 (SP)
3	GET BUSY Mr Lee	Jive (USA) -(1274130) (Imp)
4	DREAMS Adante	GTI GTI 007(T) (PAC)
5	BUST A MOVE Young M.C.	Delicious (12)BRW 137 (F)
6	WELCOME/YO Gino Latino	Harbour Light -(HL 1006) (Imp)
7	RESCUE ME Debbie Malone	Krunch -(KR001) (PAC)
8	MY THING Top Billin'/P.P. Arnold	Rapsonic DOPE(T)4 (F)
9	JAFFACAKES Ratpack	Radical (R)PACK 1 (SP)
10	FOLLOW THAT AND SEE Barry White	A&M USA(T)670 (F)

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Tuesday 17th October Glasgow Barrowlands	Thursday 2nd November Newport Centre
Wednesday 18th October Glasgow Barrowlands	Friday 3rd November Birmingham Aston Villa Leisure Centre
Friday 20th October Sheffield City Hall	Saturday 4th November Birmingham Aston Villa Leisure Centre



Transvision Vamp

Sunday 22nd October Newcastle City Hall	Sunday 5th November Birmingham Aston Villa Leisure Centre
Monday 23rd October Manchester Apollo	Tuesday 7th November Exeter University
Tuesday 24th October Manchester Apollo	Wednesday 8th November St Austell Cornwall Coliseum
Wednesday 25th October Hanley Victoria Hall	Thursday 9th November London Brixton Academy
Friday 27th October London Hammersmith Odeon	Sunday 12th November Dublin Point Depot
Saturday 28th October London Hammersmith Odeon	Monday 13th November Belfast Ulster Hall
Sunday 29th October London Hammersmith Odeon	



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1	1	BLUE NOTE SAMPLER Various Artists	Blue Note BNX2 (E) C: TCBNX2/CD: CDBNX2
2	3	LETTER FROM HOME Pat Metheny Group	Geffen 9242451 (W) C: 9242454/CD: 9242452
3	5	AMANDLA Miles Davis	Warner Bros WX250 (W) C: WX250C/CD: WX250CD
4	8	STRONG PERSUADER Robert Cray Band	Mercury MERH97 (F) C: MERHC97/CD: 830568-2
5	2	TENDERLY George Benson	Warner Bros WX263 (W) C: WX263C/CD: WX263CD
6	9	DUOTONES Kenny G	Arista 207782 (BMG) C: 407792/CD: 257792
7	4	AT LAST Lou Rawls	Blue Note B191937 (E) C: TCB191937/CD: CDB191937
8	—	THE GREAT ENTERTAINER Louis Armstrong	MFP 5857 (F) C: TCMFP5857/CD: CDMFP6056
9	—	WONDERFUL WORLD Louis Armstrong	Verve 8377861 (F) C: 8377862/CD: 8377862
10	—	ACID JAZZ/ILLICIT GROOVES Various Artists	Urban URB16 (F) C: URBMC16/CD: 8373472

CHART COMMENTARY

EMI's flagship sampler for the Blue Note campaign continues to lead the way, followed by the summer's top single artist records from Metheny and Miles. There's little movement elsewhere in the 10, although Music For Pleasure's budget Louis Armstrong set bobs up at eight. Other strong sellers from living artists include Working Week's Fire In The Mountain (10), James Taylor Quarter's Get Organised (Urban) and Grover Washington Jr's Anthology (Elektra). The specialist chart once again shows a healthy number of new entrants and among those also mentioned in despatches were Bob Berg Cycles (Denon), Peter King's Crusade (blanco y negro) and George Shearing In Dixieland (Concord).

Compiled by Music Week from Gallup data

Roulette spins again

by Stan Britt

ALBUMS FROM the big bands of Count Basie and Maynard Ferguson, as well as vocalists Sarah Vaughan, Pearl Bailey, Dinah Washington, and Joe Williams spearhead EMI's reactivation of the once powerful US Roulette label.

Roulette had numerous chart successes in the pop, rock and allied fields but was also responsible for some of the finest jazz recordings between 1958 and the early-Seventies. This first batch of reissues is released on October 23 — and demonstrates the in-depth quality of the label's jazz, blues and gospel-tinged recordings of the period. Those by Vaughan

(After Hours), Washington (Drink- ing Again), Bailey (Come On, Let's Play With Pearl Mae), and Williams (A Man Ain't Supposed To Cry) certainly rank with their finest.

Likewise, Message From New- port remains among the best by the powerhouse orchestra of May- nard Ferguson. Pride of place, though, goes to The Atomic Mr Basie. Its controlled power, allied to perfection in ensemble togeth- erness, helped elevate this extraordi- nary LP to almost instant immor- tality, on its first issue, back in 1958. Neal Hefti's definitive com- positions-arrangements are an- other plus factor, together with solid solo statements by such as Ed-

die 'Lockjaw' Davis, Frank Wess, Thad Jones, Joe Newman, and the leader himself.

All six Roulettes are reissued in both CD and vinyl formats. Big- band aficionados in general, and Basie fans in particular, will surely thank EMI for making TAMB avail- able once again in its original — and purest — mono. Says Tim Chacksfield, EMI label manager: "None of these six superb titles has been available as CD releases do- mestically. Their reappearance has given us a great opportunity also rerelease them also in vinyl form". Chacksfield adds that EMI is to ad- vertise their current availability in all the specialist jazz magazines.

Moody's mood for love

JAMES MOODY is pleased with the contents of Sweet N'Lovely, his third Novus release in as many years. His playing continues to demonstrate an enviable maturity as well as showing absolutely no diminution in terms of overall ex- cellence.

But the saxophonist-flautist's re- laxed demeanour, ready wit — es- pecially when addressing an audi- ence at his gigs these days — and overall contentment with life is due

to his recent remarriage:

"Sweet N'Lovely is dedicated to Linda," he says. "Because every note I was playing was for her."

The connection between the marriage and Moody's latest re- cording project is emphasised by the front sleeve, which shows Moody in his wedding suit. On the back, he and his wife are pictured together — with long-time Moody musical associate and close friend, Dizzy Gillespie.

Dizzy also plays on two of the cuts from the album (Con Alma, and Get Your Booty). The two men have known each other since around 1947, when Moody joined the sex section of Gillespie's pot- boiling big band.

BMG/Novus, for its part, must be hoping that such continuing good vibes will ensure that James Moody's future output will be at least as impressive as those first three cooking LPs for the label — Something Special, Moving For- ward, and now the warmly per- sonal Sweet N'Lovely.

SB



JAMES MOODY: Sweet N'Lovely

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SPECIALISTS' TOP-10

1	AURA Miles Davis	CIS 4633511 (C)
2	PLAYS BALLADS Scott Hamilton	New Note CJ386 (New Note)
3	JIGSAW Mike Stern	Atlantic Jazz K7820271 (W)
4	TRIBUTE VOLUME 6 Humphrey Littleton	Domus DM12 (Chris Wellford)
5	SPY VS SPY John Zorn	Northbrook/WEA K9628441 (W)
6	LETTER FROM HOME Pat Metheny Group	Geffen 924 2451 (W)
7	CANTERBURY SONG Tony Coe	Hothouse HM1005 (P)
8	SECRETS Allan Holdsworth	Intima 7733281 (EMI Impire)
9	JAZZ CLASSICS 1937-38 Bob Crosby	BBC RER688 (P)
10	COLOR RIT Lee Ritenour	GRP 9594 (New Note)

© Music Week. Compiled with the assistance of: Mole Jazz, London; Hissler Jan's, London; Mr. Friedman, Tewkesbury; London; Mr. Skinner, Harvey's, Chatham; Mike Chadwick, Dancy, Manchester; Vassia, Tower Records; Jazz Dept, London; HMV Jazz Dept, London; Muzique, Vernon; J. Almaraz's, London.



GUJARIST ALLAN Holdsworth, a former contributor to top jazz and rock bands like Tony Williams' Life- time, Soft Machine, and Gong, makes a rare visit to the UK at the end of this month to undertake a nine-concert-tour. Yorkshireman Holdsworth, who has lived perma- nently in the US for the past several years, is bringing two members of his own regular band — key- boardist Steve Hunt and bassist Jimmy Johnson. Level 42 drummer Gary Husband completed the line- up. The tour dates are Newcastle (October 29), Manchester (30), Birmingham (31); Bristol (Nov 1), Nottingham (2), Huddersfield (3), Portsmouth, London (5 — two con- certs at the Shaw Theatre) and Holdsworth will be performing ma- terial from his latest LP, Secrets, which EMI is issuing on Intima (the jazz label of Enigma), on CD and LP. Release date coincides with the Holdsworth band's final appear- ance.



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Jazz in harmony

by Stan Britt

FOR TWENTY years Concord Jazz, the brainchild of Carl E. Jefferson, the company's president and chief producer, has maintained its reputation for releasing recordings by the kind of jazz musicians whose playing personifies the timelessness of the jazz modern-mainstream image.

Jefferson's business acumen, allied to a deep affection for the music, have had much to do with the label's many successes since its launch at the beginning of the Seventies. It was these qualities plus a determination to win out over red-tape that helped him persuade the State of California to grant him a licence to run his own Concord Summer Festival.

"Yes, I talked the State into doing it," says Jefferson. "We didn't have anything going for us — something I soon found out after coming out to Concord in '68. I asked: 'Why don't we have a music festival' — Woodstock, of course, had just happened. And, I said, a jazz festival is different. I guaranteed some of my own money, and they put up some. Our first festival comprised seven performances, featuring Laurindo Almeida, George Duke, The Third Way — a bebop band from the Philippines — Erroll Gar-

ner, Lalo Schiffrin with the Oakland Symphony; Cal Tjader, Mel Tormé, Buddy Rich, Stan Kenton, Carmen McRae. And we managed to get it televised, via National Education TV".

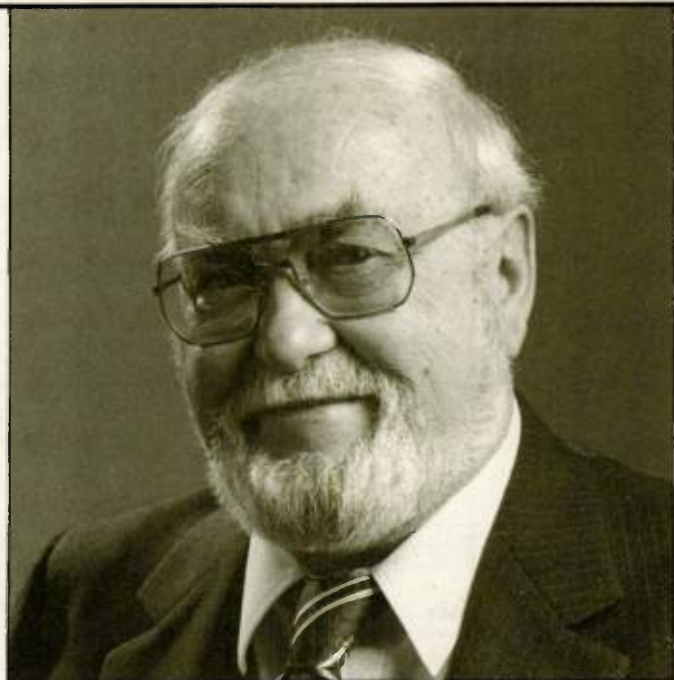
Numerous recordings have been supervised by Jefferson at the Concord Festival, to be issued later on the label. The same keen attention to detail was given to the production of these location recordings as for Concord Jazz's more familiar studio sessions. And that quality of live performance has been present when Jefferson and his recording team have taken their equipment to other venues, including the Monterey Jazz festival, the Northsea Jazz Festival, in Holland, and even as far away as Tokyo.

Jefferson is the first to admit that during the label's early years, the kind of artists he recorded often coincided with many of his own personal favourite jazz players, among whom were numerous pianists and guitarists. "Yes, I've always been fond of those two instruments in jazz. After all, you can listen to the guitar and piano all night long. In my youth, I dug Duke Ellington, Earl Hines and George Shearing. I play piano, too — but only for my own amusement".

Concord's boss is also happy to have recorded over the years nu-

merous jazz players who had been shamefully neglected. They include pianist Gene Harris ("Ray Brown, it was, who discovered Gene, in Idaho, playing wonderful piano, and Ray brought him to my attention"); singers Rosemary Clooney, Ernestine Anderson, and even Mel Tormé. "How about those Tormé LPs with Shearing? And the reunion with Marty Paich's Dek-tette? Last year, of course, we took Mel and the band to Japan, where they recorded a TV show. We managed to get the soundtrack for Concord. What a killer record that is...!"

Although many Concord artists have tended to be of the established variety — like Stan Getz, Herb Ellis, Ray Brown, Buddy Tate, Al Cohn, as well as those mentioned previously — Jefferson has attracted to the label more youthful personalities. He is especially proud of the way that tenorist Scott Hamilton has developed, since his first Concord recording, a dozen years back. More recently, he has been delighted to welcome the extraordinary young drummer-composer Marvin "Smitty" Smith, and George Wein has also contributed a growing supply of live jazz material to Concord, for release under the title of The George Wein Collection, while the Crossover label features keyboardist-com-



CARL E. JEFFERSON: high on jazz

poser Marcos Silva:

"That Intersection album is really very good. It's good for the integrity of the label to have something like this available. Same with the Latin-based Picante, which I started with Cal Tjader, whose first album for me won a Grammy. I also recorded Tania Maria, of course. Those records of hers were so exciting. Her music, like her writing, is poetry".

Jefferson ensures that Concord recordings are available in all three configurations: "For instance, we have consistently stayed with cassette. I also decided to make our tapes available in chrome di-

oxide — and I didn't automatically raise the price. And I wasn't slow to see what kind of impact CD would have on the market. I got into CD much earlier than some of my rivals expected".

In Concord's early days, California Record Distributors handled distribution chores: "Then, a friend offered to carry the receivables, but couldn't handle things nationally. Finally, I got together my own network of distributors. In the UK, we found PolyGram/IMS. More recently, we have been distributed in Britain by New Note. Eddie Wilkinson and Graham Griffiths are such nice people."



CONCORD RECORDS

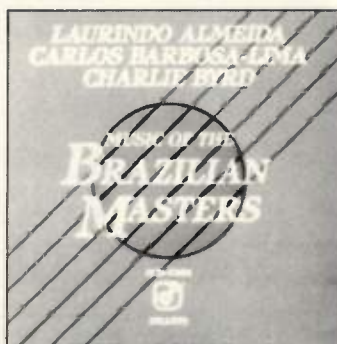
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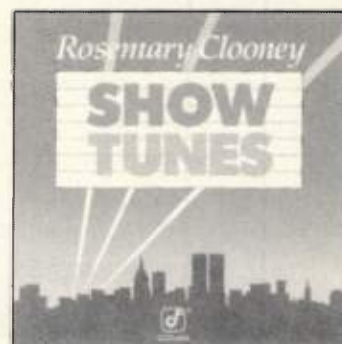
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CJ386C (MC) CCD4386 (CD)



GEORGE SHEARING WITH THE
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RUBY BRAFF TRIO/Me, Myself And
I CJ381 (LP) CJ381C (MC)
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For full Concord listing, contact:

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H A P P E N I N G

by Stan Britt

ECHOJAZZ IS a new label handled by Wave Length. First batch of EchoJazz releases — available on CD/LP includes airshot and transcriptions sides by the big bands of **Stan Kenton**, **Ted Heath**, **Tommy Dorsey** (two separate titles, one with a young Sinatra featured), **Duke Ellington**, **Count Basie**, **Glenn Miller** (two separate releases). Also in the series: a fine selection by the **Nat King Cole Trio**...

Harmonia Mundi's October releases feature a septet from Moon Records, ranging from **Shelly Manne** to **Muddy Waters**, from **Miles Davis** to **Stan Kenton**, **Gary Burton** to **Art Farmer**, plus **Dony Byas Meets Dizzy Gillespie**... Steeple Chase, the Danish label, is represented by new issues from **Gary Bartz** and **Larry Willis**, with first-time CD releases by **Buck Hill** and **Duke Jordan**... Diminutive French pianist **Michel Petrucciani** gets another recording opportunity, this one for IRD Records...

Hayden Laboratories is celebrating with slick vocal group **The Ritz** The Spirit Of Christmas on Denon. Distribution Target Record Sales... From the never-empty Blue Note vaults comes Vol 1 of **Art Pepper's** Complete Aladdin Recordings — out of sequence, but a welcome addition to place alongside Vols. 2 and 3, already available... Also from Blue Note, two brand new recordings by pianist **Don Pullen** (New Beginnings) and veteran avant-garde composer **Gil Melle** (Mindscape)... Altoist **Bobby Watson's** appearance at Ronnie's (early-November) precedes his new Blue Note LP (The Inventor) by a few months... And further new Blue Note LPs next month — from **Rick Margitza**, **Stanley Turrentine**, **Andrew Hill**, **Michel Petrucciani**, **Stanley Jordan**, and **Charnett Moffett**...

Kaz Records releases Hits, Blues & Classics, available in all three configurations (with the CD version containing five less tracks than the double-play tape and two-LP set)... It's miscellany time at Polydor, with a half-dozen additions to its Jazz Club series (likewise available on CD, LP, tape). The latest JC issues feature some of the finest guitarists, altoists, trumpeters, trombonists, violinists and bassists...

Yet more additions to Panther Music France's Concert series of digitally remastered live recordings from across the Channel: **Arnett Cobb/Tiny Grimes** Live in Paris 1974; **Thelonious Monk** Live in Paris 1964; **Charlie Mingus** Live in Chateaufallon 1972. And first releases from a new, CD-only associate label, Royal Jazz, late-October: **Miles Davis/John Coltrane** Live In Copenhagen 1960; **Sony Rollins** Live in Aix 1959; **Bill Evans** Live in Paris 1965; and **Stan Kenton** Live in Paris 1953...

Excellent first album release by young British saxist **Iain Ballamy** — Balloon Man (Editions EG) Distribution: AVL... And fellow Brit, bassist **Danny Thompson/Whatever Next** album (Antilles) coincides with

current tour — with an almost totally different band...

The Concord Jazz label, distributed/marketed by New Note, is well represented among current jazz/blues releases. New CD issues from the San Francisco-based Concord feature **George Shearing/Carmen McRae** (Two For The Road), **Ernestine Anderson** (Big City), **Rosemary Clooney** (With Love), **Hank Jones** (Lazy Afternoon), **Ruby Braff/Dick Hyman** (Music From My Fair Lady), **Monty Alexander/Ray Brown/Herb Ellis** (Triple Treat III), the last three titles also available in cassette format. The George Wein Collection wing of Concord is given a handsome boost this month with much solid music — previously unissued — contained within the grooves of choice items by heavyweights of the calibre of **Duke Ellington** (two titles), **Louis Armstrong**, **Dizzy Gillespie**, **Thelonious Monk**, **JJ Johnson**, **Charles Mingus**, **Count Basie** (all CDs), with youthful giant **Michel Petrucciani** (100 Hearts) representing more current developments (CD, and vinyl)...

New Note no doubt expects much also from recent GRP titles, featuring new releases from (Happy Anniversary), **Charlie Brown!**, **David Benoit**, and label boss Dave Grusin is looking forward to seasonal activity engendered by **The Charlie Byrd** Christmas Album, Christmas Music From St Paul's Cathedral, and the GRP family issue — A GRP Christmas Collection... ECM, too, is not forgotten, best evidenced by yet another **Keith Jarrett** set (JS Bach/Goldberg Variations; issued in all three configurations). A timely appearance, especially for those lucky enough to have attended his sell-out Festival Hall concert recently... And New Note has released a new set by **Carla Bley** (Fleur Carnivore). That's on Watt...

George Benson — on top form, in live performance, dating from '73 — is in playing, more than vocalising, mood throughout Masquerade (Meteor) (Distribution: Harmonia Mundi). Available, just a few years ago, on Affinity, in extended form... EMD is more than hopeful of solid sales for a further batch of Bates-inspired Black Lion CDs/LPs, involving a small Who's Who of Jazz. October has BL compilations by **Sonny Stitt**, **Teddy Wilson**, **Bud Powell**, **Ben Webster/Bill Coleman**, and **Zoot Sims/Bob Brookmeyer**. Next month, there are six more additions to the ever-growing BL catalogue, featuring **Ben Webster**, **Dollar Brand**, **Grant Green**, **Dexter Gordon**, **Earl Hines** and **Lee Konitz**...

And the **Chet Baker** legend lives on, thanks to a seemingly unending supply of recordings from different portions of his erratic lifetime.

Adding a positive slant to the trumpeter's contributions to jazz, are a brace of previously unissued sessions made during the many years he spent in Europe. Both Baker-Lackersmidt (857) and Ballads For Two (856) are available from the West German Inak label and are for CD consumption only.



KEITH JARRETT (top) plays Bach on ECM, while pianist Michel Petrucciani has three new releases via IRD, Blue Note and Concord and Duke Ellington is re-released on Echo Jazz

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The Animals 'The E.P. Collection'	SEE/SEEK/SEECD 244
The Shadows 'The E.P. Collection'	SEE/SEEK 246
Manfred Mann 'The E.P. Collection'	SEE/SEEK/SEECD 252
Gene Vincent 'The E.P. Collection'	SEE/SEEK/SEECD 253
Eddie Cochran 'The E.P. Collection'	SEE/SEEK 271
Helen Shapiro 'The E.P. Collection'	SEE/SEEK 272
The Searchers 'The E.P. Collection'	SEE/SEEK/SEECD 275
Cliff Richard 'The E.P. Collection' Ballads & Love Songs'	SEE/SEEK/SEECD 280

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Compiled by Gallup for the *Billboard Music Week* and the *BBC* based on a sample of 500 conventional retail outlets. Records which would have sold between 75-100 copies in the week ended Jan. 19 were not included in the sales but are listed in two consecutive weeks, and if their sales fell by 20 per cent compared with last week. (C)

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TABLE 1

38	40	3	BED OF NAILS Alice Cooper (Desmond Child) Exra Music/EMI Music/EMI Songs	Epic ALICE(T) 3 (C)
39	27	7	LOVE IN AN ELEVATOR Aerosmith (Bruce Fairbairn) Swan Song Music	Geffen GEF 63(T) (W)
40	31	6	HARLEM DESIRE London Boys (Ralf Rene Maue) Warner Chappell Music	WEA YZ 415(T) (W)
41	30	10	I NEED YOUR LOVIN' Alyson Williams (Vincent Bell/Russell Simmons) Island Music	Def Jam 655143 6 (12"-655143 7) (C)
42	50	4	LET THE DAY BEGIN The Call (Michael Been/Jim Goodwin) Warner Chappell Music	MCA MCA(T) 1362 (F)
43	35	10	NUMERO UNO Starlight (Groove Groove Melody) Warner Chappell Music	Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W)
44	29	4	THE SENSUAL WORLD Kate Bush (Kate Bush) Kate Bush Music	EMI (12)EM 102 (E)
45	57	3	WANTED Halo James (Bob Sargeant) MCA Music	Epic HALO(T) 1 (C)
46	34	8	SOWING THE SEEDS OF LOVE Tears For Fears (Tears For Fears/Dave Bascombe) Virgin Music	Fontana/Phonogram IDEA(T) 12 (F)
47	49	2	TRAIL OF TEARS The Dogs D'Amour (Mark Dearnley/The Dogs D'Amour) Empire Music	China CHINA 20 (12"-CHINX 20) (F)
48	NEW		THE SUN RISING The Beloved (Martyn Phillips) Virgin Music	WEA YZ 414(T) (W)
49	37	5	ROCK WIT'CHA Bobby Brown (L.A./Babyface) Warner Chappell Music/Cop. Con.	MCA MCA(T) 1367 (F)
50	NEW		FOR SPACIOUS LIES Norman Cook featuring Lester (Norman Cook) Go! Discs/One Eleven	Go Beat GOD(X) 37 (F)
51	NEW		THE MESSAGE IS LOVE Arthur Baker/Backbeat Disciples/Al Green (Baker) Warner C./MCA	Breakout/A&M USA(T) 668 (F)
52	38	7	EVERY DAY (I LOVE YOU MORE) Jason Donovan (Stock/Aitken/Waterman) All Boys Music	PWL PWL(T) 43 (P)
53	59	2	STANDING THERE The Creatures (Mike Hedges/Creatures) Dreamhouse/Warner Chappell	Wonderland/Polydor SHE(X) 17 (F)
54	54	2	RUN SILENT Shakespears Sister (Feldman/Shakespears Sister) WC/Make-Z/Orca	Hfr/London F(X) 119 (F)
55	52	3	LOVE STRAIN Kym Mazelle (Alvin Moody/Vincent Bell) Tanney St Songs/EMI Music	Syncopate/EMI SY 30 (E)
56	33	3	KENNEDY The Wedding Present (Chris Allison) Hallin Music/EMI Music	RCA PB 43117 (12"-PT 43118) (BMG)
57	62	2	RESTLESS DAYS And Why Not? (Alan Shacklock) Copyright Control	Island (12)IS 426 (F)
58	47	3	DON'T DROP BOMBS Liza Minnelli (Pet Shop Boys/Julian Mendelsohn) Cage/10 Music	Epic ZEE(T) 2 (C)
59	66	2	THIS WAITING HEART Chris De Burgh (Roy Thomas Baker) Rondor Music	A&M AM(Y) 528 (F)
60	46	11	BLAME IT ON THE BOOGIE Big Fun (Stock/Aitken/Waterman) Global Music	Jive JIVE(T) 217 (BMG)
61	RE		LET ME LOVE YOU FOR TONIGHT Kariya (Bob & Jerry) EMI Music	Sleeping Bag SBUK(R) 4(T) (I/RT)
62	NEW		IT'S ALL COMING BACK TO ME NOW Pandora's Box (Jim Steinman) Lost Boys Music/Rightsong Music	Virgin VS(T) 1216 (F)
63	58	8	AFRO DIZZI ACT Cry Sisco! (Uno Hoo/Chris Birkett) Blue Mer Music/Virgin Music	Escape/Supreme AWOL(T) 1 (P)
64	60	2	SILVER AND GOLD ASAP (Stephen Stewart-Short) Zomba/Warner Chappell/Rondor/Bright	EMI (12)EM 107 (E)
65	43	7	PERSONAL JESUS Depeche Mode (Depeche Mode/Flood) Grabbing Hands/Sonet	Mute (12)BONG 17 (I/RT)
66	65	5	SUENO LATINO Sueno Latino/C. Damas (Massimino/Angelino/Cutmaster-G) Stop & Go	BCM BCM 323(X) (P)
67	44	4	ROAD TO YOUR SOUL All About Eve (Paul Samwell-Smith) BMG Music	Mercury/Phonogram EVEN(X) 10 (F)
68	NEW		YOUR LOVE Frankie Knuckles (Frankie Knuckles) Sanlar Publishing	Trax/Radical - (TRAXT 3) (SP)
69	NEW		DON'T TAKE IT PERSONAL Jermaine Jackson (Conley/Townsend) Screen Gems-EMI/CBS/MultiColor	Arista 112634 (12"-612634) (BMG)
70	48	11	HEY DJ! CAN'T DANCE.../SKA TRAIN Beatmasters/Betty Boo (Beatmasters/Betty Boo) Rhythm King/Zomba	Rhythm King LEFT 34(T) (I/RT)
71	NEW		ALL I WANT FROM YOU The Temptations (Stan Sheppard) Island Music/Copyright Control	Motown ZB 43233 (12"-ZT 43234) (BMG)
72	NEW		LOVIN' ON THE SIDE Reid (Paul Witts) Rondor Music	Syncopate/EMI (12)REID 1 (E)
73	NEW		GOOD LOVIN' Regina Belle (Narada Michael Walden) Zomba Music	CBS 655230 7 (12"-655230 8) (C)
74	NEW		LAMBADA Kaoma (Bonaventure) no publisher credited	CBS 655011 7 (12"-655011 8) (C)
75	73	2	SLAVES NO MORE The Blow Monkeys feat. Sylvia Tella (Dr. Robert) Trash/Warner C.	RCA PB 43201 (12"-PT 43202) (BMG)

Play time

by Martin Aston

RUN BY journalist, editor and all-round enthusiast Dave Haslam, the Play Hard label (distributed by Nine Mile and The Cartel) is unique in that it does not just concentrate on the North's traditional guitar bands but also the hip-hop, rap and dance music faction.

Talking of the latter, Play Hard's autumn schedule is bulging with releases; Breaking The Illusion debut with their excellent 12-inch Can You Understand It on October 16, to be followed by their For The Record 12-inch in November, October 23 is female rapper Dee Lawal's turn with The D Don't Play, while the label is launching a Northern hip-hop compilation on November 13.

Haslam credits the Leeds rap duo Break The Illusion of Thomas Stewart and Paul Edmeade with having the same imagination as De La Soul and calls Dee Lawal's debut, "fiercely commercial," which conflicts with the flip side's club standard Don't Stop The Music, "which sounds like it was recorded on the bus home from school, singing along to the ghetto blaster!" But first there's MC Buzz B. "God knows how the 'big' labels miss this kind of stuff," Haslam, wonders, naturally to his benefit.

MC Buzz B is Shorn, an altogether assertive and independent Manchester 21-year-old who's already appeared on Big World Cafe with his debut How Sleep The Brave which became a sizeable indie hit this May. How Sleep The Brave — The Sequel is in the shops this Monday. He's determined not to be just another rapper; "It's important that I come across in a different way. I share some of the same musical interests as other rappers but I think mine are wider, like the fact I think Kate Bush's music is beautiful, which comes out in the things I do. Lyrically, I'm trying to be more personal — to talk to the individual. If I want to change anything, it's attitudes, and the only way to do that is one-to-one. Hopefully that'll affect people."

Shorn has just landed the support slot on Happy Mondays' forthcoming tour, which he admits will give him the chance, "to have another audience who haven't been attacked as much by hip-hop music, so if I can open their eyes to that as well as listen, that's good." Had he thought what he wants to get across to that audience? While obviously working things out more than most at his age, Shorn'll admit when he hasn't; yes, he'd like to tone down Happy Mondays' freaky-dancing-but-not-too-much-consciousness-raising atmosphere, but, "at the same time, I can't expect people to listen if they don't want to. Hold on for a second... You shouldn't have said that because you've got me thinking!"

Thinking is one pastime Shorn has plenty of time for. Music, dancing and "doing nothing at all" are three more, but it's good to hear a rapper whose lyrics are articulate and thought-provoking rather



STREETLIFE: 'a contemporary look at all-time dance classics'

than simply confrontational or braggish in the style of many American practitioners.

Meanwhile, Shorn's happy to be on Play Hard rather than a major label because he believes in being the underdog, "because they're always getting looked at, even if they're getting slated. I'd rather be with Play Hard if it can get me to where I want to get, even if they're not up there yet. We're on the same wavelength. On an independent, I've got my freedom."

Khan's concept for classics

by Barry Lazell

MORGAN KHAN'S Westside Records has teamed with Stylus Music for the mass-market launch of dance act Streetlife, whose debut album Keep On Movin', billed as "a contemporary look at all-time dance classics", is released this week.

Streetlife are described as "a group of young, talented musicians and artists whose musical backgrounds are as diverse as their own personalities". Otherwise, details of the personnel involved are presently sketchy, with full PR weight being thrown behind the concept of the LP itself. Keep On Movin' is a double-album collection of 14 classic dance songs from the mid-Seventies to the mid-Eighties — including the likes of Lost In Music, Young Hearts Run Free, Disco Inferno, The Glow Of Love and Ain't No Stoppin' Us Now — with arrangements updated into the house, R&B, hip-hop and garage-influenced club idiom of 1989.

Involving 14 studios in New York, Detroit, Chicago and London, the project took more than six months of recording time (over 4,000 studio hours), and used 115 different musicians. The final lineup of titles recorded was decided by some street-level market research: club DJs and punters were asked to nominate their all-time favourite tracks, and the most-cited became the album's contents.

Alongside the LP release on Stylus (SMR 988), which will be supported by a national TV campaign from the end of October, Westside has extracted a 12-inch single, appropriately titled Streetlife (an update of the Crusaders/Randy Crawford classic); catalogue number is STRE 2 and release date was October 9. Another current Westside 12-inch release, Ain't Nobody by Madeline (STRE 1), is, although not pushed as such initially, also an extract from Keep On Movin'.

Streetlife (the group) has just commenced a national PA tour to publicise the album, and will also have a featured slot, along with

dancers, on the just-commenced series of Behind The Beat on BBC 2. Each week, the programme will be featuring a different track from Keep On Movin'. Such wide exposure, allied to the TV ads, will generate widespread awareness of the project which may well translate into major sales for LP and single. In anticipation of such, an eventual second volume is already being hinted at...

House of the rising stars...

by Stu Lambert

HOUSE MUSIC'S rising star Arnold Jarvis will be familiar to keen-eared clubgoers for Take Some Time Out, which recently flirted with the MW dance chart some two years after it was recorded. Jarvis visited London in September after a spell in Europe where he appeared at the BCM Dance Festival and shared the bill in Zurich with Adeva and Raze at Ibiza — The Warehouse Rave. While in the UK he PA'd at a best-forgotten rave: "The promoter was... incapable. You get more respect in Europe," Jarvis comments drily.

His new single, It's You, has been available on the Paradise Garage compilation from US Republic label and was released as a single, just grazing the top 100. Now Jarvis is looking for a "long-term artist development deal" as a move up from the one-off singles action he has seen in the States. "I don't want to waste another song on an unsuitable, unstable record company," he says. "Republic was about to put out my next single, Almost There, but apparently Yvonne Turner (producer of Take Some Time Out) wanted too much money. Republic had the song remixed and put it out on a compilation, which at least got it promoted."

"Take Some Time Out wasn't promoted at all in New York, except through friends and connections getting the song on the radio. Republic aren't geared up for house or R'n'B, they're more into Latin and hip hop."

Jarvis is seeking to escape from the rigidity of descriptions like house: "It's You is a mellow, R'n'B club record; Take Some Time Out was just so different they called it house, but the lyrics and the way I sing it aren't house, they come more from my gospel background. When I do my album I want a great diversity on it. There's a big radio audience which doesn't ever go to clubs and I want to reach them."

James Hamilton

C O L U M N

MY PREDICTION that the **Dionne Warwick** reviving, swingbeat styled but basically MOR orientated, **SYBIL** Don't Make Me Over could be a potential chart-topper has come true in the US at least, where it topped **Billboard's** black singles chart, and I'm glad to see that, following a brief deletion, it has powered back into our own chart in its previously released 12-inch mix (though now called a remix, as indeed it isn't the same as the subsequently issued import album's version), flipped this time around by a couple of her oldies (Champion CHAMP X 12-213). Will radio here go for it now?

Further to the last few weeks' unfolding saga, note that the **Jools Holland** keyboarded Keys II My Love Mix of **D MOB** introducing **Cathy Dennis** C'Mon And Get My Love, the version that's actually hot, is finally out commercially on the flip of the previously un-promoted Love And Kisses Mix (ffrr FXR 117), making it the one to stock.

Privately pressed and locally distributed limited edition white labels seem to be coming back into vogue as a way of attracting major label attention to new acts. There have been several already recently, latest being — a buzz-builder from Sheffield now out fully in conjunction with **Rhythm King's** new subsidiary label — the clipped juddery jolting and scrambling fast electro instrumental **FOREGEMASTERS** Track With No Name (Outer Rhythm/Warp Records WAP 1), and the Beaconsfield trio created slinkily jogging flute and brass instrumental **FLUKE** Thumper! (Fluke FLUKE 1).

Likely to make a major stir, despite Love Together's unexpected lack of impact in the singles chart, is the long anticipated album **LA MIX** On The Side (Breakout AMLA 9009), packed with DJ pleasing versatile variety from garage and house to swingbeat and searing slow soul, most raved over being the jazz house Breathe Deep. Other UK albums include the garage/house **PAUL SIMPSON** One (Cooltempo CTLP 16), and specialist rap **ICE-T** The Iceberg/Freedom Of Speech... Just Watch What You Say (Sire WX316), **THE D.O.C.** No One Can Do It Better (Ruthless Records/Atlantic 791 308-1).

New UK singles include at last the terrifically exciting samples crammed Italo house **THE MIXMASTER** Grand Piano (BCM Records BCM 344XR); sampled **Cheryl Lynn** classic and funky drums combining **TONGUE 'N' CHEEK** Encore (Big Buzz BUZZ001); **Kate Bush**-like girl wailed haunting ethereal deep house **ELECTRIBE 101** Tell Me When The Fever Ended (Mercury MERX 310, although now hotter is the already promoted but October 30 released After Dark Mix, MERXR 310); mystically swirling atmospheric deep house **BELOVED** The Sun Rising (WEA

YZ414T, likewise already hotter in its **Danny Rampling** remix, YZ414TX); Shep Pettibone remixed clomping and chugging (in its hotter less vocal Sugar House Mix B-side); **THOMPSON TWINS** Sugar Daddy (Warner Bros W2819T); classic rare and much sought vintage rap **YOUNGER GENERATION** We Rap More Mellow (RePublic Records LIC 008); **Marshall Jefferson** remixed stutter then soulfully nagged nervily bounding **CROWN HEIGHTS AFFAIR** I'll Do Anything (SBK, One 12SBK 7003); **Soul II Soul**-style sweet girl cooed gently jogging street soul; **INNOCENCE** (featuring **Gee Morris**) Natural Thing (Collision 12CIR 3); **Alyson Williams**-ish chunkily rambling soul **REGINA BELLE** Good Lovin' (CBS 655230 8); sampled funky drummer shuffled typically soulful jiggly swaying **THE TEMPTATIONS** All I Want From You (Motown ZT 43234); muttered and **Jazz** (a girl) panted briskly trotting slightly acidic **MC FLIGHT** Summer Madness (RCA/Popular PT 49336); classily unhurried soulfully duetted tumbling garage/house **JULIAN JONAH** with **Linda Muriel** Better Day (Cooltempo COOLX 193); Manchester recorded murkily jittering though much admired droning rap **MC BUZZ B** featuring **Shorn** The Sequel (Play Hard Records DEC 16, via De-Mix/The Cartel); **Linda** and **Shirley**'s funkier sister sung lurchingly rolling swingbeat **DEE LEWIS** Double Standard (Don't Dis Me) (Mercury DEEX 5); claustrophobically pent-up swaying jittery slow street soul **MAXEEN** Last Time (Soultown SOUL 002); simple largely lyricless 'woo woo woo'-ing breezy house **LIFE** Feel So Good (Prophet Records 12 PHET 1); vapid catwalk posing dance craze boosting **Salsoul Orchestra** Ooh I Love It-based sparse shuffling lightweight **EXTRAVAGANZA** Elements Of Vogue (Direct Global Records DG 001); East London DJ created **Gloria Jones/Soft Cell** reviving sexy mumbling weird minimalist **IMPEDANCE** Tainted Love (Jumpin' & Pumpin' 12TOT 4, via Pacific); **Juan Atkins** created slick electronic techno house instrumental **MODEL 500** The Chase (Kool Kat/Big Life MODEL 1); sweetly tender soul ballad **JERMAINE JACKSON** Don't Take It Personal (Arista 612 634); funky brass samples stabbed frantic rap **KOOL MOE DEE** I Go To Work (Jive JIVE T 223); US-style swingbeat **GLEN GOLDSMITH** One Life (RCA PT 43180); **Richie Rich** mixed **Soul II Soul**-ishly weaving slow **SHARON D. CLARKE** Keeping My Faith In Love (Rumour Records RUMAT 6); **Ian Levine** produced classic **Dan Hartman** surging charger reviving vigorous **CHUCK JACKSON** Relight My Fire (Motorcity MOTC 26, via Pacific); derivative plaintive girl rapped his house **NIKKI** Uh-Uh No Way! (Swanyard Records Limited SYR T5); **Barry White**-ishly mumbled slow swaying **MERLIN** Weekend Girl (Rhythm King LEFT 32T).

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3	ELGAR CELLO CONCERTO/SEA PICTURES	EMI
	Barbiroli/LSO/Baker/Du Pre	ASD655/TCASD655 (E)
4	VIVALDI FOUR SEASONS	L'Oiseau Lyre
	Hogwood/Academy Ancient Music	4101261/4101264 (F)
5	HOLST THE PLANETS	Deutsche Grammophon
	Herbert Von Karajan/BPO	2532019/3302019 (F)
6	ELGAR CELLO CONCERTO/ENIGMA... CBS Masterworks	
	D Barenboim/PDO/J Du Pre	CBS76529/4076529 (C)
7	MAHLER RESURRECTION	Imp Classics
	Gilbert Kaplan	DPCD910/CIMPC910 (PK)
8	ANDREW LLOYD WEBBER REQUIEM	HMV
	Domingo/Brightman/Maazel/ECO	ALW1/TCALW1 (E)
9	MEDELSSOHN/BRUCH/SCHUBERT	HMV
	Nigel Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634 (E)
10	ELGAR CELLO CONCERTO	Philips
	Munihin/RPO/Webber	4163541/4163544 (F)
11	ALBINONI ADAGIO/PACHELBEL CANON	Deutsche Grammophon
	Herbert Von Karajan/BPO	4133091/4133094 (F)
12	SIBELIUS SYMPHONY NO. 5	HMV Reflexe
	Simon Rattle/CBSO	EL7497171/EL7497174 (E)
13	BEETHOVEN SYMPHONY NO 7 IN A	EMI
	Roger Norrington/LCP	EL7498161/EL7498164 (E)
14	BEETHOVEN SYMPHONIES 4 & 5	EMI
	Roger Norrington/LCP	EL7496561/EL7496564 (E)
15	BEETHOVEN SYMPHONY NO 5	Deutsche Grammophon
	Herbert Von Karajan/BPO	4139322 (F)
16	PUCCINI MADAME BUTTERFLY HIGHLIGHTS	Decca Opera Gala
	Herbert Von Karajan/VPO	4212472 (F)
17	FAURE REQUIEM OP48	Decca
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18	TCHAIKOVSKY 1812/HAMLET/ROMEO & JULIET	Collins Classics
	Sir Alexander Gibson/LPO	EC10091/EC10094 (MSD)
19	VIVALDI FOUR SEASONS	HMV
	Itzhak Perlman/LPO	ASD3293/TCASD3293 (F)
20	PROKOFIEV/SAINT-SAENS/MOZART	Virgin Classics
	Richard Stamp/Al	VC7907861/VC7907864 (F)

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CLASSICAL

Musidisc sets up UK launch-pad for European specialists

by Phil Sommerich

THE FRENCH recording giant Musidisc has opened a UK office and at the same time has launched its classical label Accord in this country.

With a clear eye to 1992, Musidisc, which has some 45 labels ranging from pop and new world to classical and jazz, will use the combination of an exclusive distribution agreement with Pinnacle and its own London office to ensure that it maintains a high UK profile.

Accord has launched with 45 titles and Musidisc is simultaneously releasing 15 CD titles on its Jazz Anthology label, mainly rare Paris recordings of the Forties and Fifties featuring artists such as Art Tatum and Ella Fitzgerald.

According to Jeremy Thomas, formerly general manager of ABC/ID Records and Cube Electric, who has been appointed as managing consultant for the UK office, Accord will be a label sought after by classical connoisseurs.

"The repertoire is fairly broad, ranging from Satie to Gregorian chant, but perhaps it is for a market a little bit more sophisticated and adventurous in its buying policy," he says. "It's not for people who

just want familiar favourites."

Some years ago Accord acquired the French Decca catalogue, among its treasures the classic Gregorian chant recordings by the monks of Solesme Abbey. Five of the albums are being released this year, appearing on the UK market for the first time in CD format, and dealers will be offered a special reduced-price three-disc anthology of chants for Easter and Christmas as a festive-season seller.

Many of the other Accord releases have won critical acclaim in France and West Germany; Edwin Loehrer's dramatic interpretation of Monteverdi's *Il Combattimento* has picked up seven awards; conductor Hermann Scherchen's individualistic account of Bach's *Art Of Fugue* won the prized Golden Diapason, as did the recording of Janáček's song cycle *The Diary Of One Who Disappeared*.

Interest is likely to be strong in two volumes of piano music by

quirky cult composer Erik Satie, and three discs of the music of Italian avant-garde composer Giacinto Scelsi.

The launch of the full-price series will be featured in a double-page advertisement in the November issue of *Gramophone*, to be followed up by advertisements throughout the rest of the year, and promotion will also appear in less specialist magazines such as *Q*.

For Accord's first two months on the UK market, dealers will be offered introductory multiple-purchase discounts.

Musidisc UK is at Suite 16, The Nomis Studio Complex, 45-53 Sinclair Road, London W14 0NS, telephone 01 602 1124, fax 01 602 0704.



JOHN KING has joined EMI Classics as vice-president, finance. As a member of the International EMI Classics board he will report directly to EMI Classics president, Richard Lyttelton. King's brief is to provide more sophisticated systems for management information and for financial planning and reporting to aid the stated EMI objective of increasing world market share beyond 20 per cent by 1993. King has spent the last 10 years with the toiletries and cosmetics giant L'Oréal.

Jet-speed ESQ scoops top award

by Nicolas Soames

CONCORDE AND a private jet played a crucial role in enabling the Emerson String Quartet to get from the US to the Savoy Hotel, London and back again — so that they could pick up their *Gramophone* awards and still make it to a recital.

The young American quartet won classical music's most prestigious record prize, *Gramophone's* Record Of The Year with its recording of Bartok's *Six String Quartets* (423 657-2) on Deutsche Grammophon as well as the chamber music award.

As soon as *Gramophone* editor Christopher Pollard was informed of the result of the *Gramophone* critics, he liaised with Deutsche Grammophon in an attempt to ensure the presence of the four players at the award presentation, to be made by the Wagnerian soprano Gwynneth Jones.

But he discovered that the Quartet were scheduled to give a concert in New York State on the following day, and while they could get to the presentation, they could not get back in time to play.

So, Deutsche Grammophon's UK label manager Bill Holland booked seats on Concorde both ways across the Atlantic, and organised a private jet to get the Quartet from Kennedy Airport to their concert in Potsdam, near the Canadian border.

The plans went like clockwork and, bearing the citations, the Quartet arrived in Potsdam where they duly played the programme which, appropriately enough, included Bartok's Third String Quartet.

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		Vonous	EMTV45/TCENTV45 (E)
3	4	OPERA VOL 4	Trax Classique
		Vonous	TRX155/TRXC155 (BMG)
4	8	OPERA VOL 2	Trax Classique
		Vonous	TRX153/TRXC153 (BMG)
5	5	GREATEST LOVE SONGS	CBS
		Plácido Domingo	CBS44701/4044701 (C)
6	2	THE ESSENTIAL DOMINGO	Deutsche Grammophon
		Plácido Domingo	PDTV1/PDTCV1 (F)
7	10	OPERA VOL 3	Trax Classique
		Vonous	TRX154/TRXC154 (BMG)
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10	7	THE NEW PAVAROTTI COLLECTION...	Sylus
		Luciano Pavarotti	SMR857/SMC857 (STY)

TOP 75 • ARTIST • ALBUMS

MUSIC WEEK

21 OCTOBER 1989

INCORPORATING LP, CASSETTE & CD SALES

No1	NEW	ENJOY YOURSELF ★★ CD Kylie Minogue	PWL HF 9
2		CROSSROADS ● CD Tracy Chapman	Elektra EKT 61
3		FOREIGN AFFAIR ● CD Tina Turner	Capitol ESTU 2103
4		CUTS BOTH WAYS ★★ CD Gloria Estefan	Epic 4651451
5		THE SEEDS OF LOVE ★ CD Tears For Fears	Fontana 8387301
6	NEW	RESULTS CD Liza Minnelli	Epic 4655111
7		THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys	Teldec/WEA WX 278
8		WE TOO ARE ONE ★ CD Eurythmics	RCA PL 74251
9		OH MERCY ○ CD Bob Dylan	CBS 4658001
10		LIKE A PRAYER ★★ CD Madonna	Sire WX 239
11	NEW	AUTOMATIC CD Jesus & Mary Chain	Blanco Y Negro BYN 20
12	NEW	HATS CD The Blue Nile	Linn/Virgin LKH 2
13	NEW	PORCELAIN CD Julia Fordham	Circa CIRCA 10

AS SEEN ON TV

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DOUBLE ALBUM

THE 28 HOTTEST 12 INCH REMIXES OF 89

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THE 28 HOTTEST 12 INCH REMIXES OF 89

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35	NEW	COMING IN FOR THE KILL CD Climie Fisher	EMI EMC 3565
36	33	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DIX 82
37	25	RAW LIKE SUSHI ★ CD Neneh Cherry	Circa/Virgin CIRCA 8
38	35	TRASH CD Alice Cooper	Epic 4651301
39	15	HERE TODAY, TOMORROW, NEXT WEEK CD Sugarcubes	One Little Indian TPLP15
40	28	SEARCHLIGHT ○ CD Runrig	Chrysalis CHR 1713
41	21	SEASON'S END ○ CD Marillion	EMI EMD 1011
42	NEW	THE ICEBERG/FREEDOM OF SPEECH CD Ice-T	Sire/Warner Bros WX 316
43	61	3 FEET HIGH AND RISING ○ CD De La Soul	Big Life DLSP1
44	29	SLEEPING WITH THE PAST ● CD Elton John	Rocket/Phonogram 8388391
45	44	VELVETEEN ★ CD Transvision Vamp	MCA MCG 6050
46	42	VIVALDI FOUR SEASONS CD Nigel Kennedy/ECO	EMI NIGE 2
47	36	BATMAN (OST) ● CD Prince	Warner Brothers WX 281
48	43	SACRED HEART ● CD Shakespear's Sister	London 8281311
49	41	RAW ○ CD Alyson Williams	Def Jam/CBS 4632931
50	39	IMAGINATION ● CD Imagination	Stylus SMR 985
51	56	SOUTHSIDE ● CD Texas	Mercury/Phonogram 8381711
52	NEW	REI MOMO CD David Byrne	Sire/Warner Bros WX 319
53	NEW	GREATEST HITS CD Five Star	Tent/RCA PL 74080

14	11	Simply Red	Elektra/WEA WX 242
15	5	HUP ○ CD Wonder Stuff	Polydor 8411871
16	10	TEN GOOD REASONS ★★★ CD Jason Donovan	PWL HF7
17	NEW	FREEDOM CD Neil Young	Reprise WX 257
18	14	WHEN THE WORLD KNOWS YOUR NAME ★★ CD Deacon Blue	CBS 4633211
19	22	ADEVA ● CD Adeva	Cooltempo/Chrysalis ICTLP 13
20	16	JARRE LIVE ○ CD Jean Michel Jarre	Polydor 8412581
21	18	ANYTHING FOR YOU ★★★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
22	17	PUMP ● CD Aerosmith	Geffen WX 304
23	20	HOME LOVIN' MAN ○ CD Roger Whittaker	Tembo/Polydor RWTV2
24	13	REPEAT OFFENDER ● CD Richard Marx	EMI-USA MTL 1043
25	12	RHYTHM NATION 1814 ● CD Janet Jackson	A&M AMA 3920
26	38	HEART OF STONE CD Cher	Geffen WX 262
27	31	ASPECTS OF LOVE CD Original Cast	Really Useful/Polydor 8411261
28	19	STEEL WHEELS CD Rolling Stones	CBS 4657521
29	37	RETRO ○ CD Lou Reed	RCA PL90389
30	27	ANOTHER PLACE AND TIME ● CD Donna Summer	Warner Brothers WX 219
31	24	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
32	23	THE RAW AND THE COOKED ★★ CD Fine Young Cannibals	London 8280691
33	26	DON'T BE CRUEL ★★ CD Bobby Brown	MCA MCF 3425
34	30	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WX 125

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2	2	IS THIS LOVE CD Various	EMI EMTV 47
3	NEW	THE RIGHT STUFF - REMIX 89 CD Various	Stylus SMR 990
4	9	MOTOWN HEARTBREAKERS CD Various	Telstar STAR 2343
5	4	ITALIA - DANCE MUSIC FROM ITALY CD Various	De Construction/PL 74289
6	8	LEGENDS AND HEROES ○ CD Various	Stylus SMR 987
7	3	NOW THAT'S WHAT I CALL MUSIC 15 CD Various	EMI/Virgin/PolyGram NOW 15
8	5	ETERNAL LOVE CD Various	K-Tel NE 1447
9	7	HEART AND SOUL ● CD Various	Heart & Soul/PolyGram HASTV 1
10	11	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
11	6	LOVE HOUSE CD Various	K-Tel NE1446
12	RE	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
13	10	JUST SEVENTEEN - HEARTBEATS ● CD Various	Fanfare FARE1
14	13	PRECIOUS METAL ● CD Various	Stylus SMR 976
15	NEW	RAP ATTACK CD Various	K-Tel NE 1450
16	16	NITE FLITE 2 ★ CD Various	CBS MOOD8
17	19	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
18	12	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various	Stylus SMR 858
19	15	TOP GUN (OST) ★ CD Various	CBS 70296
20	14	GOOD MORNING VIETNAM (OST) ● CD Various	A&M AMA 3913

54	50	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
55	NEW	GATECRASHING ○ CD Living A Box	Chrysalis CDL 1676
56	45	STREET FIGHTING YEARS ★ CD Simple Minds	Virgin MINDS 1
57	32	LIQUIDIZER CD Jesus Jones	Food/EMI FOODLP 3
58	34	TOUGH IT OUT CD FM	Epic 4655891
59	48	SINGALONGAWAYYEARS ● CD Max Bygraves	Parkfield Music PMLP 5001
60	47	PARADISE ● CD Inner City	10/Virgin DIX 81
61	67	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
62	53	WATERMARK ★★ CD Enya	WEA WX 199
63	NEW	RICH AND POOR CD Randy Crawford	Warner Brothers WX 308
64	60	THE INNOCENTS ★★ CD Erasure	Mute STUMM 55
65	57	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44
66	51	DR FEELGOOD ○ CD Motley Crue	Elektra EKT 59
67	64	MARTIKA CD Martika	CBS 4633551
68	46	CHOICES ● CD The Blow Monkeys	RCA PL 74191
69	40	CANDLELAND CD Ian McCulloch	WEA WX 303
70	54	KYLIE ★★★★★★ CD Kylie Minogue	PWL HF 3
71	70	GIPSY KINGS ● CD Gipsy Kings	Telstar STAR 2355
72	NEW	THROUGH THE VEIL CD Claytown Troupe	Island ILPS 9933
73	RE	NEW JERSEY ★ CD Bon Jovi	Vertigo/Phonogram VERH 62
74	NEW	POINT BLANK CD Bonfire	MSA ZL 74249
75	59	FULL MOON FEVER ● CD Tom Petty	MCA MCG 6034

CD: Released on Compact Disc

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String driven things

by Selina Webb

CHEESED OFF with the Irish music scene, The Fat Lady Sings scuttled across the sea to London four months after forming. "There's too much business in the Irish music business," reckons Fat Lady front-man Nick Kelly. "Everyone gets a manager before they've done three gigs and the successes people talk about are usually more to do with business than anything musical."

The four-piece already have three singles to their name, the first released on Terri Hooley's long dormant Good Vibrations label (home of the Undertones first releases) in November 1986. The most recent offering, Arclight, is just out stamped with the band's own Fourth Base label. As for the projected LP, they're determined not to cut any corners.

"Indie labels have made us offers but unfortunately the money for an album isn't there," explains Kelly. "It's not a question of us wanting to spend one-and-a-half-

stant appeal in the live arena which is their strongest asset. Kelly believes the magnetism is connected to the number of strings he breaks during his passionate guitar-strumming. Gig record so far: nine.

"The most interesting bands are the ones with the cracks and the flaws," he says. "I suppose the only reason we're not mega polished and smooth is because I break so many strings. I always start off fully intending to be Phil Everly but always come out as Pete Townshend at the end of it. Sometimes I even get blood all over the guitar."

Backing black

by Martin Aston

"IT'S JUST a question of educating people, regardless of what they are, songwriters, engineers, musicians or whatever, that there's an organisation that can carry some clout and advise you on problems and information. But if you go up to a kid on the street, to someone like myself a year ago, and asked them what the BMA stood for, I would have guessed The British Medical Association."

So says Lance Williamson, of The Black Music Association (moving on from World Circuit, with the aid of an Arts Council bursary, "to train in the business of the music industry"). The organisation has

to launch the BMA, initially from the late GLC and now the London Borough and Arts Council grants and memberships.

The BMA holds three educational seminars a year — in April, July and October. This year's third instalment, on October 25 at the Pyramid Arts Centre, Hackney, London E8, is titled What Is A Good Deal and has speakers ranging from the MPA, Musician's Union, a copyright lawyer and Mango's Jumbo Vanrennen.

Co-founder and treasurer Byron Lee-Fook, who has been running the Kongo label since 1977, laments the fact that the independent labels that turned up for the BMA's launch, "wanting to see some kind of change haven't joined up because they think they can make it on their own. That's foolish because by pooling our resources, we could be a stronger force, but little segments working all over the place don't really achieve anything. It's a waste of energy."

Bright idea

by John Slater

HISTORY IS repeating itself in Merseyside courtesy of Manweb and Liverpool City Council, who, between them have begun the Manweb Music Machine, a new campaign to put the area back where it belongs on the musical map. Before the end of December Manweb, the Chester-based arm of the Electricity Board, will have spent more than £100,000 on an exciting and co-ordinated music sponsorship programme for its region.

Those events include a tour circuit of nine venues, showcase concerts organised by Mark Campell in which each act also receives the benefit of free recording time in Amazon Studios, sponsorship of major acts for a series of concerts at the Royal Court Theatre, Liverpool, and sponsorship for music quizzes on Radio City and Marcher Sound.

Future Liverpool showcases are set for 27 October, 16 November and 9 December.

Distant Relations

by Andy Beevers

IF THE Relations came from Manchester, they would be up on a pedestal alongside The Stone Roses and Happy Mondays. As it is they come from Perth, Scotland, and they are having to fight for attention.

"If you are a Scottish band, it is difficult to get anywhere unless you are from Glasgow or Edinburgh," says drummer Neil McCormick. Vocalist Gerry Harper is more philosophical: "At least we are detached and are not lumped in with any Scottish scene or movement."

Perhaps they would be better off in the antipodean Perth: "As far as attitude goes, we have more in common with Australian bands like the Triffids, than we do with any Scottish groups," says McCormick.

The group formed four years ago, releasing their first single, Big Man's Shoes, on their own Hush label in 1986. With its lyrical strengths and sparkling sound, it



BAMBALAM, THANK you man: in a sata of 'natural, evolutionary progression'

deservedly received airplay from John Peel and Janice Long. There followed an unhappy liaison with Pinnacle that led to only one low-key release.

"It has been frustrating not releasing anything for so long," says Harper, "but it has not stopped us from writing new songs." The fruits of their labours are finally showcased on their excellent debut LP, Patrick, which is released this week on Stairwell Records via Nine Mile.

The quality of the lyrics still stands out, while musically they have forged their own identity. There may be hints of REM, The Smiths, The Only Ones and Sixties psychedelia and pop, but the group show a rare confidence and a welcome variety in the construction of their guitar-driven pop.

Leather soul

by Kirk Blows

AT A time when many rock bands are jumping on stage with Flying Vs in their hands at the discovery of half a riff, it is refreshing to discover a band who've taken the time to get their act together first. Enter Bambalam, a four piece put together by ex-Terraplane guitarist Rudi Riviere some eight months ago and who've just decided to go out live and to let a few people into their secret.

"We decided that when we got out there it would be a calculated thing, and that all the wrongs would have been corrected in the studio," says Riviere. "None of us wanted to fall into the old trap of going out with a bunch of half-decent songs."

With this preconceived plan, the line-up, completed by vocalist/guitarist Daran Aldridge, Tony Forsythe on bass and drummer Brad Bradfield (the only white in the band), set about formulating songs, direction and choreography. All of this was done with the support of LOL Promotions.

"The management understood the necessity to alleviate the financial burden, which at that level we considered unheard of," Riviere says. With the financial problems removed, he now considers the band's current state to be the result of a "natural, evolutionary progression."

The band's sound has drawn Thin Lizzy comparisons, based on a twin lead guitar assault so far unveiled at four London gigs. But with Aldridge's smooth vocal style you could suggest slight nods in the direction of Prince, to make the mix that more exciting. Overall, there's no disguising the work put in behind the scenes here; the strength of the songs speaks volumes. The wait will surely prove worthwhile.



HATTIE JAPES: The Fat Lady Sings, 'the right attitude, great music and great lyrics'

years in Monseratt recording it, but we do want to make a record that we're not going to be making excuses for afterwards."

Manager David Stopps agrees, suggesting that an ideal solution could be to put out all product on their own label. The Fat Lady Sings are the band "with the right attitude, great music and great lyrics". Stopps spent two years seeking to join Howard Jones on his management roster. After 15 years running Aylesbury's much-missed Friars club and his management history (including a spell guiding the talents of Marillion) it's hard to believe he could have misplaced his enthusiasm for them.

Stopps is particularly effusive about Kelly's lyrics — "they stand up in their own right as poetry" — the band's readiness to kip on fans' floors during a recent low-budget support tour with Diesel Park West in Germany and, above all, their love of busking and all performance. Indeed, it's The Fat Lady's in-

had its fair share of problems since inception in 1985, but now it's preparing to relaunch itself.

There will be those who point out that black music lies at the roots of most, if not all, popular music, and that Top Of The Pops is full of successful black acts. Co-founder and president Root Jackson agrees, but still defends their case: "What we're saying is the black sector of the music industry gets a bad deal. You get to the mainstream labels and you see mostly white faces, and it's an uphill struggle from there on."

"Having said that, we're not only for black people but black music. White people come to us for help too, like this Scottish guy who called yesterday who's playing hip hop and wanted to know what we're doing. But we're not really here for Wet Wet Wet because the pop market is wide open for those guys. They don't need to come to us."

It took six years to find the funds



MIXING BOOKER T-style grooves with wailing jazz and influences from his native Bulgaria, Ivo Papasov took Ronnie Scotts by storm on his first UK gig last month, writes Adam Isaacs. With an album on Hannibal (Orpheus Ascending) clarinetist Papasov and his Wedding Band are now on tour. Among the dates are Manchester (22 Oct), Liverpool (23-25), Sheffield (26), London, Brentford (27), Brighton (28), London Hackney (29) and Spilsby, Lincs (30). Andy Kershaw broadcasts a session on Radio One on Oct 31.

Matt black

THE PROSPECTS of **The The** touring had taken on enormous proportions, while a liaison between Matt Johnson and Johnny Marr almost took our expectations through the roof. Maybe that's why the second of their four London dates (south, west, north, east, in that order) at **Kilburn's National** was a disappointment, because of the gulf between what was promised and realised.

Simply, the first band Matt Johnson has solidified around him is a new one used to the settled confines of a studio and only just back from its first overseas tour. The records are lush and subtle even when they're angry but live the quintet compensated with too much theatrical bombast; as all five members in black played neck-deep in dry ice on a darkened stage with "menacing" purple and red lights, so Johnson stalked about as menacingly, his voice over-amplified — using two microphones — while the ubiquitous "sculful" backing singer filled in every gap the keyboard player missed.

A fair representation of the explosive frustration and tension Johnson has made his trademark, maybe, but hardly the right treatment for songs used to a smouldering intimacy. Marr meanwhile was happy not to usurp any attention, venturing centrestage just the once during *Uncertain Smile's* exhilarating piano solo. But if it was the intention for the ex-Smiths guitarist to mesh so greatly into his surroundings, then it was a shame you couldn't easily differentiate between the keyboards and guitar.

This isn't to deflate some wonderful songs or bypass the best moments, but **The The** live could almost have been any skilled mainstream act; the head and not the heart having its way.

MARTIN ASTON

Flirty Harry

"LONG TIME no see," quipped a girl in the front row. "Depends where you've been looking," **Deborah Harry** responded wryly. Indeed though there have been a trickle of releases since *Blondie's* sad demise (notably *French Kissin' In The USA*) it does seem an age since the peroxide goddess of punk last appeared on a British stage.

But here she was, at arm's reach, appearing for six sell-out nights at London's tiny **Borderline**.

Jammed into the club was a generation who tore down their elder brothers'/sisters' posters of Che Guevara and replaced them with the most glorious, provocative pout since Monroe.

But whereas Monroe's death ensured her legend remained intact, Ms Harry, at 45, is vulnerable to the ravages of cruel time. The audience seemed to hold its breath, then, in the hope that her trim figure and abundant sexuality was intact.

They were not disappointed. Clad in spray-on leopard skin leopard and knee-high boots her iconoclastic status was assured — many yelped in sheer delight at this first, near intimate, sighting.

Thankfully, little seems to have changed elsewhere. Harry remained detached to the point of vapidly during the performance, reading from lyric sheets which she constantly re-shuffled like an over-efficient secretary. There was also the odd physical prod from her guitarist as she came dangerously close to missing her cue a couple of times.

Harry's music, moreover, retains its credibility. While classics such as *Detroit 442*, *Call Me* and *Heart Of Glass* were meted out, and received, with aplomb, new songs like *I Want That Man* showed that her musical, as well as physical, perfection remains intact.

ANDREW MARTIN

Who dunnit

THE EFFECT **The Who** are having on their audiences is not immediately apparent.

For their first UK comeback show at the **National Exhibition Centre**, there wasn't the widespread, unrestrained, unmitigatedly bonkers punter reaction that could have been expected.

No, it's not until the house lights go up and you see several thousand happy, smiling, satiated faces that you realise the band have done a thorough, 100 per cent effective job.

The average Who punter is shackled to the dignity of age these days, meaning that his or her appreciation of what's going on is expressed in a more graceful way than it might have been 20 years ago.

The purists might argue that the liberal use of tapes, the brass section, the backing singers, the second guitarist and the slightly flowery percussionist to augment the drummer mean that this isn't the real Who.

However, the purists' opinion becomes of almost negligible importance when the band are transporting the faithful with the passion of *Won't Get Fooled Again*, the pace of *Baba O'Reilly*, the humour of *Boris The Spider* and the towering emotion of their version of *Hey Joe*.

For three hours the quality of the entertainment never faltered, although the emphasis did shift from time to time as Pete Townshend took the spotlight to prove he can sing, Roger Daltrey stepped forward to prove he can play guitar and John Entwistle took on the vocal duties to prove he exists.

Again, there might be those who suggest this tour is a purely commercial exercise for the band. Many reactions to that will be; so what?

If a group of people can do something that adds to your life, who cares why they're doing it.

JEFF CLARK-MEADS

Top notch

ENTERING THE **Town And Country Club**, a selection of classic Beatles tunes greeted a capacity crowd — quite appropriate for an evening in which the musical past was about to illuminate and haunt the contemporary.

First on were **The Indian Givers** who, like Virgin labelmates and the night's headliners **Danny Wilson**, craft memorable and often intense songs with a distinctly old-fashioned slant. Criticised by some for being a bit too stylish, **The Indian Givers** were nonetheless an immediate success with the assembled. The set revolved around their debut LP, *Love Is A Lie*, with such numbers as *Hatcheck Girl* and *Fake ID* impressing particularly, as the two lead vocalists provided a splendid foil for each other.

Any expectations of Danny Wilson's live potential were totally surpassed by the amazing actuality of it. Backed by two percussionists, the five main musicians interchanged variously between assorted guitars and keyboards, mandolin, double bass, accordion, saxophone and trombone with such professionalism that if you found out later they'd been miming it would have explained much. But of course they certainly weren't, and Gary Clark's superb voice and stage persona led the band through a set that vividly brought their two excellent LPs to life.

The biggest cheer of the evening may have been reserved for *Mary's Prayer* but it's by no means their best number, and was totally overshadowed on stage by both *Steamtrains To The Milky Way* and *I Can't Wait*, with the latter being the most gapingly obvious single from the current *BeBop MopTop* album that Virgin haven't yet realised the potential of.

In fact it's hard to see anyone putting out a better album this year, and I'll be overwhelmed if there's a better gig to be seen.

GARETH THOMPSON

Canadian high and dry

OFFERED AN evening of songs about death squads in Central America, the decimation of the Amazonian rain forests, Chinese oppression in Nepal, and Christian mysticism, many people might prefer to stay at home with their cocoa. But in the hands of Canadian singer/songwriter **Bruce Cockburn** these heavy-going concepts are transformed into some damn fine songs. The audience packed into London's **Town and Country Club** were certainly not there for an evening of quiet introspection.

Despite being a superstar in many parts of the world, Cockburn remains relatively unknown in the UK. The reason? Instead of following the Bryan Adams trail of AOR power-pop, Cockburn has ploughed a lonely furrow, intellectually and morally committed before that became the supreme marketing concept it is today.

Cockburn, playing a variety of guitars, was backed simply by Ferguson Jamison Marsh on stick base,



BRUCE COCKBURN: heart and soul

and Michael Sloski on drums. They got round the inevitable limitations of a three-piece by restructuring Cockburn's characteristically melodic songs with a savage directness.

An exhaustingly generous two-and-a-half hour set ranged widely across Cockburn's 18 album career, with songs from the latest LP *Big Circumstance* side-by-side with songs such as the driving *Trouble With Normal* and a darkly menacing *If I Had A Rocket Launcher*. The new single, *If A Tree Falls*, a half-spoken, half-sung elegy to the plundered rain forests, was pared down to the bones, gaining effect in the process, while *Where The Death Squad Lives*, with its manic guitar riff as clear as shattering glass, blazed defiance.

The funny thing about a Cockburn concert is that you leave the hall not depressed but curiously uplifted. By keeping the ability to be outraged, he manages to leave us feeling that there is a solution, that despondency isn't the only response. Perhaps the clearest statement of this was the song (the only non-original piece of the evening) which closed the set, *Always Look On The Bright Side Of Life* from *Monty Python's Life of Brian*.

Support act **Rory McLeod** also gave a fine performance. Switching between guitar, harmonica and a strange bamboo instrument from Thailand (not unlike panpipes), his wry, quirky view of life in modern Britain drew a warm response from the audience.

ALASDAIR CREWE

Scally rally

WHO KNOWS why **Thomas Lang** has failed to become the jazz/blues/pop crossover star he ought to be. The irresistible *Happy Man* single from his 1987 *Scallywag* Jaz album marked the nearest he's got to full-blown recognition. But now, with a new LP imminent, he's back for a second crack.

Lang's performance at **Ronnie Scott's** was the first of a month of Sunday dates in the capital designed to present some new material to an apparently still-loyal audience. Most significantly, the recently-penned offerings "from my new album" blended easily with his early material — no obvious change in tactics for chart attack two.

The Liverpool crooner's appearance was blandly clean-cut — all

cheek bones and designer garments — but, once released, the emotion in his voice defeated the cool demeanour. In fact, Lang's anguished grimacing was laughable at times but — like the ridiculous headband/headphones get up of the eyeball-rolling drummer — it proved that this music was for real.

The songs were all hung loosely on topics to do with relationships. They had a carefully phrased fluidity, filling the ears with a full, well-padded sound led by Lang's perfectly controlled voice and variously-pitched saxophones. Renditions of *Fingers And Thumbs*, *Shoelaces*, *Sleep With Me*, the rarely-performed *Spirit* (dedicated to survivors of the Hillsborough disaster) and, finally, *Me And Mrs Jones*, were foot perfect but — still — only *The Happy Man* generated the hook-induced excitement Lang needs to change oughta-be to IS.

If Epic borrowed Gary Kemp to write his songs, Thomas Lang would be more than a happy man by now, but his excellent velvet croon still stands him in good stead to follow the success of Sam Brown, his former backing singer.

SELINA WEBB

Back tracking

Record Retailer, 22 October 1964

The GRRA (Gramophone Record Retailers' Association) is "absolutely aghast" at EMI announcement that it has entered into separate negotiations with HM Customs and Excise on the subject of purchase tax rebates for dealers on percentage returns ... Boots wins contract to operate record retail section of the first US-style Gem Supercentre department store in Britain, to open in Nottingham ... In its first British staff appointment, CBS engages Stanley West as label manager ... Chris Blackwell asks dealers to look out for pirate copies of the new Island album *Rugby Songs*.

Music Week, 19 October 1974

As the GRRC (Gramophone Record Retailer Committee) meets CBS executives to thrash out the row over faulty returns, a dealer in Wednesbury reports that of 11 albums and 55 singles delivered to him by CBS, only 4 and 31 respectively were saleable ... Mike Stone, formerly with publishers A Schroeder, joins John Sherry and Miles Copeland to form *Firefly Records* in association with A&M ... EMI postpones extension of its new twin sales force operation, and John Mair, UK national sales manager, leaves to join CBS in a similar position.

Music Week, 20 October 1984

John G Deacon resigns as MD at Conifer and sells his remaining interest in the company he founded in 1977 ... The 1st International Video-Clip Festival, in St Tropez, is described as a "shambles". Only two British record company executives attend ... EMI signs *Talking Heads* to a worldwide deal excluding the US ... HMV celebrates *Nipper's* 100th birthday ... The BBC advertises the post of controller, Radio One, to replace Derek Chinnery who retires in spring 1985.

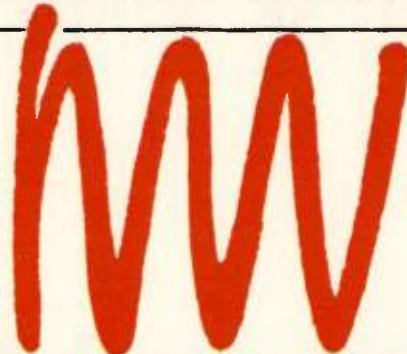
MARK LEWISOHN

TOP • 75 • SINGLES



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

MUSIC WEEK



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No1	4	THAT'S WHAT I LIKE ○	Jive Bunny & The Mastermixers	Music Factory Dance MFD(T) 002 (BMG)
2	1	RIDE ON TIME ★	Black Box	deConstruction/RCA PB 43241 (12"-PT 43242) (BMG)
3	10	GIRL I'M GONNA MISS YOU	Milli Vanilli	Cooltempo/Chrysalis COOL(X) 191 (C)
4	2	PUMP UP THE JAM ○	Technotronic feat. Felly	Swanyard SYR(T) 4 (BMG)
5	3	IF ONLY I COULD ○	Sydney Youngblood	Circa/Virgin YR(T) 34 (F)
6	5	STREET TUFF	Rebel MC/Double Trouble	Desire WANT(X) 18 (PAC)
7	8	WE DIDN'T START THE FIRE	Billy Joel	CBS JOEL(T) 1 (C)
8	14	LEAVE A LIGHT ON	Belinda Carlisle	Virgin VS(T) 1210 (F)
9	13	IF I COULD TURN BACK TIME	Cher	Geffen GEF 59(T) (W)
10	22	WISHING ON A STAR	Fresh 4 (Children Of The Ghetto) feat Lizz E	10/Virgin TEN(X) 287 (F)
11	18	ROOM IN YOUR HEART	Living In A Box	Chrysalis LIB(X) 7 (C)
12	7	SWEET SURRENDER	Wet Wet Wet	Precious/Phonogram JEWEL 9(12) (F)
13	9	YOU KEEP IT ALL IN	The Beautiful South	Go! Discs GOD(X) 35 (F)
14	6	DRAMA!	Erasure	Mute (12)MUTE 89 (I/RT)
15	26	THE ROAD TO HELL	Chris Rea	WEA YZ 431(T) (W)
16	16	NAME AND NUMBER	Curiosity	Mercury/Phonogram CAT(X) 6 (F)
17	28	LEAN ON YOU	Cliff Richard	EMI (12)EM 105 (E)
18	11	RIGHT HERE WAITING ○	Richard Marx	EMI USA (12)MT 72 (E)
19	12	THE BEST	Tina Turner	Capitol (12)CL 543 (E)
20	23	LOVE ON A MOUNTAIN TOP	Sinitta	Fanfare (12)FAN 21 (P)
21	36	I WANT THAT MAN	Deborah Harry	Chrysalis CHS(12) 3369 (C)
22	17	CAN'T FORGET YOU		

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41	30	I NEED YOUR LOVIN'	Alyson Williams	Def Jam 655143 6 (12"-655143 7) (C)
42	50	LET THE DAY BEGIN	The Call	MCA MCA(T) 1362 (F)
43	35	NUMERO UNO	Starlight	Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W)
44	29	THE SENSUAL WORLD	Kate Bush	EMI (12)EM 102 (E)
45	57	WANTED	Halo James	Epic HALO(T) 1 (C)
46	34	SOWING THE SEEDS OF LOVE	Tears For Fears	Fontana/Phonogram IDEA(T) 12 (F)
47	49	TRAIL OF TEARS	The Dogs D'Amour	China CHINA 20 (12"-CHINX 20) (F)
48	NEW	THE SUN RISING	The Beloved	WEA YZ 414(T) (W)
49	37	ROCK WIT'CHA	Bobby Brown	MCA MCA(T) 1367 (F)
50	NEW	FOR SPACIOUS LIES	Norman Cook featuring Lester	Go Beat GOD(X) 37 (F)
51	NEW	THE MESSAGE IS LOVE	Arthur Baker/Backbeat Disciples/Al Green	Breakout/A&M USA(T) 668 (F)
52	38	EVERY DAY (I LOVE YOU MORE)	Jason Donovan	PWL PWL(T) 43 (P)
53	59	STANDING THERE	The Creatures	Wonderland/Polydor SHE(X) 17 (F)
54	54	RUN SILENT	Shakespears Sister	Hrr/London F(X) 119 (F)
55	52	LOVE STRAIN	Kym Mazelle	Syncopate/EMI SY 30 (E)
56	33	KENNEDY	The Wedding Present	RCA PB 43117 (12"-PT 43118) (BMG)
57	62	RESTLESS DAYS	And Why Not?	Island (12)IS 426 (F)
58	47	DON'T DROP BOMBS	Liza Minnelli	Epic ZEE(T) 2 (C)
59	66	THIS WAITING HEART	Chris De Burgh	A&M AM(Y) 528 (F)
60	46	BLAME IT ON THE BOOGIE	Big Fun	Jive JIVE(T) 217 (BMG)
61	RE	LET ME LOVE YOU FOR TONIGHT	Kariya	Sleeping Bag SBUK(R) 4(T) (I/RT)
62	NEW	IT'S ALL COMING BACK TO ME NOW		

23	15	CHOCOLATE BOX Bros	CBS ATOM(T) 8 (C)
24	NEW	EYE KNOW De La Soul	TOP POPS Tommy Boy/Big Life BLR 13(T) (I/RT)
25	19	OYE MI CANTO (HEAR MY VOICE) Gloria Estefan	Epic 655287 7 (12"-655287 6) (C)
26	NEW	SCANDAL Queen	TOP POPS Parlophone (12)QUEEN 14 (E)
27	32	SWING THE MOOD ★ Jive Bunny & The Mastermixers	Music Factory Dance MFD(T) 001 (BMG)
28	NEW	I THANK YOU Adeva	TOP POPS Cooltempo/Chrysalis COOL(X) 192 (C)
29	21	MANTRA FOR A STATE OF MIND S'Express	Rhythm King/Mute LEFT 35(T) (I/RT)
30	20	CHERISH Madonna	Sire W 2883(T) (W)
31	39	THE REAL WILD HOUSE Raul Orellana	BCM BCM 322(X) (P)
32	25	THE TIME WARP (PWL Remix) Damian	Jive JIVE(T) 209 (BMG)
33	45	I FEEL THE EARTH MOVE Martika	TOP POPS BS 655294 7 (12"-655294 6) (C)
34	41	DON'T MAKE ME OVER Sybil	TOP POPS Champion CHAMP (12)213 (BMG)
35	24	SECRET RENDEZVOUS Karyn White	Warner Brothers W 2855(T) (W)

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36	NEW	C'MON AND GET MY LOVE D Mob introducing Cathy Dennis	TOP POPS Hrr/London F(X) 117 (F)
37	42	OH WELL Oh Well	Parlophone (12)R 6236 (E)
38	40	BED OF NAILS Alice Cooper	Epic ALICE(T) 3 (C)
39	27	LOVE IN AN ELEVATOR Aerosmith	Geffen GEF 63(T) (W)
40	31	HARLEM DESIRE London Boys	WEA YZ 415(T) (W)

63	58	AFRO DIZZI ACT Cry Sisco!	Escape/Supreme AWOL(T) 1 (P)
64	60	SILVER AND GOLD ASAP	EMI (12)EM 107 (E)
65	43	PERSONAL JESUS Depeche Mode	Mute (12)BONG 17 (I/RT)
66	65	SUENO LATINO Sueno Latino featuring Carolina Damas	BCM BCM 323(X) (P)
67	44	ROAD TO YOUR SOUL All About Eve	Mercury/Phonogram EVEN(X) 10 (F)
68	NEW	YOUR LOVE Frankie Knuckles	Trax/Radical - (TRAXT 3) (SP)
69	NEW	DON'T TAKE IT PERSONAL Jermaine Jackson	Arista 112634 (12"-612634) (BMG)
70	48	HEY DJ I CAN'T.../SKA TRAIN Beatmasters feat. Betty Boo	Rhythm King LEFT 34(T) (I/RT)
71	NEW	ALL I WANT FROM YOU The Temptations	Motown ZB 43233 (12"-ZT 43234) (BMG)
72	NEW	LOVIN' ON THE SIDE Reid	Syncopate/EMI (12)REID 1 (E)
73	NEW	GOOD LOVIN' Regina Belle	CBS 655230 7 (12"-655230 8) (C)
74	NEW	LAMBADA Kaoma	CBS 655011 7 (12"-655011 8) (C)
75	73	SLAVES NO MORE The Blow Monkeys feat Sylvia Tella	RCA PB 43201 (12"-PT 43202) (BMG)

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2	5	THAT'S WHAT I LIKE Jive Bunny & The Mastermixers	22	15	NAME AND NUMBER Curiosity Killed The Cat
3	1	PUMP UP THE JAM Technotronic featuring Felly	23	12	YOU KEEP IT ALL IN The Beautiful South
4	2	RIDE ON TIME Black Box	24	13	SECRET RENDEZVOUS Karyn White
5	7	WISHING ON A STAR Fresh 4 featuring Lizz E	25	NEW	THE SUN RISING Beloved
6	3	IF ONLY I COULD Sydney Youngblood	26	RE	LET ME LOVE YOU FOR TONIGHT Kanya
7	8	GIRL I'M GONNA MISS YOU Milli Vanilli	27	NEW	SCANDAL Queen
8	NEW	EYE KNOW De La Soul	28	NEW	TRAIL OF TEARS Dogs D'Amour
9	6	DRAMA! Erosure	29	27	THE BEST Tina Turner
10	19	THE ROAD TO HELL (Part 2) Chris Rea	30	NEW	THE MESSAGE IS LOVE Arthur Baker/Backbeat Disciples/Al Green
11	NEW	I THANK YOU Adeva	31	20	I NEED YOUR LOVIN' Alyson Williams
12	17	THE REAL WILD HOUSE Raul Orellana	32	NEW	I WANT THAT MAN Deborah Harry
13	14	DON'T MAKE ME OVER Sybil	33	NEW	FOR SPACIOUS LIES Norman Cook featuring Lester
14	NEW	C'MON AND GET MY LOVE D Mob introducing Cathy Dennis	34		YOUR LOVE Frankie Knuckles
15	10	WE DIDN'T START THE FIRE Billy Joel	35	NEW	LOVE STRAIN Kym Mazelle
16	16	IF I COULD TURN BACK TIME Cher	36	26	AFRO DIZZI ACT Cry Sisco!
17	21	LEAVE A LIGHT ON Belinda Carlisle	37	18	CHOCOLATE BOX Bros
18	30	ROOM IN YOUR HEART Living In A Box	38	34	LOVE ON A MOUNTAIN TOP Sniffa
19	22	OH WELL Oh Well	39	32	SUENO LATINO Sueno Latino feat. Carolina Damas
20	9	SWEET SURRENDER Wet Wet Wet	40	28	RIGHT HERE WAITING Richard Marx

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SINGLES

1*	1	MISS YOU MUCH, Janet Jackson	A&M
2	4	LOVE SONG, The Cure	Elektra
3*	6	SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana
4*	9	LISTEN TO YOUR HEART, Roxette	EMI
5	5	MIXED EMOTIONS, Rolling Stones	Columbia
6*	15	COVER GIRL, New Kids On The Block	Columbia
7*	11	LOVE IN AN ELEVATOR, Aerosmith	Geffen
8*	10	IT'S NO CRIME, Babyface	Solar
9	7	BUST A MOVE, Young MC	Delicious
10	13	WHEN I LOOKED AT HIM, Exposé	Arista
11*	14	DR FEELGOOD, Motley Crue	Elektra
12	2	CHERISH, Madonna	Sire
13*	17	ROCK WITH 'CHA, Bobby Brown	MCA
14	3	GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
15*	22	WHEN I SEE YOU SMILE, Bad English	Epic
16*	18	HEALING HANDS, Elton John	MCA
17	8	HEAVEN, Warrant	Columbia
18	12	IF I COULD TURN BACK TIME, Cher	Geffen
19*	21	THE BEST, Tina Turner	Capitol
20*	25	DIDN'T I (BLOW YOUR MIND), New Kids On The Block	Columbia
21*	26	LOVE SHACK, The B-52's	Reprise
22*	29	(IT'S JUST) THE WAY THAT YOU..., Paula Abdul	Virgin
23*	27	CALL IT LOVE, Poco	RCA
24	16	IT'S NOT ENOUGH, Starship	RCA
25*	30	I FEEL THE EARTH MOVE, Martika	Columbia
26*	-	ANGELIA, Richard Marx	EMI
27*	35	POISON, Alice Cooper	Epic
28*	38	BACK TO LIFE, Soul II Soul	Virgin
29*	-	BLAME IT ON THE RAIN, Milli Vanilli	Arista
30	19	18 AND LIFE, Skid Row	Atlantic
31*	33	GLAMOUR BOYS, Living Colour	Epic
32*	40	SUNSHINE, Dino	4th + B'way
33*	37	DON'T SHUT ME OUT, Kevin Paige	Chrysalis
34	34	LET GO, Sharon Bryant	Wing
35*	-	GET ON YOUR FEET, Gloria Estefan	Epic
36	24	(YOU'RE MY ONE AND ONLY), Seduction	Vendetta
37*	-	ME SO HORNY, The 2 LIVE CREW	Skywalker
38*	-	DON'T CLOSE YOUR EYES, Kix	Atlantic
39	-	MY HEART SKIPS A BEAT, The Cover Girls	Capitol
40*	-	WE DIDN'T START THE FIRE, Billy Joel	Columbia

ALBUMS

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

Charts courtesy Billboard, 21 October, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R LP REVIEWS

ALBUM OF THE WEEK

TERENCE TRENT D'ARBY: Neither Fish Nor Flesh. CBS. 465 809
How that "designer soul" tag must have injured TTD's fabled ego. "I will not be defined" he asserts in an opening declaration and then he proceeds to confound those who anticipated the sweet pop-soul of a Hardline Part Two. Instead as abstract as the sleeve TTD moves from the anguished a capella of To Know Someone Deep Is To Know Someone Softly (the album is littered with similar aphorisms) to buoyant stax. D'Arby's wit, verve and self-professed genius remains intact, and though I Don't Want To Bring Your Gods Down is the only song that begs to be a single, it is, as a complete work, a masterpiece. **AM**

BROS: The Time. CBS 4659181.
The brothers Goss's response to apparent waning popularity. The drums may sound meatier, the guitars raunchier and the lyrics as risky as they are banal, but Bros's second album surprises no-one. And yet the very nature of this pop beast is that when it comes to the fadish, teen corner of the market pundits are often confounded. This will probably sell in six figure quantities and I will probably have to eat my copy as a result. **AM**

THE JESUS AND MARY CHAIN: Automatic. blanco y negro BYN 20W. Is it bad boys grow up or bland out? Whichever, the fan base ensures repeated visits to the till even if the once-revolutionary scream of feedback is now little more than an after thought. In the sense that others appear more radical, the band now fail, but as a maturing concern they find themselves poised for more interesting work. **DH**

ABC: Up. Neutron 838646-1. No white socks showing here. The opulent soul feel of ABC is far superior in tone and delivery than anything the Blow Monkey brigade can muster. Martin Fry's observant lyrics and sense of undulating melody coast along a freeway of lush soul. Take the sanguine North, for instance, all shimmering silk and urgent longing. Yet, like those Japanese designer suits, Up may have style but it is not to everyone's taste. **AM**

GHOST DANCE: Stop The World. Chrysalis CHR 1706. Since Ghost Dance made the move from Goth indies with a cult following to the majors, they've lost their punkier aspirations and come up with an album that's neither fish nor foul. The aspiring rock music is too indistinct to be AOR, it's too heavy for the pop charts and too wimpy for the metal heads. **DEH**

CLAYTOWN TROUPE: Through The Veil. Island ILPSD 9933. Searing stuff indeed from Bristol's finest rock troubadours. Plenty of grandiose guitars and strident beats to satisfy the most gargantuan of rock appetites. Island's faith in signing the band within two weeks of first sighting, as legend has it, certainly seems justified. This

must sound rather spectacular performed live. Liked it a lot. **AM**

CLAIRE MOONEY: Rocking The Boat. Big World Records - BWLP 1. The flipside of Julia Fordham's coffee table appeal: Mooney is a people's songstress. Angry, sardonic songs of social injustice set to admirably uncluttered, drumless arrangements. Her literate, well considered lyrics would benefit from a less sullen delivery — a touch of wry humour could work wonders. Still, she's an effective singer, and a committed writer. A promising debut. **AB**

MELISSA ETHERIDGE: Brave And Crazy. Island ILPS 9939. Brave and Crazy may be the intention or image, but Demanding and Predictable actually describes the lyrical posing and too-familiar melody lines on this very American AOR album. All the clichés about escapism might work if you could jump in your car/motorcycle and roar off onto the highway. But the Zeppelin imitation stalls in a 55 mph zone. **RK**

CLIMIE FISHER: Coming In For The Kill. EMI EMC3565. Simon Climie seems to have become a permanent fixture on children's TV, so there's little risk of this failing to do well. Last year's Everything went gold and this will probably do the same as the boys stick rigidly to their proven, but bland, formula. But then, the kids know what they like. **LF**

FIVE STAR: Greatest Hits. BMG PL74080. The Five's star has been noticeably dim of late, so when in doubt bung the greatest hits out. But it's far from an unpleasant experience to hear their back-catalogue. All the hits are here, instantly recognisable, instantly forgettable-perfect disposable pop. Their efforts to mature may have handed them a few flops but this should stir enough young memories to guarantee a high chart placing. **LF**

EARTH MESSENGERS: Ivory Towers. Island/Mango MLPS1015. Veteran roots reggae producer Jack Ruby did not live to see the release of Ivory Towers; he died of natural causes this spring, after the album was recorded. Vinnie Taylor's Earth Messengers, aided by the ubiquitous Sly'n'Robbie, give Ruby a fine testament of culture music, densely seeded with nice production touches yet melodic and spiritual. **SL**

MORE FIENDS: Yo Asphalt Head. Rave Records. RAVE003. Distribution: Backs. Easily the pick of the autumn crop of wacky US releases, Philly's Fiends have an engaging shambolic style with lead and slide guitars clashing and providing some very odd sounds indeed. Titles like Time Warp Bio-Feedback Amphetamine Nightmare and Slug Juice say where their heads are at and upcoming UK dates should see the word spreading. Stock under Loud But Silly. **LF**

CLEMENT IRIE: Follow Me. Blue Mountain BMLP 028. Distribution: Jetstar/EMI. Excitations from a bold young ragamuffin star. Bun And Cheese from this LP topped the reggae chart recently, perhaps because of its surf-era vocal refrain. Certainly the music throughout the album makes no concessions; spiky ragga rhythms

and rough edges to make the dancehall pulsate. Sensational. **SL**

THE CONNELLS: Fun And Games. Demon. FIEND 153. Distribution: Pinnacle. First seen in Whistle Test's whirlwind stomp through North Carolina's "Comboland" a few moons back, The Connells' mix of tangy Beatles and Big Star-style guitar pop-rock with Dixieland country'n'stuff works a treat, especially Motel, Lay Me Down and Uninspired, much like Guadalcanal Diary before them, but look what happened to them. **MA**

 **STOCK IT**

SYDNEY YOUNGBLOOD: Feeling Free. Circa 9. The New Beefcake turns in an exceptionally classy debut which looks set to become Club Classics number two for the AVL crew. Although the cappella Kiss & Say Goodbye is outstanding, Youngblood's trademark is the easy merging of real strings, piano and guitars with chuntering percussion and his sultry, from-the-gut vocal. Stock with confidence. **SW**

HAROLD BUDD: The Serpent (In Quicksilver). LAND 08. Distribution: Rough Trade/Cartel. This much welcomed twin package from the ambient American composer, comprising 1981's seven-track mini-LP (at 45rpm) which donates its title alongside 1984's full-length Abandoned Cities, is finally available in the UK. The former's more accessible touch contrasts neatly with the latter's extended spirit-drifts that no longer need Budd's association with Brian Eno to recommend them. **MA**

HANS-JOACHIM ROEDELIUS: Fortress Of Love. Venture VE 42. Heading the latest batch of Venture's ambient releases (new age without the dilution) Hans sets his stall for a far more thoughtful and robust exercise in soundscapes. He triumphs on the first track, Happy Birthday, which fairly thumps along, but finds himself in deep waters when he starts singing later on the LP. But quality is the trademark here, and although this still has only minority appeal, is nonetheless an excellent starting point for those wishing to discover the mysteries that lay within the Venture catalogue. **DH**

JESUS JONES: Liquidizer. Food. FOODLP3. Jesus Jones take the musical fads of the late Eighties — heavy samples, heavy guitars, frenetic, staccato rhythms — and run them through the rock'n'roll blender. Yet they don't improve on the marvellous Info Freaka and often end up sounding like a Pop Will Eat Itself minus the wit. Obviously a close relation of BAD's Mick, proving that even the Joneses have trouble keeping up with the Joneses. **AM**

● The catalogue number of Julia Fordham's Porcelain LP, reviewed last week, is Circa 10.

D'ARBY COUNTY: Martin Aston, Adam Blake, Leo Finlay, Dave E Henderson, Duncan Holland, Robin Katz, Stu Lambert, Andrew Martin and Selina Webb.

SINGLE OF THE WEEK

MASTERS OF REALITY: The Candy Song. (Def American/Phonogram (12) DEFA 1). From Syracuse, New York, comes the steamiest, most pulsating heads-down gut-wrenching rock this side of Aerosmith. Rick Rubin's production has extracted every drop of funk from these representatives of the alternative thirtysomething generation, and singer Chris Goss (no relation) virtually croons the vocal. Saturated in soul, this is the vindaloo in the tandoori restaurant of rock.

BUZZCOCKS: The Fab Four. (EMI (12/CD) EM 104). A taster for the forthcoming boxed compilation set, and what a taster it is; the Shelleyan orphans at their finest — the ultimate guitar pop. The only foreseeable problem is that DJs will insist on playing the vastly overplayed ever Fallen In Love rather than one of the other three belters; might I suggest Everybody's Happy Nowadays?

STATUS QUO: Not At All. (Vertigo/Phonogram (12) QUO 2612). Barely distinguishable from the Quo of old except that they're slowing down! Their boozy-boogie now has a distinct air of senility about it, although all the old riffs are present and correct.

THE PERFECT DISASTER: Mood Elevators EP. (Fire (12) BLAZE 38). A fairly traditional R&B band who have captured the imagination of indie pundits and copped a surprising amount of press attention. Audibly *naughty* lyrics will hinder airplay hopes; otherwise rather grungey.

BROTHER BEYOND: Drive On. (Parlophone (12/T/CD) R 6233). They've broken free of SAW and seem to have lost control in the process. Here the backing track is furiously manic, surely too fast to dance to, and certainly too fast to be called "soul".

JOE JACKSON: Down To London. (A&M (12) AM 512). Jackson has retained his bite and inventiveness where most of his contemporaries have blanded out, and this is a track from his splendid but under-rated recent LP. The production has kept everything nice and simple, even leaving in some very hesitant entries by the co-vocalist Joy Askew. A fine tribute to a "rusty old town".

WAX: Anchors Aweigh. (RCA (12) PB 43145). Gold and Gouldman may be criminally untrendy, but they are still capable of knocking out excellent pop fare. Like Bridge To Your Heart (unimaginatively included on the B-side) one's immediate impression is of a dull studio workout, until all the clever melodic twists become apparent and it lodges firmly into the memory bank.

RICKIE LEE JONES: Satellites. (Geffen (12) GEF 64). A very fine trailer for the new LP. Sparse, tasteful production, full of rippling piano tinkles and gently strummed guitar, and the inevitable so-laid-back-almost-falling-over vocals. The harmonies are luscious and the song structure is beautifully intricate. Not sure about its chart potential, though.



THE BUZZCOCKS: Love bites back, again

THE HOLLOW MEN: White Train. (Arista/Evensong (12) EVNG 307). Thoughtful guitar pop in the Lloyd Cole vein. The instrumentation is somewhat cluttered, and the song itself could do with a little more sparkle and zest. It does keep the listener's attention right to the end, though, thanks to a naggingly persistent chorus.

MOTLEY CRUE: Dr Feelgood. (Elektra/WEA (12) EKR 97). Nothing to do with Canvey Island's finest; the good doctor in question is probably something fairly illegal. It's certainly inspired the Crue into an almost *funky* furore, at the point where metal meets boogie. However, where the sound should be huge and fulsome, it is disappointingly trebly.



STOCK IT

REID: Lovin' On The Side. (Syncope/EMI (12/CD) REID 1). The men with the silliest hairstyles in pop come up with another blinder (their own catalogue number too!). This has a bit of an early Eighties Kent Soul Weekend feel to it. It also sounds a bit like Bobby Brown, and Gary Barnacle plays some fruity flute fills. Stardom beckons for the Luton lads.



STOCK IT

CARMEL: I Have Fallen In Love (Je Suis Tombee Amoureuse). (London (12) LON (X) 227). Several musical continents are united in this "comeback" single. Carmel's vocals are as gospel-influenced as ever, though she exhibits commendable restraint. The song itself is very hi-life, very optimistic and carried along by Soca-style horns and a lovely rolling waterfall of glockenspiel.

JESUS LOVES YOU: After The Love. (More Protein/Virgin (12) PROT 212). A Boy George alias, as I'm sure you all know by now. This demonstrates a shrewd tactical move in the direction of the acid "rave" scene without discarding George's high pop credentials. The end result is a standard O'Dowd pop/soul underpinned by a standard house/electro rhythm. A happy marriage.

WILD POPPIES: Out Of Time EP. (Jericho (12) JR 003). The debut

release for this Anglo-New Zealand band occupying the middle ground between early Genesis and Eighties indie rock. Psychedelic elements jostle with Cure-style vocals, and some of the guitar playing has a definite Steve Hackett feel. The Stone Roses with one foot in the Seventies?

LEVEL 42: Take Care Of Yourself. (Polydor (12/T/CD) PO 58). Specially recorded for a forthcoming "best of" collection, in other words the obligatory trailer. Solid enough hit material, disarmingly funky in patches and more than just a quick filler. Pity about the embarrassing opening salvo "are you ready to rock?" though...

FISH: State of Mind. (EMI (12/T/CD) EM 109). Now we can see why Fish and Marillion went their separate ways. Freed of his old band's HM shackles, the Scaly One moves into Mike Oldfield territory, with brooding, thoughtful verses and big, epic choruses complete with wailing blues backing vocals. "Pompous" is the word that springs to mind.



STOCK IT

OYSTER BAND: Love Vigilantes. (Cooking Vinyl (10/CD) FRYX 012). A very strange record, which finds the urban folksters covering a recent New Order song. Above all it reveals how close the Manchester band is to their folk roots, since it could be easily passed off as an Oysters original. Much more, interestingly enough, than side two's cover of Billy Bragg's Between The Wars. A brilliant experiment.

THE PARACHUTE MEN: Bed And Breakfast. (Fire (12) BLAZE 35). Patti Smith's in there somewhere, even Fleetwood Mac. This Yorkshire guitar pop band may be indie favourites but their hearts clearly lie somewhere over the Atlantic. Very fine song with impeccable pop sensibilities — could this be their first to cross over?

DAS DAMEN: Noon Daylight. (What Goes On. (12) WHAT GOES ON 16). New York band with an enormous, fiery guitar sound. Like most of their labelmates one has to cite REM as a reference point, only this lot sound like REM at their most extreme and desperate. A real flame-thrower of a record.

THE OTHER CHART

TOP • 20 • SINGLES

1	1	DRAMA!	Mute MUTE89 (I/RT)
2	2	YOU KEEP IT ALL IN	Go! Discs GOD35 (F)
3	3	KENNEDY	RCA PB43117 (BMG)
4	4	ROAD TO YOUR SOUL	Mercury EVEN10 (F)
5	-	STANDING THERE	Wonderland SHE17 (F)
6	5	SECRETS	RCA PB43173 (BMG)
7	8	ARMAGEDDON DAYS ARE HERE (AGAIN)	Epic EMU10 (C)
8	9	PERSONAL JESUS	Mute BONG17 (I/RT)
9	13	DON'T LET ME DOWN GENTLY	Polydor GONE7 (F)
10	-	THE SUN RISING	WEA YZ414 (W)
11	7	WFL (WROTE FOR LUCK)	Factory FAC232 (P)
12	6	BRING IT ON DOWN	Food FOOD22 (E)
13	16	BLUES FROM A GUN	blanco y negro NEG41 (W)
14	-	CROTCH DEEP TRASH	Raw TV Products RTV7 (I/RT)
15	11	REGINA	One Little Indian 26TP7 (I)
16	-	SLOW MOTION KISSES	Arista 112648 (BMG)
17	10	STONE COLD SOBER	A&M AM527 (F)
18	-	THE DAYS OF THE WEEK	Fontana LILAC6 (F)
19	-	WHITE TRAIN	Arista EVNG307 (BMG)
20	17	FIND OUT WHY	Cow DUNGS (I)

CHART COMMENTARY

THE young record buyers out there have had their hands well and truly in their well-lined wallets this week, with seven new album entries and six new singles bringing the scene to life.

Polydor weighs in with both *The Wonder Stuff* and *Creatures* moving impressively; *Jesus Jones*, who never seems to get a jot of ILR airplay, flies in the face of convention to make a strong showing, while the only surprising fact about *The Sugarcubes*' entry is that somebody actually beat them to the top spot.

Elsewhere, *Daniel Lanois* who is better known as record producer for the likes of U2, has been shifting units of his own with a powerful solo LP, whilst former indie stalwarts *The Mighty Lemon Drops* and *A Certain Ratio* reap some major rewards. *The Purple Helmets* feature two members of *The Stranglers*, and their *Rise Again* LP takes an iconoclastic look at rock's history.

On the singles front, *The Beloved's* atmospheric piece *The Sun Rising* must be a good outside bet for a major hit, and welcome back *Furniture* after a troubled career which deserves to regain its momentum on Arista. Remember their splendid hit *Brilliant Mind*? Good luck to them.

TOP • 20 • ALBUMS

1	-	HUP	Polydor 8411871 (F)
2	-	HERE TODAY, TOMORROW, NEXT WEEK	One Little Indian TPLP15 (I/NM)
3	-	LIQUIDIZER	Food FOODLP3 (E)
4	1	CANDLELAND	WEA WX303 (W)
5	5	QUADRATATE	Creed STATE004 (I)
6	2	THE BIBLE	Ensign/Chrysalis CHEN12 (C)
7	-	ACADIE	Warner/Opal 9259691 (W)
8	3	VELVETEEN	MCA MCG6050 (F)
9	-	LAUGHTER	Blue Guitar AZLP6 (C)
10	4	STOP THE WORLD	Chrysalis CHR1706 (C)
11	8	DOOLITTLE	4AD CAD095 (I/RT)
12	9	WAKING HOURS	A&M AMA9006 (F)
13	10	BUMMED	Factory FACT220 (P)
14	11	PRIMAL SCREAM	Creation CRELP054 (I)
15	15	STONE ROSES	Silverstone ORELPS02 (P)
16	13	LOVE IS A LIE	Virgin V2593 (F)
17	-	GOOD TOGETHER	A&M AMA9008 (F)
18	12	BLIND MAN'S ZOO	Elektra WX242 (W)
19	-	RISE AGAIN	Anagram GRAM42 (P)
20	14	BRENDAN CROKER & THE 5 O'CLOCK SHADOWS	Silverstone ORELPS05 (P)

TOP • 75 • ARTIST • ALBUMS

1	NEW	ENJOY YOURSELF ★★	PWL HF 9 (P)
		Kylie Minogue (Stock Aitken Waterman)	C:HFC 9/CD:HFC 9
2	1 2	CROSSROADS ●	Elektra EKT 61 (W)
		Tracy Chapman (Kershenbaum/Chapman)	C:EKT 61/CD:9608882
3	2 4	FORE GN AFFAIR ●	Capitol ESTU 2103 (E)
		Tina Turner (Various)	C:TCESTU 2103/CD:CDESTU 2103
4	412	CUTS BOTH WAYS ★★	Epic 4651451 (C)
		Gloria Estefan (Estefan Jnr/Casas/Ostwald)	C:4651454/CD:4651452
5	3 3	THE SEEDS OF LOVE ★	Fontana 8387301 (F)
		Tears For Fears (Tears For Fears/David Bascombe)	C:8387304/CD:8387302
6	NEW	RESULTS	Epic 4655111 (C)
		Liza Minnelli (Pet Shop Boys/James Mendelsohn)	C:4655114/CD:4655112
7	913	THE TWELVE COMMANDMENTS OF DANCE ●	Teldec/NEA WX 278 (W)
		London Boys (Ralf Rene Maue)	C:WX 278/CD:2460362
8	8 5	WE TOO ARE ONE ★	RCA PL 74251 (BMG)
		Eurythmics (David A Stewart/Jimmy Iovine)	C:PK 74251/CD:PD 74251
9	6 2	OH MERCY ●	CBS 4658001 (C)
		Bob Dylan (Daniel Lanois)	C:4658004/CD:4658002
10	730	LIKE A PRAYER ★★	Sire WX 239 (W)
		Madonna (Madonna/Leonard/Bray/Prince)	C:WX 239/CD:9258442
11	NEW	AUTOMATIC	Blanco Y Negro BYN 20 (W)
		Jesus & Mary Chain (William Reid/Jim Reid)	C:BYN 20/CD:2462212
12	NEW	HATS	Linn/Virgin LKH 2 (F)
		The Blue Nile (The Blue Nile)	C:LKHC 2/CD:LKHC 2
13	NEW	PORCELAIN	Circa CIRCA 10 (E)
		Julia Fordham (Fordham/Maloney/Mitchell/Padgham)	C:CIRC 10/CD:CIRC 10
14	1135	A NEW FLAME ★★	Elektra/WEA WX 242 (W)
		Simply Red (Stewart Levine)	C:WX 242/CD:2446892
15	5 2	HUP ●	Polydor 8411871 (F)
		Wonder Stuff (Pat Collier)	C:8411874/CD:8411872
16	1024	TEN GOOD REASONS ★★	PWL HF 7 (P)
		Jason Donovan (Stock/Aitken/Waterman)	C:HFC 7/CD:HFC 7
17	NEW	FREEDOM	Reprise WX 257 (W)
		Neil Young (Volume Dealers/Young/Bolas)	C:WX 257/CD:9258992
18	1428	WHEN THE WORLD KNOWS YOUR NAME ★★	CBS 4633211 (C)
		Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
19	22 7	ADEVA ●	Cooltempo/Chrysalis ICTLP 13 (C)
		Adeva (Smack Prod./Paul Simpson)	C:ZCTLP 13/CD:CDCLP 13
20	16 2	JARRE LIVE ●	Polydor 8412581 (F)
		Jean Michel Jarre (Jean Michel Jarre)	C:8412584/CD:8412852
21	1849	ANYTHING FOR YOU ★★	Epic 463125-1 (C)
		Gloria Estefan & Miami Sound Machine (Various)	C:463125-4/CD:463125-2
22	17 5	PUMP ●	Geffen WX 304 (W)
		Aerosmith (Bruce Fairbairn)	C:WX 304/CD:9242542
23	20 5	HOME LOVIN' MAN ●	Tembo/Polydor RWTV 2 (F)
		Roger Whittaker (-)	C:RWTVC 2/CD:8411652
24	13 8	REPEAT OFFENDER ●	EMI-USA MTL 1043 (E)
		Richard Marx (Richard Marx/David Cole)	C:TCMTL 1043/CD:7903802
25	12 4	RHYTHM NATION 1814 ●	A&M AMA 3920 (F)
		Janet Jackson (Various)	C:AMC 3920/CD:ADA 3920
26	38 5	HEART OF STONE	Geffen WX 262 (W)
		Cher (Peter Asher)	C:WX 262/CD:9242392
27	31 6	ASPECTS OF LOVE	Really Useful/Polydor 8411261 (F)
		Original Cast (Andrew Lloyd Webber)	C:8411264/CD:8411262
28	19 5	STEEL WHEELS	CBS 4657521 (C)
		Rolling Stones (Chris Kimsey/Glimmer Twins)	C:4657524/CD:4657522
29	37 3	RETRO ●	RCA PL90389 (BMG)
		Lou Reed (Various)	C:PK90389/CD:PD0389
30	27 6	ANOTHER PLACE AND TIME ●	Warner Brothers WX 219 (W)
		Donna Summer (Stock/Aitken/Waterman)	C:WX 219/CD:2559762
31	24 24	KARYN WHITE ●	Warner Brothers WX 235 (W)
		Karyn White (L.A./Babyface/Prince/Lorber/White)	C:WX 235/CD:9256372
32	23 36	THE RAW AND THE COOKED ★★	London 8280691 (F)
		Fine Young Cannibals (Cox/Steele/Gift/David Z)	C:8280694/CD:8280692
33	26 35	DON'T BE CRUEL ★★	MCA MCF 3425 (F)
		Bobby Brown (Various)	C:MCFC 3425/CD:DMCF 3425
34	30 62	APPETITE FOR DESTRUCTION ★★	Geffen WX 125 (W)
		Guns N' Roses (Mike Clink)	C:WX 125/CD:924148-2
35	NEW	COMING IN FOR THE KILL	EMI EMC 3565 (E)
		Climie Fisher (Climie Fisher/Dorfman)	C:TCEMC 3565/CD:CDEM 3565
36	33 27	CLUB CLASSICS VOL ONE ★	10/Virgin DIX 82 (F)
		Soul II Soul (Jazzie B/Nellie Hooper)	C:CDIX 82/CD:DIXCD 82
37	25 9	RAW LIKE SUSHI ★	Circa/Virgin CIRCA 8 (F)
		Neneh Cherry (Various)	C:CIRC 8/CD:CIRC 8
38	35 9	TRASH	Epic 4651301 (C)
		Alice Cooper (Desmond Child)	C:4651304/CD:4651302

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ARTISTS' A-Z

ADEVA	19	JESUS & MARY CHAIN	11
AEROSMITH	22	JESUS JONES	57
BLOW MONKEYS, The	68	JOHN ELTON	44
BLUE NILE, The	12	KENNEDY, Nigel/ECO	46
BON JOVI	73	LIVING IN A BOX	55
BONFIRE	74	LONDON BOYS	9
BROWN, Bobby	38	MADONNA	10
BYGRAVES, Max	59	MARILLION	41
BYRNE, David	52	MARTIKA	67
CHAPMAN, Tracy	265	MARX, Richard	24
CHEER	74	MCCULLOCH, Ian	69
CHERRY, Neneh	37	MINNELL, Liza	6
CLAYTOWN TROUPE	72	MINOGUE, Kylie	170
CLIMIE FISHER	35	MOTLEY CRUE	66
CRAWFORD, Randy	63	ORIGINAL CAST	27
DE LA SOUL	43	PETTY, Tom	75
DEACON BLUE	18	PRINCE	47
DONOVAN, Jason	16	QUEEN	54
DYLAN, Bob	9	REA, Chris	61
ENYA	62	REED, Lou	29
ERASURE	64	ROLLING STONES	28
ESTEFAN, Gloria	4	RUNRIG	40
ESTEFAN, Gloria & MIAMI	4	SHAKESPEAR'S SISTER	48
SOUND MACHINE	21	SIMPLE MINDS	56
EURYTHMICS	8	SIMPLY RED	14
FINE YOUNG	38	SOUL II SOUL	36
CANNIBALS	32	SUGARCUBES	39
FIVE STAR	53	SUMMER, Donna	30
FM	58	TEARS FOR FEARS	5
FORDHAM, Julia	13	TEXAS	51
GIPSY KINGS	71	TRANSMISSION VAMP	45
GUNS N' ROSES	34	TURNER, Tina	3
KELLY	42	WHITE, Karyn	31
IMAGINE	60	WHITTAKER, Roger	23
INNER CITY	60	WILLIAMS, Alison	49
JACKSON, Janet	25	WONDER STUFF	15
JARRE, Jean Michel	20	YOUNG, Neil	17

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

KEY TO CHART

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

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

Panel sales compared to last week - 4 %
WEEK 42

39	15 2	HERE TODAY, TOMORROW, NEXT WEEK	One Little Indian TPLP15 (I/NM)
		Sugarcubes (Derek Birkett)	C:TPLP15/CD:TPLP15CD
40	28 3	SEARCHLIGHT ●	Chrysalis CHR 1713 (C)
		Runrig (Richard Manwaring)	C:ZCHR 1713/CD:CCD 1713
41	21 3	SEASON'S END ●	EMI EMD 1011 (E)
		Marillion (Nick Davis/Marillion)	C:TCEMD 1011/CD:CDEMD 1011
42	NEW	THE ICEBERG/FREEDOM OF SPEECH	Sire/Warner Bros WX 316 (W)
		Ice-T (Ice-T/Asrika Islam)	C:WX 316/CD:960282
43	61 27	3 FEET HIGH AND RISING ●	Big Life DLSLP 1 (I/RT)
		De La Soul (Prince Paul/De La Soul)	C:DLSMC 1/CD:DLSCD 1
44	29 5	SLEEPING WITH THE PAST ●	Rocket/Phonogram 8388391 (F)
		Elton John (Chris Thomas)	C:8388394/CD:8388392
45	44 16	VELVETEEN ★	MCA MCG 6050 (F)
		Transvision Vamp (Bridgeman/Held)	C:MCGC 6050/CD:DMCG 6050
46	42 3	VIVALDI FOUR SEASONS	EMI NIGE 2 (E)
		Nigel Kennedy/ECO (Andrew Keener)	C:TCNIGE 2/CD:CDNIGE 2
47	36 17	BATMAN (OST) ●	Warner Brothers WX 281 (W)
		Prince (Prince)	C:WX 281/CD:9259362
48	43 8	SACRED HEART ●	London 8281311 (F)
		Shakespeare's Sister (SS/Feldman/Iovine)	C:8281314/CD:8281312
49	41 19	RAW ●	Def Jam/CBS 4632931 (C)
		Alyson Williams (Alvin Moody/Vincent Bell)	C:4632934/CD:4632932
50	39 11	IMAGINATION ●	Stylus SMR 985 (STY)
		Imagination (Various)	C:SMC 985/CD:SMD 985
51	56 27	SOUTHSIDE ●	Mercury/Phonogram 8381711 (F)
		Texas (Tim Palmer)	C:8381714/CD:8381712
52	NEW	REI MOMO	Sire/Warner Bros WX 319 (I)
		David Byrne (Steve Lillywhite/David Byrne)	C:WX 319/CD:9255902
53	NEW	GREATEST HITS	Ten/RCA PL 74080 (BMG)
		Five Star (Various)	C:PK 74080/CD:PD 74080
54	50 21	THE MIRACLE ★	Parlophone PCSD 107 (E)
		Queen (Queen/David Richards)	C:TCPCSD 107/CD:CDPCSD 107
55	5	GATECRASHING ●	Chrysalis CDL 1676 (C)
		Living A Box (Various)	C:ZCDL 1676/CD:CCD 1576
56	45 24	STREET FIGHTING YEARS ★	Virgin MINDS 1 (F)
		Simple Minds (Trevor Horn/Stephen Lipson)	C:MINDSC 1/CD:MINDSCD 1
57	32 2	LIQUIDIZER	Food/EMI FOODLP 3 (E)
		Jesus Jones (Craig Leon/Mike Edwards)	C:FOOTC 3/CD:FOODC 3
58	34 2	TOUGH IT OUT	Epic 4655891 (C)
		FM (Neil Kernan)	C:4655894/CD:4655892
59	48 10	SINGALONGAWAY YEARS ●	Parkfield Music PMLP 5001 (BMG)
		Max Bygraves (Anthony Bygraves)	C:PMMC 5002/CD:PMCD 5004
60	47 23	PARADISE ●	10/Virgin DIX 81 (F)
		Inner City (Kevin Saunders/Juan Atkins)	C:CDIX 81/CD:DIXCD 81
61	67 36	NEW LIGHT THROUGH OLD WINDOWS ★★	WEA WX 200 (W)
		Chris Rea (Chris Rea/Jon Kelly)	C:WX 200/CD:243841-2
62	53 54	WATERMARK ★★	WEA WX 199 (W)
		Enya (Nicky Ryan)	C:WX 199/CD:243875-2
63	NEW	RICH AND POOR	Warner Brothers WX 308 (W)
		Randy Crawford (Michael Powell)	C:WX 308/CD:K9260022
64	60 77	THE INNOCENTS ★★	Mute STUMM 55 (I/RT)
		Erasure (Stephen Hague)	C:STUMM 55/CD:CDSUMM 55
65	57 73	TRACY CHAPMAN ★★	Elektra EKT 44 (W)
		Tracy Chapman (David Kershenbaum)	C:EKT 44/CD:960774-2
66	51 6	DR FEELGOOD ●	Elektra EKT 59 (W)
		Motley Crue (Bob Rock)	C:EKT 59/CD:9608292
67	64 6	MARTIKA	CBS 4633551 (C)
		Martika (Michael Jay)	C:4633554/CD:4633552
68	46 9	CHOICES ●	RCA PL 74191 (BMG)
		The Blow Monkeys (Various)	C:PK 74191/CD:PD 74191
69	40 3	CANDLELAND	WEA WX 303 (W)
		Ian McCulloch (Ray Shulman)	C:WX 303/CD:2462252
70	54 67	KYLIE ★★★★★	PWL HF 3 (P)
		Kylie Minogue (Stock/Aitken/Waterman)	C:HFC 3/CD:HFC 3
71	70 28	GIPSY KINGS ●	Telstar STAR 2355 (BMG)
		Gipsy Kings (Pam/Vanessa)	C:STAC 2355/CD:TCO 2355
72	NEW	THROUGH THE VEIL	Island ILPS 9933 (F)
		Clayton Troupe (Ron Fair)	C:ICT 9933/CD:CID 9933
73	RE	NEW JERSEY ★	Vertigo/Phonogram VERH 62 (F)
		Bob Jovi (Bruce Fairbairn)	C:VERHC 62/CD:836345-2
74	NEW	POINT BLANK	MSA ZL 74249 (BMG)
		Bonfire (Michael Wagener)	C:ZK 74249/CD:ZD 74249
75	59 16	FULL MOON FEVER ●	MCA MCG 6034 (F)
		Tom Petty (Lynne/Tom Petty/Campbell)	C:MCGC 6034/CD:DMCG 6034

TOP • 20 • COMPILATIONS

1	1 5	DEEP HEAT 4 - PLAY WITH FIRE	Telstar STAR 2388 (BMG)
		Various (Various)	C:STAC 2388/CD:TCO 2388
2	2 4	IS THIS LOVE	EMI EMTV 47 (E)
		Various (Various)	C:TCEMTV 47/CD:CDEMTV 47
3	NEW	THE RIGHT STUFF - REMIX 89	Stylus SMR 990 (STY)
		Various (Various)	C:SMC 990/CD:SMD 990
4	9 2	MOTOWN HEARTBREAKERS	Telstar STAR 2343 (BMG)
		Various (Various)	C:STAC 2343/CD:TCO 2343
5	4 2	ITALIA - DANCE MUSIC FROM ITALY	De Construction/PL 74289 (BMG)
		Various (Various)	C:PK 74289/CD:PD 74289
6	8 6	LEGENDS AND HEROES ●	Stylus SMR 987 (STY)
		Various (Various)	C:SMC 987/CD:SMD 987
7	3 9	NOW THAT'S WHAT I CALL MUSIC 15	EMI/Virgin/PolyGram NOW 15 (E)
		Various (Various)	C:TCNOW 15/CD:CDNOW 15
8	5 4	ETERNAL LOVE	K-Tel NE 1447 (K)
		Various (Various)	C:CE 2447/CD:NCD 3447
9	7 10	HEART AND SOUL ●	Heart & Soul/PolyGram HASTV 1 (F)
		Various (Various)	C:HASTC 1/CD:8405342
10	11 4	DIRTY DANCING (OST) ★★	RCA BL 86408 (BMG)
		Various (Jimmy Lerner/Bob Feiden)	C:BK 86408/CD:BD 86408

... SINGLES AND ALBUM
RELEASES, MUSIC
VIDEOS, CDVs,
SELL THROUGH VIDEOS,
CLASSICAL RELEASES,
SINGLE AND ALBUM
CHART ENTRIES

MASTERFILE
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See card for details

11	6 5	LOVE HOUSE	K-Tel NE1446 (K)
		Various (Various)	C:CE1446/CD:NCD3446
12	RE	CHEEK TO CHEEK ●	CBS MOOD 6 (C)
		Various (Various)	C:MOODC 6/CD:MOODCD 6
13	10 5	JUST SEVENTEEN - HEARTBEATS ●	Fanfare FARE1 (P)
		Various (Various)	C:FARECI/CD:FARECD1
14	13 19	PRECIOUS METAL ●	Stylus SMR 976 (STY)
		Various (Various)	C:SMC 976/CD:SMD 976
15	NEW	RAP ATTACK	K-Tel NE 1450 (K)
		Various (Various)	C:CE 2450/CD:NCD 3450
16	16 24	NITE FLITE 2 ★	CBS MOOD8 (C)
		Various (Various)	C:MOODC8/CD:MOODCD8
17	19 36	THE BLUES BROTHERS (OST)	Atlantic K 50715 (W)
		Various (Various)	C:K 50715/CD:K 50715
18	12 9	GREATEST EVER ROCK 'N' ROLL MIX ●	Stylus SMR 858 (STY)
		Various (Various)	C:SMC 858/CD:SMD 858
19	15 15	TOP GUN (OST) ★	CBS 70296 (C)
		Various (Various)	C:40-70296/CD:CD70296
20	14 26	GOOD MORNING VIETNAM (OST) ●	A&M AMA 3913 (F)
		Various (Various)	C:AMC 3913/CD:ADA 3913

Carry on protesting

by Ian Watson

THE LATEST link-up between the video medium and fund raising work is the CND/NME Carry On Disarming compilation. Put together by William Smith, Nicholas Green and Graham Sinclair, it follows a similar pattern to 1987's Shelter video collection which the trio were also all involved in.

Forty-one "independently spirited" artists have all donated videos, some of which haven't been seen before on sell through.

As proceeds are non-commercial the question of royalties is inevitable, but luckily it hasn't presented a problem for CND. Will Smith explains: "Half of the tape consists of artists who have autonomous control by virtue of their smallness or independent stature.

Much ado about...Shakespeare

THE DEBUT compilation video from Shakespeare's Sister was released last week on Channel 5. Sacred Heart runs for 30 minutes and includes documentary footage from the USSR plus the promos for Break My Heart, Heroine, You're History and Run Silent, Run Deep. The tape goes out to dealers at £6.25.

At the other end of the spectrum we have Morrissey and New Order and fortunately they're the kind of people that once they say they want to do something, record companies have no choice but to co-operate."

Video compilations are one of the prime mediums for charity work since the artists can put their name to a cause they believe in without having to actually do much work — simply donate one of their old videos. It is also a way to involve artists that would not, in normal circumstances, be able to do a live benefit show. The actual selection of artists is eclectic to say the least, something which the producers were very keen on from the onset. Nick Green explains: "We wanted to try and include things people wouldn't have seen before, by bands that they maybe wouldn't be familiar with."

"It was important to us to represent as much of the independent spectrum as possible," adds Smith. "It appealed to have Morrissey standing next to The Carousel and Extreme Noise Terror because people have objections to compilations usually on the grounds that they don't like to be associated with the bands that are also going to be on. That stems from a kind of musical elitism which is important to remove if we possibly can."

NME's involvement is primarily

'We wanted to try and include things people wouldn't have seen before, by bands that they maybe wouldn't be familiar with'

financial but it will also be dealing with a lot of the promotion. For the first two months of release, the compilation will only be available through the pages of the NME, after which it will be generally available through the Cartel. The retail price of the video will be £14.99, £5 of which will be a direct donation to CND. Smith and Green are hoping for sales of at least 4-5,000 which, considering the contents and the ready-made audience of NME's record circulation, shouldn't present too many problems.



RCA ARTIST Grayson Hugh survives an apocalyptic global flood in his latest video directed by Limelight's Nick Brandt. The promo, which was produced by Bridget Blake-Wilson, was shot at Shepperton Studios in a huge set representing the upper reaches of a flooded tropical rainforest. Various survivors of the flood are lodged in the branches on the trees, including a pair of young lovers and Hugh with his suitcases and old Hammond organ. The promo for Bring It All Back is the second directed by Brandt for Grayson Hugh.

MUSIC VIDEO

Description (tracks) Timings/ Dealer Price		
1 2 6	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
2 1 5	PINK FLOYD: The Wall Compilation (1hr 35min)/£6.95	PMV/Channel 5 CFV 08762
3 4 8	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
4 NEW	PAUL McCARTNEY: PUT IT THERE Compilation (23 tracks)/1hr 5min/£7.65	MPL MPL 4000
5 6 48	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
6 3 5	DEF LEPPARD: In The Round In Your.. Live (14 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08422
7 7 24	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49017 2
8 5 5	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin VVD 827
9 9 29	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
10 8 29	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VVD 491
11 16 3	JULIO IGLESIAS: In Spain - Sold Out Live (12 tracks)/57min/£6.95	CMV 49836 2
12 11 18	PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1186 3
13 - 1	ROY ORBISON AND FRIENDS Live (15 tracks)/55min/£6.95	Virgin VVD 308
14 20 7	CLIFF RICHARD & SHADOWS: Thank.. Live/53min/£3.47	Music Club/Video Col MC 2012
15 17 31	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49010 2
16 13 9	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830 2
17 - 1	FRANK SINATRA & FRIENDS Live (30 tracks)/1hr 30min/£6.95	Video Collection VC 4077
18 15 5	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
19 12 2	GLAM ROCK 2 Compilation (16 tracks)/55min/£6.95	Virgin VVD 596
20 - 1	ROD STEWART AND THE FACES Compilation/53min/£3.47	Music Club/Video Col MC 2004

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

R E V I E W S

CARRY ON DISARMING: Various Artists. CND/NME DISARM 1. Running time 148 mins.

Comment: Forty-one independent artists together on one video cassette available for the mere sum of £14.99 and it's for charity. The videos range from the more mainstream New Order and The Pogues to the likes of Napalm Death, Inspiral Carpets and The Telescopes showing not only the wealth of talent that the indie scene has to offer but also that some very compelling videos can be shot on a relatively small budget. AC Marias, Kitchens Of Distinction and The Bachelor Pad all turn in promos of an encouragingly high standard with most of the remaining 38 being exclusive to the collection in one way or another. Intro and outro-duction is by non other than Frank Sidebottom and in all Carry On Disarming looks set to be the video compilation of the year. **Sales Forecast:** Throw out all your other videos and stock up with this one. If the success of the Shelter video is anything to go by then demand should be substantial. **IW**

CELTIC FROST: Live At The Hammersmith Odeon. Fotodisk/Noise FLV 1. Running time: 60 minutes. Dealer price: £6.95.

Comment: With the last Celtic Frost album, Cold Lake, vocalist/guitarist Tom G Warrior, or Thomas Gabriel as he now prefers to be known, unveiled not only a brand new line up but a distinct about-turn in Frost philosophy, trading in the morbid tales, mythical imagery and frequent death grunts for new simplistic themes, a LA Guns T-shirt and a few "Hey man, how y'doin's". Yes, this is very much a new Celtic Frost, and judging by the pitiful attendance at the Hammersmith Odeon, it's yet to

capture the public's imagination. Attempting Hammersmith was just a mite too ambitious at this delicate stage of the band's career and this video, in keeping it seems with the original gameplan, seeks to portray CF as being bigger than they actually are. An attempt that fails abysmally with this tedious run through of mostly Cold Lake material, with a scattering of oldies thrown in, that is going to be pretty heavy going even for the most ardent fan. The poor sound quality does nothing to help the songs come through, with even Mexican Radio being lost amid a suffocating wash of sound. And visually it's all rather uninspired, being nothing more than your bog standard live performance video that challenges little more than your patience. **Sales forecast:** With interest in the band waning, this is unlikely to sell to more than the most committed fan, and even those it's likely to disappoint. **KB**

GARTH ROCKET AND THE MOONSHINERS: Live At The Ritz. Fotodisk FLV3. Distribution: Virgin Vision. Running time: 1hr 45. Dealer price: £6.95.

Comment: This video will be the first chance many people in the South will have had to see Ian Gillan in his guise as Garth Rocket. The package is, then, footage of one of a number of gigs he played in the North — Manchester in this case — earlier in the year, and the sweating, heaving, packed club atmosphere has been captured superbly. The feel of the video is intimate and, with a little imagination, you can actually believe you're stuck there in the third row as the punters go seriously bonkers. Gillan's choice of music for the set is interesting: songs he made favourites in his own right such as Unchain Your Brain and No Easy

Way, are interspersed with blues standards and even the occasional Amazon field lament. There is, though, no Purple influence, no Smoke On The Water, no Black Night.

Sales forecast: Gillan's fans will be delighted with this curiosity and anybody who enjoys an honest, unadorned club set should also find it appealing. **JC-M**

DR AND THE CRIPPENS: Live Snit. Jettisoundz JE 195. EXTREME NOISE TERROR: From One Extreme To Another. Jettisoundz JE 196. Running time: Approx 30 minutes each. Dealer price: £6.50 each.

Comment: Hardcore thrash given two quite different readings, both with distinctive qualities. Extreme Noise Terror burn up two singers and, although the titles promote intelligence the lyrics are unintelligible amid the guitar, bass and drums barrage. Thrown against a tight, aggressive band in an intense state of flux, the music is quite awesome, while the visuals are like lifting the lid off Bedlam. While Extreme Noise Terror pile on the pressure, Dr And The Crippens apply huge dollops of humour to their frantic rollercoaster ride. The singer's penchant for wearing masks and false heads, while singing through a sawn-off traffic cone make their ideas easier to grasp, the combo occasionally mixing melody with muscle. They even touch on satire with The Elvis Shroud, their witticisms greeted with flying glasses before the glorious climax of The Ramones' Blitzkrieg Bop getting closer to a natural extension of spirited punk. **Sales forecast:** Expect cult followings for both tapes, the result being a suitably sympathetic, unifying documentary. **DEH**

The new seekers

by Nigel Hunter

SONGSEEKERS INTERNATIONAL is a succinctly exact description of the purpose of this company. It seeks suitable songs on behalf of advertising agencies looking for the right musical setting to enhance the images they put together to promote the products of their clients.

It was founded "as a whim" in 1980 by Ruth Simmons and her husband David. At the time he was running the Leosong Copyright Service bureau (now part of the Filmtrax Group, where he is head of publishing).

"David said there were calls coming in from advertising agencies," recalls Ruth Simmons, "and suggested I started working on the catalogues administered by Leosong. I began going out and selling, and in the process I found out that most publishing companies had a copyright manager, of course, but no one handling synchronisation rights."

The company provides a music consultancy service which includes researching ideas at storyboard level and obtaining the necessary legal clearances required right through to accessing a master and organising a recording. It also furnishes an accurate estimate of the costs involved.

It has established Songbase, a

classification and retrieval music database system which now contains some 30,000 song titles in 400 categories. The system enables Simmons and her two staff — Tara Morris (copyright negotiator) and Diane Hayes (creative research) — to locate suitable copyrights for matching with commercials within a few seconds.

She remembers her first near success. The McCann agency was handling the Levi Jeans account, and although she was still "learning the business", she took along Dr Hook's Baby Makes Her Blue Jeans Talk. Unfortunately McCann lost the Levi contract before the song could be prepared for use. A better break came from Ogilvy & Mather.

"Peter Harrison, the head of TV there, is an extremely professional and fair man," says Simmons. "He phoned me and said what can you do with this. This was the Ford Sierra car, and I negotiated with Rob Dickens, then head of Warner Bros Music in the UK, for use of Vangelis's Chariots of Fire."

That commercial was notably successful, and drew attention in advertising circles to the Songseekers operation. A spoof of the number produced by another agency promoting children's shoes which provoked an injunction from Warner Bros Music alleging infringement of copyright did not de-

tract from the Ford efficacy.

Backing up the Songbase is a team of outside specialist consultants, each with an intimate and comprehensive knowledge of music areas such as jazz, country and the classics. A request from Songseekers to one of them for a suitable piece of music for a commercial usually elicits a response within 24 hours. Songseekers derives its income from a percentage of the synchronisation rights payments it negotiates on behalf of the publishers.

"The song is now the bed and starting point of the commercial," declares Simmons, "particularly now that many commercials and mini films and well-known directors are being commissioned by ad agencies to create 30/40 seconds of high quality."

Songseekers is now based next door to Red Bus (after deciding amicably with Filmtrax that it would function best in a less corporate environment) with state-of-the-art recording facilities adjacent. Songseekers has formed a production company called HUM to exploit this aspect of its new location with regard to clients and to develop some ideas of its own. It's run by Daniel Simmons (no relation) who also uses his musical expertise to supervise material presented to agencies for research purposes.

Simmons operates by approach-



RUTH SIMMONS with Red Bus International joint MD Ellis Elias.

ing agencies with song ideas for commercial use and responding to enquiries from the same sources, something which occurs with increasing frequency as the reputation of Songseeker spreads by word of mouth in the advertising world.

"The right kind of song must be instantly recognisable with a magnetism of its own," she defines. "The publisher's first question when I approach him is 'Who is it?', meaning the company which is advertising. I never give a name, but say it's a form of transport if it's a car firm, for instance. We negotiate on the strength of the song — not the size of the client."

Simmons is concerned about the

consequences stemming from the new Copyright Act in terms of moral rights. The Act prescribes it to be the publisher's responsibility before arranging synchronisation to check with the songwriter(s) who is entitled to block the agreement if he thinks the commercial treatment and context is detrimental to his work. If he approves, he is entitled to a name check as the writer on screen every time the ad is used unless he waives the right.

"Anyway, if the publishers make it too cost prohibitive, then the agencies will revert to commissioning special jingles instead as in the past," observes Simmons. "There are already signs of that happening."

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International Exhibition Organisation, Metropolis House, 22 Percy Street, London W1P 9FF. Telephone 01-528 0086, Fax No. 01-895 0949, Telex 920173 MIPMIDG

AIR PLAY

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

KEY A=Radio 1 'A' list B=Radio 1 'B' list		RADIO 1 w/c 12.10 5.10 ACTUAL PLAYS (4 or more)		RADIO 1 w/c 10.10 3.10 PLAYLISTED		REGIONAL w/c 12.10 5.10 PLAYLISTINGS (43 stations)		LAST WEEK'S CHART
ADEVA I Thank You	Cooltempo	21	8	A	B	25	12	—
ADVENTURES, THE Washington Deceased	Elektra	10	7	B	B	15	12	—
AEROSMITH Love In An Elevator	WEA	12	14	B	A	11	19	27
AND WHY NOT? Restless Days	Island	18	15	B	—	11	9	62
BAKER, ARTHUR The Message Is Love	Breakout	23	15	A	—	19	12	—
BANGLES, THE I'll Set You Free	CBS	8	—	—	—	35	20	74
BEAUTIFUL SOUTH, THE You Keep It All In	Go!	21	20	A	A	39	40	9
BELOVED The Sun Rising	WEA	9	10	B	—	6	—	76
BLACK BOX Ride On Time	de Construction	14	24	B	A	26	28	1
BLOW MONKEYS Slaves No More	RCA	—	—	—	—	16	15	73
BRICKELL, EDIE & NEW BOHEMIANS Love Like ...	Geffen	8	—	—	—	21	12	—
BROS Chocolate Box	CBS	17	18	B	B	28	34	15
BROTHER BEYOND Drive On	Parlophone	5	—	—	—	14	—	—
BUSH, KATE The Sensual World	EMI	4	7	—	—	23	33	29
CALL, THE Let The Day Begin	MCA	15	19	B	A	15	13	50
CARLISLE, BELINDA Leave A Light On	Virgin	21	21	A	A	39	33	14
CHER If I Could Turn Back Time	Geffen	10	9	B	B	36	37	13
COOK, NORMAN FEAT. LESTER For Spacious Lies Go!	—	4	—	—	—	12	—	—
COOPER, ALICE Bed Of Nails	Epic	4	—	—	—	13	13	40
CRY BEFORE DAWN Last Of The Sun	Epic	—	—	—	—	11	16	—
CURIOSITY Name And Number	Mercury	17	13	B	B	33	36	—
CUTTING CREW The Scattering	Siren	—	—	—	—	21	19	—
DE BURGH, CHRIS This Waiting Heart	A&M	10	12	B	B	33	32	66
DEL AMITRI Stone Cold Sober	A&M	4	6	—	—	10	—	—
DE LA SOUL Eye Know	Big Life	17	15	A	A	8	—	—
D-MOB C'mon And Get My Love	Hfrr	4	—	—	—	6	—	—
ELECTRICE 101 Tell Me When The ...	Mercury	4	—	—	—	—	—	—
ERASURE Drama	Mute	20	21	A	A	35	36	6
ESTEFAN, GLORIA Oye Mi Canto	Epic	12	18	B	A	36	40	19
EURYTHMICS, THE Don't Ask Me Why	RCA	8	—	—	—	—	—	—
FM Someday (You'll Come Running)	Epic	—	—	—	—	14	13	64
FRESH 4 Wishing On A Star	10	7	—	—	—	19	15	22
HALO JAMES Wanted	Epic	11	7	—	—	25	23	57
HARRY, DEBORAH I Want That Man	Chrysalis	24	9	A	B	38	30	—
HUE AND CRY Sweet Invisiblity	Circa	—	6	—	—	11	16	68
JACKSON, JERMAINE Don't Take It Personal	Arista	—	—	—	—	15	11	89
JACKSON, JOE Down To London	A&M	—	5	—	—	11	13	—
JIVE BUNNY & MASTERMIXERS That's What I Like	Music Factory	7	5	—	—	28	20	4
JOEL, BILLY We Didn't Start The Fire	CBS	22	26	A	A	40	39	8
JONES, RICKIE LEE Satellite	Geffen	—	—	—	—	12	—	—
LEVEL 42 Take Care Of Yourself	Polydor	7	—	—	—	10	—	—
LIVING COLOUR Glamour Boys	Epic	—	4	—	—	13	—	—
LIVING IN A BOX Room In Your Heart	Chrysalis	11	8	B	—	38	38	18
MacCOLL, KIRSTY Innocence	Virgin	7	8	—	B	23	26	80
MADONNA Cherish	Sire	12	16	B	B	28	37	20
MARTIKA I Feel The Earth Move	CBS	11	10	B	B	35	31	45
MAZELLE, KYM Love Strain	Syncope	—	5	—	—	11	9	52
MILLI VANILLI Girl I'm Gonna Miss You	Cooltempo	13	14	B	B	39	35	10
MINNELLI, LIZA Don't Drop Bombs	CBS	20	19	A	A	23	27	47
MOORE, GARY Livin' On Dreams	Virgin	7	—	—	—	—	—	—
MORRISON, VAN Orangehead	Mercury	4	—	—	—	—	—	—
NEVILLE BROTHERS, THE Yellow Moon	A&M	4	—	—	—	4	—	—
OCEAN, BILLY Licence To Chill	Jive	—	—	—	—	11	16	—
OH WELL Oh Well	Parlophone	19	23	A	A	24	11	42
ORELLANA, RAUL The Real Wild House	BCM	8	—	—	—	11	—	—
PERRI Feels So Good	Motown	—	—	—	—	12	—	—
QUEEN Scandal	EMI	9	—	B	—	29	18	—
REA, CHRIS The Road To Hell (Part 2)	WEA	23	19	A	—	36	28	26
REBEL MC/DOUBLE TROUBLE Street Tuff	Desire	21	22	A	A	15	8	5
REID Lovin' On The Side	EMI	5	—	—	—	14	—	—
RICHARD, CLIFF Lean On Me	EMI	14	9	—	—	40	32	28
RIVER CITY PEOPLE Say Something Good	EMI	—	—	—	—	12	—	—
RIVER DETECTIVES, The Saturday Night Sunday Morning	WEA	—	—	—	—	14	14	—
ROXETTE Listen To Your Heart	EMI	5	—	—	—	22	16	—
SHAKESPEAR'S SISTER Run Silence	Hfrr	11	13	B	B	30	23	54
SIMPLY RED You've Got It	WEA	—	—	—	—	25	—	—
SINITTA Love On A Mountain Top	Fanfare	12	13	B	B	35	38	23
SONIA I Can't Forget You	Chrysalis	7	7	—	—	34	34	—
STANSFIELD, LISA All Around The World	Arista	18	4	A	—	20	5	—
STATUS QUO Not At All	Vertigo	—	—	—	—	11	—	—
STREISAND, BARBRA We're Not Makin' ...	CBS	—	—	—	—	16	—	—
SWING OUT SISTER Forever Blue	Fontana	—	—	—	—	14	12	—
TECHNOTRONIC Pump Up The Jam	Swanyard	10	10	B	B	18	21	2
TEMPTATIONS All I Want From You	Motown	4	—	—	—	—	—	—
THOMPSON TWINS Sugar Daddy	WEA	8	5	—	—	18	17	—
TRANSVISION VAMP Born To Be Sold	MCA	6	—	—	—	16	—	—
TURNER, TINA The Best	Capitol	17	20	B	A	34	35	12
WAX Anchors Aweigh	RCA	7	9	—	—	10	6	—
WET WET WET Sweet Surrender	The Precious Org.	20	19	A	A	39	41	68
YOUNGBLOOD, SYDNEY If Only I Could	Circa	23	23	A	A	38	39	—

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

AIRWAVES

SLR puts finishing touches to launch

by Stu Lambert

SOUTH LONDON Radio has announced that it will begin transmissions to the south London boroughs of Wandsworth, Southwark and Lambeth on January 1, 1990. SLR bills itself as "the first legal 24-hour black music station in the UK", but the station will also feature black-influenced music by artists such as George Michael and Hall & Oates.

Programmes director Vince Herbert has still to finalise hour-by-hour plans for the music content of the new station, but says that "the evening shows will be a strong pulling point — from drivetime to midnight we'll be playing the strong stuff, featuring the non-chart music which has given pirate stations such a powerful appeal."

Herbert is unable to name presenters, but cautiously reveals that three anchor presenters have been approached who "are well-known in the London area." SLR is still in-

terviewing for DJs, and is willing to take a chance with new names, says Herbert, "If they know in detail about the music, and the music business, and can string out the odd interview."

Choice FM will be the station's on-air name, subject to IBA approval.



READY FOR the off: Howard Baugh, SLR chairman (left) and Patrick Berry, MD at SLR

Landscape returns to earth with Channel 4

LANDSCAPE CHANNEL, the new age music and visuals channel which broadcast via Sky TV until July, is seeking new carriers for its service in the UK and Europe.

Landscape's chairman Nick Austin says "Since coming off Sky we have devoted our time to becoming a programme provider to other networks. We hope to announce firm deals with a number of European broadcasters shortly."

Plans to broadcast 15 specially made two-and-a-half hour programmes titled The Art Of Land-

scape on Channel Four in the first three weeks of December are at present being scrutinised by the IBA to ensure that the programming conforms to its standards. The IBA's James Conway confirmed that the planned mail-order orientation of the programming would be given specific attention. Landscape has requested that an information sheet containing catalogue numbers for potential mail-order reference be made available.

Reports of an "IBA probe" are "totally unfounded", says Austin.

PPM looks forward to Europe

PPM RADIOWAVES is planning pan-European expansion for its radio syndication and promotions services, having appointed a new key management team.

David Thompson, PPM's new managing director, remains managing director of Leeds IR station Radio Aire. He confirmed that the new team has been structured to

exploit the "great opportunities for syndication" in Europe, but would only say that PPM is "Developing a number of projects at present."

Former promotions controller at Aire, David Biggar, joins as head of promotions, Linda Skates becomes head of programmes and Barry Holton comes to the team from Radio KXRX, Seattle.

R E V I E W

THE CAPITAL FM/LA GEAR RAP EXCHANGE — with Tim Westwood & Marley Marl. Capital FM. September 30 1989.

A commercially viable hardcore rap radio show in Britain indicates that young British blacks are gaining importance as consumers. That rise has already happened for the rap audience in the US.

The Capital FM Rap Exchange — Tim Westwood's monthly summit meeting with Marley Marl in New York — is a commercial product, broadcast on commercial radio and sponsored by fashion clothes company LA Gear Sportswear. BBC TV's Behind The Beat has also

moved to this rhythm with the life-style approach of its third series.

Westwood and Marl use the decks to play tracks like you'll never hear them again — layered, spliced, taken to the exultant limit; Behind The Beat is a montage of music and reports in commercial-length clips.

The atmosphere of the radio show is much more intimate; Westwood loosens his stays and buffoons around, poking fun at Marl's relaxed attempts to upstage him. Rap of this quality speaks for itself anyway; rich message music on the metropolitan waveband.

STU LAMBERT

B R I E F S

● NORTH SEA oil rig workers will soon be able to receive round-the-clock rock on MTV. The cable and satellite music channel has agreed with AVC Video of Aberdeen to supply 3,000 deep-sea divers, technicians and support workers with music and movie news, interviews and video clips.

● THE PRIZ ITALIA for music broadcasting has been won by the BBC for the opera Duke Bluebeard's Castle. The BBC was the only UK broadcaster to score at the awards ceremony in Perugia.

● DAVID JENSEN's Network Chart Show gains a Thursday evening repeat on Mercia Sound from October 2. Managing director and programme controller Stuart Linnell believes that "placing a re-run of the top 20 head-to-head with Top Of The Pops", will capitalise on the ratings success of the Sunday chart broadcast. Jensen has provided Mercia with specially produced drop-ins and idents for the midweek show.

● THE NICAM-728 digital system for stereo TV sound, developed by the BBC, has won the What Hi-Fi 1989 Grand Prix Award, presented to the company which has made the greatest contribution to accessible, high-quality audio for the general public. This is the first time the award has been given for new technology rather than a new product.

COMPACT

disc

DIGITAL AUDIO

1	CROSSROADS, Tracy Chapman	Elektra
2	THE SEEDS OF LOVE, Tears For Fears	Fontana/Phonogram
3	FOREIGN AFFAIR, Tina Turner	Capitol
4	ENJOY YOURSELF, Kylie Minogue	PWL
5	RESULTS, Liza Minnelli	Epic
6	CUTS BOTH WAYS, Gloria Estefan	Epic
7	WE TOO ARE ONE, Eurythmics	RCA
8	HATS, Blue Nile	Univ/Virgin
9	PORCELAIN, Julia Fordham	Circa
10	JARRE LIVE, Jean Michel Jarre	Polydor
11	FREEDOM, Neil Young	Reprise
12	IS THIS LOVE, Various	EMI
13	A NEW FLAME, Simply Red	Elektra
14	OH MERCY, Bob Dylan	CBS
15	MOTOWN HEARTBREAKERS, Various	Telstar
16	DEEP HEAT 4 - PLAY WITH FIRE, Various	Telstar
17	LIKE A PRAYER, Madonna	Sire
18	THE RIGHT STUFF - REMIX BY, Various	Stylus
19	AUTOMATIC, Jesus & Mary Chain	Blanco Y Negro
20	ITALIA - DANCE MUSIC FROM ITALY, Various	De Construction/RCA

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

Radio Two comes on Line

by Bob Tyler

"STARTING IN January we'll be going in with all guns blazing," says Radio Two's future controller, Frances Line, of the chal-

lenge from public sector and commercial competitors for her target audience in the Nineties.

Line joined the network as a producer in 1970 after starting at the BBC as a secretary in 1957. She

has held the post of head of music, Radio Two for four years and will take up her new position on January 1.

Line is not prepared to give away too many of her future plans

'Each producer follows four simple rules: melody, excellence, familiarity and breadth of style'



FRANCES LINE: meeting the challenge

STATION PROFILE

Orwell FM

ORWELL'S TRANSMISSION area covers almost all of Suffolk and touches Norfolk, Essex and Cambridge. The service went to 24-hour transmission in April and is also broadcast on AM, with a split expected next year. The Orwell Group also includes Saxon FM, which shares some programmes with Orwell FM. Group programme controller for the stations is Sally Gordon.

Music Policy

Orwell is currently setting up the Selector system, with an emphasis on familiar music. Gordon refutes the suggestion that the DJ need not know anything about the music. "Even with a computer picking it, you've got to know and love the music industry to have a feel for the music: how you play it in, what jingles you play with it."

The Playlist

The playlist is used two or three times an hour, in four equally rotated blocks. Blocks contain five records of varying styles. "The head of music's brief is not to worry about who is singing or playing but to go for something which will appeal to our target audience," says Gordon. Head of music is Andy Archer, formerly of Radio Caroline.

Specialist Programmes

On Wednesdays Nick Coady presents a heavy metal programme. Ralph Barnard's reggae show alternates with Stephen Foster's Blues programme on Sundays. Other specialist shows "went by the board 18 months ago."

Listenership

The last JICRAR survey gave Orwell 38 per cent, a 10 per cent increase on the previous figure, though "we think there were rogue

figures the time before." Gordon welcomes the competition that will come from BBC Radio Suffolk next Easter: "It's going to create more radio awareness and whether it's them or us it's good for the industry," says Gordon. "It's about time the listener had a choice. Ipswich has a high West Indian population and they should really have their own station."

The Industry

Orwell does not see pluggers. "We've been particularly keen to push CDs, but they're not easy to get out of record companies. We always mention when we play a CD — they're not taking advantage of that."

Local Talent

Streetbeat plays local demos four nights a week and is "aimed directly at youngsters for whom we don't specifically cater during the day."

for the network but she did admit "that Radio Two was not perfect and that there is room for improvement". She is extremely pleased with her inheritance: a network that has its own orchestra, The BBC Radio Orchestra, and six programmes that record sessions of specialist music. Altogether a network that spends £5m on the recording of 2,700 hours of live music.

One of her most important jobs next year will be to prepare the network for the task of broadcasting solely on the FM waveband, as the current AM frequency will be allocated to the new Radio Five. Line plans a major re-education campaign to encourage the over fifties to tune to FM.

Radio Two's programming policy has pleased its 12m listeners over the past years and Line is quick to point out that Radio Two "is unique and successful". She revealed that the network has no

playlist at all. "Each producer chooses their own music. They follow four simple rules: melody, excellence, familiarity and breadth of style."

Her philosophy is "not to put producers in a straight jacket. The programmes are styled rather than formatted". Even when it comes to the speech elements in most of the daytime programming, she says "there are no rules at all". There are no prescribed ratios of speech to music, it is entirely up to the producer to decide.



5 0 S h a d e s O f B l u e

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from his album
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12" — 50 SHADES OF BLUE (extended) KINDRED SPIRIT, JUST CALL HER NAME, AIN'T THAT ALWAYS THE WAY

cd — 50 SHADES OF BLUE, JUDAS IN BLUE JEANS, KINDRED SPIRIT, JUST CALL HER NAME

On tour

October 22 Birmingham Burberries, 24 Liverpool Poly, 25 Keele University, 26 Glasgow Pavilion, 27 Stockton Dovecot Arts Centre, 28 Nottingham Trent Poly, 30 Manchester International 2, 31 Brighton Zap Club, November 2 Uxbridge Brunel University, 3 Sheffield Poly, 4 Northampton Roadmenders Centre, 5 London Town and Country Club.

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TRACKING

By Dave Henderson

STRANGE FRUIT has changed some of the names on the cover of its Peel Sessions releases to illustrate some of this year's sessioneers. New additions to the role of honour include **The Joyce McKinney Experience**, **Dead Famous People**, **Pere Ubu**, **Pale Saints**, **Where's The Beach?**, **The Funky Ginger**, **George And Martha**, **Cathal Coughlin** and **The Fatima Mansions** and **The Ruthless Rap Assassins**. Next Peel Sessions release features **The Colorblind James Experience** and that will be followed by releases from **The Go Between** and **The Associates**. All releases are available through Pinnacle. On the horizon, there's also mini-album Peel Sessions from **The Slits**, **The Adverts**, **Wire** and **That Petrol Emotion** on CD and there's full length albums of sessions from the **Only Ones**, **The Undertones** and **The Buzzcocks**. Punk lives! Or what?

THE ED Jones Quartet have an album called **The Homecoming** released on Acid Jazz through Revolver and the Cartel in the label's series of mid-price mini-albums. Also from Revolver, **Disorder** release the album **Violent World** on their own Disorder label — complete with a version of Dolly Parton's **Jolene** — and **Saw Throat** have an album/CD on

Manic Ears titled **Indestroy**. Formerly known as **Sore Throat**, Saw Throat release a one track album/CD with 53 bonus tracks. Functional and noisy, no doubt.

THE LINK label has another flurry of releases for those with a penchant to physically express themselves with volume. New items on its extensive catalogue includes **The Hotknives** Live And Shanking, **The Business** Live And Loud and there's live sets from **The Deltas** and **The Frantic Flintstones**. Sheffield's **The Radiacs** release **Hellraiser**, while there's a compilation of Pop Oil featuring the likes of **Slaughter And The Dogs**, **The 4 Skins**, **The Business** and **The Last Resort** among others.

AT APT, there's a compilation of Play It Again Sam material available on both album and CD. Titled **Generates**, it features contributions from **A:Grumh**, **The Young Gods**, **The Weathermen**, **La Muerte** and a whole bundle more. One Who's That Beat, through APT, **The 2 Live Crew** bemoan that fact that We Want Some Pussy, then there's **AED's** self-titled 12-inch which features Vini Reilly.

NEW SINGLES department is thrilling to the sounds of **The Fat Lady Sings** and their Fourth Base single, Arclight through Southern Record

Distribution. Certainly a combo who've developed in a quality way over recent years, with a vocal that's every bit the Neil Diamond it suggests it is. **T Cane Honey** releases **Even Cowgirls Get The Blues**, which is certainly an observation that I'd been working on as well. A whooping rocker, it previews an album for the new year on the Texas label. Distribution details are hazy, but contact can be made on 01-969 0377, if you desire plenty of "yippee-i-aye" or mentions of pink Pontiacs or Cadillacs. **The Ruby Tuesdays** "play a guitar-based, groove-checked pop" I'm reliably informed and we can all sample this delight on their single **That Doesn't Go There** on Push Records through APT. **Breathless** return to the big wide world with a new single called **I Never Know Where You Are** on their own Tenor Vosa label through Nine Mile and the Cartel. Following their excellent **Three Times And Waving** and **Chasing** promises albums, this is a welcome addition to their silky tapestry of contemporary poetic pop.

SET FOR deserved attention from the Pinnacle stable (well, warehouse actually), is **The Blue Aeroplanes** Spitting Out Miracles CD on Fire, **Peter And The Test Tube Babies** very subtle CD Pissed And Proud on Cherry Red, **King Diamond's** Conspiracy pic-disc on Roadrunner and **John Martyn's** Live At Leeds albums and cassette on Cacophony. **The Macc Lads** make a forced entry into Tracking with their new album/cassette/CD from **Beer To Eternity** on Hectic and **The Purple Helmets** also show scant respect for the irreverence for life with their **Rise Again** album/cassette/CD on Cherry Red's Anagram subsidiary.

HOT AND moving from Cooking Vinyl is the self-titled UK debut from **Machanic Manyeruke And The Puritans**, which is available on album/cassette/CD through Revolver and the Cartel, featuring the best of Machanic's Zimbabwean releases since 1986. One the horizon from Cooking Vinyl, distant or otherwise, are a seven and 12-inch from **The Oyster Band** titled **Love Vigilantes** and a new album/cassette/CD from **The Barley Works**, an acoustic seven piece who feature hammer dulcimer, banjo, fiddle, accordion, trombone, tuba and drum.

BEST OF the current bunch includes **Jive Turkey's** Retro Head Flux on Swordfish through Nine Mile and the Cartel, **Bim Sherman's** Exploitation album on RDL through Revolver and the Cartel, **The KLF's** What Time Is Love LP on KLF through Rough Trade and the Cartel, **The Bounty Hunters' Threads** — A Tear Stained Scar on Creation through Rough Trade and the Cartel, **Evan Lurie's** Pieces Of Bandoneon album on Les Disques Du Crepuscule through APT, **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 El Records through Pinnacle.

DISTRIBUTION

TOP INDIE TOP-40 SINGLES

1	2	2	STREET TUFF	Rebel MC & Double Trouble	Desire WANT(X)18 (PAC)
2	1	3	DRAMA!	Erasure	Mute (12)MUTE89 (I/RT)
3	3	5	MANTRA FOR A STATE OF MIND	S'xpress	Rhythm King LEFT35 (I/RT)
4	4	2	LOVE ON A MOUNTAIN TOP	Sinitta	Fanfare (12)FAN21 (P)
5	6	3	THE REAL WILD HOUSE	Raul Orellana	BCM BCM322(X) (P)
6	7	7	AFRO DIZZY ACT	Cry Sisco!	Escape AWOL(T)1 (P)
7	10	6	SUENO LATINO	Sueno Latino	BCM-(BCM323(X)) (P)
8	8	10	HEY DJ I CAN'T DANCE TO ...	Bealmasters & Betty Boo	Rhythm King/Mute LEFT34(T) (RT)
9	11	5	WFL (WROTE FOR LUCK)	Happy Mondays	Factory FAC2327 (P)
10	9	6	EVERY DAY (I LOVE YOU MORE)	Jason Donovan	PWL PWL(T)43 (P)
11	5	6	PERSONAL JESUS	Depeche Mode	Mute (12)BONG17 (I/RT)
12	32	2	YOUR LOVE	Frankie Knuckles	Trax/Radical-(TRAXT3) (SP)
13	12	2	MELTDOWN	Quartz	ITM Music-(ITM101) (GAM) (SP)
14	14	2	THIS LOVE AFFAIR	Stefan Dennis	Sublime LIME(T)113 (P)
15	13	2	DANCIN' ON A SATURDAY NIGHT 89	Barry Blue	Escape AWOL(T)14 (P)
16	15	7	BRING FORTH THE GUILLOTINE	Silver Bullet	Tam Tam-(TTT013) (P)
17	19	2	WEEKEND GIRL	Marlin	Rhythm King LEFT32(T) (I/RT)
18	NEW		CLUBSCENE	Special Ed	Profile PROF(T)265 (P)
19	NEW		CROTCH DEEP TRASH	Soup Dragons	Raw TV Products RTV(T) (I)
20	20	11	WOULDN'T CHANGE A THING	Kylie Minogue	PWL PWL(T)42 (P)
21	16	10	CASANOVA (RAISING HELL MIX)	Jazz & The Brothers Grimm	Production House PNT008R (PAC)
22	17	4	HOUSE ENERGY REVENGE	Cappella	Music Man MAMP57009 (P)
23	23	7	DOOWUTCHYALIKE	Digital Underground	BCM BCM330(X) (P)
24	21	21	JUST KEEP ROCKIN'	Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)
25	18	5	REGINA	Sugarbush	One Little Indian 26TP7 (I)
26	NEW		ORIGINAL DOPE	Outlaw Posse	Gee Si-(GEET21) (I)
27	35	5	LOVE IS LIFE	Candy Flip	Debut DEBT(X)3079 (PAC)
28	NEW		TONIGHT	Humanoid & Sharon Brown	Westside HUM(T)1 (SP)
29	NEW		DREAMS	Adante	GTI GTI007(T) (PAC)
30	34	3	BLAZIN'/LOVE WILL FIND A WAY	Stardust	Republic-(LIC2029) (I/RE)
31	28	7	FIND OUT WHY	Inspirational Carpets	Cow DUNG5(T) (I)
32	30	3	BARGING INTO THE PRESENCE...	Pale Saints	4AD 8AD901 (I/RT)
33	31	31	VOODOO RAY (EP)	A Guy Called Gerald	Rhomb RS 804 (RX 8804) (P)
34	24	7	HOME AND AWAY	K Boddington/M Williams	First Night SCORE19 (P)
35	22	7	MENTAL SKA/RETURN TO ZORBA	Longsy D	Big One V(V)BIG16 (I)
36	NEW		JAFFACAKES	Raisack	Radical (R)PACK1 (SP)
37	29	9	GIVE ME A SIGN	Index	Exit LINO30765 (PAC)
38	25	8	LOVE PAINS	Hazell Dean	Lisson DOLE(Q)12 (P)
39	NEW		RESCUE ME	Debbie Malone	Krunch-(KROO1) (PAC)
40	37	2	SOUL TRADER	These Hypnotics	Situation Two SIT62T (I/RT)

TOP-20 ALBUMS

1	NEW		HERE TODAY, TOMORROW, NEXT WEEK	The Sugarbushes	One Little Indian TPLP15 (I/NM)
2	1	23	TEN GOOD REASONS	Jason Donovan	PWL HF 7 (P)
3	2	4	JUST SEVENTEEN - HEARTBEATS	Various	Fanfare FARE1 (P)
4	5	30	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP 1 (I/RT)
5	7	6	QUADRASTATE	808 State	Creed STATE004 (I)
6	8	76	THE INNOCENTS	Erasure	Mute STUUM 55 (I/RT/SP)
7	6	23	STONE ROSES	Stone Roses	Silverstone OREL 502 (P)
8	4	5	WAREHOUSE RAVES	Various	Rumour RUMLD101 (PAC)
9	NEW		ONLY ANOTHER EXCUSE	John Watson & Tony Roper	BBC ZCR752 (P)
10	10	110	THE CIRCUS	Erasure	Mute STUUM 35 (I/RT/SP)
11	3	2	HANDLE WITH CARE	Nuclear Assault	Under One Flag FLAG35 (P)
12	9	16	ANYWAYAWANNA	Bealmasters	Rhythm King/Mute LEFTLP10 (I/RT)
13	11	65	KYLIE	Kylie Minogue	PWL HF 3 (P)
14	13	2	ORIGINAL SOUNDTRACK	S'xpress	Rhythm King LEFTLP8 (I/RT)
15	12	25	DOOLITTLE	Pixies	4AD CAD 905 (I/RT)
16	16	3	BUMMED	Happy Mondays	Factory FACT220 (P)
17	RE		HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)
18	RE		THE MAN - BEST OF	Elvis Costello	Demon FIEND52 (P)
19	RE		TASTE	Telescopas	What Goes On GOESON32 (S&D)
20	17	3	PRIMAL SCREAM	Primal Scream	Creation CRELP054 (I/RT)

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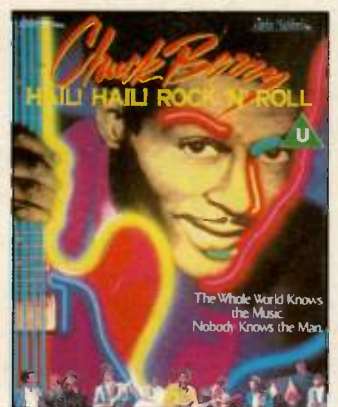
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MUSIC WEEK



Murphy heads CIC autumn package

MANIC COP Axel Foley leads CIC Video's November release package in the second Beverly Hills Cop title starring Eddie Murphy.

Beverly Hills Cop II (99 minutes) shares the November 6 release date with the poignant love story starring Marlee Matlin, Children Of A Lesser God (118 minutes) and three musical titles.

Hail Hail Rock 'N' Roll (116 minutes) is a portrait of Chuck Berry featuring his star-studded concert in St Louis; The Doors Live At The Hollywood Bowl (64 minutes) is the only complete Doors concert ever filmed and The Wiz (129 minutes) stars Diana Ross and Michael Jackson in a musical adaptation of The

Wizard Of Oz.

November 20 sees the release by CIC of An American Tail (running time 78 minutes) an animated Steven Spielberg feature which follows the humorous and dramatic adventures of a mouse in search of a new life free from cat persecution. All titles have a £6.95 dealer price.

Pickwick wins Bolshoi rights

PICKWICK HAS acquired the video and audio rights to 10 new productions from the Bolshoi Ballet. The deal covers Australia, West Germany and Scandinavia in addition to the UK, and Pickwick will be announcing details of the first releases later this autumn.

The agreement follows the decision earlier this year to open the doors of the Bolshoi Theatre in Petrovsky to a foreign film crew for the first time. The resulting records were made via an international co-production between NHK of Japan, Gaskimo Videofilm/Bolshoi of the Soviet Union and the British company RPTA/Primetime.

Warner scores first with Rain Man release

THE UK's first simultaneous rental and sell through release is scored by Warner Home Video with its November 10 blockbuster Rain Man.

UK video titles have previously been released on sell through one year after rental release, but Warner has made the revolutionary move "to alleviate customer and dealer frustration". Not all dealers are in favour, however, as admitted by Warner publicity infor-

mation officer Nancy Pearce.

"Three quarters of the dealers are in favour — it's only the smaller ones who don't fully understand the system who don't like it," she says.

Rain Man will be available on sell through at a retail price of £14.99 (dealer price £10.43). To avoid illicit rental of the sell through tapes, a recorded message at the beginning of the tape will urge viewers to report guilty

dealers for a reward. Special packaging will also be used to distinguish between the rental and sell through tapes.

Pearce reveals that the simultaneous release could be repeated with further titles in the new year. "But we will only do it with blockbusters we're sure it can work with," she adds.

Video hotline speeds orders

AS PART of plans to step up efficiency of its video telephone sales operation, Pickwick is to install a new video hotline at its North London distribution centre.

Dealers wishing to order video product should call a new number — 01-905 9999 — which bypasses Pickwick's main switchboard and connects the caller direct with the telephone sales order desk. A new telephone system and an improved order processing operation coincide with a 40 per cent increase in the company's telephone sales force.

Virgin puts £3¼m behind Robocop

A MASSIVE £750,000 advertising spend has been allocated to back Virgin Vision's November 13 release of Robocop.

The majority of the money will be diverted into two national television advertising campaigns. Firstly, Virgin has joined forces with Woolworth to back the film on TV with a rate card spend of £500,000 — both parties' biggest campaign to date. The duo will

also be supporting Robocop with a double page advertising spread in the TV Times' double Christmas edition plus window displays in 800 Woolworth stores nationwide.

The second TV campaign is with W H Smith. Commencing December 4, the ad will feature last year's top seller Terminator as well as Robocop.

In addition, Virgin will be running joint promotions with both Vir-

gin Retail and Our Price, plus a joint promotion with computer games manufacturer Ocean software. Ocean will be releasing a compilation of computer games in November featuring Robocop. The two companies will be co-promoting each other's product on-screen, on packaging, on posters and on all consumer advertising in the computer press. Robocop has a dealer price of £6.95.

Parkfield, retailers link for mail order

PARKFIELD ENTERTAINMENT has launched a mail order video club — Hollywood By Mail — through High Street retailers Dixons and Currys.

Membership is open to any customer who has purchased a video recorder through Dixons or Currys and, by registering, the VCR owner receives a free copy of La Bamba (the story of Ritchie Valens) and has the option to choose another free video from a selection of 25 when a further one is purchased for £9.99.

Thereafter, the member is sent a

full colour club magazine each month illustrating at least 100 sell through videos.

"The launch of our retail-linked club with Dixons and Currys is an obvious progression for the UK video sell through industry," says Brian Phipps, marketing director of Parkfield's sell through division. "Today's video recorder owners are looking for ways of utilising their equipment outside time-shifting and overnight rental. They want to enjoy top-class entertainment in their own time, and to view their videos again and again."

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Cult movies: bizarre bazaar for dealers

Cult movies are becoming an attractive option for sell through dealers. By Dave Henderson

IF THE just repeated series of Jonathan Ross Channel Four documentaries on Incredibly Strange Films and the new Son Of... series have whetted your customers' appetite for something a little more bizarre than Hollywood's string of sequels, then get ready for an autumn of devilishly exciting sales fun.

Following the early programmes on the films of Herschell Gordon Lewis, Ray Steckler, John Waters and Ted V Mikels, the new series has been focusing on Jackie Chan, Mexican wrestling films and the bizarre work of Ed Wood Jnr — director of the legendary Plan Nine From Outer Space. And as the sell through market grows in scope, cult movies are becoming an attractive proposition.

Psychotronic Videos is a small basement shop beneath Vinyl Ex-

perience in London's Camden Town. A stockist of cult videos, with a good smattering of horror, it doubles as home for Mondo Movies — a video company which began licensing several of the titles featured in the Ross series last year.

"The idea was to package the films really well," says Mondo's Bal Cross. "Colour covers with lots of information making each release something that people would really want to own — as opposed to the throwaway £9.99, badly designed packages you often see. We try to tell the punter who the director was, why he did this and that, why they're using a gorilla suit for a monster costume, any interesting story. I think that people want to know that."

The Mondo titles are the kind of thing that are highly collectable. At a retail price of £14.99, they're just a little more than a CD but because of their highly bizarre nature, they're immensely re-watchable.

"The original batch of three Mondo releases were reduced to two when The Thrill Killers failed to get a certificate at the BBFC. Strangely, it was because of its title, mainly," says Cross, "plus about three minutes of footage. With the first Jonathan Ross series going out, we wanted to release three films by one of the directors featured. We got in touch with Ray Dennis

Steckler and arranged to release three films, paying him a reasonable advance and giving him a royalty. The Incredibly Strange Creatures Who Stopped Living And Became Mixed Up Zombies, which is always popular just because of the title, was the first one. It's got great monsters, it's well shot and it's a good belly chuckle. The second film was Rat Pfkink A Boo Boo which was shot as a serious film but half-way through, Steckler got bored and for no apparent reason, without a script, decided to dress up the two heroes as batman and Robin, or Rat Pfkink and Boo Boo. It's full of ridiculous lines and slapstick sketches. The third was to have been Thrill Killers, a very tense thriller, but that won't be out until later in the series, with cuts, and under its alternate title The Maniacs Are Loose."

The next batch of Mondo titles hit the stores this week, courtesy of Mondo Movies' production and distribution deal with Palace Pictures.

"Plan Nine From Outer Space has been on TV and out on video before, but it really is a kind of flagship for Mondo Movies. It's directed by Ed Wood Jnr who really is the granddaddy of the idea of just getting up and doing it."

Next up is She Devils On Wheels, the first and probably the last Herschell Gordon Lewis film



MONDO MOVIES' Bal Cross: 'A bit different'

you're likely to get on video in the UK. The godfather of gore produced this female biker movie which contains the immortal lines, "We don't owe nobody nothing and we don't make no deals. We're swinging chicks on motors and we're maneaters on wheels," intoned by the gang's leader. Herschell quick-

ly returned to the gore genre.

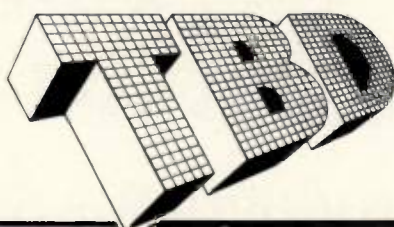
The last of the new ones is Sleaze Mania, which is a compilation of theatrical trailers for exploitation films of the Fifties and Sixties. "In their own right they are quite bizarre, giving the hard sell and us-

TO PAGE 36 ►

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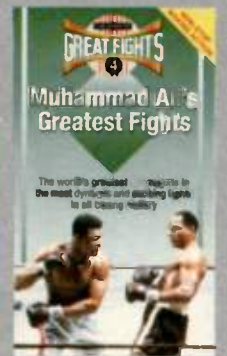
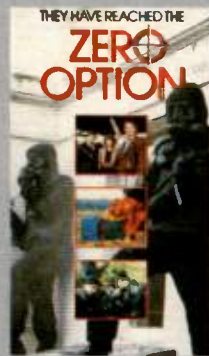
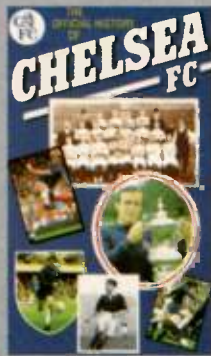
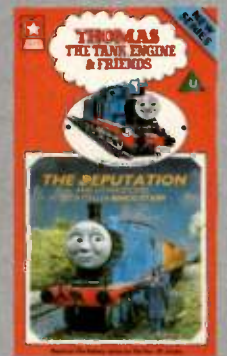
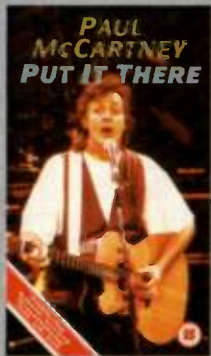
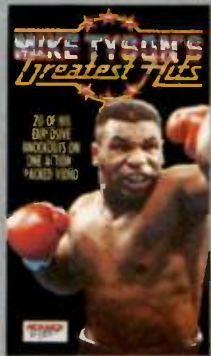
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► FROM PAGE 34

ing footage that sometimes wasn't even in the film to beef them up," comments Cross. "So the whole film is reduced to three minutes with the inevitable southern accent saying, 'The greatest, most terrifying experience of your life...'. They're totally unbelievable shorts with great graphics. Certainly a bit different.

In a nutshell, that's the beauty of Mondo Movies. Having worked at Ace Records, Cross saw the success they were achieving by repackaging rare rockabilly, soul, blues and R&B material in quality sleeves with extensive notes. The germ of a video label doing likewise was born. The creative side of things was helped by Palace Pictures getting access to a wider audience through major record chains as well as video specialists.

Palace Pictures itself has been consistently packaging cult classics — of, perhaps, a more arty nature — also for a £14.99 retail price. They include such movies as *Diva*, *Pixote*, *Fitzcarraldo*, *Spike Lee's first movie* *She's Gotta Have It*, the recently exhibited and TV documented *Andy Warhol's Ciao! Manhattan*, and the superb *Paris, Texas*, complete with Ry Cooder soundtrack.

Palace's most recent batch of releases feature six horror packages, all on sale for under a tanner, with some classic cult items including *The Hills Have Eyes* and *Evil Dead II*. The best of the bunch are the two by witty New York director Frank Henenlotter. His debut, *Basket Case*, and latest film, *Brain*

Damage, are humorous scares with the right quota of laughs and gore.

Other currently available cheapies at £9.99 include an interesting set of Beach movies available from Parkfield Entertainment. The genre that brought Frankie Avalon and Annette Funicello to prominence forms the basis for five titles taken from the immense AIP roster of cult movies. The most notable is *How To Stuff A Wild Bikini*, with a guest appearance from Mickey Rooney, but also look out for Vincent Price in the remarkable *Dr Goldfoot And The Bikini Machine* which features life-like bikini-wearing robots. They don't write them like that any more.

But, let's get back to Mondo Movies. After all, everyone needs a touch of off-beat fun to entertain them with the scheduled TV movies showing little in the way of excitement during the new season, following the end of Alex Cox's excellent *Moviedrome* series and Channel Four's *Killer B's* late-night slot. What does the future hold for Mondo?

"We've got more from Ed Wood on the way. There's *Jail Bait* and we might do *Glen Or Glenda?*, a sex change movie which features Ed Wood who was a transvestite with a penchant for angora sweaters. That really was his finest moment. Another that should get a lot of interest is *Cat Woman On The Moon* which we've managed to find a 3D print of and we'll be releasing that with 3D glasses in the box."

Now that really should be an eye-opener.

CBS/Fox aims to grab box set market

CBS/FOX hopes to lead the box set market this Christmas with the release of *Star Wars* and *Schwarzenegger* trilogies.

The three *Star Wars* films are released this week at a retail price of £39.99 — giving a £5 discount on the individual £14.99 retail prices. Dealer price is £27.80.

The Arnold Schwarzenegger boxed set is released on November 14 to retail at £29.99 (dealer price £20.85). Included in the package are *Raw Deal*, *Com-*

mando — already 100,000 unit-sellers — and *Predator*.

CBS/Fox is emphasising that both sets are limited editions — there will be no more after the initial duplication run is exhausted.

CBS/Fox is also releasing *Big Trouble In Little China* (running time 97 minutes) starring Kurt Russell and Peggy Sue Got Married (running time 100 minutes) with Oscar-nominated Kathleen Turner. Both titles are released this week with a £6.95 dealer price.



VCI adds to Cinema Club label

TEN MORE titles have been added to VCI's successful Cinema Club label, offering films at a value-for-money £4.99 retail price.

The club was launched in May with 50 films — including *The Quiet Man* and *The Postman Always Rings Twice* — and has sold 1m copies in just five months.

Heading the new package is the action-packed thriller *10 To Midnight* starring Charles Bronson tracking down a psycho killer with time running out. The other titles include *The Sea Wolves*, *Countess Dracula*, *The Bells Of St Mary's*, *Father Goose*, *Invasion Of The Bodysnatchers*, *Duel In The Sun*,



OUT NOW: *The Sea Wolves*

The Outlaw, *Doctor In The House* and *The Spiral Staircase*. All titles have a £3.47 dealer price.

MGM/UA goes overboard!

FIVE TITLES from MGM/UA's Box Office, Childrens, Music and Musicals are to be released on sell through by Parkfield on November 10.

Among them is the comedy *Overboard* starring Goldie Hawn which is available for the first time on sell through.

Also scheduled for release is *A Christmas Story*, another comedy which aims to portray a typical American family's Christmas; *Holiday Singalong With Mitch Miller* and *That's Entertainment* parts one and two, a pair of two-hour tapes recording MGM's greatest musical memories. All five tapes have a £6.95 dealer price.

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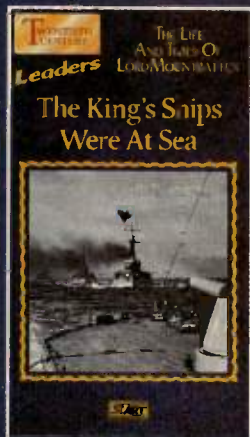
Which is a lot more than we can say for the concert tickets.



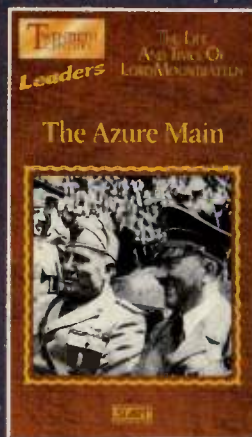
NEW VIDEO RELEASES

ACT OF WILL: PART 1 Odyssey Video/PVG VHS, ODY 166 Cert. 15 D.Price: \$6.95 1hr 40min	Drama
ACT OF WILL: PART 2 Odyssey Video/PVG VHS, ODY 167 Cert. 15 D.Price: \$6.95 1hr 40min	Drama
ACTION JACKSON: Gold Home Video/Parkfield Entertainment VHS, B592 Cert. 18 D.Price: \$6.95 1hr 30min	Thriller
AMAZING CAPTAIN NEMO, The Warner Home Video/Parkfield Entertainment VHS, PES 11442 Cert. U D.Price: \$6.95 1hr 50min	Children
ARNOLD PALMER: PRACTICE LIKE A PRO Vestron Video/PVG VHS, VA 13477 Cert. E D.Price: \$6.99 1hr	Sport
ARNOLD PALMER: THE SCORING ZONE Vestron Video/PVG VHS, VA 13476 Cert. E D.Price: \$6.99 1hr	Sport
ASTEROID AND THE BIG FIGHT: Palace Video/PVG VHS, PVC 4037A Cert. U D.Price: \$6.95 1hr	Children
AT THE EARTH'S CORE: Warner Home Video/Parkfield Entertainment VHS, PES 38162 Cert. PG D.Price: \$6.95 1hr 29min	Children
AUDIENCE WITH BILLY CONNOLLY: An Virgin Video/PVG VHS, VVD 586 Cert. D.Price: \$6.95 1hr 30min	Comedy
AUD WIEDERSEHEN PET: THE ALIEN/LAST RIGHTS Central Video/Pickwick VHS, CVT 1018 Cert. 15 D.Price: \$6.08 1hr 47min	Comedy
AVENGING ANGEL: Hollywood Collection/Parkfield Entertainment VHS, CVT 3064A Cert. 18 D.Price: \$6.95 1hr 34min	Thriller
BALLET SHOES: The BBC Video/Pickwick, CBS VHS, BBCV 4274 Cert. U D.Price: \$6.95 2hr	Children
BARBARA STREISAND (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35186 Cert. D.Price: \$20.85	Drama
BEETLE BAILEY: PRIDE IN CAMP Swamp Castle Handring/Castle Communications VHS, CASH 5029 Cert. U D.Price: \$5.56 1hr	Children
BELBOY: The MSD Video/MSD VHS, 92412 Cert. U D.Price: \$5.56 1hr 12min	Comedy
BELLS OF ST. MARTYR: Cinema Club/Video Collection VHS, CC 10531 Cert. U D.Price: \$3.47 2hr 11min	Adventure
BEN CRENSHAW: ART OF PUTTING: Quadram Video/Quadram VHS, QUAD 11 Cert. E D.Price: \$6.95 45min	Sport
BEST OF CARRY ON (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35188 Cert. PG D.Price: \$27.80	Comedy
BEST OF ERROL FLYNN: THE (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35180 Cert. D.Price: \$27.80	Adventure
BEST OF HALE AND PAPE: The Castle Handring/Castle Communications VHS, CASH 5053 Cert. 15 D.Price: \$6.95 55min	Comedy
BEST OF HOLLYWOOD MUSICALS: THE (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35168 Cert. U D.Price: \$27.80	Music
BEST OF JAMES CAGNEY: THE (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35182 Cert. D.Price: \$27.80	Drama
BETTE DAVIS (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35167 Cert. D.Price: \$27.80	Drama
BIG BET, THE VPO/VPO VHS, VPD 312 Cert. 18 D.Price: \$5.56 1hr 27min	Adult
BIG TROUBLE IN LITTLE CHINA CBS/Fox Video, CBS/Fox VHS, 1502 50 Cert. 15 D.Price: \$6.95 1hr 37min	Action
BIGFOOT AND THE HENDERSONS: CIC Video/Pickwick, CBS VHS, VHR 1305 Cert. PG D.Price: \$6.95 1hr 47min	Comedy
BIKE HERO: K-Tel Video/K-Tel VHS, KT 8513 Cert. E D.Price: \$6.95 1hr	Special Interest
BIG BROTHER: THE INCREDIBLE REALITY SHOW, CFV 08432 Cert. E D.Price: \$5.56 25min	Special Interest
BLACK LEATHER JACKET: The Channel 5 VHS, CVT 08872 Cert. E D.Price: \$6.95 1hr 10min	Children
BLACK STALLION RETURNS: The Warner Home Video/Parkfield Entertainment VHS, PES 99391 Cert. U D.Price: \$6.95 1hr 37min	Children
BLACKMAIL: Warner Home Video/Parkfield Entertainment VHS, PES 38183 Cert. PG D.Price: \$6.95 1hr 18min	Thriller
BLACKOUT: Channel 5 VHS, CVT 08962 Cert. 18 D.Price: \$6.95 1hr 35min	Thriller
BLOOMINGTON: RATS ON A NIGHT LIKE THIS Spectrum Video/Channel 5 VHS, SPC 00072 Cert. E D.Price: \$3.47 1hr	Music
BOWIE: David: GLASS SPIDER: VOL 1 Music Club/Video Collection VHS, MC 2039 Cert. E D.Price: \$3.47 57min	Music
BOWIE: David: GLASS SPIDER: VOL 2 Music Club/Video Collection VHS, MC 2040 Cert. E D.Price: \$3.47 50min	Music
BOWIE: DAVID: LOVE YOU TUESDAY Spectrum Video/Channel 5 VHS, SPC 00022 Cert. E D.Price: \$3.47 28min	Music
BOX OF DELIGHTS: THE PARTS 1 AND 2 BBC Video/Pickwick, CBS VHS, BBCV 4263 Cert. U D.Price: \$10.43 2hr 47min	Children
BRAZIL: Warner Home Video/Parkfield Entertainment VHS, PES 38029 Cert. 15 D.Price: \$6.95 2hr 17min	Children
BRIDGET WOODES: FATHOMER: PALM VHS, CVT 08882 Cert. E D.Price: \$6.95 1hr	Special Interest
BRIEF ENCOUNTER (1974) Spectrum Video/Channel 5 VHS, SPC 00192 Cert. PG D.Price: \$3.47 1hr 39min	Drama
BRITISH BOXING CHAMPS: WORLD TITLE FIGHTS Castle Handring/Castle Communications VHS, CASH 5033 Cert. E D.Price: \$6.95 1hr 30min	Sport
BRITISH BOXING CHAMPS: BRITISH TITLE FIGHTS Castle Handring/Castle Communications VHS, CASH 5032 Cert. E D.Price: \$6.95 1hr 15min	Sport
BRITISH BOXING GREATS: Virgin Video/PVG VHS, VVD 639 Cert. E D.Price: \$6.95 1hr	Sport
BRITISH LIONS TOUR OF AUSTRALIA 1989: The Video Gems VHS, R 1255 Cert. E D.Price: \$6.95 1hr 20min	Sport
CAMPBELL, GLEN: GLEN CAMPBELL Music Club/Video Collection VHS, MC 2038 Cert. E D.Price: \$3.47 1hr 30min	Music
CANNONBALL RUN 2 Spectrum Video/Channel 5 VHS, SPC 00342 Cert. PG D.Price: \$3.47 1hr 43min	Comedy
CAPRICORN ONE Spectrum Video/Channel 5 VHS, SPC 00232 Cert. PG D.Price: \$3.47 1hr 58min	Action
CAR WARS 3: K-Tel Video/K-Tel VHS, KT 8513 Cert. E D.Price: \$6.95 1hr	Special Interest
CARTOON COLLECTION Video Collection VHS, CVT 1149 Cert. U D.Price: \$5.56 52min	Children
CASPER THE FRIENDLY GHOST: FRIGHTEADY 13TH Castle Vision/Castle Communications VHS, CVI 1074 Cert. U D.Price: \$5.56 52min	Children
CHILDREN'S CLASSICS (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35189 Cert. U D.Price: \$20.85	Children
CHILDREN'S FAVORITE VIDEO COLLECTION VHS, TV 8077 Cert. U D.Price: \$5.56 55min	Children
CINDERELLA: MSD Video/MSD VHS, 92422 Cert. U D.Price: \$5.56 1hr 31min	Comedy
CLASSIC HIT: ROCK BOX SET: Warner Home Video/Parkfield Entertainment VHS, PES 35165 Cert. D.Price: \$27.80	War
CLASSIC WAR: Warner Home Video/Parkfield Entertainment VHS, PES 35184 Cert. D.Price: \$20.85	War
CLAYDEMAN: RICHARD: IN CONCERT Spectrum Video/Channel 5 VHS, SPC 00122 Cert. E D.Price: \$3.47 1hr	Music
CLINT EASTWOOD (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35164 Cert. 18 D.Price: \$20.85	Westerns
CLIVE LLOYD'S FINEST HOUR: CIC Video/Pickwick, CBS VHS, BBCV 4264 Cert. E D.Price: \$6.95 2hr 5min	Thriller
COLLECTOR: The Hollywood Collection/Parkfield Entertainment VHS, CVT 20025 Cert. 15 D.Price: \$6.95 1hr 55min	Comedy
COMEDY BOX SET: The Hollywood Collection/Parkfield Entertainment VHS, CVT 22202 Cert. 15 D.Price: \$20.85 5hr 5min	Comedy
COMEDY ON THE BOX (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35179 Cert. U D.Price: \$20.85	Comedy
COMPANY OF WOLVES: The Vestron Video/PVG VHS, VVD 15079 Cert. 18 D.Price: \$6.99 1hr 35min	Fantasy
CONAN THE BARBARIAN: Warner Home Video/Parkfield Entertainment VHS, PES 38034 Cert. 15 D.Price: \$6.95 2hr 1min	Fantasy
CONFESSIONS FROM A HOLIDAY CAMP: Hollywood Collection/Parkfield Entertainment VHS, CVT 20116 Cert. 18 D.Price: \$6.95 1hr 25min	Adult
COTTON CLUB: The Spectrum Video/Channel 5 VHS, SPC 00282 Cert. 15 D.Price: \$3.47 2hr 3min	Drama
COUNTRESS DRACULA: Cinema Club/Video Collection VHS, CC 1051 Cert. 18 D.Price: \$3.47 1hr 29min	Horror
CRIME (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35193 Cert. 18 D.Price: \$20.85	Drama
DANNY, THE CHAMPION OF THE WORLD Collins Home Video/MSD VHS, 92832 Cert. U D.Price: \$6.95 1hr 3min	Children
DARK CRYSTAL: The Palace Video/PVG VHS, HPV 003 Cert. PG D.Price: \$6.95 1hr 32min	Children
DEAD, The Vestron Video/PVG VHS, VA 16019 Cert. E D.Price: \$6.99 1hr 20min	Drama
DECEMBER ROSE: The BBC Video/Pickwick, CBS VHS, BBCV 4275 Cert. E D.Price: \$6.95 2hr	Children
DESSERT HEARTS: Vestron Video/PVG VHS, VA 15120 Cert. 18 D.Price: \$6.95 1hr 30min	Children
DEXY'S MIDNIGHT RUNNERS: THE BRIDGE Spectrum Video/Channel 5 VHS, SPC 00062 Cert. E D.Price: \$3.47 50min	Music
DICK SPANNER: THE CASE OF THE MALTESE... Channel 5 VHS, CFV 06672 Cert. PG D.Price: \$5.56 48min	Other
DILLY HARRY (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35175 Cert. 18 D.Price: \$27.80	Action
DOCTOR IN THE HOUSE: CIC Video/Pickwick, CBS VHS, CVT 1062 Cert. U D.Price: \$3.47 1hr 28min	Comedy
DOOTS: Vestron Video/PVG VHS, VA 14442 Cert. 18 D.Price: \$6.99 1hr 14min	Horror
DOMINGO, PLACIDO: AN EVENING WITH Music Club/Video Collection VHS, MC 2033 Cert. E D.Price: \$3.47 52min	Music
DOORS: THE DOORS IN EUROPE Granada Video/Castle Communications VHS, CASH 5021 Cert. E D.Price: \$6.95 1hr	Music
DOORS: GOLF BIBLE Quadram VHS, QUAD 11 Cert. E D.Price: \$6.95 1hr 30min	Sport
DREAMSCAPE: Warner Home Video/Parkfield Entertainment VHS, PES 38007 Cert. 15 D.Price: \$6.95 1hr 35min	Sci-Fi
DUAL 'M' FOR MURDER: Warner Home Video/Parkfield Entertainment VHS, PES 61046 Cert. PG D.Price: \$6.95 1hr 41min	Thriller
DUEL IN THE SUN: Cinema Club/Video Collection VHS, CC 1050 Cert. PG D.Price: \$3.47 1hr 5min	Westerns
DUNE: Warner Home Video/Parkfield Entertainment VHS, PES 38088 Cert. 15 D.Price: \$6.95 2hr 11min	Sci-Fi
EAGLE HAS LANDED: The Spectrum Video/Channel 5 VHS, SPC 00262 Cert. 15 D.Price: \$3.47 1hr 58min	War
EAST OF THE MOON: ISLAND OF THE PIRATE: Virgin Video/PVG VHS, VVD 534 Cert. U D.Price: \$4.86 25min	Children
EAST OF THE MOON: WITCH AND THE RAINBOW: Virgin Video/PVG VHS, VVD 534 Cert. U D.Price: \$4.86 25min	Children
EASTER PARADE: MGM/UA Home Video, Parkfield Entertainment VHS, SMV 10056 Cert. U D.Price: \$6.95 1hr 40min	Music
EIGHT OF TERROR: The Channel 5 VHS, CVT 08832 Cert. 18 D.Price: \$6.95 1hr 35min	Horror
EIGHTIES-THAT DECADE OF MUSIC VIDEO: 1985 Wnenworld/Parkfield Entertainment VHS, WNR 1085 Cert. E D.Price: \$6.95 1hr	Music
EIGHTIES-THAT DECADE OF MUSIC VIDEO: 1986 Wnenworld/Parkfield Entertainment VHS, WNR 1086 Cert. E D.Price: \$6.95 1hr	Music
EIGHTIES-THAT DECADE OF MUSIC VIDEO: 1987 Wnenworld/Parkfield Entertainment VHS, WNR 1087 Cert. E D.Price: \$6.95 1hr	Music
EIGHTIES-THAT DECADE OF MUSIC VIDEO: 1988 Wnenworld/Parkfield Entertainment VHS, WNR 1088 Cert. E D.Price: \$6.95 1hr	Music
ELVIS PRESLEY (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35185 Cert. D.Price: \$20.85	Music
ESCAPE FROM NEW YORK: MSD Video/MSD VHS, 92432 Cert. U D.Price: \$5.56 1hr 32min	Comedy
ESCAPE FROM NEW YORK: Spectrum Video/Channel 5 VHS, SPC 00312 Cert. 15 D.Price: \$3.47 1hr 35min	Sci-Fi
F.A. CUP FINAL 1953 BBC Video/Pickwick, CBS VHS, BBCV 4269 Cert. E D.Price: \$6.95 1hr 37min	Sport
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FAIR PLAY Video Collection VHS, CVT 1148 Cert. U D.Price: \$5.56 53min	Children
FANTASTIC ADVENTURES (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35173 Cert. U D.Price: \$20.85	Children
FAREWELL MY LOVELY (1975) Spectrum Video/Channel 5 VHS, SPC 00512 Cert. 15 D.Price: \$3.47 1hr 31min	Drama
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FINE YOUNG CANNIBALS: THE RAW... PMV/Channel 5 VHS, IDN 07942 Cert. E D.Price: \$6.95 31min	Music
FIREMAN SAM: SHOW BUSINESS BBC Video/Pickwick, CBS VHS, BBCV 4268 Cert. U D.Price: \$5.56 41min	Children
FISH OF SHAGLIN VPO/VPO VHS, VPD 284 Cert. 18 D.Price: \$5.56 1hr 23min	Marital Arts
FLASH GORDON: TO SAVE THE EARTH Castle Handring/Castle Communications VHS, CASH 5028 Cert. U D.Price: \$5.56 1hr	Children
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FLY FISHING SUCCESS: NYMPHING STRATEGY Vestron Video/PVG VHS, VA 13401 Cert. E D.Price: \$6.99 1hr	Special Interest
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4TH DIMENSION: THE (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35192 Cert. 15 D.Price: \$20.85	Music
FOX BRITNEY: YEAR OF THE FOX CMV/CBS VHS, 49015 2 Cert. E D.Price: \$6.95 25min	Children
FRAGGLE ROCK: BEST OF THE BEST: Palace Video/PVG VHS, HPV 011 Cert. U D.Price: \$6.95 50min	Children
FRAGGLE ROCK: GOGO'S SCHOOL: Palace Video/PVG VHS, HPV 010 Cert. U D.Price: \$6.95 50min	Children
FRAGGLE ROCK: HOMEBODY MATT... Palace Video/PVG VHS, HPV 012 Cert. U D.Price: \$6.95 50min	Children
FRANCIS AND JOSIE BBC Video/Pickwick, CBS VHS, BBCV 4283 Cert. PG D.Price: \$6.95 1hr 27min	Comedy
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FRIDAY THE 13TH: THE FINAL CHAPTER CIC Video/Pickwick, CBS VHS, VHR 2216 Cert. 18 D.Price: \$6.95 1hr 28min	Horror
FUNHOUSE: CARNIVAL OF TERROR CIC Video/Pickwick, CBS VHS, VHR 1058 Cert. 18 D.Price: \$6.95 1hr 29min	Horror
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HELL-BOUNDS: CIC Video/Pickwick, CBS VHS, CVT 1055 Cert. PG D.Price: \$3.47 1hr 17min	Comedy
HIGHLANDER: Warner Home Video/Parkfield Entertainment VHS, PES 38050 Cert. E D.Price: \$6.95 1hr 52min	Fantasy
HISTORY OF THE RYDER CUP: The BBC Video/Pickwick, CBS VHS, BBCV 4285 Cert. E D.Price: \$6.95 1hr 21min	Sport
HORROR DOUBLE BILL: THE BLACK CAT/THE RAVEN CIC Video/Pickwick, CBS VHS, VHR 1368 Cert. 15 D.Price: \$6.95 59min	Horror
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INVASION OF THE BODY SNATCHERS: Cinema Club/Video Collection VHS, CC 1055 Cert. PG D.Price: \$3.47 1hr 17min	Sci-Fi
ISLAND STORY: The Spectrum Video/Channel 5 VHS, SPC 00082 Cert. E D.Price: \$3.47 33min	Music
JACK AND THE BEANSTALK: Video Collection VHS, VC 1152 Cert. U D.Price: \$6.95 51min	Children
JAMAICA INN: Video Gems VHS, R 1266 Cert. U D.Price: \$6.95 2hr 30min	Adventure
JAMES BOND: 007 (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35169 Cert. PG D.Price: \$34.75	Westerns
JENNY'S WAR: PART 1 Video Gems VHS, R 1261 Cert. U D.Price: \$6.95 1hr 44min	Drama
JENNY'S WAR: PART 2 Video Gems VHS, R 1262 Cert. U D.Price: \$6.95 1hr 40min	Drama
JERRY LEWIS: LIVE MSD Video/MSD VHS, 92452 Cert. U D.Price: \$5.56 1hr 13min	Comedy
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KEVIN TURVEY INVESTIGATES: BBC Video/Pickwick, CBS VHS, BBCV 4279 Cert. PG D.Price: \$6.95 44min	Comedy
KIRI TE KANAWA: ROYAL GALA CONCERT Spectrum Video/Channel 5 VHS, SPC 00112 Cert. E D.Price: \$3.47 1hr	Music
LA BOHEME: Pickwick Video/Pickwick VHS, RT 2009 Cert. E D.Price: \$9.04 1hr 45min	Music
LA PINTA: GIARDINIERA Virgin Video/PVG VHS, VVD 616 Cert. E D.Price: \$11.82 2hr 29min	Music
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LAST STARFIGHTER: The Spectrum Video/Channel 5 VHS, SPC 00332 Cert. PG D.Price: \$3.47 1hr 30min	Sci-Fi
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LEGEND OF JAMES DEAN: THE (BOX SET) Warner Home Video/Parkfield Entertainment VHS, PES 35170 Cert. D.Price: \$20.85	Drama
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LION, THE WITCH AND THE WARDROBE: THE: 1 & 2 BBC Video/Pickwick, CBS VHS, BBCV 4273 Cert. U D.Price: \$10.43 2hr 45min	Children
LION: AUSTRALIA SECOND TEST Video Gems VHS, R 1259 Cert. E D.Price: \$6.95 1hr 20min	Sport
LIONS V AUSTRALIA THIRD TEST Video Gems VHS, R 1260 Cert. E D.Price: \$6.95 1hr 20min	Sport
LITTLE GREEN MAN: Virgin Video/PVG VHS, VVD 562 Cert. U D.Price: \$4.86 50min	Children
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MARK JAMES: PLAYS: THE QUADRANT Video/Quadram VHS, QUAD 11 Cert. E D.Price: \$6.95 2hr 5min	Children
MARLEY, BOB AND THE WALLERS: LEGEND Spectrum Video/Channel 5 VHS, SPC 00102 Cert. E D.Price: \$3.47 1hr	Music
MARSALIS, BRAINFORD: STEEP CMV/CBS VHS, 49021 2 Cert. E D.Price: \$6.95 1hr 30min	Music
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NO WAY OUT: Hollywood Collection/Parkfield Entertainment VHS, CVT 21298 Cert. 15 D.Price: \$6.95 1hr 50min	Thriller
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100 YEARS OF GOLF: Vestron Video/PVG VHS, VA 13170 Cert. E D.Price: \$6.95 1hr 17min	Sport
OUT OF THIS WORLD BOX SET: The Hollywood Collection/Parkfield Entertainment VHS, CVT 22204 Cert. PG D.Price: \$20.85 5hr 36min	Sci-Fi
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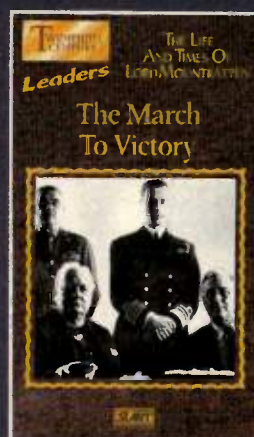
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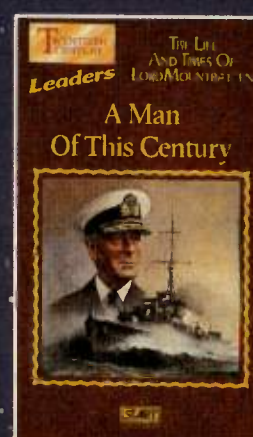
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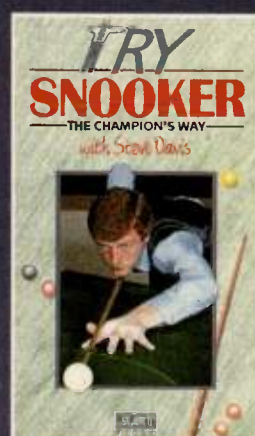
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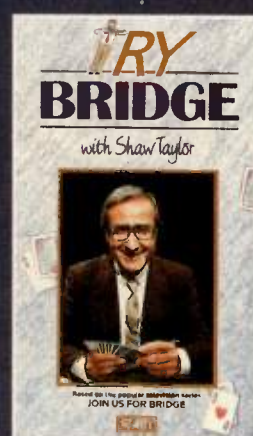
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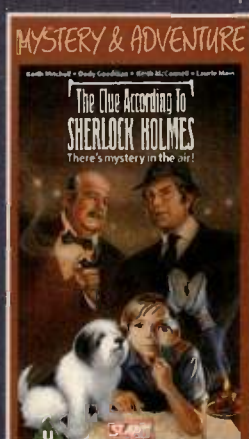
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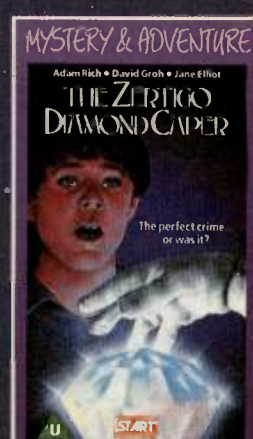
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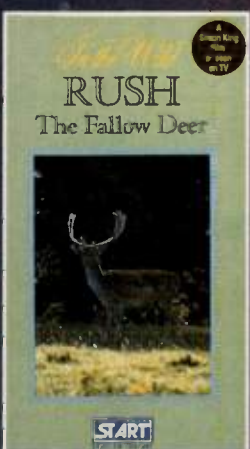
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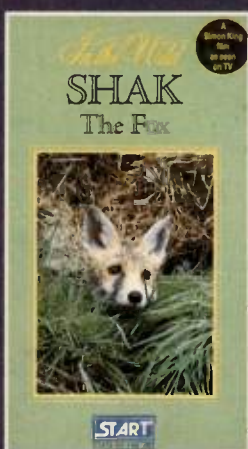
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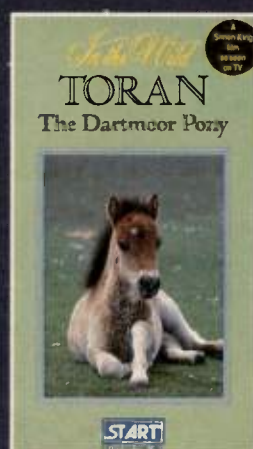
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 ICH—Ichiban 01-991 5990
 I—Cant Scotland
 031 226 4616
 —Cant North
 0904 641415
 —Cant Midlands
 0926 496060
 —Cant East
 0926 496060
 —Cant West
 0272 541291
 —Cant South-East
 01-837 4404
 IC—01-991 5990
 JETZ—Jefferson 0253 712453
 J—Jungle 01-267 0171
 JS—Jester 01-961 5818
 K—Kiel 01-992 8000
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 2922
 LO—London 01-522 2936
 M—MSD 01-961 5646
 MMG—Magnum Music Group
 0494-882858
 ML—Mainline 01-686 3636
 MS—Music Sales (N. Ireland)
 MW—Music World Imports
 01-427 6107
 NM—Nine Mile 0926 496060
 O—Outlet 0232 322826
 OR—Orbitone 01-965 8292
 P—Pinnacle 0689 73144
 PAC—Pacific 01-800 4490
 PAN—Panther Music
 01-459 1234
 PRD—Paragon 0327 300811
 PR—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PROJ—Projection 0702 714025
 PV—Palace Virgin and Gold
 01-539 5566
 PY—Priority 01-992 7021
 RB—Red Barron 01-759 3774
 RA—Rainbow 01-519 3254
 RC—Rollercoaster
 0453 886252
 RE—Revolver 0272-541291
 REC—Recommended
 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 ROS—Ros 0886 2403
 RR—Red Rhino 0904 641415
 RT—Rough Trade 01-833 2133
 SL—Silva Screen 01-284 0525
 SO—Stage One 0428 4001
 SOL—Soloman & Peres
 08494-32711
 SOTO—Sotosound 01-523 2981
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD)
 01-808 0833
 STERN—Stern's/Triple Earth
 01-388 5533
 STY—Stylus 01-742 1662
 SUPE—Supertrack 01-743 1333
 SW—Swift 0424 220028
 TB—Terry Blood 0782 620321
 TRC—Total 01-924 3174
 VFM—VFM Cassette Distributors
 0296 437307
 W—WEA 01-998 5929
 WU—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
400 BLOWS	NEW LORDSON THE BLOCK CONCRETE	LP/LP008 CD/PROD008	3.65/7.29(P)						Rock
ACCEPT	I'M A REBEL BREAKER THAT'S ORIGINAL	LP/MC/TF01023/TF0M023	CD/TF0CD023						Rock
ADIOA	SOWETO MAN MANGO	LP/MC/MLP51013/MCT1013	CD/CIDM1013	3.99/7.29(P)					Reggae
ALIEN SEX FIEND	TOO MUCH ACID CHERRY RED	LP/MC/GRAM41/GRAMC41	CD/GRAMCD41	4.89/5.86(P)					Metal
ARCHIES	THE 20 GREATEST HITS BLACK TULIP	LP/MC/2636261/2636264	CD/2636262	(ML)					Pop
BAILEY, Robin	CLASSIC TALES OF MYSTERY & THE SUPERNATURAL TELL TAPES	MC/TDMD							Spoken
BASIE, Count	BASIE PIANO JAZZ ANTHOLOGY	CD/550002	(P)						Jazz
BASIE/ELLINGTON	SOUTHLAND CAFE 1940 JAZZ ANTHOLOGY	CD/550022	(P)						Jazz
BENTON, Brook	PORTRAIT OF A SONG STYLIST HARMONY	MC/HARMC 109	CD/HARCD 109	2.43/4.86(BMG)					MOR
BLACK, Dick	COME TO THE BARN DANCE BLACK	LP/DB 2	3.35(GD)						Folk
BLUES BAND	THESE KIND OF BLUES LINE	CD/DACD9.00261	8.6/7.0(CON)						R & B
BONES, Frankie & Lenny	DEE LOONEY TUNES VOL 1 XL	LP/XLEP102	CD/XLEP102CD	2.79/2.99(W)					Dance/Disco
BRACKEN LADS	ON THE BURGHEAD SAND BRACKEN	LP/3.09(GD)							Folk
BROOKS, Elkie	INSPIRATION TELSTAR	LP/MC/STAR2354/STAC2354	CD/TCD2354	4.86/7.29(BMG)					Pop
BULLET LAVOLTA	DEAD WRONG FUNHOUSE	LP/FH12012	3.05(P)						Rock
BURTON, Gary & FRIENDS	TENNESSEE FIREBIRD BEAR/ROLLERCOASTER	CD/BCD 15458	(RC/SW)						Country
CANDLEMASS	TALES OF CREATION MUSIC FOR NATIONS	LP/MC/MFN95/ MFN95T	CD/MFN95CD	3.65/6.99(P)					Rock
CARLISLE, Nelisda	RUNAWAY HORSES VIRGIN	LP/MC/2599/TCV2599	CD/CDV2599	(E)					Rock
CHANDLER, Gene	DUKE OF EARL BLACK TULIP	LP/2636494	CD/2636492	(ML)					R & B
CHECKER, Chubby	20 TWISTIN' HITS BLACK TULIP	MC/2636034	CD/2636032	(ML)					R 'n' R
CHIBADURA, John	THE ESSENTIAL JOHN CHIBADURA CSA	LP/MC/CSLP5002/2CSLCS002	3.85(U/E)						World
CHRISTIAN, Charlie	LIVE AT MINTON'S 1941 JAZZ ANTHOLOGY	CD/550012	(P)						Jazz
CLINE, Patsy	LIVE AT THE OPRY MCA	CD/MCL 1891	(F)						Country
COLORBLIND JAMES	EXPERIENCE, THE WHY SHOULD I STAND UP COOKING VINYL	LP/MC/COOK02/COOK024	CD/COOK024	3.85/6.70(U/E)					Rock
COUNTRY ALL STARS	JAZZ FROM THE HILLS BEAR/ROLLERCOASTER	LP/BTS 943406	(RC/SW)						Pop
CUSSICK, Ian	TREASURE ISLAND LINE	CD/LICD9.00172	6.70(P)						Pop
DAMONE, Vic	PORTRAIT OF A SONG STYLIST HARMONY	MC/HARMC 110	CD/HARMCD 110	(BMG)					MOR
DE BURGH, Chris	SPARK TO A FLAME A&M	LP/MC/CDBLP100/CDBMTC100	CD/CDBCD100	4.86/7.29(P)					Pop
DELLS, The	OH WHAT A NIGHT BLACK TULIP	MC/2636504	CD/2636502	(ML)					Soul
DOCTOR ICE	THE MIC STALKER JIVE	LP/MC/HIP 86/HIPC 86	3.89(BMG)						Rap
DOGBOWL	DOGBOWL SHIMMY DISC	LP/0023	(GV)						R 'n' R
DOMINO, Fats	BLUEBERRY HILL BLACK TULIP	LP/MC/2236012/2636014	CD/2636012	(ML)					Country
FENDER, Freddy	THE COUNTRY STORE COLLECTION COUNTRY COLLECTION	MC/CSTK 47	CD/CDCST 47	2.43/4.86(BMG)					Jazz
FIRST BRASS	FIRST BRASS M.A. LP/MC/LPNU1580/MCNU1584	CD/CDNU1583	4.86/7.29(CON)						Jazz
FITZGERALD, Ella	AND HER ORCHESTRA JAZZ ANTHOLOGY	CD/550032	(P)						Rock
FLEETWOOD	MAC BOSTON LIVE CASTLE CLASSICS	LP/MC/CLALP152/CLAMC152	CD/CLACD152	(BMG)					Rock
FRANCIS, Connie	AMONG MY SOUVENIRS TELSTAR	LP/MC/STAR2393/STAC2393	CD/TCD2393	6.99/7.29(BMG)					MOR
FUREYS, The & Davey	ARTHUR THE COLLECTION COLLECTOR SERIES	LP/MC/CCSLP231/CCSMC231	CD/CCSCD231	(BMG)					MOR
GARNER, Erroll	THE HISTORIC FIRST RECORDING JAZZ ANTHOLOGY	CD/550042	(P)						Jazz
GETZ, Stan	QUINTET & QUINTET 1950/1951 JAZZ ANTHOLOGY	CD/550102	(P)						Jazz
Grew, Sarah	THE WATER BABIES LISTEN FOR PLEASURE	MC/LFP 7415	(E)						Spoken
GYPSEY KINGS	GYPSEY KINGS TELSTAR	LP/MC/STAR2355/STAC2355	CD/TCD2355	4.86/7.29(BMG)					Pop
HARRIS, Simon	BEATS BREAKS AND SCRATCHES VOL 4 MUSIC OF LIFE	LP/MOMIX 4	3.95(P)						Rock
HAWKINS, Coleman	LIVE SESSIONS AT THE SAVOY BALLROOM 1940 JAZZ ANTHOLOGY	CD/550132	(P)						Jazz
HINTON, Eddie	LETTERS FROM MISSISSIPPI LINE	CD/INCD9.00172	6.70(CON)						R & B
HONEYMOON KILLERS	HONEYMOON KILLERS BUY OUR LP/BORE 8901	(GV)							Rock
HORN, Paul	THE ALTITUDE OF THE SUN BLACK SUN	CD/CD15002-2	7.29(CON)						Jazz
HORNE, Lena	20 GOLDEN MEMORIES BLACK TULIP	LP/MC/2536012/2636014	CD/2636012	(ML)					MOR
HORNE, Lena	PORTRAIT OF A SONG STYLIST HARMONY	MC/HARMC 111	CD/HARMCD 111	2.43/4.86(BMG)					MOR
HOVHANESS, Alan	SHALIMAR FORTUNA	LP/MC/LPFOR170621/MCFOR170624	CD/CDFOR170622	4.86/7.29(CON)					Instrumental
JAPAN	A SOUVENIR FROM JAPAN RCA	LP/MC/410360PP/260360QK	(BMG)						Rock
JARRETT, Keith	CHANGELESS ECM	LP/MC/ECM1392/8396184	CD/8396182	4.56/6.95(P)					Jazz
JARVIS, Martin	PLAIN TALES FROM THE HILLS TELL TAPES	MC/TDMD 401	3.65(P)						Spoken
JARVIS, Martin & AYRES	ROSALIND CLASSIC LOVE STORIES TELL TAPES	MC/TDMD 402	3.65(P)						Spoken
JIVE BUNNY	SWING THE MOOD TELSTAR	LP/MC/STAR2390/STAC2390	CD/TCD2390	4.86/7.29(BMG)					Pop
JOPLIN, Scott	RAGTIME ETC JAZZ ANTHOLOGY	CD/550112	(P)						Jazz
KONITZ, Lee	IN RIO M.A. LP/MC/LPA7391/MCA7394	CD/DA7392	3.65/4.86(CON)						Jazz
LEWIS, Jerry	Lee THE ESSENTIAL ONE AND ONLY TRAX	LP/MC/MODEM1043/MODEM1043	CD/MODEC1043	4.86/6.95(BMG)					R 'n' R
LOUDERMILK, John D	BLUE TRAIN BEAR/ROLLERCOASTER	CD/BCD 15421	(RC/SW)						Country
LOUDERMILK, John D	IT'S MY TIME BEAR/ROLLERCOASTER	CD/BCD 15422	(RC/SW)						Country
MACDONALD, Iain	THIS LAND ONCE WAS FREE GREENTRAX	LP/MC/TRAX025/CTRAX025	3.65(GD)						Folk
MADONNA	THE EARLY YEARS RECEIVER	LP/RRLP 118	CD/RRCD 118	(P)					Pop

**Previously listed in alternative format *Import

23 October 1989-27 October 1989 Album releases: 124

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
MAX Q	MAX Q MERCURY/PHONOGRAM	LP/MC/8389421/8389424	CD/8389422	4.56/7.29(P)					Rock
MEATLOAF	PRIMECUTS RCA	LP/MC/210363YY/410363PP	CE/260363QK	(BMG)					Rock
MELTED AMERICANS	The EVIL MONKEY BOWL RESONANCE	LP/338923	(GV)						Rock
MELVIN, Harold/Todd	PENDERGRASS SATISFACTION GUARANTEED THE BEST OF	K-TEL							Soul
MIDDLETON, Arthur	HARMONICA FAVOURITES DONSDIE	CD/CDR 012	0.09(GD)						Folk
MILLER, Roger	THE COUNTRY COLLECTION COUNTRY COLLECTION	MC/CSTK 51	CD/CDCST 51	2.43/4.86(BMG)					Country
MODERN JAZZ QUARTET	LIVE 1956 JAZZ ANTHOLOGY	CD/550062	(P)						Jazz
MORRISSEY	QUARTET, Dick RESURRECTION RITUAL MILES	LP/MM 077	4.27(CON)						Rock
MORTON JELLY ROLL	PIANO BLUES & RAG 1924/25 JAZZ ANTHOLOGY	CD/550122	(P)						Jazz
MOUNIR, Mohamed	MOHAMED MOUNIR TM	LP/MC/27M212/2CTM212	CD/CDTM212	4.86/7.29(CON)					World
MULLIGAN, Garry	AT BIRDLAND NEW YORK 1960 JAZZ ANTHOLOGY	CD/550072	(P)						Jazz
NAPOLÉON SHOT BLUE BEAT	LP/MC/BBSLP006/BBSMCD006	CD/BBSCD006	3.65(P)						Reggae
NASHVILLE ALL STARS	AFTER THE RIOT IN NEWPORT 1960 BEAR/ROLLERCOASTER	CD/BCD 15447	(RC/SW)						Country
NETWORK	Dan Reed SLAM MERCURY/PHONOGRAM	LP/MC/8388681/8388684	CD/8388682	4.56/6.69(P)					Rock
NUMAN, Gary	THE COLLECTION COLLECTOR SERIES	LP/MC/CCSLP229/CCSMC229	CD/CCSCD229	(BMG)					Pop
NUMAN, Gary	THE SKIN MECHANIC I.R.S.	LP/EIRS 1019	(EMI)						Pop
O'DONNELL, David	THOUGHTS OF HOME TELSTAR	LP/MC/STAR2372/STAC2372	CD/TCD2372	4.86/7.29(BMG)					MOR
ORBISON, Roy	THE LEGENDARY ROY ORBISON TELSTAR	LP/MC/STAR2330/STAC2330	CD/TCD2330	4.86/7.29(BMG)					MOR
ORIGINAL SOUNDTRACK	SHIRLEY VALENTINE SILVA SCREEN	LP/MC/FILM062/FILMC120	CD/FILMCD062	3.99/7.29(BMG)					Films/Shows
PARADISE DESIGNED	IN HEAVEN SPIRITUAL	LP/BBSLP004	3.65(P)						House
PARAPHENALIA, Barbara	Thompson A CRY FROM THE HEART TM	CD/CDTM 11	4.27/6.70(CON)						Jazz
PARKER, Charlie	LIVE IN LOS ANGELES 1947 JAZZ ANTHOLOGY	CD/550082	(P)						Jazz
PASCO, Richard	CLASSIC GHOST STORIES TELL TAPES	MC/TDMD 403	3.65(P)						Spoken
ROBINSON, Tom	GLAD TO BE GAY CABARET LINE	CD/MSLP.00695	4.27/6.70(CON)						Pop
ROGERS, Kenny	THE COUNTRY STORE COLLECTION COUNTRY COLLECTION	MC/CSTK 46	CD/CDCST 46	2.43/4.86(BMG)					Country
ROLLINS, Sonny	FIRST RECORDINGS 1957 JAZZ ANTHOLOGY	CD/550142	(P)						Jazz
ROSE-MARIE	THE ROSE-MARIE PARTY ALBUM TELSTAR	LP/MC/STAR2374/STAC2374	CD/TCD2374	4.86/7.29(BMG)					MOR
SEDUCTION NOTHING MATTERS	WITHOUT LOVE A&M	LP/MC/AMA 5280/AMC 5280	CD/CDA 5280	3.89/7.29(P)					Dance/Disco
SHACK ZILCH GHETTO	LP/MC/GHETT1/GHETT1C1	CD/GHETT1	3.99/7.05(U/E)						Pop
SHAM 69	THE COMPLETE SHAM 69 - LIVE CASTLE CLASSICS	LP/MC/CLALP 153/CLAMC153	CD/CLACD153	(BMG)					Pop
SHANNON, Del	DEL SHANNON COLLECTION LINE	CD/IMCD9.00692/3	6.70(CON)						Pop
SHELLEY, Norman	THE HOUSE AT POOH CORNER ARGO	MC/ARGO 1121	(E)						Spoken
SIMONE, Nina	PORTRAIT OF A SONG STYLIST HARMONY	MC/HARMC 112	CD/HARCD 112	2.43/4.86(BMG)					MOR
STEWART, Rod	IN A BROKEN DREAM K-TEL	LP/MC/NEI450/CE2450	CD/NCD3450	4.86/6.08(K)					Rap
SWEET	THE SWEET COLLECTION COLLECTOR SERIES	LP/MC/CCSLP230/CCSMC230	CD/CCSCD230	(BMG)					Pop
TAMS, The	18 GREATEST HITS BLACK TULIP	MC/2636051	CD/2636052	(ML)					Soul
TATUM, Art	PIANO SOLO INEDITS 1940/1941 JAZZ ANTHOLOGY	CD/550052	(P)						Jazz
THREE DEGREES	SATIN & SOUL RCA	LP/MC/410362PP/260362QK	CD/2	(BMG)					Soul
TIBBETTS, Steve	BIG MAP IDEA ECM	LP/ECM 1380	CD/8192523	4.56/6.95(P)					Jazz
VARIOUS 70's NO 1's	VOLUME 2 OLD GOLD	LP/MC/CG1514/OG2514	CD/OG3514	(P)					Pop
VARIOUS 60's NUMBER ONES	VOLUME 1 OLD GOLD	LP/MC/OG1512/OG2512	CD/OG3512	(P)					Pop
VARIOUS 60's NUMBER ONES	VOLUME 2 OLD GOLD	LP/MC/OG1513/OG2513	CD/OG3513	(P)					Pop
VARIOUS 5 BANDS	THAT HAVE CHANGED THE WORLD FUNHOUSE	LP/FH12004	3.65(P)						Rock
VARIOUS CLASSIC ROCK	- RHAPSODY IN BLACK TELSTAR	LP/MC/STAR6008/STAC6008	CD/TCD6008	2.43/6.08(BMG)					Rock
VARIOUS CLASSIC ROCK	- ROCK SYMPHONIES TELSTAR	LP/MC/STAR6010/STAC6010	CD/TCD6010	2.43/6.08(BMG)					Rock
VARIOUS CLASSIC ROCK	- THE ORIGINAL TELSTAR	LP/MC/STAR6006/STAC6006	CD/TCD6006	2.43/6.08(BMG)					Rock
VARIOUS EIGHTIES ACCESS	DINO	LP/MC/DINTV4/DINMC4	CD/DINCD4	4.86/7.29(P)					Dance/Disco
VARIOUS ELEMENTALS	MASTER	LP/MC/BBSLP007/BBSMCD007	3.65(P)						Metal
VARIOUS FUNKY ALTERNATIVES	VOL 4 CONCRETE	LP/CPRDLP009	CD/CPRD009	3.65/7.29(P)					Rock
VARIOUS GREATEST LOVE III	TELSTAR	LP/MC/STAR2384/STAC2384	CD/TCD2384	6.25/11.82(BMG)					Pop
VARIOUS HITS OF THE 60's & 70's	(BOX SET) CONNOISSEUR	CD/5BTC 80	(P)						Pop
VARIOUS MOONLIGHT SERENADE	BIG BAND ERA	LP/MC/20190/40190	CD/2601742	1.82/3.04(ML)					Big Band
VARIOUS ROCKFIRE	THE ORIGINAL SINGLES VOL 1-5 LINE	CD/LICD9.00684	6.70(CON)						Pop
VARIOUS WOMEN OF AFRICA	CSA	LP/MC/CSLP5003/CSLCS5002	3.85(U/E)						World
VIENNA SYMPHONY ORCHESTRA	ORCHESTRAL ROCK DINO	LP/MC/DINTV3/DINMC3	CD/DINCD3	4.86/7.29(P)					Rock
WESTERN, Johnny	GUNFIGHT AT OK CORRAL BEAR/ROLLERCOASTER	CD/BCD 15429	(RC/SW)						Country
WYMARK, Patrick	THE WIND IN THE WILLOWS ARGO	MC/ARGO 1124	(E)						Spoken
XENTRIX	SHATTERED EXISTENCE ROADRUNNER	LP/MC/R094441/R094444	CD/R094442	3.65/6.99(P)					Rock
YOUNG, Lester	JAMMIN' THE BLUES 1944/46 JAZZ ANTHOLOGY	CD/550092	(P)						Jazz
ZOMBIES, The	THE ZOMBIES COLLECTION VOL 1 & 2 LINE	CD/LICD9.00062	6.70(CON)						Pop

NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
101 JUST AS LONG AS GOT YOU/iba SUBWAY UK SPEED 003 7" Pic Bag (I/RT)										Dance/Disco
2 IN RHYTHM WE WANT FUNK/iba XL XLT 1 12" (M)										
ADAMSON, Barry THE TAMING OF THE SHREW/ DIAMONDS/Boppin' Out/Eternal Morning/Splat/From Rushmore. MUTE 12MUTE 97 12" Pic Bag (I/RT)										
ADVENTURES, The WASHINGTON DECEASED/iba ELEKTRA EKR 98 7" Pic Bag EKR 98T 12" Pic Bag EKR 98 CD (M)										Reggae
AKWABA THE MAN IN ME/iba AXE AXE 12005 12" (JS)										
ALARM, The A NEW SCUTH WALES/The Rock I.R.S. EIRS 129 7" Pic Bag EIRSB 129 7" Pic Bag EIRSW 129 7" (Welsh Version) EIRST 129 12" Pic Bag Breaking Point/Vigilante Man (E)										
AUSTIN, Patti THE GIR WHO USED TO BE ME/Shirley Valentine End Title GRP GRP 3027 7" Pic Bag (P)										
B. BOAT BUT MY BROTHER HE DID/FOUND MYSELF WITH YOU/Married Man, Lawyer's House/Limo For Jeremy SHIP BBOAT 1 12" Pic Bag (I/FF)										
BECK, Jeff GUITAR SHOP/iba EPIC BECK 1 7" Pic Bag BECK T1 12" Pic Bag CDBECK 1 CD (C)										
BLACK VELVET BAND, The WHEN JUSTICE CAME/It Was A Time ELEKTRA EKR 99 7" Pic Bag EKR 99T 12" Pic Bag (M)										
BLACKWELL-COOK, Dabbi CHANGING UP/iba TELSTAR AVXT 102 12" (TRC/BMG)										
CABARET VOLTAIRE H'PNOTISED/Version EMI R 6227 7" Pic Bag RS 6227 7" Ltd Ed Postcard Pack 12R 5227 12" Pic Bag 12RS 6227 12" Ltd Envelope Pack CDR 6227 CD (E)										
CARRACK, Paul I LIVE B/ THE GROOVE/Tailfinder CHRYSALIS CHS 3403 7" Pic Bag CHS 123403 12" Pic Bag CHSCD 3403 CD Don't Shed A Tear (C)										Reggae
CLARK, Louis WILL YOU LOVE ME TOMORROW/iba UNION UNION 4 7" (P)										
COCO T UP TIGHT/iba HAWKEYE HD 94 12" (JS)										
COLLINS, Edwyn 50 SHADES OF BLUE/iba DEMON D 1065 7" D 1065T 12" D 1065CD CD (P)										
COMPANY, The THE CITY NEVER SLEEPS (AT NIGHT)/1,000 Years/No Faint Heart ROCKVILLE ROK 201 12" Pic Bag (SRD)										Dance/Disco
COOK, Norman Featuring Lester FOR SPACIOUS LIES/iba GO! GOD 37 7" Pic Bag GODX 37 12" Pic Bag (F)										Reggae
CROSS, Sandra YESTERDAY ONCE MORE/iba LAMP LIGHT LL 001 12" (JS)										
CUTTING CREW THE SCATTERING/iba SIREN SRN 118 7" Pic Bag SRNT 118 12" Pic Bag SRNCD 118 CD (F)										
**DE LA SOUL EYE KNOW/iba BIG LIFE BLR 013CD CD (I/RT)										
DEAN, Johnson Featuring LYNDIA LAW SOMEBODY SOMEWHERE/Version MR MODO MWS 0077 7" (P)										Reggae Rap
DEMUS, Shaka BUBBLE/iba PENTHOUSE PH 019 12" (JS)										
DJ JAZZY JEFF & FRESH PRINCE I THINK I CAN BEAT MIKE TYSON/Inst JIVE JIVE 225 7" Pic Bag JIVE T225 12" Pic Bag Parents Just...A Nightmare In Our St. (BMG)										Reggae
EARL 16 BEHOLD/iba SUNJAM SR 009 12" (JS)										
**ELECTRICE 101 TELL ME WHEN THE FEVER ENDED/Inst MERCURY/PHONOGRAM MERXR 310 12" Pic Bag (F)										
FREEFALL SOMETHING PRETTY BEAUTIFUL/iba CREATION BFIP 041CD 10" BFIP 041 CD (I/RT)										
GRAYSTOKE EVERY BEAT OF MY HEART/Part II UNION UNION 3 7" Pic Bag 12UNION 3 12" Pic Bag XUNION 3 CD (P)										
GUN INSIDE OUT/Back To Where We Started A&M AM 531 7" Pic Bag AMP 531 7" Pic Disc AMS 531 7" Poster Bag AMY 531 12" Pic Bag Where Do We Go/DEE 531 CD (F)										
HEAVY D & THE BOYZ SOMEBODY FOR ME/iba MCA MCAT 1370 12" Pic Bag (F)										Rap
HIS LATEST FLAME AMERICA BLUE/Tongue Tied LONDON LON 240 7" Pic Bag LONX 240 12" Pic Bag Footsteps/Londonderry Road/LONCD 240 CD LONCS 240 MC (F)										
HOUDINI ANYWAY I GOTTA SWING IT/Freaks Come Out at Night/Magic's Wand JIVE JIVET 222 12" Pic Bag (BMG)										House
HOUSE MASTER BOYZ & RUDE BOYZ OF HOUSE DO IT FAST/Try It Out CHAMPION CHAMP 221 7" Pic Bag CHAMP 12221 12" Pic Bag (BMG)										
INTER PROJECTION ALL I WANT/Version CHEQUE THIS RECORD CTT 4 12" (PAC)										Rap
ISIDORE AKA IZZY ICE SOUL MAN/Version JIVE JIVE 229 7" Pic Bag JIVE T229 12" Pic Bag (BMG)										
JACKSON, Janet RHYTHM NATION/Version BREAKOUT USA 673 7" Pic Bag USAS 673 7" Poster Bag USAT 673 12" Pic Bag USACD 673 CD USATC 673 MC (F)										Dance/Disco
JAYNE IN MY HOUSE/Exploitation MERCURY/PHONOGRAM MER 308 7" Pic Bag MERX 308 12" Pic Bag (F)										
JOHN, Elton SACRIFICE/Love Is A Cannibal ROCKET/PHONOGRAM EJS 20 7" Pic Bag EJS 2012 12" Pic Bag EJS CD 20 CD EJS MC 20 MC (F)										
JOHNNIE O I'M NO GONNA STAND FOR THIS/iba PWL PWL 44 7" Pic Bag PWLT 44 12" Pic Bag (P)										Dance/Disco
JONAH, Julian With LINDA MURIEL BETTER DAY/Inst COOLTEMPO COOL 193 7" Pic Bag COOLX 93 12" Pic Bag Jealousy And Lies (C)										
JONES, Steve FREEDOM FIGHTER/iba MCA MCA 1371 7" Pic Bag MCAT 1371 12" Pic Bag DMCA 1371 CD (F)										
KEANE, Dolores LIOM IN A CAGE/iba RINGSEND ROAD DKS 4 7" DKS 4T 12" DKS 4C CD (P)										
KITT, Eartha PRIMITIVE MAN/Urban Fantasy ARISTA 112713 7" Pic Bag 612713 12" Pic Bag (BMG)										

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**LEWIS, Dee DOUBLE STANDARD/Version MERCURY/PHONOGRAM DEEXR 5 12" (F)										Dance/Disco
**LIFE FEEL SO GOOD/Version PROPHET PHET 1 7" Pic Bag (SUPE/E)										Dance/Disco
LOCAL HERO SON OF MY FATHER/Just Let Me Be UNION UNION 2 7" Pic Bag 12UNION 2 12" Pic Bag (P)										
LOVE AND ROCKETS NO BIG DEAL/No Words No More BEGGARS BANQUET BEG 234 7" Pic Bag BEG 234T 12" Pic Bag 1,000 Watts Of Your Love (M)										
**MacCOLL, Kirsty INNOCENCE/Clubland VIRGIN KMAN 3 10" Gatefold Sleeve (F)										
MASTERS OF REALITY THE CANDY SONG/The Blue Garden DEF AMERICAN/PHONOGRAM DEFA 1 7" Pic Bag DEFA 112 12" Pic Bag Kill The King (F)										Reggae
MCGREGOR, Freddie PROPHECY/iba WHITE SCT 4 12" (JS)										
MINOGUE, Kylie NEVER TOO LATE/Kylie's Smiley Mix PWL PWL 45 7" PWLT 45 12" PWLCD 45 CD PWLMC 45 MC (P)										
MISTY IN ROOTS THE MIDAS TOUCH/Follow Fashion KAZ KAZ 70 7" Pic Bag KAZ T70 12" Pic Bag Wondering Wanderer/KAZCD 70 CD (BMG)										
MORRISON, Van ORANGEFIELD/These Are The Days POLYDOR VANS 3 7" Pic Bag VANX 3 12" Pic Bag And The Healing Has Begun/VANCD 3 CD Coney Island (F)										
MOTLEY CRUE DR FEELGOOD/Sticky Sweet ELEKTRA EKR 97 7" Pic Bag EKR 97T 12" Pic Bag (M)										
MUTHA HOOD EASE THE PRESSURE/Just Love Your Jazz DOCTOR BEAT DOBT 2 12" (PAC)										Dance/Disco
O'SULLIVAN, Gilbert LOST A FRIEND/You Better Run CHRYSALIS ROJ 1 7" Pic Bag (C)										
ONE 2 MANY NEARLY THERE/In My Heart A&M AM 496 7" Pic Bag AMY 496 12" Pic Bag CDEE 496 CD (F)										
**P.R.S. 54.46 (THAT'S MY NUMBER)/Version HYSTERIA HYST 100 7" Pic Bag (SUPE/E)										Rap
PAOLO RED HOT LOVER/Inst SEI GIG 69 12" (GY)										Dance/Disco
PERFECT DAYZ FLAMES/Beautiful Time WAY COOL WC 002 7" Pic Bag (SRD)										
QUIREBOYS, The 7 O'CLOCK/Pretty Girls PARLOPHONE R 6230 7" Pic Bag RG 6230 7" Ltd Ed Gatefold 12R 6230 12" Pic Bag How Do I Feel/12RP 6230 12" Ltd Ed Poster Bag TCR 6230 MC (E)										
RANKS, Shaba WICKED IN BED/iba DIGITAL B DBT 1 12" (JS)										Reggae
REBEL, Tony MUSIC FRATERNITY/iba PENTHOUSE PH 016 12" (JS)										Reggae
**REID LOVIN' ON THE SIDE (RADIO VERSION)/Version EMI 12REIDX 1 12" Pic Bag (E)										
RENEGADE SOUNDWAVE PHANTOM/iba MUTE MUTE 104 7" 12MUTE 104 12" (I/RT)										
SAINTS, The PRODIGAL SON/iba BLUEBEAT MR 101 7" MR 101T 12" (P)										Reggae
SHAN D EVERY LITTLE STEP/iba GUNSHOT CSNC 005 12" (JS)										
SHOCKED, Michelle ON THE GREENER SIDE/The Titanic LONDON LON 245 7" Pic Bag LONX 245 12" Pic Bag Russian Roulette/Old Paint/LONCD 245 CD LONCS 245 MC (F)										
SKIPWORTH AND TURNER I MISS IT/Inst 4TH B'WAY BRW 151 7" Pic Bag 12BRW 151 12" Pic Bag (F)										Dance/Disco
SOMMERVILLE, Jimmy COMMENT TE DIRE ADIEU/Tell The World LONDON LON 241 7" Pic Bag LONX 241 12" Pic Bag LONCD 241 CD LONCS 241 MC (F)										
SOUP DRAGONS CROTCH DEEP TRASH/iba BIG LIFE RAWTV 7 7" RAWTV 7T 12" (I/RT)										
STP TWENTY THREE SOME LOVIN' (JUST A BEAT)/Version MR MODO MWS 009T 12" Pic Bag (P)										
STREISAND, Barbra WE'RE NOT MAKIN' LOVE ANYMORE/Here We Are At Last CBS BARB 4 7" Pic Bag (C)										
**STRUMMER, Joe ISLAND HOPPING/15th Brigade EPIC STRUM 2 7" Pic Bag STRUM T2 12" Pic Bag STRUM E2 12" Ltd Etched Disc STRUM C2 CD (C)										
TECHNICE, Dave IT'S NASTY/iba SLEEPING BAG SBUK 15 7" SBUK 15T 12" (I/RT)										
TELEVISION PERSONALITIES SALVADOR DAL'S GARDEN PARTY EP/iba FIRE BLAZE 375 7" BLAZE 375T 12" (P)										Rap
THIRST Featuring THE JAY DEVIUS/Version DOCTOR BEAT DOBT 3 12" (PAC)										
TOO MUCH KISSING SENSELESS THINGS/Trevor WAY COOL WC 0035 7" Pic Bag (SRD)										
TOP CAT TAKE IT DOWN LOW/iba SUNJAM SR 0010 12" (JS)										Reggae Soul
TURNER, Ruby IT'S GONNA BE ALRIGHT/Sexy JIVE RTS 7 7" Pic Bag RTS T7 12" Pic Bag Bye Bye RTS CD7 CD If You're Ready, Come Go With Me (BMG)										
TWILIGHT TOO JAM MUSIC MAKES YOU WANNA/Version XL XLT 2 12" (M)										Dance/Disco
*UBU, Pere BREATH/Band The Drum FONTANA/PHONOGRAM UBU 4 7" UBU 412 12" (Live)/Over My Head/Universal Vibration/UBUCD 4 CD Humour Me (Live) (F)										
URBAN HIGH Featuring DEE DEE WILDE RUNAWAY (STRAIGHT UP MIX)/Version 4TH B'WAY BRW 147 7" Pic Bag 12BRW 147 12" Pic Bag (F)										Dance/Disco
VANDROSS, Luther NEVER TOO MUCH/iba EPIC LUTH 12 7" Pic Bag LUTH T12 12" Pic Bag CDLUTH 12 CD (C)										Soul
VERLAINE, Tom SHIMMER/Bomb FONTANA/PHONOGRAM VLA 5 7" Pic Bag VLA 512 12" Pic Bag The Scientist Writes A Letter/VLACD 5 CD (F)										
WONDER, Wayne, BRIAN & TONY GOLD NIGHT AND DAY/iba TWO FRIENDS SIR 023 12" (JS)										Reggae
YELLOWMAN FIGHT OVER MAN/iba MIXING LAB MXL 28 12" (JS)										Reggae
YEN BILLIE HOLIDAY'S SHOES/Escape I.R.S. EIRS 130 7" Pic Bag EIRST 130 12" Pic Bag (E)										
ZEE, Dawn HOLD TIGHT/iba WHITE SM 01 12" (JS)										Reggae

** Previously listed in alternative format

50 shades of blue C
 54.46 (that's my number) P
 A new south wales A
 All i want I
 America blue H
 Anyway i gotta swing it H
 Behold E
 Belter day J
 Billie holiday's shoes Y
 Breath U
 Bubble D
 But my brother he he
 did/ound myself with you
 Changing up B
 Comment te dire adieu S
 Crotch deep trash S
 Devious T
 Do it fast H
 Double standard L
 Dr feelgood M
 Ease the pressure M
 Every beat of my heart G
 Every little step S
 Eye know D
 Feel so good L
 Fight over man Y
 Flames P
 For spacious lies C
 Freedom fighter B
 Guitar shop Z
 Hold tight Z
 Hypnotised C
 I live by the groove C
 I miss it S
 I think i can beat mike tyson D
 I'm not gonna stand for this J
 In my house J
 Innocence M
 Inside out G
 Island hopping T
 It's gonna be alright T
 It's mine T
 Just as long as i got you O
 Lion in a cage K
 Last a friend O
 Lovin' on the side (radio version) R
 Music fraternity R
 Music makes you wanna T
 Nearly there O
 Never too late M
 Never too much V
 Night and day W
 No big deal L
 7 o'clock Q
 On the greener side S
 Orangehead M
 Phantom R
 Prodigal son K
 Prophecy M
 Red hot lover P
 Rhythm nation J
 Runaway (straight up mix) U
 Sacrifice J
 Salvador dal's garden party T
 ep T
 Senseless things T
 Shimmer V
 Same lovin' (just a beat) S
 Somebody for me H
 Somebody somewhere D
 Something pretty beautiful F
 Son of my father L
 Soul man I
 Take it down low T
 Tell me when the fever ended E
 The candy song M
 The city never sleeps (at night) C
 The girl who used to be me A
 The man in me A
 The midas touch M
 The scattering C
 The taming of the shrew C
 diamonds A
 Up tight C
 Washington deceased A
 We want funk 2
 We're not makin' love any more S
 When jusic came B
 Whed in bed R
 Will you love me tomorrow C
 Yesterday once more C



GUN

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Year to Date: 43 weeks to 27th October Single Releases: 4694



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- ★ Executive Profile: Julio Saenz, new leader of the Latin American industry
- ★ The Cable TV market for music video
- ★ Fact File on Portugal

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- ★ Central licensing: the European picture
- ★ BMG enters the international music video battle
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(Ref. 4047/MS)

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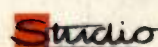
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D I A R Y

CONTRARY TO what you might have thought PolyGram was the only company with whom A&M had talks about a takeover. At least that's what Jerry Moss told the New York press conference at which the buyout was announced ... Asked how much he stood to make from the deal, Moss replied "I haven't worked it out" ... Controlling the whole show was an impressive and unfazed David Fine who gave a highly articulate exposition of the PolyGram philosophy and raised a laugh by saying "at the moment we're not planning to buy a film studio" ... By his side was PolyGram supervisory board chairman Jan Timmer who revealed that some PolyGram shares may still be offered for sale before Christmas ... Incidentally, if PolyGram had been able to include Island and A&M, it would have topped the leading company lists for July-September, to be published in MW next week ... Although it's been an open secret for weeks, was it the BPI's intention that the first news of Jonathan King's leading role in next year's BRIT Awards should be broken in his Sun column? JK, by the way is masterminding the event from a special office inside the BPI's Roxburghe House HQ ... While nobody at Spartan's sales conference took up Sonet MD Rod Buckle's offer to donate £50 for daring to take a dip in the sea, dips in the Hythe (Kent) hotel swimming pool raised £300 for Music Therapy ... Buckle also hinted that Mute might soon return to the Spartan fold.

ON ANOTHER charity front, Mike Allen, international director of Chrysalis Records has organised a go-karting competition in aid of the Paul Jenkins Cancer Help Fund. Teams of four are needed for the event, which takes place on October 24. Further details from Allen or Mitch Clark on 408 2355 ... Oldies expert Bob Fisher has left Charly to set up a reissue label for Castle Communications. Called Sequel, it will have the pick of an array of catalogues including PRT, Kama Sutra, Wand and Immediate ... The memorial service for the late Ron White is set for November 9 at St Cyprian's Church, Clarence Gate, London W1, at 11am ... Under a new deal between IFPI's music video committee and Hit Video USA, IFPI will clear world rights on US-made TV programmes on a one-stop basis ... Wembley Stadium's Brian Wolfson has finally spent all that cash he made from Michael Jackson's record-breaking shows by buying movie and video distributor Guild ... Former EMI Music Worldwide corporate PR Brian Southall is now a consultant to WEA International ... The first New York Silver Clef luncheon will be held on November 15. Details from Karen Millard 381 3971 ... The Travel Business of London has been appointed official agent to Midem ... Another first for Elton John: his recent four night stint at Madison Square Garden means he's played the New York venue 30 times, more than any other artist. His first gig there was in 1973.

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CHINA GIRL: Julia Fordham and Gail Ann Dorsey celebrate the launch of Fordham's Porcelain album.



ALL ABOUT Eve: Pretty Things' Phil May meets a fan at GLR while promoting Eve Of Destruction.



DON'T WANNA lose you: CBS's Malcolm Eade shows his affection for Emilio Estefan at the company's sales conference.



WEA/REA: WEA's top team welcome Chris Rea to the company's sales conference.



BALL'S UP: Dave Lewis, manager of Our Price in Bedford, presents Adrian Edmondson with a cheque for £2,500 for Amnesty International during rehearsals for The Secret Policeman's Ball. The money was raised by Our Price branches across the country.



FIRST STRING: The Emerson Quartet and producer Steven Paul with their Gramophone record of the year and chamber music record awards for Bartok's six string quartets.

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When EG stands for excellence and grace

**Nigel Hunter
traces EG's rise
and rise**

THERE HAS often been speculation over the last 20 years as to exactly what EG stands for. Some have reckoned it's an acronym along the lines of *exempli gratia*, a good example to others. Or perhaps excellence and grace in terms of Sam Alder and Mark Fenwick.

The actual explanation is far more simple. EG refers to the two founders of the business, David Enthoven and John Gaydon. These two gentlemen were artist managers in the late Sixties, and formed EG to look after the affairs of King Crimson, who distinguished themselves in 1969 with the best-selling album, *In The Court Of The Crimson King*.

Those were scintillating days in the popular music industry. The Rolling Stones were packing Hyde Park, the Beatles were recording Abbey Road, Chrysalis was emerging into something more than a booking agency, and there were good sounds and vibes from bands like Yes and Led Zeppelin.

Sam Alder and Mark Fenwick joined the company in 1970 and ran it with Enthoven until he left in 1976. Both seemed unlikely candidates to run an agency in the volatile hurly-burly of the pop business, but EG established during those embryo years the standards of professionalism, integrity and reliability which the Group has maintained ever since. Gaydon left in 1971 to pursue a different career in music, and Enthoven departed five years later when King Crimson decided to go their separate ways.

Alder was a chartered accountant, having spent five years in the City at the time of joining EG and previous to that playing in a rock 'n' roll band as therapy to combat the boredom he felt as a student.

Fenwick came from a background of retailing. Like Alder, he was seeking something which would be challenging to him personally. They both retain their traditional family connections in business, but they have spent the last 20 years meeting and matching a whole series of challenges for



EG's OF EG's artist roster: (from left) Bill Bruford, Robert Fripp and Killing Joke

which their initial experience in business had not provided any precedents or answers.

The EG roster has never been large, but has always been noted for its quality. In the footsteps of King Crimson came T Rex and Emerson, Lake & Palmer.

"We were responsible for getting Marc Bolan to play the electric guitar," reminisces Fenwick. "That's when the acoustic Tyrannosaurus Rex became the electric T Rex."

Memorable recordings happened like *Ride A White Swan* and, in February 1971, the first number one for T Rex and EG — *Hot Love*. "It was a great time," recalls Alder, "but we were very stretched. ELP scored three platinum albums, and there was another huge hit for T Rex with *Get It On*."

T Rex got a new recording contract and management later in 1971, leaving EG. That enabled the company, in Alder's words, to clear the decks for a certain individual called Bryan Ferry.

"He walked in here on the recommendation of John Peel and journalist Richard Williams," continues Alder. "We liked him, but weren't too keen on the band. We kept half of them, and they became Roxy Music. King Crimson reformed at this time, and the two bands became our two basic acts, the bedrock of EG business."

Brian Eno left Roxy Music after a year to pursue his own objectives, and became the third seminal act on EG's books.

"Robert Fripp, Bryan Ferry and Brian Eno spawned what we are and still stand for," declares Alder.

"Unlike other independents of the time like Chrysalis or Island,

we've been management-driven all along the line at EG," Fenwick points out. "We established a very close relationship with our artists, who know their business affairs are in good hands. The music business often gives itself a bad image by having the wrong people in the driving seat."

The three strands of the Group are EG Management, EG Records and EG Music. EG Records was licensed to Island in 1969 and Atlantic in the US, moving to Polydor in 1976, and is now with AVL/Virgin.

EG Music involved David Platz in the early years, and his affiliates continued to sub-publish in the international sphere. EG Music has always had its own operations in the UK and US, with offices in London, New York and latterly Los Angeles.

Alder and Fenwick are proud of what they have done at EG, and after some gentle persuasion will open and up and talk about it.

"We broke new ground by playing the artistic card," claims Alder. "For instance, *In The Court Of The Crimson King* had no artist name on the album sleeve and only a very small company name. It sold several million copies and the musicians on that record need never work again."

"Bryan Ferry wanted to do a solo album of standards which we encouraged," adds Fenwick. "It was a radical departure entirely to his credit, and it changed him into an artist of broad appeal in addition to his Roxy Music career."

Robert Fripp started to work with Brian Eno in 1973 on what became No

Pussyfooting, hailed by many as the first new age album long before its time. Eno developed his themes of Obscure and then Ambient music, while Fripp's Frippertronics and later Guitar Craft established an alternative, essentially instrumental art form out of the mainstream of rock music.

"It was ideal for our Editions EG label, which is our alternative outlet with a completely open artistic policy and essentially puts out anything that Mark and I like," says Alder. "It's an enthusiasts' label. We keep all the Editions EG recordings available for the true collector."

"There is no exclusivity as far as the artists are concerned. We don't want everything they do — just their best. We still want the interesting artist with few limits to his or her creativity."

EG's sole foray into the world of punk in the late Seventies was to release *Jubilee*, the soundtrack album for Derek Jarman's movie. The most successful soundtrack project was EG Records and EG Music's *Rock Follies* from the highly popular Thames TV series.

In 1980, EG signed Killing Joke when Fenwick and Alder saw them playing at the Lyceum. The band remained utterly unique for several years, but real commercial success eluded them.

Killing Joke have been one of the more surprising clients of EG during the Eighties. Their unique image and style were irresistible, and the company stood by them through thick and thin for eight years.

In 1979, Roxy Music reformed and recorded *Manifesto*, *Flesh & Blood* and *Avalon* for EG Records in the Eighties. These three albums produced two number one singles and proved their most commercial outings to date.

Meanwhile King Crimson also reformed with Robert Fripp, Bill Bruford, Adrian Belew and Tony Levin recording a successful trilogy of albums — *Discipline*, *Beat and Three Of A Perfect Pair*.

EG took on Toyah Wilcox in 1983 when she was emerging as a performer and an actress after being a punk

queen, recording pop albums as well as starring on the West End stage. When she married Robert Fripp, Alder was best man and Fenwick chief usher.

Fripp and Wilcox occasionally work together, at present with *Sunday All Over The World*. The timescale is relatively unimportant. If artists need two years to bring something to fruition, EG will arrange it.

"We sometimes suggest that artists take time off to rejuvenate their careers," reveals Fenwick. "Our duty as managers is to make their careers last as long as they want to."

"The bulk of our artists are in their forties," says Alder, "but they'll stay in the business all their lives. Our financial independence at EG is the key."

When touring was involved, Alder or Fenwick were constantly in attendance.

The two of them believe in exploitation being conducted properly and not based on a quick hunch or impulse.

Bill Bruford is another EG asset, whose career and activities are carefully planned for maximum impact. Like most EG clients, his progress to date has been inextricably linked with the company and its other artists.

One of the most respected drummers around during the last 15 years, Bruford joined King Crimson from Yes in 1974. He's also worked with Genesis and heads his own band, Earthworks. He's also teamed up again with what is seen as the classic Yes line-up Anderson, Bruford, Wakeman and Howe.

Alder perceives three dimensions to an artist: their commercial value as seen by the public; their ability to do something themselves which is artistic and just makes enough money to justify it; and, finally, the artist as an individual away from the stage persona, following their inclinations like Robert Fripp with his Guitar Craft method of guitar tuition.

"We never lose sight of their mainline career, however," stresses Fenwick, "and we stoke it up when necessary as well as providing an outlet for their own preferences with Editions EG."

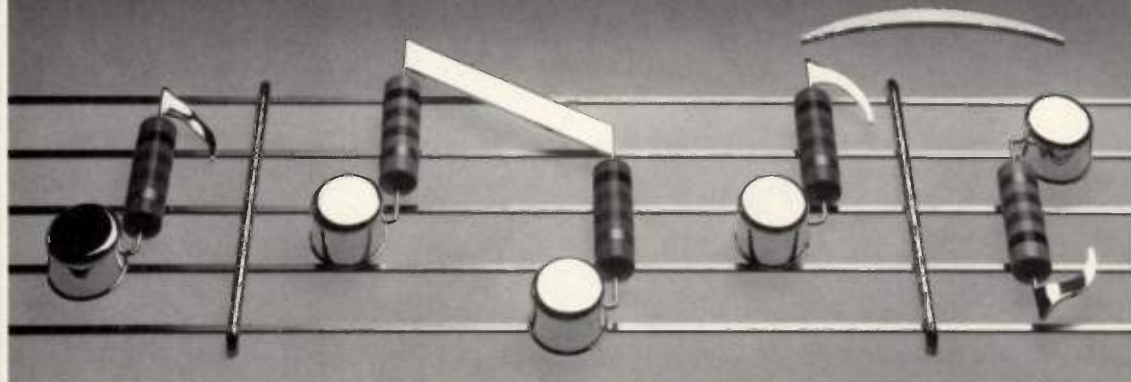
"There are a lot of intelligent artists around the world with current record deals who would like to do more adventurous things which their contracts will not permit."

EG has been headquartered in Kings Road, Chelsea, since 1970, and recently moved along the road to more practical premises. Times and outlooks have changed over the last 20 years, but the enthusiasm and dedication of Alder and Fenwick remain constant.

"The management side of things is less important now," Alder points out. "We're now music business-orientated with our own publishing operation and records through Virgin."

"Mark and I own the company ourselves with no one else. We've been tempted, but we've never sold, and we're entirely independent but adaptable."

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PIONEERS IN AUDIO ACCESSIBILITY

Two years into the job, MD Dennis Collopy is implementing plans to make EG Records and EG Music "free standing" as a label and publishing company

Standing alone in his field

DENNIS COLLOPY came to EG in May 1988 as managing director with a wealth of useful and relevant experience.

He started his music business career at Chrysalis Music in 1975. During his eight-year spell at Riva Music, he signed writers such as the Clash, Air Supply, John Cougar Mellencamp and Rod Stewart.

By 1982, Riva was number two publisher in the US. Then Collopy was approached three years later by RCA/Ariola (now BMG) to head its UK music publishing companies. His signings there included Maria McKee, writer of A Good Heart for Feargal Sharkey (a number one within five weeks of Collopy joining the company); Steve Earle; Dwight Yoakam; Peter Cetera; Steve "Silk" Harley (Jack Your Body, another number one), and UK acts such as the Mission, All About Eve (both with debut top 10 albums) and Pop Will Eat Itself — all BMG Music.

Signings at EG Music include Steve Glen, Gary Benson, Ali Thomson and Paul Inder.

Collopy has built up comprehensive knowledge of the functioning of modern music publishing and record company operation during these previous jobs, and is a nuts-and-bolts man as well as a creative

and innovative publisher and record company executive.

He pays close attention to developments in the copyright law and the problems entailed by the headlong progress of modern technology. He participates in the deliberations of the publishing and recording industries through bodies such as PRS, and is one of a fortunately growing breed in the music business who is aware of and concerned by common problems and difficulties confronting the business and able and willing to devote time and attention to finding solutions rather than being an insular company man.

"Sam and Mark approached me at a time when I was becoming dissatisfied with the limitations of the job I was doing at BMG," Collopy discloses. "I enjoyed my time there and we did pretty well, but the EG offer came when I was finding it very hard to work in the confines of a corporate situation."

He was attracted to Kings Road by the prospect of continuing music publishing activities and resuming direct involvement in records too.

"My role in EG management at the moment is supportive and ancillary to those of Mark and Sam," explains Collopy. "They handle most of that area because they are artist managers through and through in outlook and philosophy."

"That's a very specialised area and very personal, and I certainly can't walk in on a 19-year-old partnership and do

it any better."

He has spent his first year at EG reorganising the music publishing company and strengthening it into what he terms "a stand-alone company" not merely reliant on having rights to material on record. He has set up a new worldwide network of sub-publishers for EG Music.

"David Platz administered the company for 18 years and it was a very good relationship," says Collopy, "but I thought we should have complete and direct control of all our international associations. Also it is the only viable way to offer alternatives to multi-national conglomerates."

His second year he anticipates as being divided 50-50 between publishing matters and EG Records. He has built up a songwriter roster of 20, which he believes is a sensible and manageable number in terms of the hard work involved in placing their material.

"About five of them could become big artists," Collopy believes, "and maybe we might manage one of the five also through EG."

His publishing hat is never far from his head, and he sees EG Records as a constant beneficiary of its sister company's activities.

"We'll be growing the label through the publishing connections when we've sown the seeds of the latter. Some of them are germinating already."

This is a reference to a sub-publishing arrangement with George Glueck of Editions Intro, the German publishing company owned by Peter and Trudi Meisel. The reciprocal deal has brought EG Music sub-publishing for Milli Vanilli

and the Rainbirds.

Thomas Fehlmann, A&R manager for the Rainbirds who also discovered them and works closely with Glueck, approached Collopy through the sub-publishing connection with an album project called Teutonic Beats.

"It's European, it's innovative and it's very timely — just what EG Records is looking for," says Collopy. "And it all stems from the publishing operation. Publishing presents you with far more opportunities than most record companies believe. You can have access to the whole gamut of popular music — reggae, country, blues, dance — and you can introduce these elements into the record company."

He sees his third year at EG as one of consolidation and expansion, implementing plans to make EG Records and EG Music "free standing" as a label and publishing company. He is well aware of the state of the marketplace and the constraints on everyone not operating with a bulging cheque book and the attitude prevailing among some record companies.

"A major will give you £2m for U2, but they often won't give you £2,000 for a new band. If you find good new talent, you've got to get in early long before they're ready to record and work right through with them."

Collopy views the recent establishment of a high profile US publishing office, based in Los Angeles headed by Linda Komorsky, as proof positive of EG's commitment and progressive outlook. The company is now firmly rooted and well placed in the two leading sources of talent in the world.



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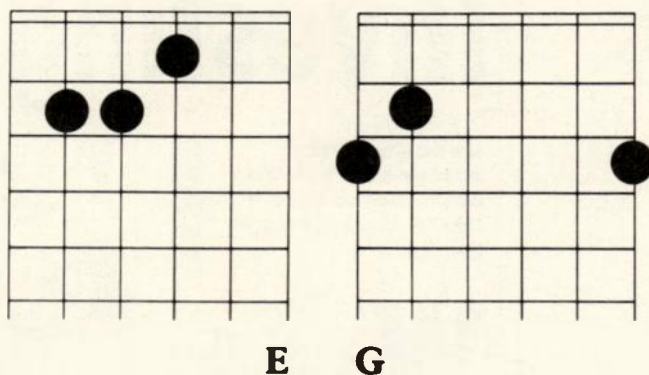
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Investing in writers

Linda Komorsky explains her role and objectives as head of the EG Music Group in the US.

WE OPENED our doors January 1 1989 with the belief that there was an opportunity to build a publishing company based on a writer-oriented approach to the music business as opposed to building a catalogue by purchasing other companies.

Our first step was to hire a professional manager who reflected our philosophy of investing in writers rather than catalogues. We found Frank Petrone, who had been professional manager at Aristo and Dick James Music. He was appointed manager of creative activities with responsibilities that include the signing and developing of staff writers as well as the exploitation of the existing EG Music catalogue.

Cal Curtis was our first signing. His first major US hit, Second Chance, recorded by 38 Special, charted top five in *Billboard* this spring. Cal is currently scheduled to write with several major US bands, including Sheriff.

Our next signing was Ashley



LINDA KOMORSKY (seated centre) meets the EG UK team

Hall, who began his career as a staff writer for Tyrell-Mann Music, scoring TV and films. Ashley has recently co-written with two major US acts, and with Dennis Morgan and Scott Cutler.

Our most recent signing is singer-songwriter Walter Egan. Walter's song, Magnet & Steel, which he recorded with Stevie Nicks, charted top five worldwide. He is currently in rehearsal with his new band, and writing songs for his next LP release.

Then there is a co-publishing deal we have finalised with Joel Wartman. Joel is a Canadian producer-songwriter, and our first project with Eureka Records (Joel's company) is a group known as Monuments Galore. Their first single, Sometimes I Wonder, was released at the end of August and

made an instant impact on Canadian airplay lists.

We have completed our deal with Duane Hitchings, one of America's top songwriters, who has worked closely over the years with artists such as Rod Stewart and Kim Carnes.

We are trying to build slowly, concentrating our efforts on giving attention to our staff writers and developing the songwriter-artists with whom we are working.

Since our entire professional staff consists of Frank and myself, our plan is to sign only five or six writers this year. It's impossible for two people to service properly more than that, and we intend to deliver what we are promising.

As we establish ourselves and hire more creative staff, we will increase our writer-artist roster.

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EG Records' roster reads like a Who's Who of ground-breaking British recording artists.

RHETT DAVIES

RHETT DAVIES is probably best known for his work with Bryan Ferry and Roxy Music, but was first involved with EG through the Fripp and Eno album, *Evening Star*.

Davies also worked on five of Eno's classic albums, including *Music For Films* and *Another Green World*, and produced the outstanding Roxy Music trilogy, starting in 1978 with *Manifesto*, followed by *Flesh & Blood* and culminating with the definitive Roxy album, *Avalon*.

Apart from producing *Boys And Girls*, Bryan Ferry's most successful solo album to date, Davies has worked with Talking Heads, Ice House, the B52's, Then Jerico, Simply Red and latterly Cock Robin.



BILL BRUFORD

BILL BRUFORD is one of rock's most respected drummers, and was a guiding light in the so-called British "art rock" movement, recording and touring internationally with Yes and King Crimson between 1968 and 1974.

He then spent several years observing and participating in the music making processes of Gong, National Health, Genesis and UK among others until he felt ready to write and perform his own music with his own eponymous band, recording four albums between 1978 and 1980.

However, it was the reconstituted King Crimson of 1980-84 which provided the vehicle for Bruford's revolutionary use of electronics in developing the melodic

side of percussion.

He now leads his own electro-acoustic contemporary jazz group called Earthworks with Iain Ballamy and Django Bates. Their debut album won critical acclaim in the US.

Bruford has also made time recently to record with Kazumi Watanabe, David Thorn, the New Percussion Group of Amsterdam, Jamaaladeen Tacuma, Akira Inoue and Al DiMeola. He is currently dividing his time between the new Anderson, Bruford, Wakeman and Howe supergroup and his own personal projects including Earthworks.

DUBH CHAPTER

FROM THE Emerald Isle, Sean, Kevin, Brendan and Desmond joined forces last year to form Dubh Chapter, a rock band which refuses to be influenced by the charts or watch Top Of The Pops. They prefer listening to Brahms, Tchaikovsky and Purcell.

Dubh Chapter see themselves as the stadium rock band of the Nineties, and started recording their debut album with Steve Hillage late in September.

"We don't want to be U2," says Sean. "Besides, we're really not so close to God as they are."

Byrne, Jon Hassell and Harold Budd among others.

A modest, self-effacing artist, Eno has never had a hit single or a platinum status album, but his prominent niche in contemporary music is assured and universally recognised.



BRIAN ENO

WIDELY ACKNOWLEDGED as one of the most influential figures in contemporary music, Brian Eno was the main inspirational power in the early days of Roxy Music, and has also been prominent in the development of ambient music.

His production credits include David Bowie, Talking Heads and U2, and Eno made four significant albums of songs during the Seventies as well as collaborating on record with Robert Fripp, David

TO PAGE EIGHT ►

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EG Records

► FROM PAGE SIX



ROBERT FRIPP

ROBERT FRIPP formed the seminal King Crimson band about 20 years ago, an event which had a lasting effect on rock music, particularly through Fripp's dazzling and unique electric guitar technique.

He has been with EG throughout its 20-year history, and is still looking to the future and continuing to break down musical barriers.

King Crimson, the first act signed to EG Records, were rock music's trail blazers for six years, showing the way to an impressive array of other progressive bands such as Yes, Genesis and ELP.

The band dispersed in 1974 with Fripp observing that the old

order was coming to an end. He worked with Brian Eno, Peter Dinklage and David Bowie among others, and began developing his Frippertronics concept of ambient music, an area in which he and Eno had experimented in earlier years.

In 1981, he formed The League Of Gentlemen, featuring Barry (formerly of XTC and now of Shriekback), Sara Lee on bass and Johnny Toobad or Kevin Wilkinson on drums. The band toured Europe and the USA, released an eponymous album and then went their separate ways.

An album of Frippertronics entitled Let The Power Fall ensued, and then a reincarnation for the Eighties of King Crimson called Discipline with the talents of Bill Bruford on drums, Tony Levin on bass and Adrian Belew's guitar and vocals. Three albums, tours of Europe, Japan and America resulted before Fripp brought down the curtain on the latterday King Crimson.

In 1985, he became president of the American Society for Continuous Education and took the opportunity to conduct a series of acoustic guitar seminars which led to the formation of the League Of Crafty Guitarists. The latter were 19 top virtuosos of the instrument led by Fripp in guitar pieces of brilliant concept and stunning dexterity.

Today Fripp and his wife, Toyah Wilcox, lead a band called Sunday All Over The World completed by Trey Gunn on stick bass and Paul Beavis on drums. Once again the music defies categorisation in its fresh originality, enhanced by the playing and personality of one of the world's most gifted guitarists.

SIMON JEFFES & PENGUIN CAFE ORCHESTRA

FROM THEIR first release in 1976 on Eno's Obscure series, Penguin Cafe Orchestra have produced music of rare acoustic quality, ingeniously drawing at different times upon the sounds of Cajun, Celtic folk, African, Gamelan and English chamber music.

Simon Jeffes, founder and principal writer, enjoys a reputation as one of today's leading new music composers. He was recently invited by the Royal Ballet to orchestrate six existing Penguin Cafe Orchestra pieces for a newly commissioned ballet titled Still Life At The Penguin Cafe.



KILLING JOKE

A CULT band with its own unique brand of fierce rock music, Killing Joke attracted a small army of faithful followers in the early Eighties clad in black leather and sporting tattoos.

They outpunked punk with the raw beauty of Geordie's Gibson gold semi-acoustic guitar soaring over the dark primal rhythm of big

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Paul's drums, the pounding sledgehammer bass of Youth or Raven and the madcap vocals and tortured keyboards of high priest Jaz Coleman.

Killing Joke are formidable on stage, presiding over an anciently savage gathering of the clans, and arguably they provided the inspiration for the likes of Sisters of Mercy, the Mission, Southern Death Cult and Metallica.



LOOSE TUBES

A HOOLIGAN co-operative containing some of the most radical talent in London.

This unit has confounded the critics by redefining the language of the large ensemble against all odds.



ROXY MUSIC

ROXY MUSIC were the forerunners of what is now referred to as glam/art rock.

They were the first band to fuse R&B/soul with early synthesizer techniques, pioneered by Brian Eno. Bryan Ferry's unique vocal style was a perfect foil for the band's outrageous and decadent sound, and Roxy Music's whole image was new and exciting.

Roxy Music split in 1976 after five albums, reforming two years later to record the now classic trilogy of *Manifesto*, *Flesh & Blood* and *Avalon*.

The central members of Roxy Music throughout its career have been Bryan Ferry, Phil Manzanera and Andy Mackay. The band last performed together in 1983, and Bryan Ferry has continued his solo career, with a particularly notable and successful fifth solo album, *Boys & Girls*, released in 1985.

TEUTONIC BEATS

TEUTONIC BEATS came to the UK via EG Records from Berlin. Thomas Fehlmann, the man who discovered the Rainbirds, has put together a strong label of dance music — Italian without the tackiness,

Belgian new beat without the aggression.

Teutonic Beats is more than just a label, it's a rhythm for life. These are the bands:

MARATHON — Formerly part of a band called Palais Schaumberg with Thomas Fehlmann. Now Marathon have released *Love Park* and *Hardhouse*, both of which reached the top 30 in the *Echoes*' house chart.

WEST BAM — Had a huge club hit with *Monkey Say Monkey Do* last year at the height of the Summer Of Love. West Bam had a track released called *And Party* which hit the German national charts and is favoured by James Hamilton.

FUTURE PERFECT — Their single, *Sato Agrejo*, was a top five hit in the *Echoes* chart during September. The singer, Gabi Delgado, was a member of the early Eighties band D.A.F.

FISCHERMANS FRIEND — Their track, *Money*, will be the second cut from the *Opus II* compilation, due for release in mid-November. They have an album really to go which zoomed into the house charts in August.

WEST INDIA COMPANY

WEST INDIA Company was formed from the embers of the Eighties pop phenomenon, *Blancmange*. Stephan Luscombe and Pandit Dinesh have got together with pop media hack Peter Culshaw and Asha Bhosle, Indian goddess of playback film soundtrack, and made an album called *New Demons*.

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20 YEARS ON

**Nigel Hunter
profiles the
talents of EG's
publishing arm,
EG Music**

Playing the

GARY BENSON

GARY BENSON is a prestigious addition to the EG Music roster. He signed with the company in 1988, but has been writing hits for the past 15 years for various artists including Olivia Newton-John, Stacy Lattisaw, John Travolta and Allan Clarke of The Hollies, not to mention his own inimitable version of the song Don't Throw It All Away.

Benson's current songwriting collaborators include Frank Wildhorne (Where Do Broken Hearts Go), Winston Sela and Allan Clarke. This year he has co-written four tracks for the next Maxi Priest album and for several other major reggae artists, includ-



GARY BENSON

ing Trevor Hartley, Barrington Levi and Trevor Walters. He also co-wrote the acclaimed TV theme for the orphan telethon Find A Family, which was recorded by the Hollies.

One of his latest writing projects with Frank Wildhorne was an outstanding track called Vienna for the new RCA recording artist, Linda Eder, due for October release. Benson has co-written four tracks on the new solo LP being recorded by Allan Clarke.

He is also in demand as a producer with Winston Sela, having just completed assignments with Ami Stewart, Working Girls and a new solo artist, Chris Johnson.



JIMMY CAUTY

JIMMY CAUTY came to EG Music through the band Brilliant, which also featured Youth and June Montana.

After the band split up, he got together with former Echo & The Bunnymen member Bill Drummond to form the Jams (aka the Timelords), and had a number one hit with their first and only single Doctorin The Tardis.

Since then, Cauty and Drummond have recorded an album entitled A History Of The Jams, and they are now working on a more mainstream project, the KLF, which has already spawned three major club hits.



STEVE ROBERT GLEN

STEVEN ROBERT GLEN

STEVEN ROBERT Glen has spent much of the Eighties writing for and producing artists based overseas. Italy, France, Germany, Switzerland, Australia, Japan — nowhere was too far and nothing too big a challenge.

Says Glen: "Sometimes with the language barrier, producing foreign artists in English was the closest I ever came to self abuse."

"One classic example of this was spending three days on a track, teaching the foreign band where to put their fingers on their instruments, after which they introduced me to their Martian-type vocalist. After a further three days of recording, he still made my most meaningful lyric of Staring At The Burning Ember sound like Standing On A Burning Hamper. Most discouraging unless, of course, you're a Martian yourself."

However, he still found time to write and produce for such distinguished artists as Hot Chocolate, Gloria Gaynor, Candidate, Suz Quatro, Roger Daltrey, Racey, Dollar, Bucks Fizz, Sad Cafe, Liquia Gold, Phil Fearon and Galaxy and many more.

Now back in England, Glen is getting set for the Nineties by collaborating with David Most, writing and producing singles and albums for Island Records' new signing, Bernadette Washington.

DUANE HITCHINGS

DUANE HITCHINGS is regarded as one of the most successful writers of the last 10 years in the US.

His songs are as varied as Do You Think I'm Sexy, Young Turks, Infatuation and Crazy About Her for Rod Stewart, Voyeur and I'll Be Here Where The Heart Is for Kim Carnes, and Don't Look Any Further which has been recorded by Dennis Edwards, the Kane Gang and Eric B and Rakim.

Other Hitchings songs have recently been recorded by Heart, Steve Perry, Pat Benatar and Alice Cooper, and he is also noted for his work on movie soundtracks such as Rocky IV, Flashdance and Iron Eagle.



PAUL INDER

PAUL INDER

PAUL INDER has been writing songs and playing guitar since the age of 11, with the advantage of a rock 'n' roll background (father is Lemmy of Motorhead).

Inder acquired his first electric guitar when he was nine from the late lamented Paul Kossoff (Free), and at 14 was busking regularly around London and attracting the attention of such music luminaries as Peter Grant (Led Zeppelin manager), Billy Gaff (Rod Stewart manager at the time) and Muff Lange (producer).

Inder, now 22, has put together his first fully-fledged band, and plans to take his own individual blend of power rock and strong rhythmic funk on the road later this year.

Apart from playing and writing, Inder has also produced several projects, and has a useful decade of valuable experience under his belt.

Artistic card



ALI THOMSON

As a performer, he has worked with many notable artists such as Vangelis, Go West, Nick Heyward, Elaine Paige, Belouis Some and Scritti Politti. He is currently signed to EG Records.

As a songwriter, Thomson's unique talent has brought collaborations with The Wicak, Giant Steps, Alan Gorrie (Average White Band), David Foster, Jay Gruska, Matthew Wilder, Marc Jordan, James Guthrie, UK Players, Jason Scheff (Chicago), Danny Wilson and Living In A Box.

He has also written with film composers Hans Zimmer and Stanley Myers, and wrote and performed soundtrack music for Terminal Exposure and My Beautiful Laundrette.

ALI THOMSON

ALI THOMSON signed with EG Music in 1988, and over the years has been involved in many aspects of the music industry.

As an artist, he has had hits in many overseas territories, and was voted one of the top 10 new artists of 1980/81 in the *Billboard* poll.



YOUTH (AKA Martin Glover)

Youth progressed to producing acts as diverse as Kate Bush and Big Youth as well as becoming prominent as a session musician.

In 1988, he co-wrote and co-produced three tracks on Yazz's debut album *Wanted*, and established his own label and publishing company called WAU. This was primarily set up as an outlet for young international talent, and much of youth's time is spent discovering, nurturing and developing such artists and writers.

Youth has been working on Yazz's follow-up album as well as mixing for the Fine Young Cannibals, and has assembled a group with Andy Caine called State Of Mind.

YOUTH

YOUTH JOINED EG Music in 1980 as a writer and founding member of the band Killing Joke. Several years later he left the band to form Brilliant with June Montana and Jimmy Cauty.

After the demise of Brilliant,

The enthusiasts' label

EDITIONS EG is the specialist sister label to EG Records. Sam Alder describes it as "the label of excellence and inquiry" which will release an album in the name of artistic freedom.

"The kind of things our artists do could well be around a lot longer than the kind of instant success of a rock album," he explains. If you look at the graph of Editions EG releases, they keep on selling steadily.

"Even if a record sells in only let's call it 'respectable' numbers, provided we've got the making of the record right, provided we haven't moved above the £10-15,000 recording cost limit, we're OK. Editions EG has no set A&R policy."



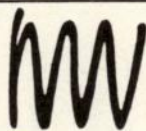
ALEC BYRN, new associate director of EG Records and general manager of Editions EG

ALEC BYRN, now associate director of EG Records, was appointed general manager of the Editions EG label in January 1989, an internal promotion well merited by his considerable experience and expertise in the avant garde and ambient music fields in which Editions EG specialises.

Among his duties is responsibility for controlling EG's catalogue affairs with its UK licensees, Siren and Virgin.

His first major task was relaunching Editions EG in the US with important releases such as King Crimson's *In The Court of The Crimson King*, Eno's ambient works like *Music For Airports*, and the *League Of Crafty Guitarists* series.

MUSIC WEEK



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