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MUSIC WEEK



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Thorn's merger offer with EMI is overwhelmingly accepted.
PolyGram takes over Decca's music, recording and publishing divisions.
Thorn EMI and JVC combine to market "video and audio high density digital discs".
CBS invent foolproof tape spoiler.
Sting and Virgin Music both claim victory in important test case over publishing rights.
RCA test one-sided 99p single with Bow Wow Wow.
EMI Music Video becomes Picture Music International.
BPI launch 'Home Taping Is Killing Music' campaign.
UK videodisc launch deferred.
Gallup wins chart contract.
Publishing Industry stirred by PolyGram's sale of Chappell.
Sony announce portable CD Player.
Virgin open worldwide subsidiaries at rate of one a month.
Campbell Connolly sold to Music Sales.
RCA and Bertelsmann's Ariola/Arista discuss increased European co-operation.
CBS and Sony join forces to set-up CD plant.
Rising tide of goodwill, initiated by Bob Geldof, permeates the music industry.
Really Useful Group debuts on the Stock Exchange.
BPI figures show cassettes outselling vinyl for first time.
Dick James dies.
PRT for sale.
DAT ready to make debut.
Debut of the BPI Sunday chart.
Paul Russell succeeds CBS chairman Maurice Oberstein.
WEA acquires Magnet.
Office Of Fair Trading allows Our Price to acquire 74 Virgin stores.
First UK DAT factory opens in Suffolk.
The House of Lords hears the Amstrad/Dixons vs. BPI/MRS/twin-taping case.
EMI in talks with SBK.
Island Music for sale.
BPI splits album chart into separate artist and compilation categories.
Industry anticipates memorable BRITS awards.

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East industry prepares to look West

THE MUSIC industry in Eastern Europe and the Soviet Union is in "a tremendous state of flux" according to Tony Hollingsworth, organiser of Looking East, the first executive conference to draw together companies and organisations from both West and East.

Just returned from a trip to Moscow, Prague and Warsaw, Hollingsworth says that in Russia new initiatives are taking place in both importing records and setting up retail chains to market them. He

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Brits: it's a new look and no mistake . . .

A RADICAL new look is being prepared for next year's British Record Industry Awards.

In a virtual clean sweep after the much-criticised 1989 ceremony, the show will be pre-recorded instead of live, the venue is being switched and the on-screen presentation will be handled by a television professional instead of celebrities.

Paul Russell, chairman of the

BPI's awards committee, says there are three priorities for the show: that the music industry should like it; that it should be a good TV show that the public respond to, and that the show should represent accurately the British music industry.

In an attempt to achieve those goals, the show is being recorded on Sunday, February 18 for broadcast by the BBC the following day. Says Russell: "Having seen

the international version of this year's show, which was edited for broadcast overseas, you realise it was a significantly better show than the one which went out live.

"Those who bothered to watch the international version had it brought home to them very clearly that you can take a lot of headaches away by pre-recording."

The location of the awards ceremony is being moved from the Royal Albert Hall which has housed it for the past two years to the Dominion Theatre in London's West End.

"We wanted to try it in a proscenium arch theatre," Russell explains, "and go to a venue that would accommodate the industry and not much else."

The difference in size between the Royal Albert Hall and the Dominion means there will be no fans at the ceremony. Russell estimates there will be only just enough seats for the industry people who want to attend.

The fans attended for both of the years at the Royal Albert Hall, first

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DOUG D'ARCY (left) with the man whose approach he says he likes, Rudi Gassner

D'Arcy links with BMG for 'grass roots' return

DOUG D'ARCY has completed his plans for getting back to the grass roots of the record industry but, contrary to expectations, his new

partnership is with BMG and not his former colleagues at Chrysalis.

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EUK champions 'unsung heroes'

TRIBUTE IS being paid to the unsung heroes and heroines of the record business — the ordinary staff in music stores and departments.

Speaking at Entertainment UK's annual sales conference on Friday, commercial director Chris Ash said that the product available for autumn was excellent but would succeed only when backed by long hours and hard work at retail level.

"The industry needs the people who make things happen in stores," he remarked. "A lot of people work long hours to keep shelves filled and they are not always recognised for what they do."

More details next week.

Honours split three ways in market share

THREE COMPANIES — Epic, PolyGram and WEA — have swept the board in the third quarter market survey, each taking two awards.

Epic was leading albums and sales label; WEA was top albums and singles company while PolyGram headed the list of albums and singles distributors.

There was, though, notable success for Music Factory Dance in the singles labels. Jive Bunny gave the company 5.1 per cent of the market to take it into second slot. In the albums labels category, Gloria

Estefan and Alice Cooper helped Epic to first place ahead of stablemate CBS.

WEA's success as top singles and albums company was due in large part to Prince's Batman soundtrack album and its associated singles. The singles market, though, was closely contested with just 0.8 per cent separating the top three placings. The albums category was clear-cut, with WEA topping second-place PolyGram by 2.3 per cent.

Similarly, PolyGram strolled

away as top distributor in both categories. Its lead in albums was 7.9 per cent and in singles 5.5 per cent. Much of PolyGram's success was due to Virgin joining the company for distribution.

Most pronounced improvement in singles distribution came from BMG which, through the success of Jive Bunny and Black Box, almost quadrupled its previous quarter's market share to finish at 18.3 per cent. Top indie distributor in both categories was Pinnacle.

Market share results p44, 45.



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A NEW TV campaign in support of Queen's *The Miracle* breaks this week in Central and Yorkshire. Parlophone is promising coverage in further areas during November before a national roll-out in December. A fifth single, *The Miracle*, is scheduled for release in late November to tie in with the TV campaign.

MUSIC WEEK



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

TV and radio for Dino's Feelings

DINO ENTERTAINMENT is mounting a TV and radio campaign in support of *That Loving Feeling*, a compilation of Sixties ballads.

Radio advertising will break to tie in with the album's release on November 6 and will be followed from November 13 with TV ads in London and Central.

Further TV time has been booked in Yorkshire, Granada, TVS, Anglia and STV.

● EMI AND PMI are backing the release of Iron Maiden's *Infinite Dreams* single and Maiden England video with advertising in *Kerrang!*, *RAW*, *Metal Hammer*, *Sounds* and *Metal Forces*. Out on November 6, the products will also benefit from flyposting in London, Manchester, Leeds, Birmingham, Newcastle and Cardiff.

In-store material will be available. Iron Maiden's back catalogue, currently at full price, goes on to the Price Attack schedule from November 6.

● THE BEAUTIFUL South will be promoting their debut album on Go! Discs during their UK tour which begins at the end of the month.

● THE ROIR catalogue, previously distributed by the now defunct Red Rhino, is available through Windsong. The cassette-only label specialises in dub reggae and live material.

Pirates set sail north with BPI in hot pursuit

A SHIFT in the operating centres of the UK's counterfeit cassette industry is causing the BPI's anti-piracy unit to cast its net further and further afield.

Up until two years ago, virtually all piracy cases were emanating from Essex and south-east England. However, the BPI has seen the illicit trade spread gradually northward to the extent where the unit's recent activities have been concentrated in Glasgow.

A raid in the city earlier in the month (MW, October 21) netted seven high-speed duplicators along with finished cassettes and other material, all in place for an assault on the Christmas market, the BPI believes. That action was the second in Glasgow, following an operation in November which closed what the BPI described at the time as the biggest pirate factory ever uncovered in the UK.

That initial Glasgow action was the first time a raid had been carried out in Scotland and is a far cry from the days when piracy was

concentrated in east London and the Essex borders.

Anti-piracy unit co-ordinator Tim Dabin says: "Last year was the year when everything changed and we started finding factories in other parts of the country."

The unit successfully raided premises in the east and west Midlands last year and this year has completed operations in Manchester and Sunderland as well as Glasgow.

Dabin believes there are a variety of reasons why pirates are now being found in new areas. He suggests the competition for the London market plus the BPI's vigilance there is forcing them to look further afield. In addition, local counterfeiters are springing up to supply the city in which they live, inspired by the profits they have seen other pirates make.

Dabin comments: "It doesn't really matter where they set up — the BPI is prepared to go to any lengths to stop piracy."

Retailers can help those efforts,

he says, by reporting any signs they see of counterfeit product to the BPI and their local trading standards office. Dabin points out that the anti-piracy unit's main targets are the producers and distributors of the product, but information about street sellers makes a valuable contribution to the overall picture.

Why piracy started in the south

AS FAR as the BPI can tell, cassette piracy goes back to the late Seventies and its origins in the UK can be traced to one group of people based on the Essex/London border.

That original group of pioneering pirates spawned other factories but, in the early days, the sales activity of all of them was concentrated in London, Essex, Suffolk and Norfolk.

However, the attentions of the BPI forced them to re-consider their manufacturing methods and they made a deliberate move away from London. Being local people, though, they did not initially move very far, resulting in their duplicating plants making slow but steady progress towards the Essex coast.

The first indication that a more radical approach was being taken came when the anti-piracy unit raided a factory in farm buildings at Whistable on the Kent coast late in 1984. Not long after, a similar find was made in Brighton, and the operating principle was the same: a factory close enough to supply London but far enough away to avoid immediate detection.

When the BPI mounted successful operations against counterfeiters in Nottingham, Leicester and Warwickshire last year, it had become obvious that the pirates were making a deliberate move away from the South-east.

MUSICAL



POLYDOR HAS appointed Judi O'Brien as director of legal and business affairs... **Marion Green** has been appointed manager of Hollywood Nites' sales administration department. She was previously in Parkfield Entertainment's customer services and telesales... Collins Classics has appointed **Anna Gregory** as label manager... **Chris Wapshott** has left Our Price to join Aspen In-Store Marketing as creative display manager... the Royal College of Music has appointed **Peter Hewitt** as director of its junior department... **Paul Morgan** has left EMI to join Polydor as senior A&R manager... Britannia Row Productions has appointed **Chris Hey** as production and logistics manager.



THE ATARI Corporation is to sponsor **Julia Fordham's** tour which runs from this week until November 17. Atari UK managing director **Bob Gleadow** says: "We have chosen an association with **Julia Fordham** for a number of reasons. **Julia's** audience consists of the more perceptive adult, just the sort of people likely to be impressed by the Atari computer range." **Fordham** and **Gleadow** are pictured above.

● THE PET Shop Boys have set up their own management office after the completion of a five-year deal with **Tom Watkins' Massive Management**. The band emphasise that the move is amicable and that they will continue to be involved with **Watkins** on a number of business ventures.

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Brits' new look

► FROM PAGE ONE

up in the "gods" and, this year, immediately in front of the stage.

Russell says: "It will be different without the fans and it will be a different style of show. But we won't know what it will lose and what it will gain until the night of February 19."

"We are trying the middle ground. For years we were at the Grosvenor House Hotel where it was a dinner-cum-show. There was a feeling on the BPI council three years ago that the show should move to a prestigious major venue like the Royal Albert Hall."

"From there we got a comparatively stolid awards show in '88 which a lot of people in the industry were not particularly happy with. In '89, we thought we'd bring in independent producers and make it poppy and that didn't work out particularly satisfactorily."

"This time we're aiming for the middle ground, I'm sure there'll still be people who don't like that."

● **BROADCASTING VETERAN** Jonathan King is the BPI's producer for the awards show and will also be presenting the ceremony.

He will be working closely with the BBC's producer for the event, Michael Appleton.

Russell makes no direct reference to errors made at this year's show, but says: "On paper, you can put together what looks like a fantastic team then they run out on the pitch and they all fall over each other."

"With King and Appleton, we have twin strikers who can score goals."

BSB beams in 'UK MTV'

NIK POWELL's Palace TV has emerged as the major programme provider for the UK's first dedicated pop and rock TV channel.

Called The Power Station, the channel is one of five to begin transmission by British Satellite Broadcasting early next year. BSB's Bob Hunter says that the new station will be Britain's "equivalent to MTV".

BSB has also contracted a venture between Radio Vision International and Elephant House to provide live and recorded programmes for The Power Station.

Ex-Our Price five split as Smiths drops writ

THE TEAM which saw Our Price grow from half-a-dozen shops to the UK's largest specialist music retailer has been split up — by law.

In return for parent company WH Smith dropping its legal action against them, founders Garry Nesbitt and Mike Isaacs have agreed not to work together to set up a rival to Our Price. A spokesman for Smiths says it is understood by both sides that the agreement is binding in law.

Smiths dismissed Our Price deputy chairman Nesbitt, development director Isaacs, managing director

Barry Hartog, operations director David Cain and buying manager Frank Daranjo in August.

Smiths also obtained a High Court injunction against the men preventing them from using knowledge they had gained at Our Price to set up a rival chain. Under the agreement now reached, Nesbitt will not work with the others for two years and the other four will not work on the same project for 18 months.

However, all the dismissed men remain free to work individually for any company, in or out of

record retailing.

Smiths adds that the agreement was acceptable to all parties and the company will not now be pursuing its claim for damages.

Legal costs are being met by the five men.

D'Arcy

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D'Arcy left Chrysalis in the spring after 20 years with the company, latterly as president, saying he wanted to set up a smaller operation where he would be more closely involved with the artists.

At the time, it was suggested that his new label would be run under the Chrysalis umbrella. However, of his decision to go with BMG, he says: "I like Rudi Gassner's approach."

Gassner is BMG president, and D'Arcy continues: "He came to me with a proposition suited exactly to my needs without me having to construct it."

"Chrysalis has been like a second home and a second family for me, but when you are starting a new venture you have to think about what's right for the venture and not your history."

D'Arcy's as yet unnamed label will be based in London — he is currently looking at offices near Notting Hill Gate — and will initially look for signings from the UK. "There's still a tremendous amount of talent here," he asserts.

He believes he has found a niche between the indies and the majors. He argues that he will have international marketing and distribution but will not be as non-descript as the existing majors.

● **CASTLE COMMUNICATIONS** has produced a 70 per cent increase in profits, according to the company's unaudited results for the year ending June 30.

Pre-tax profits were £1.8m, produced from sales valued at £21m. Turnover was up 115 per cent compared with the previous 12 months.



"AFTER FIVE years of working closely together, this is a logical step," PolyGram president David Fine told the New York press conference called to announce his company's acquisition of A&M Records for an estimated \$500m. With Fine to meet the media were (left to right) A&M president Gil Friesen, A&M chairman Jerry Moss, PolyGram board chairman Jan Timmer, A&M vice-chairman Herb Alpert and PolyGram executive vice chairman Alain Levy.

Look West

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adds that Polish industry organisations are actively seeking Western partners for projects as varied as new recording studios, tape duplication and manufacturing hi-fi equipment.

Looking East takes place in East Berlin on November 7, 8 and 9, and first details are available of the keynote speakers at the events 24

seminars. They include MTV Europe's Bill Roedy and Kevin Wall of Radio Vision on the role of music television, MW editor David Dalton on retailing and distribution West and East, Simple Minds' manager Bruce Findlay on the role of artist management and Sergei Semenov of VAAP and Patrick Isherwood of Frere Cholmeley discussing copyright issues.

● For further details contact Tribute Productions on (London) 700 4515

World BRIEFING

NEW YORK: The German-owned Bertelsmann Music Group is seeking a US partner for its New York-based RCA Records label and Distribution operation. BMG president Michael Dornemann is reported to have said the company would like to align itself with a film studio or label with studio affiliation. Wall Street analysts estimate BMG's value at around \$5bn.

CALIFORNIA: Capitol Records US has named a new head of A&R. Simon Potts has assumed responsibility for the running of the department, as senior vice president A&R. His new duties were previously handled by Tom Whalley, who has resigned to pursue other interests. Potts joined Capitol Records in 1987 as senior vice president, A&R Worldwide. Before that he was managing director of Elektra Records UK, where he signed artists including Simply Red and When In Rome. He will live in Los Angeles.

AMSTERDAM: Dutch record retailers have been urged to campaign against a national shops chain which has undercut their CD prices. The retailers' organisation NVGD has called on member companies to protest against, or boycott, Megapool, a high street chain selling audio/video equipment and household goods. Megapool has this autumn sold popular, German-imported CDs at around 10-15 guilders (roughly £3-£4.60) lower than the retail structure of NVGD members. Megapool wants to maximise CD interest.

WARSAW: State-owned record company Polski Nagranie is to build a large concert stadium suitable for staging performances by major artists. The project is to be co-financed with a consortium of US property companies.

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From loon pants to pin stripes: the rise of Andy Gray



ANDY GRAY: presenting BARD beyond the multiples

IT MAY not have been immediately obvious to those who were there at the time, but the bedraggled man in the loon pants and scoop-neck T-shirt trying to keep dry under his market stall was destined for big things.

Endless days spent standing on markets in Kings Lynn, Ipswich and Bury St Edmunds taught Andy Gray a lot about selling records, one of the most valuable lessons being that loon pants soak up the rain like blotting paper and shouldn't be worn on a wet day.

Gray put what he learned to good use and is now the head of the 14-shop Andy's Records and the first independent retailer to be chairman of the British Association of Record Dealers.

Gray's climb to those heights began while he was still at school in his native Felixstowe. "I was buying and selling records quite a lot in those days," he recalls. "I was an avid collector and I used to buy

stuff off the bloke who had the juke box on the pier.

"One day I went to him and he suggested that instead of buying one or two records from him, I bought the lot. So I did — completely cleared him out."

His Saturday job at the time was running a go-kart track, and it didn't take long before he was selling his juke-box cast-offs from his kiosk there.

Gray left school after his A-levels and took a stall on a market in Ipswich which he combined with working on a building site. "I started on the markets in January '69 with a £30 car, a six-foot pasting table, a vast plastic sheet to cover the whole lot and a couple-of-hundred singles. It was all second-hand stuff that I'd taken out of my own collection at first — and some of the things I sold I really do regret parting with them now."

He began to advertise for stock in the *NME* and his local paper and soon began to spread his net to Bury and Kings Lynn markets. "I didn't like Kings Lynn. It was always raining. I remember the winter days there when my brother, Billy,

and me would stand there with the rain soaking up the flares in our loon pants and taking it in turns to walk up to Woolworths to get warm.

"The most sensible thing I ever did was go to Cambridge market one day. The first day there I took 80 quid; I'd never seen so much money and I realised I'd cracked it. After that I had a stall five days a week in Cambridge and one day a week in Bury."

Once he had become established, Gray took the bold step of advertising his stall on Anglia Television, a move possible in days when airtime costs are considerably cheaper than they are now.

But, despite increasing business, Gray was not tempted to make the move into a shop. "There seemed no point in bothering because we were making a good living from the stall and we didn't have all the overheads that you have with a shop."

The crunch came, though, at Christmas 1974. "We were so busy on the stall we just couldn't serve people fast enough. We felt we had to open a shop.

"When we did, we were landed with overheads of 12 quid a week. I thought that was terrible because, compared with the stall, that was a massive overhead."

The first shop, opened in early '75, was soon followed by others in Bury and Peterborough until now the 39-year-old Gray has outlets from East Anglia to Yorkshire and Lancashire.

Asked about the platform for that expansion, he says: "Business was good in those days and we were selling on price."

"We added one shop a year and we were able to do that because we ploughed all the profits back into the business. I'm not saying I haven't lived well, but I haven't taken money out and spent it on an expensive lifestyle. Now it's paying off."

Gray is proud to be called an independent and does not feel that status is compromised by size. "I am independent in that Andy's is totally owned by myself and my brother. We decide what we do and how we do it. To me, that is the sign of being totally independent."

Gray is hopeful that his background and his status will make other independents more comfortable about joining BARD. He says he hopes his presence in the chair will make them realise that the organisation is not an exclusive club for the national multiples.

'I am independent . . . We decide what we do and how we do it. To me, that is the sign of being totally independent'

'I started on the markets in January '69 with a £30 car, a six-foot pasting table, a vast plastic sheet to cover the whole lot and a couple of hundred singles'

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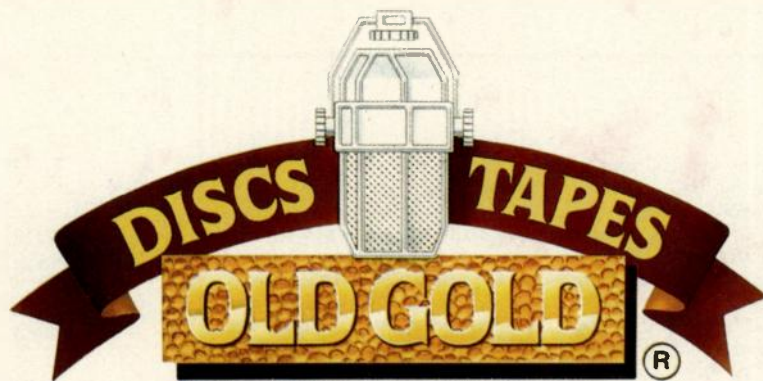
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Country makes its bid for more radio

by Andrew Vaughan

COUNTRY MUSIC could win itself a 24 hour radio station if the wind blows in the right direction at the upcoming IBA discussions on the two new FM licenses to be granted for the London area in November.

Three groups are proposing their own versions of what a 24 hour country station should look like and what its functions and purposes should be. That there should be so many groups interested in such a project is a logical culmination of the rapid increase in country radio over the past year. A recent survey by the London office of the Country Music Association suggests a substantial increase in the number of hours devoted to

country music by the BBC and ILR stations across the UK.

The ILR stations currently give country over 140 hours a week and the BBC 78 hours. The previous years were just 100 hours and 56 hours respectively, a healthy percentage increase. If these figures are added to the UK's only network country show, The Wally Whyton Show (BBC Radio Two, Thursdays 7-9.00pm) the total reaches over 220 hours per week, a 40 per cent increase on last year.

Much of this increase must be due to the improved quality of output generated from Nashville in 1989; not since the early Seventies has country music seen so many new artists, so many signings and so many inroads into the pop mainstream. The fact that many independent stations have split their wavelengths has also been crucial and several ILR stations now feature country on a daily basis. Outstanding among these are Radio Broadland (Bob Morgan; two hours), Downtown Radio (Big T; one hour), Radios Orwell and Saxon (Nigel Rennie; two hours), and WABC (Jim Duncan; three hours).

What's even more encouraging is the trend that sees more and more stations putting country records on to their daytime playlist. Greater London Radio has been particularly supportive and successful with its country music approach. Martin Satterthwaite, the CMA's European director is encouraged by what he sees as groundbreaking work in getting country music out of the ghetto. 'The increase reflects the growing market share for country music in the UK and with the exciting developments now happening in radio; I'm sure we'll see the first country music station here within the next two years, if not before,' says Satterthwaite.

Whether or not the applications for a country licence are granted, it's clear that country radio is in a healthy state. Presumably these factors will weigh heavily on the minds of the IBA committee. Country music has consistently appeared high in the polls of the British public's favourite music genres and like the easy listening audience it seems to be an area that's too often over-

looked.

The three organisations vying for the country franchise at this round of discussions are Erkan Ali from London Orbital, Ross Patterson and Country Sound. Patterson's position is strengthened by planning to bring in Tom Rivers from WQYK in Tampa Bay Florida as programme director thus giving the proposed station a strong US identity. With proposals at a delicate stage a lot of cards are currently being held up various sleeves. The County Sound bid however, thanks to the involvement of Tony Byworth, a long time country music publicist, is holding nothing back. In a long press release it outlined its reasons for applying and its proposed operations. County Sound's special projects co-ordinator, Terry Mann is convinced that country needs a full time station and called in experienced radio man Bill Bebb, formerly a senior producer at the BBC as well as the UK's resident expert on country music, Tony Byworth. Byworth's involvement could be crucial, he has 20 years or more experience in the country music industry both in the UK and the US and has already pencilled in an impressive line up of personalities, some British, some American for the planned station. The broad spectrum that country offers, from mainstream to rockabilly to cajun and zydeco to bluegrass and swing would certainly make for diverse programming even if it comes under the country banner. If a radio station can come up with a policy that covers the mainstream new country as well as the more specialised areas and with a strong Nashville input it should have a very strong case to put to the IBA. But even if it fails the country music industry should be heartened by the increase of radio activity in this area.

'I'm sure we'll see the first country music radio station here within the next two years, if not before'

TOP 10 COMPILATIONS LPS

- 1 ² THE KENNY ROGERS STORY
Kenny Rogers Liberty EMTV39 (E)
- 2 ¹ THE COMPLETE GLEN CAMPBELL
Glen Campbell Styx SMR979 (ST)
- 3 ³ ANNIVERSARY - 20 YEARS OF HITS
Tammy Wynette Epic 4503931 (C)
- 4 ^{RE} DOLLY PARTON'S GREATEST HITS
Dolly Parton RCA PLB4422 (BMG)
- 5 ⁴ VERY BEST OF JIM REEVES
Jim Reeves RCA PL89017 (BMG)
- 6 ⁸ VERY BEST OF DON WILLIAMS
Don Williams MCA MCG4014 (F)
- 7 ⁵ THE COLLECTION
Jim Reeves Collector Ser. CCSLP183 (BMG)
- 8 ⁹ THE COLLECTION
Boxcar Willie Collector Ser. CCSLP159 (BMG)
- 9 ^{RE} THE KENNY ROGERS COLLECTION
Kenny Rogers Collector Ser. CCSLP111 (BMG)
- 10 ⁶ GREATEST HITS
The Judds RCA PL90243 (BMG)

TOP 20 ALBUMS

COUNTRY

- 1 ¹ STORMS
Nanci Griffith MCA MCG6066 (F)
C:MCG6066/CD:DMCG6066
- 2 ^{NEW} NO HOLDIN' BACK
Randy Travis Warner Bros WX292 (W)
C:WX292C/CD:WX292CD
- 3 ^{NEW} AS LONG AS I HAVE YOU
Don Williams RCA PL90393 (BMG)
C:PK90393/CD:PD90393
- 4 ² FROM THE HEART
Daniel O'Donnell Telstar STAR2327 (BMG)
C:STAC2327/CD:TCV2327
- 5 ³ COPPERHEAD ROAD
Steve Earle MCA MCF3426 (F)
C:MCFC3426/CD:DMCF3426
- 6 ⁷ JUST LOOKIN' FOR A HIT
Dwight Yoakam Reprise WX310 (W)
C:WX310C/CD:WX310CD
- 7 ⁶ I NEED YOU
Daniel O'Donnell Ritz RITZLP0038 (SP)
C:RITZLC0038/CD:RITZCD104
- 8 ⁹ ONE FAIR SUMMER EVENING
Nanci Griffith MCA MCF3435 (F)
C:MCFC3435/CD:DMCF3435
- 9 ¹⁹ LITTLE LOVE AFFAIRS
Nanci Griffith MCA MCF3413 (F)
C:MCFC3413/CD:DMCF3413
- 10 ⁵ WHITE LIMOZEEN
Dolly Parton CBS 4651351 (C)
C:4651354/CD:4651352
- 11 ¹⁰ LONE STAR STATE OF MIND
Nanci Griffith MCA MCF3364 (F)
C:MCFC3364/CD:MCAD5927
- 12 ⁴ DON'T FORGET TO REMEMBER
Daniel O'Donnell Ritz RITZLP0043 (SP)
C:RITZLC0043/CD:RITZCD105
- 13 ⁸ RIVER OF TIME
Judds RCA/Curb ZL74127 (BMG)
C:ZK74127/CD:ZD74127
- 14 ¹¹ OLD 8 X 10
Randy Travis Warner Bros WX162 (W)
C:WX162C/CD:K9254662
- 15 ¹⁵ SOMETHING INSIDE SO STRONG
Kenny Rogers Reprise 9257921 (W)
C:9257924/CD:9257922
- 16 ^{NEW} PAINT THE TOWN
Highway 101 Warner Bros 9259921 (W)
C:9259924/CD:9259922
- 17 ¹⁸ STORMS OF LIFE
Randy Travis Warner Bros 9254351 (W)
C:9254354/CD:9254352
- 18 ¹³ ABSOLUTE TORCH AND TWANG
k d lang & The Reclines Sire WX259 (W)
C:WX259C/CD:WX259CD
- 19 ^{RE} KENTUCKY THUNDER
Ricky Skaggs CBS 4651441 (C)
C:4651444/CD:4651442
- 20 ¹⁴ NEXT TO YOU
Tammy Wynette Epic 4650281 (C)
C:4650284/CD:4650282

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- 8 SUNDERLAND, Empire
- 9 GLASGOW, Pavilion
- 14 READING, Hexagon
- 15 CROYDON, Fairfield Hall
- 16 CARDIFF, St. David's Hall
- 17 FOLKESTONE, Leas Cliff Hall

NO HOLDIN' BACK

THE 4th

Randy TRAVIS

ALBUM

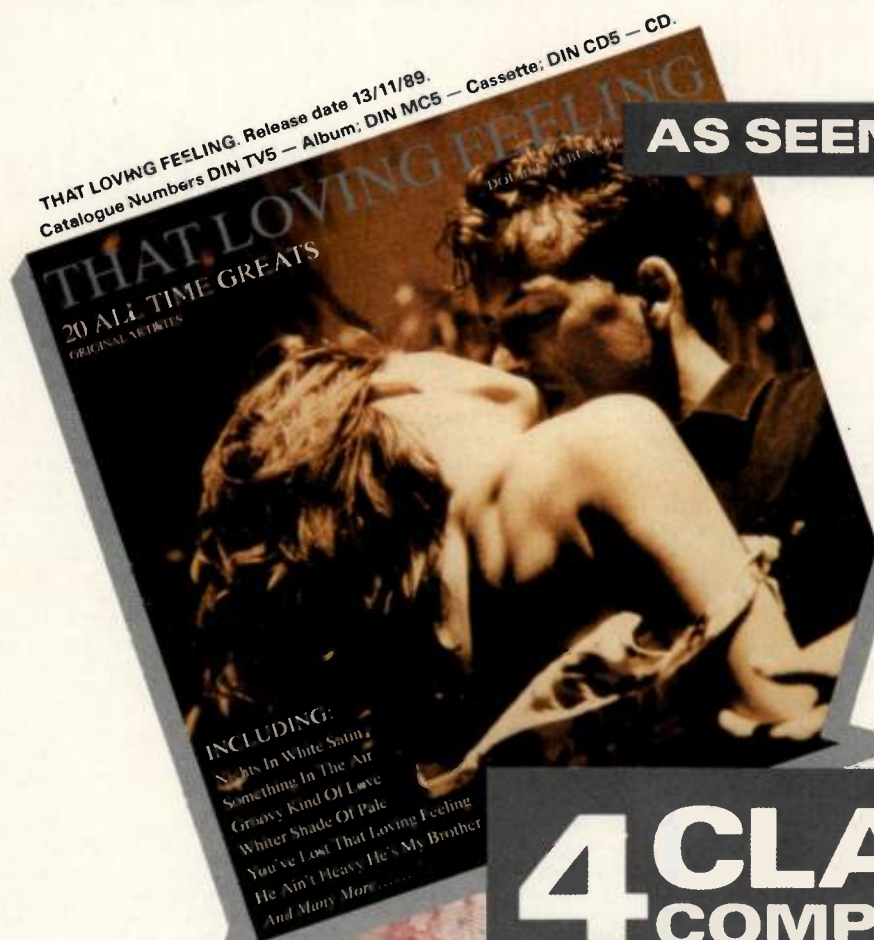
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LP: WX 292
CD: 925 988-2



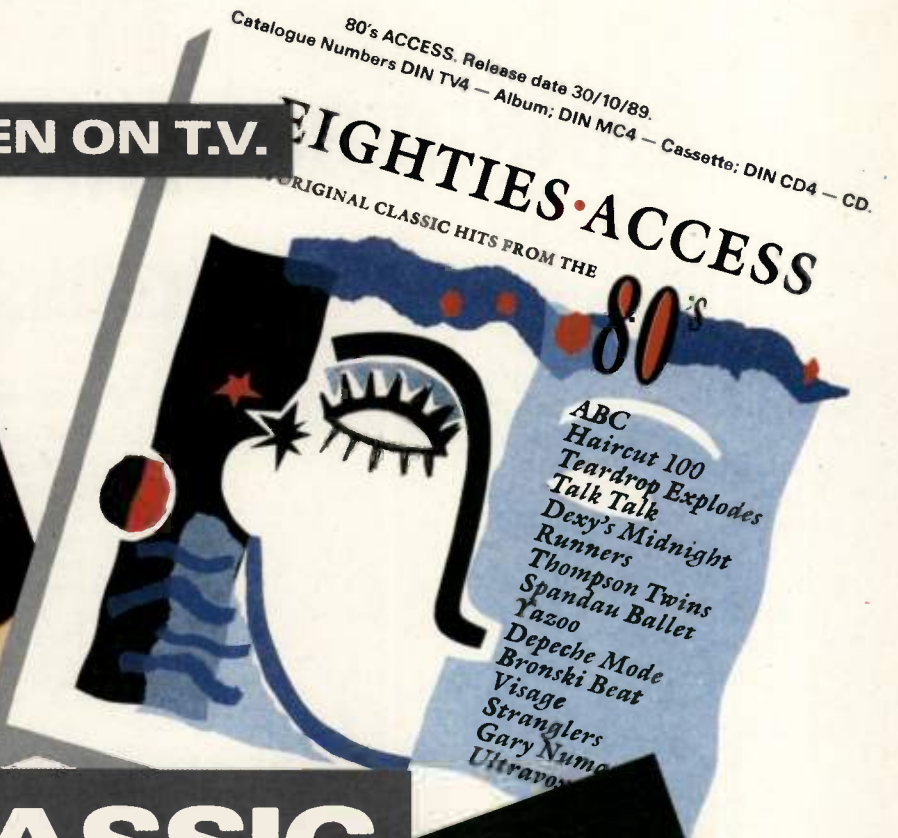
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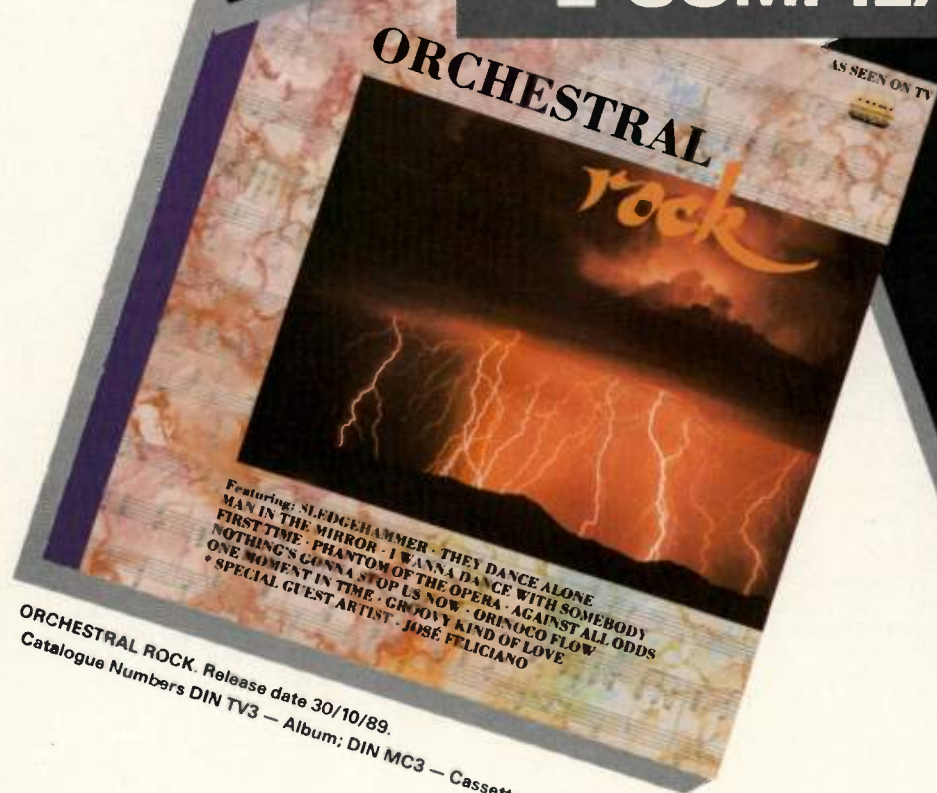
4 CLASSIC COMPILATIONS



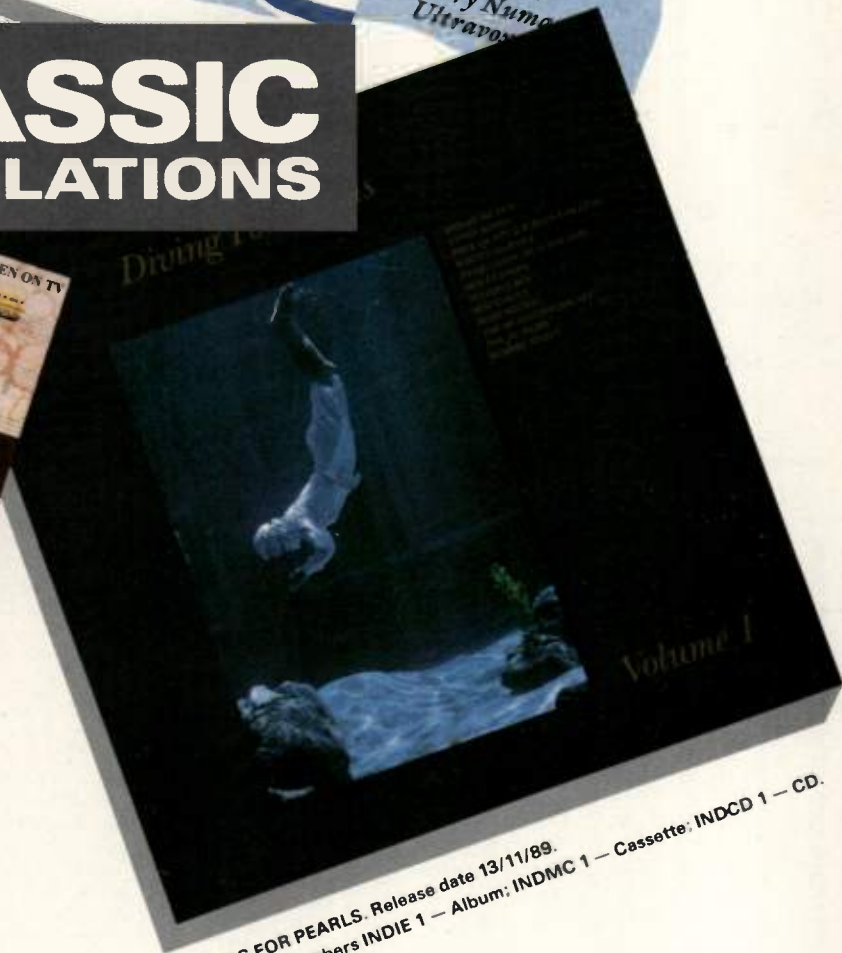
THAT LOVING FEELING. Release date 13/11/89.
Catalogue Numbers DIN TV5 — Album; DIN MC5 — Cassette; DIN CD5 — CD.



80's ACCESS. Release date 30/10/89.
Catalogue Numbers DIN TV4 — Album; DIN MC4 — Cassette; DIN CD4 — CD.



ORCHESTRAL ROCK. Release date 30/10/89.
Catalogue Numbers DIN TV3 — Album; DIN MC3 — Cassette; DIN CD3 — CD.

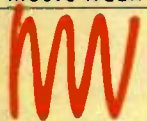


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Catalogue Numbers INDIE 1 — Album; INDMC 1 — Cassette; INDCD 1 — CD.

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MUSIC VIDEO

Description (tracks) Timings/ Dealer Price

1	1	7	JASON DONOVAN: Jason The Videos	PWL
			Compilation (4 tracks)/19min/£6.25	VHF 7
2	2	6	PINK FLOYD: The Wall	PMV/Channel 5
			Compilation/1hr 35min/£6.95	CFV 08762
3	5	49	KYLIE MINOGUE: Kylie The Videos	PWL
			Compilation (5 tracks)/20min/£6.25	VHF 3
4	3	9	QUEEN: Rare Live	PMI
			Live (18 tracks)/1hr 30min/£6.95	MVP 99 11893
5	NEW		BOB MARLEY/WAILERS: Legend	Spectrum/Channel 5
			Compilation (13 tracks)/57min/£3.47	SPC 00102
6	4	2	PAUL McCARTNEY: Put It There	MPL
			Compilation (23 tracks)/1hr 5min/£7.65	MPL 4000
7	7	25	GLORIA ESTEFAN: Homecoming Concert	CMV
			Live (15 tracks)/1hr 20min/£8.34	490172
8	8	6	NEW ORDER: Substance 1989	Virgin
			Compilation (7 tracks)/40min/£6.95	VVD 627
9	6	6	DEF LEPPARD: In The Round In Your..	PMV/Channel 5
			Live (14 tracks)/1hr 30min/£9.04	CFV 08422
10	10	30	ERASURE: Innocents	Virgin
			Live (14 tracks)/56min/£6.95	VVD 491
11	9	30	U2: Rattle And Hum	CIC
			Live (21 tracks)/1hr 36min/£8.34	VHR 2308
12	NEW		QUEEN: We Will Rock You	Music Club/Video Col
			Live (21 tracks)/1hr 30min/£3.47	MC 2032
13	18	6	MICHAEL JACKSON: Making Thriller	Vestron
			Compilation/1hr/£6.95	MA 11000
14	11	4	JULIO IGLESIAS: In Spain - Sold Out	CMV
			Live (12 tracks)/57min/£6.95	498362
15	17	2	FRANK SINATRA & FRIENDS	Video Collection
			Live (30 tracks)/1hr 30min/£6.95	VC 4077
16	14	8	CLIFF RICHARD/SHADOWS: Thank..	Music Club/Video Col
			Live/53min/£3.47	MC 2012
17	NEW		RUSH: Thru' The Camera's Eye	Spectrum/Channel 5
			Live (8 tracks)/43min/£3.47	SPC 00132
18	13	2	ROY ORBISON/CANDY MEN	Music Club/Video Col
			Live (9 tracks)/25min/£3.47	MC 2000
19	NEW		GRACE JONES: A One Man Show	Spectrum/Channel 5
			Live (10 tracks)/47min/£3.47	SPC 00092
20	NEW		MAGNUM: On The Wings of ...	Spectrum/Channel 5
			Live (12 tracks)/1hr 9min/£3.47	SPC 00152

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MUSIC VIDEO

EMI sets out to meet the classical clips challenge

by Selina Webb

EMI CLASSICAL is one of the first serious music operations to risk promo budgets on classical records and the department's first two videos are set to provide a new challenge for the TV programmers.

Publicising the Kings College Choir singing Pie Jesu from the Faure Requiem and pianist Peter Donohoe performing at the Royal Albert Hall, both clips adopt a traditional approach, offering few surprises in terms of images or techniques. But, as EMI's Chris

Evans states, a classical audience could be turned off with attempts to jazz things up. As for employing an established pop promo director and techniques such as blue screen or paintbox to give the promos are more Nineties appeal, he stresses that he's not trying to cross over to a Chart Show audience.

"One of the reasons we've made these videos is to enliven the sales force," he explains. "We don't have a specialist classical sales force, so the ones we use are used to seeing something visual to go with the product. Also I believe there is now a demand for classical videos, especially with the advent of cable."

But the production of classical promos can provide its own brand of headaches. Besides having to wait an unusually long time to recoup costs on a classical record, Evans reports that it is difficult to pinpoint short extracts suitable for the video. Most significantly, it seems that classical promos will only be financially viable for small

ensembles or solo artists.

"The Musician's Union rules mean that we would have to pay every member of an orchestra who appear on the soundtrack, even if they weren't shown on the video," he explains.

Made for around £10,000, the Pie Jesu video was shot on location in Cambridge by Big Picture Productions, while Donohoe's video combines footage of him rehearsing for the proms at the Royal Albert Hall with a dream sequence. Brimming with enthusiasm for his new project, Evans hopes the promos will be shown in-store, abroad and, hopefully, on UK television.

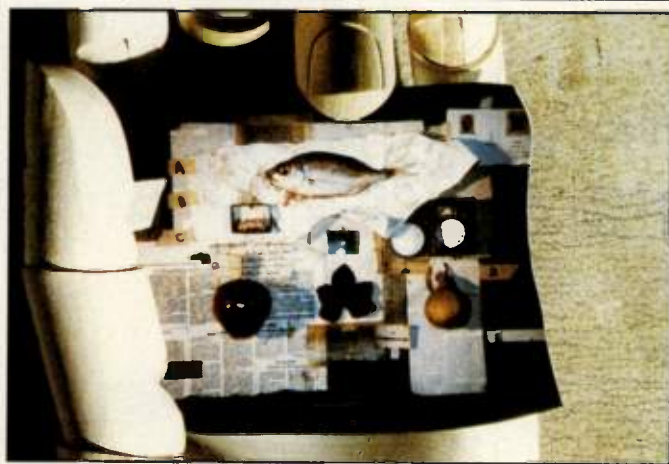
"We're waiting to see the reaction to the first two and then I'm very keen to develop the idea. Straight-forward video footage and stuff of orchestra, conductors and players are just boring. I hate watching concerts on TV of symphony orchestras on TV, much more creativity is needed in this area."

BRIEFS

● CASTLE HENDRING's November release package is led by Bo Diddley And Friends, a rock and roll jam featuring Ron Wood, Kenny Jones, Mick Fleetwood and Ronnie Lane. Also due for release next month are John Lee Hooker And Friends Survivors, The Blues Today; Jimmy Cliff, Bongo Man; Mezzoforte, High Voltage; and Ian Matthews, London Revisited. All titles have a £6.95 dealer price.

● CHRISSIE HYNDE and Elvis Costello are two of the performers in Odyssey's 60-minute video of the AIMS Gala at the Royal Albert Hall. Others appearing include Chris Rea, Eddy Grant, Terence Trent D'Arby, Ronnie Wood, Phil Collins, Ian Dury and Bill Wyman. The video is released on November 13 with a £6.95 dealer price.

● SWEATY BETTY, Fat Bastard and No Sheep Til Buxton are among the tracks featured on the new 50 minute video from The Macc Lads. Come To Brum is released by Jettisounds on November 3 with a dealer price of £9.99. Jettisounds is also releasing two further titles from its Turnpike TV series, both with a £6.50 dealer price.



AWARD-WINNING film maker Osbert Parker has joined Limelight films where he will be represented worldwide for music video, commercials and special projects. Osbert has created animation for The Moody Blues and Howard Jones' recent promo The Prisoner and awards for his work include D&AD, British Animation Awards 1988 and a British Academy Nomination for best animated short film.

R E V I E W S

PAUL McCARTNEY: Put It There. MPL 4000. Distribution: Pickwick. Running time: 65 minutes. Dealer price £7.65.

Comment: "You can't rehearse a soufflé", is Paul McCartney's succinct dismissal of attempts to reform The Beatles. Such eloquent comments plus the chance to see one of the world's most admired songwriters playing body percussion on his bare knees are the highlights of this lengthy documentary. An extension of the version already shown on television, Put It There is a simple production centred on the recording of McCartney's latest Flowers In The Dirt LP. There are two locations — studio and interview room — but director Geoff Wonfor does his best to add interest with some visual trickery on the theme of television sets. As this is released on McCartney's own label, it's tempting to wonder how

it would have turned out if approached from a more detached starting point. And, despite ample snippets of studio tomfoolery, the working atmosphere cannot be fully captured without some mention of, or interviews with, the other people involved.

Sales forecast: This feast of brand new footage is bound to be snapped up by McCartney fans while the chance to see Elvis Costello and Trevor Horn at work adds to its appeal. Rack next to the album. **SW**

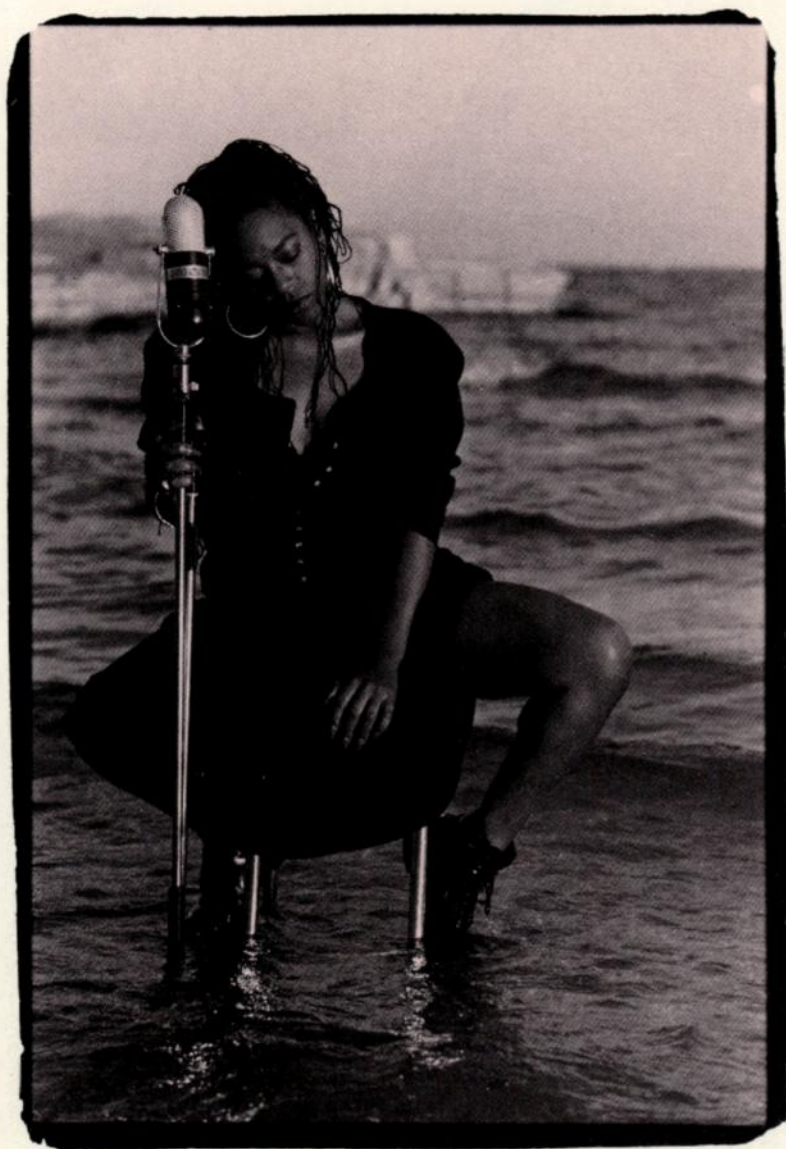
WOMACK AND WOMACK. Celebrate The World. Island Visual Arts. IVA 019. Running time: 65mins. Dealer price: £9.04.

Comment: As a live concert video, Celebrate The World is absolutely astounding. The first impression you get is that they can't really be playing live since the presentation

is so professional yet this was recorded during Womack and Womack's world tour and the crowd is plainly visible. The sound is superb and the editing and direction would put some promo videos to shame. Live action is interspersed with the film show which is being shown behind the performers, giving the video just that extra angle. It's still hard to believe that each song was done in one take but CTW just goes to show the level of skill that can be involved when presenting a live concert on video. **Sales forecast:** An interesting one this. Womack and Womack are definitely household names and Celebrate The World was a hit single but I have my reservations about their base market in the UK and its desire to have W&W captured on video. Not an obvious best seller where the video medium is concerned. **IW**

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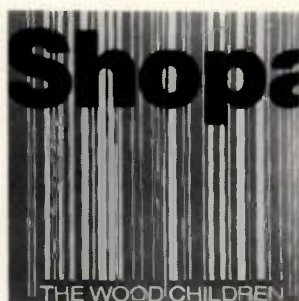


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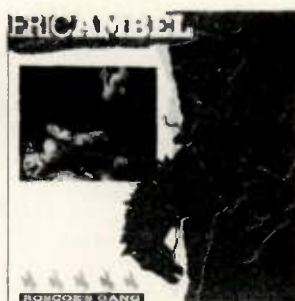




THE CONNELLS
Fun and Games
Demon FIEND 153
Also on CD



THE WOOD CHILDREN
Shopaholic
Demon FIEND 155
Also on CD



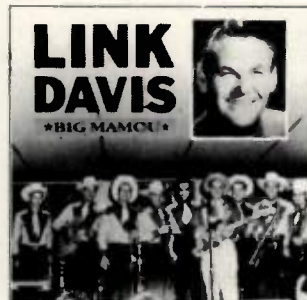
ERIC AMBEL
Roscoe's Gang
Demon FIEND 157
Also on CD



ELVIS COSTELLO
Girls Girls Girls
Demon D-FIEND 160
Also on CD, Cassette & DAT



SIR DOUGLAS QUINTET
Sir Doug's Recording Trip
Edsel DED 255



LINK DAVIES
Big Mamou
Edsel ED 279



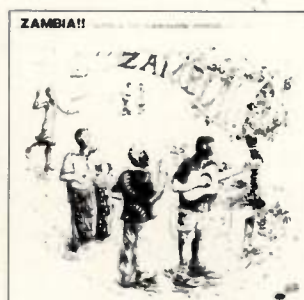
VARIOUS ARTISTS
Stewed Moonbeams In Wavy Gravy
Edsel ED 283



CHAIRMEN OF THE BOARD
Soul Agenda
HDH HDH LP 007
Also on CD



THE ONLY ONES
Live
Mau Mau MAU 603
Also on CD



VARIOUS
Zambia: An Introduction
Mondeca MON 001S



SHALAWAMBE
Samora Machel
Mondeca MON 002

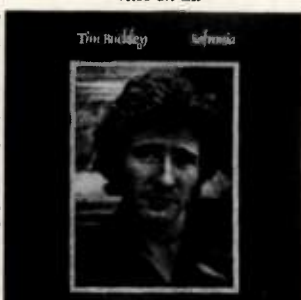


AMAYENGE
Amayenge
Mondeca MON 003



MASASU BAND
Masasu
Mondeca MON 004

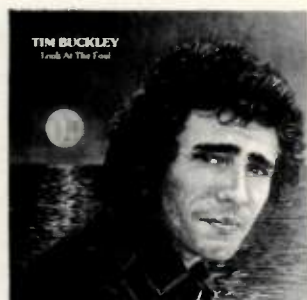
FORTHCOMING RELEASES



TIM BUCKLEY
Sefronia
Edsel ED 277
Also on CD



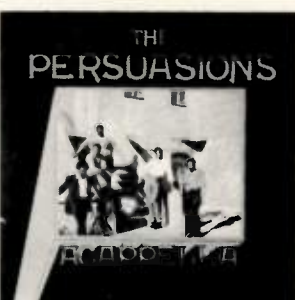
TED NUGENT
Call Of The Wild
Edsel ED 278
Also on CD



TIM BUCKLEY
Look At The Fool
Edsel ED 294
Also on CD



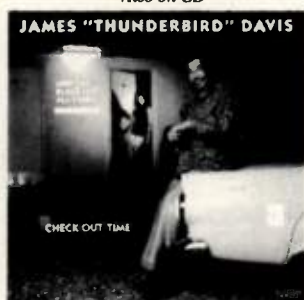
TED NUGENT
Tooth Fang & Claw
Edsel ED 295
Also on CD



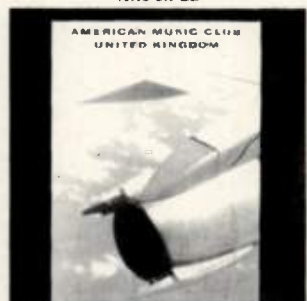
THE PERSUASIONS
Acappella
Edsel ED 296



ANSON FUNDERBURGH
Rack 'Em Up
Demon FIEND 147
Also on CD



JAMES "THUNDERBIRD" DAVIS
Check Out Time
Demon FIEND 149



AMERICAN MUSIC CLUB
United Kingdom
Demon FIEND 151



GRAHAM PARKER
Human Soul
Demon FIEND 163
Also on CD & Cassette



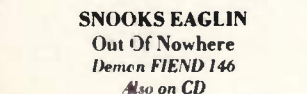
VARIOUS
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LENNY BRUCE
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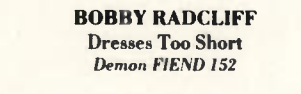
SNOOKS EAGLIN
Out Of Nowhere
Demon FIEND 146
Also on CD



BUTCH HANCOCK
Own & Own
Demon D-FIEND 150
Also on CD



GRADY GAINES
Full Gain
Demon FIEND 148
Also on CD



BOBBY RADCLIFF
Dresses Too Short
Demon FIEND 152



JOE LOUIS WALKER
Blue Soul
Demon FIEND 159

Young guns with composure

by Karen Faux
MUSIC PRODUCTION company WBTM is rapidly outgrowing the west London basement flat that has been its home since launching at the beginning of the year. The writing and production team consists of Magnus Fienes and Steve Milne-Sharples, whose solid core of clients have yielded projects spanning film, TV and record.

Both are classically-trained musicians who relish the challenge of working in a variety of musical idioms. Jonathan Hammond, recently brought in to spearhead the company's marketing drive, says: "The styles used to date have spanned baroque, house, new age, ro-

mantic and rock. It was WBTM's versatile track record that has just won it the TV and film commercial soundtrack for Bob Peyton's restaurant chain, where house music is being used to go with visuals shot in Chicago.

"In complete contrast to this, it recently put together the music for a Foreign Office promotional video, with music in an Elgar vein to complement English pastoral visuals."

Film is identified as the most appealing area for expansion with both Fienes and Milne-Sharples having written extensively for young directors in the past.

WBTM's film credits include

scores for the HBO Broadcast Network's *The Dress And Recoil* in the US, along with Picture Music International's *Fierra*. The TV commercial side is also building steadily.

Most of WBTM's projects are carried out in-house but it has been involved in co-writing. It collaborated with Cheque This Records on its US hit *How Far Can We Go* and also with former Marvin Gaye backing singer Frankie, on a Virgin 10 track to be released as a single in the near future. All songs are administered through Drumdeal.

Jenkins cancer fund passes halfway mark

THE FUNDRAISING effort which has been organised in memory of former Warners publishing executive Paul Jenkins has now passed the halfway mark.

The Cancer Help Fund aims to raise £50,000 to build a Paul Jenkins music room at the Bristol centre for cancer patients and it currently stands at more than £30,000.

A Sotheby's auction of rock

memorabilia brought in £11,355, while the more strenuous efforts of Jeff Chegwin (in the London Marathon) and Carlin Music's Kip Trevor (a canoe trip round London's waterways) have raised £1,500 and more than £4,000 respectively.

The alternative comedy evening which was organised by Go Discs! Steve Lindsey contributed £2,000 to the fund.

The next phase of Cancer Help Fund events begins tomorrow (Tuesday) with a Go-Karting evening run by Mike Allen of Chrysalis at Chiswick.

This will be followed by a Mega-Bowl event organised by Chris Morrison to be held at Streatham on November 6. Entry details (£500 per team of 18) is available on 01-228 4000.

Looking to Christmas, a special raffle will be drawn at the Music Publishers' Association lunch on December 14. Promised prizes include power-boating, health club memberships, gliding, food and drink.

The contact for information about the Paul Jenkins Cancer Help Fund is Clare Hedin at BMG Music (01-580 5566).

Hedin says: "These events should easily enable us to raise our target of £50,000 and there is no harm in aiming for £100,000."



MAGNUS FIENES and Steve Milne-Sharples: creative core WBTM's



THIS YEAR'S Gold Badge Awards were the most successful yet, according to Eileen Stow, general secretary of the British Association of Songwriters, Composers and Authors. The 1989 event, which honours industry members for contributing to the prestige and well-being of songwriters, attracted more than 300 attendees for the first time.

Pictured are the Gold Badge recipients (left to right): (standing) Ronnie Hilton, Trevor Horn, Max Diamond, Jack Parnell, Marti Webb (who presented the awards), Ron Richards, Hubert David, Harvey Goldsmith; (seated) Max Jaffa, Joe Loss, Don Black (BASCA chairman), Vivian Ellis (president of PRS) and Desmond Carrington. Also awarded a Badge, but absent from the picture was Rob Dickens.

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DISTRIBUTION TOP INDIE TOP-40-SINGLES

1	1	3	STREET TUFF	Rebel MC & Double Trouble	Desire WANT(X)18 (PAC)
2	2	4	DRAMA!	Erasure	Mute (12)MUTER9 (I/RT)
3	NEW		EYE KNOW	De La Soul	Big Life BLR13(T) (I/RT)
4	5	4	THE REAL WILD HOUSE	Raul Orellana	BCM BCM322(X) (P)
5	4	3	LOVE ON A MOUNTAIN TOP	Sinitta	Fanfare (12)FAN21 (P)
6	3	6	MANTRA FOR A STATE OF MIND	S'Xpress	Rhythm King LEFT35(T) (I/RT)
7	NEW		LET ME LOVE YOU FOR TONIGHT	Kariya	Sleeping Bag SBUK4(T) (I/RT)
8	12	3	YOUR LOVE	Frankie Knuckles	Trax/Radical-(TRAXT3) (SP)
9	6	8	AFRO DIZZI ACT	Cry Sisco	Escape AWOL(T)1 (P)
10	7	7	SUENO LATINO	Sueno Latino	BCM-(BCM323X) (P)
11	11	7	PERSONAL JESUS	Depeche Mode	Mute (12)BONG17 (I/RT)
12	10	7	EVERY DAY (I LOVE YOU MORE)	Jason Donovan	PWL PWL(T)43 (P)
13	8	11	HEY DJ I CAN'T DANCE TO ...	Beachmasters & Betty Boo	Rhythm King/Mute LEFT34(T) (RT)
14	9	6	WFL (WROTE FOR LUCK)	Happy Mondays	Factory FAC2327 (P)
15	13	3	MELTDOWN	Quartz	ITM Music-(ITM101) (GAM/SP)
16	28	2	TONIGHT	Humanoid & Sharon Brown	Westside HUM(T)1 (SP)
17	14	3	THIS LOVE AFFAIR	Stefan Dennis	Sublime LIME(T)113 (P)
18	24	22	JUST KEEP ROCKIN'	Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)
19	16	8	BRING FORTH THE GUILLOTINE	Silver Bullet	Tam Tam-(TTT013) (P)
20	21	11	CASANOVA (RAISING HELL MIX)	Jazz & The Brothers Grimm	Production House PNT008R (PAC)
21	15	3	DANCIN' ON A SATURDAY NIGHT 89	Barry Blue	Escape AWOL(T)14 (P)
22	27	6	LOVE IS LIFE	Candy Flip	Debut DEBT(X)3079 (PAC)
23	29	2	DREAMS	Adonte	GTI GTI007(T) (PAC)
24	20	12	WOULDN'T CHANGE A THING	Kylie Minogue	PWL PWL(T)42 (P)
25	36	2	JAFFACAKES	Ratpack	Radical (R)PACK1 (SP)
26	18	2	CLUBSCENE	Special Ed	Profile PROF(T)265 (P)
27	39	2	RESCUE ME	Debbie Malone	Krunch-(KROO1) (PAC)
28	22	5	HOUSE ENERGY REVENGE	Cappella	Music Man MIMP5009 (P)
29	23	8	DOOWUTCHYALIKE	Digital Underground	BCM BCM330(X) (P)
30	26	2	ORIGINAL DOPE	Outlaw Posse	Gee St-(GEET21) (I)
31	19	2	CROTCH DEEP TRASH	Soup Dragons	Raw TV Products RTV7(T) (I)
32	32	4	BARGING INTO THE PRESENCE...	Pale Saints	4AD BAD901 (I/RT)
33	17	3	WEEKEND GIRL	Medin	Rhythm King LEFT32(T) (I/RT)
34	NEW		WIMOWEH	Karl Denver	Factory FAC2287 (P)
35	25	6	REGINA	Sugarcubes	One Little Indian 26T97 (I)
36	NEW		ARCLIGHT	Fat Lady Sings	Fourth Bass (12)TFLS3 (SRD)
37	RE		SALLY CINNAMON	Stone Roses	Block-(12REV36) (I/RT)
38	NEW		LOVE VIGILANTES	The Oyster Band	Cooking Vinyl FRY012 (I/RE)
39	31	8	FIND OUT WHY	Inspirat Carpeas	Cow DUNGS(T) (I)
40	38	9	LOVE PAINS	Hazell Dean	Lisson DOLE(Q)12 (P)

TOP-20-ALBUMS

1	NEW		ENJOY YOURSELF	Kylie Minogue	PWL HF9 (P)
2	1	2	HERE TODAY,TOMORROW,NEXT WEEK	The Sugarcubes	One Little Indian TPL15 (I/NM)
3	4	31	3 FEET HIGH AND RISING	De La Soul	Big Life DLSLP 1 (I/RT)
4	2	24	TEN GOOD REASONS	Jason Donovan	PWL HF 7 (P)
5	5	7	QUADRASTATE	808 State	Creed STATE004 (I)
6	7	24	STONE ROSES	Stone Roses	Silvertone OREL502 (P)
7	3	5	JUST SEVENTEEN - HEARTBEATS	Various	Fanfare FARE1 (P)
8	6	77	THE INNOCENTS	Erasure	Mute STJUM 55 (I/RT/SP)
9	8	6	WAREHOUSE RAVES	Various	Rumour RUMLD101 (PAC)
10	10	111	THE CIRCUS	Erasure	Mute STJUM 35 (I/RT/SP)
11	9	2	ONLY ANOTHER EXCUSE	John Watson & Tony Roper	BBC ZCR752 (P)
12	11	3	HANDLE WITH CARE	Nuclear Assault	Under One Flag FLAG35 (P)
13	NEW		SCAR	Lush	4AD JAD911 (I/RT)
14	14	3	ORIGINAL SOUNDTRACK	S'Xpress	Rhythm King LEFTLP8 (I/RT)
15	13	66	KYLIE	Kylie Minogue	PWL HF 3 (P)
16	15	26	DOOLITTLE	Pixies	4AD CAD 905 (I/RT)
17	RE		MLAH	Les Negresses Vertes	Rhythm King LEFTLP11 (I/RT)
18	12	17	ANYWAYAWANNA	Beachmasters	Rhythm King/Mute LEFTLP10 (I/RT)
19	19	2	TASTE	Telescopes	What Goes On GOESON32 (SRD)
20	17	2	HATFUL OF HOLLOW	The Smiths	Rough Trade ROUGH76 (I/RT)

Compiled by Music Week from Gallup Data

A&R INDIES

T R A C K I N G

by Dave Henderson
CHRISTIAN DEATH continue to confound the pundits and punters with a live album called *The Heretics Alive* on Jungle through the Cartel. On album, cassette and CD. It's interspersed by audience interviews and is surprisingly good. The first 10,000 vinyl copies come in a special numbered gatefold sleeve. At Backs, **Mark T** (with **Tim Hill**) release an album on Waterfront called *The Room*. Mixing world music and jazz styles with some exotic instruments and sounds, it's certainly in the Ancient Beatbox vein. Also from Backs, there's a compilation from the Fury label titled *Something To Remember*. Featuring a new blend of happening rockabilly, it boasts tracks from **Juices Wild**, **Frantix**, **The Crestlers** from Sweden, **Jeff Potter** from the States and **The Hot Rod Gang** from Germany.

THERE'S SOME arty but endearing stuff going on with **Von Magnet**, the Teutonic trio who live in the UK and occasionally gain maximum attention for their antics. Their new release is on the French Danceteria label and purports to be exotic dance music with a sensual edge. Titled *El Sexo Surrealista*, it's a worthy album that has been picked up for UK distribution by Revolver and the Cartel. Also moving on a more erotic dancefloor is **S'Express** three-track club remix 12 inch of their excellent *Mantra For A State Of Mind* on Rhythm King.

THE METEORS shake their heads into action again with a new album on Anagram, through Pinnacle, titled *Undead*, Unfriendly and Unstoppable, just in case anyone thought they might have disappeared. **Thee Hypnotics** release a new single on Situation Two. A double A-side, it features *Soul Trader*, and *Earth Blues*, while the 12-inch also has a cover of the BB King standard *Rock Me Baby*. Just signed to Situation Two are the simply named **Goat** — who are rumoured to be in the Aerosmith vein. As yet there's no news of a release but they're playing a handful of dates in October and November to muster support. More new signings? Yes, 4AD re-

lease a six track mini-album by **Lush** called *Scar*. A four-piece, Lush have played around London in their own right and supported *The House Of Love* and have a couple of dates in October in support of the release, which is available on vinyl, cassette and CD and was produced by Blackwing's John Fryer. Labelmates, **The Pale Saints** have had their *Barging Into The Presence Of God* released as a five-inch CD and they also play a handful of live dates to spread the word.

KEVIN SEIZEY releases an album on the Playtime subsidiary *Big World* this week. A folk roots sound, it hangs under the name *Start Raving Mad* and is distributed by APT. Also on the APT books is West German DJ **West Bam's** *And Party 12-inch* on the *Who's That Beat* label, while the German SPV label releases an album by **Curtis Knight And The Midnight Cowboys**. Despite their exotic name the album's simply called *Live In Europe*. Also hovering on the horizon from APT is **The Monestary Commission's** *One Hand Turns To Heaven* on *Midnight* and **Chris And Cossey** have some of their rarer and more exotic material cut together on one album called simply *Best Of* on their own CTI label.

DOWN AT Pinnacle, **Ted Nugent** turns up on *Demon's* Edsel subsidiary with *Call Of The Wild*, while the wonderful **Kylie Minogue** encourages us all to *Enjoy Yourself* on *PWL*. **The Sex Pistols** are still seen to be churning it out with *No Future* UK on the *Receiver* label and the first release on **Mike Alway's** *Confection* label — the man who created *El Records* — is a compilation called *Flair*. More news of that as soon as is humanly possible.

JJ CALE releases a new album on the burgeoning *Silvertone* label this week. *Travel Log* is available through Pinnacle on album, cassette and CD and, according to the press release it "marks no dramatic change in JJ Cale's trademark sound" which is certain to satisfy his many fans. A little less well known are **Bob,**

who've been causing a stir since their early *Sombrero* releases. They're now out on their own *House Of Teeth* label and they debut with a double A sided single *Esmerelda Brooklyn* and *I Don't Know*. They'll be touring extensively through October and November in support.

A GAGGLE of former independent luminaries have been joined at the seams to form new *Creation* signings **Something Pretty Beautiful** who release their first fruits, a 12-inch featuring three tracks, through *Rough Trade* and the *Cartel*. Top side is given over to *Freefall* which arrives in a hail of pop guitars and a wail of melodic vocals. So, if they can live with their lengthy name this succinct set of pop icons might be around quite a while.

WELCOMES RING out for the world's first Acid 'n' Western band, **The Company** who debut with an EP called *The City Never Sleeps*, which will be closely followed by an album called *Kyle* on the *Rockville* label through *Southern Record Distribution*. More from Belgium? Well, yes, as the *KKUK* label, through APT, release a 12-inch single /CD from an American band, **Danton's Voice**, who are now based in Antwerp. Titled *Yoshua* it's along the lines of strident electronic body music and it comes with the instruction, "Put your legs sky high and your mother in the cellar".

BEST OF the rest! Currently creating some interest is **The Colorblind** **James Experience's** *Peel Sessions* release on *Strange Fruit* through Pinnacle, **AR Kane's** double set, *I*, on *Rough Trade* through the *Cartel*, **The Fat Lady Sings' Arclight** 45 on *Fourth Base* through *Southern Record Distribution*, the new *Breathless* single *I Never Know Where You Are* on *Tenor Vosa* label through *Nine Mile* and the *Cartel*. **Mechanic Manyruko And The Puritans' self-titled** album on *Cooking Vinyl* through *Revolver* and the *Cartel* and **Biting Tongues' Love Out** on *Cut Deep* through *Southern Records Distribution*.



LUSH: CARVING out a Scar on 4AD

Competitive urges

by David Giles

THE YAMAHA Band Explosion is one of the highlights of the Japanese musical year. Groups from all over the world perform to an awesome television audience, and the winners can expect all manner of mega-yen record deals, tours and, of course, publicity.

Yamaha/Kemble UK — in conjunction with Nescafé — has been entering contestants from these shores for three years, but in 1989 their methods have changed dramatically. After two hugely embarrassing "talent contest" finals in London (you may recall our scathing review last September) much re-thinking had to be done, and this year the organisers decided in favour of a means of "showcasing" the final shortlist of bands rather than pitting them against each other in one big free-for-all.

So they hit upon the idea of a four-date series of concerts covering Bristol, Manchester, Glasgow and London. At each venue two Yamaha bands, selected by a special committee from an initial mountain of cassettes, would open the show, followed by one or two bands from the locality and a "name" headline act — the Blue Aeroplanes, Man From Delmonte,

Mighty Lemon Drops and the Pasadenas topping the respective bills.

"We were advised very early that the competition element in England is just not on," explains Yamaha/Kemble UK's marketing director David Seville. "This is why the 'showcase' idea came up. That's what the bands really want, more than money prizes, equipment prizes or whatever."

And in order to give the concerts greater clout and panache, Yamaha roped in several specialists to enhance their profile. Harvey Goldsmith was responsible for promoting the gigs, Lynn Franks handled publicity and the London club team Westworld were called on to design the sets.

In Manchester, the International 2 has been a hive of activity from the late morning onwards. In addition to the inevitable "humping" of equipment and soundtracking, there is a gaggle of schoolchildren milling around a room full of keyboards and synthesizers.

"We've invited local schools to come here between 12 and three at each of the events — and local radio — to try their hand at the music lab where we've got all this keyboard equipment," says Seville. "That's been very successful too, so the youngsters know about it and feel a little part of it. At Yamaha

we have a philosophy that we want to encourage as many people as possible to start music-making because it is an enjoyable experience — this is a way of trying to get people involved at the lowest level."

Back in the main area of the building one's attention is immediately drawn to the presence of giant inflatable objects including, strangely enough, palm trees. For a concert of mainly "indie" guitar pop this seems most extraordinary. It is the work of Westworld, although main set designer Graham Ball points out that it is a far cry from the over-the-top extravaganzas normally associated with their clubs.

"We're predominantly a club-based organisation. Really our main job here is to enhance what's happening on stage rather than setting something up that will completely distract. So it's slightly more muted, slightly less entertaining than other things we do..."

The first band on the bill confirms Seville's assertion that the quality of tapes sent in by entrants this year is considerably higher than in the previous two years. Boom, from Scotland, would undoubtedly have triumphed over the motley line-up of finalists at the Astoria last summer with their polished and professional set of soul-influenced



GETTING HANDS-ON experience at the Yamaha sound lab

pop. The other Yamaha band tonight, Little Sister, fit more into the mould of the previous winners — little more than competent heavy metal.

Neither looks set to blow the earth apart, and neither is selected as the eventual winner — that honour goes to Mask Party, a five-piece from Oxford who performed at the London event and are on their way to the Far East for next week's final.

So it's ironic that the best music of the night comes from a completely undiscovered local band called the Exuberants.

They are very Manchester, both in their deadpan delivery and Joy Division/Smiths-influenced music. But their songs, humour and clever instrumental work are outstanding, and if there's one band on tonight's

bill who are going to hit big, it's them.

Mind you, Bradford and headliners Man From Delmonte aren't far behind. Both deliver stirring sets, particularly the latter, whose recent single My Love Is Like A Gift You Can't Return is one of 1989's finest musical moments, and a superb number called Famous Boyfriend that ought to see its way on to vinyl immediately.

The overall impression is that Yamaha and Nescafé are undoubtedly on the right lines. A little more imagination in their selection of acts and Band Explosion could begin to assume the large profile it commands in many of the other 30 or more countries involved. "I think we're getting to the stage where it can be televised", says David Seville.

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R E I S S U E S

by Phil Hardy

CHRISTMAS IS coming. The decorations are on sale at Sainsbury's and the box sets are flooding in. **Chuck Berry** (MCA CH6 80.001), a six-record set of Berry's Chess recordings, is clearly aimed at the mainstream. The accompanying booklet isn't written by a compulsive and the 71 tracks selected bypass the nooks and crannies of Berry's recordings in favour of the known heights. The result is the perfect primer on Berry. The only thing that mars the elegant design of the box are the cheap, plastic inner bags. Also from MCA, but this time aimed at the completist is the 120-plus set of everything recorded by **Buddy Holly** (CDSP 807)*. The result is a wonderful celebration of Holly with lots of memorabilia and Holly's life told in the accompanying notes through the words of those he worked with. An added bonus is that while most of the set is (usefully) in chronological order, the real oddities and curios, the collectors only tracks, are kept separate. A wonderful Christmas present, but note it's not yet available on CD.

And then there's the obsessive market. I mean 246 selections comprising the whole of **Jerry Lee Lewis**' Sun recordings and including 30 unissued takes! It sounds too much, but Classic Jerry Lee Lewis (Bear Family BCD 15420) really works. In particular the alternate takes are revealing, confirming Lewis as a compulsive improviser just as the broad range of material he recorded shows how much a country performer Lewis was from the beginning. Furthermore, the sound quality is superb. As much of a surprise is **Dreams** (Polydor 839 417-2) a four CD set devoted to **The Allman Brothers**. What's so good about the set is that it's neither another Best Of... nor for collectors only. Compiler Bill Levensen argues in the booklet and track selection that Gregg was an important member of the group(s). Hence Duane only appears on half the tracks. Levensen's pet theory, an attempt to overlap the Allman's tragic story with the history of the New South may be a mite fanciful, but the 55 tracks chosen to support these views are far more convincing of the musical importance of the Allmans.

Christmas also looks set to be a fine time for blues enthusiasts. From Chess via Charly comes a trio of impeccable 24-track single artists collections: **Jimmy Rogers** (That's All Right, CD RED 16), **Lowell Fulson** (Reconsider Baby, CD RED 15) and **Sonny Boy Williamson** (Work With Me, CD RED 14). Most immediately appealing is the loping West Coast blues of Lowell Fulson which comes as a timely reminder that the blues wasn't just Chicago. But it's the Rogers that is the most revealing. Just as his autobiographical **Chicago Bound** told the story of the arrival of the blues(men) in Chicago in the Forties, so his Fifties recordings, as both side and frontman, document the evolution of the harder blues



JOHNNY BURNETTE: Rockabilly Boogie and Chuck Berry, celebrated over six records

style that would be so influential on British R&B. This last point is neatly underlined in Charly's imaginative **Stoned Alchemy** (INSD 5016), a compilation of 30 blues and R&B hits that the **Rolling Stones** subsequently recorded.

A comparison of these with the Stones' versions shows the strong sense of theatricality that was central to British R&B. Another version of that theatricality can be found on **The Yardbirds'** The First Recordings (CD Charly 186), but for sheer enthusiasm The First British R&B Festival (Decal LK 54), a live recording featuring the likes of **The Spencer Davis Group**, **The Road Runners** and **The Yardbirds**, is hard to beat. The sound quality is terrible but it's a must for collectors. Much later (1970) and much softer is Boston (Castle CLACD 152) a superior live recording by **Fleetwood Mac** before Peter Green left.

The Bear Family scores again with **Rockabilly Boogie** (DCD 157474) an impressively documented set comprising all the recordings of **Johnny Burnette's** rightly legendary Rock & Roll Trio. The Burnettes also figure on EMI's **Cat Talk** (CDP 7929982) a collection of Imperial Rockabilly and Ace's **Hollywood Rock'n'Roll** (CDCHM 1) a collection of pseudo rockabilly from Era Records. On the soul front the essential album is Ace's **Definitive Impressions** (CDKEND 923) which is just that, the best possible collection of one of the best soul groups of the Sixties. The current success of The Neville Brothers shouldn't hurt Charly's fine collection of **Aaron Neville's** Minit recordings, **Show Me The Way** (CD 162), which highlight Neville's delicate yet powerful balladry. Also from Charly there's the lesser Ruler Of My Heart (CD 195) from **Irma**



Thomas (though it does show off Allen Toussaint's piano to marvellous effect) and **Rare Soul From Alabama** (CD 200), 27 track collection of southern soul from **Quinlvy** featuring the pride of Muscle Shoals sessionmen. From Ace comes **Joe Simon's** Get Down (SEW 013)*, from the time of Simon's hugely successful move to disco, and **You Want It, You Got It** (SEW 011)* from 1972, the period of **The Detroit Emeralds'** greatest commercial success.

On the pop/rock front Castle's **The Sweet Collection** (CCSCD 230), which wisely centres on the post Blockbuster period, should do well in view of **The Sweet's** growing reputation as the Troggs of the Seventies. With **Neil Diamond** touring in November 20 **Golden Greats** (MCA, DMCTV2) can't fail for Mr Cracklin' Rosie, similarly the continued interest in the solo careers of the members of **The Golden Palominos** should ensure healthy sales for **A Dead Horse** (Celluloid CELCD 6138). The track selection of **Donovan's** Greatest Hits (EMI CDP 793 1462) is decidedly odd (no Young Girl Blues or Hampstead Incident, for example) but nevertheless should do well as all things hippy come to pass.

Finally BMG has unleashed a series of mid-price reissues. Best of the bunch are **Eurythmics'** Touch (NL 90369) with its chilling Here Comes The Rain, the nifty harmonies of **The Judds** on Why Not Me (NL 90315), **Coney Island Baby** (NL 83807), on which **Lou Reed** shows his gentler side to good effect, and **Starship's** Knee Deep In The Hoopla (NL 90367) with its anthemic We Built This City.

● Reviews marked * are vinyl only.

US TOP FORTIES

SINGLES

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

ALBUMS

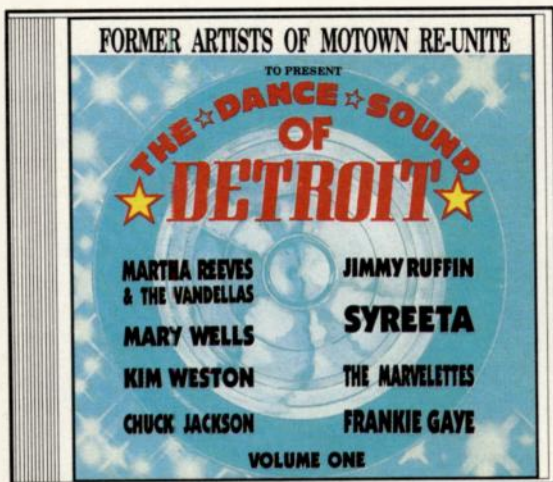
1*	2	JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
2	3	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	1	DR FEELGOOD, Motley Crue	Elektra
4	4	STEEL WHEELS, Rolling Stones	Columbia
5	5	FOREVER YOUR GIRL, Paula Abdul	Virgin
6	6	PUMP, Aerosmith	Geffen
7	7	HANGIN' TOUGH, New Kids On The Block	Columbia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

Charts courtesy Billboard, 28 October, 1989 ★ Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

FORMER ARTISTS OF MOTOWN RE-UNITE

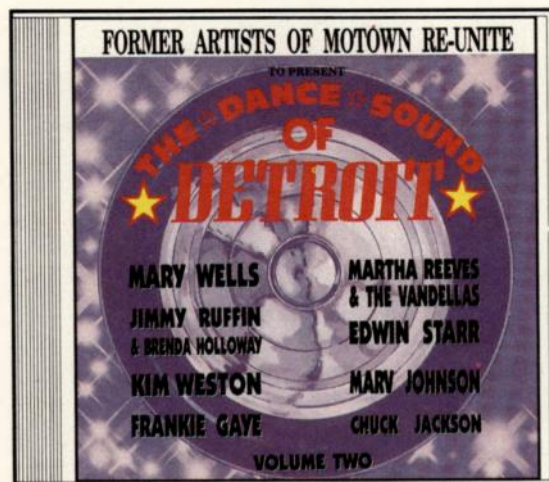
TO PRESENT

THE DANCE OF SOUND OF DETROIT



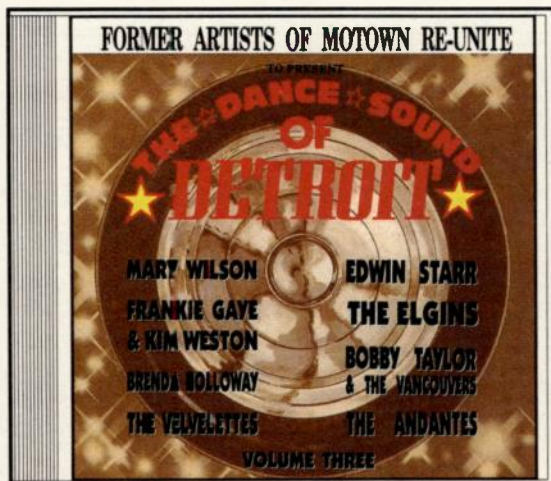
DSD CD 01 DSD MC 01

MARTHA REEVES & THE VANDELLAS/
Step Into My Shoes
MARY WELLS/Don't Burn Your Bridges
THE VELVETTES/Needle In A Haystack
KIM WESTON/Emotion
THE ELGINS/Heaven Must Have Sent You
FRANKIE GAYE/What Goes Around
CHUCK JACKSON/All Over The World
MARY JOHNSON/Run Like A Rabbit
JIMMY RUFFIN/
Wake Me Up When It's Over
SYREETA/The Shoe Fits
THE MARVELETTES/
Holding On With Both Hands
CHOKER CAMPBELL/After Dark



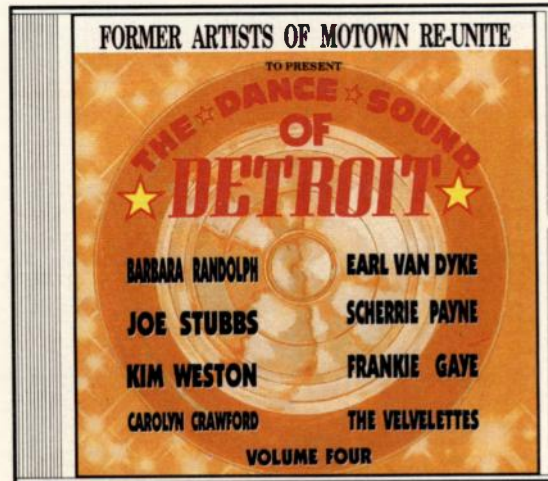
DSD CD 02 DSD MC 02

FRANKIE GAYE/What's Going On
MARY WELLS/
You're The Answer To My Dreams
MARTHA REEVES & THE VANDELLAS/
Angel In Disguise
THE ELGINS/Stop Deed In My Tracks
CHUCK JACKSON/Relight My Fire
JIMMY RUFFIN & BRENDA HOLLOWAY/
On The Rebound
MARY JOHNSON/By Hook Or By Crook
EDWIN STARR/Let's Fall In Love Tonight
BOBBY TAYLOR & THE VANCOUVERS/
Do Unto Others
KIM WESTON/Restless Feet
RICHARD "POPCORN" WYLIE/
Love Is My Middle Name
SAMMY WARD/
If At First You Don't Succeed



DSD CD 03 DSD MC 03

FRANKIE GAYE & KIM WESTON/
It Takes Two
MARY WILSON/Don't Get Mad Get Even
MARY JOHNSON & CAROLYN GILL/
Ain't Nothing Like The Real Thing
EDWIN STARR/
You Made A Believer Out Of Me
KIM WESTON/Helpless
THE ANDANTES/
Lightning Never Strikes Twice
THE ELGINS/
Heading Away From Heartaches
BRENDA HOLLOWAY/
Give Me A Little Inspiration
BOBBY TAYLOR & THE VANCOUVERS/
Down To Love Town
THE VELVETTES/Running Out Of Luck
THREE OUNCES OF LOVE/
Honey From A Bee
KIM WESTON/Signal Your Intention



DSD CD 04 DSD MC 04

JOE STUBBS/
Just A Little Misunderstanding
KIM WESTON/
Who's Gonna Have The Last Laugh
SYLVIA MOY/Major Investment
FRANKIE GAYE/Extraordinary Girl
SCHERRIE PAYNE/Pure Energy
CAROLYN CRAWFORD/Timeless
THE VELVETTES/Pull My Heartstrings
EARL VAN DYKE/Detroit City
JOE STUBBS/Destination Unknown
BARBARA RANDOLPH/The Joke's On You
CLAUDETTE ROBINSON/Hurry Up
FRANKIE GAYE/Cross That Bridge

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- ★ Radio One Interviews
- ★ Nationwide UK Tour

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TOP Dance SINGLES

28 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	1	4	WISHING ON A STAR Fresh 4 Feat Lizz E 10/Virgin TEN(X)287 (F)
2	2	4	STREET TUFF Rebel MC & Double Trouble Desire WANT(X)18 (PAC)
3	7	2	EYE KNOW De La Soul Tommy Boy/Big Life BLR 13(T) (I)
4	9	2	I THANK YOU Adeva Cooltempo COOL(X)192 (C)
5	6	3	THAT'S WHAT I LIKE Jive Bunny/Mastemixers Music Factory MFD(T)002 (BMG)
6	3	9	PUMP UP THE JAM Technotronic feat Felly Swanyard SYR(T)4 (BMG)
7	5	4	GIRL I'M GONNA MISS YOU Milli Vanilli Cooltempo COOL(X)191 (C)
8	NEW		ALL AROUND THE WORLD Lisa Stansfield Arista 112693 (12"-612693) (BMG)
9	11	2	C'MON AND GET MY LOVE D.Mob Intro. Cathy Dennis Hrr/London F(X)117 (F)
10	12	3	DON'T MAKE ME OVER Sybil Champion CHAMP(12)213 (BMG)
11	10	5	THE REAL WILD HOUSE Raul Orellana BCM BCM 322(X) (P)
12	4	10	IF ONLY I COULD Sydney Youngblood Circa/Virgin YR(T) 34 (F)
13	8	12	RIDE ON TIME Black Box De/Construct.PB43055(P43056) (BMG)
14	15	3	YOUR LOVE Frankie Knuckles Trax/Radical -(TRAXT 3) (SP)
15	14	3	OH WELL Oh Well Parlophone (12)R6236 (E)
16	28	2	THE SUN RISING The Beloved WEA YZ 414(T) (W)
17	20	2	LET ME LOVE YOU FOR TONIGHT Kariya Sleeping Bag SBUK 4(T) (I/RT)
18	26	2	THE MESSAGE IS LOVE Arthur Baker/Al Green Breakout/A&M USA(T) 668 (F)
19	NEW		NEVER TOO MUCH (REMIX '89) Luther Vandross Epic LUTH(T)12 (C)
20	23	2	FOR SPACIOUS LIES Norman Cook feat. Lester Go Beat GOD(X) 37 (F)

21	18	8	SUENO LATINO Sueno Latino/C Damas BCM BCM323(X) (P)
22	22	3	LOVE STRAIN Kym Mazelle Syncopate/EMI (12)SY 30 (E)
23	44	2	REACHIN' Kelly Charles/J. Bratton Champion CHAMPX(12)214 (BMG)
24	37	2	NO DJ LIKE CHUCK Chuck Chillout/Kool Chip Mercury/Phono. MER(X)301 (F)
25	33	5	MELTDOWN Quartz ITM -(ITM 101) (GAM)
26	35	2	DON'T TAKE IT PERSONAL Jermaine Jackson Arista 112634 (12"-612634) (BMG)
27	27	2	GOOD LOVIN' Regina Belle CBS 6552307 (12"-6552308) (C)
28	31	9	AFRO DIZZI ACT Cry Sisco! Escape AWOL(T) 1 (P)
29	NEW		BUST A MOVE Young M.C. Delicious BRW137 -(12BRX137) (F)

JET STAR RECORDS			ADVERTISEMENT
01-961 5818			REGGAE CHART
THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
1	(1)	COME BACK TO ME Anthony Malvo & Tiger Techniques WRT 47	
2	(2)	LOVE IS THE POWER Sanchez Penthouse PH 022	
3	(4)	GUN IN A BAGGY Little Lenny Steely & Cleevie SY 02	
4	(3)	OVER SIZE MAMPIE Gregory Pack Steely & Cleevie VPRD 438	
5	(7)	NAH SKIN UP Tiger Penthouse PH 021	
6	(8)	TAKE YOU TO THE DANCE Anthony Malvo Daddy Lizard SCT 3	
7	(6)	ALL THE WAY Ken Martin Briggie C BC 009	
8	(9)	DON'T ASK MY NEIGHBOUR Kofi Ariwa ARI 097	
9	(11)	EXTRA CLASSIC SUPERFANTASTIC Vivian Jones Living Room IM 027	
10	(5)	SUPERWOMAN Winsome + Tippa Ine Fashion FAD 067	
11	(13)	HALF KEY DRIVE Rappa Roberts/Tippa Lee Greensleeves GRED 248	
12	(12)	MAKING LOVE Barry Boom Fine Style FS 024	
13	(11)	HALF KEY DRIVE Rappa Roberts/Tippa Lee Greensleeves GRED 248	
14	(21)	DREAD A WHO SHE LOVE Mack B. & Kofi Ariwa ARI 92	
15	(16)	THERE SHE GOES AGAIN Leroy Mafia Mafia & Fluky MF 010	
16	(17)	WHY Frightly & Colonel Mite Offbeat Posse OFFBEAT 1201	
17	(18)	SUPERWOMAN Flavette Edwards Steely & Cleevie SCT 2	
18	(20)	HOLD TIGHT Helena & Joe Manix Fresh Beat FBT 8	
19	(25)	DREAMERS Private Collection Mafia & Fluky MF 011	
20	(27)	EMERGENCY Administrators Groove 7 a quarter CRD 007	

REGGAE ALBUM CHART		
1	(1)	REGGAE HITS VOL 6 Various Artists Jet Star JELP 1006
2	(2)	ON AND ON Thriller U Mixing Lab MLLP 002
3	(3)	NO CONTEST Dennis Brown/Gregory Isaacs Greensleeves GREL 133
4	(5)	LOVE AFFAIR Frankie Paul Techniques WRLP 22
5	(4)	FOLLOW ME Clement Ine Blue Mountain BMPL 028
6	(7)	RHYTHM DISTRESS Various Artists Greensleeves GREL 137
7	(9)	COUNT OUT Flourgon Greensleeves GREL 134
8	(6)	ONE BRIGHT DAY Ziggy Marley & Melody Makers Virgin VUSLP 5
9	(10)	BUPIE CULTURE Mokka B Ariwa Music ARILP 048
10	(13)	GOOD TO BE TRUE Thriller U/A. Tibet Dig. B. VPRL 1062
11	(11)	JACKAMANDORA Carl Meeks Greensleeves GREL 132
12	(14)	YOUNG AND SHE GREEN Johnny P Techniques WRLP 21
13	(12)	SKA REVIVAL Various Artists Ska Revival LUOLP 1
14	(34)	PINCHERS MEETS SANCHEZ Pinchers & Sanchez Exterminator/EXTLP1
15	(33)	BLACK WITH SUGAR Kofi Ariwa ARILP 042
16	(26)	EXPLOITATION Bin Sherman RDLP 1100
17	(45)	RETURN OF THE DON Pinchers Supreme VPRL 1065 IMP
18	(21)	PRESENTING CHUCK TURNER C. Turner Trump Jack TJPLP 005
19	(36)	GUN IN A BAGGY Vol 1/Various Shocking Vibes SVLP 1
20	(22)	STONE LOVE MOVEMENT Various Sir George SGLP 007

30	NEW	TELL ME WHEN THE FEVER ENDED Electrify 101 Mercury MER(X)310 (F)
31	24	SECRET RENDEZVOUS Karyn White Warner Brothers W 2855(T) (W)
32	NEW	RESCUE ME Debbie Malone Krunch -(KR 001) (PAC)
33	RE	THEME FROM S'EXPRESS S'Express Rhythm King LEFT 21(T) (I)
34	RE	THE KING IS HERE/900 NUMBER 45 King Dance Trax DRX 9 (12 DOBT 4) (BMG)
35	16	MANTRA FOR A STATE OF MIND S'Express Rhythm King/Mute LEFT 35(T) (I/RT)
36	48	CASANOVA (RAISING HELL REMIX) Jazz & The Brothers Grimm Prod House -(PNT 008R) (PAC)
37	29	I NEED YOUR LOVIN' Alyson Williams Def Jam 6551437 (6551436) (C)
38	25	I FEEL THE EARTH MOVE Martika CBS 6552947 (12"-6552946) (C)
39	13	DRAMA! Erasure Mute (12)MUTE 89 (I/RT)
40	32	ALL I WANT FROM YOU Temptations Motown ZB43233 (ZT43234) (BMG)
41	38	(YOU'RE MY ONE AND ONLY) TRUE.. Seduction Breakout/A&M USA(T)671 (F)
42	45	FREE AT LAST Farley/Hip House Synd. Champion CHAMP(12)217 (BMG)
43	40	LIFE David Grant/Mike Stevens 4th - B'way (12)BRW145 (F)
44	RE	LOVE IS LIFE Candy Flip Debut DEBT(X)3079 (PAC)
45	43	WILD TIMES De-Lite Feat. Osca Child Circa/Virgin YR(T)35 (F)
46	34	LOVIN' ON THE SIDE Reid Syncopate/EMI (12)REID1 (E)
47	NEW	DREAMS Adonte GTI GTI007(T) (PAC)
48	NEW	TONIGHT Humanoid/Sharon Brown Westside HUM(T)1 (SP)
49	36	LIVE ON STAGE Roxanne Shante Breakout/A&M USA(T) 669 (F)
50	NEW	YA BAD CHUBBS Champion CHAMP (12)215 (BMG)

TOP 10 ALBUMS

1	2	THE ICEBERG/FREEDOM OF SPEECH Ice-T Sire/Warner Bros WX 316(C) (W)
2	5	DEEP HEAT - 4 PLAY WITH FIRE Various Telstar STAR2388/STAC2388 (BMG)
3	8	QUADRASTATE 808 State Creed STATE 004 (I)
4	NEW	THE RIGHT STUFF-REMIX 89 Various Stylus SMR990/SMC990 (STY)
5	4	IT'S A BIG DADDY THING Big Daddy Kane Cold Chillin' WX305/WX305C (W)
6	8	ADEVA! Adeva Cooltempo CTLP13/ZCTLP13 (C)
7	3	ITALIA-DANCE MUSIC FROM ITALY Various De/Con/RCA PL74289/PK74289 (BMG)
8	NEW	ALL OR NOTHING/2 X 2 Milli Vanilli Cooltempo CTLP11/ZCTLP11 (C)
9	7	STRAIGHT OUTTA COMPTON N.W.A. RUTHLESS BRLP534/BRCAS34 (F)
10	RE	WAREHOUSE RAVES Various Rumour RUMLD101/ZCRUMD101 (PAC)

TOP 10 BUBBLERS

1	TAKE CAUTION WITH MY HEART Joyce Sims London F(X)118 (F)
2	A TRACK WITH NO NAME Forgemasters W.A.R.P. -(WAP1) (I)
3	SUGAR DADDY Thompson Twins Warner Bros W2819(T) (W)
4	GIT ON UP Fast Eddie/Sundance DJ Int/CBS 6553667-(6553666) (C)
5	EVE OF THE WAR Ben Liebrand CBS -(6551266) (Imp)
6	TEST OF TIME Will Downing Island (12)BRW146 (Imp)
7	GET BUSY Mr Lee Jive (USA) -(1274130) (Imp)
8	JUST AS LONG AS I GOT YOU 101 Subway SPEED0037 -(SPEED003) (I)
9	JAFFACAKES Ratpack Radical (R)PACK 1 (SP)
10	THIS WAY, THAT WAY Pandella Easy Street -(EVS 7558) (Imp)

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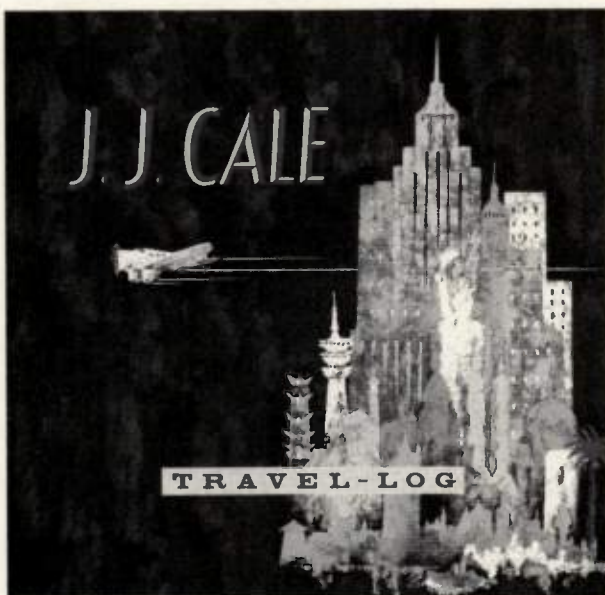


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TOP 75 SINGLES

DON HENLEY

NEW YORK MINUTE

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This Week	Last Week	Wks on Chart	Title	Artists (Producers) Publishers	Label 7" (12")	Number (Distributor)
1	1	3	THAT'S WHAT I LIKE	Music Factory Dance MFD(T) 002 (BMG)		
2	3	5	GIRL I'M GONNA MISS YOU	Coolestempo/Chrysalis COOL(X) 191 (C)		
3	6	4	STREET TUFF	Desire WANT(X) 18 (PAC)		
4	8	4	LEAVE A LIGHT ON	Virgin VS(T) 1210 (F)		
5	12	2	RIDE ON TIME	deConstruction/RCA PB 43241 (12"-PT 43242) (BMG)		
6	9	9	IF I COULD TURN BACK TIME	Geffen GEF 59(T) (W)		
7	11	6	ROOM IN YOUR HEART	Chrysalis LIB(X) 7 (C)		
8	4	9	PUMP UP THE JAM	Swanyard SYR(T) 4 (BMG)		
9	7	5	WE DIDN'T START THE FIRE	CBS JOEL(T) 1 (C)		
10	5	10	IF ONLY I COULD	Circa/Virgin YR(T) 34 (F)		
11	10	4	WISHING ON A STAR	10/Virgin TEN(X) 287 (F)		
12	15	3	THE ROAD TO HELL	WEA YZ 431(T) (W)		
13	NEW		ALL AROUND THE WORLD	Arista 112693 (12"-612693) (BMG)		
14	21	4	I WANT THAT MAN	Chrysalis CHS(12) 3369 (C)		
15	33	3	I FEEL THE EARTH MOVE	CBS 655294 7 (12"-655294 6) (C)		
16	24	2	EYE KNOW	Tommy Boy/Big Life BLR 13(T) (I/R)		
17	28	2	I THANK YOU	Coolestempo/Chrysalis COOL(X) 192 (C)		
18	12	5	SWEET SURRENDER	Precious/Phonogram JEWEL 9(12) (F)		
19	34	8	DON'T MAKE ME OVER	Champion CHAMP(12) 213 (BMG)		
20	13	6	YOU KEEP IT ALL IN	Go! Discs GOD(X) 35 (F)		
21	17	3	LEAN ON YOU	EMI (12)EM 105 (E)		
22	16	7	NAME AND NUMBER	Mercury/Phonogram CAT(X) 6 (F)		
23	36	2	C'MON AND GET MY LOVE	Hfr/London F(X) 117 (F)		
24	19	9	THE BEST	Capitol (12)CL 543 (E)		
25	26	2	SCANDAL	Parlophone (12)QUEEN 14 (E)		
26	20	4	LOVE ON A MOUNTAIN TOP	Fanfare (12)FAN 21 (P)		
27	14	5	DRAMA!	Mute (12)MUTE 89 (I/R)		
28	37	3	OH WELL	Parlophone (12)R 6236 (E)		
29	31	5	THE REAL WILD HOUSE	BCM BCM 322(X) (P)		
30	18	9	RIGHT HERE WAITING	EMI USA (12)MT 72 (E)		
31	NEW		NEVER TOO MUCH (Remix '89)	Epic LUTH(T) 12 (C)		
32	NEW		STATE OF MIND	EMI (12)EM 109 (E)		
33	27	16	SWING THE MOOD	Music Factory Dance MFD(T) 001 (BMG)		
34	22	4	CAN'T FORGET YOU	Chrysalis CHS(12) 3419 (C)		
35	25	7	OYE MI CANTO (HEAR MY VOICE)	Epic 655287 7 (12"-655287 6) (C)		
36	23	4	CHOCOLATE BOX	CBS ATOM(T) 8 (C)		
37	48	2	THE SUN RISING	WEA YZ 414(T) (W)		

Records to be featured on this week's Top Of The Pops

WEEK: 42

Panel Sales Percentage — 6%

TITLES A-Z (WRITERS)

All Around The World (Stansfield/Devaney)	13	Mantra For A State Of Mind (Moore)	47
Anchor Away (Gold/Goldman)	77	Message Is Love, The (Baker/Schae)	40
Bed Of Nails (Cooper)	85	Home And Number (Curiosity)	22
Best The (Knight/Chapman)	95	Never Too Much (Remix '89)	31
Bust A Move (Young/Dike)	92	Not At All (Ross/Frost)	50
C'Mon And Get My Love (Polu)	23	Numero Uno (Limon/Dave)	64
Can't Forget You (Stock/Aitken/Waterman)	41	Oh Well (Green)	28
Cherry (Madonna/Leonard)	36	Order Of The Universe (Anderson/Moore/Waterman)	93
Chocolate Box (Gross/Graham)	36	Personal Jesus (Gore)	75
Do You Wanna Rize (Lapson)	27	Pump Up The Jam (Kamau/De)	29
Dramatic (Clark/Bell)	89	Rescue Me (Malone)	80
Drive On (Fish/White)	44	Serious Days (And Why)	45
Eye Know (Morton/Mason/Mason/Jackson/Becker)	72	Scratch My Back (Roxa/Gang)	97
Foggy (Foggy)	16	Secret Rendezvous (Babyface)	49
For Spacious Lies (Cool/Kidby)	48	Sensual World, The (Bush)	63
Good Lovin' (Bourgeois/DeVito)	76	Sleeping My Day Away (D.A.D.)	90
Harlem Desire (Mauve)	55	Sowing The Seeds Of Love (Orbison)	63
I Can Handle It (Slaghaus)	94	Street Tuff (Guest/Menson)	38
I Feel The Earth Move (Kings)	15	Street Tuff (Guest/Menson)	38
I Have Fallen In Love (U.S.)	18	Street Tuff (Guest/Menson)	38
I Need Your Lovin' (Gordon)	61	Street Tuff (Guest/Menson)	38
I Thank You (Lewins)	17	Street Tuff (Guest/Menson)	38
I Want That Man (Curne)	14	Street Tuff (Guest/Menson)	38
If I Could Turn Back Time (Warren)	9	Street Tuff (Guest/Menson)	38
If Only I Could (Youngblood)	10	Street Tuff (Guest/Menson)	38
It's All Coming Back To Me Now (Shenman)	51	Street Tuff (Guest/Menson)	38
The King Is Here (The 900)	74	Street Tuff (Guest/Menson)	38
Number (A.J. Jones/James)	74	Street Tuff (Guest/Menson)	38
Lambada (De Oliveira)	21	Street Tuff (Guest/Menson)	38
Lean On You (Torney)	21	Street Tuff (Guest/Menson)	38
Leave A Light On (Newell)	4	Street Tuff (Guest/Menson)	38
Let Me Love You For Tonight (Ferrer)	57	Street Tuff (Guest/Menson)	38
Let The Day Begin (Benn)	57	Street Tuff (Guest/Menson)	38
Life (Gron/Seymour/Brown)	99	Street Tuff (Guest/Menson)	38
Listen To Your Heart (Gessle/Person)	62	Street Tuff (Guest/Menson)	38
Love In An Elevator (Tylar/Perry)	56	Street Tuff (Guest/Menson)	38
Love On A Mountain Top (Cason/Cayden)	26	Street Tuff (Guest/Menson)	38
Love On The Side (Reid)	71	Street Tuff (Guest/Menson)	38
Love On The Side (Reid)	71	Street Tuff (Guest/Menson)	38

THE NEXT 25

76	73	GOOD LOVIN'	CBS 655294 7 (12"-655294 6) (C)
77	71	ALL I WANT FROM	Motown MB3223 (12"-612323) (BMG)
78	53	STANDING THERE	Wendy's/Phonogram SHEET 17 (F)
79	UPSCALATOR	Love And Honey (Gary Katz)	EMI Songs
80	RESCUE ME	Dubois/Moore (S. Sargeant/D. Mical)	F. C. (London/D. Mical)
81	84	UNDERNEATH YOUR PILLOW	EMI YS(T) 1215 (F)
82	YABAD CHUBBS	Champion CHAMP(12) 213 (BMG)	
83	91	THE FAB FOUR EP	EMI 11294 104 (E)
84	WHY DO FOOLS FALL...	London LON(T) 248 (F)	
85	AMERICA BLUE	London LON(T) 248 (F)	
86	98	GLAMOUR BOYS (Remix)	Epic LUT(T) 12 (C)
87	THIS TIME	CBS 65518 0 (12"-65518 0) (C)	
88	94	WE'RE NOT MAKIN' LOVE	CBS 65518 0 (12"-65518 0) (C)
89	DOUBLE STANDARD	Mercury/Phonogram DEER 5 (F)	
90	SLEEPING MY DAY AWAY	Wendy's/Phonogram SHEET 17 (F)	
91	DO YOU WANNA RIOT	Parlophone (12)R 6236 (E)	
92	80	BUST A MOVE	Delmar/D. Mical 137 (12"-6137) (F)
93	ORDER OF THE UNIVERSE	Arista 112634 (12"-612634) (BMG)	
94	1 CAN HANDLE IT	RCA PB 43185 17 (PT 43185 18) (BMG)	
95	ANCHORS AWAY	RCA PB 43185 17 (PT 43185 18) (BMG)	
96	85	GIVE IT ALL YOU'VE GOT	MCA MCAT 1369 (F)
97	SCRATCH MY BACK	Virgin VINT 4 (F)	
98	93	WILD TIMES	Capitol (12)CL 543 (E)
99	86	LIFE	Delmar/D. Mical 137 (12"-6137) (F)
100	100	I HAVE FALLEN IN LOVE (JE...)	London LON(T) 248 (F)

★ PLATINUM (600,000) ● GOLD (400,000) ○ SILVER (200,000)
⑤ Indicates title available in sheet music
⑥ Panel Sales increase over last week
⑦ Panel Sales increase of 50% or more over last week
Compiled by Gallup for the BPI Music Week and the BBC based on a sample of 500 commercial record outlets. Records which would have appeared between positions 76-100 have been excluded if their sales have fallen in two consecutive weeks, and if their sales fell by 20 per cent compared with last week.

(really saying) something stupid

inga

YZ439 / T / CD

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38	32	11	THE TIME WARP (PWL Remix)	Jive JIVE(T) 209 (BMG)
39	NEW		TAKE CARE OF YOURSELF	Polydor PO 58 (12"-PZ 58) (F)
40	51	2	THE MESSAGE IS LOVE	Breakout/A&M USA(T) 668 (F)
41	30	7	CHERISH	Sire W 2883(T) (W)
42	NEW		TELL ME WHEN THE FEVER ENDED	Mercury/Phonogram MER(X) 310 (F)
43	42	5	LET THE DAY BEGIN	MCA MCA(T) 1362 (F)
44	NEW		DRIVE ON	Parlophone (12)R 6233 (E)
45	57	3	RESTLESS DAYS	Island (12)IS 426 (F)
46	45	4	WANTED	Epic HALO(T) 1 (C)
47	29	7	MANTRA FOR A STATE OF MIND	Rhythm King/Mute LEFT 35(T) (I/R)
48	50	2	FOR SPACIOUS LIES	Go! Beat GOD(X) 37 (F)
49	35	11	SECRET RENDEZVOUS	Warner Brothers W 2855(T) (W)
50	NEW		NOT AT ALL	Vertigo/Phonogram QUO 26(12) (F)
51	62	2	IT'S ALL COMING BACK TO ME NOW	Virgin VS(T) 1216 (F)
52	NEW		YOU'VE GOT IT	Elektra YZ 424(T) (W)
53	38	4	BED OF NAILS	Epic ALICE(T) 3 (C)
54	74	2	LAMBADA	CBS 655011 7 (12"-655011 8) (C)
55	40	7	HARLEM DESIRE	WEA YZ 415(T) (W)
56	39	8	LOVE IN AN ELEVATOR	Geffen GEF 63(T) (W)
57	61	8	LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SBUK(R) 4(T) (I/R)
58	NEW		GIT ON UP	DJ Int./CBS 655366 7 (12"-655366 6) (C)
59	68	2	YOUR LOVE	Trax/Radical - (TRAXT) 3 (SP)
60	54	3	RUN SILENT	Hrr/London F(X) 119 (F)
61	41	11	I NEED YOUR LOVIN'	Del Jam 655143 6 (12"-655143 7) (C)
62	NEW		LISTEN TO YOUR HEART	EMI (12)EM 108 (E)
63	46	9	SOWING THE SEEDS OF LOVE	Fantasia/Phonogram IDEA(T) 12 (F)
64	43	11	NUMERO UNO	Starlight (Groove Groove Melody) Warner Chappell Music
65	44	5	THE SENSUAL WORLD	EMI (12)EM 102 (E)
66	49	6	ROCK WIT'CHA	MCA MCA(T) 1367 (F)
67	NEW		TEST OF TIME	4th - B-way/Island (Import) (12)BRW 146 (F)
68	NEW		THE FIRST MAN YOU REMEMBER	Really Useful/Polydor RUR(X) 6 (F)
69	69	2	DON'T TAKE IT PERSONAL	Arista 112634 (12"-612634) (BMG)
70	59	3	THIS WAITING HEART	A&M AM(T) 528 (F)
71	72	2	LOVIN' ON THE SIDE	Syncopate/EMI (12)REID 1 (E)
72	52	8	EVERY DAY (I LOVE YOU MORE)	PWL PWL(T) 43 (P)
73	47	3	TRAIL OF TEARS	China CHINA 20 (12"-CHINX 20) (F)
74	NEW		THE KING IS HERE/THE 900 NUMBER	Trax DRX 9 (12"-DOBT 4) (BMG)
75	65	8	PERSONAL JESUS	Mute (12)BONG 17 (I/R)

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

28 OCTOBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	NEW	WILD! ★ CD Erasure	Mute STUMM 75
2	NEW	THE SENSUAL WORLD ★ CD Kate Bush	EMI EMD 1010
3		ENJOY YOURSELF ★★ CD Kylie Minogue	PWL HF 9
4	NEW	THE TIME CD Bros	CBS 4659181
5		CUTS BOTH WAYS ★★ CD Gloria Estefan	Epic 4651451
6		CROSSROADS ● CD Tracy Chapman	Elektra EKT 61
7	RE	ALL OR NOTHING ○ CD Milli Vanilli	Cooltempo/Chrysalis CTLP 11
8		FOREIGN AFFAIR ★ CD Tina Turner	Capitol ESTU 2103
9	NEW	SCARLET & OTHER STORIES ○ CD All About Eve	Mercury/Phonogram 8389651
10		THE SEEDS OF LOVE ★ CD Tears For Fears	Fontana 8387301
11		THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys	Teldec/WEA WX 278
12	NEW	DEF DUMB & BLONDE ○ CD Deborah Harry	Chrysalis CHR 1650
13	NEW	GREATEST HITS CD Billy Ocean	Jive BOTV 1



CBS
LP/CASS/CD

Terence Trent D'arby's
Neither Fish Nor Flesh

35	¹²	HATS CD The Blue Nile	Linn/Virgin LKH 2
36	¹¹	AUTOMATIC CD Jesus & Mary Chain	Blanco Y Negro BYN 20
37	³²	THE RAW AND THE COOKED ★★ CD Fine Young Cannibals	London 8280691
38	²⁰	JARRE LIVE ○ CD Jean Michel Jarre	Polydor 8412581
39	³⁴	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WX 125
40	NEW	THE MAGIC OF FOSTER & ALLEN CD Foster & Allen	Stylus SMR 989
41	²⁵	RHYTHM NATION 1814 ● CD Janet Jackson	A&M AMA 3920
42	³¹	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
43	²⁸	STEEL WHEELS CD Rolling Stones	CBS 4657521
44	⁴⁴	SLEEPING WITH THE PAST ● CD Elton John	Rocket/Phonogram 8388391
45	²⁹	RETRO ○ CD Lou Reed	RCA PL90389
46	³⁶	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DIX 82
47	³⁸	TRASH CD Alice Cooper	Epic 4651301
48	³⁰	ANOTHER PLACE AND TIME ● CD Donna Summer	Warner Brothers WX 219
49	³³	DON'T BE CRUEL ★★ CD Bobby Brown	MCA MCF 3425
50	⁵⁴	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
51	⁵⁵	GATECRASHING ○ CD Living A Box	Chrysalis CDL 1676
52	³⁷	RAW LIKE SUSHI ★ CD Neneh Cherry	Circa/Virgin CIRCA 8
53	NEW	THOUGHTS OF HOME CD	

14	19	Adeva	Cooltempo/Chrysalis ICTLP 13
15	14	A NEW FLAME ★★★★★ CD Simply Red	Elektra/WEA WX 242
16	26	HEART OF STONE CD Cher	Geffen WX 262
17	8	WE TOO ARE ONE ★ CD Eurythmics	RCA PL 74251
18	6	RESULTS ● CD Liza Minnelli	Epic 4655111
19 NEW		THE SINGLES ALBUM CD Gladys Knight & The Pips	PolyGram GKT V 1
20	10	LIKE A PRAYER ★★ CD Madonna	Sire WX 239
21	9	OH MERCY ○ CD Bob Dylan	CBS 4658001
22	16	TEN GOOD REASONS ★★★★★ CD Jason Donovan	PWL HF7
23 NEW		FEELING FREE CD Sydney Youngblood	Circa/Virgin CIRCA 9
24	18	WHEN THE WORLD KNOWS YOUR NAME ★★ CD Deacon Blue	CBS 4633211
25	43	3 FEET HIGH AND RISING ● CD De La Soul	Big Life DLSLP 1
26	13	PORCELAIN ○ CD Julia Fordham	Circa CIRCA 10
27	15	HUP ○ CD Wonder Stuff	Polydor 8411871
28	21	ANYTHING FOR YOU ★★★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
29	23	HOME LOVIN' MAN ○ CD Roger Whittaker	Tembo/Polydor RWT V2
30	22	PUMP ● CD Aerosmith	Geffen WX 304
31	17	FREEDOM CD Neil Young	Reprise WX 257
32	27	ASPECTS OF LOVE CD Original Cast	Really Useful/Polydor 8411261
33 NEW		PURE CD Primitives	RCA PL 74252
34	24	REPEAT OFFENDER ● CD Richard Marx	EMI-USA MTL 1043

★ ★ ★ TRIPLE PLATINUM (900,000 units) ★ ★ DOUBLE PLATINUM (600,000 units) ★ PLATINUM (300,000 units)
● GOLD (100,000 units) ○ SILVER (60,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

The Second. Out Now

TOP • 20 • COMPILATIONS

No1	1	DEEP HEAT 4 - PLAY WITH FIRE CD Various	Telstar STAR 2388
2	3	THE RIGHT STUFF - REMIX 89 ○ CD Various	Stylus SMR 990
3	2	IS THIS LOVE ● CD Various	EMI EMTV 47
4	4	MOTOWN HEARTBREAKERS CD Various	Telstar STAR 2343
5 NEW		SMASH HITS PARTY '89 CD Various	Dover/Chrysalis ADD 8
6	15	RAP ATTACK CD Various	K-Tel NE 1450
7	12	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
8	5	ITALIA - DANCE MUSIC FROM ITALY CD Various	De Construction/PL 74289
9	8	ETERNAL LOVE CD Various	K-Tel NE 1447
10	6	LEGENDS AND HEROES ○ CD Various	Stylus SMR 987
11	14	PRECIOUS METAL ● CD Various	Stylus SMR 976
12	7	NOW! 15! ★ CD Various	EMI/Virgin/PolyGram NOW 15
13	10	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
14	9	HEART AND SOUL ● CD Various	Heart & Soul/PolyGram HASTV 1
15	11	LOVE HOUSE CD Various	K-Tel NE1446
16	16	NITE FLITE 2 ★ CD Various	CBS MOOD8
17	13	JUST SEVENTEEN - HEARTBEATS ● CD Various	Fantare FARE1
18 RE		SOFT METAL ★ CD Various	Stylus SMR862
19	17	THE BLUES BROTHERS (OST) CD Various	Atlantic K 50715
20	19	TOP GUN (OST) ★ CD Various	CBS 76296

54	67	MARTIKA CD Martika	CBS 4633551
55 NEW		SKIN MECHANIC CD Gary Numan	I.R.S. EIRSA 1019
56 NEW		CLASSIC BLUE CD Justin Hayward/Mike Batt/LPO	Trax MODEM 1040
57	50	IMAGINATION ● CD Imagination	Stylus SMR 985
58 NEW		UP CD ABC	Neutron/Phonogram 8386461
59	53	GREATEST HITS CD Five Star	Tent/RCA PL 74080
60	40	SEARCHLIGHT ○ CD Runrig	Chrysalis CHR 1713
61	39	HERE TODAY, TOMORROW, NEXT WEEK CD Sugarcubes	One Little Indian TPLP15
62	45	VELVETEEN ★ CD Transvision Vamp	MCA MCG 6050
63	35	COMING IN FOR THE KILL CD Climie Fisher	EMI EMC 3565
64	49	RAW ○ CD Alyson Williams	Def Jam/CBS 4632931
65	61	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
66	52	REI MOMO CD David Byrne	Sire/Warner Bros WX 319
67 NEW		GIRLS GIRLS GIRLS CD Elvis Costello	Demon DFIEND 160
68	41	SEASON'S END ○ CD Marillion	EMI EMD 1011
69	47	BATMAN (OST) ● CD Prince	Warner Brothers WX 281
70	65	TRACY CHAPMAN ★★★★★ CD Tracy Chapman	Elektra EKT 44
71	42	THE ICEBERG/FREEDOM OF SPEECH CD Ice-T	Sire/Warner Bros WX 316
72	59	SINGALONGAWAYEARS ● CD Max Bygraves	Parkfield Music PMLP 5001
73	56	STREET FIGHTING YEARS ★ CD Simple Minds	Virgin MINDS 1
74	46	VIVALDI FOUR SEASONS CD Nigel Kennedy/ECO	EMI NIGE 2
75	57	LIQUIDIZER CD Jesus Jones	Food/EMI FOODLP 3

CD: Released on Compact Disc

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Scarlett in the black

Straw poll

by David Golder

THERE IS a simple philosophy being employed at new independent label Scarlett Recordings to ensure its success. As co-director Robin Millar puts it: "We're not going to sign anything which we don't love."

The company aims to produce material which sells in huge amounts worldwide, and plans to do so by aiming at a specific area of music. "In terms of direction you can't possibly start as a fully integrated, diversified business. You've got to start from the place nearest the hearts of the people at the top," says Millar.

That kind of music is rock-based, with a heavy emphasis on R&B singer/song-writers and talented musicianship which, Millar believes, will fill a "tremendous void in the market".

"There are too many people doing dance music at the moment and there aren't enough people taking an interest in the whole area that isn't dance. That's our area," he says.

Millar also believes that rock music has a greater potential for overseas success, especially in the US. He sees British dance music as too parochial.

"We are setting up an operation which, from day one with record one, has the potential to have number one product around the world, so that anyone we do sign up stands a good chance in terms of corporate set up as they would on CBS or BMG or RCA."

To ensure this, Scarlett has some rigid ideas about how it will be run: "The one thing that we are not going to do, I hope, is follow that traditional series of accidental employment which leads to hundreds of employees and just eight or nine artists."

Also, every member of staff is a musician either with a track record or qualifications, including singer/songwriter and newly-appointed managing director Philip Rambow. He sees a parallel with Arista Records in the Sixties where people such as Jerry Wexler helped run the company as well as being involved in the record making process: "That sort of thing is more acceptable in America than here. For a while people here would not give ex musicians jobs in the music business unless they really were ex. That's a silly attitude."

Rambow, previously A&R manager with Arista, will be directly involved in signing and developing talent and relishes the idea of working on an independent label. "By definition an independent label is the label that gets to groups first, sees the talent and can afford, probably by being more cost effective, to develop their artists. Artist development for an independent label is its stock in trade, not just one department of a big bureaucratic conglomerate."

by Selina Webb

HAVING BEEN warned that the British music press are a brutal race, Hollywood vocalist Syd Straw has been especially relieved at the warm reception afforded to her debut album.

Surprise, out now on the Virgin US label, was recorded across the length and breadth of the US with assistance of such notables as Michael Stipe, Daniel Lanois, Marshall Crenshaw, Ry Cooder, Richard Thompson, John Doe, Dave Alvin, Don Was, Van Dyke Parks and more. Fitting her philosophy that the LP was a play needing the perfect cast, Straw admits that the project raised a few eyebrows at Virgin towers.

"They probably thought it was being over-ambitious — it took some convincing for them to think it was a really good idea," she says.

Some of the players were involved with Straw's past musical ventures, including Michael Stipe who also contributed vocals to her former band The Golden Palominos. Others are simply the objects of her musical admiration.

"I thought 'all you can do is ask' although, I suppose, I did try to ask politely!" she laughs. "Miraculously, I was successful on nearly all counts — only one person was unable to come because his wife was just about to have a baby."

Largely written and produced by Straw herself, Surprise is an 11-track collection of ballads, country-tinged laments, American classics and earthy rock which undoubtedly benefits from its impressive compilation of musicians.

With a UK tour planned for early next year — "I'll have a really rockin' combo with me" — Straw intends to keep the British press on her side.



WITH An average age of 22 and in existence two years, *Scale The Heights* are a Dublin-based band content to bide their time and develop their fiery brand of melodic guitar pop at a natural pace, writes Paul O'Mahony. Solid gigging has gradually built a loyal following in Ireland. Winners of a national band competition, *The Carling Lager/Hot Press Band Of '88*, *STH* released their debut single *Goodbye To All That* earlier this year on WEA (IRL). A second single, *Two Wives*, possibly on their own label, is due for release later this year.



ASK POLITELY: Syd Straw

Club classics

by Martin Aston

CALLING YOUR own music "lame and ineffectual" is strange when the critics are all yelling *classic* and *beautiful*. But if American Music Club singer Mark Eitzel were a happy and contented chap, you'd wonder how authentic this Californian band's anguished, haunting music really is.

They are for real; Eitzel's just a little self-deprecating and AMC's fourth album, *United Kingdom*, is another small classic.

Had The Smiths been a Californian guitar roots band, then AMC might have been close relations — loneliness, sex and death crop up more than twice, put it that way.

Eitzel was actually brought up in the UK (he had army parents) but moved home to study just after punk hit the news, forming AMC soon after. After touring the West Coast, they decided "to take Europe by storm" but only played two German dates before running out of money.

Recalls Eitzel: "We even formed our own label, Grifter, to make a record to take with us. When we got there, we weren't aggressive enough to book gigs and were too scared to busk. I wrote a lot of songs and got drunk a lot. It was pathetic, but an experience. We got to know Hamburg really well."

Zippo picked up their second album, *Engine*, Demon their third, *California*, which AMC supported last March with their first UK dates. *United Kingdom* follows the same game plan. The shows were outstanding not just because they confirmed AMC as unique among fine American guitar bands, but also for Eitzel's habit of throwing himself to his knees, like James Brown with a complex.

"Sometimes after a show, I can't sleep for a couple of days," he admits. "I'm just so embarrassed because I go through every moment."

One American feature quoted Eitzel as saying he was a manic depressive. "That bugged me because it was a joke, but since I write

like this I'll stand by it," he explains. "I'm a fan of sad songs. This sounds really corny, but my goal is to tear the harps down from the angels and play them."

He even makes excuses for being a singer, not a "serious" playwright. "Rock music is probably the easiest art form of them all — you don't have to work hard, you can drink till late, say really stupid things and people will think it's great, as long as you fall over on stage and entertain them. If I had any guts, I'd run the other way."

Plugged in

by John Slater

SCAM IS Manchester's newest plugging and promotion agency, its name forged from the initials of its creators, Sarah Champion and Alison Martin. Both have been radio presenters and stringers for the national broadsheets and so stress that regional/national press, radio and TV can never be underestimated.

Among their clients are the Inspiral Carpets, 808 State and a host of unknowns begging to become household names.

SCAM is also Manchester's newest independent record label. Working with Bop Audio Communications a compilation of dance tracks has been released under the banner *Freak Beats*.

"Initially we'd like to think of SCAM as a 'weird dance' label," explains Champion. 808 State are perhaps the best known act, rubbing vinyl shoulders with such notables as The Black State Choir, Where's The Beach and Mighty Force. "But," continues Champion, "the odd guitar band may well find its way on there too."

Future plans include four mini-albums before spring, and an all new publication called *Bop City* to underline the aims and direction of Scam/Bop.

The first two mini-albums will showcase Black State Choir, who Champion describes as "religious sampling built around some hard beats" and AAK who are into "building scape beat".

The follow ups come from Where's The Beach and Social Chaos.

Cheree pie

by Ian Watson

"THERE'S A really negative attitude to independent bands at the moment," says Nik Allport. "Around '86 everyone was really into it regardless of whether they were jangly bands, and all that. You could go to any indie gig and it would be packed whereas these days there doesn't seem to be much of a scene anymore. We're trying to revive it a bit."

Allport and Paul May are enthusiasts. Responsible for the successful *Sowing Seeds* fanzine, they're now the brains behind Cheree, which is shaping up to be one of the most influential independent labels of the late Eighties.

Initially a vehicle for The Telescopes (whom they also manage), Cheree soon branched out by releasing flexis by The Pooh Sticks and Spacemen 3. However, the

duo's main concern is their own bands and so Spacemen 3 found themselves sharing a record with unknowns Bark Psychosis and The Fury Things.

"It's a way of getting the press to hear about your band instead of touting a crappy demo around," comments Allport.

Indeed, enough interest was generated in The Telescopes for What Goes On to sign them and Cheree's two latest hopefuls are also attracting some attention.

The success of the Spacemen 3 flexi (distributed by Shigaku) led Backs to offer Cheree a pressing deal. This means that they will finally be able to leave flexi discs behind as a means of promotion, to concentrate on hard vinyl.

While the collapse of Red Rhino led distribution companies to be more than a bit cautious when dealing with new labels, the success of Cheree gives hope for a revival in the flagging indie scene.

Meanwhile, Cheree will be showcasing their latest signings at London's Falcon on November 3 and sifting through countless demo tapes looking for new successes. For the moment the Cheree stamp of approval carries a lot of weight.

Back tracking

Record Retailer, October 29 1964

Record sales surge continues, with Board Of Trade figures for August, usually considered a dead month, up more than 25 per cent on August 1963. Only the 78rpm record shows signs of decline... Lawrence Kreiger, 37, only three years ago an ice-cream salesman, opens third Harlequin record store, in London's Moorgate... RR notes that 28 per cent of UK-made singles in the top 50 are independently produced, and that names like Oldham, Most and Meek "receive almost as much publicity as the artists they record"... Tin Pan Alley experts predict an end to the beat boom, a resurgence of solo artists and great chart success for C&W and folk singers.

Music Week, October 26 1974

EMI initiates largest price increases of the current round, full-price albums rising by 13 per cent... After a four-year battle, five law lords rule that songwriter Tony Macaulay was entitled to break a 1966 contract with Schroeder Music which gave the company worldwide copyright in his compositions... Latest quarterly market shares for singles show a strong revival for Pye and a first appearance for President... Richard Blaskey, 22, joins promotions/PR division at Phonogram from ad agency J Water Thompson.

Music Week, October 27 1984

After 15 years with A&M, the UK's longest-serving MD, Derek Green, announces departure to set up own label and publishing company... Five months after resigning as RCA MD, David Betteridge forms Siren Records, through Virgin... A High Court judge describes as "foolish" an attempt by Starblend to force the winding-up of IDS... Speculation mounts of a split between Chrysalis co-chairman Chris Wright and Terry Ellis.

MARK LEWISOHN

Honest Joe

IT'S AMAZING but **Joe Strummer** is one of the few people who can make an exercise in nostalgia sound fresh and vital.

It's the diversity of his influences, stretching back even to his Clash days, which sets him apart from the hoary old punk rockers repeddling their past glories. Even the troops of Clash copyists who tried to usurp the group's rather unique position failed to look beyond punk rock energy to its roots, thus missing the integrity which is part and parcel of a Strummer performance.

When Joe called his band the Latino-Rockabilly War he was immediately revealing out the secret of his success. Reggae and latin rhythms underlay a basic rockabilly theme. This is as streetwise as ever, but now it's the cities of South America rather than the streets of Ladbroke Grove that provide the all-important cultural backdrop.

But then of course many people are there at the **Town And Country Club** to hear those old songs again, yet when Strummer launches into a fast version of What's My Name (by far the best of the Clash's adrenalin-fuelled tunes) it slots perfectly into the set, despite being over a decade old. With Police And Thieves, London's Calling, Brand New Cadillac, I Fought The Law and Straight To Hell to finish off the proceedings, Joe Strummer proved that it was going to take a lot more than a pasting in the tabloid press to put him down. Great stuff from a thoroughly contemporary artist.

AN WATSON

Dirty dancing

HAVING BEEN invited to play as part of the Soho Jazz Festival, **The Dirty Dozen Brass Band** strolled onstage at the **Empire Ballroom**, Leicester Square and stared in disappointment at the 90 per cent empty hall. They then proceeded to play the meanest, baddest, toughest set's worth of dirty New Orleans jazz anybody could have wished to hear.

Earlier, we had politely applauded a set by the **National Youth Jazz Orchestra** which had more enthusiasm than swing, and some had danced to the expert funk/pop of **Izit**, who were misplaced to say the least.

The cavernous ballroom felt like a deserted warehouse when, in a point blank refusal to be ignored, the Dirty Dozen's lead trumpet player jumped onstage and forcibly dragged people onto the dancefloor and made them dance. Within minutes, the gig was happening and the torpor of the evening was forgotten.

This band are just so good: they draw heavily on traditional New Orleans street procession jazz — their two drummers play standing — but their complex rhythms and

post-bop soloing ensure they cannot be labelled a museum piece. With its potent injection of crescent city R&B, this jazz is vibrant and dynamic; simultaneously old, new and completely alive. They are playing a mere handful of dates in this country, one can only hope they come back soon for a full (properly publicised) tour. Superb.

ADAM BLAKE

Wright on

THE CULTURAL gap between the rhetorical rhythm of the gospel preacher and the earthy musical rhythm of the soul singer is not so great as you might suppose, and in American soul queen **Betty Wright** this gap is almost non-existent.

Support for her ICA gig was home-grown white soul band **Bliss**. Taking their inspiration (and a good deal of their overall sound) from early Seventies R&B tinged pop, they played a sprightly, competent set, with material from their new album, *Love Prayer*.

Then it was time for Betty Wright — otherwise known as Ms B — to take the helm. Clad in black, Ms B led her eight-piece backing band (including sister Jacqueline on backing vocals) through a potted history of her two decades as a chart topper.

The later stuff, including tracks from the new *4u2njoy* album, show the more orthodox, mainstream side to Ms B — smooth, soulful ballads (last year's soul hit, *Pain*, aptly announced as "my own soap opera") and driving gospel-tinged dance tracks.

No shrinking violet, Ms B is not above flaunting her southern pentecostal church background. Almost every song had its opportunity for a good-natured and sharp-witted haranguing of the audience on just about any subject relating to relationships — Betty Wright would make a great agony aunt. Best of these chat-up interludes came during the calypso-style *Clean Up Woman*. With wry sarcasm, Ms B camped up for some cruel, cruel impersonations of the sexual come-ons employed by other soul singers — her Tina Turner was so raspingly right you could have grated cheese with it.

ALASDAIR CREWE

More, more and more

THERE CAN be little doubt that after **Carmel**'s two encores at the **Town & Country Club** most of the sell-out crowd stepped out into the chill with warm hearts and satisfaction writ large on their faces.

Supported by a tight 10-piece band, Carmel worked her way through her new album, *Set Me Free*, for the first hour. A plethora of instruments came and went, from a fluttering flute, to a harpsichord and Egyptian snake pipe.

For *Waterfall* and *If Birds Can Fly*, the music was almost classical in its evocation of its themes. "See me, I'm flying," sung Carmel with arms spread wide and we were all transfixed, riding the swooping bird's wing through blue skies.



DAS DAMEN: reputations under scrutiny

But while this newer, more complex sound got a warm reception it wasn't until the swirling, rousing strains of the Hammond organ indicated the arrival of *More, More* that the packed house really started heating up.

Her new style would have been more suited to a seated venue where she could have built a softer, more subtle rapport than is possible in the T&C. But nonetheless the end of her set, which also included the blasting *Sally* and the new, anthemic *Onward*, finally brought the house down with the guy behind me left shouting, "Give me more more more," long after a third encore was out of the question.

DAVID DAVIES

Start your sobbing

ONE OF the strangest bands to emerge this year is recent Rough Trade signings **SOB**, whose debut single *Make Me Wonder* was a brilliant example of classic funk gone wrong — or at least, classic funk with a distinctly English flavour. A recent appearance at the **Borderline** revealed that they not only sound unusual; they look completely at odds with the music too.

What SOB aim to do — as their name (initials meaning Sound Of Bootsy) suggests — is to recreate the glory of P-Funk, the late Seventies disco dream of Bootsy Collins and George Clinton. It's basically the area that has provided most of Prince's inspiration, and, although they have read the funk rubric pretty intelligently, there are still gaping holes left and it's these holes that make them interesting.

They've got the guitar sound marvellously right, especially in the song *Step On You*, which is awesomely good, locking tightly into a funky groove and not letting go. They have one sure-fire hit single, *If You Want Me To Stay*, which has a verse which sounds uncomfortably close to Boney M's *Sunny* but a belter of a chorus. The great thing is, however much they aspire to Minneapolis or Philadelphia, they always end up in Slough. Majors sign dozens of bands with the same basic ideas each year but they only coat them in gloss.

Thoroughly modern funk with the bottom removed. It's bound to catch on.

DAVID GILES

Dastardly

DAS DAMEN came to the **Fulham Greyhound** with a reputation as a mean ass-kicking live act. Comparisons with *Dinosaur Jr* and *Mudhoney* were bandied about lightly and expectations were high. Sadly, however, their set failed to catch fire and it was hard to recognise them as the band who so readily wreak aural havoc on vinyl.

Musically they were more than efficient but remained too static, seeming incapable of getting excited and brought to mind the appalling thought they'd make a gung ho stadium band. Only on the encore of *Same Old Song* when joined on stage by a large proportion of the crowd did they seem like they were having fun.

Of course their cause was not helped by having to follow an excellent set by **BALL**. Indeed, when BALL finished up a large part of the crowd seemed to fritter away. Featuring the semi-legendary *Kramer* (ex-*Buttholes*, *Bongwater*), on bass, they were delightfully madcap producing a plethora of short sweet blasts of bastardised boogie. Their Elvis tribute *The King Will Never Die* was pleasantly tongue-in-cheek but it was *It Don't Come Easy* which really got the night rocking. The audience patter and general sense of fun was a rare joy and there was more than enough good songs to guarantee future mega-acclaim.

LEO FINLAY

First strike

WHEN A band uses the *Death March* for its intro tape, one instinctively knows that their set is not going to be a barrel of laughs and **Candlemass**, purveyors of dark doom rock from Sweden, lived up to expectations.

Led by rotund, corkscrew curled vocalist, *Messiah Marcolin*, dressed in his customised monk's habit, the band ground inexorably through a half hour set, which gave them little chance to offer more than the briefest of glimpses of their new album, *Tales Of Creation*.

The reaction of the stalls-only, **Hammersmith Odeon** audience, already warmed-up by the speedier excess of **DAM** and **Dark Angel** was mixed, some obviously feeling that *Candlemass'* ponderous progress was slowing down the pace of the proceedings.

The roar that greeted the appearance of **Nuclear Assault**

confirmed that they were the band that most people wanted to see and they, in return, ripped through their set.

Anthony Bramante spearheaded a relentless guitar onslaught and drummer Glenn Evans effectively nailed down a furious, but tight, tempo, while vocalist John Connelly, his grey shorts and wild flights across stage bringing comparisons with AC/DC's Angus Young to mind, spat out the lyrics with an explosive anger.

Connelly addressed the audience as if they were all old friends, but, safety considerations aside, thrash gigs lose a lot of their excitement when confined by a seated venue, something which obviously did not escape the band, as they ruefully dedicated *Survival* to "anyone who tries to stage dive on the seats in this place!"

VALERIE POTTER

Songs of innocence

THE GUEST-LIST read like a Who's Who of A&R men and the bar creaked all night under the weight of beer bottles supplied by a liberated PR expenses account.

The reason for such extravagance was a showcase at London's **Borderline** for unsigned five-piece, **Innocence Lost**. And what a marketable attraction they proved.

With a singer whose studded jacket, litany of sweeping gestures and soul-phrasing brought to mind INXS frontman Michael Hutchence and a guitarist sporting a neo-Billy Idol blonde crop it was obvious a large amount of time and cash had gone into making any prospective record company's stylist jobless.

Innocence Lost's musical modus operandi also borrows heavily from stadium-filling bands of the Simple Minds ilk.

Broad sweeps of piano and juttering guitar-punched airy pop songs such as *(A Little Bit Of) Poetry* into life. One presumes all it would take to set a platinum disc collection in motion would be a top-name producer and a high profile marketing strategy.

Amid the Tex-Mex atmosphere of the Charing Cross Road club it was possible to imagine a modern day High Noon as A&R men, like modern gunfighters, drew first — for their chequebooks. *Innocence Lost* are, potentially, an A&R man's paradise found.

ANDREW MARTIN

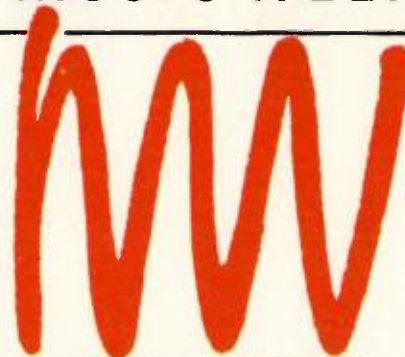
TOP 75 SINGLES

28 OCTOBER 1989



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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No 1		THAT'S WHAT I LIKE ○	
		Jive Bunny & The Mastermixers	Music Factory Dance MFD(T) 002 (BMG)
2	3	GIRL I'M GONNA MISS YOU	
		Milli Vanilli	Cooltempo/Chrysalis COOL(X) 191 (C)
3	6	STREET TUFF	
		Rebel MC/Double Trouble	Desire WANT(X) 18 (PAC)
4	8	LEAVE A LIGHT ON	
		Belinda Carlisle	Virgin VS(T) 1210 (F)
5	2	RIDE ON TIME ★	
		Black Box	deConstruction/RCA PB 43241 (12"-PT 43242) (BMG)
6	9	IF I COULD TURN BACK TIME	
		Cher	Geffen GEF 59(T) (W)
7	11	ROOM IN YOUR HEART	
		Living In A Box	Chrysalis LIB(X) 7 (C)
8	4	PUMP UP THE JAM ○	
		Technotronic feat. Felly	Swanyard SYR(T) 4 (BMG)
9	7	WE DIDN'T START THE FIRE	
		Billy Joel	CBS JOEL(T) 1 (C)
10	5	IF ONLY I COULD ○	
		Sydney Youngblood	Circa/Virgin YR(T) 34 (F)
11	10	WISHING ON A STAR	
		Fresh 4 (Children Of The Ghetto) feat Lizz E	10/Virgin TEN(X) 287 (F)
12	15	THE ROAD TO HELL	
		Chris Rea	WEA YZ 431(T) (W)
13	NEW	ALL AROUND THE WORLD	
		Lisa Stansfield	Arista 112693 (12"-612693) (BMG)
14	21	I WANT THAT MAN	
		Deborah Harry	Chrysalis CHS(12) 3369 (C)
15	33	I FEEL THE EARTH MOVE	
		Martika	CBS 655294 7 (12"-655294 6) (C)
16	24	EYE KNOW	
		De La Soul	Tommy Boy/Big Life BLR 13(T) (I/RT)
17	28	I THANK YOU	
		Adeva	Cooltempo/Chrysalis COOL(X) 192 (C)
18	12	SWEET SURRENDER	
		Wet Wet Wet	Precious/Phonogram JEWEL 9(12) (F)
19	34	DON'T MAKE ME OVER	
		Sybil	Champion CHAMP(12) 213 (BMG)
20	13	YOU KEEP IT ALL IN	
		The Beautiful South	Go! Discs GOD(X) 35 (F)
21	17	LEAN ON YOU	
		Cliff Richard	EMI (12)EM 105 (E)
22		NAME AND NUMBER	

BARBRA STREISAND



WE'RE NOT MAKIN'
LOVE ANYMORE

41	30	CHERISH	
		Madonna	Sire W 2883(T) (W)
42	NEW	TELL ME WHEN THE FEVER ENDED	
		Electric Blue 101	Mercury/Phonogram MER(X) 310 (F)
43	42	LET THE DAY BEGIN	
		The Call	MCA MCA(T) 1362 (F)
44	NEW	DRIVE ON	
		Brother Beyond	Parlophone (12)R 6233 (E)
45	57	RESTLESS DAYS	
		And Why Not?	Island (12)IS 426 (F)
46	45	WANTED	
		Halo James	Epic HALO(T) 1 (C)
47	29	MANTRA FOR A STATE OF MIND	
		S'Express	Rhythm King/Mute LEFT 35(T) (I/RT)
48	50	FOR SPACIOUS LIES	
		Norman Cook featuring Lester	Go Beat GOD(X) 37 (F)
49	35	SECRET RENDEZVOUS	
		Karyn White	Warner Brothers W 2855(T) (W)
50	NEW	NOT AT ALL	
		Status Quo	Vertigo/Phonogram QUO 26(12) (F)
51	62	IT'S ALL COMING BACK TO ME NOW	
		Pandora's Box	Virgin VS(T) 1216 (F)
52	NEW	YOU'VE GOT IT	
		Simply Red	Elektra YZ 424(T) (W)
53	38	BED OF NAILS	
		Alice Cooper	Epic ALICE(T) 3 (C)
54	74	LAMBADA	
		Kaoma	CBS 655011 7 (12"-655011 8) (C)
55	40	HARLEM DESIRE	
		London Boys	WEA YZ 415(T) (W)
56	39	LOVE IN AN ELEVATOR	
		Aerosmith	Geffen GEF 63(T) (W)
57	61	LET ME LOVE YOU FOR TONIGHT	
		Kariya	Sleeping Bag SBUK(R) 4(T) (I/RT)
58	NEW	GIT ON UP	
		Fast Eddie feat. Sundance	DJ Int./CBS 655366 7 (12"-655366 6) (C)
59	68	YOUR LOVE	
		Frankie Knuckles	Trax/Radical - (TRAXT 3) (SP)
60	54	RUN SILENT	
		Shakespears Sister	Hrr/London F(X) 119 (F)
61	41	I NEED YOUR LOVIN'	
		Alyson Williams	Def Jam 655143 6 (12"-655143 7) (C)
62	NEW	LISTEN TO YOUR HEART	

- | | | | |
|-----------|----------------|----------------------------------------------------------------|--------------------------------------|
| 23 | ³⁶ | C'MON AND GET MY LOVE
D Mob introducing Cathy Dennis | ffrr/London F(X) 117 (F) |
| 24 | ¹⁹ | THE BEST
Tina Turner | Capitol (12)CL 543 (E) |
| 25 | ²⁶ | SCANDAL
Queen | Parlophone (12)QUEEN 14 (E) |
| 26 | ²⁰ | LOVE ON A MOUNTAIN TOP
Sinitta | Fanfare (12)FAN 21 (P) |
| 27 | ¹⁴ | DRAMA!
Erasure | Mute (12)MUTE 89 (I/RT) |
| 28 | ³⁷ | OH WELL
Oh Well | Parlophone (12)R 6236 (E) |
| 29 | ³¹ | THE REAL WILD HOUSE
Raul Orellana | BCM BCM 322(X) (P) |
| 30 | ¹⁸ | RIGHT HERE WAITING ○
Richard Marx | EMI USA (12)MT 72 (E) |
| 31 | ^{NEW} | NEVER TOO MUCH (Remix '89)
Luther Vandross | Epic LUTH(T) 12 (C) |
| 32 | ^{NEW} | STATE OF MIND
Fish | EMI (12)EM 109 (E) |
| 33 | ²⁷ | SWING THE MOOD ★
Jive Bunny & The Mastermixers | Music Factory Dance MFD(T) 001 (BMG) |
| 34 | ²² | CAN'T FORGET YOU
Sonia | Chrysalis CHS(12) 3419 (C) |
| 35 | ²⁵ | OYE MI CANTO (HEAR MY VOICE)
Gloria Estefan | Epic 655287 7 (12'-655287 6)(C) |

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- | | | | |
|-----------|----------------|------------------------------------------------------------------------|-------------------------------|
| 36 | ²³ | CHOCOLATE BOX
Bros | CBS ATOM(T) 8 (C) |
| 37 | ⁴⁸ | THE SUN RISING
The Beloved | WEA YZ 414(T) (W) |
| 38 | ³² | THE TIME WARP (PWL Remix)
Damian | Jive JIVE(T) 209 (BMG) |
| 39 | ^{NEW} | TAKE CARE OF YOURSELF
Level 42 | Polydor PO 58 (12'-PZ 58) (F) |
| 40 | ⁵¹ | THE MESSAGE IS LOVE
Arthur Baker/Backbeat Disciples/Al Green | Breakout/A&M USA(T) 668 (F) |

- | | | | |
|-----------|----------------|--------------------------------------------------------------------|-------------------------------------------------|
| 63 | ⁴⁶ | SOWING THE SEEDS OF LOVE
Tears For Fears | Fontana/Phonogram IDEA(T) 12 (F) |
| 64 | ⁴³ | NUMERO UNO
Starlight | Citybeat/Beggars Banquet CBE 742 (CBE 1242) (W) |
| 65 | ⁴⁴ | THE SENSUAL WORLD
Kate Bush | EMI (12)EM 102 (E) |
| 66 | ⁴⁹ | ROCK WIT'CHA
Bobby Brown | MCA MCA(T) 1367 (F) |
| 67 | ^{NEW} | TEST OF TIME
Will Downing | 4th+B'way/Island (Import) (12)BRW 146 (F) |
| 68 | ^{NEW} | THE FIRST MAN YOU REMEMBER
Michael Ball & Diana Morrison | Really Useful/Polydor RUR(X) 6 (F) |
| 69 | ⁶⁹ | DON'T TAKE IT PERSONAL
Jermaine Jackson | Arista 112634 (12'-612634) (BMG) |
| 70 | ⁵⁹ | THIS WAITING HEART
Chris De Burgh | A&M AM(Y) 528 (F) |
| 71 | ⁷² | LOVIN' ON THE SIDE
Reid | Syncopate/EMI (12)REID 1 (E) |
| 72 | ⁵² | EVERY DAY (I LOVE YOU MORE)
Jason Donovan | PWL PWL(T) 43 (P) |
| 73 | ⁴⁷ | TRAIL OF TEARS
The Dogs D'Amour | China CHINA 20 (12'-CHINX 20) (F) |
| 74 | ^{NEW} | THE KING IS HERE/THE 900 NUMBER
45 King | Trax DRX 9 (12'-DOBT 4) (BMG) |
| 75 | ⁶⁵ | PERSONAL JESUS
Depeche Mode | Mute (12)BONG 17 (I/RT) |



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ANOUCHKA**

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MC CHSMC3381
CD CHSCD 3381

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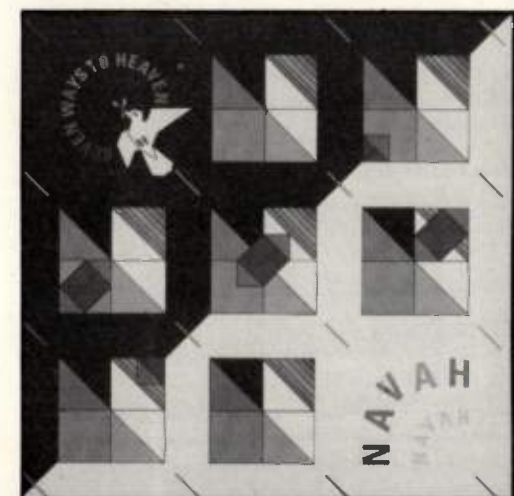
T W E L V E • I N C H

- | | | | |
|-----------|----------------|------------------------------------------------------------------------|--|
| 1 | ² | THAT'S WHAT I LIKE
Jive Bunny & The Mastermixers | |
| 2 | ¹ | STREET TUFF
Rebel MC/Double Trouble | |
| 3 | ^{NEW} | ALL AROUND THE WORLD
Lisa Stansfield | |
| 4 | ⁷ | GIRL I'M GONNA MISS YOU
Milli Vanilli | |
| 5 | ⁵ | WISHING ON A STAR
Fresh 4 featuring Lizz E | |
| 6 | ³ | PUMP UP THE JAM
Technotronic featuring Felly | |
| 7 | ⁴ | RIDE ON TIME
Black Box | |
| 8 | ⁸ | EYE KNOW
De La Soul | |
| 9 | ¹³ | DON'T MAKE ME OVER
Sybil | |
| 10 | ⁶ | IF ONLY I COULD
Sydney Youngblood | |
| 11 | ¹¹ | I THANK YOU
Adeva | |
| 12 | ¹⁰ | THE ROAD TO HELL
Chris Rea | |
| 13 | ¹⁴ | C'MON AND GET MY LOVE
D Mob introducing Cathy Dennis | |
| 14 | ^{NEW} | NEVER TOO MUCH (Remix '89)
Luther Vandross | |
| 15 | ¹⁸ | ROOM IN YOUR HEART
Living In A Box | |
| 16 | ¹² | THE REAL WILD HOUSE
Raul Orellana | |
| 17 | ¹⁶ | IF I COULD TURN BACK TIME
Cher | |
| 18 | ¹⁹ | OH WELL
Oh Well | |
| 19 | ¹⁵ | WE DIDN'T START THE FIRE
Billy Joel | |
| 20 | ¹⁷ | LEAVE A LIGHT ON
Belinda Carlisle | |
| 21 | ^{NEW} | TELL ME WHEN THE FEVER ENDED
Electrobe 101 | |
| 22 | ²⁵ | THE SUN RISING
Beloved | |
| 23 | ²⁷ | SCANDAL
Queen | |
| 24 | ²⁶ | LET ME LOVE YOU FOR TONIGHT
Kariya | |
| 25 | ³⁴ | YOUR LOVE
Frankie Knuckles | |
| 26 | ^{NEW} | I FEEL THE EARTH MOVE
Marika | |
| 27 | ^{NEW} | STATE OF MIND
Fish | |
| 28 | ³² | I WANT THAT MAN
Deborah Harry | |
| 29 | ⁹ | DRAMA!
Erasure | |
| 30 | ³⁰ | THE MESSAGE IS LOVE
Arthur Baker/Backbeat Disciples/Al Green | |
| 31 | ^{NEW} | GIT ON UP
Fast Eddie featuring Sundance | |
| 32 | ²² | NAME AND NUMBER
Curiosity Killed The Cat | |
| 33 | ^{NEW} | TAKE CARE OF YOURSELF
Level 42 | |
| 34 | ²⁰ | SWEET SURRENDER
Wet Wet Wet | |
| 35 | ^{RE} | SWING THE MOOD
Jive Bunny & The Mastermixers | |
| 36 | ²³ | YOU KEEP IT ALL IN
The Beautiful South | |
| 37 | ^{NEW} | LAMBADA
Koolha | |
| 38 | ²¹ | MANTRA FOR A STATE OF MIND
S'Express | |
| 39 | ²⁴ | SECRET RENDEZVOUS
Karyn White | |
| 40 | ³³ | FOR SPACIOUS LIES
Norman Cook featuring Lister | |

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JAILBREAK
PROMOTIONS

ALBUM OF THE WEEK

THE BLUE NILE: Hats. Linn Records LKH 2. Via Virgin. We've waited a good five years for this chap and we're not disappointed. It's everything Walk Across The Rooftops was, so there are no problems here at all. Its laconic style isn't about to storm the airwaves, but its building melodies mark it out as one of those classic LPs which succeed in creating its own mood and stretching emotions to breaking point. Although already a charter, this is the sort of recording that will stand steadily for years to come. Stock up on the debut as well: people have CDs now. **DM**

STOCK IT

ALL ABOUT EVE: Scarlet And Other Stories. Mercury 838 965-1. This is getting even more folkie and it's a good thing too. Julianne Regan and chums run the risk of being considered fey, but their honest approach deflects this in very much the same way that Kate Bush can get away with some fairly outlandish statements. What's encouraging about the band is that they appear to have a proper career: singles, touring, a faithful following and now this subtle offering. **DM**

CURIOSITY KILLED THE CAT. Getahead. Mercury 842 010 1. Taking a low profile to shake off a teenybopper following sounds like a sound move. But then to re-emerge as a kitsch Level 42 seems ill-conceived. Nonetheless, Curiosity draw from their funk handsome musical aces, especially the languid Name And Number and cool Cascade. Will anyone call their bluff? **AM**

THE BEAUTIFUL SOUTH: Welcome To The Beautiful South. Go! Discs AGOLP 16. Song For Whoever kicks off the LP and also sets the style for what follows. There are no surprises here, simply a collection of excellent songs. Wry best describes Paul Heaton's view of life and love, although behind the smile lurks a fairly malevolent mind which has already proved itself to be on the right wavelength for the singles market. One of the year's biggies. **DM**

THE LILAC TIME: Paradise Circus. Fontana 838 641-1. More excellent stuff from S Duffy but still not the breakthrough which they so deserve. The construction owes a lot to the Sixties, which is far from a bad thing, and this contains at least three songs which should be hits. The fact that so far this has not occurred must be put down to the invisible nature of the band: it's almost as if they don't want to be recognised in the corner shop, but to have hits, they've got to know your name. **DM**

DAN REED NETWORK: Slam.

Mercury 838 868-1. DRN's debut was a groundbreaking blend of taut rock riffs swaggering along on a brazen funk beat. Yet the follow up, sadly, improves little on that despite the production might of Nile Rodgers as a guide. That said, DRN have crafted a truculent groove worthy of note. **AM**

FIONA: Heart Like A Gun. Atlantic 781 903-1. Fiona's problem, up to now, has always been in establishing a true musical identity but with this, her third and strongest album to date, she's clearly getting there. Heart Like A Gun is full of bright, radio-friendly, AOR orientated pop/rock that's strong on melody and polish, though once again you get the feeling that producers Keith Olsen and Beau Hill are very much in control of things. Not that anyone can dispute the appeal and commerciality of the finished result. **KB**

BONFIRE: Point Blank. MSA/BMG ZLT4249. While The Scorpions gracefully wind down and calm down, fellow German rockers Bonfire prepare to fill their place in the hearts of those appreciative of good, strong, aggressive rock that conveys an air of quality and never dispenses with melody in order to retain some sting. The sheer fact that there are 15 tracks here dictates that, naturally, there's a little inconsistency but overall Bonfire are setting standards that will win them considerable support. If they don't burn themselves out, that is. **KB**

THE TELESCOPES: Taste. What Goes On Records. GOES ON32. The Tellys' fresh brand of raucous psychedelia has seen them come from nowhere straight into indie-lovers' hearts everywhere. Bloody good stuff it is too, with a potential classic in the shape of Suffocation. Sure of a high indie placing and could even match fellow noise merchants My Bloody Valentine's debut in hitting number one. **LF**

GAYE BYKERS ON ACID: Groovedivesoapdish. Bleed Records. DRY 002. The Bykers have always been notable for their craving of success and one felt that somehow they would bag it. Well not yet, and this seven track compilation of their first two singles will hardly widen their appeal. Side two features an etching by Jon Langford which might make it a collectable piece but it's really only a must for newer fans. **LF**

UT: Griller. Blast First. BFFP36. Distribution: Rough Trade. UT have been promising for years but have never quite cut it on vinyl. Griller changes that. Produced by the in-demand Steve Albini, playing and timing are flawless, and vocals aside a less volatile Sonic Youth come to mind. They are due in next month for one of their frequent UK jaunts and a few good gigs should do wonders for sales of this rather splendid album. **LF**

FRIENDS: Roads Leading Everywhere. Summerhouse Records SUML. The jangling guitars of Friends have returned with a second LP. Recorded in Darlington with impressive determination the new album opens with You'll Never See That Summertime Again, which is a seriously potential hit single. This is indie pop at its best; shy, commercial and pains-

takingly simple. With a series of live dates to support this release, Roads Leading Everywhere should be a dead cert indie chart contender. **JH**

YOUNG MC. Stone Cold Rhythmin. Delicious Vinyl, Island Records 791309-1. London-born Young MC follows Tone Loc from Los Angeles' Delicious Vinyl stable, and has equal chart potential to his label mate. Dance hits Bust A Move and Know How are included and producers The Dust Brothers, Matt Dike & Michael Ross, and Quincey Jones Jr give this record the definitive 1989 street flavour. Rap is breaking major new ground and Island's Delicious Vinyl label is at the forefront. **JH**

CHRISTIAN DEATH: The Heretics Alive. Jungle FREUD 29. Distribution: The Cartel. Media manipulators, Christian Death caught live earlier this year, with each of the tracks segeud by interviews with the audience. Certainly a Gothic monstrosity, but at least Christian Death have an interesting songwriting style, along with some carefully crafted instrumentation amid the general chaos. Banned far and wide for a variety of reasons, their following has been limited. **DEM**

THE BOUNTY HUNTERS: Threads. Creation CRELP 051. The latest album from the ex-Dog D'amour and Nikki Sudden collaborator sees the continuation of Dave Kusworth's Neil Young fixation with a wonderful mix of jangling guitars, frail vocals and faraway, dreamy melodies. Threads is a lot more rounded than it's predecessors, combining melodic rock and roll with more mature wistful harmonies. Definitely a step forward for hopeless romantics, which with the endorsement of Creation may represent a major turn in Dave's fortunes. **W**

KOOL & THE GANG: Sweat. Mercury 838 233-1. After a spell on the soft side, Kool & The Gang's recent work puts them on the groove train again and Sweat gives away points to no-one. It's brimming with potential hit singles and perfect for mainstream radio. All the line-ups, producers and studios really work — a rich combination of flavours is served, some pretty hot. Rhythms and samples burn up on All She Wants To Do Is Dance, with You Are The Meaning Of Friend's echoed trombone solo as creamy dessert. **SL**

THE FIELD MICE: The Field Mice. SARAH 402. Distribution: Revolver/Cartel. If only the C86 school of Peel-christened shambles were as good as The Field Mice, then the genre would have had something to fight the media detonators. The already fanzine-favourite South London band practically redefine the art of melancholic, love-lorn melodic buzz-pop while taking more chances and covering more ground with the arrangements. Could they be giants? **MA**

THUNDERHEAD: Behind The Eight-ball. Legacy LLP127. Promising debut from this new, three-part German, one part American metal act that concentrate more on traditional hard rock values than the thrash (so prevalent of today) that the name might suggest. Amongst the crashing riffs and

scorching lead breaks lies a consistent vein of melody that makes Behind The Eight-ball a well above average first release, despite lacking a fraction in variety. **KB**

ROGER CHRISTIAN: Checkmate. Island ILPS 9941. Unashamedly influenced by the classic Motown sound, this album is a reminder of the pleasures of catchy tunes and doo wap production. Unfortunately, the arrangements are often too faithful to Motown, begging comparisons which the album, lacking in freshness and naivety, cannot withstand. But Christian's powerful voice and some fine songs have strong enough appeal to surpass cod-nostalgia. **DG**

XENTRIX: Shattered Existence. Roadrunner RO9444. Lancashire's Xentrix (pronounced Zen-tricks) are Roadrunner's first UK signing, and it's one that promises much for the future. No Compromise sees the band sounding very Metallica like, with Chris Astley's James Hetfield style of vocal delivery, while there's also a whiff of Megadeth too, among the intense riffing, scowling vocals and crisp lead breaks. It all makes for a proficient and worthy debut however and the next album should see a little more individual character develop. **KB**

STOCK IT

BLUES BAND: Back For More. Ariola 210 095. Distribution: BMG. After some time in the half-life of occasional gigs and erratic releases, Paul Jones and co return with a no-expense-spared major label production of classy but earthy R&B. It moves from pub-rockers like Ass In Gear featuring Dave Kelly's slide guitar to more slinky Cray/Otis Rush style pieces. With CD reissues and a major tour to follow, this demands to be stocked. **DL**

BITCH MAGNET: Umber. What Goes On GOES ON 35. Distribution: Rough Trade and The Cartel. A three-piece from Ohio who seem to play under the influence of a cranked up, never ending chord. Bitch Magnet are loud above anything else. Under a tumbling wall of rock simplicity, one of these Bitch's tells a story but the sheer power of his surroundings mean that we're unlikely to ever decipher the tale, merely shudder from the sound of it all. **DEM**

TONI HALLIDAY: Hearts And Handshakes. Anxious ZL 71680. A finely crafted debut album from this talented singer-songwriter and producer, with some real passion surfacing from the ubiquitous drum programs and synclaviers. Ode To Anna points in a more individual direction. Elsewhere, uniform vocal harmonies as a trademark are not a good idea — Annie Lennox does it better. Still, this is fine for starters. Next time, maybe she'll relax and take some more risks. **AB**

HATS DOFFED: Martin Aston, Adam Blake, Kirk Blows, Leo Finlay, David Golder, Dave E Henderson, Julian Henry, Duncan Holland, Dave Laing, Andrew Martin, Ian Watson.

HEAVY METAL ALBUMS

This Month	Last Month	Title, Artist	Label, Catalogue No.
1	1	PUMP Aerosmith	Geffen WX304 (W)
2	2	REPEAT OFFENDER Richard Marx	EMI USA MTL1043 (E)
3	5	APPETITE FOR DESTRUCTION Guns N' Roses	Geffen WX125 (W)
4	4	TRASH Alice Cooper	Epic 4651301 (C)
5	NEW	SEASONS END Marillion	EMI EMD1011 (E)
6	NEW	TOUGH IT OUT FM	Epic 4655891 (C)
7	3	DR FEELGOOD Mötley Crüe	Elektra EKT59 (W)
8	NEW	POINT BLANK Bonfire	MSA ZLT4249 (BMG)
9	18	PRECIOUS METAL Various	Stylus SMR976 (STY)
10	7	THE LIES, THE SEX, THE DRUGS... Guns N' Roses	Geffen WX218 (W)
11	8	NEW JERSEY Bon Jovi	Vertigo VERH62 (F)
12	11	SKID ROW Skid Row	Atlantic 7819361 (W)
13	NEW	ERROL FLYNN Dogs D'Amour	China 8397001 (F)
14	12	HYSTERIA Def Leppard	Bludgeon/Riffola HYSLP1 (F)
15	10	TAKING ON THE WORLD Gun	A&M AMA7007 (F)
16	NEW	COCKED AND LOADED LA Guns	Mercury 8385921 (F)
17	17	THE HEADLESS CHILDREN W.A.S.P.	Capitol EST2087 (E)
18	13	SLIPPERY WHEN WET Bon Jovi	Vertigo VERH38 (F)
19	23	SOFT METAL Various	Stylus SMR862 (STY)
20	NEW	FROM BEER TO ETERNITY The Macc Lads	Hedric House HMLP12 (BMG)
21	NEW	HANDLE WITH CARE Nuclear Assault	Under One Flag FLAG35 (P)
22	NEW	BLOOD, FIRE AND LOVE Almighty	Polydor 8413471 (F)
23	25	BAT OUT OF HELL Meat Loaf	Cleveland Int. EPC82419 (C)
24	22	RECKLESS Bryan Adams	A&M AMA5131 (F)
25	6	ROCK ISLAND Jethro Tull	Chrysalis CHR1708 (C)
26	15	PERMANENT VACATION Aerosmith	WEA WX126 (W)
27	24	HITS OUT OF HELL Meat Loaf	Epic 4504471 (C)
28	9	WAKE ME WHEN IT'S OVER Faster Pussycat	Elektra EKT64 (W)
29	NEW	NOT FAKIN' IT Michael Monroe	Mercury 8386271 (F)
30	36	GREATEST HITS Aerosmith	CBS 4607031 (C)
31	38	RICHARD MARX Richard Marx	EMI Manhattan MTL1017 (E)
32	19	SONIC TEMPLE The Cult	Beggans Banquet BEGA98 (W)
33	20	NO FUEL LEFT FOR THE PILGRIMS D.A.D.	Warner Bros WX288 (W)
34	28	NO RESPECT Vain	Island ILPS9938 (F)
35	21	OPEN UP AND SAY... AH!! Parson	Capitol EST2059 (E)
36	26	FOUR SYMBOLS Led Zeppelin	Atlantic K50008 (W)
37	27	PRACTICE WHAT YOU PREACH Testament	Atlantic WX297 (W)
38	31	VIXEN Vixen	EMI-Manhattan MTL1028 (E)
39	29	ANDERSON BRUFORD WAKEMAN HOWE Anderson Bruford	Arista 209970 (BMG)
40	39	RADIO ONE Jini Mendrix	Collector CCSLP212 (BMG)

Compiled by Music Week from Gallup Data

SINGLE OF THE WEEK

THE SYNDICATE: Here Comes The Day. (EMI (12/CD) EM 106). Although James Stewart and his original partner have now split, Stewart has stuck with the old material (this is lifted from the Keep LP) and added "the" to the name. Good move too, because this is a track that deserves maximum exposure. Like Win and Boys Wonder, Stewart has the good taste to recreate Seventies kitsch rock with a fire, intensity and melodic thrust that rockets it swiftly into the Nineties.

PULSE 8: Radio Morocco. (Nation (12) NR 0302). Another "fusion" of Euro dance and Middle Eastern music — acid meets Islam. It lacks the monotony of a lot of house music due to the way Adrian Sherwood has chopped it into different segments, with snatches of Israeli and Iranian records floating through the mix.



STOCK IT

SOMETHING PRETTY BEAUTIFUL: Freefall. (Creation (12) CRE 066). An impressive debut from Creation's latest big hopes, who are going out on tour with House Of Love next month. There is a distinct US influence here, but the spine-tingling guitar work, memorable hooks and melody put it up there with the best "ir-die rock" currently coming out of the UK.

THE ALARM: A New South Wales. (IRS (12) EIRSB 129). A big ballad featuring the Morrison Orpheus Vocal Choir, this manages to scale new heights in ostentation, not to mention much heart-rending pathos about "the last piece of coal" and "the rape of the fair country". They are so earnest and po-faced one can't help but feel facetious about the Alarm.

THE BLACK VELVET BAND: When Justice Came. (Elektra (12) EKR 99 755 969 258-7). Firmly rooted in traditional Irish folk ballad format, this Dublin band are really going to have to come up with better material if they want mainstream success. Traditional instruments are not enough! Mind you, namechecking your own band in the song is quite an enterprising move...

ELTON JOHN: Sacrifice. (Rocket/Phonogram (12) EJS 2012). Probably the best track from his slightly disappointing recent LP. Elton's in subdued, wistful mood — it's a ballad, and that's where his strength lies these days — but it bears the stamp of true songwriting genius, the innate sense of which chord goes next to make the most interesting tune.

BIG AUDIO DYNAMITE: Contact. (CBS (12) BAAD 6). Inevitably, Mick Jones and friends add house music to their already overflowing sack of musical swag. This single remains stifled in a desperation to appear trendy, ending up little more than a watered-down club record with a few electronic squiggles tagged on at the end to create the illusion of technological wizardry.



JJ CALE: superb comeback in the traditional style

SILVER BULLET: Bring Forth The Guillotine. (Tam Tam (12) TTT 013). Frantic, intense and almost unintelligible rap over an urgent rhythm track. Bristles with hostility to begin with, but is reduced to comedy by the bleep that obliterates one of the (no doubt shocking) rhymes. Strange, because it is surely too hard for mass airplay in any case!

AGE OF CHANCE: Time's Up: Prove It. (Virgin (12) VST 1133). Great drum programme, which makes for a spanking intro, and all bodes well until the music comes in. It's back to the old slogans, chants and guitar power-chording which do little to disguise the fact that there is no song.

LAZOU BIKAYE: Guilty! (Crammed Discs (12) 204512). The "first real afro-acid mix", boasts the press release, although in fact it's happily more on the afro side. The rhythms are busy and contagious, the African choruses are inspired and uplifting and the guitar is nice and raw. The work of one Hector Zazou.



STOCK IT

JJ CALE: Shanghaid. (Silvertone ORE 12). The first single in six years from the legendary blues/country singer, and a superb comeback it is. Cale possesses an acute rhythmic sense that sets him way ahead of his peers, and, even though this song is fairly traditional in its structure, the arrangement is always interesting.

LENNY KRAVITZ: Let Love Rule. (Virgin America (12/CD/T) VUS 10). Debut from a New York vocalist who has astonishingly managed to reproduce the classic sound of Al Green in full flight. His voice isn't quite as syrupy, naturally, but he's got the woozy Hammond organ and the fat boss down to a tee. And the song itself isn't at all bad either.

THE ASSOCIATES: The Peel Sessions. (Strange Fruit (12) SFPS 075). Five tracks from 1981, in the days when the Associates were relatively unknown and rather more "difficult". McKenzie's voice was already blossoming into one of the most distinctive of the decade, but the music was rockier, more guitar-based and less soulful than the classics that were to come later.

STEZO: Freak The Funk. (Sleeping Bag (12) SBUK 16T). Sturdy

rapping from young British rapper over what sounds like a workout in the gym in the background. Doug Lazy has remixed, with some well-chosen samples and the occasional irritating electronic squeal. A sound groove, and an overtly physical record.



STOCK IT

GUN: Inside Out. (A&M (12/CD) AM 531). Fine, fulsome follow-up to their last hit single. Gun prove again that they are a heavy rock band with admirable pop sensibilities that also pack a powerful punch. The harmonies on here should lift this comfortably into the 40; Gun have the potential to make an almighty bang.

CONCRETE BLONDE: Love Is A Bullet. (IRS (12) EIRS 121). Johnette Napolitano is a singer of great potential, but her voice is sadly wasted on a heavy-handed romp through well-covered R&B country like this. Concrete Blonde continue to ignore their mellower, expressive side in favour of bland "rockin' out". Maybe she should go solo.

BUTTHOLE SURFERS: Widowermaker EP. (Blast First (10) BFFP41). Totally mad, chaotic and eccentric, which is what you expect from the Buttholes really. Here the guitars don't roar so much as fizz, which helps add to the overall shambolic effect, nicely complementing the monkey noises in Boogie Tobacco. Weird and wonderful as ever.



STOCK IT

JAMES DEAN DRIVING EXPERIENCE: Clearlake Revisited EP. (Plastic Head (12) PLASS 013). Perfectly textured guitar pop, which comes in quicksilver bursts from this Kent-based outfit. The songs seem to finish in the middle, thus keeping the listener on tenterhooks, the guitars are bubbling with life and the melodies pure. A&R departments step this way...

TRANSVISION VAMP: Born To Be Sold. (MCA (12) TVVT 9). The most memorable track from Velvet-teen, this takes us back to Eddie Cochran and Fifties rock'n'roll. Wendy purrs menacingly about the disposability of pop culture, lumping everyone from Charlie Chaplin to JFK to Morrissey together as supermarket items. Brash and provocative and a huge hit.

THE OTHER CHART

TOP • 20 • SINGLES

1	1	DRAMA!	Erasure	Mute MUTE89 (I/RT)
2	2	YOU KEEP IT ALL IN	The Beautiful South	Ge! Discs GOD35 (F)
3	-	FOR SPACIOUS LIES	Norman Cook featuring Lester	Go Discs! GOD37 (F)
4	5	STANDING THERE	Creatures	Wonderland SHE17 (F)
5	10	THE SUN RISING	Beloved	WEA YZ414 (W)
6	3	KENNEDY	The Wedding Present	RCA PB43117 (BMG)
7	7	ARMAGEDDON DAYS ARE HERE (AGAIN)	The The	Epic EMU10 (C)
8	-	THE FAB FOUR (EP)	Buzzcocks	EMI EM104 (E)
9	4	ROAD TO YOUR SOUL	All About Eve	Mercury EVEN10 (F)
10	8	PERSONAL JESUS	Depeche Mode	Mute BONG17 (I/RT)
11	6	SECRETS	The Primitives	RCA PB43173 (BMG)
12	9	DON'T LET ME DOWN GENTLY	The Wonderstuff	Polydor GONE7 (F)
13	11	WFL (WROTE FOR LUCK)	Happy Mondays	Factory FAC232 (F)
14	12	BRING IT ON DOWN	Jesus Jones	Food FOOD22 (E)
15	-	SAY SOMETHING GOOD	River City People	EMI EM110 (E)
16	16	SLOW MOTION KISSES	Furniture	Aristo 112648 (BMG)
17	13	BLUES FROM A GUN	The Jesus & Mary Chain	blanco y negro NEG41 (W)
18	-	BEAUTIFUL SHAME	Mighty Lemon Drops	Blue Guitar AZUR13 (C)
19	14	CROTCH DEEP TRASH	Soup Dragons	Raw TV Products RTV7 (I/RT)
20	-	HATCHCHECK GIRL	Indian Givers	Virgin VS1187 (F)

CHART COMMENTARY

Saint-like patience is finally rewarded with the return of the Blue Nile. Hats finds the band is similar mood to that struck all those years ago on their debut and in they come at number one, pushing The Wonder Stuff back to number two.

Joe Strummer might not be the commercial or, indeed artistic, force he once was but the nostalgia banks are sufficiently funded to give him a number seven entry. Sensibly avoiding the temptation to rewrite his own history he has cast the net wider to catch some distinct American influences on the unfortunately named Earthquake Weather, so we can now assume that 12 years on he is no longer "bored with the USA". Stephen Duffy gets a spot of recognition for his excellent Lilac Time enterprise, while AR Kane represent all things more abrasive with the intriguing I. Watch out too for Lush, 4AD's latest offering with the Scar mini-album.

On the singles front Erasure remain immovable while at two and three an ex-Housemartins battle is breaking out with Norman Cook stepping up to worry one time colleague Paul Heaton's The Beautiful South. Happy Hour for the both of them.

It's golden memories time again as the Buzzcocks finer moments are re-examined on The Fab Four EP, while EMI shapes up for a corporate pat on the back for the River City People at number 15, and Virgin sees all the hard work rewarded as those Indian Givers trade in their Fake ID for the Hatchcheck Girl.

TOP • 20 • ALBUMS

1	-	HATS	Blue Nile	Linn LKH2 (F)
2	1	HUP	The Wonderstuff	Polydor B411871 (F)
3	2	HERE TODAY, TOMORROW, NEXT WEEK	The Sugarcubes	One Little Indian TPLP15 (I/NM)
4	3	LIQUIDIZER	Jesus Jones	Food FOODLP3 (E)
5	4	CANDLELAND	Ian McCulloch	WEA WX303 (W)
6	5	QUADRASTATE	808 State	Creed STATE004 (I)
7	-	EARTHQUAKE WEATHER	Joe Strummer	Epic 5643471 (C)
8	7	ACADIE	Daniel Lanois	Warner/Opel 9259691 (W)
9	-	PARADISE CIRCUS	The Linc Time	Fontec 8386411 (F)
10	6	THE BIBLE	The Bible	Ensign/Chrysalis CHEN12 (C)
11	-	SCAR	Lush	4AD JAD911 (I/RT)
12	9	LAUGHTER	The Mighty Lemon Drops	Blue Guitar AZLP6 (C)
13	11	DOOLITTLE	The Pixies	4AD CAD095 (I/RT)
14	12	WAKING HOURS	Del Amitri	A&M AMA9006 (F)
15	10	STOP THE WORLD	Ghost Dance	Chrysalis CHR1706 (C)
16	-	SELL ME A GOD	Eat	Fiction 8389441 (F)
17	8	VELVETEEN	Transvision Vamp	MCA MCG6050 (F)
18	-	A.R. Kane	A.R. Kane	Rough Trade ROUGH139 (I/RT)
19	13	BUMMED	Happy Mondays	Factory FACT220 (F)
20	18	BLIND MAN'S ZOO	10,000 Maniacs	Elektra WX242 (W)

Compiled by Music Week from Gallup Data

TOP • 75 • ARTIST • ALBUMS

▲	1	NEW	WILD! ★ Erosure (Gareth Jones/Mike Saunders/Easure)	Mute STUMM 75 (1/RT) C:STUMM 75/CD:CDSTUMM 75
▲	2	NEW	THE SENSUAL WORLD ★ Kate Bush (Kate)	EMI EMD 1010 (E) C:TCMD 1010/CD:CDMD 1010
	3	1 2	ENJOY YOURSELF ★★ Kylie Minogue (Stock Aitken Waterman)	PWL HF 9 (P) C:HFC 9/CD:HFCD 9
▲	4	NEW	THE TIME Bros (Nicky Graham)	CBS 4659181 (C) C:4659184/CD:4659182
	5	413	CUTS BOTH WAYS ★★ Gloria Estefan (Estefan Jnr/Casas/Ostwald)	Epic 4651451 (C) C:4651454/CD:4651452
	6	2 3	CROSSROADS ● Tracy Chapman (Kershenbaum/Chapman)	Elektra EKT 61 (W) C:EKT 61/CD:9608882
▲	7	RE 7	ALL OR NOTHING ○ Milli Vanilli (Frank Farian)	Cooltempo/Chrysalis CTLP 11 (C) C:CTLP 11/CD:CCD 1696
	8	3 5	FOREIGN AFFAIR ★ Tina Turner (Various)	Capitol ESTU 2103 (E) C:TCSTU 2103/CD:CDSTU 2103
▲	9	NEW	SCAPLET & OTHER STORIES ○ All About Eve (Paul Samwell-Smith)	Mercury/Phonogram 8389651 (F) C:8389654/CD:8389652
	10	5 4	THE SEEDS OF LOVE ★ Tears For Fears (Tears For Fears/David Bascombe)	Fontana 8387301 (F) C:8387304/CD:8387302
	11	714	THE TWELVE COMMANDMENTS OF DANCE ● London Boys (Ralf Rene Maue)	Teldec/WEA WX 278 (W) C:WX 278/CD:2460362
▲	12	NEW	DEF DUMB & BLONDE ○ Deborah Harry (Various)	Chrysalis CHR 1650 (C) C:ZCHR 1650/CD:CCD 1650
▲	13	NEW	GREATEST HITS Billy Ocean (Various)	Jive BOTV 1 (BMG) C:BOTV 1/CD:BOCD 1
	14	19 8	ADEVA ○ Adeva (Smack Prod./Paul Simpson)	Cooltempo/Chrysalis CTLP 13 (C) C:ZCTLP 13/CD:CCDLP 13
	15	1436	A NEW FLAME ★★ ★★ Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C:WX 242/CD:2446892
△	16	26 6	HEART OF STONE Cher (Peter Asher)	Geffen WX 262 (W) C:WX 262/CD:9242392
	17	8 6	WE TOO ARE ONE ★ Eurythmics (David A Stewart/Jimmy Iovine)	RCA PL 74251 (BMG) C:PK 74251/CD:PD 74251
	18	6 2	RESULTS ● Liza Minnelli (Pet Shop Boys/James Mendelsohn)	Epic 4655111 (C) C:4655114/CD:4655112
▲	19	NEW	THE SINGLES ALBUM Gladys Knight & The Pips (Various)	PolyGram GKT V 1 (F) C:GKT V 1/CD:8420032
	20	1031	LIKE A PRAYER ★★ Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239 (W) C:WX 239/CD:9258442
	21	9 3	OH MERCY ○ Bob Dylan (Daniel Lanois)	CBS 4658001 (C) C:4658004/CD:4658002
	22	1625	TEN GOOD REASONS ★★ ★ Jason Donovan (Stock/Aitken/Waterman)	PWL HF7 (P) C:HFC7/CD:HFCD 7
▲	23	NEW	FEELING FREE Sydney Youngblood (Claus Zundel)	Circa/Virgin CIRCA 9 (F) C:CIRC 9/CD:CIRCD 9
	24	1829	WHEN THE WORLD KNOWS YOUR NAME ★★ Deacon Blue (Warne Livesey/Deacon Blue)	CBS 4633211 (C) C:4633214/CD:4633212
△	25	4328	3 FEET HIGH AND RISING ● De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (1/RT) C:DLSMC 1/CD:DLSCD 1
	26	13 2	PORCELAN ○ Julia Fordham (Fordham/Maloney/Mitchell/Padgham)	Circa CIRCA 10 (E) C:CIRC 10/CD:CIRCD 10
	27	15 3	HUP ○ Wonder Stuff (Pat Collier)	Polydor 8411871 (F) C:8411874/CD:8411872
	28	21 50	ANYTHING FOR YOU ★★ ★★ Gloria Estefan & Miami Sound Machine (Various)	Epic 463125-1 (C) C:463125-4/CD:463125-2
	29	23 6	HOME LOVIN' MAN ○ Roger Whittaker (-)	Tembo/Polydor RWT V2 (F) C:RWT V2/CD:8411652
	30	22 6	PUMP ● Aerosmith (Bruce Fairbairn)	Geffen WX 304 (W) C:WX 304/CD:9242542
	31	17 2	FREEDOM Neil Young (Volume Dealers/Young/Bolas)	Reprise WX 257 (W) C:WX 257/CD:9258992
	32	27 7	ASPECTS OF LOVE Original Cast (Andrew Lloyd Webber)	Really Useful/Polydor 8411261 (F) C:8411264/CD:8411262
▲	33	NEW	PURE Primitives (Paul Sampson/Wayne Morris)	RCA PL 74252 (BMG) C:PK 74252/CD:PD 742532
	34	24 9	REPEAT OFFENDER ● Richard Marx (Richard Marx/David Cole)	EMI-USA MTL 1043 (E) C:TCMTL 1043/CD:7903802
	35	12 2	HATS The Blue Nile (The Blue Nile)	Linn/Virgin LKH 2 (F) C:LKHC 2/CD:LKHCD 2
	36	11 2	AUTOMATIC Jesus & Mary Chain (William Reid/Jim Reid)	Blanco Y Negro BYN 20 (W) C:BYN 20/CD:2462212
	37	32 37	THE RAW AND THE COOKED ★★ Fine Young Cannibals (Cox/Steele/Gift/David Z)	London 8280691 (F) C:8280694/CD:8280692
	38	20 3	JARRE LIVE ○ Jean Michel Jarre (Jean Michel Jarre)	Polydor 8412581 (F) C:8412584/CD:8412582

40 GREATEST HITS
ORDER NOW

ARTISTS' A-Z

ABC	58	JESUS & MARY CHAIN	36
ADEVA	14	JESUS JONES	75
AEROSMITH	30	JOHN ELTON	44
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CHERRY, Nene	52	MILLI VANILLI	7
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Daniel O'Donnell	53	OCEAN, Billy	13
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DONOVAN, Jason	22	PRINCE	69
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SOUND MACHINE	17	ROLLING STONES	43
EURYTHMICS	8	RUN-DMC	60
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FIVE STAR	59	SUGARCUBES	61
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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	C: Cassette No./CD: Compact Disc No.

△ Indicates panel sales increase of 50-99%
▲ Indicates panel sales increase of 100% or more

BPI AWARDS
★ PLATINUM (300,000 units)
★ Any multiple of this level can be certified to provide for double platinum (600,000 units), triple platinum (900,000 units), quadruple platinum (1,200,000 units) awards etc.

● GOLD (100,000 units)
○ SILVER (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.

WEEK: 42
Panel Sales Percentage +9%

39	34 63	APPETITE FOR DESTRUCTION ★★ Guns N' Roses (Mike Clink)	Geffen WX 125 (W) C:WX 125/CD:924148-2
40	NEW	THE MAGIC OF FOSTER & ALLEN Foster & Allen (Eamon Campbell/Liam Hurley)	Stylus SMR 989 (STY) C:SMC 989/CD:SMC 989
41	25 5	RHYTHM NATION 1814 ● Janet Jackson (Various)	A&M AMA 3920 (F) C:AMC 3920/CD:CDMA 3920
42	31 25	KARYN WHITE ● Karyn White (L.A./Babyface/Prince/Lorber/White)	Warner Brothers WX 235 (W) C:WX 235/CD:925637-2
43	28 6	STEEL WHEELS Rolling Stones (Chris Kimsey/Glimmer Twins)	CBS 4657521 (C) C:4657524/CD:4657522
44	44 6	SLEEPING WITH THE PAST ● Elton John (Chris Thomas)	Rocket/Phonogram 8388391 (F) C:8388394/CD:8388392
45	29 4	RETRO ○ Lou Reed (Various)	RCA PL90389 (BMG) C:PK90389/CD:PD0389
46	36 28	CLUB CLASSICS VOL ONE ★ Soul II Soul (Jazzie B/Nellie Hooper)	10/Virgin DIX 82 (F) C:CDIX 82/CD:CDXCD 82
47	38 10	TRASH Alice Cooper (Desmond Child)	Epic 4651301 (C) C:4651304/CD:4651302
48	30 27	ANOTHER PLACE AND TIME ● Donna Summer (Stock/Aitken/Waterman)	Warner Brothers WX 219 (W) C:WX 219/CD:2559762
49	33 36	DON'T BE CRUEL ★★ Bobby Brown (Various)	MCA MCF 3425 (F) C:MCFC 3425/CD:DMCF 3425
50	54 22	THE MIRACLE ★ Queen (Queen/David Richards)	Parlophone PCSD 107 (E) C:TCPCSD 107/CD:CDPCSD 107
51	55 6	GATECRASHING ○ Living A Box (Various)	Chrysalis CDL 1676 (C) C:ZCDL 1676/CD:CCD 1676
52	37 20	RAW LIKE SUSHI ★ Neneh Cherry (Various)	Circa/Virgin CIRCA 8 (F) C:CIRC 8/CD:CIRCD 8
53	NEW	THOUGHTS OF HOME Daniel O'Donnell (Various)	Telstar STAR 2372 (BMG) C:STAC 2372/CD:TCDD 2372
54	67 7	MARTIKA Martika (Michael Jay)	CBS 4633551 (C) C:4633554/CD:4633552
55	NEW	SKIN MECHANIC Gary Numan (Gary Numan)	I.R.S. EIRSA 1019 (E) C:EIRSA 1019/CD:EIRSA 1019
56	NEW	CLASSIC BLUE Justin Hayward/Mike Batt/LPO (Mike Batt)	Trax MODEM 1040 (BMG) C:MODEM 1040/CD:MODCD 1040
57	50 12	IMAGINATION ● Imagination (Various)	Stylus SMR 985 (STY) C:SMC 985/CD:SMC 985
58	NEW	UP ABC (White/Fry/Blaze)	Neutron/Phonogram 8386461 (F) C:8386464/CD:8386462
59	53 2	GREATEST HITS Five Star (Various)	Tent/RCA PL 74080 (BMG) C:PK 74080/CD:PD 74080
60	40 4	SEARCHLIGHT ○ Runrig (Richard Manwaring)	Chrysalis CHR 1713 (C) C:ZCHR 1713/CD:CCD 1713
61	39 3	HERE TODAY, TOMORROW, NEXT WEEK Sugarcubes (Derek Birkett)	One Little Indian TPLP15 (1/1NM) C:TPLP15/CD:TPLP15CD
62	45 17	VELVETEEN ★ Transvision Vamp (Bridgeman/Held)	MCA MCG 6050 (F) C:MCGC 6050/CD:DMCG 6050
63	35 2	COMING IN FOR THE KILL Climie Fisher (Climie Fisher/Levine/Dorfsman)	EMI EMC 3565 (E) C:TCMC 3565/CD:CEMC 3565
64	49 20	RAW ○ Alyson Williams (Alvin Moody/Vincent Bell)	Def Jam/CBS 4632931 (C) C:4632934/CD:4632932
65	61 37	NEW LIGHT THROUGH OLD WINDOWS ★★ Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200 (W) C:WX 200/CD:243841-2
66	52 2	REI MOMO David Byrne (Steve Lillywhite/David Byrne)	Sire/Warner Bros WX 319 (J) C:WX 319/CD:9259902
67	NEW	GIRLS GIRLS GIRLS Elvis Costello (Various)	Demon DFEND 160 (P) C:FIENDCASS 160/CD:DFIENDCD 160
68	41 4	SEASON'S END ○ Marillion (Nick Davis/Marillion)	EMI EMD 1011 (E) C:TCMD 1011/CD:CEMD 1011
69	47 18	BATMAN (OST) ● Prince (Prince)	Warner Brothers WX 281 (W) C:WX 281/CD:9259362
70	65 74	TRACY CHAPMAN ★★ ★★ Tracy Chapman (David Kershenbaum)	Elektra EKT 44 (W) C:EKT 44/CD:960774-2
71	42 2	THE ICEBERG/FREEDOM OF SPEECH Ice-T (Ice-T/Asrika Islam)	Sire/Warner Bros WX 316 (W) C:WX 316/CD:960282
72	59 11	SINGALONGAWAYEARS ● Max Bygraves (Anthony Bygraves)	Parkfield Music PMLP 5001 (BMG) C:PMAC 5002/CD:PMCD 5004
73	56 25	STREET FIGHTING YEARS ★ Simple Minds (Trevor Horn/Stephen Lipson)	Virgin MINDS 1 (F) C:MINDSC 1/CD:MINDSCD 1
74	46 4	VIVALDI FOUR SEASONS Nigel Kennedy/ECO (Andrew Keener)	EMI NIGE 2 (E) C:TCNIGE 2/CD:CDNIGE 2
75	57 3	LIQUIDIZER Jesus Jones (Craig Leon/Mike Edwards)	Food/EMI FOODLP 3 (E) C:FOOTC 3/CD:FOODC 3

TOP • 20 • COMPILATIONS

1	1 6	DEEP HEAT 4 - PLAY WITH FIRE Various (Various)	Telstar STAR 2388 (BMG) C:STAC 2388/CD:TCDD 2388
2	3 2	THE RIGHT STUFF - REMIX 89 ○ Various (Various)	Stylus SMR 990 (STY) C:SMC 990/CD:SMC 990
3	2 5	IS THIS LOVE ● Various (Various)	EMI EMTV 47 (E) C:TCMTV 47/CD:CEMTV 47
4	4 3	MOTOWN HEARTBREAKERS Various (Various)	Telstar STAR 2343 (BMG) C:STAC 2343/CD:TCDD 2343
5	NEW	SMASH HITS PARTY '89 Various (Various)	Dover/Chrysalis ADD 8 (C) C:ZDD 8/CD:CCD 8
6	15 2	RAP ATTACK Various (Various)	K-Tel NE 1450 (K) C:CE 2450/CD:NCD 3450
7	12 20	CHEEK TO CHEEK ● Various (Various)	CBS MOOD 6 (C) C:MOODC 6/CD:MOODCD 6
8	5 3	ITALIA - DANCE MUSIC FROM ITALY Various (Various)	De Construction/PL 74289 (BMG) C:PK 74289/CD:PD 74289
9	8 5	ETERNAL LOVE Various (Various)	K-Tel NE 1447 (K) C:CE 2447/CD:NCD 3447
10	6 7	LEGENDS AND HEROES ○ Various (Various)	Stylus SMR 987 (STY) C:SMC 987/CD:SMC 987



11	14 20	PRECIOUS METAL ● Various (Various)	Stylus SMR 976 (STY) C:SMC 976/CD:SMC 976
12	7 10	NOW! 15! ★ Various (Various)	EMI/Virgin/PolyGram NOW 15 (E) C:TCNOW 15/CD:CDNOW 15
13	10 42	DIRTY DANCING (OST) ★★ Various (Jimmy Ienner/Bob Feiden)	RCA BL 86408 (BMG) C:BK 86408/CD:BD 86408
14	9 11	HEART AND SOUL ● Various (Various)	Heart & Soul/PolyGram HASTY 1 (F) C:HASTC 1/CD:8405342
15	11 6	LOVE HOUSE Various (Various)	K-Tel NEI 446 (K) C:CEI 446/CD:NCD 3446
16	16 25	NITE FLITE 2 ★ Various (Various)	CBS MOOD 8 (C) C:MOODC 8/CD:MOODCD 8
17	13 6	JUST SEVENTEEN - HEARTBEATS ● Various (Various)	Fontana FARE 1 (P) C:FAREC1/CD:FAECD1
18	RE	SOFT METAL ★ Various (Various)	Stylus SMR 862 (STY) C:SMC 862/CD:SMC 862
19	17 37	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C:K 450715/CD:K 250715
20	19 16	TOP GUN (OST) ★ Various (Various)	CBS 70296 (C) C:40-70296/CD:CD70296

Right hookie

by David Davies

WHEN ERIC Robinson was 15 he played hookie from school with his girlfriend to get an audience with Bobby Womack. The big man was impressed and immediately offered the youngster a job in California. Robinson soon found himself signed to Motown where he wrote songs for Jermaine Stewart, Aretha Franklin, Smokey Robinson, Diana Ross and a number one US hit, Dance (Disco Heat), for the late Sylvester.

During this time, Robinson recruited a young chancer called Marilyn as his secretary. "When Boy George had a hit," recalls Robinson, "Marilyn came in and said, 'That's my best friend and I'm off to become a superstar.'"

Realising Motown wasn't pushing his solo career, Robinson recruited a lawyer to get him out of the contract he'd rashly signed at 16.

He eventually arrived in the UK as a guest of Kokomo, who had a minor hit in 1982 with A Little Bit Further Away.

After touring as a backing singer and keyboard player with all manner of stars, including a scream of a gospel tour with Little Richard, there came an abortive attempt at success with MCA two years ago. But the crucial chance came when Mark Moore spotted him doing a set at Brown's in Soho and his vocal talents subsequently took S'Express's Hey Music Lover into the upper reaches of the chart.

And then finally in September, his collaborations with former Duran Duran wild boy, Andy Taylor, finally struck home when Eric & The Good Good Feeling crossed over into the mainstream British and European charts with Good Good Feeling.

Now Robinson's preparing to ride the wave again with Funky, which is the title track from his imminent debut album.

"It's a really good album," he gushes, "I wish I'd had another eighty grand but I'm very happy with it. And I haven't made the English mistake of trying to prove I'm a great musician I've just done good dance tracks."



ROBINSON: GET funky

Big Mac

by Andy Beevers

THERE ARE some strange goings on out on the dance floor — who could have predicted that a German re-recording of a Fleetwood Mac song would be one of this year's biggest club records?

Oh Well by Oh Well, was first released on the German Eighty Eight label last year, but it was not until it was given a US release a few months ago that UK DJs started to take notice.

Now the thumping remake has been issued in the UK by Parlophone and its catchiness has carried it into the charts, 20 years after the song was a hit for Fleetwood Mac.

It was recorded in Frankfurt by Jerome Bussing and a vocalist whom he discovered in London, Joshua E Qwest.

Eighty Eight boss, Achim Voelker explains that the track came about by accident.

"We were working on another project and we had a guitar sound in our sampling keyboard — the keyboard player was just messing around playing the riff to Oh Well and it sounded so good that we had to do the whole song!"

A dance version of Golden Earring's Radar Love is planned as a follow up. What would once have seemed a ludicrous suggestion, now makes perfect sense.

Raul wild one

AS THE European dance invasion continues — with Italian, German and Belgium house records all making top three chart positions — the Spanish have played their ace card; Raul Orellana's Real Wild House.

Raul, a DJ at Barcelona's Studio 54 since 1982, decided to make his own record last year after becoming bored with producing a string of mastermix LPs.

"I wanted to use a house groove but I wanted to add something different," he says. "I decided to give it a Spanish feel and the guitar was the perfect instrument."

He enlisted the help of guitarist Jori Bonell, who was playing in Barcelona's jazz clubs, and brought together house beats and flamenco guitar for the first time. The resulting single, Guitarra, grew to be a favourite with Balearic beat DJs, and was adopted as theme tune for the Saturday morning kids programme, UP2U.

While Guitarra is a beautifully simple laid-back track, its follow up, Real Wild House is more up front.

It still features plenty of flamenco guitar but there is also added piano, fake strings and a strange line in samples: alongside the ubiquitous 'woah... yeahs' from Lyn Collins' Think, there is an intro from an old Spanish Gypsy record and the 'I'm a real wild one' phrase taken from Iggy Pop's song of that name.

BCN is also releasing Raul's debut LP, Guitarra. As well as the two singles, the LP contains a new house/flamenco fusion called Toros, an ideal theme tune for the Holiday 90 programme!

There is also a delicate version of Vicky Martin's garage floor-filler Not Gonna Do It.

"I liked the song a lot and I decided to do a version for the Spanish clubs where the dancing is more restrained than it is here in England," explains Raul.

The LP also features straight covers of two flamenco faves: Gitana and Paco De Lucia's Entre Dos Aguas.

Perhaps the best thing about Raul's music is that as well as being great to dance to, it is also really enjoyable to sit and listen to at home. How many other house records can you say that about?

AB

James Hamilton

C O L U M N

LOLEATTA HOLLOWAY is currently sampled on so many records, the **Black Box** chart-topper being the most obvious example, that surely someone by now should be releasing a compilation album of her oldies? This week she's to be heard wailing on the exciting lead track of the mysteriously white labelled but very professionally produced six-track **MASTERS OF THE UNIVERSE** Check It Out (Hit 'N' Run Mix) (Strictly Underground/Strictly Limited HE-MAN-001), the Love Sensation sampling (as was Ride On Time) **J.D.** Good Vibrations (Champion CHAMP 12-222), and (flipped by an instrumental My Loleatta tribute) the bossily lurking old **ELLIS "D"** Took My Love Away (XL Recordings XLT 3) — this latter being one half, shrink wrapped with the jerkily stuttered and rumbled funky drums thrashed **BROOKLYN FUNK ESSENTIALS** We Got To Come Together, of the first **BPI** chart rules defying value for money twin-packs to be issued by this new **CityBeat** label.

The above are out here, while recent imports include a jauntier throbbing and tumbling, rock guitar yowled (by **Manuel Gütsching**, whose own E2-E4 was its original inspiration); **SUEÑO LATINO** Sueño Latino (Winter Version) (Italian Dance Floor Corporation DFC 017); **Cliviles & Cole** created **Soul II Soul** influenced Pull Up To The Bumper-ish sombre jiggly **GRACE JONES** Love On Top Of Love-Killer Kiss (US Capitol V-15508); **Kornix** created girl and guy muttered jittery bright garage **PANDELLA** This Way, That Way (US Easy Street EZS-7558); good girls cooed sinuously pulsing house **BLAKK SOCIETY** featuring **David Hollister** Just Another Lonely Day (US Alleviated Music ML-2207); fairly clichéd Italo hip house (with jazzier instrumentals too) **CROCIANA** Hip In Adr (Italian Adriatic Style ST 103); already included on a garage

compilation album and promoted some months ago here by **Cooltempo** but now much remixed (in six versions), guys chatted and chanted bounding hip house **KYZE** Stomp (Move Jump Jack Your Body) (US Warner Bros 0-21339); **Raul Orellana** co-created "the Spanish Sabrina"-style girl whispered Sueño Latino-ish **ISAMAR & COMPAÑIA** Amor Suave (Italian Disco Magic MIX 360); **Led Zepplin** guitar punctuated **Looney Tunes** volume 1 remaking girl wailed **101** Just As Long As I Got You (Belgian Speed SPEED 003); samples muddled hip house **TYREE** featuring **J.M.D.** Move Your Body (US DJ International Records DJ#991); mournful guys and girls moaned (or rapped in one version) burbling garage **TOTAL SCIENCE** (featuring **Freedom**) Freedom (US Nugroove NG 027); dilly rapping jittery hip house **K. ALEXI SHELBY AND MCD-TA** of **The K.A. POSSE** Dig This (US Underground UN 131); lurchedly shuffling (in five different mixes) not particularly acidic house **The Ill DJ ANTHONY ACID** Rock And Boogie Down (US Breaking Bones Records BBR-500); truly acidic five-track **TIME FOR TECHNO PRESENTS THE UNKNOWN** Get On It (US Housetime Records HT 1010); thudded, twittered and muttered semi-instrumental smackingly striding **SANCTUARY** My Sanctuary (US Echotron Records EMG 101); good jogging unhurried wordy rap **THE PROPHET L-CEE** The Prophecy (US Profile PRO-7267); downtempo murky female rap **MC LYTE** Cha Cha Cha (US First Priority Music 0-96529); surprisingly **Manley Marl** produced house clichés plundering hip house rap **CRAIG G** Turn This House Into A Home (US Atlantic 0-86303); **NWA** associated aggressively ranting slow grinding rap **THE D.O.C.** The D.O.C. & The Doctor (US Ruthless Records/Atlantic 0-96523); Holland's **The Limit** and **Ben Liebrand** created Hong Kong girls cooed **Bananarama**-ish busily shuffling **ASIAN PASSION** This House Is Surrounded (Germany zyx records ZYX 6180-12); joltily swaying throatily soulful **BERT ROBINSON** Occupy My Love (US Capitol V-15494).

You will notice that I have started including the country of origin in front of the label name, now that so many are involved. More UK releases next week.

TENOR FLY & DADDY FREDDY DANCEHALL CLASH

NOTE 30

HOWIE & JACKIE ALL OUT OF CASH

NOTE 29

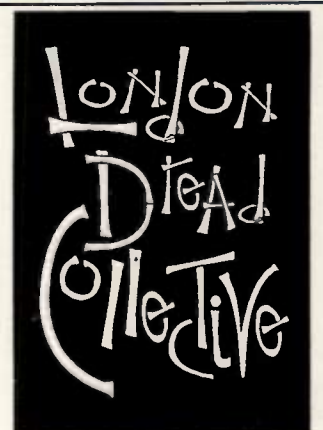
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WED 25 OCT PAVILION, AYR
THU 26 OCT RILEYSMITH HALL, LEEDS UNIV.
SAT 28 OCT KING GEORGES HALL, BLACKBURN
SUN 29 OCT RITZ, MANCHESTER
MON 30 OCT BARROWLAND, GLASGOW
TUE 31 OCT CITY HALL, NEWCASTLE UPON TYNE

THU 2 NOV CIVIC HALL, WOLVERHAMPTON
FRI 3 NOV THE CORN EXCHANGE, CAMBRIDGE
SAT 4 NOV OCTAGON CENTRE, SHEFFIELD
SUN 5 NOV ROYAL COURT, LIVERPOOL
TUE 7 NOV GUILDHALL, PORTSMOUTH
WED 8 NOV CIVIC CENTRE, GUILDFORD
THU 9 NOV CENTRE, NEWPORT
SAT 11 NOV TOWN & COUNTRY CLUB, LONDON
SUN 12 NOV TOWN & COUNTRY CLUB, LONDON

AIR PLAY

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

		RADIO 1 w/c 19.10 ACTUAL (4 or more)	RADIO 1 w/c 17.10 PLAYLISTED	REGIONAL w/c 19.10 PLAYLISTED (#3 stations)	LAST WEEK'S CHART
ABDUL, PAULA Cold Hearted	Siren	—	—	11	—
ADEVA I Thank You	Cooltempo	19	21	A	30
ADVENTURES, THE Washington Deceased	Elektra	6	10	B	14
ALARM, THE A New South Wales	IRS	7	—	—	—
AND WHY NOT? Restless Days	Island	11	18	B	13
BAKER, ARTHUR The Message Is Love	Breakout	18	23	A	29
BEAUTIFUL SOUTH, THE You Keep It All In	Go!	11	21	B	35
BELLE, REGINA Good Lovin'	CBS	—	—	14	—
BELOVED The Sun Rising	WEA	8	9	B	15
BLAIR, TERRY & ANOUCHKA Missing	Unknown	6	—	—	—
BLACK BOX Ride On Time	de Construction	13	14	B	26
BLOW MONKEYS Slaves No More	RCA	—	—	12	16
BRICKELL, EDIE & NEW BOHEMIANS Love Like	Geffen	4	8	—	14
BROOKS, ELKIE Shame	Telstar	—	—	13	—
BROTHER BEYOND Drive On	Parlophone	12	5	—	21
CALL, THE Let The Day Begin	MCA	15	15	B	16
CARLISLE, BELINDA Leave A Light On	Virgin	21	21	A	39
CHEER IF I Could Turn Back Time	Geffen	8	10	B	35
COOK, NORMAN feat. LESTER For Spacious Lies	Go!	7	4	—	20
COOPER, ALICE Bed Of Nails	Epic	—	4	—	14
CURIOSITY Name And Number	Mercury	11	17	B	31
CUTTING CREW The Scattering	Siren	—	—	21	21
D.A.D. Sleeping My Day Away	WEA	7	—	—	—
DE BURGH, CHRIS This Waiting Heart	A&M	10	10	B	35
DE LA SOUL Eye Know	Big Life	18	17	A	16
D-MOB C'mon And Get My Love	ffrr	5	4	—	13
ELECTRIBE 101 Tell Me When The ...	Mercury	4	4	—	—
ERASURE Drama	Mute	17	20	A	33
EURYTHMICS, THE Don't Ask Me Why	RCA	14	8	—	31
FISH State Of Mind	EMI	—	—	13	—
FRESH 4 Wishing On A Star	10	4	7	—	22
FUZZBOX Walking On Thin Ice	WEA	4	—	—	12
HALO JAMES Wanted	Epic	10	11	—	28
HARRY, DEBORAH I Want That Man	Chrysalis	20	24	A	40
HENLEY, DON New York Minute	Geffen	—	—	13	—
HIS LATEST FLAME America Blue	London	8	—	—	9
JACKSON, JERMAINE Don't Take It Personal	Arista	—	—	17	15
JIVE BUNNY & MASTERMIXERS That's What I Like Music Factory	6	7	—	30	28
JOEL, BILLY We Didn't Start The Fire	CBS	22	22	A	41
JOHN, ELTON Sacrifice	Rocket	4	—	20	—
JOHNNIE O I'm Not Gonna Stand For This	PWL	12	—	12	—
KRAVITZ, LENNY Let Love Rule	Virgin America	6	—	—	—
LEVEL 42 Take Care Of Yourself	Polydor	7	7	—	18
LIVING COLOUR Glamour Boys	Epic	—	—	15	13
LIVING IN A BOX Room In Your Heart	Chrysalis	15	11	A	41
LOVE AND MONEY Up Escalator	Fontana	9	—	11	—
MARTIKA I Feel The Earth Move	CBS	12	11	B	35
MILLI VANILLI Girl I'm Gonna Miss You	Cooltempo	16	13	A	39
MORRISON, VAN Orangefield	Mercury	8	4	—	7
NEVILLE BROTHERS, THE Yellow Moon	A&M	5	4	—	4
OH WELL Oh Well	Parlophone	18	19	A	24
ORELLANA, RAUL The Real Wild House	BCM	8	8	—	15
PERRI Feels So Good	Motown	—	—	11	12
POCO Call It Love	RCA	4	—	12	—
PRINCE/EASTON The Arms Of Onan	Warner Bros	—	—	15	—
QUEEN Scandal	EMI	17	9	B	34
QUIREBOYS, THE 7 O'Clock	Parlophone	8	—	—	—
REA, CHRIS The Road To Hell (Part 2)	WEA	24	23	A	39
REBEL MC—DOUBLE TROUBLE Street Tuff	Desire	21	21	A	15
REID Lovin' On The Side	EMI	4	5	—	18
RICHARD, CLIFF Lean On Me	EMI	18	14	A	38
RONSTADT, LINDA Don't Know Much	Elektra	10	—	—	—
ROXETTE Listen To Your Heart	EMI	4	5	—	31
SHAKESPEAR'S SISTER Run Silence	ffrr	8	11	B	28
SIMPLY RED You've Got It	WEA	11	—	8	34
SINITTA Love On A Mountain Top	Fontana	9	12	B	36
SONIA Can't Forget You	Chrysalis	4	7	—	23
STANSFIELD, USA All Around The World	Arista	20	18	A	28
STATUS QUO Not At All	Vertigo	—	—	18	11
STREISAND, BARBRA We're Not Makin'	CBS	—	—	22	16
SWING OUT SISTER Forever Blue	Fontana	—	—	12	14
SYBIL Don't Make Me Over	Champion	5	—	—	9
TECHNOTRONIC Pump Up The Jam	Swanyard	7	10	—	18
THOMPSON TWINS Sugar Daddy	WEA	4	8	—	14
TRANSMISSION VAMP Born To Be Sold	MCA	11	6	B	21
TURNER, TINA The Best	Capitol	8	17	—	29
VANDROSS, LUTHER Never Too Much	Epic	10	—	—	16
WAX Anchors Aweigh	RCA	11	7	—	13
WET WET WET Sweet Surrender	The Precious Org.	13	20	B	36
WHITE, BARRY Follow That And See	Breakout	—	—	11	—
YOUNGBLOOD, SYDNEY If Only I Could	Circa	20	23	A	35

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

Down to earth Buzz lands at C4's door

BUZZ IS to become the first MTV-produced programme to be broadcast by a UK terrestrial channel.

Channel Four has bought the series, described by MTV as "a global youth magazine". It will show the 26 episodes twice weekly from spring next year.

The 30-minute shows will feature slices of lifestyle, music, fashion and news all cut with lightning fast edits. MTV claims it will be the first programme to make use of high

definition technology.

Production company for the series is Initial Film And Television. Its director, Malcolm Gerrie, will also serve as executive producer.

The series goes into production next month and will be available for worldwide syndication from spring next year, as well as being shown on MTV's own channels.

Gerrie has been with Initial since 1987. In that time he has been executive producer on many different programmes, notably Wired

and The Tube for Channel Four.

"This is one of the most challenging projects Initial has ever taken on board and everything about the deal and the production of the series is totally international," says Gerrie.

Production for Buzz is based in the UK, but programme elements will come from all parts of the world. It will be made for easy dubbing into any language and modular segments are designed to encourage local co-production.

Cable Authority's code targets sex and drugs

THE CABLE Authority has issued a code governing the screening of music videos on cable television networks aimed at stations such as MTV which broadcasts lengthy segments of uninterrupted promos.

The guidelines adhere to the Authority's existing guidelines covering sex, violence and good taste, particularly as pop videos are designed to appeal to a youth audience.

It reasons that material which, though acceptable for films and dramas aimed at an adult audience, may be inappropriate for pop videos.

Videos with sexual themes should only be screened between 10pm and 5am, while explicit sex should not be screened at all, the code advises.

Also singled out are videos glamorising or promoting drugs, alcohol and tobacco, any which portray religious, ethnic or racial groups in a derogatory manner and videos containing obscene or blasphemous language.

Levels and types of violence should also be carefully considered before screening, says the Authority.

The Authority points out that certain videos might be acceptable in isolation, but if shown in a block, resulting in "undue emphasis", the sequence as a whole would not be acceptable.

TWC profits up — ad income poised to fall?

OWEN OYSTON'S Trans World Communications is taking a pessimistic view of future advertising income — despite a first half profit increase of 130 per cent.

Announcing the 1989 results, Trans World chairman Eric Morley says that: "In common with the industry, we are cautious about the outlook for advertising revenue in the near future until the impact of the present economic conditions can be evaluated by advertisers."

Total turnover for the group — which now includes Piccadilly Radio as well as the Red Rose chain in Lancashire and Yorkshire — was £5.52m. "Net operating revenue margins" for the group's radio stations rose from 1988's 5.1 per cent to 19.1 per cent. This includes income for only 2½ months from Piccadilly.

Morley says the station's contribution for the whole of 1989 "will have a substantial and positive effect on the final results".

COMPACT disc DIGITAL AUDIO

1	- WILD, Erasure	Mute
2	- THE SENSUAL WORLD, Kate Bush	EMI
3	1 CROSSROADS, Tracy Chapman	Elektra
4	3 FOREIGN AFFAIR, Tina Turner	Capitol
5	6 CUTS BOTH WAYS, Gloria Estefan	Epic
6	- SCARLET AND OTHER STORIES, All About Eve	Mercury/Phonogram
7	2 THE SEEDS OF LOVE, Tears For Fears	Fontana/Phonogram
8	- ALL OR NOTHING, Milli Vanilli	Cooltempo
9	- DEF DUMB & BLONDE, Deborah Harry	Chrysalis
10	4 ENJOY YOURSELF, Kylie Minogue	PWL
11	7 WE TOO ARE ONE, Eurythmics	RCA
12	5 RESULTS, Liza Minnelli	Epic
13	12 IS THIS LOVE, Various	EMI
14	- THE TIME, Bros	CBS
15	13 A NEW FLAME, Simply Red	Elektra
16	- GREATEST HITS, Billy Ocean	Jive
17	- THE SINGLES ALBUM, Gladys Knight/Pips	PolyGram TV
18	- HEART OF STONE, Cher	Geffen
19	15 MOTOWN HEARTBREAKERS, Various	Telstar
20	- ADEVAI, Adevo	Cooltempo

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

Arena focuses on life of bebop jester Gaillard

A FOUR-part Arena special on the life and work of bebop jester Slim Gaillard is the latest project for the BBC's Anthony Wall.

Entitled Slim Gaillard's Civilisation, the series began last Sunday evening on BBC Two. It features the veteran raconteur, pianist and songwriter reminiscing about his 50-year showbusiness career.

A highlight is part three, My Dinner With Dizzy, in which Gaillard is filmed cooking and eating a meal with trumpeter Dizzy Gillespie.

Among other artists appearing in the programmes are Van Morrison, Tito Puente, Frankie Laine, Max Gordon (owner of the Village Vanguard jazz club) and the family of the late Marvin Gaye, who was Gaillard's son-in-law.

Wall is also planning films about Van Morrison and BB King.



SLIM GAILLARD

No screening date has been fixed for the Morrison programme yet, the profile of King will be shown in early December.

According to Wall it follows the eminent blues guitarist on his annual pilgrimage to perform in his home town in rural Mississippi and also includes footage from the European festival circuit.

Viewers vote with the remote for Channel 4's music Oracle

by Stu Lambert

WHAT LURKS behind the Teletext button on your TV remote control? If you've always assumed that Teletext was only useful for subtitles, perhaps, or fish prices, make your way to page 540 of Channel Four's Oracle service and get to know Blue Suede Views.

Page 540 is the index page for Oracle's music magazine. It has star interviews, record reviews, charts, readers' letters, specialist music coverage and news from the UK, the US and Europe.

According to an NOP survey, around 5m adults and a million young people a day in the UK vote with their remote for Blue Suede Views' crisp, vivacious style. At weekends the emphasis is on viewers' contributions, and a more gossipy atmosphere takes over.

Page 544, say, houses the record reviews. On weekdays, reviews by editor Julian Newby and other professional contributors are displayed on the four screens which Page 544 shows in continu-



JULIAN NEWBY: editor of C4's Blue Suede Views

ous rotation. Usually four singles get a screen each, though two-screen LP reviews are also frequently run. The reviews are changed every weekday.

At weekends, all the screens are given over to a reader's review of an album. Fanzine, p545, features readers' gig reviews, artist profiles, top 10s and other contributions throughout the week.

"We have far too many contributions to be able to run them all," says Newby. "At least 1,500 pieces of mail a week come in from

viewers. We don't solicit reviews, people just send in copy all the time."

Response comes from all over the country. "The service was originally broadcast in the London area and was a deliberate response to John Blake's Ad Lib column in the *Evening Standard*," Newby recalls, "but we have a great deal of mail from Glasgow and Manchester; we're big in South Wales."

Oracle researcher Sally Spalding says that London viewers still make up almost a quarter of

the total audience — 13 per cent of London's TV viewers read BSVs. The Granada and Yorkshire areas also give strong support.

The specialist scenes are catered for by the features section, In-Deep on p547. Fanzines is Monday's topic, Tuesdays and Wednesdays are devoted to an indie survey. Thursday is heavy metal day with Dave Dickson. The week finishes with Get On Up! dance/hip hop with Justin Ellery, dance buyer for the Tower Records chain.

A star name interview is run at weekends. The charts/new releases section, p549, runs roughly in parallel with indie charts, dance and heavy metal charts and lists of new singles and albums.

BSVs' Soul Spot, which preceded Get On Up!, was written by Tony Blackburn for two years. Other pages are Blue Suede Views, a chatty UK music news service (p541), Starfile, which has now conducted more than 300 artist interviews (p542), and news and charts from the US on p543. Channel Four's pop coverage is previewed on 4 O'clock Rock (p548). All categories have several screens attached to the page number.

Teletext can only support text and simple graphics in basic colours, so the copy really has to stand on its own merits. BSVs maintains an excellent standard: Newby's editorial style invites participation and involves the reader. Viewer participation doesn't impair professional journalism — as the well-structured interviews and non-sensational reviewing style consistently bear out.

Newby, who has a London University film, TV and radio degree and experience in TV production and was editor of LBC's What's On programme, also oversees Oracle Kids for the youngest readers. Two years ago he designed and set up Buzz for the teenage audience. He hopes that the continued development of Buzz will allow a "more considered approach in Blue Suede Views... perhaps more like Q magazine".

BRIEFS

● **MAJOR OPERA** and ballet productions have been announced by independent performing arts programme producer and distributor NVC ARTS for its 10th anniversary season. Highlights include Verdi's *Giovanna D'Arco* directed by Werner Herzog — his first opera for television — Beethoven's *Fidelio* from the Theatre du Chatelet, Paris and *The Prince Of The Pagodas*, staged by Kenneth MacMillan. NVC's managing director John Smith says: "Over the last decade we have worked hard to build up a strong list of music and arts programmes and we are proud to continue our tradition of collaboration with European and North American broadcasters."

● **CENTRAL TELEVISION** has recorded a concert of Andrew Lloyd-Webber songs by opera star Jose Carreras for Christmas broadcast. The Dominion Theatre concert on October 16th will be Carreras' first show for UK television. Marti Webb, Stephanie Lawrence and Opportunity Knocks winner Jane Harrison also appeared at the Dominion.

● **ORCHARD FM**, the new incremental station broadcasting to Taunton and Yeovil, has joined the Association of Independent Radio Contractors.

● **EURYTHMICS' ROME** concert on October 27 will be relayed live to 27 independent radio stations "covering all major markets" says Tim Blackmore, whose newly-formed radio syndication company, Unique Broadcasting Co, will be handling the relay. In Europe, the concert will be transmitted at a later date as part of a programme package from Unique, Blackmore adds. Radio Vision International is negotiating deals for TV broadcast of the concert.

● **RADIO CITY** today (Monday) launches its City Talk channel to become the eighteenth independent radio station to introduce split frequency services on AM and FM. Brian West, director and chief executive of AIRC, has announced that seven more companies plan to split services in the first half of next year, including Downtown Radio, Plymouth Radio, Red Dragon Radio, Radio Aire, Radio 210, 2CR and Radio Forth.

STATION PROFILE

BBC Radio Stoke

by Bob Tyler

IN MARCH, BBC Radio Stoke celebrated its birthday. It serves nearly 1m people and is part of the BBC Midlands region.

Music Policy

Programme organiser Mervyn Gammage does not operate any playlist. As he explains: "We are a local station not a music station." However, Gammage does use an informal list of about 30 records selected from the charts and releases going back no more than four weeks. Last week it consisted

of the Roger Whittaker single, which failed to reach the charts, and Sydney Youngblood. "The charts are effectively irrelevant to us," he adds. Overall what Gammage calls "fresh releases" make up about 15 per cent of music output. Of the other music played, most is selected by the presenters and producers who follow simple rules — music must be melodic and familiar.

Local Talent

BBC Stoke records a small amount of local music. Gammage is prepared to play tapes sent in by local bands, especially new, young bands. Tapes get an airing on the evening youth show.

Listenership

The station is aimed at the 35-plus age group and has a weekly reach

of 25 per cent. Gammage stresses that BBC Stoke is not a music station. "We leave that to the independent station, Signal, and Radio One. If we compete with anyone, it is Radio Two."

Presenters

"Sam Plank is our most popular presenter. He is only on the air at weekends, yet he pulls in the highest figures," claims Gammage. His success is because he is local. "When he is not at the station he's always out meeting the listeners," Gammage adds.

Industry

Generally, Gammage is pleased with the service. However, he feels that the station sometimes misses out on a few releases as record companies are not aware of the station's output.



él

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él

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the guy'nor venue

TIME WAS when Ronnie Scott's was the only place to hear top-class modern jazz in London on a regular basis. There was the occasional Harold Davison or George Wein promotion and, out on the western fringe, the Bull's Head. But only Scott's had continuous presentations of American name musicians.

There is plenty of competition now — Peter Ind's Bass Clef in particular, and more venues than you can shake a stick at in Stoke Newington — but Ronnie's remains special. Now embarking on its fourth decade it is without doubt an institution, though what the famous Scott facility for wisecracks would make of that statement is another matter.

The venerable Scott comedy routine has always played on the legendary and largely fictional shortcomings of the staff and clientele; the sparseness and indifference of the audiences, the hazardous nature of the catering, the bizarre characteristics and incompetence of the staff.

But what are the real merits and demerits of the club as a place for

from the sign at the door suggesting that those who would rather talk than listen to music should

go elsewhere it is clear why in the 30 years since it first opened its doors, ronnie scott's club has

become a jazz institution. barry witherden examines the soho club's enduring appeal

serious music appreciation? Ask the average punter about the drawbacks of Scott's and you will usually get a list of three; noise, cost and the predictability of the programming.

Audiences are, if anything, the reverse of how they are depicted in Ronnie's jokes. On a bad night the musicians are hard put to compete with the babblings and brayings of the Hurrays, yuppies and expense-account parties of international grockles. Lee Konitz, not the most rumbustious of players, was once reduced to blowing soundlessly into his alto, fingering the keys in a mime of a solo whilst waiting to see if anyone noticed. They didn't, and he ended the set playing facing the pianist. He was later to be seen sporting a sweat-shirt emblazoned with the plea "Listen!" Freddie Hubbard once stopped in mid-solo and told the audience "you're the talkingest crowd I ever saw" and a few weeks ago Tommy Smith had the temerity to object to the ignorance and discourtesy of the customers, thereby setting off some heated correspondence in *JARS*, the house magazine.

Scott often asks for quiet, and there is a sign at the door suggesting that those who suffer from verbal incontinence should spend their evening elsewhere.

In practice, one has to accept that Scott's is a night-club with jazz

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RONNIE SCOTT'S

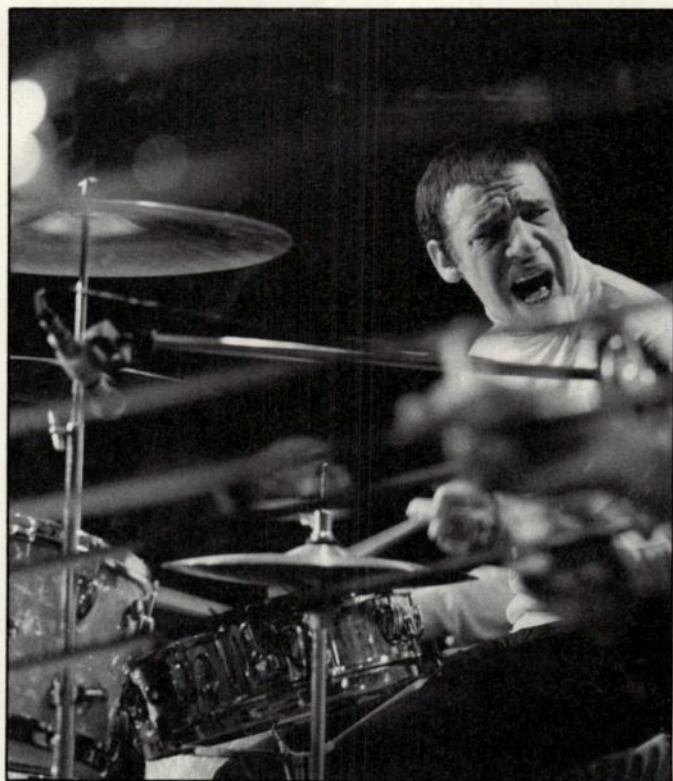
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BUDDY RICH and his Orchestra reopened the club after renovations in 1968

cool sounds from ronnie scott's



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At Ronnie Scott's.
57 mins. E cert.



MEMPHIS SLIM
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At Ronnie Scott's.
85 mins. E cert.



CHICO FREEMAN
At Ronnie Scott's.
75 mins. E cert.



CURTIS MAYFIELD
At Ronnie Scott's.
56 mins. E cert.



ART BLAKEY & THE JAZZ MESSENGERS
At Ronnie Scott's.
58 mins. E cert.



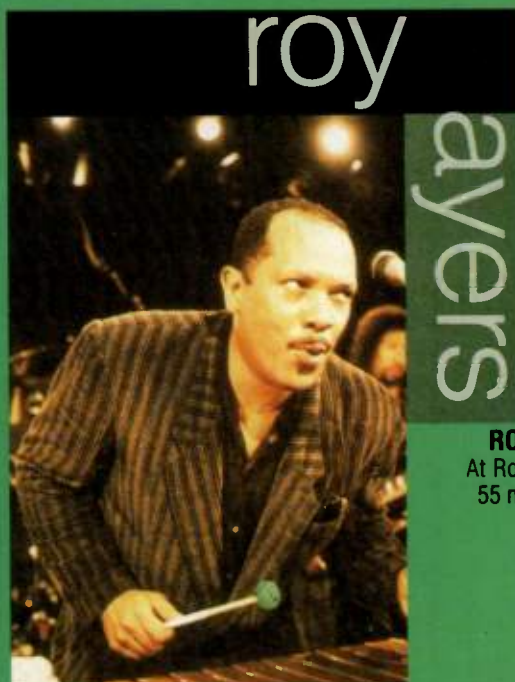
CHET BAKER
with **ELVIS COSTELLO, VAN MORRISON.**
At Ronnie Scott's.
58 mins. E cert.



ANITA O'DAY
At Ronnie Scott's.
56 mins. E cert.



TAJ MAHAL
At Ronnie Scott's.
55 mins. E cert.



ROY AYERS
At Ronnie Scott's.
55 mins. E cert.

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FROM PAGE 36

rather than a music-room. Mainstream-modern jazz is now more popular than it has ever been. It is inevitable then that many people will be at Scott's to be seen rather than to listen.

Scott and partner Peter King accept that many customers are not there just for the jazz. Scott once estimated that the move from Gerrard Street to Frith Street was accompanied by a fall in the percentage of jazz fans in the audience from 85 to 65 per cent. Anywhere that made love of music and respect for musicians, rather than the ability to afford the admission, criteria for entry would be committing commercial suicide. As for the prices? Other venues' charges are now catching up, and Scott's compares favourably with many similar ventures in the States, where there may be cheap or free admission but massive and compulsory drinks charges. Once in Scott's no-one hassles you to spend more.

How relevant to contemporary jazz is the club's booking policy? It is not the cutting edge of the genre. You would not expect to see Feetpack, Decoding Society or Last Exit there. But the "New Jazz" is based firmly on the kind of jazz traditionally associated with Scott's. So the club's policy is relevant to the needs of young jazz fans. Bop and related schools are now fashionable and moderately commercial, and the traffic will currently allow several viable venues to survive. Ronnie Scott's carried the torch through many dark, lean years. It has earned its reputation as the jazz club, a reputation that still impresses the industry. Asking round the record companies about what Scott's means to them, the reaction is that this was the gu'nor venue. CBS, say, has few current artists who might do a season at the club. But it would and does use it to showcase artists who "would benefit from being linked to the tradition that Scott's represents". Ace, which handles labels such as Pablo and Milestone, has a catalogue that probably features more Scott-type jazz than any other company. As a reissue operation Ace would not use the club for promotions, but its response too was one of respect for the club's role in keeping the music in the public eye. Polydor's Ian Grenfell points to the Van Morrison showcase earlier this year. Morrison, often a visitor to the club, is not known for the alacrity with which he gets involved with the press and PR. Yet he was content to do the promotion if, and only if, it was to be at Scott's.

Many of the musicians who have been staples of the Scott schedule, such as Art Blakey, Joe Henderson and Cedar Walton, made their reputa-



SCOTT AND Sonny Rollins

audiences are, if anything, the reverse of how they are depicted in ronnie's jokes. on a bad night the musicians are hard put to compete with the

babblings and brayings of the hoorays, yuppies and expense account parties of international grockles

tions with Blue Note. Now handled by EMI, the label's signing policy is helping to expunge the distressing memory of its dismal performance in the Seventies. Wendy Furness handles Blue Note's marketing, and regards Scott's as the primary venue to promote jazz, with (the Tommy Smith incident notwithstanding) a nice atmosphere. EMI is trying to deal sensitively with its jazz artists, not treat them simply as products, and Wendy Furness sees showcasing them at a quality venue as an important part of that approach. This links up with a major reason for the club's success. In *Some Of My Best Friends Are Blues* (WH Allen, 1979) Ronnie commented: "Pete and I were musicians first and businessmen second. That order of priorities has helped maintain excellent relationships with musicians over the years."

The halo effect spreads further. Lasgo Exports' CD-only series, *Live at Ronnie Scott's*, distributed by Harmonia Mundi, features sessions by Blakey, Chet Baker and Anita O'Day among others, and, says Lasgo's Anne Trappier: "Demonstrates very clearly that the best of the world's jazz artists give their best for that unique club."

The ability to settle in for a week or two, to get to know the club, its audience and ambience, in contrast to the hectic schedule of a tour, must contribute considerably to the musicians' contentment with a booking at Scott's.

The record companies value the club for purposes of product placement and marketing, and clearly it delivers on this level. How do sessions at Scott's affect the ordering policy and sales of the specialist shops? Not surprisingly, in view of the relatively conservative nature of the programming, Asman's

and Mole felt that appearances at the club had little effect on sales of stalwarts like Blakey, Henderson or Griffin. They sell steadily anyway, though perhaps Asman's would stock up on a new release by someone playing at the club, and Mole got an unexpected run on Michel Camilo after his recent season.

You cannot please all the punters all the time, and some you can't ever please. Criticised when first opened for the lack of US jazz (a situation almost entirely beyond the control of anyone but the MU), then for not supporting UK jazz enough, and always for not being adventurous in its booking policy, Ronnie has consistently rejected these jibes.

After the move to Frith Street the former premises were kept going

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GRANT GREEN · SONNY CLARK TRIO · KENNY BURRELL · HERBIE HANCOCK · BOBBY HUTCHERSON · TOMMY SMITH · LOU RAWLS · RICK MARGITZA · IKE QUEBEC · STANLEY JORDAN · ELIANE ELIAS · CHICK COREA · DEXTER GORDON · MILES DAVIS · LEE MORGAN

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MILES DAVIES

► FROM PAGE 38

as The Old Place, at much cost to Scott and King, expressly to showcase the exciting new wave of British players, and in recent times the club has presented, for a few examples, Tim Whitehead, the Guest Stars, Itchy Fingers, Orphy Robinson, not to mention Smith again, and numerous support bands.

It is true, though, that the bill-toppers are usually confined to people who have already established some kind of reputation, except perhaps in the Latin field. The summer seasons of Cuban bands was a fairly adventurous move. And, interspersed between the safe bets, Scott has, over the last year or so, booked some rather more "outside" acts, such as Pharoah Sanders, George Russell, Shankar and New York Voices. To be realistic, with the kind of overheads Scott's has it can hardly be expected to take too many risks.

When all is said and done, a night at Scott's is still an event, jokes and all. Without it there would be little or no chance to hear major US jazz stars on a regular basis. Ronnie deserves congratulations and the same encouragement he gave former house-pianist Stan Tracey at Stan's 30th anniversary gig; the first 30 years are the hardest.

solo in soho

RONNIE SCOTT and partner Pete King have never thought in terms of image or any other marketing tool. Indeed, they are as unlike any nightclub proprietors you could ever meet. You will not, say, see them toggled up in evening dress effusively welcoming their patrons. In fact, Ronnie is likely to be in the rear office intently gazing at the television set and certainly not to be disturbed during *Soap*, *Golden Girls* or *Cheers*!

To the outsider it would appear that the place was run on extremely casual lines, much to the amazement of those businessmen who pursue the more conventional methods of organisation. But the casualness has been a part of their ethos and a contributory factor to the club's atmosphere.

In the early eighties they ran into severe financial problems and it looked as if the club would have to close. Word got around and people made enquiries, some out of sheer curiosity, some in the hope of picking up the pieces, others in sympathy for their plight. But one person, Chris Blackwell of Island Records, had a positive contribution to make. Hearing that a receiver was in, Blackwell enquired: "Do you want your club back?" "Of course we do" replied Pete King. "Will you be running it the way you always have?" "We don't know any other way." "Fine," said Blackwell, "put me down for £25,000."

in the 10 years jim godbolt has edited jazz at ronnie scott's (jars) he has gained a rare

insight into partners scott and king. here he traces the club's history, from gerrard street to

That a businessman was prepared to risk, on his own volition, such a large sum, was a tribute to the club's reputation and the known in-

frith street, from the brink of ruin to solvency

tegrity of its principals. And King's answer — "We don't know any other way" — sums up the philosophy that has made Ronnie's the legend it is now.



RCA

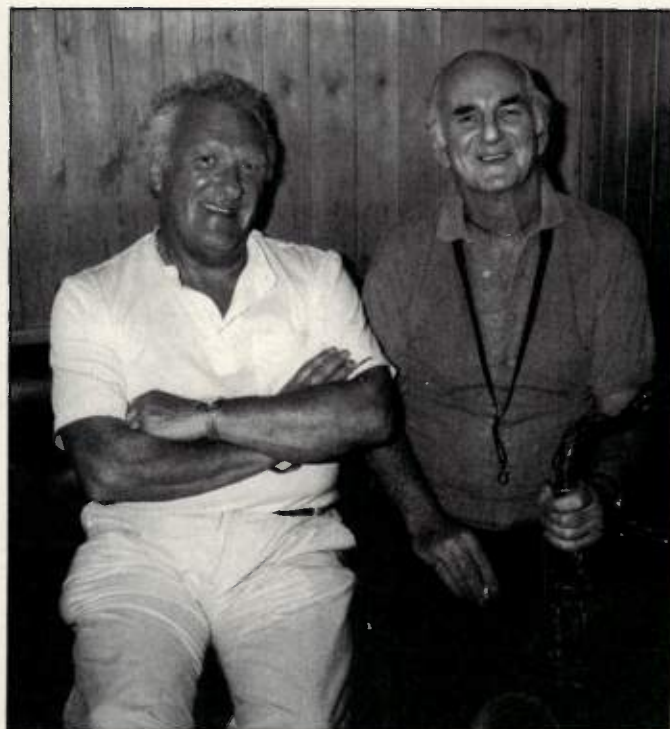
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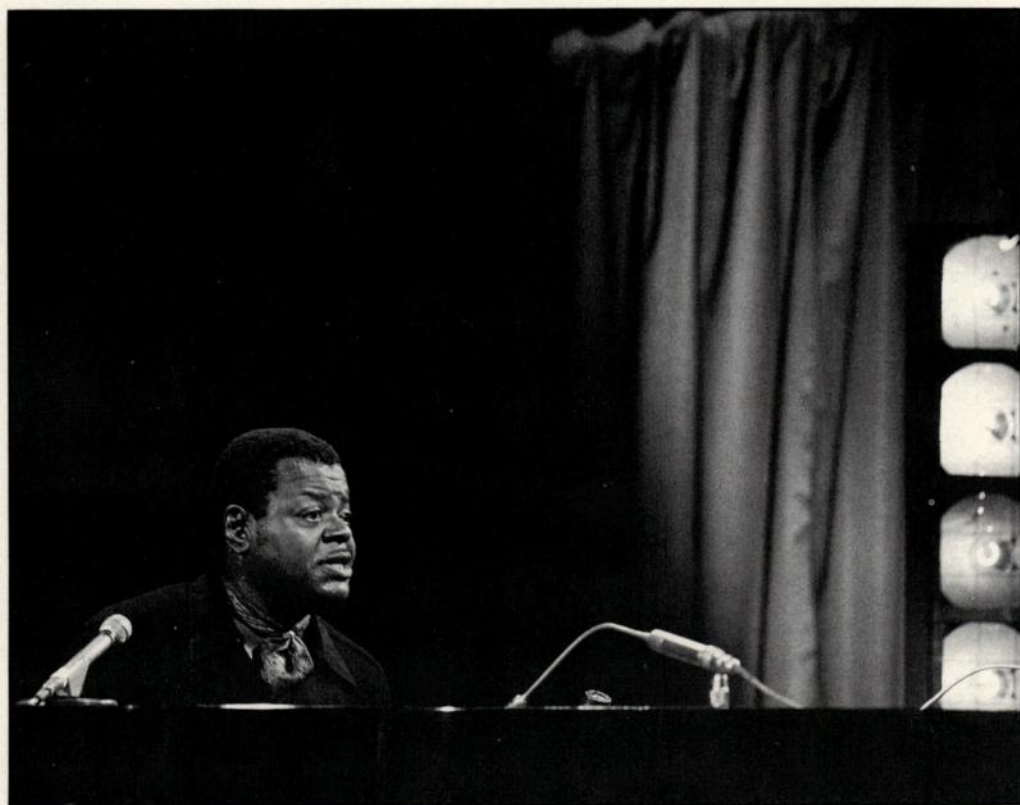
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PARTNERS KING and Scott



OSCAR PETERSON: one of the big American names to appear at Ronnie's in the Sixties

Both have said: "If we were proper businessmen, we wouldn't be here now."

Obviously, the club is efficiently run — it could not survive otherwise. But their approach is fundamentally the same as when Scott, having had enough of the hassle of bandleading on the road, got together with King, one time saxophonist in Ronnie's band, to open 39 Gerrard Street on October 30th, 1959. They were two jazz enthusiasts who wanted to run a jazz club — pure and simple.

It was a dingy hole of a place without a liquor licence and virtually without amenities. But it presented the best of British modern jazz and had as its central figure a very funny man making the announcements, name of Ronnie Scott.

The jokes he used then are substantially the same as he is using 30 years later, although he assumes a hurt look when denying this allegation.

Excellent as the cream of British jazz musicians were, the stark fact was that they didn't have sufficient drawing power to put the club on a sound financial footing. And it was often the case on Saturday nights in those early, fraught, days that Scott and King agonizingly pondered whether or not they would be opening the following week. The solution was found by employing American star soloists backed by British musicians, only after lengthy negotiations with the British Musicians' Union and the American Federation of Musicians. For more than 20 years the MU had imposed a ban on Americans playing in this country. But the exchange of Stan Kenton's Orchestra over here and Ted Heath's Band in America in 1956, paved the way for the entry of the US stars that saved Ronnie Scott's Club.

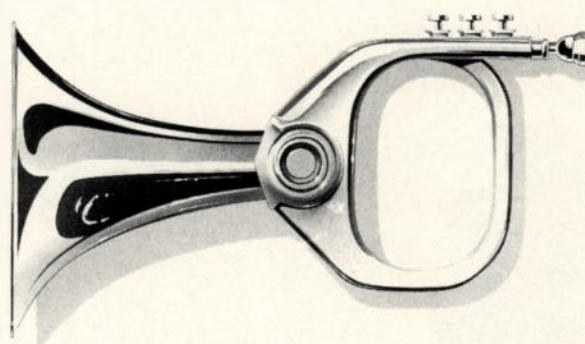
They started with tenor saxophonist Zoot Sims, a great player and a lovely man, even if his fondness for a taste frequently disturbed the club's management and had the audience in a state of suspense. But Zoot always played like the master he was, and his stint set the pattern for top-flight soloists that were to become a feature of the club.

Not surprisingly, most of the guests were tenor saxophonists. True, the instrument lent itself to a solo horn and rhythm section format, but the choice of such players undoubtedly had a lot to do with the fact that Scott also played tenor saxophone. British tenor saxophonists picking up tips never had it so good.

From a position where the audience was outnumbered by local musicians turning up for a blow — and therefore couldn't be charged admission — it was a case of star Americans attracting paying customers and 39 Gerrard Street was too small to accommodate the crowds. They had to look for new premises.

Scott and King found these at 47 Frith Street, Soho, raising the necess-

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Congratulations to Ronnie Scott's
on their 30th Anniversary.

Carlsberg

Probably the best lager in the world.

► FROM PAGE 41

ary capital from the English impresario Harold Davison, and Norman Granz, boss of the *Jazz At The Philharmonic*.

They opened on December 17, 1965 before building work had been completed. There was only one toilet in operation and wires trailed everywhere; no one complained. The atmosphere of 39 Gerrard Street (which continued for a year longer) was transplanted to plusher premises.

The list of attractions at Ronnie's in the Sixties read like a *Who's Who* of jazz, and include the big bands of Count Basie, Woody Herman, Harry James, Buddy Rich, vocalists such as Billy Eckstine, Ella Fitzgerald, Carmen McCrae and soloists such as Dizzy Gillespie, Bud Freeman, Stan Getz, Roland Kirk, Wes Montgomery, Ben Webster, Johnny Griffin, J J Johnson, Joe Pass, Johnny Rollins, Horace Silver and many, many more.

By 1968 the club needed even more room and acquired the premises next door. Again, capital had to be raised but by now Ronnie's was a Soho landmark.

Again, renovations were not completed in time for the mid-1968 re-opening with Buddy Rich and his Orchestra. The mordent Rich, quizzically eyeing ladders against the walls and the trailing wires, quipped: "This is the first time I've ever played in a condemned building".

But he, like all the names who have played the club, felt that this was not just another gig, but a visit to a venue that had become a by-word, which from its inception, presented the best of jazz in a unique atmosphere.

The fact that Scott and King were musicians themselves with a special insight into the needs and foibles of jazzmen (and jazz ladies) gave them the edge over ordinary entrepreneurs. Jazz musicians have long been the victims of unsympathetic management and getting stitched up financially. At Ronnie's they could feel at home and many, like the not-too-easily-pleased Buddy Rich, returned over and over again.

Scott is first to admit that Pete King has played a major part in keeping the club going, especially in the early Eighties when King refused to accept the inescapable fact that the club's finances were so desperate that, by the face of it, it seemed they had no option but to close.

With the help of Chris Blackwell, and the Musicians' Union plus the creditors — like Charringtons, the club's drinks suppliers — not pressing for payment, King's obduracy proved a triumph. Business picked up, they paid their debts and are now financially secure.

It is an indisputable fact, in the eyes of the international jazz fraternity, that for Ronnie Scott's club to have lasted 30 years with a purely jazz policy is little short of miraculous. Praise then, to that disparate duo who, on October 30th, 1989, will be able to look back on 30 years of making a vital contribution to the British jazz scene.

There's something about
Ronnie Scott's
that brings out the best
in every performer



Congratulations Ronnie
on your 30th anniversary



STEINWAY & SONS

Steinway Hall, 44 Marylebone Lane, Wigmore Street, London W1.
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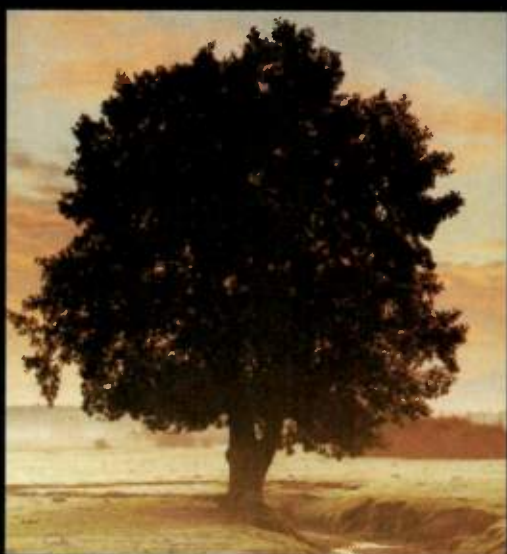


THELONIUS MONK

**jazz musicians have long been
the victims of unsympathetic
management and getting
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ronnie's they could feel at home
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too-easily-pleased Buddy Rich,
returned over and over again**



SCOTT AT Ronnie's



*From Roots Strong And Deep
Grow Trees Proud And Tall*

No. 1

wea

MARKET SURVEY

JULY-SEPT 1989

Epic snatches singles crown from PWL

OK, WE all laughed at PWL when it first entered the singles listings, so we ain't gonna do it for Music Factory Dance (MFD?). In fact, during July to September (inclusive), Waterman and Co were toppled by Epic, courtesy of the deadly duo of Cooper and Estefan, from last quarter's first place in the singles labels listings.

Meanwhile the unlikely combination of Jive Bunny and Black Box have raised BMG from a lowly five per cent and sixth place to second among singles distributors. Out there in Singapore, P Jamieson must be rubbing his eyes and thinking it's a fairy story, like England beating Australia!

One of those top items on Paul Conroy's list of things to do will be underlined when we reveal that though the ineffable Sonia's You'll Never Stop Me Loving You was the quarter's third-best seller, Chrysalis' market share only got them to ninth among labels and eighth in the company listing. Two hits next quarter needed — Harry and Carrack maybe?

So far as the top places for singles go, there are plaudits for three of our major companies. While CBS took the label prize, WEA came away with the company award and PolyGram as usual distributed the others out of sight.

Before we lose it (corporately) WEA deserves a special mention here, for the way each of its labels has performed in the singles market. Warners, Atlantic and Geffen all weighed in with solid sales, which is better than can be said for EMI. The company slipped from second

to fourth and Hayes must have been idling as the distributor share went down by nearly a half. However, all is not lost at Manchester Square. What price an EMI Christmas number one? — with Living Doll's composer rather than its singer...

To move from the volatile world of singles sales to the staid album scene is like growing up. The same old familiar names dominate the top positions. Well, there's a momentary frisson as we contemplate the labels list and see Telstar up there with the real ale companies courtesy of its Deep Heat treatments.

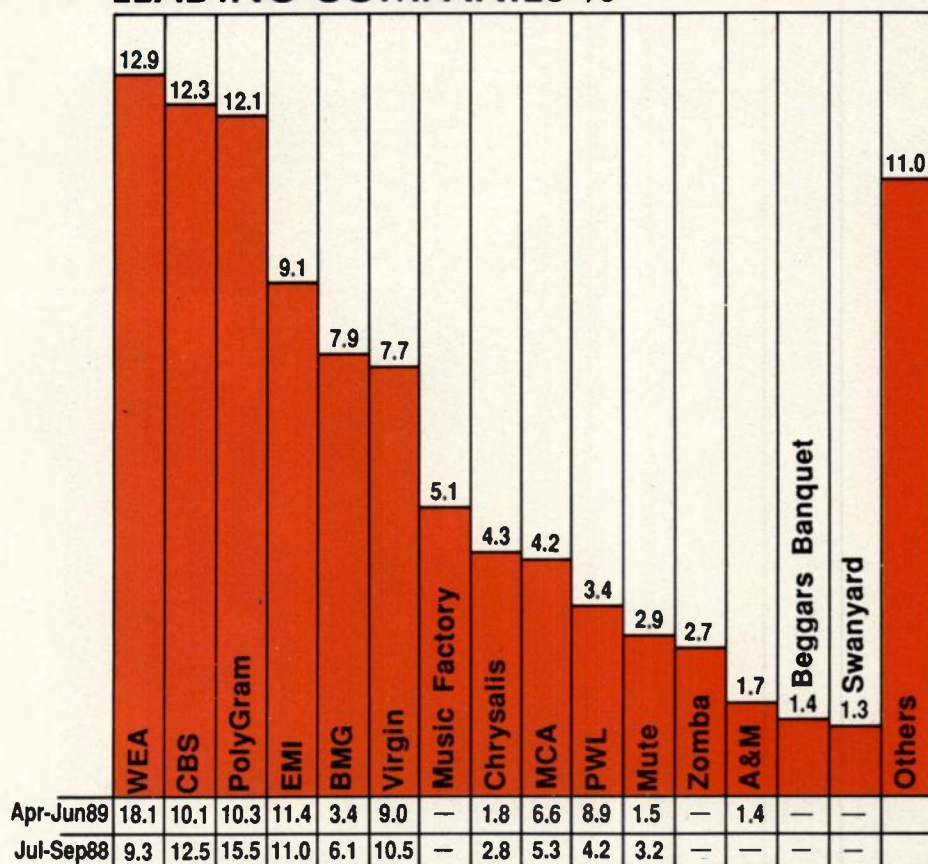
Otherwise, it's the mixture as before. Among labels, CBS gives way to Gloria-us Epic at number one while Radio Corporation of Anderson pips Brown and Vamp for third place. At the company level, WEA stays top and makes one wonder why Dickens wants to change a winning team, especially as Crossroads should pick up the torch from A New Flame during the final quarter. Elsewhere, blink and you'd miss PolyGram overhauling CBS, while numbers four to seven hold their positions from last quarter. However most of them have lost market share, so it could still be Dr Perry's office at break for the Manchester Square prefects.

Among album distributors, PolyGram cracked the 25 per cent barrier. At the other end of the scale, the independent distributors, from Pinnacle on down, notched up just over 1.5 per cent of the market. That's just about the same as a year ago. As someone once sang, "will it go round in circles?"

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1989 market survey marks the eighteenth year since these were introduced.

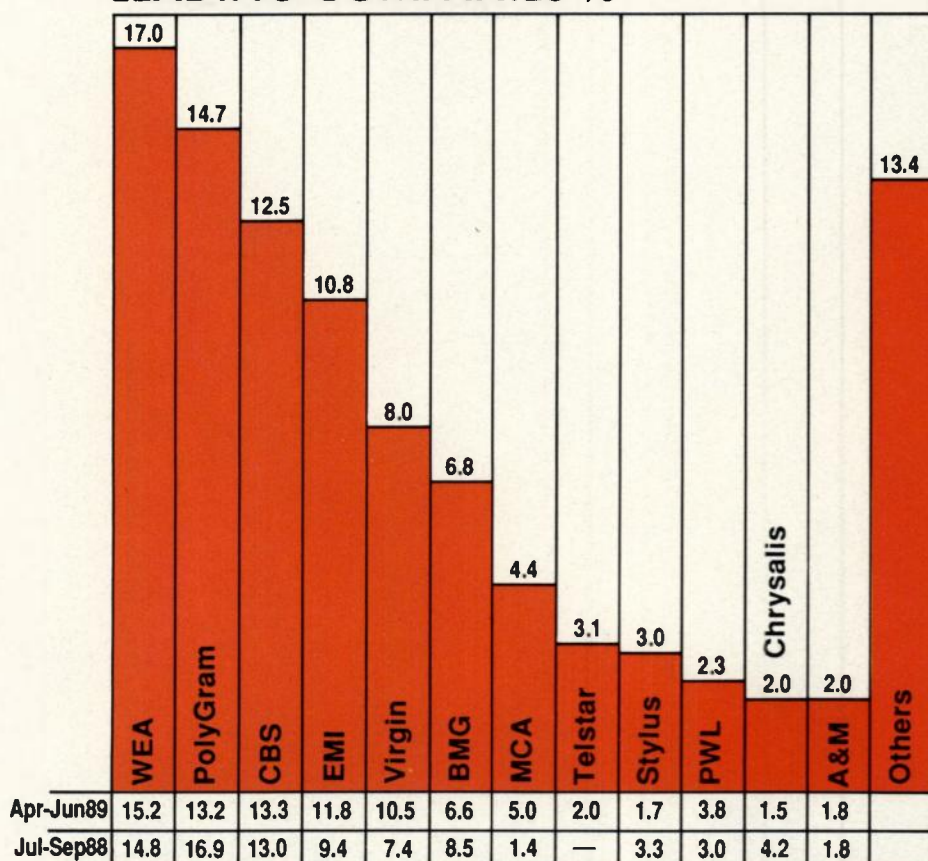
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- 1 Jive Bunny & The Mastermixers
- 2 Black Box
- 3 Sonia
- 4 Kylie Minogue
- 5 Lil Louis
- 6 Alice Cooper
- 7 Richard Marx
- 8 Bobby Brown
- 9 London Boys
- 10 Big Fun

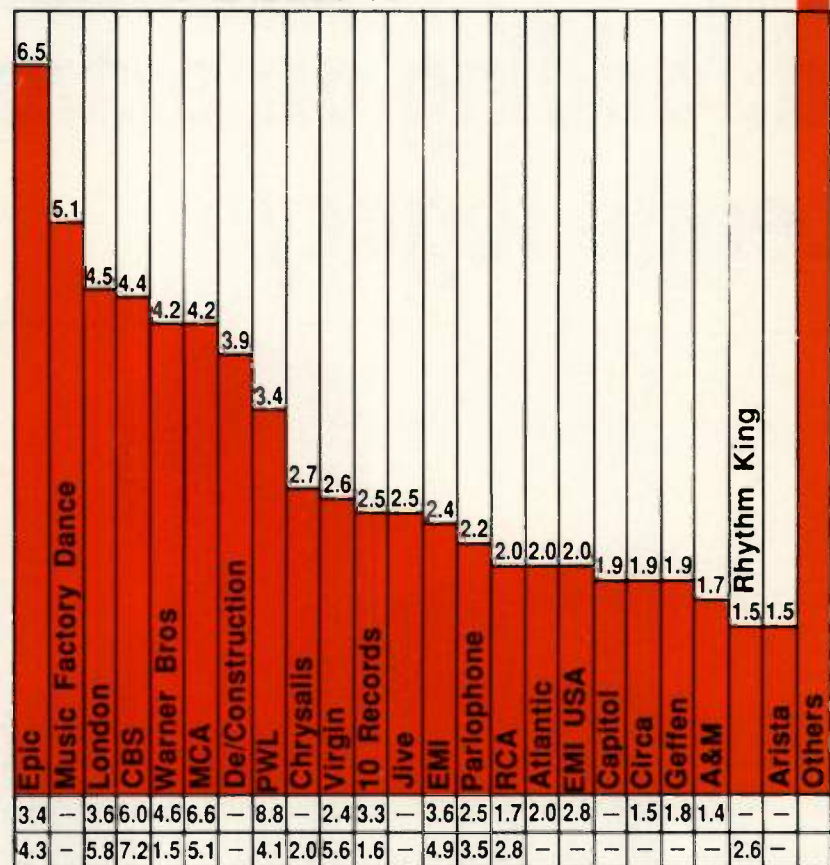
PRODUCERS

- 1 Stock Aitken Waterman
- 2 Andy Pickles/Les Hemstock
- 3 Groove Groove Melody
- 4 LA/Babyface
- 5 Lil Louis
- 6 Ralf Rene Maue
- 7 Desmond Child
- 8 Estefan Jr/Casas/Ostwald
- 9 Richard Marx/David Cole
- 10 Nicky Graham

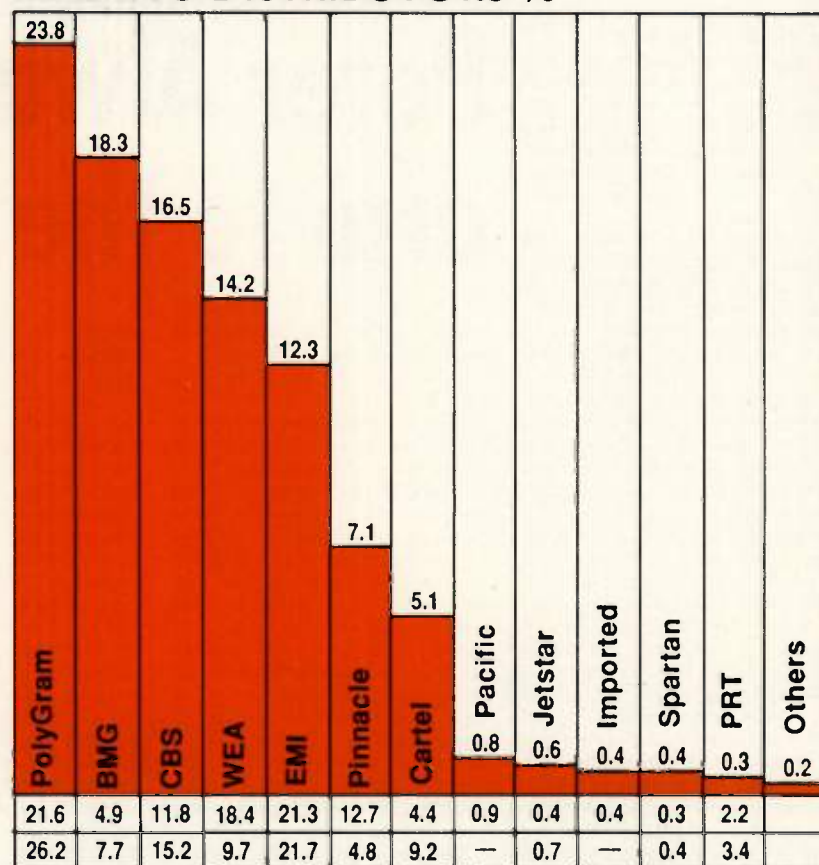
TOP 10 SINGLES

- 1 Swing The Mood, Jive Bunny & The Mastermixers, Music Factory Dance
- 2 Ride On Time, Black Box, deConstruction/RCA
- 3 You'll Never Stop Me Loving You, Sonia, Chrysalis
- 4 Wouldn't Change A Thing, Kylie Minogue, PWL
- 5 French Kiss, Lil Louis, frr/London
- 6 Poison, Alice Cooper, Epic
- 7 Right Here Waiting, Richard Marx, EMI USA
- 8 On Our Own, Bobby Brown, MCA
- 9 London Nights, London Boys, Teldec/WEA
- 10 Blame It On The Boggie, Big Fun, Jive

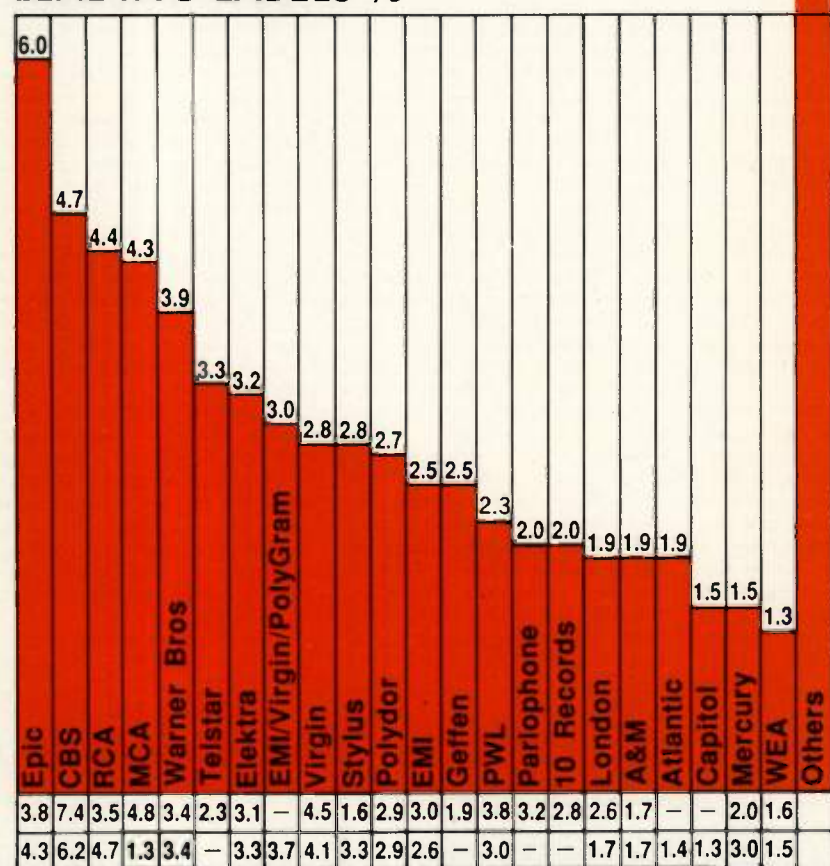
LEADING LABELS %



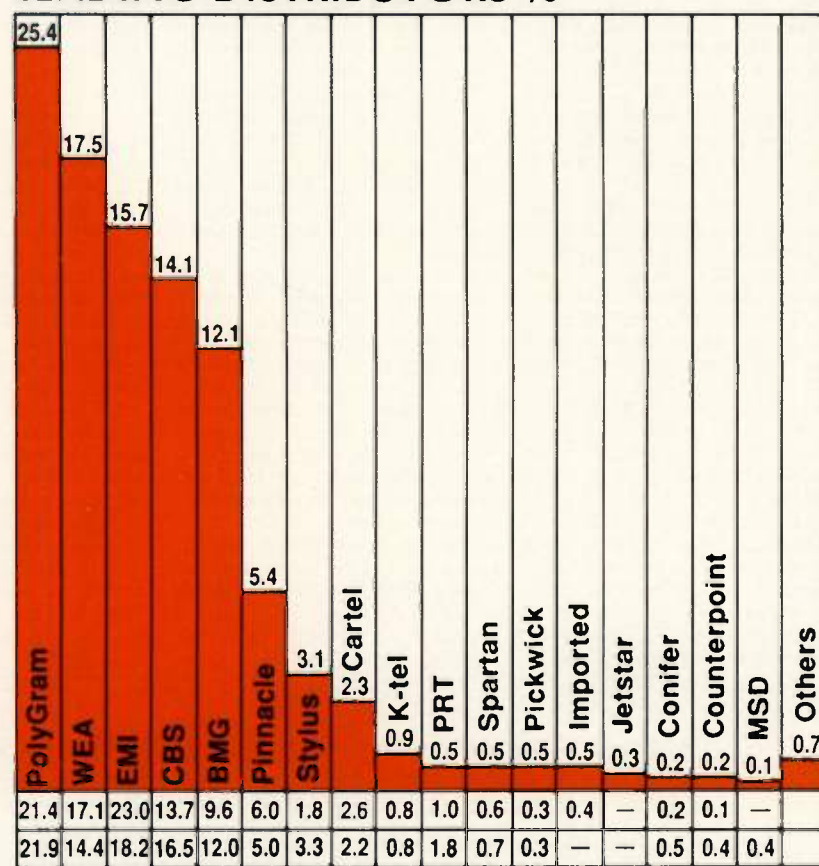
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Gloria Estefan
- 2 Simply Red
- 3 Jason Donovan
- 4 Bobby Brown
- 5 Guns 'N' Roses
- 6 Soul II Soul
- 7 Transvision Vamp
- 8 London Boys
- 9 Prince
- 10 Eurythmics

PRODUCERS

- 1 Stock Aitken Waterman
- 2 Estefan Jr/Casas/Ostwald
- 3 Stewart Levine
- 4 Duncan Bridgeman/Zeus B Held
- 5 Jazzy B/Nellie Hooper
- 6 Ralf Rene Maue
- 7 Prince
- 8 David A Stewart/Jimmy Iovine
- 9 Mike Clink
- 10 Queen/David Richards

TOP 10 COMPILATIONS

- 1 Now 15, EMI/Virgin/PolyGram
- 2 Now Dance '89, EMI/Virgin
- 3 Heart And Soul, Heart & Soul/PolyGram
- 4 Deep Heat 3 — The Third Degree, Telstar
- 5 Dirty Dancing OST, RCA
- 6 The Hit Factory Volume 3, Fanfare/PWL
- 7 Nite Flite 2, CBS
- 8 Deep Heat 4 — Play With Fire, Telstar
- 9 Hot Summer Nights, Stylus
- 10 The Hits Album 10, CBS/WEA/BMG

TOP 10 ALBUMS

- 1 Cuts Both Ways, Gloria Estefan, Epic
- 2 A New Flame, Simply Red, Elektra/WEA
- 3 Now That's What I Call Music 15, Various, EMI/Virgin/PolyGram
- 4 Ten Good Reasons, Jason Donovan, PWL
- 5 Now Dance '89, Various, EMI/Virgin
- 6 Club Classics Vol One, Soul II Soul, 10/Virgin
- 7 Don't Be Cruel, Bobby Brown, MCA
- 8 Velveteen, Transvision Vamp, MCA
- 9 The Twelve Commandments Of Dance, London Boys, Teldec/WEA
- 10 Batman — Original Soundtrack, Prince, Warner Bros

by Nicolas Soames

TO THE people who buy classical records, the name Peter Alward will mean little. Few of the specialist collectors, who can rattle off data on obscure composers and works, will know him though they will certainly know his work.

But Alward is one of a new breed of relatively youthful men who are deciding the shape of the classical industry as it moves towards the new millennium.

As vice-president A&R International Classical Division, EMI, he is responsible for the overall direction and shape of the company's classical catalogue — a somewhat awesome task in a label which still bears the shadow of the great Walter Legge.

Alward has actually been overseeing the new recording programmes since 1983, though it was only following last year's departure of Peter Andry that he took on the vice-presidency. In those six years — the first CD years — Alward has gradually established his manner of operation in one of the most coveted jobs in music.

Now, as chairman of the Artists Committee, he oversees all the decisions on the new records which the company makes, both at the level of the International Classical Division and the ideas which are developed on a local level by various individual companies — UK, France, Germany, US and Japan.

He is known for running a far more democratic operation than his predecessors, especially Walter Legge who took all the major decisions and brooked very little opposition. "Legge was a supreme impresario, a one-man band, but you simply cannot work that way now. You have to work more at a committee level."

The difficulty is that, when deciding who or what to record, it is vital to maintain a real spontaneity, a liveliness and a sense of risk, especially when the artists committee meet three times a year. There are times when it is necessary to work fast and alone, qualities which Alward does not lack.

He joined EMI in 1971. By 1974 he was personal assistant to Peter Andry but after six months he was packed off to Europe to act as a general troubleshooter for EMI recordings in Europe. In 1977, he opened his offices in Munich and came to know Karajan well, working on all his major projects, including the operas Don Carlos, Aida, Pelleas at Melisande, Salome and The Flying Dutchman as well as

Peter Alward: adding an extra arm to the Legge legacy

producing the Four Seasons with Anne-Sophie Mutter.

Thus, at 38, he knows the business and many of its pitfalls intimately. But that is very different to taking overall responsibility in such a delicate world as classical A&R.

"The costs of making a recording are pretty standard, and you know generally, when you are considering a project, whether it is viable commercially, and whether you will recoup those costs in three years or five years or more."

"But there are some projects which you must do for sheer artistic reasons, regardless of the cost. A label of our size must be seen to pay more than lip service to art and music. Decisions here are more difficult. In the end, you have to be guided by gut feeling — you have to have artistic courage."

One of the most difficult areas is the promotion of young artists. Considering the works to be done with established conductors such as Riccardo Muti or developing the association with Wolfgang Sawallisch is more a question of quiet discussions with the musicians themselves and a look at the needs of the EMI catalogue.

But just which direction to take a figure like Simon Rattle or Welser-Most or the period aspirations of Roger Norrington is another matter. "You just have to take risks — and sometimes they turn out better than expected," smiles Alward.

The huge orchestra needed for Messiaen's Turangalila Symphony made it a particularly expensive enterprise, one which would not normally have passed financial scrutiny, even with the bonus of Simon Rattle at the helm. In that case, artistic demands overtook commercial commonsense. Fortunately, the work sold far better than anticipated and is already set to break even.

Then there are the high-risk ventures such as the musicals project with John McGlinn. Alward speaks candidly about this area which is becoming increasingly important for EMI. "We wanted to do some-

thing in this area and we looked carefully at why other companies were not doing very well." The special approach, going back to the original musical scores, paid excellent dividends with Show Boat, and hopes for Anything Goes are equally high.

But these are special projects. At the centre of the whole A&R operation is the EMI concept of core repertoire. "We feel that there are about 140 works which we know can be recorded with different artists time and again and which will always be of commercial value," explains Alward.

He has to ensure that the new versions of core repertoire — the Beethoven symphonies, the popular concertos by Vivaldi, Rachmaninov and Tchaikovsky, the orchestral showpieces such as Pictures At An Exhibition — are coming out on a regular basis with both established stars and young performers.

Alward does not see it as an embarrassment that with Beethoven cycles by Muti and Norrington in the bag, he embarks upon a Sawallisch cycle: he sees it as a necessity. The complication is balancing the demands of the core repertoire with the careful nurture and development of the artists, young and old.

That is the real juggling trick — but one on which the success of the label depends.

EMI's International Classical Division aims to make around 75 new recordings a year, with a further 30 recordings from local territories; and between three and four operas a year (the average cost of making an opera now stands at in excess of £1/4m).

Of these, 70 per cent will fall into the category of core repertoire. The rest will be non-core, into which falls not only works such as Messiaen's Turangalila, but most chamber music, some vocal music, and many other intriguing risks.

It is this mix and match that makes not only the profits of the label, but also provides its character. The mix also lays the foundations for the future. Sales of EMI's



PETER ALWARD: a new breed of classical A&R men

back catalogue — perhaps proportionately more than any other label — are enormous. Legge's artistic direction left a legacy which continues to provide a handsome income well after his death.

"We must be thinking not just about the current artistic value of the recordings we make now, but their value to the catalogue in 30 years time."

Alward is now quite happy with EMI's roster of conductors. With Muti, Sawallisch, Tennstedt (who is being re-signed), Rattle, Jansons, Welser-Most, Tate and Norrington. "Of course, because of the immense competition, if there is a buzz about somebody, you cannot afford to ignore it," he comments.

He is now happier with the string section: the violinists Yehudi Menuhin, Itzhak Perlman, Kyung-Wha Chung, Nigel Kennedy, Frank Peter Zimmerman and, from the USA, Nadja Salerno-Sonnenberg and in France Augustin DuMay. He has also signed Natalia Gutman, the Soviet cellist, from BMG/RCA.

But Alward believes EMI's pianist roster needs strengthening, in addition to Andrei Gavrilov, Tzimon

Barto, Christian Zacharias (Germany), Peter Donohoe (England), Mikhail Rudy (France) and occasional recordings by Martha Argerich and others.

He feels the chamber music corner is quite healthy, with the Alban Berg Quartet now doing a Beethoven cycle, the Cherubini Quartet (Germany), the Vienna Schubert Trio and the Chung Trio.

Naturally, he remains acutely aware of the competition, but in the final resort, ploughs EMI's path without being deflected by the activities of others. Alward has a strong personality with decided views — ask him a question and the answer is returned with considerable vigour.

Alward feels that the last four years of A&R have allowed him to settle in to the job and prepare for the Nineties. Main aims include involvement in CDV, internationalising the operation (such as Sawallisch's Beethoven in Holland, expansion of the opera programme, and concentration on young artists.

"In the end, it is our job to preserve these artists for posterity."

The hurricane that swept through the Caribbean on September 17th hit the tiny island of Montserrat harder than anywhere else. Most of the 12,000 inhabitants lost their homes and all their possessions, with little chance of recovery.

AIR Studios Montserrat has been for over a decade a recording facility that has been the source of much of the finest music of our time. Knowing from experience how deeply most of the stars have felt about the island, John Burgess and I knew they would like to do something to help the stricken people. We were not wrong; the response was immediate and overwhelming. This album is the quickest and most effective way of raising funds to help the hurricane victims, and I am extremely grateful to all of those who have so generously given their services to make it work.

A great deal of hard work is needed on Montserrat. With your help in buying this record, the island and its people will live to grow beautiful again. On their behalf I thank you.

George Martin

GEORGE MARTIN

Chrysalis

CHR 1750 • ZCHR 1750 • CCD 1750



AFTER THE HURRICANE
SONGS FOR MONTSEERRAT

Released on 13th Nov
Album • Cassette • CD

ARTISTES INCLUDE
THE ROLLING STONES,
PAUL McCARTNEY
& STEVIE WONDER, ELTON
JOHN, DIRE STRAITS
THE POLICE, SIMPLY RED
AND MANY MORE

Working with Fire and nous

Dave Henderson examines a compact indie label that has ignited the interest of US majors

Early finance was small and self-created. The original motivators working for nothing, with Solomon moving house each time the label needed a bigger space in an attempt to keep the overheads down.

"Like most labels on our level we were financed by a manufacturing and distribution deal, first with the Cartel and then with Pinnacle. Those arrangements are very attractive when you just start off, but the problem is you never actually see monthly income. Just when you're about to be accounted to for one record, you're putting out the next record and it all falls into the same sales month. You have no control over your cashflow at all," says Solomon.

To take a firmer hand, the obvi-

tion and the UK interest was mirrored around the globe as pundits realised that the current raves were all part of the Fire empire.

Solomon adds: "A European licensing deal was secured with Roadrunner and although the initial sums weren't phenomenal, the input of money was essential. But the deal almost went downhill from the moment it was done. The records didn't do that well as the licensors were more used to selling heavy rock."

By the time Fire were out of the deal, the market had become depressed and companies were more selective about what they were licensing. Juliet Howles had been working on special licensing one-offs for the label, while doing the same for Abstract — her time working for Cherry Red in the international market giving her the contacts to go freelance. When the Roadrunner deal came to a close it became obvious to Solomon and Bedford that they needed to advance further into international territories. It was another financially sound decision, then, to take on Howles full-time.

Says Solomon: "We'd come to the realisation that the international market was basically unaddressed. The first or second generation indies which have a structure closer to a major were aware of the international side, but very few smaller labels had the professional facilities to exploit it."

"We decided that whatever it cost it would be worth trying to afford Juliet as a full-time international person. I think having Juliet there and attaining a really high press profile, the label has really been forced into people's attention."

"Abroad, there was a feeling that Fire was beginning to happen in the UK and when I spoke to people in other territories they were aware of what was going on," says Howles.

And the deals followed. Vogue Records in France, Gramofon Electra in Scandinavia and Rough Trade in West Germany took on the whole label, while specific projects were taken on by Restless and Enigma in the States, with deals currently pending in both Spain and Greece.

"A lot of the people we've been working with or attempting to work with have become so aware of the level of press interest, the level of support in general, it's almost pushed them into doing deals," asserts Solomon.

The success of the label has led to The Blue Aeroplanes being snapped up by Ensign/Chrysalis, their five album deal with Fire having run its course. And interest surrounding The Spacemen 3 has brought offers from both sides of the Atlantic. Since Fire's well received appearance at the New Music Seminar in New York, interest has increased to fever pitch and, while UK labels seem unable to handle anything unless there's an immediate commercial single, major US concerns have trekked the unearthy route to Fire's Highbury Park office to get further involved.

Initial surprise at the setting is



THE PERFECT DISASTER: blowing success Fire's way

soon overcome by enthusiasm for the label and a belief that with US support the Fire talent department could develop and project yet more potential rock acts onto the US stage.

"I suppose we're an ideal A&R department for any major," muses Solomon. "The trouble is convincing majors in the UK to take it that way. Their A&R departments have got to justify their own salaries."

Bedford agrees: "The US labels can see that for a tenth of the price that they spend on a video, we're marketing bands into the top 75 of the album charts."

"American A&R departments seem more interested in investing in people. They seem to think that because we've been able to do

this, we can find other things that are equally as good. They're keen in investing in a group of people rather than just, say, Spacemen 3 or Perfect Disaster or The Parachute Men," says Howles.

Somehow, it's a little bizarre that aspiring UK major labels haven't tuned into Fire's potential and massive press profile. That Fire's roster includes half a dozen potential album acts and the contemporary shimmering pop rock of The Parachute Men hasn't gone unnoticed on the other side of the Atlantic. Perhaps UK majors have finally returned to the safe house stability that existed prior to punk rock in the mid Seventies. Then certainly, Fire's success is assured and desperately needed.



FIRE FIVE: the cogs that pay their way

THERE'S A hub-bub within the music industry, but it's not coming from the West End or even the far west end of London. International interest in one of London's best-defined labels is making bells ring. Fire Records nestles, in rather cramped fashion, on one floor of the label's managing director's flat in Highbury New Park. Hardly a salubrious venue, no streets lined with restaurants for the essential business lunches, but certainly an attractive stopping off point for visiting US majors prompted by the label's recent push into the spotlight.

Fire operates as a tight five-piece operation, each element was brought in when mathematical equations realised that their cog could pay its way. The brainchild of MD Clive Solomon, the nucleus consists of Dave Bedford and Juliet Howles, the complement of five being achieved with financial controller Susan Rush and general gofer Jon Eydman, with former enthusiasts Robin Gibson and Johnny Waller shouting encouragement. A healthy team and a perfect example of achieving success by carefully selecting your workforce.

"There's always been a strong collective approach to Fire," enthuses Solomon. "We always thought that if we could work with several skilled people who knew certain areas of the business, we could eventually break groups."

"The alternative would have been to operate like a small-time cottage industry," he adds.

ous thing to do was to take on their own production. The potential savings allowed them to employ Dave Bedford to handle production and set up accounts and credit to aid cashflow.

"We'd done some pretty lavish sleeves and, looking at the production costs, I realised we were losing thousands because we weren't handling it ourselves and we weren't able to shop around." Bedford could check the invoices and figures and Solomon became "a proverbial pain in the arse" by querying every process.

"We found so many discrepancies that it then became obvious that it would make financial sense to have a bookkeeper who would make yet further savings."

From Fire's inception journalists were given access to what was going on. With positive response. The foundations were built on after Bedford's arrival.

"Although the press interest was there, I made a point of going round the papers every week to give the label a focal point," says Bedford.

This activity, aided in no small way by the quality of the releases, paid off and a torrent of press attention, singles of the week and positive gossip appeared from week to week. The original Fire appearance of working with bands who could get press but were "unhip" changed when the label signed The Parachute Men and snaffled The Spacemen 3 from the hands of Creation. People paid at-



SPACEMEN 3: light the touchpaper

NEW ALBUMS

Distributor Codes

ACD—ACD 01-451 4494
 AMT—0753 680137
 API—0904 611656
 ARAB—Arabesque
 01 992 7732
 BB—Bite Back 01-653 5350
 BK—Backs 0603 624290
 BMG—BMG 021-500 5678
 BU—Buller 08894 76316
 C—CBS 0296-395151
 CA—Caddis 01-836 3646
 CC—Clear Cut 0533 811417
 CH—Charly 01-639 8603
 CLD—Compact Leisure
 01-523 2266
 CM—Celtic Music 0423 888979
 CON—Conifer 0895 441 422
 CSA—01-960 8466
 DGT—Digital Import Software
 0222 473474
 DIS—Discovery 0672 43931
 DISC—Disc 0222 473474
 E—EMI 01-848 9811
 EMD—European Music
 Distributors 01-443 2528
 EUR—Entertainment UK
 01-848 9769
 F—Fast Forward
 031-226 4616
 FOI—Folksound 0203 711935
 GAM—GAM 01-509 2244
 GCS—John Goldsmith CDs
 01-405 2280
 GD—Gordon Duncan
 0467-21517
 GGD—S. Gold 01-539 3600
 GS—Graphic Sound
 0422 683196
 GY—Greyhound 01-924 1166
 H—HR Taylor 021 622 2377
 HM—Harmonia Mundi
 01-253 0863
 HOI—Hollywood Nights
 0438 315533
 HS—Hush 0532 742106
 ICH—Ichiban 01-991 5990
 I—Cartel Scotland
 031 226 4616
 —Cartel North
 0904 641415
 —Cartel Midlands
 0926 496060
 —Cartel East
 0926 496060
 —Cartel West
 0272 541291
 —Cartel South-East
 01-837 4404
 IC—01-991 5990
 JET—Jemsound 0253 712453
 J—Jungle 01-267 0171
 JS—Jester 01-961 5818
 K—Kiel 01-992 8603
 KS—Kingdom 01-836 4763
 LG—Lightning 01-965 9292
 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)
 MWA—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
 PK—Pickwick 01-200 7000
 PL—Prism Leisure 01-804 8100
 PP—Probe Plus 051 236 6591
 PRO—Projection 0702 71 4025
 PYG—Palace Virgin and Gold
 01-539 5566
 PY—Priority 01-992 7021
 RB—Red Barron 0753 683127
 RA—Rainbow 01-589 3254
 RC—Rollercoaster
 0453 886252
 RE—Revalver 0272-541291
 REC—Recommended
 01-622 8834
 RH—Rhino 01-965 9223
 RL—Red Lightnin' 037-988 693
 ROSS—Ross 08886 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—Soto Sound 01-523 2981
 SP—Spartan 01-903 8223
 SRD—Southern 01-889 6555
 SSD—Silver Sounds (CD)
 01-808 0833
 STERNS—Stern's/Triple Earth
 01-388 5533
 STY—Stylus 01-742 1662
 SUPE—Supertone 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
 WJ—Wynd-up 061-872 0170

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
A.S.A.P. SILVER AND GOLD	EMI LP/MC:EMC 3566/TCMC 3566 CD:CEMC 3566						£ 4.26/7.29(E)		Rock
ADVENTURERS, The	TRADING SECRETS WITH THE ADVENTURERS ELEKTRA LP/MC:EKT 62/EKT 62C CD:K9608712 (M)								Rock
AEROSMITH	GREATEST HITS CBS LP/MC:4607031/4607034 CD:4607032 (C)								Rock
ALVIN DARLING	CELEBRATION CHOIR A MOTHER CRIES ICHIBAN LP/MC:MIR 5018/MIR 5018MC						£ 3.95/(VBK)		Gospel
ANDERSON, Laurie	STRANGE ANGELS WARNER BROTHERS LP/MC:WX 258/WX 258C CD:K9259002 (M)								MOR
BAILEY, Pearl	COME ON LET'S PLAY WITH PEARLIE MAE ROULETTE LP:ROU 1006 CD:CZ 239						£ 3.04/4.83(E)		Jazz
BASIE, Count & HIS ORCHESTRA	THE ATOMIC MR BASIE ROULETTE LP:ROU 1005 CD:CZ 238						£ 3.04/4.85(E)		Instrumental
BENOIT, David	WAITING FOR SPRING GRP LP:GRP 95951 CD:GRP 95952						£ 4.56/6.95(P)		Jazz
BOLT THROWER	REALM OF CHAOS EARACHE LP:MOSH 013 CD:MOSH 013CD						£ 3.65/6.49(I/RE)		Rock
BOLTHROWER	REALM OF CHAOS EARACHE MC:MOSH 013MC						£ 3.65/(VRE)		Rock
BON JOVI	BON JOVI VERTIGO/PHONOGRAM CD:8386052						£ 26.76(F)		Metal
BROS	THE TIME CBS LP/MC:4659181/4659184						£ 4.25(C)		Pop
BROWN, Charlie	HAPPY ANNIVERSARY GRP LP/MC:GRP 5961/GRP 5962 CD:GRP 59564						£ 4.56/6.95(P)		Jazz
BUSTER BENTON	MONEY'S THE NAME OF THE GAME ICHIBAN LP/MC:ICH 1046/ICH 1046MC						£ 3.95/7.29(I/RE)		R & B
BUZZCOCKS	PRODUCT BUZZCOCKS BUZZCOCKS/EMI LP:LPDRT 1 CD:CDPRT 1 (E)								Rock
BYRNE, David	BRAZIL CLASSICS 2/O REPRISE LP/MC:K9260191/K9260194 CD:K9260192 (M)								World
CHAMBRE JAUNE	BETTER DEAD THAN ALIEN GREYHOUND LP:SCHEMER 8906						£ 3.99(GY)		Indie
CLANSMEN, The	FLYING SCOTSMEN SCOTDISC MC:KITV 489						£ 3.64/(GD/H)		MOR
CLOUD, Michael	LOVE BROUGHT ME BACK ICHIBAN LP/MC:MIR 5019/MIR 5019MC						£ 3.95/(VBK)		Gospel
COLORBLIND	JAMES EXPERIENCE WHY SHOULD I STAND UP COOKING VINYL LP/MC:COOK 028/COOK 028 CD:COOK 028						£ 3.85/6.70(I/RE)		Rock
COOLING WATERS, The	WE SHALL BE CHANGED ICHIBAN LP/MC:MIR 5017/MIR 5017MC						£ 3.95/(VBK)		Gospel
CRIMINAL ELEMENT	ORCHESTRA LOCKED UP CBS LP/MC:4659191/4659194 CD:4659192						£ 3.99/7.29(C)		Rock
D'ARBY, Terence	Trent NEITHER FLESH NOR FISH CBS LP/MC:4658091/4658094 CD:4658092 (C)								Rock
D-MOB	A LITTLE BIT OF THIS ... LONDON LP/MC:8281591/8281592 CD:8281594						£ 4.26/6.69(F)		Dance/Disco
DAVIS, Miles	SATURDAY NIGHT AT THE BLACK HAWK VOL 2 CBS (FRANCE) LP/MC:4651911/4651914 CD:4651912						£ 2.99/8.50(DIS)		Jazz
DEF LEPPARD	DEF LEPPARD VERTIGO/PHONOGRAM CD:8386062						£ 22.50(F)		Metal
DICE CLAY, Andrew	DICE DEF AMERICA/PHONOGRAM LP:8281621/8281624						£ 4.26(F)		Comedy
DYLAN, Bob	FREE WHEELIN' NICE PRICE LP:32390 (CBS)								Folk
FERGUSON, Maynard & HIS ORCHESTRA	MAYNARD FERGUSON & HIS ORCHESTRA ROULETTE LP:ROU 1004 CD:CZ 237						£ 3.04/4.83(E)		Instrumental
FULL SWING	THE END OF THE SKY CYPRESS LP:YL 9999 CD:YD 9999 (SP)								Instrumental
GALLAGHER, Brian	COMING HOME CYPRESS LP:YL 0126 CD:YD 0126 (SP)								Jazz
GANGSTERS, The	STREET OF CHICAGO SET LP:HTPA10						£ 3.05(GY)		Dance/Disco
GOD'S LITTLE MONKEYS	NEW MAPS OF HELL COOKING VINYL LP/MC:COOK 022/COOK 022 CD:COOK 022						£ 3.85/6.70(I/RE)		Rock
GORKY PARK	GORKY PARK VERTIGO/PHONOGRAM LP/MC:8420351/8420354 CD:8420352						£ 4.26/6.69(F)		Metal
GRUISIN, David	THE FABULOUS BAKER BOYS GRP LP:GRP 20021/GRP 20022						£ 4.56/6.95(P)		Jazz
HARPER, Roy	FOLKJOKEOPUS AWARENESS CD:AWCD 1003						£ 6.49/(VRE)		Rock
HARPER, Roy	WORK OF HEART AWARENESS CD:AWCD 1002						£ 6.49/(VRE)		Rock
HEWSON, Richard	MUSIC OF THE STARS - SCORPIO CSA LP/MC:BIRTHLP 1/BIRTHMC 1 CD:BIRTHCD 1						£ 3.25/6.08(P)		Instrumental
HOLIDAY, Billie	THE QUINTESSENTIAL VOL 5 CBS (FRANCE) LP/MC:4651901/4651904 CD:4651902						£ 2.99/8.50(DIS)		Jazz
HURRICANES, Johnny & The	LET'S ROCK BLACK TULIP MC:2636074 CD:2636072 (ML)								R 'n' R
HUSTLE, Z & M.C.	COOL P SHOWS ME YOURS ... ICHIBAN LP/MC:SDE 4010/SDE 4010MC						£ 3.95/(VBK)		Rap
IMPRESSIONS, The	LASTING IMPRESSIONS ICHIBAN LP/MC:CUR 2006/CUR 2006MC CD:CUR 2006CD						£ 3.95/7.29(I/RE)		Soul
ISAACS, Gregory	I.O.U. GREENSLEEVES LP/MC:GREL 136/GREL 136 CD:GRELCD 136 (J/S/BMG)								Reggae
KANE, A.R.	I ROUGH TRADE LP/MC:R139/CR139 CD:CDR139						£ 9.99/(VRT)		Pop
KIRSCH, Barry & Rae	MUSIC OF THE STARS - CAPRICORN CSA LP/MC:BIRTHLP 3/BIRTHMC 3 CD:BIRTHCD 3						£ 3.25/6.08(P)		Instrumental

**Previously listed in alternative format *Import

30 October 1989-3 November 1989 Album releases: 92

Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
LENNON, John	THE JOHN LENNON COLLECTION PARLOPHONE/EMI CD:CEMTV 37						£ 7.29(EMI)		Rock
LEWIS, Ramsey	THE IN CROWD BLACK TULIP MC:2636464 CD:2636462 (ML)								Jazz
LIBERACE	LIBERACE COLLECTION BLACK TULIP MC:2636254 CD:2636252 (ML)								MOR
MACLEOD, Jim & HIS BAND	PLAYED SELECTED SCOTTISH COUNTRY DANCES SCOTDISC LP/MC:ITV491/KITV491 CD:CDITV491						£ 3.64/6.06(GD/H)		MOR
MARLETTES, The	MASSACRE OF GLENCOE SCOTDISC MC:KITV 392						£ 3.64/(GD/H)		MOR
MATHEWS, Tony	ALIEN IN MY OWN HOUSE ICHIBAN LP/MC:SDE 4004/SDE 4004MC CD:SDE 4004CD						£ 3.95/7.29(I/RE)		Soul
MAYFIELD, Curtis	SOMETHING TO BELIEVE IN ICHIBAN LP/MC:CUR 2005/CUR 2005MC						£ 3.95/7.29(I/RE)		Soul
McCLURE, Bobby	THE CHERRY LP ICHIBAN LP/MC:SDE 4008/SDE 4008MC						£ 3.95/7.29(I/RE)		R & B
MINNELI, Liza	RESULTS EPIC LP/MC:4655111/4655114 CD:4655112						£ 4.25/7.29(C)		Pop
MOHAMED DWANNA	EAST FUN FACTORY LP:FUNFAC 1914 CD:FUNFACD 1914						£ 3.25/5.50(P)		Dance/Disco
MONKEES, The	IDOLIZED, PLASTICSED ... DISCUSSION LP:CIRCUSBOY 1						£ 3.05/(VBK)		Spoken
NYRO, Laura	LIVE AT THE BOTTOM LINE CYPRESS LP:YL 0128 (SP)								Pop
OH DEV YOU	GET WHAT YOU DESERVE GREYHOUND LP:SCHEMER 8904 (GY)								Indie
OHIO EXPRESS, The	SWEETER THAN SUGAR BLACK TULIP LP/MC:2636531/2636534 CD:2636534 (ML)								Pop
ORIGINAL SOUNDTRACK	OLD GRINGO SILVA SCREEN LP/MC:GNPS 8017/GNPS 8017 CD:GNPD 8017						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	APARTMENT ZERO SILVA SCREEN LP/MC:MOMENT 120/MOMENTC 120						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	SHIRLEY VALENTINE SILVA SCREEN LP/MC:FILM 042/FILMCD 042						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	THE LONG GOOD FRIDAY SILVA SCREEN LP/MC:FILM 020/FILMCD 020						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	THE NAVIGATOR SILVA SCREEN LP:FILM 039 CD:FILMCD 039						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	THE RAGGEDY RAWNEY SILVA SCREEN LP/MC:FILM 033/FILMCD 033						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	THE RAINBOW SILVA SCREEN LP/MC:FILM 040/FILMCD 040						£ 3.99/7.29(BMG)		Films/Shows
ORIGINAL SOUNDTRACK	WHEN THE WHALES CAME SILVA SCREEN LP/MC:FILM 049/FILMCD 049						£ 3.99/7.29(BMG)		Films/Shows
PRUESS, Craig	MUSIC OF THE STARS - SAGITTARIUS CSA LP/MC:BIRTHLP 2/BIRTHMC 2 CD:BIRTHCD 2						£ 3.25/6.08(P)		Instrumental
PSYCHIC TV	MOUTH OF THE NIGHT TEMPLE LP:CD:TOPY 034CD						£ 6.49/(VRE)		Rock
RADICTS, The/The	PRESS SKINS 'N' PUNKS VOLUME 5 OII LP:OIR 015						£ 3.05/(VRE)		Rock
REVERE, Paul & The	RAIDERS GREATEST HITS BLACK TULIP MC:2636064 CD:2636062 (ML)								Rock
ROE, Tommy	20 GREATEST HITS BLACK TULIP LP/MC:2236212/2136212 CD:2636212 (ML)								MOR
SCREAMING BLUE	MESSIAHS TOTALLY RELIGIOUS ATLANTIC LP/MC:K9608591/K9608594 CD:K9608592 (M)								Rock
SPASMODIQUE	NORTH GREYHOUND LP:SCHEMER 8902 (GY)								Indie
STEVENS, Cat	FIRST CUTS DERAM/DECCA INTERNATIONAL CD:8205612 (F)								Rock
SWAMP DOGG	I CALLED FOR A ROPE AND THEY ... ICHIBAN LP/MC:SDE 4003/SDE 4003MC						£ 3.95/7.29(I/RE)		Soul
SWEET, The	BLOCKBUSTERS RCA LP/MC:NL74313Y/NK74313PP CD:ND74313QK (BMG)								Pop
TOMLINSON, Michael	FACE UP IN THE RAQIN CYPRESS LP:YL 0127 (SP)								Pop
TWINKLE BROTHERS	DUB MASSACRE 2 TWINKLE LP:NG 502						£ 3.65/(VRE)		Reggae
VANDROSS, Luther	THE BEST OF LUTHER VANDROSS EPIC LP/MC:EPC 4658011/4658014 CD:4658012 (C)								Soul
VARIOUS	30 YEARS OF NUMBER ONES VOLUME 7 COMNOISSEUR LP/MC:TYNOLP 106/TYNOMC 106						£ 10.90 (P)		Pop
VARIOUS	BHANGRA FORCE MULTITONE MC:CMUT 1090						£ 2.43/(VBK)		Bhangra
VARIOUS	CAN U FEEL IT - THE CHAMPION LEGEND K-Tel LP/MC:NE 1452/CE 2452 CD:CD 3452						£ 5.56/10.43(K)		Hip Hop
VARIOUS	DREAM A LITTLE DREAM CYPRESS LP:YL 0125 CD:YD 0125 (SP)								Films/Shows
VARIOUS	MASSIVE VOL 3 LONDON LP/MC:8281731/8281732 CD:8281734						£ 4.26/6.69(F)		Reggae
VARIOUS	RAP ATTAK K-Tel LP/MC:NE1450/CE2450 CD:NCD3450						£ 4.86/6.08(K)		Rap
VARIOUS	UNFORGETTABLE II EMI LP/MC:EMTV 46/CEMTV 46 CD:CEMTV 46						£ 7.29(E)		Pop
VAUGHAN, Sarah	AFTER HOURS ROULETTE LP:ROU 1003 CD:CZ 235						£ 3.04/4.85(E)		Jazz
WASHINGTON, Dinah	DRINKING AGAIN ROULETTE LP:ROU 1002 CD:CZ 234						£ 3.04/4.85(E)		Jazz
WET WET WET	HOLDING BACK THE RIVER PRECIOUS/PHONOGRAM LP/MC:8420111/8420114 CD:8420112						£ 4.56/7.29(F)		Pop
WILLIAMS, Joe	A MAN AINT SUPPOSED TO CRY ROULETTE LP:ROU 1001 CD:CZ 233						£ 3.04/4.85(E)		Jazz
WILLIAMS, John	SPANISH GUITAR CONCERTOS MASTERWORKS LP:447911 (C)								Instrumental

Year to date: 42 weeks to 3 November 1985 Album releases: 4,721

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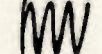
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NEW SINGLES

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**AGE OF CHANCE TIME'S UP/Superpower VIRGIN VSCD 1133 CD (F)										
**ALARM, The A NEW SOUTH WALES/The Rock I.R.S. EIRSTEN 129 10" River To Cross/EIRSTEN 129 CD Working Class Hero (E)										
AMAH, The VOICE OF HASSAN/iba NATION NR 00037 12" (P)										
AVERAGE WHITE BAND SPIRIT OF LOVE/Version POLYDOR PO 56 7" Pic Bag PZ 56 12" Pic Bag (F)										Soul
BAD ENGLISH WHEN I SEE YOU SMILE/Rockin' Horses EPIC 6553477 7" Pic Bag (C)										
BARDOTS, The SAD ANNE/SUMMER HOUSE/SHINE! Bite The Apple/I Could Never Happen To U; WILDE CLUB WILDE 1 12" Pic Bag (I/BK)										
BEAT CLUB, The SECURITY/iba CHAMPION CHAMP 223 7" Pic Bag CHAMP 12223 12" Pic Bag (BMG)										Dance/Disco
BEATLES SOMETHING/Come Together PARLOPHONE RP 5814 7" (E)										
BELLE, Regina GOOD LOVIN'/This Is Love CBS 6552305 12" Pic Bag 6552304 MC (C)										Dance/Disco
BIG AUDIO DYNAMITE CONTACT/In Full Effect CBS BAAD 6 7" Pic Bag BAAD T6 12" Pic Bag CDBAAD 6 CD (C)										
BLACK HAVANA Presents KEITH THOMPSON CANT TAKE IT/Inst) SYNCOPATE SY 31 7" Pic Bag 125Y 31 12" Pic Bag (E)										
BLOW-UP FOREVER HOLIDAY/Monkey's Cha Cha CHERRY RED CHERRY 103 7" 12CHERRY 103 12" Lovescene (P)										
BLUE MERCEDES THAT BEAUTY IS YOU/iba MCA MCA 1374 7" Pic Bag MCAT 1374 12" Pic Bag DMCAT 374 CD (F)										
BREAK THE ILLUSION CAN YOU UNDERSTAND/iba PLAY HARD DEC 23 12" (I/RE)										
BREATHLESS I NEVER KNOW WHERE YOU ARE/Moment By Moment/Heartburst TENOR VOSSA BREATH 8 7" (I/NM)										
BRITTON, Alan OKPHAN BOY/Guitar Emotions RIVIERA 89002 7" (H)										
BROWN, Miguel SO MANY MEN, SO LITTLE TIME/Close To Perfection OLD GOLD OG 4138 12" (WU/P/LIG)										Hi-nrg/Disco
BYGRAVES, Max YOU'LL NEVER KNOW/Oh Johnny (Medley) PARKFIELD PMS 5007 7" PMT 5008 12" Pic Bag I'll Be Seeing You/Kiss Me Goodnight...PCDS 5009 CD (BMG)										
CIMONE IF YOU WANT ME/Inst) GROOVE AND MOVE GMT 7 7" GMT 127 12" (G&M)										
COLLINS, Phil ANOTHER DAY IN PARADISE/iba VIRGIN VS 1234 7" Pic Bag VST 1234 12" Pic Bag VSC 1234 CD (F)										
**COOPER, Alice BITE THE NAILS/From Your Gun EPIC ALICE M3 MC (C)										
CROWN HEIGHTS AFFAIR I'LL DO ANYTHING/Version) SBK SBK 7003 7" Pic Bag 125BK 7003 12" Pic Bag (E)										Dance/Disco
DECEIVERS, The LONG WAY DOWN/Your Precious Ring SEDITION EDIT 4 7" Pic Bag 12EDIT 4 12" Pic Bag Candleheart (I/RE)										
DEES, Sam AFTER ALL/True Believer In Love RCA PB 43139 7" Pic Bag PT 43140 12" Pic Bag PD 43140 CD (BMG)										
DIAMOND, Neil THIS TIME/Baby Can I Hold You CBS 6545180 7" Pic Bag 6545189 7" Gatefold Sleeve Beautiful Noise/I You Know What...6545186 12" Pic Bag 6545182 CD Ltd Ed 6545185 CD Ltd Ed Pic Disc 654										
DIGANCE, Richard TONY HANCOCK/Don't Come Round For Me Tonight Bill RIVIERA 89003 7" (H)										
DOUBLE I BLESS THE PUNK/Inst) 4TH B'WAY 12BRW 152 12" (F)										
DYLAN, Bob EVERYTHING IS BROKEN/Death Is Not The End CBS 6553587 7" Pic Bag 6553586 12" Pic Bag 6553582 CD (C)										Dance/Disco
EDELWEISS I CAN'T GET NO./EDELWEISS/Gamag 4 U WEA YZ 442 7" Pic Bag YZ 442T 12" Pic Bag (W)										
EURYTHMICS DON'T ASK ME WHY/Rich Girl RCA PB 43129 7" Pic Bag PT 43130 12" Pic Bag SynaPD 43298 CD When The Day Goes Down/Don't Ask Me Why/PK 43129 MC When The Day Goes Down/Don't Ask Me Why (BMG)										
FAITH NO MORE FROM OUT OF NOWHERE/iba LONDON LASH 19 7" Pic Bag LASHX 19 12" Pic Bag (F)										
FAST EDDIE GET ON UP/Version) DJ INT/WESTSIDE 6553667 7" Pic Bag 6553666 12" Pic Bag 6553662 CD (C)										Dance/Disco
FATBACK With STEVE WALSH I FOUND LOVIN' (LIVE)/(STEVE WALSH - Version) OLD GOLD OG 4141 12" Pic Bag										
FINE YOUNG CANNIBALS I'M NOT THE MAN/Mother's Child LONDON LON 244 7" Pic Bag LONT 244 7" Special Ed In Tin LONX 244 12" Pic Bag LONCD 244 CD LONCS 244 MC (F)										
FOSTER & ALLEN I'LL NEVER STOP WANTING/iba HONEYBEE HONEY 7 7" Pic Bag (P)										
FRANKLIN, Aretha & JAMES BROWN GIMME YOUR LOVE/Version) ARISTA 112727 7" Pic Bag 612727 12" Pic Bag He's The Boy/62727 CD (BMG)										Soul
GOLD, Angie EAT YOU UP (MASTERJAM REMIX) (Version) PASSION PASH 1295 12" (PAC)										
**GUN INSIDE OUT/Back To Where We Started A&M A&M 531 7" Box Set/Boxed/Poster (F)										
**HEAVY D & THE BOYZ SOMEBODY FOR ME/iba MCA MCA 1370 7" Pic Bag (F)										
HENLEY, Don NEW YORK MINUTE/Gimme What You Got/GEFFEN GEF 66 7" Pic Bag GEF 66T 12" Pic Bag (W)										
HOLE DYKES/iba EYAS MEDIA EYAS 031 12" (I/RT)										
HOUSE OF LOVE I DON'T KNOW WHY I LOVE YOU/Secrets FONTANA/PHONOGRAM HOL 2 7" Pic Bag HCL 212 12" Pic Bag I Can't Stand It (F)										
INDIGO GIRLS CLOSER TO FINE/iba EPIC 6549077 7" Pic Bag 6549076 12" Pic Bag 6549072 CD (C)										
INVADERS OF THE HEART Featuring ZAHREME THE UNSPOKEN WORD/iba NATION NR 00037 12" (P)										
**JACKSON, Janet RHYTHM NATION/Version) BREAKOUT USAPD 673 12" Pic Bag (F)										
JACKSON, Mick BLAME IT ON THE BOOGIE/Weekend/Married Men OLD GOLD OG 4140 12" (WU/P/LIG)										Dance/Disco
JAMES DEAN DRIVING EXPERIENCE, The CLEAR LAKE REVISITED/Oh GRATEFUL/Drop Dean Darling/Ballad of Bedford Town PLASTIC HEAD PLASS 013 12" Pic Bag (I/BK)										
**JESUS LOVES YOU AFTER THE LOVE/iba MORE PROTEIN PROT 2 7" (F)										
JONES, JJ SIGN OF THE TIME/iba LIVING BEAT SMASH 7 12" (P)										
KEVIN MCDERMOTT ORCHESTRA HEALING AT THE HARBOUR/To My Diary ISLAND IS 437 7" Pic Bag 1215 437 12" Pic Bag You Can't Do That/CD 437 CD (F)										
KIT CHEATIN' MY HEART/The Bitter End/Trusting My Perception/I Love Her. PLAY HARD DEC 20 12" (I/NM)										
KRYSTAL & SHABBA RANKS TWICE MY AGE/iba GREENSLEEVES GRED 258 12" (BMG/J5)										Reggae
LABELLE, Perri YO MISTER/iba MCA MCA 1376 7" Pic Bag MCAT 1376 12" Pic Bag DMCAT 1376 CD (F)										
LANDLORD Featuring DEX DANCLAIR I LIKE IT/Version) DEBUT/PASSION DEBXT 3084 12" (PAC)										
LAZY, Doug LET THE RHYTHM PUMP/Inst) ATLANTIC A 8784 7" (W)										
LEILA K GET TO GET/Version) ARISTA 112696 7" Pic Bag 612696 12" Pic Bag 662696 CD (BMG)										
**LIGHTNING SEEDS P.J.R.E/iba GHETTO GTG 6 7" GTG T6 12" (I/RT)										
LIVERPOOL FOOTBALL TEAM KENNY D, THE PRIDE OF LIVERPOOL/The Team SUBLIME LIME 115 7" Pic Bag LIMET 115 12" Pic Bag (P)										
**LIVING COLOUR GLAMOUR BOYS/Cur Of Personality EPIC LCL C6 CD Ltd Ed (C)										
LOONEY TUNES JUST AS LONG AS I GOT YOU (REMIX) (Versions) XL XLS 5 7" XLT 5 12" XLT 5CD CD (W)										

30 October 1989-3 November 1989 Single Releases: 95

Artist	A/B-side	Label	7"	12"	"MC"	"CD"	Cat Nos	Extra tracks	(Distributor)	Category
**MARTIKA I FEEL THE EARTH MOVE/Albis CBS 6552949 7" Ltd Ed Shrinkwrap 6552940 7" Poster Bag 6552944 (C)										
MARX, Richard ANGUA/Right Here Waiting EMI-USA MT 74 7" Pic Bag 12MT 74 12" Pic Bag Don't Mean Nothing/12MTG 74 12" Gatefold Sleeve CDMT 74 CD TCMT 74 MC (E)										
MEL AND KIM SHOWING OUT/Respectable OLD GOLD OG 4136 12" (WU/P/LIG)										
**MENTAL AS ANYTHING ROCK AND ROLL MUSIC/Get You Back EPIC ANY Q6 7" Ltd Ed Pic Bag Live It Up (C)										
MILLTOWN BROTHERS, The WHICH WAY SHOULD I JUMP/Silvertown BIG ROUND BIG R 104 7" Pic Bag BIG R 104T 12" Pic Bag (P)										
**MINNELL, Lisa DON'T DROP BOMBS/Inst) EPIC ZEE QT2 12" (C)										
MR LEE GET BUSY/iba JIVE JIVE T231 12" Pic Bag (BMG)										
NEW KIDS ON THE BLOCK YOU GOT IT (THE RIGHT STUFF)/Inst) CBS BLOCK 2 7" Pic Bag BLOCK B2 7" Badge Pack BLOCK G2 7" Ltd Ed EP BLOCK T2 12" Pic Bag BLOCK C2 CD BLOCK M2 MC (C)										
NICKS, Stevie WHOLE LOTTA TROUBLE/Edge Of Seventeen EMI EM 114 7" Pic Bag 12EM 114 12" Pic Bag Beauty And The Beast/12EMP 114 12" Ltd Ed Poster Bag CDEM 114 CD Rooms On Fire/12EM 114 MC Rooms On Fire (E)										
ONE THE SON OF THE SUN/Somebody CHRYSALIS CHS 3426 7" Pic Bag CHS 123426 12" Pic Bag Close Up (C)										
OUTLAW POSSE ORIGINAL DOPE (RICHIE RICH MIX)/VERSION/Lyrical Messiah/Version) GEE ST GEET 21 12" (I/RT)										
PENNINGTON, Barbara ON A CROWDED STREET/Fan The Flame OLD GOLD OG 4139 12" (WU/P/LIG)										
PETERS, Chris ANDI LEE/Version) TITANIA TNA ST 12" (SUPE/E)										
POCO CALL IT LOVE/Lovin' You Every Minute RCA PB 49339 7" Pic Bag PT 49340 12" Pic Bag PD 49340 CD (BMG)										
PRINCE THE ARMS OF ORION/I Love U In Me WARNER BROTHERS W 2757 7" Pic Bag W 2757T 12" Pic Bag W 2757CD CD (W)										
PSYCHIC TV LOVE WAR RIOT/iba TEMPLE TOPY 048 12" (I/RE)										
**QUIREBOYS, The 7 O'CLOCK/Pretty Girls PARLOPHONE CDR 6230 CD (E)										
RED LETTER DAY LAST NIGHT/iba RELEASED EMOTIONS TCS 001 7" (SRD)										
REDWAY, Mike MIGHTY LIKE A ROSE/iba REDROCK RKA 10 7" (Supe/E)										
REELS, The AROUND MIDNIGHT/Don't Hide The Slide FRONTIER FTR 5 7" Pic Bag (SUPE/E)										
RHYTHM IS RHYTHM STRINGS OF LIFE/iba KOOL KAT KOOL 509 7" KOOL 509T 12" (I/RT)										
RICH, Richie I CAN MAKE YOU DANCE/Inst) GEE ST GEE 22 7" GEE 22 12" (I/RT)										
RONSTADT, Linda DON'T KNOW MUCH/iba ELEKTRA EKR 101 7" Pic Bag EKR 101T 12" Pic Bag EKR 101CD CD (W)										
ROSE, The A PEACE INSIDE/THE EDEN SKIES/Can You See This Life/In At The Deep End AVALANTIC AVE 4T 12" AVE CD 4 CD (APT)										
SCOTT, Mike ANYTIME AT ALL/Weekend ESR 9ST 9KS2155 7" (0277656196)										
SHAMEN OMEGA AMIGO/iba ONE LITTLE INDIAN TP 12030 12" TP 7030CD CD (I/NM)										
SLEDGEHAMMER IN THE MIDDLE OF THE NIGHT/SLEDGEHAMMER/ SLAMMER MR5B 2 7" (E)										
**STANSFIELD, Lisa ALL ABOUT THE WORLD/Wake Up Baby ARISTA 112757 7" Poster Bag (BMG)										
STATUS QUO NOT AT ALL/Gone Thru The Slips VERTIGO/PHONOGRAM QUO 26 7" Pic Bag QUO 2612 12" Pic Bag (F)										
STEWART, Rod THIS OLD HEART OF MINE/iba WARNER BROTHERS WT 686 7" (W)										
**STREISAND, Barbara WE'RE NOT MAKIN' LOVE ANYMORE/Here We Are At Last CBS BARB T4 12" Pic Bag BARB QTA 12" Pic Bag BARB C4 CD Ltd Pic Disc BARB M4 MC Ltd Ed (C)										
SWING OUT SISTER FOREVER BLUE/The Kaleidoscope After FONTANA/PHONOGRAM SWING 8 7" Pic Bag SWING 812 12" Pic Bag SWICD 8 CD SWIMC 8 MC (F)										
10,000 MANIACS EAT FOR TWO/The Big Parade ELEKTRA EKR 100 7" Pic Bag EKR 100T 12" Pic Bag EKR 100CD CD (W)										
THOMAS, Evelyn HIGHER ENERGY/Masquerade OLD GOLD OG 4137 12" (WU/P/LIG)										
THOMPSON TWINS SUGAR DADDY/Monkey Man WARNER BROTHERS W 2819 7" Pic Bag (W)										
THUNDER SHE'S SO FINE/Girl's Going Out Of Her Head EMI EM 111 7" Pic Bag EMS 111 7" Pic Bag 12EM 111 12" Pic Bag Another Shot Of Love/12EMP 111 12" Pic Bag CDEM 111 CD (E)										
TIN MACHINE PRISONER OF LOVE/Baby Can Dance EMI-USA MT 76 7" Pic Bag MTS 76 7" in Envelope Pack 12MT 76 12" Pic Bag CDMT 76 CD Crack City/MT 76 MC Crack City (E)										
TLR STOP THE WORLD/Version) EAST TLR 1 7" Pic Bag 12TLR 1 12" Pic Bag (SUPE/E)										
TRANSPOSITION VAMP BORN TO BE SOLD/iba MCA TVVB 9 7" (F)										
TRAVIS, Randy IT'S JUST A MATTER OF TIME/This Day Was Made For Me And You WARNER BROTHERS W 2726 7" Pic Bag W 2726T 12" Pic Bag (W)										
TROJANS, The STOP BREAKING MY HEART/iba GAZ'S GAZ 013 7" (I/BK)										
2 IN A ROOM SOMEBODY IN THE HOUSE SAY YEAH/iba BIG LIFE BLR 12 7" BLR 12T 12" (I/RT)										
**UNIQUE 3 THE THEME/7 am 10 TEN 285 7" Pic Bag (F)										
URSULL, Joelle MYEL (HONEY)/Mal CBS 6546227 7" Pic Bag 6546228 12" Pic Bag 6546222 CD (C)										
**VANDROSS, Luther NEVER TOO MUCH/The Glow Of Love EPIC LUTH QT12 12" Pic Bag LUTH QT12 MC Ltd Ed (C)										
VARIOUS DOCTOR WHO (VARIATIONS ON A THEME)/Versions) METRO 12XMM 14 12" Ltd Ed Pic Bag (SUPE/E)										
WANG CHUNG DANCE HALL DAYS REVIVAL/iba GEFEN GEF 65 7" Pic Bag GEF 65T 12" Pic Bag GEF 65CD CD (W)										
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WILLIAMS, Geoffrey BLUE/The World Is Full Of Other People ATLANTIC A 8778 7" A 8778T 12" A 8778CD CD (W)										
WINANS, Bebe & Cece CELEBRATE NEW LIFE/Bridge Over Troubled Water CAPITOL CL 551 7" Pic Bag 12CL 551 12" Pic Bag Celebrate New Life/Heaven/CDCL 551 CD (E)										
**WOLFSBANE SHAKIN'/Brando DEF AMERICAN/PHONOGRAM DEFA 2 7" DEFA2 2 7" With A Patch (F)										
WONDER STUFF, The GOLDEN GREEN/iba POLYDOR GONE 8 7" Pic Bag GONEX 8 12" Pic Bag GONCD 8 CD GONCS 8 MC (F)										
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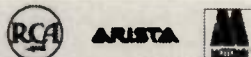
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Doolery's

D I A R Y

WITH THE awarding of a new music TV channel to Palace (p4), one of the music business' more colourful figures from the Seventies looks set to play a big part again in the Nineties. **Nik Powell**, whom many regard as the original architect of the Virgin empire, says of his 18-hour-a-day station, "we won't be slaves to the record industry" ... However with Palace's five year contract to run The Power Station worth more than £30m, and VPL rumoured to be driving a hard bargain, the record industry will be expecting big returns from the channel's video use ... The BBC has moved deeper into the magazine field with the purchase of Hartog Hutton, the company which publishes freebie music mags *Tracks* and *Insight* for Woolworths and Smiths respectively ... It hasn't taken long for **Paul Conroy** to stamp his personality on Chrysalis. Not only did he host a Paul Carrack showcase at Ronnie Scott's last week, but he sent out personal letters to media folk offering to send a free Carrack CD to "the person of your choice" ... Meanwhile a resurgent Chrysalis is celebrating its five records in the top 30 ... interesting to note that while **Garry Nesbitt** is prevented from working with his ex-Our Price colleagues for two years, the other four got 18 months. Presumably this means that he's a 25 per cent greater business threat to his former employer ... News of a benefit for the victims of the Deal Marines bomb. Cast members from London shows including *Cats*, *Les Miserables* and *Me And My Girl* are performing at the Broome Park club, Canterbury next Sunday (29) at 3pm. Information from Tano Rea on (01) 203 1747.

THE BPI is considering a sticker system for new releases covered by the new rental right which allows record companies to prohibit the hiring of product. One trouble is, wouldn't this just alert the rental people to the wealth of older material not covered? ... Confident that next year's Brits awards will confound the many critics of the 1989 debacle, a phlegmatic **Paul Russell** says: "Any awards show which runs for a number of years is in an evolutionary process. There have been bad Grammy awards followed by good Grammy awards and bad Oscars followed by good Oscars" ... The mystery of the disappearing **Rob Dickins**. After receiving his BASCA Gold Badge (p14) the WEA chairman suddenly scampered from the podium and was not seen again, hence his absence from the recipients' picture ... Deltic Records band *The Brotherhood Of Lizards* are claiming to have made the UK's first truly "green" tour. They travelled the 550 miles between 17 dates by bicycle, carrying instruments in a specially constructed bicycle trailer ... With their special connection through the Air studio with the hurricane-ravaged island of Montserrat, **George Martin** and **John Burgess** have organised a 14-track charity album. After *The Hurricane*, which includes a previously unreleased Rolling Stones track, will be available from November 13.

RADIO RADIO RADIO

November 25th issue of *MUSIC WEEK* will contain a special focus on UK radio, providing an overview on Technology, Promotion, and its increasing Commercial clout.

for further details ring
Judith Rivers on 583 9199 ext 202



HOW MANY videos: Kevin Godley launches Videola at HMV Videozone, Oxford Circus.



BIG BANG: Holly Johnson gets his platinum disc for *Blast* from MCA MD Tony Powell.



GOOD AS Golders: Max Bygraves with his gold-selling video and album at Hollywood Nites, Golders Green.



BIG THRASH: Deborah Harry helped Alanah Curry celebrate at the mega-party for the launch of the Thompson Twins' *Big Trash* LP.



AYLESBURY PLUCK: CBS's Aylesbury factory came to the rescue when Annela Rice was challenged to produce a single. Pictured with her is manufacturing director Lionel Smithers.



HEY MUSIC lovers: S'Express make their presence felt during a PA at HMV's Trocadero store.



LIQUID ASSETS: Jesus Jones sign copies of their album at Virgin Marble Arch.



BRINGING HOME the bacon: Danish band DAD relax with WEA staff at their end-of-tour party.

P O L Y G R A M (U K)



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