

18 NOVEMBER 1989

MUSIC WEEK



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“Hi... ”



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...and this is Monster Hits!"



Monster Hits

Following the success of Hits 10, Hits 11 is going to be even better and even bigger.

In fact, it's going to be Monstrous.

All the tracks on Monster Hits have been specially selected by the Hit Monster, the hippest DJ in town, and his choice of 32 great cuts makes Monster Hits the wickedest Hits yet.

Monster Acts

Madonna-Cherish, Black Box-Ride On Time, Starlight-Número Uno, Gloria Estefan-Oye Mi Canto, Kaoma-Lambada, Lisa Stansfield-All Around The World, Raoul Orellana-The Real Wild House, Beloved-The Sun Rising, Martika-I Feel The Earth Move, Eurythmics-Don't Ask Me Why, Chris Rea-The Road To Hell, Cher-If I Could Turn Back Time, Aerosmith-Love In An Elevator, Alice Cooper-

Poison, The Jesus And Mary Chain-Head On, Fuzzbox-Walking On Thin Ice, Simply Red-You've Got It, Luther Vandross-Never Too Much '89 Remix, Sybil-Don't



Make Me Over, Alyson Williams-

I Need Your Lovin', Prince-Partyman, Karyn White-Secret Rendezvous, Donna Summer-Love's About To Change My Heart, Liza Minnelli-Losing My Mind, Jive Bunny & The Mastermixers-That's What I Like, London Boys-My Love, Big Fun-Blame It On The Boogie, Bros-Chocolate Box, Sam Dees-After All, Fast Eddie-Git On Up, The Beatmasters With Betty Boo-Hey DJ/I Can't Dance (To That Music You're Playin'), 808 State-Pacific 707.

Monster Support

The Hit Monster is making personal TV appearances in a £1m plus network TV campaign aimed directly at the target market.



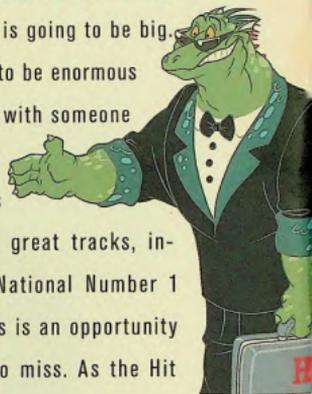
The Monster will dominate every region throughout the UK, with a variety of 30 sec spots, each one featuring a selection of Monster Hits.

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Monster support for Monster Hits. Well, a million's a Monster isn't it?

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CBS

BMG
RECORDS (UK) LTD

wea

MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

... and the wall came tumbling down

EAST BERLIN: A profound sense of history-in-the-making overlooked the landmark Looking East executive conference as world attention focused on the social and political upheaval in East Germany.

As people on the streets celebrated new-found freedoms and thousands were crossing through nearby Checkpoint Charlie — if only briefly — for the first time ever, inside the conference hotel many of the

400 delegates from 25 countries were drawing up an open letter requesting further dramatic trade, financial and cultural liberalisations in both East and West designed to develop eastern European markets.

Industry luminaries such as Simple Minds manager Bruce Findlay, producer Jack Riley, BPI consultant John Cummins and IFPI representative and PolyGram Netherlands director Robert Shuyt helped to draft the document addressed to heads of government, international trade bodies and mu-

sic industry chiefs.

In essence, the letter deals with the basic currency exchange difficulties and other main problems and opportunities which had emerged from the highly productive seminars.

The letter calls upon governments in the East and West to:

- Encourage investment in the music industry of the socialist countries.
- Actively seek to encourage its promotion of pop and rock music by erecting beneficial economic opportunities and establishing programmes of cultural exchange.
- Improve their legislation for the protection of music rights.
- Move towards convertible currencies between socialist and capitalist countries.
- Ease visa restrictions to enable the free movement of music business people.
- Establish exchange scholarship programmes to train music industry personnel.
- Take steps to ease custom regulations and to facilitate the free movement of goods and equipment.

PolyGram shares to pay for A&M

PLANS BY parent company Philips to sell 20 per cent of PolyGram to the international company at over \$3.5bn.

The long-expected move came last week when Philips said it would sell shares on the Amsterdam and New York stock exchanges. Some 35m shares at an estimated offer price of \$16-20 will be issued. A public statement from PolyGram says that the cash raised, some

\$700m, will be used to pay for the acquisition of A&M Records. PolyGram bought the US independent last month at a cost of around \$500m.

The sale will leave Philips as majority shareholder in PolyGram, no management or policy changes are expected.

When Sony purchased CBS Records in 1987, the company was valued at \$2bn.

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In-store taping set to hit UK

IN-STORE TAPING is set to become a part of record retailing in the UK with HMV and Our Price planning to introduce the system.

US-based Perinics has developed the idea with retailers in the US over the past year and its success has prompted the company to bring it to the UK.

The computerised Perinics machine is installed in shops and customers pay for a 10-track compilation tape of tracks of their choice which is made for them while they wait.

Tracks licensed to Perinics by the record companies vary in price, but on average a 10-track tape costs about \$10 (£6.60). Individual deals are made by Perinics to decide how much money the record companies receive.

Over the past month, Perinics representatives have been involved in negotiations with retailers in

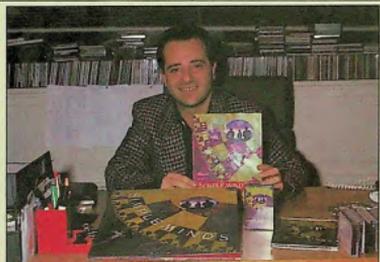
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Gallup burned but back

GALLUP'S CHART department is back in full working order following the fire which put its mainframe computer out of action. Chart manager John Pinder and his staff arrived at the Finchley Road office in London at 7.30am on Guy Fawkes day to find part of the building on fire.

The exact cause is not known, but electrical cables were badly burned. Most of the Gallup equipment was not affected and computer tapes, procedure books and

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STEVE LEWIS: aiming to save sheet music from extinction

Virgin's sheet music revival bid

VIRGIN MUSIC aims to save sheet music from virtual extinction and transform it into a money-spinning medium, starting with a fresh, book-style approach to the music and lyrics of Simple Minds' Street Fighting Years album.

Designed as a companion to the album and produced with the full co-operation of the band, the 68-page book features the complete

music and lyrics, many full-colour illustrations and extensive interviews with the artists and producers, setting the songs in context. "Sheet music is virtually extinct as a format for popular music publishers, providing a minuscule proportion of a songwriters' income," says Virgin Music managing direc-

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Roy Orbison and Friends

Oh Pretty Woman (Live)

three, seven & twelve
 taken from the forthcoming album
 "A Black & White Night Live"





lisa stansfield affection

the album

cd cassette vinyl

the street

november 20th 1989

**the campaign
the no 1 single**

all around the world

the tv

starts/LWT 24/25/26 nov
national w/c 27 nov

the press ads

Q/20:20/sky/iD/
smash hits/no 1/
record mirror/nme/
mix mag/the independent/
the guardian

the displays

centrepieces/posters
nameboards/sleeves in
over 800 stores and windows

the flyposters

national

the right time

this is

order now from your
BMG or contact sales
representative or from
BMG telesales on:
021 500 5678

cd 260 379
mc 410 379
lp 210 379



UK chain eyes 'bridgehead' UK

The 'Gams are coming!

by Jeff Clark-Meads

TWO NATIONS divided by one language is how the UK and the US have regularly been described.

Ask those who have tried to translate a retailing concept from one side of the Atlantic to the other and they will tell you the division goes beyond mere words — it pervades every attitude to business.

Tower discovered that when it became the first American to try its hand in London three years ago. Now Musicland is looking at the viability of making the same step and, according to Tower's managing director of European operations, Ken Sockolov, it could be in for a shock.

Says Sockolov: "The major difference here is the price structure and returns policy. Compact discs are more expensive here and there basically isn't a returns policy. In general, the labels are more gross-rooted, consumer-oriented in the States. Their sales staff get down on their knees to sell to the customers and not just to the retailer. They'll do everything they can to move records out of the store and to the consumer."

"In the UK, we find we have to do a lot more of that moving from the shelves than we have to do in the States. But, you learn a lot more about retailing when you have to do more of it yourself and that's knowledge which we are putting to use back home."

Sockolov adds, though, that there is little difference in the outward appearance of a Tower store in the US and the UK. "There are regional differences, but that's just recognition of the fact that New York is different from Los Angeles and London is different from Manchester."

Musicland may regard Tower's success in the UK as something to be emulated, though. At its flagship Piccadilly Circus store, a new, 10,000 square foot extension has just been opened and the chain is looking to have a new store in Glasgow in addition to its three in London.

Tower opened its first London store in 1986 and has always considered the UK a platform from which to attack the rest of Europe, an attitude which Musicland is believed to share.

However, Musicland may face a different kind of challenge to that which Tower confronted if it decides to come to the UK. Tower's trading style is to have large, prominent shops in regional shopping

centres, whereas Musicland's style is more akin to Our Price.

In the US, Musicland has some 700 shops, mainly in niche markets, and some observers feel that in the UK most of those niches are already occupied by an Our Price. Perhaps, though, Musicland can make a living by expanding the market here. That's Tower's argument when it first came to what it wasn't going to tread on anybody's toes because it was going to help enlarge the volume of music sold.

Sockolov says now: "Virgin, HMV and Our Price are all doing better than they were four years ago when we started."

World's apart

TWO UK retailers with experience of selling records on both sides of the Atlantic are HMV and Our Price parent company W H Smith. Both are agreed that at times, there can be a world of difference between the two markets.

HMV is to open what it claims will be the world's second-largest store in New York during the summer on the back of the 44 outlets it already has in Canada. HMV worldwide chief executive Stuart McAllister comments: "You've only got to look at stores in the UK and the US and you see most stores in Europe tend to be much more like the other retail environments around them while in the States they're more warehouse-like."

McAllister recognises that there are individual market conditions to be adapted to, but says HMV's basic philosophy does not change no matter where it is trading. "We have a sharp focus on our consumer segment and we're bent on providing good service to it."

"In the States, most stores compete on price and price alone. It'll be interesting to see whether the consumer is willing to spend on the value-added element, the service we can provide. The evidence we have from Canada is that he is."

McAllister says the main trading differences are the greater flexibility given to retailers in the US by a more comprehensive retailers/ex-



TOWER POWER: a 10,000 square foot extension has just been opened at US retailer Tower's flagship Piccadilly Circus store

change policy and the influence of shopping mall owners. They often lay down precise guidelines to retailers which can preclude a store like HMV selling books because of the proximity of a dedicated bookshop or curtail a music outlet venturing into merchandise and other periphery items.

Another difficulty McAllister recognises is distribution. The sheer size of the US means there is no national network and that has forced many retailers to spend money on setting up their own supply centres.

He also points to the difference in staff in the UK and the US, saying: "The Americans generally po minimum rates. HMV doesn't do that because we see our staff as an investment."

The importance of staff is also acknowledged by David Cliphams, director of specialist chains for

Smiths which owns the 19-store, Philadelphia-based Wee Three group. He comments: "It's true that management skills can export — providing they adapt to local market conditions. For us, it's so far good."

"We haven't tried to go out there and force Our Price on the American market. That's the kind of arrogance which can get you killed."

While saying he has a large amount of respect for Musicland, Cliphams contrasts its business methods with Our Price by stating: "They've got central control and central systems but that's not the nature of the British market. We rely here on the initiative of our local branches."

"We know the market isn't just different in the US and the UK, it's different in Inverness and Penzance."

NEW PRODUCT

● **THE NEW** Richard Clayderman album *The Love Songs Of Andrew Lloyd Webber* is being supported by a TV advertising campaign by London Records.

The album came out on November 10 with national TV ads on TV-am for two weeks from November 11. This will be followed by TVS and Central and radio ads on Capital and JBC from November 13. Further TV ads are planned in conjunction with retailers.

Press ads include a national newspaper campaign and there will also be ads in selected West End theatre programmes.

● **A&M IS** releasing a limited edition compact disc boxed set of 12 studio albums by The Carpenters on November 13.

The release of *The Carpenters Compact Disc Collection* will be backed with national press advertising and in-store displays. TV appearances by Richard Carpenter are also planned.

● **VIZA RECORDS**, through Jet Star/EMI Distribution, is backing the release of King Sounds' album *From Strength To Strength* this week with ads in *Music Week* and *Echoes* as well as fly posting and a radio campaign.

MUSIC WEEK



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NOUVEAU

"Ouija Board, Ouija Board"

NOVEMBER 13

7" bw "Yes, I Am Blind"

12" bw "Yes, I Am Blind"

"East West"

Order Now From PAM Telefax on 01 648 5801

In-store taping EMI and Apple kiss and make up

► FROM PAGE ONE

the UK and Our Price and HMV have expressed their interest in using the system in their stores.

Stuart McAllister, managing director of HMV International, says: "HMV is pioneering Persenics in Canada and the system will be evaluated in six months there.

"We will also be pioneering the system here in the UK. Initially, it will be in all of our larger stores. Realistically, it is likely to be 12 months before HMV launches Persenics here," says McAllister.

He believes the system will have a wide-ranging effect on UK retailing. "Its longer term future as a distribution system could include doing on compact disc what they do now on cassette."

Our Price is also keen to install the in-store taping system. Chairman David Cliphom has had three meetings with Persenics over the last 18 months. "I am one of the people that wanted them to come over here," he says.

"There is a logic to it as a future delivery system. It is another way of getting music to the public and in the US, contrary to what some say, it seems it has not hit sales records.

"Assuming Persenics can get the copyright agreements with the record companies, we would want to incorporate it into a prototype new store next year. We will test it on a few stores," says Cliphom.

ONE OF the industry's longest-running royalty disputes has ended with the announcement that EMI and Apple have settled "all outstanding lawsuits".

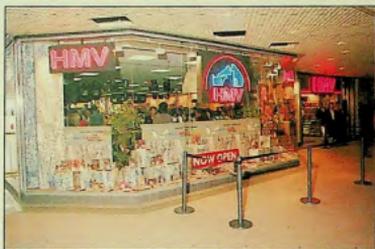
A complex series of US and UK court actions involving The Beatles concerned royalty payments stretching back over 20 years and at one stage the group were claiming over \$50m in damages.

Among other issues raised were EMI's licensing of the track Revolution for a Nike commercial, the responsibility for session payments on a John Lennon album, the fate of US cut-outs of Beatles product and EMI's alleged reluctance to issue Beatles material on compact disc.

Part of the settlement, the parties have agreed to make no

public comment on its contents, but EMI Music Worldwide chairman Bhaskar Menon says:

"We are most delighted to have resolved all the differences which arose between us and The Beatles in recent years, and look forward to the continuation of our long-standing and close relationship with the artists and Apple."



THIS IS the image that HMV hopes to recreate across the UK over the coming year as it develops its chain of stand-alone video stores. The Videozone at HMV Oxford Circus (pictured) is the prototype for the new chain, the first of which opens in Manchester before Christmas.

Gallup back

► FROM PAGE ONE

PCs were rescued by staff. The chart department then set up a base at a disorder recovery site it uses in Rickmansworth. That afternoon, Radio One had to broadcast a chart without including sales from the previous Saturday because of the delays the fire had caused.

The official and final chart for the week was given to Radio One at 5am the next day. As a result of the fire Music Week was published a day later.

Using the chart information recorded at Gallup's back-up office in Thame, Oxfordshire, Finde and his staff had to reformulate computer discs, restore the system and update the back-ups.

The chart department is now back in its Finchley food office and is in full operation.

Nimbus plans expansion as sale rumours are scotched

COMPACT DISC manufacturer NIMBUS is denying rumours that its whole operation is being sold off by parent company Maxwell Communications.

Speaking at a lunch hosted by Nimbus, technical director Gerald Reynolds said: "There may have been a time when Maxwell was questioning whether Nimbus was an appropriate fit but that is long past and its total support has resulted in an expansion of our capacities and good financial performance."

He went on to talk about current manufacturing trends, outlining that there had been a loss of capacity in the US but none in Europe as smaller plants had been acquired by major ones.

The shortage of supply predicted

last year was now being felt by record companies and further price hardening was expected, he said.

"The margin at retail level is no more than on LPs or cassettes. CD prices have more or less held steady over the last three years and there's unlikely to be any changes of the premium product end of the scale."

But he added that public perception of CD over-pricing, fuelled by the media, was putting pressure on further reductions.

Following a year in which Nimbus sales and production were up by 52 per cent in 1988, Reynolds said it planned to increase its UK and US capacities by 30 per cent and 45 per cent respectively during 1990.

Sheet music

► FROM PAGE ONE

for Steve Lewis, who adds:

"With this completely new approach — showing a lot of depth to the songs and making it all more visual — we're aiming to raise the standard and to reach many more people than would ever dream of buying sheet music."

Such a folio would normally sell a maximum of 10,000 to 12,000 but for this £4.99 book — published by Virgin Books through W H Allen and released on November 16 — the initial print-run is 60,000. The trade price is £2.99 (excluding VAT), reckoned to be comparable with margins on its audio equivalents, and will reach fans via previously untapped outlets such as W H Smith, Waterstone's and Menzies.

Record retailers will be able to order the book from W H Allen, while Virgin Music's usual sheet music distributor IMP will continue to service traditional outlets.

The book also features in a Christmas re-promotion of the Street Fighting Years album in December by Virgin Records which is releasing a limited edition box set comprising either a CD or cassette, plus the book and a cassette interview with the band.

Two more music books — featuring Terence Trent D'Arby and Tears For Fears — are already in production and Lewis says:

"This is a legitimate book publishing venture as well as a genuine attempt to increase the volume of printed music sold and we are encouraging our songwriters to make each book as individual as possible. Each book will also be very closely associated with the current album and I see it as an extension of the album campaign."

Would BRIEFING

HAMBURG: Former PolyGram Classics executive Hans Hirsch is to head WEA International's new classical division, Teldec Classics International. Based in Hamburg, the company aims to release 100 titles annually, concentrating on international operatic and orchestral product. According to Peter Andry, WEA International senior vice president, the new company will be responsible for all classical A&R and international marketing co-ordination.

WASHINGTON DC: Home taping is not as harmful to the industry as labels and publishers have claimed, according to a report issued here by The Office of Technology Assessment. The 240 page report leaves the US Congress to decide whether private-use home taping is legal. It also suggests that it is unclear whether an outright ban on home taping would have positive impact on either consumers or the record industry. The consumer electronics industry has hailed the report as killing the notion of imposing a royalty on recorders or blank tape while the RIAA disputes the survey's methodology and conclusions.

HONG KONG: The first Asian Copyright and Music Convention is to be held here in October 1990. More than 2,000 delegates and exhibitors are expected to attend a week of seminars, press conferences, discussions and workshops. Topics to be covered are likely to include piracy in Asia. Hong Kong's new cable TV business and international concert promotion in South East Asia.

LOS ANGELES: Bette Midler has been awarded \$400,000 in damages from Ford Motor Company's advertising agency Young & Rubicam for unlawfully appropriating a likeness of her voice and singing style for a Ford commercial. Midler had sought \$2.5m from Y&R and Ford for the 1985 advert.

NEW SINGLE

Figure of Paul McCartney Eight

7" features European Club Smash 'Où est le Soleil?' also available Special Collectors Gatefold CD Pack



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A DECADE OF HITS

INCLUDING

GIRLS ON FILM, RIO, SAVE A PRAYER, IS THERE SOMETHING I SHOULD KNOW
THE REFLEX, WILD BOYS, A VIEW TO A KILL, PLANET EARTH
HUNGRY LIKE THE WOLF, UNION OF THE SNAKE, NOTORIOUS,
SKIN TRADE, I DON'T WANT YOUR LOVE, ALL SHE WANTS IS



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EMI

Windows dressed to sell

MILLION OF shoppers will again be filling the High Streets this Christmas. As each one is a potential record buyer it is vital that dealers make their shops eye-catching to lure customers from the street and into the shop.

Tim Doust, retail marketing manager at EMI Records, says it is crucial for retailers to make the most of display material at this time of year.

He admits that during the festive season companies such as EMI spend as much on displays in London as they do for the rest of the country. However, that does not demean independent provincial dealers' importance as part of its marketing campaigns.

Says Doust: "I use a freelance display team in much the same way as a strike force might be used except that they carry display material rather than records. This means we can have our displays all around the UK in a short space of time."

"Linking up window displays with co-op TV advertising campaigns is also important because it gives the dealer and the product a very high profile."

On average, his team can reach about 400 shops within five to six working days with its displays. A big album, such as Kate Bush's, can reach about 600 shops in that time, he claims.

Doust believes it is crucial for

dealers to work with record companies to make their windows as effective as possible.

"You have to attract those people who maybe don't read the music papers and don't realise what records are available. We all need High Street awareness."

Anyone considering the use of window display material has to balance the popularity of the artist with the quality of the sleeve. Some sleeves have obvious selling points, he adds, but may not belong to well-known artists.

There is an intense rivalry between record companies, and

display material, is one area where the competition is at its toughest.

"Ultimately, it is up to the discretion of the dealer. He has the final say in making his shop the most appealing in his area," says Doust.

● Retailers can submit a photograph of their window display for the 13th National Shop Window Display Competition. A full-page, 10-inch by eight-inch mat colour photograph should be sent to: Audrey Reading, A&B Exhibitions Ltd, Audit House, Field End Road, Eastcote, Middlesex HA4 9LT, by March 1, 1990.



"ANY SHOP window can have the right effect if it is dressed with style," says Doust, the man behind this Kate Bush display at HMV Oxford Circus.

Alarm insurance risk

DEALERS ARE being warned that alarm systems fitted in their shops may not be acceptable to the local police authority — and are an insurance risk.

Security firm Securicor Granley claims a policy document prepared by the Association of Chief Police Officers — to be implemented in 1990 — states that police forces will not accept calls from burglar alarms that fail to satisfy the British Standards Institution code.

Unless dealers check their

systems comply with the BSI, they could find themselves without protection from theft and without a valid insurance policy.

● BMG'S WEST Bromwich depot will now be taking dealers' orders on Saturdays between 4pm and 7pm until Christmas.

● THE INTERNATIONAL Expo Shop design and display show will be held on April 1-4, at the National Exhibition Centre, Birmingham, next year. For more details, contact Baisite Exhibitions and Promotions on 01-340 3291.

COUNTERPOINT

RECORD COMPANY invoices could be made a lot simpler for dealers to understand, claims Norman Edwards of Counterpoint,

Malvern, Worcestershire, referring to EMI's new computerised system. What is required is a simple total for each invoice thus rendering unnecessary the cross checking of every single item.

"CBS do not show a total and when WEA split from CBS a few years ago they adopted the CBS accounting procedure, but obviously did some market research because some months later they commenced totalling each invoice.

EMI's Manufacturing and Distribution Services managing director Jim Lefkwich replies:

"The installation of the new computer system was delayed to the latest possible point prior to the busy season to incorporate as many improvements as possible in preference to running one more season with the old limited version.

"In doing so we knew we would have to continue the development and some de-bugging in an on-going working situation. I am pleased to say that by the time Norman reads this, he will have seen his last un-totaled invoice."

POSTMAN PAT WAS A GREAT HIT—NOW THE SAME TEAM HAS DELIVERED ANOTHER ONE!

KEN BARRIE SINGS "THE CHRISTMAS PUDDING SONG"

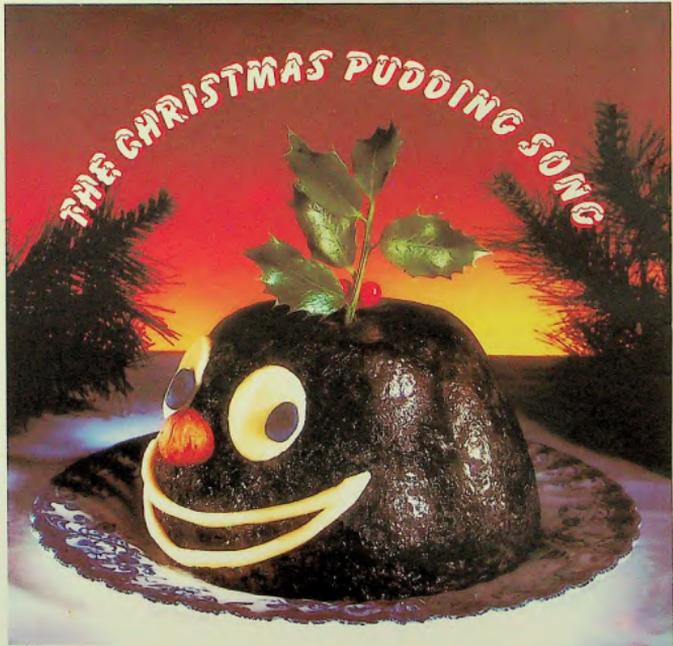
CAT No POM(S) 101
CASSETTE POM(S) 101 C

POSTMAN PAT

Songs and music from the TV series now distributed by SPARTAN RECORDS
London Rd, Wembley, Middx
Tele sales: 01 903 8223

CAT No ZCPLP 101 PPLP 101 PP 001
Cassette LP Single

Airplay started in all regions. Radio 2 on line in November. Officially adopted for the Christmas appeal Radio WM Birmingham.

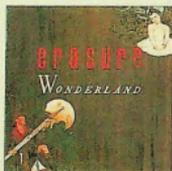


Mute Records presents
The Erasure Catalogue



Wild!

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Cass - CStumm 75
CD - CDStumm 75



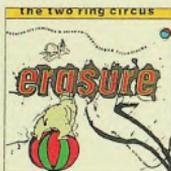
Wonderland

Lp - Stumm 25
Cass - CStumm 25
CD - CDStumm 25



The Circus

Lp - Stumm 35
Cass - CStumm 35
CD - CDStumm 35



The Two Ring
Circus

Lp - LStumm 35
Cass - LCStumm 35
CD - LCDStumm 35



The Innocents

Lp - Stumm 55
Cass - CStumm 55
CD - CDStumm 55

The Singles: all available

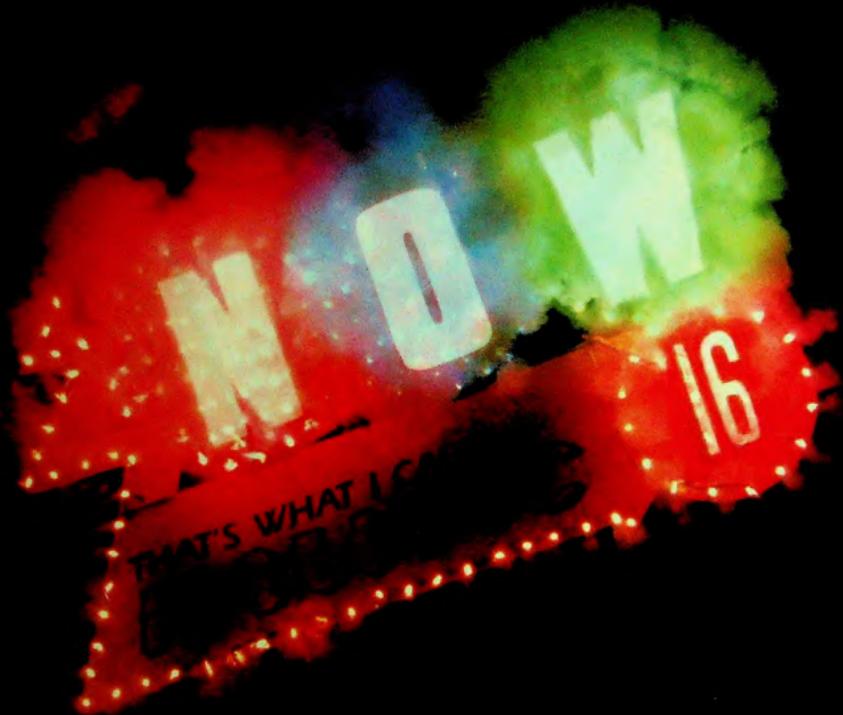
Who Needs Love Like That (12) Mute 40. Heavenly Action (12) Mute 42. Oh L'Amour (12) Mute 45.

Sometimes (12) Mute 51. It Doesn't Have To Be (12) Mute 56. Victim Of Love (12) Mute 61.

The Circus (1/2/3) Mute 66 (7). Ship Of Fools (12) Mute 74. Chains Of Love (12) Mute 83.

A Little Respect (12) Mute 85. Drama! (12) Mute 89. Crackers International (12) Mute 93.

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PARLOPHONE

Schmidt joins Elgar elite

by Nicolas Soames
THE SUSTAINED popularity of Elgar's Cello Concerto — which continues to break old records in the classical charts — suggests that in the UK at least it follows the trend set by Vivaldi's Four Seasons — no matter how many versions appear on the market, they all sell. While of commercial comfort to the record companies, this is scarcely the kind of encouragement sought by the artists themselves.

However, the latest recording featuring a young and little-known cellist has received some handsome reviews placing it artistically up with the classic Du Pre versions, even though it comes on a mid-price disc.

The cellist is German-born 31-year-old Felix Schmidt who has made a number of recordings for Pickwick's IMP Classics, notably Beethoven's Triple Concerto conducted by Edward Heath.

He recorded Elgar's Cello Concerto with the LSO conducted by Rafael Fruhbeck de Burgos earlier this year for Pickwick (IMP Classics PCD 930).
"I have loved it ever since I first heard it when I was 16, and I have played it since I was 20," says Schmidt, who now lives in London and is a member of Trio Zingaro.

He relished the opportunity to record with the LSO and Fruhbeck

de Burgos and felt, at the time of the sessions, that it went very well. "I am very picky about intonation and the cleanliness of sound. I am very concerned about details although in the end I want the cello to sound as if I am singing... no, much better than I can sing. He admires both Du Pre recordings, and a FOURIER version also made some years ago, but confesses he hasn't yet listened to some of his direct rivals.

"The point about the Elgar Concerto is that it is such a fantastic work, with emotional qualities that are so direct, that I feel it is valid to have many performances available," Schmidt remarks.
Schmidt is not exclusive to Pickwick and has recently been recording for Collins Classics. The Trio Zingaro recording of Rover's Piano Trio in A minor and Shostakovich's Trio No 2 in E minor is issued this month (10402CD and on tape).



CELLIST SCHMIDT: emotional

REVIEWS

Symphony No 9, Beethoven. Arleen Auger, Catherine Robbin, Anthony Rolfe Johnson, Gregory Reinhart, LSO Chorus, Academy of Ancient Music, Christopher Hogwood. Decca L'Oiseau Lyre, 425 517, CD/LP/tape.

This makes an interesting comparison with Norrington's much-praised recording on EMI. Hogwood has opted for much larger forces — the wind and brass sections are nearly double Norrington's — quoting contemporary sources as its justification. So the sound is obviously bigger, but also brasher. He works more in primary colours, whereas Norrington is more organically intense. Norrington has a cleaner ensemble but Hogwood has the better soloists. Finally, the EMI package is better, with 12 tracks offering easier access, while L'Oiseau Lyre has just four, one for each movement. Both should be stocked.

● General interest
Media Vita and other works, John Sheppard. The Tallis Scholars, Gimell, CDGIM 016. Once again The Tallis Scholars turn their attention to a neglected English choral work. The haunting opening line — in the midst of life we are in death — colours the music which is exquisite and even painful with the startling anguish of the false relations. The Scholars are in fabulous voice, and the recording superb.

● General interest

Classical guides with no direction

GUIDES TO classical music recordings are needed at all levels, from the detailed specialist's bibles to compilations which serve more as a general introduction to classical music and music on disc.
The cover of the two latest guides suggest a kind of middle ground so beloved of publishers, but perhaps not so helpful to the consumers themselves.
The Good CD Guide 1990 is a Gramophone publication and, as can be expected from that source, is authoritative and carefully edited, serious, detailed and perhaps a little solemn. Subtitled *Reviews of the Best Classical Compact Discs You Can Buy*, it comes in book format, and is priced £9.95.

The Classical Collection comes from Oasis Publications — of CD Review magazine — and is subtitled *The Leading Guide To Classical Music*. It comes in magazine format, and is priced £2.95.
The difference in cost suggests a different audience. Yet both, if asked, would probably say they were trying to cater for customers newly interested in classical recordings rather than the confirmed collector who would prefer the exhaustive *Penguin Guide*.
The Good CD Guide is unquestionably the more comprehensive work of the two volumes. It works its way through the composers in alphabetical order, with the knowledgeable critics of *Gramophone*

concentrating on major works. But it does not set out so methodically to offer an overview of a particular works as does the *Penguin Guide*.
But a classical beginner may find the reviews quite hard going.
The sub-title of *The Classical Collection* is, frankly, hard to justify as it is a collection of reviews written by Robert Cowan for *CD Review* between December 1987 and August 1989.
Despite Cowan's often worthwhile comments, this is just a collection of journalistic pieces — not a leading guide to classical music.
And there remains a need for a basic guide.

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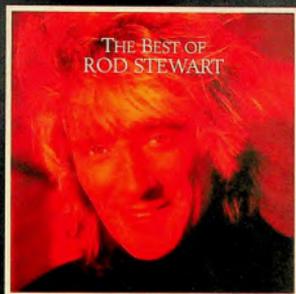
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18 NOVEMBER 1989

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Rank	Week	Title	Artist	Label
1	1	ALL AROUND THE WORLD	Asia (12981) (7)-423493 (BMG)	Capitol
2	2	ANOTHER DAY IN PARADISE	Wings VEGP 1234 (F)	Capitol
3	2	YOU GOT IT (THE RIGHT SPIN)	Phil Collins/Hill & Run	Capitol
4	3	NEVER TOO LATE	Paul McCartney (45) (F)	Capitol
5	3	GIRL I'M GONNA MISS YOU	Cher/Dove/Phonogram COOL19 (F)	Capitol
6	2	DON'T KNOW HOW	Blatina ERK 1017 (W)	Capitol
7	2	IFeel THE EARTH MOVE	CBS 65294 (7)-455294 (A)	Capitol
8	3	THAT'S WHAT I LIKE	Manic Street Preachers (BMG)	Capitol
9	2	GRAND PIANO	The Manhattan (D.J. Lelewell) Copyright Control	Capitol
10	3	STREET TUFF	Rabel MC/Douglas Trouble (Double Trouble & Rabel MC) Fiction	Capitol
11	3	ROOM IN YOUR HEART	Chris Young (CBS 107) (C)	Capitol
12	NEW	INFINITE DREAMS	Iron Maiden (Merch/Bitch) Zomba Music	Capitol
13	13	NEVER TOO MUCH (Remix '89)	Luther Vandross (Luther Vandross) EMI Music	Capitol
14	7	LEAVE A LIGHT ON	Belinda Carlisle (Rock Necessity) Future Furniture/Virgin Music	Capitol
15	5	C'MON AND GET MY LOVE	M/and London (10) (17) (F)	Capitol
16	1	WHAT THAT MAN	Dorothy (CBS 1512) (3) (3) (C)	Capitol
17	6	THE ROAD TO HELL	Chris Rea (Chris Rea/Jon Kelly) Warner Chappell Music	Capitol
18	15	RIDE ON TIME	Black Box (Groova Grooves/Melody) Warner Chappell Music	Capitol
19	10	IF I COULD TURN BACK TIME	Cher (Diane Warren/Guy Roche) EMI Music	Capitol
20	NEW	PACIFIC	Robb Star (808 State) Perfect Songs	Capitol
21	8	WE DIDN'T START THE FIRE	De La Soul (Prince Paul/Billy Joel) EMI Music	Capitol
22	7	EYE KNOW	De La Soul (Prince Paul/Billy Joel) EMI Music	Capitol
23	3	RHYTHM NATION	Rhythm Nation (A&M/Atlantic) (47) (F)	Capitol
24	NEW	HOMELY GIRL	UB40 (UB40) Warner Chappell Music	Capitol
25	2	DON'T ASK ME WHY	Eric Burdon & The New Animals (A&M/Atlantic) (19) (BMG)	Capitol
26	12	PUMP UP THE JAM	Technical Support (Fate/Fate Sound Prods) Brothers/Capitol/BMG/ROGAM	Capitol
27	4	LAMBADA	Kaoma (Bonaventura) EMI Music	Capitol
28	NEW	WHATCHA GONNA DO WITH MY LOVIN'	Kevin Costner (Kevin Costner) Famous Warner Chappell	Capitol
29	13	IF ONLY I COULD	Youngblood (Clous Zander) Virgin Music	Capitol
30	2	BORN TO BE SOLD	Trans-Siberian Orchestra (Bridgehampton) Cineplex Music	Capitol
31	3	A NEW SOUTH WALES' ROCK	Alarns feat. Morrison Orpheus Male Voice Choir (T. Vanos) (12) (F)	Capitol
32	4	TELL ME WHEN THE FEVER ENDED	Electric 101 (Electric 101) Phonogram Music	Capitol
33	4	COMMENT TE DIRE ADIEU	Yves Duteil (Yves Duteil) (24) (F)	Capitol
34	NEW	I'M NOT THE MAN I USED TO BE	Andy C. (Andy C.) David Steele/Roland (GFI) Virgin	Capitol
35	NEW	THE ARMS OF ORION	Prince & The New Power Generation (Warner Bros.) (25) (7) (F)	Capitol
36	3	GREEN GOLDEN GET TOGETHER	The Wonder Stuff (Pat Collier) A PolyGram A&M West Master	Capitol
37	3	THE SUN RISING	The Beloved (Marty Phillips) Virgin Music	Capitol

Records to be featured on this week's Top Of The Pops Panel sales compared to last week's WEEK 4

TITLES A-Z (WRITERS)

Artist	Writer(s)
10 CC (Capitol)	Leslie Bricusse (1)
All Around The World (Capitol)	Leslie Bricusse (1)
Another Day In Paradise (Capitol)	Mike Pinner (1)
You Got It (The Right Spin) (Capitol)	Phil Collins (1)
Never Too Late (Capitol)	Paul McCartney (1)
Girl I'm Gonna Miss You (Capitol)	Cher (1)
Don't Know How (Capitol)	Blatina (1)
I Feel The Earth Move (Capitol)	Chris Young (1)
That's What I Like (Capitol)	Manic Street Preachers (1)
Grand Piano (Capitol)	The Manhattan (1)
Street Tuff (Capitol)	Rabel MC/Douglas Trouble (1)
Room In Your Heart (Capitol)	Chris Young (1)
Infinite Dreams (Capitol)	Iron Maiden (1)
Never Too Much (Remix '89) (Capitol)	Luther Vandross (1)
Leave A Light On (Capitol)	Belinda Carlisle (1)
C'mon And Get My Love (Capitol)	M/and London (1)
What That Man (Capitol)	Dorothy (1)
The Road To Hell (Capitol)	Chris Rea (1)
Ride On Time (Capitol)	Black Box (1)
If I Could Turn Back Time (Capitol)	Cher (1)
Pacific (Capitol)	Robb Star (1)
We Didn't Start The Fire (Capitol)	De La Soul (1)
Eye Know (Capitol)	De La Soul (1)
Rhythm Nation (Capitol)	Rhythm Nation (1)
Homely Girl (Capitol)	UB40 (1)
Don't Ask Me Why (Capitol)	Eric Burdon & The New Animals (1)
Pump Up The Jam (Capitol)	Technical Support (1)
Lambada (Capitol)	Kaoma (1)
Whatcha Gonna Do With My Lovin' (Capitol)	Kevin Costner (1)
If Only I Could (Capitol)	Youngblood (1)
Born To Be Sold (Capitol)	Trans-Siberian Orchestra (1)
A New South Wales' Rock (Capitol)	Alarns feat. Morrison Orpheus Male Voice Choir (1)
Tell Me When The Fever Ended (Capitol)	Electric 101 (1)
Comment Te Dire Adieu (Capitol)	Yves Duteil (1)
I'm Not The Man I Used To Be (Capitol)	Andy C. (1)
The Arms Of Orion (Capitol)	Prince & The New Power Generation (1)
Green Golden Get Together (Capitol)	The Wonder Stuff (1)
The Sun Rising (Capitol)	The Beloved (1)

Don't Ask Me Why Summer

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Rank	Week	Title	Artist	Label
38	8	RESTLESS DAYS (SHEREAMS OUT LOUD)	Island (126) 424 (F)	Capitol
39	NEW	SUN KING/EGIE (C/O BABY)	Beggins BEGGINS REG 232 (W) (M)	Capitol
40	2	I THANK YOU	Cher/Dove/Phonogram COOL 19 (2) (F)	Capitol
41	3	7 O'CLOCK	The Quebeys (Jim Creagan/Greg Turk) PolyGram Music	Capitol
42	7	WISHING ON A STAR	10/Veri TENEX 287 (F)	Capitol
43	2	DON'T MAKE ME WAIT	Champion CHAMP102 (2) (13) (BMG)	Capitol
44	NEW	WOMAN IN CHAINS	Tea For The Teas (Tea For The Teas/Bonfante) Virgin Music	Capitol
45	2	ANGELA	EMI USA (12) (17) (A)	Capitol
46	2	SECOND THAT EMOTION	Del Jam 65546 (7)-45546 (A) (C)	Capitol
47	3	OH WELL	Parlophone (12) (6) (2) (F)	Capitol
48	NEW	YOUNG GONE WILD	Atlantic A 9323 (W) (M)	Capitol
49	NEW	MOVE	Cow (DUNG 01) (NMM)	Capitol
50	NEW	IT'D BE A GOOD IDEA TO HAVE YOU	Capitol (1) (5) (2) (F)	Capitol
51	2	THIS OLD HEART OF MINE	Warner Bros/Warner (W 6546) (W)	Capitol
52	NEW	DO NOT KNOW WHY I LOVE YOU	Fantasia Phonogram HOL 212 (F)	Capitol
53	NEW	WITH EVERY BEAT OF MY HEART	EMI USA (12) (17) (A) (2) (F)	Capitol
54	4	GIT UP ON	EMI USA (12) (17) (A) (2) (F)	Capitol
55	2	TAINED LOVE	Janet & Pumps (12) (7) (A) (M)	Capitol
56	3	SWING THE MOOD	Manic Street Preachers (BMG)	Capitol
57	NEW	HEAD ON	Blac Young Girls (Nonesuch) (1) (M)	Capitol
58	3	JEAN ANNE	EMI (12) (18) (1) (M)	Capitol
59	NEW	HIDE YOUR HEART	Veri/Vega Phonogram (1) (5) (2) (F)	Capitol
60	7	INSIDE OUT	A&M (A&M) (1) (5) (1) (F)	Capitol
61	5	SARIFICE	Rocket/Phonogram (1) (5) (2) (1) (F)	Capitol
62	4	THE REAL WILD HOUSE	RCM BCM 3220 (F)	Capitol
63	3	DRIVE ON	Parlophone (12) (6) (2) (F)	Capitol
64	5	LET THE RHYTHM FLOW	Adonis A 784 (W) (M)	Capitol
65	NEW	ANOTHER MONSTERMAN	Her/Janet (1) (5) (1) (F)	Capitol
66	NEW	SOMEBODY IN THE HOUSE SAY YEAH!	Big Life (1) (5) (1) (F)	Capitol
67	3	WAT WAT WAT	Chrysalis/Phonogram (1) (5) (1) (F)	Capitol
68	4	THE BEST	Capitol (1) (5) (1) (F)	Capitol
69	3	FEELGOOD	Eskimo ERK 97 (W) (M)	Capitol
70	6	THE KING IS HERE/NO NUMBER 45 KING	10/Veri TENEX 285 (F)	Capitol
71	NEW	WATERFALL '89	Wendy L (1) (5) (1) (F)	Capitol
72	NEW	DRAMA!	Mute (1) (5) (1) (F)	Capitol
73	4	WHOLE LOTTA TROUBLE	EMI (12) (18) (1) (M)	Capitol
74	2	THE MESSAGE IS LOVE	Breakout/A&M USA (1) (5) (1) (F)	Capitol

THE NEXT 25

Rank	Week	Title	Artist	Label
76	8	MOVE ON	Phonogram (1) (5) (1) (F)	Capitol
77	NEW	JANET GOT A GUN	EMI (12) (18) (1) (M)	Capitol
78	NEW	HOUSE OF THE BLUE DANGLING	EMI (12) (18) (1) (M)	Capitol
79	NEW	FREE FALLIN'	EMI (12) (18) (1) (M)	Capitol
80	NEW	MADE OF LOVING TOUCH	EMI (12) (18) (1) (M)	Capitol
81	NEW	PERSON OF ICE	EMI (12) (18) (1) (M)	Capitol
82	NEW	POISON	EMI (12) (18) (1) (M)	Capitol
83	NEW	LATINO HOUSE	EMI (12) (18) (1) (M)	Capitol
84	NEW	MELTDOWN	EMI (12) (18) (1) (M)	Capitol
85	NEW	JUST LONG AS I GOT YOU	EMI (12) (18) (1) (M)	Capitol
86	NEW	STRINGS	EMI (12) (18) (1) (M)	Capitol
87	NEW	AFER THE LOVE	EMI (12) (18) (1) (M)	Capitol
88	NEW	FARE ON THE OCEAN	EMI (12) (18) (1) (M)	Capitol
89	NEW	POWDER BLUE	EMI (12) (18) (1) (M)	Capitol
90	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
91	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
92	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
93	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
94	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
95	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
96	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
97	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
98	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
99	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol
100	NEW	THE NEW GONNA DANCE	EMI (12) (18) (1) (M)	Capitol

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same

Hi-N-R-G

by Andy Beavers
ADAMSKI HAS turned house music on its head. He has taken what has always been a studio-based sound and transformed it into a live event. Armed with a drum machine, a sampler and a synthesizer with an inbuilt sequencer, he has been sending warehouse and club crowds wild with his instrumental tracks. Some of his performances have been captured on an LP, *Live And Direct*, which is released by MCA this week.

His music brings together house and techno sounds with European touches. "I am not influenced by any one act," he says. "I am influenced by raving all night — when I get back home I create a track." He says that he didn't originally intend to build a following by playing live. "It was going to do a demo like everybody else, but at the first show I did at Spectrum the crowd went wild and I realised that I was on to something. I have only found time to go into the studio since I signed to MCA."

Adamski began his recording career 10 years ago at the tender age of 11. "My older brother wouldn't let me play in his punk bands, so I made a demo with my younger brother who was five years old at the time."

The resulting tracks, *Baby Blues* and *Baby Sitters* by The Stupid Babies, were released on the third volume of the ultra hip *Exorcism* series on Bob Lee's Feet label. "When I play live, I mix and add the sequences together," he says. "I am like a DJ with 30 of my own records, which I can remix as I go along."

He has played live at all the important London clubs and warehouse parties and visited Ibiza three times this summer.

Recently he has been supporting *BAD* on their UK tour. "It was a laugh living the rock and roll lifestyle, but it was strange playing to a rock audience who just stand and watch — at a rave everybody just goes on with dancing."

Next month he will be playing at the leading house clubs around the country, such as the *Hacienda* in Manchester, to promote *Live And Direct*.

The LP brings together 13 tracks recorded at several warehouse raves, and private parties. "It is aimed at the fans rather than the DJs — it just runs continuously like one of my shows, so it isn't easy



ADAMSKI: CAUGHT in the act for DJs to play."

However, in January there will be a single featuring a new extended studio version of the LP's strongest track, *N-R-G*, which neatly combines driving piano, off-the-wall synthesized sounds and pumping bass.

He now plans recording vocal tracks as he is a singer himself and intends working with a female vocalist called Debbie. His live shows are also going to change.

"If I am going to do big concerts in my own right, I don't want people just standing there watching me press buttons, so I am going to use singers, dancers and rappers."

Will this all mean that Adamski will lose his individual style and become just another house artist? He claims not. "I will not do things the same way as everybody else. I have always had my own angle and I always will."

● **SEI RECORDS** and *Hard Times Productions* released the debut LP from *The Gangsters* on October 30. Titled *Streets Of Chicago* (HTPA 10), the LP features 10 tracks and a variety of guest vocalists. It also includes the chartmaking single *Something Good On* from last year, with vocal by original lead singer *Berry Cosgrove*, now signed as a solo artist in the US by RCA, writes *Barry Lazell*.

Heard on the rap track *Gimme Your Body* is Paolo, whose own 12-inch *Red Hat Lover* (*Hard Times* remix) is getting club play both here and on the continent. In a different bag is *Jesse Allen*, who sings on the sex's closing track *Sweet Young Thing*, and whose delivery is described as "a cross between Prince and Michael Jackson." The most radical item on the album is *Punk In The House*, which is exactly as the title suggests. ●

Fishing for talent

by Lorraine Butler

A YEAR ago Martin Poole was so frustrated with the major labels' inability to spot talented and original dance acts he decided to launch his own label.

Now south London-based *Furious Fish* has burst onto the scene with an impressive debut album. Its innovative blend of pop-style dance mixed with house and hip hop has already made a big impression in the clubs and on pirate radio.

Poole, who used to manage *Virgin Records*, funk band *Well Red*, started *Furious Fish* to launch rapper *JCO01* and *DJD Zire* and re-launched it from each of them. But it was coincidence that really got the label off the ground.

When a researcher for the BBC's *Snub TV* heard *JC's* single *I Dis Therefore I Am* at a party she tracked the label down for the programme.

As a result Poole got a call from *Lords Of Rap* and *Loveseuche* who he immediately signed.

Says Poole: "I knew they were so good everyone would like it at least one track, which is why it has been such a success in a wide variety of clubs."

"That's the whole idea of this company, we're not elitist. I am interested in all dance-based bands whatever their style."

Stand-out songs on the album, most of which was produced by *Richie Stevens*, include *Loveseuche's* crossover track *Highline* — a one track with a seven-inch and a dance mix — and *Mother Tongue's* *Message Is Love*, with vocals from *Syn-Dex*.

Loveseuche features the distinctive vocals of *Louise P* who Poole signed to his Virgin-backed publishing company because of her club and chart potential, along with *Lords Of Rap*.

The album, *On The Loose House Style* — Volume One, which features eight bands, will be launched on Saturday, November 18, at the *Subterranea Club*, *Ladbroke Grove*, with PAs from most of the acts.

Furious Fish is based at 71 *Guinness Trust*, *Kennington Park Road*, SE11. Tel: 01-582 4665.

Colours

C O L O U R M E N

RATHER MORE hot and happening imports have turned up since writing last week's column, including the excellent **Assessment Boys** produced gargling girl-wailed strong garage-house **SUBVELVE** Don't Blame Me (US Profile 7218), also rather strong staccato breathily "push"-ing late Seventies/early Eighties style chunkily tumbling **DuMEX** Push It's Alright (Big Bighorn Records VS 136); **Chivilles & Co** created girls squawked funky drummed hip house-ish **SEDUCTION** I've To Make It Right (US Vendetta Records VE-7031), due here November 20 as *Breakout* (UNSA 679). **Total Science** created unsharped guy rapped and girl scatted wringing house, rather than hip house, **M.O.B.E.** Get Into The Mode (US Fourth Floor Records FF-1106); presumably Italian (many labels there bear the legend "Made In UK"), as does this, its conch snobbish European **DTE** typically grand piano pounded **Lather Phillips** impersonating **Ester B** The Pleasure Of The Music (Italian Pleasure CT 007); stuttery girls roared spangly boaring urgent **Criminal House** Rhythm Talk (US Dance Mania DM 027); **Larry 'Mr Fingers' Heard** mixed late Seventies jazz-funk flavoured typically peeling but unharmed girl doo-dled weaving excellent **MCHADE OLIVER** Stay Close (US Sherkin Records GKE 1055); interestingly old fashioned husky angsty "thunderthumbs" bass snapped choppy funk **THE PARIS FOP** **PROJECT 2** For (US Paris Club Records PC 01); drea wailed hustling Latin (American and Hispanic rather than Italian and Latin) house **LEX TORRES** Loco (You Can Look But Don't Touch) (US Jive 1299-1) DJ; mildly unwearing atmospheric groove and building instrumental **MDR** (featuring **Marilyn Sarc**) *Journey Into A Dream* (US Nup groove NG 029).

On import LP, the largely down tempo **MIKI HOWARD** Miki Howard (US Atlantic 82024-1) is selling for her revival of **Aretha Franklin's** *Uniti You Come Back To Me* (That's What I'm Gonna Do), while out here an album on fast selling thanks to inclusion of a previously unavailable *Joy And Pain* remix featuring some rap by **Kurtis Blow**, and otherwise predictable **The Greatest Hits of MAZE** featuring **Sheena Easton** (Capitol EST 211), good volume **D MOB A Little Bit Of That**, a Little Bit Of That (frt 828159); hot rap, including **Do Le Soul** guest spot, **QUEEN LATIFAH AJ** Hail The Queen (Gee Street GEE AS, via Rough Trade/De-Mix); ruddy UK released **Luther Vandross**-ish classy listening **WILL DOWNING** Come Together As One (Fourth & Broadway BRP 538).

Reviewed last week, the fast selling white label created at **THE FUTURE** *Autumn Love* turns out indeed to be the craftily promoted B-side of a more deliberately Bolemic vocal variation of the same basic track, the "side old" charmed brassier collier **ELECTRA Destiny** (The Rave Mix) (frx P 121), maybe not due fully just yet, while other current UK releases include the Grand Future-UK (by its creator) typically exciting samples threaded **Althea & Donna**, strongest in its **Lolawatch Holloway** produced *The Deep* mix flipside, **D.L. LELWEL** Magic Mo! (A&M Records BGM 355X); superb Spanish flamenco flavoured jerky burbling semi-acid **SAVANNAH Savannah** (Collision 12 GR 4); intensely throbbing percussive **RENEGADE SOUND** Wave The Phantom (Remix) (Mute 12 MUTE 104); newly wailed, black rock black rock smash ballad, hotter here for the Rip! **Soul II Soul**-ish **Merley Mar** mix, **STEPHAN BULLS** Something In The Way You Make Me Feel (MCA Records MCAT 1375); cheerfully galloping **GLADIAL ESTEAM** Get On Your Feet (Epic 655450-6); **Soul II Soul**-ish boomingly rumbly **BUITJOY** Soul Power (MCA Records M 12) leading gruff hip house **adventures of STEVIN V** Dirty, Cash (Money Talks) (Mercury MERA 311); **Hi-Tension** life line produced gruffly rapped jumping hip house **DOUBLE 2** Bless The Funk (Fourth & Broadway 12 BRW 152); newly recorded though classically styled meandering brass funk **J.B. ALLSTARS** (Like I Like That) (Nonesuch NT 100); via Rough Trade/De-Mix; sweetly whorled **Louie Siles Jr** remixed chunkily swaying semi-slow **DENISE WILLIAMS** *Ever Moment* (Sparrow UK 27, via BMG); **Chi-Lies** oldie revving roots reggae style **UB40** *Honey Get It* (International DEF 33-12); **Mike Pickering & Groome Park** remixed new drily featuring house and funk **IMAGINATION** *Just An Illusion* (The 1985 Remix) (Honey Bee Records HONEY(T) 10, via EMI); wailing deep soul ballad **SHIRLEY BROWN & BOBBY WOMBAC** *Am I Nothing Like The Lovin' We Got* (Cooltone COOLA 197).

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TOP DAME SINGLES

18 NOVEMBER 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	4	1	Lisa Stansfield	12	(12-61293) (BMG)
2	3	Mimaster	BCM BCM 344 (I) (P)		
3	7	STREET TUFF			
4	7	Rabel MC & Double Trouble	Desira WANT(X)18 (PAC)		
5	4	Luther Vandross	Hfr/London F(X)17 (I) (C)		
6	5	TAINED LOVE	Epic/LUTH(T)12 (C)		
7	22	Impedance	Jumpin & Pumpin 12(T)204 (PAC)		
8	5	C'MON AND GET MY LOVE	D Mob Intro, Colly Dennis Hfr/London F(X)17 (I) (C)		
9	12	LET THE RHYTHM PUMP	Atlantic AB784(T) (W)		
10	3	DOUG LAZY	Atlantic AB784(T) (W)		
11	5	THE SUN RISING	WEA YZ 414(T) (W)		
12	9	PACIFIC STATE	808 State ZTT ZANG (T) (W)		
13	7	WISHING ON A STAR	Trell 4 Feet Lizz E 10/Virgin TEN(X)287 (F)		
14	9	YELL ME WHEN THE FEVER ENDS	4 Electra 10 Mercury/Phonogram MER(X)310 (F)		
15	13	THE THEME	3 Unique 3 10/Virgin TEN(X)285 (F)		
16	7	DON'T MAKE ME OVER	6 Sybil Champion CHAMP1(1)213 (I) (BMG)		
17	6	EYE KNOW	10 De La Soul Tommy Boy/Big Life BLR 13(T) (I)		
18	5	GET BUSY	Mr Lusc Live - [JIVE] 231 (BMG)		
19	3	GIT ON UP	3 Foot Eddie/Sundance DJ Int./CBS 6553667-(6553666) (C)		
20	47	SPACE GLADIATOR	2 Renegade Soundwave Mute 12(MUTE 104 (I))		
21	36	STRINGS OF LIFE '89	2 Rhythm Is Rhythm Kool Kat/Big Life KOOL(T)509 (I)		
22	5	I THANK YOU	6 Adeva Cooltempo COOL(X)192 (C)		
23	8	RHYTHM NATION	2 Janet Jackson A&M USA(T)673 (F)		

21	6	GIRL I'M GONNA MISS YOU	Cooltempo COOL(X)191 (C)
22	14	YOUR LOVE	7 Hill Vocalists Trax/Radical - (TRAXT 3) (SP)
23	NEW	NEVER TOO LATE	Kylie Minogue PWL PWL(T)45 (P)
24	17	MELTDOWN	8 Shorty (TM) ITMR 1(0)1 (GAM)
25	NEW	JUST AS LONG AS I GOT YOU	Looney Tunes XL/Beggars Banquet XLS-(X)15 (W)
26	NEW	WHATCHA GONNA DO WITH MY LOVIN'	Inner City 10/Virgin TEN(X)290 (F)
27	25	THE KING IS HERE/900 NUMBER	45 King Dance Trax DEX 1(1)2 (I) (BMG)
28	20	RESCUE ME	2 Debbie Malone Krunch KR 7001 (12-KR001) (PAC)
29	12	PUMP UP THE JAM	2 Technonation Feat Felly Swanyard STR(T)4 (BMG)

30	19	THE REAL WILD HOUSE	8 Real Onezone BCM BCM 322(X) (P)
31	NEW	SOMEBODY IN THE HOUSE SAY...	2 In A Room Big Life BLR12(T) (I)
32	NEW	I'LL DO ANYTHING	SBK (12)SBK7003 (E)
33	NEW	LATINO HOUSE	Debut DEB(T)X3085 (PAC)
34	39	I FEEL THE EARTH MOVE	5 Morika CBS 6552947 (12-6552946) (C)
35	18	THAT'S WHAT I LIKE	6 Jive Barry Masters Music Factory MFD(T)202 (BMG)
36	29	RIDE ON TIME	5 Black Box De/Construction PB43055/(P)43056 (BMG)
37	NEW	JUST AS LONG AS I GOT YOU	101 Subway/Speed SPEED003(T) (I)
38	28	AFTER THE LOVE	2 Jems Loves You More Protein PROT(1)2 (F)
39	27	LET ME LOVE YOU FOR TONIGHT	5 Karoly Sleeping Bag SBUK 4(I) (I) (R)
40	24	IF ONLY I COULD	2 Slynery Youngblood Circa/Virgin YR(T)34 (F)
41	42	I WANT THAT MAN	2 Deborah Harry Chrysler CHS(1)23569 (C)
42	30	54-45 (THAT'S MY NUMBER)	2 P.R.S. Hysteria HYS(X)100 (E)
43	30	THE MESSAGE IS LOVE	5 Arthur Baker/AI Green Breakout/A&M USA(T)668 (F)
44	4	OH WELL	4 On Wax Parlophone 12(R)8236 (E)
45	NEW	HYPNOTISED	2 Cabaret Voltaire Parlophone 12(R)8237 (E)
46	27	SOMEBODY FOR ME	2 Heavy D & The Boys MCA MCA(T)1320 (F)
47	NEW	GIMME YOUR LOVE	4 Aretha Franklin/J Brown Arista 112727 -(612)727 (BMG)
48	31	GOOD LOVIN'	5 Regino Belle CBS 6552307 (12-6552308) (C)
49	NEW	I'M NOT GONNA STAND FOR THIS	2 Johnnie O PWL PWL(T)44 (P)
50	NEW	TREN DE AMOR (TRAIN OF LOVE)	2 Jermaine Stewart 10/Virgin TEN(X)292 (F)

J&R RECORDS		ADVERTIMENT	
REGGAE DISCO CHART		REGGAE CHART	
01-961 5818			
1	3	DREAD A WHO SHE LOVE	6 Soul Kuti Artna AR 92
2	12	WICKED IN BED	Shabba Ranks Digital 8 281
3	2	LOVE IS THE POWER	Sanches Parlophone PH 022
4	1	TAKE YOU TO THE DANCE	Anthony Malvo/Osby Lizardy SC 3
5	6	EMERGENCY Administration	Grays and J. Quarter CB 007
6	14	NAH SKIN UP	Egar Parlophone PH 022
7	7	LOVE ME BABY I.C.	Lodge and Egar Greenwaves GRS 123
8	5	DON'T ASK ME NEIGHBOUR	Kuti Artna AR 97
9	9	GUN IN A BAGGY	Lita Lusc Shocking Vibes 5 02
10	8	OVER SIZE MAMMIE	Gregory Pack Steady & Company SPH 03
11	17	PROPHET	Johnnny Corgan Yoko Yoko 5 14
12	11	EXTRA CLASSIC SUPERFANTASTIC	Various Artists Unity Room HM 027
13	3	WHY FIGHT A COLONIAL MIND	Offbeat Press OFFBEAT 1 00
14	16	DREAMER'S Prayer Collection	Mafia & Play All 21 1
15	28	PIRATES ANTHONY HOME	Uzabur Greenwaves GRS 257
16	22	I'M GONNA MISS YOU	Finn & Leo Top Priority Top 7
17	21	DREAM LOVER	Eggs Stewart & Nipponas P&S/Pack 36
18	23	SUPERWOMAN	Winterson & Tappin Int Artna AR 93
19	20	TRULLY Dennis Padilla	Artna AR 93
20	14	HALF KICK	Equipe Roberts & Tappin Lee Greenwaves GRS 248

TOP 10 ALBUMS

1	2	X 2 / ALL OR NOTHING	4 Milli Vanilli Cooltempo CTLP11/ZCTLP11 (C)
2	9	BEST OF LUTHER VANDROSS	4 Luther Vandross CBS 4658011/4658014 (C)
3	8	ALL HAIL THE QUEEN	2 Queen Latifah Gee Si GEE005/GEE005 (C)
4	3	THE RIGHT STUFF-REMIX '89	4 Various Stylus SMR99/SMC99 (STY)
5	11	ADEVA!	1 Adeva Cooltempo CTLP13/ZCTLP13 (C)
6	4	3 FEET HIGH AND RISING	3 De La Soul Big Life DLSLP1/DLSMC1 (I)
7	NEW	A LITTLE BIT OF THIS, A...	1 D Mob London 8281591/8281594 (F)
8	6	DEEP HEAT - 4 PLAY WITH IT	8 Various Telstar STAR2388/STAC2388 (BMG)
9	NEW	RHYTHM NATION 1814	1 Janet Jackson A&M A&M 3920/AMC3920 (BMG)
10	NEW	WAREHOUSE RAVES VOL 2	1 Various Rumour RUM16D/2ZCRUM102 (PAC)

TOP 10 BUBLERS

1	WE RAP MORE MELLOW	Young Generation Republic - (LIC7008) (I)
2	I SOUNDED THAT EMOTION	2 Alyson Williams Def Jam 6554547 - (6554546) (C)
3	DEPTH CHARGE (HAN DO JIN)	3 Depth Charge Vinyl Solution - (STORM8) (SRD)
4	CELEBRATE NEW LIFE	4 Bebe & Cece Winans Capitol 112(C)551 (E)
5	TRACK THE FUNK	5 Steazu Sleeping Bag - (SBUK 167) (I)
6	TRUCK WITH NO NAME	6 Forgiemasters W.A.R.P. - (WAP1) (I)
7	GOOD VIBRATIONS	7 J.D. Champion - (CHAMP 12222) (BMG)
8	PIECES	8 Revoked Hotmix - (HM171) (Imp)
9	YO MISTER	9 Patti LaBelle MCA MCA(T)1376 (F)
10	LOVE SYSTEM	10 Maurice Pavesil/Scott At 1(2)A1314 (BMG)

REGGAE ALBUM CHART			
1	1	REGGAE HITS VOL 6	Various Artists Jet Set JSP 1006
2	5	GOOD TO BE TRUE	Thelma Houston DB-BVNR 1062
3	3	BLACK WITH SUGAR	Kuti Artna AR 82 45
4	4	RHYTHM DISTRESS	Various Artists Greenwaves GRS 137
5	2	OK AND ON TOP	3 Anthony Malvo H&P 001
6	7	FOLLOW ME	Cameal Int. Hot Motionstar H&P 028
7	8	PUNCH MEETS SANCHEZ	Franches and Sanchez Exterminator SXP 1
8	11	GUN IN A BAGGY VOL 1	Various Shocking Vibes SXP 1
9	6	COUNT OUT	Hargrove Greenwaves GRS 134
10	NEW	NUMBER ONE	Sanches Mergo H&P 1013
11	8	BEST BABY FATHER	Shabba Ranks Blue Mountain BM 21
12	13	EXPLOITATION	Ben Sherman RSP 1006

NEW RELEASES DISCO 45s	
FALLING IN LOVE	Gregory Isaacs New Top BRED 545
THICK AND THIN	Indulgences Hotix & Fire
NO GIMME	ICKY Conkey & Pines First Time

NEW RELEASES - ALBUMS	
NUMBER ONE	Sanches Mergo H&P 1013

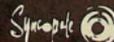
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REISSUES

by Phil Hardy
THREE CHEERS for Polydor. In one fell swoop it's reissued everything by **Van Morrison** from 1971's *The Big Country* (CD B39 166-2) to 1983's horticultural *Speech Of The Heart* (CD B39 604-2). The earlier ones, which include Veedan Fleece (CD B39 164-2) and It's Too Late To Stop Now (CD B39 166-4), surely one of the greatest live albums of all time, are the rarer, but it's the recent ones (Wavelength, CD B39 619-2, Beautiful Vision, 601-2 and Into The Music, 603-2) that are the more revealing. Listened to in sequence they see Morrison deepening and extending his (increasingly spiritual) concerns and at the same time treating his own voice as an instrument to create sounds as well as words. It's this mix that is so beguiling, with Morrison's sinuous growled words deflating lyrics that in other hands might have been pretentious. What makes these reissues even more timely is the fact that Warner has also put out mid-price CDs of what are probably Morrison's most loved albums, *Astral Weeks* (246 024) and *Moodance* (246 040). Also included in Warner's 40 Golden Records reissue package are a pair from **Neil Young** (After The Gold Rush, 244 088 and Harvest, 244 131), both Young at his impassioned best. **Byrder's** magnificent *Bordertown* (256 864), *The Doors* anonymous 1967 debut (*Electric 974 007-2*), which remains as powerful (and pretentious) as ever, and **Jackson Browne's** witty essay on touring, *Running On Empty* (Xylon 253 070). All-in-all a fine collection of early A&M pressings for those who are thirty-something (or even forty-something).

Equally essential (and maybe for the same reason) are EMI's pair of double CDs, *Hello Children* (Every Vols 1 [CD EM 1307] and 2 [CD EM 1340]). Culled from the records played on Children's Favourites in the Fifties and early Sixties by Uncle Mac and friends, both volumes (but particularly the first) offer guaranteed nostalgia from the opening notes of the show's theme (*Puffin Billy*) on. You name it and it's there, from Davy Crockett via Billy Gilly Ossentfer Katzenellenbogen By The Sea and The Laughing Policeman to The Teddy Bears' Rock. Properly displayed these CDs could well emulate the sales of the BBC's *Waltz With The Moles* videos. Also from EMI to the A&M market is the highly promoted *The Eighties* (CD EMVD

48) which includes 32 British chartoppers. It's bound to do good business, but I seriously doubt that in 30 years its reissue will be greeted with the same enthusiasm visitors to my house have shown for *Van Morrison and Hello Children*. From Magnum Force comes the impressive four album box set of **Patsy Cline** recordings, *Crazy Dreams* (SDBS 001). Comprising all the material she made for Four Star between 1954 and 1960, the recordings show producer Owen Bradley trying to respond to the sweetness and sprightliness of Cline's voice (as on the classic *Walkin' After Midnight*) and yet retain a strong country feel to the sound behind it. It's this tension that makes Cline's recordings so powerful and affecting. An historically important package, it's nice to see that the accompanying booklet is both authoritative and well designed. In complete contrast, **Big Mamma** (Edsel ED 279), a collection of **Mike Dink** recordings by **Link Davis**, sees Davis cheerfully mixing Cajun, Western Swing and Honky Tonk stylings in search of a hit. The result is a minor but very pleasant outing.

The first fruits of Pickwick's licensing deal with Virgin has produced a timely pair of Best Of's. These are **Lindisfarne** (VWPD 103), which collects together all the hits from *Meet Me On The Corner* onwards, and **Culture Club** (VWPD 102), whose hits surprisingly remain as engaging as ever. Also on offer are **Monty Python** Live At Drury Lane (VWPD 104) — and yes it does have the Parrot sketch — and **David Bedford's** Orchestral Tubular Bells (VWPD 101) which undoubtedly is the most inventive version of Mike Oldfield's monumental symphonic mosaic of a piece. Also from Pickwick together is **Jean Boez** Best Of (PWKS 544) from her A&M days which wisely concentrates on material from 1975's *Diamonds And Rust*, probably Boez's best A&M offering. Even better is CBS's budget release of the old producer's free-wheelin' (CDCBS 32390) from the period of Don't Think Twice and *Blowin' In The Wind*.

Tim Buckley has his last two albums reissued by Demco, *Sefronia* (ECD 277), which despite the resigned version of *Dolphins* still sees Buckley in a bitter-sweet mood, and *Look At The Fool* (Edsel ED 294) which is even closer in feeling to the desperation of the classic *Greetings From LA*. That desperation is also present on **Lesley**

Bruce's *The Berkeley Concert* (Demco VERBCD 7) which includes Bruce's 20 minute-long account of the majesty of the law. There's no such position on *See Us Miles 20* track EP collection devoted to **Cliff Richard**, just the odd rarity (the French language version of *La Mer!*). Nonetheless, a must for Cliff fans. For more perplexing is **Ted Nugent** and the **Amby Dukes** *Call Of The Wild* (EDEL EDCD 278) in which Nugent's high-energy guitar solos are supplemented by his progressive rock credentials and the trio of albums from **Aerosmith**, *Gems* (CBS 4632242), *Rocks* (32360) and *Classics*, *Live II* (4600372) which sum up the Seventies approach to hard rock.

The nicely titled *Stewed Moonbeams In Wavy Gravy* (Edsel ED 278) is a nifty compilation of rock rock 'n' roll from the Okeh catalogue. Even more interesting and excessive is **Fan Club's** anonymous double album from **Esquerita** (FC 053). It collects together all the material recorded by one of the few artists who can claim to have been an influence on Little Richard. For cooler is *First Impressions* (CUR 2006 LP) from **The Impressions** featuring tracks from 1975, after Curtis Mayfield had left the group. From Ichiban (as well as a fine new **Curtis Mayfield** album, *Something To Believe In*, CUR 2005 LP), there's an intriguing, and aptly titled, collection of **Nasty Blues** (ICH1048) in which the likes of **Clarence Carter**, **Chick Willis** and **Trudy Lynn** sing, as the sleeve has it, "lyrics of an explicit nature". More restrained and imaginative is **Demon's** collection of cheating songs from the HDH (Holland Dozier and Holland) catalogue, *Slipping Around* (HDH LP 010). From the same source comes *Deeper And Deeper* (HDH CD 005), a best of from the under-rated **Freda Payne**, and the magnificent *Soul Agenda* (HDH CD 007) which charts the history of **Chairman Of The Board**, Loufy, and simply wonderful, is **BB Boogie**, a 15 track collection of sides from **BB King**, featuring material from his days with RPM and selections of later radio broadcasts, including a version of *Everyday I Have The Blues* on which BB is backed by Count Basie.

● Reviews marked * are vinyl only.



ALAN WARNER, keyholder to EMI's back catalogue

The song person

by Dave Laing

"I'VE HAD THE key to the back catalogue of CBS Songs, SBK and now EMI," says Alan Warner, creative consultant

to EMI Music Publishing. Though he's based in Los Angeles, running his operation with his wife Pat, Warner began his music industry career in the UK. With United Artists Records in the Seventies, he was a pioneer in scholarly yet appealing reissues of rock 'n' roll, R&B and show tunes. Many in the business here will recall him as the man who put Laurel and Hardy into the charts, with *The Trail Of The Lonesome Pine*, at Christmas 14 years ago.

Now, though, Warner has crossed over to the publishing side of the fence, something he found surprisingly easy. "It was explained to me by Mike Stewart [ex-head of CBS Songs]," says Warner. "You've always been a song person, is how he put it."

This song person is currently involved in a myriad of projects, not the least of which is a book covering 500 of the best-loved compositions of the rock era. Similar to his 1984 volume, *Who Sang What On The Screen*, the book will pinpoint who wrote and who recorded the songs.

Warner's work for EMI is equally informational. He sees his role as "coming up with ideas on which parts of the catalogue to work". There is specific "song-casting" for movie and TV projects and also world-wide for individual artists needing material to record.

But dearest to his heart is bringing into focus the classic writers and songs which lie buried in the vaults. Each week Warner pulls out three older songs, suggested by current trends in cover versions, and once a month they are sent out to EMI companies round the world with information on their history and background.

Then there are his songwriter caseloads: these are selections of material by great writers of the recent and distant past, again curated in order to stimulate publishers, producers and artists. Among those given the treatment so far have been Billy Vera, Taj Mahal and Mark James, and Warner says "I'll include Don Penn by hook or by crook."

The most dramatic results have come from the cassette of songs by Dave Bartholomew, the New Orleans bandleader and **Fats Domino's** writing partner. One A&R man pointed to Warner's contribution on a plane led to the title track of Joe Cocker's new album being

One Night Of Sin, the song Bartholomew wrote for Smiley Lewis which Elvis's handlers overlooked as one Night With You. In addition, says Warner, "there are two of Dave's songs on a Dutch album due out soon."

"Another recent project he's particularly proud of is a collection of MGM film songs by Michael Feinstein.

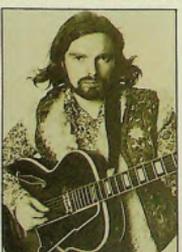
"The idea was Charlie Kappelman's," says Warner. "And Michael digs deep for songs. With *Singing In The Rain*, Judy Garland's film version had a different intro, but we went back to the conductor's books at Turner-MGM and found the original!"

The trickiest problem, though, acknowledges Warner with a smile, "come with the MGM fanfare. We had to decide whether it should be mono or stereo, a colour or a black-and-white lion!"

COMPACT disc DIGITAL AUDIO

- | | | |
|----|--|------------------------|
| 1 | THE ROAD TO HELL, Chris Rea | WEA |
| 2 | JOURNEMAN, Ice Caplet | Reprise/CBS |
| 3 | LEVEL BEST, Level 42 | Polydor |
| 4 | SPARK TO A FLAME - THE VERY BEST, Chris De Burgh | ABM |
| 5 | ADDITIONALS VOL. 1, Robert Palmer | Island |
| 6 | 4 HUNDRED BUCKS, Bob Weir | Phonogram/Phonogram TV |
| 7 | RUNAWAY HORSE, Belinda Carlisle | Y&R |
| 8 | STONED FRONT, Billy Joel | CBS |
| 9 | GREATEST HITS, Billy Ocean | EMI |
| 11 | ALL ON NOTHING, Milli Vanilli | Capitol |
| 12 | THE SEEDS OF LOVE, Tina Turner | Fonit/Phonogram |
| 13 | WILD, Enigma | Mercury |
| 14 | WE TOO ARE ONE, Earthworks | ABC |
| 15 | NO 15 OF THE B'S, Various | Telstar |
| 16 | WELCOME TO THE BEAUTIFUL SOUTH, Various | GO |
| 17 | THE SINGLES ALBUM, Gladys Knight | Phonogram TV |
| 18 | THE SINGULAR WORLD, Kate Bush | EMI |
| 19 | CUTS BOTH WAYS, Gloria Estefan | Capitol |
| 20 | FOREIGN AFFAIR, Tina Turner | Capitol |

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VAN MORRISON through the years



MUSIC WEEK

18 NOVEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1	THE ROAD TO HELL ★ CD	WEA WX217
		Chris Rea	
2	3	ENJOY YOURSELF ★★ CD	PM, #14
		Kylie Minogue	
3	NEW	JOURNEMAN CD	Regional/Duck WY 222
		Eric Clapton	
4	6	GREATEST HITS CD	Am, #17/1
		Billy Ocean	
5	NEW	LEVEL BEST CD	Polygram/LEVTY 1
		Level 42	
6	7	ALL OR NOTHING ○ CD	Capitola/Capricorn CT13 11
		Milla Jovovich	
7	4	RUNAWAY HORSES ● CD	Virgin V 1296
		Bairndo Corfield	
8	9	STRONGER ★ CD	EMI BMD 1012
		Cliff Richard	
9	10	SPARK TO A FLAME - THE VERY BEST OF ★ CD	AAAC CD3/180
		Chris De Burgh	
10	2	HOLDING BACK THE RIVER CD	Phonogram/Capricorn/EMI 111
		Wet Wet Wet	
11	8	WELCOME TO THE BEAUTIFUL SOUTH CD	Gar/Diva/KODU 11
		Beautiful South	
12	5	WILD! ★ CD	Mus, ST/UMW 75
		En Vogue	
13	11	STORM FRONT ● CD	CS, 45/58/1
		Billy Joel	

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A PORTRAIT OF

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35	25	RHYTHM NATION 1814 ● CD	AA, MA, 3700
		Joni Jackon	
36	NEW	COME TOGETHER AS ONE CD	44-1 7 w/g BIZ 238
		Will Downing	
37	39	THE RAW AND THE COOKED ★★ CD	London, E239471
		Frank Young/Cambells	
38	37	HUP ● CD	Polygram, #113/1
		Wonder Stuff	
39	25	NEITHER FISH NOR FLESH CD	CS, 64/58/91
		Terrace Trent D'Abay	
40	41	ASPECTS OF LOVE CD	Real, United/Polygram, #112/1
		Original Cast	
41	NEW	AFTER THE LAUGHTER ○ CD	Decca, ADD 10
		Freddie Starr	
42	RE	THE BEST YEARS OF OUR LIVES CD	CS, 64/20/11
		Nell Diamond	
43	32	GATECRASHING ○ CD	Crysmak, CRL, 18/6
		Ewing A Box	
44	43	THOUGHTS OF HOME CD	14th/er 51/AM 2272
		Donnell O'Donnell	
45	36	VELVETEN ★ CD	MCA/MC, 6/50
		Television Vamp	
46	32	A LITTLE BIT OF THIS ... CD	FRM/LONDON, #815/1
		D.MOB	
47	33	FEELING FREE ○ CD	Grand/Virgin, CMCA 9
		Sinclair Youngblood	
48	45	THE MIRACLE ★ CD	Polygram/MCD 107
		Queen	
49	38	LIKE A PRAYER ★★ CD	Sw, WZ 279
		Madonna	
50	70	CLASSIC BLUE CD	Time MODER, 10/40
		Justin Hayward/White Heat/LPO	
51	44	APPETITE FOR DESTRUCTION ★★ CD	Gefin, WY 126
		Guns N' Roses	
52	34	SCARLET & OTHER STORIES ● CD	Musony/Phonogram, E23943
		All About Eve	
53	51	PORCELAIN ○ CD	Grand/Virgin, CMCA 10
		Julie Fondono	

Tape of the form

by Stu Lambert

Fuji Tape is the new sponsor of the Rock School competition — no connection with the Rockschool TV programme. The competition for school rock groups, now in its 10th year, raised its profile under sponsorship by the TSB; the last two finals were promoted by Yorkshire Television for network broadcast. Now that TSB's promotional needs have changed, Fuji Tape has said Yes to Rockschool sponsorship.

Fuji sponsors Rock Circus in London's Piccadilly, a modern waxworks museum of rock "animatronics" — singing, playing rock star models.

Anthony Smith, Rockschool Contest organiser stresses the change of sponsor will not affect the event which has natched up 80 concerts and 30 TV shows.

"Fuji's involvement is very subtle — they aren't seeking cheap publicity," he asserts. "We're running the competition with no interference from them, so it will still be essentially a platform for youngsters to perform to a very large audience at a good venue with good equipment."

Musical equipment companies have been very supportive of the event, recognising the chance to display their brand name to the expected 3m viewers. They hope to convert young players to Yamaha guitars and keyboards, Premier drums, Paiste cymbals and Peavey amplification on loan for the finals.

Prizes include a Premier drumkit and guitars from Yamaha, and the event is still gaining support from the music business.

Sir support has been healthy too. Radio One's Mike Read has participated since his Saturday Superstore days, sharing MC duties for last year's final with Toyah Wilcox.

Past judges have included Robert Plant, Rick Parfitt, Drummie Zeb and Jon Armatrading. Smith says he's still looking for judges for this year's contest.

Posters and free tapes are going out to schools around the country. And with electric music on the new GCSE curriculum, Fuji could capture a bigger slice of the blank tape market among 13-19-year-olds.



ROCK SCHOOL director Anthony Smith (centre, backrow) and colleague Brian Smith with Radio One DJ Mike Read (back left) and the winners of last year's Rock School competition, (front, from left) Neil Gordon and Steve Webster of Catch 23.



ASHBY: WE'VE always been in the business of trying to spot trends in alternative markets rather than going for the obvious.

Making Trax

by Selina Webb

THE DAYS of dabbling over for Trax Records. "There's been a corporate decision to go for it," says managing director Colin Ashby. "Either go for it or keep out of it."

Scan the company's autumn line-up and it's clear that the prominence of soundtrack albums and back-catalogue compilations is shared by a batch of fresh, new product backed with aggressive marketing campaigns.

New albums from Justin Hayward and Mike Batt with the London Philharmonic Orchestra and New Faces winner Stephen Lee Garden will both be TV advertised. There are also newly-recorded LPs from Steve Marriott and Mary Hopkin.

"We've always been in the business of trying to spot trends in terms of alternative markets rather than going for the obvious," explains Ashby.

Indeed, the company's speciality remains with developing concept series for the big multiple retailers.

Among the new offerings are four volumes of the most popular opera highlights — already TV-advertised — the 16-track Rock Of America compilation, Dreams Of Ireland, Thora Hird's favourite Hymns And Corals plus TV-advertised compilations of classic love songs and Jerry Lee Lewis hits.

Trax is the 18-month-old offspring of FilmTrax, the rapidly-expanding publishing company. Its operation now encompasses the Trax Classics, Filmtrax and DanceTrax labels plus the prestige classical outlet Novello Records. The selling through video arm is also burgeoning having recently signed a management deal with Screen Entertainment.

Ashby, a former K-Tel MD, stresses that the route to success is through "heavyweight" marketing. "Packaging avenues from TV to local press. That is one reason why the company steers clear of the mid-price area."

"The one thing that limits you," states Ashby. "There isn't the margin to market the product properly; it has to sit on the shelf and do its own thing. Packaging and marketing are both very important to us."

Trax product is available through Spartan Records and BMG Distribution.

Cole coup

by John Collis

JJ CALLE's decision to sign with the UK independent label Silvertone and release his first album, Travelog, for six years was a simple matter, "They seemed like pleasant fellows," he says wryly.

For label boss Andrew Lauder, celebrating Silvertone's successful first year — only PWL tops it among the indies — signing Cole was a considerable coup. He is an admirer of Tulio, singer-guitarist-singer who epitomises the term "laid-back."

The catalyst bringing Cole and Lauder together was Mike Kappus, of the Rosebud booking agency in San Francisco.

"It was a great help to us that JJ knew Mike," says Lauder, "because I've dealt with a lot of acts like Robert Cray, John Hiatt and Los Lobos that I've been involved with. And as for JJ's concerned, he would go to Mike whenever he wanted to arrange a few dates."

Cole was not looking for a label. Far from it. "When I first met him," continues Lauder, "I said 'I'm too old to spend the rest of my life in a studio. I'd rather go fishing.'"

"In spite of the big advances involved I think he was just enjoying the major record company. But money was never an issue in our discussions."

Lauder's main concern was to take Cole to suit the man. "He told me what he didn't want to do and what he did want to do. He certainly wasn't interested in wadding through a maze of contracts. So basically it's an trust, just formalised but for both parties, and we have no unreasonable expectations of him or us."

A UK visit, however, must be an ambition, even if it cannot be a demand. "We're hopeful. It's going well," says Lauder. "I'd like to see him come to Europe. He's doing the States in the New Year, then maybe Australia and Japan. So, late spring?" — let's hope so. Right now he'll be celebrating the signing, and I'm happy to play it by ear."

Red cated Kravitz

by Nick Robinson

LIKE MANY kids, Lenny Kravitz from Brooklyn, New York wanted to be a rock and roll star.

And when the theatre's his parents and hearing their records in the house prompted him to learn to play guitar and submerge himself in the world of R&B, soul and rock and roll.

But when Kravitz was 12-years-old that lifestyle changed dramatically as the family moved to Los Angeles. "My mum decided it would be nice for me to join a choir. For about a year I said I ain't going," says Kravitz.

But after meeting some of the California Boys Choir members at a local party, he realised that the boys were not wimps with high voices but a "cool group of guys". The next thing, I was in the training choir and for the next three years it was nothing but classical music. Suddenly, the choir roll was no longer his driving force.

LENNY KRAVITZ, from choir boy to rock and roll singer

"That was in the back of my mind. In the choir we were rarely allowed to listen to rock and roll — only classic stuff like The Beatles — but after a while I really dug the classical music. It became like rock and roll to me."

It also taught him about discipline in music. After training for long hours three or four times a week, he joined the concert choir where he underwent three months intensive training.

As well as discipline, it taught him about working with the best people and during that period of concerts he appeared with the Metropolitan Opera.

But at the age of 15, his voice broke and Kravitz found himself singing in high school thinking about being a rock and roll star again. That passion began to consume more of his time as he learnt to play the drums and piano and practised with school bands.

Much of what Kravitz learnt with the choir stayed with him through his days as a session musician and now as an artist with Virgin America. "My music may not be classical but the disciplines I learnt working hard and keeping your mind on what you are doing are definitely there and I think that is why a lot of it can come very easily when you try. I use a lot of harmony and that is on thing in particular that has stayed with me since the choir."

But that said, the raw and passionate rock and soul on Kravitz's debut album Let Love Rule sounds a million miles from his school work. So what on earth does his mum think about all this? "She doesn't mind. She just wonders what the hell I got up to in high school."

by Valerie Potter
XENITX — ONCE the pronunciation has been mastered (Z-en-icks), you start to wonder what the name means. The band's guitarist Kris Havard comes clean: "It doesn't mean anything at all. We were making up words, trying to think of something a bit different, and we came up with that!"

The origins of Xenix lie in a heavy metal band called Sweet Vengeance, which was formed in Leyland six years ago. Successive line-up changes brought more only members into the band — vocalist Chris Ashley is now the only original member — and their live repertoire has shifted from heavy metal covers to thrash.

The group became Road-

runner's first UK signing at the end of last year and released their debut album, Shattered Existence, last spring with San Francisco producer John Cuniberti. The result — a vibrant, live-sounding record on which speed playing is finely balanced with melody — is proof that there is still some life left in the UK thrash scene.

"I don't think thrash is going to die," Howard says. "There's a few bands out there that are going to burn themselves out, charging down a dead end street at a hundred miles per hour, but they're just going to hit that wall and that's going to be it. There's only so many boss beats you put to the bar — you've got to find something else to do."

Howard appreciates the camaraderie and encouragement that they have received while supporting other British thrash acts like Slammer, Sabot and Onslaught. "I'd like to be renewing their acquaintance with Sabbot, opening for them on their November UK tour. Further support slots at London's Green Man and the band's first visit to Europe is planned for the New Year — all of which leaves Xenix feeling "grand as a frog," as they say in Leyland.

Back tracking

Record Retailer, November 19, 1964

Decca releases 12-album boxed set of Sir Winston Churchill's speeches including some of his wartime orations to Parliament and his victory broadcasts. The set includes a 62-page book and sells for £25. EMI planning promotion campaign for Mary Popoan's soundtrack album. Alex Strickland opens third record shop in six months, in the City of London.

Music Week, November 16, 1974

An on-air rebuke by Roger Scott stops record companies vote-giving his daily Capital Radio chart show. Island launches new UK singles-only, soul-soul label, Island USA. Most releases are to be licensed from US indie companies. EMI announces re-location of its Westmoreland recording and manufacturing facilities from Hayes to Winsford, Cheshire. —Teldec (Telefunken and Decca) planning to launch videodisc system in West Germany early next year. —B Fieldman Music celebrates successful affiliation with Queen by presenting the band with engraved tankards.

Music Week, November 17, 1984

Crashed distributor Pinnacle to remain in business until early 1985, while its record divisions — the accessories and record divisions — 16 months after their merger proposal, the PolyGram and Warner Bros. record divisions finally give up trying, unable to overcome US Federal Trade Commission monopoly objections. —Billy Bragg's insistence that his new album Brewing Up sells for £3.99 maximum angers Omega Records of Winsford, Cheshire, which still has to pay a death tax of £1. —The Ronnie Scott Club celebrates its 25th anniversary. —Mark Lewisohn

Up against the wall

POEMS FOR LALIA opened the proceedings of the showcase with the Berlin *Independence Days*. They joined the Metropoli ball at the last minute as a better local band. Two days later their back pocket was apparently bulging with seven international contracts, including, so rumour had it, a major deal with Arista in the States.

Not that this meant that they were anything new. Listening to *Poems For Lalia* is like listening to Deacon Blue with Hank Marvin guesting on guitar. In a magnificent stroke of programming Berlin's other contender, **Casper Brotmann**, exploded the atmosphere with his satanic sound. Earthy, slow, wailing, and up to an explosive crescendo before a desperate thrumming of the fast disappearing audience.

So when British rapper, **Merlin**, first made a name for himself, stage he met an already disgruntled audience. And when his backing music failed to support him, Merlin was going to sweat it out. The young deejay then persuaded the ragged congregation to clap in vogue time while he rapped. And so after three pumping tracks of Merlin magic everything was heading well for the arrival of **The Beatmasters**. Gradually the crowd began heaving to the addictive sounds of I Can't Dance To This, and then, suddenly it was over. Sweating and enthusiastic Berliners stomped and cheered for a full five minutes before the Berliners stepped up to receive a charge through Ski-Train again.

And so it was back to the omnipresent guitars on the last night. Keen to exhibit their full repertoire, **Dia Lofthus** took the stage for a full hour at the Metropoli to churn out the sort of grungy guitar that is so hopelessly dull to watch. The even worse, it's the best place in Berlin's they asked in bemused desperation as the audience steadfastly refused to be swayed by their meagre poly-vocals. With the arrival of **Elliot Murphy** was immediately apparent why the audience had come. What they really want in Berlin is a real American rock 'n' roller. Backed by a booming acoustic bass and with his own blasting harmonica, Murphy swept back his blond locks and rocked out.

Basically the biggest room came for **Chris Spedding**. Quite why the second biggest record market in the world has so taken to Spedding and his comrades comprehension. Each song starts like a Hurst, like a Hurst, and soon degenerates much further into clichéd guitar licks and inane lyrics. Even while Spedding was probably plodding through his fifth encore at the Metropoli, things were really swinging at the Ecstasy Club. **American Music** is a disappointing phenomenon at BID, with a bewitchingly tortured singer and loud, raging guitar sound. It was decided by such a disappointing assessment of the possibilities still alive in guitar music, **Gelaxie 500** struggled to prove quite why

they had made this showcase's tickets the hottest of BID. The fresh-faced threesome's potent mixture of winsome vocals and striding guitars won over the somewhat still stizzed audience but without capturing them in the way the American Music Club had.

But the real reason that **Merlin** and **American Music Club** show so brightly was that the BID showcases were unfortunately dominated by grungy guitars rehashing clichéd rock. In the main being independence is still equivalent to having a lot to learn.

DAVID DAVIES

Gifted

FUNNY HOW success is. Any artist who has achieved the recognition that **Fine Young Cannibals** have received in the US over the past year could be expected to be somewhat affected by all the attention.

Yet FYC, returning to their home country to play **Academy**, seemed almost unmoved by all the acclaim. Dressed in uniform black jeans and barely raising a smile, their image was somewhat far from the expressive and jubilant mood of their music.

But when complemented by imaginative lighting and the colour of backing vocalists The Mint Juleps, they created an aura of freshness and originality reflected in their intensely melodic songs.

Opening with the first hit Johnny Come Home, the set was neatly balanced with groovers and ballads — all enriched by a crystal clear live mix that helped give the **Academy** a club atmosphere.

Singer Roland Gift played his part with nonchalance and calm, one minute playing the reluctant star, the next playing the fool. Vocally, he was an interesting study of relaxed style that drifted effortlessly from the gentle **Funny How Love** to the less restrained **She Drives Me Crazy**.

Only on an unremarkable a capella cover of My Girl did he expose any weaknesses. An hour later, FYC's dancefloor cabaret was given an interesting twist as big as their ballad balance.

NICK ROBINSON

Motley metal on the skids

WITH A KILL that comprised **Yank Rockers** **Skid Row**, **White Lion** and **Mötley Crüe**, there's little doubt that we are talking serious party metal. **Openers Skid Row** were immediately intent on injecting the buzz that's been building recently and delivered a sizzling set that had the **Wembley Arena** crowd both clamouring for more and seriously doubting **White Lion's** ability to follow up. In truth, the following New Yorkers got it all wrong, understandably going on the prowl initially but then losing some kind of impact but then losing momentum with a string of slower and medium paced songs that, despite the excellent **Fly For Freedom**, suggested that perhaps the lion roar was sleeping tonight.

As for **Mötley Crüe**, they really could do no wrong, with the

crowd's anticipation reaching feverish levels. Kickstart **My Heart** proved a perfect opener, being one of the better tracks from the supremely corporate but irritatingly appealing **D.F. Feelgood** album. It soon became apparent just where the **Crüe** are standing at the moment, having forsaken their usual shock-rock for a blatant cock-rock approach. **Frontman Vince Neil** continues to back the **Mötley** "bad boys of rock 'n' roll" image but the parade of these very same boys also profess to have cleaned up their act, a further irony when one Billy Idol, guesting for an encore of Jailhouse Rock, tells us to get well and truly fucked up tonight!

The highlight of the set, however, comes with **Tommy Lee's** revolving drum kit (not really but over!), which is so over the top you've got to acknowledge its crowd-pleasing effect; a perfect example of **Mötley Crüe's** showmanship.

KIRK BLOWS

The Eagle has landed

HOW THE line "You can check out anytime you like, but you can never leave" must haunt **Don Henley**.

A decade on from the demise of **The Eagles**, three immaculate solo albums under his belt and yet the singer is still known to most as the voice of **Hotel California**.

Hence, then, the muted reaction to his more recent material by a packed **Wembley Arena** audience.

Neither the proud elegance of **Sunset Grill** — a song lamenting the lack of responsibility in post-Reagan America — nor the eloquent tirade about media excesses, **Dirty Laundry**, raised the crowd from its torpor. Only when **Henley** rolled up his sleeves and took to the drum kit for a note-perfect version of that allegorical epic and its darker side in **The Foot Lane** did they spring to their feet.

"A nice place to visit, but I wouldn't want to live there," mused **Henley**, clearly aware of his audience's nerves.

The **Magnificent Seven** stage set also served to underline **Henley's** **Desperado** past as a member of the paradigm **Seventies** supergroup.

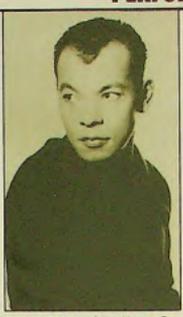
Today, **Henley** is a different animal. His songs display a concerned liberalism and an observant eye for the darker side of his native West Coast.

ANDREW MARTIN

Reliving the for the BAD reputation

FOLLOWING MICK JONES's serious illness, the temptation is to exorcise the musical critic for a sigh of relief that he's made it back on stage at all.

That said, **Big Audio Dynamite's** sell-out performance at the **Town And Country Club** suggested no need for malcollyciding. **Jones** handled the front row showers with aplomb and, despite



ROLAND GIFT of Fine Young Cannibals

his characteristic lack of "howya doin' London"-style encouragement, his enthusiasm and energy were quickly absorbed by a surging audience of devotees, a large proportion of whom sported scarlet **BAD** baseball caps. **Jones** himself appeared on stage looking less than stylish in oddball garb more suited to **Jimmy Crüet** from a punk rock legend.

But that's not to say that **BAD's** music has similarly slipped out of vogue. The **Seventies**-sprung vocal drone is still valid, but the backing has all the additives necessary to bring the beats up to date. **Don Flicks**, still the coolest dude in town, lets his switches to provide a wide variety of contemporary sounds, right down to the **Looleto** **Holloway** samples in the extended version of **Compass**.

For that reason, **BAD's** first and most successful LP did not fit into the warehouse environment of **to-night's** gig. Only **Medicine Show** and **E-M-C** were attempted, the latter successfully because of its nostalgia value, but the first suffering from what sounded like a leaden tempo.

Unfortunately for **Big Audio Dynamite**, the mix of dance beats, samples and anything else that's gone no longer seems original. Despite being among the first to try it, they're still falling between two camps instead of leading a new mission. **Tonight's** audience were in the party mood, but they'll buy the records anyway. For the rest of us, **BAD** seems a rather nostalgic jumble of mix'n'match references, dragged up to date by some of the latest rhythms and samples — an excellent idea on its own.

SELINA WEBB

An Orbsion for the Nineties?

"WE'RE ALSO available for parties, weddings, and bar-mitzvahs", announced **Chris Isaak** before the second encore. "How much?" yelled a voice. "Uh, real reasonable," came the response. No-one could regret having looked and his band for their bash, as the **Town And Country Club** was filled with nodding heads and tapping feet, and good music in abundance.

Throughout a marathon two hour set, **Isaak** built up a touchingly genuine rapport with his audience; his self-deprecating brand of Cali-

fornia cool in perfect harmony with his understated, potentially classic songs. As a singer, **Isaak** is a master of the slow burn, with a relaxed understanding of the principle of less-is-more. He starts each song with a whisper, then his impeccably delivered **Orbsion**-esque vocal climaxes are all the more exciting.

His band are excellent: the sound is timeless two guitars, bass and drums rock'n'roll and **Jimmy Wisley's** lead playing some of the most authentic and sensitive. This lot would have impressed **The Beatles** in Hamburg in 1961, yet it is a measure of the durability of the form that a song like **Wicked Game** can sound like vintage **Ray Orbison** and completely contemporary simultaneously. Also impressive were the **Every Brothers** harmonies on a version of **Bo Diddley's** **Diddy Daddy**, and a final encore of **Slim Harpo's** **Shake Your Hips** proved beyond all doubt that **Isaak** is a man of infinite guitar skills and die-hard rocker for the **Nineties**.

ADAM BLAKE

Making a meal of it

SOME HAVE FINEs have plenty of energy but are a little short on the song front at the moment. At **USA** they were able to perform a keen sense of the dramatic, hinting that their live performances may be worth watching over the coming months.

Unfortunately, **lush** mesmerising perfectly, but then their music does it all for them. Most — if not all — of their recent mini-LP **Scar** was aired tonight, and why? Because of its brilliant **Thoughtforms** and **Scarlet** don't sound quite as sparkling as on record — and live they're not as intoxicatingly loud as their precursors **My Bloody Valentine** — they are still one of this year's most exciting discoveries.

Like **Ear**, who already exude an aura of greatness on stage. You get the feeling that you are watching one of the major cult bands of the **Nineties**; this is partly because of their similarities to **My Bloody Valentine** — a cause of the sheer quality and confidence of their performance. **Singer Morrison** not only looks like **Jim Morrison**, there are moments when the music seems down to allow him to embark upon the same kind of wild-eyed monologue as the sort favoured by the **Lizard King**, where even the most inane utterances are made to sound terribly meaningful. Musically, **Ear** attack each song with a tremendous lilt, whether it be a then the music seems down to allow him to embark upon the same kind of wild-eyed monologue as the sort favoured by the **Lizard King**, where even the most inane utterances are made to sound terribly meaningful. 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TO PAGE TWO ▶





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.

- No 1** ALL AROUND THE WORLD POP
Lisa Stansfield POP
- 2** ANOTHER DAY IN PARADISE POP
Phil Collins POP
- 3** YOU GOT IT (THE RIGHT STUFF)
New Kids On The Block POP
- 4** NEVER TOO LATE
Kylie Minogue POP
- 5** GIRL I'M GONNA MISS YOU
Mili Yamit POP
- 6** DON'T KNOW MUCH
Linda Ronstadt featuring Aaron Neville POP
- 7** I FEEL THE EARTH MOVE
Morrika POP
- 8** THAT'S WHAT I LIKE
Jive Bunny & The Mastersixers POP
- 9** GRAND PIANO
The Mamas POP
- 10** STREET TUFF
Rebel MC Double Trouble POP
- 11** ROOM IN YOUR HEART
Living In A Box POP
- 12** INFINITE DREAMS
from Maiden POP
- 13** NEVER TOO MUCH (Remix '89)
Luther Vandross POP
- 14** LEAVE A LIGHT ON
Belinda Carlisle POP
- 15** C'MON AND GET MY LOVE
D'Neals introducing Cathy Dennis POP
- 16** I WANT THAT MAN
Deborah Harry POP
- 17** THE ROAD TO HELL
Chris Rea POP
- 18** RIDE ON TIME *
Black Box POP
- 19** IF I COULD TURN BACK TIME
Cher POP
- 20** PACIFIC
Sis Storie POP
- 21** WE DIDN'T START THE FIRE
Billy Joel POP
- 22** EYE KNOW
De La Soul POP

MUSIC WEEK



- 41** 7 O'CLOCK
The Queerboys POP
- 42** WISHING ON A STAR
Fresh 4 (Children Of The Ghetto) feat Lizz E POP
- 43** DON'T MAKE ME OVER
Sybil POP
- 44** WOMAN IN CHAINS
Treat For Tears POP
- 45** ANGELIA
Richard Marx POP
- 46** I SECOND THAT EMOTION
Alyson Williams (feat. Chuck Stanley) POP
- 47** OH WELL
Oh Well POP
- 48** YOUTH GONE WILD
The Young Gods POP

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The unfinished revolution

There is more to Irish music than Van Morrison and U2. But how to tap into the rich source of talent and break acts internationally is still a problem as Paul O'Mahony discovers

ONE OF the most encouraging developments on the Irish scene in years has been the recent dominance of the official IFPI album charts by three Irish based acts — none of whom include U2, Clannad, Van Morrison, or Chris de Burgh.

In at number three in September came singer Mary Black (Dolphin Records), at number two The Four Of Us, and at number one Christy Moore (WEA). Holding off challenges from the likes of Eurythmics was no mean feat, especially CBS act The Four Of Us with a debut album.

Signed to the UK HQ via the use of CBS Ireland's policy of employing an A&R scout, the Four Of Us are the product of a strategy which other UK and US majors have yet to follow in Ireland.

"The other companies may be a bit short-sighted in not doing so," believes former CBS (Ireland) A&R man Thomas Black who now manages The Four Of Us. "In A&R terms for Ireland, you do need to be on the spot and there is no better example than this band who submitted an excellent demo to the Dublin office of CBS yet hadn't even played a gig. If UK A&R people come over on periodic visits, then they miss bands like The Four Of Us."

Oliver Walsh of indie Solid Records agrees: "I think there should be more A&R people here because, as in the case of CBS acts like The Four Of Us and Cry Before Dawn, they were allowed to develop slowly because they were signed from here and are based here.

There is also a lot of "expenses" wastage in UK A&R people travelling over to Ireland, and in some cases bands are seen too early by visiting A&R personnel who are not on the spot and who, if they show interest in a young band, can affect that band's natural development because the band will sometimes alter its direction to suit what the A&R people are interested in."

CBS is the only UK label to have full-time A&R in Ireland. Others in the industry see this as a waste of resources. Conor O'Mahony, manager of Something Happens (Virgin) is one.

"The companies based in Ireland attend gigs anyway," he says, "and almost every company here would like to have an Irish act who can be developed in Ireland before entering the UK market. Word passes very quickly in Ireland if a new act is making waves."

WEA (Ireland) MD Peter Price echoes these sentiments: "It's not a hindrance that we don't have a full-time A&R person here. We look at a global picture and any signings are also done through the UK office, such as Christy Moore and Mary Coughlan. We're in touch with "happening" acts and there is also such good music press coverage generally in Ireland that the information flow is very strong on new acts." Popular music officer with the Arts Council Keith Donnell, states: "You could wish for more A&R here, but I feel it's up to indigenous record companies like Mother, Ringsend Road and others to sign and develop young acts in Ireland with a view to the international market."

Solid Records is an Irish independent label which has succeeded in its own territory with two top 10 singles this past year from

Christy Dignam and Missing Links. Solid Records' Oliver Walsh says: "The role of indies here is, and will continue to be, fairly minimal until a label gets one big international success in order to accumulate the capital required to push other acts abroad by breaking them directly via production and distribution deals with international majors. Kitchensware are a good model, as are blanco y negro."

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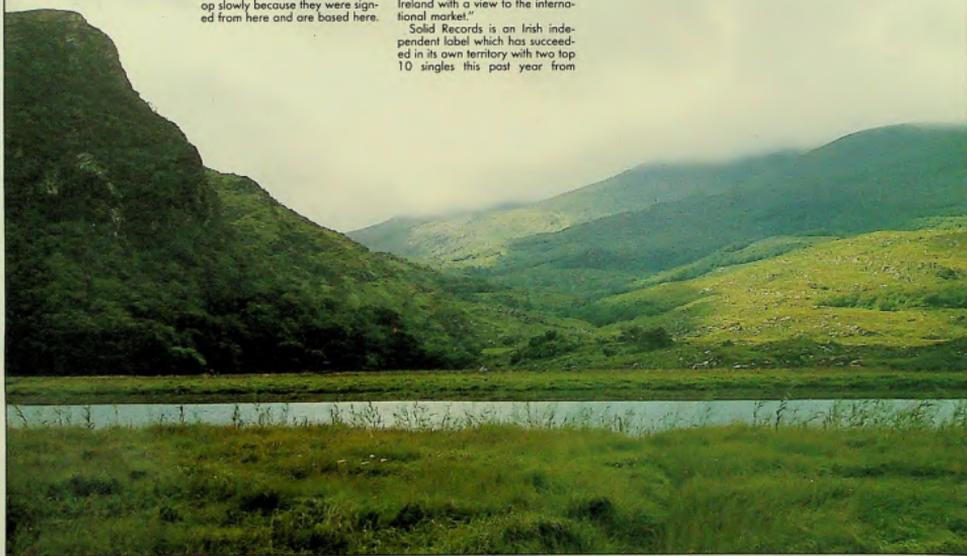
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TO PAGE TWO ►



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► FROM PAGE ONE

and the idea of signing a deal becomes absurdly important, the idea of actually making a good record unfortunately rarely seems to crop up.

Saleswise the Fat Lady Sings would seem to be one of the more promising of Irish acts. They have just had their first Irish top 20, good going for a band who has been London-based since 1986 and received major critical acclaim in the UK. Each of Sentatas three releases so far have been awarded single of the week status by one of the weekly music papers, but sales have yet to mirror the kudos.

But Cullen remains stout: "If the records Sentatas puts out can inspire more Irish bands to make music they want then I've succeeded."

A marketing problem in Ireland remains. Be it majors or an indie act, Irish bands post-U2 have not had a particularly shining sales record. Hothouse Flowers (London) are the obvious exception. But acts such as Cactus World News, In Tua Nua, Tuesday Blue, Something Happens!, A House, Cry Before Dawn, The Four Of Us and others have yet to set the UK alight, but have made considerable inroads in Europe and the US.

"Bands like A House (blanco y negro) and Something Happens (Virgin) have plotted a good, gradual campaign because the management is good and they watched a lot of the post-U2 bands get signed and still play small gigs in Dublin like The Baggot Inn, says Cullen's Brian O'Kelly. "They are more together on marketing. They saw how those other bands didn't do it: three nights at the Camden Palace is no way to break the UK! Getting on tour and sensible planning is the way forward."

Management, then, is an area of weakness in Ireland's burgeoning music business. "It often doesn't attract skilled people," says producer Bill Whelan. "A more formal approach, like courses and seminars, would help greatly. In fact, there will be a special management course after Christmas at Ballyfermot Music School here in Dublin on marketing of Irish acts abroad." Whelan feels there might be some state-sponsored roles in the marketing of Irish acts abroad. "The Irish Export Board would be ideally involved. If there were people placed in London, New York, or LA who'd act as con-

duits for Irish bands' records and get tapes into the right hands then that could only be good," he adds. "Our ability to market and manage is the last thing to develop here," agrees Keith Donald. "There aren't enough top managers so it's hit and miss. Until that situation is rectified then the whole process will be slow."

The role of managers is crucial, says Conor O'Mahony. "As a band manager I know most of the people in various A&R departments in the UK and on that personal basis I could get tapes listened to. It will take time for the management and A&R link to develop further than it has. I don't think that past Irish music failures is the results of bad management, maybe immature management. Also, Ireland seems to produce it's fair share of rock bands and less so pop bands. As a result the usual problem of it being more difficult to break a rock band is an important factor when you're talking of Irish bands. The problem then escalates because if it doesn't happen in the UK it can be difficult elsewhere."

The crossover success of Ritz Records traditional artists such as Daniel O'Donnell, The Furey's and Davey Arthur and Foster And Allen has been the result of astute marketing by London-based consultancy McDonagh Associates. McDonagh has set up licensing deals linking O'Donnell with Telstar. The Furey's with K-tel and Foster And Allen with Styx, and all have benefitted from extensive television advertising.

McDonagh has also taken a global perspective, helping the Furey's and Foster And Allen to achieve a substantial fan base in Australia (on CBS) and Daniel O'Donnell is now poised to tap the American market with a new album recorded in Nashville.

As the quintessential boy next door, O'Donnell bridges the generation gap and appeals to the country fraternity, McDonagh says: "It was crucial that his visual presentation was right for all aspects marketing mix which comes down to such factors as the packaging of his records, the look of his tour programmes and even the clothes he wears. Video is proving a strong vehicle for him, with his last release Song For Ireland selling 50,000 copies, and his forthcoming video is expected to exceed that."

"The popular press might dismiss these sort of acts but they are selling more records than the newer ones. For example, Foster And Allen's Reflections And Reminiscing sold more than 1m through Styx. They represent a vibrant Irish music that travels well, with songs that



THE PHENOMENALLY successful Daniel O'Donnell

'Too many A&R people are looking for the next U2 and will throw money into an act rather than giving them a chance to mature'



CHRISTY MOORE: local hero made good

anyone anywhere can relate to." A huge market of Irish expatriates and descendants exists scattered around the globe. "The loyalty of Irish audiences is critical," says Peter Price. "Radio and TV here are also very loyal. It's like Canada in that respect, although it differs in that it's not statutory support."

But Keith Donald points out: "There is no long-term career in Ireland alone. Because immigration takes it's toll, your audience goes abroad. But that again can give an Irish band a foreign base to build upon. For example, I know some bands who recently went to Ger-

many and about one-third of the audiences were Irish!"

"There is hope for the future, and for The Four Of Us who also reached number one in the Irish album charts in September."

"Being number one in Ireland does carry weight and it opens the doors to other territories," says manager Thomas Black.



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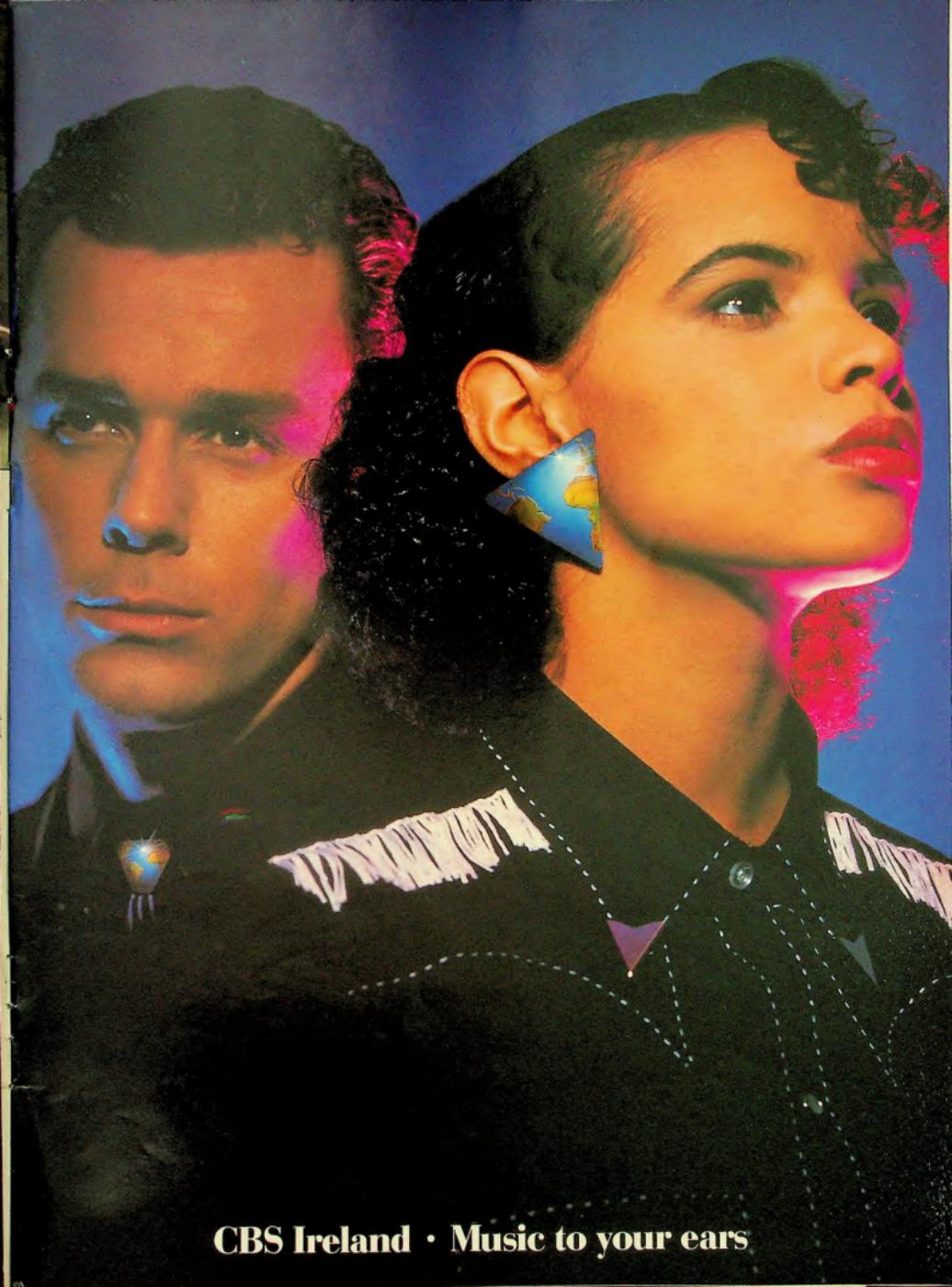
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FOCUS ON IRELAND

IRELAND'S TOP 50 ALBUMS

THIS WEEK	WEEKS ON CHART	TITLE	ARTIST	LABEL
1	1	Spark To A Flame	Chris De Burgh	A&M
2	3	Enjoy Yourself	Kylie Minogue	K Tel
3	1	Thoughts Of Home	Daniel O'Donnell	Telstar
4	2	Sensual World	Kate Bush	EMI
5	1	Neither Fish Nor Flesh	Terence Trent D'arby	CBS
6	12	No Frontiers	Mary Black	Dolphin
7	2	The Time	Bros	CBS
8	2	Wild	Erasus	Solid
9	4	Lion In A Cage	Dolores Keane	EMI
10	3	Oh! Mercy	Bob Dylan	CBS
11	1	Welcome To The Beautiful South	Beautiful South	PolyGram
12	1	Storm Front	Billy Joel	CBS
13	2	Results	Liza Minelli	Epic
14	10	The Voyage	Christy Moore	WEA
15	3	Automatic	Jesus & Mary Chain	WEA
16	5	When Justice Came	The Black Velvet Band	Mother
17	2	Scarlet & Other Stories	All About Eve	PolyGram
18	3	Freedom	Neil Young	WEA
19	3	HUP	Wonder Stuff	PolyGram
20	2	Best Years Of Our Lives	Neil Diamond	CBS
21	21	Avalon Sunset	Van Morrison	PolyGram
22	4	20 Golden Greats	Neil Diamond	MCA
23	36	Appetite For Destruction	Guns 'N' Roses	WEA
24	10	Songs For The Tempted	Four Of Us	CBS
25	14	Cut Both Ways	Gloria Estefan	Epic
26	7	12 Greatest Hits	Neil Diamond	CBS
27	3	Jazz Singer	Neil Diamond	EMI
28	7	By The Time It Gets Dark	Mary Black	Dolphin
29	3	Storms	Nanci Griffith	MCA
30	2	Hats	Blue Nile	Virgin
31	6	Foreign Affair	Tina Turner	EMI
32	3	Live	Jean Michel Jarre	PolyGram
33	2	The Essential Karajan	Herbert Von Karajan	PolyGram
34	18	The Raw & The Cooked	Fine Young Cannibals	PolyGram
35	2	Porcelain	Julia Fordham	Virgin
36	2	Centenary	Margaret B Sheridan	EMI
37	1	Boulevard Of Broken Dreams	Smokie	MCA
38	6	The Seeds Of Love	Tears For Fears	PolyGram
39	2	Dark Horse Records 76-81	George Harrison	WEA
40	3	Reckless	Bryan Adams	A&M
41	3	Coming In For The Kill	Climie Fisher	EMI
42	5	Rhythm Nation 1814	Janet Jackson	A&M
43	1Re	The Essential Domingo	Placido Domingo	PolyGram
44	1Re	Lies	Guns 'N' Roses	WEA
45	24	Ten Good Reasons	Jason Donovan	K Tel
46	26	New Jersey	Bon Jovi	PolyGram
47	8	Repeat Offender	Richard Marx	EMI
48	1Re	Retro	Lou Reed	BMG
49	1	Maria Mackee	Maria Mackee	WEA
50	1	Cry Like A Rainstorm	Linda Rondstadt	WEA

Week ending October 26 1989

The official Irish record industry chart

THE IRISH Chart is produced by the Irish Music Industry Chart Association (IMICA), which is closely associated with the Irish branch of the IFPI. Membership of IMICA is open to those involved in the manufacture, production or distribution of pre-recorded music.

Figures are compiled via IMICA member distributors who make a return each week to the chart compiler listing their eligible sales for the period from Friday morning to the following Thursday evening. Eligible sales must be to an accredited retail outlet which to qualify for this category must be selling a representative range and volume across the musical spectrum.

Eligible sales, as defined by IMICA regulations, exclude items on sale or return, sales to artists, promotional handouts and sales destined for outside the Republic of Ireland. The distributor registers each new release with the chart compiler in advance of release and the compiler keeps individual tables of statistics for each item highlighting the returns figures every week. The tables show the compilation of the adjusted figures qualifying for each week's ranking and accuracy of the system is maintained by the compiler liaising closely with an auditor on an ongoing basis.

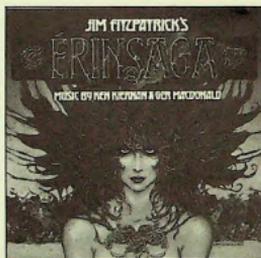
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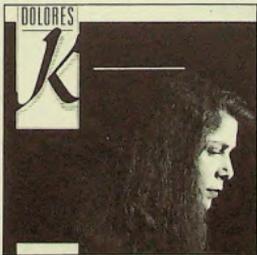
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The problem isn't a lack of music, or a lack of people wanting to buy it, it's a problem of too few outlets — just 150 shops as Paul O'Mahony discovers

More rattle, less hum

THE RECORD companies here, because they are part of major international corporations and have commitments to their international heads, have to release a certain amount of product, whether they like it or not, because of the politics within the corporation. They have priorities, and they have to work those priorities even if they don't make money on them. Where they are interested in image and artist sales, I'm interested in making a living by providing a service and making material available to people who otherwise wouldn't get it."

So says Brian Wynne of Record Services, one of Ireland's leading independent sales and distribution specialists, against a background where the total market in Ire is serviced by just 150 retail outlets. This low figure is a seriously constraining factor on the Irish music industry.

"We are missing the advantage of a major chainstore (like Woolworths, etc in the UK) to increase volume," says Paul Keogh managing director of PolyGram (Ireland) and the new chairman of the IFPI (Ireland). "For a lot of people it's a big decision to go into a store specialising only in records and they are more likely to be in a department store and then wander

into the record section to make a purchase," he adds.

The nearest Ireland has to department store record sales is through the four major Bason's shops, but for some years now Vincent Smolek of Pctswick (Ireland) has been operating an innovative distribution network through the supermarket chains Quinnsworth (52 branches) and Super-Volu (40 stores) with his budget-priced cassette.

"The major problem in Ireland is that records aren't where the public are and that's what we've been trying to overcome. It's based on the impulse-buy and it's been working for us. In the bigger supermarket branches, there is also potential for a full record counter," says Smolek. Brian Wynne, for his part, sees potential for distribution in another area. "I think some of the more sophisticated petrol stations would provide another avenue towards that level of profile and volume which the industry here needs," he suggests.

Wynne also pinpoints another limiting factor for distributors and wholesalers in Ireland — the price to the final consumer. On the price of a CD, for instance, Wynne says: "There is about an 18 per cent sterling-punt differential if you're buying-in from the UK. There's 25 per cent VAT, 40 per cent duty, five

to 10 pence carriage and clearance, and there is even duty on the carriage of the durable goods!"

Paul Keogh sees this as a major problem. "In essence what that means is that where a CD retails at IR £14.59, five pounds of that goes to the Government. We really would need a price of IR £9.99 to customer to increase CD volume, but that's level" of Government charges doesn't encourage that."

Yet, despite such adverse marketing conditions, there has been an encouraging start to 1989. "Overall volumes is up 13 per cent on last year," declares Keogh. "That is due to a number of factors. The economy in Ireland is healthier, there is more money around. There is also a higher level of quality product earlier in the year, plus there is more marketing activity from all sectors. There is also a higher profile for music in Ireland now, and the objective would be to get people talking freely and every day about music in much the way they talk about soccer or Gaelic football."

Of course, that shouldn't take the onus off retailers to contribute more to the industry, says Oliver Walsh of top independent Solid Records. "Retailing is very poor in Ireland, apart from the efforts of the majors like Virgin, HMV, Golden Discs, and Dolphin Rock-

ing and presentation is poor, and there is little support for local artists. The retailers here seem to relate their sales and promotion to the UK charts — not to what's being played on Irish radio or television."

"We are missing the advantage of a major chainstore like Woolworths to increase volume. For many people it's a big decision to go into a store specialising only in records"

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As the Irish market grows up, so does the expertise behind it. Paul Keogh of the IFPI (Ireland) explains to Paul O'Mahony that the future for the industry looks bright and it could get brighter...

Moving hearts and minds... and money...

analysis and a fresh perspective on figures projected to the end of December this year. In this context, the period 1988-89 will represent a growth of 13.3 per cent on last year with 3.78m units sold. Revenue will be \$16.25m, which is 21 per cent growth. This difference in growth between units and revenue is caused by compact disc prices.

"In reality," says Keogh, "the market is getting more competitive and in revenue terms, because of higher discounts and higher competitiveness, that figure should be actually higher because the CD has risen dramatically in 1988-9."

Singles, following in the footsteps of UK trends, are down about 13 per cent on last year. Keogh feels that this figure is explained by the fact that the CD single hasn't taken off in Ireland yet.

"A CD single here, with 25 per cent VAT and 40 per cent excise duty, is nearly the price of a full-

length cassette. As a result, it is hard to develop it here. The cassette single, on the other hand, has got off to a very good start," he explains.

The long-play format continues to display mixed fortunes in Eire, although the vinyl album is only slightly down, by five per cent. "The UK will probably be down more than 10 per cent," says Keogh, "but our figure is probably due more to the lack of CD penetration rather than vinyl holding its own or any marketing campaign on our behalf. For vinyl, you'll find rock and metal holding, and you'll also find that traditional Irish artists still sell well on the LP format."

The cassette, meanwhile, is doing extremely well, up 30 per cent on last year and representing about 57 per cent of total volume. However, while CD is up approximately 80 per cent, and may have



PAUL KEOGH: IFPI chairman and PolyGram MD

doubled last year's figure by the end of the year, this statistic conceals the fact that CD penetration of the Irish market is only about four per cent, whereas in the UK it is nearer 18 per cent. Says Keogh: "The only general category worse than this in Ireland is microwaves! In Ireland, microwaves have only about three per cent penetration, whereas in the UK it's about 20 per cent. We take to technology more slowly."

There are plans afoot, though, to attempt to rectify CD's sluggishness in Ireland. "The IFPI and the electrical trades industry here are going to do a joint CD campaign this Christmas to show the advantages of CD as a format, not any particular release or machine, but just to re-explain to people the advantages now that the prices have actually become competitive," says Keogh.

While he claims that Irish radio stations are doing "a great job" in pointing out the advantages of CD when playing tracks, Keogh still feels there is a market for the vinyl album buyer. "I think the industry internationally, particularly in some of the bigger territories, is probably killing the LP simply by saying it's dying. In what other industry would you actually say publicly that something's dying? Any brand that's decline is defended vigorously."

"I think that if you talk about the LP dying enough, that will accelerate it. Inevitably, it will probably drop to somewhere around the 10 per cent mark. To me, a format is only a carrier and as soon as you're down to two formats, another will be invented that's handier and technically better. I think the choice should be left to the consumer. A lot of people have misdiagnosed any way, so they can use any format they like."

With a marketing spend for 1988-89 of more than £2m on radio, press, and TV advertising, the Irish industry is clearly serious in its intentions with this all-time high figure. "There was a time when the Irish industry just put the items on the shelves and hoped to God somebody would hear about it somehow and buy it. Now it's much more competitive," Keogh maintains. "A primary reason for the growth in the market is because

the industry is trying harder to get more volume. Previously, when you got 20,000 units out of a release you might've sat back and moved on to the next release. Now the thinking is 'I've got 20,000, the next 20,000 is easier' and you spend your money in line with that."

In the context of Ireland's new national and regional radio stations, how are the Dublin companies going to cope with the new environment—once in a while may be, but not as a general strategy.

"I think all the companies have increased their press and promotional staff, and as well as that, courier charges, mailing costs, and general servicing of the stations have risen," says Keogh. "I don't however, think that the idea of gimmickry to get records played would work in Ireland like it does elsewhere."

Apart from radio stations, but still in the realm of the DJ, why has the club scene in Ireland not been better established by the major companies? "I agree that it is a totally neglected area from the record companies' point of view—no body really has someone concentrating on it in Ireland," Keogh confirms. "As an industry, we don't heavily promote club mixes, remixes, and so on. The strange thing is, however, that we actually have more clubs in Ireland than any other population in Ireland. For instance, the Oasis in Carrickmacross fills nearly 7,000 people in one night, and there are 100 in every town. We've 5,000 people four times a week! These aren't even city-located! It's certainly an area to be developed."

Another area to be developed is undoubtedly classical music, at present accounting for just six per cent of the market. "I think this will grow to somewhere between six and nine per cent in the next few years, directly related to the growth of CD because the CD buyer here at the moment is really a classical buff and he's maybe checking his whole collection to CD," states Keogh.

This indeed may be so, but one walk around Dublin's retail outlets is to witness a meagre selection of classical music on the shelves. "We are one of the worst countries in Europe in that respect," agrees Keogh.

"If it's not on the shelf then you haven't a hope. There seems to be a lack of understanding of classical and it also seems to be too much bother. We've done a lot of work to try to make the retailer think like a consumer, such as, 'Have you got the music to the British Airways ad?' not being countered by the retailer with, 'Don't be so stupid or similar attitude. Or if the customer asks for a bit of soft music, then he or she shouldn't be sent back upstairs to the MOR section."

"We are trying to say to the retailer that there must be more people out there who have a general, rather than specific or specialist, interest in classical. If only more were like say, Tommy Tighe in the Saind Celar in Dublin who specialises in metal. He not only recommends records to his customers, but he'll tell us, before we know of a release sometimes, that there is something for a certain band by just keeping in touch with his customers. He'll give us numbers. In classical music, that doesn't happen here. And you wonder why all the classical departments are empty."

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24	HOMELY GIRL US40 DIP International/Virgin-DRP 23121
25	DON'T ASK ME WHY Enigma EGAD 0119 BAK
26	PUMP UP THE JAM Technorotic feat. Felly Siremya/SYNYT 4 BAK
27	LAMBADA Kaoma CBS 650611712-45011 B1
28	WHATCHA GONNA DO WITH MY LOVIN' Inner City 10/Virgin (BMG) 290
29	IF ONLY I COULD Sydney Youngblood Coca-Cola/Virgin YBLT 01 34
30	BORN TO BE SOLD Transmission Vamp MCA (W) 019
31	A NEW SOUTH WALES/THE ROCK Alarm feat Morrison Orpheus Male Voice Choir I.R.S. (BKT) 129
32	TELL ME WHEN THE FEVER ENDED Electric101 Mercury/Phonogram (MEX) 316
33	COMMENT TE DIRE ADIEU Jimmie Somerville/Jane Miles Kingston POPS London (OVI) 241
34	I'M NOT THE MAN I USED TO BE Finn Young Comet London (OVI) 244
35	THE ARMS OF ORION Primo with Shereen Estess POPS Warner Brothers W 2251711

HAPPY MONDAYS



RAVE ON

HALLELUJAH, Holy Ghost, Clap your hands, Rave on
Mad Cynril
Produced by Martin Bennett
on Factory Vinyl, C.D., Cassette and Limited Gatefold
"Noe E.P. It's all true kids" (SOUNDS)

THE SINGLE

Hallelujah
mixed by Steve Lillywhite. Tracks from Kirsty McColl
on Factory Vinyl only

THE VIDEO

50 minutes of live and promos featuring:
**Kuff Dam, 24 hour party people, Tart Tart
Mad Cynril, Wrote for luck, Performance, W.F.L.,
Lazylitz, Hallelujah and Clap your hands**
produced by Sebastian Ingrosso
"Nice vibe in the area" (THE REVEREND SHAUN WILLIAM RIDER)
FAC 242 the EP and FAC 262 the Vid

MASTERFILE
the comprehensive guide
to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video...plus a full rundown on what's entered the charts.
Masterfile builds , month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track? ...look it up in Masterfile...it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it...even if it's a compilation.

Here's a list of what you get:

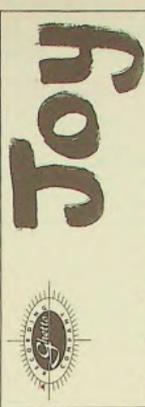
- * A-Z of the year's single releases
- * A-Z of the year's album releases
- * Full track listings for album releases
- * Albums categorised by type of music
- * CDV listings year to date
- * Album tracks in alphabetical order
- * Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
- * Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced
- * Music Video releases - the year's releases listed alphabetically with dealer price
- * Sell-Through Video releases - the year's releases listed alphabetically with dealer price
- * Classical releases in composer order.

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6	THE BROTHERHOOD	16	THE ARMS OF ORION
7	WHATCHA GONNA DO WITH MY LOVIN'	17	THE ARMS OF ORION
8	THE BROTHERHOOD	18	THE ARMS OF ORION
9	THE BROTHERHOOD	19	THE ARMS OF ORION
10	THE BROTHERHOOD	20	THE ARMS OF ORION
11	THE BROTHERHOOD	21	THE ARMS OF ORION
12	THE BROTHERHOOD	22	THE ARMS OF ORION
13	THE BROTHERHOOD	23	THE ARMS OF ORION
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16	THE BROTHERHOOD	26	THE ARMS OF ORION
17	THE BROTHERHOOD	27	THE ARMS OF ORION
18	THE BROTHERHOOD	28	THE ARMS OF ORION
19	THE BROTHERHOOD	29	THE ARMS OF ORION
20	THE BROTHERHOOD	30	THE ARMS OF ORION

- 23** **RHYTHM NATION**
 Janet Jackson
 Breaker/BAM (USA) 121 (F)
- 24** **HOMELY GIRL** **POPS**
 UB40
 DDP International/Virgin DEP 202 (F)
- 25** **DON'T ASK ME WHY**
 Enurhythmics
 RCA (DA) 179 (BMG)
- 26** **PUMP UP THE JAM**
 Technicolor feat. Felly
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- 27** **LAMBADA**
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- 28-NEW** **WHAT'CHA GONNA DO WITH MY LOVIN'**
 POPS
 In-Virgin TENO 296 (F)
- 29** **IF ONLY I COULD**
 Sydney Youngblood
 Ceres/Virgin WOT 134 (F)
- 30** **BORN TO BE SOLD**
 Transmission Vamp
 MCA TWITT 9 (F)
- 31** **A NEW SOUTH WALES/THE ROCK**
 Alarm feat. Morrison Orpheus Male Voice Choir
 I.B.S. ERKIT 129 (E)
- 32** **TELL ME WHEN THE FEVER ENDED**
 Eartha Kitt
 Mercury/Phonogram MEXO 310 (F)
- 33** **COMMENT TE DIRE ADIEU** **POPS**
 Jimmy Somerville/Jane Miles/Kingston
 London LONO 241 (F)
- 34** **I'M NOT THE MAN I USED TO BE** **POPS**
 Fine Young Cannibals
 London LONO 244 (F)
- 35** **THE ARMS OF ORION** **POPS**
 Prince with Sheena Easton
 Warner Brothers W 225 (W) (W)

HAPPY MONDAYS

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 Hallelujah
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 Kuff Dam, 24 hour party people, Tart Tart
 Mad Cyril, Wrote for luck, Performance, W.F.L.,
 Lazytite, Hallelujah and Clap your hands
 produced by Screen Injustice

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 FAC 242: The E.P. and FAC 262: The Vid



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recordings

- 36** **GOLDEN GREEN/GET TOGETHER**
 The Wonder Stuff
 Polygram COMEB 1 (F)
- 37** **THE SUN RISING**
 The Beloved
 WEA ZL 4 (W)
- 38** **RESTLESS DAYS (SHE SCREAMS OUT LOUD)**
 And Why Not?
 Island 1235 (S) (F)
- 39** **HOW MANY TIMES (CIAO BABY)**
 The Cull
 Virgin Banquet BEG 25 (W) (W)
- 40** **I THANK YOU**
 The Adria
 Chrysalis/Cymbria COOL 17 (C)

- T W E L V E • I N C H**
- 1** **ALL AROUND THE WORLD**
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- 2** **GRAND PIANO**
 The Mavericks
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- 3** **INFINITELY DEAR**
 The Madonnas
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- 4** **INFINITE DEAR**
 The Madonnas
 NEW
- 5** **NEVER TOO MUCH (BONUS TR)**
 NEW
- 6** **YOU GOT IT (THE RIGHT STUFF)**
 NEW
- 7** **WHAT'S GONNA SO WITH IT (LOW)**
 NEW
- 8** **NEVER TOO MUCH (BONUS TR)**
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- 9** **GILL 'EM GONNA MISS YOU**
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- 10** **THE DATE IN PARADISE**
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- 11** **CHICK AND GET MY LOVE**
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- 12** **TELL ME WHEN THE FEVER ENDED**
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- 13** **NEVER TOO MUCH**
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- 14** **JAM'S SWAY! (US)**
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- 15** **THE SUN BEING**
 NEW
- 16** **THE BIRD**
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- 17** **PLUMP UP THE JAM**
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- 18** **FEEL THE EARTH MOVE**
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- 19** **WISCONSIN A STAR**
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- 20** **THE ROAD TO HELL**
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- 21** **DON'T TAKE ME AWAY**
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- 22** **HYPERMATION**
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- 23** **ROOM IN YOUR HEART**
 NEW
- 24** **DON'T MAKE ME OVER**
 NEW
- 25** **DO YOU KNOW WHAT I LOVE YOU**
 NEW
- 26** **THE SUN BEING**
 NEW
- 27** **SECOND THAT EMOTION**
 NEW
- 28** **CONDUCT IN THE HOUSELASH**
 NEW
- 29** **TWANTY MAN**
 NEW
- 30** **LET THE BIRTH RAMP**
 NEW
- 31** **THE BIRD**
 NEW
- 32** **LAMBADA**
 NEW
- 33** **GET UP! (F)**
 NEW
- 34** **WAVE**
 NEW

- 63** **DRIVE UN**
 NEW
 Polygram 1028 822 (E)
- 64** **LET THE RHYTHM PUMP**
 NEW
 Atlantic A 206 (W)
- 65** **ANOTHER MONSTERJAM**
 Simon Harris feat. Einstein
 Hit London 179 (116 F)
- 66** **SOMEBODY IN THE HOUSE SAY YEAH!**
 NEW
 Big Life B&B 102 (116 F)
- 67** **SWEET SURRENDER**
 NEW
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- 68** **THE BEST**
 NEW
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- 69** **DR. FEELGOOD**
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- 70** **THE THEME**
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- 71** **THE KING IS HERE/THE 900 NUMBER**
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US TOP FORTIES

SINGLES

1	WHEN I SEE YOU SMILE, Bad English	Epic
2	BLAME IT ON THE RAIN, Milli Vanilli	Anista
3	LOVE SHACK, The B-52's	Reprise
4	(IT'S JUST) THE WAY THAT YOU ARE... Paula Abdul	Virgin
5	LISTEN TO YOUR HEART, Roxette	EMI
6	WE DIDN'T START THE FIRE, Billy Joel	Columbia
7	ANGELIA, Richard Marx	EMI
8	DIDN'T I (BLOW YOUR MIND), New Kids On The Block	Columbia
9	14 FIDON, Alice Cooper	Capitol
10	BACK TO LIFE, Soul II Soul	Epic
11	MISS YOU MUCH, Janet Jackson	AS&M
12	DON'T KNOW MUCH, Linda Ronstadt	Elektra
13	COVER GIRL, New Kids On The Block	Columbia
14	GET ON YOUR FEET, Gloria Estefan	Epic
15	DON'T CLOSE YOUR EYES, Kix	Atlantic
16	BUST A MOVE, Young MC	Delicious
17	LEAVING THE SEEDS OF LOVE, Tears For Fears	Fantasia
18	SHOW A LIGHT ON, Belinda Carlisle	MCA
19	KOCK WIT'CHA, Bobby Brown	MCA
20	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Anista
21	LIVING IN SIN, Bon Jovi	Mercury
22	3ND OTHER DAY IN PARADISE, Phil Collins	Atlantic
23	ANOTHER MY OUT, Kevin Paige	Chrysalis
24	LOVE IN AN ELEVATOR, Aerosmith	Geffen
25	PUMP UP THE JAM, Technotronic	SBK
26	ME SO HORNY, The 2 LIVE CREW	Skywalker
27	SUNSHINE, Dina	4th & Broadway
28	SUGAR DADDY, Thompson Twins	Warner Bros
29	DON'T MAKE ME EVER, Sybil	New Fide
30-36	THE LAST WORTHY BEHAVING, Don Henley	Geffen
37	LOVE SONG, Tade	Geffen
38	LICENCE TO CHILL, Evelyn	Jive
39	DR FEELGOOD, Marley Cruz	Elektra
40	RHYTHM NATION, Janet Jackson	AS&M
35	JUST LIKE JESSE JAMES, Cher	Geffen
36	EVERYTHING, Joy Watley	MCA
37	JUST BETWEEN YOU AND ME, Lou Gramm	Atlantic
38	THE ANGEL SONG, Great White	Capitol
39	CALL IT A LOVE, POCO	RCA
40	WHEN I LOOKED AT HIM, Exposé	Anista

ALBUMS

1	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	AS&M
2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Anista
3	STEEL WHEELS, Rolling Stones	Columbia
4	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	PUMP, Aerosmith	Columbia
6	HANGIN' THROUGH, New Kids On The Block	Elektra
7	DR FEELGOOD, Marley Cruz	Columbia
8	STORM FRONT, Billy Joel	Columbia
9	CROSSROADS, Tracy Chapman	Columbia
10	CROSSING THRESHOLD, The B-52's	Reprise
11	STONE COLD RHYM, Young MC	Delicious
12	THE SEEDS OF LOVE, Tears For Fears	Fantasia
13	FULL MOON FEVER, Tom Petty	MCA
14	REPEAT OFFENDER, Richard Marx	EMI
15	SKID ROW, Skid Row	Atlantic
16	MERRY MERRY CHRISTMAS, New Kids On The Block	Geffen
17	HEART OF STONE, Cher	Columbia
18	CRY LIKE A BASTARD, Linda Ronstadt	Elektra
19	KEEP ON MOVIN', Soul II Soul	Virgin
20	TRASH, Alice Cooper	I.R.S.
21	THE RAW & THE COOKED, Fuge Young Cannibals	I.R.S.
22	THE END OF THE INNOCENCE, Don Henley	Geffen
23	BAD ENGLISH, Bad English	Columbia
24	BEAVE AND CRAWF, Melissa Etheridge	Solari
25	TENDER LOVER, Babyface	Elektra
26	A COLLECTION, GREATEST HITS, Barbara Streisand	MCA
27	DON'T BE CRUEL, Bobby Brown	Elektra
28	DISINTEGRATION, The Cure	Columbia
29	DIRTY KITTEN, The Cure	MCA
30	SLEEPING WITH THE PAST, Ethn Johnson	Mercury
31	HOT IN THE SHADE, Kix	Skywalker
32	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Epic
33	CUTS BOTH WAYS, Gloria Estefan	Anista
34	WE TOO ARE ONE, Eurythmics	Columbia
35	NEW KIDS ON THE BLOCK, New Kids On The Block	Reprise
36	FREEDOM, Neil Young	Sire
37	THE ICEBERG, Ice-T	Columbia
38	OH MERCY, Bob Dylan	Geffen
39	FLYING COCOONS, Kixie Lee Jones	RCA
40	LEGACY, POCO	RCA

ALBUM OF THE WEEK

MICHELLE SHOCKED: Captain Swing, London/Cooking Vinyl 838 878-1. What initially appears to be a run-down, disastrous sleeve and fully-regged brass swing band in full, actually turns out to be a rather snappy little LP. Michelle Shocked has moved as far away as possible from the Campfire Tapes DIY approach to produce a swinging collection of songs with a confident vocals and only briefly returning to the rootsy past. The mood is clearly up here and the only doubt remains as to whether this is too sudden a switch in style. **DH**

STOCK IT

KYM MAZOLE: Crazy. Syncoated SYZEL 4004. Including Wait, the collaboration with Dr Robert, Crazy is a superior album, arranged more or less in the house style but reaching higher peaks through Kym's exotic soul vocal and her intoxicating range. Fast and slow songs nestle neatly together and the four Marshall Jefferson produced tracks from side two allow Crazy to lease all the right pleasure zones between pop, deep soul and dance. **DH**

D-MOB: A Little Bit Of This, A Little Bit Of That. Hfr 828159-1. Kicking off with the rather airbrushed current hit 'Mon And Get My Love, This side sinks rapidly into a Brithouse dirge all the way to the runout. On that side, though, opener It Is Time To Get Funky shows D-Mob stomping on any novelty lag and the real is warm, commercial dance, ending with the infamous anthem Aced, which proves surprisingly detailed and enjoyable on fresh listening. **SL**

STRAIGHTJACKET FITS: Nail. Rough Trade RT1470. Nail, London bands often sound a little apologetic about the fact that they are actually rather good. Not so Straightjacket Fits. There is a cocky swagger to their debut UK album, a jocular arrogance that fires the boisterous guitars and their growling, swirling harmonies. Even their cover of Leonard Cohen's 'So Long' Marianne, seethes with a bitter, fiery passion. With their first UK tour now under way, expect a lot more presents for the Straightjacket treatment. **JF**

ELKIE BROOKS: Inspiration. Telstar STAR 2354. She's back with five producers, 16 songs and a new record company. With a large, loyal following, anything by Brooks will get solid sales but the failure of her last year's BookBitten Kid puts a question mark over chart success. Such tracks as a spellbinding 'Every Little Bit Hurts' and the Vinegar Joe jam 'Black Smoke' from the 'Columet' should ensure discerning radio play, though. **DL**

CUTTING CREW: The Scatterin'. Spirit SENSEL 25. The Cutting Crew's success with [Just] Died In Your Arms Tonight has secured them undying US support and there's more than a smattering of suitable radio material on a complemented by Mark Morris' restrained

the rhythm department, and full of air-punching machismo ready to rival the soft and hard rock of both Cher and Bon Jovi. A sure-fire seller, especially for those driving past burning forests. **DH**

GREGORY ISAACS: IOU. Greensleeves GREL136. After the success of 'Real' For Gregory it looks like the cool ruler suffered a brain drain on this new album as he croons over the ineffective tracks. And despite over production by Iron Mountain Gussie Clarke, it does not have the mark of the familiar cool groove that his fans have been accustomed to. Still, numbers like the soul ballad 'Too Good To Be True', 'Fatal Attraction' and 'Who's The Matter' reflects Isaac's usual cool mood, and should make their way round the dance floors. **DD**

A.S.A.P.: Silver And Gold. EMI EMEC 3566. Despite the presence of three guitars, the new project from Iron Maiden guitarist Adrian Smith was never going to be an extension of Maiden riffdom. Silver And Gold is a thoughtful collection of finely crafted, quality rock songs with 'The Son and After' the Stern notable highlights, from a line-up that features 'the quiet one' himself on vocals and includes such mates as Zak Starkey and Dave 'Buckit' Colwell. **KB**

WHITESNAKE: EMI 10D3. Once again, Whitesnake's commander-in-chief, David Coverfield, was remained obsessed with all things at crotch level, for this new batch of songs that are going to be compared very rigorously against their last 1987 opus. The material generally lacks the immediacy of its predecessor but is a fraction more complexly. A re-recorded 'Foot For You' over will be big, regardless of further hits. **KB**

UNDER NEATH WHAT: What Is It? WEA WX32. Sides the bit of the horanging guitar thrattle that was Gage Bykers/'Crazyhead'/early Pop Will Eat Itself, Under Neath What's brand of hard rock music is all too obvious, lacking in subtlety and real melodic power. The songs are throwaway one-liners. Bad Karma Chameleon and Eggs, Bacon, Coffee And Sauce are the second album's best and result is unspectacular, the after taste being similarly unmemorable. **DH**

LOUIS PHILLIP: Yuri Gagarin. ACEME 15. Distribution: Finnacore. Our resident Frenchman-in-London who fancies himself as a bit of a brilliant tunesmith returns with another harmony-heavy 12-track diary of confessions and visions. Behind the velvetinae, with all manner of stringed and blown instruments, cover colours all over the top. Tour with this one, Louis, and then we can turn around and say, we told you so! **MA**

BALAAM & THE ANGEL: Days Of Madness. Virgin V2598. Meaty, beaty, big and bouncy heavy rock from the three-brothers Morris and second guitarist Ian Macdon, making his debut with the band, the single 'I Took A Little shovels how body Bolan want a hit, but it's the likes of Heartbreaker, I Am, The Only One and Stop Messin' Round, as complemented by Mark Morris' restrained

vocals and bringing an essential touch of charm and character, that defines exactly where Bolan stand at the moment. **KB**

STOCK IT

MARK KNOPFLER: Last Exit To Brooklyn. Vertigo 838 725-1. Fans of Knopfler's distinctive guitar need not apply for this film score performed by Guy Fletcher, but musical pundits of all walks would tune in for a moving, emotive soundtrack which builds from orchestral melody to percussive austerity, touching on John Barry in the process. Brookly's is a gripping story and Knopfler's music is a well-crafted audio score. **DH**

MOMUS: Don't Stop The Night. Creation. CREP 052. More tales of love, lost found and misplaced from Great Britain's house band. It's a song cycle wrapped in irritable bangs at times, and if it's hard to dance to Leonard Cohen, well, it's damned ironic to top to his late Eighties incarnation. **LF**

VARIOUS ARTISTS: Generate. They It Again. Som BIAS 108. Distributed by APT. Two sides, 10 tracks and a positive sound with energy by Belgium's ultra-byzantine centre of the exotic and esoteric new European sound. Generate, for the major part, is an upfront rampant rhythm, coloured by Young Gods, Borghesia, Cassandra Complex, and The Weathermen, but there's a subtle corner too as presented by Phil Pritchard and the Legendary Pink Dots. In total, Generate offers a comprehensive guide to emerging new music with energy. **DH**

STOCK IT

GALAXIE 500: On Fire ROUGH TRADE RAUGH 146. Distribution: Rough Trade/Cartel. What the Cowboy Junkies are to country, so Boston trio Galaxie 500 are to the classic guitar-band; fragile, measured, blissful and utterly mesmerizing. Their second album (and first for RT) is every bit as studded with melodic jewels and tangled guitars as the first: their live songs confirm the quality. The calm after America's song through storm is here at last, a fact the national as well as music press have leapt upon. See them on tour all month. **MA**

ANDREW DICE CLAY: Dice. Def American Recordings 828 162-1. Stand up comedy by a guy who sounds like an extra from Down By Law. Full of bad language, sexually explicit, crammed with re-voiced nursery rhymes and offbeat views of life. Andrew Dice Clay's cheap shot humiliation and outspoken innuendo are so pervasive and so still, they're barely funny. Sensationalist for sure, but Lenky Bruce he's not. **DH**

SHOCKED AND STUNNED: Martin Aston, Kirk Lunn, Chris Duran, John Ferganous, Leon Flynn, Dave Henderson, Duncan Howell, Dawn Leiding, Stu Lambert

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TOP 20 • COMPILATIONS

21	HEART OF STONE ★ CD 17 Cher Columbia	17	WE TOO ARE ONE ★ CD 19 Eyrihmics K&R
22	FOREIGN AFFAIR ★ CD 20 Tina Turner Capitol	18	TEN GOOD REASONS ★★ CD 21 Jason Donovan P&L
23	THE SENSUAL WORLD ★ CD 15 Kate Bush EMI	19	CLUBS BOTH WAYS ★★ CD 16 Gloria Estefan Epic
24	A NEW FLAME ★★ ★★ CD 22 Simply Red Epic	20	THE SEEDS OF LOVE ★ CD 27 Tears For Fears Famous
25	ADEVA ★ CD 23 Adena Columbia	21	HEART OF STONE ★ CD 17 Cher Columbia
26	CROSSROADS ★ CD 18 Tracy Chapman Epic	22	FOREIGN AFFAIR ★ CD 20 Tina Turner Capitol
27	THE TWELVE COMMANDMENTS OF DANCE ★★ CD 24 London Boys Telstar	23	THE SENSUAL WORLD ★ CD 15 Kate Bush EMI
28	MARTIKA ○ CD 28 Martika CBS	24	A NEW FLAME ★★ ★★ CD 22 Simply Red Epic
29	DEF DUMB & BLONDE ○ CD 26 Debbi Harry Gryphon	25	ADEVA ★ CD 23 Adena Columbia
30	THE MAGIC OF FOSTER & ALLEN ★ CD 31 Foster & Allen S&W	26	CROSSROADS ★ CD 18 Tracy Chapman Epic
31	CAPTAIN SWING CD 31 Michelle Shocked Cooking Vinyl	27	THE TWELVE COMMANDMENTS OF DANCE ★★ CD 24 London Boys Telstar
32	THE TIME CD 30 Bros CBS	28	MARTIKA ○ CD 28 Martika CBS
33	3 FEET HIGH AND RISING ★ CD 29 De La Soul Big Life	29	DEF DUMB & BLONDE ○ CD 26 Debbi Harry Gryphon
34	A PORTRAIT OF DONIS DAY CD 58 Donis Day S&W	30	THE MAGIC OF FOSTER & ALLEN ★ CD 31 Foster & Allen S&W

1	SMASH HITS PARTY '89 CD Various Dover	1	SMASH HITS PARTY '89 CD Various Dover
2	THE 80'S ALBUM OF THE DECADE CD Various EMI	2	THE 80'S ALBUM OF THE DECADE CD Various EMI
3	NO 1'S OF THE 80'S CD Various Telstar	3	NO 1'S OF THE 80'S CD Various Telstar
4	THE RIGHT STUFF - REMIX 89 ○ CD Various S&W	4	THE RIGHT STUFF - REMIX 89 ○ CD Various S&W
5	GREATEST HITS OF 1989 CD Various Telstar	5	GREATEST HITS OF 1989 CD Various Telstar
6	THE GREATEST LOVE VOL 3 CD Various Telstar	6	THE GREATEST LOVE VOL 3 CD Various Telstar
7	ROCK CITY NIGHTS ★ CD Various Virgin	7	ROCK CITY NIGHTS ★ CD Various Virgin
8	THE CLASSIC EXPERIENCE ★ CD Various EMI	8	THE CLASSIC EXPERIENCE ★ CD Various EMI
9	DANCE DECADE - DANCE HITS OF THE 80'S CD Various London	9	DANCE DECADE - DANCE HITS OF THE 80'S CD Various London
10	MOTOWN HEARTBREAKERS ★ CD Various Telstar	10	MOTOWN HEARTBREAKERS ★ CD Various Telstar
11	DIRTY DANCING (OST) ★★ CD Various K&R	11	DIRTY DANCING (OST) ★★ CD Various K&R
12	RAP ATTACK CD Various K&R	12	RAP ATTACK CD Various K&R
13	DEEP HEAT 4 - PLAY WITH FIRE CD Various Telstar	13	DEEP HEAT 4 - PLAY WITH FIRE CD Various Telstar
14	CHEEK TO CHEEK ★ CD Various CBS	14	CHEEK TO CHEEK ★ CD Various CBS
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58	CLASSIC YEARS THE LIVING YEARS CD London Symphony Orchestra CBS	58	CLASSIC YEARS THE LIVING YEARS CD London Symphony Orchestra CBS
59	CRY LIKE A RAINSTORM-HOW I LIKE THE WIND CD 48 Linda Ronstadt Epic	59	CRY LIKE A RAINSTORM-HOW I LIKE THE WIND CD 48 Linda Ronstadt Epic
60	WHEN THE WORLD KNOWS YOUR NAME ★★ CD 47 Deacon Blue CBS	60	WHEN THE WORLD KNOWS YOUR NAME ★★ CD 47 Deacon Blue CBS
61	RESULTS ★ CD 48 Lara Minkell Epic	61	RESULTS ★ CD 48 Lara Minkell Epic
62	DON'T BE CRUEL ★★ CD 64 Bobby Brown MCA	62	DON'T BE CRUEL ★★ CD 64 Bobby Brown MCA
63	THE END OF THE INNOCENCE ○ CD 63 Don Henley Columbia	63	THE END OF THE INNOCENCE ○ CD 63 Don Henley Columbia
64	FREEDOM CD 55 Neil Young Reprise	64	FREEDOM CD 55 Neil Young Reprise
65	BIZZARO CD 40 Wedding Present K&R	65	BIZZARO CD 40 Wedding Present K&R
66	REPEAT OFFENDER ★ CD 55 Richard Marx EMI	66	REPEAT OFFENDER ★ CD 55 Richard Marx EMI
67	SINGALONGAMARYEAR ★ CD 73 Max Bygraves Real Gone	67	SINGALONGAMARYEAR ★ CD 73 Max Bygraves Real Gone
68	INSPIRATIONS CD 68 Elkie Brooks Telstar	68	INSPIRATIONS CD 68 Elkie Brooks Telstar
69	NEW LIGHT THROUGH OLD WINDOWS ★★ CD 60 Chris King MCA	69	NEW LIGHT THROUGH OLD WINDOWS ★★ CD 60 Chris King MCA
70	THE LEGENDARY ROY ORBISON ★★ CD 69 Roy Orbison Telstar	70	THE LEGENDARY ROY ORBISON ★★ CD 69 Roy Orbison Telstar
71	HOME LOVIN' MAN ○ CD 69 Roger Whittaker Telstar	71	HOME LOVIN' MAN ○ CD 69 Roger Whittaker Telstar
72	SLEEPING WITH THE PAST ★ CD 66 Elton John RCA	72	SLEEPING WITH THE PAST ★ CD 66 Elton John RCA
73	GETAHEAD ○ CD 50 Carole King Mercury	73	GETAHEAD ○ CD 50 Carole King Mercury
74	BOOK OF DAYS CD 74 Psychedelic Furs CBS	74	BOOK OF DAYS CD 74 Psychedelic Furs CBS
75	MAGIC MOMENTS CD 75 Brendan Shine S&W	75	MAGIC MOMENTS CD 75 Brendan Shine S&W

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2 2	JASON DONOVAN: Jason The Videos Compilation (14 tracks/55min/£6.95)	PWL VHF 2
3 5	KYLIE MINOUGE: Kylie The Videos Compilation (5 tracks/20min/£6.25)	PWL VHF 3
4 4	PINK FLOYD: The Wall Live (18 tracks/1hr 35min/£6.95)	PMV/Channel 5 CFV 08762
5 3	QUEEN: We Will Rock You Live (21 tracks/1hr 25min/£3.47)	Music Club/Video Co MC 2032
6 7	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks/52min/£6.95)	Telstar TVE 1007
7 6	QUEEN: Rare Live Live (18 tracks/1hr 30min/£6.95)	PMI MVF 99 1189 3
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10 14	ERASURE: Innocents Live (14 tracks/50min/£6.95)	Virgin WVD 491
11 15	DZ: Rattle And Hum Live (21 tracks/1hr 50min/£8.34)	CIC YHR 2308
12 9	UFF: LEPPARD: In The Round In Your... Live (14 tracks/1hr 30min/£9.04)	PMV/Channel 5 CFV 08762
13 8	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks/1hr 20min/£8.34)	MC 2032 49017 2
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20 18	BROS: Push Over Compilation (6 tracks/25min/£6.95)	CMV 47830 2

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Releases wave SWAPO flag

by Ian Watson
THE INTERNATIONAL DEFENCE AND AID FUND FOR SOUTHERN AFRICA releases two videos this week designed to raise awareness and win support for SWAPO.

Voices For Namibia and The Katlala Brothers were taken from a Bloomsbury Theatre production earlier this year. Voices is a mix of performances of more than 50 stage and screen personalities combined with footage from Angola. The other is purely musical — Angolo's Katlala Brothers presenting their heartfelt songs in the simplest of formats.

For Barry Fienberg, director of both videos, music is a relatively new area, but nevertheless one that he feels is important. "People need to be spoken to on two levels," says Fienberg. "One is the level of fact and information which is the head level and the other is the heart with your emotions. Music cuts across all ideological divides and hopefully we'll get a much wider response." The strength of the Katlala Brothers video lies not only in the innate good humour of the performance but also short explanatory introductions to each song. Although Barry is aware of the video's limited sell through market in the UK (most income will come from rental to those already concerned about Southern Africa) he is hoping for some High Street suc-

cess and is negotiating a distribution deal with Virgin Earthworks. However, international distribution presents less of a problem. The video has also been produced in the NISC (most of Europe) and SECAM (most of Europe) formats. And, as Aberdeen Community TV plans to broadcast the footage, national television coverage may follow.

● **SIBLING POPSTARS** Five Star Club stars with ranchy rockers Lita Ford in BMG Video's November release package. Five Star — Greatest Hits includes 15 videos from the first format of British pop ranging from All Fall Down to Another Weekend. The Lita Ford title is a mixture of

live footage captured at Wembley Arena and three promo videos. Showing the November 6 release date was John Farnham — Classic Live which features the voice of the Australian popstar performing with the Melbourne Symphony Orchestra.

Completing the line-up is Clannad — Postrest which is released this week. The video includes eight promo videos, documentary footage, glimpses behind the scenes of Clannad rehearsals and performance recorded at the 21st anniversary celebrations of the band's family pub in Gweedore, County Donegal. All the videos have a £6.95 dealer price.

R E V I E W S

CHUCK BERRY: Hail Hail Rock 'n' Roll CIC Video, VHR1317. Dealer Price £6.95. Running time: 116 minutes.

Comment: This is the definitive long form about the life and music of Chuck Berry. Featuring both documentary and concert footage, the movie follows Berry's career from his starting in Cosmoopolitan Club through to his successful, albeit, eccentric tours of America. The film is sketchy about Berry's time in jail, but with people like Keith Richards and Bruce Springsteen providing the necessary anecdotes, Berry reveals a great deal of his usually well-guarded personality. With a plithic duo of stars gathered for the dramatic live concert, Hail Hail Rock 'n' Roll is great entertainment and a worthy tribute.

Sales forecast: Combine Chuck Berry's legendary status and the high quality of this long form and you've got a video which should sell very well.

the greatest concept albums of recent times, a fact largely ignored outside the heavy metal fraternity. There's no way this video could represent what is missing, apart from only featuring nine tracks and having a running time of just 35 minutes. It's based primarily on performance footage occasionally interspersed with snippets revealing a cast of characters that range from some broke in captivity to a mysterious nun, serving more to hint at a plot rather than explaining one. Though relevant and topical on Revolution Calling, with its clips of public disturbance and unrest, it's the music that ultimately does the talking, being powerful, complex, full of substance and thoroughly intriguing. **Sales forecast:** Queensryche are not to be thrown in with the current crop of Iron Jovi, Mötley Crüe or Guns N' Roses clones, their potential for massive success should not be underestimated. This should, then, sell fairly well initially, with steady sales accumulating as their audience expands. **KB**

THE DOORS: Live At The Hollywood Bowl. CIC Video, VHR1236. Dealer price £6.95. Running time: 64 minutes. Comment: Clear, natural footage gives the feeling of watching the performance first hand rather than through the eyes of a camera. Cleverly edited shots of the audience and suitably cosmic images, such as shots of the moon, heightens viewers' appreciation of the group's spirit.

Sales forecast: The Doors were one of the most influential groups of the late Sixties so this video will appeal not only to original fans but also newcomers to the group. Should do well. **W**

VARIOUS: Eighties Video Stars Volume Seven. WiseWorld WNR 1087. Running time: 58 mins. Dealer price: £6.95.

Comment: The latest instalment in this series sees a decent, representative selection of 1987, but one which lacks the nostalgia value of earlier compilations. Sadly, 1987 is a bit too recent to warrant such a revision from the publishers, yet the selection of artists is superb — Johnny Hates Jazz, Living In A Box, Curiosity Killed The Cat, TPau — all bands who made an impact on the year musical-wise. Nina Simone, The Pogues and Wet Wet Wet are all performers who produced excellent promos to accompany their songs. A success in its own formidable way, this one year's worth is needed before nostalgia sales take off. **Sales Forecast:** May not sell as well as the earlier compilations but with its strong line up of acts, this collection should prove popular with the contemporary pop fan. **W**

QUEENSRYCHE: Video: mindcrime. PMI, MWP9911998. Running time: 35 minutes. Dealer price: £6.50. Retail price: £9.99.

Comment: In 1988's Operation: Mindcrime, Seattle-based Queensryche produced not just the year's best hard rock album, but one of

CHRIS DE BURGH

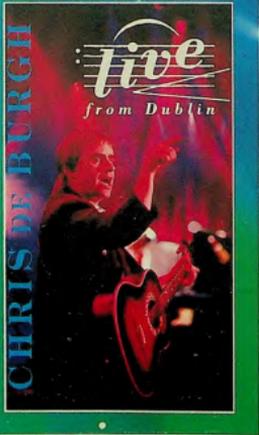
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Iron Maiden
● IRON MAIDEN's Maiden England features 15 live tracks, not five as stated last week.

Sensoria and sensibility

by Nick Robinson

IF ONE group could claim to have pioneered music video as an art form it is Cabaret Voltaire.

Since their beginnings as an avant-garde post-punk outfit through their industrial funk and dance periods, they have made great use of both video and film, often to the extent that they could even be accused of giving more thought to the visuals than the songs.

But their faith in the music video genre and their devotion to their work as artists has produced some of the most remarkable and stunning videos of the Eighties.

One half of the duo, Stephen Mallinder, explains the group's philosophy on video and details their promo history.

"We had often used film footage during our performances but the first video we did was when we signed to Virgin. It was just Fascination and the budget included another video for Crackdowns."

"I had met the director Peter Care at a preview of Apocalypse Now. He had heard some of our early albums and asked if we would do a soundtrack for his film Johnny Yes/No, which we did. We have used him for our videos ever since and he has also worked with Fine Young Cannibals and Belinda Carlisle."

Mallinder describes the stylish Fascination as "the sort of stuff that kept the record company happy", but Crackdown was more the band's idea. Sporting a much harder edge, the clip featured highly-effective TV footage of a riot.

"The idea of cut-ups and the repetitive footage came from the writer William Burroughs' cut-up technique in his work. It was the idea of throwing images but using the undercurrent of the music."

Cabaret Voltaire generate a lot of the footage themselves using Super 8 and Video 8 cameras but Mallinder believes direct TV footage has become a very banal idea. "What we tend to do more is put the video footage on TV and then re-film it as a texture rather than an image."

"Unfortunately, because of the way our music sounded and the content of a lot of the videos, people had the impression of us as weird experimentalists which really isn't what we are. We actually try to inject a sense of humour into



CABARET VOLTAIRE'S Stephen Mallinder (right) and Richard H Kirk (left) from their latest promo, Hypnotised

what we do. The next video, I Want You, was a typical example. That was just a spoof on Dracula really."

Then came Sensoria, the band's best known and award-winning video. It was actually one of their cheapest and cost less than £2,000, reveals Mallinder.

"The rolling camera technique was designed by a guy called Tony Hill and involved a camera being attached to an iron bar with a spring on it to smooth its rise and fall. In the rest of the video, I used a body brace camera which I wore like a jacket."

The idea of cut-ups and the repetitive footage came from the writer William Burroughs cut-up technique — it was the idea of throwing images but using the undercurrent of the music'

Mallinder describes working with Care as "a very democratic process." "We contribute bits but at the same time we are careful not

to overstep the mark. I think the reason the relationship works so well is that Peter has a complete understanding of us and our music."

After Sensoria and I Want You, the Cabs moved to EMI where their first video, Don't Argue, was banned everywhere for being too violent. "We had a policeman being shot and a car blown up as well as a few scenes of a sexual nature. So it got banned but we had a bloody good time making it!"

"We're Here To Go the band decided to try a new director, partly because the record company wanted a video that it could get shown on TV."

"Julian Doyle had worked on the film Brazil and other Monty Python stuff. We had a mad scientist in it and the idea was to try and copy the style of Brazil but I don't think it really worked that well."

The mad scientist was played by a Swedish actor called OT who had also been in I Want You and Sensoria, giving the videos continuity.

"That's one of the reasons why the two of us are in a lot of the videos. We like to be around of the time. I suppose we are Gilbert and George-type characters," adds Mallinder.

"In 1988, Richard (H Kirk) and I decided to have a break and not work together for a year. In that time, we did our own things but both of us were deeply affected by the whole rap, hip hop and house movement. When we got back together our music moved more into that area."

"When it came to doing the video for Hypnotised (the new single) it was quite strange working with Peter again because he had more or less missed out on the house thing. But it worked well."

As well as mixing the album (Groovy, Laidback and Nasty) Cabaret Voltaire are now preparing their live show. "Again, we will be working with Peter and using a lot of video but we are also using some amazing computer animation stuff with a guy called Phil Metcalfe," says Mallinder.

"That's the good thing about working with creative people, video can still be exciting and imaginative and it's still a lot of fun to do."

● A video compilation, Gasoline In Your Eye, is available through Virgin Vision.

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TRACKING

By Dave Henderson

EXCEPTIONAL VINYL offerings await at Tracking HQ this week. Any following hearts who thought the independent sector might be just a bunch pad for dance music should grab a copy of **KIR's** superb second single (their first for Manchester label Play Hard) **Cheatin' My Heart**. Available through Nine Mile and the Cartel if you feel the beautifully balanced vocal talents of **Lin Slaughter** on four harmonious offerings. Real songs with real passion. Also, check the most convincing release from the terrific Pittsburgh label **The James Dean Driving Experience** have a name with style and Warner Brothers interest surrounding their four tracker which leads off with Cleotrice Revellied and is available through Backs and the Cartel. **James Ray And The Performance** return on the Merciful Record label through APT, with a deep-throated electronic grid called **Dual Beat** and there's a confident quality single from **Cerber The Unstoppable Sex Machine**, the urbane, wordy opus **Shev'n Falmon on Big Cat** through Troop Trade and the Cartel. After all, anything that mentions **Crossroads**, **atomphonics** and the **Strap** Enterprise can't be bad. Can it?

SHINE! And **The Bandets** share a 12-inch EP brought to the world by Norwich's Wide Club on the label of the same name through Backs and the Cartel. Both outfits play passionate pop music, one opting for a punky **One's** sound, the other inclining towards a more melodic pop strain. Which is which is a mystery of the moment but both sound suitably eclectic. Also from Backs, **Gaz's** releases

a 12-inch by **The Trojans** called **Brave Balls** which features six versions of Scofield **The Brave** and **Jingle Bells**. Phew! What a seasonal scorcher (etc etc).

THE DINNER Ladies return with a new album, **Tee To Breath**, on **Hansball** and they'll be touring extensively in support. **The Band Of Holy Joy** also take to the road to support their new single on **Thru Trade**, **Evening World Holiday Show**, **Seho**, who ended their relationship with **Virgin** a couple of months ago, return with a new single called **Boy** on the Savage label through the Cartel.

NEW SITUATION Two spinners, **Goat** release their first single **Can't Get By** through the Cartel. A double A side, it also features **In The Fields** and **Whitewashed** and it's on 12-inch only. The **World Service** label, through the Cartel, has licensed a new compilation set from the US **Gramo Poetry Systems** label. Titled **Like A Girl I Want You To Keep Coming** it's available on album and CD and features tracks from **New Order**, **William Burroughs**, **David Byrne**, **The Heavy Bolins Band**, **Karen Finley** and **Dobbie Harry**.

FORMER FACTORY act **The Wake** have a single released on **Sarah Records** called **Crash The Flowers** through **Revolver** and **The Nivans**, from Norwich, release **Shake It From The Top** on **Danceteria**. **Rough's** hardcore of **Revolver** courtesy of **Janell Recipes** and their seven-inch single **Paranoid Road** on **First Strike**. **Chaos UK** unleash **The Chipping Sodbury Bonfire** Tapes as a vinyl album on **Stop Up**. **The Membranes** head into

a highly middle aged/middle eight with a new album called **To Stay**. **The Rock Pig** on **Vinyl Dip International** and **The Investigators**, who are pretty huge everywhere apart from their native UK, re-record songs from their earlier albums under the name of **New Old Now** on an album/CD release on **Peevicide**.

APT HAS picked up the **Link** label and releases a whole batch of new vinyl, including **Rocky's** **Rocked 88**'s mini-album **I'm Coming**. Here and albums from **The Larkers**, **Live And Loud**, **Scared Stiff**, **Dark Street**, **Guitar Gangsters**, **Prohibition**, **999**, **Live And Loud**, **The Frankie Filantinos**, **The Nightmare Continues** and **The Creepsters**. If **The Sobor** Go To Heaven. **APT** also has a 12-inch from **Dublin's** **Dr Miller** and **The Cuts**. **Moons**, **Call Me Out** on **Treasure Trove**. **The Mock Turtles** **And Then She Smiles** 12-inch an imaginary and a new compilation on **Fiel Records** called **Get This** which features a plethora of talents assembled by **Dick Crippen of King Kurt**, with tracks from **Boys With Guns** and **The Ministry Of Sin** among others.

DANCE MUSIC gets a new pulse beat with the release of **SR's** **Sampler**. **Et Sans Reproche** compilation featuring seven of the mixes from the first 10 of the label's releases. Available through **Pinnacle's** **Records** department it's an album and CD and features **guitar** from **The Grassroots** **Ten**, **Sasha Musk**, **I Said Some**, and **Karen Finley**. There's a second volume of **Warehouse** **Roots** from the **Rumour** label through **Pacific**. On album, cassette and CD, it features **Tainted Love** by **Impudence**, **Shoreline** by **Cherish**, **Oil Slick**, **Heron's** evergreen **chestnut** **The Bottle** and many more. **Rumour** also releases a couple of 12-inches, **Sharon Dee Clark's** **Keeping My Faith In Love** and **Blissmundo Navarra's** **Le Amo**, while the **Cartel** label, through **Revolver** and the **Cartel**, has **Confidential's** **Inner Space**.

BLAST FIRST releases a compilation called **Nothing Short Of Total War (Part One)** which covers the label's archives from '84 to the present day. It's available in four formats, album, cassette and CD and as a 10-single box set. The box set goes under the title **The Devil's** **Takebox** and is limited to 3,000. **The Lively Art** label releases the debut album from **French 'Roucing pop'** troupe **Mary Goss**. **Bouncing**. A seven-track mini-set, called **Sunset**. The **La Di Da** label has an EP and a mini-LP available through the new **Cartel** branch for **Scotland**, **Nighthigh**. The EP comes from **John Cunningham**, it's called **Backward Steps** and features ex-**Houma**-**meritas** front man **Steve Collinson**, while the mini-album is courtesy of **New Money Beans** **Make Five?** and goes under their banner name alone. The **Agit-Prop** label has two excellent new packages, **Chumbawamba's** evocative **English Rebel Songs** 10-inch features high quality a cappella lines, while **Sportshirts's** 101 Songs About Sport features 101 songs from the archives of competitive life delivered in short sharp shocks. Both items are through **Southern** and will provide endless points of conversation and undoubted fulfillment. **Table Tennis**, **Jenny Hill** and **mountain bike'n'** never sounded so important before.

CURRENTLY On the recommended pile, look out for **The Family Cat's** debut mini-album **Tell Em We're Surfin'** on **Bad Girl** through the **Cartel**. **Kidshoo Of Distinction's** **Elephantines** on **One Life** in **Life** through **Nine Mile** and the **Cartel**. **Slew's** 12wee album on the **Jennifer Hartman** label through **Southern** and **The Yuletension Personnel's** **Salvador Dali's Garden Party** on **Fire** through **Pinnacle**.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	6	STREET TUFF	Various Artists	Dreco WANT/18 (PAC)
2	4	NEVER TOO LATE	Kyle Minogue	PWS PW1 (74) (P)
3	2	GRAND PIANO	Memento	NCM RCM34 (P) (P)
4	2	EYE KNOW	De La Soul	Big Life BLA137 (P) (P)
5	7	THE REAL WILD HOUSE	Real House	NCM RCM33 (P) (P)
6	NEW	TAINTED LOVE	Impudence	Jumpin' & Pumpin' 13707A (P) (P)
7	6	DRAMA!	De La Soul	13711 (M) (P) (P)
8	NEW	LATINO HOUSE	Debut/Trash/Dirt/90 (P) (P)	
9	8	YOUR LOVE	Various Artists	Tone/Real/Def 137A (P) (P)
10	NEW	STRINGS OF LIFE '99	Barbara B. Ryan	Big Life/Kool Kat KOOL139 (P) (P)
11	12	IM NOT GONNA STAND FOR THIS	Various Artists	PWS PW1 (74) (P)
12	4	LET ME LOVE YOU FOR TONIGHT	Shaping Bag	SHK147 (P) (P)
13	NEW	SPACE GLADIATOR	Various Artists	Mute 12 (M) (P) (P) (P)
14	9	LOVE ON A MOUNTAIN TOP	Various Artists	PWS PW1 (74) (P)
15	31	BECOME ME	Dubois Malibu	Knock-Out/801 (P) (P)
16	3	JUST AS LONG AS I GOT YOU	Various Artists	Schwarz/Spy 9908 (P) (P)
17	9	MANTRA FOR A STATE OF MIND	Various Artists	Rhythm King 1473 (P) (P) (P)
18	13	SONO LATINO	Various Artists	ECM 138 (P) (P) (P)
19	NEW	KENNY D. PRIDE OF LIVERPOOL	Various Artists	Schizma 138 (P) (P) (P)
20	13	JUST AN ILLUSION	Various Artists	Hoopla/Hop 120 (P) (P) (P)
21	23	EVERY DAY (I LOVE YOU MORE)	Various Artists	PWS PW1 (74) (P)
22	NEW	JOY	Lightning Seeds	Ghetto 0716 (P) (P)
23	19	WFL (WRITE FOR LUCK)	Various Artists	Factory FAC232 (P)
24	21	SHAME	Various Artists	Mute 12 (M) (P) (P) (P)
25	16	WIDOWERMAKER	Various Artists	Blaze Prod 89 (P) (P) (P)
26	22	JUST WET ROCKIN'	Various Artists	Dreco WANT/18 (P) (P)
27	18	LIFTOUN TOP RANKING	Various Artists	PWS PW1 (74) (P)
28	4	THE CHASE	Various Artists	PWS PW1 (74) (P)
29	15	PERSONAL JESUS	Various Artists	Big Life/Kool Kat KOOL136 (P) (P)
30	19	BING FORTH THE GUILLOTINE	Various Artists	Mute 12 (M) (P) (P) (P)
31	27	HEY DI! CAN'T DANCE TO ...	Various Artists	Rhythm King/Mo 147 (P) (P) (P)
32	26	DREAMS	Various Artists	GT 010 (P) (P) (P)
33	30	DEPTH CHARGE (HAND DO JIN)	Various Artists	Various Artists 07 (P) (P) (P)
34	29	CASANOVA (RAISING HILL MIX)	Various Artists	Production House 76 (P) (P) (P)
35	20	AFRO DIZZ ACT	Various Artists	Escape AWOL17 (P)
36	25	LOVE IS LIFE	Various Artists	Debut/DIRT/90 (P) (P)
37	NEW	BENNY HILL BOOGIE	Various Artists	Roan R25 (P) (P) (P)
38	NEW	LIKE IT	Various Artists	Debut/DIRT/90 (P) (P)
39	NEW	FIND OUT WHY	Various Artists	Various Artists 07 (P) (P) (P)
40	NEW	WE RAR MORE MELLOW	Various Artists	Republic 13 (P) (P) (P)

TOP 20 ALBUMS

1	1	WILD!	Various Artists	Mute STUMM13 (P) (P)
2	4	ENOY YOURSELF	Kyle Minogue	PWS HP (P)
3	34	FEET HIGH AND RISING	Various Artists	Big Life 15 (P) (P) (P)
4	4	TEN GOOD REASONS	Various Artists	PWS HP (P)
5	NEW	THE HEALER	Various Artists	Silverstone 08 (P) (P) (P)
6	NEW	TRAVELGLO	Various Artists	Various Artists 07 (P) (P) (P)
7	NEW	ALL HALL THE QUEEN	Queen Latifah	Green 5 (P) (P) (P)
8	10	QUADRACASTE	Various Artists	Creed 2 (P) (P) (P)
9	NEW	EIGHTIES ACCESS	Various Artists	Phonax DINT74 (P)
10	27	STONE ROSES	Various Artists	Silverstone 08 (P) (P) (P)
11	9	WAREHOUSE WAVES	Various Artists	Various Artists 07 (P) (P) (P)
12	10	THE INNOCENTS	Various Artists	Various Artists 07 (P) (P) (P)
13	7	GIRLS GIRLS GIRLS	Various Artists	Mute STUMM13 (P) (P) (P)
14	5	HERE TODAY/TOMORROW/NEXT WEEK	Various Artists	Dreco 07 (P) (P) (P)
15	12	ATLIE	Kyle Minogue	One Life/Def 13 (P) (P) (P)
16	11	THE CIRCUS	Various Artists	Mute STUMM13 (P) (P) (P)
17	14	BLUMMED	Various Artists	Factory FAC232 (P)
18	NEW	WHY SHOULD I STAND UP?	Various Artists	Various Artists 07 (P) (P) (P)
19	15	TELL EM I'M SURFING	Various Artists	Cooking Vinyl 13 (P) (P) (P)
20	13	MUDMONEY	Various Artists	Big Cat 8 (P) (P) (P)
			Various Artists	Various Artists 07 (P) (P) (P)

Compiled by Music Week from Gallup Data

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Full steam ahead for Black Lion

by Stan Britt

With the Black Lion record label restored to its former glory, owner Alan Bates intends to do the same to a steam locomotive. Bates, an LMS employee before he entered the jazz business fulltime in 1953, will call the engine Black Lion and use it for special jazz train promotions "in about three years' time".

Bates, via Black Lion, helped document the jazz of the Sixties and Seventies. Pianists as varied as Earl Hines, Hampton Hawes, Bud Powell, Dollar Brand, and even Willie "The Lion" Smith, plus tenorists like Ben Webster, Dexter Gordon, Johnny Griffin, Buddy Tate, and Illinois Jacquet were added to the BL catalogue.

The ever-sharp Bates kept a constant watch on the growth of performers visiting Europe, carefully checking on those without record contracts. He didn't neglect home-grown talent either. Rod Mason, Dave Shepherd, Max Collie, Humphrey Lyttellon, Chris Barber and Alex Welsh have all been well-served by Bates and Black Lion. Shrewd wheeler-and-dealer Bates enabled Bates to add to the label's clout by issuing and reissuing valuable material from George Wein's Storyville catalogue, Eddie

Laguno's Sunset label and others.

Bates got to grips with "new music" by next introducing the Freedom label. Its roster included such as Cecil Taylor, Archie Shepp, Ornette Coleman (his European debut recorded live at Fairfield Halls, Croydon, in '65), Albert Ayler, Don Cherry, Annette Peacock and her then husband Paul Breuer, and even mainstream modernist Hamp Hawes.

Freedom, sadly, has been locked in the vaults since the late-Seventies.

Parallel with Black Lion's return was Bates' acquisition in 1985 of a once-famous, if short-lived US jazz label, Candid. This was masterminded during 1960-1961 by jazz authority Nat Hentoff, who recorded both jazz as well as blues musicians for the subsidiary of Cadence Records.

Following Candid's early demise, the fledgling label and some superb repertoire — around 30 albums — went into limbo, until ex-Cadence hitmaker Andy Williams was offered Candid as part of a deal in which the singer purchased his own masters.

Eventually, a few of the recordings were reissued — on Williams' Barnaby Records — and several more reappeared later as Japanese releases.

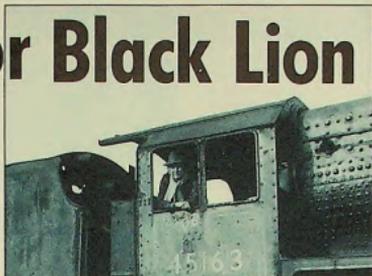
It was not until 1985 that the

label's lifeline was reconnected when Bates finalised a deal to reissue Candid material.

The reactivation of Candid and the rebirth of Black Lion, has coincided with the development of the compact disc, as Bates readily acknowledges: "Not only did CD save the record business, but it also helped in the jazz revival. But I didn't just jump headfirst into it — primarily, because it was so bloody expensive. I was a bit cautious, like everybody else. And then, suddenly, when I saw the thing really taking off, I started getting into it. That's when I did my pressing-distribution deal (with the German Deutsche Austrophon Musik Company) — an exclusive worldwide deal, by the way, including Japan".

The return of Black Lion and Candid to this country came about, initially, via Counterpoint. The deal didn't last long, but at least Bates recalls that that company was one of a precious few who actually showed an interest in jazz. "Ten years ago, you couldn't get arrested with either line!".

Bates' present UK distribution deal, with European Music Distributors, is working excellently for both parties. Already, an impressive batch of CDs/LPs from both Black Lion and Candid catalogues has been issued here. It includes some material previously unissued



ALAN BATES: having put Black Lion back on the tracks, it's now the turn of this steam locomotive

here — most notably a little-known mid-Forties West Coast date featuring Miles Davies leading a contingent of sidemen from the Billy Eckstine Orchestra. The Davies sides emanate from a session produced by Eddie Laguno, intended for release on his Sunset label. Bates had released material from the same source, on vinyl, during the Seventies. He is hopeful of repackaging much of this, and more; likewise, both issued as well as unissued recordings from the Storyville catalogue. And the possibility of Freedom making a similar comeback? "We're trying to come up with a way to repackaging it and market it again," says Bates.

Bates is already adding newly-recorded material for Candid. Due for release are CDs/LPs by veteran piano-player Art Hodes (Pagan' Mr Jelly), ex-Elington tenorist Ricky Ford (Manhattan Blues), and saxophonist Erico Lindsay (Dreamer).

In addition, from Candid's illustrious, if brief, past comes the Candid (Eric) Dolphy (currently on release). "There are also unreleased sessions by Don Ellis, Lucky Thompson — there's also quite a lot of material from various dates which I intend to put together and make albums out of. But as far as the main body of Candid-past is concerned, that's all now been reissued on LP, and appearing for the first time on CD."

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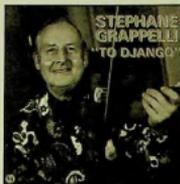
by Stan Britt
WITH THE formation of its own British outlet, Musicidic SA, France's leading independent record company, is releasing its Jazz Anthology catalogue on compact disc. Parallel to the reappearance of a long-respected jazz label, Musicidic UK will be unveiling Accord, a new label which specialises in jazz and jazz-fringe repertoire.

Heading up Musicidic's UK outlet is Jeremy Thomas (ex-Decca, Cube Electric, Criminal, Battered and ID Records), who says that initial reception to the first-time appearance of Jazz Anthology on CD has been "most encouraging".

"I think for Jazz Anthology we've got the right dealer price at £3.65," he says. Which for the kind of Forties/Fifties/Sixties material that helped put Jazz Anthology on the LP map — and taken from live broadcasts and concerts — is right. Of course, it sounds so much better since being transferred to CD, but it was never intended to win any hi-fi prizes in the first place."

Certainly, the Jazz Anthology UK relaunch has managed to include in its first batch of CD issues major artists. These include such luminaries as Art Tatum, Lester Young, Stan Getz, Erroll Garner, Elko Fitzgerald, Coleman Hawkins, Charlie Christian, Charlie Parker and the big bands of Count Basie and Duke Ellington (sharing one CD).

The Accord label will be avail-



STEPHANE GRAPPELLI: two CDs on Accord

able here both in CD and cassette formats. Included in the first releases — available from December 4 — are titles by Benny Goodman, Glenn Miller, Sarah Vaughan, Jacques Loussier, and Stephane Grappelli (who has two CD/tape titles). Dealer prices for Accord are £4.25 (CDs) and £3.04 (tapes).

Thomas, who says there will be regular issues of both Jazz Anthology and Accord during 1990 and thereafter, also reveals that Musicidic's Festival catalogue will be reactivated here next April.

"There will be repertoire from the French Decca catalogue, which Musicidic acquired eight or nine years ago. And I know that there will also be a three-volume Charlie Parker series. It's early days right now, but, basically, we think that everything is coming good at Musicidic UK."

H A P P E N I N G

BMG'S NOVEMBER jazz releases are dominated by a trio of,

top-notch blues titles: L Alabama Band (featuring the extraordinary folk-blues vocalist-instrumentalist **Leadbelly**), plus **Sonny Boy Williamson's** Throw a Boogie Woogie, and Boxes Of The Blues (a double showcase, co-featuring **Big Joe Turner** and **T-Bone Walker**). From the jazz genre come **Louis Armstrong's** Laughin' Louie: 1932-33, Basic Beginning (a long-overdue reworking of some innovative big-band tracks by the **Bennie Moten Orchestra**), ex-brassband drummer **Joe Morella's** spongy set: **Hoagy Carmichael's** Stardust & Much More, and a well-chosen collection titled Great Swing Sax.

And to bring BMG back into the Eighties, comes Uptownish, a first-time recording by **Hugh Maskeala** and his seven-piece band — fresh from SRO triumphs at Ronnie's — of sure-fire interest to a wider-than-usual UK audience ...

Charly Records' recently installed double-CD series, on the company's Affinity jazz label, continues this month with a fascinatingly varied trio, ranging from **Jimmy Knopfer's** Muted Joys To The Mighty (**Ruby Brooks** to **Soulful Saxes**) joint showcase for **Roland Kirk** and **Bruff Ervin**. In addition, Charly has released, on CD for the first time, pianist **Merbie Nichols'**

self-explanatory The Bethlehem, CD single title.

From the prestigious Black Saint and LP) and **Jimmy Lyons & Andrew Cyrille** (CD only). Soul Note doubles that total with fresh titles by such as **Paul Motian** (One Time Out), **Jaki Byard** (Foolin' Myself), **Bucky Collette** (Flute Talk) and From The Other Side (a group of Israeli musicians, led by pianist-composer **Michael Greenblatt**). All Soul Notes are available both in CD and LP.

Other Harmonia distributed labels include Philology (with product from **Charlie Parker, Phil Woods** and **Lee Konitz**); Cross Cross Jazz (**Benny Green, Warmo Marsh**, **Cedar Walton, Chick Baker**); Sunnyside (The Leaders — **Kirk Lightsey, Cecil McBee, Don Moye**); Owl (**Paul Bley**); Fan Music (**Jim Pepper**); **Claudine Francois** Trio, and ESP (**Gato Barbieri**).

Jazz masters **Lester Young, Charlie Parker** and **Billy Holiday** feature prominently among New Note's releases for the month. Each of these artists is represented on the Jazz-Up label, each with a series of Top Box three-CDs presentation releases. Lester Young's five volumes are contained within two boxes of three CDs, Parker's nine volumes within three triple-CDs; and

Holiday also has nine volumes in a similar number of CDs. (Dealer price for each of these special CD issues is £24.50).

Also from New Note, come a further clutch of BCMG's, featuring **Alex Cline, First House, Shanker**, and **Bobby Hutchinson** ... **H Gene Harris** and the **Philip Morris Superband's** Live At Town Hall, NYC, headlines the latest Concord Jazz titles from New Note. Other Concorders feature the quintets of **Alden Barrett** and **Nell Swainson**, **Stanley Cowell**, **Snoopy Young/Marshall Royal, George Shearing/Brian Torff**, with Afro-Cuban provided by **Poncho Sanchez** ... and from MCA — albums by **Dave Samuel** and **Skip Ewing**.

From Koch International is a further collection of CD mainstream jazz/blues items from Black & Blue, including such as **Art Mines** — Live, **JB Hutto's** Slidesinger, **Larry Coryell's** Bolero, **Slam Stewart** — with **Milt Buckner** and **Jo Jones**, and Broadway (co-starring **Buddy Tate** and **Wild Bill Davis**) ... and for its first-time Savoy CD releases, Koch has picked winners by **Lester Young** (Complete Savoy, Vol 1), **Milt Jackson** (from Opus de Jazz to Jazz Skyline), **Erroll Garner** (The Ell), **Art Pepper** (Straight Line), **Charlie Parker** — The Best of Bird on Savoy.

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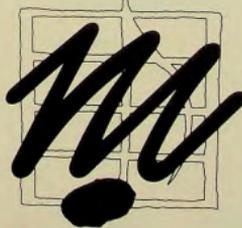
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Sponsorship Wire for soul

Pepsi is moving from arenas to cinemas to lure young people to its brand of fizz. By Jane Headon

SINCE MICHAEL Jackson first burst on to the small screens in a little boy's fantasy ad for a soft drink, the name Pepsi has been inextricably linked with Big Sounds. Pepsi now has a long catalogue of musical sponsorships and a list of big names endorsing the product. Further ventures have been conquered this year with Rod Stewart's South American tour. Yet it seems that the UK remains reluctant to acknowledge the growing role of sponsored music.

Thirteen years ago, US businessman Jay Coleman formed Rockbill, a company aimed at putting big corporations in touch with different aspects of entertainment, in particular, popular music.

Says Coleman: "In the mid-Seventies, there was a lot of company talk to consumers about trying to reach them in terms of lifestyle. Everything became very image-oriented. Companies were looking for ways to talk to different people and music was the common denominator."

Coleman's big break came in 1983 when he introduced Pepsi to Jackson. Pepsi sponsored his 1984 Victory tour and went on to co-ordinate the 1987 BAD tour at a cost of \$10m. It was the biggest corporate music deal to date and Coleman estimates that Pepsi's sales rose by 10 per cent everywhere Jackson played.

Pepsi moved on to projects with Lionel Richie, Tina Turner, and The Miami Sound Machine. Despite its unhappy foray into controversy with the Madonna deal [when the Like A Prayer ad got associated with the heavily-attacked video] Pepsi's US involvement in the music biz has never looked better.

"There's no question that music has been very central to Pepsi's advertising and will continue to be so," Coleman predicts. "The big-



WHO CARES if he never touches the staff, Pepsi scored a winner with its sponsorship of Michael Jackson's Wembley concert

gest attraction with music is still live events, there is no substitute for the excitement generated at a live show. There was nothing as big as when Michael played Wembley Stadium for Pepsi."

1990 also promises to be a big year. The Rolling Stones will be playing Europe and Coleman is sure they will have sponsors. Pepsi's involvement is unconfirmed but "We're talking a lot". Acceptance of sponsorship in the UK is broadening.

"When we started talking pop-rock to advertisers, they were hesitant. A lot of them didn't understand the impact of music and thought of it as being counter-culture, feeling uncomfortable associating their products with it. MTV started making it acceptable and the people making the ad decisions now grew up in the Sixties and understand it a lot better."

"Europe and Britain are much less developed. In the last seven or eight years, we have been experimenting and made a lot of progress but it's still not as accepted."

Rockbill's UK counterparts bear testimony to this. Salette, run by ex-EMI man Paul Watts and David Beeching, began by doing premiums for various companies. With 168 compilation albums (including

Top Ten Classics By Pepsi) under their belt, they went over to the States to meet Coleman and added Rockbill to their mus-ed endeavours. They are constantly frustrated by advertising's lack of response.

Says Beeching: "We can hardly find anything in sport that is not sponsored. Yet you have music, a totally uncluttered medium going straight to the heart of the youth market and it's just not happening. Marketing people in corporations seem to be frightened to laterally look at their activities. If the chairman likes it and their competitor is doing it, then they will do it; otherwise it's a no-go area."

Rockbill is certainly not without a respectable track record for Pepsi. They placed a "22-hour commercial" for the drink on television in May 1988 when the telethon auctioned 4,000 Jackson tickets for Wembley, and in June they underwrote the Prince's Trust concert, the first time the event had been sponsored. They claim to have achieved an "on screen visibility of Pepsi during the entire concert which remained credible and unobtrusive".

The trust had an option to continue Pepsi's involvement but didn't take it up. Rockbill Europe says it

doesn't know why, but theorises:

"One of the problems is that in the early days of sponsorship, the artists were greedy and didn't make themselves available in a market-

ing sense. You can't expect to take the money and just have the brand put their names on the t-shirts."

According to Watts, this reluctance is specifically British.

"The hesitancy is only in this territory: in Europe music sponsorship is huge. In Britain there is a lot of conservatism. Upper management are wary of some of the PR spin-offs; sponsoring bands who then get involved with drugs, that sort of thing. You'd think they'd have got used to it by now. To some extent though, the image is an aggravation factor. I suppose I'm echoing what BPI chairman Terry Ellis said at the last AGM in saying that the music industry does have an image problem."

Working hard to combat this is Robert Dodds, managing director of Broadcast Innovations, a subsidiary of advertising agency BBDO which handles Pepsi's advertising account. He was behind the idea Pepsi Presents Wired cinema campaign. Pepsi sponsored 10-15 minutes of music videos which were intercut with short Pepsi ads and Matt Forrist's graphics for the now defunct Wired programme. These shorts were shown at 145 cinemas around the country, supporting features like Who Framed Roger Rabbit, A Fish Called Wanda, Licence To Kill and Batman.

Dodds's idea was originally intended for Gillette. Because of Pepsi's deal with Granada Television, sponsoring Wired in Europe, it was then decided to up the graphics in shorts for Pepsi. Through a deal with Rank the shorts had access to all of the large cinemas, both Cannon and Odeon. Another deal was completed with EMI. Pepsi Presents Wired now works as an exclusive showcase for EMI artists.

"Making the videos is an expensive business," explains Dodds. "Transferring the video onto film, producing bulk prints, getting the sound right and distributing them. So we were looking for someone to share the cost. EMI love the fact that it's an exclusive deal, like the fact that we're doing business with EMI and we're looking to extend the Pepsi-EMI relationship in a whole lot of ways."

Dodds is unsure what these ways will be, but he is looking at money off albums courtesy of Pepsi, going to see bands with cinema ticket vouchers and so on. He is also aiming to extend his fizzy idea into pubs, clubs and bars and possibly extend Pepsi's music involvement into programme production, artist endorsement and funding for new bands.

Having completed four shorts last year, Dodds is looking to extend this to eight in 1990. These will be targeted at films such as Ghostbusters 2 and Back to the Future 2. Rather than narrowing down the available artists, Dodds feels that the EMI-Pepsi deal has given the shorts more scope.

"The EMI deal allows us to say that Batman has a younger audience than James Bond. Back to the Future has a younger audience than Ghostbusters, so lets put in Back to the Future Brother Beyond, and in Ghostbusters Queen, for example. We try and tie the music in with the type of film it is."

It is a novel idea. In taking Pepsi out of the live sponsorship arena, it seems that people are responding. Audience feedback so far seems promising. While constantly looking for ways to improve this, Dodds is aware that he is currently riding high on his brainwave.

"For a lot of acts trying to break new ground, it'll be the only access to a large audience. There are only so many videos that the Chart Show can show. At the same time cinema is a good medium for the people Pepsi want to reach. The record companies have to make videos but have nowhere to show them. The cinema wants to run support features but can't pay for them and the advertisers want their bands to be attractive to young people. So everybody is happy."

THE BEAT MASTERS
FEATURING CLAUDIA FONTAINE
WARRIOR LOVE

OUT NEXT WEEK

LEFT 377

DISTRIBUTED BY THE CARTEL

Roger Scott who died recently is remembered here by colleague John Pidgeon

THE SON of a musician, Roger Scott hinted at other show business connections when he announced on a Claim To Fame spot on Capital Radio's Brunch show that Tony Hancock had once polished off a boyhood birthday cake. With a navigator's ticket in the merchant navy, transatlantic trips fuelled his passion for American music, and the British beat group invasion of the mid-Sixties gave him the clout to wangle a spot on American radio playing records by artists his English accent made him an authority on. His career continued in Canada and he was off to Britain prematurely in 1971, and he worked for the closed circuit United Biscuit Network until he was re-

cruted for the launch of Capital Radio in 1973, where he stayed until 1988, when he joined Radio One 16 years after his initial eight week try-out as Bob Baker.

Roger Scott: the DJ's DJ

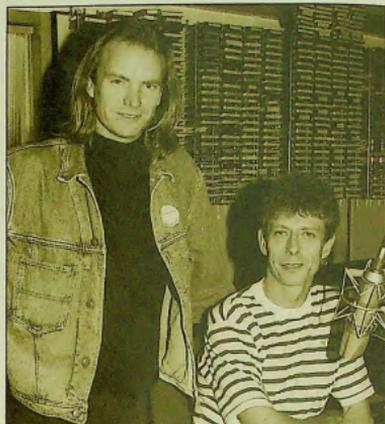
On Capital, three to seven became Roger's personal 'bit of heaven, and in spite of an understated manner of the microphone that left no doubt that what mattered most to him was the music, his broadcasting style became so widely imitated that at least one ILR station's style sheet advises its presenters they don't have to sound like Roger Scott.

Working with him on two long-running series, Jukebox Saturday Night and View From The Top, I got used to the "If it's for Roger, that's different" reaction from normally reluctant interviewees and later, as producer of Brunch, I watched him run what must have been the most complicated rig in radio — microphone faders for himself and his unruly co-presenters, CD players, turntables, a telephone line, and a rack of cartridges into which he slotted not just

jingles, but as many as 25 pre-recorded sketches — all that as well as playing his part in a live comedy show.

His dedication to a job, which he said never seemed like work, made him a tough man to keep up with. Even during the last months he would think nothing of making a mid-week dash to America, and overnight stays at his house, where he produced Classic Albums for Radio One in the studio attached to his garage, meant getting up at seven knowing he would have been hard at it since six.

Roger's love of the Beatles and Bruce Springsteen is legendary, but other impressions will abide: an enviable refusal to suffer fools, the confidence not to cosmeticise straight questions in interviews, a love of laughter that could leave him helpless, and along the windowless corridors of Euston Tower the sight of the Scott short shorts that meant outside the sun was shining. But most of all it's the big man beaming and insisting, "You've got to listen to this!"



ROGER SCOTT at the controls with Sting

STATION PROFILE

Essex Radio
GREATEST MEMORIES LATEST HITS

Radio Essex

"GREATEST MEMORIES Latest Hits" is the Radio Essex slogan for its blend of oldies and current favourites, which the station believes appeals to its 25-54 target group.

Music Policy

Programme controller Terry Davis describes the station's A list as "Adult contemporary — famous artists rather than chart novelty —

Phil Collins would be a good example of what our listeners go for..." The Bangles, Eurythmics and Roxette are recent A-list entrants. Essex Radio is also strong on soul. The B-list is wholly soul, chosen for particular times of day — "We save the sampled stuff for the evening," says Davis.

Listenership

Listeners can also receive Radio One, Luxembourg and BBC Essex and some of the station's new transmission areas — Harlow,

Epping, Sawbridgeworth and Bishop's Cleeve — pick up London stations. However, Essex Radio is number one in Essex, with a six per cent lead over Radio One, and a weekly reach of 43 per cent, a 16 per cent increase in total hours.

Presenters

Every weekday evening John Leech plays a hefty three hours of soul from seven to 10pm. With Tony Manson's weekend Soul Show coming down around dancefloor, 10pm Saturday to 2am Sunday, there is a quota of 19 hours of soul music each week. In August Leech won the best international black music show award at the International Radio Festival in New York. The competition came from 32 countries and included America's top shows and the BBC. "I certainly turned a few heads when I collected the trophy — who was this cool dude from Essex?" jokes Leech.

STU LAMBERT

ROGER SCOTT TRIBUTES

'He was one of the nicest men and one of the most talented disc-jockeys in the business. He had the love and respect of everyone who worked with him'

ALAN FREEMAN

'Roger was a major influence on my broadcasting style. He was a DJ's DJ, like the Clint Eastwood of radio, always cool, always controlled'

STEVE WRIGHT

'He was the Parkinson of rock interviewers, with a very dry wit. His attitude was very

much, music first, personality second'

GRAHAM DENE

'He always shied away from the glamorous side of being a DJ, preferring to let the music speak for itself. But he had a great knowledge of contemporary rock, and earned the respect of the 100s of big names he interviewed over the years, many of whom he counted as personal friends. He will leave an enormous gap in the world of radio'

JOHNNY BEERLING

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Wed Dec 6th Bristol Store
Fri Dec 8th London Town & Country Club
Mon Dec 11th Birmingham Irish Centre

RO ad on to international roster

by Stuart Lambert
INTERNATIONAL BUSINESS is booming for syndication service Rock Over London. ROL has just announced a new partnership with Spanish broadcaster Los Quarantes Principales.
 The deal will result in a Spanish language version of ROL's established overview of the British music scene, Rock Over London, being broadcast by Juan Manuel Ortega to a national audience of 500,000.
 Two ROL shows are already going out in Japan, on Tokyo's newest music station Bay FM 7-8. Sally Peterson presents ROL Eur-

ope Chart Attack on Saturdays, after Bruno Lauro's look at old contemporary French music. ROL's director of programmes, Paul Sexton, says: "We're expecting further syndication of both shows to other markets in Japan by our partners J-Francis".
 Radio Venus in Asunción, Paraguay, also now takes the service, and transmissions begin in Dubai next month.
 In the new year, ROL will be moving to all-CD distribution for its syndications in the US. American broadcasters favour CDs over other media because they are cheaper to distribute than tapes

and more reliable than satellite distribution, which, unlike UK systems, often involves manual operation of the receiving end.

Chalfont: 'boom-time for IIR'

by Bob Tyler
 "HUNDREDS of RATHER than dozens" of new stations are envisaged for radio's future, revealed Lord Chalfont in his first speech as chairman of the new Radio Authority.
 Addressing the Radio Academy lunch at the Savoy Hotel, Lord Chalfont said that he hoped the new Authority would work with the programmers and not against them. However, he warned broadcasters that the new broadcasting bill will not rule out the continuation of public service broadcasting commitments, saying that "public service broadcasting should not be a monopoly of one broadcasting organisation", and indicating that independents will be expected to maintain a public service remit in the future.
 Asked how the new stations would be allocated, Lord Chalfont revealed that the Radio Authority would be setting the pace.

"The Radio Authority would ask what's missing in an area and try to fill it", he added.
 The new distribution potential broadcasters who prefer a new system of "willingness to provide", rather than the Authority deciding, as the IBA current does, where and when new stations should be allocated. Aspiring broadcasters would, under the proposed system, have to gain the approval of the Radio Authority, regardless of the commercial potential of their intended programming.
 Lord Chalfont also commented on programme standards, saying that they should be of the utmost taste and decency and of the highest possible quality. He added that he would like the Radio Authority to monitor, as much as possible, stations throughout the country.
 "There is no reason why independent radio should turn out junk food while somebody else provides a healthy diet," he remarked.
 One could be forgiven for thinking that the "lighter touch" of the new Authority will not be far from moved from the iron-handed IBA — a new circus, a new ringmaster, but the same old jugglers.

WNK — live and kickin'!

LONDON'S FIRST legal black music station began transmissions from its new premises in Wood Green, north London, last week.
WNK — Wicked, Neutral and Kickin' — came on air at 6am, with DJ Jerry Marshall playing Frankie Beverly's *Silk Soul*.
 WNK is programmed by Marc Damon, who plans to include all aspects of black music in the station's output. "Daytime programming will include mainly soul, lovers' rock and reggae", says Damon, "with gospel, soul, African music and jazz in the evenings and on specialist programmes".
 Damon wants to appeal to all age groups among his potential audience of 1.3m listeners in a transmission area that extends from Hendon to Woodford, from Enfield to the Thames.

He is disappointed that many record companies have failed to supply material which would help him achieve this aim, and a few others have been very good, but he is still relying on DJs bringing records in," he says.
 Damon would welcome all material. WNK can be found at 185b High Road, Wood Green, London N22 6BA.
 As part of an IBA experiment, WNK is etharing its transmitter with another ethnic broadcaster, London Greek Radio. The two incremental stations will each operate for 12 hours each day in alternating four-hour segments throughout the day. LGR will begin transmission this week. With *Sunset in Manchester* and *AM station Sunrise* in west London, there are now four incremental stations on air.

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

	RADIO 1 #11 ACTUAL PLAYLIST	RADIO 1 #11 PLAYLIST	RADIO 1 #11 ACTUAL PLAYLIST	RADIO 1 #11 ACTUAL PLAYLIST	LET MUSIC COUNT	
BEATLES Parlophone	ZTT	11	5	—	—	
AEROSMITH Jovan's Got A Gun	WEA	4	—	—	—	
ALABAMA The A New South Wales	RSI	13	7	—	19 11 31	
BAD ENGLISH When I See You Smile	Epic	7	—	—	23	—
BEYONCÉ The Sun Is Shining	WEA	10	10	8	24 32 26	
BIG AUDIO DYNAMITE Contact	CBS	14	—	—	12 12 86	
BIG FUN Can't Shake The Calling	Jive	8	8	—	26 13 26	
BROTHER BOND Drive On	Parlophone	5	8	—	29 32	
BROWN, ROBERT Key	MCA	—	—	—	20	—
CARRACK Paula Lee By The Graces	Chrysalis	9	—	—	16	—
COLMIE FISHER Fly On The Wings	EMI	—	—	—	13	—
COLE, NATALE Starting Over Again	EMUS-USA	—	—	—	13	—
COLLINS, PHIL Another Day Paradise	Virgin	24	23	A	49 49 9	
CLAT, THE Sun King	Begonia Banquet	6	—	—	—	—
DANNY WILSON I Can't Wait	Virgin	—	—	—	15	—
DAYTON, TAYLOR With Every Beat Of My Heart	Atlantic	—	—	—	19	19
DE BURG, CHRIS Diamond Life The Duke	ALM	—	—	—	24	27
D-MOBE Chase And Get My Love	HR	13	13	B	25 14 26	
DTLAN, BOB Everything Is Broken	CBS	4	9	—	11 16	
ELECTRICE 181 Tell Me What You Think	Mercury	12	9	—	25 32 32	
ESTIFAN, POLINA Get On Your Feet	CBS	11	8	—	—	—
ETHEL MERCURY Don't Ask Me Why	RCA	14	1	—	46 29	
FINE YOUNG CANNALS I'm Not The Man	London	16	9	8	31 33 76	
GRIFFITH, NANNALY You Made This Love A Love Song	MCA	5	—	—	—	—
GUN Inside Out	ALM	8	—	—	15	—
HARRY, DEBORAH Worst That Man	Chrysalis	16	20	B	42 15 45	
HAYWARD, JUSTIN The Lucky Stars	EMI	1	—	—	—	—
HENLEY, DON New York Minutes	Coffey	13	14	B	18 23 99	
HOUSE OF LOVE I Don't Know Why I Love You Tonight	RCA	8	8	—	7 6	
INDIGO GIRLS Closer To You	Epic	—	4	—	12 9	
INNER CITY What's Going On With My Love	HR	14	12	A	—	29 27
JACKSON, JANET Every Body Has Secrets	Beatrice	23	17	A	29 28 28	
JESU, ANDY MARY CHAIN The Head On My Heels	Virgin	9	7	—	8	7
JONNY, ELTON Baret	Scoreville	5	5	—	36 38 55	
JOHNNIE O'Nair On These Streets For This	PWL	5	9	—	18 17 76	
KANOM Lambada	CBS	4	—	—	19 16 40	
KATSIKAS & THE WAVES Rock 'N' Roll Get	SBK	—	—	—	19 14	
KATSIKAS You're Heart	Virgin	4	—	—	—	—
KEAVITZ, LENNY Let Love Rule	Virgin America	8	6	—	4 5	
LIGHTNING SEEDS Joy	Gleno	5	7	—	26 27	
LIVING IN A BOX Run In Your Heart	Chrysalis	15	18	A	48 45 6	
MARTINA Peel The Earth Home	CBS	5	4	8	43 42 7	
MARK, RICHARD Angles	EMI	4	—	—	48	—
MCCARTNEY Paul McCartney Play It Again	EMI	—	—	—	22 16	
MALBLEN, MALCOLM House Of The Blue Danube	EMI	13	—	—	11	—
MILLI VANILLI Get It Going Man You	Cosmoport	12	11	A	45 46 2	
MINOGUE, KYLIE Never Too Late	PWL	20	15	B	43 47 4	
MONROE, GARY I'm A Fool	EMI	4	5	—	21 17 12	
MOTLEY CRUE Post Punk	Elektra	—	—	—	50	—
NEVILLE BROTHERS With God On Our Side	ALM	—	—	—	12	—
NEW KIDS ON THE BLOCK You Got It	CBS	6	5	—	33 24 23	
NICKS, STEVE Whole Lots Lovin'	Parlophone	—	—	—	19 14 62	
PALMER, ROBERT Boot Cool On Loving You	Island	18	11	A	16	—
PETTY TOM From Your Side	MCA	—	—	—	19 14	
QUIRKS, THE 7 O'Clock	Parlophone	14	12	B	16 8 36	
REA, CHRIS The Road To Hell Part 2	WEA	20	15	A	46 46 11	
RONNIE RAZ Get To Get	Unknown	6	—	—	—	—
ROLLING STONES Rock And A Hard Place	CBS	4	—	—	—	—
ROSTON, LINDA Don't Know Much	Elektra	21	20	A	44 34 25	
SATER, LEO Love Him	Freestyle	11	—	—	11	—
SHROCKED, MICHELLE On The Grasses Side	London	5	—	—	12 15	—
SIMPLY RED You've Got A	WEA	18	16	A	30 46 51	
SOMEVILLE, JIMMY Comment To Dire Addon	London	17	10	A	29 23 48	
STANFIELD, LISA All Around The World	Atlantic	27	22	A	42 47 47	
TAYLOR, BERNARDINE Run On Love	RCA	6	8	—	26 22 87	
STEWART, KID Oh My Heart Of Mine	Warner Bros	10	4	—	40 32 52	
SUMMER, DONNA When Love Takes Over You	WEA	—	—	—	26 11	—
SWING OUT SISTER Forever Blue	Fontana	—	—	—	22 29 80	
TEARS FOR FEARS Women In Chains	Fontana	13	8	—	34 34	
THE BROTHERS BRUNNENSKA Missing	Mercury	4	4	—	25 25 25	
TEXAS Power For You	Mercury	—	—	—	14	—
TRANSVISION VAMP Rock To Be Sold	MCA	16	20	A	36 32 22	
TURNER, TINN (Don't Waste Love) You	Capitol	10	9	8	41 29	—
UB40 Roving King	DEP International	13	16	B	21 17	—
VANDROSS, LUTHER Home To Me	Epic	13	10	B	39 40 13	
WANG CHANGI Diana Hall Days Embodied	Coffey	15	—	—	14 13	
WATERGATE Don't Run	Polydor	—	—	—	19 21 85	
WENDY AND LISA Wonderful 39	Virgin	—	—	—	19	—
WILLIAMS, GEOFFREY Blue	Atlantic	4	—	—	13	—
WILLIS, BRUCE See The Day Dance For Me	MCA	—	—	—	20 16	—
WONDERFUL T3, The Golden Grove	Polydor	14	13	B	28 20 33	

B R I E F

● **RHYTHMS OF THE World** begins its new series on BBC2 on November 19. The run of 15 shows opens with *How I'd Love To Feel Free* — a focus on six groups from the townships of South Africa. It is directed by Jimi Mathews, a black film-maker from Capetown. The following week, Mick Jagger returns to Tangiers to re-establish the musical relationship set up 20 years ago when Brian Jones recorded *The Pipes Of Jujujuka* in the Moroccan foothills. Other highlights include a concert by jazz-wizard maestro Nurait Faleh Ali Khan from Smalheir in Birmingham; *Was* are seeing massive American and Canadian

investment with a programme now covering 78 franchise areas." Woolloom says the franchise now awarded can carry cable TV to nearly 10 million homes, 45 per cent of the population.
 ● **BETWEEN 30 and 35** applications were expected for the two new London-wide radio stations by the time applications closed last Monday, November 15. The IBA's Stuart Patterson said that earlier reports of waning interest in the contracts "failed to take account of new concerns who didn't apply last time". Patterson is aware of about half a dozen new applicants.

Academy, and a strong emphasis on Latin-American music, including Gilberto Gil, Cuban pianist Chucho Valdez and Joe Arroyo.
 ● **MORE SLEEP** is promised for Dublin's rock viewers. MTV has announced a 24-hour service on Cablelink's Channel 13. Previously, viewers in Dublin only received MTV between midnight and 5am.
 ● **RICHARD WOOLLOM**, director of the Cable Television Association, predicts a £2bn investment by cable companies in the UK during the 1980s. "We are seeing massive American and Canadian

A more detailed playlist breakdown, tracking specific records, is available from the Research Dept. For details of this weekly service, call Lynn Coyne on 01 583 9199 ext 382.
 Records are eligible for the gold if they are on the current Radio 1 playlist or hit top 4 or more places on Radio 1. Last week on numbered Radio 1's *Times* computer or it is featured in 10 or more current R1 playlists (A & B).

Butterfly. The marketing concept for home accessories. Impulse sales, high turnover, small space. For further information telephone 0753/888 120.

Chris White looks at some of the goodies that are currently available.

Nostalgia ain't

IT DOESN'T seem all that long ago that back catalogue music was virtually ignored by the mainstream record industry. The Fifties, excluding hits by the likes of Presley, you couldn't give away, the Sixties were fairly passé and the Seventies too recent. Now, though, as we approach a new decade, the market for nostalgia has never been bigger, and with the advent of the compact disc a lot of vintage music is being given another new lease of life.

BBC Enterprises was set up to exploit the Corporation's vast treasure trove of TV and radio archive recordings, and BBC Records has built up a strong catalogue of releases covering the whole gamut of nostalgia. Among the company's autumn releases are Sentimental Journey, a double-album, cassette and CD which follows the success of the 'When You Were Young' Had The Choice compilation, and includes tracks by Frank Sinatra, Vera Lynn, Arlie Shaw, Bing Crosby, Al Bowlly, The Ink Spots and Duke Ellington. The label is also releasing a series of albums At Your Request featuring the most popular records played on the Radio Two programmes of David Jacobs, Gloria Hunniford, Ken Bruce, Jimmy Young and Anne Robinson.

Also from BBC Records is Attack Of The Killer B's, a double-album compilation of 32 B-sides from the Fifties and Sixties by the likes of Little Richard, Bill Haley, Cliff Richard, Eddie Cochran, Neil Sedaka, Dusty Springfield and Them. Annabel Cottrell, BBC Records' marketing co-ordinator, says: "Record collectors still mourn the demise of the double A-sided single. Nowadays 45s tend to contain just an obligatory 'throwaway' track on the B-side, whereas its earlier counterpart strove to simultaneously feature two tracks of equal quality and hit-making potential on the same disc. Attack Of The Killer B's is an attempt to make available again some of these long-lost tracks to the general public, and Radio One will be helping us to promote this double-album by featuring tracks on various programmes."

Old Gold Records has been one of the indie pioneers of the oldies market, originally releasing straightforward seven-inch singles coupling classic hit singles of the Fifties, Sixties and Seventies, but which now has various successful series including Jukebox Collection, The Best Of 12-inch Gold, The Number Ones, and three-inch compact discs featuring selections from the vast Old Gold range. The company's newest range is Rediscover which is launched with an initial six double-CDs and cassettes (dealer price £26.08 and £4.25) containing 144 hits from the Fifties, Sixties and Seventies. Titles include Sugartime, Rock With The Cowboy, Here Comes Summer, Rockin' All Over The World and The Greatest Love Of All.

"It's an ongoing series and there will be a second batch of releases next spring," says Danny Keene, Old Gold's sales and marketing manager. "Many of the tracks

have been unavailable on Old Gold and are also making their first appearances on CD."

Sister label Start Records has also several autumn releases including Tom Paxton and Trini Lopez, both licensed from WEA, and Country Joe McDonald and Joan Baez compilations both taken from the Vanguard catalogue that Start is administering in the UK.

EMI Records has released the first six titles on mid-price album and CD from the Roulette catalogue which was started back in the Fifties and comprises 50,000 titles by leading jazz, R&B and rock and roll artists. The first releases through EMI, all re-issued in their original sleeves, are Sarah Vaughan's After Hours, Pearl Bailey's Come On Let's Play With Pearlie Mae, Dinah Washington's Drinking Again, Count Basie's The Atomic Mr. Basie, Joe Williams' A Man Ain't Supposed To Cry and Maynard Ferguson's A Message From Newport.

EMI is not neglecting its domestic back catalogue however. Hello Children Everywhere Vol 2 includes more popular tunes that featured on the Light Programme radio show Children's Favourites, including Alma Cogan, Michael Holliday, Arthur Askey, Bernard Cribbins and Flanders & Swann. Issued on CD for the first time is the John Lennon Collection which has sold more than 1.25m units to date on cassette and vinyl. Imminent nostalgia releases include Judy Garland, Matt Monro, Steve Conway, Gordon McRae, Joe Loss and Anne Murray.

Wendy Furness, EMI strategic marketing division marketing manager, says: "We have had a lot of success with the EMI and Capitol Years series which feature 18 of the best of compilations by international and British names like Peggy Lee, Dinah Shore, Dean Martin, Ruby Murray and Ronnie Hilton, and recently did an in-store promotion under the banner Yesterday Can Be Yours Today. The Capitol Collection is a series of 18 and 20-track CDs aimed at collectors and comprising material from the likes of Bobby Darin, Frank Sinatra, The Four Preps and Dean Martin."

"Music For Pleasure, EMI's low-price arm, has long been firmly entrenched in the back catalogue business. "It's what we're basically all about, and have been for almost 25 years, says MFP repertoire manager Alec Sharmann.

"Nostalgia is just getting bigger and bigger, and takes in music from the Thirties right through to the present decade. In fact, nostalgia is anything that isn't current and it is certainly the backbone of this company."

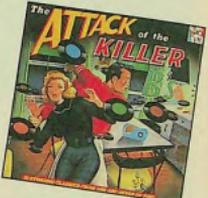
Current MFP releases include Top 10 Hits Of The Seventies, Matt Monro's A Time For Love, The Shadows In The Sixties, The Legendary Edith Piaf, Demis Roussos' My Friend The Wind, The Hits Of 1965 and 1966, Mary O'Hara's World Of Music, and several various artist compilations including The Fabulous Fifties, Big Band Beat, British Rock And Roll — The Early Years and We Wish You Love. Ad-

ditions to the Fame mid-price label include Canned Heat's On The Road Again, Wings' London Town, Strangers' The Collection 1977-1982, Talking Heads' True Stories and Eddie Grant's File Under Rock.

Alec Sharmann adds: "We're backing the MFP range with a top 50 promotion which includes 250,000 consumer leaflets, 14,000 posters and in-store displays, plus point-of-sale material."

President Records is continuing to add to its extensive catalogue with latest releases including several licensed from the old Decca catalogue (Dickie Valentine, Winifred Atwell and Vera Lynn) in the Lucky Evergreen series; On Stage Please At The Hackney Empire,

GOLDEN OLDIES, from the BBC (top), Old Gold, Start and Conifer's Movie Stars series



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which is actually a new recording featuring many of today's variety artists paying tribute to the legends of early music hall artists who played that famous venue, and the Bill Haley Golden CD Collection on the Holiday label. President has also released "Pudsey's Picnic," based on the Teddy Bear's Picnic, the famous Henry Hall song which has been revived by Radio Two DJs Gloria Hunniford and Adrian Love, along with Graham Dalby and The Gramophones, to benefit Children in Need. Nostalgia is by no means what President Records is all about, but it is an important part of our business," David Kasser, the label's managing director acknowledges.

Prism Records in North London has several golden oldie goodies lined up for autumn, including a compilation of Sixties hits from The Troops and Dave Dee, Dozy, Beaky, Mick & Tich on the Platinum label, and a similar anthology of hits by The Walker Brothers and The Righteous Brothers on the Quaker label.

The company has also been responsible for bringing Connie Francis back into the recording studios after a lengthy period. She has re-recorded many of her classic hits and the results have just been released by Telstar Records on a TV-promoted album, and the singer is also playing two concerts at the London Palladium.

"Prism is also continuing to uphold the legend of Patsy Cline with the release of a new 24-track compilation featuring the best of her recordings for the American Four Star label," says Prism sales director Steve Brink. "There has been a tremendous resurgence in the back catalogue market, marked by the fact that Capitol Gold is the most popular radio station in London at the moment."

Trax Records, part of the Film-trax group, is another label which is reviving the careers of Sixties pop names. "We've just done an album with former Small Faces frontman Steve Marriott which includes several of the group's hits, as well as singles by The Pretty Things and Thunderclap Newman," says Colin Ashby, the label's managing director. "Mary Hopkin is also working on an album for release on Itax next year. Meanwhile, we're continuing to have a lot of success with the Bobby Boomers series."

Conifer Records has built up a solid reputation with its Happy Days, Movie Stars, Request and Saville labels. Releases in the Conifer Movie series include Stanley Holloway's Many Happy Returns, Rudy Vallee's Sing For Your Supper, Tony Martin's Something In The Air and Eddie Cantor's Makin' Whoopie, which are available on CD. Happy Days releases include Bing Crosby's Remembering, bandleader Gerald's Tip-Top Tunes, Hutch's Singing For Everybody, Dick Teagarden's A Hundred Years From Now and a compilation, The Great Radio Crooners' Love Is In The Air Tonight, which includes Dick Powell, Al Bowley, Russ Columbo, Rudy Vallee and Frank Crumit.

Conifer's Request Contemporary series also has several outstanding releases lined up, including Jimmie Rogers' You And Me, and The Great Blues Experience Vol. 1, Ozark Mountain Daredevils' Modern History and George Hamilton's IV's album/cassette, £2.99 which features classic hits from Sixties and Seventies UK and US rock music, and which again will be supported by a marketing campaign including cross-advertising. "All our various series have their corporate identity which helps to build up consumer acceptance and loyalty," Harding adds.

A new company specialising in the TV marketing of back catalogue is Disc Entertainment. It is releasing four albums this autumn, including Eighties Access, which focuses on bands from earlier this decade who were highly influential with both their audience and the charts; That Loving Feeling, a double-album of 20 ballads from between 1963 and 1969, and Diving For Pearls, which reflects upon the indie music scene of the Eighties, including The Stone Roses, The Sugarcubes, Spacemen 3 and Robert Wyatt.

Dino's Nic Moran says "Our hope is that this particular album will be ranked among other classic compilations such as Pillow Prayers and The Same Boring Love. With That Loving Feeling, despite the nostalgic style of the album, our marketing campaign does not mention the word Sixties as these are classic hits which sound as great today as at the time of their original release."

Conifer Records was set up in October 1987 as a joint venture between Pinnacle's chairman Steve Mason and John Crisp, managing director of First Night Records. Since then the company has launched several very successful back catalogue series including The Rock & Roll Years, a series of double-albums covering 1952 to 1983; Thirty Years Of Number Ones (which has reached seven volumes); several box-sets of classic music hits, and a series of double-albums Sophisticated Ladies and Sophisticated Gentlemen which feature some of the best ballad singers of the last three decades. Autumn releases from the label include a Georgie Fame anthology (compiled by Fame himself), a similar Tom Robinson album with sleeve notes provided by Robinson; a Richie Blackmore retrospective; Butterfly Ball (a double-album featuring Roger Glover's rock musical); Black Lace's 20 All-Time Party Favourites, plus 100 Classic Dance Hits Of The Seventies, which includes tracks by Rose Royce, Natalie Cole, Chris Rea, Foreigner, Aretha Franklin, Shalamar, Imagination and Earth Wind & Fire spread across seven albums (five CDs and cassettes).

Peter Summerfield, general manager of the Connoisseur label, admits: "Nowadays, for a company like ourselves, there is competition from all quarters when it comes to back catalogue and nostalgia music. The way to succeed in this market is to be original and give the consumer value for money."

"Sleeve notes are very important and with some of our releases we also include booklets. Mark Stratford does most of the compilations and the sleeve notes are always written by authoritative people like former Radio Two producer Ken Evans who supplies many for the MOR releases, and Dave McLeer, for soul and dance."

Finally, EMI Records has been direct mail marketing a Frank Sinatra box-set, The Great Films And Shows. This was compiled and researched by Vic Lanza and features 92 classic Sinatra tracks from his Capitol Records period during the Fifties. A similar Nat King Cole anthology will follow soon. Lanza says: "The Capitol years were undoubtedly the high point of Sinatra's recording career and it was inevitable that music from films and shows would form a nucleus around which many of his superb albums were built. This set features the wealth of great songs that have been written for stage and screen — in some cases the songs have become evergreens, but the shows from which they came have been forgotten, others have become inextricably linked with Sinatra and his very personal style in which he sang them."

series initially covering the year, 1975 to 1979 and with a dealer price of £7.29 CD, £4.86 LP and cassette.

Chris Harding says: "It is the definitive collection of the soul hits of those particular years, and it will be a continuing series both going back and forward in time. Like all our other series, there will be cross-advertising on the inner bags and in-lay cards, and advertising in appropriate magazines. The recordings are all originals by original artists — that is the way to build up brand loyalty."

Also new from Knight is the Raised On Rock series (CD £4.86 and album/cassette £2.99) which features classic hits from Sixties and Seventies UK and US rock music, and which again will be supported by a marketing campaign including cross-advertising. "All our various series have their corporate identity which helps to build up consumer acceptance and loyalty," Harding adds.

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Mail-order music may not be new, but it is growing. Valerie Potter reports

FLICK THROUGH the colour supplements on a Sunday and the chances are you will see at least one ad offering the sale of records by mail. It's a little-publicised area of the marketplace, but one which accounts for a surprisingly significant number of sales.

So why do some consumers prefer to buy music by post, instead of popping into their local record stores? Britannia Music, the UK's largest record club with a membership of nearly 1.2m, thinks it knows the answer.

Founded by PolyGram in 1969 as the Audio Club of Great Britain and originally selling only PolyGram stock, by 1981 Britannia was selling product from most other UK record companies.

Efficiency is the keynote of Britannia's operation, both in terms of cost effectiveness and customer satisfaction. Its distribution plant uses state-of-the-art, computerised technology to ensure product is despatched with speed and accuracy and continuous, extensive research is undertaken on the club's membership.

According to its findings, members prefer to shop by mail either because it is time-saving or they find record shops intimidating, unhelpful or unfamiliar and the club "is the most pleasant thing is to get a second order".

Britannia's managing director John Nelligan and marketing director Gerald Good are well aware that a reputation for integrity and good service is of paramount importance to a mail order company. Britannia Music is a member of several professional associations which lay down and enforce the codes of conduct for mail order businesses, and is also a BPI Awards sponsor.

"It's easy for direct response companies to go back to a cheap and nasty stigma," Good observes.

The massive, passive market



MIKE SHANNON of heavy metal importers Shades says speed and efficiency are vital in the cut-throat rock mail order business

"We have gone in completely the other direction with corporate identity and rules throughout the whole operation. It's got to be right to do it that way and from our research, it gets through to the members as well; they believe that they are part of a prestigious organisation."

"People will only come back if they're happy," adds Nelligan. "It's as simple as that."

A relative newcomer to the world of music clubs is Book Club Associates' Music Direct (although EMI Direct has been running a classical music club since 1979). As the biggest book club organisation in the UK, BCA wanted to broaden its commercial base and feeling that there was a gap in the music club market, established Music Direct a little over a year ago.

Even though its launch coincided with a postal dispute, its first year has been a successful one and business development director Roland Baird is confident the market will continue to grow.

Both Britannia Music and Music Direct deny record clubs dilute over-the-counter sales; Music Direct's buying and marketing man-

ager Elaine Brooke points out that clubs have an advantage as they can target their customers and actively promote product to them.

That's a view supported by EMI Direct, set up two years ago by EMI Records to handle the direct marketing of its product and also to provide "back-up marketing areas for the retail trade", when it mails out promotional material to customers, it underlines that product is available both from the company direct and from record stores (although EMI Direct has started to experiment in selling compilation albums exclusively by mail).

Says EMI Direct commercial manager Bob Street: "We're trying to extend the use of direct marketing in its true generic sense, as opposed to direct response, to improve sales on particular highlighted product. The main thing is that, provided the customer can get the product the way that they want to and with as much ease as possible, then we're all doing our jobs."

One of the best-known names in the field of mail order compilations is Reader's Digest Music, which has been operating since 1960. Its boxed collections — available in all formats — are sold by direct mail and off-the-page ads. Although the collectors fall into such general categories as country, classical and pop, the bias on the compilations is towards easy listening and their customers are mostly in the 40-plus age group.

The company's research shows that, again, great weight is attached to the reliable reputation of Reader's Digest and they are careful to maintain that trust. General Manager Tricia Killen says each track is listed on every ad — no mean feat when a typical collection consists of eight albums — and colour pictures of the packing are featured on mail shots, so customers know exactly what they are buying.

For a few years, Time Life suspended its music mail order operation in the UK. But after an "extremely successful" test launch, its Rock And Roll Era series will shortly be made available in Europe exclusively by mail. The series has already proved successful in the States and the company has sent international director Jerry Rendick to oversee the European launch.

The series will initially consist of seven volumes, a new one being added every six weeks, and preparations for the January launch of a further series entitled Spirit Of The Sixties are underway.

Set up by Filmtrox three months ago, Crescent Direct offers both the "negative option" of the club and the "positive option" of the

off-the-page series. Originally offering low-price nostalgia repertoire in compact disc form only, the operation's launch has been so successful that its workforce has increased from two to six. And Crescent plans to offer music in cassette format in the near future.

There are also specialist retailers that, in the cut-throat rock mail order service, Shades, in Soho, set one up at the beginning of the decade, selling cut-throat albums on indie labels. But as thrash became more freely available, the service evolved and it now specialises in importing US albums not available in the UK.

Shades's Mike Shannon notes that, in the cut-throat rock mail order business, speed and efficiency are essential and expects to turn around orders within 24 hours.

Fran Tandy of Tandy's Records in Birmingham has been in the record mail order business for more than 25 years, initially selling pop music, but nowadays specialising in classical repertoire.

Tandy comments: "It's nice to get an order from a new customer, of course — but the most pleasing thing is to get a second order. That's the important thing."

'People will only come back if they are happy — it's as simple as that'

'It's nice to get an order from another new customer — but the most pleasing thing is to get a second order'



EMI DIRECT's David Hughes and Bob Street: "We're trying to extend the use of direct marketing in its true, generic sense as opposed to direct response, to improve sales on particular highlighted product"

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Diary

D I A R Y

THE PIONEERING spirit among the founder members of the Looking East conference (p1) surmounted the problems faced by one coochload of delegates who spent one-and-a-half hours going through Checkpoint Charlie on the way into East Berlin — in marked contrast to the five minutes it took East German citizens to leave on Thursday night... More problems for Gerry Brandeys and David Bishop of insurance brokers Stafford Knight; they arrived in Berlin, their luggage arrived in Athens... And even the Looking East organisers had problems in contacting West Berlin: it proved quicker to phone London and relay the message from there... Rondor Music's Stuart Hornall is claiming the first Looking East deal, with Sergei Semenov of the USSR's VAAP agency... Stephen Hedges offered work experience at The Station Agency for someone from Eastern Europe... In a lighter vein, BPI consultant John Cummins and publisher Ray Williams are to set up the Royal East Berlin Yacht Club, complete with blazer badge and club tie... The new Copyright Tribunal, set up under the 1988 Act, is set to swing into action with a reference brought by Music Box against MCPS over video rates... Dooley was miffed to see that the otherwise admirable Town & Country Music Guide fails to mention MW in its chapter on music papers and manages to give the wrong address for the MW Directory. The guide's new edition is published by Fantal of £6.99... Still carrying that chip on his shoulder, Brit Waterman is telling his Number One readers that new BPI organiser Jonathan King is just the man to "heal the rift between the record industry and SAV".

THAT "LOOKING for the next U2" fever has gripped even Ahmet Ertegun who descended on Dublin with a retinue of top Atlantic executives to see his latest signing, the highly-hyped Emotional Fish... Virgin Music's Simple Minds(p1) marks a first for Peter Gabriel who was so taken with the idea that he allowed his music and lyrics (to Biko) to be reprinted for the first time since leaving Genesis... A Michelin-style guide to UK recording studios is planned by the British Record Producers Guild, with points awarded for provision of maintenance, standard of food, service and accommodation and value for money... BSB (those squaral people) is launching a £30m advertising campaign which aims "to bring out the 26-year-old in all of us"... For those slightly older, EMI has made a total of 575 long service awards to its UK-wide staff, 90 were gold discs and cheques for those who had been with the company for more than 20 years... It may have taken the label 15 years, but Arista wants us all to know that Lisa Stansfield is its first UK-signed artist to get to number one... With all tickets for Knebworth 1990 sold before the line-up has been finalised, Radio Vision International has been appointed to distribute the televising of the show worldwide, and aims to syndicate to 95 countries representing 90 per cent of the global population.

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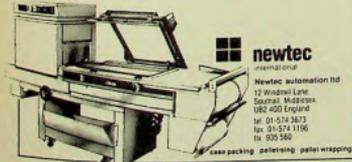
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SLEEVE IT... SHRINK WRAP IT...**

If you want to get your packaging problems all wrapped up, then take a good look at one of the DEM range of film-wrapping machines supplied by Inpac.

They're the ideal choice for small and medium size product protection, and not only offer a superb protection, but can make huge savings in time, materials and labour costs into the bargain.

They can be used to suit many types of product, producing anything from 400 packs per hour to as much as 1000 packs per hour at your disposal.

You can change everything for the better when you change up to a DEM, DEM and Inpac manufacture a range of semi automatic and fully automatic L sliders, sleeve wrappers, horizontal form fill seal machines and shrink tunnels. Besides the standard range of over 50 packaging machines your requirements for conveyor systems and collating equipment can also be considered.



newtec

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Case packing palletising pallet wrapping



KINGS for a day; HMV staff receive the honours as part of the chain's Customer Is King service awards.



FUND ADDER: Rowan Atkinson receives a cheque for Comic Relief from Simon Windsor, store manager of the Our Price Video shop in Victoria Street, London.



IN CAPABLE hands: Geoff Capes gives a platinum disc to Cliff Richard and Alan Tarney for the Stronger album.



BRIGHT SPARK: Chris De Burgh receives a platinum disc for his Spark To A Flame album.



DOCTOR ON call: Mafey Crúe visit Virgin Megastore in Oxford Street to promote their Dr Feelgood album.



FISH AND Nips: Fish and Nipper the dog were on hand at the opening of the new HMV store in Leeds.



WHITER SHADE of gold: Karyn White receives gold discs from WEA.



COMPLETE DEAL: Dr Millar signs a publishing deal with Complete Music.

