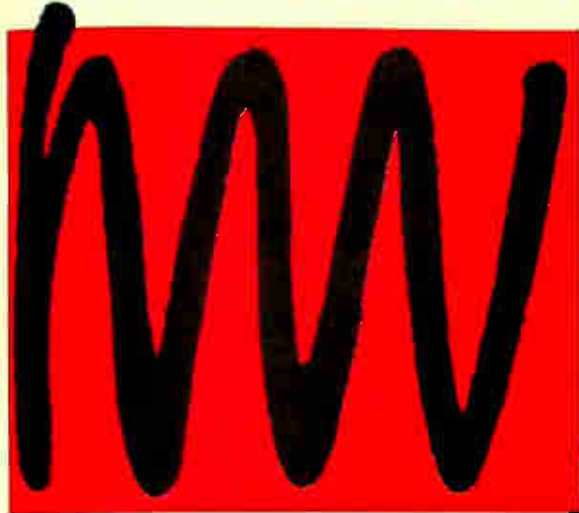


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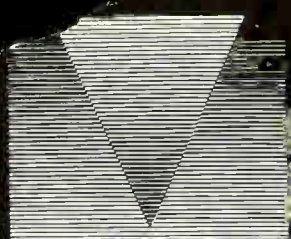
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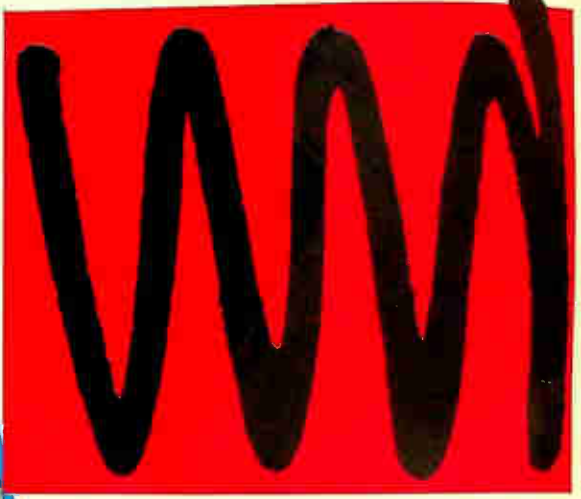


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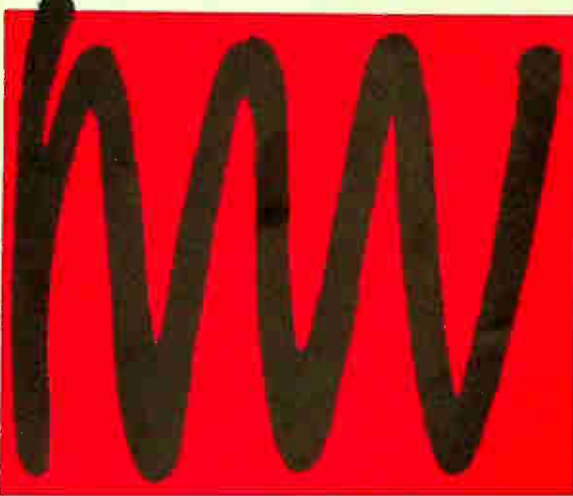
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JULIAN CLARY was one of the crowd-pullers — along with Rowan Atkinson and Aswad — when Our Price opened its store in Woolwich. Clary is pictured with Handover (left) and Our Price chairman David Clipsham.

Our Price unveils video store

OUR PRICE'S perennial problem of insufficient space to accommodate all releases and all formats may be eased with the introduction of its new, stand-alone video stores.

The first of the shops is now open in Woolwich with two more plan-

ned for other parts of London before Christmas. The chain intends to extend the concept to the rest of the country next year.

Our Price managing director Richard Handover says each of the stores will carry some 3,500 titles across the entire sell through range. "That's 50 per cent of the published list," he states.

TO PAGE FOUR ▶

BPI tells publishers: 'why are we waiting?'

A PLEA is being made this week by record companies to music publishers: please tell us what you want.

In a renewed bid to bring talks on a new mechanical royalty rate to the table, BPI chairman Terry Ellis is making a public appeal for the Mechanical Copyright Protection Society to produce concrete proposals.

Record companies and music publishers have been obliged to negotiate new mechanical rates in the wake of the Copyright Act

which, as of August, abolished what had been statutory payments.

Says Ellis: "My members, the record companies, are keen to work out an official means of paying composers for the use of their songs.

"However, we're now getting towards the end of October, the statutory rate was abolished in August and we're still waiting for the MCPS to propose a scheme to us.

"I realise that such schemes are quite complicated and are not an overnight job, but here we are three months down the line and we're still waiting.

"We are not inactive, though. In the absence of proposals from the MCPS to consider, we are reviewing the possibilities ourselves."

Ellis attended an IFPI board meeting last week where he discussed with his counterparts from other European countries their relationships with composers and their various methods of royalty payment.

"I have enough time to spare to spend some finding out how other people deal with the situation we are now facing," he comments.

No comment was forthcoming from the MCPS as MW went to press.

Lembke lends a hand

THE BPI has recruited expert help as it prepares to negotiate new mechanical rates.

Birgitto Lembke, formerly European executive vice president with SBK Songs International, has joined the BPI with the title of special adviser.

Says the BPI: "She brings a wealth of experience on mechanical royalty agreements throughout Europe, the operation of European collecting societies and the intricacies of the BIEM-IFPI agreement."

Live rates top of the bill with PRS

THE DISTRIBUTION of royalties from live performances was top of the agenda when around 500 members of the Performing Right Society gathered for the organisation's annual open evening on Thursday.

Members took the opportunity to ask questions about a variety of

PRS activities including its relationship with equivalent bodies overseas and its lobbying for stronger copyright laws in the Eastern bloc. The subject which attracted most questions, though, was the method used for distributing royalties from live shows.

● More details next week.

... and so does HMV

OUR PRICE is not alone in its initiatives on stand-alone video stores — HMV is planning to have one of its own open in Manchester before Christmas.

The shop will be fitted out to the same format as the chain's Video Zone in its Oxford Circus store in London.

● More details next week.

McLaughlin backs cassette single

THE INCREASING volume of music sold in the UK is due in no small part to the efforts of specialist retailers in the High Street, according to HMV managing director Brian McLaughlin.

In his keynote speech to the company's autumn conference, McLaughlin appealed for record companies to understand dealers' problems while also putting his weight behind the cassette single initiative.

He stated: "We believe that suppliers are unaware of the immense influence retailers have had in growing the size of this market.

"It has come from being a back street business to a High Street business, but inevitably it is still struggling to meet overheads which are just the same as for the fashion and jewellery stores who operate on much higher margins."

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BOB DYLAN



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BHASKAR MENON, chairman of EMI Music Worldwide, has been confirmed as president of the IFPI.

The move has been widely expected and Menon's appointment was confirmed by a unanimous vote of the organisation's board in Mexico City. Menon takes over from Nesuhi Ertegun, who died in August.

TOM PETTY

The New Single

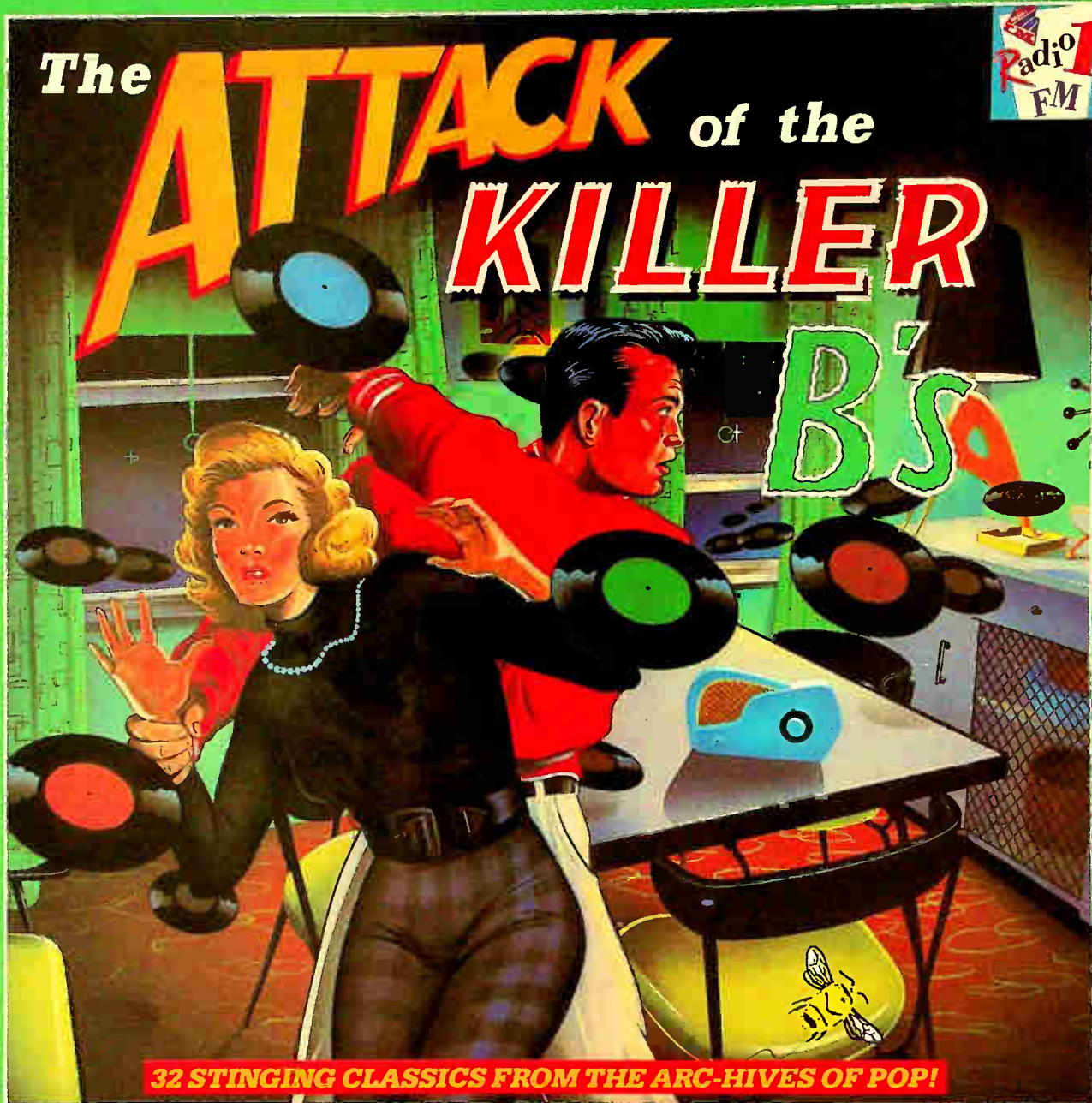
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LIONEL BART'S song *Hoppy Endings (Give Yourself A Pinch)* will be released by EMI on November 6 to tie-in with the *Abbey National* TV ad campaign which features the song

PolyGram shifts up a gear in response to dealer complaints

A SUNDAY night picking shift is being introduced by the UK's biggest distributor as it strives to keep pace with demand.

Brian Fallows, operations director at PolyGram Distribution, says he has not been happy with the quality of service in recent weeks, but intends to have the problems rectified before the pre-Christmas rush.

In the third quarter, PolyGram distributed almost one-in-four of all pieces of music product sold in the UK (MW, October 28) and Fallows contends that, with Virgin switching to the company from EMI, this figure could rise to around 30 per cent by the end of the year.

He states: "Virtually every week we've got chunky releases; this week we've had Chris De Burgh, next week we've got Wet Wet Wet. But to get our kind of market share, it shows we're not just a hits company — we're a catalogue company. We've got 20,000 catalogue items here."

Not all of those items have left the premises smoothly, though, and a number of dealers have contacted MW to express their anger and

frustration at PolyGram's deliveries. Fallows says he is aware of the problems, and comments: "I'm very disappointed with the quality of our service over the past two months. It's not been up to the standards we have set ourselves."

"I'm aware of how important PolyGram Distribution is to retail business. If a dealer doesn't get his order from us, it can be a third of his business."

There are various initiatives, though, which, he argues, will improve the situation. One is the new Sunday evening shift which is intended to clear all orders left over the weekend. "That shift is permanent — it's not just a stop-gap," he asserts.

In addition, more staff are to be used during the Monday and Tuesday peak period, and Fallows also makes an argument for greater use of the Electronic Record Ordering System.

"EROS is taking 20 per cent of our orders every week and I strongly suggest that any dealer who can't get through should invest in EROS," says Fallows.

He also asks for retailers' pa-



BRIAN FALLOWS: number one, but not in top gear.

tience in the problems that PolyGram has faced. "Dealers must try to understand. I'm going to have one million new order lines this year for the same amount of business. It's something we've got to learn to live with."

"I wouldn't say we're in top gear yet, but we've got the clutch depressed and we're about to change up from third."

MUSIC WEEK



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

Polydor does its Level best

THE POLYDOR release of the Level 42 compilation *Level Best* on November 6, will be supported by a national TV advertising campaign which starts on the day of release. The campaign includes co-ops with Tower Records in the LWT area, EGS Records in the Yorkshire area, John Menzies in the STV, Grampian and Border areas and nationally with Woolworths from December 11. Radio promotion includes Capital Radio and there will be flyposting, instore displays and national and music press ads.

● EMI IS backing the release of the various artists compilation *The 80's — The Album Of The Decade* on November 6 with a national TV advertising campaign which breaks on the release date for two weeks. It is supported by national press ads and instore displays.

Artists on tour to promote releases include:

Former Motown artists under the banner *Legends Of Motocity* — a four volume compact disc and cassette collection on Object Enterprises is out this week.

Marillion — new single *The Uninvited Guest*, out November 27, on EMI.

The Colourblind James Experience — new album *Why Should I Stand Up?* on Cooking Vinyl, out now.

Misty In Roots — new single *The Midas Touch* and album *Forward* on Kaz Record, out now.

Ellis calls for unity on cassette singles

THE CASSETTE single is receiving another official endorsement from the BPI, along with an appeal by chairman Terry Ellis for unity — and a little patience — from both record companies and retailers.

At its meeting last week, each record company represented on the BPI council expressed its enthusiasm for the format, and Ellis comments: "There now seems to be a unanimous support from record companies and retailers for the cassette single, which is how it should be."

"Clearly, it is a viable format and the public wants it. But, there has been a bit of chicken-and-egg on the part of both retailers and a record companies."

"The message we are sending to retailers is that we are committed to it. There are going to be a few hiccups but we say dealers should gear themselves up to selling the top 40 on cassette."

Ellis argues that if a few top 40 titles were not available in any one week that should not be a stumbling block to the promotion of the format or its ultimate success in the marketplace.

"I'm told that 33 out of 40 have been available in the last few months and the ones not out on cassette have been at the bottom end of the chart," he states. "We are taking a positive attitude and we are asking the retailers to take a positive attitude."

Directory

RECENT MOVES: Trax Music to 121-123 Camden High Street, London NW1 7JR (01-482 6383; fax 01-267 9279) ... The Catalogue to 141 Liverpool Road, London N1 1LA (01-700 1189; fax 01-700 1181) ... Siren Records to Top Floor, Kensal Dock, between 326 and 328 Kensal Road, London W10 5BZ (01-960 2224; fax 01-964 0687) ... Doug D'Arcy's temporary address is Third Floor, 24-25 New Bond Street, London W1 (01-493 3271).

● RACK-JOBBER Oasis Merchandising has signed a deal with Rank for the exclusive supply of music product to Rank's motorway service areas.

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THE FOUNDING principal has been appointed for the School for Performing Arts and Technology. She is Anne Rumney (pictured) who is currently head of Sydenham School, a comprehensive in south London. Rumney, 47, was selected from 80 candidates to head a school which is largely funded by the BPI and the UK record industry.

Our Price

► FROM PAGE ONE

Where one of the new stores is in close proximity to an existing Our Price, it is likely that all video product will be transferred to the stand-alone video shop. Handover says this should allow the chain's music range to be expanded by easing the pressure on space.

Asked why Our Price is setting up its video stores, Handover states: "We believe video is a huge market with a lot of potential for growth. It's in the order of £250m to £300m a year and Our Price wants to be part of that."

McLaughlin

► FROM PAGE ONE

would not succeed unless record companies increased public awareness of it, ensured availability of titles, gave retailers a "sensible" margin and resolved the packaging issue.

McLaughlin also took a sideways swipe at Our Price, which uses the slogan "Mad about music — see a specialist". He remarked: "We are specialists — not generalists unlike one of our competitors that brags about being a specialist yet clearly has, and always will be, a generalist."

● The BPI view on cassette singles — p3.

High Street action hots up as 4 spreads its wings

THE 4 music and video chain is increasing retail competition in the High Street by introducing its own stand-alone shops.

The first store, which opens in Blackburn this week, will be an addition to the chain's 23 Deben-

hams concessions and the first of the new stand-alone shops planned.

Philip Ames, who set up the 4 chain at the beginning of the year, has decided to return to Blackburn where one of his first Ames Rec-

ords shops was opened. Those stores were sold to Virgin Retail. Other stand-alone stores are now being planned for elsewhere in the country and Ames has also been looking at premises abroad.

● The Discovery chain is expanding into the North-west. Details p6.

Hartog: 'I will return'

FORMER OUR Price managing director Barry Hartog has spoken publicly for the first time since leaving the chain, and says he is hopeful of re-joining the record industry.

Hartog, who was dismissed with four other executives during August, is eager to correct the impression that he is banned from working with his former colleagues for 18 months. Under the terms of his agreement with Our Price parent company WH Smith (MW, October 28), he will be a free agent again from January 1.

That same restriction also applies to former operations director David Cain and ex-buying manager Frank Daranjo. However, Our Price founder Gorry Nesbitt is prevented from working with the other four for two years and his

partner, Mike Isaacs, for 18 months.

The five men were dismissed by Smiths for conspiring to set up a rival to Our Price but Smiths dropped its legal action against them when they agreed not to carry on business together for stated periods.

Each, though, is free to work as an individual for any company, in or out of record retailing.

Hartog says of his situation: "I'm spending a lot of time looking at what's possible but I'm still under the restriction so I'm not allowed to plan with my colleagues until January."

While stating it is too early to say what next year might hold, Hartog expresses his enthusiasm to return to the music market.



ENTERTAINMENT UK's first conference under its new management team saw 26 record and video companies present, and produced high praise from new commercial director Chris Ash. "This is the best product for many, many years," he asserts. Ash is pictured at EUK's gala dinner with (right) PolyGram chairman Maurice Oberstein and A&M general manager Howard Berman (left). The event was the first time Berman and Oberstein had met since PolyGram's purchase of A&M.

Brits presenter required: must have experience

THE BPI is still in the hunt for a television professional to present next year's British Record Industry Awards.

Although Jonathan King has been appointed the organisation's producer, he will not be appearing on camera (MW, October 28).

The BPI says it does not yet know who will be handling the on-screen presentation, but emphasises that whoever is chosen will be a broadcasting professional, and will be accompanied on the night by a music industry celebrity.

PolyGram clarifies A&M's UK position

POLYGRAM SAYS its purchase of A&M is unlikely to have any immediate effect on the running of A&M's UK operation.

The company is making its position clear this week with comments intended to end any speculation that A&M is about to move to Hammersmith, lose its identity or undergo wholesale management changes.

A PolyGram spokesman states that, although the deal is concluded, the two companies do not become a single entity until January. "Until then, A&M remains a separate identity under the PolyGram umbrella," he comments.

Even after that point, he adds, A&M will make its own management decisions, although in consultation with PolyGram.

World BRIEFING

NEW YORK: Hale Milgrim has been named president of Capitol Records, succeeding David Berman who resigned last month, and ending speculation that PolyGram's Dick Asher would make the move to Capitol. Milgrim was most recently with Elektra where he was instrumental in breaking such acts as Tracy Chapman, 10,000 Maniacs and The Cure.

WASHINGTON DC: The Recording Industry Association of America statistics for the first half of the year show unit sales in the US market up 4.45 per cent on the same period in 1988 with a 0.52 increase in dollar value at list price. More than 380m units valued at almost \$3bn were shipped, with cassette singles clearly taking hold as a format. Shipments rose five-fold over 1988.

OSLO: Norwegian record company Slagerfabrikken has been bought by Sonet Grammophon. Sonet Music Group chairman Dag Haeggqvist says: "This acquisition will almost double the turnover of our Norwegian company."

NEW YORK: A panel of record company executives at the sixth Entertainments Symposium here agreed that a major opportunity for the music industry is the merger of audio and video into one software package. The panel, Capitol-EMI's John Smith, WEA International's Ramon Lopez and Ivor Schlosberg of Pickwick, contended that combined package will be at the forefront of technological developments.

NEW YORK: As expected, CBS Masterworks is being re-named Sony Classical under the leadership of Gunther Brest. The company has also announced its first frontline releases on digital audio tape, including titles from Vladimir Horowitz and Lorin Maazel.



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Up the junction: Discovery takes the North-west passage

WEST MIDLANDS-based Discovery Records is branching out into the North-west, tempted by lower rents, the availability of prime sites and the promise of good business.

Owner Bob Barnes says he hopes to have a store open in Stockport before Christmas to be followed next year by another in Macclesfield and — he hopes — two others elsewhere in the region before the end of 1990.

The new shops will operate under the name Music Junction, a marque registered to Barnes' company for some time.

He says he is not using Discovery Records as the banner for the new venture because of possible confusion with other, unconnected stores called Discovery and because he feels the word "records" has been outmoded by the rise of cassette and compact disc. Plus, he comments: "I like the name Music Junction."

Barnes adds the main inspiration for the expansion has come from the availability of prime sites at affordable prices. He says all the sites he has secured or is negotiating are on High Streets.

"It's simply that sites are coming

'There's room for an independent store in the North-west because there isn't one at present'

on the market in the North whereas they aren't in the Midlands," he states. "I'm able to pick and choose for a change.

"Along with that goes the fact that rents in the North are lower than here — a lot lower."

Of the business prospects in and around Manchester, he says: "There's room for an independent chain in the North-west because there isn't one at present, apart from Phil Ames' 4 stores but they're all in Debenham."

"One of the other things that gives us confidence is that the old directors of Our Price were getting finance to set up a nationwide chain, so there's obviously room for growth.

"Also, since Our Price took over

Virgin's shops, they haven't closed many. That means they must be happy with trade — and if you look at Stockport there are two

Our Prices very close together." Music Junction is to be run by Steve Price who has worked with Barnes since 1982.



THIS IS the style compact disc-and-cassette chain Alto has brought to Heathrow Airport. Sited in Terminal 3, the outlet is Alto's eighth.

Cooking Vinyl forges closer links with indie stores

COOKING VINYL is joining forces with independent retailers for a series of joint promotions.

Participating stores will be designated Cooking Vinyl stockists and will appear in the label's advertising. For their part, the shops will carry a window sticker, display material and merchandise wallets.

Initially, the promotion will feature The Colorblind James Experience's new album, *Why Should I Stand Up?*, along with nine other recent Cooking Vinyl releases.

A spokeswoman for the label says: "The campaign has come about as a direct result of lots of telephone enquiries from customers who've been unable to find Cooking Vinyl releases which have had considerable exposure in the media.

"As a truly independent independent, Cooking Vinyl feels, now more than ever, it's important to forge close links with independent record shops."



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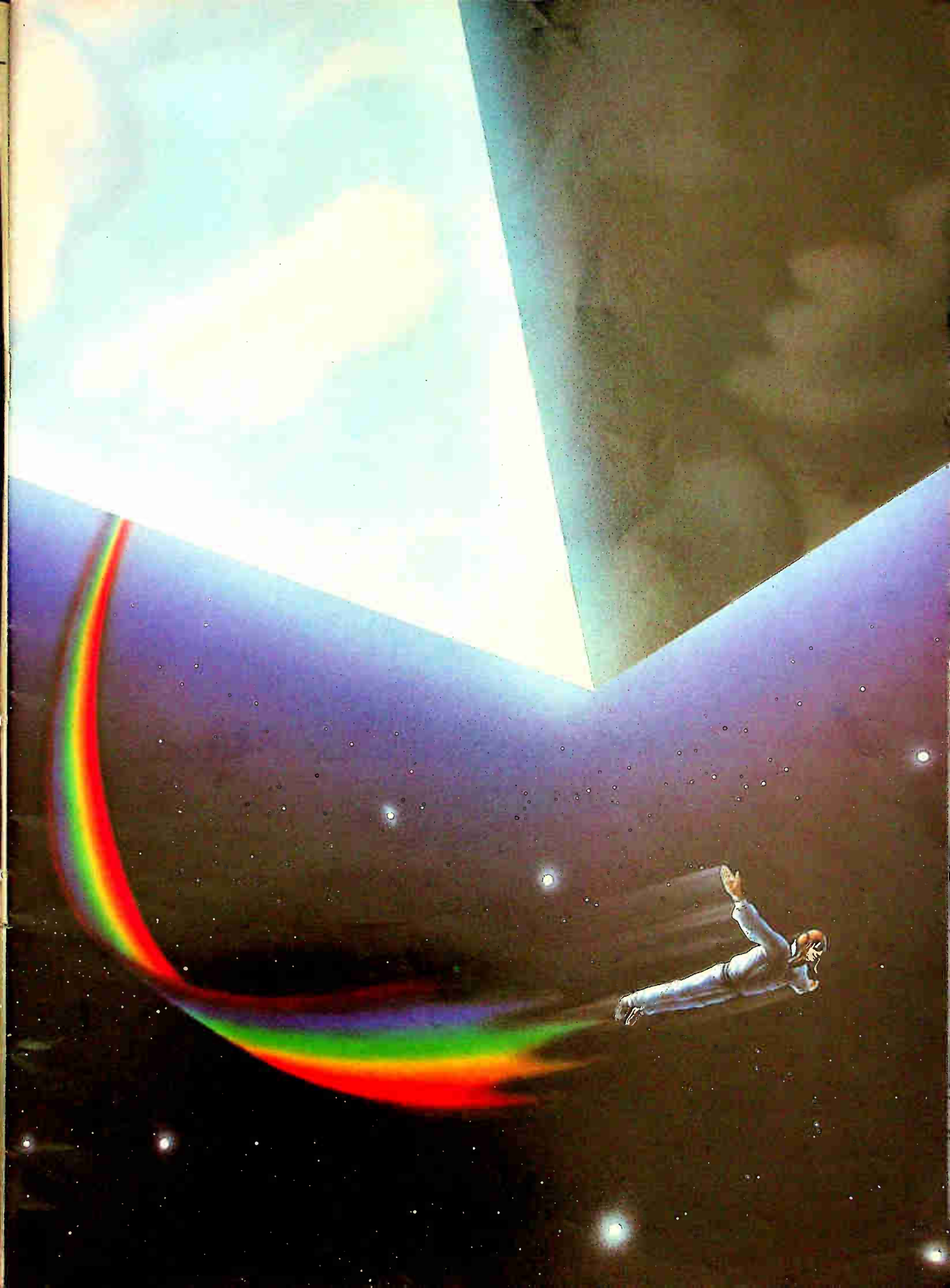
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5	-	HANDEL WATER MUSIC Virtuosi Of England	CFP CFP40092/TCCFP40092 (E)
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7	6	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras/LPO	CFP CFP101/TCCFP101 (E)
8	15	HOLST THE PLANETS James Loughran/HO	CFP CFP40243/TCCFP40243 (E)
9	9	BEETHOVEN SYMPHONY NO. 9 Karl Bohm/VPO	Deutsche Grammophon 4278022/4278024 (F)
10	8	ALBINONI/PACHELBEL Herbert Von Karajan/BPO	D G Galleria 4190461/4190464 (F)
11	-	HOLST THE PLANETS Geoffrey Simon/LSO	Conifer DDD111/DDC111 (CON)
12	13	VIVALDI FOUR SEASONS Herbert Von Karajan/BPO	D G Galleria 4194881/4194884 (F)
13	14	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP CFP4382/TCCFP4382 (E)
14	7	BEETHOVEN SYMPHONY NO. 9 Herbert Von Karajan/BPO	D G Galleria 4158321/4158324 (F)
15	20	VIVALDI FOUR SEASONS Jerzy Maksymiuk/PCO	Eminence EMX2009/TCEMX2009 (E)
16	18	HOLST PLANETS/ELGAR ENIGMA VARIATIONS Various	D G Walkman 4138524 (F)
17	5	WARSAW CONCERTO Kenneth Alwyn/BOSO/Adni	CFP CFP4144931/CFP4144934 (E)
18	-	HANDEL MESSIAH HIGHLIGHTS Malcolm Sargent/RLPO	CFP CFP40020/TCCFP 40020 (E)
19	-	PUCCHINI MADAMA BUTTERFLY Gabriele Santini/Ocohr	CFP CFPD4144463/CFPD4144465 (E)
20	-	VIVALDI FOUR SEASONS Anders Ohrwall/DBE	Conifer DDD109/DDC109 (CON)

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CLASSICAL

DG enters new deal with Abbado

by Nicolas Soames

THE SURPRISE appointment of Claudio Abbado as Karajan's successor as chief conductor of the Berlin Philharmonic Orchestra has prompted his recording company, Deutsche Grammophon, to enter into fresh negotiations for extra recording plans.

Last month, DG concluded an extensive contract covering recording plans between the BPO and the Yellow Label which included a series of recordings with Abbado, with whom the company already has an exclusive/first option contract.

Bill Holland, DG's UK label manager also reveals that the Italian-

born conductor, who first recorded for DG in 1967, is discussing opera projects to be made with the BPO.

Abbado is maintaining his links with the Vienna State Opera which he has directed since 1986, but clearly feels that the BPO has an equally special contribution to make to the operatic record catalogue.

UK string quartets speak Maconchy's language

THROUGHOUT HER extensive compositional career, the English composer Elizabeth Maconchy has written string quartets, starting in 1933 and reaching No 13 in 1984.

In an enterprising project, Unicorn-Kanchana has recorded the whole series to be issued on three separate compact discs and tapes, played by three young British quartets.

"The quartets show the develop-

ment of Elizabeth Maconchy's musical language from music which is reminiscent of Vaughan Williams, to works which sound a little like Bartok, although she is always her own person," explains Siva Oke of Unicorn-Kanchana.

The first volume, played by the Hanson String Quartet, contains Quartets Nos 1-4 and is released on DKPCD/DKPC 9080 this month. Volume 2, Quartets Nos 5-8, played by the Bingham String Quartet is released in March 1990, and Volume 3 (Nos 9-13) played by the Mistry String Quartet will be re-released in autumn 1990.

All the works were recorded in the spring of this year with the same producer, Misha Donat. The project was carefully prepared, with the three quartets rehearsing at the home of the composer.

"We believe that this is one of the most important projects we have ever undertaken and believe that, as the series progresses, the quartets' quality and stature will become better known to a wider audience," says Nigel Brandt, director of Unicorn-Kanchana.

● A substantial new prize for British composers, The Britten Award offering £10,000 to the winning composition, is to be linked to a commercial recording from Virgin Classics.

The Award, launched by the Britten-Pears Foundation, is open to British composers born or resident in the UK for a work of any length and for any forces. The only stipulation is that it should have re-



MACONCHY: QUARTETS trace her musical development

ceived its first performance within the last 10 years.

Marion Thorpe, chairman of The Britten Award, says: "This Award, with its inbuilt recording project for making contemporary music more accessible to a wider audience, is very much in the spirit of the two great British musicians whose names the Foundation carries."

The jury will consist of Barrie Gavin, Wilfred Mellers, Arne Nordheim, Aribert Reimann and Gunther Schuller, and will be triannual in principle — though its future will be confirmed after the first Award has been made.

Entries, from music publishers, professional music organisations, performers and conductors, must be made by January 31, and the winner will be announced in June 1990.

B R I E F S

● NOVELLO RECORDS has signed a new recording contract with the Berlin Symphony Orchestra and its new principal conductor, Alun Francis, initially for a period of three years.

The aim, according to Novello Records director Todd Landor, is to concentrate on the nineteenth century Austro-Germanic tradition, from Mendelssohn and Schubert to Bruckner.

"It is the most competitive area of the repertoire," acknowledges Landor. "But I was excited by the prospect of almost unlimited rehearsal time which the Berlin Sym-

phony Orchestra offers and from which we could lay down carefully recorded performances.

"I feel that over a period of time, with the emphasis on high quality, a reputation can be built."

Welsh-born Francis, 46, directed The Ulster Orchestra for 10 years, though he has since had associations with US and Dutch orchestras. He is also principal conductor of the Nordwestdeutsche Philharmonie, a post he retains until 1991.

He takes over the BSO in November, and will immediately begin recording for Novello.

Peter Donohoe
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Berg · Bartók
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'thrilling performances' - *Sunday Times*

'an impressive account, at once heroic and tender' - *Financial Times*

'the saturated, post-Tristan harmonies of Berg's sonata and the rampant percussive pulses of Bartók's work are his meat and drink' - *Sunday Times*

Available on: CD: CDC 7499162 TC: EL 7499164



Chris Rea

The Road To Hell

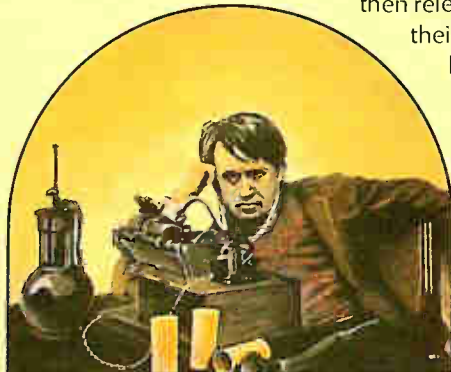
Expect Heavy Traffic

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The laterally thinking Italian navigator is one of PDO's heroes. We, too, showed sceptics our stern, sailed away from conventional wisdom and opened up a New World. Columbus set sail in 1492, when Europe, Africa and Asia were everything there was on the whole Flat Earth. We set to work in 1971, when the Known World of recorded music contained only black vinyl, open reel tape, 8-track cartridge and the compact musicassette. Columbus voyaged paradoxically West towards the East, seeking the treasures of the Orient by a calmer route than the shipwrecking Cape of Storms. Our paradox was to lock pictures and music forever inside a shining plastic disc,

then release them at will in their purest form via a helium neon Laser beam swift as light and truer than the finest diamond stylus.



WE THINK EDISON IS GROOVY TOO.

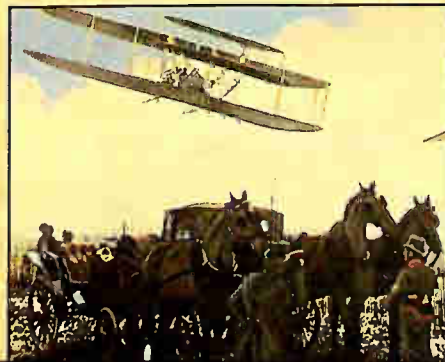
Without Columbus's discovery, ours would have had little purpose. New York New York wouldn't be a wonderful town, Chicago wouldn't toddle, there would be no Beale Street and no Blues, no Boston and no Prom, no Thomas Alva Edison and no phonograph.

So, no recorded music to put on Compact Disc and no American market to sell it in. Which means the USA, Europe and Japan wouldn't be celebrating the hundred and twelfth anniversary of Edison's \$18 invention by spending \$10 billion on 650 million CDs this year.



The Flat Earthers said the Wright Brothers' spruce and muslin bi-plane would never get off the ground at Kitty Hawk in 1903.

That's much what they said when we promised to encode music digitally as 5 billion indentations on a single compact disc, then read it by an optical beam bulleting round the spiral track like a 200 mph sports car in a concrete tunnel with a hair's-breadth clearance either side. The scoffers were wrong, both times.



WE LOOK UP TO THE WRIGHT BROTHERS.

CHRISTOPHER COLUMBUS THE WORLD WAS ROUND.



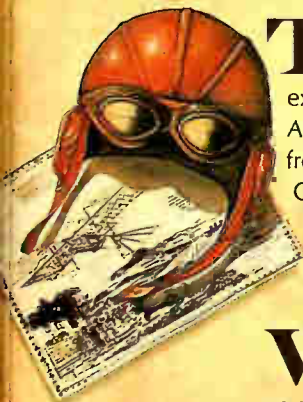
So, at the head of the industry we created, with the state of the art product, manufacturing facilities and service infra-structure, is PDO satisfied? No. In the history of discovery, one thing leads to another. Guglielmo Marconi's wireless telegraphic signal of 1895 led to radio broadcasting, then television and the space-hung net of satellite telecommunications that now enshrouds the Globe. For us, Laser Disc led to Compact Disc, CD-ROM, Write-Once Disc, CD Video, CD Interactive. And PDO's R&D crews voyage on.



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THE COMPACT DISCOVERERS

P H I L I P S A N D D U P O N T O P T I C A L



On the Assembly line

by Selina Webb

NOT SINCE the Sixties have talent and idealism flowed so freely as within The Assembly, a new company formed by Jason Beck, Perry Joseph and Ziggy Galding of the Z model agency.

"We're like Andy Warhol's Factory, if you like, but with people with a lot of talent as opposed to a lot of drugs," explains Beck. "We want to find very creative people, people who want to change the system, people who *understand*, and nurture them under our roof."

Though Beck is cautious about accepting a monicker, The Assembly is best described as an independent promo production coordinator which offers a bundle of other creative services.

"Our attitude is similar to a film producer's. We are very ideas-based, and once we've got the idea we try to find all the right people to execute it."

Though spawning the acclaimed Anita Tikaram and Sisters Of Mercy promos, Beck's 18 month stint as WEA video commissioner ended acrimoniously earlier this year. "I suppose I was a bit like a bull in a china shop at WEA," admits Beck. "But I left that building still bucking and kicking."

Perry Joseph, Beck's partner in his new venture, has previously worked for Medialab, the Videalabel and Promo Palace, while Galding is head of a feast of creative talent including photographers, stylists and models at Z besides being a director of Gee Street Records.

Beck is disparaging about the bulk of traditionally-commissioned promos and sees The Assembly's independent approach as the way forward.

"I spent a lot of time at Warners trying to change the world when



BLUE COME under the Assembly scrutiny

in fact the solution is in finding a new way of working," he says. "At The Assembly we don't want promos to be our way of making a living. It's very idealistic, I know, but we want to really believe in everything we do, produce quality work and have the right sort of stance."

The Assembly foresees working on a variety of projects including feature films and wants to find an innovative approach to the promo format.

"In theory in four minutes of film you can do great things. Promos are there to service the song but they can be so much more than that. I see the challenge as making videos for people who wouldn't normally buy the record — with my favourite bands I'll buy the music regardless of what the video's like," says Beck.

"At the moment bands and artists can only recoup their costs through album sales — we want

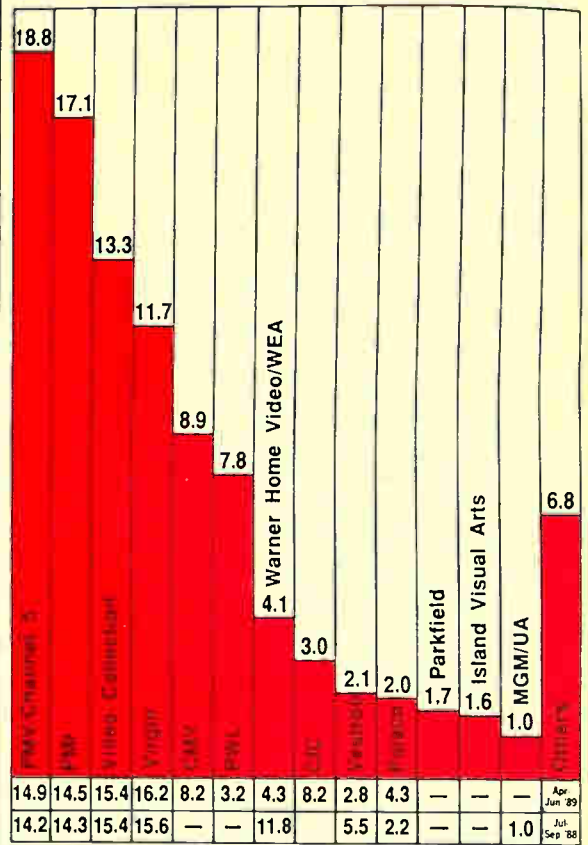
to show new formats where bands can recoup through visuals. Sell through and television are just two possibilities."

As demonstrated by its first promo for Angela McCluskey and Darrell Lockhart of Blue, The Assembly's pool of creative talent is indeed bauteaus. Directed by Michele Haddi with art direction by Barry Kamen and a flock of Z agency models offering their services for free, the stylish clip was produced for just £5,000. Now the company is keen to prove what it can do with larger budgets.

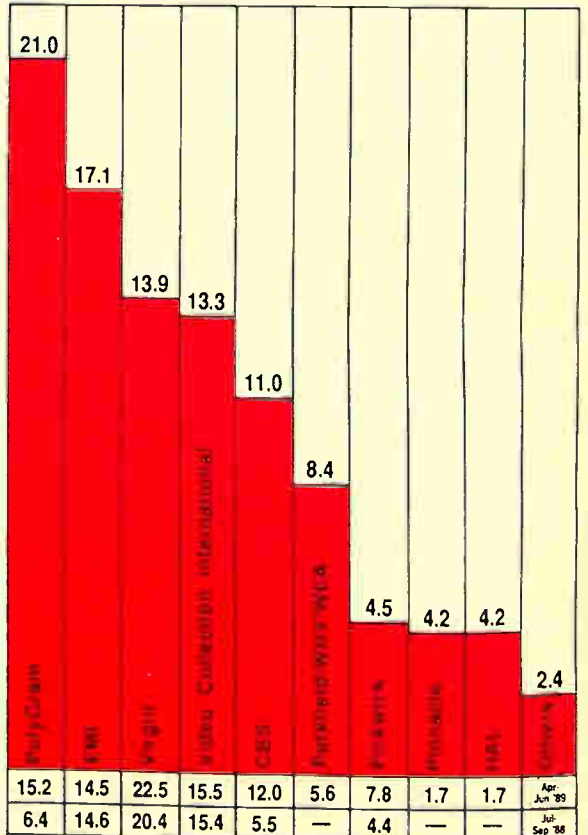
"It sounds paternal or pretentious, but I really care," states Beck, who's determined to prove that creative ideals can survive the corporate restraints of the record industry.

"So many people don't take themselves seriously but they take the industry *really* seriously. I'm the other way round — and I try to retain a sense of humour."

MUSIC VIDEO LEADING LABELS %



MUSIC VIDEO LEADING DISTRIBUTORS %



R E V I E W S

VARIOUS: Fusion — Rhythm King Compilation. Virgin Vision VVD 623. Dealer price: £6.95. Running time: 50 minutes approx.

Comment: The slap 'em together, hope they buy it approach to promo complications won't last much longer judging by Rhythm King's second contribution to the sell through market. Eleven tracks plus the 12-inch version of S-Express's latest are creatively sandwiched with nifty links, a "making of..." microcosm and words from MD Martin Heath. Most of the promos come courtesy of Popata, RK's in-house production company, and superlative styling plus a quirky sense of humour make Mantra and Hey Music Lover their best offerings. Also providing relief from the traditional approach to dance videos are James Lebon's Children Of The Revolution for Baby Ford and Pressure Production's much-aired Hey DJ for The Beatmasters while some lesser-known tracks are on hand from Baby Ford, Merlin and Joy Strongman. Completing the breadth of material are a clip from the Bomb The Bass/Stacy Peralta videola and the scratch-mixed Into The Dragon Indent, also featuring Bomb The Bass.

Sales forecast: Repeatability and a judicious mix of tracks makes this a sell through video worth knowing. Should appeal to teenie chart watchers and seasoned clubbers alike. **SW**

BRANFORD MARSALIS: Steep. CMV 49021 2. Dealer Price £8.34. Running time 90 mins.

Comment: Steep represents 90 minutes of swing jazz virtuoso saxophonist Branford Marsalis in action, cut in with backstage shots, other stars telling us how good Branford is (eg Sting, Herbie Hancock, Danny DeVito) and general documentary footage. Branford himself comes across as being good natured, modest and very talented (he also acts, having appeared in films such as Throw Momma From The Train). Musically his tunes explore all areas of jazz from classical to free form and Branford delights an adoring audience not only with his obvious playing ability but also with the sheer talent of his backing band — the Branford Marsalis Quartet. Sales Forecast: If jazz sells well in your store then stock up with this video. With five top selling LPs under his belt, Branford obviously looks forward to sales success. **IW**

POLYGRAM and PMV/Channel 5 had a easy time at the top of their respective charts this quarter. Regaining its place at the top after a slump to third place PMV/Channel 5 increased its share by nearly four per cent thanks to successful titles from INXS, Transvision Vamp, Level 42, Tom Petty, Eurythmics, Def Leppard and Pink Floyd. Polygram the distributor meanwhile shat up nearly six per cent, more than trebling the percentage it held the same time last year.

Conversely, it has been a disappointing three months for Virgin which, despite its Genesis, Erasure, New Order and Now Dance releases, slipped to third from first among labels and dropped more than eight per cent of its distributor's share.

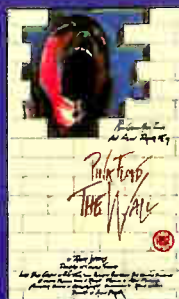
A newcomer to the labels' chart is Parkfield which has notched up 1.7 per cent of the market with its Max Bygraves Singalongawayears title and another success story comes courtesy of PWL which moves up three places following the release of Jason — The Videos. But the most significant change are among the leaders of the distributors' chart with Virgin and Video Collection slipping positions contended by the success of Polygram and EMI.

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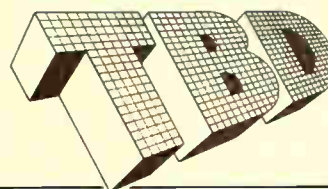
TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
2	1	1	1	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/19min/£6.25	PWL VHF 7
1	2	2	2	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
6	5	3	3	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
-	-	12	4	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
-	28	5	5	BOB MARLEY & THE WAILERS: Legend Compilation (13 tracks)/57min/£3.47	Spectrum/Channel 5 SPC 00102
NEW			6	THE DOORS: The Doors In Europe Compilation/1hr/£6.95	Castle Hendring CASH 5021
3	6	9	7	DEF LEPPARD: In The Round In Your.. Live (14 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08422
4	3	4	8	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI MVP 99 1189 3
9	9	11	9	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
7	7	7	10	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49017 2
5	8	8	11	NEW ORDER: Substance 1989 Compilation (7 tracks)/40min/£6.95	Virgin VWD 527
20	14	16	12	CLIFF RICHARD & THE SHADOWS: Thank.. Live/53min/£3.47	Music Club/Video Col MC 2012
NEW			13	ROLLING STONE: 20 Years Of Rock Compilation/1hr 40min/£6.95	Castle Hendring CASH 5022
8	10	10	14	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VWD 491
-	4	6	15	PAUL McCARTNEY: Put It There Compilation (23 tracks)/1hr 5min/£7.65	MPL MPL 4000

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VVD 594

22	21	-	16	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVP CR 1
-	-	27	17	LIONEL RICHIE: The Outrageous Tour Live (8 tracks)/1hr/£3.47	Music Club/Video Col MC 2034
11	12	22	18	PINK FLOYD: Delicate... Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1186 3
15	18	13	19	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
10	23	29	20	MAX BYGRAVES: SingaLongaWarYears Compilation (30 tracks)/50min/£6.95	Parkfield MKM 0003
NEW			21	STATUS QUO: Preserved Live (6 tracks)/30min/£3.47	Spectrum/Channel 5 SPC 00012
NEW			22	DANIEL O'DONNELL: Thoughts Of Home Compilation (15 tracks)/56min/£6.95	Telstar TVE 1007
13	16	23	23	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830 2
-	13	18	24	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
28	25	-	25	PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003
NEW			26	MEAT LOAF: Hits Out Of Hell Compilation (9 tracks)/52min/£6.95	CMV 49827 2
17	15	30	27	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49010 2
-	-	25	28	THE ISLAND STORY Compilation (13 tracks)/52min/£3.47	Spectrum/Channel 5 SPC 00082
25	-	24	29	TINA TURNER: Nice 'N' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
12	19	21	30	GLAM ROCK 2 Compilation (16 tracks)/55min/£6.95	Virgin VWD 596

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PUBLISHING



RICHARD MARX: helping out on both the EMI and Warner Chappell shares

Odds-on favourite romps home

by Dave Laing

THESE QUARTERLY statistics are based on only the A sides of the UK's 50 best-selling singles, but it's increasingly clear that in that market we've got a one-horse race (though some might say the reason is the horse has got more legs than anyone else!).

The name of the beast, of course, is Warner Chappell and though its lead in the individual section was cut back from nearly 19 lengths (per cent) in April-June to nearly 11, that's a lot of ground to make up. At present the only company likely to narrow the gap further seems to be EMI Music Publishing, now with its own extra SBK legs securely fitted. The company's market share rose significantly, nearly doubling compared to the previous quarter. EMI and Warner Chappell shared the publishing on two of the quarter's most successful songs, Tao Much (Bros) and Right Here Waiting (Richard Marx).

Just below the big two, All Boys Music maintained its consistency with the Stock-Aitken-Waterman hits You'll Never Stop Me Loving You and Wouldn't Change A Thing. Despite its success with Sydney Youngblood's If Only I Could, Virgin dropped one percentage point but two places, to fourth.

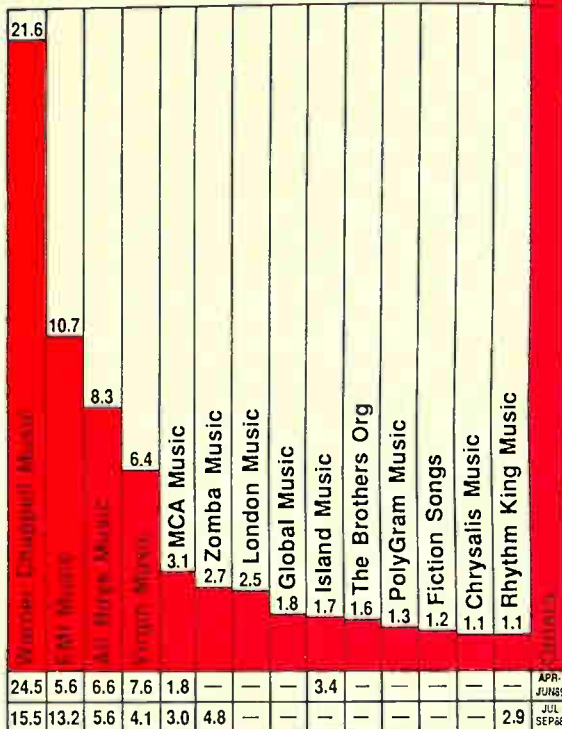
The corporate story is the same, with the same companies filling the top four slots. Moving up to fifth is PolyGram, thanks to the contribution of the fledgling Landon Music, whose French Kiss gave Lil Louis fourth place in the top writers listing.

MARKET SURVEY

JULY-SEPT 1989

PUBLISHING

INDIVIDUAL %



PUBLISHING

CORPORATE %

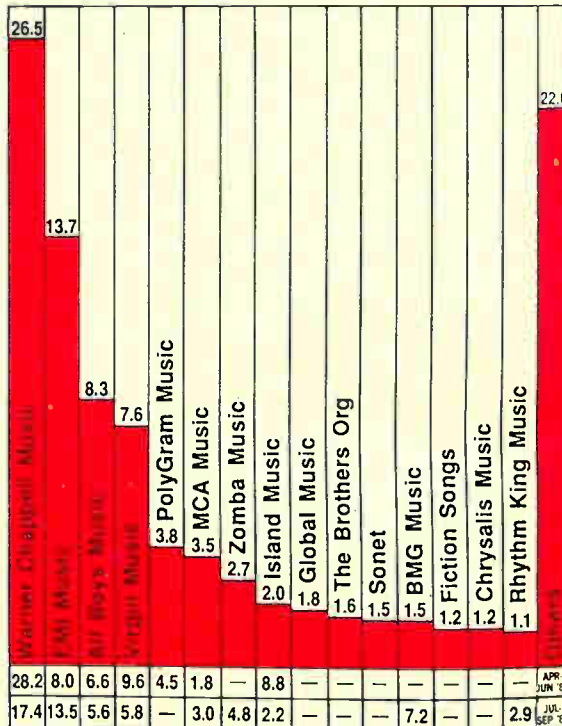


CHART PERFORMANCE

WRITERS

- | | |
|----------------------------------|-------------------------|
| 1 Stock Aitken Waterman | 6 Cooper/Child/McCurry |
| 2 Hartman/Limoni/Davoli/Semplici | 7 Marx/Gaitsch |
| 3 Reid/Babyface/Simmons | 8 Jackson/Jackson/Krohn |
| 4 Louis | 9 Goss/Graham |
| 5 Maue | 10 Estefan |



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ALL BOYS MUSIC
CONGRATULATE
STOCK AITKEN WATERMAN
THE No 1 WRITERS*
&
THE No 1 PRODUCERS*
ON
19 UK HIT SINGLES
&
2 No 1 ALBUMS
SO FAR IN 1989

MUSIC WEEK 3RD QUARTER SURVEY 1989*

Susan Carrington and Andrew Czewowski, the duo behind the rampant success of the Fridge Nightclub can cast their memories much further back than the current club scene. Their's is a history that stretches back to the golden age of the punk revolution as Jane Headon discovers

The spirit of '76 comes out of cold storage at the Fridge

"It was just a time of bumping into people. Malcolm McLaren, Adam Ant, Vivienne... Everybody just seemed to be hanging around. Because I was a logical person, I began to keep tracks of Acme's books and started to get a bit of business sense together."

Then at one of the Sex Pistols' first concerts, "quite a sad little affair really", The Damned formed themselves and asked Czewowski to be their manager.

"Of course they were absolutely useless, but we got a slot at a punk rock festival in the South of France. Nick Lowe was playing, Dave Edmunds was playing and it was all a bit of a disaster. The Damned, while pretending to be different fell into the old rock 'n' roll thing of smashing up hotel rooms," Czewowski, disillusioned, quit.

Czewowski then went on to "bump into" Chelsea which consisted of Gene October on vocals and Billy Idol on bass. "They had no idea about anything, but I was a little more experienced by then so I got rid of Gene and asked Billy if he could sing. He was embarrassing but he did have *that* lip."

Attempting to find somewhere for the renamed Generation X to play, Czewowski came across Chagurama, London's first legitimate gay club. They renamed Wednesday nights The Roxy and put an Idol's band.

"We only intended to run the club twice", admits Czewowski, "We just wanted Generation X on the scene. But it went on growing. We put Siouxsie on, we put Adam Ant on, we put The Clash on. Then one day we turned up and someone else was running it. Some crooks had come out of prison, taken it over and we weren't allowed through the door. Bob Geldof was on that night. All the bands refused to play and it shut down after two weeks."

The Roxy lasted exactly 100 nights. For a while a picture book was available entitled *100 Nights At The Roxy* and an EMI album of the same name comprises some of the live recordings of punk's heyday. Through Vinyl Solution's Stan Brennan, Carrington and Czewowski are currently hoping to release some as-yet-unheard tapes of the bands on record and CD.

Shortly after the demise of The Roxy, a clubs for rent advert appeared in the *Evening Standard*. Carrington and Czewowski checked it out and ended up arranging The Vortex at Wordour Street's Crackers Club.

"Our opening night was Siouxsie, Adam Ant and The Slits," explains Czewowski, "Everything was arranged but when we arrived at the door, two guys stopped us from going in and we realised that we'd been completely set up. The Vortex was run for three months by these people who later went on to attempt kidnapping Ronnie Biggs. It was awful."

"After that", says Carrington, "We said we'd never do this again unless we owned the club."

Fed up with crooks, criminals and collapsing clubs, they then rented out a Covent Garden office block to various music biz people. The current head of video at EMI, Chips Chipperfield set up band management on one floor while Steve Strange practised in the basement. Czewowski went on managing the beginnings of punk bands until they found the first

Fridge: The old Ram Jam site, two floors above the Kentucky Fried Chicken on Brixton Road.

EMI gave an advance for future recordings and a publishing deal. "Nothing came of this eventually," says Carrington, "but we hadn't opened and we had money."



FRIDGE OWNERS Andrew Czewowski and music producer Peter Fenton (picture: Lee)

THINGS HAVE turned full circle for Susan Carrington and Andrew Czewowski. Having met as teenage mods at the Ram Jam club in 1966, they later went on to turn the same place into London's ultra-successful Fridge nightclub. But this was not before some infamous run-ins with the grittier side of punk.

"I was one of the few unemployed people in the Seventies," laughs Czewowski, "It wasn't easy to be unemployed around that time, but I still managed it." While Carrington was busying getting sacked from her cosmetics job being too "punk", Czewowski started hanging around the fashion centre of Portobello Road. He eventually landed the job of painting Acme Attractions which was run by one Dan Letts.

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They then made the mistake of waiting too long. "We had a dream", Carrington waxes lyrical. "We had the perfect vision of the perfect club. Everything else was black at the time and we wanted it to be light and white and pretty. Although we got the lease in 1979, we were building for nearly two years. Everyone was promising us money. Allied Lyons even promised us some money. Then come the riots and ... no money."

They struggled on booking bands like Eurythmics, Blanc-mange, Sade and King. "On opening night in December 1981, in spite of the riots and the worst snowstorm for 10 years, we still let 1,000 people in."

The Fridge built up steadily. It possessed the first video lounge in

the UK, had the first Video Scratch Shop with experimental work from Jeffrey Hinton and Derek Jorman, and was regularly booking Bronski Beat at the height of their popularity. "Then, just as it was all going well, the council decided that the premises would be better used as an adoption centre and pulled the plug on us."

At this time, just up the road, Brixton's old Ace Cinema, which was also an infamously disreputable roller disco was gutted in a fire.

"The people that ran the place just didn't know what they were doing," muses Czezowski, "They were totally out of tune with the business so we got into a deal there. It was a complete wreck of a place, but we didn't have any choice. We couldn't raise the money to buy a new club."

Carrington and Czezowski moved in in April 1985, "I started the place up", managed to get money from the breweries to build bars and eventually got hold of a late night licence. They now have a full 20 year old lease and are negotiating to buy the freehold.

"From now on," smiles Carrington, "no-one can do anything about it because we've got the lease."

The Fridge, is now 13,000 square feet of musical success. It holds 1,100 people but has a weekly throughput figure of between four and five thousand. All the more impressive considering it only opens regularly on three nights a week.

On Tuesdays, Jimmy Fox hosts one of the biggest mixed gay

nights in London. The Daisy Chain is DJ'd by Princess Julio and Mark Lawrence and flagged by camp visuals, stage acts and pantie dancers! Friday is Soul II Soul night when Jazzie B et al spin the discs causing a constant queue down Brixton Hill; and Saturday is Baghdad, their "theme" night with jugglers pantomime acts and a large dose of heavy dance music. It is also one night which frequently features a short 30-minute dose of live music.

On the first Wednesday of each month is Venus Rising, the largest women-only night in the whole of Europe. The DJs, sound engineers, bar staff, security and punters are exclusively female. While the other nights are free for incidental events, The Fridge still rakes in a healthy amount each.

However the schedule is constantly changing. Baghdad is now out and Boom has replaced it on a Saturday. Hosted by Jay Strongman, Vicki Edwards and Ian B, it will hopefully be an attractive "autumn-look" dance night.

Currently in the debating tank is Orpheus, a Monday night, selling itself on the euphemistic promise to "break down the barriers between live and recorded music"; a mid-month Venus Rising where women can bring a male guest and a possible live rock night on Wednesdays.

"One of these will very probably fail," admits Czezowski cheerfully, "But that's just the business we're in. If one out of three becomes a success, then we're doing well."

For two people who built up their livelihood with live music, it

seems a little strange that their energies now veer towards pre-recorded sounds.

"We're always open to new ideas, that's why we're considering this live rock night on Wednesdays. However we have tried here with live people and failed. All the energy these days is going into DJs, producers, records etc. It's still possible that I could be convinced otherwise, but there has been a remarkable shift of energy."

The Fridge is currently the largest privately owned nightclub in London. "The Town and Country Club is bigger, but for the sake of hair splitting, they are a venue and we are a club." Yet, The Fridge doesn't even have a bank account.

"They're no advantage of all", asserts Czezowski, "I read in the papers that society is going back to cash. That's no surprise to us, we've been doing it for years. We can't work with regular institutions, they don't understand us."

In spite of, or perhaps because of this non-conformity, The Fridge is about to expand further into the music business. It now has a publishing sector The Fridge Publishing Company and has recently set up a record label, The Fridge Recording Company.

The first release on the Fridge's label will be a compilation of live recordings from some recent Sunday night rap extravaganzas. "We still go to clubs, we still see bands, we are aware of what's going on. We still believe in young people and don't think of ourselves as being that different. We run the Fridge, not as a business but as somewhere we would want to go."



HAPPY CLUB people enjoy another great night at the Fridge! (picture: Andrew Czezowski)



Susan Carrington book end in-house Black Childers)

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TOP 75 SINGLES

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Main chart table with columns: Rank, Title, Artist, Label, etc. Includes entries like 'THAT'S WHAT I LIKE', 'GIRL I'M GONNA MISS YOU', 'ALL AROUND THE WORLD'.

Records to be featured on this week's Top Of The Pops Panel sales compared to last week +4% (WEEK 43)

TITLES A-Z (WRITERS)

Table listing song titles and their respective writers, such as '7 O'Clock (Gray/Bailey)', 'Madonna (I Wanna Dance With Somebody)', 'The Message Is Love'.

THE NEXT 25

Table listing upcoming songs and their writers, such as 'WALKING ON THIN ICE', 'YOU GOT IT (THE RIGHT STUFF)', 'LOVIN' ON THE SIDE'.

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Continuation of the main chart table, including entries like 'THE MESSAGE IS LOVE', 'TAKE CARE OF YOURSELF', 'DRIVE ON', 'TELL ME WHEN THE FEVER ENDED'.

PLATINUM (600,000) GOLD (400,000) SILVER (200,000)

Indicates title available in sheet music

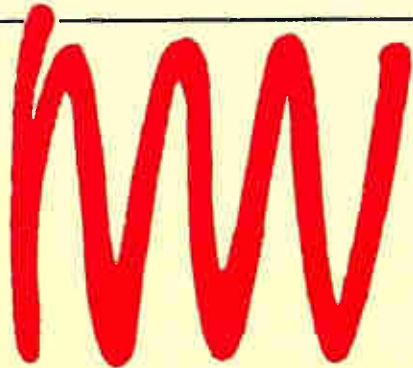
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TOP 75 ARTIST ALBUMS

MUSIC WEEK

4 NOVEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES



No1	1	WILD! ★ CD Erasure	Mute STUMM 75
2	NEW	WELCOME TO THE BEAUTIFUL SOUTH CD Beautiful South	Go! Discs AGOLP 16
3	3	ENJOY YOURSELF ★★ CD Kylie Minogue	PWL HF 9
4	NEW	RUNAWAY HORSES ● CD Belinda Carlisle	Virgin V 2599
5	NEW	STORM FRONT CD Billy Joel	CBS 4656581
6	2	THE SENSUAL WORLD ★ CD Kate Bush	EMI EMD 1010
7	7	ALL OR NOTHING ○ CD Milli Vanilli	Cooltempo/Chrysalis CTLP 11
8	13	GREATEST HITS CD Billy Ocean	Jive BOTV 1
9	NEW	SPARK TO A FLAME - THE VERY BEST OF ★ CD Chris De Burgh	A&M CDBLP 100
10	6	CROSSROADS ● CD Tracy Chapman	Elektra EKT 61
11	5	CUTS BOTH WAYS ★★ CD Gloria Estefan	Epic 4651451
12	NEW	NEITHER FISH NOR FLESH CD Terence Trent D'Arby	CBS 4658091
13	19	THE SINGLES ALBUM ○ CD Gladys Knight & The Pips	PolyGram GKTV 1

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35	NEW	HOT IN THE SHADE CD Kiss	Fontana 8389131
36	28	ANYTHING FOR YOU ★★★★★ CD Gloria Estefan & Miami Sound Machine	Epic 463125-1
37	32	ASPECTS OF LOVE CD Original Cast	Really Useful/Polydor 8411261
38	51	GATECRASHING ○ CD Living A Box	Chrysalis CDL 1676
39	41	RHYTHM NATION 1814 ● CD Janet Jackson	A&M AMA 3920
40	39	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WX 125
41	31	FREEDOM CD Neil Young	Reprise/WEA WX 257
42	37	THE RAW AND THE COOKED ★★ CD Fine Young Cannibals	London 8280691
43	26	PORCELAIN ○ CD Julia Fordham	Circa/Virgin CIRCA 10
44	30	PUMP ● CD Aerosmith	Geffen WX 304
45	29	HOME LOVIN' MAN ○ CD Roger Whittaker	Tembo/Polydor RWTV2
46	34	REPEAT OFFENDER ● CD Richard Marx	EMI-USA MTL 1043
47	35	HATS CD The Blue Nile	Linn/Virgin LKH 2
48	62	VELVETEEN ★ CD Transvision Vamp	MCA MCG 6050
49	46	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DIX 82
50	50	THE MIRACLE ★ CD Queen	Parlophone PCSD 107
51	53	THOUGHTS OF HOME CD Daniel O'Donnell	Telstar STAR 2372
52	54	MARTIKA CD Martika	CBS 4633551
53	49	DON'T BE CRUEL ★★ CD Bobby Brown	MCA MCF 3425

David Golder, Dave Laing and Selina Webb tell you who's who on the MW special CD sampler



THE CHIMES

THE CHIMES: Heaven. CBS. Written by Locke/Peden/Henry. (CBS Music Publishing). The influence of such luminaries as Barry White and Gwen Guthrie combine with hip-hop basslines and a gutsy soul vocal to provide The Chimes' contribution to the dance music revolution. The band was conceived when James Locke and Mike Peden worked together as the rhythm section for former Parliament keyboardist Bernie Worrell. The occasion is recorded as their first taste of playing the music they really liked. As Locke puts it: "Being Scottish we always ended up working with Scottish type bands." Auditions initially failed to find a vocalist until friends put them in touch with north London-based singer Pauline Henry. Surprisingly for a club act, The Chimes signed to CBS on the strength of their live performance as, rather than sticking to the studio, they work together as a band with guitar, bass, drums and keyboards. Heaven and the debut single 1-2-3 — which boasted production by Soul J Soul's Jazzie B and Nellie Hooper — are tasters from the Chimes' forthcoming album.

SW

HINTERLAND: Dark Hills. Written by Coghlan and G. Leonard. Island Music. (Island Records). Although its two core members hail from Dublin, Hinterland came into existence as the result of a chance meeting in Copenhagen. Both vocalist and lyricist Donal Coghlan and guitarist Gerry Leonard had played in various local bands in Dublin, but it was only when they both decided to move to Denmark in search of a more romantic way of life — quite independently of each other — in 1987 that they first met. When Copenhagen lost its appeal, they returned to Ireland and began writing together. They called in Cactus World News' Wayne Sheely to drum on their demos and Hinterland was born in early 1988. Island quickly whipped them up, and Dark Hills, a haunting atmospheric track, heralds their debut album, *Kissing The Roof Of Heaven*, out early next year.

DG

THE INNOCENCE MISSION: Wonder Of Birds. A&M Records. Written by Peris/Peris. (Copyright control). Joni Mitchell described The Innocence Mission's Karen Peris as "the most interesting" of the new singer/songwriters while husband Lorry Klein was producing the band's debut album.

Couched in delicate moody instrumentation and carried by Peris's ethereal vocal, the lyrics are largely what attracted Klein to the project. Indeed, the songs are far from ordinary pop fare. Come Around And See Me, say, is told from the perspective of a lonely old woman while I Remember Me is the lament of Anno Anderson, the woman who claimed to be Anastasia, the last Czarina. "We read a lot," Peris explains. "I have a lot of respect for people who can tell a story, and we always try to do that in a song." The Innocence Mission met seven years ago at the Lancaster Catholic High School in Pennsylvania. The line-up is completed by Don Peris on guitar, Mike Bitts on bass and drummer Steve Brown.

SW



THE INNOCENCE MISSION

T6 TAMBOURINES: How Green Is Your Valley? Written by Steve Roberts. Arista. (BMG Music Publishing Ltd). This band has evolved a great deal since its first gig supporting Echo & The Bunnymen and The Icicle Works in Liverpool in 1985. About the only element which remains unchanged is singer/songwriter Steve Roberts, who has spent most of the intervening time reshaping the band into the five-piece it is today. It was the arrival of bassist Tony Elliott, though, in late 1985 which really set the band on the musical path it has followed since, characterised, the band says, by a more aggressive stance and minimalist keyboards. Regular live work around Merseyside culminated in a deal with Arista late last year. How Green Is Your Valley?, a bombastic and rousing song which belies a long grounding in live work, is the title track of the band's recently released debut album.

DG

KITCHENS OF DISTINCTION: Four Men. One Little Indian. Written by Kitchens Of Distinction. (Second Wind). The Kitchens' roots lie in the frozen food section of Safeway in Streatham where Patrick (bass and vocals), Julian (guitar) and Dan (drums) met in 1987. The trio's debut single made NME single of the week despite being entitled Last Gasp Death Shuffle and, after joining The Sugarbushes on the One Little Indian roster, their follow-up was released to similar acclaim. The Third Time We Opened The Capsule, the band's second single for One Little Indian (and second NME single of the week) was backed by Four Men, an absorbing record built on a shimmering, fret-sliding guitar sound and a vocal which swells from a murmur to a heartfelt outburst. Elephantine, the new Kitchens Of Distinction single, is out on November 6.

SW



KITCHENS OF DISTINCTION

SKY ISLAND: The Dancer. Written by Shattock/Disley. (Unreleased). One of the best kept secrets on the London jazz and festival scene is the voice of Sue Shattock. With partner Terry Disley, Shattock has been gigging at such venues as Ronnie Scott's and Wavendon — gaining ecstatic reviews regularly for the last couple of years, initially as the Shattock-Disley band, now as Sky Island. Her voice has been compared to Sade's and the 20 or so songs composed with eminent session musician Disley range from the jazzy to the more pop-oriented. The Dancer is in the latter category and was recorded live. The duo has yet to sign a record deal and can be contacted on: 01 226-5170.

DL

Back tracking

Record Retailer, November 5, 1984

US label Dot, formerly released in the UK through Decca's London label, makes first appearance in its own right, distributed by Pye... A Berlitz tutor helps out at a Merseybeats recording session in which the group tape four songs in Italian... RR expands three paragraphs describing Ember's plans to issue a Roy Orbison single in a "continental-designed" picture sleeve, consisting of "a folder of paper on which is printed the artist's portrait and details of the record... which is then wrapped around the disc"... EMI hosts London reception for Capitol's new star group, the Beach Boys. Music Week, November 2, 1974.

Chrysalis buys Air London for an estimated £1m with three of the four founders — George Martin, John Burgess and Peter Sullivan — retaining independence and executive positions. An Air Records label is planned... A per-haired Peter Waterman is pictured as Central Midlands sales rep in MW advertorial celebrating first birthday of Magnel Records... Lord Denning describes as "manifestly unfair" clauses in Clifford Davis's management contract with Fleetwood Mac, and allows WEA to issue the band's new album Heroes Are Hard To Find... Radio Luxembourg celebrates 40th anniversary of English programming.

Music Week, November 3, 1984. CBS and WEA reach agreement to release TV-advertised hits compilation to rival EMI/Virgin's Now series... Frankie Goes To Hollywood establish new advance sales record in the UK with 1,100,000 albums and cassettes of Welcome To The Pleasure Dome ordered before release... MCA acquires what is said to be The Who's last album, recorded live in 1982.

Mark Lewisohn

Jackson thrive

THOSE OF us who had already written this year off as having provided its list of "Best Of's," were forced into reconsideration after seeing **Joe Jackson** return to the country and stun a **Hammer-smith Odeon** audience with a show of dazzling professionalism.

With a tight 10-piece band adding flourish and fanfare to every item, the show unfolded into two-and-a-half hours of magic.

The first part of the set revolved around a selection of Jackson's songs from the past, with Different For Girls, Is She Really Going Out With Him and a particularly moving rendition of Hometown eliciting prolonged cheers from the crowd.

Then it was time to feature his highly acclaimed recent album *Blaze Of Glory*. Side one was played in its entirety, from the pertinent Tomorrow's World, through the sparkling current single Down To London, and the powerful ballad Sentimental Thing which was one of the many numbers to feature the striking vocals of Joy Askev.

After a brief interlude for an instrumental version of Breaking Us In Two, it was back to the second part of *Blaze Of Glory* and the satirical Nineteen Forever saw Jackson bounce on stage wearing a hilarious glitter outfit and an enormous Teddy Boy wig.

The set closed to a standing ovation, but the band returned and blew into Steppin' Out, a storming version of I'm The Man and the Jumping Jive medley.

GARETH THOMPSON

Squeezing out sparks

SQUEEZE ARE very much the 15-year-olds blitzkrieg bopping Throughout the Eighties, Difford and Tilbrook have maintained a consistently high standard of songwriting and their latest LP, *Frank*, compares favourably with anything they've done. Surprisingly little of their current work was aired at the **Town & Country Club**. The rapturous reception they got, and the accuracy of the lyrics mouthed along by the fans, suggested that this was very much a homecoming for the band, who've been keeping something of a low profile in Britain.

Except, that is for Jools Holland, who clearly enjoyed being away from the TV cameras, although he did get a couple of spotlights for the inevitable boogie-woogie numbers.

So the Squeeze show wasn't much of a spectacle. But nobody minded in the least; they came to hear a set bulging with delightful melodies and witty, perceptive lyrics.

She Doesn't Have To Shave, one of the songs from *Frank*, fitted the bill precisely. A sort of post-New Man ballad about PMT, it managed to combine a memorable tune with witty observations and one-

liners, and ended up conveying a glowing optimism. "It was Match Of The Day on the TV what's more/I fell asleep at half time, we had had a right result/It was kisses and hugs/At the end of the day, she's the one that I love" being a classic example.

Most of the set was reserved for old favourites, but there so many they could only do a handful. Hourglass, Up The Junction and Cool For Cats all went down especially well. Ultimately, Squeeze's genius is their ability to namecheck places like Clapham and Wandsworth where the pop rulebook insists on Nashville and LA. For this, and many other reasons, they are one of the most important bands of the decade.

DAVID GILES

The Velvet underground

THE **BLACK VELVET** Band are more than just another Irish band. They may have massive musical family histories stretching out behind them but they're not afraid to stray from the traditional path now and again. On record they're larger than life — the songs, although steeped with Irish imagery and spirit are definitely contemporary. There are some similarities to the Waterboys, both hands sharing the love of a story and its telling, but at other moments they might just as well be second rate Springsteens or U2s.

The point with the Black Velvet Band is that this is big, powerful music, which made their low key performance at the **ICA** very hard to swallow. Where many people come expecting booming songs they were presented with subtle tunes and gentle harmonies. Kieran Kennedy is no longer the strong character that he is on vinyl, appearing more as a ragged, unshaven storyteller. Maria Doyle's vocals are sweeter, more ethereal and against all odds the Black Velvets stray into Clonnad's folk territory. This extra dimension gives them the ability to become a lot more of a rounded act and any worries you may have harboured about their songs are dispelled by the way they're played on stage. When Justice Came, the title track of the album, takes on a fuller body than the recorded version suggests and the whole feel is that of music written to be played live.

The Black Velvet Band definitely have their eye on transatlantic goals. And if they continue to repeat these kind of performances, they may well find themselves winging their way to stardom.

IAN WATSON

Blitzkrieg bopping

IT WAS a familiar sight. **The Ramones** in full flight onstage delivering the goodies with a flock of 15-year-olds blitzkrieg bopping below. They have managed to reach a young audience and retain the old faithful by sticking to a winning formula. One, two, three, four... bash out 90 seconds of pure pop, and who can complain.

Now Dee Dee-less and with Joey sporting a fair sized beer gut



JOE JACKSON: a bit of class

— they still managed to wow a packed **Town & Country Club**. The Ramones know the value of their back catalogue, so it was no surprise that they interspersed tracks from the current LP with mega blasts from the past. It was a good idea to open with Teenage Lobotomy, it might as well have been culled from their vintage live collection, It's Alive, but it was just the thing to bring all the balding ex-punks back to their misspent youth. If at any stage things palled one just had to wait for that opening 'one, two, three, four' and be pretty sure of hearing a classic.

The new bassist acquitted himself admirably, fitting in well with the play-it-simple-but-hard philosophy. It was a joy to see them still trooping on a splendid surprise to note that they can still give that spine-tingling sensation. The Ramones may have grown old but the music remains the same — loud, brosh and fun, fun, fun.

LEO FINLAY

Back down Dury lane

SIMULTANEOUSLY A portrait of London life and the story of a tabloid journalist on the trail of a political scandal, **Apples** is a musical which promises much but satisfies only as a vehicle for **Ian Dury's** ample witicisms and gruff vocal delivery.

Thankfully for the production, a packed **Royal Court Theatre** seemed prepared to ignore the meagre proportions of both plot and characterisation in favour of a good chuckle at the comedy and toe-top to the music.

Dury plays Byline Browne, a partly convincing tabloid journalist whose gutter activities are focused on exposing a dodgy Tory politician. Frances Ruffelle is Delilah, the Christine Keeler character who's pinched some incriminating porno documents from her former bedpartner. Discovering true love in the arms of a hunky barrow boy, Delilah resolves to replace the documents in Sir Hugo's bedroom, getting her boyfriend thrown in the slammer in the process.

Despite its shortcomings, the plot rattles along — the funniest parts

concerning frustrated civil servants and teenage bobbies. But, ultimately, Apples has nothing more remarkable to offer than the musical reappearance of a much-missed Dury.

The compositions of fellow former Blockhead Mickey Gallagher are infectious and strongly-structured, ranging from bopping rock and roll to soulful ballads with some welcome reminders of the halcyon days. But it was intensely irritating that the band behind the parapet drowned roughly a third of all the lyrics, despite the players' discreet use of microphones. No doubt this problem has been redressed on the album from the show, out next week on WEA.

SELINA WEBB

Brain storm

WITH US (post) hardcore enjoying somewhat of a boom period with the increasing popularity of acts like Dinosaur Jr, Das Damen and Mudhoney it is surely only fitting that London's **Astoria** positively seethed in homage as seminal core outfit **Bad Brains** played their first British gig for two years.

Not that Bad Brains were ever as straightforward as their successors have proven to be. Not once have the New York foursome resorted to pure bluster or head-down thrash, trading instead on a fast 'n' ever-so-furious dub-indulgent mega-punch. Vocalist and occasional solo artiste, HR leads the way, a blur of dreads, fists and physical dynamics, with a vocal stand that flits from passably soulful, With The Quickness, to a righteous snarl. The Brains have retained their reggae roots and it is this that makes them so versatile and volatile. As HR proudly puts it, Bad Brains "jam the disco through acid rock", snatching their crown back from latterday pretenders like Fishbone and 24.7 Spyz. Even if they're unlikely to break out of their cult 'core role, the Brains live shows will continue to make the likes of Living Colour seem merely black and white in comparison.

TONY BEARD

Streets ahead

by Selina Webb

"LISTEN UP, this is not hip hop, this is jazz house," intones Curtis Ingram (aka TDP, Ingram Inc) on Ladies Lets Go, the first single out of the hatch from Reachin' Records. Thanks to a fierce rap, killer hook and irresistible chunter in the backbeat, the track seems on target for sizeable crossover success.

"It will be interesting to see if we can get it played on the new jazz radio edition," muses Dave Pearce who recently set up Reachin' with partner Mike Morrison.

Both have lengthy track records within the UK dance industry, most recently working with Polydor's Urban label. Pearce is also involved with GLR and the BBC's Behind The Beat programme while Morrison has been a DJ, club promotions manager, re-mixer and label manager for Serious. Now the pair believe their experience and independent operation will give them the edge.

"With majors there are built-in delays," reckons Pearce. "Being small we are able to react to things before they've gone cold. Also I think we have the edge when it comes to getting the street talent. I think they trust us more, we're pretty open about everything, everyone's got each other's home 'phone number. With a major you've got to fit into the system or there's a problem."

Following the release of Ladies Lets Go (TDP are 21-year-olds Ingram and Michael King) and a single called Take Me Higher (The Dream) by the mysterious Pisces which crosses deep house with a variety of other influences, a compilation LP is expected from Reachin' early next year.

Besides the TDP and Pisces singles, it will include new tracks by Bone Shakers, Dex Maniax, Ingram Inc and two last-minute US imports. All titles will be available via Spartan Records and club promotion will be handled by Tim Rudling.

So far, Reachin' has album commitments with Ingram Inc and Pisces, intended to balance its commercial projects with some low-budget British rap records.

"We can do projects that we're really into and make enough money to support them," says Pearce. "They're not supposed to be top 40 records, but street records."

As for the compilation, Pearce describes it as a sampler for Reachin's 1990 product.

"We wanted to build Curtis Ingram's profile over a couple of singles before putting his album out, and also we need the hard cash a solid dance album will bring us."

World markets are vitally important to the Reachin' Records operation, and Pearce believes countless opportunities may have been missed by companies too slow to license their product abroad.

"I think it's really important for labels to look at the whole market, particularly as America has taken such an interest in British dance."



TIMES PRESENT: Wild Times, the debut from De-Lite featuring Osca Child

Wild Child

by David Davies

"THE ENGLISH movement is finally coming together," reckons Rene Galston, owner of Black Market Records and a DJ since he was 14. He believes the time is now right for his turn in the limelight.

"The credit has always been given to America, but it's our turn now," says Osca Child who added the straightforward soul voice to De-Lite's debut, Wild Times.

Child suggests that acid has been the catalyst for change. "It's opened music up to everyone here but in America music is much more segregated. London is now much more cosmopolitan."

De-Lite also includes former Animal Nightlifer Paul Waller and Ollie Marland who's toured with Tina Turner. But it was the moiré man, Galston, who found Child and invited her to sing.

"I came in and heard the original track one afternoon," she explains, "and I liked it and we just got on and recorded it the same day."

Whether Child continues to work with De-Lite depends, ironically, largely on the success of the Derrick May remix of Wild Times, the version currently stirring up attention in the clubs. It's ironic because Child's elegant vocal charms have been virtually removed in favour of a burbling acid beat. "I did feel snubbed originally," she admits, "but I do want the best for the group."

While De-Lite's first single has been a techno track, Galston is determined the next one will be very different. "It will shock people," he says. "We want to explore all sorts of ground."

Beside releasing his De-Lite tracks through Circo, Galston has just signed a deal with Big Life to distribute the output of his own Black Market labels.

Tracks from The Word, Boom Club and APB are to follow soon. "The days of licensing are finishing," says Galston. "Most of the exciting talent is coming out of England now."

Juan on one

by Andy Beevers

AFTER A busy schedule of remixing, Detroit's Juan Atkins and Derrick May have at last found time to return to their roots and work on some real techno tracks of their own.

Atkins does not regret the time spent doing the remixes: "It has helped to get my name around, but now that I have proven myself, I am going to be more selective — I want to get more into co-production than just remixing."

Recording under the name Model 500, he was responsible for the first ever techno single. No UFOs. He has revived the name for his new single, The Chase, released by Kook Kat through Big Life. It is a great piece of uncompromising techno, which shows the Belgian new beat crowd the proper way to make electronic dance music.

The first single by his new project, One On One, reveals a more commercial side to Atkins' work. You're My Type features the vocals of Rhona, and is released by 10 Records next week.

It will attract comparisons with Kevin Saunderson's work with Inner City, although Atkins has stuck closer to the techno sound for the backing track. It is bound to do well in the clubs and should crossover.

Atkins is also responsible for the new remix of Strings Of Life by Rhythm Is Rhythm, aka Derrick May. This classic techno track was first released in 1987, but it only received the recognition it deserves this year. It has become something of an anthem on the warehouse scene, so it is no surprise to find Kool Kat issuing a new remix.

Yet Kay is not keen on the idea. "Doing a remix of Strings Of Life is like trying to fix something that is not broken." Quite, but he has done well to come up with something which retains the ingredients of the original, yet is still different enough to succeed. Sales will be helped by the inclusion of Nude Photo, a much sought after early Rhythm Is Rhythm track.

Kay has now expanded Rhythm Is Rhythm to a duo by recruiting fellow Detroit musician Carl Craig. They are currently working on an LP, The Beginning, which should be out before Christmas.

"Our aim is to go way beyond the beaten path," says May. Judging from his past recordings, he has never been anywhere near the beaten path and the LP should be as innovative and brilliant as they come.



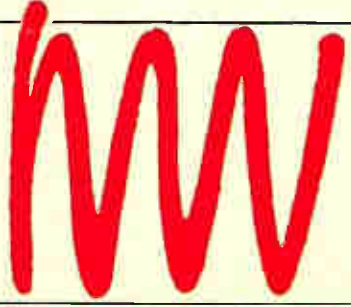
JUAN ATKINS: tugging the Strings Of Life

TOP 75 SINGLES



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

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2	2	GIRL I'M GONNA MISS YOU ○	TOP 10 POPS	Cooltempo/Chrysalis COOL(X) 191 (C)	Milli Vanilli
3	13	ALL AROUND THE WORLD		Arista 112693 (12-612693) (BMG)	Lisa Stansfield
4	3	STREET TUFF		Desire WANT(X) 18 (PAC)	Rebel MC/Double Trouble
5	7	ROOM IN YOUR HEART		Chrysalis LIB(X) 7 (C)	Living In A Box
6	4	LEAVE A LIGHT ON		Virgin VS(T) 1210 (F)	Belinda Carlisle
7	6	IF I COULD TURN BACK TIME		Geffen GEF 59(T) (W)	Cher
8	9	WE DIDN'T START THE FIRE		CBS JOEL(T) 1 (C)	Billy Joel
9	5	RIDE ON TIME ★		deConstruction/RCA PB 43241 (12-PT 43242) (BMG)	Black Box
10	12	THE ROAD TO HELL		WEA YZ 431(T) (W)	Chris Rea
11	8	PUMP UP THE JAM ○		Swanyard SYR(T) 4 (BMG)	Technotronic feat. Felly
12	15	I FEEL THE EARTH MOVE	TOP 10 POPS	CBS 655294 7 (12-655294 6) (C)	Martika
13	14	I WANT THAT MAN	TOP 10 POPS	Chrysalis CHS(12) 3369 (C)	Deborah Harry
14	16	EYE KNOW		Tommy Boy/Big Life BLR 13(T) (I/RT)	De La Soul
15	10	IF ONLY I COULD ○		Circa/Virgin YR(T) 34 (F)	Sydney Youngblood
16	11	WISHING ON A STAR		10/Virgin TEN(X) 287 (F)	Fresh 4 (Children Of The Ghetto) feat Lizz E
17	NEW	NEVER TOO LATE	TOP 10 POPS	PWL PWL(T) 45 (P)	Kylie Minogue
18	17	I THANK YOU		Cooltempo/Chrysalis COOL(X) 192 (C)	Adeva
19	31	NEVER TOO MUCH (Remix '89)	TOP 10 POPS	Epic LUTH(T) 12 (C)	Luther Vandross
20	19	DON'T MAKE ME OVER		Champion CHAMP(12) 213 (BMG)	Sybil
21	23	C'MON AND GET MY LOVE	TOP 10 POPS	Hrr/London F(X) 117 (F)	D Mob introducing Cathy Dennis
22	NEW	ANOTHER DAY IN PARADISE	TOP 10 POPS	Virgin VS(T) 1234 (F)	Phil Collins

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YOU GOT IT (THE RIGHT)

41	42	TELL ME WHEN THE FEVER ENDED		Mercury/Phonogram MER(X) 310 (F)	Electrabe 101
42	NEW	RHYTHM NATION		Breakout/A&M USA(T) 673 (F)	Janet Jackson
43	34	CAN'T FORGET YOU		Chrysalis CHS(12) 3419 (C)	Sonia
44	NEW	DON'T ASK ME WHY		RCA DA(T) 19 (BMG)	Eurythmics
45	45	RESTLESS DAYS		Island (12)IS 426 (F)	And Why Not?
46	52	YOU'VE GOT IT		Elektra YZ 424(T) (W)	Simply Red
47	38	THE TIME WARP (PWL Remix)		Jive JIVE(T) 209 (BMG)	Damian
48	48	FOR SPACIOUS LIES		Go Beat GOD(X) 37 (F)	Norman Cook featuring Lester
49	54	LAMBADA		CBS 655011 7 (12-655011 8) (C)	Kaoma
50	NEW	DR. FEELGOOD		Elektra EKR 97(T) (W)	Motley Crue
51	NEW	A NEW SOUTH WALES/THE ROCK		I.R.S. EIRS(T) 129 (E)	Alarm feat. Morrison Orpheus Male Voice Choir
52	NEW	LET THE RHYTHM PUMP		Atlantic A 8784(T) (W)	Doug Lazy
53	30	RIGHT HERE WAITING ○		EMI USA (12)MT 72 (E)	Richard Marx
54	NEW	7 O'CLOCK		Parlophone R 6230 (E)	The Quireboys
55	35	OYE MI CANTO (HEAR MY VOICE)		Epic 655287 7 (12-655287 6) (C)	Gloria Estefan
56	58	GIT ON UP		DJ Int./CBS 655366 7 (12-655366 6) (C)	Fast Eddie feat. Sundance
57	50	NOT AT ALL		Vertigo/Phonogram QUO 26(12) (F)	Status Quo
58	36	CHOCOLATE BOX		CBS ATOM(T) 8 (C)	Bros
59	46	WANTED		Epic HALO(T) 1 (C)	Halo James
60	43	LET THE DAY BEGIN		MCA MCA(T) 1362 (F)	The Call
61	57	LET ME LOVE YOU FOR TONIGHT		Sleeping Bag SBUX(R) 4(T) (I/RT)	Kariya
62	59	YOUR LOVE		Trax/Radical - (TRAXT 3) (SP)	Frankie Knuckles

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- **Chris White sees what the score is for the future.**

Starr, Wishbone Ash, If and Renaissance. A PR operation was also incorporated in the early Seventies and was regularly engaged by many of the leading record companies of the day.

The early commercial successes enabled the company to enter into a multitude of overseas licensing deals. These links have continued throughout the years and overseas revenues now account for the vast

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share of the company's turnover. However, the company has not been content to rely merely on the popular music market for its profits. It has expanded into other areas.

It is now very involved in licensing overseas video catalogues throughout the world. The tremendous potential of the video market is seen as providing one of the main bedrocks for the company's future growth.

● Video plant

During the past six months, it has negotiated the acquisition of a major interest in a video duplication plant and during the next six months a completely new independent video distribution network will be established. These two operations will deal with all video catalogues, from music through films to educational and hobby videos.

Within the next 12 months, it is hoped that a pre-eminent position in the independent video distribution market will have been established.

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Overall, the company is confident that despite the probable continued slump in consumer spending over the next year, the British market will remain pre-eminent throughout the world. The Henry Hadaway Organisation will continue to play its role in the international marketplace and will remain one of the most enduring independent companies.

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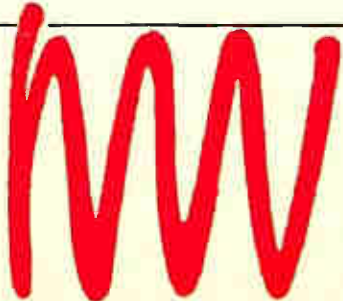
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2	2	GIRL I'M GONNA MISS YOU ○ Milli Vanilli	POPS	Cooltempo/Chrysalis COOL(X) 191 (C)
3	13	ALL AROUND THE WORLD Lisa Stansfield		Arista 112693 (12"-612693) (BMG)
4	3	STREET TUFF Rebel MC/Double Trouble		Desire WANT(X) 18 (PAC)
5	7	ROOM IN YOUR HEART Living In A Box		Chrysalis LIB(X) 7 (C)
6	4	LEAVE A LIGHT ON Belinda Carlisle		Virgin VS(T) 1210 (F)
7	6	IF I COULD TURN BACK TIME Cher		Geffen GEF 59(
8	9	WE DIDN'T START THE FIRE Billy Joel		CBS JOEL(T)
9	5	RIDE ON TIME ★ Black Box		deConstruction/RCA PB 43241 (12"-PT 43242) (I
10	12	THE ROAD TO HELL Chris Rea		WEA YZ 431(T)
11	8	PUMP UP THE JAM ○ Technotronic feat. Felly		Swanyard SYR(T) 4 (I
12	15	I FEEL THE EARTH MOVE Martika	POPS	CBS 655294 7 (12"-655294 6) (C)
13	14	I WANT THAT MAN Deborah Harry	POPS	Chrysalis CHS(12) 336
14	16	EYE KNOW De La Soul		Tommy Boy/Big Life BLR 13(T) (I
15	10	IF ONLY I COULD ○ Sydney Youngblood		Circa/Virgin YR(T) 3
16	11	WISHING ON A STAR Fresh 4 (Children Of The Ghetto) feat Lizz E		10/Virgin TEN(X) 3
17	NEW	NEVER TOO LATE Kylie Minogue	POPS	PWL PWL(T) 4
18	17	I THANK YOU Adeva		Cooltempo/Chrysalis COOL(X) 191
19	31	NEVER TOO MUCH (Remix '89) Luther Vandross	POPS	Epic LUTH(T) 11
20	19	DON'T MAKE ME OVER Sybil		Champion CHAMP(12) 213 (BA
21	23	C'MON AND GET MY LOVE D Mob introducing Cathy Dennis	POPS	HM/London FX(X) 117
22	NEW	ANOTHER DAY IN PARADISE Phil Collins	POPS	Virgin VS(T) 1234

NEW KIDS

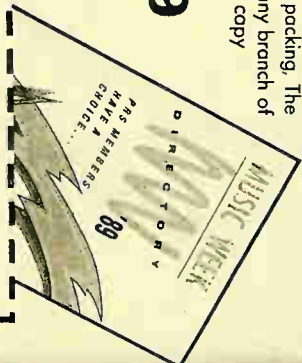
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AFTER HENRY (centre) came the rest of the team, now fully poised to meet the challenge of the next 20 years

Henry's 20+20 vision

- From its unlikely origins in a Queensway cafe in 1969, the Henry Hadaway Organisation has grown into one of the UK's leading indies. As HHO celebrates its 20th anniversary Chris White sees what the score is for the future.

THE HENRY Hadaway Organisation is celebrating its twentieth anniversary, not with a blaze of historical memorabilia, but with its sights set firmly on the future.

In 1969, from the intimate surroundings of a Queensway cafe, the company has grown into one of the leading independent companies embracing all aspects of the music business. It is now fully poised to meet the challenge of the next 20 years.

The company initially started its operations as a management agency booking acts such as Mary Johnson, The Four Tops, Edwin Storr, Wishbone Ash, If and Renaissance. A PR operation was also incorporated in the early Seventies and was regularly engaged by many of the leading record companies of the day.

The mid to late Seventies saw the company become a fully-fledged record, studio and publishing company and by the early Eighties records were featuring regularly in the charts. By then the company had moved to the well-known location in Finchley Road, where a 24-track studio was installed. Many famous records were to come out of the studio for a number of record companies. Also during this period, many careers in the music business were launched.

However, the overriding theme of the company during the past 15 years has been the establishment of a vast chain of overseas links. The early commercial successes enabled the company to enter into a multitude of overseas licensing deals. These links have continued throughout the years and overseas revenues now account for the vast

share of the company's turnover.

However, the company has not been content to rely merely on the popular music market for its profits. It has expanded into other areas.

It is now very involved in licensing overseas video catalogues throughout the world. The tremendous potential of the video market is seen as providing one of the main bedrocks for the company's future growth.

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- **HHO's foresight in developing strong overseas links has paid off as competition in the UK music market grows ever more fierce**

EVER SINCE the Henry Hadaway Organisation started in 1969, Henry Hadaway has always recognised the value of having good links with overseas companies.

Today these links are more important than ever, with income from overseas licensees accounting for more than 75 per cent of the company's turnover. That is the sort of figure that it wants to maintain in the future, so it can continue to build on its existing relationships.

● **Entertaining**

"The importance of overseas licences for all types of product cannot be overstated," says Henry Hadaway. "That is why, during the past 20 years, I have spent considerable sums going to places like Midem and the New Music Seminar and entertaining both here and overseas. A new company hoping to set up in the same position could only achieve that after a long period of time."

Foreign ministry

With over 25 licensees throughout the world, the company can very quickly realise the full potential of any material that it acquires, not only to the benefit of HHO, but also the licensor — an important consideration when signing product since the licensor will feel considerably reassured that his product will reach a wide-ranging marketplace.

The concentration on developing overseas links has not been done to the detriment of continuing operations in the UK marketplace.

● **Limited rewards**

However, as the UK is probably the most influential single market in the world, it has become so competitive that the commercial rewards for success are very limited. Even a high chart position does not necessarily mean a positive financial return at the end of the day. However, that financial return becomes very impressive when the overseas revenues are added.

For the newer and smaller independent companies that financial reward for chart success may be difficult to achieve. It is quite likely that all their efforts will have been devoted to the product in the UK and no account will have been taken of any overseas licensing. Most

independents have a rush of blood to the head in an effort to license overseas once a year at Midem.

HHO is therefore happy to talk to other independents who might wish to discuss the question of licensing generally. If there is any point of mutual interest, HHO can undertake to act on behalf of that company in negotiating the best possible overseas licensing deals on an agency basis.

Many companies have already followed this route and have benefited from the association both in immediate terms and also in respect of subsequent and future product. This is an area of the business that HHO is keen to develop in the future, besides increasing its own overseas turnover.

HHO

Henry Hadaway — Managing director
Beverley King — General manager/international manager
Ray Santilli — Marketing and label director
John Marisan — Business affairs
Sam Hadaway — Sales manager
Ruci Ghandy — Accounts
Andy Price-Watts — Promotions manager.

● **ROLL OVER**

If you had a studio in Beethoven Street what would you call it? There is only one answer: Roll Over.

Owned by Patrick McMahon and Phillip Jacobs, Roll Over Studios has become an important addition to HHO. The studio has been operating for just a year and offers every modern recording facility. It comprises a Soundtracs IL 4832 desk with a Tascam ATR 86 and is the recording home of various acts now signed to HHO.

Ray Santilli says: "It's great to have the time to develop artists without having to watch the studio clock, and we're happy with the production of Patrick and Phillip, they make a great team." HHO has always been a good grounding for producers, for example Steve Levine, Simon Humphrey and Steve Cae.

The first product to be released from the HHO/Roll Over association is a new dance version of Wild Thing recorded by The Troggs.

'It's great to have the time to develop artists without having to watch the studio clock'

STREET WISE: Roll Over is owned by Patrick McMahon (below left) and Phillip Jacobs



● **VIDEO COMMUNICATION CORPORATION**

Video sell-through has now become a part of the future growth strategy of HHO with the acquisition of a video duplication and distribution plant in Hertfordshire. Together with Ramesh Sippy and Bob Ramchand, Henry has launched VCC, which is set to become a major force in the world of video.

"I have watched the video market for some time, and now believe that I can make a significant contribution to the industry," says Henry. "We have the means to duplicate in bulk and are putting together a particularly strong sales force."

"The company has already begun trading and the order book is

now full until next January."

VCC

Ramesh Sippy — Video duplication & distribution director
Bob Ramchand — Video duplication & distribution general manager.

V I D E O C O M M U N I C A T I O N C O R P O R A T I O N

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AND

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SIPPY FILMS ARE ALSO PLEASED TO ANNOUNCE THEIR COLLABORATION WITH HENRY HADAWAY ORGANISATION ON THE FORTHCOMING RELEASE OF THE RE-EDITED VERSION OF THE **CLASSIC FILM**

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Congratulations

● **BEVERLEY KING**

General manager/international manager

Beverley started at the Henry Hadaway Organisation five years ago as a receptionist following five years spent travelling around the world. During that time she learnt French, Italian and German and these linguistic abilities were quickly noticed by Henry.

Beverley rapidly established a rapport with the company's many overseas licensees and quickly took responsibility for all aspects of the organisation's overseas administration.

Besides these duties, Beverley played an increasingly important role within the company's operations generally and Henry soon recognised that she was indeed a valuable asset within his organisation.

"Beverley's talents exceed much more than just administration," says Henry.

In 1986, when HHO took over the Cammanda operations, Beverley quickly got to grips with the management of one of the hardest-hitting independent strike forces, and as a result Cammanda worked for many of the majors, including Virgin, PolyGram, Magnet, PRT and others. They had many hits with the products that they promoted.

Beverley assumed the role of general manager in June last year and now has responsibility for the day-to-day running of the organisation.

BEVERLEY KING



● **SAM HADAWAY**

Sales manager, Satril Records

Coming from a background of telesales and marketing Sam Hadaway (Henry's brother) has an extensive knowledge of retail sales and has been sales manager of Satril Records since its inauguration.

"He's extremely good at selling," says Henry, "a definite bonus to our ranks, and with HHO now entering the video market, Sam's contribution will be invariable."

The expansion of the sales team has led to computerisation, but Sam still places great emphasis on personal contact: "A hallmark of the HHO style," he says.

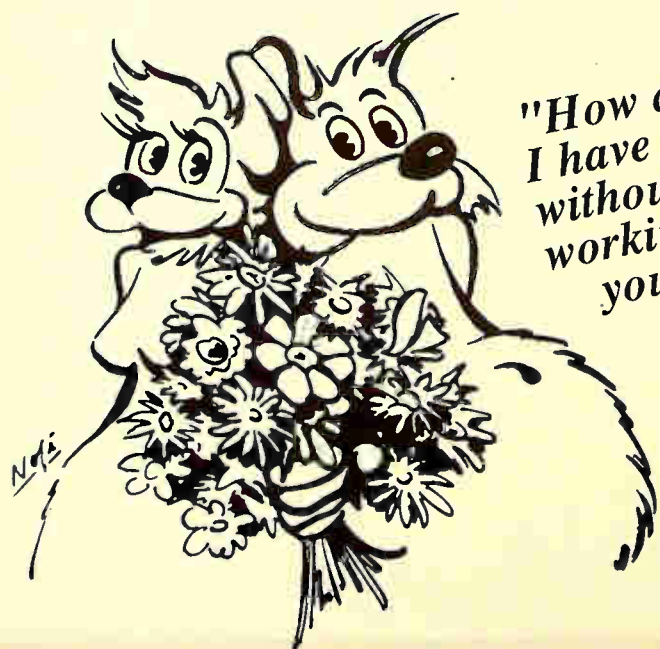
TO PAGE SIX



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Kjaere HENRY!

Thank you for the fun, the good laughs and of course — some business . . .

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To you and your staff
on your

**25th
Anniversary**

all the best

Malcolm Forrester

Independent means...

● **Henry Hadaway, MD of HHO, offers some advice to other managers of independents on how to avoid the pitfalls of the cut-throat music business**

● **How do you look for suitable material?**

I never go to clubs or anything like that. Often, much of the easiest material to get hold of comes from overseas, where money has already been spent on promoting the product and there are a number of hooks to hang it on.

Also, I would never trust my own personal judgement as to the commerciality of a track. I always ask lots of other people for their advice.

● **How do you ensure that the acts you sign stay with you?**

First, it is very important to ensure that the company and the artist sign a proper and legally binding contract. Any success, and the artist will be looking for the first loophole to go off and sign with a major.

More important, however, is to maintain a good working relationship with artists and keep them advised of all the work you are doing on their behalf. It is a good idea to involve them in some of the decision-making processes.

● **How do you go about licensing your material overseas?**

I have always regarded the overseas markets as the most valuable area of our own operations. During the past 20 years I have

HENRY HADAWAY



● **How do you get started in the music business?**

If that is really what you want to do, there are a number of prerequisites that have to be observed. The music business is now so much more cut-throat than when I started.

It is important to ensure you have proper funding to keep the company running during the initial months. Banks are the last place to go looking for money.

You also have to be sure that you have suitable material which fits in with the traditional market formats. It is hard enough to break a conventional commercial record, let alone anything that is slightly off the wall.

spent a fortune developing those contacts and it has been the main thrust of my own company.

With the benefits of these contacts, I have been able to help many other similar companies license their material overseas. It is one thing that I am very keen to develop in the future, so I welcome any enquiries from other compan-

signings. He says: "We're always on the look-out for new talent, it's great to have the time to develop the artist in our studios."

"Apart from signing new artists, we're also working with stars from the past. For example, we've recorded a new version of The Troggs' Wild Thing to tie in with the film Major League in which the song is featured; and we've brought Connie Francis into the studio to record a new single entitled Something Stupid. She's still in great voice. We're also working with Ray Caruano, the brilliant vocalist who represented England in last year's Eurovision."

Sanitilli is also keen to see high standard catalogue exploitation: "It is sad to see the manner in which the low price CD market has been exploited by poor quality product. Some companies have not been very discerning in compiling compilations, nor has much thought been given to the cleaning up of masters. Here at HHO we try to come up with interesting compilations featuring original artists like Roy Orbison, Gladys Knight and Rod Stewart. If the recordings are particularly vintage then we tidy them up without spoiling the feel of the period."

So far HHO has released about 20 low-price CD and cassette titles with more to follow, and other companies such as Stylus and Prism have licensed product. The latter has taken various country titles which will be released on both audio and video.

Ray Sanitilli says: "HHO has built up a great relationship with its overseas counterparts, there is now a network of European companies that, when working together, have the power of a major. As for 1992, it started a long time ago for HHO. I don't think there

is another company which enjoys the same relationship with overseas companies as us, the barriers were broken down a long time ago, and it is due to their respect for Henry and the work he has put in over the past 20 years."

● **RUCI GHANDY**
Accounts manager

As any independent will tell you, a good accounts manager is essential for the smooth running of a company, and Henry boasts one of the best.

"Ruci Ghandy has been with our company for 20 years and before that with my father's film distribution company for 10 years. To say he's like one of the family would be unfair, he is one of the family. It's reassuring to have him in charge of our financial affairs," says Henry.

● **JOHN MORISON**
Business affairs

John has been with Henry for three years and works with him on a consultancy basis. With a background in finance and legal affairs, he advises the HHO group in these areas.

He has been responsible for the development of a more integrated financial management system and keeps a very close control on the group's finances.

'It's sad to see the low price CD market exploited by poor quality product'

RAY SANTILLI



FROM PAGE FOUR

● **RAY SANTILLI**
Marketing and label director

Ray joined forces with HHO at the end of 1988. His background is one of artist management, production and marketing. He formed his own label MBS which handled among others the Disney Catalogue, quite a coup for a small company: "We totally repackaged the main titles and sold more records in our first month than Disney had in five years with a previous licensee."

Ray's brief at HHO is quite wide-ranging — he is responsible for the various back-catalogue labels as well as new and contemporary

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ies who are nervous or unsure about approaching overseas companies.

I have also made use of Midem and the New Music Seminar. Not only do I use such events to make new contacts, but I also take great care to ensure that I meet all my existing licensees and find out how things are going in their markets.

How do you evaluate the usefulness of the various types of promotion?

Having been involved in the business of promotion right from the start, I have got a very good idea of what is worth spending money on, and what is not.

Always be very wary of promotional people who tell you that your record is a dead cert number one, or that they can definitely get it played on Radio One. Nothing in this business is certain.

Agree the promotional budget well before and stick to it religiously. Only when you have good chart action can you then begin to revise those figures upwards.

How do you get on with other people in the industry?

I have great admiration for the hard workers within this industry. By and large, the music industry seems to have a very high percentage of really good people.

I do sometimes get a little upset when people who have had success get slated by others who have not made quite the same mark. A prime case is Pete Waterman, who comes in for continual knocking but still makes the records that the kids

want to buy.

During all the time in the business, the only people who have upset me are the monied one-minute wonders who just come in for a quick buck but have no real loyalty to the business.

Are you keen to employ people in your business ventures?

Over the years there have been a number of people who have passed through my office who have gone on to great things with major record and publishing companies.

Although you may spend quite a lot of time imparting knowledge and experience to new people in your company, if you treat them fairly, that time can be regarded as a worthwhile long-term investment.

I have always been a people person, and I hope that my offices will continue to be a training ground for future new talent in the industry

Have you any other useful tips that new companies might find valuable?

Yes, I have a number of rules that I always abide by when making decisions.

Never get too involved in the personal affairs of artists. Show just the right amount of concern, but don't start getting involved in their day-to-day problems.

Always take great care of your employees and associates. They are your most valuable asset.

Don't try to take on too much

at one time. One successfully-managed project is worth 10 times two or three projects not properly managed.

Keep very careful control on cash flow and protect your financial resources with the utmost care. Never listen to all the encouraging words offered by promotional people, they are only trying to get your business.

When recording material never leave the artist alone in the studio. Always monitor the situation and keep a very tight control of the hours booked and signed for.

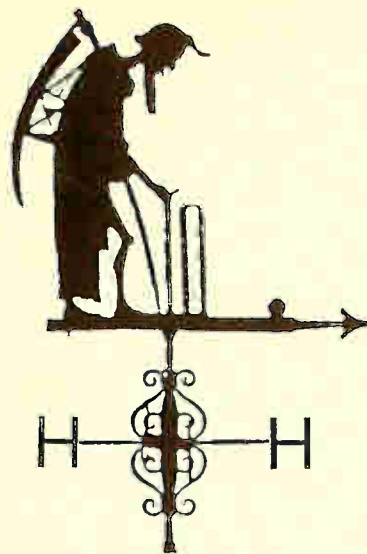
If you really want to start in the music business, don't. Try to find a job in stockbroking, advertising or banking. They seem to earn much more money!

If you must come into the business be prepared to lose not only your shirt, but also your underwear.

'It's important to sign a legally binding contract with the artist. Any success and the artist will be looking for the first loophole to go off with a major'

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Also, he has been responsible for controlling aspects of the group's contracts, both with artists and licensees/licensors.

John also provides similar services to a number of other independent companies and with his associates can provide a full management back-up service for such companies. This covers the full

JOHN MORISON



range of services, such as budgetary planning, contractual arrangements and full management forecasting.

Additionally, with his previous associations with venture capital organisations, John can provide very useful assistance for companies just starting up.

Any companies wishing to contact John can easily do so by getting in touch with the Henry Hadaway Organisation direct.

20th

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the comprehensive guide to the new releases



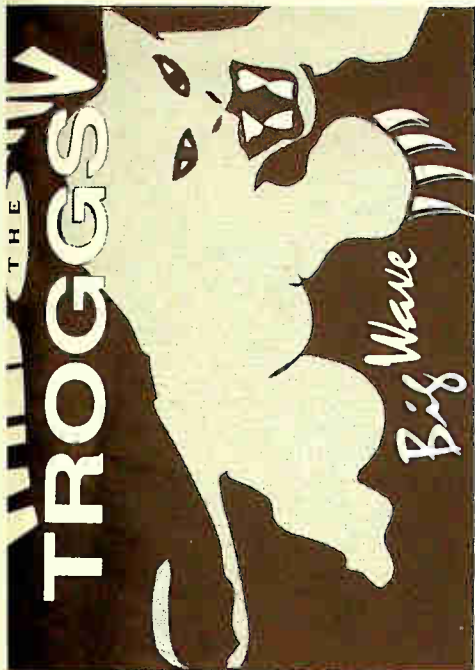
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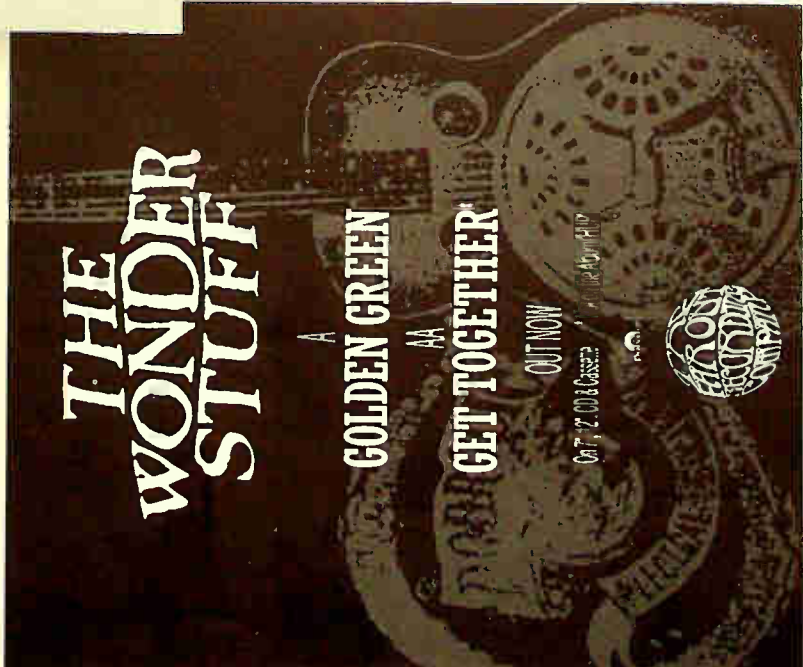
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23	NEW	GRAND PIANO	Mazurka	BCM BCM 344/07
24	21	LEAN ON YOU	Cliff Richard	EMI 12JEM 105
25	18	SWEET SURRENDER	Wet Wet Wet	Precious/Phonogram/JEWEL 912/2
26	37	THE SUN RISING	The Beloved	WEA YZ 414/07
27	25	SCANDAL	Queen	Parlophone 12JQUEEN 1
28	28	OH WELL	Oh Well	Parlophone 12JR 0232
29	33	SWING THE MOOD	Jive Bunny & The Mastermixers	Music Factory Dance MFD(T) 001 (8)
30	22	NAME AND NUMBER	Curstussy	Mercury/Phonogram/CAT(15)
31	NEW	BORN TO BE SOLD	Transvision Vamp	MCA TW(17)
32	24	THE BEST	Tina Turner	Capitol 12JCL 54
33	27	DRAMA!	Erasure	Mute 12JMUTE 89
34	29	THE REAL WILD HOUSE	Raul Orellana	BCM BCM 322/07
35	20	YOU KEEP IT ALL IN	The Beautiful South	GalDisc/GOD(16)





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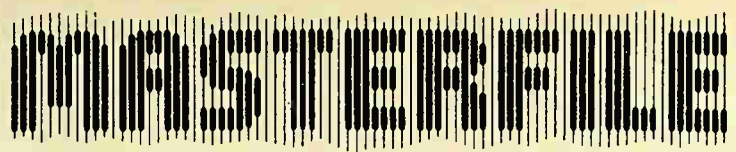
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from Dagda

23	NEW	GRAND PIANO Mixmaster	TOP 40 POPS	BCM BCM 344 (P)
24	21	LEAN ON YOU Cliff Richard		EMI (12)EM 105 (E)
25	18	SWEET SURRENDER Wet Wet Wet		Precious/Phonogram JEWEL 9(12) (F)
26	37	THE SUN RISING The Beloved	TOP 40 POPS	WEA YZ 414 (T) (W)
27	25	SCANDAL Queen		Parlophone (12)QUEEN 14 (E)
28	28	OH WELL Oh Well		Parlophone (12)R 6236 (E)
29	33	SWING THE MOOD ★ Jive Bunny & The Mastermixers		Music Factory Dance MFD(T) 001 (8MG)
30	22	NAME AND NUMBER Curiosity		Mercury/Phonogram CAT(X) 6 (F)
31	NEW	BORN TO BE SOLD Transvision Vamp	TOP 40 POPS	MCA TVV(T) 9 (F)
32	24	THE BEST Tina Turner		Capitol (12)CL 543 (E)
33	27	DRAMA! Erasure		Mute (12)MUTE 89 (I/RT)
34	29	THE REAL WILD HOUSE Raul Orellana		BCM BCM 322(X) (P)
35	20	YOU KEEP IT ALL IN The Beautiful South		Go! Discs GOD(X) 35 (F)

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38	40	THE MESSAGE IS LOVE Arthur Baker/Backbeat Disciples/AI Green		Breakout/A&M USA(T) 668 (F)
39	39	TAKE CARE OF YOURSELF Level 42		Polydor PO 58 (12-PZ 58) (F)
40	44	DRIVE ON Brother Beyond		Parlophone (12)R 6233 (E)

63	51	IT'S ALL COMING BACK TO ME NOW Pandora's Box		Virgin VS(T) 1216 (F)
64	41	CHERISH Madonna		Sire W 2883(T) (W)
65	NEW	THE THEME Unique 3		10/Virgin TEN(X) 285 (F)
66	NEW	HYPNOTISED Cabaret Voltaire		Parlophone (12)R 6227 (E)
67	47	MANTRA FOR A STATE OF MIND S'Express		Rhythm King/Mute LEFT 35(T) (I/RT)
68	62	LISTEN TO YOUR HEART Roxette		EMI (12)EM 108 (E)
69	74	THE KING IS HERE/THE 900 NUMBER 45 King		Trax DRX 9 (12-DOB 4) (8MG)
70	NEW	SACRIFICE Elton John		Rocket/Phonogram EJS 20(12) (F)
71	53	BED OF NAILS Alice Cooper		Epic ALICE(T) 3 (C)
72	49	SECRET RENDEZVOUS Karyn White		Warner Brothers W 2855(T) (W)
73	67	TEST OF TIME Will Downing		4th+8'way/Island (12)BRW 146 (F)
74	72	EVERY DAY (I LOVE YOU MORE) Jason Donovan		PWL/PWL(T) 43 (P)
75	68	THE FIRST MAN YOU REMEMBER Michael Ball & Diana Morrison		Really Useful/Polydor RUR(X) 6 (F)

THE WONDER STUFF

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EPIC RECORDS

T W E L V E • I N C H

1	3	ALL AROUND THE WORLD Lisa Stansfield		21	16	THE REAL WILD HOUSE Raul Orellana
2	2	STREET TUFF Rebel MC/Double Trouble		22	18	OH WELL Oh Well
3	1	THAT'S WHAT I LIKE Jive Bunny & The Mastermixers		23	NEW	ANOTHER DAY IN PARADISE Phil Collins
4	5	WISHING ON A STAR Fresh 4 featuring Lizz E		24	NEW	LET THE RHYTHM PUMP Doug Lozy
5	4	GIRL I'M GONNA MISS YOU Milla Vanilli		25	26	I FEEL THE EARTH MOVE Morrika
6	NEW	GRAND PIANO Mixmaster		26	19	WE DIDN'T START THE FIRE Billy Joel
7	8	EYE KNOW De La Soul		27	NEW	BORN TO BE SOLD Transvision Vamp
8	9	DON'T MAKE ME OVER Sybil		28	27	STATE OF MIND Fish
9	6	PUMP UP THE JAM Technronic featuring Felly		29	25	YOUR LOVE Frankie Knuckles
10	14	NEVER TOO MUCH (Remix '89) Luther Vandross		30	24	LET ME LOVE YOU FOR TONIGHT Karyn
11	11	I THANK YOU Adeva		31	28	I WANT THAT MAN Deborah Harry
12	7	RIDE ON TIME Black Box		32	31	GIT ON UP Fast Eddie featuring Sundance
13	13	C'MON AND GET MY LOVE D Mob introducing Cathy Dennis		33	NEW	THE THEME Unique 3
14	12	THE ROAD TO HELL Chris Rea		34	NEW	RHYTHM NATION Janet Jackson
15	10	IF ONLY I COULD Sydney Youngblood		35	23	SCANDAL Queen
16	22	THE SUN RISING Beloved		36	30	THE MESSAGE IS LOVE Arthur Baker/Backbeat Disciples/AI Green
17	15	ROOM IN YOUR HEART Living in A Box		37	33	TAKE CARE OF YOURSELF Level 42
18	17	IF I COULD TURN BACK TIME Cher		38	NEW	THE KING IS HERE/THE 900 NUMBER 45 King
19	21	TELL ME WHEN THE FEVER ENDED Electric 101		39	37	LAMBADA Kaoma
20	20	LEAVE A LIGHT ON Belinda Carlisle		40	29	DRAMA! Erasure

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US TOP FORTIES

SINGLES

1*	3	LISTEN TO YOUR HEART, Roxette	EMI
2	4	COVER GIRL, New Kids On The Block	Columbia
3	1	MISS YOU MUCH, Jonet Jackson	A&M
4	2	SOWING THE SEEDS OF LOVE, Tears For Fears	Fantano
5*	9	WHEN I SEE YOU SMILE, Bad English	Epic
6	5	LOVE IN AN ELEVATOR, Aersmith	Geffen
7*	10	ROCK WIT'CHA, Bobby Brown	MCA
8	6	DR FEELGOOD, Malley Crue	Elektra
9*	16	(IT'S JUST) THE WAY THAT YOU..., Paula Abdul	Virgin
10*	15	LOVE SHACK, The B-52's	Repnse
11	8	BUST A MOVE, Young MC	Delicious
12*	20	BLAME IT ON THE RAIN, Milli Vanilli	Aristo
13*	14	DIDN'T I (BLOW YOUR MIND), New Kids On The Block	Columbia
14	13	HEALING HANDS, Elton John	MCA
15*	17	THE BEST, Tina Turner	Capitol
16*	22	ANGELIA, Richard Marx	EMI
17*	24	POISON, Alice Cooper	Epic
18	19	CALL IT LOVE, Poca	RCA
19	7	IT'S NO CRIME, Babyface	Solar
20*	25	BACK TO LIFE, Soul II Soul	Virgin
21*	28	WE DIDN'T START THE FIRE, Billy Joel	Columbia
22	11	LOVE SONG, The Cure	Elektra
23	12	WHEN I LOOKED AT HIM, Expose	Aristo
24*	29	GET ON YOUR FEET, Gloria Estefan	Epic
25*	30	SUNSHINE, Dino	4th/228'way
26*	32	DON'T CLOSE YOUR EYES, Kix	Atlantic
27*	35	DON'T KNOW MUCH, Linda Ronstadt	Elektra
28*	31	DON'T SHUT ME OUT, Kevin Paige	Chrysalis
29*	34	ME SO HORNY, The 2 LIVE CREW	Skywalker
30*	36	LEAVE A LIGHT ON, Belinda Carlisle	MCA
31	21	GIRL I'M GONNA MISS YOU, Milli Vanilli	Aristo
32*	39	LIVING IN SIN, Bon Jovi	Mercury
33*	37	SUGAR DADDY, Thompson Twins	Warner Bros
34	18	MIXED EMOTIONS, Rolling Stones	Columbia
35*	-	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Aristo
36	26	HEAVEN, Warrant	Columbia
37	27	IF I COULD TURN BACK TIME, Cher	Geffen
38	23	CHERISH, Madonna	Sire
39*	-	DON'T MAKE ME OVER, Sybil	Next Plate
40*	-	DON'T ASK ME WHY, Eurythmics	Aristo

ALBUMS

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

Charts courtesy Billboard, 4 November, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A&R

LP REVIEWS

ALBUM OF THE WEEK

BILLY JOEL: Storm Front. CBS 4656581. He didn't start the fire, but in a year that has seen his seasoned soulmates Dylan and Young return to their blazing best, Joel can also take a bow for keeping the American dream burning. A set of biting melodies and observant lyrics combine to create a reflective mood akin to Nylon Curtain-era Joel, but sufficient spirit shines through to pull the songs back from the edge of any unworthy histrionics. Check out The Downeaster Alexa and Leningrad for confirmation of a master at work. **GT**

CHRIS REA: The Road To Hell. Magnet/WEA WX 317 246485-1. For a modest bloke who's been turning out quality stuff for years it must be most rewarding to find yourself up there with the major artists. Quietly he's built his career up to a very respectable level, with very little fuss and possibly too little recognition. Hell continues this, with his guitar playing, maybe a mite derivative well to the fore and his singing better than ever. An honest, likeable LP and a sure big seller. **DH**

CARMEL: Set Me Free. London 828 148.1. While lesser lorynxes triumph with collow self-centredness, our finest female singer, Carmel McCourt, opts for a sweeping cosmopolitanism, showing off her burnt-sugar tones to maximum advantage. It's not just Napoli and Je Suis Tombee Amoureuse which suggest that Carmel could enrapture mainland Europe, but the unforced eclectic mixture of styles as settings for McCourt's evocative central performances. **SL**

WORKSHY: The Golden Mile. Magnet/WEA 2462231-(4/-2). Beautifully breezy and under-stated, Workshy provide an ideal jazz/pop crossover led by the sublime lead vocals of Chrysta Jones. Brass and woodwind blow memories of Broadway into the grooves and provide a delicate backing to a fine set of songs. **GT**

THE CALL: Let The Day Begin. MCA MCG 6065. An enticing combination of jingly piano, strong guitar, confident melodies and challenging, intelligent lyrics, this is aimed at and guaranteed to please the AOR market. The single, Let The Day Begin, is reckoned to be the prime cut but there are a couple of warmer, mellower tracks — When and Same Ol' Story — which aren't far behind. **JC-M**

BELINDA CARLISLE: Runaway Horses. Virgin Records TCV 2599. Having hurdled her way to international stardom with Heaven Is A Place On Earth, Carlisle borely breaks into a canter with Runaway Horses. Tired and tired formulas combine to ensure this will be a winner. As well as lightweight pop, there is a flirtation with the Glorio Estefan latin groove on La Luna. Any punter would back this to make the upper reaches of the charts. **AM**

WET WET WET: Holding Back The River. The Precious Organisation 842011-1. Some splendid brass and string arrangements are annoyingly undermined by a set of

lyrics that are often quite absurdly meaningless. Musically it's all generally successful, in particular Blue For You and Brake Away are quite striking, but in future they'll need material that's considerably more lyrical to do justice to Fellow's soulful voice and the band's imaginative composing. **GT**

THE BATTLEFIELD BAND: Home Ground. Temple Records TP034. Although they may draw heavily on traditional folk themes, The Battlefield Band's vibrant eclectic mix of diverse instrumentation and original presentation always suggest for greater things. This splendid live LP provides a fine taste of their talents, and they are about to begin a major British tour. **GT**

JOHN CALE: Words For The Dying. Land Records 09. Credit must go to Cale for his creative vigour in welding the words of poet Dylan Thomas to an energetic classical score performed in Moscow by the Gosteleradio Orchestra Of Symphonio And Popular Music. This forms the pivotal section — entitled the Falklands Suite — while much of the rest is underpinned with a haunting melancholia, characteristic of Cale's erstwhile collaborations with Nico. **KF**

THE WEDDING PRESENT: Bizarro. RCA PL 74302. The Weddoes have been around so long that it's important to remember that this is only their second studio album, and a worthy follow-up to the erratic George Best. The glorious Kennedy steals the honours, but only just as Take Me with its 100 riffs a second and bizarre Quo guitar break makes the strings of your heart go zing. Gedde's bleeding heart surfaces regularly but at least he knows how to write a good song. **LF**

JJ CALE: Travel-Lag. Silverstone Records ORE LP 507. Neither Clapton nor Dire Straits but the best and original rootsy troubadour. Gritty and languid, the guitar is a wonderful creature in Cale's hands peaking and swooping across these 14 tracks, each a minor masterpiece. That it all sounds so effortless is its real strength. An excellent return. **DH**

MEAT PUPPETS: Monsters. SST Records SST253. Distribution: Rough Trade. A welcome return to farm for everybody's favourite laid-back rockers. In Touchdown King, a dreamy paean to an unidentified receiver, they have their best song since the inspired Last on 1980's Meat Puppets II, and elsewhere everything reeks of quality. They always take their time getting an album out but this, their fifth in 10 years, really produces the goods ... A classic of deft guitar work which should see them soon nestling near the top of the indie chart. **LF**

LUSH: Scar. 4AD JAD 911. Distribution: Rough Trade/Cartel. Not quite the next Sundays sensation but near enough. The two-boy, two-girl Lush are an accurate summary of the current indie shoppes — mostly My Bloody Valentine but touches of Throwing Muses and Sonic Youth too — but the songs on this debut mini-LP are easily distinctive enough to guarantee their

individuality. They're determined to play all over the place too, so be prepared. **MA**

STOCK IT

MUDHONEY: Mudhoney. Glitterhouse Records. GR 0069. Distribution: SRD. Seattle's SubPop label has taken the indie world by storm with a plethora of manic releases by the likes of Tad, Nirvana and Swallow, but Mudhoney are the cream of the crop. This follows the mini-LP Superfuzz Bigmuff in combining the best of metal and Stoogeisms and churns out a noise that is all their own. **LF**

STOCK IT

EAT: Sell Me A Gad. Fiction. FIX H16. Three strong EPs young, Eat's "urban blues" style mashes up several known and proven ingredients — punk, funk, swamp, bomp, psych — but comes out with something quite at odds with this year's working models; too frayed for hard rockers, too bluesy for indie circles, Eat may fall between a rock and a hard place but offer up a challenge and a raging brew in the process. **MA**

YNGWIE MALMSTEEN: Trial By Fire Live In Leningrad. Polydor 839 726-1. The obligatory commemorative live album, capturing the egotistical and erotic guitarist in dominant and typically arrogant form. As rampant and flashy as Malmsteen fans call for, Trial By Fire is, however, a nice compromise between the regal, classically flavoured Blackmore-esque indulgencies and the highly appealing commercial sheen of the Joe Lynn Turner/Triology material. Cavalier in every sense. **KB**

SANCHEZ: Number One. Magno/Island MLPST012. Sanchez D, the Bobby Brown of reggae, must be big news anytime now. He has a superb voice and this exhilaratingly commercial LP which is still bold and rootsy should add respect to Sanchez' established scream following. Radio programmers take note; young people actually like dub and dancehall and a bit of oldtime religion with their pop music. One is the number — Sanchez comes to rule. Massive. **SL**

LOU GRAMM: Long Hard Look. Atlantic WX 228. No, not the laid-back, snoozy, balladic trip into blondsville that some may have expected from Foreigner's powerful vocalist. Aply assisted throughout by ex-J Geils man Peter Wolf, and with contributions from Nils Lofgren, Vivian Campbell, Pino Palladino and Robin Beck amongst others, Gramm hurls himself through a strong set of lively and sprightly songs that prove tough enough to win over the hardened cynic. **KB**

STORM BRINGERS: Martin Aston, Kirk Blows, Jeff Clark-Meads, Karen Faux, Leo Finlay, Duncan Halland, Stu Lambert, Andrew Martin, Gareth Thompson

Reviewed by David Giles

SINGLE OF THE WEEK

TERRY, BLAIR AND ANOUCHKA: Missing. (Chrysalis (12) CHS 3381). The warmest, cheeziest and most uplifting song all year, ironically cushioning quite a sad lyric. Terry Hall's deadpan voice adds a wry, sardonic touch over Neighbours-style piano, sweeping strings and even an accordion. Has a homely quality sorely lacking in 1989 with lyrics like "taking the kids out at weekends" and a wonderful melody. The number on slot is positively drooling in anticipation.

CABARET VOLTAIRE: Hypnotised. (Parlophone (12/T/CD) R6227). It's strange that Cabaret Voltaire, whose mid-Eighties work has had such a strong influence on modern dance music, should reverse the situation and draw on house and garage music for inspiration. Ten City, Guy Called Gerald and others guest on a highly commercial track.

 STOCK IT

THE TRUDY: Destination Love. (Planet Miron (12) TDY 053). Redolent of all things Sixties and sci-fi, the band that claims to originate from the Planet Miron follow up their excellent debut with a song that could have been culled from an early Bond movie, with singer Melissa in raunchy Shirley Bassey form and Victor Champion in the background offering kitsch harmonies. Tremendous fun.

PRINCE: The Arms Of Orion. (WEA (12/T/CD) W 2757 759 922 757-7. Decidedly MOR ballad from the Batman LP which finds Prince duetting with Sheena Easton, the pair of them not sounding unlike Lionel Richie and Whitney Houston. Commercially viable, but once again "his highness" will get away with producing sub-standard floss.

RUTH JOY: Soul Power. (MCA (12/CD/T) RJT2). Spacious and seductive record by the Sheffield singer who looks set to become a major star for the Nineties. This cruises along at a leisurely tempo, creating the perfect backdrop for her fragile but resonant vocal. Like Sade meets Neneh Cherry, very plush.

INSPIRAL CARPETS: Move. (COW (12/CD) DUNG 6). Like the Trudy, the Inspirals are firmly

rooted in the Sixties, and this has a distinct Animals/Hallies feel about it. Less frenetic than their earlier records, and the swirling Hammond organ is less prominent, but still swept along on a wave of exhilaration and boasting some nice echoing choruses.

GERALD ALSTON: Stay A Little While. (Motown (12/CD) ZB 43085). Alston has one of the great soul voices around at the moment, and this song certainly does him justice. Dreamy melodies, lush chords and delicious harmonies — an irresistible portion of smooch music.

TAYLOR DAYNE: With Every Beat Of My Heart. (Arista (12) 112 706). Having made some of the best dance-pop singles of 1988, Dayne returns with a raunchier, more bluesy soul number which suggests that she is aiming at a Tina Turner-style profile. The song isn't immediate enough for massive success but its singer is evidently here to stay.

EURHYTHMICS: Don't Ask Me Why. (RCA (12/T/CD) PB 43129). A distinct improvement on the rather histrionic blues of Revival, this more subdued song allows Lennox's voice room for more expressiveness, and Stewart restrains himself admirably until an uncharacteristically twangy guitar break.

 STOCK IT

SAM DEES: After All. (RCA (12/CD) PB43139). The best in a fine week for soul singles. Dees is a legendary songwriter whose clients have included the Temptations and Gladys Knight. There's a lot of Knight in it, actually, particularly the bitter, admonitory vocal which snarls "you'll never find another sucker like me." Splendid stuff.

THE WONDER STUFF: Golden Green. (For Out/Polydor (12/CD) GONE 8). The Stuffies reveal a folkier side to their breezy powerpop in this track taken from the recent LP. Martin Bell appears playing fiddle and bonjo, creating a real campside knees-up atmosphere. The clever and typically parochial lyrics root it firmly in the West Midlands, however.

DAVID SYLVIAN: Pop Song. (Virgin (12/CD) VST1211). After the almost drearily ambient Flux And Mutability LP, Sylvian has returned to electronics and has come up with a bizarre but oddly accessible

pop single. Melodically it's superbly off-balance but there is a distinctive hook. Considering that the lyric deals with pop's "meaninglessness" or something, that's rather ironic, but Sylvian is a much-needed artist to have around.

NEW FAST AUTOMATIC DAFODILS: Music Is Shit EP. (Playtime (12) AMUSE 6). My my, we are in a caustic mood this week, what with Sylvian's single and now this wry "statement" from the Manchester indie scene. The first two tracks groan heavily under the influence of Joy Division, but the three-part title number contains some extremely good ideas. Will no doubt go down a storm with radio producers everywhere.

 STOCK IT

THE POPGUNS: Waking For The Winter. (Midnight For DONG 55. Pulsating pop at its very best, racing along at top speed like a more sophisticated Daring Buds. The Pop Guns hail from Brighton and we'll hear a great deal more from them if this is anything to go by.

 STOCK IT

SWING OUT SISTER: Forever Blue. (Phonogram (12) SWING 812). Dazzling track from their colossal LP, worthy of attention if only to rekindle interest in the album again. The arrangement is as breathtaking as ever, though perhaps a bit too dreamily slow for a big hit.

MILLTOWN BROTHERS: Which Way Should I Jump? (Big Round (12) BIG R 104). The singer in this Lancashire band sounds disconcertingly like Bob Dylan, and the music has the same expansive aspirations as those of the Waterboys. But there's a strong enough melody to keep your attention, and the guitars bite hard enough to take them seriously. Watch out for further developments.

BOB DYLAN: Everything Is Broken. (CBS (12) 6553587). Taken from the supposed "return to farm" LP Oh Mercy, this track finds Dylan doing his best to sound contemporary. For this he has to thank Daniel Lanois for keeping things interesting with his busy, intelligent production. Don't expect it to roar up the top 40 though.

TOP 20 SINGLES

1	2	YOU KEEP IT ALL IN <i>The Beautiful South</i>	Gal Discs GOD35 (F)
2	1	DRAMA! <i>Erasure</i>	Mute MUT89 (U/RT)
3	5	THE SUN RISING <i>Beloved</i>	WEA YZ414 (W)
4	3	FOR SPACIOUS LIES <i>Norman Cook featuring Lester</i>	Go Discs GOD37 (F)
5	4	STANDING THERE <i>Crochures</i>	Wonderland SHE17 (F)
6	-	UP ESCALATOR <i>Love And Money</i>	Fontana MONEY8 (F)
7	6	KENNEDY <i>The Wedding Present</i>	RCA PB43117 (BMG)
8	8	THE FAB FOUR (EP) <i>Buzzcocks</i>	EMI EM104 (E)
9	-	AMERICA BLUE <i>His Latest Flame</i>	London LON240 (F)
10	7	ARMAGEDDON DAYS ARE HERE (AGAIN) <i>The The</i>	Epic EMU10 (C)
11	9	ROAD TO YOUR SOUL <i>All About Eve</i>	Mercury EVEN10 (F)
12	11	SECRETS <i>The Firmians</i>	RCA PB43173 (BMG)
13	-	WAY OF THE WORLD <i>Max Q</i>	Mercury MXQ1 (F)
14	10	PERSONAL JESUS <i>Depeche Mode</i>	Mute BONG17 (U/RT)
15	14	BRING IT ON DOWN <i>Jesus Jones</i>	Food FOOD22 (F)
16	13	WFL (WROTE FOR LUCK) <i>Happy Mondays</i>	Factory FAC232 (F)
17	12	DON'T LET ME DOWN GENTLY <i>The Wonderstuff</i>	Polydor GONE7 (F)
18	18	BEAUTIFUL SHAME <i>Mighty Lemon Drops</i>	Blue Guitar AZUR13 (C)
19	-	TIME'S UP <i>Age Of Chance</i>	Virgin VS1133 (F)
20	-	50 SHADES OF BLUE <i>Edwyn Collins</i>	Demon D1065 (P)

CHART COMMENTARY

The Housemartins' battle is resolved as The Beautiful South fight off a late challenge from Norman Cook and emerge victorious at number one in the singles chart, displacing Erasure. Love And Money continue to do all the right things with that rather attractive guitar-soul of their's and enter at number six. Michael Hutchence's latest project, Max Q, has understandably failed to repeat INXS-like mega sales, but a respectable showing at 13 indicates the message is getting through. Meanwhile a couple of oldies and a relative newbie slip in: His Latest Flame burn bright at nine, Age Of Chance look promising at 19, and the great Edwyn Collins reminds us of where all this started with 50 Shades Of Blue. Erasure, having defied all reasonable prediction by beating Kate Bush into number one spot in the top 75 albums chart, repeat that here, with the oft misunderstood All About Eve doing their very best at number two. Clearly nobody's forgotten Jesus And Mary Chain at number four, even if their role as innovators is now over. A remotivated Primitives keep things fairly Pure at number six as Tackhead represent things more clubby down at 14. And London Records, already drowsy from the success of His Latest Flame, has to crack open another bottle for Faith No More, number 17 and looking solid.

TOP 20 ALBUMS

1	-	WILD! <i>Erasure</i>	Mute STUMM75 (U/RT)
2	-	SCARLET AND OTHER STORIES <i>All About Eve</i>	Mercury 838965 (F)
3	2	HUP <i>The Wonderstuff</i>	Polydor 8411871 (F)
4	-	AUTOMATIC <i>Jesus And Mary Chain</i>	blanco y negro BYN20 (W)
5	1	HATS <i>Blue Nile</i>	Linn LKH2 (F)
6	-	PURE <i>The Primitives</i>	RCA PL74252 (BMG)
7	3	HERE TODAY, TOMORROW, NEXT WEEK <i>The Supercubes</i>	One Little Indian TPLP15 (U/NH)
8	6	QUADRASTATE <i>808 State</i>	Creed STATE09 (I)
9	4	LIQUIDIZER <i>Jesus Jones</i>	Food FOODLP3 (E)
10	5	CANDLELAND <i>Ian McCulloch</i>	WEA WX303 (W)
11	8	ACADIE <i>Daniel Lanois</i>	Warner/Opal 9259691 (W)
12	11	SCAR <i>Lush</i>	4AD JAD911 (U/RT)
13	10	THE BIBLE <i>The Bible</i>	Ensign/Chrysalis CHEN12 (C)
14	-	FRIENDLY AS A HANDGRENADE <i>Tackhead</i>	World WRO13 (SRD)
15	17	VELVETEN <i>Transmission Vamp</i>	MCA MCG6050 (F)
16	9	PARADISE CIRCUS <i>The Lilac Time</i>	Fontana 8386411 (F)
17	-	THE REAL THING <i>Faith No More</i>	London 8281541 (F)
18	14	WAKING HOURS <i>Del Antin</i>	A&M AMAR906 (F)
19	13	DOOLITTLE <i>The Pixies</i>	4AD CAD095 (U/RT)
20	19	BUMMED <i>Happy Mondays</i>	Factory FACT220 (F)



THE TRUDY: comic capers from the Planet Miron.

15	16	HEART OF STONE CD Cher	Geffen WX 262
16	15	A NEW FLAME ★★★★★ CD Simply Red	Elektra/WEA WX 242
17	14	ADEVA ● CD Adeva	Cooltempo/Chrysalis ICTLP 13
18	4	THE TIME CD Bros	CBS 4659181
19	17	WE TOO ARE ONE ★ CD Eurythmics	RCA PL 74251
20	11	THE TWELVE COMMANDMENTS OF DANCE ★ CD London Boys	Teldec/WEA WX 278
21	12	DEF DUMB & BLONDE ○ CD Deborah Harry	Chrysalis CHR 1650
22	NEW	BIZZARO CD Wedding Present	RCA PL 74302
23	10	THE SEEDS OF LOVE ★ CD Tears For Fears	Fontana/Phonogram 8387301
24	22	TEN GOOD REASONS ★★★ CD Jason Donovan	PWL HF7
25	9	SCARLET & OTHER STORIES ○ CD All About Eve	Mercury/Phonogram 8389651
26	25	3 FEET HIGH AND RISING ● CD De La Soul	Big Life DL5LP 1
27	23	FEELING FREE ○ CD Sydney Youngblood	Circa/Virgin CIRCA 9
28	20	LIKE A PRAYER ★★ CD Madonna	Sire WX 239
29	NEW	GETAHEAD ○ CD Curiosity Killed The Cat	Mercury/Phonogram 8420101
30	21	OH MERCY ○ CD Bob Dylan	CBS 4658001
31	18	RESULTS ● CD Liza Minnelli	Epic 4655111
32	24	WHEN THE WORLD KNOWS YOUR NAME ★★ CD Deacon Blue	CBS 4633211
33	40	THE MAGIC OF FOSTER & ALLEN CD Foster & Allen	Stylus SMR 989
34	27	HUP ○ CD Wonder Stuff	Polydor 8411871

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

TOP 20 COMPILATIONS

No1	5	SMASH HITS PARTY '89 CD Various	Dover/Chrysalis ADD 8
2	2	THE RIGHT STUFF - REMIX 89 ○ CD Various	Stylus SMR 990
3	1	DEEP HEAT 4 - PLAY WITH FIRE CD Various	Telstar STAR 2388
4	4	MOTOWN HEARTBREAKERS ● CD Various	Telstar STAR 2343
5	NEW	ROCK CITY ● CD Various	Vertigo RCNTV 1
6	3	IS THIS LOVE ● CD Various	EMI EMTV 47
7	7	CHEEK TO CHEEK ● CD Various	CBS MOOD 6
8	6	RAP ATTACK CD Various	K-Tel NE 1450
9	13	DIRTY DANCING (OST) ★★ CD Various	RCA BL 86408
10	10	LEGENDS AND HEROES ○ CD Various	Stylus SMR 987
11	9	ETERNAL LOVE CD Various	K-Tel NE 1447
12	8	ITALIA - DANCE MUSIC FROM ITALY CD Various	De Construction/PL 74289
13	12	NOW! 15! ★ CD Various	EMI/Virgin/PolyGram NOW 15
14	RE	UNFORGETTABLE 2 ● CD Various	EMI EMTV 46
15	11	PRECIOUS METAL ● CD Various	Stylus SMR 976
16	15	LOVE HOUSE CD Various	K-Tel NE1446
17	RE	THE GREATEST LOVE ★★ CD Various	Telstar STAR 2316
18	16	NITE FLITE 2 ★ CD Various	CBS MOOD 8
19	14	HEART AND SOUL ● CD Various	Chart & Top/Phonogram HAS IV 1
20	RE	THE GREATEST LOVE 2 ● CD Various	Telstar STAR 2354

54	7	Alice Cooper	Epic 4651301
55	43	STEEL WHEELS CD Rolling Stones	CBS 4657521
56	38	JARRE LIVE ○ CD Jean Michel Jarre	Polydor 8412581
57	65	NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris Rea	WEA WX 200
58	42	KARYN WHITE ● CD Karyn White	Warner Brothers WX 235
59	36	AUTOMATIC CD Jesus & Mary Chain	Blanco Y Negro BYN 20
60	44	SLEEPING WITH THE PAST ● CD Elton John	Rocket/Phonogram 8388391
61	52	RAW LIKE SUSHI ★ CD Neneh Cherry	Circa/Virgin CIRCA 8
62	56	CLASSIC BLUE CD Justin Hayward/Mike Batt/LPO	Trax MODEM 1040
63	45	RETRO ○ CD Lou Reed	RCA PL 90389
64	69	BATMAN (OST) ● CD Prince	Warner Brothers WX 281
65	NEW	TRIAL BY FIRE - LIVE IN LENINGRAD CD Yngwie Malmsteen	Polydor 8397261
66	NEW	SLAM CD Dan Reed Network	Mercury 8388681
67	59	GREATEST HITS CD Five Star	Tem/RCA PL 74080
68	33	PURE CD Primitives	RCA PL 74252
69	NEW	MAX Q CD Max Q	Mercury/Phonogram 8389421
70	NEW	SILVER AND GOLD CD A.S.A.P.	EMI EMC 3566
71	RE	WATERMARK ★★ CD Enya	WEA WX 199
72	48	ANOTHER PLACE AND TIME ● CD Donna Summer	Warner Brothers WX 219
73	64	RAW ○ CD Alyson Williams	Def Jam/CBS 4632931
74	72	SINGALONGAWAYEARS ● CD Max Bygraves	Parkfield Music PMLP 5001
75	70	TRACY CHAPMAN ★★ CD Tracy Chapman	Elektra EKT 44

CD: Released on Compact Disc

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TOP 75 ARTIST ALBUMS

FOR AS LITTLE AS **25p** PER DAY YOU CAN RECEIVE VITAL INFORMATION ON...

ARTISTS' A-Z

ASAP	70	JARRE, Jean Michel	56
ADEVA	17	JESUS & MARY CHAIN	59
AEROSMITH	44	JOEL BRY	5
ALL ABOUT EVE	25	JOHN ELTON	60
BEAUTIFUL SOUTH	2	KISS	35
BLUE NILE	47	KNIGHT, Gladys & the BROS	18
BROWN, Bob	53	KNIGHT, Gladys & the BROS	18
BUSH, Kate	6	LONGHORN BOYS	20
BYGRAVES, Max	74	MADONNA	28
CARLISLE, Belinda	4	MALMSTEEN, Yngwie	65
CHARPAIN, Tracy	1075	MARTIKA	52
CHEE	15	MARX, Richard	46
CHEERY, Neneh	61	MAX Q	69
COOPER, Alice	54	MILLI VANILLI	7
CURIOSITY KILLED THE CAT	29	MINNIE LERA	31
DARBY, Terence Trent	12	MINOGUE, Kylie	3
DONALD O'DONELL	53	OCEAN, Bob	8
D'URBIGN, Chris	9	ORIGINAL CAST	37
DE LA SOUL	26	PRIMITIVES	68
DEACON, BLUE	32	PRINCE	64
DONOVAN, Jason	24	QUEEN	50
DYLAN, Bob	30	REA, Chris	57
ENYA	71	RED NETWORK, Don	66
ESQUIRE	11	REED, Lou	63
ESTEFAN, Gloria	11	ROLLING STONES	55
ESTEFAN, Gloria & MIAMI SOUND MACHINE	46	ROCK	16
EURHYTHMICS	19	ROCK	16
FINE YOUNG	42	ROCK	16
CANNIBALS	7	ROCK	16
FIVE STAR	67	ROCK	16
FORDHAM, Julia	43	ROCK	16
FOSTER & ALLEN	33	ROCK	16
GUNS N' ROSES	40	ROCK	16
HARRY, Deborah	21	ROCK	16
HAYWARD, Janis	21	ROCK	16
JACKSON, Janet	39	ROCK	16

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

KEY TO CHART
In Year
LW Last Week
WOK Week On Chart

Title Label LP No. (Distributor)
Artist (Producer) C. Cassette No./CD. Compact Disc No.

△ Indicates panel sales increase of 50.00%
* Indicates panel sales increase of 100% or more.
BPI AWARDS
● = PLATINUM (300,000 units)
* Any multiple of this level can be certified to provide for double platinum ** (600,000 units), triple platinum *** (900,000 units), quadruple platinum **** (1,200,000 units) awards etc.
○ = GOLD (100,000 units)
○ = SILVER (60,000 units)
BPI awards are made for combined unit sales of LPs, Cassettes and CDs.
Records with a dealer price of £2.79 or below require twice the sales quantity quoted above to obtain an award.

Panel sales compared to last week +9% (WEEK 43)

1	2	WILD! * Erasure (Gareth Jones/Mike Saunders/Erasure)	Mute STUMM 75 (I/RT) C:STUMM 75/CD:CDSTUMM 75
2	NEW	WELCOME TO THE BEAUTIFUL SOUTH Beautiful South (Mike Hedges)	Gal Discs AGOLF 16 (F) C:ZGOLF 16/CD:AGOLF 16
3	3	ENJOY YOURSELF ** Kylie Minogue (Stock Aitken Waterman)	PWL HF 9 (P) C:HFC 9/CD:HFC9 9
4	NEW	RUNAWAY HORSES ● Belinda Carlisle (Rick Nowels)	Virgin V 2599 (F) C:TCTV 2599/CD:CDV 2599
5	NEW	STORM FRONT Billy Joel (Mick Jones/Billy Joel)	CBS 4656581 (C) C:4656584/CD:4656582
6	2	THE SENSUAL WORLD * Kate Bush (Kate)	EMI EMD 1010 (E) C:CEMD 1010/CD:CEMD 1010
7	7	ALL OR NOTHING ○ Milli Vanilli (Frank Farian)	Cooltempo/Chrysalis CTLP 11 (C) C:CTLP 11/CD:CTCD 1696
8	13	GREATEST HITS Billy Ocean (Various)	Jive BOTY 1 (BMG) C:BOTY 1/CD:BOCD 1
9	NEW	SPARK TO A FLAME - THE VERY BEST OF * Chris De Burgh (Various)	A&M CDBLP 100 (F) C:CDBMC 100/CD:CDBCD 100
10	6	CROSSROADS ● Tracy Chapman (Kerthenbaum/Chapman)	Elektra EKT 61 (W) C:EKT 61/CD:960887
11	51	CUTS BOTH WAYS ** Gloria Estefan (Estefan Jnr/Casas/Ostwald)	Epic 4651451 (C) C:4651454/CD:4651452
12	NEW	NEITHER FISH NOR FLESH Terence Trent D'Arby (Terence Trent D'Arby)	CBS 4658091 (C) C:4658094/CD:4658092
13	19	THE SINGLES ALBUM ○ Gladys Knight & The Pips (Various)	PolyGram GKTV 1 (F) C:GKTVC 1/CD:8420032
14	8	FOREIGN AFFAIR * Tina Turner (Various)	Capitol ESTU 2103 (E) C:TCESTU 2103/CD:CDESTU 2103
15	16	HEART OF STONE Cher (Peter Asher)	Geffen WX 262 (W) C:WX 262/CD:9242392
16	15	A NEW FLAME *** Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C:WX 242/CD:2466892
17	14	ADEVA ● Adeva (Smack Prod./Paul Simpson)	Cooltempo/Chrysalis ICTLP 13 (C) C:ZCTLP 13/CD:CDCLP 13
18	4	THE TIME Bros (Nicky Graham)	CBS 4659181 (C) C:4659184/CD:4659182
19	17	WE TOO ARE ONE * Eurythmics (David A Stewart/Jimmy Iovine)	RCA PL 74251 (BMG) C:PK 74251/CD:PD 74251
20	11	THE TWELVE COMMANDMENTS OF DANCE * London Boys (Ralf Rene Moue)	Teldec/WEA WX 278 (W) C:WX 278/CD:2460362
21	12	DEF DUMB & BLONDE ○ Deborah Harry (Various)	Chrysalis CHR 1650 (C) C:ZCHR 1650/CD:CCD 1650
22	NEW	BIZZARO Wedding Present (Chris Allison)	RCA PL 74302 (BMG) C:PK 74302/CD:PD 74302
23	10	THE SEEDS OF LOVE * Tears For Fears (Tears For Fears/David Bascombe)	Fontana/Phonogram 8387301 (F) C:8387304/CD:8387302
24	22	TEN GOOD REASONS *** Jason Donovan (Stock/Aitken/Waterman)	PWL HF7 (P) C:HFC7/CD:HFC7D
25	9	SCARLET & OTHER STORIES ○ All About Eve (Paul Samwell-Smith)	Mercury/Phonogram 8389561 (F) C:8389564/CD:8389562
26	25	3 FEET HIGH AND RISING ● De La Soul (Prince Paul/De La Soul)	Big Life DLSLP 1 (I/RT) C:DLSMC 1/CD:DLSCD 1
27	23	FEELING FREE ○ Sydney Youngblood (Claus Zundel)	Circa/Virgin CIRCA 9 (F) C:CIRC 9/CD:CIRC 9
28	20	LIKE A PRAYER ** Madonna (Madonna/Leonard/Bray/Prince)	Sire WX 239 (W) C:WX 239/CD:9258442
29	NEW	GETAHEAD ○ Curiosity Killed The Cat (Paul Samwell-Smith)	Mercury/Phonogram 8420101 (F) C:8420104/CD:8420102
30	21	OH MERCY ○ Bob Dylan (Daniel Lanois)	CBS 4658001 (C) C:4658004/CD:4658002
31	18	RESULTS ● Liza Minnelli (Pat Shap Boys/James Mendelsahn)	Epic 4655111 (C) C:4655114/CD:4655112
32	24	WHEN THE WORLD KNOWS YOUR NAME ** Deacon Blue (Wame Livesey/Deacon Blue)	CBS 4633211 (C) C:4633214/CD:4633212
33	40	THE MAGIC OF FOSTER & ALLEN Foster & Allen (Eamon Campbell/Liam Hurley)	Sylus SMR 989 (STY) C:SMC 989/CD:SMC 989
34	27	HUP ○ Wonder Stuff (Pai Collier)	Polydor 8411871 (F) C:8411874/CD:8411872
35	NEW	HOT IN THE SHADE Kiss (Gene Simmons)	Fontana 8389131 (F) C:8389134/CD:8389132
36	28	ANYTHING FOR YOU *** Gloria Estefan & Miami Sound Machine (Various)	Epic 463125-1 (C) C:463125-4/CD:463125-2
37	32	ASPECTS OF LOVE Original Cast (Andrew Lloyd Webber)	Really Useful/Polydor 8411261 (F) C:8411264/CD:8411262
38	51	GATECRASHING ○ Living A Box (Various)	Chrysalis CDL 1676 (C) C:ZCDL 1676/CD:CCD 1676

39	41	RHYTHM NATION 1814 ● Janet Jackson (Various)	A&M AMA 3920 (F) C:AMC 3920/CD:CAA 3920
40	39	APPETITE FOR DESTRUCTION ** Guns N' Roses (Mike Clink)	Geffen WX 125 (W) C:WX 125/CD:924148-2
41	31	FREEDOM Neil Young (Volume Dealers/Young/Bolton)	Reprise/WEA WX 257 (W) C:WX 257/CD:9258992
42	37	THE RAW AND THE COOKED ** Fine Young Cannibals (Caz/Steels/Gilt/David Z)	London 8280491 (F) C:8280494/CD:8280492
43	26	PORCELAIN ○ Julia Fordham (Fordham/Maloney/Mitchell/Padgham)	Circa/Virgin CIRCA 10 (E) C:CIRC 10/CD:CIRC 10
44	30	PUMP ● Aerosmith (Bruce Fairbairn)	Geffen WX 304 (W) C:WX 304/CD:9242542
45	29	HOME LOVIN' MAN ○ Roger Whittaker (-)	Tembo/Polydor RWTV 2 (F) C:RWTV 2/CD:8411652
46	34	REPEAT OFFENDER ● Richard Marx (Richard Marx/David Cole)	EMI-US MTL 1043 (E) C:TCMTL 1043/CD:7963802
47	35	HATS The Blue Nile (The Blue Nile)	Linn/Virgin LKH 21 (F) C:LKHC 2/CD:LKHC 2
48	62	VELVETEEN * Transvision Vamp (Bridgeman/Held)	MCA MCG 6050 (F) C:MCG 6050/CD:DMCG 6050
49	42	CLUB CLASSICS VOL ONE * Soul II Soul (Jazzie B/Nellie Hooper)	10/Virgin DIX 82 (F) C:CDIX 82/CD:DXCD 82
50	50	THE MIRACLE * Queen (Queen/David Richards)	Parlophone PCSD 107 (E) C:TCPCSD 107/CD:PCSD 107
51	53	THOUGHTS OF HOME Daniel O'Donnell (Various)	Telstar STAR 2372 (BMG) C:STAC 2372/CD:TC 2372
52	54	MARTIKA Martika (Michael Juel)	CBS 4633554 (C) C:4633554/CD:4633552
53	49	DON'T BE CRAZY ** Bobby Brown (Various)	MCA MCF 3425 (F) C:MCF 3425/CD:DMCF 3425
54	47	TRASH Alice Cooper (Desmond Child)	Epic 4651301 (C) C:4651304/CD:4651302
55	43	STEEL WHEELS Rolling Stones (Chris Kimsey/Glimmer Twins)	CBS 4657521 (C) C:4657524/CD:4657522
56	38	JARRE LIVE ○ Jean Michel Jarre (Jean Michel Jarre)	Polydor 8412581 (F) C:8412584/CD:8412582
57	65	NEW LIGHT THROUGH OLD WINDOWS ** Chris Rea (Chris Rea/Jon Kelly)	WEA WX 200 (W) C:WX 200/CD:243841-2
58	42	KARYN WHITE ● Karyn White (L.A./Babyface/Prince/Lorber/White)	Warner Brothers WX 235 (W) C:WX 235/CD:925637-2
59	36	AUTOMATIC Jesus & Mary Chain (William Reid/Jim Reid)	Blanco T Negro BYN 20 (W) C:BYNC 20/CD:2462212
60	44	SLEEPING WITH THE PAST ● Elton John (Chris Thomas)	Rocket/Phonogram 8388391 (F) C:8388394/CD:8388392
61	52	RAW LIKE SUSHI * Neneh Cherry (Various)	Circa/Virgin CIRCA 8 (F) C:CIRC 8/CD:CIRC 8
62	56	CLASSIC BLUE Justin Hayward/Mike Batt/LPO (Mike Batt)	Trox MODEM 1040 (BMG) C:MODEM 1040/CD:MODEM 1040
63	45	RETRO ○ Lou Reed (Various)	RCA PL90389 (BMG) C:PK90389/CD:PD90389
64	69	BATMAN (OST) ● Prince (Prince)	Warner Brothers WX 281 (W) C:WX 281/CD:9259362
65	NEW	TRIAL BY FIRE - LIVE IN LENINGRAD Yngwie Malmsteen (Yngwie Malmsteen)	Polydor 8397261 (F) C:8397264/CD:8397262
66	NEW	SLAM Dan Reed Network (Dan Reed/Nile Rodgers)	Mercury 8388681 (F) C:8388684/CD:8388682
67	59	GREATEST HITS Five Star (Various)	Ten/RCA PL 74080 (BMG) C:PK 74080/CD:PD 74080
68	33	PURE Primitives (Paul Sampson/Wayne Marris)	RCA PL 74252 (BMG) C:PK 74252/CD:PD 74252
69	NEW	MAX Q Max Q (Michael Hutchence/Ollie Olsen)	Mercury/Phonogram 8389421 (F) C:8389424/CD:8389422
70	NEW	SILVER AND GOLD A.S.A.P. (Stephen Stewart-Short)	EMI EMC 3566 (E) C:TCEM 3566/CD:CCEM 3566
71	NEW	WATERMARK ** Enya (Nicky Ryan)	WEA WX 199 (W) C:WX 199/CD:243875-2
72	48	ANOTHER PLACE AND TIME ● Danna Summer (Stock/Aitken/Waterman)	Warner Brothers WX 219 (W) C:WX 219/CD:2559762
73	64	RAW ○ Alyson Williams (Alvin Moody/Vincent Bell)	Del Jam/CBS 4632931 (C) C:4632934/CD:4632932
74	72	SINGALONGAWAYEARS ● Max Bygraves (Anthony Bygraves)	Parkfield Music PMLP 5001 (BMG) C:PMCM 5002/CD:PMCD 5004
75	70	TRACY CHAPMAN *** Tracy Chapman (David Kerthenbaum)	Elektra EKT 44 (W) C:EKT 44/CD:960774-2

TOP 20 COMPILATIONS

1	5	SMASH HITS PARTY '89 Various (Various)	Dover/Chrysalis ADD 8 (C) C:ZDD 8/CD:CCD 8
2	2	THE RIGHT STUFF - REMIX 89 ○ Various (Various)	Sylus SMR 990 (STY) C:SMC 990/CD:SMC 990
3	1	DEEP HEAT 4 - PLAY WITH FIRE Various (Various)	Telstar STAR 2388 (BMG) C:STAC 2388/CD:TC 2388
4	4	MOTOWN HEARTBREAKERS ● Various (Various)	Telstar STAR 2343 (BMG) C:STAC 2343/CD:TC 2343
5	NEW	ROCK CITY ● Various (Various)	Vertigo RCNTY 1 (F) C:RCNTC 1/CD:8406222
6	3	IS THIS LOVE ● Various (Various)	EMI EMTY 47 (E) C:TCEMTY 47/CD:CEMTY 47
7	7	CHEEK TO CHEEK ● Various (Various)	CBS MOOD 6 (C) C:MOOD 6/CD:MOOD 6
8	6	RAP ATTACK Various (Various)	K-Tel NE 1450 (K) C:CE 2450/CD:NECD 3450
9		DIRTY DANCING OST * Various (Various)	CBS 84408 (BMG) C:BR 84408/CD:8D 84408
10		GENUINE AND HEROES Various (Various)	Mercury 8391131 (F) C:8391134/CD:8391132

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

MASTERFILE

IF IT'S OUT IT'S IN

See card for details

11	9	ETERNAL LOVE Various (Various)	K-Tel NE 1447 (K) C:CE 2447/CD:NECD 3447
12	8	ITALIA - DANCE MUSIC FROM ITALY Various (Various)	De Construction/PL 74289 (BMG) C:PK 74289/CD:PD 74289
13	12	NOW! 15! * Various (Various)	EMI/Virgin/PolyGram NOW 15 (E) C:TCNOW 15/CD:CDNOW 15
14	NEW	UNFORGETTABLE 2 ● Various (Various)	EMI EMTY 46 (E) C:TCEMTY 46/CD:CDP 7922352
15	11	PRECIOUS METAL ● Various (Various)	Sylus SMR 976 (STY) C:SMC 976/CD:SMC 976
16	15	LOVE HOUSE Various (Various)	K-Tel NE1446 (K) C:CE1446/CD:NECD3446
17	NEW	THE GREATEST LOVE * * Various (Various)	Telstar STAR 2316 (BMG) C:STAC 2316/CD:TC 2316
18	16	NITE FLITE 2 * Various (Various)	CBS MOOD 8 (C) C:MOOD 8/CD:MOOD 8
19	14	HEART AND SOUL ● Various (Various)	Heart & Soul/PolyGram PASTY 1 (F) C:PASTY 1/CD:8408842
20	17	THE GREATEST LOVE 2 ● Various (Various)	Telstar STAR 2316 (BMG) C:STAC 2316/CD:TC 2316

THE GRAND DADDY ★ ★ OF RAP ★ ★



SUGARHILL GANG RAPPER'S DELIGHT HIP HOP REMIX '89 BY BEN LIEBRAND



7" - SHRD 0007
12" - SHRD 0012

RELEASE DATE: NOVEMBER 6th
DISTRIBUTED BY BMG

Dance
AND DISCO

James Hamilton

C O L U M N

SO MUCH hysterical nonsense about so-called "acid house parties" has been spewed out by the tabloid press that now unscrupulous promoters have cashed in on the craze created by all the free publicity. What began as an innocent concept has, in some cases, probably turned into something more sinister, fulfilling the media's fantasies. Dating back in fact several years, the earliest out-of-town "orbital" parties always used to be very well organised, with strict admission control from jealously guarded mailing lists (like a true club), and great fun to attend. Although not exactly out of town, perhaps the best ever was held in the dinosaur hall of the Natural History Museum — how furtive can you call that?!

Ever since that era of two winters ago, just about the biggest acid house anthem at these parties has been a jerkily bounding instrumental that never stopped selling steadily and is now out again in a new remix. **RHYTHM IS RHYTHM** Strings Of Life '89 (Juan's Magic Mix) (Kaol Kat/Big Life RHYTHM 1). The music at these parties is no longer "acid house", incidentally. If it's called anything it's probably "mental", except that's getting a bit dated now, one of the current big tracks — mainly because it's been bootlegged, and fairly ineptly at that! — being the trickily fragmented more soulfully striding B-side mix of the latin hip hop **PATTI DAY** Right Before My Eyes (D.Trax CH 003), originally on **US Stairway Records**. Otherwise, Italy and the Continent in general have become the source of much that's played, just about everywhere now.

Current imports include the languidly grooving (an adaptation of the A-side's Italo hip house treatment of Going Back To My Roots) **RICH IN PARADISE** Rich In Paradise (Italian FPI Project MIX 001); **808 State** hit remaking cool Italo house **GO-NOGO** Pacific State (Paradise Remix) (Italian bhf Production 8620927-1);

excellent cool vibes tinkled loping sparse sinewy instrumental **TONY D. & the LOVETRIP Orchestra** Hauswerk (Italian Fantasy International Records FAN 1206); **Roshelle Flemming** of girl group **First Choice** sampling episodic jerkily leaping **REVOKED** Pieces (US Hat Mix 5 Inc Records HMF-117); twittery acidic though otherwise unchanged **Donna Summer** classic remaking **CARRIE ANN** featuring **Fax Yourself** I Feel Love (French Public PUB 13274-6); currently hot Italian DJ/producer created, though from two years ago, **James Brown** screams studded piano jangled chugging **D. J. LEWEL** House Machine (Dutch Taurus Records TSR3682); **Colonel Abrams**-ish gruffly mournful building punchy "garage" **REALE** I'm Not Gonna Let It Bother Me (US Active Records ACT 3060); **Stacey Parris** whispered naggingly manatanaus tightly jiggling **EDEN'S PARADISE** This Is The Dance (US Breaking Bones Records BBR-700); **Curtis Williams** produced sombre rolling swingbeat **S.O.S. BAND** I'm Still Missing You (US Tabu 429 68863); jauntily jiggling swingbeat **THE GAP BAND** All Of My Love (US Capitol V-15493).

Causing an instant storm on widely circulated white label and sure to be huge when released fully in a fortnight, with probably even greater impact than the not dissimilar **Adeva's** Respect, is the **Basement Boys** produced stunning mournfully soulful New York girl croaked **ULTRA NATE** It's Over Now (WEA YZ440T), while other UK releases include the **Stephanie Mills** aldie reviving **Soul II Soul** tempoed slinkily jaggling **INNER CITY** Whatcha Gonna Da With My Lovin' (10 Records TENX 290); excellent flawlessly simple powerful hip house **MR LEE** Get Busy (Jive JIVE T 231); squiggily thumping infectious jiggly hip house **DOUG LAZY** Let The

Rhythm Pump (Atlantic A8784T); samples punctuated jerkily skittering house, warm an impart since march,

2 IN A ROOM Somebody In The House Soy Yeah! (Kaol Kat/Big Life 2INA 1); Laoney Tunes Volume 1 culled but now also remixed, title line droning and **Led Zep** guitar quoting jumpy centering **FRANKIE "BONES" & LENNY "DEE"** Just As Long As I Got You (XL Recordings XLT 5, via CityBeat); girl rapped effective though routine hip house **FAST EDDIE** featuring **Sundance** Git On Up (D.J. international Records DJI 655366 6, via CBS); Frankfurt DJ/rapper's **WestBam** mixed jaunty if clichéd hip house **DESKEE** Let There Be House (1st Boss RUFF 5, via Big One Records); newly **Dave Dorrell & CJ Macintosh** remixed **Kevin Saunderson** created enduring (largely the basis for **The Mix Master's** Grand Piano) now pervasively pushing urgent **KAOS** Definition Of Love (Def-Ignition Of Love) (Kaol Kat/Big Life KAOS 3); chunkily remixed and reissued **Talking Heads** based proto hip house **MC FLIGHTY** Planet E (Remix) (RCA/Popular PT 49374); **High Voltage's** magpie-type aldie remaking, vintage disco breaks woven instrumental **MISTER B** Let's Get Horny (Rumour Records RUMAT 7, via Pacific); New Jersey girl wailed good friskily romping **ROQUI** You Are On My Mind (RePublic Records LIC2 025); for stranger in the B-side's better defined more funkily jiggling mixes (which'll sell it). **Shep Pettibone** remixed otherwise dull jiggly shuffling **JANET JACKSON** Rhythm Nation (Breakout USAT 673); widely regarded living soul legend's exquisite ländler weaving (well worth radio attention) **SAM DEES** After All (RCA PT 43140); **Luther Vandross**-ish starkly jittering though romantically croaked **WILL DOWNING** Test Of Time (Fourth & Broadway 12 BRW 146); by now fairly routine but still effective nervily leaping Italo house **MAURIZIO PAVESI** Love System (A1 Records 12A1 314, via BMG); **Zapp** More Bounce To The Ounce break beat backed lurching rap **RICHIE RICH** and **MC Rumble** I Can Make You Dance (Gee Street GEE T22); long delayed on UK pressings, chuggingly syncopated wardy house rap **CHUBB ROCK** with **Howie Tee** Yo Bad Chubbs (Champion CHAMP 12-215); **Peter Dinklage** produced fairly canny euro hip house **MISTER MDX & SKINNY SCOTTY** I Can Handle It (RCA PT 43106).



ON THE
STREETS
NOW!

J. J. JONES SIGN OF THE TIMES

IN THE SOULFUL
HOUSE TRADITION
OF "TEARS"

12" - SMASH 7 7" - 7SMASH 7
DISTRIBUTED BY PINNACLE

TOP Dance SINGLES

4 NOVEMBER 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	8	ALL AROUND THE WORLD	Arista 112693 (12*RR-612693) (BMG)		
2	1	WISHING ON A STAR	10/Virgin TEN(X)287 (F)		
3	10	DON'T MAKE ME OVER	Champion CHAMP(12)213 (BMG)		
4	2	STREET TUFF	Desire WANT(X)18 (PAC)		
5	3	EYE KNOW	Tommy Boy/Big Life BLR 13(T) (I)		
6	19	NEVER TOO MUCH (Remix '89)	Epic LUTH(T)12 (C)		
7	4	I THANK YOU	Cooltempo COOL(X)192 (C)		
8	9	C'MON AND GET MY LOVE	Hrr/London F(X)117 (F)		
9	30	TELL ME WHEN THE FEVER ENDED	Mercury/Phongram MER(X)310 (F)		
10	16	THE SUN RISING	WEA YZ 414(T) (W)		
11	5	THAT'S WHAT I LIKE	Music Factory MFD(T)002 (BMG)		
12	NEW	GIT ON UP	DJ Int./CBS 6553667-(6553666) (C)		
13	7	GIRL I'M GONNA MISS YOU	Cooltempo COOL(X)191 (C)		
14	14	YOUR LOVE	Trax/Radical -(TRAXT 3) (SP)		
15	NEW	GRAND PIANO	BCM BCM 344(X) (P)		
16	6	PUMP UP THE JAM	Swonard SYR(T)4 (BMG)		
17	11	THE REAL WILD HOUSE	BCM BCM 322(X) (P)		
18	15	OH WELL	Parlophone (12)R6236 (E)		
19	18	THE MESSAGE IS LOVE	Breakout/A&M USA(T) 668 (F)		
20	32	RESCUE ME	Krunch -(KR 001) (PAC)		

21	17	LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SBUK 4(T) (I/RT)
22	12	IF ONLY I COULD	Circa/Virgin YR(T) 34 (F)
23	50	YA BAD CHUBBS	CHAMP (12)215 (BMG)
24	13	RIDE ON TIME	De/Construct.PB43055(PT43056) (BMG)
25	NEW	TEST OF TIME	4th*SSB'way (12)BRW146 (F)
26	34	THE KING IS HERE/900 NUMBER	Dance Trax DRX 9 (12*RRDOBT 4) (BMG)
27	NEW	LET THE RHYTHM PUMP	Atlantic A8784(T) (W)
28	25	MELTDOWN	ITM -(ITM 101) (GAM)
29	38	I FEEL THE EARTH MOVE	CBS 6552947 (12*RR-6552946) (C)

30	26	DON'T TAKE IT PERSONAL	Arista 112634 (12*RR-612634) (BMG)
31	27	GOOD LOVIN'	CBS 6552307 (12*RR-6552308) (C)
32	NEW	THE EVE OF THE WAR	CBS -(6551266) (Imp)
33	NEW	THE THEME	10/Virgin TEN(X)285 (F)
34	NEW	I WANT THAT MAN	Chrysalis CHS(12)3369 (C)
35	20	FOR SPACIOUS LIES	Go Beat GOD(X) 37 (F)
36	NEW	THE CHASE	Kool Kat/Big Life KOOL(T)507 (I)
37	21	SUENO LATINO	BCM BCM323(X) (P)
38	49	LIVE ON STAGE	Breakout/A&M USA(T) 669 (F)
39	NEW	I CAN HANDLE IT	Mister Mixi/Skinny Scotty RCA PB43105 -(PT43106) (BMG)
40	NEW	LAMBADA	Kaoma CBS 6550117 (12*RR-6550118) (C)
41	24	NO DJ LIKE CHUCK	Mercury/Phono. MER(X)301 (F)
42	NEW	A TRACK WITH NO NAME	W.A.R.P. -(WAP1) (I)
43	36	CASANOVA (RAISING HELL REMIX)	Jazz & The Brathers GrimmProd House -(PNT 008R) (PAC)
44	NEW	KEEP ON REACHIN'	Kelly Charles/J Bratton Champion CHAMP(X)1214 (BMG)
45	40	ALL I WANT FROM YOU	Motown ZB43233 (ZT43234) (BMG)
46	33	THEME FROM S'EXPRESS	Rhythm King LEFT 21(T) (I)
47	29	BUST A MOVE	Delicious BRW137 -(12BRX137) (F)
48	RE	BRING FORTH THE GUILLOTINE	Silver Bullet Tam Tam 7TTT013 -(TTT013) (P)
49	41	(YOU'RE MY ONE AND ONLY) TRUE..	Breakout/A&M USA(T)671 (F)
50	NEW	DEPTH CHARGE (HAN DO JIN)	Vinyl Solution -(STORM 8) (P)

JET STAR RECORDS ADVERTISEMENT

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(6)	TAKE YOU TO THE DANCE	Anthony Mako/Daddy Lizard	SCT 3	
2	(2)	LOVE IS THE POWER	Sanchez	Penthouse PH 022	
3	(4)	GUN IN A BAGGY	Little Lenny	Steeley & Clevee SV 02	
4	(5)	NAH SKIN UP TIGER		Penthouse PH 021	
5	(4)	OVER SIZE MAMPIE	Gregory Pack	Steeley and Clevee VPRD 438	
6	(8)	DONT ASK MY NEIGHBOUR	Kofi	ARW/A&R 92	
7	(14)	DREAD A WHO SHE LOVE	Mack B and Kofi	ARW/A&R 92	
8	(1)	COME BACK TO ME	Anthony Mako and Tiger	Techniques WRT 47	
9	(9)	EXTRA CLASSIC SUPERFANTASTIC	Vivian Jones	Living Room IM 027	
10	(13)	LOVE ME BABY	J.C. Lodge and Tiger	Greenleaves GRED 253	
11	(11)	HALF KEY DRIVE	Rappa Roberts/Tippa Lee	Greenleaves GRED 248	
12	(15)	SUPERWOMAN	Flourette Edwards	Steeley and Clevee SCT 2	
13	(20)	EMERGENCY	Adenstration	Grave and a Quarter CRD 007	
14	(16)	WHY	Fighly and Colonel Mile	Offbeat Possee OFFBEAT 1201	
15	(12)	THERE SHE GOES AGAIN	Leroy Mafu	Mafu & Flazy MF 010	
16	(32)	WICKED IN BED	Shabba Rankis	Digital B/DBT 1	
17	(19)	DREAMERS	Private Collection	Mafu and Flazy MF 0011	
18	(31)	PROPHECY	Freddie McGregor	White Label SCT 4	
19	(25)	GIVE ME THAT TOUCH	Deborah Glasgow	Greenleaves GRED 255	
20	(21)	DONT BE CRUEL	Thriller U.	Mixing Lab ML 252	

TOP 10 ALBUMS

1	3	QUADRASTATE	Creed STATE 004 (I)
2	8	2 X 2/ALL OR NOTHING	Cooltempo CTLP11/ZCTLP11 (C)
3	1	THE ICEBERG/FREEDOM OF SPEECH	Ice-T Sire/Warner Bros WX 316(C) (W)
4	6	ADEVA!	Cooltempo CTLP13/ZCTLP13 (C)
5	2	DEEP HEAT - 4 PLAY WITH FIRE	Various Telstar STAR2388/STAC2388 (BMG)
6	RE	3 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSMC1 (I)
7	4	THE RIGHT STUFF-REMIX 89	Various Stylus SMR990/SMC990 (STY)
8	5	IT'S A BIG DADDY THING	Big Daddy Kane Cold Chillin' WX305/WX305C (W)
9	9	STRAIGHT OUTTA COMPTON	N.W.A. RUTHLESS BRLP534/BRCA534 (F)
10	NEW	THE BIZ NEVER SLEEPS	Biz Markie Cold Chillin' 9260031/9260034 (W)

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	(1)	REGGAE HITS VOL 6	Various Artists	Jet Star JELP 1006	
2	(2)	ON AND ON	Thriller U	Mixing Lab ML 002	
3	(6)	RHYTHM DISTRESS	Various Artists	Greenleaves GRED 137	
4	(3)	LOVE AFFAIR	Frannie Paul	Techniques WR 22	
5	(5)	FOLLOW ME	Clémentine	Blue Mountain BMLP 028	
6	(4)	LOVE AFFAIR	Frannie Paul	Techniques GREL 134	
7	(7)	COUNT OUT	Flourgan	Greenleaves GREL 134	
8	(10)	GOOD TO BE TRUE	Thriller U/A Tibet	DB BVPRL 1062	
9	(14)	PINCHERS MEETS SANCHEZ	Finchers and Sanchez	Extremator EXTLP1	
10	(15)	BLACK WITH SUGAR	Kofi	Armo ARBP 042	

NEW RELEASES DISCO 45s

I'M GONNA MISS YOU	Fire & Ice	Top Priority TOP 2
ROUGH RANKIN' TIGER	Tiger	Penthouse PH 020
I NEED YOUR LOVING	Nerious Joseph	Fine Style FS 026

NEW RELEASES — ALBUMS

IOU	Gregory Isaacs	Greenleaves GREL 136
CHEATING HEART	Rocky Campbell	Angello Records ANGLP 0010
AT LAST	Dedra Wilkins	Fut Edition FELP 14

TOP 10 BUBBLERS

1	RHYTHM NATION	Janet Jackson	A&M USA(T)673 (F)
2	WELCOME/YO	Gino Latino	Harbour Light -(HL 1006) (Imp)
3	DOUBLE STANDARD	Dee Lewis	Mercury DEE(X)5 (F)
4	JUST AN ILLUSION	Imagination	Honeybee/Stylus HONEY(T)10 (P)
5	GET BUSY	Mr. Lee	Jive (USA) -(12741JD) (Imp)
6	JOURNEY INTO DREAM	DTR	Nugroove -(NG029) (Imp)
7	JAFFACAKES	Ratpack	Radical (R)PACK 1 (SP)
8	JUST AS LONG AS I GOT YOU	101	Subway SPEED0037 -(SPEED003) (I)
9	STREETLIFE	Streetlife	Dance Music (7)STRE2 (SP)
10	DROID	Hypnosis	Debut -(DEBTX3083) (PAC)

ORGANISED RHYME



LP- DUKE 1. CASSETTE - DUKE 1C
THE LONG AWAITED ALBUM
ON THE STREETS
NOVEMBER 6TH

AIR PLAY

AIRWAVES

The Power Station goes for 'radio style TV'

by Bob Tyler
BRITISH SATELLITE Broadcasting has appointed Palace Television, a deal worth £30m over five years, to provide programming for its music channel The Power Station.
The new channel, which will open when the satellite company begins broadcasts next spring, will offer up to 18 hours a day of youth programming based on music videos. Joint managing director Nik Powell says the new channel will create another 40 jobs "as in radio, we will need writers and researchers in addition to our existing staff of 70."
Powell hopes that the radio style

of The Power Station will create a product of more than just videos. He plans to have features, interviews, quizzes and comedy. "We want to get audience involvement in a way similar to radio."
Palace Television is part of the Polce group founded by Powell and Stephen Woolley. It has produced several pop promos for bands including U2, Pet Shop Boys and Squeeze. Through its film division Polce Productions, the company has had many successful hit films.

In addition to the programming provided by Polce, The Power Station's managing director Bob Hunter announced that EurAm Network Ltd will provide the channel with rock and pop concerts. EurAm is a joint venture between Elephant House Productions and Radio Vision International. Hunter says that its task will be to provide special concerts and other events throughout the year. Neville Bolt of Elephant House adds "at least once a month we will be screening live concerts of some of the biggest names in the world". Many of these however will only be available to the viewer through a "pay-per-view" system adds Hunter. He sees the exclusive UK coverage as an advantage when negotiating TV rights "unlike other satellite channels we will only serve the home market". EurAm plans to model the concert side in a similar way to the States, where viewers pay as much as \$12 to watch a live concert.



THE POWER STATION

WNK signs PPL contract

by Dave Laing
WNK, the North London black music station, has become the first incremental radio company to sign a contract with copyright body Phonographic Performance Ltd.

Joe Douglas, managing director of WNK, says that talks with PPL were "a bit shrewd, a bit tight" but that he agrees with the principle of "pay-for-play". WNK shares its Haringey frequency with London Greek Radio, but Douglas says that of his 12 hours a day programming, some 80 per cent will be records. The station officially went on air yesterday (Sunday 30).

PPL chairman John Brooks says that the deal proves that the view

that copyright licensing would act as a brake on the development of radio is now dispelled. "We are committed to helping the new breed of radio stations get started." He adds that further agreements between PPL and incrementals are on the verge of being concluded.

The incremental contracts offered by PPL contain many elements from the existing agreement with ILR stations but are also comparable to the deals made with non-AIRC stations like Novo and Sky Radio. They are designed to run in parallel with the current "temporary" arrangement between PPL and AIRC and will be replaced when PPL and AIRC come to a long-term agreement.

Celebrations afoot for Cole Porter

by Stu Lambert
INITIAL FILM and Television has announced a significant project commemorating the 100th anniversary of the birth of Cole Porter. A 90-minute TV special is planned, with simultaneous worldwide transmission in autumn next year and a video and album will also be released.

Low Reed, Neneh Cherry, David Byrne, Fine Young Cannibals, Aztec Camera and Les Negresses Vertes have already pledged their support for the project, and will be doing their own versions of classic Cole Porter numbers like I Get A Kick Out Of You and Begin The Beguine. The Thompson Twins have already recorded Who Wants To Be A Millionaire? Visuals for the tracks have also attracted exciting names, including David Byrne, Spike Lee, Penelope

Speeris, Mondino and John Maybury. Production will start later this year with producers Leigh Blake and Debbie Mason and executive producers Scott Millaney and Malcolm Gerrie. Director of Initial, Gerrie comments: "This will be a major international production for next year."

International representation of the programme will be handled by Granada International Television. Mark Young, director of Granada, says: "We are very pleased to bring the celebration of this great artist to the worldwide audience. It's especially exciting that so many terrific artists and directors are so enthusiastically involved."

All mechanical royalties for the project have been waived, and the proceeds will go to a special trust for AIDS research.

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

ARTIST	TITLE	LABEL	RADIO 1		RADIO 1		REGIONAL		LAST WEEK'S CHART
			W 26-10	T 26-10	W 25-10	T 25-10	W 26-10	T 26-10	
ADEVAI	That's You	Cooltempo	21	19	A	A	33	30	17
ALARM	THE A New South Wales	IRS	5	7			7		
AND WHY NOT?	Restless Days	Island	9	11	B	B	17	13	45
AVERAGE WHITE BAND	Spirit Of Love	Polydor	4				10		
BAKER, ARTHUR	The Message Is Love	Breakout	17	18	A	A	33	29	40
BELOVED	The Sun Rising	WEA	15	8	B	B	24	15	37
BROOKS, ELKIE	Shame	Telstar					16	13	
BROTHER BEYOND	Drive On	Parlophone	12	12			28	21	
CARLISLE, BELINDA	Leave A Light On	Virgin	21	21	A	A	42	39	4
CHER	If I Could Turn Back Time	Geffen	10	8	B	B	39	35	
COLLINS, PHIL	Another Day In Paradise	Virgin	16		B		31		
COOK, NORMAN feat. LESTER	For Spacious Lies Go!	Go!	6	7			25	20	48
D.A.D.	Sleeping My Day Away	WEA	8	7					90
DAYNE, TAYLOR	Win Every Beat Of My Heart	Arista					13		
DE LA SOUL	Eye Know	Big Life	17	18	A	A	26	16	16
DIAMOND, NEIL	This Time	CBS					12		
D-MOB	C'mon And Get My Love	ffrr	9	5	B		22	13	23
DYLAN, BOB	Everything Is Broken	CBS	5						
ELECTRIBE 101	Tell Me When The ...	Mercury	10	4			13		42
ERASURE	Drama	Mute	13	17	B	A	24	33	27
EURHYTHMICS, THE	Don't Ask Me Why	RCA	16	14	B	B	37	31	
FINE YOUNG CANNIBALS	I'm Not The Man	London	4				22		
FISH	State Of Mind	EMI	4				24	13	42
FRESH 4	Washing On A Star	10		4			24	22	11
FUZZBOX	Walking On Thin Ice	WEA	8	4	B		16	12	
GUN	Inside Out	A&M	5				7		
HARRY, DEBORAH	I Want That Man	Chrysalis	18	20	A	A	40	40	14
HENLEY, DON	New York Minute	Geffen	14		B		21	13	
HIS LATEST FLAME	America Blue	London		8			17	9	85
IMAGINATION	Just An Illusion	Stylus	4						
JACKSON, JANET	Rhythm Nation	Breakout	16		A		15		
JACKSON, JERMAINE	Don't Take It Personal	Arista					19	17	69
JACKSON, JOE	Down To London	A&M	4				6		
JESUS LOVES YOU	After The Love	More Protein	5						
JIVE BUNNY & MASTERMIXERS	That's What I Like	Music Factory	9	6			34	30	1
JOEL, BILLY	We Didn't Start The Fire	CBS	13	22	B	A	38	41	9
JOHN, ELTON	Sacrifice	Rocket	7	4			29	20	
JOHNNIE O	I'm Not Gonna Stand For This	PWL	10	12	B	B	12	12	
KRAVITZ, LENNY	Let Love Rule	Virgin America	8	6					
LEVEL 42	Take Care Of Yourself	Polydor	6	7			29	18	39
LIGHTNING SEEDS	Joy	Ghetto					11		
LINS, IVAN	You Moved Me To This	Warner Brothers	4						
LIVING COLOUR	Glamour Boys	Epic					18	15	86
LIVING IN A BOX	Room In Your Heart	Chrysalis	20	15	A	A	40	41	7
LOVE AND MONEY	Up Escalator	Fantasia	12	9	B	B	10	11	79
MARTIKA	I Feel The Earth Move	CBS	15	12	B	B	39	35	15
MARX, RICHARD	Angelia	EMI-USA	5				9		
MILLI VANILLI	Girl I'm Gonna Miss You	Cooltempo	15	16	A	A	41	39	2
MINOGUE, KYLIE	Never Too Late	PWL	11		B		36		
MOORE, GARY	Living On Dreams	Virgin	5				11		
MORRISON, VAN	Orangefield	Mercury	7	8			9	7	
OH WELL	Oh Well	Parlophone	17	18	A	A	28	24	28
ORELLANA, RAUL	The Real Wild House	BCM	4	8			18	15	29
POCO	Call It Love	RCA	5	4			18	12	
PRINCE/EASTON	The Arms Of Onan	Warner Bros	7				27	15	
QUEEN	Scandal	EMI	8	17	B	B	36	34	25
QUIREBOYS, THE	7 O'Clock	Parlophone	8	8			5		
REA, CHRIS	The Road To Hell (Part 2)	WEA	19	24	A	A	41	39	12
REBEL MC	DOUBLE TROUBLE	Street Tuff	21	21	A	A	20	15	3
REID	Lovin' On The Side	EMI		4			16	18	71
RICHARD, CLIFF	Lean On Me	EMI	18	18	A	A	35	38	21
RONSTADT, LINDA	Don't Know Much	Elektra	16	10	A				
ROXETTE	Listen To Your Heart	EMI		4			29	31	62
SHOCKED, MICHELLE	On The Greener Side	London	7				10		
SIMPLY RED	You've Got It	WEA	23	11	A	B	39	34	52
SOMMERSVILLE, JIMMY	Comment Te Dire Adeu	London					17		
STANSFIELD, USA	All Around The World	Arista	25	20	A	A	37	28	13
STATUS QUO	Nai Ai Ai	Vertigo	5				23	18	50
STREISAND, BARBRA	We're Not Makin' ...	CBS					19	22	88
SWING OUT SISTER	Forever Blue	Fantasia					26	12	
SYBIL	Don't Make Me Over	Champion	11	5	B		18	9	
TEARS FOR FEARS	Women In Chains	Fantasia	5				14		
TERRY, BLAIR & ANOUCHKA	Missing	Chrysalis	7	7	B		16	18	
TRANSMISSION VAMP	Born To Be Sold	MCA	8	11	B	B	20	21	
UB40	Homely Girl	DEP International	4						
VANDROSS, LUTHER	Never Too Much	Epic	12	10	B		31	16	31
WATERFRONT	Move On	Polydor	5				12		
WAX	Anchors Away	RCA	8	11			12	13	95
WILLIAMS, GEOFFREY	Blue	Affinity	5				5		
WONDERSTUFF, THE	The Golden Green	Polydor	11				8		
YOUNGBLOOD, SYDNEY	If Only I Could	Citica	14	20	B	A	35	35	10

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

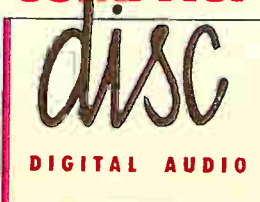
B R I E F S

● TOP TRADITIONAL musician and producer Donal Lunny is set to be musical director of a new television series on the history and influence of Irish music which will be aired early in 1992.

Entitled Bringing It All Back Home, the series will include artists such as U2, The Chieftains, Clonard, Hot-house Flowers, The Everly Brothers, Emmylou Harris, Rory Gallagher, and many more, in addition to archive material.

● KNBC, THE new incremental station for Kettering, Northants, is aiming for a December start for its AM waveband oldies service. However, KNBC programme director Howard Rose says that he is experiencing some difficulties in obtaining old records. "Unlike existing stations which have a narrow format of oldies, we will be playing the full range, from the Fifties to the Seventies," he says. Rose will be glad to hear from any companies wishing to clear old vinyl.

COMPACT



NO	ARTIST	TITLE	LABEL
1	STORM FRONT	Billy Joel	CBS
2	RUNAWAY HORSES	Belinda Carlisle	Virgin
3	WELCOME TO THE BEAUTIFUL SOUTH	Beautiful South	GOI
4	WILD, ERASURE	Erasure	Mute
5	THE SENSUAL WORLD	Kate Bush	EMI
6	SPARK TO A FLAME - THE VERY BEST	Chris De Burgh	A&M
7	NEITHER FISH NOR FLESH	Terence T. D'Arby	CBS
8	ALL OR NOTHING	Milli Vanilli	Cooltempo
9	CROSSROADS	Tracy Chapman	Elektra
10	FOREIGN AFFAIR	Tina Turner	Capitol
11	GREATEST HITS	Billy Ocean	Jive
12	CUTS BOTH WAYS	Gloria Estefan	Epic
13	THE SINGLES ALBUM	Glodys Knight/Pips	PolyGram TV
14	THE SEEDS OF LOVE	Tears For Fears	Fantasia/Phonogram
15	WE TOO ARE ONE	Eurythmics	RCA
16	HEART OF THE STONE	Cheer	Geffen
17	ROCK CITY	Various	Virgin/Phonogram
18	A NEW FLAME	Simply Red	Elektra
19	DEE DUMB & BLONDE	Deborah Harry	Chrysalis
20	ADEVAI	Adeva	Cooltempo

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Students taken for granted

by Ian Gittins

DOES ANYONE really care about student radio? Does it have a part to play as a promotional outlet for the record business? Major labels seem to think not. Yet all indications are that a huge chance for companies to air their new product to a receptive audience is being missed for the sake of a few free promo copies.

The National Association Of Student Broadcasters (NASB) currently boasts 18 members. This translates into 18 radio stations serving an audience of young people very likely to be keen record-buyers. Yet evidence is that this sector is ignored by the giants of the industry. Very few companies think to include student radio in their mailing-list of new releases.

Gary Keown, director of NASB, explains: "It's very rare for student stations to get any help from the majors, with the exception of CBS. I suspect labels draw the line at student and hospital radio because they think it's not important enough. But the two are very different. Student radio is a good facility for up-and-coming bands and touring bands. It plays to a very definite socio-economic group, all between 18 and about 23, who

do go out and buy singles and albums, just as they go to the cinema and eat out. The companies forget — university social life is very music-based."

CBS receives good mentions from all student stations, as do independent promotions company Streets Ahead. Yet apart from these, and a few indie labels, it seems nobody sends records to college radio. And there's a shortage of horror stories. Dave Wallbanks, of Bradford University's Radio Ramair, describes the problems of running a radio station without records, and the industry's lack of willingness to help.

"We get very few records from companies, which means we have to buy them on the £15 per week the student union gives us. Obviously, we can't get all we need with that. Last year we sent 40 letters to different labels, and only got seven replies. They don't want to know. Yet our audience potential is 1,800 people, and research shows 50 per cent listen more than four times a week."

The majors' reluctance to supply college radio with their product appears astonishing, considering the audience profile and the number of potential buyers a single copy of a record can reach. Dave

Ensell, of London's Imperial College Radio, develops this theme.

"Basically, we play records to the people most likely to buy them; the young twenties age group. And at lunchtime, we're piped into the canteens and eating places on campus, which means we're heard by 3,000 people. In the evenings, it's probably around 1,000. We get £30 from the student union towards costs, and also run outside discos to try and get funds to buy records. But we can't always do it. There's always money problems!"

Kyle Lindsay, station manager of University Radio Hull, has the same story of writing to all labels and getting response only from CBS and a few indies such as Beggars Banquet. His station broadcasts to 2,000 students a day, yet relies on the DJs bringing in their own collections to play on air. He has thoughts on why the college network gets such short shrift:

"I suspect they're hesitant to help because we're not networked stations. So they think 'Why bother?' We're lucky — we can sometimes strike deals with local record shops and get records to do a review show. But I think companies should remember the student body is a major force in record-buying. They're people from 18 to 25 who

Current Student Radio Stations

RADIO AIRTHEY, CSA Offices, Stirling University, Stirling FK9 4LA.
 UR BAILRIGG, Fylde College, Lancaster University, Bailrigg, Lancaster LA1 4YS.
 UR HULL, Taivo House, Hull University, Gottingham Road, Hull HU6 7XR.
 IMPERIAL COLLEGE RADIO, Southside, Princes Garden, London SW7 1LU.
 UR BRUNEL, Brunel University, Kingstan Lane, Uxbridge, Middlesex UB8 3PH.
 UR EXETER, Devonshire House, Stacker Road, Exeter EX4 4PZ.
 UR NOTTINGHAM, Students Union, University Park, Nottingham NG7 2RD.
 UR YORK, Alcuin College, University Of York, Heslington, York YO1 5DD.
 RADIO RAMAIR, University of Bradford, Richmond Road, Bradford BD7 1DP.
 C-AIR SWANSEA, Mandela House, University College Swansea, Singleton Park, Swansea SA2 8PP.
 UR WARWICK, Student Union, Warwick University, Coventry, West Midlands CV4 7AL.
 UKC RADIO, Eliot College, The University, Canterbury, Kent CT2 7NX.
 UR BATH, Student Union, Bath University, Claverton Down, Bath BA2 7AY.
 RADIO SURREY, Surrey University, Guildford, Surrey GU2 5XH.
 CAMPUS RADIO HATFIELD, Hatfield Polytechnic Student Union, Hatfield, Herts. AL10 9AB.
 LOUGHBOROUGH CAMPUS RADIO, c/a The Past Room, Loughborough University, Ashby Road, Loughborough, Leicestershire.
 UNIVERSITY RADIO ESSEX, Wivenhoe Park, Colchester, Essex CO4 39Q.
 RADIO POLYVINYL, Room 40, Farstor Building, Sunderland Polytechnic, Chester Road, Sunderland, Tyne and Wear.
 ● More information on the National Association Of Student Broadcasters can be obtained from: Gary Keown, 35 Snowden Drive, West Hendan, London NW9 7RE.

buy singles, then buy the albums those singles promote!

What is most striking is the potential size of the market being missed by record companies neglecting the student sector. NASB helps stations by liaising between them, sorting out PPL and licensing, and trying to attract advertising. Yet they can only do so much.

Certainly, our college radio system compares feebly with the States, where all stations broadcast on FM and hold a pivotal place in the record industry. Cathy Richardson of Streets Ahead, contends: "Basically, the industry provides a pathetic service, with no consist-

ency. We try to show labels the potential in the student market, and we do get some support, but most of the companies just want everything hard and fast, and it's difficult to show them there can be an alternative way of going about things: yet as more small gigs are lost, the student circuit becomes even more important. It's vital for the industry students are kept well-informed."

It remains an anomaly that the music industry neglects student radio — 18 copies of a new release, sent to colleges, could reach a possible 90,000 listeners. Not a figure to be ignored.

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

BRMB FM

BIRMINGHAM IR station BRMB went FM-only in April; sister station XTRA-AM offers Gold programming on medium wave. Programme controller for both stations is Phil Riley, who feels "BRMB's only competition comes from Radio One."

PLAYLISTS

Sydney Youngblood, Wet Wet Wet and Billy Joel are among the artists on heavy rotation — 20 plays a week — at the moment; local boys The Wonder Stuff dropped to the B-list this week, where they join Cher, Milli Vanilli and fellow-Brummies And Why Not. Head of music Robin Valk stresses BRMB's attention to local sales — the station uses a locally-slanted analysis of the MRIB chart. Lilac Time give local flavour to the low-rotation list, with Tracy Chapman and Shakespear's

Sister among the records which "sound good to us and we think are going to go up," says Valk. Riley plans to reduce playlist emphasis and programme more Seventies music; he feels the period that nurtured Bowie, Queen and 10cc is wrongfully neglected. John Slater's evening rock show heads the specialist programmes, featuring indie bands and local talent five nights a week, 7-10pm. On Fridays Beverley Napier-Barrett plays reggae and Raj Ram presents a Bhangra programme. Valk delivers Saturday's rock show and on Sundays the dance scene is surveyed in Stepping Out.

PRESENTERS

Simon Davies and Deborah Kinch present BRMB's early show, followed by Ian Hardy, Graham Tarrington and Phil Holden. Hardy then presents a chart show with the West

Midlands chart, CD charts and specialist charts. Slater's indie show is followed at 10pm by Nick Meanwell, with Phil Upton recently taking on the overnight slot. Holden's "weird sense of humour" earns him a strong audience reaction and Riley's vote for most popular DJ.

AUDIENCE

BRMB's audience is predominantly 15-34 years old and mostly male — Riley attributes this to the comprehensive sports coverage and higher use of FM by men. The Central England Radio Group — BRMB, XTRA and Mercia Sound — publishes figures as a group, though Riley says that all the individual stations are expanding and healthy. The group figures include a five per cent increase in reach to 38 per cent, listening hours rising from 11.5 to 13.7 hours and a total listenership of 13m.
 STU LAMBERT

R E V I E W

BIG WORLD: Zenith North/Picture Music International. Series Producers: Dele Oniya. Channel 4 October 17 1989. 11.15pm. World Muzak? The cafe's gone, replaced by a shop window full of glossy knock-knacks for the well-heeled. In the new series of Big World, world music has become fodder for repackaging into a bland, mass-appeal commodity.

Tina Turner trots out the same old AOR again, Dave Stewart puts on his record company boss hat to showcase the remarkably unadventurous signings to his Anxious label, Zimbabwean John Chibadura offers more of that endless, identical Bhundu-by-the-yard. Betcha black music aficionados don't buy it, ar

Jesus Jones' token hip-hop noises welded on to third-rate thrash, or the nondescript Stereo MCs. It's all being done more vibrantly by others. The previous of next week's Panisian visit was the only moment of interest.

We know from his radio shows that Any Kershaw's not scared of the real thing, so it's not his fault, and it can't be Mariella Frostrup's fault because she's pure PR — watching the two of them recalls radio's presenters/weathering format — but someone, somewhere can't handle raw music, can't put a good, thematic pacey show together, can't transcend the limitations of the formula set long ago by the Whistle Test.
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ON THE STREETS NOW

IT IS just over a year since the official UK launch of CDV but the format is still very much in its infancy. However, PolyGram's commercial director Peter Rezon, one of the key people guiding the fortunes of CDV, is confident about the growth pattern and dismisses the criticisms of others. "Progress has been satisfactory — it has been a slow build. You can't expect the market to expand too rapidly, it's a question of building the consumer's confidence and getting them used to the product," he says.

PolyGram has a major marketing campaign lined up for CDV this autumn. The three-pronged promotion includes a special package between PolyGram and Philips, whereby the latter is spending £150,000 with the two hardware chains Laskys and Dixons promoting its CDV player. The former will promote the hardware as a stand-alone player and Dixons will promote it as part of a general hardware package.

On the software side, PolyGram is mounting a £400,000 advertising campaign which will run through November and December and include national press, leisure and hi-fi magazines, and colour supplements. There will also be co-operative advertising with

leading independent retailers, and full-colour catalogues for the consumers.

Rezon points out: "Overall, CDV in Japan is classified as a major success story, with some 1.6m players in the marketplace there and 7,500 titles of

laser disc and CDV product also available. In the US there are about 400,000 players. Europe and the UK are a long way behind these markets but we will be seeing many developments during the next few months. Warners and CBS are

looking to produce discs in 1990. CBS Fox and RCA Columbia are also releasing big film titles for the CDV format in Europe with titles like The Blue Lagoon, Ghostbusters, Krull and Platoon, which can only help.

"What we need to get over to people is more information about CDV. Hopefully that will be achieved with our autumn promotion campaign which informs the potential consumer what CDV is all about and of the wide range of titles that is available," Rezon adds.

In the UK there are now about 200 pop and classical music CDV titles available, with a further 20 being released this autumn, and another batch of releases in January. Among the major rock names having CDV product released are Pink Floyd (with their film The Wall), Big Country, Prince, Elvis Costello, The Police, Sting, Level 42, Janet Jackson and Fine Young Cannibals.

"We are talking to quite a few film companies at the moment — including Vestron and Virgin Vision — and hopefully some major movie titles will become available during 1990," Rezon says.

Rezon also cites the arrival of a new CDV player in the first quarter of 1990 as another boost to the medium. "Additionally other record companies are showing interest in the CDV format, having held back until now. I'm not too disappointed at the apathy that those companies have shown so far,

exactly the same thing happened with the compact disc when that was first launched. It took at least 18 months before that was widely accepted."

Consumer profile, he reports, has followed very much what PolyGram expected — "They are people who are looking for a better CD player and of course your audiophile enthusiasts. What has surprised us though is the interest coming from people who are into video as opposed to music. Quite a lot of consumers have been asking for specific interest titles, which proves that CDV isn't elitist. Currently there are between 8,000 and 10,000 CDV players in the marketplace, next year we expect to see that figure doubled at least, and so far we have about 125,000 CDV software pieces which isn't bad for a new format.

Rezon adds: "Those dealers who have been backing CDV have reported a lot of consumer interest. Those who aren't yet stocking it have to remember that unlike CD which was unique in that it was a brand new sound carrier, CDV is following on from the CD and video but growing at a much slower rate. It will be at least a couple of years before it becomes a mass market."

Geoff Kempin, managing director of PolyGram Music Video, predicts: "CDV is set for a very successful period. To date it has been a case of being visionary and having belief in the product that we have released. Certainly our research shows that everyone who has seen CDV in-store has been totally won over by the format."



Chris White on PolyGram's bid to bolster the profile of the nascent CDV market

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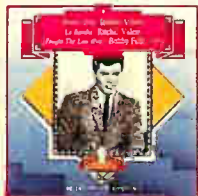
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WITH CD continuing to make its steady ascent in popularity it's not surprising that this autumn's marketing campaigns are featuring a CD push over the other two formats — albeit in quite a subtle form.

Virgin general manager Mark Williams points out: "Just in terms of things like where you'd normally have put 'LP, cassette, CD' of the bottom of an ad or a piece of point-of-sale — if you look now they tend to say 'CD, cassette, LP.' That's the order of priority. And if you're using a pock shot in an ad, instead of a 12-inch square that people might perceive as an album, now there are a lot of block lines going down the left hand side, looking like CDs."

This autumn is seeing a lot of little block lines down the left hand side of:

RCA: The Eurythmics album; the Primitives' Pure, a Five Star Greatest Hits album, and an album Starship.

Julian Wall: "I would think the Eurythmics is a very high CD seller, and Starship has the potential to be as well. Five Star not so much, although very heavy on cassette, and the Primitives I wouldn't think are particularly outstanding on CD — more vinyl and cassette.

The subtle sell

Obviously we are cognisant of the opportunities of emphasizing CD, by putting extra tracks on it and making the packaging a little bit different."

Virgin: Two major albums with Belinda Carlisle's second album Runaway Horses and the new Jim Steinman project, Pandora's Box.

"Obviously we'll be re-promoting the Donny Wilson album, and the Kirsty MacColl album," says Mark Williams, "and we've also re-promoted Wendy & Lisa. Our big three releases are Roy Orbison's Black And White Nights album, and UB40's Labour Of Love Part II and the new But Seriously... album from Phil Collins, of which CD is expected to constitute a significant percentage of its sales."

EMI: CD is at the forefront of major campaigns for Cliff Richard's Stronger album, DuranDuran's Decade featuring greatest hits and Climie Fishers' Coming In For The Kill.

Mike Andrews: "At EMI we've probably got one of the

most polarised mixes. At one end of the spectrum is Cliff Richard, who's still got a very high vinyl percentage and is relatively low on CD, right through to Pink Floyd, who are incredibly high on CD."

Chrysalis: Deborah Harry's Def, Dumb & Blonde is expected to have a strong CD and cassette bias, along with the Milli Vanilli album 2x2, and a new (as yet untitled) offering from Billy Idol.

Phonogram: CD highlights are expected to be Tears For Fears' Sowing The Seeds Of Love and Wet Wet Wet's Holding Back The River.

Island: CD contenders include NWA's Straight Outta Compton, the new Melissa Etheridge album Brave And Crazy, the Claytown Troupe debut Through The Veil, Roger Christian's first album Check Mate, Visions Tale from Courtney Pine, Paul Rutherford's first album, Oh World, and Come Together As One, the second album from Will Downing.

Arista: Debut albums from Furniture and 16 Tambourines, an album of original material from Eartha Kitt, new albums from Jermaine Jackson and Dionne Warwick, a re-working of the Anderson Bruford Wakeman Howe album promotion to coincide with the band's UK tour in October, and the second album from Exposé, whose debut sold over two million in the US. There's also the film soundtrack to the movie Roadhouse, featuring Jeff Healey and Little Feat.

WEA: Eric Clapton's Journeyman, Tracy Chapman's Crossroads and Chris Rea's The Road To Hell are among its CD heavyweights. WEA has also launched a single big campaign, under the banner 40 Golden Greats, centred on 40 of its biggest mid-price CD sellers, which are all on limited edition gold CDs. 40 Golden Greats include the Eagles' Hotel California and Desperado,

Doors' LA Woman and Morrison Hotel, Led Zeppelin's first, third and fourth albums, Van Morrison's Astral Weeks, AC/DC's Back In Black and Highway To Hell, Neil Young's Harvest and After The Goldrush, Rod Stewart's Atlantic Crossing, Chicago 17, The Pretenders first album and the Cars first album.

Dino: The first four releases from the new label ("similar to Telstar and K-tel," says Dino's Nick Moran) are: Orchestral Rock, a double album by the Vienna Symphony Orchestra, That Loving Feeling, a package of Sixties ballads, Diving For Pearls Vol 1 (the first of what is hoped to be a series), a compilation of Eighties indie label tracks including such bands as Stone Roses, the Sugarbubs, Everything But The Girl and Robert Wyatt, and Classic Rock, 14 Eighties hits including Ultravox's Vienna, Yazoo's Only You and the Stranglers' Golden Brown.

The Classic Rock album in particular, says Nick Moran, will be a big seller on CD, and

CD has taken over as the key format of this autumn's marketing drives. By Paul Henderson

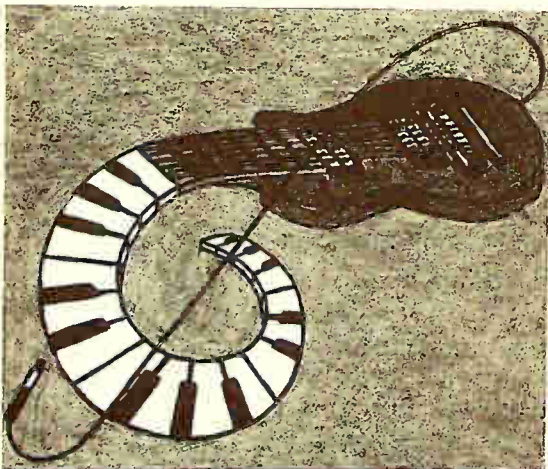
aided by a TV advertising campaign designed specifically to promote the CD over other formats, Dino is hoping for CDs to account for 30 to 40 per cent of the record's sales. "The Sixties one will also be a very big CD seller," says Moran. "And although we're not expecting the indie one to be big on CD, you never know!"

K-tel: Recent releases (from September), including the various artists albums Love House, TV Tunes and Eternal Love, and Satisfaction Guaranteed, the best of Harold Melvin And The Blue Notes and Teddy Pendergrass and, both released in November, Can U Feel It — The Champion Legend, a double album featuring various artists from the Champion record label.

"There aren't any that we think are going to stand out more than the others as far as CD sales are concerned," comments Sharon Davis. "As a rule, it's the same across the whole range, which is about 60 per cent on cassette and the other 40 per cent split fairly equally between CD and vinyl."

A&M: A Spark To A Flame — The Very Best Of Chris De Burgh compilation, a dance album called Seduction, a Carpenters CD-only limited edition boxed set of all their albums, which includes a new album of previously unreleased Carpenters material that will also be available separately, albums from Roxanne Shante and LA Mix, and a heavy re-promotion of the recently released Janet Jackson album.

MCA: A boxed set of Buddy Holly albums, albums from The Call, The Roaches, Bobby Brown, Adamski, Steve Jones, Shy, Cactus World News and VoiVod, a Transvision Vamp picture-disc and a Bing Crosby CD-only album.



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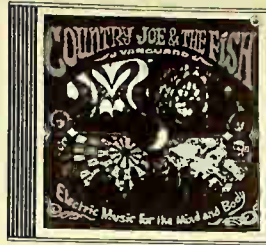
VIRGIN: WENDY & Lisa re-promotion



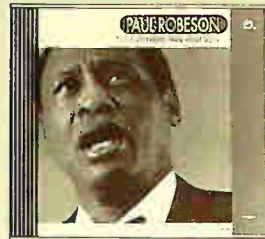
MCA: TRANSVISION Vamp picture-disc album



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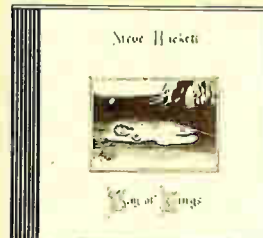
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SCD 12 FATBACK BAND - Live At Hammersmith



SCD 15 STEVE HACKETT - Momentum

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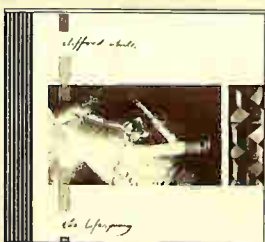
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Waiting to see which way the DAT jumps

An agreement on standards has removed a major obstacle in DAT's path to acceptance. But, says Amon Cohen, there is still considerable opposition to overcome



GOT IT taped: Classical labels know their customers are more able to afford DAT's higher prices



LAST MONTH Virgin Records caused a furore when it sent Age Of Chance's latest single to radio stations and other influential people. It was presented in an unusual format, an Digital Audio Tape (DAT). "Within hours they were ringing me up, saying 'what the hell's this?'," says John Webster, Virgin's managing director. "That's why we sent it to them on a DAT, so they wouldn't be able to play it."

Virgin's latest promotional wheeze is a sad indictment of the format, which has been heralded for so long that many must wonder whether it will ever arrive. Now it's on a DAT.

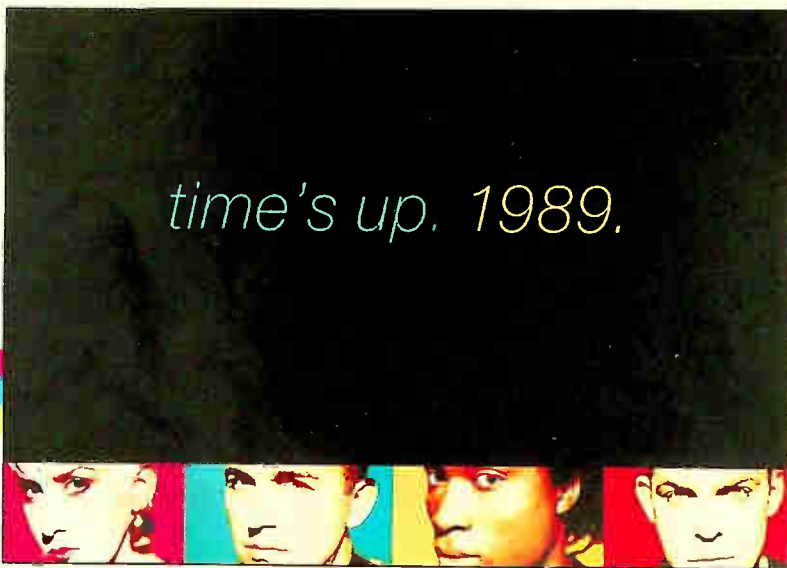
Some major companies have already released product in the medium; more significant still is the agreement reached between Japanese hardware manufacturers and the major record companies over standards, in particular the inclusion of Solcopy, the copy-protecting device which allows a duplicate of a pre-recorded DAT to be made only once.

Even with this major obstacle removed DAT still has a high level of opposition to overcome before it becomes an established consumer format. Virgin's Webster, who says he has no intention of releasing any DATs commercially at present, points out that ordinary cassette players are universal. "Everyone owns a cassette. That wasn't the case with vinyl record players, which is why CD was able to take over from it. The average punter can't even tell the difference between DAT and ordinary tape sound quality, so he won't feel the necessity to change format."

Retailers are also wary of the medium because the small size of a DAT, although useful for portability, makes it difficult to display effectively.

Other sections of the industry believe that DAT doesn't look as "sexy" as CD and that it will lose out when recordable CD (CD-R) reaches the market. CD is a familiar medium, DAT is not. Larry Rosen of GRP Records in New York gives DAT about a year to establish itself if it is not to be pushed out of the market by CD-R.

However, where DAT has already scored heavily, is as a professional format. "Most tapes we receive for editing are on DAT," says Richard Kershaw of HHL. "It is a worldwide standard, it's very simple and it's cheap, error-free and noiseless." John Fraser, UK sales manager for Sony, confirms that studio demand for DAT machines is very high. Many record



VIRGIN TERRITORY: Age Of Chance's new single on DAT caused a furore at radio stations



GIMME DAT sound: The Cocteau Twins

companies also use DAT for storing masters and for reference.

Professional enthusiasm for the format explains most of the releases made so far on DAT. "Musicians love it," says Tony Wilson of Factory Records. "We own four machines but they're never around because the groups have run off with them." Factory released the first commercial DAT in the UK. Durutti Column's *The Guitar And Other Machines*, two years ago. Now all its new product is available on DAT.

Ivo Watts-Russell of 4AD tells a similar story. "We released a Cocteau Twins project on DAT because the Cocteau's Robin Guthrie had a DAT machine. He wanted a finished sound as close as possible to the studio sound."

Perhaps the biggest commercial success so far has been Life's *Too Good by The Sugar Cubes*, on One Little Indian Records, which was released last autumn. Derek Birkett, head of One Little Indian, claims this massively popular indie album sold 3,000 copies worldwide on DAT. He comments: "The record was put out on DAT because the band and I thought it sounded brilliant."

But does the Indian chief have any reservations? "No, I think DAT is going to work. I don't care about people making copies (Life's *Too Good* isn't protected by Solcopy). I don't think piracy will happen."

Tony Wilson at Factory echoes this sentiment. "We couldn't give a shit about copying," he says.

As with CD, classical record labels are also interested in DAT because they like the improved sound quality and they know their customers are more able to afford the higher prices. Capriccio has released albums in this format and so has Chandos, which now has 23 DAT titles on its list.

Richard Harrison of Chandos believes that DAT is "the format of the future". That is just as well because the label has shifted only a handful of units so far and the tapes were duplicated — as are all DATs at present — in real time. Add to that the cost of totally new artwork and it becomes an expensive experiment.

This is the biggest short-term problem. Those brave enough to put out titles on DAT aren't making any money, even though the software costs a fortune. Almost all pre-recorded DATs released to date retail for between £20 and £26. Watts-Russell speaks for many when he says: "I'm buggered if I'd pay £25 for a pre-recorded product." He has no plans to follow up his first DAT venture.

The first breakthrough in this price stalemate is set to come from One Little Indian. Derek Birkett says he is shortly to release his entire back catalogue (nine LPs) on DAT, each for the same price as

a CD. The commercial wisdom of this strategy remains to be seen.

Of course a quick profit is not what the DAT pioneers have in mind. Chandos likes to keep at the forefront of software technology, as does New York's GRP, whose Rosen says: "We want to be on the leading edge. We were one of the first to use CD, now we want to be one of the first to use DAT." GRP has already released a dozen titles and will launch a further 25 by spring 1990.

Yet in spite of these brave efforts by the independents the big question inevitably remains, when will the majors move in? None of them claims to have any plans, but all eyes are on CBS. Through its connection with Sony, which has such a high stake in DAT, it is tipped to be the first to release a DAT catalogue.

It is strangely rumoured that this could be as early as the first quarter of 1990, though this is emphatically denied from New York by Bob Altshuler, vice-president for press and public affairs.

Factory's Tony Wilson is confident something will happen soon. "Sony has been very patient so far. But they won't want a repeat of the video battle, when it waited so long for Betamax to be accepted that eventually it was squeezed out by VHS. Sony hasn't acquired 20 per cent of the world's software for nothing."

'Most tapes we receive for editing are on DAT. It's a worldwide standard, it's cheap, error-free and noiseless'

Richard Kershaw, HHL

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DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	1	4	STREET TUFF Rebel MC & Double Trouble	Desire WANT(0)18 (PAC)
2	3	2	EYE KNOW De La Soul	Big Life BLR13(T) (L/RT)
3	4	5	THE REAL WILD HOUSE Raul Onalano	BCM BCM322(S) (P)
4	2	5	DRAMA! Erosure	Mute (12)MUTE89 (L/RT)
5	5	4	LOVE ON A MOUNTAIN TOP Sinfonia	Fanfare (12)FAN21 (P)
6	7	2	LET ME LOVE YOU FOR TONIGHT Sleeping Bag SBUK4(T) (L/RT)	
7	8	4	YOUR LOVE Frontier Kneekles	Trax/Radical (TRAX)3 (SP)
8	6	7	MANTRA FOR A STATE OF MIND S'Express	Rhythm King LEFT35(T) (L/RT)
9	27	3	RESCUE ME Debbie Malone	Krunch (KROO)1 (PAC)
10	10	8	SUENO LATINO Sueno Latino	BCM (BCM323K) (P)
11	9	9	AFRO DIZZI ACT City Sireal	Escape AWOL(T)1 (P)
12	11	8	PERSONAL JESUS Depeche Mode	Mute (12)BONG17 (L/RT)
13	15	4	MELTDOWN Quartz	ITM Music (ITM10)1 (IGAM/SP)
14	13	12	HEY DJ I CAN'T DANCE TO ... Beatmasters & Betty Boo	Rhythm King/Mute LEFT34(T) (RT)
15	NEW	14	UPTOWN TOP RANKING Tight'n Up	Fanfare (12)FAN20 (P)
16	14	7	WFL (WROTE FOR LUCK) Majority	Factory FAC2227 (P)
17	19	9	BRING FORTH THE GUILLOTINE Silver Bullet	Tam Tam (TTT013) (P)
18	12	8	EVERY DAY (I LOVE YOU MORE) Jason Donovan	PWL PWL0745 (P)
19	18	23	JUST KEEP ROCKIN' Double Trouble/Rebel MC	Desire WANT(0)9 (PAC)
20	16	3	TONIGHT Humanoid & Sharon Brown	Washdie HUM(T)1 (SP)
21	NEW	12	THE CHASE Model 500	Big Life/Kool Kat KOOL(T)507 (L/RT)
22	20	12	CASANOVA (RAISING HELL MIX) Jazz & The Brothers Grimm	Production House PNTD08R (PAC)
23	NEW	11	A TRACK WITH NO NAME Forgemasters	W.A.R.P. (WAP)1 (L)
24	22	7	LOVE IS LIFE Candy Flip	Debut DEBT(X)2079 (PAC)
25	17	4	THIS LOVE AFFAIR Stefan Dennis	Sublime LIME(T)113 (P)
26	NEW	11	JUST AN ILLUSION Imagination	Honeybee HONEY(T)80 (P)
27	RE	11	THEME FROM S'EXPRESS S'Express	Rhythm King/Mute LEFT21(T) (L/RT)
28	23	3	DREAMS Adams	GTI GT1007(T) (PAC)
29	NEW	11	AWKWARD KID/CRADLE Masquacy Four	Decay DYSS (SRD)
30	NEW	11	50 SHADES OF BLUE Edwyn Collins	Demon D1065(T) (P)
31	NEW	11	JUST AS LONG AS I GOT YOU 101	Subway/Speed SPEED037 (SP)
32	25	3	JAFFACAKES Reptoad	Radical (R)PACK1 (AFT)
33	NEW	11	DEPTH CHARGE (HAND DO JIN) Depth Charge	Vinyl Solution (STOR)88 (P)
34	26	3	CLUBSCENE Special Ed	Profile PROF(T)265 (P)
35	29	9	DOOWTCHYALIKE Digital Underground	BCM BCM330(S) (P)
36	RE	11	GIVE ME A SIGN De Dia	Exit LIMO30765 (PAC)
37	32	5	BARGING INTO THE PRESENCE... Rik Smit	4AD BAD901 (L/RT)
38	NEW	11	TOO MUCH KISSING Senseless Things	Woy Cool WCO035 (SRD)
39	31	3	CROTCH DEEP TRASH Sovr Dragon	Raw TV Products RTV2(T) (L)
40	35	7	REGINA Supergalaxies	One Little Indian 26TP(T) (P)

A&R INDIES

T R A C K I N G

by Dave Henderson
FROM RIGHT underneath your feet, well in Australia anyway, the new album from **Severed Heads** is ready to roll and it finally arrives in the UK via a deal with the Canadian Nettwerk label which has set up a European branch through the Belgian Play It Again Sam label, distributed in the UK by APT. What a long strange trip it's been, but Severed Heads' distinctive blend of electronic dance music with cheeky wit and charm thrown in for good measure is worth the wait. The album is called *Rotund For Success* and it's available on album, cassette and CD. Also imminent but having travelled a little less far is the new single from the hotly-tipped **Inspired Carpets**. Move is on their own Cow label, through the Cartel, and it's hotly tipped to be the one that sends their way quiffs and good looks into the top 40. Listen to it and you might just agree.

AT ACE, the reissue world continues to tick on with a meagre eight album box set of **Little Richard** appearing on the Ace label itself. The Speciality Sessions is also available as a six CD box set. Ace also has **Jackie Wilson's Greatest Hits** (including gems from Reet Petite though to Higher And Higher). **Screaming Lord Sutch** odds a healthy dose of Rock And Horror on an album of the same name and **Big Mama Thornton** exclaims You Ole Houn' Dog in best bluesy style. There's the Sixties pop of **The Everly Brothers** on The Warner Bros Years Volume Two and on the Westbound label there's **You Want It, You Got It** from **The Detroit Emeralds**, **Pleasure** from **The Ohio Players** and **Get Down** from **Joe Simon**.

WHO IS **Oliver Magnum** and why is his self-titled album released on SPV through APT? Questions that few in the world can balance a guess at, suffice to say it's a vinyl platter and it rubs plastic shoulder pads with another mysterious item in **Blind Guardian's** *Battalions Of Fear*, also on SPV through APT. We have scant information, here at

Tracking HQ, about **The Vari-cose Veins**, other than the fact that their album *Beirut Every-where* is released on Chrome and that some of the aforementioned Veins were once Thanes. A play on words, or Scottish wit? More is known of APT's distribution of the Licensed label and the latest from Licensed is a new album by bizarre Italian combo **Pankow** — who previously subsidised into dance factors and associations with Adrian Sherwood. But is that enough of an outline?

STRANGE FRUIT has some intriguing plans for the Nineties. October, November and December of 1967 saw legend offer legend airing their wares on the Top Gear programme and, negotiations permitting, sessions from a whole host of icons and legends should be with us next year. The signs so far are pretty positive and, just from that first three month period, the likes of **Pink Floyd**, **Traffic**, **The Crazy World Of Arthur Brown**, **The Who**, **The Nice**, **Cream**, **The Kinks**, **Procol Harum**, **John Mayall**, **The Bee Gees**, **The Herd**, **The Pretty Things**, **Ten Years After**, **Soft Machine**, **Peter Green's Fleetwood Mac** and numerous other have been mooted.

ALL THAT Peely type stuff will arrive through Pinnacle and, while we wait for contracts to be wove-ed and cheque books to have the moths blown out of them, Pinnacle offer the usual barrage of thrills and chills. **Elvis Costello** turns up on Demon with *Girls, Girls, Girls*, a double that's also available in DAT form. **Sonic Boom** continue the interest in the Silvertone label with an album/cassette/CD called *Spectrum* and on Demon's Edsel subsidiary there's **Tim Buckley's** *Sefronia and Look At The Fool*, while on Demon itself, we find **Grady Graines And The Texas Upsetters'** *Full Gain*, **James Thunderbird Davis'** *Check Out Time* and **Butch Hancock's** *Own And Own*.

STILL WITH Pinnacle, the Belgian

SSR label offers a compilation of its sampled dance sounds called simply *Sampleur Et Sans Reproche*. There's German excitement with **Invisible Limits'** *Golden Dreams* on Fun Factory and **Pleasure** release a CD titled *Yellowfield* on Anxious. **Loudon Wainwright III** has his debut seven-inch on Silvertone which is really spelling it out as it's called *T.S.D.H.A.V.* **Karl Denver's** re-appraised, remixed and re-re'd *Wimoweh* is released on both seven and 12-inch an Factory and **The Saints** release *Pradigal Son* on seven and 12-inch on Blue Beat. And on the horizon, the much under-rated **Men They Couldn't Hang** have a new single, *Map Of Morocco*, scheduled for both seven and 12-inch release.

AT BACKS the dancing shoes are on again with Ichibon's numerous off-shoot labels offering more soul for you, er, soul. There's an album/cassette/CD release from **Little Joe Blue** called *I'm Doing Alright* again on Evejim. **Positive Two** featuring **Spinmaster JL** crop up with a 12-inch called *Diamonds And Gold* on Goldkey, **Dr Ease And DJ Mix With The Easetown Posse** try to Make U Dance on 12-inch on Bullseye and **The Three Degrees** appear on the Ichibon label itself with *Lock It Up* on both seven and 12-inch.

THE CURRENT collection of boiling hot fodder includes **Christian Death's** controversial live album *The Heretics Alive* on Jungle through the Cartel, **Von Magnet's** noisy *El Sexo Surrealista* on Danceteria through Revolver and the Cartel, **Thee Hypnotics'** new single, *Soul Trader*, on Situation Two through the Cartel, the six track mini-album from **Lush** on 4AD called *Scor* and West German DJ **West Bam's** *And Party* 12-inch on the Who's *That Beat* label. Also keep on eye open for **JJ Cale's** *Travel-log* on Silvertone through Pinnacle, **Something Pretty Beautiful's** *Freefall* 12-inch on Creation through Rough Trade and the Cartel and **AR Kane's** double set, 1 on Rough Trade through the Cartel.



THEE HYPNOTICS: boiling hot fodder on Situation Two

TOP 20 ALBUMS

1	1	2	ENJOY YOURSELF Kylie Minogue	PWL HF9 (P)
2	3	32	3 FEET HIGH AND RISING De La Soul	Big Life DLSA P1 (L/RT)
3	4	25	TEN GOOD REASONS John Denver	PWL HF 7 (P)
4	2	3	HERE TODAY, TOMORROW, NEXT WEEK The Sugarbabes	One Little Indian TPLP15 (L/NM)
5	NEW	11	GIRLS GIRLS GIRLS Elvis Costello	Demon DFEND160 (P)
6	5	8	QUADRASTATE 808 State	Creed STATE004 (L)
7	9	7	WAREHOUSE RAVES Various	Rumour RUMLD101 (PAC)
8	6	25	STONE ROSES Stone Roses	Silvertone OREL P 502 (P)
9	8	78	THE INNOCENTS Erosure	Mute STUMM 55 (L/RT/SP)
10	7	6	JUST SEVENTEEN - HEARTBEATS Various	Fanfare FARE1 (P)
11	10	112	THE CIRCUS Erosure	Mute STUMM 35 (L/RT/SP)
12	13	2	SCAR Lush	4AD JAD911 (L/RT)
13	15	67	KYLIE Kylie Minogue	PWL HF 3 (P)
14	11	3	ONLY ANOTHER EXCUSE John Watson & Tony Roper	BBC ZCR752 (P)
15	NEW	11	FRIENDLY AS A HAND GRENADE Tookhead	World WRO13 (SRD)
16	14	4	ORIGINAL SOUNDTRACK S'Express	Rhythm King LEFT18 (L/RT)
17	16	27	DOOLITTLE Pixies	4AD CAD 905 (L/RT)
18	18	18	ANYWAYAWANNA Beatmasters	Rhythm King/Mute LEFTP10 (L/RT)
19	12	4	HANDLE WITH CARE Nuclear Assault	Under One Flag FLAG35 (P)
20	NEW	11	GIRLS GIRLS GIRLS VOL 2 Elvis Costello	Demon FIENDCAS161 (P)

Compiled by Music Week from Gallup Data

Is the bowler-hatted commuter plugged into Mozart on his Walkman, or does the motorist steaming up the M1 have Brahms on her Blaupunkt? More likely they are listening to a classic BBC radio comedy or, perhaps, a Mills and Boon novel. Robin Cobb has his ear to the ground of the booming adult spoken word market

Word up

massive growth in the past year largely to BBC Radio opening its archives to make the cream of its spoken programmes, both old and recent, available on tape. Classic comedies — such as the Goon Show and Hancock's Half Hour — have proved particularly good sellers.

"It is an expanding market," Rowland agrees. "In comedies, for instance, you used to find just three or four titles and now there is a whole range. There has been a tremendous growth of interest — it has really taken off and the BBC has done most to drive it."

He compares today's rate of growth with that of the CD market. Its attraction is while most products' sales increase of Christmas, spoken

of 'Allo 'Allo, and such classics as Round The Horne 2 and 3 and The Navy Lark.

Anstruther says her confidence in the market is growing. It has been boosted by bookshops, traditionally wary of stocking cassettes, becoming important customers.

The BBC range covers everything from Shakespeare to The Archers. But comedy is still the backbone of the collection.

"Sales are well over target," she comments. "We obviously believe that the period between now and Christmas is going to see very healthy sales. Nobody can beat us for what we have and I have all the skills of the BBC to draw upon. Nobody else starting from scratch has these advantages."



TWO TITLES from BBC Enterprises' Radio Collection series

word is a year-round seller. "There is quite a nice market in the summer months, for example, when people are taking car journeys.

Although it is sounds rather than the book side of Smiths which stocks the spoken cassettes, use is being made of the medium by Richard Mobb, the chain's book promotions manager. "We are doing an audio cassette sampler rather than a printed sampler for the promotion of a collection of crime novels called Autumn Crimes," he says. "I think this is the first time this has been done by a book retailer."

Free to book customers, the C60 cassette has Simon Codell reading extracts from five novels after an introduction by crime writer PD James. "We expect people will listen to this principally when they get in their car," says Mabb. "With 60 minutes playing time, it is an entertaining promotion."

With its near inexhaustible supply of material the only mystery about the entry of BBC Enterprises into the spoken word market just over a year ago is why it did not do so sooner. "Other people had tried before but the market wasn't ready," explains Sue Anstruther, series editor for the Radio Collection. "This time the market was ready."

The BBC entered the market last September, introducing 43 titles by the end of the year. By this Christmas, the total will have been doubled. Major November releases include Ten Years With Maggie, a compilation of sketches from Radio Four's Weekending team, War Diaries Of René Artois

three read by Sir Michael Hardern and the latter three by Martin Jarvis. In contrast, there will be *Our Story* by the Kray twins, which as a hardback sold 50,000 copies and has a 100,000 print run as a paperback.

The Argo catalogue, which goes back to the Fifties, includes the complete works of Shakespeare in play form. Best sellers still include Richard Burton reading Dylan Thomas's *Under Milk Wood*, Evelyn Wough's *Brideshead Revisited* read by John Gielgud, and Winston Churchill's wartime speeches.

HMV, Virgin and Our Price all stock spoken word, with Our Price doing particularly well with this medium, according to Godbold. WH Smith has always been a major customer and now the other bookshop chains are taking an increasing interest.

"A lot of people over 25 tend to buy the old favourites they knew at school as well as the modern works they see on television and current best-selling books," Godbold says, "It is very much an expanding market."

This is also the expectation of Clive Stanhope, managing director of CSA Records, a newcomer to the spoken word market. His company has four double cassettes out at the moment and is planning more.

"We are specialising in short stories," says Stanhope. "We believe it is an area that hasn't been covered by others. Many people don't have the time to listen for three hours and prefer the short story."

He believes the market has started to mature. "A few years ago not so many people had car cassette players. And the Sony Walkmans are no longer just for the young teens listening to the latest Michael Jackson album."

The first CSA releases, introduced in September, were stories from Rudyard Kipling read by Martin Jarvis, and compilations under the titles *Classic Love Stories*, *Classic Ghost Stories* and *Classic Tales Of Mystery And The Supernatural*.

"It is easy to put together a selection from a single author, but not so easy to compile a good selection of stories on a particular theme," Stanhope says. "We feel if we make the effort to put together something that is just right, the rewards will follow in the end. It is probably something that the major companies in this field won't bother to do."

Plans for next year include such further compilations as *Classic Animal Stories* and *Tales Of The Sea*, together with the introduction of a modern author.

According to Stanhope, the market has yet to peak. "There is still a prejudice against spoken word cassettes, that a book has to be read rather than listened to, and this has to be broken down."

At Pickwick, there are no immediate plans for new releases in the adult field. Its catalogue has been around for about a year. The company has focused on the Mills & Boon romantic novels, of which it has 20 titles, together with *Cook Along With Keith Floyd*, which comes with a recipe book.

A BOOM is developing in the adult spoken word market. This is fed by the personal hi-fi — no longer the exclusive companion of the teens-and-twenties — plus the motorist varying the diet of music on long journeys by listening to stories, plays and comedies.

Little research has so far been carried out into who is buying the cassettes. Market sources talk of housewives listening to a good yarn while doing the ironing, or suburban man plugged into a crime thriller while mowing the lawn and of their appeal to elderly people living alone. Is that City gent on the commuter train listening intently to his personal ployer learning a foreign language or is he nostalgically hearing Rowan Atkinson read Tom Brown's Schooldays?

The suppliers and retailers agree that the market generally skips a generation or two after children's tapes and picks up again at about the 25 to 30 years range, extending right up to the elderly and retired.

The range of retail outlets stocking adult spoken word cassettes is steadily widening. They can now be found in record shops, supermarkets and, increasingly, in specialist bookshops. Interestingly, even though the motoring market is probably the most obvious outlet, garage forecourt shops have generally been slow to embrace spoken word product. They were quick to identify their market for music cassettes.

As both a book and music retailer, WH Smith has long accommodated spoken word. But at first, it faced the question of where to display the product — in the books section or the music department.

"We did a little consumer research and it does appear that people expected to find cassettes in the sounds department," says John Rowland, Smith's merchandise controller for sounds. The same research also showed that the public was not impressed by cassette cases which masqueraded as book covers.

Rowland attributes the market's

Formerly in BBC Radio's programme department, Anstruther delights in delving into the archives and hunting down mislaid past classics. Old recordings — such as the wartime favourite, ITMA — can go back for half a century or more and the quality has deteriorated, but these are brought back to acceptable standards through the technical skills of a BBC engineer.

Despite the BBC's large-scale entry into the market, the biggest catalogue is still EMI's Listen For Pleasure, with more than 100 titles, and the Argo catalogue inherited from Decca. With an rrp of £5.99, the Listen For Pleasure range consists mainly of novels, while the Argo collection of some 60 titles at £6.99 rrp concentrates more on literary classics.

Recent releases from LFP include the new spy bestseller, *The Russian House*, read by its author John Le Carré, and Alan Plater's *The Beiderbecke Tapes*, by James Bolam. More nostalgia is *Bible Stories*, narrated by David Kossoff which he first read years ago on the radio and kept the rights.

"We tend to go for the modern novel to a large extent," says Roger Godbold, spoken word label manager, who has just issued the updated catalogue. Examples are *The Edge* by Dick Francis' read by Peter Marinker, and Jeffrey Archer's *A Twist In The Tale*, read by Martin Jarvis and Rosalind Ayres. But other recent issues include a selection of Somerset Mougham short stories and *The Railway Children*. John Galsworthy's *Forsyte Saga* has been issued in six parts, the first



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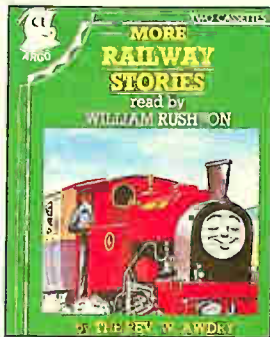
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Among the chocolates, plastic robots and cuddly dolls packed into children's Christmas stockings this year expect a spoken word cassette to tumble out at 5am. Rosie Horide surveys the autumn releases

Junior choice



EMI'S ARGO series includes More Railway Stories read by Willie Rushton

THE PEAK pre-Christmas sales period is undoubtedly the time when the children's product sector of the spoken word market comes into its own — and is reflected by the releases from the major distributors. The past 12 months have seen major movements in the market as companies' fortunes change. MSD has become an even bigger player since book publisher Collins increased its stake in the company. All Collins' spoken word product is now distributed through MSD, including its long-established and respected Covenanter material, giving MSD a strong market share. At the other end of the spectrum, small children's specialist label Rainbow

has pulled out of the sector.

Ann Miles, joint managing director of MSD and one of the pioneers of the spoken word market, is delighted with the company's trading strength, claiming it has "had the market almost to ourselves recently". While others might quibble at that, there can be no doubt that, also in Miles's words, "the market has definitely expanded for us". Not only have the recent changes brought excellent new product to the stable, but

Collins' bookshop links have greatly expanded MSD's customer base. This autumn MSD has a strong package of releases, led by *The Real Ghostbusters*. The stories based on the blockbuster young's characters, are popular with youngsters both from screenings on children's television and the success of the various pieces of associated merchandise, especially the toys. And Miles is expecting great things of the audio versions of the stories. At the time of writing, the product was just being sold. The company already had orders for 80,000 units, with Miles confidently expecting to sell about 250,000 by Christmas. There are four Real Ghostbusters' stories on release on the Tempo label — *The Revenge of Murray The Mantis*, *The Cabinet of Calimari*, *Droal The Dog Faced Goblin* and *Ghostbuster Of The Year* — each accompanied by a book and retailing at £2.99. Other MSD product already released for the lucrative Christmas market in the same format and at the same price include several younger children's favourites. There are two Paddington Bear stories, *Paddington's Birthday Party* and *Paddington On The River*, both narrated by Sir Michael Hordern. Huxley Pig, the lovable expert on biscuit therapy, also stars in two stories,

Huxley Pig At The Circus and *Huxley Pig In The Haunted House*, with actor Martin Jarvis providing all the characters' voices. There are five stories featuring that gentle and charming representative of the Royal Mail, Postman Pat, all read by his TV voice, Ken Barrie. The stories are *Postman Pat Makes A Splash*, *Postman Pat's Day In Bed*, *Postman Pat And The Greendale Ghost*, *Postman Pat And The Dinosaur Bone* and — to add a seasonal touch — *Postman Pat And The Christmas Puddings*. This autumn release package is rounded off with two Wimpole Village stories, *The Police Dog* and *Fire On The Farm*.

— These are obviously aimed at younger children, while new versions of such old favourites as the Roald Dahl stories are aimed at the slightly older. Miles says that both her company and its competitors find it difficult to discover material which will appeal to older children. Interest in stories tends to tail off, after the age of eight, and only the occasional story sells to those up to the age of 10 — some of the Dahl material, for example. And teenagers are an even more challenging market, but one which she admits MSD would still like to crack. Miles claims MSD has exciting plans for new releases, including some of the well-known Shirley Hughes stories and new versions of the tales about Babar. But these will be for the New Year. This autumn MSD has been concentrating on new outlets, getting its product stocked in shops like the Early Learning Centres. The stores' reputation for quality is a key attraction to MSD. The product in ELC stores of present carries a bigger book than usual, another example of MSD's willingness to adopt its product to major retailers' specifications. Miles says the ELC deal signals another step in MSD's battle to expand the educational market for spoken word product.

Miles and MSD are optimistic about the future of spoken word product, which she sees as having regained its strength and is now set for even bigger and better things — from a market which she estimates is worth about £25m this year.

Other companies also see a bright future, including a comparative newcomer. The BBC has been in the market now for just over a year, having launched its spoken word product under the title *The BBC Radio Collection* last autumn. During that time it has performed "better than even we would have hoped," says Sue Anstruther, marketing manager for the Radio Collection. "Sales are already well over 500,000 units, and we hope to reach the million mark by Christmas." Those figures, she admits, exceed the company's initial targets — almost doubling them. Children's product has played a significant part in this success. Releases are currently limited as only a small number of children's productions are made for radio, and that is all the repertoire the company has to draw on. But Anstruther hopes this will change with the advent of Radio Five which will include more children's

programming.

The BBC does have one major piece of children's product in its autumn schedule, a new version of that great classic, J M Barrie's *Peter Pan*. This marries a strong cast of respected actors and broadcasters, such as Alec McCowen, Robert Lang, Joanna David and Leonard Fenton, with the work of a top symphony orchestra, the BBC Concert Orchestra.

Despite the aforementioned demise of one small specialist children's label, Rainbow, some specialist companies are flourishing. One is Bartlett Bliss, which has a new range of children's product for the autumn under its Tellastory banner. For example, there are two cassettes suitable for younger children, featuring stories from Alison Uttley's *Lavender shoes*, the adventures of Tim Rabbit and his friends. Each tape has four stories, which are read by Jill Shilling and retail at £3.99.

Bartlett Bliss has also attempted to gain the attention of older children with *The Life Of Our Lord*, a story Dickens wrote for his own children (not originally for publication) about the life of Christ. This is featured on a double cassette with an rrp of £6.99, and narrated by Stephen Thorne. And finally there's *The Princess And The Goblin*, a fairy story for all ages, read by actress Caroline Bliss the daughter of Barbara Bliss, one half of the guiding lights of this specialist company.

Listen For Pleasure, part of the MFP group, is another company which has long been involved in the spoken word market. It has carved itself a considerable niche, and looks set to re-inforce its position this autumn with a batch of top quality releases. These largely feature well-known names reading classic stories. On the LFP label it has *Shadow The Sheepdog* (an Enid Blyton story) read by Christopher Timothy; Charles Kingsley's *Water Babies*, read by Sarah Greene; *Five Go To Treasure Island*, another Blyton story this time narrated by Jon Francis; *Bible Stories* from David Kassoff; and *The Railway Children*, read by Dinah Sheridan. All retail at £5.99.

On the company's Argo label there are more familiar names, with product ranging from Louisa M. Alcott's *Little Women*, read by Glenda Jackson, through to *Tam Sawyer*, narrated by Bing Crosby and retailing at £6.99.

Pickwick also has a long involvement in spoken word tapes. Its Tell-A-Tale label has been around since 1982 but this autumn has been relaunching with a new look and new titles, backed by major promotions which emphasise the added value. There's a new logo, redesigned backing cards, a crystal box and a free book and cassette storage bag in every pack. The relaunch features 75 titles, growing to 100 by Christmas. There are various items to promote titles, like a free safety badge on the first 500,000 cassettes and merchandise offers on the packs. There will also be advertising to promote the range, a free sampler cassette offer in *Right Start* magazine, plus advertising and other promotions, including colourful new POS material. The product range includes such categories as well-loved tales, classics, early learning, sing-a-song, Beatrix Potter, Thomas The Tank Engine, Postman and many others, plus new Christmas product.

NEW TITLES AVAILABLE

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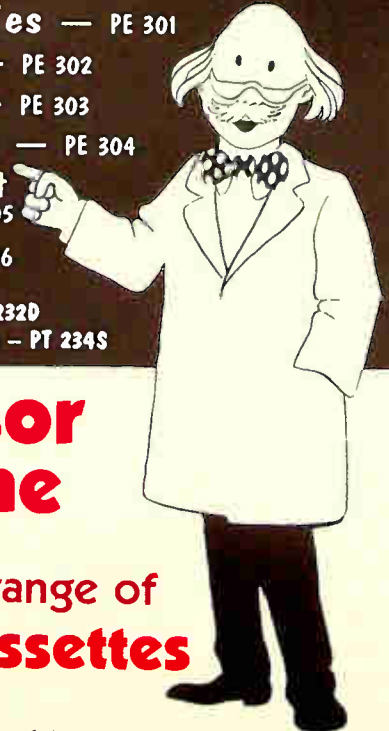
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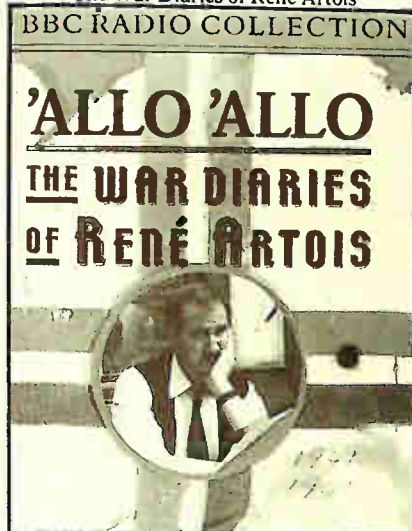
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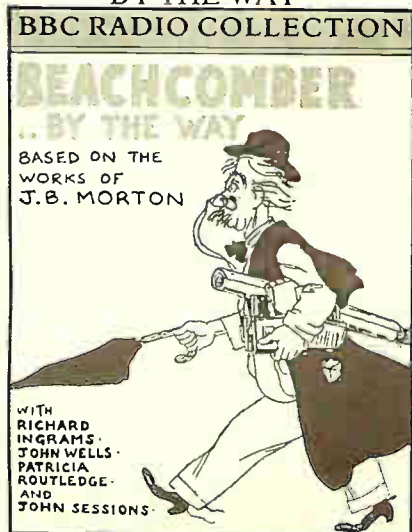
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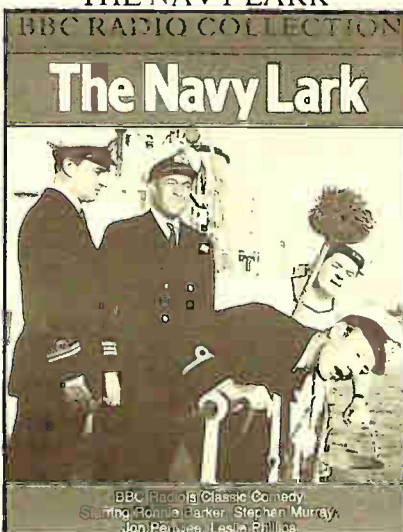
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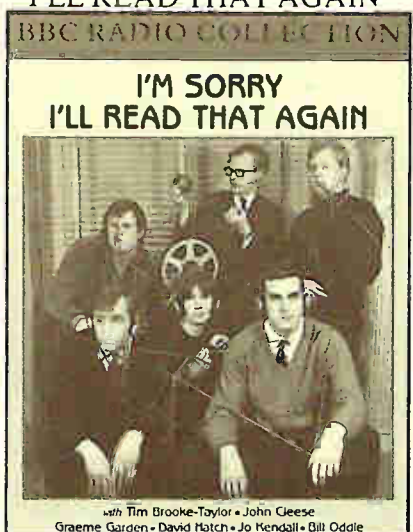
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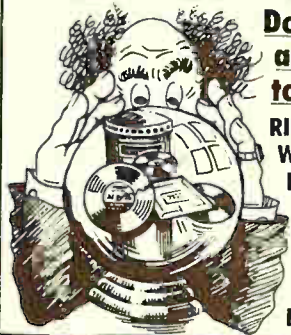
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- ★ Fujisankei, Virgin's new partner
- ★ Executive Profile: Julio Saenz, new leader of the Latin American industry
- ★ The Cable TV market for music video
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by Dave Henderson

HAVE YOU ever wondered where pop stars go for their holidays? How the rigours of extended touring become manageable? And where does Richard Branson go at Christmas? Step forward All Star Travel, one of a select number of highly-specialised travel agents who cater to the music and film world's business and leisure travel needs.

Behind a normal travel shop facade in Finchley High Street, in true Man From UNCLE-style, there lurks another world altogether. Past the mountain of brochures, in a room bordered by computers, Doug Paul and John Middleton, with a team of travel specialists, juggle telephones and reservations sending the film, pop and rock world safely on their way.

All Star's High Street shops, in Muswell Hill and Finchley, deal with everyday travellers, but in a self-contained office at the back of the Finchley branch name-dropping Shirley Bassey, Annie Lennox or Bob Geldof is par for the course. After 15 years experience in the travel business, Paul and Middleton launched All Star six years ago, a simple mail shot prior to the lounch attracting the first music clients. One of the earliest inquisitive calls came from Virgin.

"Richard Branson's secretary rang me up and said 'if you're so bloody good get my boss and his family on a flight to Spain tomorrow'," recalls Paul. "To which she added, 'My travel agent and Iberia Airlines say it's all booked up'. So,

Going on a star trip

that was a challenge."

Through contracts at Iberia. Paul got the Bransons to Spain and a relationship with Virgin blossomed.

"We were already dealing with a fair number of promoters," adds Middleton, "and when we started All Star, we were arranging music tours abroad. We were able to develop existing relationships with airlines which let us get over any problems of change of destination, re-routing, wayward equipment or whatever might crop up while tours were in progress."

Fifteen years in the travel industry provided background experience and connections which enabled All Star to be launched with a high degree of confidence. But, if a band has a tour scheduled, do they just call All Star and then let them do the rest?

"We usually discuss a budget and schedule with label or management, then we have to work towards it," says Middleton. "That means choosing whether train or air trips between certain points are best and getting the best accommodation for the price. We always work to a tight budget."

The duo have had some challenging requests but handling any chore from locating lost property to beating a deadline so that the "show can go on" is all part of the game.

"One the last Eurythmics' world tour," recalls Middleton, "Annie

Lennox's PA called from Nice, where she was supposed to be on stage that night, but her stage clothes were in her flat in London. We had to get everything through customs and out there very quickly."

And you thought it was all sun tan oil and in-flight magazines. But it's that kind of personal service that's enhanced the All Star reputation. It may give Doug and John bags under their eyes but it's also given them a healthy port-folio of clients who constantly return.

"We've very rarely had to go out and tout for business," continues Paul, "our business has grown into a multi-million pound operation on the strength of clients recommending us. The most recent example is Shirley Bassey, whose management came to use to arrange her most recent US, South American and European tours."

And which other famous performers have graced the All Star books?

Paul: "Brenda And The Beachballs!"

Middleton: "Eurythmics, Erasure, Simple Minds, China Crisis, Tina Turner, Jose Feliciano, Elton John, Phil Collins, Debbie Gibson, Ringo Starr, Roger Daltrey, The Hollies, Alexander O'Neil, the list is endless."

Paul: "And we do a lot of one-off bookings for different record companies. The most recent thing

we've picked up is Brian Ena's business and we've just had an enquiry from Paula Abdul's manager."

Does it carry more weight when hotels or airlines know that they're dealing with pop stars?

"Sometimes," admits Middleton, "but a lot of hotels won't take certain pop groups now. It's alright if it's someone respectable but if you get a new band, with a punkish sounding name, they're very wary and invariably won't touch them."

So, what's the most difficult holidaying project you've had to tackle?

Paul: "The most demanding thing we regularly deal with is the Branson annual ski-ing holiday. It usually takes a good takes a good six months to organise, so we usually take it in turn to do it. It's a family affair plus celebrities, like Bryan Ferry."

"One year, when they went at Christmas, we had a specific request for a Christmas tree of a certain height with wrapped presents around it to be there when they arrived. People want their own ski instructors, their own tennis coaches, people want particular rooms that they've had before."

Now with 21 years total experience in the travel industry behind them and an increasing amount of work in the music and film area, where they've just worked with Sex, Lies And Videotape director Steven Soderbergh, Paul and Mid-



WHERE DOES Annie Lennox spend her holidays?

leton see All Star's expansion in the market as inevitable, with personal service and attention remaining paramount. And next up?

"The Eurythmics' world tour, which is already under way. That finishes in London on Christmas Eve after visiting Canada, the US, Australia and Japan," says Paul.

And after the touring's over?

Paul: "At the end, or sometimes in the middle of a big tour if celebrities want to go somewhere to get away from it all to relax and unwind, then we have an extensive list of select, out of the way places, which we frequently recommend for such purposes."

Doubtlessly, we're not talking Blackpool hallucinations here.

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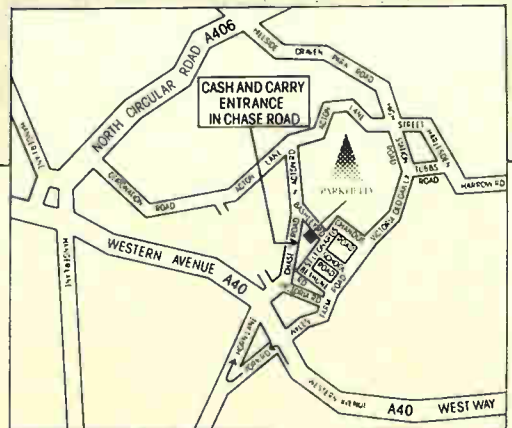
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D I A R Y

WHEN NO individual music publisher stepped forward to snap up **Birgitta Lombke** (see p1), perhaps publishers should have clubbed together just to keep her out of the BPI's hands. In the opposition camp as a special adviser on mechanical royalty agreements she will prove a formidable weapon in the BPI's arsenal as both sides battle over the future of payments to publishers and songwriters. "She has a terrific brain and if I'd had the right job available, I would have hired her," said one top publisher on hearing news of her appointment. Now, in siding with the BPI, she has probably scuppered her chances of a speedy re-entry into publishing ... Another casualty of the EMI/SBK infusion, which saw the head count of the publishing operation reduced to 67.5, was international manager **Tim Davies** and although he has been keeping busy working for British Airways, he is keen to get from the jetstream back into the mainstream and can be contacted on 0444 235953 ... It may have been a relatively quiet summer out there in the stables, but dealers are banking on a great run-in to Christmas with a generally better level of top product ... The saffish summer certainly hasn't deterred investors in retail expansion. As the multiples look abroad as well as in the UK and small chains look to get bigger, we have heard word of two heavyweight representatives of a significant US chain in town to talk to record company chiefs. **Daaley** understands that the UK will be a likely first step into Europe ...

A QUIP from a senior PolyGram exec (who likes his job and so remains anonymous) on why the A&M deal was so long in the making: "Herb Alpert wanted to renew his contract first because he thought he might be dropped from the label!" ... Mute says **Rod Buckle's** suggestion that it may re-join Spartan is unfounded ... PPL is keen to point out that the deal for IFPI to clear world music rights on US-made TV programmes owes a lot to the efforts and administration of **Ganton House** staff ... **Wembley's** box office took it's one millionth call of the year in the middle of October ... Reformed party animal **Allan McDougall** is beefing up BMI's regional presence, acting as a consultant based in the Manchester area ... Get your fingers out! There are just three lanes left to sponsor in **Mega Bowl '89**, a ten pin bowling party to be held at the **Streatham** alley on November 6 in aid of the **Paul Jenkins** Cancer Help Fund. Contact **Sharon Addison** at CMO Management on 01-228 4000 ... Highlight of the Entertainment UK conference was perhaps the performance of **Pinnacle's Steve Mason**, **George Kimpton-Howe** and **Steve Dixon** dressed as crabs climbing across chairs in the theatre, throwing chocolate coins and hurling abuse. Did they appear to enjoy shouting "You pigs!" a little too much, though? ... **WEA** may have come top in the third quarter company market share but **PolyGram's** copyright department says it beat **WEA's** on **Greater London Radio's** Workout competition 83 points to 54.



HAVING A Ball: Aspects Of Love star Michael Ball spends some time at Harrods.



HI JOE: Fans meet Jae Strummer at Virgin Marble Arch in London.



NICK OF time: US dance artist Nick Phillips makes a flying visit to HMV Oxford Street.



CAPO THAT: Capo Records and the Rory Gallagher catalogue are signed to Musidisc.



FLYING HIGH: Flying Music and Rager Whittaker celebrate the artist's sell-out UK tour.

Ewan MacColl

FOLK SINGER and playwright **Ewan MacColl** who was described as the guru of the folk song revival has died aged 74.

Born in Salford near Manchester, he was the son of Scottish parents — both of whom were singers. This helped nurture MacColl's interest in song at an early age but it was theatre that became his first love.

He began writing his own plays and in his youth performed with **Joan Littlewood** at theatre workshops in Cumberland villages. This was followed by a move to Scotland in the late Forties and appearances at the **Edinburgh Theatre** performing his own works.

In 1951, the **People's Festival** started in Edinburgh and MacColl became more involved in folk singing. Close friend **Dr Hamish Henderson**, at Edinburgh's School of Scottish Studies, says it was his wonderful voice and knowledge of the genre that made him so popular.

"He was one of the chief leaders and gurus of the folk song revival. He was gifted with a most magnificent voice which was one of his greatest assets," says Henderson.

MacColl later worked on BBC radio programmes with **Charles Parker**, performing folk ballads. He married **Peggy Seeger** who also became his long-standing singing partner. He continued to write songs until his death.

Henderson comments: "A whole generation of folk singers have imitated him. He was a very striking personality and he will be well remembered."

MacColl was the father of **Virgin** artist **Kirsty MacColl**.



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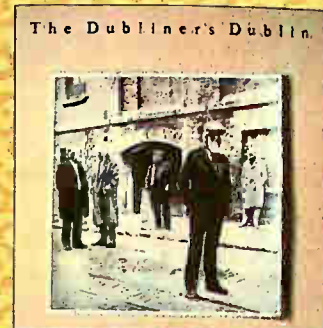
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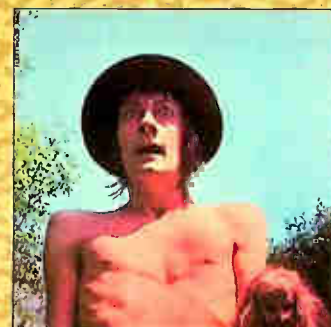
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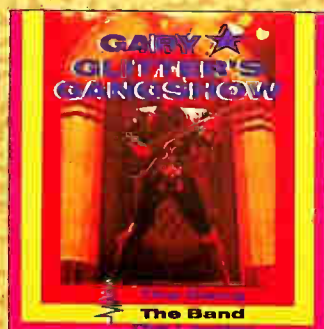
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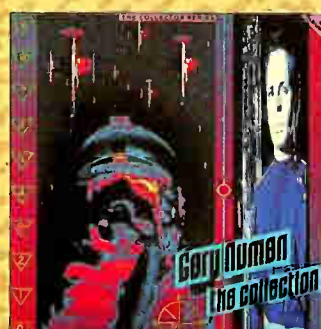
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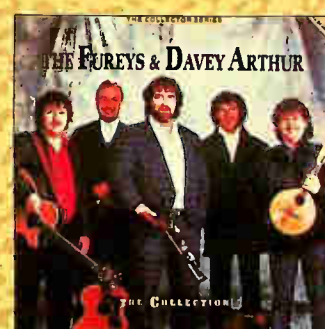
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