

16
MUSIC WEEK



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When is a distributor not a distributor?

THE UK's record distributors are banding together in a bid to establish whether the new Copyright Act will mean a new set of responsibilities being placed on them.

They dispute the view presented by the Mechanical Copyright Protection Society that the new law gives the MCPS greater power to halt the distribution of any record on which appropriate mechanical royalties have not been paid.

Some 40 representatives of distribution companies attended a meeting called by the MCPS last week where they were given the organisation's view of its rights under the new legislation.

Now 25 companies have joined together under the chairmanship of Pinnacle's Steve Mason to take legal advice on how the Copyright Act should be interpreted.

Mason says the point of issue is who — record companies or distributors — actually puts product into circulation.

Mason comments: "We feel that the wording in the new copyright law does not affect distributors any more than the old one did. We say the MCPS's opinion about when a record is in circulation is wrong."

The distributors are paying for

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HMV unveils first video shop

HMV'S ASSAULT on the video market is moving into another gear with the opening of the chain's first stand-alone video store.

The shop is in Market Street, Manchester, and managing director Brian McLaughlin comments: "We're after the Woolworths and Smiths market."

He continues: "This store is an

experiment, but to say that custom has exceeded our expectations would be an understatement."

McLaughlin says the concept will be extended to the rest of the UK if it is successful in Manchester.

McLaughlin is pictured (above, left) with store manager David Pryde and HMV's northern regional manager Gordon Dick.

'Astonishing' Christmas sales wrap up a decade of growth

Xmas record breaker

THE MUSIC industry is set to enter the Nineties on a high note with what looks like a record-breaking Christmas capping half-a-decade of sustained recovery.

As record companies and music stores enter their busiest period of the year, Gallup figures show that the market is already dramatically up on last year. Sales have been climbing consistently for the past five years and in the past 12 months singles have gone up by 10 per cent, albums by 12 per cent

and videos by 14.6 per cent.

Chains and independent retailers are predicting a prosperous Christmas sales period which will see the music industry largely unaffected by the poor economic climate expected to hit retailing in general.

A spokeswoman for Our Price Music says the chain expects to have a healthy increase in sales on last year. "It will be a very good Christmas and although there is talk of a poor economic climate I

don't think music will be affected at all," she says.

"That is because it is a smaller unit and while many people won't be able to afford the expensive items this Christmas like a car, they can afford an album."

HMV's managing director Brian McLaughlin says that the chain is also avoiding economic pressure this Christmas. "Everybody's been a little bit nervous about whether the mortgage rate and the squeeze on consumer spending would affect record and video retail," he says.

"But I'm delighted to say that — for us at least — it hasn't. If anything we are benefiting from the consumer squeeze. Last week's sales were quite astonishing for us and we hope it's like that for the rest of the month."

Entertainment UK's commercial director Chris Ash says: "Despite the fact that retailing as a whole is depressed, the entertainment segment is experiencing increased sales and within this sector Entertainment UK is achieving excellent

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Fast Forward hits full stop

SCOTTISH DISTRIBUTOR Fast Forward is to cease trading, removing a significant link in the distribution chain north of the border.

A statement from the Cartel, of which Fast Forward is a member, says the Edinburgh-based distributor is now in discussion with its auditors regarding its financial state. Labels affected by the closure include 53rd & 3rd, Nightshift, Temple, Iona, Lismar Recordings and many others.

Cartel Wholesale, which is responsible for sales of all Cartel distributors' product, has withdrawn all Fast Forward product but its sales office in Scotland will continue to represent other Cartel labels to all Scottish retailers.

In response to the collapse of Fast Forward, Brian Guthrie of Nightshift Records in Edinburgh is setting up an alternative distributor to service those labels affected, at least in the short term.

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EUK, London row: thaw sets in

RELATIONS BETWEEN London Records and Entertainment UK are improving this week after their public dispute over conflicting attitudes to Richard Clayderman's new album (*GMW*, December 2).

London general manager Colin Bell accused the distribution company of not giving Clayderman's record appropriate support. He says now: "There is now a new ordering pattern which is improving things. But they haven't ordered anything like their sales potential. Right now, EUK has about three per cent of the market, whereas they should have about 35 per cent on an album like this."

A spokeswoman for EUK comments: "This is not a trading terms disagreement. It is a disagreement over the relative attractiveness of this piece of merchandise."



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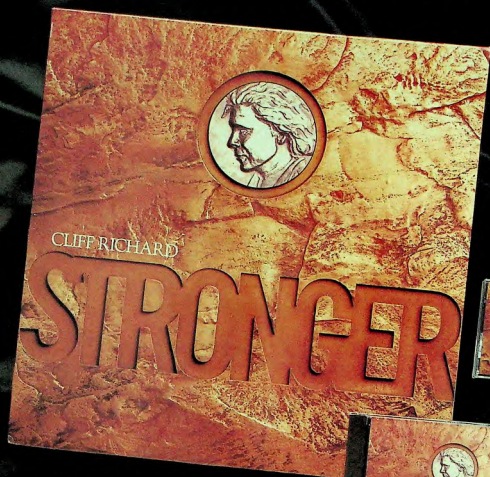
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PICKWICK IS re-promoting Paul McCartney's *Put It There* video throughout December and during January to fit in with his UK tour. Music press advertising has been booked along with space in the tour programme.

MUSIC WEEK



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Jive Bunny gets £1/2m ad boost

TELSTAR SAYS it is mounting its most expensive TV campaign to date to support the release of Jive Bunny The Album. The £600,000 promotion, which also includes radio advertising, runs from this week until Christmas. The company is also backing its first triple album, Hits Of The 80's, with a national TV and radio campaign which runs until the end of December.

BRIEFS

- CIRCA RECORDS is re-promoting Julia Fordham's Porcelain album with advertising in national newspapers and NME, Q, Time Out and 20/10. Posters have also been bought at 50 London Underground sites.
- STATUS QUO are touring throughout December to promote their new album on Vertigo, Perfect Remedy.

Anti-levy lobby slams EC call for tape tax

MOVES TOWARDS a Euro tax on home taping are being slammed by anti-levy tape campaigners. The European Commission says the EC harmonisation of levies on blank tapes should be pursued but the Home Taping Rights Campaign says this is a complete reversal of the findings in the EC's 1988 Copyright Green Paper. Marianne Yarwood, co-ordinator of the HTRC, says: "HTRC can see no justification for any policy change in favour of levies since the commission's Green Paper." She adds that the EC should study the Office of Technology Assessment made for Congress which claims that most home taping is of non-copyright material.

The HTRC is also disappointed that the EC favours a pay-as-you-copy credit card system for digital audio tapes. "This system would be wholly unjust as it would mean a double payment for the right to tape at home recordings already bought by the consumer." "The OTA report and the recent SCMS agreement for DAT negate the need for new measures to limit home taping. Any community initiative which requires additional payment for home taping or which would further delay and frustrate consumer access to DAT must be opposed," says Yarwood.

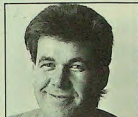
Fiffeld warns of too many single formats

THE DANGERS of pursuing different singles formats in different territories are being outlined by EMI Music Worldwide president Jim Fiffeld as he comes to terms with vinyl as "the dying configuration". Contrasting the apparent acceptance of the cassette single in the US with the growth of the French compact disc single in the UK and the three-inch CD single in other parts of Europe, he warns: "That just seems to me like three ways to lose money." Expressing no relish at the death of vinyl, he says: "It is the dying configuration and our plans call for further closure of facilities in the next three or four years." Fiffeld predicts that year-end figures will show that CDs have accounted for 34 per cent of worldwide sales revenues for EMI.

Market forces Coda to slash CD dealer prices

CODA RECORDS is reducing the dealer price of all its new age and contemporary jazz releases and catalogue. Company owner Nick Austin says the reduction in compact disc price to £3.65 in particular is "a result of market forces". He comments: "The new age market has been very slow to

gather any momentum. Our research shows that there is considerable resistance to new music CDs relating in the £8 to £10 range. Since the majority of sales in this area are CDs, it is necessary to adopt an aggressive pricing policy to attract new customers." In addition, the price of cassettes and vinyl albums is falling to £2.45.



MUSICAL

Chairs

Phonogram: no rush to restructure

NO IMMEDIATE structural changes are planned at Phonogram following the appointment of Nick Rowe as marketing director. Rowe, promoted from marketing manager, says: "As far as replacing me in my old job and restructuring the department is concerned, I am not rushing into any decisions." Bernadette Coyle, becomes director of press and artist development and will report directly to Hein van der Raa, not to the marketing director as before. Martin Nelson has also been promoted, to director of promotions and media development.

CHANGES AT EMI: Clive Black has been promoted to general manager of A&R, from A&R manager. Eamon O'hSain is joining the company as college marketing manager, and Emma Cope has been promoted to international promotion manager... Kevin Reo, formerly with Impulse Promotions, has joined Swanyard records as general manager... The Scottish Record Industry Association has appointed Alison Rae as its first full-time administrator... Ed Ramsey (above) has been appointed national sales manager at Vestron Video...

RECENT MOVES: Hall Or Nothing to Broadway House, 35 Harwood Road, Fulham, London SW6 4QP (01-371 5633, fax 01-371 0520)... AMT Distribution to Unit 10, Willow Unit, David Road, Poyle Industrial Estate, Colbrook, Bucks (0753 680137)... Joe & Co Music to Good Earth, 59 Dean Street, London W1 (01-439 1272; fax 01-437 5504)... Hendring Ltd to Castle, Hendring, Penthouse Suite, 8 Northfields Prospect, Putney Bridge Road, London SW18 1PE (01-877 0922; fax 01-877 0416)...

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Record breaker

► FROM PAGE ONE
year-on-year growth."

It is the rise in sell through video sales that has taken many retailers by surprise. Bob Barnes, owner of West Midlands chain Discovery Records, has had to provide more space in some of his stores for video.

"Video sales are growing all the time and there is a lot of good product around. In just one store, we are selling 50 copies of Rain Man over one weekend. It is incredible," he says.

The multiples have also noticed an increase in sell through video sales and Our Price says its new stand-alone video store in Woolwich, which opened this year, has experienced a great response from the public.

● The breakdown of the Gallup figures also shows that despite fears to the contrary vinyl is not making a rapid exit from the market. Over the same period, seven-inch vinyl sales dropped seven per cent with vinyl LPs falling 14 per cent.

More meat, less stuffing in Xmas product

A MUSIC Lover's Christmas is how one dealer describes the new product on offer to the public.

Bob Barnes, of Discovery Records, says good quality new albums are proving to be winners this year with greatest hits and various artist compilations not so prominent.

"Established artists have got off their backside and come up with good new albums and then there are albums from people like Liza Minnelli which are doing surprisingly well," says Barnes.

Andy Gray, of Andy's Records chain of shops, is not so sure that new material will make all the money this Christmas but he admits that there is a lot more quality new product available.

He also says that certain newer artists like Bros, Terence Trent D'Arby and Wet Wet Wet have not been doing as well as he had expected. "But in sales terms I think the ratio is around 60 to 40 in favour of original material," he says.

Sony Classics backs technology to capture European market

EUROPE IS to be the target market and a main repertoire source when Sony Classics launches in February. Gunter Brest, managing director of CBS Masterworks — soon to be re-named Sony Classics under the Japanese electronics giant's takeover of the old-established US label — says he is acutely aware of Europe's historical and continuing importance in the classical sector.

When Brest ended 18 years with Deutsche Grammophon to join Sony/CBS in October, one of

his first acts was to move the Masterworks headquarters from New York to Hamburg. "One can do classical music only from a desk in Europe, where it all started," he explains. "This is where the real thing happens.

"CBS is an American company which has had a pretty strong home market for over 20 years. But as far as Europe is concerned the CBS Masterworks department is pretty non-existent. That needs a major change."

Sony Classics will highlight CBS's

star European artists — the Berlin Philharmonic conducted by Giulini, Levine, Mehta and Abbado — but will be resumption of the interrupted but much praised Puccini opera cycle with Maazel conducting the Vienna Philharmonic. Europe is also where the label will be looking for new signings.

A strong American A&R profile will be retained — not just the recent signing of the Boston POPS Orchestra. "We will certainly have one of the major US orchestras," says Brest. A series of Metropolitan Opera recordings will start with Levine conducting Aida.

The Japanese input will be in terms of technology only, reveals Brest, vehemently denying reports that A&R might be tailored to the Far East.

"I will be getting the best technology from Sony, I can now look forward to combining the best of technology with artistic excellence," he says. Sony Classics' new post-production centres in Hamburg and New York will be equipped with the latest 20-bit recording machines and digital mixing consoles.

Union's future hangs in balance

SPECULATION SURROUNDS the future of Union Records this week. All projects for Entertainment UK's record label have been put on hold while the parent company decides what its future holds.

Label manager Dave Cross comments: "Union Records is in the process of re-grouping and planning its next move. Entertainment UK is currently deciding what to do with the label.

"There are projects that have not yet been released but I don't yet know what will happen or what our plans are for 1990," adds Cross.

Union Records which was originally launched in January this year as the first record company owned by a record retailer — Entertainment UK of the time was the wholly-owned supplier of Woolworths.

1m sales boom stretches Gallup

A BOOM in record sales means Gallup is handling more information than ever before and the company admits that its systems are being stretched to the limit.

The leap in sales — to more than 1m last week — has left the chart department having to continually update the system to process more information within the time available.

Chart manager John Pinder comments: "This week we processed 1m sales which takes a hell of a time to get through and certainly tests our deadlines."

He adds that apart from the Christmas shopping season getting underway, the increase in chart panel shops from 600 last year to 900 this year has made the department's job a lot tougher.

"This means that to keep up with all the information, we have to keep streamlining the computer software to make the system work faster. This involves rewriting pro-

grams and putting memory boosters into it," says Pinder.

"It's stretching us to our limits but we're coping OK."



JOHN PINDER: coping with the sales boom

Distributor

► FROM PAGE ONE

advice from a barrister and are due to meet with the MCPS before the end of the year to present their argument.

The MCPS's contentions are being marshalled by legal adviser David Lester, who says: "If you have a record company with no pressing plant of its own and no distribution of its own, then who puts copies of a record into circulation? It is in ordinary circumstances I say the distributor."

He adds that the organisation had the power under the old copyright law to notify a distributor if it was handling a record on which full dues had not been paid. If the company continued to distribute that product, an injunction could be sought to stop it doing so.

Under the new Copyright Act, the MCPS can seek an injunction without having to go through two stages, he contends.

World BRIEFING

BRUSSELS: EC vice president Martin Bangemann is re-stating his intention for a blank tape levy to be introduced across the European Community. In a letter to BEM president Jean Loup Tournier, he says home copying without remuneration is "clearly prejudicial to the rights or interests of the various copyright holders".

NEW YORK: Paul McCartney has signed a tour sponsorship agreement with Visa for the 1990 leg of his US tour. Starting in February, Visa will become the only credit card honoured by ticket and tour merchandise vendors. Promotions for Visa will take place in concert venues and McCartney is expected to star in an \$8.5m Visa television advertising campaign.

NEW YORK: Peter Waterman Ltd has launched a US label, PWL, which is headed by its director Brian Chin who was most recently A&R director at Profile Records and the former Billboard dance music editor. According to Chin, the label will have an entirely different identity to its UK parent company with less emphasis on dance/pop and more on rap and street music. Meanwhile, Chrysalis subsidiary label Cooltempo is setting up a US operation with distribution through CEMA. It also marks the first joint venture between Chrysalis and EMI since EMI bought half of Chris Wright's record company in March. Black radio genre acts not already signed to US labels will come out here on EMI's Capitol label while Chrysalis will carry Cooltempo rap and club-oriented product not yet available here.

OTTAWA: The radio industry is being criticised by the Canadian recording industry for fighting a proposed performers and performing right in copyright laws.

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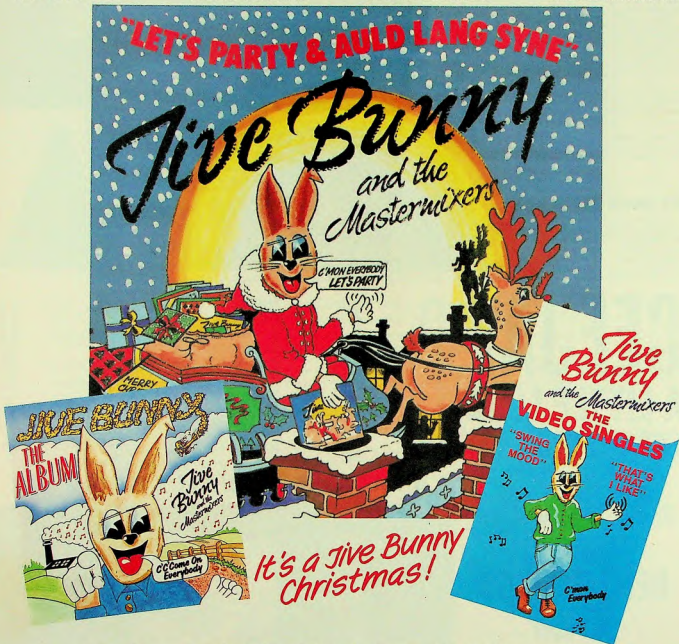
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DMC keeps on running with new prime sites

THE SUDDEN availability of prime retail sites is giving a huge boost to Lancaster-based DMC's plans to open two new shops a year.

The independent group is completing its 1989 quota — and bringing its total number of outlets to 10 — by opening a new store in Liverpool city centre.

Says DMC owner Mike Hargreaves: "Prime sites are more freely available than they have been for a long while. The smaller operation is getting a chance now whereas three or four years ago the big boys were just taking them all."

The new store is an expansion south for DMC and means that there is now a 200 mile spread be-

tween its shop in Hawick just outside Edinburgh and its new Liverpool store.

All the shops are supplied from its central warehouse in Lancaster, a situation which Hargreaves describes as "like having our own Terry Blood service".

He explains that if a product is selling well in the Border TV region but not in Granada, spare stock is returned from the stores in Granada and shipped via Securicor to those in Border.

Of the group's performance as a whole, he says: "We're doing OK. We're trying to keep to the plan of opening two shops a year and next year we're looking at Glasgow and Manchester."



STAFF AT Shades in London's West End calmly await the onslaught before Skid Row's signing session at the shop.



INDEPENDENT CHAIN Discovery Records has opened its sixth shop — and managing director Bob Barnes says he is pleased that it's just across the way from an Our Price. Discovery's latest store (above) is in what is claimed to be Europe's largest shopping centre, Merry Hill, just outside Dudley in the West Midlands. Barnes argues that the proximity of an Our Price means that the two stores will be a draw for music fans who will go out of their way because of the concentration of record retailing.

Frankly speaking

FRANK SIDEBOTTOM is set for a shift on the telephone sales team of APT Distribution on Friday (8). His record company, In Tape, says it is highly likely he will be promoting his Christmas album.

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THE ANGEL AND THE SOLDIER BOY will be premiered at the Royal Manchester Children's Hospital. TELEVISION RIGHTS have been bought by the BBC.

'A DREAM IN THE NIGHT - THE THEME FROM THE ANGEL AND THE SOLDIER BOY' by CLANNAD is now available as a 7" single.

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PMV hunts different prey

by Selina Webb

IF MUSIC video is to sit alongside records, tapes and compact discs as the much-touted fourth format, it's time to explore further than the top 10 pop titles for the under-24s. That's the view of PMV International which is geared up for global marketing of a wide spectrum of titles.

"Music video has to span all tastes and age groups if it is to become the fourth format," says Jim Greenough, PMV director of repertoire, exploitation and production. "At the moment the primary music video buyer is under 24. These are the people who have grown up with the advent of the promo clip and are used to seeing pictures with their music. Initially the older ones didn't even know that this product was available — but now they're much more aware."

Marketing manager Annie Kelly is similarly convinced that the way forward is via broader repertoire and an older generation of music video buyers. "People are realising that it's not all Kylie Minogue and

loud music — and these are the people with money to spend," she says.

That's not to say that PMV has abandoned the popular end of the market. Recent releases via Channel 5 in the UK have included Texas, Swing Out Sister, Bon Jovi and Wet Wet Wet, but, in contrast, there are plans for a jazz collection with its own label identity using the PolyGram Verve logo, plus a series of ambient/travelogue titles and more videos for the MOR, nostalgia and specialist markets. The company has already had MOR success with its James Last release last Christmas.

"Our aim is to establish an international video market and everything we do is geared to establishing that market," says Kelly. "Instead of just releasing top 10 artists we are looking to put out a complete range of product. There are many areas, such as dance and indie music, which haven't been fully explored."

PolyGram Music's new Chicago offices are an international headquarters which gener-

ate product for 20 territories worldwide. That product is released by Channel 5 in the UK, but goes out under the PMV banner elsewhere.

"We definitely think in terms of the whole international market," adds Kelly. "We've worked very hard to really establishing all the territories and now there's a network of companies all hungry for catalogue."

Of course, not all PMV titles are released in all territories — but there is a general trend towards more boundary crossing. Best-selling French singer Mylene Farmer and Italian rock guitarist Zucchero are both selling videos outside their homelands, but Greenough has reservations about how far the pan-European philosophy can extend.

"I've still got this sneaking suspicion that English is probably the only international language," he says. "It's a lot more difficult breaking a band like Gypsy Kings in Hungary than breaking Bon Jovi in Hungary."

Kelly is particularly enthusiastic about the cross-marketing opportunities afforded by PMV's global perspective and it is keen to see video tied in with PolyGram audio releases as frequently as possible.

"The PMV network means that we can have simultaneous release dates, generic advertising and publicity campaigns as well as a central pricing division and manufacturing centre," she explains. "Each territory can cross-market with other formats. In the past video has been something that people have put out to keep the profile of an artist going between records, but now we're trying to tighten the releases up to benefit from shared promotional opportunities and expenditures."

Reporting 100 per cent growth in business outside the UK over each of the past two years and steady growth at home, (figures just out reveal an 81 per cent increase in UK music video sales over the same period last year), Jim Greenough looks confidently at the market. On average he reckons that potential video sales can be estimated at 10 per cent of an artist's record sales, but cites examples where video has overtaken audio-only product.

Keiller shoots Soho Boy

ELEGANT PORTRAIT shots blend harmoniously with vivid neon in Boy, the new promo from director Alexander Keiller. Intercut with a selection of casually posed Jose Soco, Keiller presents Tam Tam duo Soho in performance and close-up. The superimposed West End neons float past to provide surprising contrast to the muted tones of the studio shots.

Defying a modest budget to create the stylish clip, Keiller acknowledges that the striking identical twins made an enjoyable subject. "It was almost like filming statues," he says.



Boy was produced by Pressure Productions where other promos have recently been completed for Silver Bullet, Kitchens of Distinction and Distant Cousins.

MUSIC VIDEO

Description (track) Territory Dealer Price			
1	NEW	KYLIE MINOGUE: Kylie The Videos 2 Completion: 4 tracks/22min/£6.25	PWL VHF 9
2	1	PHIL COLLINS: Singles Collection Completion: 14 tracks/55min/£6.95	Virgin VDS 594
3	13	JASON DONOVAN: Jason The Videos Completion: 4 tracks/119min/£6.25	PWL VHF 7
4	NEW	DURANDU: Decade Completion: 14 tracks/1 hr 10min/£6.507	PWL MVN 99 11573
5	3	IRON MAIDEN: Maiden England Live (15 tracks)/1 hr 40min/£8.47	PWL MVN 99 11553
6	4	55 KYLIE MINOGUE: Kylie The Videos Completion: 5 tracks/20min/£6.25	PWL VHF 3
7	5	FOSTER AND ALLEN: The Magic Of... Completion: 15 tracks/1 hr 40min/£6.95	Sylus SV 9989
8	5	DANIEL O'DONNELL: Thoughts Of Home Completion: 13 tracks/52min/£6.95	Tektur TE 1007
9	6	ERIC CLAPTON: The Cream Of... Completion: 18 tracks/1 hr 25min/£9.04	PMV/Channel 5 CFV 08902
10	12	PINK FLOYD: The Wall Completion: 15 tracks/1 hr 40min/£6.95	PMV/Channel 5 CFV 08762
11	9	QUEEN: We Will Rock You Live (21 tracks)/1 hr 30min/£3.47	Music Club/Video Col MC 2032
12	15	QUEEN: Rare Live Live (8 tracks)/1 hr 30min/£6.95	PWL MVP 99 11893
13	1	NEIL DIAMOND: Greatest Hits Live Live (15 tracks)/1 hr 30min/£6.95	CMV 490142
14	8	LEVEL 42: Level Best Completion: 1hr/£6.95	PMV/Channel 5 CFV 10032
15	36	U2: Rattle And Hum Live (21 tracks)/1 hr 36min/£8.34	CIC VHR 2308
16	NEW	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1 hr 20min/£8.34	CMV 490172
17	NEW	TOM JONES: Live At This Moment Live (15 tracks)/1 hr 50min/£6.95	Zomba ZV 002
18	19	JANET JACKSON: Rhythm Nation 1814 Video Single/1hr/£6.95	A&M AMV 845
19	5	MICHAEL JACKSON: Making Thriller Completion: 7hr/£6.95	Vestron MA 11000
20	NEW	ROY ORBISON/CANDY MEN Live 19 tracks/52min/£3.47	Music Club/Video Col MC 2000

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Across
The
Charts...

See page 10

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R E V I E W S

DE LA SOUL: 3 Feet High And Rising, The Videos. Big Life BLV 1. Running time: 19 minutes. Dealer price: £5.55. **Comment:** The ever-astute Big Life makes another clever move by releasing this entertaining compilation from its biggest American import. De La Soul videos are legendary in the US for the minuscule size of their budgets, but it doesn't show — although Potholes In My Lawn jumps around like a home movie other people would have spent wads to achieve the same effect. With the exception of the UK scratch version of *Soy No Go* (the black and white anti-drugs images of the US promo one far better) these are five promos worth arting. The very funny classroom antics of *Me, Myself And I* are particularly memorable while the luminous flowers elsewhere provide a reminder of Sixties psychedelia. **Sales forecast:** This isn't very long, but the music alone should shift units. Added to quirky visuals, colourful packaging and TV adverts, 3 Feet High And Rising should make Big Life's foray into sell through worthwhile. **SW**

JULIAN COPE: Copeland. Island Visual Arts. IVA 039. Running time: 60 minutes. Dealer price: £6.95. **Comment:** Despite the corny title, this is actually a welcome collection of videos focusing not only on Cope's solo career but also featuring four promos from his former band The Teardrop Explodes. All the videos reflect Cope's somewhat offbeat sense of humour and style which is perhaps at its most madcap on Laughing Boy when an almost naked Cope is seen crawling across the hillside and through a river with a turtle shell on his back. The latter videos — such as World Shut Your Mouth and 5 O'Clock Work — are more polished affairs but, in most cases, just as fascinating. **Sales forecast:** Cope has an army of fans in love with his eccentricity and colourful career. Even Tear-

drop Explodes fans who have found Cope's solo career harder to get to grips with will pay good money to get hold of footage of the band, so expect this to achieve healthy sales. **NR**

HAPPY MONDAYS: Madchester Rave On. Virgin Vision VVD 638. Running time: 60 minutes. Dealer price: £6.95. **Comment:** Despite being small consolation for all those who couldn't gain admission to the band's recent T&C rave, this compilation encapsulates the mood of Manchester's wildest floor-fillers. Just as the music seems obnoxious and worthless on first hearing, some of these videos are initially too jumbled to swallow. But then it all makes sense — the grooves are deep and the visuals slot in as their perfect accompaniment. The three versions of *Wrote For Luck* (spaced out kids, sleazy club and live) are surprisingly worthwhile while all of the remaining eight tracks highlights are the rainy football scene of *Lazzy* — the Mondays tripping into mainstream — and Richard Heslop's recently completed twin promos for *Hallelujah* and *Clap Your Hands*. The latter, shot in sepia tints with bright lights and feathers at Factory's new Dry bar, are superior performance videos which seem made in space. **Sales forecast:** Linked with archive introductions from John Peel, Tony Wilson and unobtrusive interview snippets, this compilation deserves repeated viewing and should sell well to Happy Monday's ever-growing following. **SW**

LUTHER VANDROSS: Live At Wembley. CMV Enterprises 49023.2. Running time: 90 minutes approx. Dealer price: £9.04. **Comment:** Luther Vandross doesn't seem ideally suited to the concert environment of Wembley Arena, but Live At Wembley just goes to show what can be done with a marvellous voice, a little bit of imagination and two tonnes of sequins. Rather than use the end

stage, Luther and co perform on a small podium in the centre of the arena providing the perfect showcase for their own brand of smooth soul. Luther also turns out to be a bit of a comedian, swapping jokes with his cohorts and playfully to the audience beautifully. Ultimately though, it's his voice which wins the day and makes this concert video a must not only for devoted fans but also lovers of elegant vocal music. **Sales forecast:** Considering this performance is taken from the end of a record breaking 10 sold out shows at Wembley and that Luther's six albums have all gone platinum, Live At Wembley should sell and sell. **IW**

VARIOUS: Rolling Stone — 20 Years Of Rock. Castle Hending. CASH 5022. Running time: 100 minutes. Dealer price: £6.95. **Comment:** Billed as 'the definitive history of rock', this compilation of mostly rare footage interspersed with comments from artists attempts to tell a fairly tall story of the way rock has progressed over the last two decades. That's where it comes a little unstuck though, instead of trying to tell a story, the directors and marketing team should have settled for what it really is — a video album of the highlights of the last 20 years. Viewed in that way, it is an excellent companion to anyone's record collection in that it provides some memorable images. Dennis Hopper's narration — like some of the artists' comments — is typically over-the-top. **Sales forecast:** The name Rolling Stone, particularly as far as marketing in the UK is concerned, is irrelevant for any dealers thinking of stocking this one, the endless list of stars included though is enough to make this a popular choice. **NR**

GARY GLITTER: Gary Glitter's Gangshow. Castle Hending CASH 5030. Running time: 70 minutes approx. Dealer price: £2.95. **Comment:** The whole Gary Glitter cabaret experience captured on one video cassette, this concert video is a testament to the lasting appeal of pop music's true British eccentric. Recorded at the Apollo Theatre, Manchester, last Christmas, GGG sees Gary tearing through classics such as *Rock N Roll* and *Do You Wanna Be In My Gang* with the able assistance of what must be the largest touring show since...his previous yuletide extravaganza. All in all GGG captures one of the UK's finest performers at his glitziest best proving that even after all these years, The Leader is as popular as ever. **Sales forecast:** Christmas wouldn't be the same without a Gary Glitter concert and now for the first time students up and down the realm can have their Union's favourite pantomime star in their own front room. The perfect stocking filler. **IW**

● **BMG VIDEO** releases the His 11 — Monster Hits Video Selection on December 4 following the vinyl, CD and cassette version of the series' latest collection. With a dealer price of £6.95, the compilation features 15 promos from 1989 including Lisa Stansfield's *All Around The World*, La Minnie's *Losing My Mind* and Alice Cooper's *Pison*.

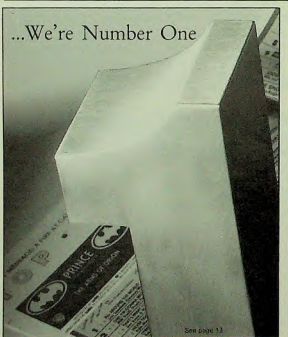
SINGLES

1*	2	WE DIDN'T START THE FIRE, Billy Joel	Columbia
1*	6	ANOTHER DAY IN PARADISE, Phil Collins	Arista
3	1	PLUMET ON THE RAIN, Mill Vanilli	Virgin
4		(IT'S JUST) THE WAY THAT YOU..., Paula Abdul	Elektra
5*	8	DON'T KNOW MUCH, Linda Ronstadt	Virgin
6*	7	BACK TO LOVE, Soul 2 Soul	EMI
7	4	ANGELIA, Richard Marx	EMI
8*	11	WITH EVERY BEAT OF MY HEART, Taylor Dayne	Arista
9	5	LOVE SHACK, The B-52's	Reprise
10*	16	PUMP UP THE JAM, Techno 21	MCA
11*	13	LEAVE A LIGHT ON, Belinda Carlisle	SBK
12	12	DON'T CLOSE YOUR EYES, Kix	Astorian
13*	17	RHYTHM NATION, Janet Jackson	ABM
14*	15	LEVIN IN SIN, Boy 2 Boy	Mentory
15	9	WHEN I SEE YOU SMILE, Bad English	Epic
16	10	POISON, Alice Cooper	Geffen
17*	19	JUST LIKE JESSE JAMES, Cher	MCA
18*	24	EVERYTHING, Judy Watley	Chrysalis
19	18	DON'T SHUT ME OUT, Kevin Pate	Geffen
20*	21	LOVE SONG, Telex	Geffen
21*	23	THE LAST WORTHLESS EVENING, Don Henley	Columbia
22	28	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Music Factory
23*	26	SWING THE MOOD, Ice Bunny & Mattematics	Atlantic
24*	27	JUST BETWEEN YOU AND ME, Lou Gramer	Next Plate
25*	20	DON'T MAKE ME OVER, 5yB	Columbia
26*	28*	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Delicious
27	25	BUST A MOVE, Young MC	EMI
28*	31	FREE FALLIN', Tom Petty	MCA
29	14	GET ON YOUR FEET, Gloria Estefan	Epic
30*	35	OH FATHER, Madonna	Sire
31*	34	ROCK AND A HARD PLACE, Rolling Stones	Columbia
32	32	I LIVE BY THE GROOVE, Paul Carrack	Chrysalis
33*	37	WHEN THE NIGHT COMES, Joe Cocker	Capitol
34	30	THE ANGEL SONG, Green White	Capitol
35	22	LISTEN TO YOUR HEART, Rosalind Wiseman	Warner Brothers
36*	40	COMING TO YOUR SENSE, Paul Stewart	Skywalker
37	33	ME SO HORNY, The 2 Live Crew	Vendetta
38*	2	TWO TO MAKE IT RIGHT, Seduction	Warner Brothers
39	39	THE ARMS OF ORION, Prince With Sheena Easton	Astorian
40*	4	I REMEMBER YOU, Sid Row	

ALBUMS

1	1	GIRL YOU KNOW IT'S TRUE, Mill Vanilli	Arista
2	2	STORM FRONT, Billy Joel	Columbia
3*	3	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
4*	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
5	5	HANGIN' TOUGH, New Kids On The Block	Columbia
6*	7	COSMIC THING, The B-52's	Reprise
7	6	STEEL WHEELS, Rolling Stones	Columbia
8	8	PUMP, Aerosmith	Geffen
9	10	STONE COLD RHYM'N', Young MC	Delicious
10	9	DR FEELGOOD, Maffay Cee	Elektra
11	13	SUP OF THE TONGUE, Whitehouse	MCA
12	12	FULL MOON FEVER, Tom Petty	Arista
13*	15	CRY LIKE A RAINSTORM, Linda Ronstadt	Columbia
14*	14	MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
15	11	CROSSROADS, Tracy Chapman	Elektra
16	16	REPEAT OFFENDER, Richard Marx	EMI
17*	17	...BUT SERIOUSLY, Phil Collins	Astorian
18	17	KEEP ON MOVIN', Soul 2 Soul	Virgin
19	19	HEART OF STONE, Core	Geffen
20	18	THE SEEDS OF LOVE, Teon Far Feers	Atlantic
21	17	SID ROW, Sid Row	Astorian
22*	22	PRESTO, Joe Raposo	Relativity
23*	23	FLYING IN A BLUE DREAM, Joe Satriani	Epic
24*	21	BAD ENGLISH, Bad English	Epic
25	22	TRASH, Alice Cooper	Epic
26*	30	JOURNEYMAN, Eric Clapton	Geffen
27	24	THE END OF THE INNOCENCE, Don Henley	Duck
28	25	TENDER LOVER, Babyface	Solar
29*	31	THE BEST OF LUTHER, Luther Vandross	Columbia
30	26	A COLLECTION: GREATEST HITS, Barbara Streisand	I.R.S.
31	28	THE RAW & THE COOKED, Fine Young Cannibals	Skywalker
32	32	HOT IN THE SHADE, Kix	Mercury
33*	27	HULL TO LAST, Corvids Dead	Island
34	29	BRAVE AND CRAZY, Malia Eltahar	Epic
35	29	CUPS BOTH WAYS, Orlando Johnson	Epic
36	33	NEW KIDS ON THE BLOCK, New Kids On The Block	Epic
37	37	WE TOO ARE ONE, Eurythmics	Arista
38	39	AND IN THIS CORNER, DJ Jazzy Jeff	MCA
40*	4	RUNAWAY HORSES, Belinda Carlisle	Epic

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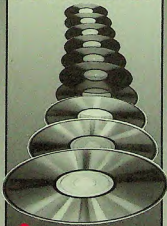
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30 YEARS OF



Sleeping Argo wakens with repertoire brief

by Nicolas Soames

ARGO, The widely respected Decca label which more or less disappeared after PolyGram absorbed the British company in 1980, is to be given a new lease of life.

It is to re-emerge next year with a strong identity of its own acting as a complement to the main Decca label by looking after specific repertoire areas.

With its artistic course charted by its executive producer, Andrew Cornall, Argo has been assigned its own recording team by producer Chris Hazel and sound engineer Simon Eadon. It will have an ambitious schedule of releases giving it a substantial catalogue within a few years.

The decision to resurrect Argo was taken earlier this year when it became evident that certain repertoire areas were being neglected because of the general character of the main Decca label.

Back-catalogue issues from Argo had filtered out on to CD in various ways — on to the main label and most recently with Peter Hurford's Bach series, on to Ovation and other mid-price series, including the popular British music.

"We felt we were missing quite a big repertoire base," explains Cornall, who joined Decca in 1976 and became a senior producer three years ago. He took over Argo in January and created the new guidelines. These included



MICHAEL TORKE: signed a three-disc contract with Argo

the decision to make it repertoire based, a departure from its earlier form when certain specific artists, including the Academy of St Martin-in-the-Fields and Peter Hurford, were strongly identified with the label.

Artists have been signed to the label, but Argo will be repertoire-led. Cornall has also defined four

specific areas on which Argo will concentrate. First, choral music is a traditional Argo area, and the label is returning to its long association with King's College, Cambridge. Recordings have already been made of Tallis's Spem in Alium and the Lamentations; Verdi's Four Sacred Pieces, and works by Howells.

Argo has also made recordings with Winchester Cathedral, including a volume of Byrd's Masses.

"An innovation in this area is a US link, with St Thomas, New York. Last month Cornall recorded a volume of US music including Ned Rorem. Other foreign chairs will be involved—Penderecki is recording his St Luke's Passion with the Warsaw Philharmonic Choir.

The second area is another traditional Argo interest: organ music. Peter Hurford is to make more recordings, Rod's Organ Concertos among them. The young English organist Thomas Trotter has been signed to the label to make a minimum of six recordings over the next four years mainly of late Romantic works. And the popular US organist Carlo Curley is to record transcriptions and other fireworks in the US.

English music will be a particular concern of the new Argo. A Village Romeo and Juliet by Delius has been recorded — somewhat curiously, in Vienna — by Sir Charles Mackerras; and more Delius, including Sea Drift, is on the cards. George Lloyd's massive Vigil Of Venus was recorded last month.

Finally, US music. This represents one of the most ambitious departures for Argo. The label has signed the 29-year-old American composer Michael Torke to a contract which involves at least three discs and first option on his works. "I think it is quite clear that of the younger generation he stands out as being one of the most distinctive and original voices," said Cornall, who has recently recorded a volume of Torke's chamber music with the London Sinfonietta.

A volume of American Romantic piano music played by Alan Feinberg is also planned, as well as songs by Ives and Copland sung by Samuel Ramey, accompanied by André Previn.

The Argo label will be re-launched in September with around 15 releases. There will be a further 12 in the spring of 1991, and a similar number that autumn. "We hope that within 12 months from the launch there will be a reasonable catalogue," says Cornall.

Michael Leitchford, Decca's general manager, adds: "There is an interest in the kind of repertoire which Argo is going to do — it is the area which is served by the independents. In many ways, Argo was there first, and will be first again."

"It is work which is not being handled by the main label. With Argo, we can create a small label integrally within a large company."

BRIEFS

● THE NEW recording of Holst's ever-popular *The Planets* by the Royal Liverpool Philharmonic Orchestra conducted by Sir Charles Mackerras is being issued by Virgin Classics at mid-price [CD £4.85, tape £3.04] as a special introduction to the label. Incorporated in the CD is a complete illustrated catalogue of British music on the label.

● CRD RECORDS issues six new recordings this month. They include *Musica From The Spanish Kingdoms* performed by Circo 1500 (CRD 3447 CD); two volumes of *Piano Sonatas* by Medtner, played by Hamish Milne (CRD 3460 and CRD 3461); and Schubert *Lieder* sung by Sarah Walker with Roger Vignoles, piano (CRD 3464).

Castle budgets for Christmas

CHANGES IN the prevailing market have prompted Castle to drop the Cirrus series from mid-price down to budget as well as giving it a major packaging overhaul — all in time for Christmas.

Cirrus sold in reasonable quantities but found the opposition very strong once the majors began releasing mid-price product.

It has been unavailable for most of this year while Castle underwent a refit.

The label has now re-emerged in a brighter form, with good covers and some new recordings.

There are eight releases, generally running over 60 minutes —

Baroque Masterpieces extends to 78 minutes — and are all digital. The CDs have a dealer price of £3.04 which converts to £4.99 mp; and the chrome cassettes have a dealer price of £2.43, which converts to £3.99.

"We think we are offering very good value for money, and there are others on the drawing-board," says Ray Jenks, sales director at Castle.

Among the new titles are *Favourite Overtures*, a 71-minute programme with music by Suppe, Mozart, Mendelssohn and others, with the LSO under Wordsworth [CRS CD 101]; Beethoven — *Classical Piano Sonatas* — Moonlight,

Waldstein and Appassionato, played by Nicholas Walker [Cirrus CRS CD 107]; and *Virtuoso Violin* featuring Matej Marinkovic with Tim Peake, piano, who play a pleasant programme by Brahms, Tchaikovsky, Paganini, Ravel and others [CRS CD 108].

Castle has also extended some existing programmes, adding Holst's *St Paul's Suite to The Planets* [CRS CD 102], and Prokofiev's *Peter And The Wolf*, narrated by Peter Ustinov, has been coupled with Saint-Saens' *Carnival Of The Animals*, plus Leopold Mozart's *Toy Symphony*. The Philharmonic is conducted by Philip Ellis [CRS CD 105].

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Records to be featured on this week's Top 75

Panel sales compared to last week... +10%

TITLES A-Z (WRITERS)

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THE NEXT 25

Table with 3 columns: Rank, Song Title, Artist. Includes entries like 'LITTLE DEGENER', 'ROCK YOUR SOUL', 'KAMERS DELIGHT', 'MOVE YOUR BODY', 'SUPERBAD SUPERBLISS', 'IT'S JUST THE WAY', 'KNEELING PLACE', 'CITY BOY', 'TRAY'S WHAT THEY ALWAYS', 'LICK YOUR FINGER', 'LENNINGRAD', 'PRAYER FOR YOU', 'HAPPY ENDINGS', 'HEY MAN! HEY CLAUD', 'CAMELOTTA', 'FIRST PLACE', 'ROCK DRAK FOR LOVE', 'VOCAL', 'THE WAY YOU LOVE ME', 'IF YOU WANT YOUR LOVE', 'IF YOU WANT YOUR LOVE', 'IF YOU WANT YOUR LOVE', 'IF YOU WANT YOUR LOVE'.



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Table with 3 columns: Rank, Song Title, Artist. Includes entries like 'HTMX (OFFICIAL BOOTLEG MEGA-MIX)', 'BROKE AWAY', 'THE ARMS OF ORION', '20 SECONDS TO COMPLY', 'LISTEN TO YOUR HEART', 'I'LL SAIL THIS SHIP ALONE', 'RIDE ON TIME', 'LIVING IN SIN', 'MY LOVE', 'OUJA BOARD', 'GOING BACK TO MY ROOTS/RICH IN HISTORY', 'WITH GOD ON OUR SIDE', 'LA LUNA', 'INFINITE DREAMS', 'BLAME IT ON THE RAIN', 'UNNITVED GUEST', 'WHEN WILL I SEE YOU AGAIN', 'ROOM IN YOUR HEART', 'ENCORE', 'STORIES', 'WARM LOVE', 'LEAVE A LIGHT ON', 'THE ROAD TO HELL', 'PUMP UP THE JAM', 'IT'S OVER NOW', 'FOOD CHRISTMAS EP', 'DON'T ASK ME WHY', 'PRAYER FOR YOU', 'BRITE SIDE', 'I WANT THAT MAN', 'HEAVEN', 'RIGHT BEFORE MY EYES', 'FIGURE OF EIGHT', 'NEVER TOO MUCH', 'WHITE CHRISTMAS', 'FOOL FOR YOUR LOVING', 'HOUSE OF FIRE', 'IT TAKES TWO, BABY'.

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

9 DECEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1... BUT SERIOUSLY ★★ CD Phil Collins Virgin V 2820
2	JIVE BUNNY - THE ALBUM ● CD Five Bunny & The Mestemakers Telstar STAR 2290
3	ENJOY YOURSELF ★★ CD Kylie Minogue PMA HP 9
4	AFFECTION ● CD Lisa Stansfield Arista 310279
5	THE ROAD TO HELL ★ CD Chris Rea WEA WA 3177
6	THE BEST OF ROD STEWART ★ CD Rod Stewart Mersey Records WM 314
7	SPARK TO A FLAME - THE VERY BEST OF ★ CD Chris De Burgh A&M CDLP 100
8	HANGIN' TOUGH CD New Kids On The Block CBS 840271
9	LABOUR OF LOVE II ● CD UB40 DEFINT/Vega UD58714
10	AFTER THE LAUGHTER ● CD Freddie Starr DoppelGangas, AOD 10
11	FOREIGN AFFAIR ★ CD Tina Turner Capitol ESTV 2103
12	STRONGER ★ CD Chiff Ricard EMI EMD 1012
13	TEN GOOD REASONS ★★★ CD Jason Donovan PMA HP7
14	LEVEL BEST ★ CD

Green Red



"A stunning set of rock-powered, country tinged urban blues"

35	STORM FRONT ● CD Billy Joel CBS 464681
36	A PORTRAIT OF DORIS DAY ○ CD Doris Day SPLS 504 984
37	DANCE!... YA KNOW IT! ○ CD Bobby Brown MCA MCG 4074
38	THE MAGIC OF FOSTER & ALLEN CD Foster & Allen SPLS 504 994
39	SINGALONGAWAY! YEARS VOL. 2 ● CD Most signatures PolyGram PMS 5004
40	THE TWELVE COMMANDMENTS OF PANCE ★ CD London Boys Telstar/WEA WA 2728
41	SLIP OF THE TONGUE ● CD Whitnake EMI EMD 1013
42	THE SINGLES ALBUM ● CD Gladys Knight & The Pips PolyGram/CATV
43	CRY LIKE A RAINSTORM, HOW LIKE THE WIND ○ CD Linda Ronstadt Feat Aaron Neville Echus ERT
44	GREATEST HITS LIVE ● CD Dinah Ross EMI EMD 1001
45	THE JOE LONGTHORNE CHRISTMAS ALBUM CD Joe Longthorne Telstar STAR 2282
46	BEST OF LUTHER VANDROSS - BEST OF LOVE CD Luther Vandross A&M SPC 455801
47	3 FEET HIGH AND RISING ● CD De La Soul Tommy Boy/Big Life 01579
48	WITH LOVE CD Michael Crawford Telstar STAR 2246
49	MARTIKA ○ CD Martika CBS 4642571
50	CROSSROADS ★ CD Tracy Chapman Echus ERT 61
51	SINGALONGAWAY! YEARS ● CD Most signatures PolyGram Music PMS 5001
52	THOUGHTS OF HOME CD Denise O'Donnell Telstar STAR 2272
53	THE STONE ROSES ○ CD The Stone Roses Sirebird OMBV 902

riphery and there was a need for a great venue and plenty of seats that wasn't some sort of trendy arts centre. The Shelter is accessible to everyone both in terms of location and cost."

Going for the One

by Gareth Thompson

THE MAN with what was once described as "the quintessential English voice," who retains a fierce pride in his Nottinghamshire roots, and who was one of the British synth-pop movement has returned to a project that fairly guarantees joy with what he describes as "the human element".

Steve Hovington was formerly the frontman of B-Movie, an act who never really more than a few snappy videos away from transforming their minor hits (Marilyn Dreams, Remembrance Day, Nowhere Girl) into major ones. After the demise of the band in 1986, Hovington's new venture took shape when he met Seven, formerly a guitarist with Geslacht AN. They became known as One, and are now signed to Chrysalis having impressed the label with a striking performance at the Mean Fiddler in December 1987.

After moving away from the techno-ridd approach of B-Movie had been naive for Hovington: "When B-Movie started out, synths were like new toys that people started beginning to discover, but picking up an acoustic guitar organ and writing songs with Seven was, in the same way, like discovering a new toy again."

In Selina Webb's IN GLASGOW, a wartime air raid shelter has been turned into a refuge for new and emerging talent. "We hope it will be a pressure cooker of live entertainment," says Larry Diamond, director of the project.

The Shelter is designed as a housing where new bands, artists and performers can practise or display their wares regardless of funds or following.

The Renfrew Court basement has been converted into three rehearsal studios, a small demo recording studio, a live performance area and a bread-winning cafe-bar/gallery. Primarily targeted at potential members of the record industry, it will also incorporate live comedy and pub theatre. The Shelter has been jointly funded by Scottish Brewers, the Glasgow District Council and the Scottish Development Agency and fills what Diamond sees as a lack of integrated facilities for new talent in Glasgow. Theoretically, a young band from Castlemilk, Easterhouse or Drumchapel can build public transport with their instruments, walk on stage, plug in and play at the new centre.

"There's an energy about the city that wasn't here in the past, and it's been crystallised into a lot of talent," says Diamond, a Glasgow businessman who also managed the singing career of his brother Jim. "The problems have been that in the past rehearsal studios have always been on the pe-

The last casualty was Little Colourfield, who ended up little more than a solo project after various internal ructions. Holl admits now to having grown tired of the "group" format, using the two women — both involved on the fringes of the music business for a while — as part-time partners.

"Blair came in initially just to help me write, but we kept a big distance, which was good. We didn't really know each other. We still don't, but it was good, it was easy to control..."

The resulting single, Missing, could almost be described as " twee" if it wasn't for the deadpan, ironic lyrics. It's refreshingly free of "modern influences". "That was the problem with the last record," PR/OD says Hall. "We popped in musicians who'd played with Cameo and stuff, because people thought it might be a good idea to make it a bit groovy. But it didn't."

As a result, the single — and the forthcoming LP Ultra Modern Nursery Rhymes — sound very English, an important attribute at the end of a decade where much British pop has been little more than a dull facsimile of American music. "It's like a form of sounding English," is Hall's explanation.

Terry Hall is not prepared to play the "industry game" any more. He's prepared to let things take their course — if Missing is a big hit, he'll make allowances for the extra work, but he's not too bothered either way. "We've got plans to play live, but what's the point in doing a 30-date tour? It's why you're supposed to do, but why?"

APR/OD in the right direction

by Ian Watson

THERE CAN'T be a journalist in the realm who over the past year hasn't been on the receiving end of a PR/OD promotion campaign. In the space of 12 months, however, Maddox and Tony Beard have become one of the most active PR teams in London, having mastered the emergence of such luminaries as The Telescopes, the Heartbreaks (with the spectacular Profumo promotion scam), Bitch Magnet and The Young Gods. PR/OD's sole representative at Play It Again Sam, Native, What Goes On, Midnight Music and Wax Tracks as well as the managers of the well regarded Cranes, a band Melody Maker described as a "future for the Nineties".

The whole idea of PR/OD started in the autumn of last year when Maddox and Beard were both freelancing for Record Mirrors.

"We just got sick and tired of illiterate grey xeroxes that came with the records," explains Maddox. "The whole point about rock journalism as a form of promotion is that it's such a weird genre of writing and it seemed to me that any press release should at least equal the piece that could be generated by a journalist. The most exciting pieces of music have some kind of conceptual apparatus and scaffolding built around them."

This idea of the creation of an

"aesthetic universe" to accompany the records is central to PR/OD's philosophy. All of their press releases are designed to be able to be read to come out as a pair of strolling prose/poetry while their promotion campaigns set out to be as artistic as the product they're promoting.

"When PR is really unprofessional and useless generally," comments Maddox "is that things are sent out willy-nilly and they're never followed up with polite, friendly, knowledgeable, informative phone calls asking what you think and to be told what the options are." Not that contact with the press stops there however.

"So little of it is making friends, you've got to have the right people slogging the record off," says Maddox. "For any given record you've got to have the right people talking about it and the right people hearing it."

PR/OD was originally set up to be run in the same manner as a record label but it is not unique in that regard. It was the first studio where they're actually straying into that area of business. The duo took on The Cranes purely as a technical exercise to see what they could do with the initial raw material, a venture which has been very successful.

"We're doing what journalists or record companies are meant to be doing but can't because their hands are tied by editorial decisions or whatever," says Maddox.

Looking forward to the Nineties, PR/OD are in a very strong position. They have all the important areas covered with the biggest indies in Europe and America on their books providing what they term as the "ultimate crucial arsenal". Any gaps are filled by the likes of The Young Gods who they firmly believe are the face of the next decade. When PR/OD talk about the "ultimate crucial arsenal" aren't joking and certainly their art of the bold claim has been very successful. As Tony Beard says: "It's not just PR, it's a way of life."



NOTHING MATTERS but everything counts in the strange world of *The Golden Horde* whose debut single for Mother Records (via Island) *Go Your Own Way* maintains their reputation for "the usual trash through psychedelia's more obscure corners". This release is unusual as it is an U2's label, seen in certain factors of Duran Duran's epitome of music industry establishment and an unlikely home for *The Golden Horde's* brand of indie philosophy. Just two years ago, for instance, TGH were the instigators of anti-Self Aid gigs in the Emerald Isle — an event in which U2 topped the bill. Now that TGH are on the Fab Four's own label, critics of *The Golden Horde's* *Go Your Own Way* can't do *no doubt* ring out across Ireland. If the Berlin Wall can crumble then anything is possible.

PAUL O'MAHONY

WE ARE Going To Eat You: melody under the aggression

Pleased to Eat you

by Dave Henderson

THERE'S BEEN something of a bubble surrounding *We Are Going To Eat You*. For one thing, the name is long and seemingly aggressive. Paradoxically, their sound is subtle, full of embittered emotion and packed with melody. Furthermore, they're fronted by the truly singing talents of Julie Sorrel, whose long flowing hair and angelic range raises the group above the molasse of post-Primitives female-fronted popsters. And, that's where the great secret of *We Are Going To Eat You*'s heady potential lies. Julie Sorrel's soul has a bitterness quality that time — and more expensive production bills — will certainly savour.

Based in London, the group formed in a rather complicated manoeuvre after the demise of the mostly female agit punk combo Hagar The Womb. With that group's career in collapse, the remnants of Paul Harding, Chris Knowles and the lovingly dubbed Veg teamed up with Julie.

"We weren't particularly aspiring to anything then," recalls Sorrel. "We were simply progressing in a natural way."

Two singles on, I Wish I Knew and Hearin' In Hand, the A&R and record-hunters began to rise and rumours of imminent mega-stardom began to brew.

"We did the rounds of the majors but we didn't really find anything that would have put us in a better position. Once you get involved in a bigger company you're susceptible to their ideas and everything gets put onto a different level," says Sorrel.

The group did, however, gain a publishing deal with EMI which provided them with enough funds to record their debut album. Everywhere, which is set to roll into the shops in January on an amalgamation of their own Autumn Moon through the aspiring Big Cat via Rough Trade and the Carter.

"Having a deal with EMI publishing meant that we weren't pressured into signing a deal. We bought ourselves more time."

It sounds incredibly organised, although Sorrel giggles and admits it's all a bit more chaotic than that. *We Are Going To Eat You* are part of a new generation of indepen-

dently-motivated outfits who seem fully aware of the pitfalls of the music industry and who are developing the talent to control their own destiny. All this and an album in the offing.

Everywhen provides an ideal outlet for the group's live set which has been built up to good response around the country. A confident, driving sound it travels rock and pop's highways with some subversive guitar treated to some melodic arrangements, topped lovingly with Julie Sorrel's vocal. It's such a sweet confection that you'll want to eat it too.

Gimme shelter

by Selina Webb

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rain mark

by David Giles

TEN YEARS ago, in the aftermath of punk, the Two Lone Record label was launched, and with it The Specials became one of Britain's most exciting groups. Their singer, Terry Hall, has spent the past years drifting through a variety of bands but still remaining signed to Chrysalis. His latest project — going under the name Terry, Blair and Anouchka — is his fourth "band". Doesn't the record company ever get fed up?

"Some people here enjoy it," he says. "They enjoy the challenge. They expect me to split groups up!"

TOP 75 SINGLES



MUSIC WEEK

W

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.

- 1** **YOU GOT IT (THE RIGHT STUFF)** **POP**
New Kids On The Block **AS** 84000212 (C)
- 2** **DON'T KNOW MUCH** **POP**
Linda Ronstadt/featuring Aaron Neville **ES** 606 10101 (W)
- 3** **THE EVE OF THE WAR (Bon Libronand Remix)** **POP**
Jethi Wayne **CB** 6591597/112-6551634 (C)
- 4** **LAMBADA** **POP**
Kaoma **CB** 6580117/12-656118 (C)
- 5** **GET A LIFE** **POP**
Soul II Soul **10** Virgin TMXQ 284 (F)
- 6** **HOMELY GIRL** **POP**
UB40 **DIP** International/Virgin DFP 23121 (F)
- 7** **WHEN YOU COME BACK TO ME** **POP**
Jason Donovan **CB** 6591597/112-6551634 (C)
- 8** **CAN'T SHAKE THE FEELING** **POP**
Big Fun **10** Virgin V 234 (F)
- 9** **FOOLS GOLD/WHAT THE WORLD IS WAITING FOR** **POP**
The Stone Roses **Shirley** ORN1113 (F)
- 10** **ALL AROUND THE WORLD** **POP**
Lisa Stansfield **Archie** 112693 112-412693 (BMG)
- 11** **I DON'T WANNA LOSE YOU** **POP**
Tina Turner **Capitol** 123CL 553 (E)
- 12** **ANOTHER DAY IN PARADISE** **POP**
Phil Collins **Virgin** V571 1234 (F)
- 13** **PACIFIC** **POP**
888 Store **ZTT** M&A JANG 101 (W)
- 14** **GOT TO GET** **POP**
Rob 'n' Raz/featuring Lella K **Arise** 112696 112-412696 (BMG)
- 15** **WHATCHA GONNA DO WITH MY LOVIN'** **POP**
Inner City **10** Virgin 290 (F)
- 16** **YOU SURROUND ME** **POP**
Erasure **Mer** 1123412E 91 (RT)
- 17** **COMMENT TE DIRE ADIEU** **POP**
Jimmy Somerville/June Millies/Kingston **London** LON101 241 (F)
- 18** **THE AMSTERDAM EP** **POP**
Simple Minds **Virgin** SMAT3 6 (F)
- 19** **IN PRIVATE** **POP**
Dusty Springfield **Parlophone** 128 6234 (E)
- 20** **I'M NOT THE MAN I USED TO BE** **POP**
Fire Young Cannibals **London** LON101 244 (F)
- 21** **THE MIRACLE** **POP**
Oasis **Parlophone** 112QUEEN 15 (E)
- 22** **DEEP HEAT '89** **POP**
Ultravox **Parlophone** 122400 (W)



20 SECONDS TO COMPLY

- 41** **SILVER BULLET** **POP**
Ten Ten TTTT 01912-111 0191 (P)
- 42** **LISTEN TO YOUR HEART** **POP**
Santia **Chryslis** C15 123456 (C)
- 43** **I'LL SAIL THIS SHIP ALONE** **POP**
The Beautiful South **Go/Disc** GDD04 38 (F)
- 44** **RIDE ON TIME** **POP**
Black Box **de** Connection/PCA 18 4321 112-FF 4321 (BMG)
- 45** **LIVING IN SIN** **POP**
Bon-Jovi **Virgin** Phonogram CV7 112 (F)
- 46** **MY LOVE** **POP**
London Boys **WEA** VZ 43017 (W)
- 47** **QUIA BOARD, QUIA BOARD** **POP**
Gorrissey **His Master's Voice/EMI** 123POP 1423 (E)
- 48** **GOING BACK TO MY ROOTS/RICH IN PARADISE** **POP**
FPI Project present Rich In Paradise **Warner** B1M&A 9 (PAC)
- 49** **WITH GOD ON OUR SIDE** **POP**
The Newbe Brothers **ARM** M&A 545 (F)
- 50** **LA LUNA** **POP**
Behind Carlie **Virgin** V571 1230 (F)
- 51** **INFINITE DREAMS (Live)** **POP**
Iron Maiden **EMI** 125EM 112 (E)
- 52** **BLAME IT ON THE RAIN** **POP**
Milli Vanilli **Capitol** Chryslis/Capitol 180 (C)
- 53** **UNINVITED GUEST** **POP**
Whirlton **EMI** 123456 11 (E)
- 54** **WHEN WILL I SEE YOU AGAIN** **POP**
Brother Beyond **Parlophone** 1278 6237 (E)
- 55** **ROOM IN YOUR HEART** **POP**
Living In A Box **Chryslis** LIBR71 (C)
- 56** **ENCORE** **POP**
Tongue 'N' Cheek **Synco** EMI 12353 13 (E)
- 57** **STORIES** **POP**
Irt **Parlophone** 1278 6237 (E)
- 58** **WARM LOVE** **POP**
The Beatmasters/Claudia Fontaine **Rhyme** King LEFT 12011 (RT)
- 59** **LEAVE A LIGHT ON** **POP**
Behind Carlie **Virgin** V571 1210 (F)
- 60** **THE ROAD TO HELL** **POP**
Chris Rea **WEA** VZ 43117 (W)
- 61** **PUMP UP THE JAM** **POP**
Technomatic feat. Felt **Sony** 123456 (E)
- 62** **IT'S OVER NOW** **POP**
Ultravox **Parlophone** 122400 (W)



A SINGER FROM OVER HERE WHO'S DOING VERY WELL OVER THERE

THE HIT SINGLE FROM BAD ENGLISH (FEATURING JOHN WAITE) A U.S. NO. 1 SINGLE ON 7", 12", CD



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 Record Producer/Engineer (Individual) 09
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 Artist/Artist Management 12
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 Radio Station 15

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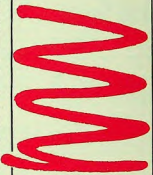
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248	257	267	277
249	258	268	278
250	259	269	279
251	260	270	280
252	261	271	281
253	262	272	282
254	263	273	

TOP 75 SINGLES

MUSIC WEEK



RADIO 1

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.

- | | |
|-----------|---|
| 1 | YOU GOT IT (THE RIGHT STUFF)
New Kids On The Block
CBS 4550017 (12) 455018 (C) |
| 2 | DON'T KNOW MUCH
Linda Ronstadt featuring Aaron Neville
Elektra BKR 10 (11) (M) |
| 3 | THE EVE OF THE WAR (Ben Liebrand Remix)
Jeff Wayne
CBS 455126 (12) 455124 (C) |
| 4 | LAMBADA
Koolhaas
CBS 455011 (12) 455012 (C) |
| 5 | GET A LIFE
Soul II Soul
10 Virgin TENY 28 (17) |
| 6 | HOMELY GIRL
The Shirelles
DEP International/Vergo DEP 1312 (17) |
| 7 | WHEN YOU COME BACK TO ME
Jason Donovan
POPS PWK 46 (17) |
| 8 | CAN'T SHAKE THE FEELING
Big Fun
POPS Line 47 (17) 254 (M/C) |
| 9 | FOOLS GOLD/WHAT THE WORLD IS WAITING FOR
The Shirelles
Atlantic ORE (17) |
| 10 | ALL AROUND THE WORLD
Lisa Stansfield
Arista 1124 (17) 12 418 (10) (M) |
| 11 | I DON'T WANNA LOSE YOU
Tina Turner
Capitol 12 (C) CCL 55 |
| 12 | ANOTHER DAY IN PARADISE
Phil Collins
Virgin V571 12 (24) |
| 13 | PAPIC
808 Stars
ZTT/WEA ZANG 11 (17) |
| 14 | GOT TO GET
Rob'n Raz featuring Lelia K
Arista 1124 (16) 12 418 (10) (M) |
| 15 | WHAT'CHA GONNA DO WITH MY LOVIN'
Inner City
10 Virgin TENY 28 (17) |
| 16 | YOU SURROUND ME
Erasure
Ware 12 (M) UTE 99 (17) |
| 17 | COMMENT TE DIRE ADIEU
Jimmy Somerville/Jane Miles Kingston
London LON 124 (17) |
| 18 | THE AMSTERDAM EP
Simple Minds
Virgin 54 (17) 12 (17) |
| 19 | IN PRIVATE
Dusty Springfield
Parlophone 12 (K) 624 (10) |
| 20 | I'M NOT THE MAN I USED TO BE
Fine Young Cannibals
London LON 124 (17) |
| 21 | THE MIRACLE
Queen
Parlophone 11 (2) QUEEN 15 (16) |
| 22 | DEEP HEAT '89 |

- | | |
|-----------|---|
| 41 | 20 SECONDS TO COMPLY
Silver Bullet
Ten Ten TTTT 09 (12) TTT 09 (17) |
| 42 | LISTEN TO YOUR HEART
Sonino
Orpheus ORF 10258 (16) (C) |
| 43 | I'LL SAIL THIS SHIP ALONE
The Beautiful South
Get Down GDDW 38 (17) |
| 44 | RISE ON TIME
Black Box
deConstruction/RCR PRC 424 (12) FT 43 (24) (M/G) |
| 45 | LIVING IN SIN
Bon Jovi
Virgin/Phonogram JOV 112 (17) (17) |
| 46 | MY LOVE
London Boys
WEA 12 4307 (16) |
| 47 | OUIJA BOARD, OUIJA BOARD
Morrisey
Hit Master/Vicere BM 1220 (16) 162 (16) |
| 48 | GOING BACK TO MY ROOTS/RICH IN PARADISE
FBI Project present Rich In Paradise
Rimmer - RIMAT 17 (M/C) |

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- Video Producers/Production Companies
- Printers
- Promoters/Pluggers
- PR Companies
- Photographers/Agencies
- Advertising Agencies
- Art/Creative Studios
- Artist Management
- Artists Managed
- Computer Services
- Distributors
- Labels Distributed
- Industry Organisations
- Jingle Production Companies
- Journalists (Freelance)
- Legal Services
- Merchandisers
- Miscellaneous
- Pressing (International)
- Producers/Production Companies
- Recruitment Agencies
- Sheet Music Suppliers/Publishers
- Shopping Services
- Booking Agents
- Pa Hire
- Lighting
- Concert Promoters
- Tour Miscellaneous
- Venues
- Recording Studios
- Mobile Studios
- Producers/Production Companies
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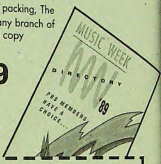
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GET ON YOUR FEET

23 33 Gloria Estefan
Free 654987/112-65500 (R) (C)

NEVER TOO LATE

24 11 Kylie Minogue
PWK/PWT/16 (P)

THIS WOMAN'S WORK

25 30 Kate Bush
360/674
EMI/128M/119 (P)

I FEEL THE EARTH MOVE

26 13 Mariah Carey
CBS/65284/112-655284 (C)

SIT AND WAIT

27 20 Sydney Youngblood
360/674
Capitol/Virgin/WPT/16 (P)

MADCHESTER RAVE ON EP

28 19 Happy Mondays
Factory/AC/247/112-642240 (P)

WOMAN IN CHAINS

29 26 Tears For Fears
Fontana/Phonogram/DEB/11 (P)

DONALD WHERE'S YOUR TROUSERS

30 20 Donald Trump
Arista/312/2471

GIRL I'M GONNA MISS YOU

31 15 Milli Vanilli
Columbia/Capitol/COO/11 (C)

RONI

32 21 Bobby Brown
MCA/MCA/11/38 (P)

THAT'S WHAT I LIKE

33 19 Jive Bunny & The Mastersixers
Music/Energy/Dance/MD/11 (B) (M)

C'MON AND GET MY LOVE

34 17 D. Mobb introducing Cathy Dennis
Her/Island/11/117 (P)

WHENEVER GOD SHINES HIS LIGHT

35 20 Van Morrison with Cliff Richard
Polygram/PAS/11/12-1146 (P) (P)

Dionne Warwick & Jeffrey Osborne TAKE GOOD CARE OF YOU AND ME

A classic from the pens of Burt Bacharach, Carole Bayer Sager and Gerry Goffin

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includes 'Heartbreaker'; 12' & CDs also include 'Love Power'



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COOLtempo

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the comprehensive guide to the new releases



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Masterfile builds month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track?...look it up in Masterfile...it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it...even if it's a compilation.

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- ★ Albums categorised by type of music
 - ★ CDV listings year to date
 - ★ Album tracks in alphabetical order

★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced

★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced

★ Music Video releases - the year's releases listed alphabetically with dealer price

- ★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price
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CAT NO'S: MFD03 03 5018851003070 MFD03 03 3018851003025
MFD 003 5018851003065 MFD 003 5018851003087
Release date: 4/17/89
Tel: 01-944 0010
Distributed by: Big Wave
Marketed and distributed by Big Wave via B.M.G.

Single Dates	Album Dates	Artist	Title	Label					
4	11	LAMBADA	YOU HURDNO ME	11	YOU HURDNO ME	11	YOU HURDNO ME	11	YOU HURDNO ME
5	8	PACIFIC	8085 Side	8	PACIFIC	8	PACIFIC	8	PACIFIC
6	7	WITCHAMONDO	WITCHAMONDO	7	WITCHAMONDO	7	WITCHAMONDO	7	WITCHAMONDO
7	6	THE RIGHT STUFF	THE RIGHT STUFF	6	THE RIGHT STUFF	6	THE RIGHT STUFF	6	THE RIGHT STUFF
8	5	THE BARTON	THE BARTON	5	THE BARTON	5	THE BARTON	5	THE BARTON
9	4	DEEP HEAT	DEEP HEAT	4	DEEP HEAT	4	DEEP HEAT	4	DEEP HEAT
10	3	CONSONS TO COMPLY	CONSONS TO COMPLY	3	CONSONS TO COMPLY	3	CONSONS TO COMPLY	3	CONSONS TO COMPLY
11	2	ALL AROUND THE WORLD	ALL AROUND THE WORLD	2	ALL AROUND THE WORLD	2	ALL AROUND THE WORLD	2	ALL AROUND THE WORLD
12	1	GOT TO GET	GOT TO GET	1	GOT TO GET	1	GOT TO GET	1	GOT TO GET
13	12	HEAVEN	HEAVEN	12	HEAVEN	12	HEAVEN	12	HEAVEN
14	11	GOING BACK TO MY FOOTER	GOING BACK TO MY FOOTER	11	GOING BACK TO MY FOOTER	11	GOING BACK TO MY FOOTER	11	GOING BACK TO MY FOOTER
15	10	THE BARTON	THE BARTON	10	THE BARTON	10	THE BARTON	10	THE BARTON
16	9	DON'T KNOW MUCH	DON'T KNOW MUCH	9	DON'T KNOW MUCH	9	DON'T KNOW MUCH	9	DON'T KNOW MUCH
17	8	INCORE	INCORE	8	INCORE	8	INCORE	8	INCORE
18	7	STAND UP	STAND UP	7	STAND UP	7	STAND UP	7	STAND UP
19	6	THE FOOD CHAIRMAN	THE FOOD CHAIRMAN	6	THE FOOD CHAIRMAN	6	THE FOOD CHAIRMAN	6	THE FOOD CHAIRMAN



MUSIC WEEK

MUSIC WEEK

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.

1	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block CBS 65800(1)3 (C)	POPS
2	DON'T KNOW MUCH Linda Ronstadt featuring Aaron Neville Epic 658 107(1) (W)	POPS
3	THE EVE OF THE WAR (Ben Liebrand Remix) Jeff Wayne CBS 655326 (1)Z-651264 (C)	POPS
4	LAMBADA Karmm CBS 655911 (1)Z-655911 (C)	POPS
5	GET A LIFE Soul II Soul 10/Virgin 72001 28 (1)P	POPS
6	HOMEY GIRL UB40 DSP International/Virgin 65P 31(1)Z (1)P	POPS
7	WHEN YOU COME BACK TO ME Jason Donovan 10/Virgin 72001 28 (1)P	POPS
8	CAN'T SHAKE THE FEELING Big Ears 10/Virgin 72001 28 (1)P	POPS
9	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR The Stone Roses Arista 1254(1)Z-4184(1) (1)P	POPS
10	ALL AROUND THE WORLD Liza Stansfield Arista 1254(1)Z-4184(1) (1)P	POPS
11	I DON'T WANNA LOSE YOU Tina Turner Capitol 1254(1)Z-4184(1) (1)P	POPS
12	ANOTHER DAY IN PARADISE Phil Collins Virgin 145(1) 1224 (1)P	POPS
13	PACIFIC 808 State ZTT/WEA ZANG 1(1) (W)	POPS
14	GOT TO GET Rob 'n' Raz featuring Leticia K Arista 1254(1)Z-4184(1) (1)P	POPS
15	WHATCHA GONNA DO WITH MY LOVIN' Inner City 10/Virgin 72001 28 (1)P	POPS
16	YOU SURROUND ME Erasure Mer 1254(1)Z-4184(1) (1)P	POPS
17	COMMENT TE DIRE ADIEU Jimmy Somerville/Jane Miles Kingston London 10N(1) 24 (1)P	POPS
18	THE AMSTERDAM EP Simple Minds Virgin 5M(1) 1 (1)P	POPS
19	IN PRIVATE Dusty Springfield Polygram 1254 6231 (1)P	POPS
20	I'M NOT THE MAN I USED TO BE Fine Young Cannibals London 10N(1) 24 (1)P	POPS
21	THE MIRACLE Queen Polygram 1254 6231 (1)P	POPS
22	DEEP HEAT '89 Lutfo Revue Polygram 1254 6231 (1)P	POPS



41	20 SECONDS TO COMPLY Silver Bullet Tom Tom 7211 019 (1)Z-711 019 (1)P
42	LISTEN TO YOUR HEART Sonia Cristyline 015 12346 (C)
43	I'LL SAIL THIS SHIP ALONE The Beautiful South Gut Dicks 000(1) 28 (1)P
44	RIDE ON TIME * Black Box de/Connecticut/RCA BR 63241 (1)Z-PT 63241 (1)MG
45	LIVING IN SIN Bon Jovi Virgin/Phonogram JOV 711(1) (1)P
46	MY LOVE London Boys WEA 1Z 43121 (W)

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38 HITMIX THE OFFICIAL BOOTLEG MEGAMIX
Alexandre O'Neal

39 BROKE AWAY
We Wet Wet

40 THE ARMS OF ORION
Prince with Sheena Easton

- 23** GET ON YOUR FEET
Gloria Estefan
- 24** NEVER TOO LATE
Kylie Minogue
- 25** THIS WOMAN'S WORK
Kate Bush
- 26** I FEEL THE EARTH MOVE
Morrisia
- 27** SIT AND WAIT
Sade
- 28** MADCHESTER RAVE ON EP
Happy Mondays
- 29** WOMAN IN CHAINS
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- 30** DONALD WHERE'S YOUR TROOSERS
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- 31** GIRL I'M GONNA MISS YOU
Milli Vanilli
- 32** RONI
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- 33** THAT'S WHAT I LIKE
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Poplax/HANS/112-HANS/13 (P)

- T W E L V E • I N C H**
- 1** GET A LIFE
Soul II Soul
- 2** THE REAL (You're Not Really a Man)
Jeff Healey
- 3** FODDLE GOOD WHAT THE WORLD IS...
The Roots
- 4** LAMBADA
Kornelie
- 5** YOU SURROUND ME
Kornelie
- 6** PACIFIC
609 Sine
- 7** YOU GONNA DO WITH ME NOW
Irene Cara
- 8** YOU GOT TO GET THE RIGHT STUFF
New 400's for the Road
- 9** YOU GOT TO GET THE RIGHT STUFF
Happy Mondays
- 10** DUE FLEAT '89
The Roots
- 11** BEYOND TO COMPANY
Sweet Babe
- 12** ALL AROUND THE WORLD
Phylipposhki's Parade
- 13** GOT TO GET
Rob's '89 introducing Cathy Dennis
- 14** YOU GOT TO GET THE RIGHT STUFF
Happy Mondays
- 15** GOING BACK TO MY GOODBYE IN...
Phylipposhki's Parade
- 16** DON'T KNOW MUCH
Sings Like
- 17** HINNY O'HEILLY BOOTLEG MEGAMIX
Alexander O'Neal
- 18** ENCORE
The Roots
- 19** SIT AND WAIT
Sade
- 20** CAN'T SHAKE THE FEELING
Big Boy for Big Boy
- 21** STORIES
Paul Day
- 22** BEFORE ME ANYTES
Paul Day
- 23** IT'S OVER NOW
The Roots
- 24** KISS
Kornelie
- 25** YOU'RE THE MAN I USED TO BE
The Roots
- 26** THE HERBAGE
Gwen
- 27** I'M TUFF
Kornelie
- 28** ANOTHER DAY IN PARADISE
Sweet Babe
- 29** I DON'T WANNA LOVE YOU
Sweet Babe
- 30** COMMENT TEURE ADIEU
Sweet Babe
- 31** C'MON AND GET MY LOVE
D. Mob introducing Cathy Dennis
- 32** MANTO ONE
The Roots
- 33** HEAVEN
The Roots
- 34** YOU GOT TO GET THE RIGHT STUFF
Happy Mondays
- 35** KAPTES CALIGAT '89
The Roots
- 36** IN PRATTI
The Roots
- 37** THIS WOMAN'S WORK
D. Mob
- 38** THE GOOD CHRISTMAS EP
The Roots

BMG/KCM/3442 (P)
Dance/WAN/118 (PAC)
Polygram
Telco 65554/712-65554 (C)
Precision Phonogram/JIVE/101/12 (P)
Warner Brothers/W252/101 (P)

- 63** FOOD CHRISTMAS EP
Jesse Jones/Crazylife/Diesel Park West
- 64** DON'T ASK ME WHY
Erykah Badu
- 65** WHEN I SEE YOU SMILE
Bad English
- 66** BRITTE SIDE
Deborah Harry
- 67** I WANT THAT MAN
Deborah Harry
- 68** HEAVEN
The Chimes
- 69** RIGHT BEFORE MY EYES
Patti Day
- 70** FIGURE OF EIGHT
Paul McCartney
- 71** EIGHT TOO MUCH (Remix '89)
Leifur Nordross
- 72** WHITE CHRISTMAS
Max Bygraves
- 73** FOOL FOR YOUR LOVING
Whitney Houston
- 74** HOUSE OF FIRE
Alice Cooper
- 75** IT TAKES TWO, BABY
Liz Kershaw/Brano Brooks/Jive Bunny/Londonbeat

Jive Bunny and the Mastersixers

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THE GOOD CHRISTMAS EP

REPRISE HAS PRODUCED BY
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CAT NO'S
MFD: 003 501858 003070
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Release date: 4/12/89
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ON FAT CHANCE RECORDS

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FOLK & ROOTS ALBUMS

#	TITLE, Artist	Label/Catalogue No. (Distributor)
1	CROSSROADS, Tracy Chapman	Elektra EKI 61 (N)
2	OH MERCY, Bob Dylan	CBS 4658003 (E)
3	CAPTAIN SWING, Michelle Shocked	Cooking Vinyl/London 836878 (D)
4	THE HEALER, John Lee Hooker	Silvertone OREL 568 (D)
5	YELLOW MOUNT, The Neville Brothers	ALM AHA 504 (F)
6	VOYAGE, Orny Moore	WEA W92 286 (N)
7	STORMS, Naomi Green	MCA MCG 6666 (F)
8	SEARCHLIGHT, Rrting	Chrysalis CHR 1713 (E)
9	WATERMARK, Enya	WEA WX 199 (N)
10	WHY SHOULD I...?, Galaxias/James Experience	Cooking Vinyl/COR 2208 (D)
11	GIPSY KINGS... Kings	Telstar STAR 055 (BME)
12	CALL IT FREEDOM, Dick Gaughan	Celtic Music CMC 041 (S)
13	DOLORES KEANE, Dolores Keane	DK DKL 1 (S)
14	MLAH, Just Nocturnes Vertes	Rhythm King LETH 11 (P)
15	WHEN HISTORY CAME, The Black Velvet Band	WEA 68884 (N)
16	ACADIE, Daniel Lanois	Opal/Warner Brothers 925995 (N)
17	THERAPY, Louisa Warner/Int	Silvertone ORE 500 (P)
18	PAST PRESENT, Garand	RCA, PL 74274 (BME)
19	PEACE AND LOVE, The Pogues	WEA WX 247 (N)
20	UNDER AFRICAN SKIES, Various	BBC REC 745 (P)
21	BRENDAN CRUICK/S/O'CLOCK... Brendan Cruick/S O'Clock... Silvertone OREL 505 (D)	
22	HOME GROUND, The Battlefield Band	Temple TROSA 034 (D)
23	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis CHS 1 (S)
24	OWN AND OWN, Hutch Hancock	Demon FINE 150 (P)
25	TEMPTED AND TRIED, Sineydean Span	Demon/Chrysalis AD 40 (D)
26	SURPRISE, Syd Straw	Virgin America VMSL 1 (S)
27	PIRATE'S CHOICE, Orchestra Baobab	World Circuit WCB 014 (STEREO)
28	SOME OTHER TIME, June Tabor	Hambro HMBL 1247 (B)
29	BROS, The Four Brothers	Cooking Vinyl/COR 233 (B)
30	TRACY CHAPMAN, Tracy Chapman	Elektra EKI 44 (N)

The best selling folk and roots music LPs for September 1989, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.

ALBUM REVIEWS

ALBUM OF THE WEEK

808 STATE: *Ninety. ZTT/WEA. ZTT 2/246 461-4.* From out of the club of Manchester comes the debut album from the dance scene's latest innovators. Engineer Graham Massey and DJs Darren and Andy explore the house/jazz fusion territory hinted at by *A Man Called Adam* on their Techno Power single earlier this year. Bung in a few samples and a sprinkling of Cabare! Voltaire-style effects and atmospherics and you have one of the most exciting and challenging dance albums of the year. **NR**

STOCK IT

LENNY KRAVITZ: *Let Love Rule. Virgin America. CDVUS 10.* Possibly the last great soul album of the Eighties comes from this former chameleon who despite cultivating a number of rock and R&B influences has created his own fresh style. Whether it's a gutsy stomper like the title track or a heart-breaking ballad like *My Precious Love*, Kravitz delivers the goods with real character. An extraordinary talent. **NR**

MATHILDE SANTING: *Breast And Brow. Magedis. MD 7890.* Sensitive, sparse, keyboard arrangements and Santing's rhapsodic voice combine to interpret songs by such distinguished composers as Todd Rundgren, Rodgers and Hart and even a musical setting for a Lorain poem. While it's not, perhaps, a highly advisable commercial move, this is, just as importantly, a recording of exquisite beauty and great artistry. **GM**

THE SMITHS: *11. Enigma ENVLP 1000.* Now rightly established in their native America, The Smiths' chances of establishing themselves in the UK will still depend on people drawing dubious REM comparisons. This is particularly unfair when considering the strength of 11, rich as it is in an approach which says all of the right things about composition, taste and even those jolly little Sixties asides which lift the songs beyond the ordinary and guitar fare. Live, we recall, they are magnificent and that must surely be the route to greater success. **DH**

THE BROTHERHOOD OF LIZARDS: *Lizardland. Deltic Rec-*

THIS MONTH Daniel Lanois allows a few other bands the chance to parade their wares to Roots people, with Michelle Shocked seizing the opportunity with much enthusiasm. Her jazz-swing style may have ruffled a few feathers, but folk types are made of pretty stern stuff and in the comes at number three, just pipping the excellent John Lee Hooker. Cooking Vinyl celebrates its third birthday with a second new entry with the Colordland James Experience while Dolores Keane crops up at 13. Surprise new entry is the Black Velvet Band, a sort of more trad Hothouse Flowers and the perfect antidote to that irresponsible argument that the Dublin bands want to be the next U2. They don't. **DH**

ards DLTN 5. Regilla chums Martin Newell and Nelson combine to produce 12 tracks of singular quality as they set their hat at a jaunty angle and snake in some baculic rhythms with eye always to the off beat. Yes, it's a collection of pop songs and if there is one criticism it's that having carved out a very particular style, they refuse to move much beyond that brief. Over all, though, a triumph. **DH**

STOCK IT

CHRIS CACAVALS AND THE JUNKYARD LOVE: *Chris Cacavals And The Junkyard Love. World Service SER 006.* Distribution: Rough Trade and the Cartel. Former Green On Red keyboard player steps out with a Dream Syndicate and a Rain Parade on this Steve Wynn-produced debut. Simple and effective, melodic musings which carefully control the rolling scenery of American life. Like a belated descendant of Buffalo Springfield's American view of all the pain and grief of an introverted Neil Young. **DH**

THE ROCHEs: *Speak. MCA MCG6071.* Listeria who contributed the score and one acting sister, Susan, to the hit film *Crossing Delancey* return to a major label with more mouthwatering harmonies, erratic melodies and enigmatic lyrics. This is Loudon Wainwright territory: comic tragic, cocky complexity. Sample *Everyone is Good and Big Nuthin* as fine a staple of this. **NR**

TOMMY BOLIN: *The Ultimate... Geffen GHS 24248.* Although he died in 1976 at the age of 25, Bolin replaced both Joe Walsh in The James Gang and Richie Blackmore in Deep Purple and stomped his own identity on both outfits as the selected tracks here reveal. While cuts from his session work with jazz-rockers Billy Cobham and Alphonse Mouzon illustrate Bolin's dexterity and fluidity as a guitarist, it is the selections from his two solo albums that mark him out as a highly distinctive vocalist to boot. An impressive and timely compilation. **PO/M**

STEVE PHILLIPS: *Steel Rail Blues. Unamerican Activities BRAVE 9.* Splendid acoustic guitarist and warbler from that underground of UK roots music issues a hugely accomplished collection of tracks that explain why the likes of Mark Knopfler and Brendan Croker will always find time to mention his name. His honest, no-nonsense approach isn't really the sort of thing to set neon lights flashing, but it's music as straightforward as a packet of Rizlas gives your customer the way to play in store, particularly the wonderful *Never To Return*. **DH**

BLUES 'N' TROUBLE: *With Friends Like These. Unamerican Activities BRAVE 11.* No problems here whatsoever: live they're home and dry, beyond complaint, on records they're just as enjoyable. This presents a slightly harsh edge, almost manic in places and will clearly appeal to those who've followed their career. If only they were Americans, though, and people would clamour. **DH**

YOUNG MC: *Stone Cold Rhyme! Delicious Vinyl/Island. BRLP 540.* One of the most exciting new rap stars of this year is sought by his best on this debut set. It's a collection of hard-hitting tracks of Tone Loc with a distinctly soulful rap vocal. The legendary Dust Brothers handle the production again and help make this a highly commercial collection. Watch out for Young MC in 1990. **NR**

SNUFF: *Snuff Said. Workers Playtime LP10 Distribution: Cartel.* Hard on the heels of their acclaimed four track EP, this debut album re-affirms Snuff's position as the best hardcore band in the UK. Reminiscent of both Husker Du and The Jam, the Hendon three-piece breathe life back into a stagnating genre with their simple melodies and innovative cover versions, notably *Tiffany's I Think We're Alone Now*. A strong candidate for LP of the year. Snuff Said gives hope for an English hardcore resurgence in the face of the current American invasion. **IV**

JOHN B. SPENCER: *Break & Entry. Ringsend JBSP 1 Distribution: Pinnacle.* Through no fault of his own, Spencer's songwriting genius has been a well-kept secret for years. Now, with *Clive Hudson's* enterprising Dublin-based label behind him and all you adventurous split-frequency programmers who've been waiting for a wide audience. Listen to *Ca Ne Fait Rien (divorce, Chuck Berry style)* or *Poor Man On The Cross*, a bleak political vision that Costello or Thompson would have had a match. There's much more for anyone who loves a literate lyric to discover. **DL**

STOCK IT

MARK BROWN: *Good Feeling. Motown ZL 72686.* A former Prince bass player, Mark Brown has adopted a logo for this new album which affords him the doggy title *Brownmark*. That aside you'll notice a startling resemblance to Prince's music which is hardly surprising as Brown helped fashion the Revolution's sound over the last six years. With a Prince cameo appearance on the soon to be singled *Bad Boy*, *Good Feeling* should receive a suitably royal reception. **DH**

LIL LOUIS AND THE WORLD: *From The Mind Of Lil Louis. ffr/London. 828 179.* The creator of the naughty but nice French Kiss club hit has divided this album into a *Dance* and a *Romance* side and surprisingly it is the latter that is more interesting. *6 AM* is a mid-tempo jazzy groove that knocks spots off any of the uninspiring bass playing on the *Dance* side but overall this is a real mixed bag which will need another hit single to ensure good sales. **NR**

● Distribution of the Sparrowwood LP is through Greenhound and not as stated last week.

STATE AGENTS:
Dave E Henderson,
Duncan Holland, Koko Katz,
Susan Lovell, Paul O'Mahony,
Nick Robinson, Gareth Thompson, and Ian Watson

Reviewed by David Giles

SINGLE OF THE WEEK

THE FOOD CHRISTMAS EP (Food/EMI) (12) FODG3 2P. An ingenious marketing ploy by Food records which is certain to bring the company a hit single: it's three meals in one — Jesus Jones, Crazyhead and Diesel Park West — get together and each perform their own inimitable version of one of the other's songs, rendering them practically unrecognisable in the process. A personal pick is DPW's interpretation of Info Freaks, but that's probably because they're my favourite of the three bands.

BILLY JOEL: Leninograd (CBS) (12) JOEL 3 J. Joel adds his pen'arth of support to the improvement in East-West relations with this stirring big-ballad gesture of friendship towards the Russians. "We never knew what friends we had. Until we came to Leninograd" runs the hook. At times it threatens to overstep the bounds of sentimentality, but Joel's classical influences save the day.

COLD CUT: Coldcut's Christmas Break (Big Life) (12) CCUT 7. Festive jollification for the dance-floor which is certain to impinge on the charts with its bright array of sampled seasonal tunes. Mildly amusing on first hearing, but intensely irritating thereafter. At least it adds a human touch to the techno-buffery. "This is the very best Xmas music you can get," boasts a sampled voice. Himmn."

QUEEN: The Miracle (Parlophone) (12) QUEEN 15. A good way to round off a phenomenally successful decade, this is the fifth track to be issued in single form from the Miracle, and shows Freddie Mercury and co at their overblown best, with massed harmonies, guitar climaxes and effortless pompous riffs. Dripping with melodrama, this is classic showbiz overdrive.

STOCK IT

MADONNA: Dear Jessie (Sire) (12/CD) W2668. A track from the Like A Prayer LP, a semi-classical ballad that finds Madonna in whimsical mood, singing about pink elephants and lemonsade over a lush synth backing. Pity they didn't use real strings (why not? Surely they're not short of a box or two) but this is an excellent

song and very close to Madonna's best yet.

DAMIAN: Wig Wam Bam (Jive) (12) JIVE 236J. The same treatment afforded to Time Warp is dished out to the old Sweet classic from the early Seventies; fairly straightforward recreation of the song over the usual Pete Hammond backing track. Good choice of song, good fun, another hit.

STATUS QUO: Little Dreamer (Vertigo/Phonogram) (12/CD) QUO 27. Back on form after the string line 'Not At All' that boasts that a guitar intro as memorable as that of Caroline or Down Down, and a strong melody. Incredibly, they still keep on pumping out the hits.

STOCK IT

ADEVA: Beautiful Love (Cooltempo/Chrisalis) (12) COOL 195. Delightful ballad which reveals Adeva's soft centre, contrasting with the morose post on the sleeve. Her voice glitters with colour and warmth, and is further enhanced by a playful, wandering piano accompaniment.

A GUY CALLED GERALD: FX (The Elevation Mix) (Subscope/CBS) (12/7/CD) ACCC 1. Top Manchester techno-expert follows up his Voodoo Ray hit with a double-A-sided offering of pulsating, hypnotic dance grooves. On the A-side Eyes Of Sorrow he meanders into an ambient territory of dreamy soundscapes reminiscent of Baby Ford. Very unusual.

TOM JONES: At This Moment (Jive) (12) JIVE 219. No messing about with trendy cover versions or collaborations with modern artists, this is Jonesy at his bubbly best, a rasping and pathos-drenched showstopper in classic Las Vegas tradition. Definitely one for the parents — but that shouldn't harm its sales potential one bit.

STOCK IT

TRASH: Big Respect (Delic) (12) DELT 3. Powerful pop/rock single with steaming guitars from its London duo as they make their debut for Captain Sensible's label. Ploughing the same mid-Seventies furrow as The Syndicate and Win, this is a hugely promising start.

DURAN DURAN: Burning The Ground (EMI) (12/CD) DD13. A "megamix" featuring samples from 12 of the tracks from their recent greatest hits LP with a timely accordingly fine. Good for dancefloor credibility (I think) but makes one yearn for the days when scorn would be poured all over this "Stars on 45" sort of thing. Also suggests that perhaps Duran have reached the end of the road.

JETHRO TULL: Another Christmas Song (Chrisalis) (12/CD) JTC 349. And who better to invoke the festive spirit than Sarralookaleike Anderson? It sounds a great deal more "Christmasy" than this year's other Xmas originals, probably because Anderson's folk roots enable him to conjure up a traditional feel in this very fine song. Can't see it selling by the bucketload though...

THE WASP FACTORY: Bait (Midnight) (12) DONG 56. A bizarre cacophony of grinding guitars, growling vocals and impecable jazz-influenced drumming. Midnight's latest signing are ferociously uncommercial and quite grotesque, but unique and adventurous.

BROTHER BEYOND: When Will I See You Again (Parlophone) (12/7/CD) BE239. All augurs well on this recent cover of the old Gamble and Huff classic (most famous by The Three Degrees, of course) until the nasal whine of the singer comes in and ruins a brilliant song. Impeccable production by Jeff Lorber though. Nice try, but you're a bit out of your depth.

STOCK IT

THE GREAT LEAP FORWARD: Heart And Soul (Communications Unique) (12) CU002. The current penchant for all things Mancunian should stand this release in good stead. Like James, GLF have incorporated elements of the dancefloor into their more traditional indie pop sound and have met with positively pleasing results, although the vocals could do with being a bit more emphatic.

CYNDI LAUPER: Heading West (Epic) (12) CYN 6. Along the same lines as the Madonna single — a gentle ballad with quasi-classical orchestral string accompaniment that showcases Lauper's excellent voice to full effect. Her best since Time After Time, perhaps.



STATUS QUO: Fran and Rick back on form

TOP · 20 · SING

1	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR	Shirone ORE833
2	MADCHESTER KAVE ON (EP)	Factory FAC243 EP
3	I'LL SAIL THIS SHIP ALONE	Gal Discs GCD08 EP
4	PACIFIC	ETWNA ZAN611 96
5	I DON'T KNOW WHY I LOVE YOU	Forthright Phonogram HOLA 3
6	MOVE	Cox DUN412 3
7	I WANT SOME BONES	Rough Trade RTF3181 3
8	OUIJA BOARD, OUIJA BOARD	HMMF PPT1612 3
9	THE SUN RISING	Waka TACTA 20
10	TOMBSTONE	Futura F1214 3
11	HEAD ON	Waka TACTA 20
12	HOT LEMONADE	Branco T Negró NE642 3
13	I WANT TO BE ADDRESSED	Bleed BEM98 3
14	GOLDEN GREEN/GET TOGETHER	Jive USA 13813D (Import)
15	ACROSS THE UNIVERSE	Parlophone GDM8 8
16	ANGEL	Shirone ORE113 3
17	SPACE GLADIATOR	Mute MUTE156 3
18	HYNOTISED	Parlophone B422 3
19	LOVING YOU	Mute MUTE157 3
20	WHITE TRAIN	Arco EMI9021 (BMG)

CHART COMMENTARY

In the pre-Christmas flurry of enthusiasm, *I'll Sail This Ship* aim for a seasonal national chart topper with The Beautiful Alone from their exquisite debut album *Welcome To The Beautiful* on *Go! Discs*. It's also aiming for the top slot in the *Other Sound on Go! Discs*, if only because by yet more Mancunian choice, *James* new Rough Trade *45 Come Home* goes in at release. *Hot Lemonade*, from last year's album of the same name, down at 12 and an eight on *Jive USA* arriving at 13.

To Be Addressed with eight from the singles 20 rooted in Manchester, may we beg the question, is there life beyond the city walls? *Wet*, *Eat* seem to think so, basing into contention at 10 with *Tombstone* on Fiction and let's hope it for *Ljubljana's Laibach* (that's Yugoslav, actually), who take their cover of the Beatles' *Come Together* in at 15. The Laibach track comes from their cover album *Let It Be* and offers yet another facet of these outsize performers. And finally, long serving independent, *Leads=Behind Hollow Men* (there's also an Australian and an American *Hollow Men*) scrape in at 20 with *White Train*, their debut single for Arco.

In the album chart, the Christmas stocking fillers jockey for attention with *Balooon And The Angel's* noisy rhetoric making an appearance of eight amid the manoeuvring of *Erasing*, *The Wedding Present*, *Transvision Vamp*, *Happy Mondays* et al.

TOP · 20 · ALBUMS

1	WELCOME TO THE BEAUTIFUL SOUTH	Gal Discs AG018 3
2	WILD!	Mute STWMS75 (3X)
3	STONE ROSES	Shirone ORE1982 3
4	VELVETINE	MCB MCB096 3
5	CAPTAIN SWING	Cooling Vay/Landse 58871 3
6	WIP	Parlophone B41181 3
7	BUMMED	Factory FAC270 3
8	DAYS OF MADNESS	Virgin V978 3
9	SCARLET AND OTHER STORIES	Phonogram/Phonogram B39651 3
10	BIZARRO	ECA PL4392 (BMG)
11	FISH HEADS AND TALES	Capitol CAP290 3
12	8	Branco T Negró B7929 3
13	QUADRASTATE	Crescent STAR7006 3
14	LIQUIDIZER	Forthright FOD051 3
15	HERE TODAY, TOMORROW, NEXT WEEK	Cox Little India TRP13 (3X)
16	THROUGH THE VEIL	Island ISL 9933 3
17	THIS TIME AROUND	Chax B41531 3
18	TOTALLY RELIGIOUS	Bleed BEM991 3
19	TELL EM I'M SURE	Red Cat BCD194 (3X)
20	WHY SHOULD I STAND UP	Cooling Vay/COOL32 3

Compiled by Music Week from Gallup Data



TOP 20 • COMPILATIONS

No 1

1 NOW 161 CD
Various

EMI/Warner/Phonogram/NOVA

2 MONSTER HITS CD

EMI/Warner/Phonogram/NOVA

3 NO 1'S OF THE 80'S CD

CBS/WEA/BMG HITS 11

4 DEEP HEAT 1989 CD

Telstar STAR 2382

5 THE 80'S ALBUM OF THE DECADE CD

EMI/IMP/DK 8

6 T'S CHRISTMAS CD

EMI/IMP/49

7 SMASH HITS PARTY '89 CD

Down/Capitol/ADD 8

8 GREATEST HITS OF 1989 CD

Telstar STAR 2389

9 THE GREATEST LOVE 3 CD

Telstar STAR 2384

10 HEAVEN AND HELL CD

Telstar STAR 2381

11 THE CLASSIC EXPERIENCE CD

EMI/IMP/DK 6

12 THAT LOVING FEELING CD

Dino/DINTY 5

13 DIRTY DANCING (OST) CD

ECAL/IMP/48

14 ROCK CITY NIGHTS CD

Virgin/Phonogram/ICNY 1

15 JUKE BOX JIVE MIX-ROCK 'N' ROLL GREATS CD

Starline STAR 979

16 THE RIGHT STUFF - REMIX 89 CD

Sphix Sphx 996

17 SEDUCTION CD

K/P/IMP/43

18 SOFT ROCK CD

Telstar STAR 2387

19 THE PREMIERE COLLECTION CD

Mersey/Sire/Phonogram/ALAMY 1

20 MOTOWN HEARTBREAKERS CD

Telstar STAR 2343

54 **ADV E** CD
FOSTER AND ALLEN CHRISTMAS ALBUM CD
Foster And Allen
Sphix Sphx 995

55 **THE TIME** CD
Bros
CBS 653718

56 **CLASSIC ROCK THE LIVING YEARS** CD
London/Symphony Orchestra
CBS/MOJ 9

57 **RHYTHM NATION 1814** CD
Janet Jackson
A&M/A&M 3702

58 **HEART OF STONE** CD
Gher
Gothic WY 242

59 **WICKED** CD
Sinnio
Fisher/FAR 2

60 **PERFECT REMEDY** CD
Sister Quoo
Virgin 8420981

61 **VIVALDI FOUR SEASONS** CD
Nigel Kennedy/ECO
EMI/MG 2

62 **LIKE A PRAYER** CD
Madonna
Sire/WY 228

63 **CLUB CLASSICS VOL ONE** CD
Soul 2 Soul
101/Virgin/DK 82

64 **LIVE AND DIRECT** CD
Adamski
MCA/MCA 190

65 **READ MY LIPS** CD
Jimmy Somerville
London 628161

66 **DEF DUMB & BLONDE** CD
DionDion Harry
Capitol/CAR 166

67 **A BLACK AND WHITE NIGHT** CD
Roy Orbison
Virgin V 2401

68 **JEFF WAYNE'S WAR OF THE WORLD** CD
Jeff Wayne/Various
CBS CBS 6006

69 **A COLLECTION - GREATEST HITS ... AND MORE** CD
Barbra Streisand
CBS 654840

70 **CLASSIC BLUE** CD
Justin Hayward/Blue Ban/BPO
Tear MOCHM 104

71 **VELVETEN** CD
Transmission Temp
MCA/MG 6698

72 **REMEMBER YOU'RE MINE** CD
Foster & Allen
Sphix Sphx 823

73 **MAGIC MOMENTS** CD
Brendan Shine
Sphix Sphx 991

74 **RESULTS** CD
LSD/Minibell
Epic 463171

75 **THREE PLATINUM** (500,000 units)
GOLD (100,000 units)
SILVER (50,000 units)
NEW NEW ENTRY
RE-ENTRY

76 **DOUBLE PLATINUM** (600,000 units)
PLATINUM (200,000 units)
RE-ENTRY

77 **ADDITIONS VOL 1** CD
Robert Fisher
Hedl 029394

78 **DECADE** CD
Dunedin
EMI/DK 10

79 **JOURNEMAN** CD
Eric Clapton
D&A/Bepco/WY 222

80 **THE SEEDS OF LOVE** CD
Tears For Fears
Fisher/Phonogram 830261

81 **THE HEART OF CHICAGO** CD
Chicago
Republic/Wessex/Bepco/WY 228

82 **THE LOVE SONGS OF ANDREW LLOYD WEBBER** CD
Richard D'Oyly Carte
Decca/Hedl 628153

83 **ASPECTS OF LOVE** CD
Original Cast
Reilly/Warner/Phonogram 841130

84 **CUTS BOTH WAYS** CD
Gloria Estefan
Epic 463161

85 **HOLDING BACK THE RIVER** CD
Wendy Melvill
Phonogram/Capitol/CTD 111

86 **ALL OR NOTHING/2 X 2** CD
Mill Vanelli
Capitol/Capitol/CTD 111

87 **RUNAWAY HORSES** CD
Behind Corbie
Virgin V 229

88 **WILD!** CD
Enroute
MCA/STW/MY 25

89 **PRESTO** CD
Rush
Atlantic WY 227

90 **GREATEST HITS** CD
Billy Ocean
A&M/BOTV 1

91 **WE TOO ARE ONE** CD
Eurythmics
RCA/R 21651

92 **MOSAQUE** CD
Copy Kings
Telstar STAR 2298

93 **THE RAW AND THE COOKED** CD
Fine Young Gents
London 828081

94 **THE SENSUAL WORLD** CD
Kore Bush
EMI/IMP 1010

95 **WELCOME TO THE BEAUTIFUL SOUTH** CD
The Beautiful South
GolfBox/MCA/18

96 **A NEW FLAME** CD
Simply Red
Epic/WEA WY 242

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Richard D'Oyly Carte
Decca/Hedl 628153

149 **ASPECTS OF LOVE** CD
Original Cast
Reilly/Warner/Phonogram 841130

150 **CUTS BOTH WAYS** CD
Gloria Estefan
Epic 463161

151 **HOLDING BACK THE RIVER** CD
Wendy Melvill
Phonogram/Capitol/CTD 111

152 **ALL OR NOTHING/2 X 2** CD
Mill Vanelli
Capitol/Capitol/CTD 111

153 **RUNAWAY HORSES** CD
Behind Corbie
Virgin V 229

154 **WILD!** CD
Enroute
MCA/STW/MY 25

155 **PRESTO** CD
Rush
Atlantic WY 227

156 **GREATEST HITS** CD
Billy Ocean
A&M/BOTV 1

157 **WE TOO ARE ONE** CD
Eurythmics
RCA/R 21651

158 **MOSAQUE** CD
Copy Kings
Telstar STAR 2298

159 **THE RAW AND THE COOKED** CD
Fine Young Gents
London 828081

160 **THE SENSUAL WORLD** CD
Kore Bush
EMI/IMP 1010

161 **WELCOME TO THE BEAUTIFUL SOUTH** CD
The Beautiful South
GolfBox/MCA/18

162 **A NEW FLAME** CD
Simply Red
Epic/WEA WY 242

163 **TRIPLE PLATINUM** (500,000 units)
GOLD (100,000 units)
SILVER (50,000 units)
NEW NEW ENTRY
RE-ENTRY

164 **DOUBLE PLATINUM** (600,000 units)
PLATINUM (200,000 units)
RE-ENTRY

165 **ADDITIONS VOL 1** CD
Robert Fisher
Hedl 029394

166 **DECADE** CD
Dunedin
EMI/DK 10

167 **JOURNEMAN** CD
Eric Clapton
D&A/Bepco/WY 222

168 **THE SEEDS OF LOVE** CD
Tears For Fears
Fisher/Phonogram 830261

169 **THE HEART OF CHICAGO** CD
Chicago
Republic/Wessex/Bepco/WY 228

170 **THE LOVE SONGS OF ANDREW LLOYD WEBBER** CD
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Rush
Atlantic WY 227

200 **GREATEST HITS** CD
Billy Ocean
A&M/BOTV 1

201 **WE TOO ARE ONE** CD
Eurythmics
RCA/R 21651

202 **MOSAQUE** CD
Copy Kings
Telstar STAR 2298

203 **THE RAW AND THE COOKED**

Rhymin' reason

by Julian Henry

"IT TOOK me about 35 minutes to write the words to Wild Thing and about an hour to write Funky Cold Medina. It was easy." Young MC smiles as he talks about the two worldwide hits he provided for Tone Loc, the former being the biggest selling rap record of all time.

His debut album Stone Cold Rhymin' has already gone platinum in the States, and it is released in the UK this week on Delicious Vinyl, through Island's Fourth And Broadway label.

Marvin Young was born in London 22 years ago, his family moved to New York when he was four, and two years ago he enrolled at the University of Southern California where he is now studying economics.

"I first got involved in music when I was 10 or 11," he says. "I would rap at house parties over a rocking instrumental. It got more serious when I was about 15, and then I started to evolve some of the

songs that are on the album." Young MC now stands at the vanguard of the current rap scene. His current trip to the UK is part of a fleeting European promotional visit, including an appearance on Channel Four's Big World Cafe, and he is poised to follow his label-mate Tone Loc into the British chart with the single Bust A Move.

As well as being a gifted rapper and songwriter, Young MC has a sharp business sense. "The first thing I did when I started making significant amounts of money was to get a CD, a certificate of deposit," he says. "It's a means of investing money. I want to sit behind a desk and make decisions. My career as an artist has got to be short or I didn't go to college for four years so I could clutter up my life with a lot of frivolous stuff. Anyone could make a hit record and make a lot of money. It's what you do with it that's important."

"I think it's very important for me now to learn from the people around me. In business and music I look to what Chris Blackwell has done, and the achievement of people like Quincy Jones and Herb Alpert."

Surprisingly, perhaps, Young MC's current favourite listening material includes New Order and

The Pet Shop Boys.

"I like a lot of British music," he says. "But you have so much house music here. I went to a couple of clubs last night and everything was house music, and you can wear out on it. There has to be more variety to it."

New McBroom

by Stu Lambert

HOTTEST NEWS for new label WAU Mr Modo is Naked In The Rain from Blue Pearl, which features a vocal by Durga McBroom, Adeva-ish but with more torque. McBroom was singing with Pink Floyd when she met WAU's founder Youth in Venice. It was a fortuitous meeting — Naked In The Rain has been a hot club record on white label, top English record at The Hacienda, and attracted considerable attention from major record companies.

Youth is an ex-member of Killing Joke and leading light of Brilliant, who charted with a cover of Mr Brown's It's A Man's Man's Man's World but disappointed Warners with 20,000 sales of their debut LP and disbanded. Making the album gave Youth the experience of a year in the studio with Pete Waterman — quite handy for picking up production techniques.

He also played bass on Kate Bush's Hounds Of Love around the same time. Following the Brilliant split, Youth teamed up with Yaz, contributing three songs to her first album, Wanted, including the title cut and gaining a credit for arrangements on her platinum-selling The Only Way Is Up.

Youth then started the WAU label, which involves two projects; WAU Gee St, a project with George S's John Baker, and WAU Mr Modo. Mr Modo began three years ago as a mail order and distribution service for reggae, and its own UK reggae quota now includes Sound Ination.

But it's the dancefloor boss, mostly produced or remixed by Youth since WAU Mr Modo started early this year, which gives the label a recognisable sound, building layers of warm synth over a fundamental house thump and clap.

To date, 18 12-inch singles and eight 7-inch releases have been released — check WAU Mr Modo Dance busters Volume One, a budget-price collection of 12-inch mixes.

C O L U M N

JET LAGGED and feeling slightly queasy, I am writing this just after returning from a long weekend in New York, where it was good to find that this year, every year, number one on the **WCBS-FM's** listeners voted Top 500 **Orbis** countdown was still **Prod Foe's** **2 & 3** (I'll Remember In The Still Of The Night, from 1956 — proving it's just about the rest of the chart, 23 entries by **Eric Presley** notwithstanding that duo was still rules in New York City, despite its reputation as the disco capital. OK, of course it really only proves that duo was intricately harmonised but noisily worded, rock 'n' roll but mostly slow, vocal group music) vies the taste of those native New Yorkers who listen to that city's leading oldies station; however, it does also emphasise the totally different music traditions that exist there, different from the rest of the US that alone the UK, even though what we think of as rock 'n' roll was the first great international music.

A similar countdown on London's equivalent oldies station, **Capital Gold**, would be remarkable if it contained even one duo wop number. Discs, or whatever you like to call its latest form, has long been established as the current international music, but to judge from my conversation with music makers there, New York right now seems to have run out of original ideas and is tentatively looking instead to London and the work of such as **Soul II Soul**, for inspiration. Just as the **Boyz II Men** assimilated and then reinterpreted classic rock 'n' roll to lead the first British invasion of the US, our black music talents have revamped another music genre, redefining it in the process — something which is badly needed in the States right now, to judge from the stale swingbeat (or 'funk swing', as it's called there) formula that US black radio currently regurgitates.

That said, imports from across the pond getting action here up to last Wednesday included the boss, boomed back-beating strong mixers (in five usefully varied mixes) **THE ALPHAS' featuring MC Action II's** About Time (US Underground UN1 32); efficiently funk/soul and bounding electro house **MCW II HOUSE** Time To Feel The Rhythm (Canadian Bunch Records VS 14), also due out here on **Color Rhythms/BigRed Records** FOOT 2 to Rhythim King; multi-tracked (in three contrasting vocal mixes) huskily cooing house **ANTHONY THOMAS** Tom's Really

Need Someone (US DJ International Records DJ 593); **Todd Terry** created a combination of a new fall year after his initial popularity slightly discredited doors but, buried within it, basically the history of rumba, chanting and playing **BAK Give Yourself To Me** (US Loud House Records WAB-063); **PUBLIC SERVICE** (The House Of US Dancefloor DF 217).

Current UK releases include the doubly jumpingly mumbled and scratched **DE LA SOUL** Buddha (Noliva Tongue Decision Mix) (Big Life DLS 4); samples crammed jauntily go go-ish (and seasonal) **COLDCUT** Coldcut's Christmas Break (Ahead Of Our Time HOTPLATE B); moodily, tapping down tempo soul **ADEVA** Beautiful Love (Cooltempo COOL 195); familiar sounding girl wailed beauty gaiting good if by now typical hits house **ROBEE** Touch Me (Fourth & Broadway 12 BRW 127).

Doog Laxy type gruff gruff rapped jauntily sampling East London 'jazz house' **TIP** Ladies (Let's Go) (Reachin' Records RER-001), brightly bubbling late Seventies rave and **Sonic Larkin** mix versions, **CUT THE** (Reachin' Records RER-001), brightly bubbling late Seventies rave and **THE HOUSE CREW** All We Wanna Do Is Dance (Production House Records PNT 01), bearily lurching modern UK funk, in chunky **Q Who Needs A Love Like That** (Substation SUBX 016, via Pacific); 1970's **Burnout Strong** album track reviving melodic mixed and chanted chunky rolling (getting rare reaction from 'real soul' fans) **JOHNNY BRITTO** When Up In The Sky (Motorcity MOTC 21, via Pacific); brand new UK recorded (prior to her RCA death) thoughtfully wailed rambing **LOLLIATA HOLLOWAY** Heartbeater (Saturday SDY 11, via Pacific); obsessive fast scrubbing funk backed rap **EL TROOPERS**

featuring **SWEET PEA** Movement (Music Of Life NOTE 32); **Dennis Denny** D production (for his current **D Mosh singer**) breezily centering pop-camied **CATRY DENNIS** Just Another Dream (Polydor CATRX 1); **Lyn Collins** 'yesh-wash' accented throughout, powerfully pounding but pedestrian lurching funk **RAY & ROBBIE** Dance Hall (Fourth & Broadway 12 BRW 153); Ride On Time rhythm and piano copying **BCN CREW** (The House Of US Dancefloor) (BCM Records BCM 368). There are quite a few more, but these are all I have time for in my jet-lagged state!



YOUNG MC: 'You have so much house here, and you can wear out on it'



BOBBY BROWN'S IT'S MY TURN!

DANCE! YAK! YAK!

INCLUDES EVERY LITTLE STEP ON OUR OWN - MY PREROGATIVE DON'T BE CRUEL RON!

THIS ALBUM CONTAINS SPECIAL PREVIOUSLY UNRELEASED, RE-EDITED VERSIONS OF BOBBY BROWN'S HITS

CASSETTE - MCG 6074
ALBUM - MCG 6074
CD - DMCG 6074

TOP Dance SINGLES

9 DECEMBER 1989

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

THIS WEEK		LAST WEEK		ON CHART	
1	NEW	EVE OF THE WAR (LIABRAND REMIX)	3	Jeff Wayne	CBS 6551267 (12-6551266) (C)
2	NEW	GET A LIFE	10	Soul II Soul	10/Virgin TEN(X)290 (F)
3	NEW	WHYCHA GONNA DO WITH MY LOVIN'	4	Inner City	10/Virgin TEN(X)290 (F)
4	2	ENCORE	2	Tongue 'N' Cheek	Synco/pete/EMI (12)5Y 33 (E)
5	25	STORIES	2	Itch	Parade/HR/London FX(1)22 (F)
6	NEW	DEEP HEAT '89	3	Lafino Rose	Deep Heat 12/DEEP 10 (BMG)
7	5	RONI	3	Bobby Brown	MCA/MCA(1) 1384 (F)
8	45	20 SECONDS TO COMPLY	5	Silver Bullet	Tom Tom - (TTT019) (F)
9	NEW	PACIFIC	6	608 State	ZTT/WEA ZANG 1 (T) (W)
10	NEW	TAINED LOVE	7	Impedance	Jumpin' & Pumpin' (12)TOT 4 (PAC)
11	NEW	HEAVEN	7	The Chimes	CBS 6554327 - (12-6554326) (C)
12	21	ALL AROUND THE WORLD	7	Lisa Stansfield	Arista 112693 (12-612693) (BMG)
13	NEW	GOING BACK TO MY ROOMS	7	PH Proj/Rich In Paradise	rumors/RUMA(T)9 (PAC)
14	11	GOT TO GET	11	Laila K Feet Rob 'N' Rox	Arista 112696 - (612696) (BMG)
15	13	WARM LOVE	12	Brotherhood of Man	Rhythm King LEFT 37 (T) (RT)
16	9	RAPPER'S DELIGHT '89	9	Sugarhill Gang	Sugarhill SHRD007 - (SHRD0012) (BMG)
17	NEW	MOVE YOUR BODY	3	Three Featuring JMD	DJ Int/CBS 655470 - (655470) (C)
18	NEW	FOR THOSE WHO LIKE TO GROOVE	1	Hot Type	Profile - (PROF 210) (F)
19	NEW	RIGHT BEFORE MY EYES	1	Debut DEBTJ(3088)	PAC
20	24	I'M NOT THE MAN I USED TO BE	2	Fine Young Cannibals	London LON(X) 244 (F)

21	12	1	SECOND THAT EMOTION	Del Jam 6554567 (6554566) (C)
22	10	6	GRAND PIANO	Miamistar BCM BM 3440 (P)
23	NEW	1	IT'S OVER NOW	Ultra Note WEA YZ 440(T) (W)
24	28	3	LAMBADA	CBS 6550117 (12-6550118) (C)
25	29	2	CAN'T SHAKE THE FEELING	Jive JIVE(T)234 (BMG)
26	NEW	1	HITMIX (OFFICIAL BOOTLEG...)	Alexander O'Neal Tobu 6555047 - (12-6555046) (C)
27	16	6	THE THEME	10/Virgin TEN(X) 285 (F)
28	14	8	C'MON AND GET MY LOVE	D Mob Int/Int. Cathy Dennis HR/London FX(1)17 (F)
29	22	7	THE KING IS HERE/900 NUMBER	Dance Trax DRX 9(12) (BMG)

30	17	3	JUST WANNA TOUCH ME	Liberty/Polydor URB(X)46 (F)
31	15	4	SOMEBODY IN THE HOUSE SAY...	Big Life BKR 13(T) (RT)
32	NEW	1	SUPERBAD KINGSFLEET	Redhead SuperFL 10/Virgin TEN(X)286 (F)
33	NEW	1	WALK ON UP	Jive JIVE(T)237 (BMG)
34	5	1	SPACE GLADIATOR	Renegade Soundwave Mute (12)MUTE 104 (RT)
35	5	1	DEFINITION OF LOVE	Kevin Saunders/Road Kool/Big Life Kool(T) 504 (1)
36	13	1	THE WAY YOU LOVE ME	Karen Walker W 268(T) (W)
37	NEW	1	MAGIC ATTO II	DL Lelewell BCM BM 355 (RT) (W)
38	23	11	MELTDOWN	Quartz Mercury/Phonogram (TMR) 10(1) (F)
39	6	1	LET THE RHYTHM PUMP	Deep Love Atlantic A 8784(T) (W)
40	NEW	1	RESCUE ME	Debbie Malone Krunch KR 7001 (12-KR 001) (PAC)
41	27	1	STOMP (MOVE, JUMP, JACK...)	K-7-ZE Coaltempo COOL(X)194 (C)
42	NEW	1	STREET TUFF	Rebel MC & Double Trouble Desire WANT(X) 18 (PAC)
43	8	1	EYE KNOW	De La Soul Tommy Boy/Big Life BKR 13(T) (RT)
44	NEW	1	SIT AND WAIT	Sydney Taangbulo Circa/Virgin VR(T)40 (F)
45	30	2	BEAT CLUB	Champion Champ 12(2)23 (BMG)
46	3	1	COMMENT TO DIKE ADIEU	3/Someville/J Miles Kingston London LON(X) 241 (F)
47	1	1	NEVER TOO MUCH (REMIX '89)	Luther Vandross Epic/LUT(1) 12 (C)
48	NEW	1	IT'S JUST THE WAY THAT YOU PAUL ABU!	Street Virgin SRN(T)11 (F) (C)
49	32	2	LADIES FIRST	Queen Latifah/Monie Love Gee S GEET(T) 23 (RT)
50	NEW	1	THIS WAY, THAT WAY	Pandella Easy Street - (12EAS10) (BMG)

JET STAR RECORDS ADVERTISEMENT

REGGAE DISCO CHART

01-961 5818

THIS WEEK	LAST WEEK	ON CHART	TITLE	ARTIST
1	(1)	1	WICKED IN RED	Shabazz
2	(2)	2	DREAD A WHO SHE LOVE	Made & Paul Kut
3	(3)	3	EMERGENCY	Administrators
4	(4)	4	PIRATES ANTHEM	House (F)Coca (V)Mable
5	(5)	5	I'M GONNA MISS YOU	Ice & Lee
6	(6)	6	NIGHT AND DAY	Andrew Weatherall
7	(11)	7	REPORT TO ME	Congrats
8	(10)	8	EVERY TIME YOU GO AWAY	House (F)Coca (V)Mable
9	(12)	9	OVER SIZE MAMMIE	Congrats
10	(5)	10	PROPHECY	Trinidad
11	(7)	11	LOVE IS THE POWER	Sonches
12	(8)	12	WE ARE BABY!	Ludgate & Tiger
13	(5)	13	TAKE YOU TO THE DANCE	Audrey Diddy
14	(20)	14	DRIVERS	Private Collection
15	(22)	15	DOWN IN JAMAICA	Red Fox & Nutcracker
16	(1)	16	YESTERDAY ONCE MORE	Suzanne Scar
17	(4)	17	GUN IN A BAGOT	Lilly Lunum

REGGAE ALBUM CHART

1	(1)	1	I.O.U. Congrats	Congrats/EMI 334
2	(3)	2	BLACK WITH SUGAR	Kut
3	(2)	3	REGGAE HITS VOL 6	Various Artists
4	(5)	4	PINCHERS MEETS SANCHEZ	Pinchers and Sanchez
5	(6)	5	BEST BATH FATHER	Shabazz
6	(7)	6	NUMBER ONE	Congrats
7	(8)	7	GREENEY'S SAMPLER VOL 3	Various
8	(4)	8	GOOD TO BE TRUE	Red Fox & Nutcracker
9	(14)	9	WARNING	Greg Isaacs
10	(12)	10	FROM STRENGTH TO STRENGTH	King Sounds

NEW RELEASES — LPS

LIVE AND LOVE	Various	Janney VPR 1035
REGGAE DANCERALS SENSATION	Tiger	Bala BROS 7790
TURN AND FIRE	Various	American AA 5054
MUSIC WARRIOR	Lee Perry & H&H Producers	Arise ABEL 054
DANGER ZONE	Various	Cardinal Zone CBEP 001
MYSTIC WARRIOR DUB	Lee Perry & H&H Producers	Arise ABEL 055

DISCO

SILKY SOUL	Various	Island CHA 0151
EVERYONE MAKE LOVE	Michael Palmer & Johnny P	Frontline 801
SEND ME THE FELLOW	Gregory & Johnny P	White Label 822
ARTICOLDON GYPSY	Various	M-Albain 8002 023

TOP 10 BUBBLERS

1	WALK AWAY FROM LOVE	Paul Simpson/A White	Coaltempo COOL(X)196 (C)
2	DO WHAT YOU WANT	2 In A Room	Cutting - (CR232) (P)
3	KENNY'S JAZZ	Power House	Ni Groove - (NG030) (BMG)
4	AMOR SUAVE	Isomar & Compañia	Cynart CYGT(1)3 (BMG)
5	BEYOND THIS WORLD	Jungle Brothers	Warner Brothers - (02139) (New)
6	HOT LEMONADE	A Guy Called Gerald	Rhomb - (RS8908) (P)
7	DON'T BREAK THE RULES	Invasion	Deep Heat 12/DEEP 11 (BMG)
8	SOMETHING IN THE WAY (...)	Stephanie Mills	MCA/MCA(1) 1375 (F)
9	LET THERE BE HOUSE	Dezire	Blackout - (OUT004) (APT)
10	FEEL IT FOR YOU	Alterations	RCA - (91321R) (APT)

DANCE INTO THE 90'S WITH RADICAL RECORDS

OUT NOW **OUT NEXT WEEK**

FRANKIE KNUCKLES PRESENTS **THE ALBUM**

FRANKIE KNUCKLES PRESENTS MARSHALL JEFFERSON THE HOUSE CLASSIC OF 1986

MOVE YOUR BODY '90

FEATUREING 9 TRACKS INCLUDING THE HIT SINGLES 'YOUR LOVE', 'BABY WANTS TO RIDE' AND 'MOVE YOUR BODY' NOW REMIXED FOR 1990!

PLUS 6 MORE ESSENTIAL HOUSE TRACKS FROM THE GODFATHER OF HOUSE FRANKIE KNUCKLES ON ALBUM, CASSETTE AND COMPACT DISC

TRAXLP 702/ICTRAX 702/CDTRAX 702

THE FOLLOW UP SINGLE TO THE TOP 60 SMASH HIT 'YOUR LOVE' THIS NEW SINGLE IS EVEN HOTTER AVAILABLE ON 7 AND 12 INCH TRAXS 4/TRAXT 4

ORDER NOW FROM SPARTAN RECORDS (0) 903 8223

Can you afford to neglect radio?

Radio now seems to come a poor second to TV for record promotion. Mark Jenkins wonders if some good opportunities are being passed by

TEN, EVEN five years ago, radio seemed the obvious medium for promoting records. With much effort devoted to gaining airplay on BBC and on ILR, it made sense to keep production companies busy with a steady stream of albums and even singles to be edited into 30-second slots for commercial radio consumption.

These days, record companies are seemingly of the opinion that "anything worth pushing is worth pushing on TV." With 21 new incremental stations and a trend of

expansion in broadcasting, can record companies still afford to neglect advertising's potential?

Brian Berg, head of TV and radio advertising for PolyGram, has very strong views about the efficacy of radio promotion. "Mainly involved in promoting concept albums such as Rock City Nights and Dance Decade, he sees radio as providing "add-on coverage" to his TV campaigns. "We use Capital Radio in London because it's big enough to have some effect, depending on the exact nature of the product and the required market profile," he explains. "Capital allows us to target adults under 30, but it's the only one that has enough clout to be cost-effective. Capital's getting more and more expensive though; sometimes we can use LBC in combination, but that's mainly if we want to go for a slightly older audience."

Doesn't radio advertising have anything to offer outside the metropolises? "ILR is a bit of a mess outside London in terms of regional sell. There are very few stations which can offer complete coverage, except in Scotland which does have a regional sales force. For instance, I'd have to speak to Piccadilly in Manchester, Red Rose in Liverpool, and all the other stations individually to cover that part of the country — they should team

up to cover the area efficiently."

Berg is convinced of the efficacy of radio in some cases. "We only have to look at the Gallup regional breaks the week after using radio ads to monitor how effective they've been" — and sometimes starts a campaign on radio before using TV to act as a "wet test": "Quite often we can just try the soundtrack of a TV ad on the radio first," he explains.

Berg's work is confined on albums, although individual PolyGram companies Phonogram, London and Polydot, may use radio advertising for singles as well, voiceovers are provided by Anthony Valentine, Michael Aspel, Simon Bates or other actors and presenters carefully chosen for their suitability to a particular product. The newer "got 90" stations may be used to aim albums such as Roger Whittaker releases at older markets, and concert promoters often use these stations to push specific events.

Berg is uncertain about the future of radio advertising. "I expect competition will increase and prices will come down in the next couple of years; as long as everything doesn't become too fragmented that should be healthy. At the moment I only spend about 5 per cent of my budget on radio; if the ILR stations between Scotland and London were more together

I'd spend more, because it's very expensive to cover some areas, particularly the TV region."

One major which still places a substantial amount of radio advertising is CBS. David Donaldson is the man in charge, using Stratosphere (part of the Logorhythm company in Lexington Street, for most TV and radio soundtracks. Producer Michelle Friedman, who spends much of her time in the company's busy jingles studio, explains that their engineer, Tony Harris, will sometimes work with CBS every day for a week, then only once in two or three weeks.

Recently CBS has been busy with ads for a new Classic Rock LP, Billy Joel, Spandau Ballet and Morrika albums — all largely for TV use. "I've worked for David Donaldson for ten years," explains Harris, "and CBS used to do a lot of radio ads, but now it seems to feel that although radio ads can be put together quickly, they're not so cost-effective."

At £40 an hour, with an ad often assembled in 90 minutes, it's certainly not the audio production costs which are prohibitive. "Usually we'll do the music bed and voiceover in a couple of hours, and cut the picture to it afterwards. But when we do an ad for radio only, it's often just a link-up with a relation chain in one specific area."

Harris feels that the soundtrack of a TV ad cannot often be used on radio — it's typically 29 seconds long and in mono, while radio ads have to be 30 seconds long and in stereo, with additional voiceovers to replace unseen captions — but a rapid remix is usually straightforward. Music is taken from CD wherever possible; when vinyl or cassette have to be used, they can often be replaced later.

"But CBS simply isn't doing so much radio advertising now. Often radio ads are just used as a test in one region before starting a TV campaign. In some cases we assemble ads in case they're needed and they're never transmitted, because sales don't need the push."

'ILR is a bit of a mess outside London in terms of regional sell. There are few which offer complete coverage'

STATION PROFILE

RADIO Cleveland 95.0

RADIO CLEVELAND's transmission area covers Cleveland, South Durham and North Yorkshire.

Music Policy

Cleveland is in the process of switching to the PLG computer system (BBC's Playlist Guide) — its current playlist consists of 35 to 40 records. Programme organiser Mike Wormald chooses the playlist himself: "I am very keen on not allowing what is happening in a chart to have an influence on what we play. Maybe half will be from the top 40, the other half from sounds that perhaps aren't doing as well in the charts but that we feel suit our station."

Music comprises about 40 per cent of its output, and though Wormald is trying to bring the age profile down (it currently targets mainly the thirties to fifties), he concedes that "it is very difficult to please a wide range of ages. Those just over 50 are into Sinatra, Johnny Mathis and Doris Day, while those under 50 are Eddie Cochran fans!"

"We're not doing as much local music as we once did. Very few tapes come in from young bands. They probably realise our output is not really suited to it." They never see pluggers at the station.

Presenters

Former Radio One DJ Mark Page presents the early morning show. While claiming he is a popular figure, Wormald admits that initially

"he was a bit of a culture shock for some of our audience". From 6pm until midnight, its Night Network system operates. This is shared with Radio Newcastle, York, Sheffield and Humberdale. During the week this is looked after by John Champion and Martin Kelner; at the weekends it gets more specialised with programmes such as Jeremy Hibbard's Indies show, Night Network Classics with Martin Hindmarsh, Jazz presented by Peter Adamson, and Folk with Henry Ayton.

The Industry

Wormald's thoughts on the future of radio? "Who knows? I'll take a very brave man to guess which way it will go. I see nothing wrong in competition and wider choice."

Audience

Radio Cleveland has a weekly reach "hovering at just under a quarter of the population", as against 32 per cent for Radio One, and 21 per cent for Radio Two. Wormald says: "It's hard to win back an audience, but we've got quite a nice product."

CHRIS RAISTRICK



MIKE WORMALD: organiser

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New look Wembley comes on-Line

by Andrew Vaughan

IT'S ALL change at next year's Easter country shindig at Wembley. With long-time promoter Mervyn Conn now joining forces with David Griffiths under the banner of Line Leisure the old style International Festival Of Country Music is facing a hefty re-vamp. Most significant is the name change. This year the festival will simply be billed as the International Music Festival but Nashville fanatics need not fear, the bill will still be country.

The second new development is that the concerts will be held "in the round" ensuring that more punters will have a decent view of the proceedings. Regular festival attendees have already been sent

new seating plans and have booked in their droves. Attention is also being paid to lighting and sound, the latter has become increasingly dubious over the years with the 1988 event often marred by poor sound quality.

Unlike previous years where the festival has promoted British country acts in the nearby Conference Centre — some kind of musical apartheid perhaps — next year's three day event will be solely housed in the re-vamped Wembley Arena with home grown talent permitted to shine with the opening slots from 2.30 to 4.30 before the main acts take the stage at half-past-five. The hour's break has been specifically arranged to allow fans the opportunity to visit the other trademark of the festival — the traders stalls.

The 1989 festival was harmed by an absence of stall holders, a factor that the organisers are adamant will be rectified by next Easter.

The most significant development has to be the festival's name change. The motives would appear to be concerned with attracting potential sponsors who evidently shy away from the country terminology. Whether the simple name change will convert them remains to be seen but it would seem likely that once they cast their marketing eye down the artist bill the same prejudices will surface. It may be called an International Music Festival but a celebration of Turkish Baulats or Chinese whistlers it certainly is not. The country bill is promised to be more contemporary, reflecting the recent rock successes of the likes of Steve Earle, Nanci Griffith and Lyle Lovett, but major mainstream country names are also expected to appear. The organisers claim at this juncture that at least six all time country greats will be included on the bill. As yet no names have been released for publication.

With country music radio currently breaking new air time barriers and the western image dying down it's the perfect time for a new look, up-dated Wembley Festival. It certainly appears that Line Leisure is taking the right road.



THE DEBUT eponymous album from James House on MCA is more than an appetite whetter for his live performance. Slicing mainly to upbeat, rock and roll territory it throws in some sober ballads for good measure and bears the hallmark of Tony Brown's crisp production work. A recently released single from the LP — *Hard Times For An Honest Man* — has been picking up substantial airplay on local radio and is a strong advertisement for House's exuberant vocals and songwriting prowess. His recent support slot on Randy Travis's UK tour provided him with the chance to prove his live credentials and he'll no doubt be consolidating this with more live dates over here next year.

● **NEW RECORDINGS** by George Hamilton IV and the Ozark Mountain Daredevils are among the new titles in Conifer's adventurous Request Contemporary series. The Hamilton title, recorded with the Moody Brothers, is called *American Country Gothic* and features songs by veteran writer John D Loudermilk.

The Ozarks are a country-rock band who first caused a stir here in the mid-Seventies with their hit *Jackie Blue* but have not had a UK release for some years. The new album, *Modern History*, shows the band to be much in the same mould and will interest fans of such groups as The Desert Rose Band.

DL

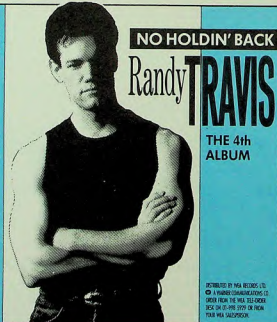
TOP 10 COMPILATIONS LPS

- 1 **THE KENNY ROGERS STORY** (MCA) 541729 (E)
Kenny Rogers
- 2 **ANNIVERSARY - 20 YEARS OF HITS** (Epic) 435293 (E)
Tony Martin
- 3 **THE COMPLETE GLEN CAMPBELL** (Mercury) 588729 (35)
Glen Campbell
- 4 **VERY BEST OF DON WILLIAMS** (MCA) MCG4014 (F)
Don Williams
- 5 **VERY BEST OF JIM BEVES** (Mercury) 589177 (34)
Jim Beves
- 6 **THE COLLECTION** (Mercury) CCS21183 (BMG)
Jim Fenn
- 7 **DOLLY PARTON'S GREATEST HITS** (Mercury) CCS21184 (BMG)
Dolly Parton
- 8 **GREATEST HITS** (Mercury) CCS21111 (BMG)
The Judds
- 9 **THE COLLECTION** (Mercury) CCS21185 (BMG)
Hosco Wilks
- 10 **BEST OF WILHE NELSON** (Mercury) CCS21111 (BMG)
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2	3	STORMS	MCA MCG6066 (F) CMCG6066/CD-MCG6066
3	2	NO HOLDIN' BACK	Worner Bros WX292 (W) C-WX292/CD-WX292CD
4	4	AS LONG AS I HAVE YOU	RCA R90393 (BMG) C-PK90393/CD-PK90393
5	5	FROM THE HEART	Telstar STAR2327 (BMG) C5TAC2327/CD-TC2D2327
6	9	I NEED YOU	Ritz RITZLP0038 (SP) C-RITZL0038/CD-RITZCD104
7	10	ALWAYS AND FOREVER	Worner Bros WX107 (W) C-WX107/CD-K925462
8	6	OLD 8 X 10	Worner Bros WX162 (W) C-WX162/CD-K925462
9	7	COPPERHEAD ROAD	MCA MCF3426 (F) C-MCF3426/CD-MCF3426
10	15	WHITE LIMOSEEN	CBS 465135 (G) C-465135/CD-4651352
11	16	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP) C-RITZL0043/CD-RITZCD105
12	RE	LYLE LOVETT AND HIS LARGE BAND	MCA MCG 6037 (F) Lyle Lovett C-MCGC 6037/CD-MCGC 6037
13	RE	PONTIAC	MCA MCF 3389 (F) Lyle Lovett C-MCF3389/CD-MCF3389
14	11	ONE FAIR SUMMER EVENING	MCA MCF3435 (F) Nanci Griffith C-MCF3435/CD-MCF3435
15	8	LONE STAR STATE OF MIND	MCA MCF3364 (F) Nanci Griffith C-MCF3364/CD-MCAD5927
16	12	NEXT TO YOU	Epic 4650281 (G) Tommy Wynette C-4650281/CD-4650282
17	13	JUST LOOKIN' FOR A HIT	Reprise WX120 (W) Dwight Yoakam C-WX310C/CD-WX310CD
18	14	STORMS OF LIFE	Worner Bros 9254351 (W) Randy Travis C-9254351/CD-9254352
19	17	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP) Daniel O'Donnell C-RITZL0031/CD-RITZCD107
20	17	LITTLE LOVE AFFAIRS	MCA MCF3413 (F) Nanci Griffith C-MCF3413/CD-MCF3413

T P I N D I E

TOP 40 SINGLES

1	2	FOOLS GOLD/WHAT THE WORLD... The Roots Silvertone OHS17 (13/9)
2	4	MADCHSTER RAVE ON E.P. Heavy Machinery Factory/Fac 2427/FAC 2423 (9)
3	5	GRAND PIANO Epic/Mirage RCA/RCN 1240 (9)
4	3	NEVER TOO LATE Epic/Mirage RCA/RCN 1240 (9)
5	9	STREET TUFF Epic/Mirage RCA/RCN 1240 (9)
6	7	WARM LOVE Bassnectar/C. Fortuna Desire WANT018 (PAC)
7	4	TAINTED LOVE Impulsive Blythe King LEFT 337 (10)
8	6	EYE KNOW De La Soul Jannet's Pump/1107/014 (PAC)
9	8	MOVE Jonestown/Capitol Tanna Bay/Big Life 818 337 (10)
10	10	COME HOME Jonestown/Capitol Cross/DUNG 471 (10)
11	2	DEFINITION OF LOVE Kern Separations Rough Trade RTD 245 (10)
12	2	IT TAKES TWO, BABY Kern Separations/Kerbow Kool Kat/Big Life 804/121 (10)
13	11	FOR THOSE WHO LIKE TO GROOVE Jonestown/Capitol Sequenti CN 181 (10)
14	9	SOMEBODY IN THE HOUSE SAY YEAH Jonestown/Capitol Profile/PROFT 076 (10)
15	13	YOUR LOVE Jonestown/Capitol True/Rebel/TX013 (10)
16	11	IF YOU WANT TO HELP BBC Children In Need Choir Spectrum CN 1 (10)
17	10	THE REAL WORLD HOUSE Real Cowboys RCA/RCN 2323 (9)
18	20	DRAMA! Jonestown/Capitol Mute 1214/UTL 91 (10)
19	17	LADIES FIRST Jonestown/Capitol True/Rebel/TX013 (10)
20	14	BRING FORTH THE GUILLOTINE Silver Ball Gee Si GHEB 121 (10)
21	12	SPACE GLADIATOR Rampage Soundtracks Tom Tom 117/113 (10)
22	8	RESCUE ME Debris Music Mute 1214/UTL 91 (10)
23	14	LATINO HOUSE Mute Kowch-ROOO1 (PAC)
24	16	STRINGS OF LIFE '89 Linda La Bethon Dubal/Reverb 0187/0385 (PAC)
25	18	WFL Heavy Machinery Kool Kat/Big Life 804/121 (10)
26	17	LET ME LOVE YOU FOR TONIGHT Heavy Machinery Factory/Fac 2322 (12-PAC 2321) (9)
27	19	HOT LEMONADE With Cash Records Stepping Back 38/UK 1 (PAC)
28	26	2 REASONS Jonestown/Capitol SHUK 11 (PAC)
29	25	PUDGEY'S PICNIC C. Fortuna/Debris Music Factory/Fac 2477 (12-2475) (9)
30	23	I'M NOT GONNA STAND FOR THIS Hogan Profile/PROFT 076 (10)
31	11	ACROSS THE UNIVERSE Linda La Bethon Mute 1214/UTL 91 (10)
32	24	SUENO LATINO Linda La Bethon RCA/RCN 1233 (9)
33	11	LET ME LIVE Linda La Bethon Endangered Species 536 (11)
34	11	SHE BANGS THE DRUMS The Roots Silvertone OHS17 (13/9)
35	6	DEPTH CHARGE (HAND DO JIN) Depth Charge Viral Selection 12/STORM 8 (10)
36	12	MANTRA FOR A STATE OF MIND Linda La Bethon Blythe King LEFT 337 (10)
37	26	I LIKE IT Linda La Bethon Dubal/Reverb 0187/0385 (PAC)
38	29	LOVE ON A MOUNTAIN TOP Jonestown/Capitol Profile/PROFT 076 (10)
39	11	EVERY DAY (I LOVE YOU MORE) Jonestown/Capitol Profile/PROFT 076 (10)
40	11	TRACK WITH NO NAME Jonestown/Capitol W.A.P.R. WAP 1 (10)

TOP 20 ALBUMS

1	7	ENJOY YOURSELF Tuff Minkoff PWL PW117 (10)
2	37	2 FEET HIGH AND RISING Tanna Bay/Big Life 818 337 (10)
3	5	WILDI Tanna Bay/Big Life 818 337 (10)
4	30	THE STONE ROSES The Stone Roses Silvertone OHS17 (13/9)
5	10	TEN GOOD REASONS The Roots PWL PW117 (10)
6	12	WANTED - THE REMIXES Tanna Bay/Big Life 818 337 (10)
7	6	WAREHOUSE RAVES VOL 2 Various Bumbox BUMB01 103 (PAC)
8	2	FLYING IN A BLUE DREAM The Roots Food For Thought 0813 (10)
9	4	THE HEALER John In Hinkley Silvertone OHS17 (13/9)
10	10	KYLIE Epic/Mirage PWL PW117 (10)
11	12	BUMMED Heavy Machinery Factory/Fac 229 (9)
12	8	TRAVELOGUE J.J. Cale Silvertone OHS17 (13/9)
13	9	ALL HAIL THE QUEEN Queen Latifah Gee Si GHEB 121 (10)
14	18	THE INNOCENTS The Roots Mute 1214/UTL 91 (10)
15	13	QUADRASTATE Cred Greed 17A/3704 (4)
16	11	THE CIRCUS Various Mute 1214/UTL 91 (10)
17	15	WAREHOUSE RAVES Various Bumbox BUMB01 103 (PAC)
18	13	ORGANISER RHYME The Roots Mute 1214/UTL 91 (10)
19	11	DOOLITTLE The Roots A&R CAD 3048 (11)
20	6	GIRLS GIRLS GIRLS Linda La Bethon Dance/DHNO 146 (10)

Compiled by Music Week from Gallup Data

By Dave Henderson
SONIC BOOM from **Space-**man's 3 steps into the solo light with the evocative *Angel*. An Silverstone through Pinnacol, an impressive 12-inch or CD single, it rolls along with minimal ease and an alluring fuzzed support. Also in the upfront recommended paragraph is the debut album from **KH**, Unshakable Faith on Play Hard through Nine Mile and the Cartel, while **Gary Clail** and **The On-U Sound System** invite you to an End Of The World Party on the On-U Sound label through Southern and their pushy album *On The Edge*. Also from **Berry Army** with their third album *The English Disease*. On the 12-inch singles counter, look out for **Where Gardens Fall**'s debut for the Fresh Out label, a four-track EP, that's available through Southern and their erstwhile label **Reverberate**. **Bourbonese Quail** return with their sixth album of provocative sloganeering. My Government Is My Soul is on NIR through Southern and it's available on album and CD.



SMUFF: NEW LP with a title too long to mention

LOUD AND OBNOXIOUS, Australia's **God** has 12-inch of splendid nonsense in *My Pal on Shakin' Street* through the Cartel, while **Christian Death** get on zealous with seasonal eclecticism, releasing not one, but two new albums, simultaneously in *Jungle*. What's more they have a new line up with members of **WALL** Mr Modo through Pinnacol, their ranks and they're on the road to promote their wares. The set filled All The Love And All The Love comes on Part One All The Love on Part Two All The Hate. Slightly dodgy logos attire one of the platters.

account of that's where it was recorded.

DUB SEX re-appear with a vinyl/cassette single called *Time Of Life* on Scam Records or Bop Cassettes. The song has a promo clip video directed by the legendary **Edward Barton** and it's available through Revolver and the Cartel. Also from **Scam/Bop** is the debut LP from **Aank**, the noisy, aggrieved melody of *Buildingscape*. **Beat!** At Midnight, through APT, **The Pop Guns** release a 12-inch *Waiting For The Winter* and **King Of The Slums** offer a 12- and seven-inch *Once A Prefect*, with an album to follow and live shows under way.

DANCEFLOOR MARKET buoyancy continues to increase with **Crystal Vortex's** *Money You Are My Slave* on B/Ware through the Cartel, and there's a new commodity in ambient house, created for the E generation no less, with a 12-inch by **The Orb** called *Loving You* on **WALL** Mr Modo through Pinnacol. Actually, it's more like an album and the legend is actually titled, quite simply, *A Huge Ever Growing Pulsating Brain That Rules From The Centre Of The Ultra World*. Better still, it sounds rather groovy. Similarly exotic and dancey is **The Holy Ghost Inc's** rumpeting *Word on Big Noise Productions* through Revolver and the Cartel.

FORMER MUSKIEE Du drummer, **Grant Hart** releases intolerance, an album on SFJ through Rough Trade and the Cartel. American noise-makers **Nonameless** tell us to Deface The Press on their new 12-inch for **Alternative Tapes**. **Snuff** take time out from singing-to-music TV ads on stage to release their debut album on **Worker's Playtime**, through Rough Trade and the Cartel, which is, for its trouble, called *Snuff Said Don't Bother Me*. **Wobblers** chacha-chacha you're going home in a cosmic ambience. *Wow, eh?*

THERE'S JIVE R&B and good time rock of course from **The Famous Patoons** on their LP/cassette release *Born In A Barn* on **Waterfront** through Bop and the Cartel. Also through **Bop**, **The Bedheads** have a seven-inch single on *Fabulous* called *The Most Beautiful Girl In Town*. More inspired, while guitar pop no less, **Guitar** noise and pictures of transients grace the work of **The Basterds** on their Monticello platter on *Glitterhouse* through Southern Record Distribution. A mini-album, it's also available as a mini-CD. At Revolver, the **MNW** label has a "live in the studio" LP/cassette/CD from **The Trifids** under the life of Stockholm — on

the APTY titled **Solid From Atlanta** (Not quite sure why it's apt, but it's damn anyway) have a six song mini-album called *Plastic Paradise* on **Hidden Wheel** through Southern. Also from Southern, **Terminal Cheese-cake** offer VCL on *Wijoo* — and that's their new album.

AROUND AND about, also check out **Fall's** "lost" album on el through Pinnacol. *Me And A Monkey* On The Moon on album and CD. **AC Temple's** *Sourpuss* album on **Blot First** through Rough Trade and the Cartel. **The Assassins!** rather splendid debut 12-inch on Rough Trade called *Where Has Joey Gone and We Are Going To Eat You?* new 12-inch on Big Cat through Rough Trade and the Cartel called *Ride Upon The Tide*. There's a new **Wolffounds** album on *Midnight* called *Blown Away* and it's available on both album, cassette and CD. **The Great Leap Forward** have a 12-inch called *Heart And Soul* on **Communications** Unique through Revolver and the Cartel and **The Opdens** are causing a flurry with their new 12-inch *She Made Everythin' Groovy* on **Casca** through the Cartel.

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For further information please write with full cv, stating current salary, to Jennie Ainslie, Personnel Department, WEA Records Ltd, PO Box 59, Alperton Lane, Wembley, Middlesex HA9 1EJ.



Music Librarian

British Satellite Broadcasting is preparing for the Spring launch of its new national television service. We are looking for a Music Librarian to set up and run a small music library to support the demands of five channels.

The job involves using a computerised system to store information and make returns to the Music Societies. A basic knowledge of music copyright would be an advantage but is not essential.

BSB offers an excellent salary and benefits package with salary and bonus reviews linked to individual performance and the Company's success.

To apply, please send a full CV before 14th December 1989 quoting our reference MAOP to:

David Stewart,
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Sparta adds top titles to repertoire

"OUR PURCHASES are small by EMI-SBK standards," says Keith Thomas, international finance director of the Sparta-Florida Music Group. "But we've spent well into six figures this year and the titles acquired are significant."

Among the catalogues brought into the Sparta-Florida fold is Hartley Music, which includes Along the Navajo Trail (cut by Frankie Laine and Bing Crosby) and May You Always (a Fifes' hit for Joan Reagan and the McGuire Sisters).

Under a deal with Blue Umbrella Music, the company has acquired Soldier Of Fortune and Valentino (the Connie Francis/Caterina Valente hit). Sparta-Florida also now controls the Ray Charles classic Unchain My Heart and the Nat King Cole standard Don't Cry, Cry Baby.

Finally, during 1989 the company has added to its repertoire of Frank Sinatra recorded works, under its agreement with the Carl Fischer estate. The new titles include We'll Be Together Again, Weep They Will and It Started All Over Again.

Sparta-Florida is now based at 34 Great James Street, London WC1 3HB. Tel: 01-823 8524.

Music Sales takes first Spanish step

MUSIC SALES' series of acquisitions continues with the company's first purchase in Spain. Managing director Bob Wise has announced that the old-established classical firm of Union Musical Espanola will be joining the Music Sales group.

A family-owned company, UME was founded in 1900 and controls copyrights for such composers as Rodrigo, de Falla and Albéniz. Wise points out that UME's additional catalogue of Catalan, Basque and other "ethnic" material is assuming increasing importance as Spain's provinces enjoy greater autonomy.

In keeping with the character of

the recent acquisition of a comparable firm in Denmark, Edition Wilhelm Hansen, the day-to-day running of UME will remain with its former owners, the Chapa family. Commenting on the purchase, Wise says: "This development gives us an excellent strategic presence in Spain at a time when, culturally and economically, the country is booming."

Music Sales has also licensed the print rights to the bulk of Bob Dylan's catalogue from Dylan's company, Special Rider. The first fruits of the deal is the publication of a songbook for the current Oh Mercy album.

THE FORMER chairman of the Mechanical Rights Society Len Thorpe has retired after 46 years' service with the Chappell group of companies.

Joining as the office junior in 1943, Thorpe rose to become head of the copyright department and a director.

The picture line-up shows (from left to right) Mrs Myrna Thorpe, Les Rider, chief executive officer Warner Chappell Music, Len Thorpe, and Robin Godfrey-Cox, managing director Warner Chappell Music UK.



BMG rolls out Henley

BMG MUSIC Publishing International will be aiming for more than Bread And Butter from its licensing of songwriter Larry Henley's catalogue for the world outside the US.

Henley was the falsetto lead singer of The Newbeats whose evergreen novelty song was a big hit 25 years ago. Since then he has become one of country music's most successful writers, as well as composing pop hits like Wad, Be-
~~negah, My Way~~, most recently a US number one for Bette Midler.

Among the Henley copyrights included in the Larry Henley Music catalogue are Is It Still Over (a country number one for Randy Travis), When I Look In Your Eyes and When Love Has Gone Away.

The deal was announced in London by Diane Graham, vice-president of BMG Music Publishing International.



Henry Hurt, BMG Nashville, Charlie Andrews, Henley's lawyer, Henry, Nick Firth, president BMG Music Publishing Worldwide (l to r)

Comic rocker gives TAFE for cancer fund

AFTER THE overhauling success of the recent Mezz Bowl, which raised over £20,000, the Paul Jenkins Cancer Help Fund is to go into the record (or at least, cassette) business.

Comic rocker John Shuttleworth has made available his tape How To Make Demos to raise money for the fund. The cassette comprises extracts from some of the most mind-numbing demo tapes to reach UK publishers, together with Shuttleworth's hilarious advice to would-be songwriters.

Copies are available at £3 from Steve Lindsay at Go-Discs Music, 322 King Street, London, W6. Cheques to the Paul Jenkins Cancer Help Fund.

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Discovery's

DIARY

"T'S A music lover's Christmas," says Discovery Records' Bob Barnes in neatly summing up the mood of the market (see p. 4), though he adds: "There's only one turkey this Christmas as far as sales are concerned—their's Terence Trent D'Arby's album." ... Tickets for the BRITs are shifting fast and the BPI warns that a ticket for the Dominion will provide the only way in to the party afterwards. ... At the awards nominations press conference next Monday (11) the event's producer Jonathan King is taking a camera crew to film A&R staff, writers, pluggers and the rest for possible inclusion in the ceremony broadcast.

... SAW remain unhappy at the circumstances in which the Best Producer category of the BRITs has been reinstated, with Mike Stock commenting to *The Stage*: "We are not members of the BPI and we don't want to be, which is what has offended them. We do all right without them because they sit around holding committee meetings while we just get on with making records" ... Of course they work long hours but we can't resist letting you guess which A&R heavyweight — currently in the news spotlight — fell asleep while lunching with a record company MD? Fortunately the MD was an old mate rather than a prospective employer. ... News from the MW Old Boys Association: Virgin press officer John Best has declined a move into marketing, deciding to strike out on his own as an indie PR. ... As you were: *rm* is reverting back to its original *Record Mirror* title as from March. ...

CAN YOU believe it? In June radio station KISS FM sent out publicity packs including a tape of background info spoken by Tony Prince and some snippets of DIs on air. In November one of the packs was returned from EMI Music Publishing with an accompanying letter which read: "Thank you for sending us your tape for consideration. Although we have listened to it very carefully, and with interest, we do not feel strongly enough about the material to pursue it" ... Will Mike Bone change his name to Mickey if, as expected, the Chryslis US president moves to Disney to front its music operation? ... He loves his *Music Week* and not even *flc* can halt Virgin MD Jon Webster, who rang from his sick bed last Monday at 9.30am to add his own pithy commentary on one aspect of Bill's content. ... We all hate traffic cones but songwriter Will Martin reckons we'll grow to love the little creatures when a kids animation TV series called *The Cones* hits the screen. Martin has co-written the music with Graham MacCleave and is involved with *Movie and Media Marketing*, which is looking to license the music and other spin-off elements. ... Dave Edmunds, Peter Gabriel, Mark Germino, Mark Knopfler, Nick Lowe, Chris Rea and Cliff Richard are among those paying musical tribute to Roger Scott at Abbey Road this Thursday. Details from 01-485 2583. ... Robin Millar's *Scarlett Maison Rouge* will be the venue for a party on December 14 in aid of the *Brompton Hospital Cystic Fibrosis Unit*. Tickets from 01-261 6685.



JOHN AND JERRY: RCA sales rep Jerry Massarella receives a long service award from BMG chairman John Preston.



PLUCK OF THE IRISH: Guests of Dublin's Hot Press magazine celebrate Ireland's qualification for the World Cup.



WHERE THERE'S A Will: Island Records presents a platinum disc to Will Downing.



DAYNE-TIME RADIO: Capital Radio's Pat Sharp plays host to Taylor Dayne.



PLAQUE WHERE we started: Whitesnake and EMI celebrate their 10 year association.



SONIC COVER Duranduran hits: Members of Duranduran visit repro company Sonic Plates where the sleeve for their *Decade* hits album was made.



A BONES to pick: CityBeat Records and its new dance label XL-Recordings signs Frankie Bones and Tommy Musto.



PUMPING GOLD: Aerosmith receive gold discs for sales of their album *Pump*.

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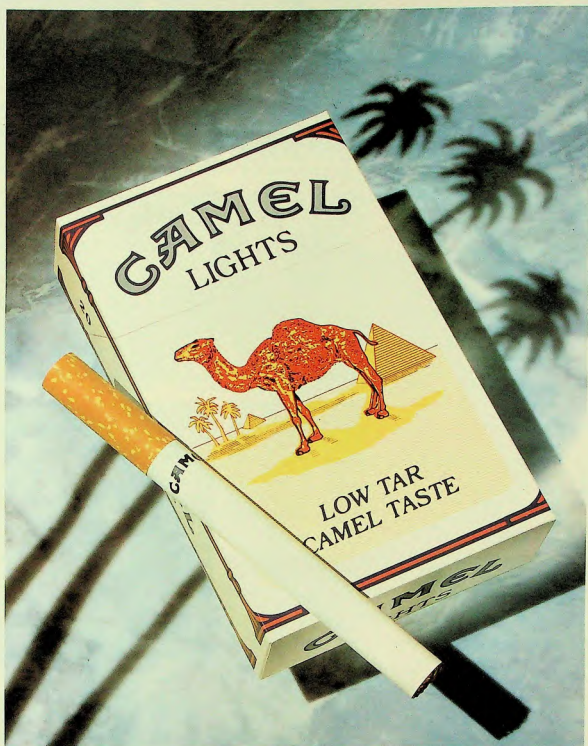
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