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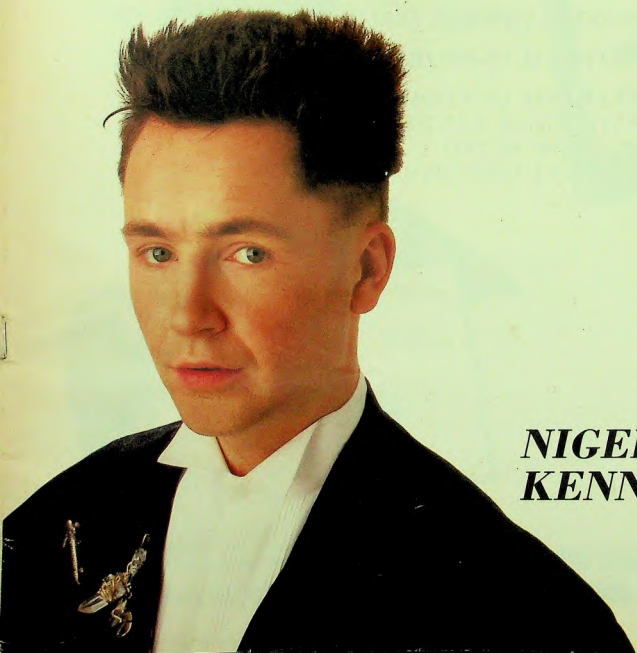
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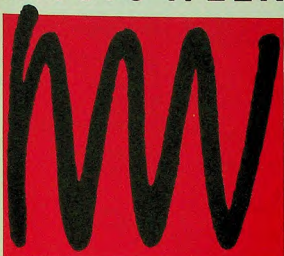
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Rezon: 'Nineties belong to us'

DURING THE Eighties PolyGram has nearly trebled its turnover and "the Nineties is ours for the taking", commercial director Pete Rezon told the company's sales conference last week.

Admitting that PolyGram was having a "year of consolidation" after topping the market share lists in 1988, Rezon told his sales force that they should "fight for every sales opportunity" in the run-up to

Christmas. He set a target of 3m units and PolyGram UK chairman Maurice Oberstein added that "the last week between Christmas and New Year could make all the difference" between first and second position.

Rezon told the meeting that he expected the total sales of PolyGram UK to be £120m in 1989 and he paid special tribute to Poly-

TO PAGE FOUR ▶

MCA aims for division one

THE ADVANCE of MCA up the league table of record companies was outlined by managing director Tony Powell at the company's annual sales conference on Saturday.

He told staff that under the new regime brought to the company 18 months ago, MCA had gone from bottom of division three to promotion to the second division. He gave Island, Chrysalis and A&M as examples of third division labels and said MCA was now competing with the likes of BMG in the second division.

Powell added that though much had been achieved, there was no room for complacency. "In the next 18 months, we're going to the top of division two and, when we've got that label from Detroit, who knows where from there?"

The Brighton conference was attended by senior MCA personnel from the US, including new president Al Teller.

● A comprehensive guide to key pre-Christmas product will appear in MW's October 14 issue.

TO PAGE FOUR ▶

Central licensing: WEA proceeds with caution

A NEW, softly-softly approach to European central licensing is being adopted in the face of continued UK opposition to attempts to steamroller such deals across the whole continent.

WEA is displaying a greater sensitivity to British attitudes than the pioneers of central licensing by not insisting that the UK is included in the first phase of its new deal with GEMA. WEA says the UK will be included at a later date but by mutual agreement.

A WEA International spokeswoman says there is every intention that WEA UK will enter into the agreement "at a later stage". "The deal includes all the European countries and the UK is definitely expected to come into the picture," she says.

"We are starting with the territories that we know are technically feasible to implement the system. For countries like the UK, France

and Spain, that is not possible at the moment." She did not comment on when that situation might change.

Graham Churchill, commercial operations director at the Mechanical Copyright Protection Society, says the UK is definitely not included in its latest deal.

He adds: "When we are approached to include the UK, we will view it in accordance with the appropriate systems being in place and to ensure that copyright owners and authors in the UK will not be disadvantaged."

Earlier this year, GEMA concluded a similar deal with BMG which also does not yet include the UK. But since then the Music Publishers Association has been in lengthy negotiations with GEMA to facilitate its smooth introduction.

MPA general secretary Peter Dadswell says discussions have been prolonged as a result of doubts regarding GEMA's technical competence to administer the deal to the best interests of the UK's writers and publishers.

TO PAGE FOUR ▶

Dance-A-Disc folds, owing £98K

SPECIALIST EXPORTER Dance-A-Disc has been liquidated owing £98,000.

A meeting of creditors on Friday heard from liquidator Robert Valentine that managing director Vijay Bajaj admitted that the company was "probably making losses throughout its trading history".

Bajaj cited as reasons for the collapse a delay in obtaining working finance coupled with high interest rates. He added that a long personal illness and the sudden de-

parture of key staff finally forced him to cease trading.

Dance-A-Disc was set up in March last year after Bajaj thought he had identified a gap in the dance music export market not being covered by the major record companies. By February this year, the company was representing 45 labels and had a monthly turnover of £90,000, according to Bajaj.

Major creditors are EMI (£113,64), Zomba Records (£7,048) and Pinnacle (£6,286).



AIMING FOR the top three: EMI Records managing director, Rupert Perry and EMI Music Worldwide president and chief executive officer, Jim Field told their company's sales and marketing staff to set their sights at being one of the top three companies this autumn. Conference guest Tina Turner is one of the stars in their line-up.

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Candle In The Wind
Elton John
Dick James Music Ltd.

Carrie
Mic Michaeli
Joey Tempest
EMI Music Publishing Ltd.

The Flame
Nick Graham
Hit & Run Music (Publishing) Ltd.

I Heard A Rumour
Matt Aitken
Sarah Dallin
Siobhan Fahey
Mike Stock
Peter Waterman
Keren Woodward
All Boys Music Ltd.
In A Bunch Music Ltd.
Warner Chappell Music Ltd.

I've Been In Love Before
Nick Van Eede
Virgin Music (Publishers) Ltd.

Mary's Prayer
Gary Clark
Warner Chappell Music Ltd.

Never Gonna Give You Up
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Roll With It
Steve Winwood
FS Ltd.

Shattered Dreams
Clark Datchler
Virgin Music (Publishers) Ltd.

Sign Your Name
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

Together Forever
Matt Aitken
Mike Stock
Peter Waterman
All Boys Music Ltd.

Valerie
Steve Winwood
FS Ltd.

When Smokey Sings
Martin Fry
Mark White
Virgin Music (Publishers) Ltd.

Wishing Well
Terence Trent D'Arby
Virgin Music (Publishers) Ltd.

MOST PERFORMED COUNTRY SONGS

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Rondor Music (London) Ltd.

Maybe Your Baby's Got The Blues
Graham Lyle
Good Single Ltd.
Rondor Music (London) Ltd.

MOTION PICTURE AND TELEVISION AWARDS

FILM MUSIC

Rain Man
Hans Zimmer

MOST PERFORMED MOTION PICTURE SONG

Two Hearts from Buster
Phil Collins

TELEVISION MUSIC

The Wonder Years
John Lennon
Paul McCartney

TELEVISION MUSIC ORIGINAL SCORE

The Impossible Spy
Richard Hartley

MILLION-AIR PERFORMANCE AWARDS

FOUR MILLION PERFORMANCE SONG

Something
George Harrison
Harrisons Ltd.

MILLION PERFORMANCE SONGS

All You Need Is Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Band Of Gold
Jack Taylor

Can't Buy Me Love
John Lennon
Paul McCartney
Northern Songs Ltd.

Everybody Wants To Rule The World
Roland Orzabal
Ian Stanley
10 Music Ltd.
Virgin Music (Publishers) Ltd.

The Finer Things
Steve Winwood
FS Ltd.

Higher Love
Steve Winwood
FS Ltd.

In Too Deep
Tony Banks
Phil Collins
Mike Rutherford
Hit & Run Music (Publishing) Ltd.

Jumpin' Jack Flash
Mick Jagger
Keith Richards

Layla
Eric Clapton
Throat Music Ltd.

Memory
T.S. Elliot
Trevor Nunn
Andrew Lloyd Webber
Faber Music Ltd.
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Separate Lives
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Time Of The Seasons
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To Love Somebody
Gibb Brothers Music
BMG Music Publishing Ltd.

Valerie
Steve Winwood
FS Ltd.

World Without Love
John Lennon
Paul McCartney
Northern Songs Ltd.

The vinyl comeback?

by Jeff Clark-Meads

THERE ARE two record industries in the UK: one which believes vinyl albums are as dead as wax cylinders and one which is stoking a large part of its finances on the belief that black is still beautiful.

The format mix is becoming a complex affair. With consumers able to take home their favourite sounds on any one of four mainstream carriers, the manufacturing, distribution, marketing and stocking equation grows ever larger.

The popular media would have

everyone believe that vinyl is already dead, having been totally eclipsed by compact disc. This, though, is a confusing over-simplification. While it is true that CD sales are growing rapidly at a time when vinyl is in gentle decline, overwhelmingly the most popular format is pre-recorded cassette.

A straight comparison between vinyl and CD albums is almost impossible to make. True, CDs started making more revenue for record companies than vinyl at the end of last year and, equally true, CD units outsold vinyl units at trade level for the first time in the last quarter.

But, individual company perceptions of that situation do not necessarily reflect the whole picture.

If you are a classical specialist retailer or label, you may have dispensed with vinyl in favour of CD long since; many High Streets now have shops that sell "compact" music only and Deutsche Grammophon has not released 12 inches of black plastic for more than a year.

However, if your speciality happens to be heavy metal or reggae, you have most likely found your vinyl sales rising.

In total, there were seven per cent less vinyl albums sold in the year to June 1989 than in the previous 12 months. That seven per cent, though, covers all styles of music — and it is a large mistake to assume the spread is even across the board.

In fact, the decline in classical and mainstream pop sales on vinyl has been so dramatic that to keep the overall figure of seven per cent other areas have to be doing better than they have in the past. For reasons never accurately defined, prominent among those areas are reggae and metal.

BPI general manager Peter Scoping predicts: "There's going to be a vinyl market for some time to come — well into the Nineties."

Gem Howard, general manager of metal specialist Music For Nations, adds that, in broad terms, his company sells 10 to 15 per cent of product on CD, 15 per cent on cassette and the balance on vinyl.

Asked why this is, he responds: "I think that with soft like metal, the kids still buy it on vinyl because they listen to it on record players

at home. You don't see heavy metal kids in the street with Walkmans on.

"Because thrash metal still has a very young following, if there's a CD player at home it's their parents' — and the last thing they want is to hear the kind of stuff we put out."

Howard believes there is a further factor in vinyl's favour: the size and substance of the packaging. He argues that, particularly with a genre as grandiose and theatrical as metal, punters want sleeves that reflect the scale of what is inside.

Whatever people's reasons for buying it, the vinyl album market is still running at around 48m units a year.

In decline it may be, but while it is still up at that kind of levels, it accounts for one-fifth of all record company income from direct sales.

There are many people, then, who believe there remains good money to be made from it. Our Price's David Cliphamp had this to say when challenged with rumours that the chain was about to pull out of vinyl: "Our basic approach is to say we want to stay in vinyl because others are coming out too fast."

"It is our intention to have an increasing share of the vinyl business because other people are pulling out. We want their customers to come to us."

'There's going to be a vinyl market for some time to come — well into the Nineties'

at home. You don't see heavy metal kids in the street with Walkmans on.



THE RIVER Detectives support the single Saturday Night Sunday Morning, on WEA, with a tour

WEA re-promos total £1/2m

WEA is launching two TV re-promotion campaigns totalling £1/2m this week.

A £400,000 advertising campaign to support Madonna's Like A Prayer album breaks in Yorkshire, Wales, Scotland and TVS from September 18, before rolling out to LWT and Granada on September 25.

This will be backed-up with fly-posting, posters at British Rail stations and in-store promotion. A follow-through campaign is now being planned for later in the year. WEA is also continuing with its £100,000 TV advertising campaign for Donna Summer's Another Place And Time album with ads in Scotland, Tyne Tees and Granada. A campaign for the re-promotion of Guns N' Roses Appetite For Destruction album is also being planned.

B R I E F S

● THE EMI rock compilation *This Love* will be supported by a four week TV advertising campaign from September 25. There will also be ads on Capital Radio from October 2 for two weeks and national press ads and display material. The album features Whitesnake, T'Pau and INXS, among others.

● POLYDOR is releasing the Jerry Lee Lewis single *Great Balls Of Fire* on September 25 to tie-in with the theatrical release of the film of the same name.

● FURTHER TV support for Janet Jackson's *Rhythm Nation 1814* album on A&M comes in the form of a 30-minute special on BBC2 this Wednesday (20).

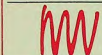
● BEECHWOOD MUSIC is supporting its release of the Indie Top 20 Vol VII on September 18 with co-operative ads with Our Price in NAME and Sounds as well as ads in Q and The Catalogue.

● SONIA WILL be promoting her *Chrysalis* single *Can't Forget Her*, released on September 25, with appearances on The Coca Cola Hitman Roadshow tour during October.

Other tours lined up include:

- Survival artists The Grip — single *Look What You've Done* which is released on October 2.
- Brighton Rock — single on WEA, *One More Try*.
- Steeleby Span — single *Following Me* and album *Tempted And Tied*, on Chrysalis, both out on September 18.
- Bullebites — single *Smooth Up*, on Alco, September 18.
- Claire Mooney — album *Rocking The Boat*, on Playtime Records (through APT) on September 18.
- The Bonediggers — mini-LP *Bonediggers*, on Rimshot Records (through Nine Mile/Cartel) on September 21.
- The River Detectives — single *Saturday Night Sunday Morning*, on WEA, on September 25.
- Jesus Jones — album *Liquidizer*, on Food (through EMI), on October 2.
- 16 Tambourines — single *If I Should Stay*, on Arista, on September 18.
- Joe Strummer — solo LP, on Epic, early October.

MUSIC WEEK



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WEA's caution

► FROM PAGE ONE

But he added that he expected the problems to be ironed out and that the UK would eventually be included in the BMG deal.

Rezon

► FROM PAGE ONE

Gram's activities "below the market's iceberg".

He pointed out that Britannia Music Club now has more than 1m active members and the newly formed mail order video club had attracted 100,000 customers. Both the sell through video activity of PMV and Channel 5 (with a turnover of £1.0m) and the special projects division were also mentioned. According to Rezon, the latter's licensing and premium deals activities would bring in £2.5m to PolyGram labels in the current year.

PolyGram

► FROM PAGE ONE

tacted MW to express disappointment with the quality of PolyGram's service. Follows maintains this was caused by the knock-on effects of a minor industrial dispute at the company's Chesham Health depot coupled with a large intake of stock, notably product associated with the new Virgin distribution deal.

In addition, he says, staff holidays further contributed to the difficulties.

However, he states: "We hope that what we have so far will be back to normal service. There are some very positive things in the pipeline, and we hope to change our picking arrangements to better deal with early-peak demand. We have recruited and are training people for that."

Winwood, SAW score in BMI honours

AT A ceremony hosted by US performing rights organisation BMI to honour members of the UK's Performing Right Society, songwriters Steve Winwood and Stock Aitken Waterman were among the big winners, while Virgin Music and SAW publishing company All Boys Music each figured in several awards.

Among the most performed pop songs last year in the US were Never Gonna Give You Up, Together Forever and I Heard A Rumour — all with the involvement of SAW — while Steve Winwood scored with Valerie and Roll With It.

Also honoured were songs which have passed the 1m performance mark and George Harrison's Something was singled out for having reached the 4m performance benchmark, representing a staggering 22.88 years play, it played continuously.

● Further details in the Publishing section in next issue.

● FIRST SIGNINGS to Legacy Records are Thunderhead and Wicked Things. Fastway are currently in the studio recording an album for the label.

New Virgin team to give 'every release a chance'

A CHANGE of emphasis is being implemented at Virgin Records, with new general manager Mark Williams aiming to put a sharper, more co-ordinated edge on the company's marketing.

Williams, who has worked in marketing at HMV and, latterly, as marketing manager with CBS says: "Virgin's aggressive A&R policy will continue but in the past the marketing effort has been a little separate from that. I want to give every release a chance."

The general manager's title has

been unused at Virgin for the past 18 months with managing director Jon Webber overseeing the functions that Williams now takes day-to-day responsibility for. Those functions are, he says, everything but finance, A&R and legal.

"Essentially, the core of the role is controlling all the true functions of marketing, including press, sales, promotion, video and some creative areas," he adds. "The aim is to concentrate all our efforts on the same thing at the same time."

Williams says he is aware of the

company's shifting position within the market. "Our business is changing. With majors swallowing up smaller companies, we have got to be ready to preserve our independence but still be a successful record company."

Asked about the differences between CBS and Virgin, he responds: "There's a very definite spirit about Virgin that comes from the company being run by individuals rather than a board. Even Richard Branson is still very much in touch with the business."



CELEBRATING THEIR production deal, Polydor's David Munn and Andrew Jenkins (left) present PWL's Pete Waterman and David Howells with a brand new Ferrari

New deal gives PWL acts extra Polydor pop punch

NEW PWL signings are to get the boost of major record company backing as part of a new deal with Polydor.

The agreement is similar to that made with RCA for Rick Astley and Chrysalis for Sonia but this time it is expected to apply to more than one artist.

This is a continuation of our policy of working with companies who

have an interest in maintaining a healthy market for pop music," says PWL's managing director David Howells.

But he adds that the deal is not to be confused with the worldwide interests of PWL Records — which opens a Dutch office on October 1. "There is no truth in the rumour that PWL is buying Polydor," he says.

AMT puts distribution back on the road again

A NEW distribution company is reviving a sales practice from the Seventies as part of its "personal service".

AMT Distribution will be using a van sales system to deliver samples and product to dealers across the country.

The company believes this will provide a more personal and therefore effective service to its distributed labels.

AMT is keen to distribute product by new artists. "We are very interested in new bands that want to get just their product out there straight away without any hassles," says Tymon.

AMT Distribution can be contacted on the temporary telephone number, 01-685 0761.

New team picked for Our Price

A NEW management team is now in place at Our Price following the appointment of Richard Handover as managing director.

In addition to his existing marketing role, Glen Ward is now buying manager while Pete Kerr is developing Mike Isaacs' old function as development manager. Kerr is responsible for shopfitting and finding new sites.

Store operations are being handled by Jeremy Collingwood, Gary Selwyn and Phil Downer. Martin Boden is taking on additional responsibility in the finance department following Alan Humphrey's promotion to deputy managing director.

Business course gives leg up to young hopefuls

A GOVERNMENT-FUNDED course aims to bring the realities of the real business closer to the unemployed in Coventry.

Music, Business and Technology is an 11-week introduction to the workings of the music industry for young people from the Foleshill/Hillfields area of the city and is funded by the Government's Foleshill/Hillfields Task Force. Course tutor Jason Tymbe adds: "The truth of the matter is that the music industry is a major industry with over 50,000 jobs in the UK. Music, Business and Technology will help young people from inner city Coventry get a foot on the ladder."

If the course begins on October 2 and a number of industry experts and musicians are expected to be involved.

● THE BPI is reminding exhibitors at Midem that the deadline for applications for the Department of Trade and Industry subsidy is November 15. Exhibitors should contact the BPI for an application form. Midem will run from Sunday, January 21 to Thursday, January 25.

Wound BRIEFING

LOS ANGELES: Police here seized 6.2m allegedly counterfeit vinyl records in a raid which is being described by the Recording Industry Association of America as the largest haul in its history. The raid also led to the arrest of 14 people and brought about the launch of a piracy ring estimated to be producing as many as 70,000 illicit tapes weekly valued at more than \$20m annually. The police additionally confiscated \$30,000 in cash, 150,000 cassettes in various stages of production and cassette manufacturing equipment worth \$57,000.

CANBERRA: The Australian government has finally approved a levy on blank tapes, the first such law in an English-speaking country. There has been a large amount of delay involved in the legislation and it has still not been decided how much the levy will be or how it will be collected. The rate will be set by the copyright tribunal here after a public hearing and is expected to come into force in July.

NEW YORK: Barry Manilow's national tour will be sponsored by vote rate Factor in a campaign to encourage the use of brands of detergent. In addition, Kentucky Fried Chicken is underwriting its 13th annual amateur songwriting contest with the two winning entries to be recorded by the Bellamy Brothers.

LOS ANGELES: An conference on entertainment marketing is being held at the Registry Hotel here on November 12-14. Organised by EPM Communications, keynote speakers include Coca Cola director Steve Kassin and CBS Broadcast Group senior vice president George Schweitzer.

NEW YORK: LIVE Entertainment is re-appointing its recent purchase of the Strawberries record rate Factor in a campaign to encourage the use of brands of detergent. In addition, Kentucky Fried Chicken is underwriting its 13th annual amateur songwriting contest with the two winning entries to be recorded by the Bellamy Brothers.

LOS ANGELES: Television production group The Kushner-Locke Company has reached an agreement in principle to acquire Radio Vision International, an international distributor of concert films and music specials. London-based Allied Entertainment, which owns an interest in Radio Vision, will receive the Kushner-Locke stock in exchange for its holding.

OTTAWA: The Music Copyright Action Group is currently lobbying politicians. Its aim is to gather support to launch a second round of copyright reforms to further establish authors' rights.

tina turner

foreign affair



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ROGER DAVIES MANAGEMENT, INC.

Retailers tell EMI: 'see it our way' over CDs under a tenner debate

GIVEN the opportunity to question EMI executives at the company's roadshow in Birmingham it wasn't surprising that dealers wanted to bring up some contentious issues.

Despite being a platform for EMI to present its autumn line-up of product, the Birmingham stage soon became a forum for debate on perhaps the most controversial issue of present — compact disc pricing.

The first question from the 140-strong audience was, why hadn't EMI put its prices down as WEA and PolyGram had done? General manager, singles promotion, Keith Staton said he did not think the two companies had gained anything by lowering prices.

"WEA and PolyGram are not selling any more CDs at £6.69 than they were doing at £7.29," he said. "We believe that the retail price should be £9.99, but also we don't believe that we should force you to sell them at £9.99."

But one dealer dismissed Staton's argument as nonsense. "From a shop floor level, I can assure you that sales increase as you reduce the price," he said.

Bob Barnes, from Discovery Records, added: "I would have thought that by the sheer volume of sales at the moment you could reduce your prices. If you went to £9.99 that volume would go sky high."

Staton replied that CD player penetration — currently at one in 10 households and biased towards the south of England — was not strong enough to support such a drop in price.

Retailers argued that was exactly what the market needed to increase the number of players bought. If EMI needed proof that everyone wanted the prices lowered then its staff should take a view from behind a counter, they said.

Many dealers argued that it would make their life a lot easier, and be fairer to the customers, if there were a standard pricing policy. "Do you want us to differentiate between your prices and WEA's? Surely you cannot keep ripping the punters off," said one dealer.

Barnes made a comparison with the sell through video trade which, he said, proved that the lowering of prices was the most effective

way of creating a stable market.

"If you drop your prices for a couple of years — just like the video people are doing — then after that time you could put up your prices again and take your profit. At the moment, I think you are trying to make too much profit too soon," said Barnes.

EMI's general manager, album sales, Malcolm Anderson concluded the long debate by saying that the company had no plans at present to change its CD prices.

Other issues raised included a question on why more bands were not given greater exposure and promotion north of Watford. The panel replied that the main problem was getting promoters to back bands and support their concerts.

Another dealer cheekily asked whether it was possible for a non-chart return shop to be paid a visit by an EMI sales rep, to which Keith Staton replied: "More than 20 per cent of our calls are made to shops that are not Gallup shops."

He added that EMI had recently appointed a customer liaison manager whose job it was to visit shops with reps to check that the right ser-

vice was being given and to sort out any problems.

The issue of cassette singles was also discussed with pop marketing director Andrew Pryor saying that he personally had doubts about its future.

"If there is going to be a market there needs to be a committed effort by the BPI and BARD on what packaging to use. At the moment, there does not seem to be any agreement on how to go about this," he said.

One retailer said that BARD had already compiled a report on how the record companies should go

about presenting and promoting the cassette single and that the BPI members were the ones who could not get their act together.

Bob Barnes replied: "The BPI companies were supposed to be committed to releasing top 40 singles on cassette, but the best figure Gallup has had so far is that only 67 per cent of the top 40 were on the format."

Keith Staton said he believed every top 40 single on EMI — bar one — had been available on the format since the agreement was made. "We are still sticking to that undertaking," he said.



PICKWICK NATIONAL accounts manager Bernard Wilks (centre) presents awards to the company's salesman of the year, Midlands rep Bob Fallon (left), and runner up Gary Bramwell, who covers south England

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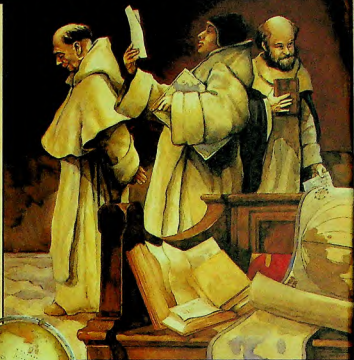
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Thompson is Southern's 'dream come true'

by Dave Laing

"I'VE BEEN hearing about him since 1972. It's a dream come true to be involved with his career." So says Peer Southern's Stuart Ongley about one of his newest signings, bassist, bandleader, composer Danny Thompson.

For so long regarded as a master sideman, Thompson has come into the solo spotlight in the last few years, with a series of albums for Hannibal and Island with his own

small group. Whatever. Now, Ongley intends to work with Thompson in exploiting talents.

Using Southern's Denmark Street studios, Thompson has just completed the music for a series of five-minute programmes made by Reverie Productions and composed of skills by leading UK photographers. "I've used a range of styles including Bernie Holland's classical guitar and Irish pipes to fit the mood of each set of pic-



DANNY THOMPSON (left) shakes on his deal with Peer Southern's Stuart Ongley

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tures," says Thompson.

In the past, the bassist contributed to Pentangle compositions (and Night Flight, for the Take Three Girls TV series, was an Ivor Novello nomination) and wrote scores for "too many wildlife shows", but he says he was "involved in putting ideas into too many recording sessions without getting any credit".

Now, says Ongley, Peer Southern's aim is that over the next few years "he'll be universally acknowledged as a great musician". Danny Thompson's current plans centre on live work with his band, which now includes guitarists Gary Boyle and John Ethridge and preparing the fourth in his Whatever

album series: "It'll be called Return To Whatever and recorded in the new year with an expanded instrumental line-up."

On the television front, he is planning a series on the history of the acoustic bass, while further ahead he intends to write a book covering his experiences with virtually everyone from Tubby Hayes to Kate Bush and expressing his trenchant views on music and the music business. The Thompson schemes even include a central London club which would be a kind of Ronnie Scott's, for his own eclectic mix of folk, jazz and all sorts.

It's all a far cry from the boozey wild man image of Danny Thomp-

son, side-kick to John Martyn. However, he's still haunted by that role in even the best-intended media coverage. "They both missed the point," he says of recent interviews in Q and The Observer.

BRIEFS

● MUSIC SALES is mounting a major marketing campaign for the songbook of Andrew Lloyd Webber's *Aspects Of Love*. With the cast album entering the *WW* chart at number one, Music Soles' Philip Glassborow says that the company is launching a dealer competition with a trip on the Orient Express and tickets for the show as prizes.

Launched at this summer's British Music Fair, the songbook is illustrated in colour with scenes from the West End production and includes nine songs, arranged for piano, vocal and guitar. To enter the competition, dealers have to order a counterpack of 10 copies of *Aspects Of Love*.

● THE FILM and television composer Mike Moran has signed to Filmtax. Moran's credits include the scores for *Time Bandits* and *The Missionary* in the cinema and such TV programmes as *Faggart* and *The Contract*. Welcoming Moran, Filmtax Copyright Holdings MD David Simmons says: "His experience as a producer, composer, arranger and musician covers a huge range of contemporary music. We are looking forward to a long and fruitful relationship."

Chrysalis Music releases 'fun' mini-LP

WITH MANY publishers ready to finance high quality demo tapes for their writers, why not go the whole way and put out a record? One company that has followed that logic through is Chrysalis Music, which funded the mini-album *Stewed Blueed And Tattooed* by rock band Horse (London).

"It's an excellent way to get the attention of radio and record companies," says Chrysalis Music president Stuart Slater, "and it's fun to do in a small way." The Horse (London) record was released on Wild West, a label set up by ex-

promoter Alastair Cunningham, an adviser and consultant to Chrysalis. With ads in *Raw* and *Metrol*, covering Chrysalis's costs and making the group some money.

Slater adds that the group's manager John Bentham, head of Jettsoundz, made an accompanying video which has been sent overseas. Now Chrysalis Music is intending to expand this approach by setting up a production company in conjunction with AIR Studios, another part of the Chrysalis group.



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CLASSICAL

Factory fires youth market

by Nicolas Soames

FACTORY RECORDS, the challenging independent pop label, is making what promises to be a controversial entry into classical recording, aiming at a new, young audience which finds the established methods of programming and marketing unapproachable.

Factory's founder, Anthony Wilson, believes that the young people, who have taken his bands such as Durutti Column and New Order to chart success despite its underground/avant-garde character, would like to get into classical music but lack "an entry point".

He explains: "We were not exposed to it by their parents, and now they are 22 or 23 they are ready for something else but they don't know where to begin." He is convinced a large part of the problem is not the music itself, but the way it is marketed. "When you look at a classical record, you first think it is marketing a Constable painting. The next thing you notice is that it is selling a piece of music, and only after that do you get round to the performers."

In pop music, he points out, the approach is completely different. They buyers identify first with the performers whose music, or choice of music, they like.

Consequently, on Factory's classical records, the emphasis will be on young players who can per-



STEVE MARTLAND'S Babi Yar

form directly to a young audience. "We want to give the impression that although this may be classical music it is not being played by your uncle in a dinner jacket in an arena packed with women in tiarlets and pearls. We want most of our players to be under 30."

On September 25, the first five classical titles will be available on all three formats, sold to in classical and pop shops alike by both the classical and pop sales forces of Pinnacle, Factory's distributor.

The emphasis is very much on youth and, as on the pop label, Wilson has mainly selected his musicians and then left the programmes to them. At the centre of it all is the violinist John McEclair, who studied at the Royal Northern College of Music and was a leading member of the Duke String Quartet and the Kreutzer String Orchestra as well as playing with Factory bands such as Durutti Column.

McEclair has chosen to stay very much in the 20th century on both his Factory recordings. The Kreutzer String Orchestra plays Britten's Simple Symphony, Variations On A Theme by Frank Bridge and Brahms and Zoran (FACT 226); the Duke String Quartet plays Tippett's String Quartet No 3 and Shostakovich's Quartet No 8 (FACT 246).

Neither programmes would immediately spring to mind as conventional inroads to classical music, but Factory has a proven track record in charting bands which were

not, on the face of it, highly commercial.

The other three recordings do not offer what could generally be termed easy music either. The pianist Roll Hind plays Etudes Live by Ligeti; Elliott Carter's Piano Sonata Messiaen and Steve Martland (FACT 256). The oboist Robin Williams with Julian Kelly plays Poulenc, Britten, Hindemith and Lullier (FACT 236). And there is an album devoted to the hard-hitting music of Steve Martland — Drill for two pianos and Babi Yar for orchestra (FACT 266).

"Frankly, I am a little disappointed that there is no eighteenth century music, no Mozart, but it is the players' choice," admits Wilson.

However, he does feel that the performances have a youthful immediacy. "In this music there is an energy and a vibrancy that you don't normally get from players who have buttoned down to life in a symphony orchestra."

It has taken more than two years to start the classical label following the initial discussions, and since then Wilson has seen other labels such as Virgin and WEA come in to the market. He has been surprised that they have generally still followed the normal classical operational pattern by a radical departure like Factory.

"Actually, I am quite pleased — I don't like competition," he remarks sardonically. But like many, he has also noted the success of composers such as Steve Reich, Philip Glass and Arvo Paart.

It is not surprising, then, that Factory should devote one of its first five recordings to Steve Martland. Now 29, Martland remains a composer with a controversial profile as much for his uncompromising statements as for his aggressive music, which has some qualities of the minimalist/process school that has made Reich, Glass, Paart and Adams so notable.

In fact, he feels there is a certain irony in being categorised as "classical" because he rarely works with established classical musicians now. "I don't like classical musicians and the way they play music. The music I write is loud and aggressive, and it is simply isn't in the tradition of a symphony orchestra at least string players — to play loud and in unison for a long time."

Phrases such as that do not endear him to the classical fraternity, but the concert before the Factory recording of his Babi Yar only confirmed his attitude. "A few string players in the Hogue Philharmonie were out to sabotage the piece, and they did it in the concert."

After discussion with the conductor, Elgar Howarth, Martland had decided to cancel the recording — until a virtuoso performer like Factory's freelance producer John West forced the recalcitrant violinists back in line.

The result is a recording that Martland is proud to own. "The work itself is uncompromising. I was trying to find some correlation between the performance of twentieth century music, and the horror of the massacre at Babi Yar."

Factory's future classical commitment is undecided. There will probably be five further releases in February, but the basic plan is to wait and see what happens.

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ROSA VICTOR

CLASSICAL RECORDING

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Olympia looks East and to expand its varied catalogue

by Nicolas Soames

AFTER DEVELOPING a compact disc library based on the Soviet Union's massive Melodiya catalogue and, more recently, Poland's Polskie Nagrania, Francis Wilson's Olympia label is set for further expansion — with new recording agreements with both East and West European countries.

He has signed an agreement with Electrecord, the Romanian state company for a number of releases of unusual material varying from the Byzantine Oratorio by the twentieth century composer Paul Constantinescu to little-known symphonies and concertos by Michael Haydn. They are expected to arrive in the shops before Christmas.

"Romania is a very under-exploited musical source — it has been cut off from the rest of the musical world despite some very high calibre musical work," explains Wilson.

He is also developing a connection with the Residentie Orkest also known as the Hague Philharmonic, in Holland. Next year, Olympia will release a series of seven CDs covering more than 400 years of Dutch music, and Wilson is considering a Mahler symphony cycle with Hans Vonk.

There will be new recordings from the Dallas Symphony Orchestra conducted by Eduardo Mata, and from the Stuttgart Chamber Orchestra conducted by Uri Segal, which will all contribute to a much more varied Olympia catalogue.

Currently, the catalogue stands at around 120 Melodiya titles and around 70 titles, including some 15 recordings initiated in the UK, featuring the pianist Peter

Katin among others.

1989 has seen around 60 new Olympia titles, half of which were Melodiya, but in 1990 Wilson expects to release more. There will be some 40 Melodiya, 17 Polskie Nagrania, 20 from Romania, seven from Holland and six from the UK.

This month is active on the release front. Among the Melodiya titles is an intriguing coupling of Violin Concertos by Elgar and Britten played by Igor Oistrakh and Boris Gulyaev respectively (OCD 242) on a 77-minute CD. "Elgar is not unknown in the Soviet Union —

Oistrakh has played the concerto for some years — and Britten is played a lot," explains Wilson.

Continuing his passion for Russian music, Wilson has engaged the Scottish pianist Murray McLachlan to record all Piano Sonatas by Prokofiev starting with Nos 1, 4, 5, 9 (OCD 225). This follows McLachlan's success with the recent release of the Myaskovsky Sonata.

But the main project is a new Olympia series called Explorer, which looks at works rarely recorded. It opens with Five Symphonies by John Marsh, an English com-

poser (1752-1828) whose style looked back to the eighteenth century rather than forward to the Romantic era.

The Symphonies are played by the Chichester Concert conducted by Ian Graham-Jones — the orchestra first played them at this year's Chichester Festival and they were recorded shortly after. They are released on OCD 400.

The Explorer series will also feature works such as Constantinescu's Byzantine Oratorio, supported by promotional products such as T-shirts and badges — available in October.

BRIEFS

● HAVING SUPPORTED Jane Glover at early stages in her recording career, the Classics For Pleasure/EMI Eminence stable now pinpoints another rising woman conductor — Stan Edwards. Edwards, who studied in the Soviet Union for two years, has just completed a season of Glyndebourne and was recently appointed as one of two assistant conductors to the Royal Opera House, Covent Garden.

But for her debut recording, she returns to her student years with a popular Tchaikovsky programme, including the 1812 Overture, the Romeo And Juliet Fantasy Overture, and Francesca da Rimini, with the Royal Liverpool Philharmonic. It is issued on EMI Eminence EMX 2152 on all three formats. Coincidentally, an early Glover recording, Mozart's Clarinet and Bassoon Concertos, is introduced to CFF on CD (CFP 4484).



THE FAIRER Sax, the versatile and entertaining saxophone quartet which, on concert tours, manages such feats as hot dancing with a baritone sax, have recorded their popular show, *Blowing Hot And Cool* for Collins (10362). They play arrangements of classics such as *Sweet Georgia Brown*, *Summertime*, *The Pink Panther* and even *The Chain* by Fleetwood Mac.

Decca campaign celebrates Sutherland/Ashkenazy link

TWO OF Decca's most prolific artists — the soprano Joan Sutherland and the pianist Vladimir Ashkenazy — are the subject of special campaigns this month, celebrating their long association with the company.

The Sutherland campaign marks 30 years with Decca and among the six mid-price sets and a low-price sampler is the re-mastered recording of her first major recital set — *The Art Of The Prima Donna* (425 493 2CDs).

In addition are the operas for which she is especially known. Donizetti's *Lucia di Lammermoor* (411 622-2), and *Lucrezia Borgia* (421 497-2). Rossini's *Semiramide* (425 481-2 3CDs). Delibes' *Lakme* (425 485-2) and Bellini's *Norma* (425 488-2 3CDs).

The sampler, simply titled *Joan Sutherland*, includes the Bell Song

from *Lakme*, the *Jewel Song* from *Faust*, and the *Mad Scene* from *Lucia di Lammermoor* (425 605-2).

The Ashkenazy celebration comprises eight CD titles with a sustained recording concept. There are the two flagships, the 12 CD set of Mozart — *The Piano Concertos* (425 557-2) and the 10 CD set of Beethoven's *Piano Sonatas* (425 590-2).

But there are also Prokofiev's *Piano Concertos* conducted by Andre Previn (425 570-2 2CDs), Rachmaninoff's *Piano Concertos* again with Previn (425 576-2 2CDs) and Ashkenazy as conductor — Tchaikovsky's *Symphonies* Nos 4, 5, 6 and the *Manfred Symphony* (425 586-2 3 CDs).

Promotional support will come from a poster/showcard and an Ashkenazy Edition flyer.

Early music is focus of major labels' push

AUTHENTIC PERFORMANCE, with the focus on Beethoven, is a key feature of this month with Roger Norrington completing the symphony cycle on EMI, and Christopher Hogwood releasing his version of the Choral symphony on Decca using early instruments but with a particularly large orchestra.

The popularity of Norrington and The London Classical Players remains high and EMI is mounting a substantial sales push for the early music Reflexe label as a whole. This month sees Beethoven's *Symphonies* No 4 and 5 (CD 7496562 and an LP/label) and the *Symphony* No 7 (CD 7498162 and an LP/label) coupled with the *Conolan* and *Egmont Overtures*, the full six CD set will come in November.

In addition, there is the second in the series of Beethoven's *Piano Concertos* with the persuasive pianist Mervyn Tan (*Piano Concertos* Nos 3 and 4, CD 7498152 and on LP/label).

A 70-minute Norrington/LCP sampler covering Beethoven and Berlioz is also released in September at a special price (CDZ7628072). It is part of the hefty promotional package which includes extensive advertising, A2 artist free-standing poster, in-store displays and a sales presenter.

It is significant that the LCP releases almost swamp another important EMI Reflexe release, Handel's *Messiah* also coming in an authentic manner with Emma Kirkby leading the soloists, and the *Taverner Choir* conducted by Andrew Parrott (CD5 7498012) which is issued at a special price.

Hogwood's recording activity is in danger of getting lost in all this, but his large version of Beethoven's 9 — based on accurate records of an 1824 performance which used quadruple wind, 49 strings and a 25 part chorus. Arleen Auger and Anthony Rolfe-Jones are among the soloists (CD 425 517-2 and on LP/label).

REVIEWS

WALKMAN OPERA Highlights, Lohengrin/Tannhauser, Wagner, Kubelik/Gardes **GD 427 720-4**. Highlights, Rigoletto//I Traviatore, Verdi, Kubelik/Serafin. **GD 427 716-4**. Highlights, La Cenerentola// Barberie di Siviglia, Rossini. Abbado. **427 714-4**. A small random selection from the new Walkman Opera series. It is difficult to see how it can fail to be a huge success. The recordings are almost always distinguished: Birgit Nilsson sings in *Tannhauser*, Gundula Janowitz and James King in *Lohengrin*, Cossetto in *I Traviatore* and Rigoletto which also features a marvellous Renata Scotta as Gilda, Bergonzi and Fischer-Dieskau. There are the occasional weaknesses — The Barber Of Seville, with Hermann Prey miscast in the title role, is a little wooden, but this is

Masters Of The Piano — Ogdon, Shelley, Ortiz, Sals. Pickwick **Duet 23 CD**, Candelligh Classics **Pickwick Duet 24 CD**, Pickwick's Duet series provides around 90 minutes of classical music designed to be easily accessible, and marketed at budget price (RSC 08 dealer, £9.99 per). They have varied in quality — some of the back catalogue items from CBS have shown their age — but they are more samples from the new IMP Classics label. The four pianists on the keyboard release — I presume the title refers to the composer — on all pops, while we have *Air On A G string*, *Waltz Of The Flowers*, the slow movement of Mozart's *Piano Concerto No 1* etc. to the other players, including the SCO under Laredo, Hickox, Williams and other familiar names. Saleable product.

● General interest.

● General interest.

Limelight takes top MTV award

by David Golder

LIMELIGHT'S JULIEN Temple scooped the award for the best overall video at the MTV Awards in Los Angeles with the controversial video for Neil Young's 'This Note's For You'.

Temple's video was originally banned by MTV because, according to Limelight, it ridiculed corporate sponsorship of rock artists. It included scenes of Michael Jackson and Whitney Houston lookalikes promoting soft drinks. The ban was

eventually lifted after Young himself made clear in numerous interviews his feelings and intentions behind the song and video.

Other British successes at the awards include the Molotov-produced Kiss for The Art Of Noise featuring Tom Jones, which earned the title Best Breakthrough Video.

The awards were dominated, though, by two American women. Paula Abdul's video for Straight Up, which she choreographed herself, won four awards. They were



NEIL YOUNG: controversy steals the MTV award

Best Dance Video, Best Choreography, Best Editing and Best Female. Madonna's Express Yourself won three of the technical awards for Best Direction (David Fincher), Best Cinematography (Mark Lummer) and Best Art Direction (Holger Cross/Vance Lorenzini).

Also managing three awards were US rockers Living Colour. Their video for Cult Of Personality won the Best Stage Performance, Best New Group and Best Group

categories. Best Male Video went to Elvis Costello's Veronica, while Jim Blashfield won the award for Best Special Effects for his work on Michael Jackson's Leave Me Alone. The Best Rap video was judged to be Parents Just Don't Understand by DJ Jazzy Jeff and The Fresh Prince. Guns N' Roses won the Best Heavy Metal Category with Sweet Child Of Mine, while REM claimed the Best Post-Modern award for Orange Crush.

Prefab Sprout head CMV pop trio

PREFAB SPROUT, Wham! and Spandau Ballet have video releases on CAV this month.

From Langley Park To Hollywood is a compilation of Prefab Sprout's singles on video. It covers material from the albums Steve McQueen and From Langley Park To Memphis, including the top 30 hits When Love Breaks Down and The King Of Rock 'n' Roll. At half an hour, it has a dealer price of £6.95.

Re-released at a new lower price are three Wham! videos — Wham! The Final, Wham! '85 and Wham! The Video. At a dealer price of £5.55 each, they include nearly all of the band's promotional videos.

Also at a lower price is Spandau Ballet's Thru The Barricades, with a dealer price of £6.95. Recorded live at the Birmingham NEC, this 72-minute video covers 14 tracks, including such hits as Gold and True. All three Wham! videos and Spandau Ballet's Thru The Barricades were originally available on the CBS/Fox label.

MUSIC VIDEO

Observation (track) Timing Dealer Price

- | | | | |
|----|-----|---|---------------------------------|
| 1 | 1 | JASON DONOVAN: Jason The Videos
Compilation (4 tracks)/19min/£6.25 | PWL
VHF 7 |
| 2 | NEW | DEF LEPPARD: In The Round In You...
Live (4 tracks)/1hr 30min/£9.04 | PMV/Channel 5
CPI 084422 |
| 3 | NEW | PINK FLOYD: The Wall
Compilation (1hr 35min)/£6.95 | PMV/Channel 5
CPI 08742 |
| 4 | 2 | QUEEN: Rare Live
Live (18 tracks)/1hr 30min/£6.95 | PMI
MVP 99 1189 3 |
| 5 | NEW | NEW ORDER: Substance 1989
Compilation (7 tracks)/40min/£6.95 | PMI
VVO 827 |
| 6 | 3 | MAX BYGRAVES: SingalangaWarYears
Compilation (30 tracks)/2hr 25.95 | Parkfield
M&M 0000 |
| 7 | NEW | HARD 'N' HEAVY: VOLUME 3
Compilation (1hr 15min)/£6.50 | PMI
MVP 99 1192 3 |
| 8 | 4 | KYLIE MINOGUE: Kylie The Videos
Compilation (5 tracks)/20min/£6.25 | PWL
VHF 3 |
| 9 | 5 | UZ: Rattle And Hum
Live (21 tracks)/1hr 40min/£8.34 | CIC
VHR 2308 |
| 10 | 6 | NOW THAT'S...MUSIC VIDEO 15
Compilation (5 tracks)/1hr/£6.50 | PMI/Virgin/PMV
MOT NW15 |
| 11 | 10 | PINK FLOYD: Delicate...
Live (6 tracks)/1hr 20min/£8.47 | PMI
MWN 99 1186 3 |
| 12 | 13 | GLORIA ESTEFAN: Homecoming Concert
Live (15 tracks)/1hr 20min/£8.34 | CMV
49017.2 |
| 13 | 4 | BROS: Push Over
Compilation (6 tracks)/25min/£6.95 | CMV
49830.2 |
| 14 | 25 | ERASURE: Innocents
Live (4 tracks)/50min/£6.95 | Virgin
VW 891 |
| 15 | 27 | BRUCE SPRINGSTEEN: Video Anthology
Compilation (18 tracks)/1hr 30min/£9.04 | CMV
49010.2 |
| 16 | 2 | ROY ORBISON AND THE CANDY MEN
Live (9 tracks)/25min/£3.47 | Music Club/Video Cal
MC 2000 |
| 17 | 1 | CLIFF RICHARD & THE SHADOWS: Thank, My Music Club/Video Cal
Live (3 tracks)/1hr 20min/£8.47 | MC 2012 |
| 18 | 1 | MICHAEL JACKSON: Making Thriller
Compilation (1hr 16.95) | Vestron
MA 11000 |
| 19 | 1 | ROBERT PALMER: Video Nova
Compilation (8 tracks)/40min/£6.50 | PMI
MVP 99 1190 3 |
| 20 | 1 | GENESIS: Invisible Touch Tour
Live (12 tracks)/1hr 50min/£8.34 | Virgin
VW 358 |

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R E V I E W S

VIRGIN VIDEOLAS; Godley And Creme — Mondo Video.
Running time: 18 minutes. **Stakker — Eurotechno.** Running time: 25 minutes. **Zbig Rybczynski — The Fourth Dimension.** Running time: 24 minutes. **Tim Simenon/Stacy Perella — Attack.** Running time: 19 minutes. Dealer price for each: £6.95.

Comment: The stylish packaging of the first four videola titles will be viewed curiously but the self-consciously arty and hi-tech content already seems on the way to being an anachronism. Attack is something of an exception, featuring furious skateboard cuts directed by former world champion Stacy Perella. At a compact 19 minutes it manages to sustain the pace and Tim Simenon's robust soundtrack enhances the action which features the newest skateboard stars. With a market for more expensive skateboard videos already established, sales prospects for this look good. In comparison the computer

generated dayglo imagery of Stakker's Eurotechno seems to scale the heights of self-indulgence at around 25 minutes. Zbig Rybczynski's Fourth Dimension is a more measured visual endeavour which plays on a hall of mirrors type distortion, set against Michael Urbanek's bleak musical score. Of all the videos Godley and Creme's Mondo Video most succinctly sums up the innovative videola concept. But despite the clever marrying of sound and visuals — with both having been recorded simultaneously — the video does not sustain the powerful atmosphere of its initial sequence, which trains the eye on mesmerising swathes of cigarette smoke. Ultimately visual tricks seem no substitute for form or substance. **MF**

ROBERT PALMER: Super Nova. PMI MVP 9911903. Running time: 49 mins. Dealer Price £6.50.

Comment: The measure of a successful music video should be that

it provides interesting and entertaining viewing for the fan. Therefore if a similar compilation appeals to the general music lover, or even to someone with no particular love for the artist, then surely the video in question is a triumph in production. Super Nova is such a compilation. From the annotated tomfoolery of Change His Ways through the sophisticated sexism of Simply Irresistible to the smoochy soul of Tell Me I'm Not Dreaming, Robert Palmer manages to present videos and interviews of an intelligent and interesting nature. Super Nova is a success, proving that even if you are a mixture of Prince Charles and Roger Moore you can still look fashionable in a brown suit. An achievement in itself.

Sales forecast: Even though RP doesn't spring to mind as a constant hit making artist, most of the songs included have seen their way into the top 40, so this compilation should appeal to Palmer fans old and new. **TW**



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LP: FILM 030
TC: FILMCD 030
CD: FILMCD 030

CROCODILE DUNDEE
LP: FILM 029
TC: FILMCD 009
CD: FILMCD 009

AUSTRALIAN TV'S GREATEST HITS
LP: FILM 028
TC: FILMCD 028
CD: FILMCD 028

TELEVISION'S GREATEST HITS VOL. III
LP: FILM 035D
TC: FILMCD 035
CD: FILMCD 035

THE GODFATHER
LP: FILM 032
TC: FILMCD 032
CD: FILMCD 032

THUNDERBIRDS ARE GO
LP: FILM 018
TC: FILMCD 018
CD: FILMCD 018



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TITLES A-Z (WRITERS)

Adrian Shaw (Chris Munn) 17	Alvin Karpis (Alvin Karpis) 27	Amberley (Amberley) 70	Amberley (Amberley) 71
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38	MIXED EMOTIONS	Rolling Stones	55173/T (C)
39	NAME AND NUMBER	Mercy/Phonogram/CATKO	415 (F) ▲
40	SECRET RENDEZVOUS	Warner Brothers	W 28557/3 (C)
41	REVIVAL	RCAD/DTI	717/8 (M)
42	ROCK WITH A	MCA/MCA/IT	1367 (F)
43	SOLD ME DOWN THE RIVER	I.R.S. (WALTON)	123 (E)
44	SOMETHING'S JUMPIN' IN YOUR SHIRT	Capitol	95112/5 (C)
45	NIGHTRAIN	Geffen	GEF 647 (F)
46	ARIPO DIZZI ACT	Escape/Sirena	AWO/IT (F)
47	IF I COULD TURN BACK TIME	EMI	EMIC 391 (M)
48	NOTHING BUT A GOOD TIME	Enigma/Capitol	7172/3 (E)
49	THIS IS THE RIGHT TIME	Arista	11251/2 (12-61237) (BMG)
50	SUENO LATINO	BCH/RCA	33235 (F)
51	BRING IT ON DOWN	Food/EMI	12F2002 (E)
52	HOOKS IN YOUR	Capitol	1212/11 (E)
53	YOU'RE HISTORY	Shoepsy/Sister	10113 (E)
54	HANGIN' TOUN	CRS	1027 (C)
55	LET THE FLAME BURN BRIGHTER	Power/F3	(BMG)
56	EXPRESS YOURSELF	Burbank/48-9way	212 (ERB) 14 (F)
57	ROOM IN YOUR HEART	Crysalis	1187 (C)
58	FACTS OF LOVE	EMI	EMI 103 (C)
59	DO THE RIGHT THING	10/18/Vertigo/EMI	271 (F)
60	LOSING MY MIND	Capitol	1212/11 (E)
61	SOMETHING SO REAL (HEADLINE) THE	Chrysalis	1187 (E)
62	REGINA	One Life Inside	2077 (12-2079) (E)
63	NATURE OF LOVE	Waterfront/EMI	EMI
64	BREX 15	Rosa Noyce/Manson	Champion
65	LOOK WHO'S DANCING	Virgin	ANGUS 126 (E)
66	HEALING HANDS	Rocket/Phonogram	ES 7112 (E)
67	LOVE TOGETHER	Breakbeat/B&B	442 (F)
68	THE REAL THING	Naxos/Phonogram	NT10 115 (F)
69	COME GET MY LOVIN'	Chrysalis	CHC 87 (C)
70	H.A.-P.-P. RADIO	London/Phonogram	EMI
71	THE INVISIBLE MAN	Parlophone	12 (E) 112 (E)
72	PROUD TO FALL	Mercury/Warner	W 28557 (F)
73	HOUSE OF EVIL	Music	MANPS 7009 (MUMPT)
74	MONY (EVERYBODY) LOVES HER	454 (AMTY)	520 (F)
75	KEEP LOVE ON	Siems Delight	50711 (12/612)

THE NEXT 25

76	NEW GONNA BE THE SAME	EMI	EMI 103 (E)
77	LET THE DAY BEGIN	MCA	MCA 103 (E)
78	WFL	Capitol	1212/11 (E)
79	MY FEELING FOR YOU	Capitol	1212/11 (E)
80	MY FEELING FOR YOU	Capitol	1212/11 (E)
81	MY FEELING FOR YOU	Capitol	1212/11 (E)
82	MY FEELING FOR YOU	Capitol	1212/11 (E)
83	MY FEELING FOR YOU	Capitol	1212/11 (E)
84	MY FEELING FOR YOU	Capitol	1212/11 (E)
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98	MY FEELING FOR YOU	Capitol	1212/11 (E)
99	MY FEELING FOR YOU	Capitol	1212/11 (E)
100	MY FEELING FOR YOU	Capitol	1212/11 (E)

Compiled by **Chris** for the **Top 75** based on the **400** singles chart compiled by **Billboard** magazine. **Top 75** based on the **400** singles chart compiled by **Billboard** magazine. **Top 75** based on the **400** singles chart compiled by **Billboard** magazine.

1	RIDE ON TIME	Mercury/Capcom	CA 4355 (12-7) (BMG)
2	RIGHT HERE WAITING	EMI USA	EMUS 17267/2 (F)
3	CHERISH	Warner	Warner 28437 (M)
4	PUMP UP THE JAM	Swanwood	SWR 81 (BMG)
5	THE BEST	Capitol	95112/5 (E)
6	IF ONLY YOU COULD	Circle	VIRGO 747 (F)
7	THE TIME WARE (PWL Remix)	Live	WIRET 209 (M)
8	EVERY DAY (I LOVE YOU MORE)	PWL	PWL 1743 (F)
9	SOWING THE SEEDS OF LOVE	Fantasia	FANTASIA 12 (F)
10	I NEED YOUR LOVIN'	Def Jam	65514/4 (12-45513/7) (C)
11	SWING THE MOOD	Music Factory	MFD 70 (BMG)
12	BLAME IT ON THE BOOGIE	Global	WIRET 211 (M)
13	NUMERO UNO	Cherry	WIRET 211 (M)
14	PERSONAL JESUS	MCA	178208 (12 1) (F)
15	HEY DID I CAN'T DANCE	Rhythm King	RF 347 (F)
16	PARTYMAN	Warner	Warner 28147 (F)
17	LOVE IN AN ELEVATOR	Geffen	GEF 647 (F)
18	LJUST DON'T HAVE THE HEART	EMI	EMUS 17267/2 (F)
19	DON'T LET ME DOWN AGAIN	Polygram	CONCOR 31 (F)
20	LOVINGSON	Fission	Polygram
21	HARLEM DESIRE	World Circuit	W 28557 (F)
22	MISS YOU MUCH	Brookline	RAMUS 411 (M)
23	POISON	EMI	EMI 103 (E)
24	MANTRA FOR A STATE OF MIND	Rhythm King	RF 347 (F)
25	FOREVER FREE	Capitol	1212/11 (E)
26	WE COULD BE TOGETHER	Atlantic	AT 8947 (F)
27	TOY SOLDIERS	EMI	EMI 103 (E)
28	LOVE AND REGRET	Chrysalis	CHC 87 (C)
29	IT'S NOT IT WASN'T IT AIN'T...	Arista	11251/2 (12-61237) (BMG)
30	OYE MI CANTO (HEAR MY VOICE)	Capitol	1212/11 (E)
31	YOU KEEP IT ALL IN	Capitol	1212/11 (E)
32	BLUES FROM A GUN	Nepos	NEG 41 (M)
33	LOVE'S ABOUT TO CHANGE MY HEART	Warner	Warner 28437 (M)
34	WARNING	Columbia	CO 185 (C)
35	LAY YOUR HANDS ON ME	Capitol	1212/11 (E)
36	WOULDN'T DANCE A THING	PWL	PWL 1743 (F)
37	FRENCH KISS	London	LN 115 (F)

Various marginalia and notes on the left side of the page, including track numbers and artist names.

Various marginalia and notes on the right side of the page, including track numbers and artist names.

JAZZ

TOP 10

1	BLUE NOTE SAMPLER Various Artists	Blue Note BN22 (E) C.TCBN22/CD, CD819137
2	TENDERLY George Benson	Warner Bros WX2263 (M) C.WX263/CD, WX263CD
3	UP FROM HOME Pat Metheny Group	Geffen 9242451 (E) C.9242454/CD, 9242452
4	AT LAST Lou Rawls	Blue Note B191937 (E) C.TCB191937/CD, CD819137
5	AMANDA Miles Davis	Warner Bros WX250 (W) C.WX250/CD, WX250CD
6	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury MER129 (F) C.MERCH129/CD, 8349232
7	INTRODUCING B.B. King	MCA MCB8001 (F) C.MCB8001/CD, DMC88001
8	STRONG PERSUADER Robert Cray Band	Mercury MER197 (F) C.MERHCY97, 830568-2
9	DUOTONES Kenny G	Arista 707792 (BMG) C.407792/CD, 257792
10	GET ORGANISED James Taylor Quartet	Urban/Polydor 8394051 (F) C.8394054/CD, 8394051

CHART COMMENTARY

EMI's 50th anniversary campaign for Blue Note is paying dividends as the budget-price sampler leaps in at number one. The others note new entrant to the jazz top 10 is UK Hammond organist James Taylor whose Get Organised is maintaining strong sales.

Further titles selling well include Andy Sheppard's Introductions In The Dark (Anthem), Working Week's Fire In The Mountain, the Verve collection Jazz Club — Tenor Sax, Kenny G's Silhouette (Arista) and a second 88 King title, King Of Blues (MCA). The new recordings showing up well in AMW's survey poll of specialist jazz retailers are by American fusion band Yellowjackets (Arista) and a second 88 King title, King Of Blues (MCA). The UK vocalists Cleveland Watkiss, Other strong sellers in the specialist reissues are Kenny Baker's The Hall Dozen (Dormouse), Don Ewell, Reunion (Delmark).

Compiled by Music Week from Gallup data

Hampton on the road

by Stan Britt

THE INDEFATIGABLE Lionel Hampton will be fronting yet another rip-roaring big band during his latest UK tour, which covers the second half of October and the first week of November.

The 14-concert trip includes appearances in Wales, Scotland and Ireland. Violist-drummer-singer Hampton, 76, remains one of the most extrovert and colourful personalities in jazz history. Gaining national, then international fame as a member of the famous Benny Goodman Quartet during the Thirties, Hampton, almost single-handedly, put the vibraphone on the jazz map.

In 1941, Hampton put together the first of a series of big bands, noted for their wild, temperamental, rousing approach. Hampton's first British appearance was at the Festival Hall in 1956.

The full itinerary for the forthcoming British tour, promoted by Showbiz Artists, is: Lewisham (October 22); Northampton (23); Canterbury (25); Edinburgh (26); Glasgow (27); Cork Jazz Festival (28); Birmingham (30); Bristol (31); Cardiff (November 1); Poole, Dorset (3); Dominion Theatre, London (4); Manchester (5); Sunderland (6).

The kind of powerhouse music the current Hampton Orchestra will be performing is to be found on Lionel Hampton All Star Band

At Newport, '78, a recent CD release on the Timeless label (distributed by New Note). Other circulate the following, all with the great man leading various small groups: Hot Mallets, Vol. 1 (Bluebird); Compact Jazz (Lionel Hampton (Verve); Vibe Boogie (Jazz & Jazz); distributed by Harmonia Mundi); Lionel Hampton & His Jazz



HAMPTON — Big band

Giants (Blacks & Blue, distributed by Koch International). And due for November release, as part of Decca's new Limestone jazz/CD series, is Mostly Blues.

Konitz brings Brazil to Europe

VETERAN alto saxophonist Leo Konitz has been touring Europe to promote his latest recording project — an album cut in Brazil with local musicians.

Leo Konitz in Rio (CD AT737-2; LP AT737-1; MC AT737-4) is a US hit and finds Konitz on soprano as well as alto. The album was produced by German trumpeter Allan Batshinsky, who was also responsible for seven titles and arrangements.

In Rio is Konitz's first release on MA Music, the West German-based label set up by Marion Koepfer, daughter of the late

Bert Koepfer.

Konitz, who appears at London's Queen Elizabeth Hall on October 21, admits to a long-time desire to work with a Brazilian rhythm section. "I thought there would be a sensitivity, an enforced quality that I could relate to. I think of these musicians as the equivalent of the Ron Carter and the Grady Tate in Decca's launch of the new Limestone jazz label.

A further Konitz release, also new to UK catalogues, is Round & Round, due to be issued here in early-November, as part of Decca's launch of its new Limestone jazz label.

Roach starts first UK tour

MAX ROACH, one of jazz's all-time-greatest drummers, is undertaking his first British tour next month. The tour opens the Art Council's '98 Contemporary Music Network autumn season.

The opening concert finds the Roach Quartet — Cecil Bridgewater, trumpet — Odeon Pops, tenor; Tyrone Brown, bass; and his colleagues — playing the Royal Festival Hall (October 3). The rest of the itinerary is: Newcastle (5); Liverpool (6); Birmingham (7); Cheltenham (8); Exeter (9); Barry (11); Leeds (12); Manchester (13); Norwich (14); Leicester (15).

Many of the Max Roach recordings under his own name currently available to UK record-buyers, are

from Soul Note, the Italian jazz label. These include: Picture In A Frame (recorded in 1979); In The Light (1983); Scott Free and Easy Winners (both 1985); Bright Moments (1987); and the extraordinary Historic Concerts (1984), featuring Roach and Cecil Taylor. Roach, together with multi-instrumentalist Anthony Braxton, is also recaptured in unforgettable form during Birth & Rebirth (on Soul Note's sister label Black Saint). And he is also both leader and star performer during Long As You're Living (Enja). All these titles are distributed, in CD/LP configurations, by Harmonia Mundi.

Koch connects German Inak label in UK

THE UK branch of Koch International has introduced a batch of 5 jazz CDs from the West German-based Inak label. Included are recent contemporary-styled jazz recordings by Enrico Vava, Philip Catherine, John Handy, Mel Lewis, Stu Goldberg, plus two items apiece by guitarist Birelli Lagrene, Billy Cobham, and Joachim Kuhn (one co-starring Jan Akkman).

As part of the Inak releases, Koch has also made available two titles from the Stunt catalogue — Copenhagen Groove and Acoustic Guitars. Inak is affiliated to the French Blacks & Blue company, whose releases in Lionel Hampton, T-Bone Walker, Arnett Cobb and Louis Jordan have already been issued here by Koch International.

Koch's Keith Shadwick says: "I am really pleased about the new deal: Inak is an energetic label, specialising in high-class artists complemented by high-class recorded sound."

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NEWS FOR LULU
CD: HAT ART CD 6005

THE SATCHMO LEGACY BAND
lead FREDDIE HUBBARD: Salute To Pops, Vol. 1
LP: SOUL NOTE 12116-1
CD: SOUL NOTE 12116-2

Gerry Mulligan Quartet
The Shadow Of Your Smile
LP: MOP 003
CD: MOP 003

SPECIALISTS' TOP-10	
1	LETTER FROM HOME Pat Metheny Group Geffen 924 2451 (E)
2	THE SPIN Miles Davis Arista 707792 (E)
3	GREEN GRIMMES Cleveland Davis Mercury 837771 (E)
4	AMANDA Miles Davis Warner Bros 9258152 (M)
5	LET'S GET LOST Miles Davis Mercury 838001 (BMG)
6	TWO OF A KIND Pat Metheny & Dave Holland Mercury 838001 (BMG)
7	SECRETS Alvin Karpis Mercury 723291 (BMG)
8	CANTERBURY SONGS The Sweeney Mercury 838001 (BMG)
9	OUT THERE A MINUTE The Sweeney Mercury 838001 (BMG)
10	JAZZ CLASSICS 1923-38 Billie Holiday RCA 67658 (E)

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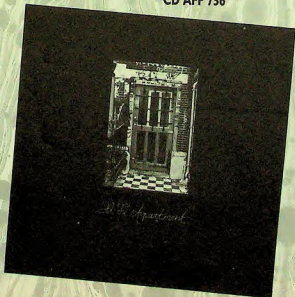
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H A P P E N I N G

by Stan Britt
ACE RECORDS heads the new releases for September and October with CDs available for the first time in the UK. **Miles Davis'** *Walkin'* and **John Coltrane's** *Soultrane* (from Prestige); **Bill Evans'** *New Jazz Conceptions*, **Theolonius Monk** plays Duke Ellington (*Riverside*); and **Dave Brubeck's** *Jazz At Oberlin*... From Mike Carr's Birdland label is a brand new recording by US blues/jazz singer **Irene Reid**. The Lady From Savannah features Dick Morrissey, Jim Mullen, Mark Taylor, and Carr himself on organ.

More vintage jazz—and pop— from B&C Records' Classic Years in digital stereo, with the current issue of *The Roaring Twenties*, embracing the years 1924-1930.

Included from the former genre, items by the **Original Dixieland Jazz Band**, **Paul Whiteman Orchestra** (featuring Bix Beiderbecke) (Distributors: Pinnacle. From BMG/RCA, a brace of new Novus recordings— available in all three configurations—) feature **James Moody** (*Sweet & Lovely*) and **Amina Claudine Myers** (*In Touch*). There are 11 additions to the company's Bluebird reissue series including the 1932-43 Bluebird Sessions which contains all known Victor takes of Bechet-recorded material

plus items with **Bechet** as sideman with Jelly Roll Morton, Tommy Ladnier, Henry Levine, New Orleans Feetwarmers. It's a box set, in all configurations (four CDs, cassettes; five albums).

Charly Records' mid-price CD series on Affinity is augmented by **Dexter Gordon's** *Live at the Amsterdam Paradiso* (double-LP), EMI's October releases include the jazz/blues classics from the *Rolette* label, *The Atomic Mr Basie*; *Drinking Again* (**Dinah Washington**) and *After Hours* (**Sarah**

Vanahan).

European Music Distributors' further titles from Alan Bates' durable Black Lion catalogue (all on CD and LP), include sets by **Bud Powell** (**Blues for Brookmeyer**), **Zoot Sims-Bob Brookmeyer** (*Morning Fun*); and **Ben Webster** (*Meets Bill Coleman*).

Hannibal Records releases folk singer **Jane Tabors'** first shot at making a jazz LP— *Some Other Time* (Distribution: Harmonia Mundi)... Among Harmonia Mundi's other distributed lines are current issues on the following labels: *Philology—It Happened in...* *Pescara* (1967-1989), with individual performances from such as **Bill Evans**, **Teddy Wilson**, **Art Pepper**, et al (LP, MC)... *SteepleChase—Doug Raney Quintet*; **Eddie Henderson's** *Rhapsoms*; and **Frank Foster's** *The House That Love Built* (all LP and CD); *Red Record—Chet Baker* (AI Capolines); **Bobby Watson's** *Open Form Trio* (*Appointment in Milano*) (both CD only); **Cedar Walton** (*The Trio 1*) (CD, LP), **Black Saint—David Murray Quartet** (LP, CD); *Soul Note—Satchmo Legacy Band* featuring Freddie Hubbard (*Salute To Pops, Vol 1*); **Charles Mingus** (*Live At The Theatre Boulogne-Billancourt, Paris, Vol 1*)... Hayden Laboratories has two CD-only releases, on Denon, showcasing Japanese saxist-flautist **Sadao Watanabe** (*Saxta Nova* Concert and... *Piano Ballads* (Distribution: Target Record Sales).

John Stedman's JSP label's three CD-only releases scheduled for October, are *Ain't Nice to Be Loved* (**Leif Ditzel**), *Live At The Burnley Blues Festival* (**Champion Jack Dupree**); **Luis Russell** 1929-30. Distribution: Hotshot, Chris Wellard, Swift and Jazz Music.

Veteran British drummer **Tony Crombie**— currently celebrating 40 years as a recording artist— has two CDs available on Renaissance. *Altogether*, made in 1958, includes Tubby Hayes, Ronnie Scott, Tommy Whittle, et al. The '89-recorded *Tony Crombie & Friends* features Guy Barker, Nigel Hitchcock, Peter King, and Tony Coe. (Distribution: HR Taylor; Conifer)... *Swallow Music* has new product from **Chico Hamilton** (*Euphoric*) and **Pax** (*The Message*)— both available on CD, LP and tape. Distribution: Superfrack through EMI.

TM Records' September/October releases include four items by multi-recordist **Paul Horn—The Altitude of the Sun**, A Special Edition, both on Black Sun/CD only; *The Peace Album*; **China** (LP, CD, tape). A Cry from the Heart, the latest release by **Barbara Thompson's** *Paraphernalia* is on TM Records in all three configurations. Brazilian trumpetster **Marcio Montenegro's** has two releases on Black Sun: *Terra Moter* and *Samba Solstice* (both CD only)... TM has also reissued **Neil Ardley's** *Kaleidoscope Of Rhythms*, and **Alisa Korner's** *Blues Incorporated* (both CD only)...

Pathfinder has made available *Natural Selection*, by **Quest** (co-starring Dave Liebman, Billy Hart, Richie Beirach, Ron McClure)— again, issued in CD format only... And from MA Music— **Lee Konitz** in *Rio*; and the eponymous **Fat Brown** (issued in all configurations). Distribution: Conifer.

New RELEASES

Freddie Green, **Charlie Byrd**, plus items from **Ruby Braff**, **Jeanette-Jimmy Chesfman**, **LA Four**, **Jackie McLean**, **Carte Blanche**. Other New Note titles feature **Dirty Dozen Brass Band**, **Art Blakey**, **George Young**, **Old Evans** (two volumes of *Live In London*), **Scott**. Composer's Orchestra's two-part *Communications* (on JCO); five GRP releases, including **New York Voices**, **Lee Ritenour** (CD, LP, MC); **Tommy Flanagan's** *Jazz Post* (CD, LP); plus reissued material from MCA/Impulse, including sets from **Michael Brecker**, **Peter Erskine** and **John Klemmer**.

New RELEASES

Pathner Music adds to its fast-growing France's Concert repertoire with a further trio of CD/LP releases: **Theolonius Monk's** *Live in Paris 1946*; **Ben Webster's** *Live in Paris 1972*; on 11-track compilation, featuring such as **Count Basie**, **Wes Montgomery**, **Bill Evans**, **John Coltrane** and **Chet Baker**... Polydar has a quintet of five ex-celves on current release. Three vocals— **Shirley Horn's** *Close Enough For Love* (CD, LP, MC); **Sonny Terry's** *Our Shining Hour*— with the Basie band (LP only); **Ella Fitzgerald's** *These are the Blues* (LP, MC); plus **Gerry Mulligan's** *63* (LP); and **Reland Kirk's** *Low Pleasure* (on You Jazz, Beautiful Eld (LP).

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TOP · 75 · ARTIST · ALBUMS

MUSIC WEEK

23 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

1	NEW	WE TOO ARE ONE CD Enphymics	RCR, R, 7421
2	NEW	STEEL WHEELS CD Raging Storms	CRS, 452721
3	NEW	PUMP CD Aerosmith	Geffe, W3, 304
4		CUTS BOTH WAYS CD Glorie Estelin	Eqe, 467451
5		TEN GOOD REASONS ** CD Jason Donovan	PML, H77
6	NEW	SLEEPING WITH THE PAST CD Elton John	Roadrunner/Phonogram, 638891
7		ASPECTS OF LOVE CD Original Cast	Reddy/Unidyn/Reddy, 8411241
8		A NEW FLAME *** CD Simply Red	Echimo/WEA, W3, 210
9		IMAGINATION CD Imagination	Sola, 524, 85
10		ADEVA ○ CD Address	Cooking/Orlydis, CTV, 12
11		RAW LIKE SUSHI ● CD Neneh Cherry	Crave/Vegit, CMC&A
12		SINGALONGAWAYEARS ● CD Madrigyves	Parlophone Music, PML, 5001
13		THE RAW AND THE COOKED ** CD Finn Topping Combobits	London, 828891

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NATIONAL TV ADVERTISING CAMPAIGN

35		THE ULTIMATE COLLECTION CD The Kinks	Cadet/Cosmo, CIVP, 801
36		ANOTHER PLACE AND TIME ● CD Donna Summer	Warner Brothers, W3, 219
37		FULL MOON FEVER ● CD Tom Petty	MCA, MCG, 663
38	NEW	STORMS CD Nanci Griffith	MCA, MCG, 664
39	NEW	HOME LOVIN' MAN CD Roger Whittaker	Tandem/Poljara, PML, 2
40		KYLIE ****+*+*+* CD Kylie Minogue	PML, H, 3
41		SOUTHSIDE ● CD Texas	Mercury/Phonogram, 638171
42		MEGATOP PHOENIX CD Big Audio Dynamite	CRS, 452761
43		SILKY SOUL CD Maze feat. Frankie Beverly	Warner Brothers, W3, 80
44		THE END OF THE INNOCENCE ○ CD Don Henley	Geffe, W3, 253
45		ROCK ISLAND ○ CD Jethro Tull	Orlydis, CHR, 178
46		WATERMARK ** CD Eurythmics	WEA, W3, 196
47		ELECTRIC YOUTH ● CD Debbie Gibson	A&M, W3, 211
48		DISINTEGRATION ● CD Cure	Federal/Poljara, F3, 84
49		JUMP - THE BEST OF THE POINTER SISTERS CD Pointer Sisters	RCR, R, 8019
50		BIG BANG! ○ CD Fozzy	WEA, W3, 282
51	NEW	SATURDAY NIGHT SUNDAY MORNING CD River Dialects	WEA, W3, 285
52		G 'N' R, LIES ... ● CD Guns N' Roses	Geffe, W3, 218
53		ANYWAY/ANYMANNA ○ CD Bambinoes	Epitaph/Long, EP, 719



HOMETOWN SUBTERRANEAN blues: Jackie Quinn

Mighty Quinn

by Gerald Mahlowe

BELFAST'S JACKIE QUINN has no idea why the world is being attracted to a new wave of female writer-performers, but there seems little doubt she's set to join the ranks.

Already in place are a manager, Simon Moody, and an exclusive publishing deal with Rupert Merton's Point music — and now we've had three biggish bites from three major record companies," she reports.

"We" are Quinn and co-writer Brian Allen, transplanted to London for the first time from their Newtownards base by Messrs Moody and Merton in order to write and record new material at Point's 16-track facility.

"I think the pressure has been good for us," Quinn says. "At home, we'd take our time and write perhaps 12 or 15 songs a year," adds Allen, "but here we've written eight in two months."

This enviable position comes after six patient years of sending home-made tapes to London. When the pair were in a band called Carmen Opera, this tactic once lured six A&R persons across the Irish Sea for a showcase gig. When they left it got them a famous manager, though he turned out to be a disappointment. Ten or around two years ago, they hooked their second — and current — manager and bagged their first cover, too.

"We picked 50 names for possible covers from the Music Week Directory," explains Allen, "and

Stephen Budd, who manages Solly Oldfield, got back to us. Instincts became the title track of her latest album and it's sold around 200,000 in Germany." SBK picked up that title on a one-off basis and before long, Point grabbed everything else.

Quinn-Allen says has depth, passion and intelligence. Has her home town left its mark on the material? "I just can't say," comments Quinn. "It's all we've ever been used to. I don't know that if I lived over here, I would write any differently. But the last thing we want to do is make our songs political. We want to stay away from that."

James gang rides again

by David Giles

CHRISTIAN SAYER and Roy St John — the duo who make up Halo James — go back a long way. Earlier in the decade they were members of Pride, the group that launched Sade's career. Sayer was chosen from more than 80 singers auditioning for her old job, while St John co-wrote some of her early material (including the hit *Smooth Operator*).



CHRISTIAN OF Halo James: a smooth operator

Pride finally called it a day a couple of years ago when they realised that the name had become something of an albatross. "We got into this routine," says St John, "where we'd end up at the Wag doing a gig there every Christmas. It got like an 'annual reunion' in the end!"

So Sayer went to Liverpool to front a band called Colour Of Faith for a while and St John took his talents to MCA music. They continued to write and record together, though, and when Sayer returned to London it was their collaborations that secured their current record deal.

The first fruits of their endeavour are encapsulated in the single *Wanted* (Epic), a classy pop-soul ballad that seems tailor-made for the top ten. "Basically what we do is quality pop," explains Sayer. "I didn't want to fall into the trap of labelling myself a white soul singer with a vast record collection of obscure black singers — I just take the polished, classic approach to songwriting and recording really."

To make ends meet, Sayer spent a few months earlier this year putting on acts such as Geno Washington and Desmond Dekker at the Union Tavern in Camberwell, south London. It didn't quite work out; he lost money instead and couldn't really wait till he was up there on stage himself.

There are no immediate plans for live work but they're certainly not short of material. "The actual songs have developed really nicely in the last six months," says St John. The secret? "When we work we don't get narked with each other," says Sayer. "We tend to compromise — that's the best way to try to have our first professional argument..."

Lion barred

by Dave Laing

LIKE TV news reports, the Radio One playlist is obviously compiled subject to South African government censorship. That's the only possible explanation for the lack of UK radio play for Lion In A Cage, a song that has been Ireland's number one for the last few weeks.

The tribute to the imprisoned Nelson Mandela is sung by Dolores Keane, now enjoying a successful solo career after earlier records with De Dannan, Van Morrison and The Chieftains. Keane was the first artist to sign to Ringsend, the label set up by ex-U2A Ireland head Clive Hudson with recording engineer Andrew Bond.

Though she has been received enthusiastically at UK gigs (and has a special affection for the Mean Fiddler), Keane is frustrated by the lack of airplay here. "My first album went gold in Ireland but now we've been told the single is 'too political' for 'British radio,'" she comments.

Now there's a second Keane album, due for release next month. Produced by Donalunny, it's full of literate, moving songs from such writers as KT Oslin, Keaton Holpin, Francy Conway and Paul Brady. They're all sung with Keane's potent mix of the traditional approach inherited from her Co Galway heritage and a contemporary edge sometimes reminiscent of the late Sandy Denny.

Currently on a 14-date Irish tour with her four-piece band led by Boland's brother Greg, Keane will be playing a series of UK dates from 19 to 29 October. Perhaps by then the fearless Roger Lewis will have plucked up enough courage to give British listeners a chance to hear Lion In A Cage.

This is the End

by Ian Watson

FOR A relatively unknown band who have played a mere handful of gigs, The End are suddenly attracting quite a lot of interest. Already they've been picked up by Chrysalis and Island Publishing with BMG and PolyGram showing a healthy concern. Contracts are at solicitors and no less than eight record companies are on the trail.

One would describe The End as eclectic. Vocalist Rask explains: "We aren't afraid to admit to liking just one type of music, I can't be that restricted. There's something great in every type of music if the spirit's right."

The words "spiritual" and "feeling" seem to crop up again and again in conversation with The End. Although based around a rock guitar format, they draw in every type of influence to create one long endless groove. It's body and soul music but not in the clichéd preacher man-type approach.

The way I approach recording psychologically and musically is that it's not just putting down music onto tape it's putting down a feeling, like a spiritual thing and that doesn't seem to happen anymore. Something else comes out of the speakers and it's how I feel. It's a means to an end, I think.

Back down to earth, there's a lot more to The End than just good vibrations. They have their own rehearsal studio, Vulgarville, which they hope to convert to a recording studio in the future. Vulgarville also encompasses production, promotion, artwork and video ideas geared primarily towards The End but also open for use by other bands.

If you've got a strong idea, Vulgarville can produce it or direct it or find the people to put it together. They don't have to be part of the band," adds Rask. They are currently in rehearsal before a series of London dates throughout October during which time they'll be concentrating on getting media attention. Meanwhile, the offers keep pouring in a tour of Japan is being considered and The End look set to become a major landmark in commercial rock.

LOOSE CLIPPINGS

Dave Henderson reads all about it. LAST WEEK was promo time at IPC. *The Melody Maker* had a nicely-paced, covers-mounted *Simple Minds* retro mag in their 'Bands Of The '80s' series, while the *NME* re-entered the Morrissey zone with a glossy *Mozzposter*, a *Max* cover, two pages of Morrissey's favourite things and a 'Smiths to reform' news story.

Behind the *MM*'s booklet lurked an All About *Eve* cover and an interesting *Stones* interview, which ended with Keef exclaiming that rock, at 37, is at "a dangerous age," because "that's when Christ died!"

Sounds' cover stars were Deco D'Amour, who opined "Ringsend sales don't matter if you've got an empty glass in your hand." A sober Jagger, in the same issue, exclaimed "Rock music is repeating itself."

The singles of the week award was split. *NME*'s guest reviewers from the Wonder *Shred* plumped for XTC's *The Loving*, *MM* went for the Mekons' *The Dream And Lie Of...* and *Sounds* narrowed it down to the Mary Chain, *Babies* in Toyland and Phillip Boa.

Sounds' selected albums included Aerosmith and Bad Brains, *NME* preferred *The Black Velvet Band* and the excellent *Vanous* covers compilation, while *MM* shuffled enthusiasms on Bob Newirth.

Retrospectives continued with *Sounds'* Eighties round-up. *NME* raided the vaults for a "classic" Led Zeppelin confrontation and *MM* promised a Smiths booklet for this week.

Groovy US rappers Digital Underground turned up in both *NME* and *MM* and Mancunian dance chart toppers, 808 State appeared briefly in the former. A more dance-orientated *mm* splashed LA rappers NWA over their cover and gave the Mary Chain single of the week while inside, Damian revealed the new pop singer "he buys his hooks."

The wordy alternative is *Q* in which the most intriguing snippet came from an interview with film director Penelope Spheeris, who's just released *The Decline Of Western Civilization 2: The Metal Years*. "I've seen rock 'n' roll wash ups — no money, no home. They're vagrants, 40-year-old guys with harmonicas and tambourines... it's real sad." Whatever you do, don't tell the Stones.

Never say too old

THERE AREN'T many young faces around **Black Sabbath** audiences these days. The band — in many headbangers' opinion — actually invented heavy metal have a loyal set of fans who've grown up with them but don't seem to be pulling in the new generation.

There are, though, few immediate commercial implications of that. So long as there arebums on seats, it doesn't matter much to those with a financial stake in Sabbath how old thosebums and their owners are.

However, the age factor does make for an unusual feel at the band's gigs. Their first two nights at **Hammersmith Odeon** saw a hugely full house of appreciative audience, but an audience who tended to express their appreciation in cheering and clapping rather than unrestrained head-banging.

Even so, there was no mistake that Tom, Panzoni, Children Of The Grave and the rest of the tried-and-trusted cast still make metal men very, very happy.

Some of the medium-aid material also went down particularly well. Current vocalist **Tony Martin** has a cleanliness of presentation and a Ronnie Dio-like warmth of sound that gives a new life to the likes of Heaven And Hell, Die Young and Mad Rules.

Sabbath are also benefiting from the experience and talent of **Gezzer Butler** on drums and bass player **Nail Murray** who, with original guitarist **Iommi**, ensure a solid, uncomplicated and unfuffled set.

Speaking of Iommi, it should also be said that even after 20 years in the game he is still in a league of his own when it comes to sheer metallic weight. Perhaps that's why the fans keep coming back to see him.

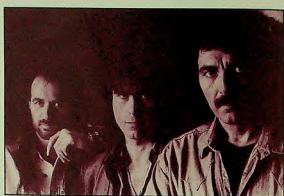
JEFF CLARK-MEADS

Side area

IT WAS two good nights for two **Son Volt** Phonogram bands at a packed **T.C. Slide**, Phonogram's new 'ones to watch' opened the show in style with a set that smacked of a softer version of Free.

From the opening track, they maintained a capable, professional stance which showed unusual musical maturity for four so young, and was warmly received by the crowd. Hampered by restricted stage space they were oddly arranged in a line of four with the drums at one end rather like a shop window display, though the drummer is a cocky showman and shouldn't be shoved to the back. But what was lacking visually was overcome by half a dozen memorable songs which show much promise for the future. They are definitely worth keeping an eye on.

They had no such stage problems and armed with a tastefully designed light show and a trained audience, they could do no wrong. Confidently blowing the hit I Don't Need A Lover in the first half in-



SABS MARTIN, Powell and Iommi: an unholy trinity?

stead of saving it for the grand finale, they showed that they were completely in control and delivered a lengthy set of self-penned songs, interspersed with polished tributes to Stevie Wonder, the Rolling Stones and Guns N' Roses.

The audience knew every word and even halted the proceedings on stage for a burst of chanting. Without doubt the stars of Texas are the versatile guitar of **Alstair McKean**, who appeared to be several pangloss-like gargleblasters to the wind, and the unbelievable voice of **Shorlean Spilner**, who has astonishing control and power. She has to be one of the best female vocalists in Britain and is definitely the secret to Texas's success, though her intoning chat could do with sweetening up a bit.

Texas' music is not startlingly different, though they drop in some clever twists to their brand of pop. They seem unlikely to shatter the world with their music, but what they do, they do very well indeed and the singalong audience proved that the songs they write are memorable.

Finishing with a string of encores, Texas never let go of the crowd till the very end, and as the mob pushed their way out of the doors after the house lights went up, everyone seemed thoroughly satisfied.

NEVILLE FARMER

Red rock

BORIS GREBENSHIKOV is from Leningrad. His performance at London's **Marquee** was his first in western Europe. He was expelled from university and then spent four years in a labour camp for being in a rock band. It was this gross understatement when he said: "I am happy to be here."

Moving recorded an album of Western-type rock music (none of this repertoire could be described as orthodox rock) with Eurythmics' **Dave Stewart** and was the subject of a **Michael Apted** documentary. He is a unique artist who merits closer inspection.

A conventional short-back-and-sides has replaced a tumbling mane of hair and his newly-grown beard seemed to reinforce the self-effacing demeanour he maintained throughout the performance.

Backed by a cosmopolitan band of highly-talented musicians, Grebenshikov nonetheless looked uncomfortable with both the language and idiom of Anglo-American music. Only with the swirling **White Sails** — which was reminis-

cent of Peter Gabriel — and the boppy **Radio Silence** did he appear at ease.

It was, however, the songs sung in Russian and accompanied only by acoustic guitar and electric bass that displayed the greatest passion and received the warmest response. He offered an apology for not providing a translation, but it was unnecessary judging by the audience's reaction. This would seem to contradict those who argue that British audiences will only listen to music sung in English.

Above all, Grebenshikov appeared a humble man who appreciates what most of us take for granted — freedom of expression.

ANDREW MARTIN

Looney tunes

NO ONE in their right mind could ever take **The Fuzztones** seriously. They're a cartoon, a pastiche of a cult which has been revived again and again, the epitome of the good time, psychedelic garage band. They're larger than life which is all part of the appeal.

Singer **Rudi Protrudi** supervises the proceedings with the air of a twisted evangelist, his sermon is simply sex, drugs and rock 'n' roll and tonight he's preaching to the converted.

It's an evening of eggs and persons here at the **Electric Ball**. A running battle exists between Protrudi and the drummer as to who can say the most crude and offensive comments between songs. But they're not out to shock or outrage, this is all just part of

the act. The keyboard player's clearly a mump possessed by a muppet, slapping his hands as if he's the world's first duck Hammond maestro.

The Fuzztones are wonderfully ungeniune. Those tacky American accents employed to great effect by English counterparts are for once actually real, thus heightening the sense of the ridiculous. They probably do ride motorbikes and stagger from woman to woman because, to be frank, they haven't got the faintest idea about the world around them, remaining secure in the knowledge that as long as the Fuzztones exist, so will their hedonist cocoon.

Basically they might as well be a pub rock band, trotting out garage classics with the regularity of a Fabliaes compilation. Their originals stand the test admirably, slotting into the past so much that you can't even see the join and the whole Fuzztones experience, even down to the third encore and rock 'n' roll medley, is one big musical farce. And it's great.

IAN WATSON

What it is

IT CERTAINLY didn't take long to identify **Under Nearth** What's philosophy. A couple of songs into their **Marquee** set and they had already established just what their trip was all about, with **Animal** and **Pointed Id** laying down the blueprint from which they strayed little.

This three piece delivered their own brand of acid-flavoured grunge metal, and it soon became fairly obvious that they were preaching to a converted and hooked bunch.

The backdrop constantly projected moving images, serving to help convey UNW's character, while at the same time halting your attention away from the weakness of the material.

For this appears to be the band's main problem, as the set so far was glaringly devoid of anything resembling a decent song. Things improve with **Straight Ahead** Money but

even then there was more than a hint of **Zodiac Mindwarp** in evidence, while elsewhere they served up a little else than bludgeoning riffola. **Albert**, that is, for **Firebomb Telecom**, their standout piece and the single that prompted their signing to **WEA**.

Elvis Presley's Doctor finally wrapped the whole thing up and the crowd seemingly had a good time. But unless the band attempt to escape from their one dimensional approach, a straightjacket they've imposed upon themselves, they're going to have problems expanding on their current small cult following. **Have Warners** been a little too premature?

KIRK BLOWS

Back tracking

Record Retailer, September 24, 1984

At a packed London press conference, US CBS Records president **Goddard Liberson** reveals the formal setting up of a CBS operation in the UK, taking over **D & Morris Levy's** Oriole Records company, its new pressing plant at **Aylesbury** and **Levy's** Sound Studios in **Band Street**. **Liberson** tells RR: "It is our intention... to encourage the production and dissemination of British recordings for sale in the United Kingdom and overseas"... **EMI** announces plan to present every athlete in the incoming **Tokyo Olympic** games with a copy of a **Kyu Sakamoto** single which has **Sayonara Tokyo** on the B-side.

Music Week, September 21, 1984

After a four-month legal tussle with **Warner Bros**, **Phonogram** prepares rush-release of **Smiley**. **Red Stewart's** first album for **Mercury**... **Ringo Starr** establishes own label, **Ring O' Records**, for worldwide distribution by **Polygram** except in **US** and **Canada**... **Spotlight** launches first of three issues of newly-merged **Record & Popswop** **NIRO**... **Bevis** by **the Rubettes**, **Dave Bowie** and **Nail Sedaka**... **Anchor Records** concludes deal with **Andrew Oldham's** **Beauce** Productions and releases single **John Oldham** discovery, **Bret Smiley**.

Music Week, September 22, 1984

Careless Whisper and I Just Called To Say I Love You become third and fourth UK singles of the year to sell a million... **As MW** celebrates its 10th birthday, **Spotlight** director **Peter Wilkin** leaves music industry after 27 years... Following a complaint from relatives of a **Moors Murder** victim, **WH Smith**, **Book** and **Woolworths** withdraw copies of **The Smiths** album and single **Heaven Knows I'm Miserable Now**... A **New York** Federal Appeals Court upholds the **FTC** decision to deny the merger of **Warner Communications** and **PolyGram** record operations.

MARK LEWISOHN



FROM RUSSIA with love: Boris Grebenshikov



MUSIC WEEK

Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 4500 record outlets. Incorporating 7, 12, Cassettes & CD single sales.

1	RIDE ON TIME Block Box	POPS EMI USA 12347 72 (E)	See W 28017 (W)
2	RIGHT HERE WAITING Richard Marx	POPS EMI USA 12347 72 (E)	
3	CHERISH Madonna	POPS EMI USA 12347 72 (E)	See W 28017 (W)
4	PUMP UP THE JAM Technobunch feat. Felly	POPS EMI USA 12347 72 (E)	
5	THE BEST Time Turner	POPS EMI USA 12347 72 (E)	Sweeps (SWRT) (I) (MG)
6	IF ONLY I COULD Sydney Youngblood	POPS EMI USA 12347 72 (E)	Capitol (12)CCL 540 (E)
7	THE TIME WARP (PWL Remix) Dominion	POPS EMI USA 12347 72 (E)	Coral/Virgin (VINT) 34 (F)
8	EVERY DAY (I LOVE YOU MORE) Jason Donovan	POPS EMI USA 12347 72 (E)	Five (FIVE) 209 (MG)
9	SOWING THE SEEDS OF LOVE Fears For Fears	POPS EMI USA 12347 72 (E)	PWL (PWL) 42 (F)
10	I NEED YOUR LOVIN' Allyson Williams	POPS EMI USA 12347 72 (E)	Festival Phonogram (FEST) 12 (F)
11	SWING THE MOOD * Jive Bunny & The Mastersizers	POPS EMI USA 12347 72 (E)	Del Jam 65114.8 (12-455143 7) (C)
12	BLAME IT ON THE BOOGIE Big Fun	POPS EMI USA 12347 72 (E)	Music Factory Dance (MFD) 001 (MG)
13	NUMERO UNO Shalagh	POPS EMI USA 12347 72 (E)	Five (FIVE) 317 (MG)
14	PERSONAL JESUS Depêche Mode	POPS EMI USA 12347 72 (E)	Capitol (12)CML 304 (MG)
15	HEY DJ I CAN'T.../SKA TRAIN Bedimasters feat. Betty Boo	POPS EMI USA 12347 72 (E)	Mus (12)BONG 17 (F) (PT)
16	PARTYMAN Prince	POPS EMI USA 12347 72 (E)	Rhythm King (RT) 5471 (UK) (T)
17	I LOVE AN ELEVATOR Arazmuth	POPS EMI USA 12347 72 (E)	Warner Brothers W 28147 (W)
18	I JUST DON'T HAVE THE HEART Giff Ricard	POPS EMI USA 12347 72 (E)	Geffin (GEF 8) 11 (W)
19	DON'T LET ME DOWN GENTLY The Wonder Stuff	POPS EMI USA 12347 72 (E)	EMI (12)EM 101 (E)
20	LOVESONG The Cure	POPS EMI USA 12347 72 (E)	Festival/Phonogram (FEST) 38 (F)
21	HARLEM DESIRE London Boys	POPS EMI USA 12347 72 (E)	Tadpole (TAD) 11 (W)
22	MISS YOU MUCH Janet Jackson	POPS EMI USA 12347 72 (E)	A&M (12)A 24 (W)

INTRODUCING

halo james



41	REVIVAL Eurythmics	EMI EMI (EM) 103	ECAL (EM) 17 (MG)
42	ROCK WITCHA Bobby Brown	EMI EMI (EM) 103	MCA (MCA) 17 1340 (F)
43	SOLD 'EM DOWN THE RIVER The Alarm	EMI EMI (EM) 103	U.K.S. (EM) 122 (E)
44	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie	EMI EMI (EM) 103	U.K.S. (EM) 122 (E) Epic/Walton 3 (C)
45	NIGHTRAIN Guns N' Roses	EMI EMI (EM) 103	Geffin (GEF 4) 11 (W)
46	AFRO DIZZI ACT Cry Siçal	EMI EMI (EM) 103	Epic/Sony (EPIC) 11 (F)
47	IF I COULD TURN BACK TIME Gloria Estefan	EMI EMI (EM) 103	Geffin (GEF 3) 11 (W)
48	NOTHIN' BUT A GOOD TIME Poison	EMI EMI (EM) 103	Empire/Capitol (12)CCL 539 (E)
49	THIS IS THE RIGHT TIME Lisa Stansfield	EMI EMI (EM) 103	Arista (12)A 112 (12-41517) (MG)
50	SUENO LATINO Sueno Latino feat. Carolina Dames	EMI EMI (EM) 103	BCW (BCW) 323 (2) (F)
51	BRING IT ON DOWN Jesse James	EMI EMI (EM) 103	Food (EM) 123 (FOOD 2) (E)
52	HOOKS IN YOU Morrison	EMI EMI (EM) 103	Capitol (12)MARB 10 (E)
53	YOU'RE HISTORY Shakemone Sister	EMI EMI (EM) 103	Mer (London) (M) 112 (F)
54	HANGIN' TOUGH New Kids On The Block	EMI EMI (EM) 103	CBS (BLOCK) 1 (C)
55	LET THE FLAME BURN BRIGHTER Graham Kendrick	EMI EMI (EM) 103	Power 7 30 (MG)
56	EXPRESS YOURSELF N.W.A.	EMI EMI (EM) 103	Ruffhouse (RH) 8-Way (12)RW 14 (F)
57	ROOM IN YOUR HEART Living In A Box	EMI EMI (EM) 103	Crystal (LBT)
58	FACTS OF LOVE Cliffie Fisher	EMI EMI (EM) 103	
59	DO THE RIGHT THING Redhead Kingpin & The FBI	EMI EMI (EM) 103	10 (Epic) (10)E 1271 (F)
60	LOSING MY MIND Lulu	EMI EMI (EM) 103	Liberty (LIB) 1 (W)
61	SOMETHING SO REAL (THE CHINHEADS THEME) The Real Gone Band	EMI EMI (EM) 103	Epic (ZEP) 1 (C) Arista (12)A 112 (12-41517) (MG)
62	REGINA The Real Gone Band	EMI EMI (EM) 103	Arista (12)A 112 (12-41517) (MG)

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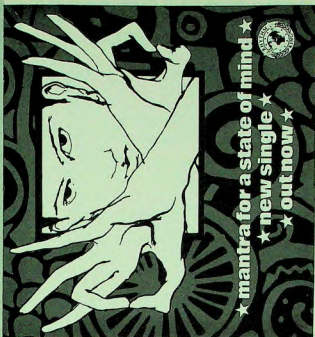
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8	LET ME DOWN EASY Dionne	32	FOREVER FREE Alyson Williams
9	THE TIME WARP (P.M. Remix) New Edition	33	SOLD IN DOWN THE BIVER Alyson Williams
10	THE TIME WARP (P.M. Remix) New Edition	34	FRENCH KISS Alyson Williams
11	RIGHT HERE WAITING Richard Marx	35	IT'S NOT THAT I WANT IT AIN'T Alyson Williams
12	DEPENDS ON YOU Dependable Made	36	BEING IT ON DOWN Alyson Williams
13	SOUNDING THE BEEDS OF LOVE Prince	37	EVERY LAST (I LOVE YOU MORE) Alyson Williams
14	THE BERT Cry Sual	38	BLAZE & LORE Alyson Williams
15	ARAO OZZI AG Cry Sual	39	BEING PART OF THE GULLITINE Alyson Williams
16	BEYER IN AN TELEWOK Cry Sual	40	COULD TURN BACK TIME Alyson Williams
17	MANTRA FOR A STATE OF MIND Alyson Williams		
18	MANTRA FOR A STATE OF MIND Alyson Williams		
19	SIANO LATINO Alyson Williams		
20	SIANO LATINO Alyson Williams		
21	SIANO LATINO Alyson Williams		

23	POISON Alicia Cooper	31	YOU KEEP IT ALL IN The Beautiful South
24	MANTRA FOR A STATE OF MIND Rhythm King Music LEFT 15(1) (ART) W.A.S.P.	32	BLUES FROM A GUN Jesse Alford/Harry Chin
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26	WE COULD BE TOGETHER Debbie Gibson	34	WARNING Alyson Williams
27	TOY SOLDIERS Marmalade	35	LAY YOUR HANDS ON ME Bon Jovi
28	LOVE AND REGRET Deacon Blue		
29	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE Aretha Franklin/Whitney Houston		
30	OYE MI CANTO (HEAR MY VOICE) Gloria Estefan		

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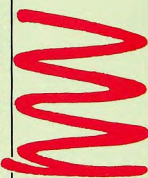
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1	RIDE ON TIME Black Box	POP RCA
2	RIGHT HERE WAITING Richard Marx	POP EMI USA (12/M/72) (E)
3	CHERISH Madonna	See W 288(7) (W)
4	PUMP UP THE JAM Technomic feat. Filly	Swamp SPYR(1) (BMG)
5	THE BEST Tina Turner	Capitol (12/C/S/L/S) (E)
6	IF ONLY I COULD Sydney Youngblood	Cross/Virgin (VIR) 34 (F)
7	THE TIME WARP (PWL Remix) Damian	See JHEP(1) 209 (BMG)
8	EVERY DAY (I LOVE YOU MORE) Jason Donovan	PWL (PWL) (E)
9	SOWING THE SEEDS OF LOVE Tears For Fears	Festival/Phonogram (12/AM) (12)
10	I NEED YOUR LOVIN' Alyson Williams	Def Jam 651 (G) 6 (12) 455143 (Z)
11	SWING THE MOOD * Jive Bunny & The Mastersingers	Music Factory/Dance (MFD) (M) (BM)
12	BLAME IT ON THE BOOGIE Big Fun	See JHEP(1) 217 (BM)
13	NUMERO UNO Stardust	Cybernet/Bigman/Banquet/CEP (Z) (CE) (12/AM)
14	PERSONAL JESUS Depeche Mode	Merch (12/SON) 17 (V)
15	HEY DJ I CAN'T.../SKA TRAIN Beatmasters feat. Betty Boo	Rhythm King (LEF) 34(T) (V)
16	PARTYMAN Prince	Warner Bros/War (281) (T)
17	LOVE IN AN ELEVATOR Aerosmith	POP Geffen (GEF) (DIT)
18	I JUST DON'T HAVE THE HEART Cliff Richard	EMI (12/EM) (U)
19	DON'T LET ME DOWN GENTLY The Wonder Stuff	POP Polygram/Concert (F)
20	LOVESONG The Cure	Fiction/Polygram (FCS) 30 (I)
21	HARLEM DESIRE London Boys	POP Tollie/WEA (Y) 415(7) (M)
22	MISS YOU MUCH The Cure	POP

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41	REVIVAL Earthtones	RCA (AMT) 17 (BMG)
42	ROCK WITCHA Bobby Brown	MCA (MCA) 1347 (F)
43	SOLD ME DOWN THE RIVER The Alarm	U.S. (EKS) 123 (E)
44	SOMETHING'S JUMPIN' IN YOUR SHIRT Mickie MacLean/Bonanzilla Orchi/Lisa Marie	Epic (WAL) (Z) 13 (C)
45	NIGHTRAIN Gene N' Roses	Geffen (GEF) 60(T) (W)
46	AFRO DIZZI ACT Cry Sival	Escape/Sygnia (AWO) (T) (F)
47	IF I COULD TURN BACK TIME	

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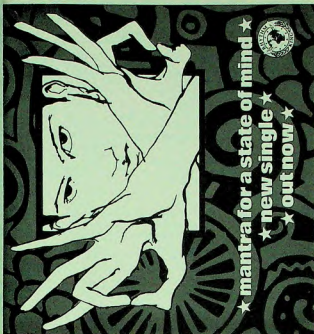
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2	OVERHILL	Mercury	CD	29
3	NUMBER ONE	N.W.A.	CD	24
4	THE WAY YOU FEEL	Mercury	CD	18
5	ROCK WITH YA	Jobo Brown	CD	12
6	THEY'RE YOUR LOVIN'	Mercury	CD	12
7	COME GET MY LOVIN'	Mercury	CD	12
8	LOVE'S ABOUT TO CHANGE MY HEART	Mercury	CD	12
9	WARNING	Mercury	CD	12
10	EVERYBODY'S FREE	Mercury	CD	12
11	GOD ME DOWN THE RIVER	Mercury	CD	12
12	IF I CAN'T GET MY LOVIN'	Mercury	CD	12
13	IT WASN'T, IT AIN'T, IT AIN'T...	Mercury	CD	12
14	EVERYBODY'S FREE	Mercury	CD	12
15	EVERYBODY'S FREE	Mercury	CD	12
16	EVERYBODY'S FREE	Mercury	CD	12
17	EVERYBODY'S FREE	Mercury	CD	12
18	EVERYBODY'S FREE	Mercury	CD	12
19	EVERYBODY'S FREE	Mercury	CD	12
20	EVERYBODY'S FREE	Mercury	CD	12
21	EVERYBODY'S FREE	Mercury	CD	12
22	EVERYBODY'S FREE	Mercury	CD	12
23	EVERYBODY'S FREE	Mercury	CD	12
24	EVERYBODY'S FREE	Mercury	CD	12
25	EVERYBODY'S FREE	Mercury	CD	12
26	EVERYBODY'S FREE	Mercury	CD	12
27	EVERYBODY'S FREE	Mercury	CD	12
28	EVERYBODY'S FREE	Mercury	CD	12
29	EVERYBODY'S FREE	Mercury	CD	12
30	EVERYBODY'S FREE	Mercury	CD	12
31	EVERYBODY'S FREE	Mercury	CD	12
32	EVERYBODY'S FREE	Mercury	CD	12
33	EVERYBODY'S FREE	Mercury	CD	12
34	EVERYBODY'S FREE	Mercury	CD	12
35	EVERYBODY'S FREE	Mercury	CD	12

23	POISON	Capitol (TRCL 544)
24	MANTRA FOR A STATE OF MIND	Mercury (MERC 1511)
25	FOREVER FREE	Mercury (MERC 1511)
26	WE COULD BE TOGETHER	Mercury (MERC 1511)
27	TOY SOLDIERS	Mercury (MERC 1511)
28	LOVE AND REGRET	Mercury (MERC 1511)
29	IT ISN'T, IT WASN'T, IT AIN'T NEVER GONNA BE	Mercury (MERC 1511)
30	OYE MI CANTO (HEAR MY VOICE)	Mercury (MERC 1511)
31	YOU KEEP IT ALL IN	Mercury (MERC 1511)
32	BLUES FROM A GUN	Mercury (MERC 1511)
33	LOVE'S ABOUT TO CHANGE MY HEART	Mercury (MERC 1511)
34	WARNING	Mercury (MERC 1511)
35	LAY YOUR HANDS ON ME	Mercury (MERC 1511)

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MUSIC WEEK



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

1	RIDE ON TIME Black Box	POP d/Compendium/ROCA PA 43055 (12" # 43056) (BMG)	POP
2	RIGHT HERE WAITING Richard Marx	POP EM USA (12/MT/2) E	POP
3	CHERISH Hole	See W 288(11) W	POP
4	PUMP UP THE JAM Technobionic feat. Felly	Swanyard 570(7) 4 (BMG)	POP
5	THE BEST Tina Turner	Capitol (12/CX 543) E	POP
6	IF ONLY I COULD Sydney Youngblood	Great/Virgin (W/12) 34 F	POP
7	THE TIME WARP (PWL Remix) Danzon	See JIVE(11) 209 (BMG)	POP
8	EVERY DAY (I LOVE YOU MORE) Lena Dionne	PWL (PWL) 43 E	POP
9	SOWING THE SEEDS OF LOVE Tears For Fears	Fontana/Phonogram (DBA) 0(12) U	POP
10	I NEED YOUR LOVIN' Alyson Williams	Dat/Jam 655148 (12" 655143) 7 C	POP
11	SWING THE MOOD * Jive Bunny & The Mastersixers	Music Factory Dance MP(12) 901 (BMG)	POP
12	BLAME IT ON THE BOOGIE Big Fun	See JIVE(11) 217 (BMG)	POP
13	NUMERO UNO Straight	Columbia/Beggan Banquet (CE 14) (CE 140) W	POP
14	PERSONAL JESUS Depeche Mode	Mer 172(RONG) 17 (UK)	POP
15	HEY DJ I CAN'T... SKA TRAIN Beatmasters feat. Betty Boo	Rhythm King (EFT 34) 0(1) (UK)	POP
16	PARTYMAN Prince	Warner Brothers W 2814(11) W	POP
17	LOVE IN AN ELEVATOR Aerosmith	POP Gulfair GEE 63(11) W	POP
18	I JUST DON'T HAVE THE HEART Cifari Richards	EM 112(EM 101) E	POP
19	DON'T LET ME DOWN GENTLY The Wonder Stuff	Polydor (GOM) 7 (1)	POP
20	LOVESONG The Cure	See W 288(11) W	POP
21	HARLEM DESIRE London Boys	POP Teldec/WEA 17 415(11) W	POP
22	MISS YOU MUCH Janet Jackson	POP A&M 17 415(11) W	POP



41	REVIVAL Eurythmics	ECA (DAD) 17 (BMG)
42	ROCK WITCHA Bobby Brown	MCA (MCA) 1367 (F)
43	SOLD ME DOWN THE RIVER The Alca	U.S. (EBS) 122 (R)
44	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz n the Bunch/Cuba Marti	Epe (WAL) 21(1) 3 (C)
45	NIGHTRAIN Guns N' Roses	Geffin GEF 40(1) W
46	AFRO DIZZY ACT	

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- 23** 15 **POISON**
Alice Cooper
- 24** 38 **MANTRA FOR A STATE OF MIND**
Rhythm King/Warner Bros. (SPT) (W) **POPS**
- 25** 35 **FOREVER FREE**
W.A.S.P.
Capitol (T) (C) 546 (E)
- 26** 24 **WE COULD BE TOGETHER**
Dabbas Gibson
- 27** 20 **TOY SOLDIERS** ○
Manilla
CBS (S) 5047 (T) 2050 (E) (C)
- 28** 41 **LOVE AND REGRET**
Deacon Blue
POPS CBS (S) 624 (T) 18 (C)
- 29** 40 **IT AIN'T, IT WASN'T, IT AIN'T NEVER GONNA BE**
Aretha Franklin/Whitney Houston
RCA (S) 1125 (E) 4125 (E) (M) (G)
- 30** 45 **OYE MI CANTO (HEAR MY VOICE)**
Gloria Estefan
Epic (S) 5527 (T) 4522 (E) (C) **POPS**
- 31** **YOU KEEP IT ALL IN**
The Beautiful South
POPS Col. Rec. (S) 6000 (S) (E)
- 32** **BLUES FROM A GUN**
Jesse And Many Others
Blanco Negro (S) 62 (T) (W)
- 33** 29 **LOVE'S ABOUT TO CHANGE MY HEART**
Donna Summer
Warner Brothers (U) 744 (T) (W)
- 34** 28 **WARNING**
Aventura
Columbia/Cristal (S) 6002 (S) (C)
- 35** 21 **LAY YOUR HANDS ON ME**
Bon Jovi
Vertigo/Phonogram (S) 612 (E) (T)

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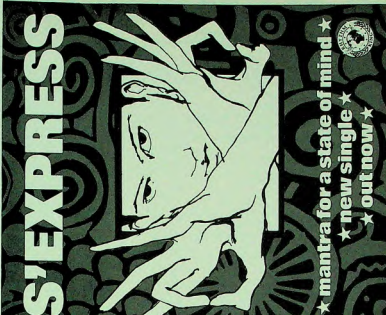


- 36** 26 **WOULDN'T CHANGE A THING**
Kyia Mirogias
PWL (M) 71 (E) (E)
- 37** 27 **FRENCH KISS** ○
Lil Louis
Hi-London (T) 115 (E)
- 38** 36 **MIXED EMOTIONS**
Rolling Stones
Rolling Stones (S) 537 (T) 453 (E) (S) (C)
- 39** 57 **NAME AND NUMBER**
Curiosity Killed The Cat
Mercury/Phonogram (C) 70 (E) (F)
- 40** 47 **SECRET RENDEZVOUS**
Karyn White
Warner Brothers (W) 2855 (T) (W)

- ## T W E L V E • I N C H
- | | | | | |
|----|----|---|----|--|
| 1 | 1 | RIDE ON TIME
Red Box | 14 | BLAME IT ON THE BOOGE
Big Time |
| 2 | 4 | LET'S GET THE SAM
The Roots | 15 | IF I WERE A BOY
Karyn White |
| 3 | 7 | IF ONLY I COULD
The Roots | 16 | IF I WERE A BOY
Karyn White |
| 4 | 9 | NEED YOUR LOVE
Alison Williams | 17 | LOVE AND REGRET
Sharon Tate |
| 5 | 3 | CHERISH
Alison Williams | 18 | YOU KEEP IT ALL IN
The Beautiful South |
| 6 | 5 | NUMBER ONE
Singer | 19 | EXPRESS YOURSELF
N.W.A. |
| 7 | 10 | IF I WERE A BOY
Karyn White | 20 | WARNING
Aventura |
| 8 | 13 | THE TIME (PART 2)
The Roots | 21 | ROCK WITH CHA
Bobo Brown |
| 9 | 6 | LET'S GET THE SAM
The Roots | 22 | IF I WERE A BOY
Karyn White |
| 10 | 8 | LET'S GET THE SAM
The Roots | 23 | IF I WERE A BOY
Karyn White |
| 11 | 9 | EIGHT HOURS WAITING
Dependable Made | 24 | COME GET MY LOVE
The Cars |
| 12 | 8 | PERSONAL JESUS
Dependable Made | 25 | LOVING
The Cars |
| 13 | 6 | SOWING THE SEEDS OF LOVE
Three | 26 | SOLO ME DOWN THE ENVER
Alton |
| 14 | 23 | HARTMAN
The Roots | 27 | IF I WERE A BOY
Karyn White |
| 15 | 14 | AFRO DIZZY ACT
The Roots | 28 | IF I WERE A BOY
Karyn White |
| 16 | 20 | LOVER IN ELEVATOR
Aventura | 29 | IF I WERE A BOY
Karyn White |
| 17 | 17 | MANTRA FOR A STATE OF MIND
Rhythm King | 30 | IF I WERE A BOY
Karyn White |
| 18 | 11 | BLUES FROM A GUN
Jesse And Many Others | 31 | EVERYDAY (I LOVE YOU MORE)
Karyn White |
| 19 | 14 | SUNNY LATING
Cristal/Demos | 32 | REAR LOVE
Karyn White |
| 20 | 11 | SWINGING THE MOOD
The Roots & The Mastermen | 33 | BRING FORTH THE GUILLOTINE
The Roots |
| | | | 34 | IT COULD TURN BACK TIME
The Roots |

- 63** 65 **NATURE OF LOVE**
Waterfront
Polygram/Wonder (E) (E)
- 64** 48 **BREAK 4 LOVE**
Raze
Champion CHAMP (S) (E) (M) (G)
- 65** **LOOK WHO'S DANCING**
Ziggy Marley & The Melody Makers
Virgin America (V) 21 (E) (F)
- 66** 52 **HEALING HANDS**
Elton John
Rock/A/Phonogram (S) 71 (E) (F)
- 67** 66 **LOVE TOGETHER**
L.A. Mix Featuring Kevin Henry
Brookman/AMA (S) (T) 542 (E) (F)
- 68** **THE REAL THING**
ABC
Mercury/Phonogram (M) 115 (E) (F)
- 69** **COME GET MY LOVIN'**
Donnie
Columbia/CIC 745
- 70** 62 **H-A-P-P-Y... RADIO**
Michaela
London (H) 201 (E) (F)
- 71** 44 **THE INVISIBLE MAN**
Queen
Parlophone (I) 25 (QUEEN 12) (E)
- 72** 51 **PROUD TO FALL**
Janet Jackson
A&A (T) 417 (T) (W)
- 73** **HOUSE ENERGY REVENGE**
Cappella
Music Non-MMP 7200 (M) (M) 7200 (E) (F)
- 74** 73 **MONEY (EVERYBODY LOVES HER)**
Gum
A&M (A) 150 (E) (F)
- 75** 71 **KEEP LOVE NEW**
Beth Whight
Sava (D) 410 (S) 11 (E) (E)


S'EXPRESS



★ mantra for a state of mind ★

★ new single ★

★ out now ★



US TOP FORTIES

SINGLES

1*	TOT SOLDIERS, Markko	Columbia	
2*	BATDANCE (FROM BATMAN), Prince	Warner Brothers	
3	EXPRESS YOURSELF, Madonna	RCA	
4*	SO ALIVE, Love & Rockets	Sire	
5*	ON OUR OWN, Bobby Brown	MCA	
6	IF YOU DON'T KNOW ME BY NOW, Simply Red	Mercury	
7	LAT YOUR HANDS ON ME, Bon Jovi	A&M	
8*	ONCE BITTEN TWICE SHY, Great White	Capitol	
9*	I LIKE IT, Dina	4th + B'way	
10*	BRIGHT HERE WAITING, Richard Marx	EMI	
11*	CRAZY ABOUT HER, Rod Stewart	Warner Brothers	
12	WHAT YOU DON'T KNOW, Exposure	Virgin	
13	COLD HEARTED, Paula Abdul	Arista	
14*	DRESSED FOR SUCCESS, Roxette	EMI	
15	WHO DO YOU GIVE YOUR LOVE TO?, Michael Monrós	Wing	
16	GOOD THING, Fine Young Cannibals	T.K.S.	
17	10	BART DON'T FORGET MY NUMBER, Milli Vanilli	Arista
18*	20	SECRET RENÉZVOUS, Karyn White	Warner Brothers
19*	22	FM THAT TYPE OF GUY, LL Cool J	Def Jam
20*	21	HEY BABY, Henry Lee Summer	CBS Audio
21*	23	NO MORE RHyme, Debbie Gibson	Arista
22*	27	FRIENDS, Judy Woffley With Eric B/Rakim	MCA
23*	28	THE END OF THE INNOCENCE, Don Henley	Geffen
24*	33	DON'T WANNA LOSE YOU, Gloria Estefan	Capitol
25*	14	THE DOCTOR, The Doobies Brothers	Capitol
26*	38	HANGIN' TOUGH, New Kids On The Block	Capitol
27	12	MISS YOU LIKE CRAZY, Natalie Cole	EMI
28*	30	HEADED FOR A HEARTBREAK, Winger	Arista
29*	31	SACRED EMOTION, Donny Osmond	Capitol
30*	32	HOOKED ON YOU, Sweet Sensation	Alca
31*	39	ANGEL EYES, The Jeff Healey Band	Arista
32*	26	SEND ME AN ANGEL '89, Real Life	Virgin
33	24	BUFFALO STANCE, Neneh Cherry	Curb
34*	34	KEEP IN MOVIN', Soul II Soul	Virgin
34*	34	ME MYSELF AND I (The La Soul)	Tommy Boy
36*	37	COVER OF LOVE, Michael Demson	Columbia
37*	38	IN MY EYES, Steve B	Ume
38*	39	SHOWER ME WITH YOUR LOVE, Surface	Y&Y
39*	39	18 AND LIFE, Sid Roney	EMI
40*	29	SATISFIED, Richard Marx	Arista

ALBUMS

1*	2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
2	1	HANGIN' TOUGH, New Kids On The Block	Columbia
3	4	FOREVER YOUR GIRL, Paula Abdul	Virgin
4	6	FEAT OF FUMMER, Richard Marx	EMI
5	6	FULL MOON FEVER, Tom Petty	MCA
6	7	SKID ROW, Skid Row	Atlantic
7	11	THE RAW & THE COOKED, Fine Young Cannibals	I.K.S.
8	9	THE END OF THE INNOCENCE, Don Henley	Geffen
9	8	CUTS BOTH WAYS, Gloria Estefan	EPIC
10	10	DIRTY ROTTEN FILTHY... Warrant	Columbia
11	5	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
12*	15	STEEL WHEELS, Rolling Stones	Columbia
13*	16	HEART OF STONE, Cher	Geffen
14	14	KEEP ON MOVIN', Soul II Soul	Virgin
15	12	DON'T BE CRUEL, Bobby Brown	MCA
16	13	TWICE SHY, Great White	Capitol
17*	21	DISINTEGRATION, The Cure	Sire
18	17	LIKE A PRIZE, Madonna	Arista
19	18	BIG TIME, Heavy D & The Bays	MCA
20*	23	NO ONE CAN DO IT BETTER, The D.O.C.	Ruffness
21*	15	PAUL'S BUTTIQUE, Beastie Boys	Capitol
22*	27	SEE THE LIGHT, The Jeff Healey Band	Arista
23*	20	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
24*	18	DRELFEGOOD, Marley Gaye	EPIC
25*	22	INDIGO GIRLS, Indigo Girls	EPIC
26	26	ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Capitol
27	18	WALKING WITH A FANTHER, LL Cool J	Def Jam
28	24	MARTIKA, Martika	Columbia
29*	30	SLEEPING WITH THE PAST, Elton John	EPIC
30*	38	TRASH, Alice Cooper	MCA
31*	33	AS NASTY AS THEY WANNA BE, 2 Live Crew	Likn Skywalker
32*	35	COSMIC THING, The B-52's	Reprise
33*	25	LOVE AND ROCKETS, Love And Rockets	RCA
34*	35	LET'S GET IT STARTED, M.C. Hammer	Capitol
35	28	NEW JERSEY, Bon Jovi	Mercury
36	29	BIG GAME, Willie Linn	Arista
37	30	WINNER, Winger	Arista
38	24	24 7, Dina	EPIC
39	30	BATMAN, Original Motion Picture	Warner Bros
40*	29	TENDER LOVER, Babyface	Solar

Charts courtesy Billboard, 23 September, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

SQUEEZE: Frank. A&M AMA 5278. Following coast-to-coast touring and subsequent success in America, Squeeze have evolved into a devilishly accessible bunch of bar-room storytellers. Frank is riddled with clever lyrical couplets and doting observations like "The Only drawback on what's an amiable enough collection, is the inauspicious nature of the actual tunes. Squeeze are recognised for producing classic pop songs with wordy plot lines, sadly Frank, although emotionally honest, lacks any sparkling musical hooks. **DEH**

JOYCE SIMS. All About Love. Sleeping Bag 828 129-1. Joyce Sims' second album is no lacklustre LP that actually hummed All & All and other prime cuts from the first LP to try and stay afloat. There's nothing close to her earlier slicky bravery this time, just tepid jain-the-dots disco. Dance music has leapt ahead these last couple of years and this bland stuff is disappointingly obsolete. **SK**

BARRY WHITE: The Man Is Back. A&M AMA 5256. Fans of Barry's grooving sub-sonic gumbo will be a little disappointed in this new album. Paced in a modern techno-friendly style, Barry sings on the majority of these unpretentious soul workouts, only dropping into his mocho self-caricature on a couple of occasions. The absence of the sweet strings of The Love Unlimited Orchestra — which were such a good fall for his vocal drone — has led him to an uninspiring cabaret-paced incarnation. **DEH**

STEELEY NEAL: Tempted And Tired. Chrysalis/Dover ADD 9. As Max's vocal voice soars over the muted electric backing, Searching For Lambs returns to the dawn of Steeley's career 20 years ago. This is the group's first major label release since 1978 but regular tours have maintained their following. With energetic marketing from Chrysalis, expect strong sales. **DL**

THE YOUNG GODS: L'ëau Rouge. Play It Again Sam Records ISS 30. Distribution: APT. The Gods' third LP could be the one to break them out of indie obscurity and into the big league. Their thinking has certainly become more big-time employing thicker swathes of classical samples to clash against searing guitars on their more usual electronic doodlings. The vocals, delivered in throaty Jacques Brel style perfectly complement the noise, and the nightmarish French lyrics complete one of the finest works of the year. **LF**

THE NEON JUDGEMENT: Blood & Thunder. Play It Again Sam ISS 35. The PIAS invasion of the UK steps up a gear with this release from Belgian electro-beat duo. At times their pulsating blend of hard beats and scorching guitar riffs, reminiscent of the Young Gods elsewhere, makes the single Games Of Love, a poppier side is revealed. **DG**

CAPTAIN SENSIBLE: Revolution Now. Deltic Records. DELT LP4.

The Damned may have been jolly good and Happy, but even still — but this album should give the Captain the songwriting credit he deserves. Tracks like Rio On Easloberne Pier have simplistic yet charmingly quotable lyrics that make this a refreshing and respectable set. **NR**



TUCK AND PATTI: Love Warriors. Windham Hill 3701 761. Hiet on the heels of Hill 3701 761, this is another excellent set from the best seller Toss Of Joy returns the sensual trade off between Tuck and Patti. Andrus' delicate guitar playing and Patti's "Cajun" deep, jazzy vocals. Familiar lines by the Beatles, Jimi Hendrix, Alan J Lerner and the Bergmans are successfully stirred into "easy like sunday morning" listening for thirty-something fans everywhere. **RK**



VARIOUS: Indie Top 20 vol. VII. Beechwood Music T707. Distribution: Revolver/Cartel. This is volume the finest release so far in Chet and Bee Seelwood's indie compilation series. By featuring acts like Pixies, The Stone Roses, Dinosaur Jr and the perfect Disaster, they have taken the cream of the current indie scene and provided the perfect sampler for followers and possible converts. Stock next to NOW 15. **DEH**

BILL NELSON: Duplex. Cocteau Records JCD 22. Distribution: Pinnacle. Nelson's Boop Deluxe split, Nelson has spent his time beaver away in his studio producing some great instrumental and contemporary music for his catalogue. This best of... which showcases all his styles — emphasises the quality of his work and his influence on many other artists. **NR**

SIMON BAUGHEN & THE EXTREMISTS: The Thief Of New York. Destiny DES 002. Distribution: Fast Forward/Cartel. The first two singles didn't win Baughen much of a profile but the debut album could change that, although the guitarist should expect his first major release on Tom Verlaine's Television fixation showed under the microscope. Definite vocal and musical lifts intact, but as Baughen's voice howls to layers structure and pace a tar guitar rock song with an ear for commercial melody. **MA**

MICHAEL BOLTON: Soul Provider. CBS Records 465343 1. Formula rock ballads from the man who brought us the new Dock Of The Bay. This is doing well in America but it is not a good example of a not very good genre. His voice is great — his version of Georgia is pretty good — but his songwriting is not. The album is a good listen but lacks the necessary refinement to disguise that fact. **NF**

RED LORRY YELLOW LORRY: Blow. Situation Two. SITU 25. Back with a new drummer and a sound that is certainly less aggressive but just as powerful, Blow contains some impressive — dare I say

mellow — hard-edged pop songs. Their initial bluntness reveals some distinctive melodies, particularly on Heaven, In A World You Are Everything. Earthy but never messy, this might just win their fan base. **NR**

RICHARD BAILEY: Fire Dance. Music Maker CMMI 89007-7. Funded by the Arts Council, this solo album by the drummer from the Fire Band, is far more than a hint of Bailey's group sound. Distinctive jazz-funk, heavy rhythms and the steel drum solo melody lines make Fire Dance an exotic sound-track. More polished than the muses of Shakatak and more exotic than many of his contemporaries, Richard Bailey adds new dimensions to jazz with a healthy splash of soul. **DEH**

FRANK TOVEY: Tyranny And The Hired Hand. Music Records Stadium 73. The former Ford Guggen tries his hand at traditional protest songs and comes out with impactful social commentary. The songs are treated reverentially but the choice of material ranges as far as Dylan's North Country Blues and, more adventurously, Lou Reed's Men Of Good Fortune. Old Frank could easily carve a big name for himself on the folk circuit. **LF**

LEGENDARY STARDUST COWBOY: Rides Again. New Rose. ROSE 184. Distribution: Pinnacle. As in Paralyse, the classic motif of Stateside psychobilly and one of Kenny Everett's "worst records of all time". Stardust returns 25 years later but no less wired, and Someone Took The Show From My Egg and I Love My Bed confirm, a bit like Jonathan Richman's uncle, the rock'n'hillbilly and bugle playing is neatly unshuffled but while the legends will ensure good airplay, his legendary screwiness sounds more by-numbers this time around. **MA**

JACK WATERSON: Whose Dog? World Service. SERV 005. Distribution: Rough Trade/Cartel. What with Green Red NR's current profile, their ex-boss's stands a good chance of exposure with his debut solo set, especially in the light of his ancestry, line stealer of Rolling Stones/Neil Young blues-lined prairie rock. Produced by ex-Long Ryder Tom Stevens who continues group alongside a couple of ex-Paradeers, reuniting the Paisley Underground Californian faction circa 1985. **MA**

808 STATE: Quadrastate. Creed. STATE 004. The 808 is the classic Roland drum machine where those distinctive house rhythms began and 808 State is an exotic blend of samples over some shuffling house rhythms. With a knob-twiddle from Alan Gray, Carl and the general scene setting of Manchester's developing house frontiers, 808 State is the forefront of a fast focusing new sound that will have positive repercussions in both dance and club circles. **DEH**

STAR GAZERS: Martin Aston, Neville Farmer, Leo Finlay, David Gids, Dave E, Henderson, Robin Katz, Dave Loring, Stu Lambert, Nick Robinson



KATE BUSH: sensual return; The Tragically Hip: teddy-bear tender? and Hue And Cry being sweetly invisible



STOCK IT

KATE BUSH: The Sensual World. (EMI) (12/CD/T) EM102. A dozzens return to form after a few slightly indifferent releases, Bush in lushful mood. Church bells herald a mellow, dreamy song with the accompaniment of an Andean woodwind instrument. Easily the best song she's written since *Army Dreamers*, even if it's slightly on the long side.

STOCK IT

TRACY CHAPMAN: Crossroads. (Elektra/WEA) (12) EKR 95. Chapman hasn't rested on her laurels after the runaway success of her debut last year. This is a beautifully sparse, almost stark number with her acoustic guitar supplemented by soft, humming African drums. Not quite as immediate as some of her more robust material, but sounding all the better for it.

STOCK IT

ICE-T: Lethal Weapon (Sire) (12) W2802 7599-2282-7. Volatile ice roadie against all sorts, from journalists to hoodlums in the inevitable "sucker MC's", in which Ice concludes that "my lethal weapon's my mind". A disturbingly sinister and brooding record thanks to Ice's gnarled vocals and an eerie, gangster movie style bassline.

STOCK IT

WET WET WET: Sweet Surrender. (Phonogram) (12) JEWEL 9). In which Wet Wet Wet attempt to move into Commodores territory. Very lightweight, and the song itself isn't that immediate. It might not be enough to rekindle the public's memory after such a lengthy lay-off, but registers a high slash rating.

STOCK IT

ERASURE: Drama! (Mute) (12) MUTE 89). In which Erasure cranks up the tempo to almost Hi-NRG frenzy point. Where some of Erasure's earlier work has sounded a little complacent, this really goes for the jugular with Andy Bell in as fine voice as ever. Their best single still and augurs well for the forthcoming album.

EDDIE MURPHY: Put Your Mouth On Me. (CBS) (12) 655266 7). The Man Who Would Be Prince! It's hard to tell whether

Murphy is serious or not, even though an LP is imminent and Narada Michael Walden has been brought in to produce. But the soucy laugh at the end and the comically risqué title suggest otherwise.

ALL ABOUT EVE: Read To Your Soul. (Phonogram) (12) EVEN 10). No great surprises from Julianne Regan and the boys, continuing to plunder a distinctly mid-Seventies rock tradition, full of big build-ups and desolate vocals. For all the mystical imagery, though, they still sound like P!ou with the amps turned down. Probably a big hit.

STOCK IT

POISON: Nothin' But A Good Time. (Capitol) (12/CD) C1 539). More glam than HM, Poison rise head and shoulders above most of the rock acts, mainly because the vocals and melody are so upfront and crackling with raw energy. For sheer entertainment and excitement value, it ranks alongside the best of the Sweet and prime Alice Cooper.

STOCK IT

JESUS AND MARY CHAIN: Blues From A Gun. (Blanco y negro) (12) NEG 41 (T) 2292-4667-8). A distinct move away from the sugar coated Spector-influenced pop of the last LP. Boasting a strong R&B flavour, as the title would suggest, the references to Dylan show that they are widening their Sixties base rather than exploring new ground. A surprising, but slightly backward, step.

STOCK IT

THE TRAGICALLY HIP: Small Town Bringdown EP. (MCA) (12) MCAT 1362). MCA seems to have this Canadian quartet earmarked as another REM and, while the two groups share similar roots, the Tragically Hip are a little too committed to traditional blues constraints to reap anything like REM's commercial gains. Gutsy enough but rather stuck in the past.

STOCK IT

LIVING IN A BOX: Room In Your Heart. (Chrysalis) (12/T/CD) LYB 7). LIAB share the same aspirations as Wet Wet Wet — white boys desperately in love with classic soul music — but, rather than copying for the smooth mellow approach, they attempt a full-scale overblown ballad. And it almost comes off, despite some noticeably strained vocals.

STOCK IT

JC LODGE & TIGER: Love Me Baby. (Greensleeves) (12) GRE 253). Extraordinary duet between

the dulcet tones of the Belle of Birmingham reggae (JC) and the growlly-voiced Tiger. His rasping toasting and her sweet melodies provide a marvellous contrast, possibly enough to inspire a crossover hit.

STOCK IT

SOR: Make Me Wonder. (Rough Trade) (12) RTT 219). Extremely clever rewriting of the funk test-bed, coming over as a cross between Prince and early Orange Juice, with the former's pomposity or the latter's coyness. Unexpected chord patterns accompany delightfully choppy guitar and cute Bontempi organ interludes. Full of enthusiasm and stuffed with ideas.

STOCK IT

KIRSTY MACCOLL: Innocence. (Virgin) (12) KMA 3). One of the best albums from the King Of Pop spoiled slightly by a "special" remix which inflicts unnecessary intrusions of synthesized strings over a fine song and generally interferes in a most irritating manner. A straightforward "lift" would have been a much better idea.

STOCK IT

BOB MOULD: A Little Light. (Virgin America/AVL) (12/CD) VUS 2). One of the rackier moments from Mould's recent *Workbook* LP, but not quite as spellbindingly noisy as in his old *Husker Du* days. All the same, it remains one of America's finest songwriters, and the volume reduction might secure him more airplay than in the more obtrusive years gone by.

STOCK IT

THE FLAME: This Time Tomorrow. (Anxious) (12/CD) NERV 8). Not a patch on their first single, the lushious X-Streams, but a lively enough taster for the forthcoming debut LP. It pays unashamed homage to the band's rock'n'roll roots with a classic, even old-fashioned, guitar riff, and some bar-room piano. Maybe a little too backward-looking?

STOCK IT

HUE & CRY: Sweet Visibility. (Crlica) (12) YRT 37). Another thinly disguised "lift" from an LP which only serves to undermine the quality of the song itself. A beatbox and quasi-house rhythm replace the sumptuous and deliciously funky brass of the original, and the lyrics are cut-up and dispersed in a way that renders them completely ineffective. One of their haunting ballads with solo piano accompaniment would have been infinitely preferable.

TOP • 20 • SINGLES

1	PERSONAL JESUS	Depeche Mode	Mute BOMG 17 9/87
2	PROUD TO FALL	Michael Ball	WEA TX121 0/87
3	REGINA	The Supremes	Cow Life Index 30/7/87
4	ON A NIGHT LIKE THIS	New Order	Factory FAC273 7/87
5	INTO THE HEART OF LOVE	Michael Jackson	A&M A&M 21/87
6	VERY METAL NOISE POLLUTION (EP)	Pop Will Eat Itself	Blue Galaxy A&M 13/87
7	WFL (WROTE FOR LUCK)	Hoppy Day	EA FAC283 (BMG)
8	ONEY BE GOOD	The B-52's	Factory FAC273 7/87
9	HEY LORD	Depeche Mode	Island 15/4/87
10	CELEBRATE	Depeche Mode	Chrysalis CHR284 1/87
11	WHITE CITY	The Whites	Virgin V1213 1/87
12	LOOK A LITTLE BEHIND AND THE ANGEL	Virgin V1213 1/87	
13	FIND OUT WHY	Legend Control	Cow DUNG3 3/87
14	CANT FIND MY WAY BACK HOME	Legend Control	MCA/MCA134 2/87
15	MENTALLY MURDERED	Legend Control	Ferris MC16 14 1/87
16	TOM VERLAINE	The Family Cat	Real Gone! BGM011 7/87
17	SHE BANGS THE DRUMS	The Stone Roses	Sireanna CBS 15/87
18	KISS THIS THING GOODBYE	Legend Control	ARM ARM 3/87
19	GANGSTERVILLE	Legend Control	Capitol STRM4 1/87
20	SO ALIVE	Love And Rockets	Regson Regson 810279 1/87

CHART COMMENTARY

The seasonal release schedule from majors and independents makes sure that there are plenty of new entries in the *Other Chart*. New names mix with those more familiar, but the highest singles entry is from the long absent Sireannas, who follow a year of extensive touring with *Regina*, a tasteful morsel from their forthcoming second album set for October release. Also making an appearance in the *Other Chart* is the 12-inch remix of *Happy Mondays' Write For Me*, the production credits and mix mastering being a side apiece to Paul Oakenfold and Eros's Vince Clark. Some sophisticated rock sounds come from both *Ghost Dance* by Paul Oakenfold and Eros's Vince Clark. Some sophisticated rock sounds come from both *Ghost Dance* by Paul Oakenfold and Eros's Vince Clark. Some sophisticated rock sounds come from both *Ghost Dance* by Paul Oakenfold and Eros's Vince Clark. Some sophisticated rock sounds come from both *Ghost Dance* by Paul Oakenfold and Eros's Vince Clark.

TOP • 20 • ALBUMS

1	BIG BANG!	Fishbone	WEA W282 0/87
2	STONE ROSES	Shirley & Company	Chrysalis CHR1362 9/87
3	VEEVAEEN	Legend Control	MCA/MCA689 9/87
4	QUADRASTATE	Legend Control	Cow DUNG 2/87
5	LOVE AND ROCKETS	Love And Rockets	Regson Regson B&GAPP 1/87
6	WAKING HOURS	Depeche Mode	ARM ARM906 6/87
7	LOVE IS A LIE	Depeche Mode	Virgin V1213 1/87
8	THIS IS THE DAY	Depeche Mode	EA FAC115 1/87
9	SOUND OF CONFUSSION	Depeche Mode	Virgin V1213 1/87
10	BRAIN DRAIN	Depeche Mode	Chrysalis CHR1362 9/87
11	PEACE AND LOVE	Depeche Mode	Pages Music 9/87 2/87
12	LEAD ROUGER/RED WATER	Depeche Mode	Page 2 Apple Song B&S 15 1/87
13	BRENDAN CRÖKER & THE S O' CLOCK SHADOWS	Depeche Mode	Shirley & Company
14	LAZY BA-BE	Legend Control	Capitol STRM4 1/87
15	MALIN	Legend Control	Blue Box 12/17 1/87 1/87
16	WORKBOOK	Legend Control	Virgin America VUS 2/87
17	THE INNOCENTS	Legend Control	Mute STRM4 1/87 2/87
18	EUREKA	Legend Control	Mute STRM4 1/87 2/87
19	MOTHER NATURE'S KITCHEN	Legend Control	Island 15/4/87 1/87
20	DO LITTLE	Legend Control	ARM ARM 3/87 1/87

TOP · 20 · COMPILATIONS

No 1 NOW THAT'S WHAT I CALL MUSIC 15 CD
 Various
 BMG/Virgin/Polgram/NOVA 15

2 HEART AND SOUL ● CD
 Various
 Heint & Soul/Polgram/MASTV 1

3 JUST SEVENTEEN - HEARTBEATS CD
 Various
 Federal/ABC

4 DEEP HEAT 4 - PLAY WITH FIRE CD
 Various
 Telstar STAR 2188

5 LOVE HOUSE CD
 Various
 K&L/WE/44

6 DIRTY DANCING (OST) ★★ CD
 Various
 RCA BL 64408

7 GREATEST EVER ROCK 'N' ROLL MIX ● CD
 Various
 Sygnis SNA 608

8 LEGENDS AND HEROES CD
 Various
 Sygnis SNA 987

9 MIDNIGHT LOVE CD
 Various
 Sygnis SNA 991

10 NOW DANCE '89 CD
 Various
 BMG/Virgin/NOVA 3

11 SUNSHINE MIX CD
 Various
 Sygnis SNA 986

12 DEEP HEAT 3 ● CD
 Various
 Telstar STAR 2184

13 NITE FLUTE 2 ● CD
 Various
 CBS/MCO/8

14 TOP GUN (OST) ★ CD
 Various
 CBS 7026

15 GOOD MORNING VIETNAM (OST) ● CD
 Various
 A&M MA43173

16 HOT SUMMER NIGHTS ★ CD
 Various
 Sygnis SNA 986

17 THIS IS SKA CD
 Various
 Telstar STAR 2186

18 THE BLUES BROTHERS (OST) CD
 Various
 Atlantic K 50715

19 WAREHOUSE RAVES CD
 Various
 EMI/NOVA/BLVD 10

20 TV TUNES CD
 Various
 K&L/WE/426

54 50 Clamned
 RCA BL 64074

55 THE BIG AREA CD
 46 Them Africa
 London 8201217

56 NEW JERSEY ★ CD
 55 Bon Jovi
 Virgin/Polgram/VEBH 6

57 WALTZ DANCING CD
 54 Medication/McCormac/Sonzalla Ork.
 Epic 469276

58 FRANK CD
 Squeeze
 A&M MA4 578

59 BAD ★★★★★★ CD
 57 Michael Jackson
 Epic 502096

60 A SHADE OF RED CD
 39 Redhead Kingsley & The F.B.I.
 10/Virgin DNE 8

61 GIRSY KINGS ● CD
 71 Gipsy Kings
 Telstar STAR 2355

62 KICK ★★ CD
 53 INXS
 Mercury/Polgram/HEBH 114

63 RAINDOWN ★ CD
 48 Duceon Blue
 CBS 60564 4

64 ESPECIALLY FOR YOU CD
 47 Joe Longthorne
 Telstar STAR 2366

65 HYSTERIA ★★ CD
 63 Diet Lippold
 Polygram/Relibri/Novus/HTSD 3

66 FLOWERS IN THE DIRT ● CD
 51 Paul McCartney
 Polygram/PCSD 116

67 TRACY CHAPMAN ★★ CD
 49 Tracy Chapman
 Atlantic ERT 44

68 THE STONE ROSES ○ CD
 61 The Stone Roses
 Sanctuary ONEP 987

69 WE'LL MEET AGAIN CD
 44 Ward Lymon
 Telstar STAR 2366

70 TAKING ON THE WORLD CD
 60 Gun
 A&M MA4 2087

71 3 FEET HIGH AND RISING ○ CD
 65 Da La Soul
 Big Life DISC 1

72 BATMAN (OST) CD
 58 Danny Elfman
 Warner Bros/WB 282

73 FRENCH KISSES CD
 56 Lil' Louis
 10/London 820170

74 MAKE ME WHEN IT'S OVER CD
 35 Foster Parris/51
 Atlantic ERT 4

75 THE CREAM OF ERIC CLAPTON ★★ CD
 Eric Clapton/Cream
 Polygram ECTV 1

15 REPERT OFFENDER CD
 27 Richard Marx
 EMI USA WTL 194

16 TRASH CD
 10 Alice Cooper
 Epic 465130

17 THE TWELVE COMMANDMENTS OF DANCE ● CD
 22 London Boys
 Telstar VISA W129

18 DON'T BE CRUEL ★★ CD
 14 Bobby Brown
 MCA/MCA 343

19 DR FEELGOOD CD
 4 Motley Crue
 EMI/ERT 59

20 CLUB CLASSICS VOL ONE ★ CD
 15 Scall Seal
 10/Virgin DNE 8

21 APPETITE FOR DESTRUCTION ★★ CD
 17 Guns N' Roses
 Geffen WY 12

22 ANYTHING FOR YOU ★★ CD
 18 Gloria Estefan & Miami Sound Machine
 Epic 46175-5

23 CHOICES CD
 13 The Blow Monkeys
 RCA BL 64191

24 WHEN THE WORLD KNOWS YOUR NAME ★ CD
 25 Deacon Blue
 CBS 463271

25 THEMES ● CD
 16 Vangelis
 Polygram WSTV 1

26 LIKE A PRAYER ★★ CD
 30 Madonna
 Sire WY 238

27 THE MIRACLE ★ CD
 19 Queen
 Polygram/KCSO 107

28 VEIETEEN ★ CD
 21 Transvision Vamp
 MCA/MCA 606

29 RAW CD
 29 Alyson Williams
 Def Jam/CBS 463973

30 PARADISE ● CD
 23 Inner City
 10/Virgin DNE 8

31 KARYN WHITE ● CD
 36 Karyn White
 Warner Bros/WB 232

32 SACRED HEART ○ CD
 20 Shakespears Sister
 London 820131

33 STREET FIGHTING YEARS ★ CD
 28 Simple Minds
 Virgin MIND 5

34 MARTIKA CD
 24 Martika
 CBS 463555

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T R A C K

by Dave Henderson

LATEST TALK on the independent scene is of Factory's classical label which finally sees the light of day this week with five releases, including hits from **The Kreisler String Orchestra**, **Steve Marriott**, **The Duke Street Quartet**, **Roll Mill** and **Robin Williams And Julian Kelly**. The records/CDs will be available through Pinnacle. Meantime at the moment is the debut of Creation's dance offshoot and there's much commotion in that area with that of Factory signing **A Guy Called Gerald** and a host of masters choosing Manchester's **808 State**. Northern house has put itself in order.

DANCE MUSIC of a different kind comes to the UK via Back, who're distributing the Ichiban group of labels through the Cartel. The start of September sees **Trudy Lynn's** Trudy Sings The Blues album/cassette/CD on Ichiban, veteran blues guitarist **Ichiban**, veteran blues guitarist **Little Johnny Taylor's** Ugly Man album/cassette/CD on Ichiban, the soulful Chicago blues artist **Artie 'Blues Boy' White** on his third album Things Got To Change which is an album, cassette and CD on Ichiban, **Ken Sankley's** I Don't Know Why album/cassette on Goldkey (a Kettle subsidiary) and **Dr Ease And DJ Mix And The Essential Posse's** Put Your Mind And

Body At Ease, an album/cassette/CD, rap from Dayton, Ohio on the Bullseye subsidiary.

IN THE 12-inch market, Ichiban offers **Living Proof's** Where Did I Go (W) a mellow harmony disc) on GENK. **Ray Avers'** jazz fusion sounds on Crack In The Mirror on Ichiban, the wonderfully named rapper **Boody Clean** on Wrap and **Sammie Beauford And Kim Yvette's** Love You All Over on Evejiv (which is acclaimed as being in the Soul II Soul vein).

MORE ECLECTIC items hustle for attention at Pinnacle's spacious warehouse. With the likes of **Blodwyn Pig** rubbing shoulders with veteran soulster **OV Wright** and **Mick Hucknall**, Blodwyn Pig - formed by ex-Jethro Tull bassist **Glen Cornick** - have their latest A Head Ring Out re-issued on BGO. OV Wright has a live album on Demon and Hucknall has the Early Years released on Receiver. Also round and about at Pinnacle is **The Connells'** brand of strumming guitar music on Fun And Games, **The Cro Magns'** Best Wishes on Profile, **Lethal Aggression's** Life Is Hard on Funtone and **Bo Diddley** Living Legend on New Rose. Also round to a Pinnacle rep near you is **The Legendary Stardust Cowboy's** Rides Again album on New Rose. **400 Years'** New Lords On The Block

on Concrete and **Bullet Lovell's** Dead Wrong on Funhouse.

GLAM FASHION masters, **Hanoi Rocks** have their back catalogue submitted to CD, offering five hits through Pinnacle. They are **Samolux** Shocks Saigon, **Shakes** Hanoi Rocks, **Oriental Beat**, **Self Destruction** Blues and the live set **Back To Mystery City**. Les Disques Du Grapuscule release the debut album by American singer/songwriter **Jane Kelly Williams** and that's called Particular People and it's distributed by APT. Also through APT is the debut from new In Tape signings **Asphalt Ribbons**. A four-track EP it's titled The Orchard EP. The Ribbons are from Nottingham and add cello, guitar and accordion to the staple drum and bass backbeat.

CAMBRIDGE, HOME of er, Cambridge, bring the world **No Dakota**, who debut with a 12-inch for which called Out Of This World, available through Back and the Cartel, which features a songwriting partnership between **No Dakota's** George Taylor and Bob Howerdine of The Bible. The Sarah label has a couple of 10-inch mini-album releases through a four-track EP it's called The Orchard EP. The Ribbons are from Nottingham and add cello, guitar and accordion to the staple drum and bass backbeat. **Cambridge, Home of er, Cambridge**, bring the world **No Dakota**, who debut with a 12-inch for which called Out Of This World, available through Back and the Cartel, which features a songwriting partnership between **No Dakota's** George Taylor and Bob Howerdine of The Bible. The Sarah label has a couple of 10-inch mini-album releases through a four-track EP it's called The Orchard EP. The Ribbons are from Nottingham and add cello, guitar and accordion to the staple drum and bass backbeat. **Cambridge, Home of er, Cambridge**, bring the world **No Dakota**, who debut with a 12-inch for which called Out Of This World, available through Back and the Cartel, which features a songwriting partnership between **No Dakota's** George Taylor and Bob Howerdine of The Bible. The Sarah label has a couple of 10-inch mini-album releases through a four-track EP it's called The Orchard EP. The Ribbons are from Nottingham and add cello, guitar and accordion to the staple drum and bass backbeat.

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	2	EVERY DAY (I LOVE YOU MORE)	PWL PW1742 (P)
2	3	PERSONAL JESUS	Merch (D)BORG17 (M)
3	4	HEY DJ I CAN'T DANCE TO...	Rhythm King (M)R1274 (M)
4	NEW	MANTRA FOR A STATE OF MIND	Rhythm King (M)R1274 (M)
5	5	ARRO DIZZI ACT	Ecstasy AW977 (P)
6	NEW	REGINA	Chis Life (M)R1274 (M)
7	4	WOULDN'T CHANGE A THING	PWL PW1742 (P)
8	6	RUN	Ecstasy AW977 (P)
9	8	BRING FORTH THE GUILLOTINE	Tom Tom (M)T111 (P)
10	7	LOVE PAINS	Lions (D)E1212 (P)
11	11	THE KING IS HERE/90 NUMBER	DJ Beat (M)R1274 (M)
12	NEW	WFL (WROTE FOR LUCK)	Factory FAC1222 (P)
13	10	DOORWAYTALKIE	BCB (M)B282 (P)
14	NEW	IT'S NOT OVER	Supernova SW1913 (P)
15	15	LET ME LOVE YOU FOR TONIGHT	Sheepdog BS (M)R1274 (M)
16	12	HOME AND AWAY	First Major (M)R1274 (M)
17	9	LOVE	Ghetto (M)G174 (M)
18	13	FIND OUT WHY	East DUNING107 (M)
19	14	GIVE ME A SIGN	End (M)R1274 (M)
20	17	WOODOO RAY (EP)	Phoni 851 (M)R1274 (M)
21	16	3	MAGI (M)R1274 (M)
22	8	CAN'T GET OVER YOUR LOVE	Sedition (M)S1274 (P)
23	11	SAV NO GO	Rephile (M)R1274 (M)
24	18	THE BANGS THE DRUMS	Big Life (M)R1274 (M)
25	22	CASANOVA (PASSION HERO)	Shiverone (M)R1274 (M)
26	NEW	FEEL LOVE COMIN' ON	Production House (M)R1274 (M)
27	24	THROW YOUR HANDS IN THE AIR	Blue Beat (M)R1274 (M)
28	2	SVENO LATINO	Merch (D)BORG17 (M)
29	2	TOX TO DIS	REM (M)R1274 (M)
30	2	MENSA MURDERED	Tom Tom (M)T111 (P)
31	NEW	STROKIN' WATCH WHERE YOU...	Enigma (M)R1274 (M)
32	6	SUNSHINE '89	Urbane (M)R1274 (M)
33	24	MENTAL SKAVERTUM TO ZORBA	AW (M)R1274 (M)
34	NEW	LOVE IS LIFE	Blue One (M)R1274 (M)
35	17	JUST KEEP ROCKIN'	Duke (M)R1274 (M)
36	7	MICHAEL MANIA MEDLEY	Artical (M)R1274 (M)
37	25	MOVE YOUR FEET TO THE RHYTHM.	Supernova SW1913 (P)
38	3	FOREVER TOGETHER	Rephile (M)R1274 (M)
39	36	PERFECT NEEDLE	What Goes On (M)R1274 (M)
40	3	WHY CAN'T WE LIVE TOGETHER	Devina (M)R1274 (M)

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AT APT, The Beautiful Po Green Boat release a new 12-inch on the Third Mind label. Called Meremmo, it's the Edinburgh duo's first release in 18 months. Also at APT there's an "interesting" development in the acid dance movement with acid wand provided by **Wank Wank** on a 12-inch (ouch!) called Beatclub on Pinnacle/US5. Also from Pinnacle/US5 there's **Billy Moffat's** Playbox Club which interest the album Music For Girls in which they develop their unisex in girls and seahorses.

ULTRAMARINE HAVE a 12-inch featuring the words of eccentric ex-traveller Wyndham Lewis and their very own music. The disc is called simply Wyndham Lewis and it's on Les Disques Du Grapuscule through APT. **2nd Communication** - a Japanese-American liaison - release an enigmatic album/CD on KKKUS through APT, while **Acid Marias** returns to the performing arena with her debut album **Out Of Our Girls** (It's Gone Missing) on Mute through the Cartel and there's irreverent noise grunge from Liverpool's **Walkingdead** who've been down for a new EP on Glass through Pinnacle called Shaved Funke.

TOP 20 ALBUMS

1	1	TEN GOOD REASONS	PWL H1 (P)
2	2	ANTYAWAANNA	Rhythm King (M)R1274 (M)
3	3	26 FEET HIGH AND RISING	Big Life (M)R1274 (M)
4	4	IN TROUSER ROSES	Shiverone (M)R1274 (M)
5	NEW	WALHOUSE RAVES	Shiverone (M)R1274 (M)
6	14	QUADRASTATE	Cross (M)R1274 (M)
7	6	KYLIE	PWL H1 (P)
8	5	THE INNOCENTS	Mais (M)R1274 (M)
9	8	THE CIRCUS	Mais (M)R1274 (M)
10	11	UNFINISHED BUSINESS	Sheepdog BS (M)R1274 (M)
11	13	DOOTILLE	MSG CAD (M)R1274 (M)
12	10	HEAVEN ON EARTH	Shiverone (M)R1274 (M)
13	6	BRENDAN CROKER	Shiverone (M)R1274 (M)
14	12	THE HIT FACTORY VOL 3	Factory (M)R1274 (M)
15	4	TECHNIQUE	Factory (M)R1274 (M)
16	7	LIZI 84-88	Factory (M)R1274 (M)
17	19	RHYTHM ZONE VOL 1	Lions (D)E1212 (P)
18	9	SOUND OF CONFUSSION	Big Life (M)R1274 (M)
19	20	ROCKY HORROR PICTURE SHOW	Cherry (M)R1274 (M)
20	NEW	DIY (M)R1274 (M)	Mais (M)R1274 (M)

Compiled by Music Week from Gallup Data

THE HIGHLINERS

BENNY HILL BOOGIE

7" RZS115

12" RZST115



THE HIGHLINERS

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PLAY AIR WAVES

Chalfont is a authority chairman as expected'

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

ARTIST/ALBUM	GENRE	RADIO 1		RADIO 2		REGIONAL	LAST WEEK
		A	B	A	B		
ABC The Real Thing	Noisettes	—	—	—	—	26	21
AEROSMITH Love In An Elevator	WEA	20	17	A	17	13	23
ALABAMA The Solid Moe Down The River	I.R.S.	14	10	A	—	20	10
ALL ABOUT EVE Read To Your Soul	Phonogram	9	6	B	13	—	—
B.B.S. Channel 7	Warner Brothers	5	—	—	6	—	—
BEACH BOYS Still Cruisin'	Capitol	—	—	—	—	18	—
BEAUTIFUL SOUTH THE You Keep In Me	Capitol	17	8	A	—	22	22
BIG BROTHER You Could See Me Now	MCA	4	—	—	—	—	—
BLACK BOX Ride On Time	de Construction	27	22	A	30	30	1
BLOK NITE THE The Downtown Lights	Linea	7	5	—	11	—	—
BROWN BOBBY Rock With You	MCA	6	7	—	—	25	30
BURK KATE'S The Sensual World	EMI	10	6	—	—	19	—
CALL THE LIES Day After	MCA	15	17	A	8	11	8
CHER If I Could Tell You Back	Geffen	7	8	B	22	22	19
CHRISTIAN ROGER Take A From Me	Island	12	11	B	6	22	21
CLIMATE FISHER Face Of Love	EMI	11	10	—	25	—	—
CLARIFORD RANDY Cocker on Heaven's 7	Warner Bros	9	8	—	29	25	95
COFF SICO Afro Disco Act	Escape	9	8	—	2	46	—
CRUE THE Incoming	Mercury	8	7	B	—	26	26
CURIOUSY Name And Number	Mercury	6	5	—	—	21	24
DAMIAN The Timepasser	Jive	—	—	—	—	23	27
DANNY WILSON Never Goes On The Scene	Virgin	4	5	—	35	35	69
DEACON BLUE Love And Regret	CBS	8	8	—	37	36	41
DEL AMIRTI Share Gold Shore	A&M	5	—	—	14	—	—
DEPTHCORPES RODE Around The Sun	Mute	21	22	A	25	20	13
DION AND THE Night Shift Stars	Atlantic	7	8	B	22	22	19
DIONOVA JASON Every Day	Poly	16	21	A	38	39	2
DOUBLE TRIOUBLE & REBEL MC Street Tuff	DeWae	4	—	—	—	—	—
ESTRANE Dromo	Mute	11	—	—	21	—	—
ESTIVAN GLOMBIA Eye MCs	Capitol	16	14	A	37	30	45
FAT & FRANTIC Can't Night My Wife	Telcel	6	—	—	—	—	—
FRANKLIN HOUSTON Jack & Wain's	Mercury	17	14	B	33	32	46
GORDON LONNIE'S Not Over	Sepreme	4	5	—	—	—	—
GUN MONEY Everybody Loves Her	A&M	8	8	B	12	9	73
HAPPY MONDAYS WFL (White For Lack)	Factory	4	—	—	—	—	85
HARDY GARDNER Come Anytime	RCA	6	—	—	9	—	—
INCREDIBLE COY WELLS The Best Of Nevada	CBS	3	—	—	—	—	—
JACKSON JANET Miss You Much	Breakout	13	8	B	29	21	25
JAMES HALLI Wanted	EMI	5	6	—	—	18	14
JOEL BILLY WE'VE Done This First	CBS	14	—	—	—	—	—
JOHNNY HATES JAZZ Tell The Tides	Virgin	4	5	—	—	10	—
KRAN CHAKA Let For You	Warner Brothers	—	—	—	32	—	—
KUBOYU Tokyo	A&M	6	—	—	18	12	57
LIVING IN A BOX Stars In Your Heart	Chester	13	12	—	33	23	—
LOVIN' BROS Harlem Desire	WEA	7	5	—	36	31	37
LOVE DECREE Something So Real	Arista	—	—	—	—	22	—
MACCOLL KIRSTY Inevitable	Virgin	7	—	—	22	—	—
MADONNA Chain	WEA	28	21	A	39	39	16
MADONNA You So Good	EMI	8	10	B	21	22	30
MAHONES The City Goodbye	CBS	11	10	B	19	25	96
MARLEY ZIGGY Look Who's Dancing	Virgin America	—	—	—	12	10	86
MARK RICHARD EIGHT NEW WATERS	EMI USA	21	22	A	41	41	3
MICHAELA Happy Radio	Mercury	4	—	—	18	19	62
MILLER BETTE Under The Boardwalk	Arista	—	—	—	11	—	—
MILLER HANDELI Golf For Gonna Miss You	Columbia	—	—	—	15	—	—
NEW KIDS ON THE BLOCK Hanging Tough	CBS	—	—	—	22	13	63
OCEAN BILLY Lorraine In Control	Jive	—	—	—	12	—	—
OLDFIELD MIKE Inevitable	Virgin	—	—	—	12	—	—
ORELLANA PAUL Real Wild Horse	BGM	6	—	—	—	—	—
OSMOND DONNY Sacred Emotion	Virgin	—	—	—	11	12	—
OSMOND DONNY Share A Good Time	Capitol	6	—	—	6	—	—
OSMOND DONNY Share A Good Time	Warner Brothers	19	20	A	31	33	14
OSMOND DONNY Share A Good Time	CBS	19	22	B	34	34	16
OSMOND DONNY Share A Good Time	Chrysalis	—	—	—	12	11	98
RUNNING FROM THE HEAVEN	Feastore	—	—	—	14	—	—
SINITHA LOVE On A Mountain Top	Mercury	6	4	—	—	—	—
SLIDE WYBE Is A Crime	Chrysalis	—	—	—	15	—	—
SONIA I Can't Forget You	Cyflinet	13	15	B	22	26	9
STAYGHT Names Like	ECA	8	6	—	24	17	91
STARSHIP Is Not Enough	Capitol	21	19	—	35	35	29
SUMMER DONNA Love's About To Change My Heart	CBS	7	5	—	—	15	14
SURFACE Shower Me With Your Love	CBS	—	—	—	15	14	—
S'PRESS Another For A Story Of Mind	Wynkin King	16	9	—	24	14	38
TEARS FOR FEARS Sowing The Seeds Of Love	Mercury	20	23	A	39	39	5
THE JAZZMONGERS Pump Up The Jam	Telcel	10	10	B	11	5	19
TUNNEL THRU THE TUBE	ECA	—	—	—	38	—	—
WATERFRONT Natural Of Love	Polydor	7	7	—	31	31	65
WEI WEI Sweet Summer	Phonogram	15	6	—	24	—	—
WHEN IN ROMEO Heaven Knows	—	—	—	—	12	—	—
WHITE MARTIN Secret Rendezvous	Warner Brothers	10	—	B	33	41	—
WILLIAMS ALYSON I Need Your Loving	Daf Jax	17	13	A	34	37	—
WONDERSLIP Don't Let Me Down Gently	Pulver	4	4	—	—	—	—
WRECKS-N-EFFECT New Jack Swing	Mercury	4	6	—	—	—	82

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call our Live Radio on 01 583 9199 ext 382. Records are eligible for the grid if they are on the current Radio 1 or 2 playlist, or hit had one or more plays on Radio 1 last week as mentioned in the title. It's a Roneso computer or a 3.5 inch floppy on 11 or more current UK playlists (A & B).

by Bob Tyler
THE APPOINTMENT of Lord Chalfont, C9, as chairman of the new Radio Authority has come as no surprise to industry insiders. Since his appointment to the IBA as deputy chairman with "special interest in radio" it has been a case of when, rather than if, he would be given the job.

Such appointments are made by the Government through the Home Office and initially when Lord Chalfont was appointed to the IBA there were objections from the Liberal and Social Democrats, who opposed his appointment because of his involvement in the defence and security industries.

Lord Chalfont has caused further controversy recently with his views about left-wing bias in the media and the subsequent establishment of a night-watching monitoring unit. This will add fuel to the fire of

speculation that he has been appointed by the Government to "police" radio. Speaking at a press conference last week, Chalfont confirmed that the new Authority will have powers to confiscate radio franchises. He admitted that he now listens to more radio than ever before and stressed his interest in maintaining quality.

He also confirmed that the new national franchise would be auctioned off through some form of bidding system. Local radio, however, would still be awarded along the current lines, he said. "Franchises will be awarded on the basis of the plans put forward; we would impose financial penalties if the plans are not adhered to," he added.

What is left unclear is the future for new local commercial radio. Although he underlined the need for ethnic and community radio —



which must be commercially viable — Chalfont failed to indicate the plans for growth in music radio. He will remain in his current post at the IBA until the end of next summer, when, along with Peter Baldwin, current head of radio at the IBA, he will establish the new Radio Authority.

B R I E F I N G S

● BRMB HAS appointed Mike Owen to the newly-created position of senior executive, programme enterprises. He was formerly BRMB programme controller. Phil Riley, presently programme controller of XTRA-AM, has been appointed head of programmes, BRMB-FM and XTRA-AM.

● BRITISH AIRWAYS is to sponsor Capital Radio's Flying Eye for a year from November 1989. The deal is valued at more than

£1.25m, making it one of the UK's biggest single radio station commitments.

● RADIO TWO announced 16-year-old Ruth Ruffery from Sutton Coldfield playing the winner of BBC Choirgirl of the Year. Ruth sang her winning piece on Radio Two's Good Morning Sunday and appeared on Radio Four's Sunday programme.

● NESCAFÉ is again sponsoring the Network Chart Show after research showed a large increase in radio listenership in the 15-24 age group. The show will go out live over the SMS satellite service. Nescafé is to pay £690,000 for the sponsorship deal. Some 18 split frequency "Gold" stations will not take the service.

● HARVEY GOLDSMITH's Allied Entertainment has made its first move into programme acquisition by taking a 20 per cent stake in British & American Film Holdings, estimated to have cost £3m. BAF owns rights to such films as The Odessa File, The African Queen



R E V I E W

In The Miller Mood. Sunday September 3. A BBC Pebble Mill Production. Producer John G Smith.

ORIGINALLY FILMED in 1984 to commemorate the 40th anniversary of Miller's disappearance, In The Miller Mood was rebroadcast on the 50th anniversary of the declaration of World War II. The Ambassadors, musicians of the USAF in Europe, gave faithful renditions of the Miller standards they have played almost since the month's death, concentrating on the up tempo numbers like Pennsylvania 65000 and Little Brown Jug. Ann Shelton, vocalist with Miller's in the Fortites, gave the introduction and sang a couple of slow

numbers and oldsters Ray McKinley (drums), Zee Zarchy (trumpet) and Peanut Hucko (clarinet) reclaimed their original places on the bandstand.

The warplane in the background, the period-costumed audience and Miller's own voice introducing Ann Shelton completed a nostalgic scene which the music itself struggled off in. The mood after the other swing era classics hurried the half-century smoothly; they should do — they are among the most important items of popular culture from the war. The straight concert filming and subtle graphics were the best setting for an enjoyable hour.

STU LAMBERT

COMPACT

disc

DIGITAL AUDIO

- 1 - I WEED ARE ONE, Earthlings RCA
- 2 - STEEL WHEELS, Rolling Stones CBS
- 3 - PUMP, Aoraxmatic Geffen
- 4 - SLEEPING WITH THE ENEMY, Judas Priest
- 5 - COTS BOTS BOTS, Gloria Estefan Epic
- 6 - HEART AS BOLD AS THE CLASSIC, Victoria Heart And Soul
- 7 - APOSTLES OF LOVE, Original Cast Really Useful/Poly
- 8 - A NEW FLAME, Simply Red Elektra
- 9 - IMAGINATION, Imagination Polygram
- 10 - THEMES, Yungals Stylus
- 11 - THE RAW AND THE COOKED, PTC London
- 12 - NOW THAT'S WHAT I CALL MUSIC IS, EMI/Virgin/PolyGram
- 13 - RUDOLPH OTTOMER, Richard Marx EMI-USA
- 14 - ADEVA, AUSA Compothon
- 15 - RAW LIKE SUGAR, Newtarchy Cera/Virgin
- 16 - 11 CHOICES, The New Masters RCA
- 17 - THE ULTIMATE COLLECTION, The Clash Castle Comm.
- 18 - BATHAM 1001, Patti LaBelle Warner Bros
- 19 - THE MURKIN, Doves Polyphonic
- 20 - WHEN THE WORLD KNOCKS YOUR NAME DOWN, Doves CBS

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

Will CD turn the tables on vinyl over the airwaves?

by Adam Blake
THE IMAGE of the DJ poised over a twin turntable, reversing the start of the next track into its intro groove over the headphones seems to be becoming obsolete with the inexorable trend towards CD, even if — as is generally agreed — it will never disappear completely.

So to what extent have CDs superseded vinyl on radio? "Enormously," says Radio One's press officer Jeff Simpson. "In daytime programming it's about 50-50, but in the evening it's nearly all CD. Richard Skinner's programme is billed as being all on CD."

Yet, CD is yesterday's news at Radio One as they are now far more excited about DAT, Simpson says. "We've now installed DAT broadcasting players and we have about 4,000 golden oldies which were gleaned from scouring the country for virgin copies of the old records."



RADIO CLYDE'S Graeme Moreland: There's a sharper start to CDs... the players are slightly too sensitive if anything

We've got it together for the launch of Alan Freeman's Pick Of The Pops — 30-50 per cent of

which will be broadcast from DAT. While each Radio One studio is equipped with two CD and two

DAT players, over at BBC Radio Sheffield things are very different.

"We like CDs but they just get mistreated — so we stick to vinyl," explains its spokesman. "We break our CDs, or spill them, or someone steals them. Records are more popular, we hardly use CDs at all."

A more temperate approach is offered by Radio Clyde's Graeme Moreland: "I wouldn't say that CDs have superseded vinyl. We work with both, about 60-40 in favour of CD. We're gradually working as far as we can towards 100 per cent. Record companies have been very helpful, although there are still one or two that we have to nag." The unavailability of certain titles on CD (the cause of this nagging) ensures that vinyl may never become completely obsolete on radio.

Practical problems, such as cueing up tracks, seem to have been made light of. Over at Capital Radio, where the broadcasting bias is estimated at being around 75-25 in favour of CD, the CD players have been specially modified by in-house engineers to facilitate easier cueing. Capital's Richard Poir maintains: "DJ's prefer CDs — except for disco scratchers."

Radio Clyde's Graeme Moreland admits that CDs have, "a slightly different feel. There's a sharper start to CDs but we're gradually getting used to it. The players are slightly too sensitive if anything."

At Radio One, Jeff Simpson recalls that as far as DJ's attitudes were concerned, "there was a psychological barrier to get through, but we chose user-friendly equipment and generally we've had no problems."

All the radio stations MW speak to still use vinyl equipment alongside the newer CD players, so this broadcasting revolution has not resulted in warehouses full of obso-

lete equipment. But obviously a fair amount of money has had to be spent, not least, according to Richard Park, on re-stocking the old vinyl back catalogue on CD.

At Trent FM/Gem AM, they are not replacing vinyl, but have instead bought an entire new CD catalogue. At BBC Radio Merseyside they try to keep copies of both CD and vinyl if possible. "Some CDs do stick," says a spokesperson. "They're not always as reliable as they're made out to be. And sometimes the players select the wrong track which can be embarrassing for the DJ. At BBC Radio Merseyside the broadcasting ratio may be 80 per cent CD on some days; other days it might be none. But if our DJ's have a choice, they tend to go for CDs." While at Trent FM/GEM AM: "It's CDs all the way, we're using less and less vinyl."

Nevertheless, all the stations agree CDs will never entirely replace vinyl, even if they do become increasingly prevalent in broadcasting. Says Radio Merseyside's spokesperson: "Absolutely no way. DAT's the new thing isn't it? There'll be more new ideas, new formats, it's the times. But there are people here with lots full of records and there's no way that they're going to buy them all again on another format, even if they're all available to buy."

STOP PRESS

RADIO RADIO, the syndicated overnight music programming service, has confirmed that its broadcasting operations will move from London to Manchester. Owen Oyston's Miss World group, the major shareholder in Radio Radio will now manage the service, which has recently appointed Capital Radio's Media Sales & Marketing as its national sales house.

STATION PROFILE

Pennine FM

by Bob Tyler
PENNINE FM serves more than 1m listeners in West Yorkshire's traditional wool towns, having added Halifax and Huddersfield to its original Bradford area in 1984.

Music Policy
Programme controller Martin Lee operates A and B lists, featured albums and post-1968 oldies. Last week's A list included Bobby Brown, Johnny Hates Jazz and Gloria Estefan, with S'Express and Beautiful Soul among those on the B list. Featured albums included Elton John and the Blow Monkeys. Most frequently played records get about three plays per day. Special

ist programmes are provided by sister service YRN, apart from Sunday's album show and a Saturday night dance-oriented show. Pennine carries Radio Radio on one transmitter and also broadcasts the Network chart show, Euro chart, US chart and the recent NatWest live action series from PPM.

Local Talent
Off The Record is the weekly local music show, currently running a local band contest with top prize of two days' studio time.

Listenership
Pennine is aimed at 15-30 year olds and, although the latest listening figures are accumulated for the whole group, indications are that the station will soon beat Radio

One as Bradford's most popular. Principal competitors are Radio Aire and BBC Leeds.

Presenters
Breakfast show presenter Pete Simester is followed by Lee with the mid-morning show. Bermudian-born Jayne Young takes over at 1pm and Adrian Green takes the afternoon drive till 7pm.

Industry
Lee says: "We would like more background about new artists. The information supplied with records can be a bit lacking." He adds: "We compile our playlists for the next week on Wednesdays, so material arriving later cannot be played for over a week."

New single out now
7, 12 and Limited Edition Pleasure Pack CD

pleasure* yellowfield

7inch Nerv-9

12inch Nerv-9

CD Nerv-9



pleasure*
yellowfield

Live with The Eurythmics at The Wembley Arena September 23
Live at The Marquee September 28

Teutonic touch

by Andy Beevers

BRIAN CARTER cannot be bothered to wait until 1992 for a single European market. Having established BCM in Germany and sold records throughout the continent, he is now opening up a UK operation that is creating a stir. Not only did the company make the top 10 with Donna Allen's *Joy And Pain*, its first single ever here, but it has also beaten the competition to some of this summer's most sought after dance tracks.

Carter left England five years ago and worked for Rush Records as A&R director. He formed BCM in 1986 and has built up an impressive catalogue of dance music. The company has the German rights for many of the big hip hop and house tracks which have been released in the UK by the likes of Westside, Sleeping Bag, Big Life, *Mr* and Music Of Life.

So what made Carter decide to set up in the UK? "It was the success that we were having in Europe, and we had interest from UK DJs. On top of that, Steve Meason of Pinnacle encouraged me to have a crack. The label has always been in a special position in Germany where there are not many dance labels, so I was always a little afraid to compete with the ffrs and the Islands and the other big dance labels in London. But now, when I look back at it, I really do not know why I waited so long."

Carter is remaining in Germany, and the UK operation is being managed by Linda Rogers, who has previously done club promotions for Westside and Phonogram. She is assisted by Ruth Rothwell, who also has a club promotions background. They are based at the Orpington offices of the label's distributor, Pinnacle.

The launch of the label over here has coincided with a much wider acceptance of European dance records in UK clubs. As Rogers explains, BCM is in a particularly strong position when it comes to licensing these tracks. "The European labels know Brian. He goes and visits them — he is not just some hot-shot from London who has picked up on some new trend and is waving lots of money around."

This point is underlined by the fact that BCM won the battle to



BRIAN CARTER, striring up the UK sign Sueno Latino by Sueno Latino: Italy's Expanded Music had reportedly received 28 approaches from UK labels wishing to license it.

Carter admits that he faces much stronger competition when licensing records from the US for UK release. However, this has not stopped him picking up Digital Underground, who were also being chased by *ffr*, Polydor and Big Life. The group are being hailed as the West Coast's answer to De La Soul. Although their current single, *Dooowchyalake*, has failed to make its expected impact on the charts, they should have more success when their debut LP, *Sex Packets*, is released later this year.

BCM's German and continental operation will continue as it did before the UK arm was established. "If we can only get the rights for continental Europe for a track, then we will still take it," says Carter. Even when UK rights are available, they will not always be taken up.

Having the UK company will have several spin off advantages for the German operation, claims Carter. He believes that it will help him license US tracks because he is able to offer a complete European deal. In addition, the influence of the UK dance music scene will mean that any BCM record achieving success here will have a better chance of doing the same on the continent.

The UK office has already received demo tapes from unsigned artists hoping for a Europe-wide deal. Rogers says that at the moment they are concentrating on getting the label established and are not actively looking for UK talent. However, she adds: "But if the right track came along then we would not say no."

Swingtime for oldies

SERGIO MENDES' original Sixties version of *Mas Que Nada* is the sort of song that would be dug out for wedding reception discos. Now a remix of the track by New York's Justin Strouss is getting played at all the right clubs and warehouse parties. "I re-recorded the track for my new LP and we decided to get Justin to do a dance version of it," says Mendes.

The song reflects Mendes' Brazilian roots: "It's an Afro-Brazilian track with an infectious melody that sticks in your mind. I wanted to re-do it so that it would reach new audiences."

Mendes' promotion of Brazilian sounds may have pre-empted the world music marketing play by almost a decade, but Manchester's *Keef Denver* was even quicker off the mark. "I was doing African Stuff long before Paul Simon", he rightly points out.

His biggest hit, *Winowech*, which reached the top five in 1952, has been given a new lease of life by those doyens of the UK house music scene, Mike Pickering and Groome Park.

The re-recording of the track is totally surreal: a very solid rhythm and eerie keyboards are topped off with Denver's new rendition of the song he first heard during his childhood in Africa. "Doing an acid version was great — I thoroughly enjoyed it," he says.

Even more bizarre has been the sight of London DJs cheating after a Chris Rea track. The record in question is a re-recording of Josephine which Rea made in France: the song originally came out as a single in 1985, while the re-recording formed the B-side of 1987's *Let's Dance*.

Its new-found popularity, which started when Danny Rompling played it at the Shoom club, is a sign of how many DJs in the capital are replacing brutal beats with more restful rhythms. Demand for the track is such that WEA has decided to re-release it as the B-side of Rea's new single, *Road To Hell*.

After this lot, we eagerly await the results of Val Doanican's swing-beat session with Teddy Riley, Des O'Connor's rap collaboration with DJ Kool the 45 King, and DJ Lelewell's Italian megamix of Max Bygraves' greatest hits. **AB**

C O L U M N

HER SWINGBEAT treatment of *Mas Que Nada* may not have realised its full potential here, but the anonymously titled new import album by **SYBIL** (Next Plateau Records Inc. LD 1018) is stacking out of the upfront stores thanks in no small part to the inclusion of another similar: **DiAnne Warwick** update, *Walk On By*. I say that Britain missed out on a potential number one, radio listeners liking the formula more than did radio producers!

The hottest new UK album two weekends back was inevitably **MAZE featuring Frankie Beverly Silky Soul** (Warner Bros WK 301), although this long awaited return to vinyl is disappointingly unadventurous with few genuine highlights, the **Marvin Gaye** dedicated title track being best.

In fact, a quiet spell for import singles (held back by America's Labor Day holiday!), the only significant sellers two weekends ago that have not previously been mentioned were, produced by the same team as **Jamanda and Precious**, the girl wailed jumpy-jumpy **KENYA TRAVITT** Come Into My Heart (Big Beat BB-0009); mystically muffled dotedly pre-acid flavoured house **NELSON 'FUNKY' CRUZ**, My House (Minimal Records M); youthfully fished chunkily tumbling latin hip hop (selling primarily in pop oriented Central London)

TYONNE There's A Party Going On (Cutting Records CR-228). This last weekend, the big new Italian import looked like the best resonant monkish chanting booted jittery electronics **ACE-FAX** Evintide (Mael Records MEET 111, via New Music).

Speareheading the *Italo* (and Spanish) house notch here now are the UK released already massive, hauntingly affecting and parting **SUENO LATINO** Sueno Latino (BCM Records BCM 223), and extremely exciting piano jangled and Romantic guitar wavered **RAUL ORELLANA** the Real Wild House (BCM Records BCM 3222) — you can expect these to storm into the Gullie charts! Also included in this *Italo* mix are the somewhat breezy percolating though

quite stolid **SERGIO MENDES** *Mas Que Nada* (Breakout USA 672); girl squawled purposefully striding garage **PAUL SIMPSON** featuring **Teri Jefferson** Everybody's A Star (Caulpoole COOL1 199); **Judge Jules** remixed *Go Back To Me* (New York rhythm driven disco style) produced **GEORGETTE DELLA ROSA** *D'Ya Wanna* (Roots Mix) (WA-U/Mo Mode Recordings MMS 0058); **Boobby Byrd** samples and later piano prodded strong unflashed hip house **D.L. KOOL** Get On (USK 1018) 12 SBK 7001; (via Parlophone) sets rifts backed factually chugging rap: **THE REBEL MIX & DOUBLE TROUBLE** *Shinell* (Rush Mix) (Desire WANTX 18); **Richard Rich** mixed huskily created scratching hip house **OUTLAW POSSE** *Original Dope* (Love Street GET 21); **Mike Stevens** produced and saxed sultrily weaving semi-falsetto **DAVID GRANT** *Life* (Fourth & Broadway 12BRW 145); London DJ created coolly burbling spoken/sung **GIANNI LONER** *Delirium* (GTI Records GTI 0077, via Pacific); Hemel Hempstead DJ **Joe Field** created, **Tamiko Jones** oldie remaking, girl **INSE** **MOVES** Can I Live (Without Your Love) (Wacky Daz Records RFO 01); Southend-on-Sea originated but totally outwitted salsa-style piano jangled lively latin jazz **SNOWBOW** *House Of Latin* (Urban Records URX4 44); typically dated **Todd Terry** created *Yo Ya Get Funky* samples woven jittery lurching **ROYAL HOUSE** *Get Funky* (Champion CHAMP 12-218); girl sung and gay rapped disappointingly dull **MI MOB** introducing **Carly Dennis** *Can You And Get My Love* (ffr FX 117); James Childs tunes guttured *filthy* scratching declamatory rap **CHUCK CHILLON**; **KOOL CHIP** *Pin Love* (Mercury Music: CD Life NOTE 28); **Master [The Beatmaster]** *Too produced* jollily syncopated calm swingbeat rap **MYXORPHONE** *Gasping* (ffr Music: CD Life NOTE 28); mental menthi-respelling bubblegum **CANDY FLIP** *Love Is Life* (ffr Mental [Debut DEBTX 3079, via Pacific); hardily chanted and calmly rapped messy though enthusiastic hip house **PIERRE'S PHANTASY CLUB** *Sunrime* (ffr Get Busy Time) (Live Chicago JIVE T220).

7": BCM 322
12": BCM 322 X
CD: BCM 322 CD

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TOP DANCE SINGLES

23 SEPTEMBER 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	RIDE ON TIME				
2	PUMP UP THE JAM				
3	I NEED YOUR LOVIN'				
4	IF ONLY I COULD				
5	AFRO DIZZI ACT				
6	NUMERO UNO				
7	SALSA HOUSE				
8	EXPRESS YOURSELF				
9	MANTRA FOR A STATE OF MIND				
10	PARTYMAN				
11	NEW JACK SWING				
12	TOUCH ME				
13	NO SORRY				
14	MISS YOU MUCH				
15	IT ISN'T IT WASN'T...				
16	HEY DJ CAN'T...SKA TRAIN				
17	LOVE TOGETHER				
18	BRING FORTH THE GUILLOTINE				
19	SUENO LATINO				
20	KEEP LOVE NEW				

21	WARNING				
22	SECRET RENDEZVOUS				
23	IT'S NOT OVER (LET NO MAN...)				
24	BREAK 4 LOVE				
25	DOWITCHALIKE				
26	THIS IS THE RIGHT TIME				
27	BLAME IT ON THE BOOGIE				
28	HARLEM DESIRE				
29	THE TIME WARP (PWL Remix)				

30	FRENCH KISS				
31	RUN 2				
32	DO THE RIGHT THING				
33	LET ME LOVE YOU FOR TONIGHT				
34	COME GET MY LOVIN'				
35	IT'S YOU				
36	FRIENDS				
37	THE KING IS HERE/900 NUMBER				
38	I LIKE IT				
39	SMOOTH OPERA				
40	BLIND FAITH				
41	GIVE ME A SIGN				
42	I LIKE IT				
43	ROCK TO DIS				
44	IT'S ABOUT TO CHANGE MY ...				
45	LOVE AND ME Dads				
46	SWING THE MOOD				
47	LETHAL WEAPON				
48	LOVE PAINS				

JEI'S REGGAE CHART

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REGGAE DISCO CHART

WEEKS LAST	THIS WEEK	TITLE	ARTIST
1	(1)	OVER SIZE MAMBOE	Congey Pech
2	(2)	MAKING LOVE	Berry Boon
3	(3)	ON AND ON	Amel
4	(4)	COMEBACK TO ME	Anthony Mack & Tiger
5	(5)	TOO GOOD TO BE TRUE	Congey Pech
6	(6)	ICKY FASHION	Daddy Freddie/Peggy
7	(7)	ONE BLOOD	James Reid
8	(8)	SUPERWOMAN	Weslone & Toppie Lee
9	(9)	STEP UP IN LIFE	Kingston Levy
10	(10)	OUT OF YOUR MIND	Toussaint Paul
11	(11)	RAGGAMUFFIN	GREL P/Phantom/T. Lee
12	(12)	BODY FASHION	Michael Prophet
13	(13)	HURTING ON THE INSIDE	Seaway Lee
14	(14)	THE WAY YOU MOVE	Phyllis
15	(15)	LOVE IS THE POWER	Shanice
16	(16)	I WANNA GET NEXT TO YOU	Mashed
17	(17)	NAH SKIN UP	John
18	(18)	ETRA CLASSIC SUPERFANTASTIC	Various Artists
19	(19)	KEEP MOVING	David Brown & Frankie Paul
20	(20)	INNER CITIES	Tanya Roy

TOP 10 ALBUMS

1	SILKY SOULS		
2	ADEVA		
3	QUADRASTATE		
4	STAY WITH ME		
5	WAREHOUSE RAVES		
6	IMAGINATION		
7	RAW		
8	CLUB CLASSICS VOL. ONE		
9	A SHADE OF RED		
10	FRENCH KISSES		

REGGAE ALBUM CHART

1	REGGAE HITS VOL. 6	Various Artists
2	LOVE AFFAIR	Fusion Paul
3	WAITING FOR YOU	Travler U
4	COUNT OUT	Ragunan
5	AM ME DIS	Tape Inc
6	FOLLOW ME	Clayton
7	GREAT BRITISH D.J.'S ROLL CALL '89	Various
8	NO PROFESSOR	Reggae Pato Banton
9	ON AND ON	Various
10	SKANDAL SKA	Various Artists
11	ONE BRIGHT DAY	Daddy Marley
12	FRONTLINE	Various
13	LET PERRY MEETS THE MAD PROFESSOR...	Various
14	JACKAMANDORA	Carl Marks
15	JAMMIN'	Various
16	SKA REVELATION	Various
17	THE WITCH-DOCTOR	Mad Professor
18	TRIBUTE TO TUBBTYS DUB PLATE 2	Various

TOP 10 BUBBLERS

1	WHAT YOU DON'T KNOW		
2	HOUSE ENERGY		
3	SHOWER ME WITH YOUR LOVE		
4	LIVE ON STAGE		
5	AUTOMATIC (RICHIE RICH MIX)		
6	CORO CORO		
7	ROCK WIT-CHA		
8	WHAT IT IS		
9	THE REAL THING		
10	D'YA WANNA		

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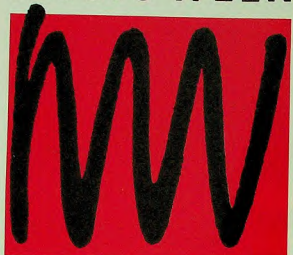
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MUSIC WEEK



Virgin's only way is up

A BUMPER autumn release of 20 videos from Virgin Vision on October 13 covers a wide range of material.

Comedy releases include The Mincing Machine Tour starring The Joan Collins Fan Club (aka Julian Clary) on his recent sell-out UK tour reaching the heights of camp comedy.

Personal Services, based on the life of Sreatham's Madame Cyn and starring Julie Walters, is the major film release.

Sport is represented by British Boxing Greats and There's La Boheme for opera fans.

Top music releases include Yaz — Live at Hammersmith (pictured left) featuring hits such as The Only Way Is Up and Stand Up For Your Love Rights.

Dealer prices vary between £8.46 for some children's videos to £11.82 for some of the classical music videos.

PRODUCT

● THE VIDEO Collection is promoting the new live Phil Cool video, Cool 'n' Hot, with a £50,000 advertising campaign in the national and regional press.

The video is a record of the comedian's current tour and includes send ups of Mick Jagger, Bob Geldof and Terry Wogan. The company claims it is uncut and far more outrageous than Cool's recent television series.

Its launch on October 9 ties in with the tour which continues until December. At 75 minutes, the dealer price will be £6.95.

● A NEW sell through label specialising in cult children's programmes with adult appeal has been formed by distributors Video Gems and Television Entertainment Ltd. It launches this month with its first six titles — The Little Matchgirl, Robert Of Sherwood, Into The Labyrinth, The Canterville Ghost, The Bubblegum Brigade and The Snow Spider. All will retail at under £10.

● THE FIRST six titles in CBS/Fox's Modern Classics series are released on September 28. The first package includes such art house successes as Betty Blue, Subway, Dance With A Stranger and When The Wind Blows as well as The Long Good Friday with Bob Hoskins, and the Comic Strip's Supergrats. The dealer price will be £6.95 and CBS/Fox aims to expand the series next year.

● CBS/FOX AND RCA/Columbia are teaming up to promote a sell through science fiction package.

RCA/Columbia's Short Circuit 2 is being added to CBS/Fox's recently released package of Short Circuit, Project X, Flight Of The Navigator and Space Camp. Joint press competitors with prizes valued at more than £10,000 are appearing in national publications in support of the two Short Circuit films.

● LITTLE CROFT Studios expands into the sell through video market this month with the launch of three videos based on the children's animated television series Windfalls. The series deals with environmental issues, and Little Croft will be working closely with Watch, the junior wing of the Royal Society for Nature Conservation, in promoting the video.

Pioneer Kaupe adopts novel approach

VIDEO INDUSTRY pioneer Alan Kaupe launches the newly-formed Cherrywood Entertainment with a video of novelist Catherine Cookson's The Fifteen Streets on October 23.

Cherrywood has teamed up with Direct Entertainment and Tyne Tees Enterprises to market the video.

The £1.5m production, originally made by Tyne Tees Television, was first shown on national television in August.

Kaupe claims this is the first time a novel by this popular writer has been available on video. Other titles should be released next year. Kaupe hopes to create a new genre of video paperbacks which will appeal to non-readers as well as fans of Cookson.

The video will be £6.95 dealer price.

Under-a-fiver videos to swell Santa's sack

WITH THE Christmas market in mind, the budget sell through market is the new target for video labels with product retailing at £4.99.

Video Collection set the pace in May with the launch of its Cinema Club and Music Club labels and since then more than 1m movie and 250,000 music titles have been sold at under a fiver, according to the company's Nick Cregor.

Cregor adds that 16 new budget titles released on October 9 bring the number of programmes available to 60 films and 31 music titles. The latest batch include Invasion Of The Bodysnatchers, Doctor In The House and two volumes of

David Bowie's Glass Spider Tour.

Another company already active in the budget market is Parkfield whose Michele Kinche warns that the public remains selective and "even at £4.99 they will think before they buy. As distributors we keep the duplication standards as high for budget product as we do for full-price titles." Parkfield's second batch of releases at this price include music, children's and feature film product aimed at the Christmas market.

Channel 5 is one of the new entrants to the cut-price market. Its Spectrum label launches next month with over 30 titles at a dealer price of £3.47. The company's new MD Peter Smith says: "Before jumping into this market we looked at four genres and de-

ecided that both children's and special interest were selling well at £9.99. That left music titles and feature films."

Smith says the retail trade has been very responsive and has provided a lot of feedback on how the new market should be handled. The main comments were that the price should be low enough to create volume sales and that we shouldn't widen the range from 34 titles. We should only add new ones if we could delete something else. It's the old problem of shelf space."

Video Collection's Cregor is predicting a 66 per cent growth in sales in the Christmas period compared to 1988 and all the budget pioneers agree that a high sales volume of £4.99 will bring many more companies into this area of the sell through market in 1990.



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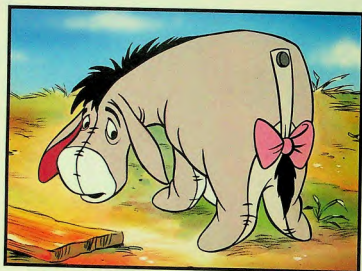
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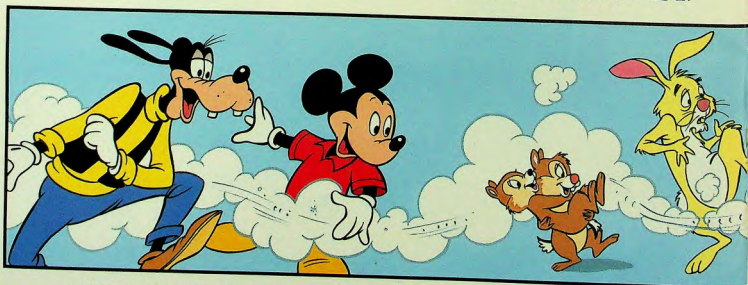
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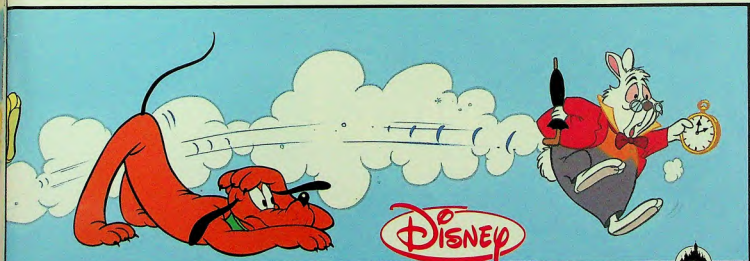
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Publishing video's viable option

The sell through boom means that many companies are now taking the plunge into the high cost, high risk area of producing their own videos. Selina Webb considers a future whereby TV favourites may have appeared on sell through first

SELL THROUGH, long viewed as the old folk's home of aged feature film and TV programming, is gradually becoming a nursery for fresh new product. The high cost, high risk area of video publishing — the production of programming specifically for the sell through market — is an increasingly viable option as the video retail sector expands.

"We're looking to publish our own major hits on video," says Nick Gregor of The Video Collection, one of the first companies to delve into programme production with tapes featuring Claire Rayner, Lizzie Webb and the Manchester United football club. "Licensors are now aware of the value of their product and we have to pay huge amounts of money to get quality programming. Video publishing gives you the opportunity to make the programme that you want — when we think there's consumer demand and there's no available programme, we can make them."

After co-producing its own medical and cookery series, VCI's most recent project has been the *Learn With Sooty* package; four educational tapes aimed at the under-fives and produced in conjunction with Thames Video. After hatching the idea last summer, completing market research, commissioning scripts, carrying out feasibility studies and doing deals with both Matthew Corbett and the production company, Gregor says the programmes themselves were "quite quick to make".

"We got involved again at the post production stage, making any necessary changes and then translating the programme content into a package which you can take to the market. We've used Sooty's appeal as a character to develop the concept. He's already very popular and we've already sold a lot of Sooty videos," he says.

Around 14m in fact, and Gregor must be hoping for similar success with the home-produced series if production costs are said to be justified.

"You can't afford to have too many flops in video publishing," he concedes. "There's a risk element which you must be cognizant of, but expansion in the market has opened up these new opportunities. It just wouldn't have been financially viable before — 100,000 sales would have been exceptional a couple of years ago, but now there are plenty of 200,000 or 300,000 sellers around."

Gregor reports that all VCI's programmes are produced to broadcast quality — adding to expense — "so we can sell them on".

"What normally happens is that films are made and video sold through is the last place that you exploit the rights. Now it can be the other way around, with our programmes being sold on to TV and deregulation will mean that there's more programming time to sell," he explains.

Kate Charters, who recently joined Pickwick to fill the newly-created post of video publishing manager, is less optimistic about the sell-on opportunities of her company's programmes, however.

"It's quite difficult to cross format," she says. "TV programmes can become quite boring after repeated viewing on video, while the other way round you've got different sets of problems. It's difficult to produce something that appeals to both, but it's worth trying. Currently we are more interested in the potential of overseas markets."

Pickwick, which is also involved in publishing learning programmes for a younger market, has co-funded a studio specifically for producing programming with Ladybird Books. The latest fruit from the year-old project is the series of 16 Ladybird Playpacks which, retailing at £4.99, include a video, cassette, board game and stickers.

Pickwick's Melvin Simpson attributes the growing profile of in-house video publishing to hot prices becoming harder to find in simple licensing or distribution deals.

"Also, you have to consider that only eight per cent of the video owning public at the moment are buying tapes; that leaves 92 per cent left to convert and research shows that of those who do buy, they buy very avidly — an average of 40 tapes each. That's a huge market we could be entering for."

Parkfield's first ventures into video publishing have been its Max Bygraves SingalongaWar-Years tape and the children's animation series Penny Crayon — which has already been sold to the BBC. Future plans pivot on contracts with footballer Gary Lineker to appear in a series and Arsenal manager George Graham to make a video of his life story.

Kimche agrees that such projects constitute "a huge risk" in financial terms, but believes the growing market and benefits of owning the rights in programming outweigh the potential pitfalls.

Another new addition to the video publishing field is Pendulum Communications which aims to have 60 sell through titles — either produced, licensed or distributed — in the marketplace by the end of 1989.

Its first releases are a series of titles in its Discovery Video Wildlife Collection, released in support of the Worldwide Fund for Nature, and these will be followed by heritage and GCSE learning tapes.

"We are video publishers in the true sense of the word," says Pendulum chief executive and chairman Brian Norris. "With imaginative marketing, sales promotion and merchandising, we will target specific products for specific consumer markets and deliver it via the retail trade and through mail order. We are breaking new ground, evolving the concept of niche mar-

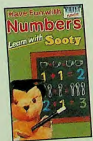
keting and, as such, operating as the first true video publisher."

With many of the music video specialists already heavily involved in co-productions of concert tapes and other video targeted programming, it's natural that the non-music sell through companies are beginning to take the plunge. As a proven stronghold, children's tapes have seemed the best place to start for most, but as companies become more ambitious, it's possible that the future could spawn a new generation of video stars first seen via a broad spectrum of programming on VHS.

"Video publishing is already an integral part of our business," states an enthusiastic Nick Gregor. "It's not a small area of activity which generates a small amount of incremental sales — it's an area where we are generating volume sales and there's every indication that it's a part of the business that will continue to expand."



MICHELE KIMCHE: "huge area of public demand"

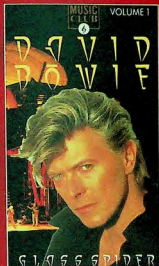


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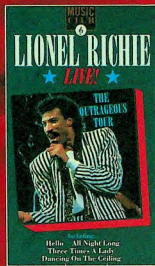
(They heard we'd sold 1/4 million)



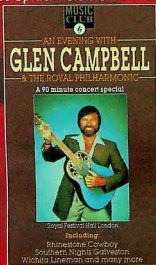
David Bowie
Glass Spider Volume 1 MC 2039
Glass Spider Volume 2 MC 2040



Queen
We Will Rock You
MC 2032



Lionel Richie
The Outrageous Tour
MC 2034

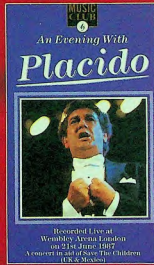


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ALBUM

30

seconds to
midnite



In 1965 a Teenage Steve Marriott bought a ticket on a Hellbound Train, a cockney white boy with a voice like a black soul angel, rode the rails with style and a grin. Exploited, reouted and finally detailed, The Small Faces splattered the 60's with classic hits: "All Or Nothing", "I'm Soldier", "Lazy Sunday", "Itchycoo Park" etc. "Ogdens Nui Gone Flake" was No. 1 album U.K. for 6 weeks.

In 1979 the engines fired again with Humble Pie on Board, it was destination USA, hard rock, mind bending tour schedules, personality clashes! Lear Jets, physical injury and platinum albums: "Hot And Nasty", "Rocking The Fillmore", "Smokin'", "Eat It" all threw furious coals on the burner.

A runaway train will crash.

In 1981 Steve crawled out of the wreckage and boarded a new train. Live only! During this period, Steve has averaged 250 shows per year, with a sweat drenched education in the finer points of rhythm and blues.

In 1989 Steve records the title theme to a US horror film "Flood Of The Gods", produced by film composer, Steve Parsons. Enjoying the chemistry with Parsons, the Marriott train blazes onto tape, pouring all the dynamism and raw energy of sustained live performance into Parsons' atmospheric production. Classic tunes are torn apart and reconstructed, plucked from the 40's, 50's, 60's, 70's and 80's and made as new. "30 SECONDS TO MIDNITE - THE STEVE MARRIOTT ALBUM. READY TO ROLL."

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Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos.	Dealer Price	(Distribution)	Category
ARMSTRONG, Louis	20 HITS BIG BAND ERA	MC-2601752	E			4.05(M)			Big Band Instrumental
ASTRONAUTS, THE	EVERYTHING'S OK ROLLERCOASTER	CD-BCD 15443	E			7.45(C)3(W)			Big Band Rock
BAEZ, Joan	THE JOAN BAEZ BALLAD BOOK VOL. 2 VANGUARD	LP-VLP1F 5108							Folk
BALLAMY, Iain	BALLOON MAN LP	E-PEDED 63							Jazz
BARNET, Christie	ONE FOR MY BABY BIG BAND ERA	MC-40180	E			1.52(M)			Big Band
BASIE, Count	ONE CLOCK JUMP BIG BAND ERA	MC-40177	E			1.52(M)			Big Band
BERKEBERG, Ben	SINGING THE BLUES BIG BAND ERA	MC-40178	E			1.52(M)			Big Band
BERRY, Chuck	CHUCK BERRY BOX SET MCA	LP/MC-CH 480001/CH 48001							R & R
BLACK CANDY BAEZ	HAPPENING ROUGH TRAIL	LP-1345				CD-DCR 145 E			Rock
BROWN, Les	GUARDIAN BATTALIONS OF FEAR SP	CD-85918				(APT)			Big Band
BLING, Les & Dennis	DART RHAPSODY IN BLUE BIG BAND ERA	MC-40134	E			1.52(M)			Big Band
CALLOWAY, Cab	MINNETTE-MOOCHEER BIG BAND ERA	MC-40185	E			1.52(M)			Big Band
CERTAIN RATIO, A	GOOD TOGETHER A&M	LP/MC-AMCA 9008/AMC 9008							Big Band
CHRIS & COSEY OF...	COLLECTION LP	LP-CTICD 2 (APT)							Metal
COOPER, Alice	KILLER WEA	CD-KY272552	E			4.85(W)			Big Band
DORSEY BROTHERS	TM GETTING SENTIMENTAL BIG BAND ERA	MC-40176	E			1.52(M)			Big Band
DORSEY, Jimmy	CAN ANYONE EXPLAIN BIG BAND ERA	MC-40183	E			1.52(M)			Big Band
DORSEY, Tommy	SWING HIGH BIG BAND ERA	MC-40127	E			1.52(M)			Big Band
ELLINGTON, Duke	NIGHT TRAIN BIG BAND ERA	MC-40132				(M)			Big Band
ELLINGTON, Duke	RARE 1947-57 BIG BAND ERA	CD-2601822	E			3.04(M)			Big Band
EMERSON LAKE & PALMER	EARL SALAD SURGERY WEA	CD-K781522	E			4.85(W)			Rock
EMERSON LAKE & PALMER	EPW WEA	CD-K781512	E			4.85(W)			Rock
EMERSON LAKE & PALMER	TARZUS WEA	CD-K7815202	E			4.85(W)			Rock
FORDHAM, Julie	PERCEAN CIRC	LP/MC-CIRCA 10/CIRC 10				CD-CIRC 10 E			Pop
FRANKLIN, Aretha	LADY SOUL WEA	CD-K781812	E			4.85(W)			Soul
GHOSTDANCE	TOP THE WORLD CHRYSALIS	LP/MC-CHD 1706/ZCHR 1706				CD-CD 1706 E			Rock
GIBBS, Harry	SEPTIMBER SONG BIG BAND ERA	MC-40133	E			1.52(M)			Big Band
GIBBS, Harry	TRUMPET BLUES BIG BAND ERA	MC-2601782	E			3.04(M)			Big Band
GOODMAN, Benny	LET'S DANCE BIG BAND ERA	CD-2601792	E			3.04(M)			Big Band
GRANT, Eddy	FILE UNDER ROCK FAME	LP/MC-FA 3232/TCFA 3232				CD-CDFA 3232 E			Rock
HERMAN HERMITS	THE BEST OF HERMAN HERMITS COMPACTS FOR PLEASURE	CD-CC 251							Pop
HERMAN, Woody	BROWNIUM UP A STORM BIG BAND ERA	MC-2601822	E			3.04(M)			Big Band
HERMAN, Woody	CALADONIA BIG BAND ERA	MC-40131	E			1.52(M)			Big Band
IROY AFRICAN	HERSMAN JOE GIBBS	LP/MC-CL 6045	E			3.85(Y)RE			Reggae
JAMES, Harry	SEPTIMBER SONG BIG BAND ERA	MC-40133	E			1.52(M)			Big Band
JAMES, Harry	TRUMPET BLUES BIG BAND ERA	MC-2601782	E			3.04(M)			Big Band
JOHNSON, Robert	DELTA BLUES VOL. 1 ALDABRA	LP-ALD 1001				CD-ALD 1001CD E			R & B
JOHNSON, Robert	DELTA BLUES VOL. 2 ALDABRA	LP-ALD 1002				CD-ALD 1002CD E			R & B
KING	DIAMOND CONSPIRACY ROADRUNNER	LP-RR 9411				(P)			Metal
KNIGHT, Curie	LIVE IN EUROPE SPV	LP-RR8814				(APT)			Rock
KRUPA, Gene	DRUM BOOGIE BIG BAND ERA	MC-40178	E			1.52(M)			Big Band
LAUREL & HARDY	ANOTHER FINE MESS ANOTHER FINE MESS	LP/MC-CL 1/LP 1P				CD-CL 1 E			Film/Songs

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THE EXCHANGE

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mops

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As part of a re-organisation of the Licensing Division at MCP's a vacancy has arisen for someone to educate user companies with regard to their copyright obligations when exploiting production music library works, and to monitor such companies to ensure that these obligations are being properly adhered to.

The successful candidate will be required to liaise with the production music libraries in identifying areas where such activity is required; to visit user companies, mainly in the London area, as a complement to our Field Operations Department's activities; to foster good relationships with user trade organisations; to advise users in a clear and concise manner both by telephone and in person and where necessary to enforce the production music libraries' rights in a proper manner.

A good knowledge of the audio visual and video production industries is required. Good communication skills, user motivation and a keen interest in the music industry are essential. Knowledge of the production music library industry is an advantage.

The successful candidate can anticipate a starting salary of around £14,000. A contributory pension scheme is provided.

Please send full CV to:

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This new position is an ideal opportunity for a young, self-motivated marketing professional to make a positive contribution to the formative stages and product development of priority acts.

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Barbara K Rotterova
Manager - Personnel & Training
EMI Records (UK) 20 Manchester Square
London W1A 1ES



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The post is of a fixed-term nature, terminating 20 July 1990.
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The king's crusade

by Stan Britt

EVERYTHING BUT THE GIRL'S Ben Watt has produced an album showcasing one of Britain's — and the world's — most gifted jazz soloists. The LP, *Crusade*, by Peter King is issued on blanco y negro, Everything But The Girl's own label, promoted and marketed by WEA, distributed by Rough Trade.

Ben Watt's concept was to present the altoist in a setting which would be rather different from his customary bebop-styled small-group format. King has appeared, at Watt's invitation, on a number of EBTG's albums, playing short solos and/or helpful obbligati. On the link it's Watt's father, Tommy, once a force on the local jazz scene, as a bandleader and composer, who was known to King even before Ben was born.

"Naturally, I knew about the dangers of getting it wrong," says Watt of the Peter King album. "And, of course, I knew only too well what the attitudes of the jazzers would be anyway... you know, 'helping Peter King to sell out'."

"But I never ever wanted to compromise Peter, in any way. I figure that, although he was a strong, hard-swinging bebop player he was always extremely lyrical. I felt that if he was given

the right, sympathetic setting, plus some challenging new material, we could come up with an album that would not only be a genuine success, but which would attract the attention of our kind of audience — and just, maybe, be of real interest to the jazz aficionados.

"I'd noticed when Peter came out on tour with EBTG — in March of this year — some of our fans would come up to us and ask: 'Who's that guy playing with you?' And people were incredibly reverent."

King himself was gratified that Watt wanted him to play in the way he always plays. "After our initial chat about the album and its concept, he came up with a list of tunes he thought would work. Some, we found later, just wouldn't work out and the final selection included a couple of things I came up with. Even then it wasn't easy to make tunes like Joni Mitchell's Little Green and Smokey Robinson's My Girl work. Conversely, Donny Hathaway's combo-based Voldez In The Country worked beautifully, right from the word go.

King is "just slightly worried" about the restyling of the classic jazz tune Blue Monk — played in a kind of staccato rhythm — but he is perfectly happy at how Victor Young's eternally beautiful My Foolish Heart — joined deftly with

'I've reached the stage in my life when I really want to communicate, because I have things I want to say in music'

my Girl — turned out. He should be — for this, his most recent recording, of the great standard ranks with any of the jazz interpretations.

Both Watt and King do not in any way consider that the new LP is to be a one-off. King explains: "The deal with Warners, at the moment, is for three albums in three years. They all seem to be very nice people at Warner's to work with. As to whether Ben will produce the next LP, at this stage nothing's been decided. I certainly hope so."

For King, 1989 might well turn out to be a watershed in a career which stretches back to the Fifties. Despite his undisputed talent King had to wait until 1982 when, thanks to Tony Williams of Spillote, he recorded under his own name for the first time.



PETER KING: with extra Watts

Now 49, he summarises the situation — past and present — thus: "I've reached the stage in my life when I really want to communicate, because I have things I want to say in music. Things about sound, about emotions, and so on. Which, on listening to some of my older records, doesn't always come over too clearly.

"People sometimes talk about the 'honesty' in my playing. Really, I couldn't play any other way..."

Apart from *Crusade*, Peter King has recorded the following albums under his name: *New Beginning*; *West 34th Street*; *Hi Fly*, 90% of 1 Per Cent (all for Spillote); *Peter*

King in Paris (Blue Silver) and Brother Bernard (Miles Music). He has recorded numerously with many others, including Stan Tracey's (We Still Love You Moddy, Molejazz; The Bracknell Connection; Stan Tracey Now; Genesis; all Steam); Al Haig, John Earley, Colin Furbrook (all Spillote); Jimmy Witherspoon, Hal Singer (JSP), plus the forthcoming all-star date for Spillote, recorded in Lifestyle 2001, and including Dick Morrissey, Brian Dee, Jim Mullen (Spillote) — all of which are currently available. And, of course, Everything But The Girl albums, all on blanco y negro, like *Idelwild*.

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DIARY

IT CAN'T be the weather, so it must be the talent the UK keeps turning out which is attracting a more heavy-weight calibre of international executive than ever before to the UK sales conferences. Following EMI's Jim Fifield into town are MCA's Al Teller and his old boss at CBS Walter Yetnikoff heading a strong US contingent... Some Obies from the PolyGram conference: "If to maintain the number one spot, we have to buy Island, A&M, even WEA, what the hell," and on the growing number of labels in the group: "PolyGram's made only one wrong move — it should have bought a label-printing company". The wispy-haired PolyGram chairman must have run out of quip because he also took a few swipes at Music Week but we forgive him and can only assume his horses must be running badly... Watch out for the Phil Spector Record Label via EMI, outside North America and Japan... EMI has finally plumped for Uden in Holland for the site of its \$10m CD plant which will serve mostly continental Europe... New Virgin initiatives described by Mark Williams (see p4) are not the only facelift coming to Kensal House. Moves are afoot to smarten the place up and add extensions in keeping with the period character of the house... Where might you find Max Jaffe and Ronnie Hiltze on the same stage as Rob Dickens and Harvey Goldsmith? At the Gold Bodge Awards on October 12 as four of the 12 recipients nominated by the British Academy of Songwriters Composers and Authors... WEA chairman Dickens is still mulling over his choice as replacement for Paul Conroy, so don't expect the new US Division MD to come popping out of a cake at this week's sales conference in Torquay...

"WE HAD to buy him a Ferrari as part of the deal," joked Polycor, explaining the strange ceremony pictured on p4 in which Pete Waterman is seen adding another car to his collection. The irony is that he probably already owns the life-size original... Underlaid by the first spell of bad weather in months, Terry Blood Distribution headed south to host a splendid day's spectating of the European Open golf tournament... Corin Music stalwart Paul Rich — who started in 1958 with what was then known as Progressive Music — is retiring at the end of the year... Former PRT distribution head Richard Lim is alive and well as managing director of Gimog's video services and distribution plant in St Albans... Interesting to see Pete Todd — out in the wilderness for a while after leaving Impulse — back in the frame with the Swanyard label's chart single Pump Up The Jam... A battle of the oldies is taking place between Chery and Bear Family. Each has a box set of the "complete" Jerry Lee Lewis Sun material. Chery has 223 tracks to Bear Family's 246... Guest of honour speaker at the British Dance Music Charity Awards Luncheon will be Tom Silverman, head of the US Tommy Boy label, while hot wit will be Tony Blackburn. Tickets from 01-379 0506.

MUSIC WEEK DIRECTORY 1990

URGENT!

Reminders have been despatched for free entry into the Music Week Directory 1990.

It is vital that recipients check their 1989 entries on these letters, confirm they are correct or mark any necessary corrections and amendments immediately on receipt and return them without delay.

If you have not received a reminder please ring NOW 01 583 9199, ext 296 and ask for Graham Walker or Jon Crouch.



KEEP ON moving: Soul II Soul's Jazzie B adds weight to the Free Nelson Mandela/People Against Apartheid campaign.



WORKING RELATIONSHIP: Breed star Jonathan Morris signs to Working Music.



LOVE IN the heart of the city. The cast and writers behind Aspects Of Love celebrate reaching number one.



MEETING POINT: At the Koch International sales conference, staff met their new UK importers New Note.



IN THE write company: Songwriter Diane Warren, centre, visits EMI Music Publishing.



A RIDE with Madonna: WEA and Tower Records staff launch the Madonna/London Sightseeing Tours promotional campaign.



KIDS LIKE us: New Kids On The Block visit Capital Radio's Pat Sharp.



DAD ON arrival: WEA's promotion department makes sure Radio One gets its message about the release of the new DAD album.

INTO THE FUTURE



*I've seen the future and it works
I've seen the future and it will be*

(Prince)

wea