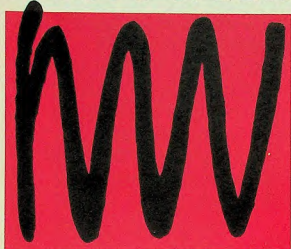


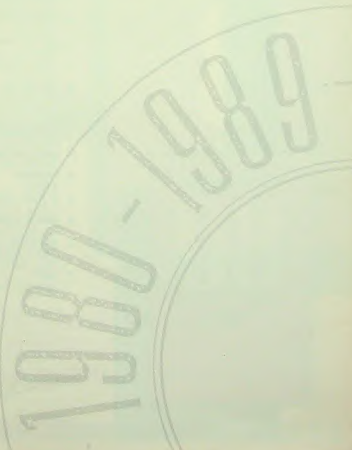
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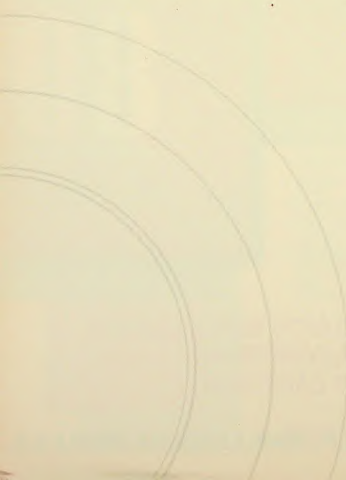
- Thorn's merger offer with EMI is overwhelmingly accepted
- PolyGram takes over Decca's music, recording and publishing divisions
- Thorn EMI and JVC combine to market "video and audio high density digital discs"
- CBS invent foolproof tape spoiler
- Sting and Virgin Music both claim victory in important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



THE ALBUM OF THE DECADE

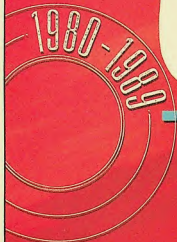
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 April 1988
 October 1988
 January 1989

..... PINK FLOYD No. 1
 THE PRETENDERS No. 1
 BLONDIE No. 1
 SURVIVOR No. 1
 DEXY'S MIDNIGHT RUNNERS No. 1
 MADNESS No. 1
 UB40 No. 1
 ROXY MUSIC No. 1
 THE POLICE No. 1
 PAUL McCARTNEY with STEVIE WONDER No. 1
 GEORGE MICHAEL No. 1
 WHAM! No. 1
 DURAN DURAN No. 1
 CULTURE CLUB No. 1
 PAUL YOUNG No. 1
 SPANDAU BALLET No. 1
 BAND AID No. 1
 PET SHOP BOYS No. 1
 FEARGAL SHARKEY No. 1
 BILLY OCEAN No. 1
 DIANA ROSS No. 1
 RICK ASTLEY No. 1
 M/A/R/R/S No. 1
 PAUL HARDCASTLE No. 1
 KYLIE MINOGUE No. 1
 YAZZ AND THE PLASTIC POPULATION No. 1
 S'EXPRESS No. 1
 ASWAD No. 1
 WET WET WET No. 1
 FAIRGROUND ATTRACTION No. 1
 ENYA No. 1
 MARC ALMOND/GENE PITNEY No. 1



THE ALBUM OF THE DECADE

THE 80'S



32 NUMBER 1's

PINK FLOYD · THE PRETENDERS · BLONDIE
SURVIVOR · DEXYS MIDNIGHT RUNNERS · MADNESS · U2
THE POLICE · ROXY MUSIC · PAUL McCARTNEY AND STEVIE NICKS
GEORGE MICHAEL · WHAM! · DURAN DURAN · CULTURE CLUB · P
SPANDAU BALLEET · BAND AID · PET SHOP BOYS · FEARFUL SHARKE
DIANA ROSS · RICK ASTLEY · M/4/R/I/S · PAUL HARDCASTLE · KYLIE MINOGUE · YAZZ
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THE 80's IS THE ALBUM OF THE DECADE

SIDE 1

1. **ANOTHER BRICK IN THE WALL (PART 2)**
PINK FLOYD
2. **BRASS IN POCKET**
THE PRETENDERS
3. **CALL ME**
BLONDIE
4. **EYE OF THE TIGER**
SURVIVOR
5. **COME ON EILEEN**
DEXY'S MIDNIGHT RUNNERS
6. **HOUSE OF FUN**
MADNESS
7. **RED RED WINE**
UB40
8. **EVERY LITTLE THING SHE DOES IS MAGIC**
THE POLICE
9. **JEALOUS GUY**
ROXY MUSIC

SIDE 2

1. **EBONY AND IVORY**
PAUL McCARTNEY & STEVIE WONDER
2. **CARELESS WHISPER**
GEORGE MICHAEL
3. **FREEDOM**
WHAM!
4. **IS THERE SOMETHING I SHOULD KNOW?**
DURAN DURAN
5. **KARMA CHAMELEON**
CULTURE CLUB
6. **WHEREVER I LAY MY HAT
(THAT'S MY HOME)**
PAUL YOUNG
7. **TRUE**
SPANDAU BALLET

SIDE 3

1. **DO THEY KNOW IT'S CHRISTMAS?**
BAND AID
2. **WEST END GIRLS**
PET SHOP BOYS
3. **A GOOD HEART**
FEARGAL SHARKEY
4. **WHEN THE GOING GET'S TOUGH,
THE TOUGH GET GOING**
BILLY OCEAN
5. **CHAIN REACTION**
DIANA ROSS
6. **NEVER GONNA GIVE YOU UP**
RICK ASTLEY
7. **PUMP UP THE VOLUME**
M/A/R/R/S
8. **19**
PAUL HARDCASTLE

SIDE 4

1. **I SHOULD BE SO LUCKY**
KYLIE MINOQUE
2. **THE ONLY WAY IS UP**
YAZZ AND THE PLASTIC POPULATION
3. **THEME FROM S-EXPRESS**
S-EXPRESS
4. **DON'T TURN AROUND**
ASWAD
5. **WITH A LITTLE HELP FROM MY FRIENDS**
WET WET WET
6. **PERFECT**
FAIRGROUND ATTRACTION
7. **ORINOCO FLOW**
ENYA
8. **SOMETHING'S GOTTEN HOLD OF MY HEART**
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East industry prepares to look West

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

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

TO PAGE FOUR ▶

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

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

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

Paul Russell, chairman of the

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

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

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

TO PAGE FOUR ▶



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

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

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

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EUK champions 'unsung heroes'

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

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

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

● More details next week.

Honours split three ways in market share

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

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

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

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

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

Similarly, PolyGram stralred

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

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

● Market share results p44, 45.

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

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

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

TO PAGE FOUR ▶

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

MUSIC WEEK



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commences in January 1989

TV and radio for Dino's Feelings

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

Radio advertising will break to tie in with the ballads' release on November 6 and will be followed from November 13 with TV ads in London and Central. Further TV time has been booked in Yorkshire, Granada, TV5, Anglo and ITV.

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

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

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

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

Pirates set sail north with BPI in hot pursuit

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

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

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

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

concentrated in east London and the Essex borders.

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

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

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

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

Retailers can help those efforts,

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

Why piracy started in the south

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

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

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

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

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

MUSICAL

Chairs



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

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

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Brits' new look

► FROM PAGE ONE

in the "gods" and, this year, immediately in front of the stage. Russell says: "It will be different without the fans and it will be a different style of show. But we won't know what it will lose and what it will gain until the night of February 19."

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

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

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

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

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

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

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

BSB beams in 'UK MTV'

NIK POWELL's Palace TV has emerged as the major programme provider for the UK's first dedicated pop and rock TV channel. Called The Power Station, the channel is one of five to begin transmission by British Satellite Broadcasting early next year. BSB's Huber says that the new station will be Britain's "equivalent to MTV".

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

Ex-Our Price five split as Smiths drops writ

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

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

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

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

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

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

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

Legal costs are being met by the five men.

D'Arcy

► FROM PAGE ONE

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

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

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

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

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

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

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

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



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

Look West

► FROM PAGE ONE

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

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

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

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

World BRIEFING

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

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

AMSTERDAM: Dutch record retailers have been urged to campaign against a national shops chain which has undercut their CD prices. The retailers' organisation NVGD has called on member companies to protest against, or boycott, Megapool, a high street chain selling audio/video equipment and household goods. Megapool has this autumn sold popular, German-imported CDs at around 16-15 guilders (roughly £3-£4.60) lower than the retail structure of NVGB members. Megapool wants to maximise CD interest.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



ANDY GRAY: presenting BARD beyond the multiples

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

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

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

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Country makes its bid for more radio

by Andrew Vaughan

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

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

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

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

Much of this increase must be due to the improved quality of output generated from Nashville in 1987, not since the early Seventies has country music seen so many new artists, so many signings and so many inroads into the pop mainstream. The fact that many independent stations have split their wavelengths has also been crucial and several ILR stations now feature country on a daily basis. Outstanding among these are Radio Broadland (Bob Morgan; two hours), Downtown Radio (Big T; one hour), Radios Orwell and Saxxon (Nigel Rennie; two hours), and WABC (Jim Duncon; three hours).

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

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

looked.

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

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

TOP • 20 • ALBUMS COUNTRY

1	STORMS Nanci Griffith	MCA MCG6066 (F) CMCG6066/CD/DMCG6066
2	NO HOLDIN' BACK Randy Travis	Warner Bros WX292 (W) C.WX292/CD/WX292/CD
3	AS LONG AS I HAVE YOU Don Williams	RCA PL90393 (BMG) C.FK90393/CD/PD90393
4	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C.STAC2327/CD/TC2327
5	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD/DMCF3426
6	JUST LOOKIN' FOR A HIT Dwight Yoakam	Reprise WX310 (W) C.WX310/CD/WX310/CD
7	I NEED YOU Daniel O'Donnell	RITZ RITZL0038 (SP) C.RITZL0038/CD/RITZCD104
8	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD/DMCF3435
9	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD/MCF3413
10	WHITE LIMOZEEN Dolly Parton	CBS 4651 1351 (C) C.4651 1354/CD.4651 1352
11	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD/DMCF3364
12	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZL0043 (SP) C.RITZL0043/CD/RITZCD105
13	RIVER OF TIME Judds	RCA/Curb 2L74127 (BMG) C.ZK74127/CD.ZD74127
14	OLD 8 X 10 Randy Travis	Warner Bros WX1162 (W) C.WX1162/CD.KY254662
15	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 925792J (F) C.9257924/CD.9257922
16	PAINT THE TOWN Highway 101	Warner Bros 925992J (F) C.9259924/CD.9259922
17	STORMS OF LIFE Randy Travis	Warner Bros 9254351 (W) C.9254354/CD.9254352
18	ABSOLUTE TORCH AND TWANG K d lang & The Reclines	Sire WX259 (CD) C.WX259/CD.WX259/CD
19	KENTUCKY THUNDER Ricky Skaggs	C.4651 1444/CD.4651 1442
20	NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C.4650284/CD.4650282

Compiled by Gallup for the Country Music Association © 1989

TOP-10 COMPILATIONS LPS

1	THE KENNY ROGERS STORY Kenny Rogers	Liberty ENT92 (F)
2	THE COMPLETE GLEN CAMPBELL Glen Campbell	Slyde SHRR79 (SP)
3	ANNIVERSARY - 20 YEARS OF HITS Tina Turner	Epic 4509731 (C)
4	DOLLY PARTON'S GREATEST HITS Dolly Parton	IGA TB422 (BMG)
5	VERY BEST OF JIM REEVES Jim Reeves	RCA PL90317 (BMG)
6	VERY BEST OF DON WILLIAMS Don Williams	MCA HCD4014 (F)
7	THE COLLECTION Jim Reeves	Collector Ser. CCSF183 (BMG)
8	THE COLLECTION Beverly Sills	Collector Ser. CCSF159 (BMG)
9	THE KENNY ROGERS COLLECTION Kenny Rogers	Collector Ser. CCSF111 (BMG)
10	GREATEST HITS The Judds	RCA PL90343 (BMG)

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- 14 READING, Hexagon
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ONE MOMENT IN TIME — GROOVY KIND OF LOVE
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by Selina Webb

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

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

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

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

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

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

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

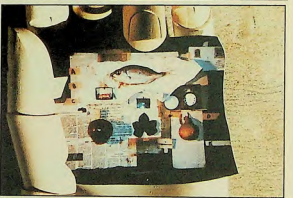
"We're waiting to see the reaction to the first two and then I'm very keen to develop the idea. Straight-forward video footage and stuff of orchestra, conductors and players are just boring. I hate watching concerts on TV of symphony orchestras on TV, much more creativity is needed in this area."

BRIEFS

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

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

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



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

MUSIC VIDEO

	Description (track) Timings Dealer Price		
1	JASON DONOVAN: Jason The Videos Completion (4 tracks)/19min/£6.25	PWL	YHF 7
2	PINK FLOYD: The Wall Completion (3 tracks)/35min/£6.95	PMV/Channel 5	CFV 08742
3	KYLIE MINOQUE: Kylie The Videos Completion (3 tracks)/20min/£6.25	PWL	YHF 3
4	QUEEN: Rare Live Live (18 tracks)/1hr 30min/£6.95	PMI	MVP 99 1189 3
5	NEW! BOB MARLEY/WAILERS: Legend Completion (7 tracks)/57min/£3.47	Spectrum/Channel 5	SPC 0102
6	4 PAUL McCARTNEY: Put It There Completion (3 tracks)/1hr 50min/£7.45	MPL	4000
7	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	MPL	4007
8	NEW ORDER: Substance 1989 Live (14 tracks)/1hr 30min/£9.04	Virgin	VVD 827
9	DEF LEPPARD: In The Round In Your... Live (14 tracks)/1hr 30min/£6.95	PMV/Channel 5	CFV 08423
10	10 ERASURE: Innocents Live (8 tracks)/55min/£6.95	Virgin	VVD 491
11	9 U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC	VHR 2308
12	12 QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col	MC 2032
13	13 MICHAEL JACKSON: Making Thriller Completion/1hr/£6.95	Vestron	MA 11000
14	14 JULIO IGLESIAS: In Spain - Sold Out Live (12 tracks)/1hr/£6.95	MC	2012
15	15 FRANK SINATRA & FRIENDS Live (20 tracks)/1hr 40min/£6.95	Video Collection	VC 4077
16	16 CLIFF RICHARD/SHADOWS: Thank... Live (5 tracks)/37min/£3.47	Music Club/Video Col	MC 2012
17	17 RUSH: Thru' The Camera's Eye Live (8 tracks)/43min/£3.47	Spectrum/Channel 5	SPC 0132
18	18 ROY ORBISON/CANDY MEN Live (8 tracks)/43min/£3.47	Music Club/Video Col	MC 2032
19	19 GRACE JONES: A One Man Show Live (10 tracks)/47min/£3.47	Spectrum/Channel 5	SPC 0092
20	20 MAGNUM: On The Wings of ... Live (12 tracks)/1hr 9min/£3.47	Spectrum/Channel 5	SPC 0152

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

R E V I E W S

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

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

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

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

is so professional yet this was recorded during Womack and Womack's world tour and the crowd is plainly visible. The sound is superb and the editing and direction would put some promo videos to shame. Live action is interspersed with the film show which is being shown behind the performers, giving the video just that extra angle. It's still hard to believe that each song was done in one take but CNW just goes to show the level of skill that can be involved when presenting a live concert on video.

Sales forecast: An interesting one this. Womack and Womack are definitely household names and Celebrate The World was a hit single but I have my reservations about their base market in the UK and its desire to have W&W captured on video. Not an obvious best seller where the video medium is concerned.

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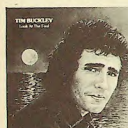
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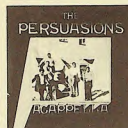
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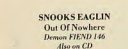
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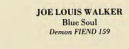
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Young guns with composure

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

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

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

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

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

WBTM's film credits include

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

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



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

Jenkins cancer fund passes halfway mark

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

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

A Sotheby's auction of rock

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

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

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

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

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

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

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



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

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

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DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	3	STREET TUFF Various Artists Double Trouble Enigma	Decca WMT018 (PAC)
2	2	DRAM!A Enigma	Musa 12 (MUTBER) (UK)
3	NEW	THE KNOW The Roots	Big Life BRLT37 (UK)
4	4	THE REAL WILD HOUSE Various Artists	Enigma WMT018 (PAC)
5	4	LOVE ON A MOUNTAIN TOP Various Artists	Enigma WMT018 (PAC)
6	3	MANTRA FOR A STATE OF MIND Various Artists	Rhythm King LFTF25 (UK)
7	NEW	LET ME LOVE YOU FOR TONIGHT Various Artists	Strategic Bus SRA071 (UK)
8	12	OUR LOVE Nirvana Kasbah	Yon Records YONR03 (UK)
9	6	AFRO DIZZI ACT Various Artists	Enigma WMT018 (PAC)
10	7	SUENO LATINO Various Artists	ECM BCM332 (UK)
11	11	PERSONAL JESUS Various Artists	Musa 12 (MUTBER) (UK)
12	10	EVERY DAY (I LOVE YOU MORE) Various Artists	PWL PWS174 (UK)
13	8	HEY D! I CAN'T DANCE TO ... Various Artists	Rhythm King LFTF30 (UK)
14	9	WFL (WROTE FOR LUCK) Various Artists	Factory FAC227 (UK)
15	13	MELTDOWN Various Artists	ITM Music ITM101 (GAIN/SP)
16	28	TONIGHT Various Artists	Warrnolds WARR70 (UK)
17	14	THIS LOVE AFFAIR Various Artists	Sublime SML101 (UK)
18	24	JUST KEEP ROCKIN' Double Trouble/Label B/C	Decca WMT018 (PAC)
19	16	BEING FORTH THE GUILLOTINE Various Artists	Tom Tunes TTT003 (UK)
20	21	CASANOVA (RAISING HELL MIX) James & The Urban Spins	Production House PHT008 (PAC)
21	15	DANCIN' ON A SATURDAY NIGHT 89 Various Artists	Escape AWOL014 (UK)
22	6	LOVE IS LIFE Dandy Trip	Dahm DHT037 (UK)
23	29	DREAMS Adrian	GTO GTO071 (PAC)
24	10	WOULDN'T CHANGE A THING John Mangos	PWL PWS174 (UK)
25	26	JAFFACKES Various Artists	Rediff JEFFACK (UK)
26	18	CLUBSCENE Various Artists	Profile PROF12 (UK)
27	39	RESCUE ME Various Artists	Krush KRUC01 (PAC)
28	22	HOUSE ENERGY REVENGE Various Artists	Music Man MMS009 (PAC)
29	23	DOOWITCHALIKE Various Artists	ECM BCM332 (UK)
30	26	ORIGINAL DOPE Various Artists	GTO GTO071 (PAC)
31	19	CROTCH DEEP TRASH Various Artists	Raw TV Products RTV071 (UK)
32	6	BARGING INTO THE PRESENCE... Various Artists	AAO BAD90 (UK)
33	17	WIKENED GIRL Various Artists	Rhythm King LFTF30 (UK)
34	NEW	WIMOWEH Various Artists	PWL PWS174 (UK)
35	26	REGINA Various Artists	One Little India OLI17 (UK)
36	NEW	ARCLIGHT Various Artists	Fourth Base FB015 (UK)
37	NEW	SALLY CINNAMON Various Artists	Black B02F35 (UK)
38	NEW	LOVE VIGILANTES The Oxley Band	Cooking Vinyl CV0013 (UK)
39	31	FIND OUT WHY Various Artists	Cap CDM050 (UK)
40	38	LOVE PAINS Various Artists	Enigma WMT018 (PAC)

TOP 20 ALBUMS

1	NEW	ENJOY YOURSELF Heri Manga	PWL PWS174 (UK)
2	1	HERE TODAY, TOMORROW, NEXT WEEK Various Artists	One Little India OLI17 (UK)
3	4	3 FEET HIGH AND RISING The Roots	Big Life BRLT37 (UK)
4	2	TEN GOOD REASONS Various Artists	PWL PWS174 (UK)
5	7	QUADRASTATE The Roots	Crest STATE004 (UK)
6	7	STONE ROSES Various Artists	Situation SRES1 (UK)
7	24	JUST SEVENTEEN - HEARTBEATS Various Artists	Force1 FARE1 (UK)
8	6	THE INNOCENTS Various Artists	Musa 12 (MUTBER) (UK)
9	6	WAREHOUSE RAVES Various Artists	Ramey RAME101 (PAC)
10	11	THE CIRCUS Various Artists	Musa 12 (MUTBER) (UK)
11	2	ONLY ANOTHER EXCUSE John Wilson & Tony Baker	BBC BCR075 (UK)
12	9	HANDLE WITH CARE Various Artists	Under One Flag UOFG25 (UK)
13	NEW	SCAR Various Artists	AAO JAG11 (UK)
14	3	ORIGINAL SOUNDTRACK Various Artists	Rhythm King LFTF30 (UK)
15	13	KYLE John Mangos	PWL PWS174 (UK)
16	26	DOOLITTLE Various Artists	AAO CAD 901 (UK)
17	NEW	MLAH Les Discreets Ventes	Rhythm King LFTF30 (UK)
18	17	ANYWATAWANA Various Artists	Rhythm King LFTF30 (UK)
19	2	TASTE Various Artists	What Goes On GOS029 (UK)
20	7	HATFUL OF HOLLOW The Sunbels	Arachn TROUS047 (UK)

Compiled by Music Week from Gallup Data

A&R INDIES

T R A C K I N G

by Dave Henderson

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

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

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

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

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

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

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

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

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

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

BEST OF the rest! Currently creating some interest is **The Colorblind James Experience's** *Feel Sessions* released through Southern Record Distribution. **AR Kano's** double set, 1, on *Rough Trade* through the *Cartel*. **The Fat Lady Sings** *Archie* 45 on *Fourth Base* through Southern Record Distribution. The new **Bronxless** single *I Never Know Where You Are* on *Tenor Voso* label through *Nine Mile* and the *Cartel*. **Mechanic Manyrude** and **The Puritans'** self-titled album on *Cooking Vinyl* through *Revolver* and the *Cartel* and **Biting Tongues'** *Love Out on Cut* Deep through Southern Records Distribution.



LUSH: CARVING out a Scar on 4AD

Competitive urges

by David Giles

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

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

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

Mighty Lemon Drops and the Pasadenas topping the respective bills.

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

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

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

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

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

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

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

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



GETTING HANDS-ON experience at the Yamaha sound lab

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

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

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

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

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

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

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

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REISSUES

by Phil Hardy

CHRISTMAS IS coming. The decorations are on sale at Sainsbury's and the box sets are crisscrossing in **Chuck Berry** (MCA #16 80 001), a six-record set of Berry's Chess recordings, is clearly aimed at the mainstream. The accompanying booklet isn't written by a compulsive and the 71 tracks selected by the rockers and cronies of Berry's recordings in favour of the known heights. The result is the perfect primer on Berry. The only thing that mars the elegant design of the box are the cheap, plastic inner bags. Also from MCA, but this time aimed at the completist is the 120-plus set of everything recorded by **Buddy Holly** (CDSP 807). The result is a wonderful celebration of Holly with lots of memorabilia and Holly's life told in the accompanying notes through the words of those he worked with. An added bonus is that while most of the set is (usefully) in chronological order, the rare rarities and curios, the collectors only tracks, are kept separate. A notable CD is **Chuck Berry**, but if it's not yet available on CD. And then there's the reissue market. I mean 246 selections comprising the whole of **Jerry Lee Lewis**' Sun recordings and including 30 unused takes! It sounds too much, but **Complete Jerry Lee Lewis** (Bear Family BCD 15A240) really works. In particular the alternate takes are revealing, confirming the status as a compulsive improviser, just as the broad range of material he recorded shows how much a country performer Lewis was from the beginning. Furthermore, the sound quality is superb. As much of a surprise is **Dreams** (Polydor B39 417-2) a four CD set devoted to **The Allman Brothers**. What's so good about the set is that it's neither another Best Of... nor for collectors only. Compiler Bill Levenson argues in the booklet and track selection that Gregg was an important member of the group's. Hence Duane only appears on half the tracks. Levenson's pet theory, an attempt to overlap the Allman's tragic story with the history of the New South may be a little fanciful, but the 55 tracks chosen to support these views are far more convincing of the musical importance of the Allmans.

Christmas also looks set to be a fine time for blues enthusiasts. From Chess via Charly come a trio of impeccable 24-track single artist collections: **Jimmy Rogers** *That's All Right*, (CD RED 15), **Lewie Fulsum** *Rescinder Baby*, (CD RED 15) and **Sonny Boy Williamson** (Work With Me, CD RED 14). Most immediately appealing is the loving West Coast blues of Lowell Fulsum which comes as a timely reminder that the blues was never just Chicago. But it's the Rogers that's most revealing. Just as his autobiographical **Chicago Bound** told the story of the arrival of the bluesmen in Chicago in the Forties, so his Fifties recordings, on both side and frontman, document the evolution of the harder blues



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

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

A comparison of these with the Stones' versions shows the strong sense of theatricality that was central to British R&B. Another version of that theatricality can be found on **The Yardbirds**' *The First Recordings* (CD Charly 1186), but for sheer enthusiasm **The First British R&B Festival** (Decal UK 54), a live recording featuring the likes of **The Spencer Davis Group**, **The Road Runners** and **The Yardbirds**, is hard to beat. The sound quality is terrible but it's a must for collectors. Much later (1970) and much softer is Boston (Capric CLACD 1157) a superior live recording by **Fleetwood Mac** before Peter Green left.

The Bear Family scores again with **Rockabilly Boogie** (CD 1257474) an impressively documented set comprising all the recordings of **Johnny Burnette**'s rightly legendary Rock & Roll Trio. The Burnettes also figure on EMI's **Cal Talk** (CD 7929982) a collection of Imperial Rockabilly and a **Aaron Neville** Rock'n'Roll (CDCHM 11) a collection of pseudo-rockabilly from Eric Records. On the soul front the essential album is Ace's **Definitive Impressions** (CDKEND 923) which is just that, the best possible collection of one of the best soul groups of the Sixties. The current success of **The Neville Brothers** shouldn't hurt Charly's fine collection of **Aaron Neville**'s *Man! recordings*. Show Me The Way (CD 162), which highlight Neville's delicate yet powerful balladry. Also from Charly there's the lesser **Ruler Of My Heart** (CD 195) from **Ima**



Thomas (though it does show off Allen Toussaint's piano to marvellous effect) and **Rare Soul** from Alabama (CD 200), 27 track collection of southern soul from **Queen** featuring the pride of Muscle Shoals sessionmen. From Ace comes **Joe Simon**'s *Get Down* (SEV 0137), from the time of Simon's hugely successful move to disco, and **You Want It, You Got It** (SEV 0117) from 1972, the period of **The Detroit Emeralds** greatest commercial success.

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

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

● Reviews marked * are vinyl only.

US TOP FORTIES

SINGLES

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

ALBUMS

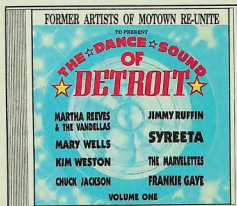
1*	JANE JACKSON'S RHYTHM NATION 1814, Janet Jackson	ABM
2	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	DR FEELGOOD, Motley Cue	Elektra
4	STEE WHEELS, Rolling Stones	Virgin
5	FOREVER YOUR GIRL, Paula Abdul	Geffen
6	PUMP, Aerosmith	Columbia
7	HANGIN' TOUGH, New Kids On The Block	Fonitone
8*	THE SEEDS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

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

FORMER ARTISTS OF MOTOWN RE-UNITE

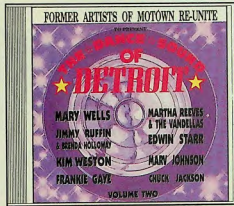
TO PRESENT

THE DANCE OF SOUND OF DETROIT



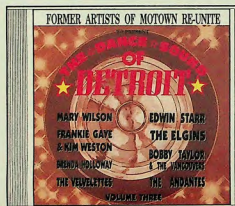
DSD CD 01 DSD MC 01

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



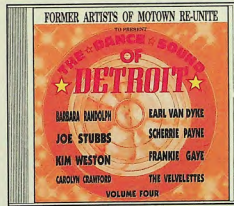
DSD CD 02 DSD MC 02

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



DSD CD 03 DSD MC 03

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



DSD CD 04 DSD MC 04

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

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- ★ The Sunday Times Colour Supplement 29th October
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- ★ Big World Cafe Channel 4
- ★ Halfway to Paradise Channel 4
- ★ Radio One Interviews
- ★ Nationwide UK Tour

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TOP DANCE SINGLES

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	ARTIST	SONG	RECORD LABEL
1	4	4	10/Virgin	WISHING ON A STAR Fresh & Feat Liz E	TENOX/287 (F)
2	2	4	Desire	STREET TUFF Rebel MC & Double Trouble	WANT(X)18 (PAC)
3	2	7	De La Soul	EYE KNOW Tommy Boy/Big Life	BLR 13 (T) (C)
4	9	2	Adeva	I THANK YOU Cooltempo	COOL(X)192 (C)
5	4	6	Pump Up The Jam	THAT'S WHAT I LIKE Jive Party Mastermixers	MPD(T)002 (BMG)
6	3	9	Technobionic Feat Feely	PUMP UP THE JAM Swanyard	SYR(T)14 (C)
7	5	4	Mili Vanilli	GIRL I'M GONNA MISS YOU Cooltempo	COOL(X)191 (C)
8	NEW	1	Lisa Stansfield	ALL AROUND THE WORLD Arista	112693 (1)-612693 (BMG)
9	11	2	D.M.A.S. Inters. Cathy Dennis	CHIMON AND GET MY LOVE Meri/London	FX(1)17 (F)
10	12	3	Sybil	DON'T MAKE ME OVER Champion	CHAMP(1)2(2)13 (BMG)
11	10	5	Raul Orlanova	THE REAL WILD HOUSE BCM	BCM 322(X) (P)
12	14	10	Sydney Youngblood	IF ON TOP I COULD Circa	VIRGIN YR(T)134 (F)
13	8	12	Black Box	RIDE ON TIME Dw/Construct	PB43055(P)43056 (BMG)
14	15	3	Your Love	FOUR KNOCKS Troax/Radical	(-TRAX)3 (SP)
15	14	3	Oh Well	OH WELL Parlophone	(12)RA236 (E)
16	28	2	The Beloved	THE SUN RISING WEA	YZ 414(T) (W)
17	20	2	Koryna	LET ME LOVE YOU FOR TONIGHT Sleeping Bag	SBUK 4(T) (U/R)
18	27	2	Arthur Baker/Al Green	THE MESSAGE IS LOVE Breakout/A&M USA(T)	668 (F)
19	NEW	1	Luther Vandross	NEVER TOO MUCH (REMIX '89) Epic	LUT(H)112 (C)
20	23	2	Norman Cook feat. Lester	FOR SPACIOUS LIES Go Beat	GO BEAT(G)3 (F)

21	18	8	Sueno Latino	SIENAO LATINO Sueno Latino/C Damos	BCM BCM322(X) (P)
22	22	3	Kym Mazelle	LOVE STRAIN Syncope/EMI	12(2)59 30 (E)
23	44	1	Kelly Charles/J. Bratton	REACHIN' Champion	CHAMP(X)12(14) (BMG)
24	37	2	Chick Chalko/Kool Chip	NO DJ LIKE CHUCK Mercury/Phono	MER(3)001 (F)
25	33	5	Quartz	MELTDOWN ITM - (ITM 101) (GAM)	
26	35	2	Jermaine Jackson	DON'T TAKE IT PERSONAL Arista	112634 (1)-612634 (BMG)
27	27	2	Regina Belle	GOOD LOVIN' CBS	6552307 (12)-6552308 (C)
28	31	9	Cry Siicot	AFRO DIZZY ACT Escape	AWOL(T)1 (P)
29	NEW	1	Just a Move	BUST A MOVE Yung M.C.	Delicious BRW137 - (12BRX137) (P)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	RECORD LABEL
1	1	10	Technique	COME BACK TO ME Anthony Malone & Tiger	WHY 47
2	2	10	Technique	LOVE IS THE POWER Chris Brown	PHI 022
3	4	10	Steady & Cleanse	GUN IN A BAGGOT Lita Lenny	STAY 4
4	5	10	Steady & Cleanse	OVER SIZE MAMMIE Gregory Kay	WPD 438
5	7	10	Parlophone	NAM SKIN UP Tiger	PHI 021
6	8	10	Daddy Lizard	TAKE YOU TO THE DANCE Anthony Malone	SC1 2
7	16	10	Arms	ALL THE WAY Suzanne	SC 009
8	11	10	Arms	DON'T ASK MY NEIGHBOUR Lut	ARMS 007
9	11	10	Living Icons	EXTRA CLASSIC SUPERFANTASTIC Various	94 027
10	15	10	Fashion Day	SUPERWOMAN Weslane	1 Togo Inc
11	13	10	Reggae Hits	HALF KEY DRIVE Reggae Babes/Tiggo Lee	CRD 248
12	12	10	Flax	MAKING LOVE Honey Bees	515 214
13	11	10	Reggae Hits	ONE BRIGHT DAY Reggae Babes/Tiggo Lee	CRD 248
14	21	10	Johnnie A&S	DREAD A WHO SHE LOVE M. & E. feat	ARMS 010
15	14	10	M&A & Flax	THERE SHE GOES AGAIN Lenny Malone	ARMS 010
16	17	10	Offbeat Pass	WHY FIGHTS & Colonial Hills	OFFBEAT 1201
17	18	10	Steady & Cleanse	SUPERWOMAN Felicite Edwards	SC1 2
18	20	10	Frank Beat	HOLD TIGHT Felicite & Lisa Morris	FRANK BEAT 8
19	25	10	Malin	DREAMERS Phyllis Callaghan	FLAX 011
20	27	10	Gregory T	EMERGENCY Administrators	7 September CRD 002

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	SONG	RECORD LABEL
1	1	10	Various Artists	REGGAE HITS VOL 6 Various Artists	Jet Star JSP 1006
2	2	10	Various Artists	ON AND ON Various	Jet Star JSP 1007
3	3	10	Various Artists	NO CONTENT Various/Chris Brown/Gregory Isaacs	Greenwich CRD 138
4	5	10	Technique	LOVE AFFAIR Lenny Malone	WHY 47
5	4	10	Blue Mountain	FOLLOW ME Clonnie Lee	BM 208
6	7	10	Greenwich	RHYTHM DISTURBANCE Various Artists	CRD 131
7	9	10	Greenwich	COUNT OUT Theresa	CRD 134
8	6	10	Virgin	ONE BRIGHT DAY Ziggy Marley & Herbby Meiners	VS150 2
9	10	10	Various Artists	RUPEE CULTURE Various	ARMS 008
10	13	10	Dig & Vibe	GOOD TO BE TRUE Huller/U.S.A. Team	Dig & Vibe 1042
11	11	10	Greenwich	JACKAMNDORA Carl Meads	CRD 132
12	14	10	Technique	YOUNG AND THE GREEN Johnny P	WHY 47
13	12	10	Various Artists	SIXA REVIVAL Various Artists	Six Revival UO3 1
14	16	10	Extremities	PINCHES METS RANCHEZ/Phishan & Senker	EXTREMITIES 03191
15	13	10	Various Artists	BLACK WITH SUGAR Lut	ARMS 010
16	24	10	RDSP	EXPLOITATION Ron Sherman	RDSP 1140
17	45	10	Supreme Vibe	RETURN OF THE DON Rockers	SVB 1 045 140
18	21	10	Various Artists	PRESENTING CHUCK TURNER C. Turner	Various JSP 005
19	34	10	Various Artists	GUN IN A BAGGOT Walt P. Francis	Various JSP 005
20	22	10	Si George	STONE LOVE MOVEMENT Various	Si George SGP 001

30	NEW	1	Electric 101	TELL ME WHEN THE FEVER ENDED Mercury	MER(X)310 (F)
31	24	1	Karen White	SECRET RENDEZVOUS Warner Brothers	W 2855(T) (W)
32	NEW	1	Debbie Malone	RESCUE ME Debbie Malone	Crunch - (KR 001) (PAC)
33	NEW	1	Rhythm King	THEME FROM S'EXPRESS S'Express	Rhythm King LEFT 21(T) (U)
34	NEW	1	45 King	THE KING IS HERE/900 NUMBER Dance Trax	DEF J 12(D)51(T) (U/R)
35	NEW	1	S'Express	MANTRA FOR A STATE OF MIND S'Express	Rhythm King/Mute LEFT 35(T) (U/R)
36	8	5	Jazz & The Brothers Grimm/Prod House	CASANOVA (RAISING HELM - REMIX) CBS	6552947 (12)-6552948 (PAC)
37	29	11	Alyson Williams	I NEED YOUR LOVIN' Def Jam	6551437 (6551438) (C)
38	25	10	Morika	I FEEL THE EARTH MOVE CBS	6552947 (12)-6552948 (C)
39	34	4	Erasure	DRAMA Mute	12(MUTE) 89 (U/R)
40	32	2	Temptations	ALL I WANT FOR YOU Motown	2843233 (2343234) (BMG)
41	38	9	Seefunk	YOU'RE MY ONE AND ONLY TRUE... Breakout/A&M USA(T)	675 (F)
42	15	10	Father/Hip House Synd.	REDUCED Champion	CHAMP(1)2(2)17 (BMG)
43	10	10	4th + B'way	LIFE David Grant/Mike Stevens	12(BRW)145 (F)
44	NEW	1	Debut	LOVE IS LIFE Cony Flip	DEBUT(D)3079 (PAC)
45	13	10	Circa	WILD TIMES De-Lite feat. Orca Child	VIRGIN YR(T)135 (F)
46	14	2	Syncope/EMI	LIVING ON THE SIDE Reid	(12)REID(1) (C)
47	NEW	1	GTI	DREAMS Adante	GTI(G)007(T) (PAC)
48	NEW	1	Westside	TONIGHT Hammood/Sharon Brown	HUM(T)21 (F)
49	36	5	Breakout/A&M USA(T)	LIVE ON STAGE Roanoke Shoreline	669 (F)
50	NEW	1	Champion	YA BAD CHUBBS Champion	CHAMP 12(2)15 (BMG)

TOP 10 ALBUMS

1	2	1	Warner Bros	THE ICEBERG/FREEDOM OF SPEECH Various	WX 316(C) (W)
2	5	2	Various	DEEP HEAT - 4 PLAY WITH FIRE Telstar	STAR2388(ST)2388 (BMG)
3	8	3	Creed	QUADRASTE Sue Bosh	STATE 004 (U)
4	NEW	1	Various	THE RIGHT STUFF-REMIX '89 Various	SMR990(SMC)990 (STY)
5	4	5	Cold Chillin'	IT'S A BIG DADDY THING Big Daddy Kane	WX305(W)X305C (W)
6	8	6	Cooltempo	ADEVA! Adeva	CTLP13(Z)CTLP13 (C)
7	3	3	Various	ITALIA-DANCE MUSIC FROM ITALY Dw/Con/PCA	PC14289(P)K74289 (BMG)
8	NEW	1	Cooltempo	ALL OR NOTHING/2 X 2 Mili Vanilli	CTLP113(Z)CTLP11 (C)
9	NEW	1	Ruthless	STRAIGHT OUTTA COMPTON N.W.A.	RUTHLESS BRP534(BR)CAS34 (F)
10	NEW	1	Rumour	WAREHOUSE RAVES Various	RUMOUR RUMD101(Z)CRUMD101 (PAC)

TOP 10 BUBBLERS

1	1	1	London	TAKE CAUTION WITH MY HEART Joyce Sims	FX(1)18 (F)
2	2	1	W.A.R.P. - (WAP1) (U)	A TRACK WITH NO NAME Forgemasters	
3	5	1	Warner Bros	SUGAR DADDY Thompson Twins	W 2819(T) (W)
4	4	1	DJ Int/CBS	GIT ON UP Fast Eddie/Sundance	6553667-(6553668) (C)
5	5	1	CBS - (6551266) (Imp)	EVE OF THE WAR Ben Liebrand	
6	6	1	Island	TEST OF TIME Will Downing	12(BRW)146 (Imp)
7	7	1	Jive/USA - (1224130) (Imp)	GET BUSY Mel Le	
8	1	1	Subway	JUST AS LONG AS I GOT YOU 101	SPD003(D) - (SPD003(D)) (C)
9	8	1	Radical	JAFFAKAKES Ratpack	(R)PAC(X) (SP)
10	1	1	Easy Street	THIS WAY, THAT WAY Pondilo	(-EZ5)558 (Imp)

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12" IN ENVELOPE PACK WITH GIANT FOLD OUT WALL POSTER

on the record : ten city, a guy called gerald, daniel miller, marshall jefferson, the fon force

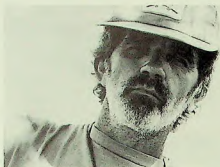
in the video : li'l lion, kym mayzelle ten city, marshall jefferson, k-lite, the nightwriters

in the mixes : the fon force, gerald, daniel miller, robert gordon, mark brydon and cabaret voltaire!

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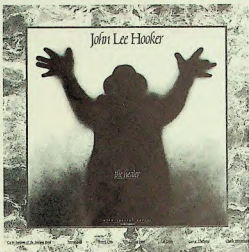
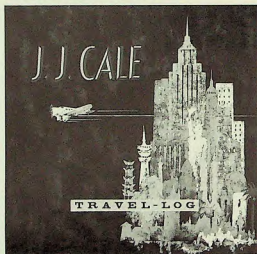


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TOP 75 SINGLES

DOUBLETRY NEW YORK MINUTE taken from the gold album 'THE END OF THE INNOCENCE'

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Chart listing 1-37 with columns for Rank, Title, Artist, and Label. Includes entries like 'THAT'S WHAT I LIKE', 'GIRL'MAN MISS YOU', 'STREET TUFF', etc.

Records to be featured on this week's Top Of The Pops Panel Sales Percentage ... WEEK: 42

TITLES A-Z (WRITERS)

Index of song titles and writers for the Top 75 chart, organized alphabetically by title.

THE NEXT 25

Chart listing 25 upcoming songs with columns for Rank, Title, Artist, and Label. Includes entries like 'GOOD LOVIN'', 'I WANT YOU', 'I NEED YOU', etc.

inga (really saying) something stupid YZ439/T/CD

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Chart listing 38-65 with columns for Rank, Title, Artist, and Label. Includes entries like 'THE TIME WARP', 'TAKE CARE OF YOURSELF', 'THE MESSAGE IS LOVE', etc.

TOP · 75 · ARTIST · ALBUMS

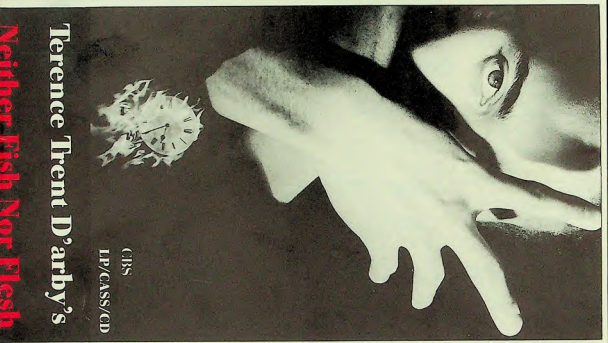
MUSIC WEEK

28 OCTOBER 1989

INCORPORATING LP CASSETTE & CD SALES

WV

1	NEW	WILD! ★ CD En Vogue	Maxi-STMW 75
2	NEW	THE SENSUAL WORLD ★ CD Kate Bush	EMI DM2 016
3		ENJOY YOURSELF ★★ CD Kylie Minogue	PMI HP 9
4	NEW	THE TIME CD Bros	CRS 463781
5		CUTS BOTH WAYS ★★ CD Gloria Estefan	EPe 461451
6		CROSSROADS ● CD Trey Chapman	Elek EKT 61
7	REI	ALL OR NOTHING ○ CD Milli Vanilli	Columbia/Crysalis CTD 11
8		FOREIGN AFFAIR ★ CD Tina Turner	Capitol EST 210
9	NEW	SCARLET & OTHER STORIES ○ CD All About Eve	Mercury/Phonogram 8398451
10		THE SEEDS OF LOVE ★ CD Teena Marie	Fenners 8397301
11		THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys	Teldec/WEA WX 278
12	NEW	DEF DUMB & BLONDE ○ CD Deborah Henry	Oryson CDR 152
13	NEW	GREATEST HITS CD Billy Green	Isis 80711



35		HATS CD The Blue Nile	Luca/Virgin UK 2
36		AUTOMATIC CD Jesus & Henry Chain	Bonus 1 Heps 8 FN 78
37		THE RAW AND THE COOKED ★★ CD Fiona Young	London E284661
38		JARRE LIVE ○ CD Leon Michel Jarre	Pygmalion 841280
39		APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Geffen WT 125
40	NEW	THE MAGIC OF FOSTER & ALLEN CD Foster & Allen	Syris SMR 999
41		RHYTHM NATION 1814 ● CD Janet Jackson	A&M A&A 3792
42		KARYN WHITE ● CD Karyn White	Wessex Bardeni WX 225
43		STEEL WHEELS CD Rolling Stones	CRS 463521
44		SLEEPING WITH THE PAST ● CD Ellen DeGeneres	Rebel/Phonogram 8388791
45		RETRO ○ CD Lou Reed	KCAI PL 00389
46		CLUB CLASSICS VOL ONE ★ CD Soul II Soul	101 Virgin DNR 12
47		TRASH CD Alice Cooper	EPe 461301
48		ANOTHER PLACE AND TIME ● CD Donnie Summer	Wessex Bardeni WX 219
49		DON'T BE CRUEL ★★ CD Bobby Brown	MCA/MCA 3425
50		THE MIRACLE ★ CD Queen	Empire/KCI KD 107
51		GATECRASHING ○ CD Living A Box	Crysalis CDA 1818
52		RAW LIKE SUSHI ★ CD Nene Cherry	Circ/Virgin CDCA 8
53	NEW	THOUGHTS OF HOME CD	

Neither Fish Nor Flesh
Terence Trent D'Arby's

(CIS)
LP/CASS/CD

Scarlett in the back

by David Golder

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

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

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

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

Millar also believes that rock music has a greater potential for overseas success, especially in the US. He sees British dance music as too people such as Jerry Wexler helped run the company as well as being involved in the record making process: "That sort of thing is more acceptable in America than here. For a while people here would not give us musicians jobs in the music business unless they really were ex. That's a silly attitude."

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

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

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

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

Straw poll

by Selina Webb

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

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

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

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

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

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

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



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



ASK POLITELY: Syd Straw

Club classics

by Martin Aston

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

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

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

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

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

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

"Sometimes after a show, I can't sleep for a couple of days," he admits. "I'm just so embarrassed because I go through every moment." One American feature quoted Eitzel as saying he was a man of few words. "That bugged me because it was a joke, but since I write

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

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

Plugged in

by John Slater

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

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

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

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

There are for real: four mini-albums are included four mini-albums before spring, and an all new publication called *Boy City* to underline the aims and direction of SCAM/BoP.

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

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

Cheree pie

by Ian Watson

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

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

Initially a vehicle for The Telecasters (whom they also manage), Cheree's brand was first releasing Rexis by The Pooh Sticks and Spacemen 3. However, the

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

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

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

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

While the collapse of Red Rhino led distribution companies to be more than a bit cautious when dealing with new labels, the success of Cheree gives hope for a revival in the flagging indie scene. Meanwhile, more will be showcasing their latest signings at London's Falcon on November 3 and sifting through countless demo tapes looking for new successes. For the moment the duo's need of approval carries a lot of weight.

Back tracking

Record Retailer, October 29 1984

Record sales surge continues, with Board Of Trade figures for August, usually considered a peak month, showing a rise of 75 per cent on August 1983. Only the 78rpm record shows signs of decline — Lawrence Kreiger, 37, only three years ago an eccentric collector, has now set up Hartequan record store, in London's Moorgate. RR notes that 28 per cent of UK-made singles in the top 50 are independently produced, and that names like Oldham, Most and Peck 'receive almost as much publicity as the artists they record'... Tin Pan Alley experts predict end to the beat boom, a resurgence of solo artists and great chart success for C&W and folk singers.

Music Week, October 26 1974

EMI initiates largest price increases since 1962, with all-price albums raising by 13 per cent. After a four-year battle, five low lords rule that songwriter Tony Macaulay was entitled to back in 1962 contract with Schroeder Music which gave the company worldwide copyright in his compositions... Latest quarterly market shares for singles show a strong revival for President... Richard Bluskey, 22, joins promotions/PR division of Phonogram from ad agency J Water Communications.

Music Week, October 27 1984

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

MARK LEWISOHN

Honest Joe

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

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

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

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

IAN WATSON

Dirty dancing

HAVING BEEN invited to play as part of the Soho Jazz Festival, **The Dirty Dozen Brass Band** strolled onstage at the **Empire Ballroom**, Leicester Square and stared in disappointment at the 90 per cent empty hall. They then proceeded to play to the nearest baddiest, toughest sex's worth of Dirty No Orleans jazz anybody could have wished to hear.

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

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

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

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

ADAM BLAKE

Wright on

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

Support for her ICA gig was home-grown white soul band **Bliss**. Taking their inspiration (and a good deal of their overall sound) from backing acts of the 1960s soul pop, they played a sprightly, competent set, with material from their new album, *Love Prayer*.

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

The latter stuff, including tracks from the new *42ndway* album, was a little less convincing, mainstream side to Ms B — smooth, soulful ballads (last year's soul hit, *Pain*, aptly announced as "my own soap opera") and driving gospel-inspired rock.

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

ALASDAIR CREWE

More, more and more

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

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

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



DAS DAMEN: reputations under scrutiny

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

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

DAVID DAVES

Start your sobbing

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

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

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

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

DAVID GILES

Dastardly

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

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

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

LEO FINLAY

First strike

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

Led by rotund, corkcrawled vocalist, **Messiah Marcolin**, dressed in his customised man's habit, the band ground inexorably through a 40-minute set, which gave them little chance to offer more than the briefest of glimpses of their new album, *Tales Of Creation*.

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

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

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

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

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

VALERIE POTTER

Songs of innocence

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

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

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

Innocence Lost's musical modus operandi also borrows heavily from stadia-funk bands of the **Simple Minds** ilk.

Broad sweeps of piano and juttering guitar-punctured airy pop songs such as *A Little Bit Off* Poperty into life. One presumes all would like to set a platinum disc collection in motion would be a top-name producer and a high profile marketing strategy.

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

ANDREW MARTIN



MUSIC WEEK



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

1	THAT'S WHAT I LIKE	POP	POP
	Joe Bonomo & The Mastermixers	Music Factory Dance (MFD) (7") (02) (BMG)	POP
2	GIRL I'M GONNA MISS YOU	POP	POP
	Milli Vanilli	Goldtempo/Chrysalis/Coolair (1) (1) (C)	POP
3	STREET TUFF	POP	POP
	Rebel MC/Double Trouble	Dance-Wanted (1) (1) (PAQ)	POP
4	LEAVE A LIGHT ON	POP	POP
	Belinda Carlisle	Virgin (VST) (21) (F)	POP
5	RIDE ON TIME ★	POP	POP
	Black Box	deConstruction (BCA PR 4234) (12" PT 42342) (BMG)	POP
6	IF I COULD TURN BACK TIME	POP	POP
	Cher	Geffe-Geffe (GFF 5911) (W)	POP
7	ROOM IN YOUR HEART	POP	POP
	Living In A Box	Chrysalis (LBM) 7 (C)	POP
8	PUMP UP THE JAM	POP	POP
	Technomatic feat. Felly	Sonydanc (SNT) 1 (BMG)	POP
9	WE DIDN'T START THE FIRE	POP	POP
	Billy Joel	CBS (CJCL) 1 (C)	POP
10	IF ONLY I COULD	POP	POP
	Jynning & Longblood	Crown (Crgn) (R) 1 (1) (4) (F)	POP
11	WISHING ON A STAR	POP	POP
	Fresh 4 (Children Of The Ghetto) feat Lizz E	10 (Virgin) (TMR) 287 (F)	POP
12	THE ROAD TO HELL	POP	POP
	Chris Rea	WEA (12-4310) (W)	POP
13	ALL AROUND THE WORLD	POP	POP
	Lisa Stansfield	Arista (112893) (12" 412893) (BMG)	POP
14	I WANT THAT MAN	POP	POP
	Deborah Harry	Chrysalis (CHR) 1 (1) (269) (C)	POP
15	I FEEL THE EARTH MOVE	POP	POP
	Morrika	CBS (65294) (12" 65294) (C)	POP
16	EYE KNOW	POP	POP
	De La Soul	Tommy Boy/Big Life (LR 1311) (1) (4) (T)	POP
17	I THANK YOU	POP	POP
	Adava	Columbia/Chrysalis/Coolair (1) (1) (C)	POP
18	SWEET SURRENDER	POP	POP
	Wet Wet Wet	Forecast/Phonogram (JEWEL 912) (F)	POP
19	DON'T MAKE ME OVER	POP	POP
	Spyro	Compton (CHMP) 1 (1) (21) (BMG)	POP
20	YOU KEEP IT ALL IN	POP	POP
	The Beautiful South	Get (Gee) GOOD 15 (F)	POP
21	LEAN ON YOU	POP	POP
	Cliff Richard	EMI (12) (EM) 105 (F)	POP
22	NAME AND NUMBER	POP	POP
	Carnotchy	Master (Mstr) (Mstr) (CATS) 6 (1) (1) (F)	POP

41	CHERISH	POP	POP
	Madonna	Sire (W 28821) (W)	POP
42	TELL ME WHEN THE FEVER ENDED	POP	POP
	Electric Blue	Mercury/Phonogram (M830) 310 (F)	POP
43	LET THE DAY BEGIN	POP	POP
	The Cull	MCA (MCA) 1 (1) (1) (F)	POP
44	DRIVE ON	POP	POP
	Brother Beyond	Phonogram (12) (R 4232) (F)	POP
45	RESTLESS DAYS	POP	POP
	And Why Not?	Island (12) (5) (48) (F)	POP
46	WANTED	POP	POP
	Halo James	Epic (HALO) 1 (C)	POP
47	MANTRA FOR A STATE OF MIND	POP	POP
	Yes	Reprise (R) (Mars) (LFT 157) (1) (4) (T)	POP
48	FOR SPACIOUS LIES	POP	POP
	Norman Cook featuring Lester	Go Beat (GOB) 12 (F)	POP
49	SECRET RENDEZVOUS	POP	POP
	Karyn White	Warner Brothers (W 28511) (W)	POP
50	NOT AT ALL	POP	POP
	Status Quo	Virgin/Phonogram (QUO 24) (2) (F)	POP
51	IT'S ALL COMING BACK TO ME NOW	POP	POP
	Pandora's Box	Virgin (VST) 12 (1) (F)	POP
52	YOU'VE GOT IT	POP	POP
	Smiley Acid	Elektra (12) (4) (1) (W)	POP
53	BED OF NAILS	POP	POP
	Alice Cooper	Epic (ALICE) 1 (C)	POP
54	LAMBADA	POP	POP
	Kaoma	CBS (65011) (12" 65011) (1) (C)	POP
55	HARLEM DESIRE	POP	POP
	London Boys	WEA (12-4150) (W)	POP
56	LOVE IN AN ELEVATOR	POP	POP
	Afrominith	Geffe-Geffe (GFF 4511) (W)	POP
57	LET ME LOVE YOU FOR TONIGHT	POP	POP
	Karyn	Sleeping Bag (SMB) (R 471) (1) (4) (T)	POP
58	GIT ON UP	POP	POP
	Fast Eddie feat. Sundance	DJ (DJ) (CBS 65536) (12" 65536) (4) (C)	POP
59	YOUR LOVE	POP	POP
	Frankie Knuckles	Tommy Boy/Real - (TRANT) 3 (1) (F)	POP
60	RUN SILENT	POP	POP
	Shakaperson's Sister	Mer (London) (10) 1 (1) (F)	POP
61	I NEED YOUR LOVIN'	POP	POP
	Alyson Williams	DJ (DJ) (CBS 65514) (12" 65514) (2) (C)	POP
62	LISTEN TO YOUR HEART	POP	POP
	Roc-A-Fella	Cap (12) (1) (1) (1) (F)	POP

BARBRA STREISAND

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28	OH WELL Oh Well	Parade (12R) 424
29	THE REAL WILD HOUSE Raul Orellana	ICM BCM 3200
30	RIGHT HERE WAITING Richard Marx	EMI USA (12) 6177
31	NEVER TOO MUCH (Remix '89) Luther Vandross	EG (L) 1011 21
32	STATE OF MIND Fish	EMI (12) 611 101
33	SWING THE MOOD * Jive Bunny & The Mastersmatters	Music Factory Dance (MFD) 101 (EM)
34	CAN'T FORGET YOU Santia	Chrysalis (CIS) 12 3419
35	OYE MI CANTO (HEAR MY VOICE) Gianna Estabro	EG (L) 1011 21 TE 4552 41

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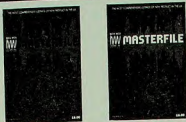
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21	STATE OF MIND	29	STATE OF MIND
22	NEVER TOO MUCH	30	NEVER TOO MUCH
23	SWING THE MOOD	31	SWING THE MOOD
24	YOU LEFT ALL IN	32	YOU LEFT ALL IN
25	LAMARCA	33	LAMARCA
26	SECRET KENDRIGOS	34	SECRET KENDRIGOS
27	SECRET KENDRIGOS	35	SECRET KENDRIGOS

MASTERFILE

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

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

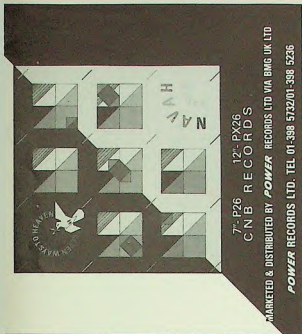
Here's a list of what you get:

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

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4	7	NEW! 10" COMPACT MISTY TOU	34	17	LET ME LOVE YOU FOR TONIGHT
5	3	WISHING ON A STAR Mick Turner	34	24	TOULOU Tina Turner
6	2	THE ROAD TO HELL Cher	35	1	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green
7	4	ROSE ON THE WIND The Four Seasons	35	2	NAME AND NUMBER Candy Flip/Car
8	5	IF ONLY I COULD Sally Thompson	35	3	STATE OF MIND Maggie
9	1	EVERYBODY KNOWS De La Soul	35	4	I WANT THAT MAN Dorothy Perry
10	4	IF ONLY I COULD Sally Thompson	35	5	EMAMI
11	11	THE ROAD TO HELL Cher	35	6	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green
12	13	EVERYBODY KNOWS De La Soul	35	7	EVERYBODY KNOWS De La Soul
13	14	EVERYBODY KNOWS De La Soul	35	8	NAME AND NUMBER Candy Flip/Car
14	15	EVERYBODY KNOWS De La Soul	35	9	STATE OF MIND Maggie
15	16	EVERYBODY KNOWS De La Soul	35	10	I WANT THAT MAN Dorothy Perry
16	17	EVERYBODY KNOWS De La Soul	35	11	EMAMI
17	18	EVERYBODY KNOWS De La Soul	35	12	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green
18	19	EVERYBODY KNOWS De La Soul	35	13	EVERYBODY KNOWS De La Soul
19	20	EVERYBODY KNOWS De La Soul	35	14	NAME AND NUMBER Candy Flip/Car
20	21	EVERYBODY KNOWS De La Soul	35	15	STATE OF MIND Maggie
21	22	EVERYBODY KNOWS De La Soul	35	16	I WANT THAT MAN Dorothy Perry
22	23	EVERYBODY KNOWS De La Soul	35	17	EMAMI
23	24	EVERYBODY KNOWS De La Soul	35	18	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green
24	25	EVERYBODY KNOWS De La Soul	35	19	EVERYBODY KNOWS De La Soul
25	26	EVERYBODY KNOWS De La Soul	35	20	NAME AND NUMBER Candy Flip/Car
26	27	EVERYBODY KNOWS De La Soul	35	21	STATE OF MIND Maggie
27	28	EVERYBODY KNOWS De La Soul	35	22	I WANT THAT MAN Dorothy Perry
28	29	EVERYBODY KNOWS De La Soul	35	23	EMAMI
29	30	EVERYBODY KNOWS De La Soul	35	24	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green
30	31	EVERYBODY KNOWS De La Soul	35	25	EVERYBODY KNOWS De La Soul
31	32	EVERYBODY KNOWS De La Soul	35	26	NAME AND NUMBER Candy Flip/Car
32	33	EVERYBODY KNOWS De La Soul	35	27	STATE OF MIND Maggie
33	34	EVERYBODY KNOWS De La Soul	35	28	I WANT THAT MAN Dorothy Perry
34	35	EVERYBODY KNOWS De La Soul	35	29	EMAMI
35	36	EVERYBODY KNOWS De La Soul	35	30	THE MESSAGE IS LOVE Aster/Born/Reichard/Dugan/M Green

23	36	CMON AND GET MY LOVE D Mob introducing Cathy Dennis	Capitol (12)CL546
24	19	THE BEST Tina Turner	Parlophone (12)SOVERN
25	26	SCANDAL Queen	Parlophone (12)FANZ
26	20	LOVE ON A MOUNTAIN TOP Shirley	Mercury (12)WHITE 89
27	14	DRAMA! Erasure	Parlophone (12)R 673
28	37	OH WELL Oh Well	BMG BGM 3220
29	31	THE REAL WILD HOUSE Rauli Onnela	EMI USA (12)MPT 7
30	18	RIGHT HERE WAITING Richard Marx	Epic (12)UP117
31	NEW	NEVER TOO MUCH (Remix '89) Luther Vandross	EMI (12)GM 18
32	NEW	STATE OF MIND Fish	Music Factory/Demo (8)1 (8)
33	27	SWINGING THE WOOD * Joe Bunny & The Mastermatters	Chrysalis (8)121 34
34	22	CAN'T FORGET YOU Sade	Epic 655897 (12-65589)
35	25	ONE MI CANTO (HEAR MY VOICE) Gloria Estefan	

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H.M.P. LEVILL

ALBUM OF THE WEEK

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

STOCKIT

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

CURIOSITY KILLED THE CAT. Getahead. Mercury 842 010.1. Taking a low profile to shake off a teenybop following sounds like a sound move. But then to re-emerge as a kitch level 42 years ill-conceived. Nonetheless, Curiosity draw from their funk handsome musical aces, especially the long Name. And Number and cool cascade. Will anyone call their bluff? **AM**

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

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

DAN REED NETWORK: Slam.

Mercury 838 868-1. DRN's debut was a groundbreaking blend of laid rock riffs swaggering along on a brazen funk beat. Yet the follow up, truly, improves little. It's with this, her third and strongest album to date, she's clearly getting there. Heart Like A Gun. **AM**

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

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

THE TELESCOPES: Taste. What Goes On. GOS 082. The Telly's fresh brand of raucous psychedelia has seen them come from nowhere straight into indie-lovers' hearts everywhere. Bloody Deaf their first two singles with a potential classic in the shape of Suffocation. Sure of a high indie placing and could even match fellow noise merchants My Bloody Valentine's debut in hitting number one. **LF**

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

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

FRIENDS: Rooms Leading Everywhere. Summerhouse Records SUML. The jangling guitars of Brian Auger return with a new, and LP. Recorded in Darlington with impressive determination the new album opens with 'You'll Never Be As Good As I Used To Be Again,' which is a seriously potent hit single. This is indie pop at its best; shy, commercial and pain-

takingly simple. With a series of five tracks to support this release, Rooms Leading Everywhere should be a dead cert indie chart contender. **JH**

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

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

THE BOUNTY HUNTERS: Threads. Creation CREP 051. The latest album from the ex-Dog D'amour and Nikki Sundin collaborator sees the continuation of Dave's support of the young fiction with a wonderful mix of jangling guitars, frail vocals and faraway, dreamy melodies. Threads is a lot more rounded than it's predecessors, combining melodic rock and roll with more mature wistful harmonies. Definitely a step forward for hopeless romantics, which with the endorsement of Greg Kressly will represent a major turn in Dave's fortunes. **FW**

KOOL & THE GANG: Sweet. Mercury 838 233-1. After a spell on the soft side, Kool & The Gang recent work puts them on the groove train again and Sweet gives away points to no-one. It's primarily with potent hip singles and perfect for mainstream. All the line-ups, producers and studios really work — a rich combination of Flavours is served. Some pretty hot rhythms and samples burn up on All She Wants To Be Dance, with 'You Are The Meaning Of Friend's echoed trombone solo as creamy dessert. **FL**

THE FIELD MICE: The Field Mice. SARAH 402. Distribution: Revolver/Cartel. If only the CB6 school of Peel-christened shambles were as good as the Field Mice, then the genre would have had something to fight the media delators. The already young band practice the art of melancholic, love-love melodic buzz-pop while taking more chances and covering more ground in their arrangements. Could they be giants? **AA**

THUNDERHEAD: Behind The Eight-ball. Legacy LP127. Promising debut from this new, three-piece act from the same parent German, one part American act that concentrate more on traditional hard rock values than the trash (so prevalent of today) that it's come my suggest. Amongst the crashing riffs and

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

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

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

STOCKIT

BLUES BAND: Back For More. Ariola 20 095. Distribution: BMG. After some time in the hall-of-occasional-gigs and erratic releases, Paul Jones and co return with a non-exposed major label production of classy but earthy R&B. It moves from rockers like Ass In Gear featuring Dave Gray's slide guitar to more slicky R&B. Rush is a story. With CD reissues and a major tour to follow, this demands to be stocked. **DL**

BITCH MAGNET: Umber. What Goes On GOS 035. Distribution: Rough Trade and The Cartel. A three-piece from Ohio who seem to play under the influence of a cranked up, never ending chord. Bitch Magnet are loud above anything else. Under a tumbling wall of rock simplicity, one can sense Bitch is a story but the sheer power of his surroundings mean that we're unlikely to ever decipher the tale, merely shudder from the sound of it. **DEB**

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

HEAVY METAL ALBUMS

This Month's	Title, Artist	Label, Catalogue No.
1	PUMP	Mercury 838 965-1
2	REPEAT OFFENDER	Earl 838 965-1
3	APPETITE FOR DESTRUCTION	Go! Discs AGOLP 16
4	TRASH	Epic 843101 021
5	SEASONS END	Mercury 842 010-1
6	TOUGH IT OUT	Epic 845981 021
7	DIR FEELGOOD	Mercury 842 010-1
8	POINT BLANK	MCA 27249 8462
9	PRECIOUS METAL	Mercury 842 010-1
10	THE LIES, THE SEX, THE DRUGS...	Mercury 842 010-1
11	NEW JERSEY	Mercury 842 010-1
12	SKID ROW	Mercury 842 010-1
13	ERIK FLYNN	Dogg/Dorland
14	HYSTERIA	Mercury 842 010-1
15	TAKING ON THE WORLD	A&M 844702 071
16	COCKED AND LOADED	Mercury 842 010-1
17	THE HEADLESS CHILDREN	Capitol 857307 021
18	SLEEPY	Mercury 842 010-1
19	SOFI MORALES	Sybra 58462 6576
20	FROM BEER TO ETERNITY	Mercury 842 010-1
21	HANDLE WITH CARE	Mercury 842 010-1
22	BLOOD, FIRE AND LOVE	Mercury 842 010-1
23	BAT OUT OF THE HEAVEN	Mercury 842 010-1
24	RECKLESS	Mercury 842 010-1
25	ROCK ISLAND	Mercury 842 010-1
26	PERMANENT VACATION	Mercury 842 010-1
27	HITS OUT OF THE HEAVEN	Mercury 842 010-1
28	WAKE ME WHEN IT'S OVER	Mercury 842 010-1
29	NOT FAKIN' IT	Mercury 842 010-1
30	GREATEST HITS	Mercury 842 010-1
31	RICHARD MARX	Mercury 842 010-1
32	SONIC TEMPLE	Mercury 842 010-1
33	NO FUEL LEFT FOR THE PILGRIMS	Mercury 842 010-1
34	ROCK ISLAND	Mercury 842 010-1
35	OPEN UP AND SAY... HI!	Mercury 842 010-1
36	FOUR SYMBOLS	Mercury 842 010-1
37	PRACTICE WHAT YOU PREACH	Mercury 842 010-1
38	UVEN	Mercury 842 010-1
39	ANDERSON BRUFORD WAKEMAN HOWE	Mercury 842 010-1
40	RADIO ONE	Mercury 842 010-1

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The Second. Out Now

TOP • 20 • COMPILATIONS

1	DEEP HEAT 4 - PLAY WITH FIRE CD Various	Walters STXK 2308
2	THE RIGHT STUFF - REMIX 89 CD Various	Sony SML 990
3	IS THIS LOVE CD Various	EMI EMI 47
4	MOTOWN HEARTBREAKERS CD Various	Teldec STXK 2313
5	SMASH HITS PARTY '89 CD Various	Demos/Dynasty ADD 3
6	RAP ATTACK CD Various	K.T.M.E. 1190
7	CHEEK TO CHEEK CD Various	CBS MCD 0 6
8	ITALIA - DANCE MUSIC FROM ITALY CD Various	Dr. Commotion/CA 74389
9	ETERNAL LOVE CD Various	K.T.M.E. 1147
10	LEGENDS AND HEROES CD Various	Sony SML 912
11	PRECIOUS METAL CD Various	Sony SML 978
12	NOW! 151 CD Various	EMI/Virgin/PolyGram MON 13
13	DIRTY DANCING (OST) CD Various	RCA EIC 8628
14	HEART AND SOUL CD Various	Hearst & Soul/PolyGram H4571 1
15	LOVE HOUSE CD Various	K.T.M.E. 1142
16	NITE FLITE 2 CD Various	CBS MCD 08
17	JUST SEVENTEEN - HEARTBEATS CD Various	Famous FAME 1
18	SOFT METAL CD Various	Sony SML 843
19	THE BLUES BROTHERS (OST) CD Various	A&M A 50715
20	TOP GUN (OST) CD Various	CBS 70256
54	MARTIKA CD Mortika	CBS 4432553
55	SKIN MECHANIC CD Gory Neutron	1.3.3. BKS4 1019
56	CLASSIC BLUE CD Justin Hayward/Mike Botti/LPO	Teldec MODERN 106
57	IMAGINATION CD Imagination	Sony SML 912
58	UP CD A&C	Warner/Phonogram 338441
59	GREATEST HITS CD Five Star	Fairchild/F.A. 74088
60	SEARCHLIGHT CD Korring	Orion/COR 11713
61	HERE TODAY, TOMORROW, NEXT WEEK CD Supergroups	Quedlin/Helion TR 915
62	VELVETEN CD Transvision Vamp	MCA MCG 6650
63	COMING IN FOR THE KILL CD Crime Fisher	EMI BRC 555
64	RAW CD Alison Williams	Dr. Jazz/CBS 4432531
65	NEW LIGHT THROUGH OLD WINDOWS CD Chris Rea	WEA WK 200
66	BEI MONO CD David Byrne	Sony Warner BSK WK 279
67	GIRLS GIRLS GIRLS CD Elvis Costello	Demos DIBAND 140
68	SEASONS' END CD Menthol	EMI EMD 1011
69	BATMAN (OST) CD Price	Warner Brothers WK 281
70	TRACY CHAPMAN CD Tracy Chapman	Elektra EKT 14
71	THE ICEBERG/FREEDOM OF SPEECH CD Ice	Sony Warner BSK WK 216
72	SINGALONGAWAYREARS CD Max Bygraves	Fairchild Music/FML 5901
73	STREET FIGHTING YEARS CD Simple Minds	Virgin MIND 51
74	VIVANDI FOUR SEASONS CD Nigel Kennedy/ECO	EMI NICE 2
75	LIQUIDIZER CD Jesu Jones	FondEM/FOOD 1 3

CD - Released on Compact Disc
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14	A NEW FLAME CD Simply Red	Elektra WEA WK 212
15	HEART OF STONE CD Cher	Geffile WY 212
17	WE TOO ARE ONE CD Eurythmics	RCA/R 74211
18	RESULTS CD Lisa Minelli	Epic 4451111
19	THE SINGLES ALBUM CD Gladys Knight & The Pips	PolyGram GRV 1
20	LIKE A PRAYER CD Madonna	Sony WPC 239
21	OH MERCY CD Bob Dylan	CR 443001
22	TEN GOOD REASONS CD Jason Donovan	EMI 1187
23	FEELING FREE CD Sly & The Family Stone	Capri/Virgin/CBS/CA 9
24	WHEN THE WORLD KNOWS YOUR NAME CD Dionne Brice	Engle 41452 1
25	3 FEET HIGH AND RISING CD De La Soul	Capri/CBS/CA 10
26	PORCELAIN CD Julie Fowlkes	Capri/CBS/CA 10
27	HUP CD Wonder Stuff	Polygram 841181
28	ANYTHING FOR YOU CD Glori Esterson & Miami Sound Machine	Epic 441725 1
29	HOME LOVIN' MAN CD Roger Whittaker	Teldec/Polygram/INT 2
30	PUMP CD Aerosmith	Geffile WY 304
31	FREEDOM CD Natal Young	Capri/WY 237
32	ASPECTS OF LOVE CD Original Cast	Capri/Warner/Polys 811261
33	PURE CD Primitives	RCA/R 74252
34	REPEAT OFFENDER CD Richard Marx	EMI/USA WY 194
★	THREE PLATINUM (500,000 units)	PLATINUM (500,000 units)
★	GOLD (100,000 units)	GOLD (100,000 units)
★	DIAMOND (1,000,000 units)	DIAMOND (1,000,000 units)
★	NEW ENTRY	NEW ENTRY

Right hookie

by David Davies

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

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

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

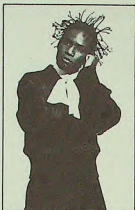
He eventually arrived in the UK as a guest of Okavio, who had a minor hit in 1982 with *A Little Bit Further Away*.

After hanging at a backing singer and keyboard player with all manner of stars, including a scream of a gospel tour with Little Richard, there came an abortive attempt at success with MCA two years ago. But the crucial chance came when Mark Moore spotted him doing a set at Brown's in Soho and his vocal talents subsequently took 5F's presenters *Hey Music Lover* into the upper reaches of the chart.

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

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

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



ROBINSON: GET funky

Big Mac

by Andy Bevers

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

Oh Well by Oh Well, was first released on the German 8Tight 8Tight label last year, but it was not until it was given a US release a few months ago that UK DJs started to take notice.

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

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

8Tight 8Tight boss, Achim Voelker explains that the track came about by accident.

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

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

Raul wild one

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

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

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

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

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

It still features plenty of flamenco guitar but there is also added piano, fake strings and a strange line in samples: alongside the ubiquitous "woah... yeahs" from Lyn Collins' *Think* there is an intro from an old Spanish Gypsy record and the *T'm a real wild one* phrase taken from Iggy Pop's song of that name.

BCN is also releasing Raul's debut LP, *Guitarra*. As well as the two singles, the LP contains a new house/flamenco fusion called *Torao*, an ideal theme tune for the *Holiday '83* programme.

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

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

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

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

AB

C O L U M N

LOLETTA HOLLOWAY is currently sampled on so many records, the **Black Box** chart-topper being the most obvious example, that surely someone by now should be releasing a compilation album of her oldest! This week she's to be heard waiting on the exciting lead track of the mysteriously white labelled but very professionally produced six-track **MASTERS OF THE UNIVERSE** *Check It Out* (Hit 'N' Run Music) [Strictly Underground/Strictly Limited HE-MAN-001], the Ride Sensation sampling (as was *Love On Time*), **J.D.** *Good Vibrations* (Champion CHAMP 12-222), and (flipped by an instrumental My Loleatta tribute) the bassily lurching acid **ELLES** "DP" *My Love Away* (XL Recordings XLT 3) — this latter being one half, shrink wrapped and rumbled hunky drums thrashed **DISCO/TN FUNK** **ESSENTIALS** *We Got To Come Together*, the first BPT chart rules delaying value for money win-plus to be issued by this new **Citizens** label.

The above are out here, while recent imports include a jaunter frothing and tumbling, rock guitar yowled by **Manuel** **Onwaching**, whose own E2-E4 was its original inspiration); **SUEÑO LATINO** *Sueño Latino* (Winter Version) (Italo Dance Floor Corporation DFC 017); **CIVILIS** & **CELO** created **Soul II Soul** influenced *Pull Up To The Bumper-ish* sombre jiggly **GRACE JONES** *Love On Top Of Love*; **Killer Kiss** (US Capitol V-15508); **Kemix** created girl and guy *manterred* jingly bright garage **PANDELLA** *This Way, That Way* (US Easy Street EZS-7558); good girls cooed, sinuously pulsing house **BLANK SOCIETY** featuring **David Hellstar** *Just Another Lonely Day* (US Alevated Music ML-2707); fairly clichéd italo hip house (with jazzier instrumentals too) **CROCIANA** *Hip In Adr* (Italoan Adriatic Style ST 103); already included on a garage

compilation album and promoted some months ago here by **Coolhouse** but now freshly remixed (in six versions), guys chatted and charned bounding hip house **KITZIE** *Stamp* (Move Jump Jack Your Body) (US Warner Bros 021-3239); **Raul Orellana** co-created "the Spanish Sabrina"-style girl whispersed *Sueño Latino-ish* **ISAHARA & COMPANIA** *Amer. Love* (Italo Disco/Magic MIX 360); **Lud Zappella** guitar punched *Louisa Tunes volume 1* remaining girl wailed **IGI** *Just As Long As I Got You* (Belgian Speed SPEED 003); samples muddled hip house **TYTEE** featuring **J.H.D.** *Move Your Body* (US DJ International Records DJ 991); mournful guys and girls moaned (or rapped in one version) burbling garage **TOTAL SCIENCE** (featuring **Freedom**) *Freedom* (US Nagraque NG Q27); drily rapping itenry hip house **ALXI SHRELY AND MCD-TA** of **The K.A. POSE** *Do This* (US Underground UN 121); bonazily shuffling (in five different mixes) not particularly acidic house **The III DJ** **ANTHONY ACID** *Rock And Boogie Down* (US Breaking Bones Records BBR-500); truly acidic five-track **TIME FOR TECHNO PRESENTS THE UNKUNNY** *Get On It* (US House/Icons Records HT 1010); thudded, whithered and murrered semi-instrumental smackingly **STYL** **SANCTUARY** *My Sanctuary* (US Echelon Records EMG 101); good (going unmarred) wordy rap **THE PROPHET L-CR** *The Prophecy* (US Profile PRO-7267); down tempo murky female rap **MC LYTE** *Cha Cha Cha* (US First Priority Music 0-94529); surprisingly **Marley M** produced house cliché plundering hip house rap **CRAB O' Turn** *This House Is A Home* (US Atlantic 0-86303); **NWA** associated aggressively ranting slow grinding rap **THE D.O.C.** *The D.O.C. & The Doctor* (US Ruthless Records/Atlantic 0-96523); Holland's created Hong Kong girls cooed **Bonnamerson** *ish* busily shuffling **AMBERSON** *This House Is Surrounding* (Germany eye records ZYX 6180-12); jingly swooping throatily **BUET** **BRITISHINON** *Occupy My Love* (US Capitol V-15494).

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

ENOR FLY & DADDY FREDDY DANCEHALL CLASH

NOTE 30

HOWIE & JACKIE ALL OUT OF CASH

NOTE 29

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SUN 29 OCT RITZ, MANCHESTER
MON 30 OCT BARROWLAND, GLASGOW
TUE 31 OCT CITY HALL, NEWCASTLE UPON TYNE

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

Down to earth Buzz lands at C4's door

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

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

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

definition technology.

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

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

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

and The Tube for Channel Four.

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

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

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

	RADIO 1 A 10.15-12.15 A 12.15-2.15 B 2.15-4.15 (1st half)	RADIO 1 B 4.15-6.15 A 6.15-8.15 B 8.15-10.15 (2nd half)	REGIONAL PROGRAMMES (all times)	LIST SERIES DAYS
ABDUL PAULA Cold Hearted	Sires	—	—	—
ADVAE Think You	Coalterpe	19	21	A
ADVENTURES The Washington Decoded	Elektra	6	10	B
ALARM THE A New South Wales	BS	7	—	—
AND WHY NOT? Restless Days	Noland	11	18	B
BAKER ARTHUR The Messages & Love	Breakfast	18	23	A
BEATFUL SOUTH The You Keep A-Comin'	Geel	11	21	A
BEATY REGINA Good Lovin'	CBS	—	—	—
BLAUER The Sun Began	WEA	8	9	B
BLISS TERRY & ANOUCHKA Missing	Unknown	6	—	—
BLACK BOX Kids On The Go	Deconstruction	13	14	B
BLOW MONKEYS Stay No More	BCA	—	—	—
BUCKLE UP & NEW BOHEMIANS Live Live	Geffin	4	—	—
BROOKS KEVE Shame	—	—	—	—
BROTHER BEYOND Drive On	Parlophone	12	3	—
CALL The Ice For The Day	MCA	15	18	B
CARLISLE BEINDA Leena & Light On	Virgin	21	21	A
CHER I Can Get Lum-Bach In	Geffin	8	10	B
COOK NORMAN NUN LESTER For Spoons Live	Geel	7	—	—
COURT ALICE Bad Of Hand	Eric	—	—	—
CURRICITY Names And Numbers	Mercury	11	17	B
CUTTING EDGE The Scorching	Sires	—	—	—
D.A.D. Sleeping My Day Away	WEA	7	—	—
DE BURGH CHRIS The Working Heart	A&M	10	—	—
DE LA SUELA Eye Know	Big Life	18	17	A
D.MOIR C'mon And Get My Love	Thr	5	—	—
ELECTRICE '81 Tell Me Where The	Mercury	4	—	—
EMERLE Down	Ata	17	20	A
ELECTRICHES The Don't Ask Me Why	RCM	14	8	—
FRESH State Of Mind	EMI	—	—	—
FRESH & Working On A Star	10	4	—	—
FUZZBOX Working On The Ice	WEA	4	—	—
HALO JAMES Wanted	Eric	10	—	—
HARRY MORSEMAN I Want The Moon	Chrysalis	20	24	A
HENLEY DONN New In The House	Geffin	—	—	—
HIS LATEST FLAME Antonio James	London	8	—	—
JACKSON JERMAINI Don't Take It Personal	Actina	—	—	—
JEWELBENT & MATTHEWSTERS What The Music Factory	6	7	—	—
JOEL BILLY We Didn't Start The Fire	CBS	22	24	A
JOHN ELTON Scars	Rocket	4	—	—
JOHN ELTON Scars For The	PWL	12	—	—
KRAVITZ LENNY Let Love Rule	Virgin	Amity	—	—
LEVEL 42 Take Care Of Yourself	Polygram	7	—	—
LIVING COLOUR Glamour Boys	Eric	—	—	—
LIVING IN A BOX Boom In Your Heart	Chrysalis	15	11	A
LOVE AND MONEY Eye Evolver	Festive	9	8	—
MATRYIA I Hear The Earthquake	CBS	12	11	B
MELLY BARNETT Cuffin' In Gonna Miss You	Coalterpe	16	13	A
MORRISON VAN Champagne	Mercury	3	4	—
NEVILLE BROTHERS The Yellow Moon	A&M	5	4	—
ON WELL ON Well	Parlophone	18	19	A
OHELIANA BAUL The Real World House	RCM	8	—	—
PERRI Fresh So Good	Motown	—	—	—
PODOLY Gail Love	BCA	4	—	—
PRINCE&THE NEW POWER GENERATION	Warner Bros	—	—	—
QUEEN Scandal	EMI	17	9	B
QUIREBOYS THE 7 O'Clock	Parlophone	8	—	—
REAR CHRIS The Road to Hell (Part 2)	WEA	23	24	A
REBEL M/C—DOUBLE TROUBLE Street Life	Dezine	21	21	A
REAR ON THE SIDE	Eric	4	5	—
REAR ON THE SIDE	EMI	18	14	—
REAR ON THE SIDE	EMI	4	—	—
ROXETTE Love To Your Heart	EMI	4	—	—
SHARPEAKER'S SISTER Run Silence	Mer	8	11	B
SIMPLY RED You've Got	WEA	11	—	—
SINITHA Love On A Mountain Top	Fandora	9	12	B
SINITHA Love On A Mountain Top	Chrysalis	4	7	—
STATUS QUO All Around The World	Amity	20	18	A
STATUS QUO All Around The World	Vertigo	—	—	—
STING AND SARINA We're Not Mad	CBS	—	—	—
SWINGING UNDER SISTER FORCE Live	Festive	—	—	—
SYBIL Don't Make Me Chae	Champion	5	—	—
TECHNO TRONK Pump Up The Jam	Swanday	7	10	B
TECHNO TRONK Pump Up The Jam	WEA	4	—	—
TECHNO TRONK Pump Up The Jam	MCA	11	8	—
TURNER TINA The Best	Capitol	3	17	B
VANDROSS LUTHER Never Too Much	Eric	10	—	—
WAVE Another Aweigh	RCM	11	7	—
WET WE'VE Sweet Surrender	13	20	8	A
WHITE BARRY Follow That Red Sea	Breakfast	—	—	—
YOUNGBOLOD STONEY (Chry) Cade	Coco	20	23	A

Cable Authority's code targets sex and drugs

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

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

It reasons that material which, though acceptable for films and music videos on cable television, may be inappropriate for pop videos.

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

TWC profits up — ad income poised to fall?

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

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

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

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

COMPACT



DIGITAL AUDIO

1 - WILD, Greater	Mute
2 - THE SEXUAL, World, Kate Bush	EMI
3 - CROSSROADS, Tony Champion	Elektra
4 - POSITION AFFAIR, The Younger	Capitol
5 - CUTS BOTH WAYS, Gloria Estefan	Eric
6 - SCARLET AND OTHER STORIES, AB Used One	Mercury/Phonogram
7 - THE SEEDS OF LOVE, Tania Terenzi	Fonkisa/Phonogram
8 - ALL OR NOTHING, Mel Vesell	Coalterpe
9 - DON'T DREAM & BLONDE, Deborah Harry	Chrysalis
10 - ENJOY YOURSELF, Kyle MacLagan	PWL
11 - WE TOO ARE ONE, Earthworks	BCA
12 - RESULTS, Lisa Maxwell	Eric
13 - IS THIS LOVE, Various	EMI
14 - THE TIME, Eric	CBS
15 - A NEW FLAME, Simply Red	Elektra
16 - GREATEST HITS, Billy Ocean	Jive
17 - THE SINGLES ALBUM, Gladys Knight/Pips	PolyGram TV
18 - HEART OF STONE, Chae	Geffin
19 - 15 MELLOW HEARTBEATERS, Various	Telstar
20 - ADVAE, Advae	Coalterpe

Arena focuses on life of bebop jester Gaillard

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

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

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



SLIM GAILLARD

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

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

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

Wall also planning films about Van Morrison and BB King.

A more detailed programme breakdown, tracking credits and schedules, is available from the Research Department. For details of this weekly service, call Lynn Facey on 01 583 9199 ext 382.

Records are eligible for the grid if they are on the current Radio 1 playlist, or at least 4 weeks on Radio 1. List week as monitored by Radio 1's Komex computer, or at one featured on 10 or more current UK playlists (A & B lists).

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

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

by Stu Lambert

WHAT LURKS behind the Teletext button on your TV remote control? If you've always assumed that Teletext was only useful for subtitles, perhaps, or fish prices, make your way to page 540 of Channel 4's Oracle service and get to know Blue Suede Views.

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

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

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



JULIAN NEWBY: editor of C4's Blue Suede Views

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

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

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

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

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

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

the total audience — 1.3 per cent of London's TV viewers read BSVs. The Granada and Yorkshire areas also give strong support.

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

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

BSV's Soul Spot, which preceded Get On Upl!, was written by Tony Blackburn for two years. Other pages are Blue Suede Views, a chatty UK music news service (p541), Starfile, which has now conducted more than 300 artist interviews (p542), and news and charts from the US on p543. Channel Four's pop coverage is previewed on a 0'clock Rock (p548). All categories have several screens attached to the page number.

Teletext can only support text and simple graphics in basic colours, so the copy really has to stand on its own merits. BSVs maintains an excellent standard: Newby's editorial style invites participation and involves the reader. Viewer participation doesn't impair professional journalism — as the well-structured interviews and no-nonsense reviewing style consistently bear out.

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

STATION PROFILE

BBC Radio Stoke

by Bob Tyler

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

Music Policy

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

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

Local Talent

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

Listenership

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

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

Presenters

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

Industry

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

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

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

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

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

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

él

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YURI GAGARIN

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the guy'nor venue

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

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

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

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

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

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

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

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

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

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

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

TO PAGE 38 ►

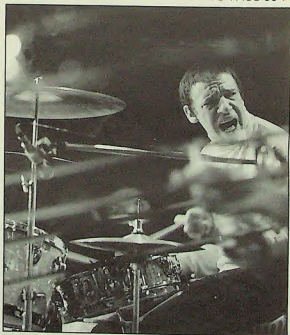
RONNIE SCOTT'S

BE THERE
Soho
OR BE SQUARE

BEST WISHES FROM
YOUR MUSICAL NEIGHBOURS

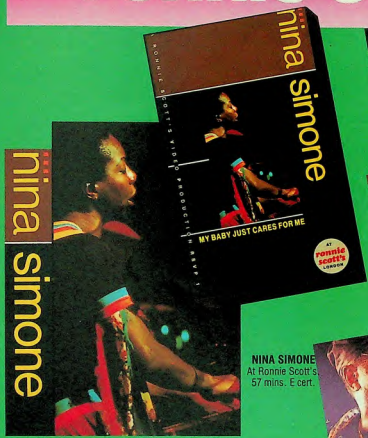
CBS

Epic



Buddy Rich and his Orchestra reopened the club after renovations in 1968

cool sounds from ronnie scott's



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



MEMPHIS SLIM
with PAUL JONES, SLIM GAILLARD
At Ronnie Scott's.
85 mins. E cert.



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



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



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



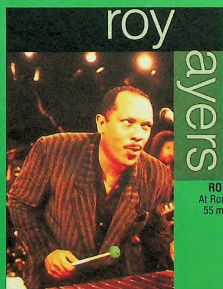
CHET BAKER
with ELVIS COSTELLO, VAN MORRISON.
At Ronnie Scott's.
58 mins. E cert.



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



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



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

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► FROM PAGE 36

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

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

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

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



SCOTT AND Sonny Rollins

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

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

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

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

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

The record companies value the club for purposes of product placement and marketing, and clearly it delivers on this level. How do sessions at Scott's affect the ordering policy and sales of the specialist shops? Not surprisingly, in view of the relatively conservative nature of the programming, Asman's and Mole felt that appearances at the club had little effect on sales of stalwarts like Blakey, Henderson or Griffin. They still steadily anyway, though perhaps Asman's would stock up on a new release by someone playing at the club, and Mole got an unexpected run on Michel Comlo after his recent season.

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

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

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McCOY TYNER/JACKIE McLEAN • BENNY WALLACE • MOSE ALLISON • FREDDIE HUBBARD • LOU DONALDSON

GRANT GREEN • SONNY CLARK TRIO • KENNY BURRELL • HERBIE HANCOCK • BOBBY HUTCHERSON • TOMMY SMITH • LOU RAWLS • RICK MARGITZA • IKE QUEEBC

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ON A
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**Looking forward to
bringing Notting Hill
to Soho in 1990**

**Mark Knopfler
Ed Bicknell
Paul Cummins**

solo in soho



MILES DAVIES

► FROM PAGE 38

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

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

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

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

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

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

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

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

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

frith street, from the brink of ruin to solvency

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

Congratulations to Ronnie Scott's on its 30th Anniversary From everyone at Bluebird.

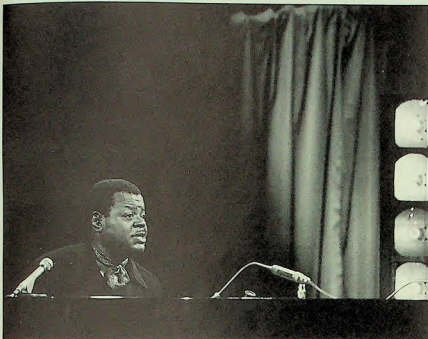
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PARTNERS KING and Scott



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

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

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

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

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

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

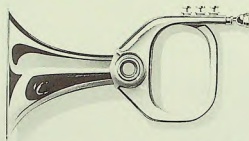
They started with tenor saxophonist Zoot Sims, a great player and a lovely man, even if his fondness for a taste frequently disturbed the club's management and had the audience in a state of suspense. But Zoot always played like the master he was, and his stint set the pattern for top-flight soloists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

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

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

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

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

Carlsberg

Probably the best lager in the world.

▶ FROM PAGE 41

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

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

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

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

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

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

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

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

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

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

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



Congratulations Ronnie
on your 30th anniversary



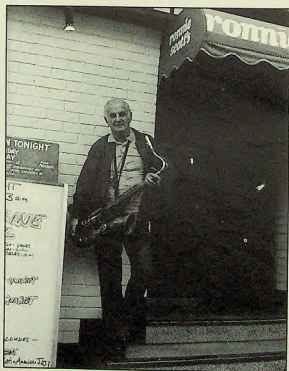
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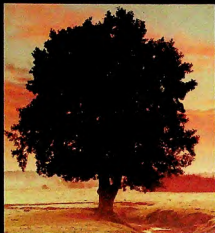


THELONIUS MONK

jazz musicians have long been the victims of unsympathetic management and getting stitched up financially, but at ronnie's they could feel at home and many, like the not-too-easily-pleased Buddy Rich, returned over and over again



SCOTT AT Ronnie's



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

No. 1
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MARKET SURVEY

JULY-SEPT 1989

Epic snatches singles crown from PWL

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

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

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

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

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

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

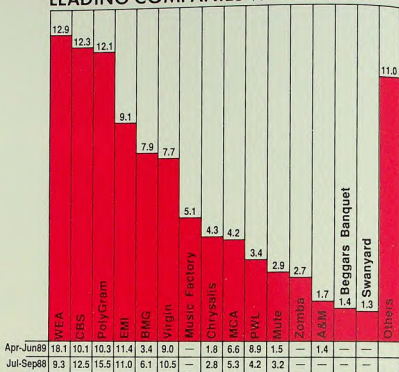
To move from the volatile world of singles sales to the staid album scene is like growing up. The same old familiar names dominate the top positions. Well, there's a momentary frisson as we contemplate the labels list and see Tetstar up there with the real ole companies courtesy of its Deep Heat treatments.

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

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

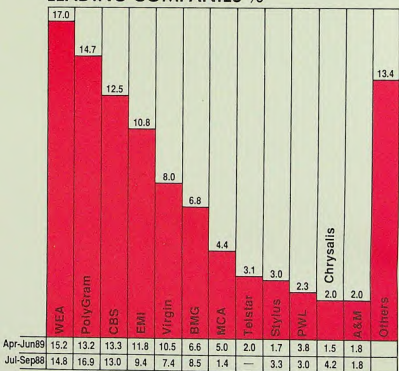
SINGLES

LEADING COMPANIES %



ALBUMS

LEADING COMPANIES %



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

SINGLES CHART PERFORMANCE

ARTISTS

- Jive Bunny & The Mastersixers
- Black Box
- Sonia
- Kylie Minogue
- Lil Louis
- Alice Cooper
- Richard Marx
- Bobby Brown
- Lobby Lord
- Big Fun

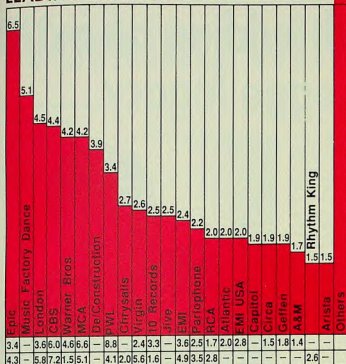
PRODUCERS

- Stock Aitken Waterman
- Andy Pickles/Les Hemstock
- Groove Groove Melody
- LA/Babyface
- Lil Louis
- Ralf Rene Mauje
- Desmond Child
- Estefan Jr/Casas/Ostwald
- Richard Marx/David Cole
- Nicky Graham

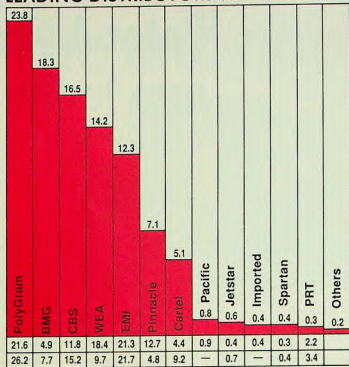
TOP 10 SINGLES

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

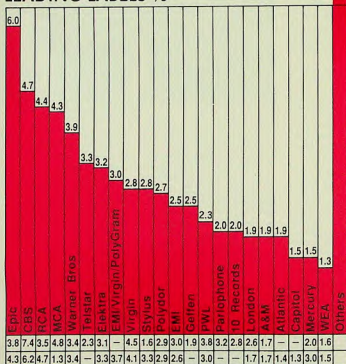
LEADING LABELS %



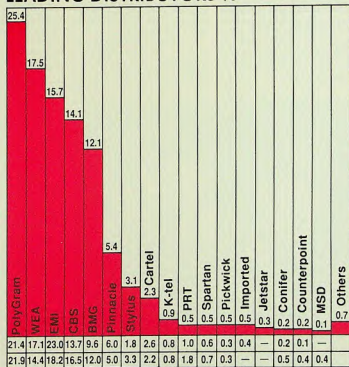
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ALBUMS
1 Gloria Estefan	1 Stock Aitken Waterman	1 Now 15, EMI/Virgin/PolyGram	1 Cuts Both Ways, Gloria Estefan, Epic
2 Simply Red	2 Estefan Jr/Casas/Oshwald	2 Now Dance '89, EMI/Virgin	2 A New Flame, Simply Red, Elektra/WEA
3 Jason Donovan	3 Stewart Levine	3 Heart And Soul, Heart & Soul/PolyGram	3 New That's What I Call Music 15, Various, EMI/Virgin/PolyGram
4 Bobby Brown	4 Duncan Bridgeman/Zeus & Held	4 Deep Heat 3 — The Third Degree, Telstar	4 Ten Good Reasons, Jason Donovan, PWL
5 Guns 'N' Roses	5 Jazzie B/Nellie Hooper	5 Dirty Dancing OST, RCA	5 Now Dance '89, Various, EMI/Virgin
6 Soul II Soul	6 Roll Rene Mase	6 The Hit Factory Volume 3, Fanfare/PWL	6 Club Classics Vol One, Soul II Soul, 10/Virgin
7 Transvision Vamp	7 Prince	7 Nile File 2, CBS	7 Don't Be Cruel, Bobby Brown, MCA
8 London Boys	8 David A Stewart/Jimmy Lovine	8 Deep Heat 4 — Play With Fire, Telstar	8 Velveten, Transvision Vamp, MCA
9 Prince	9 Mike Clink	9 Hot Summer Nights, Stylus	9 The Twelve Commandments Of Dance, London Boys, Teldec/WEA
10 Eurythmics	10 Queen/David Richards	10 The Hit Album 10, CBS/WEA/BMG	10 Batman — Original Soundtrack, Prince, Warner Bros

by Nicolas Soames

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

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

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

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

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

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

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

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

Peter Alward: adding an extra arm to the Legge legacy

producing the Four Seasons with Anne-Sophie Mutter.

Thus, at 38, he knows the business and many of its pitfalls intimately. But that is very different to taking overall responsibility in such a delicate world on classical A&R. "The costs of making a recording are pretty standard, and you know generally, when you are considering a project, whether it is viable commercially, and whether you will recoup those costs in three years or five years or more."

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

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

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

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

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

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

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

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

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

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

EMI's International Classical Division aims to make around 75 new recordings a year, with a further 30 recordings from local territories, and between three and four operas a year (the average cost of making an opera now stands at in excess of £1.5m).

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

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



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

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

"We must be grateful just about the current artistic value of the recordings we make now, but their value to the catalogue in 30 years time."

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

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

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

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

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

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

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

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

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

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

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

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Working with Fire and nous

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

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

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

To take a firmer hand, the obvi-

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

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

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

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

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

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



THE PERFECT DISASTER: blowing success Fire's way

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

So, the deal almost went downhill from the moment it was done. The records didn't do that well as the licensors were more used to selling heavy rock.

By the time Fire were out of the deal, the market had become depressed and companies were more selective about what they were licensing. Juliet Howles had been working on special licensing one-offs for the label, while doing the same for Abstract — her time working for Cherry Red in the international market giving her the

freelance. When the Roadrunner deal came to a close it became obvious to Solomon and Bedford that they needed to advance further into international territory. It was another financially sound decision, then, to take on Howles full-time.

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

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

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

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

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

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

Initial surprise at the setting is

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

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



FIRE FIVE: the cogs that pay their way

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

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

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

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



SPACEMEN 3: light the touchpaper

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D I A R Y

WITH THE awarding of a new music TV channel to Palace (p4), one of the music business' more colourful figures from the Seventies looks set to play a big part again in the Nineties. **Nik Powell**, whom many regard as the original architect of the Virgin empire, says of his 18-hour-a-day station, "we won't be slaves to the record industry". ... However with Powell's five year contract to run The Power Station worth more than £30m, and VPL rumoured to be driving a hard bargain, the record industry will be expecting big returns from the channel's video use. ... The BBC has moved deeper into the magazine field with the purchase of Hartog Hulton, the company which publishes freebie music mags *Tracks* and *Insight* for Woolworths and Smiths respectively. ... It hasn't taken long for **Paul Conroy** to stamp his personality on *Chrystalis*. Not only did he host a Paul Carrack showcase at Ronnie Scott's last week, but he sent out personal letters to media folk offering to send a free Carrack CD to "the person of your choice". ... Meanwhile a resurgent *Chrystalis* is celebrating its five records in the top 30. ... Interesting to note that while **Garry Nesbitt** is prevented from working with his ex-*Our Price* colleagues for two years, the other four got 18 months. Presumably this means that he's a 25 per cent greater business threat to his former employer. ... News of a benefit for the victims of the Deal Marines bomb. Cast members from London shows including *Cats*, *Les Misérables* and *Me And My Girl* are performing at the Broome Park club, Canterbury next Sunday (29) at 8pm. Information from Tano Rep on (01) 203 1747.

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

RADIO RADIO RADIO

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

for further details ring
Judith Rivers on 583 9199 ext 202



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



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



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



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



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



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



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



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

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



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