

1,18,22,30 Mile Sy CALDER **MUSIC WEEK**



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years Starts 12 Singles, album charts 16, 25 A&R: Joining The Cult, saluting the Claytown Troupe; Tom Jones and Focus on mid-price/low price: The state of the market and new product St Indie chart; Tracking Diary; Dooley Transvision Vamp live, plus

Sommers: Jamieson hits back

BPI CHAIRMAN Peter Jamieson is responding strongly to the stinging attack on the record industry by departing Entertainment UK man aging director Mike Sommers.

TO BE

office; chart

Dance chart

look back over 10

Stylus storms classical chart 3

Frontline: A relaxing time with Cee Dee Vids Classical: Koch sets up UK

NMS Preview: Indie chiefs

Ā

6

10

New product Baker backs BPI school

Remarking that Sommers 'should have devoted more of his brief sojourn within our industry to understanding a bit more about it", Jamieson singles out for comment the EUK chief's reference to the BPI

at the 1988 chairman's speech conference of the British Association of Record Dealers.

"His remark on my spec so inaccurate and so wide of its co-operative mood that I can only believe he wasn't listening. In fact if my memory serves me correctly, he wasn't even present," comments Ja

Speaking to MW last week Speaking to MW last week, Sommers claimed that the BPI chairman had told dealers "you people have to get behind us and stock everything". But the transcript of Jamieson's BARD speech contains only one reference to stock-ing policies in which he urges rec-ord companies and dealers to-gether to "give the customers the maximum choice", adding "let's maximum choice", adding "left" none of us get overly greedy and keep the range of stock out there as big as possible". Jamiere

Dance Hamilton and mulaus

Airwaves: Supergold set to show oldies; The man behind

Starts 18

28.29

Starts 28

Starts 30 38

39

10

22

23

(the new ABWH album

The Other Chart

Airplay action: CD

pictured) Publishing

US charts

the beat

Jamieson points out that, conrameson points out indi, con-trary to the controntational tone of Mike Sommers' remarks, "follow-ing the first BARD conference, the BPI has met regularly to discuss issues of mutual interest with this new retail association in an en deavour to help it prosper".

PRT to close after Lim's buy-out bid fails

PRT DISTRIBUTION is closing down following the collapse of a proposed management buy-out

Coretaker management buy-aut Caretaker managing director Richard Lim was expected to take over the company from owner Ray Richards with the help of funding

Richards with the help of funding from outside the industry. But the collapse of the deal has left up to 94 people without jobs and about 150 lobels without a distribution service

Lim was expected to take over the business on July 1 but delays and changes in the negotiation de-

A NEW monthly prize for excel

lence in sound engineering is to be awarded jointly by BASF and Mu-

sic Week's sister magazine Studio.

The award is designed to draw attention to the work of an engin-eer on a porticular track and is open to entrants from all European countries. The winner will be chosen by a panel of members of the UK Record Producers Guild.

Each monthly winner will receive

tails forced him to pull out he says "Due to a last-minute change by the company in the basis of the ne-gotiations I was forced to withdraw," he adds

The division will now shut down by July 19 with the possibility of only a few members of staff being kept on temporarily. All debts will be paid and accounts settled and the company has stressed that it is not going into liquidation. The PRT label is expected to can

tinue business, although its back catalogue was recently sold to

the studio and assistant engineers.

Details of how to enter for

BASF/STUDIO MASTER AWARD FOR EXCELLENCE can be found in

Week Awords

Don't let a good track go unnoticed

Castle Communications, and the Oasis merchandising and Damont pressing operations will also con-tinue trading. Lim is now trying to set up on

Lim is new trying to set up on umbrella operation with a major record company to provide the necessary distribution service for the labels that have been left in the cold following the shut down. PRT boss Ray Richards declined

I boss kay kinaras declined to give any statement or explana-tion regarding the closure before *Music Week* went to press. But some of the labels affected by the collapse are reacting bitter-

ly, with some considering legal ac-tion against PRT. Many have already managed to secure new dis-

as the end of an era. "Bull I must say the writing was on the wall. The way it has ended, though, is dis-gusting for the people that work there and the labels associated with it," says Levy. "Surely, according, and bid

"Surely. accepting any bid would have been better than clos-

TO PAGE FOUR >

Chrysalis beats 'midlife crisis'

CHRYSALIS IS maying out of its "mid-life crisis" and with a number of management changes and de-

velopments is building a solid roun-dation for the future. That is the message from chair-man Chris Wright following the group's loss of £2.09m in the six months up to February 28. He now believes that restructuring within the company will bring it out of the red in 1990.

The problems stem from poor re-sults for Chrysalis Records' US arm and Wright warns: "The second half of this year will be at least as bad." This he says will be a result



CHRIS WRIGHT: moving back into 48.82

of writing off the deadwood of releases withheld and product not sold in the US.

"At least we will start with a clean slate after that," says Wright. "Rather than trimming the over-TO PAGE FOUR

Silver Clef shows faith in Michael

GEORGE MICHAEL has been awarded this year's Silver Clef for autorading achievements in Batish Ausic. His album Faith has now sold more than 12m copies.

Fairground Attraction won the award for best newcomers.

irds were made at th Silver Clef Luncheon last Friday,

which is expected to raise more than £300,000 for the Nordoff-Robbins Music Therapy Centre. A large amount of the cash rais

ed will come from an auction held during the event of items which included a silver replica guitar sign-ed by Paul McCortney and a gold and silver drum kit



tribution deals. Ray Levy, managing director at A1 Records, describes the situation as the end of an era. "But I must

The winning engineer will be pro-filed in *Studio* and will be given several hundred pounds worth of BASE Studio Moster 911 tope. All monthly winners will in turn be judged for a special prize to be presented at the annual Music

YOU TOO CAN LOOK LIKE THIS



(without the new stuff from Chrysalis) &

JULY SINGLES

CHRYSALIS

ONE I'll Wait CHS (12) 3375

MICHEL VAN DYKE Baby Lay Your Hands On Me CHS (12) 3395

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Chrysalis

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BEGGARS BANQUET launching an advertising and pro-motion campaign to back the re-lease of the new The Cult single Edie (Ciao Baby) on June 26 Edie (Liao Baby) on June 20. There will be: music press ads in Kerrangl, Melody Maker, NME, Cut, Raw and RM; street leaser posters, retail display packs and radio promotion:

R

PWL/FANFARE IS backing the release of Hit Factory 3 with a four week TV advertising campaign in LWT, Central, Granada, Yorkshire, Scotland, Harlech, Anglia, Tyne Tees and TV AM. There will also be ads in Music Week, Smash Hits, No 1 and Just 17 and regional radio support for the album which is released on July 3



A Spotlight Publications Ltd publication, in

New Tory to 0 1019 cml 1019 cm

Andrew Boain, one Week in sold on could forn that the paper straining down, will not be displayed in rock on yor in the concellange part of a soft popula and only not be resuld without the former producer and the result without the former producer result for probability. The Propulation of the result of the probability by Propulations of the Programmer of the Produced Publishers Astro-tem and the Astron Ensement of Constraints. All terror (IC copyright 1989 Music Week Lid.

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E

PLEASURE WILL be touring the UK in support of their Anxious Records single Pain which is released this

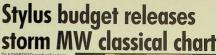
• THE TELSTAR release of the heavy rock compilation Protect The Innocent, this week, will be sup ported by a £250,000 TV advertis ing campaign throughout July in Central, HTV, Yorkshire, Tyne Tees, Border, Grampian, Thames, Gran ada, STV, Anglia and TSW. Na tional press and radio ads will also be placed

STYLUS IS backing the release of Tom Jones After Dark this week with a TV advertising compaign which breaks in HTV, Hartech, Yorkshire, Central, TSW, STV, Ang-lia, TVS, Thames, TV AM and Bar-

A UK tour by James will back the Rough Trade release of their new single Sit Down this week.

Metal Hammer. FM co-op for **British Steel**

FM REVOLVER and Metal ner magazine are working together to release the double compilation album British Steel this week. The album will be promoted at rock discos around the country and some of the artists will be sign-ing copies at clubs in Nottingham, London, Gloucester, Sheffield and Newcastle. There will also be na-tionwide flyposting, music press ads and an hour long broadcast on MTV to back the release. FM is also releasing the debut Lisa Dominique album Rack And Roll Lady on July 3 which will be backed with a UK tour by the artist, in-store displays, flyposting and music press ads



formed Music Week's mid price/budget classical chart in the last two weeks, with 10 new titles entering the top 20.

The company responsible is Sty lus whose State Records label is of fering popular classical compi-lations of 60 minutes in DDD at a suggested retail price of £2.99 for cassettes and £3.99 for compact disce

discs. The product is distributed through Entertainment UK and is available only to chains such as Woolworths, Gateway and Asda. The artists credited are the Europa The orthists credited are the Europa Philharmonia Orchestra and the Europa Orchestra and Chorus, which Stylus managing director Humphrey Walwyn describes as a

Humphrey Walwyn describes as a "flag of convenience". Walwyn admits that the reper-toire stems from a variety of sources on mainland Europe and in the UK. Walwyn says that the Europa concept gives the series a

THE LICENSING deal between State and Stylus is secured by Wayne Bickerton (left) and Humphrey Walw

strong corporate identity and enables it to have a quality consistent cover design which "follows con centric marketing ideas involving posters and mobiles. We want to ake this series very collectable."

the result of a new licensing agree-ment with Wayne Bickertan's Od-yssey Group. Under the deal much of State's catalogue of Sixties and Seventies pop material will be re-released via the tie-up with Entertoinment LIK

Koch establishes UK base

CLASSICAL AND jozz label Ko Records is setting up a UK office with distribution handled by its Austrian headquarters

The new office in Hammersmith will administer the label as well as housing the sales and marketing staff and will be headed by general manager Klemens Kundratitz

Marketing manager is former BMG man Keith Shadwick and soles co-ordinator is Tony McLoughlin who comes from Poly-Gram. There will also be three sales staff on the road with more appointments due.

Koch began in Austria 15 years ago and now has its own compact disc manufacturing plant and re-cording facilities. During the last five years, it has expanded out of Austria and Germany and into the S and Holland. The first releases will come from

Austria in August or September. "Having the distribution from there is something of a revolutionary technique," says Shadwick.

"We know the majors are ing towards this as well but they

probably a little way off achieving it so we thought we would aim to be the first"

Koch is also entering into a deal with New Note Records which will mean that the two companies share the Koch sales team. "This means that the sales force will lool after both labels and it will make things a lot easier. New Note's distribution will still be handled by Pin-

nacle though," he adds. Shadwick says a full launch of the Koch label will be held in about a month's time. The office is situ ated at 320 King Street, Hammer-smith, London W6 and con be con-tacted on 01-846 9010.

 COLD HARBOUR Music is working with Manchester's Pla al. Cold Harbour will represe all the bands signed to the label and, as part of the publishing company's expansion, it is moving to 129/130 London Road, London SE1. (Telephone: 01-620 1383). In-house PR Alan James is adding radio promotion to his serv

Beatles truce with EMI over video

THE BEATLES' legal battle with EMI and Dave Clark over video tapes featuring performances by the band is close to being settled out of court.

George Harrison, Paul McCartney, Ringo Starr, Yoko Ono (on behalf of John Lennon) and the Beatles company Apple Corps were seeking injunctions to stop the sale of tapes including foote the programme Ready Steady Go.

Dave Clark's company Dave Clark (London) Limited was also being sued. The Beatles complaint against him was that he allegedly purported to grant rights which he was not entitled to grant to EMI to make the videos.

EMI claimed that contracts be-tween The Beatles and an EMI as-sociate company entitled it to produce the video

4-10 North Road, Islington, Londo

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Baker awards music school top marks

EDUCATION MINISTER Kennel Baker has welcomed the latest phase of the record industry's project for a school of performing arts and technology. Speaking at a lunch for industry

executives and other leading bus ness figures, Baker said that the school, to be based in Croydon, south London, was "a great credit to the BPI and the enthusiasm of its members". He added that the nusic industry rem ned one of t "growing edges of the economy", telling record company chiefs that "in my opinion you don't sell yourselves enough

Discussing the school, the minis ter said that, like the song in Phon tom Of The Opera, it had reached The Point Of No Return, with its scheduled opening in September 1990. He said that it was necessary to ensure the intake of pupils involved a "spread of talent" and that the school would be "massive-ly oversubscribed". With the government providing 60 per cent of the capital costs, Baker said that the amount to be raised by private sponsors will be over £2.5m, of



ADMIRING THE new school are (left to right) Virgin's Richard Branson, George Martin (Air Studios), the Rt Hon Kenneth Baker and Thorn-EM. chairman Colin Southgate

which the BPI's British Record Industry Trust has already pledged £1.1m.

Reporting on the progress of the school for performing arts, BPI chairman Peter Jamieson said it was the first City Technology Col-lege of the creative arts and he hoped that more would follow its example. He said that the BRIT was looking for more sponsors "in cosh

or in kind"

Project director Maureen Milaram unveiled a model of the new school and revealed that it would include a 500 seat performance space, music and video recording suites and a radio broad cast studio. With an initial intake of 120 pupils, the school will have 720 students aged between 13 and 18 by 1992.

New team set and ready for SBK label launch

ing finalised for the July lounch of SBK Records.

The joint venture between EMI Records Worldwide and SBK is headed by chairman Charles Koppelman and vice chairman



FROM PAGE ONE

ing it down? It is a very unhealt situation for the independents. We re now much closer to a distribu-

Levy adds that A1 has now cured a distribution deal with the Total Record Company, through

Nick East, at Supreme, says his Nick East, at Supreme, says his company is moving to Prinacle. "We are very sad about the way it has ended at PRT. It was quite a shock to find out that Ray Rich-ards had pulled the plug." he says. "I think a lot of people thought the management buy-out would be

ing whether to take any legal ac-tion," adds East.

Chris Popham, at Ace Records soys many people had expected the worst would happen eventually at PRT "But we had been thinking that for the past six years and you kind of get used to them still being around," he says. "It is unfortunate because it

leaves us in the lurch. We had a new release for this week which will have to be held back because we don't know what we will be doing now.

Martin Bandier. It will have offices in London, New York and Los Angeles

Managing director is former SBK Songs head Peter Reichardt, for-mer CBS Songs employee Solly Perryman becomes creative direc-Perryman becomes creative and tor, former AVL marketing co-ordinator Mark Richardson is the new marketing manager and Guy Moot becomes senior A&R man-

Moot becomes senior Ask inter-ager following his post as talent manager at SBK Songs. A subsidiary SBK Records label SBK One, which will specialise in dance music, will also be run by

Initial releases in the LIK include Boogie Box High and Katrina And The Waves with the first product coming this month (July)

Glasgow to host 'NMS' conference

GLASGOW IS to host its own equivalent of the New Music Sem ingr in 1990 as part of its year as

market and the implications of 1992; promotion in Europe and the effects of new broadcasting regulations; and on issues of trai

bring together "a mass of exhibi-tions, stalls, videos and sounds" from independent labels from every European country and rep-resentatives from national trade organisations such as Umbrella

Chrysalis

FROM PAGE ONE

heads, we have increased them by fully staffing the operation with a greater A&R effort and a lot of

greater Ack error and a for an new product." These changes include a new vice president of marketing Mich-ael Statter and vice president of promotions Tom Gorman — both from Capital.

nom Capital. Peter Robinson's appointment as A&R director in the UK is also be-ginning to reap its rewards, adds Wright.

What I want is a more solid op eration so that I can play a more creative role. Our problems in the past have been due to not having this second tier of management but we are now overcoming this.

"As well as the disputes between Terry Ellis and myself and going public, I think the company from a vent into a period of mid-life crisis about six or seven years ago

We have now paid for the mistakes of the past and we have a solid foundation for the future. We have a strong bond with EMI and with the exception of a few isolat-ed businesses the rest of the com-

ed businesses the rest of the com-pany is profitable," says Wright. His own role within the company will also be changing. "I used to be heavily involved in A&R and I want to do sa again. I sametimes think that if I had spent the last five years lying on a beach listening to demo tapes we could have done a lot better," he says. This move will also involve set-

This move will also involve set-ting up a new label within Chrysa-lis. "I am attempting to develop a secondary label like Ensign to in-crease the effort over here. Conversations are under way and I ex-pect it to happen soon," says Wright. Chrysalis Music, one of the more

successful Chrysolis companies over the last year, is now develop-ing its publishing interests worldwide and is aggressively seeking new writers.

"Through the EMI deal we have also got the money to buy publish-ing cotalogues. The problem is that everyone is buying them at the moment. In the meantime, we

ment. In the meantime, we are looking for writers. "But I refuse to pay stupid money like Virgin pay, Whilst they are throwing money around, we are developing writers of credibility, he add

Wright says that Chrysalis Records now has a substantial backlog of product to release. "While there as been bad publicity, it has been difficult to sign writers and get artists to deliver product. "A lot of product was held back

by artists and management so we now have a very extensive release schedule for the end of the year

"I am not saying that from now on it will be plain sailing, but with the help of EMI and the changes here we have a major incentive and every possibility of getting it right - and I fully intend to do

THE INCREASED dealer price of Musicman Records' seven-inch praduct is £1.15, not £1.25 as re-ported in Music Week last week. Twelve-inch singles now go out for £2.15 and distribution is through



HANOVER EM Revolver Rev ords has opened a German branch at Im Heidkampe 35 D3000 which will be respon sible for marketing all the UK rosta. FM, which has had sucrosta, FM, which has had suc-cess in the past with German bands such as Accept and The Scorpions, is looking to sign new German bands. At the moment, German recording companies cannot guarantee releases in the UK but any releases in the UK but any band signed to FM will have this assurance. The office will be run by label manager Jurgen Dramm who reports di-Jurgen Dramm who reports di-rectly to Ray Brown (interna-tional manager) in the UK. FM Revolver and Heavy Metal Records will be distributed through BMG/Ariola Munchen). BMG/Ariola (Munchen). BMG/RCA are also distributors for the labels in the UK and a label licensing une reement began in Ju rough BMG/RCA in Italy.

VIENNA: Lift, the specialist VIENNA: Lift, the specialist display manufacturer which has a base in the UK, is setting up a new company called Lift Plastics. It will produce com-pact disc and video storage units for retail and domesti 43m units annually, 90 per cent of which will be exported.

MARINA DEL REY, CALIFOR NIA: A survey of 150 cassette and compact disc buyers con-ducted for Agfa and revealed at the International Tape/Disc Association's How And Why conference, found that sound quality is a determining factor in cassette purchases, more so than convenience and price. In a blind test of CD, digita digital audio tape and cassettes, survey group was asked to rate sound quality of the three formats on a scale of one three. Average responses for the group were 2.23 for CDs, 2.09 for DAT and 1.93 for cas-2.09 for DAT and 1.93 for cas-settes. Among cassette buyers only, the results were 2.20 for CD, 2.09 for cassette and 2.05 for DAT. Among CD buyers, about 22 per cent said they lik-ed the sound of the analogue cassette better than that of the Cassette better than that of the CD. In all cases, the CD fared better when the consumer knew the formats being play-ed. 94 per cent said they would music source with 79 per cent for improved fidelity.

DUBLIN: The Malfunctions were the winners of the Irish Band of 1989 competition. Their win brought them the prize of cash to cover the recording of a single as well as buying equipment. The group comes from Donegal and the prize was donated by EMI.

the European City Of Culture. The New Music World seminar, to be held from September 5-9 1990, will focus on the European

ing, education and state music pal-icy as in Denmark and Holland. New Music World pr

New distribution base as **Virgin Vision expands**

VIRGIN VISION is expanding it distribution service with a move to a newly-established warehouse at

Masterpack in Dagenham. As of August 1, Virgin/Palace Virgin Gold will be leaving 5 Gold and Sons (Records) Ltd which has distributed its product for the past five years and will be changing its name to Virgin Vision Distri-

As part of the move, VVD is investing in additional staff and a tailor-made computer system at Virgin's west London head office tion with the Masterpack site. The existing telephone ordering system will not be affected and Virgin Vi sion Distribution will continue to handle Orion Home Video, Palace Video, Odyssey Video, A&M, Hen-dring and all labels under the Virion banner

 MSD has moved its north Lon-don distribution facility to Glasgow where orders are now being despatched from Wm Collins Sons & Co, Westerhill Road, Bishopbriggs, Glosgow G64 2QT.

DON HENLEY



of Hotel California, One of these nights, Dirty Laundry and the Boys of Summer returns with a brand new album of ten songs.



THE END OF THE INNOCENCE

- Extensive advertising campaign in both national and music press.
- Major instore campaign featuring:centrepiece nameboard poster cut-out countercards
- Album includes the forthcoming single 'The End of the Innocence', written and produced by Don Henley and Bruce Hornsby.

LP: WX253 • Cassette: WX253C • CD: 9242172



DISTRIBUTION OF LUND ALCORDS (7). (3) & MARSH'S COMPLEMENTORY OF A



DANUY WISDN: http://reviol.sngle.The Second Summar Of Love is supported with a video directed Net Occasin Hoch and Second Secon

Walking back to happiness

by Selina Webb

FORTY-minute excursion to a land of palm trees and blue skies is promised by PMI with the release of Eddy Grant — Walking On Sunshine, a compilation music video featuring 11 tracks from the rack/soul/pop/reggae artist. Walking On Sunshine, Grant's latest promo, was shot in Barbados

where he now lives along with other tracks on the compilation

MUSIC VIDEO Description (stacks) Timings' Dealer Price

1 1 2 PINK FLOTD: Delicate Live (16 trocks)/1hr 35min/E8.47	MVN 99 1186 3
2 3 7 FRANK SINATRA & FRIENDS LiverThr 30mm/26.95	Video Collection
3 2 5 GENESIS: Invisible Touch Tour	Virgin
Live (12 tracks/1hr 56min/E8.34	WD 358
4 4 13 U2: Rattle And Hum	CIC
Live (21 tracks)/Thr 36min/08.34	VHR 2308
5 7 15 BRUCE SPRINGSTEEN: Video Antholog Completion (18 tracks)/1hr 30min/E9.04	490102
6 6 32 KYLIE MINOGUE: Kylie The Videos	PWL
Video Single (5 tracks)/20min/E6.25	VHF 3
7 18 3 CLIFF RICHARD: Private Collection	PMI
Compilation (16 tracks)/54min/56.50	MVPCR 1
8 10 8 GLORIA ESTEFAN: Homecoming Cone	ert CMV
Live (15 tracks)/1hr 20min/E8.34	490172
9 5 13 ERASURE: Innocents	Virgin
Live (14 tracks)/56mm/£6.95	VVD 491
10 8 6 INXS: In Search Of Excellence	PMV/Channel 5
Compilation (10 tracks)/Thr 30min/£9.04	CFV 08372
11 - 1 CLIFF RICHARD: Guaranteed Live '88	PMI
Compilation (10 tracks)/1hr/E6.50	MVP 99 1179 3
Live (9 tracks)/25min/£3.47	ic Club/Video Col MC 2000
13 9 7 METALLICA: 2 Of One	PMV/Channel 5
Video Single (2 tracks)/20min/£3.47	CFV 08342
14 12 41 MICHAEL JACKSON: Making Thriller	Vestron
Compilation/Thr/S6.95	MA 11000
15 1 NEW ORDER: Academy	Palace
Live (9 tracks)/51 min/26.95	PVC 3019M
16 - 1 TRANSVISON VAMP: Pop Art	PMV/Channel 5
Compilation (4 tracks)/16min/25.56	CFV 04002
17 16 6 RICK ASTLEY: Video Hits	BMG
Completion (9 tracks)/37 min/E6.95	790147
18 14 4 BROTHER BEYOND: The Get Even Tou	r PMI
Live [11 tracks]/1hr/£6.50	MVP 99 1184 3
19 1 NEIL DIAMOND: Greatest Hits Live	CMV 49014.2
20 THEN JERICO: BIG AREA	Channel 5
Complation (5 tracks)/20min/67.99	LDN 07922
BPI. Compiled by Gollup for BPI, Music Week c	ind BBC.

The reason we chose Barbados as the location for most of the videos was that apart from the ob-vious reason that it's the most tiful place in the world, I'm not tao fond of flying so I thought I'd get all those wonderful people to come here," he comments.

Other tracks included are Gimme Hope Jo'anna with its part-animated, part-film promo and

Electric Avenue. Walking On Sunshine has a £6.50 dealer price.

 Stylus Video has recently re-leased the video accompaniment to the platinum-selling Soft Metal 10 interplatinum-selling Soft Metal LP. The video, which goes out to dealers at £6,95, contains 14 clas-sic hits including The Stranglers' Golden Brown and TPau's Sex Talk with live footage from their re-cent liver. cent tour

٧ R E Т E W

Kerrang! Video IV, Virgin/PMI/ S16, Running price Various: Kompilation IV, Virgin/PMI/ PolyGram. WD 516. Running time: 52 minutes. Dealer price \$6.95

Comment: The Kerrang! video rock/heavy metal equivalent of the Now sequence; each is instantly identifiable in its field and sells on its name alone. As with Now, Kerrangl continues to come up with the goods and continues to with the goods and continues to present them in a familiar and un-complicated format: this video compilation slips without comment or preamble from the likes of Black Sabbath to Little Angels to On-slaught and later to Guns N! Roses to give the fan nearly an hour of unmitigated guilar assault. One criticism, though, is that nobody can be familiar with everything that is happening in metal and perhaps there is an argument for identifying the bands on-screen.

Sales forecast: This series has be-come definitive and the sales will be as big as the hard rock/heavy metal market in your shop. JC-M

FRONTLINE

Home comforts in the High Street

OULDN'T IT be nice if after two hours of frustrating shopping you could just nip into a store, put your bags down, grab a cup of coffee and listen to a great album? Well you can. Ottakar's provides

such a service in its book and music shops and now Cee Dee Vids is of fering the same at its video and music stores.

But while Ottakar's caters for more specialist tastes, Cee Dee Vids offers compact discs of the latest pap sounds — all available within the comfort of its in-store coffee har

Th at is the style of the company's Kingston-upon-Thomes shop and manager Alan Colgan says it is a style that not only provides a wel-come service but also sells CDs.

"Our sales have definitely im-proved fram having the caffee bar and the listening facilities," says Colgan. "People are able to sit down and listen to what they want without being under any obligati and they seem to appreciate that. "The idea was to create a relax-

ing environment. People know mar CDs are quite expensive and it is only natural that they want to make up their minds properly be-fore they decide to buy," says environment. People know that Colgo

"With the Kingston shop, when people see the facilities for listening they take advantage of them and many of them have said it is VECY W elcome service

d very welcome service." He adds that even if the punters don't decide to buy there and then, they often come back at a later date. "It is a sign that they can trust us and a lot of them still came back

or something just down the road." The first Cee Dee Vids shap was opened in 1987 by Peter Myson who has since sold the business to accountant Mike Bennett, Colgan is the longest serving member of staff and has seen the develop-



 SUPPORT IS growing from re-toilers for the Be Alert anti-froud compaign organised by the Cheque Card Committee.
 Independent dealers are being encouraged to join the project which aims to encourage shops to follow strict standard checking pro-clause anonist cheque fraud. A cedures against cheque fraud. A video produced by the committee emphasises that staff should in all circumstances follow their own company procedures. For more details on the video, which costs £7.50, contact Hill And Knowlton Limited, PO Box 7, William Street, Learnington CV32 4HT. Spo, Warwickshire

 SPONG RETAIL Systems is developing a new display unit which it claims can hold up to 120 video in claims can hold up to 120 video cassette cases using less than a metre of floor space. The Z2120 is a spinner unit which is just over two metres high and is expected to cost under £130.

'The idea was to create a relaxina environment. People know that CDs are *avite* expensive and it is only natural that they want to make up their

minds properly before they decide to buy'

ment of the chain to four stores. He believes CDs and videos work well together in a retailing environment. "I think the two markets are increasingly becoming very similar — probably because of the music video connection," says Colgan.

But if anything, video has the edge. 'They seem to be well matched but it seems the video market has wider appeal especially with the kids because a lot of video product is specifically aimed at them

He cites the example of when the shop in Kingston sold more Bros videos than it did compact discs. But he also feels that more videos in general are sold because they are cheaper overall.

olgon adds that the age group for his customers ranges from early twenties to 40-year-olds but there is not a particular type of punter that comes into the stores. All four Cee Dee Vids shops are

based in prosperous areas of south England — Kingston, Walton-on-Thames (which was opened in March 1988), Cheltenham (Jan-uary 1989) and Boscombe (April March 1989)

Unlike other retailers who have developed record retailing chains, Colgan says the move from one store to two was not as difficult as going from two to three. "It wasn't that difficult setting up

the Walton store because it is only about 15 minutes from Kingston and the two stores were very much

The third shop was more of a problem because that was more of a move forwards for us. But now that we have done that, the idea is definitely to expand.

"At the moment, what I want to do is consolidate what we have do is consolidate what we now with the four existing shops. But we are always on the lookout for a fifth shop," he adds. Who knows, maybe in a few

years time many more punters could be making the record shap their second home as the Ottakar's and Cee Dee Vids style makes

Pet Shop Boys It's alright.

Their new three track single: "It's alright," "One of the crowd" and "Your funny uncle" on Parlophone

TOP ZO FORB-FRICE
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4 7 ELGAR CELLO CONCERTO Philips Munuhin/RPO/Webber 4163541/4163544 (F)
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BPI. Compiled by Gallup for BPI, Music Week and BBC

TOP 20 FULL-PRICE

CLASSICAL

Distribution is first shot in Koch's assault on the UK

by Nicolas Soames

A NEW name has been added to the competitive list which now concentrates on classical distribution following the opening last week of the London offices of Koch International.

Heading the operation which includes a sales force of three is the general manager. Klemens Kundrahiz. The new marketing manager is Keith Shadwick, who left a similar past with RCA/BMG late last year. As Kundrahiz revealed at

As Kundralitz revealed at Midem, Koch has moved into the UK classical market because if feels that, despite the variety of distributors in existence from mixed pop/classical companies such as pinnacle and PRT to classical specialists such as Harmonia Mundi, there is still room for more. "We enter this country with a

"We enter this country with a definite goal to be a major independent distributor in two to three years time," says Kundraitz. He points to the "phenomend" success of the US branch which, within a couple of years, achieved exactly that aim.

He adds: "We do not intend just to stay in distribution, but to try to make the most of the UK market in the other areas that Koch is active whether it is manufacturing, publishing or A&R. We look at this or a London base for Koch"

as a London base for Koch. Koch has already established distribution networks in Austria, West Germany, Switzerland, Holland and the US. Over the next 12 months, further branches are expected to open in other European territories.

As a classical distribution company, kach comes into the UK with the Schwann catalogue (whit it owns) as its flagship, Mast of the ohns on the portfolia care labels which in already distributes in Euroge or the US, including EK tibrs and Tudor (Boh Swiss Inbel), Cally Ows Germany), North Eastern (US) and Music And Arts (US). So far, any one label has left

So far, only one label has left its existing distributor to join Koch Forlane which was distributed by Harmonia Mundi.

Shadwick feels that however full the distribution scene in the UK, there is room for Koch with its unique combination of complete service for labels and retailers. It is the only independent company which has its own label, recording studios, manufacturing plant and centralised warehouse distribution. based in the Austrian Tyrol.

"We can make guarantees to

dealers and labels which can be met because we do not have to rely on middle men," comments Shadwick.

He also claims that Koch anticipates a heavy investment in marketing its labels, made possible by the strong financial background of the international company.

Of the existing UK clossical distribution network he says: "There are some very hardworking people out there who do an excellent job, but there are always black holes that labels fall into, often far no particular reason or fault of their own.

their own. "We feel we can offer an allround service which will be wellrun and hightly organised." He also feels that the European nature of the Koch organisation will be a great attraction with 1992 fast approaching.

Koch expects to be fully operational by September. And although it has not arrived with any significont UK labels taken from existing distributors, the company expects to make a number of announcements within a short time.

 Koch International's London address is 320 King Street, Hammersmith, W60RR. Tel 01-846 9010. Fax: 01-748 0900.

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Kleiber's Strauss heralds Yellow Label's video move

DEUTSCHE GRAMMOPHON is maving into the video market for the first line with its relaxes aver the nox1 few weeks of the 1989 New Year's Concert with the Vienna Philharmonic conducted by Carlos Kleber conducting the normal programme of Strauss waltzes and polikos.

The move can be viewed as a cheeky sub to CBS Mastervorks which, with great fanfare, proclaimed victory in winning the CD rights after strong competition from other companies, including Deutsche Grammaphan. By getting Reister, and CBS, the label's new director Gunter Breast showed the classical rescrit world that he had classical rescrit and the stransmitter of the provide of the state of the provide of the company of the classical rescrit and the provide of the classical rescrit and the classical rescrit and the provide classical rescrit and the the

Jepanese-owned company, But the video rights of the concert belonged to United which has a contract with PolyGram. And while it would have come as no surprise for the CDV to be issued (if will also be rush-released on a double-sided disc), the decision to issue a video was unexpected.

"The video market in the UK has the highest penetration figure in

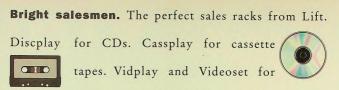


The work considered by Edward Seckerson on Saturday's Building A Library on Radio Three was Yaughan William's Symphony No 3. The recommended recording was on RCA, with Andre Previn conducting the LSO. It is available on mid-price tape and cavalable on mid-price tape and LP, and full price CD (RD 89882). the world while CDV is still in its infancy here," says a combative Bill Holland, Deutsche Grammophon's general manager UK. Deutsche Grammophon is to

Deutsche Grammophon is to promote the video heavily over the summer even though Holland is well aware that this may aid CBS's audio sales. But he expects the video product to do well, especialtiva she is aiming for a C14.99 retail price (the CDV will retail at \$724.991.

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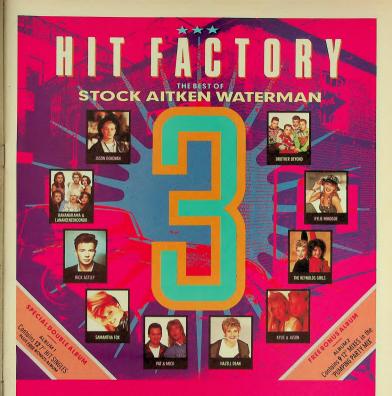
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NMS PREVIEW

Growing up fast, New York's New Music Seminar hits 10 next month. Key players on the indie scene from both sides of the Atlantic reflect on how indie labels have fared in that time in an environment dominated by the majors



In the long run," declared Greg Shaw, "the in the vary the music industry operate than in the network the music industry operate than in seen in the intensely dedicated, uncompromising integrity and revolutionary zeal of many of the prime movers behind the spread of the new wave, people who are likely to be the nest generation of industry leaders."

The words are more than 10 years old. Show was an independent label entrepreneur (Bomp Recards) known an both sides of the Atlantic, who championed the cause and the pird of the hundreds of index which sprang up in the heady new wave climate of the late Sevenites. His operation was byical of the time: brash, ambitious, opinionated. Like many other labels born then, Bomp is borely to be seen loday.

By contrast, another offspring of that time, created with many of the same ideals, it marking its tenth anniversary this year: the New Music Seminar, it is larger and more sprintlable than ever. And it is light years from the time when a couple of hundred people — regarding themselves as "the new counter-culture", in one participant's words — got together in New York in 1929 for professional selfheigh and muluel support, sharing stories about their inability to penetrate the mainstream of the music business. Many of them locked Greg Shari's scindlenet, but many did go on to work for — or with — the establishment. They did make a difference.

So where, since that explosion of talent and ideals in the late Sevenies, do the independent loads stand loady? They have had a profound impact on the industry, but probably few ore as secure and comfortable as, for example, the New Music Seminar they helped create. In the following report, seven promisent figures from the indie scene of the part 10 years offer answers, opinions and predictions. By Sofina Webb and Adam White.



MALCOLM McLAREN: The whole do-ityourself attitude I promoted in pop music was against the idea of being in a commercial industry'

PAGE 12

Permanent wave

WELVE YEARS cog. 1 Herein and the carling in the foyer of the Carlino quantities of Anorchy In The UK," recalls Marty Scott, who was then head of the US's leading importer and distributor of new wave/purk/indie product, Jem Records. "Today, Malcolm sits in Eliane's."

McCaren is surely unrepenhant about being seen in one of New York's most fashionable (and expensive) wetering holes, and about what's changed in the industry since the Sax Pitols. "The adways thought that indie record companies were just small record companies the industry. They're all small at the start. They only became conpartle by withue of their success.

"The independent scene did become a phenomenon in respect of new musical genres in the Seventes when lows working with groups, particularly the Pitals. The whole do in-yoursel attribute that idea of being in a commercial industry, and that formented a grant deal in the way of independent companies. I don't think that necessarily means the same thing loday, although we still have a provision of these fourness to go today.

McLaren continues: "That musical gene has idea oway a little in that it's less topical, less important music from a fashion point of view. The indie scane is now more prominent in what we call dance music, which is a more perinem kind of disco music. Radical statements which could be made more from an indie perspective than a corporate sector are channelled into the dance scene.

"The greatest thing about the independent record scene today is that the fact that it's conscious of the fashions and movements within that particular scene. It's probably the only audience which is constantly fashion-conscious and demanding, and which will listen to new ideas as long as you adhere to one rule: you can dance to it!" One-lime Stiff records chief and

One-time Stiff records chief and indee poncer. Doer Robinson, the independent today set the creorive pace, along with heavy neal only pace, along with heavy neal the independent today set the creindependent today set the sould be than 10 years ago. They have more impact in certain key arcso, as you can see from SM baying Crystal seal. The says. But the majors decide how the business is non — and they have no feel for should be based on public tate and young independents.

"As soon as an india starts Is do will." Robinson adds. "It a basical by a major, particularly now, actually work work. It's great when you're small. Then you get to a carpender an indipendent for a perpender an indipendent for a perpender an indipendent for a perla the major. The major jub at to involved have a nool feel for the record business they don't have. Indiverse the done the pennis, and pounds. They very handy for a lot poning hitter of Mule Records."

Doniel Miller of Multe Records, whom Robinson regarch fighty as index-to-major absorption, emphasises hard the payoff screetive, nor financial. "We don't do hings that make common sense", he says "We put do to lot of records that drop the artit because of that. We pathem out because of the two pathems of the two two sciences and the two two sciences and two two two two sciences and two two two sciences and the two two two two two two two sciences and two two two sciences and two two two sciences and two sciences and two two sciences and two two sciences and science

Miller is one of the independent



MARTIN HEATH: 'The majors aren't particularly good at developing artists'

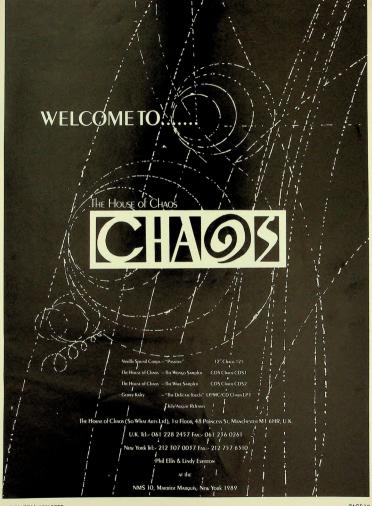
community's optimists. "It's a better time now than it was five years age," he comments. "Obviously it was brilliant 10 years ago, when the fact that a record was on an indie lobel was a selling point an its own. But indie distribution has come a long way in the last three years, and it's now very good indeed.

deed. "Three years ago, there was a tendency for a band that had any success with an indie to try to sign with a major. Now they have more confidence to stay with the independents. And, of course, indie labels have to have successful bands to survive.

"The independents are never going to have as much finance as the majors to hrav around. Not that I think that's necessarily a bad thing. They can't do the depth of advertising and depth of in-store displays, butthey do have the facilties and the music to compete," concludes Willer.

concludes Mater. Brythm Kog of the Month Healt Brythm Kog of the Month Healt Month on Head entities a they can ployees par ontit, and yeard as moth on these orthis as they can also contends that the independate contends that the independent one increasingly winolved they mult do to succeed. "Ten year ago," he easy, "it was, "bo with your of the succeed." Ten year ago, the succeed the succeed they mult do to succeed. "Ten year ago, the succeed the succeed they mult do to succeed the tend of the succeed the succeed they mult do to succeed the tend they ago the succeed the tend they ago the succeed the succeed the succeed to the succeed the succeed the succeed to the succeed the succeed to the succeed to the succeed to the succeed to the succeed the succeed to the succeed to the succeed to the succeed to the succeed the succeed to the succeed to the succeed to the succeed to the succeed the succeed to the succeed t

Heath goes on: "The majors over 1 particularly good at develop selling records and marketing that's where they've got the edge. They've good at massive sell through – building ack, no between, no building ack, no between no building ack, no between no building ack, no between the building ack, no between



THE SEMINAR

THE COMPANIES taking exhibit space at this year's New Music Seminar are as varied as ever. They include:

 Independent labels such as CD Presents from San Fran-cisco, Celluloid from New York, and Full Effect from York, Michi gan;

BMI and ASCAP the US li

Conting societies, as the Neuronal Academy Recording in estimations when Gramming opticits Association, Musicians on the and the Songwrae Guild of America

Studios and equipment makers/distributors, such as Ardent Recordings, Memphis and Dolby Laboratories;

CD manufacturers such as ilips & Dupont Optical CD manufacturers such as Philips & Dupont Optical (PDO) and floppy disc pro-ducers, Eva-Tone;

Distributors such as Rough ade and Scorpio Music;

Corporate sponsorship atchmakers such as The Gary Group, Los Angeles;

 Trade and consumer magazine publishers, such as Album Network, Monday Morning Replay, Musician, Bill-board, Pollstar, CVC Video Re-port and, of course, Music port Week

EROM PAGE 12

are responsible for developing the

The anti-establishment outlook of these independent entrepreneurs beas some questions, ever, especially with regard to the American market. There, the UK's indies - even Mute's Daniel Miller

indies — even Mute's Daniel Miller — have necessarily and willingly associated with the majors. As a result, at least one US executive in this field thinks these offiliations have robbed the market unusual, subversive or unpre dictable elements, because these elements — exactly what the indies

est — are safe channelled the higher fuctured market-representation of the control of the err ab the Call boyGram et her as the control or shave the are so ors have the work Scott, whose 16 years run-inguem brought him into contact with almost every influential British indie music source.

Ironically, this is one outcome of the new wave explosion of the late Seventies and early Eighties. When the music finally did take hold with US record buyers, largely stimulat-ed by MTV, the US majors were ed by MTV, the US majors were anxious to acquire as many UK bands as they could, whatever their origin — or politics. Ed Eckstine, formerly executive vice president of Warner-financed

Qwest Records, recalls a New Order performance in London to raise money for England's striking coalminers. The venue was full of young Britons in sympathy with the cause — and, says Eckstine, "prob ably every A&R man in America"



SAH

Factory Records' Tony Wilson and Rob Gretton eventually did sign New Order to Qwest. Eckstine, who calls the Factory principals "quasi-Socialists", believes they made that choice be-cause "they could reap all the re-wards of WEA distribution without wards of WEA distribution without having to touch the monster". Other British indies have made deals along similar lines with, for example, Seymour Stein's Sire Rec-ords, which is also Warner-distri-buted and financed.

Thus, transatlantic indie/major relationships have been forged and maintained. Not that there were — or are — many altern-atives. Marty Scott, who now heads an MCA-bankrolled custom label called Paradox, points to the lack of viable independent rack outlets in the US. Jem was one of the few, he says, which was subse quently hurt when its import opera tions were curtailed by major-labe enforcement of copyright laws. Another one-time importer, Cali

Enigma Inée Greenworld), has grown and pros-pered in rack, but today mostly deperea in rack, but today mostly de-velops American bands — and puts much of its distribution through Capitol/EMI, which now owns 50 per cent of the company. New per cent of the company. New York's Profile records had rock am York's Profile records had rack am-bitions after breaking Boys Don't Cry a few years ago, but has sub-sequently reverted to its strongest suit: dance, R&B and rap.

Those styles of music are, in fact, the bedrock of almost all US independent releases which have gone "American indie distributors never did well with rock," observes Scott, and when Jem went out of the market I don't think that slack was market, I don't think that slack was taken up. Mast of the successful US rack indies today go through the majors. At the independent dis-tributor level, rack and R&B don't

One rock-oriented company which has remained resolutely in dependent is New York-based Im portant Record Distributors, cel ebrating its tenth anniversary this year. When the import crackdown happened, it was forced to sign and develop domestic artists to survive - which it did via the Relativ ity and Combat labels, dealing in rd rock and metal repertoire

Important president Bor Kobrin remarks: "When the Ame Born Kobin remarks: when the Ameri-can majors exerted their copyright protection rights and came down on imports, I don't know what they gained. What they lost was a great arketing tool. There were a number of importers who were setting the key initial marketing and pro-motion for some great European

They don't have that nov and it's got to have hurt a low, did is got to have hurt a low of the independent European lobels, who were making money by exporting. There was a little fire being lit for some of those bands, whereby the US labels would pick them up and know what to do with them. Now if the American labels pick up the





'greats' like Factory broke New Order (top) or Mute developed Depeche Mode (left) now over? The majors decide how the business is run,' says Stiff's ex-chief, Dave Robinson

licence, they start from scratch; there hasn't been that enthusiasm or fire set by the import.

Kobrin agrees that the majors have closer ties than ever with the European repertoire sources, "and European repetoire sources, "and understand more fully have to take a chort record in England and bring it to the charts in America". But, he says: "I think what they're daing sublimically is working more with American product. There's no doubt that while there are still a number of European acts selling here, the chorts are domirented how here, the charts are dominated by

here, the charts are dominated by American artists. "I don't know if it's a healthier situation, but it certainly exists. I don't think the majors themselves have lost anything by it — they sell whatever they want to sell — but what's been lost is the excitement of a new English band breaking spontaneously in America. The new artist excitement now is gen erated by the major-label ma-

Kobrin continues: "Take the great indie lobels in England. Fac-tory, for example, which broke Jay Division/New Order. What have they broken since then? Beggar's Banquet and 4AD have some areat bands, but what have they broken since the imports were stopped? While the importers were doing their job, there were many records on those types of labels

records on those types of labels broken in America." The point of Kabin's comments is that the next generation of UK indie talent cannot flower — or is not flowering now — in the US without the major-label connection. And at present, the American of their resources into domestic rock & roll.

Marty Scott agrees: "Nobody's really assessed whether the import crackdown stopped UK companies from getting revenues which they then put back into their artists," he then put back into their artists," he comments. "It may be that less money is coming back into Eng-land, and fewer bands are being developed. I think the creative impetus has been affected, and a lot of small UK companies have suffer-ed. The independent English scene doesn't have the same relevance for the US that it used to.

SEX PISTOLS: McLaren's anarchic phenomenon the crest of the indie wave in the Seventies



TALK TO 11 5

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FOUR CONSECUTIVE NUMBER ONE'S - OUTLOOK BRIGHT

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STRIKE FORCE · TELESALES · CLUBS · ILR · WOOLWORTHS · WEEKEND TEAM

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In an average week part of the formula for twenty five records in the Top 75 is one or more of the above Impulse services. Thank you: PWL · CBS · AI · MCA · VIRGIN · FANFARE · MUSICMAN · GO DISCS · SUPREME · CIRCA · PHONOGRAM · BCM RCA · CHRYSALIS · A&M · JIVE · ARISTA ... Special thanks to PINIACLE RCA · CHRYSALIS · A&M · JIVE · ARISTA ... Special thanks to PINIACLE

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TALENT

Prize quys by Robert Yates

"IT'S JUST very straightforward pop brought up to date with state-of-the-art technology, just a mix-ture of sadness and happiness con-veyed through the standard verse, charus and middle-eight." So charus and middle-eight." So speaks Patrick, vocalist and bass-player with Kitchens Of Distinction. His simple definition of the trio's sound contrasts sharply with the columns of praise which have wel-comed the Kitchens' debut One Little Indian album, Love Is Hell

When comparisons are sought the two names most turned to are New Order and the Smiths. Smiths comparisons are pertinent, if only for the very personal nature of Pat-rick's lyrics. He explains, "In our world, the particular far outweight the political; our way to deal with the political our way to cear with anything that causes a problem is from a personal point of view. Yet, it's not po-faced, the lyrics are full of humour — Prize, (their debut single) for example, has a really comp chorus

For better (soles) and for worse (stereotyping), the Kitchens will find themselves championed by bedroom introspectives, who after the Smiths' catalyst form a very healthy market, a market from which the House Of Love are, the latest to benefit. Patrick recognises the shared audience but adds: "I don't ink we have much in com with so-called 'indie, guitar bands' and we certainly don't listen to them. I don't mind the Morrissey comparison, it would be foolish not to rote him. I remember first bearing his lyrics and thinking, 'At last thank God far that."

Sonic boom

by Kirk Blows

THE CULT continue to tread their own individualistic path. Despite the criticism that accompanied the band's shift into the heavy rack arena with 1987's Electric album, packed to the gills with boogie fla voured rifferama. Ion Astbury and guitarist Billy Duffy have success-fully directed the beast on to a higher plane of prosperity. The latest chapter is Sonie Temple, an album that merges the atmospher-ics of their earlier days with the

heavy rock instincts of Electric. Edie (Ciao Baby), the second single from the album, reveals the sensitive, passionate side of their nature in a bollad that, nonethe less, conveys on element of power. It's yet another example of the contrasts The Cult are capable of producing

"It's all a very natural thing for us," states vocalist Astbury. "When we were writing the Sonic album it was a very reflective time for us and I think that's reflected in the songs. We just found, all of a sud den, that there were two direct el-ements of the band -- the direct heavy sound and the atmospheric side

The success of the band in other ountries, particularly in the US where audiences have warmed to The Cult's approach, has done plenty to encourage on oper minded philosophy, and helped the band to put their own music into perspective. "There's two things about Arr

ica," says Astbury. "One is that they embrace rock with open arms, and secondly, music can co-exist much better - Acrosmith con sit alongside George Michael and Kylie Minogue; it's all got a place. Before we went over there we were getting a bit fed up of the peer pressure of not being able to expand, with people saying You can't do this' every time we put some wah wah guitar on a record

some wah wah guitar on a record. We got very bared of that." Indeed the band are currently on tour in the US with Metallica, itself a billing that illustrates not just n open mindedness but also how The Cult have moved from their original gameplan. And while the band always expected Sonic Temple to be well-received in the US (it currently sits at number 10) Astbury remains confident that they still have a solid support in the LIK

From an English perspective think we've managed to retain most of our fans from the Dreamtime and Love albums, while attracting a lot of rock fans with that Electric album. We saw a big cross-section of people at our last UK shows and that was kind of co

The Cult make their live return to the UK in the autumn.



by Andrew Martin

LEGEND HAS it that in the early days of Island Records deals wer struck with bands on the backs of cigarette packets. Bristol may be a ng way from the West Indies and the ink may have dried on proper contract paper, but Claytown Troupe's deal with the label was Claytown struck just as rapidly. Indeed it took under a week

from first live sighting to signing the dotted line — a damn sight quicker than it took U2 to clinch their deal with the label

Instrumental in hauling the Island A&R people from London to the West Country was a video done on the cheop". As the debate about whether promos are worth the expense hubbles on Claytown Troupe's experience is one in the eye for the sceptics. Singer Christian Riou says the band armed with £1,500 —

'money we'd borrowed from o - simply approached one London promo company and ask ed if they could do the job. "Yes"

was the simple answer. "We'd been looking at things like the Pop Will Eat Itself videos and wanted something that didn't look cheap but didn't cost £70,000," he says.

£70,000," he says. It worked. Since then Claytown Troupe have had considerable success with their debut single Prayer, a sonorous guitar-led peeen about the displacement of South American indians.

"I've collected things on Ameri can indians since I was a child, but I've collected other things tao," exns Riou, "Prayer was based on



it just clicked right away

sation I had with this old South American indian who had to flee from his country and now lives in Bristol. He told me that when they wiped out his forest they wip ed out the people too. They were in Bath, which is about 10 miles from Bristol, having a dance and proyer. That's what the song is about. I wanted to make a point." Surprised by the debut single's

success he maintains the songs on their forthcoming album vary considerably.

"Proyer was like a letter of introduction, we didn't think it was going to go so high in the charts. "Even though the critics have been rather harsh on us it proves that a lot of people like what we are doing. A lot of the people who , and hold the reins in this industry, like the music we've done. It's like Julian Cope is very West Coast 1969, well we're West Coast of England in 1989."



by Nick Robinson

AMY RAY and Emily Saliers have AMY RAY and Emily Salies have an acoustic folk/rack sound that is made distinctive by their harmony vocals and complementary guidarwork. The current single, Closer To Fine (Epic) encapsulates

The two girls spent their high school years together and in 1981, egged on by local musicians, they started playing gigs at talent shows covering a variety of folk and rock

Months later they began writing. "We both liked to express our-selves acoustically and it just clockselves acoustically and it just clock-ed right away," says Ray, But as exams loomed and both girls found themselves staying up late after gigs rehearsing, they had to decide between music and some other coreer

The exams

The exams over, they returned to music and in 1986, recorded an EP and a full album on their own lobel aided by a bank loan. Two years later, Epic signed the duo. "We had been toying around with the idea of getting an independent deal and at the same ti we had a lawyer who was shop-ping our album around. Epic then to see us and that was it,

says Ray. Over the years, the Indigo Girls' sound has changed little, she adds "It is petty similar to what we were doing when we first started writing. But we have gone from being very introspective towards more straight forward rock," she says. The guitarwork and strong vocal

nies on the self-titled album

due to be released next month, are enriched by producer Scott Litt and aided by fellow Georgians REM and Ireland's Hothouse Flowers among others.

Back tracking

Record Retailer, 2 July 1964 Which? magazin don't join a record club omewhere between initiatio and publication, a RR feature of nembers Roger Daltrey, Peter Townsen, John Allison and Keith Moor ... Peter Callander join: Shapiro-Bernstein as profes sional manager from Rober overn Club in Liverp also to record in the UK, backed

Music Week, 29 June 1974 A UK music industry show to rive crease in sales of eight-track car tridges over the same period in 1973 ... Polydor license new ed out as part of ongoing BBC ver two years, to feature Kev Ayres, Chapman-Whitney, Rob ert Wyatt and Kevin Covne.

Music Week, 30 June 1984 appell Music and Chann pact effective immediately facturer of compact discs ... Arista signs Meat Loaf to world-wide long-term contract; Towerbell signs Nils Lofgren to five-year deal.

Mark Lewisohn

Vox pop

PERFORMANCE

ON STAGE at London's Ham mersmith Odeon, Tom Jones had the air of a veterar prizefighter rather than a perrenia pop survivor. Coachloads of deva-tees cheered on the housewives favourite and in minutes enough

sweat was pouring from his forso to cut a new valley through his be-loved Welsh hillsides. But though the flesh protested, the recently overhouled voice packed its familiar punch — those cleaned out tubes ringing as clear and true as the organ of The Albert Hall. Standards like Delilah and I'll Never Fall In Love are as mighty as ever, and each one is there from It's Not Unusual to The Boy From Nowhere

how much Jones the Voice can get away with. The melodrama of his Boy From Nowhere operetta has been succeeded by a set of con temporary covers including the staggering Kiss. Fifteen stones of Welsh beefcake taking on the sophisticated swagger of Prince's cockiest composition, and winning

Grain grinding sauciness is Jones' trademark, but even as he ipes his face on the twentieth pai of knickers of the night his express ion shows he's fully aware how silly it's all becoming.

A closing romp through Great Balls Of Fire is a worthy tribute to his mentors of the Fifties. But nov Jones is determined to mix it with the Eighties and showing himself to be one of the most remarkable talents to ever bridge that gap. MATTHEW COLE

Food for thought

UB40'S RELIEF at being back in heir home town after months on the road promoting their album was summed up by Al Compbell's boyish grin when he walked onto the stage at St. wolked onto the stage at St. Andrews football ground, Birmingham.

No-one would have been too surprised if the band had seemed a little lacklustre in their performance but, on the contrary, they seemed full of life and determined to put on a good show for their

After the Dance With The Devil intro, they jumped into Red Red Wine which immediately had the whole field of onlookers in the sunshine and that's the way it stayed for the next hour or so as hit after hit was rolled out.

The sound was immaculate and combined with an effective lightshow and onstage bantering and dancing, the whole set gelled nicely. The only minor complaint would be that older material from their less commercial first two olburns was more or less overlacked

All the songs breezed along ef-fortlessly and that's what makes UB40 so appealing — simplicity combined with light but rich melod-ies polished off with Campbell's

soft, endearing vocals. There's no doubt that UB40 have not lost that ability to write catchy songs that audiences across the world lap up with such enthusiasm. As long as they retain their own vitality and interest they will tinue to be one of this country's most consistent pop octs.

Revamp required

TRANSVISION VAMP possess some clonking good tunes, on at tribute which acts as a sort of all powerful totem at their gigs word ing off evil spirits, audience indif-

ference and bad reviews. Their two sell-out shows at Brixton Academy relied heavily on this musical magic to produce the goods because, sadly, there was very little else to get the punters excited

Wendy James has many facult-ies which serve this band well: she is highly photogenic, instantly iden tifiable and much in demand from all sections of the media. However, all sections of the media. However, her relationship with her audience is cool and distant; she offers a handshake at the door when most people are hoping to be invited in or coffee.

That leaves the punters to take the band's tunes unembellished hey are not encouraged into the ef that what is about to come belief that what is about to come at them is something worth missing o night in the pub for. So, the fact that virtually everybody in the hall went bonkers to the likes of Revol-ution and Baby I Don't Care says a great deal for the innate strength the material.

Perhaps that is highly commendable: if people can be persuaded that bands are worthwhile because of what they play instead of how they look or how outrageous they can be on stage, there should be many bonuses for the music indus-

Even so, the word is that TV's next tour will be a big production number. If Ms James can produce commensurate amounts of project-ed enthusiasm, it should be a spec-tacle on every level. JEFF CLARK-MEADS

No-score

draw . . . PAUL HEATON always seemed too good to be true. As lead singer of The Housemartins, he successfully fused socialist beliefs with an unpretentious approach to life and still turned out damn good music. Now all that appears to be in the past as he hits the road with is new group, Beautiful South. The packed house of the Town

hours, inflicted upon them on un-speakably bad support group and insulted them with sorcost iibes.

He came on stage after what seemed like eternity and ranted: "Dan't you like waiting? I like wait-

And, to add insult to injury, after yet another delay, Heaton told Arvenue: "If you can wait 25 years for a talented football team, you can wait 25 years for a talented

The problem was Beautiful South go about their business in very much the same way as your aver oge soccer hooligan. Heaton throws his limbs around

in an aggressive and most disturb ing manner for an able-bodied man, and treats his fans to stares

mon, and treats his fans to stares of undeniable contempt. For the most part, the soathing harmonies and melodies of the current hit were usurped by a raw, current hit were usurped by a raw, jagged sound with Dave Hemingway and Heaton almost bawling out the words. The songs lacked the lyrical strength of Heaton's previous ma-terial and, although it would have

been wrong to expect a second Housemartins, this half-baked replacement scored an own goal for

CHRIS WILSON

Everything's gone green

A BENEFIT For Green the Town & Country Club provided the setting for I perfo ance from Shakespear's (sic) Sister, the outfit assembled by Siobhan Fahey after her departure from Bananarama. After an a capella introduction, the sound of capella introduction, the sound of the band was immediately much fatter and more blustery than that of her former group. Boomy drums and wedges of loud guitar combined to create the impression that Fahey had "gone serious" and to rahey had "gane serious and to drive the point home, there was a lot of huffing and puffing and jumping up and down. The stage was very cluttered and busy; the waiting theatrical backing vacalists and the proliferation of orstage bods called to mind clips of Ja

Joplin at Woodstock. Initially you feel inclined to dismiss them as "stodgy" but when Londonbeat take the stoge you realise that it's the fault of the sound engineers. It almost see

de rigeur these days to bolster the drum sound so high that all the other instruments are drowned out. At least with Londonbeat, the tria vocalists were audible and every now and again you caught a blast of Willy M's Deep Purplish

a blost of Willy M'S Deep Purplish guitar riffs. There ware no great surprises, most of the material coming from their fine Speak IP. **Tim Finn**, the former Split Enz vocalit, played a clutch of very well-crafted numbers in the classic pop mould favoured by his former colleagues: flow Crowdnal Houses colleagues (now Crowded House). At this stage, he'd been the only artist to refer directly to the theme of the evening in his lyrics, and he delighted the crowd with some entertaining introductory mono-logues and even a spot of onstage nnostics. We are surely destined to hear a lot more from this man. DAVID GILES

Spiral scratchings

AND SO here we all are, gathered faithfully at **Dingwalls** to witness the rebirth of the legendary **Buxxcets**. An evening of nostal-gia for a molley collection of die-hard 1976 punks and fresh faced young indie kids who've heard that the left the set of the left the set. the Buzzcocks are a bit like the Soup Dragons. It's an occasion bound to raise guestions. Why rebound to raise questions, why re-vert to past glories when Steve Diggle (the only original Buzzcock in attendance) has, by all accounts a perfectly decent band in Flag Of Convenience²

The answer's in the name, No. not the Buzzcocks but Flag Of Convenience: taking on a banner to suit your own ends Thus there's no reformation, just FOC reaping in what should really be their audience. And surprisingly enough, this is good stuff. Moddish and psychedelic melodies swirl into that well known power pop mould replacing any angered protests with en-thusiastic cries and instead of old thusiastic cries and instead of old men repediting old ideas we have a young band with a refreshingly contemporary outlook. The Store Rosco, Primal Scream, The Charly Case are all not a million miles away from this buoyant release, all children of the Buzzacaks get fore-fathers of Flog Of Convenience. For once it's a strange time slip.

If this was a new unknown qu then I'd be waxing lyrical but as it is I merely feel cheated of the past yet cheerful for the future IAN WATSON



UB40: a sort of home comina

Top lawyer unties artists' legal knots

SUB-SUB-PUBLISHERS and ghost songwriters are two of the many topics discussed in a highly readable new book that is likely to become indispensable for onyone trying to find their way round the music business.

Music Business Agreements (Waterlow, £45) is written by sol-icitor Richard Bogehot of Field Fisher Waterhouse. A specialist arross the whole intellectual property field, he now deals with spon sorship agreements and is an ac-tive member of FLAG, the legal action group of the Federation Anginst Software Theft. With more than 20 years music industry ex-perience and a client list that has included Deep Purple, Donovan and Joe Jackson, Bagehot brings a wealth of practical experience to some of the knottiest topics affecting songwriters, performers and recording artists. "I had the concept of the book

for a long time", he says. "People I was representing would ask if there was anything they could read on contracts and deals, and realised there wasn't. It took about six months to complete once I sat down to write

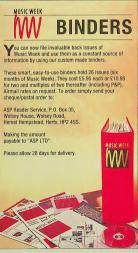
Although some specimen con-tracts are included as an appendix. Bagehot emphasises that there is

o such thing as an ideal or star dard gareement. Since the prope fulfilment of a contract depends al most entirely on the commitment of a publisher, manager or record mpany, he says that it's vital that; "both parties can make money on a deal

a deal. "It's no good having terms where, however successful a song or a record, one party won't get properly rewarded. Unlike some of the macho lawyers around, I don't regard being fair as being weak." Instead of providing the ideal

contract ("in any contract what's most important is what's left out") the book takes each key relation ship in the music business and pro-vides a kind of checklist that each vides a kind of checklist that each party should take into account when it comes to drawing up an agreement. For budding song-writers, the section on music publishing will provide vital adv such thorny issues as sub-pub such thorny issues as sub-publishers and of allowing them to sub-pub-

As Bagehot, points aut, every deal of this kind cuts dramatically into a writer's overseas earnings, and he provides a case law example in the 1974 lawsuit be-tween Tony Macaulay and the Aaron Schroeder publishing co DODY DI



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 * Album tracks in alphabetical order
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 dots, highest position, weeks con chart and producer, all fully cross referenced

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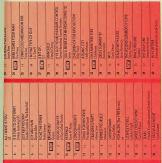
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SINGLES		Contraction of the second seco	41 22 ON THE INSIDE (Theme 'Prisoner Cell Block H') Anne Hemilton	42 5) WIND BENEATH MY WINGS APPRIL	43 48 DOWNTOWN A&MAMINIATELE	44 4 THE SECOND SUMMER OF LOVE VeginXETTIME	45 36 EVERY LITTLE STEP MCAMCATI 1381F	AK 45 I WOULD DO FOR YOU NF International DE 2012/IB		would Please I Take am ne will b II encle ccess (merica y Caro bscrip versec		propri ull yea fied wi bursed heque card) ess ber is [tres: by ain
• 6	WINDER WEE	z;	(E) qasie		M32(f)	5 422 (F)	(J) still	(A) IS (A)	N/ PC AL	AME_ DSITIC DMPA DDRES DDRES L SUB DSScrip D-126 aphon	NY_	epartr nder A 640 8
•		Compiled by Gallup for the BP1, Music Week and BBC based on a sample of 500 record outlets. Incorporating 7', 12', Cassettes & CD single sales.	BACK TO LIFE (HOWEVER DO YOU WANT ME) Soul II Soul Featuring Caron Wheeler RSFS 10 Wigh TENKI 265 (E)	BATDANCE Worker & 224(1) (W)	SONG FOR WHOEVER The Remitial South Colliner GODINI 32 (F		SEALED WITH A KISS O PMLFWL[1] 39 (F)	RIGHT BACK WHERE WE STARTED FROM Simited	I DROVE ALL NIGHT Cyndi Lauper	LICENCE TO KILL Gladys Knight MCAMCARI 1339 (F)	IT-IS TIME TO GET FUNKY D Mob featuring LRS	JOY AND PAIN ROCKAN STRING Donna Allen ROPS BCM 8CM 827(X) (2)



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and the second se	63 42 Enva	64 63 BROTHER OF MINE Anderson Bruford Wakeman Howe	65 % WHY Carly Simon	66 w KATHLEEN Reachford	67 m Berter DAYS	68 20 HEAD ABOVE WATER M	69 46 HELYOM HALIB Cappella Masic Mean	70 43 Edelweiss	71 III A MAN/YEKE YEKE	72 IN Sobring	73 74 FROM NOW ON Joki Graham	74 WanMorrison	75 WW IHE DEAD HEAK!	
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C - GHAN GEF SEITING	CES BANGS(T) & (C)	EMI USA (12)MT 63 (E)	Worner Brothers W 2320[T] (W)	CBS 6548437 (12-6548436) (C)	Version) London NANA 19 (12 - NANX 19 (F)	MCA TVVIT) 7 [F]	Circa Wegin YR(T) 30 (E)	Aotown 28 42877 [12 - 27 42878] [BMG]	rchestra Epic WALTZ(T) 2 (C)	FIRE Deliciou/4th + 8'way (12/3RW129 (F)	Polydor WON(XA) 1 [F]	MCA MCA(T) 1334 (F)	Tal SE LIJIWA IWA	(
Caloial sasoy N suno	BE WITH YOU Bangles	MISS YOU LIKE CRAZY O Notatie Cole	SUPERWOMAN Karyn White	TILL 1 LOVED YOU Placido Dominigo/Jennifer Rush	CRUEL SUMMER (Swing Beat Version) Bananarama	THE ONLY ONE Transvision Vamp	MANCHILD Neneh Cherry	FIGHT THE POWER TO PARA Public feemy	WALTZ DARLING Malcolm McLaren And The Bootzilla Orchestra	FUNKY COLD MEDINA/ON FIRE	CRY ROPA	I WON'T BACK DOWN Tom Petty	Kylie Minogue	

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5	63	BROTHER OF MINE Anderson Bruford Wakeman Howe	Aristo 112444 [12-612379] (BMG)
10	36	WHY Carly Simon	WEAU 7501[1] (W)
9	9	KATHLEEN Roachford	CESROAG 6(12-ROAT 6) (C)
		BETTER DAYS	A&M AM(Y) 505 (F)
00	8	HEAD ABOVE WATER Clive Griffin	Mercury/Phonogram STEP 4[12] (F)
0	46	HELYOM HALIB Cappella Ma	Mosic Man MMPS 7004 [12:-MMPT 12004] [9]
0	43	BRING ME EDELWEISS Edelweiss	WEA YZ 353(T) (W)
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5	2	THE DEAD HEART Midnight Oil	Sprive/CBS OIL[7] 4 (C)

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IS TOP FORTIES

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2.	5	GOOD THING, Fine Young Connubols	IR.S.
3	1	SATISFIED, Richard Marx	EMI
4	3	BUFFALO STANCE, Neneh Cherry	Virgin
5"		IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
6.	13	EXPRESS YOURSELF, Madonna	Sire
7	7	THIS TIME I KNOW IT'S FOR REAL, Danna Summer	Allentic
8.	12	I DROVE ALL NIGHT, Cyndi Lauper	Epic
9"	9	MISS YOU LIKE CRAZY, Notalie Cole	EMI
10*	2	I'LL BE LOVING YOU, New Kids On The Block	Columbia
11.	15	TOY SOLDIERS, Montka	Columbio
12*	14	I WON'T BACK DOWN, Tom Petty	MCA
13"	16	WHAT YOU DON'T KNOW, Expose	Aristo
14"		THE DOCTOR, The Doobie Brothers	Copital
15	6	WIND BENEATH MY WINGS, Bette Midler	Atlontic
16"	22	ROOMS ON FIRE, Stevie Nicks	Modern
17	10	CRY, Waterfront	Polydor
18	8	EVERY LITTLE STEP, Bobby Brown	MCA
19.	26	SO ALIVE, Love & Rockets	RCA
20	23	INTO THE NIGHT, Benny Mardones	Polydor
21.	24	CRAZY ABOUT HER, Rod Stewart	Warner Brothers
22'		BATDANCE (FROM BATMAN), Prince	Warner Brothers
23"	29	LAY YOUR HANDS ON ME, Bon Jovi	Mercury.
24*	28	WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	Wing
25*	35	ONCE BITTEN TWICE SHY, Great White	Copitol
26*	33	MY BRAVE FACE, Poul McContrey	Copitol
27'		ON OUR OWN, Bobby Brown	MCA
28	19	VERONICA, Elvis Costello	Warner Brothers
29"	39	LUKE IT, Dino	4th *** ZZ B'way
30	18	CLOSE MY EYES FOREVER, Lito Ford	RCA
31*	38	DOWN BOYS, Warrant	Columbia
32*	36	SEND ME AN ANGEL '89, Real Life	Curb
33	30	BE WITH YOU, Bangles	Columbia
34"	40	DRESSED FOR SUCCESS, Roxette	EMI
35	20	COMING HOME, Cinderello	Mercury
36	21	ROCK ON, Wichoel Domion	Cypress
37	25	FOREVER YOUR GIRL, Paulo Abdul	Virgin
38"		HEY BABY, Henry Lee Summer	CBS Assoc
39*		SECRET RENDEZVOUS, Kanyn White	Worner Brothers
40	32	WHERE ARE YOU NOW?, Jimmy Homen With Synch	WTG

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-	1 THE RAW & THE COOKED, Ene Young Considers	IRS.
1	3 DON'T BE CRUEL Bobby Brown	
2		
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4		Sire
5	4 UKE A PRAYER, Madonno	
6	6 FOREVER YOUR GIRL, Paulo Abdul	Virgio
7	7 HANGIN' TOUGH, New Kids On The Block	
8"	9 GIRL YOU KNOW IT'S TRUE, Milli Varili	
9	8 BIG DADDY, John Cougar Mellencamp	
10	10 SONIC TEMPLE, The Cult	
11.	14 TWICE SHY, Great White	Copitol
12.	15 THE OTHER SIDE OF THE MIRROR, Stevie Nicks	
13	12 DISINTEGRATION, The Cure	Elektra
14	1] G N'R LIES, Guns N' Roses	
15	13 REPEAT OFFENDER, Richard Marx	
16.	18 BLIND MAN'S ZOD, 10,000 Moriots	
17.	24 CYCLES, The Doobie Brothers	
18	17 NEW JERSEY, Bon Jovi	
19*	22 SKID ROW, Skid Row	
20	16 LOC-ED AFTER DARK, Ione Loc	
21.	 FLOWERS IN THE DIRT. Poul McCortney 	
22	23 LARGER THAN LIFE, Jody Wolley	
23	25 NICK OF TIME, Bonnie Rolf	Copital
24	19 VIVID, Living Colour	Epic
25	21 ELECTRIC YOUTH, Debbie Gibson	Atlantic
26		
27	26 3 FEET HIGH AND RISING, De La Scul	
28"	30 TIN MACHINE, Tin Machine	EMI
29'	32 LOVE AND ROCKETS, Love And Rockets	
30*	33 A NEW FLAME, Simply Red	Elektro
31.	- THE MIRACLE, Queen	Capitol
32	28 DIRTY ROTTEN FILTHY. Warrant	Columbio
33	29 UTA, Lito Ford	RCA
	34 LET'S GET IT STARTED, M.C. Hommer	
35"	27 GUY, Guy	Uptown
36	36 OUT OF ORDER, Rod Stewart	
37*		
38		Atonic
39"	- KNOWLEDGE IS KING, Kool Mae Dee	
40	LONG COLD WINTER, Caderella	Morcury

Charts courtesy Billboard, 1 July, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and soles gain.

LP REVIEWS

THE FALLS seminal Live. Beggers Bonquert BBULZ. Not quie live man do trally seminal most of the invest build an information of the seminal seminal most of the seminal seminal seminal seminal seminal of the mark commercial rail offering ada, however, is a different Mallace in Tyrol categoling Smith & Co back to provious remthacted days. Haphight, though or Dead Ball Desconder and the follow Not a proper fail album really build all malks.

LL COOL J. Walking With A Penther, Del Janni CB, 46111. The rapper with the funny hat makes it three winners in a row with this extremely powerful and diverse set of rhymes. He's still tent on knocking his competions built is the vorlation of modat and styles that makes the 68 minutes unbeatable wold. Check out Droppin' Em, the soft-centred You're My Head and you'll see the soles potential.

JOE COCKER: One Night OT Sin Capitol EST 2009, Nothing to startle here — in fact there's more than a while of the old Grease Band about the sound. Alongside the classy but predictable rack treatments there is one fine balled You Know IK's Gonna Hurt. But the most interesting song in the fille track. This is none other than Elvis's One Night with its original lyric a powerful maraity lefe.

ANDERSON BRUFORD WAKE-MAN HOWE: Anderson Bruford Wakeman Howe. Arista 209 70: Grafeliu gatefaki, Rager Dean Jacobi, and verfe back to some close: mcf.Seveniek, anger des are broad enough to take any anount of critical brickbat, which hey will, but the fact remains that a o ready and hungy audered awaits this epiade in notaligitis, a states of composition has he pay and the last 15 years. Who can blame them?



LOVERAIN: Human Feelings Return, Siren, SNLIP 23. After a hesisoni start in a much more funkier vein, Loverain have blossomed into one of the UK's most respection corror at the fill of the start west's debut — that should da well on both sides of the Allantic thanks to some addictive hookines, crystal care praduction and strong, confiviations the reputation of UK pop music.

THE CRANES; Self Non-Self. Bite Bock B801. Distributions Back/Cartel. Imagine my amazement when polying this of bum of the recommended 45 to discover it was aggressive meldo cold But, don't balliew the lobel, this plays at 3 and is moody, melodromotic industrial music tha's well buticate, clean cut and very, very gray. The Crones are a such form version of Throbbarg terror. A cut altioum that sounds incomplete.



EDDY GRANT: Welking On Sunshine. Blue Wer/Parlophone PCSD 108. Eddy Gran's greatest moments loid and to end for those in search of rock meets regace with chind I Gabbeen rootness an the likes of Gimme Hope Johann, for hobbeen rootness Johann, for hobbeen rootness Johann, for hobbeen rootness Using On The Fronline and Don't Wanto Dance at a thousand wedding receptions, this is the commemorative allowing ryw. In for all the family (except the one with the Sonic Youth-Initin).

CANDI. Cond. IRS EIRSA 1007. Condi ore Condid's hottesi dancefloor band and one listen to any of the 10 cuts on this debut UK release will tell you where they're coming from That Madanna wannabe's con make the charty bet uptim Conde's ca worrying as Malcolm Allison worrying as Malcolm Allison worrying ther Athletic. This is a bland, forgetable record that pouts but never fease.

WALLY BADAROU: Words OF A Mountoin. Island ILPS 9897. In this very accomplished set Badarou builds on the success of tracks like Novella Das Nove and Chief Inspector but in a more restrained, new-oge-ish direction. Synthesizer frans will hove o field day as this "musician's musician" moves into new, lash, territory. Al

CHRIS ISAAK: Heart Shoped World. Reprise Records. WX264 925837-1. This is a haunting collection of songs, Isaak's plaintive voice tremors with the sad, sweet emotion of the late Rey Crbison as a pensive, Iwangy guider musters the latener to its intimacy. Fossessed of Presley-like good looks to match his eloquence this, its third album, could be the stort of something huge.

DON HENLEY: The End Of The Innocence. Felfen WZ 253. Nothing quile as good as Boys Of Summer here, bul Henley, looking suppicously like Mickey Rourke, cheese chunse to produce an always competent album, peoking on the like track collaboration with Bruce Hornby. There seems to be an advalue for old Amenicans an advalue of old Amenicans one stands a couple of paces and advalue of paces.

THE DOOBIE BROTHESS: Cycles. Capital EST 2100. That choppy guitar trademark is available for inspection on a couple of tracks, the real being failly drang return by any stretch, yet little feel were able to resurtace to acclair with, again, a rather anonymous affering. Touring, a long hat summer and his might just Frampton Comes Alive and we're backt owhere we storted.

STOCKIT

JOHN MOORE AND THE EXPRESSWAY: Expressway Rising. Polydor 839379-1. A "cult" marketing success, mixing one part Billy Idol, one part leatherette James Dean toughness, one part republich associated with the Mary Chain and one park ar-Mary Chain and one park ar-Mary Chain and an article and the second second park Expressively are sufficiently accessible, totally predictable and not afraid to lift riffs wholesale from parksters and passing fadders. DEM

I START COUNTING, Fused, Muter STUMMS, Dustributions, Rough Trade/Sporton. I Start Couning lickled the chort lay area with Rowhide (included here) and their quirk) said-form with and further with this over rich debut full length ablum. Cativity, looped, sanpled and full of effects it's a little too clever at litmes. Masily, I Start Counting's following probably consists of hearty comparets polities, loopey disk than sloppy romance.

IT BITES: East Me In St Louis. Virgin, V2591, This should be sub-line led How To Win Friends And Influence People as It Bites clearly intend broadening their appeal with this their third album. Yet despite a "heavier" optroach, such as the trucklent Positively Animal, all the Wrichty guitor bits and stop-stort arrangements stiffes some otherwise promising song.

SOULED AMERICAN. Flubber. Rough Tode ROUGH 11. Distribution: the Cartel. The second album from flues hokey Amerimomentum in the Stets, Souled American have already dismantled their heritage and play an addball country swing potis hall leave out more than it puts in. The bass alogn and a singer extends his drunken downhame rattle to further confuse the issues. A round eavirolent would be Jon Sebastion montheau.

VARIOUS ARTISTS: sub Pop. 200. Tupelo Recording Co. TUPCOL Distribution: Revolven/Cartel VARIOU ART. Glitterhouse Records CR0052. Distribution: Southern. Sub Pop 200 son absolve must for anyone who likes their music on the heavy and the southern. Sub Pop 200 son absolve must for anyone who likes their music on the heavy available on a limited edition boxde set, this album featuring Mudhaney, Swellow, Tad and 17 atter Seettle Boath is sure to do treack from the CD and will ind favour with all wing long heapset. Bit

LIL'ED AND THE BUIES IMPERIALS: Enkcen, Grouy and Biscuits. Alligator AL 4722. This is the real thing alright. Chicago blues for the Ninetes. Lil'Ed and his band tackle various Chicago styles — and succeed every time. They swing, shuffe, slaw wells and bacgie just fing, and when it cargo seems to have inherited the manife of the late, great Hound Dag Toy-Ior. Time for a UK tour boys. AB

INTO THE GROOVES: Adam Blake, Leo Finlay, Myles Hewitt, Duncan Holland, Adam Isaacs, Andrew Martin, Nick Robinson. PIXIES: Here Comes Your Man. (4AD (B)AD 909(CD). The most commercial track on the Pixies' brilliont new Dolittle LP, becomes their next single, a catchy, sing-a-long burst of pop that can do noing less than blast the charts



TREEBOUND STORY: Swimming The Heart Of Jane (Native (12/CD)NTV 40). Some may re member this striking combo's ex-cellent My Life's Example debut back in 1986. Well now they're back with an even more stunning four-track EP, full of infectious pop hooks and burning guitars offset by heart wrenching harmonies and a keen sense of dynamics. This band are destined to be massive.

SPACEMEN 3: Hypnotized. (Fire BLAZE 36(T/CD). Aptly titled single for the alien trio, as they whip up a hazy, atmospherically swelling sound that envelops all in in unforgettably mesmerising way. Very consumer friendly, it should receive wide attention



LAZY 14(AT). The much-occloin ed Birdland take flight once again ed birdland take flight ance again with an energetic, thrashing slab of biristing indie pop. Beneath the wall of guitars there lies an infec-tious melody that should entice yet more fans to their flock

JESUS JONES: Never Enough. (Food/EMI (12)FOOD 21). After the top 50 success of their debut single, Info Freoko, Jesus Jones single, into Frecko, Jesus Jones bounce back with a wild and breezy number, with its raw vocal backed by a heavy beat and plenty of spiky guitars, but lacking in the previous hits' crossover po-

THE POGUES: Misty Morning, Albert Bridge. (WEA YZ 407(T/C). The Pogues first single of 1989 is a dramatically noslalgic affair, produced by Steve Lillywhite, and building to a rousing finale of soaring strings and pipes. Should prove to be a fine taster for their forthcoming new LP.

THE WATERBOYS: And A Bana On The Ear. (Ensign/Chrysalis ENY(X) 624). From one Gaeliciented band to another, as The Waterboys get round to lifting an-



Reviewed by Jerry Smith

THE SNAPDRAGONS: loping chaps from Leeds

other track off of their excellent Fisherman's Blues album, and very fine it is too. A poignant ballad with a spritely beat

PET SHOP BOYS: It's Alright. (Parlophone (12/CD/TC)R(S) 6220). Seemingly always popping up in the right place of the right time. Tennant and Love comment on the world's ills with a perky disco beat and lush synth backing with yet another seductively memorable lyric. Wide exposure is as-

THE BLOW MONKEYS: Choice? (RCA PB 42885(PT 42886). Dr Robert issues another solid dance track, having previously had a top 10 hit with Wait, here joined by hardcore reggae singer Sylvia Tella in place of Kym Mazelle. With its pumping rhythm and su-perb vocal delivery, it should do just as well

DE LA SOUL: Say No Go. (Big Life/Tommy Boy BLR 010(T). Soul sensation of the year, De La Soul ue a track f om their acclaimed 3 Feet High And Rising album, and with its infectious nature it's sure to follow Me Myself And I right to the top of the charts.



NORMAN COOK: Won't Talk About It/Blame It On The About It/Blame It On The Bassline, (Go! Beat GOD(X) 33) Former Housemartin, having al ready made a name for himsel with some killer remixes, strikes ou with his own brilliont double A-sided single, one a superb slice classic soul, helped out by Billy Bragg and featuring his guitar riff to Levi Stubb's Tear, and the other, a wicked cut up of Blame It On The Boogie with a rap supplied by MC Wildski, Has massive crossover potential.

nich, here's Norman Cook's excellent re-mix of this New York rapper's acclaimed single, merging the classic old Chic bass line with Walk Like An Angel refrain all beneath one of her acerbic raps

AXIS: Rolling With Rai. (Gee Street GEET 18): The Gee Street crew unearth a mesmerising slice of world music, with Algerian Rai by which make, with Adgerban kai fused with an undulating and irre-sistible dance groove that's perfect for steamy hat summer nights. Should go down well in the clubs with the promise of more to come from their Global Project.

CACTUS WORLD NEWS: Rebound. (MCA MCA(T) 1340). Irish rockers return after a long break with a moody ballad, gaining in poise what they have last in bluster this single should see a revival of their fortunes after the disappoint ment of previous releases.

JAMES: Sit Down. (Rough Trade RT(T) 225). James issue their first single since returning to the more appreciative indie sector, and as a strong, medium paced, lilting ballad, characterised by an excellent vocal, it should pick up far wider attention than anything else.



THE SNAPDRAGONS: Dole Boys On Futons. (Native (12/CD)NTV 411, Leeds-based The Snapdragons issue another fine single to follow their much-praised debut The Things You Want, built on a loping, seductive rhythm with a totally unforgettable chorus that, if given the exposure it deserves, couldn't fail to leave a lasting impression.



SPACEMEN 3: four of the blighters this time

SINGLES A & R THE OTHER CHART TOP-40-SINGLES

1 1 SONG FOR WHOEVER	
2 2 THE ONLY ONE	GalDiscs GOD32 [8]
3 3 PINK SUNSHINE	NCATVI7 (F)
4 4 ORANGE CRUSH	WEA TZ431 (W)
5 10 CHINA DOLL	Warner Boothers W2560 (W)
6 6 CHILDREN OF THE REVOLUTION	Mand IS406 [F]
7 8 DOWN TO THE WIRE	Reptine King 70/ORD4 (VRI)
8 5 GREEN AND GREY	Chryselic CHS33761C
9 BETTER DAYS	EMINMAT(E)
10 CABITUP	A&M AMSOS (F)
11 9 TROUBLE ME	Reggers Banquet BEO226 (W)
12 11 ONE BETTER WORLD	Elektra EKR92 (W)
13 14 LOVE LOVE LOVE	Nestron/Phonogram NT114(F)
14 7 WHERE WERE YOU	Feelono UBU3(7)
15 13 PSYCHONAUT	Fostere BRX2 (F)
16 15 STREETS OF YOUR TOWN	Situation Two SITS7 (I/RT)
10 The Go Retworks	Beggan Bengcet BEG232 (W)
17 - THE BIG E ACertain Ratio 18 - ZOBI LA MOUCHE (THE FLY)	A&M ACR514 [1]
10 Les Negresses Vertes	Rhythm King LEFT23 (URT)
17 The Claytown Troups	(sland 15412 (F)
ZU TO The Shie	Orysels 884(C)
ZI 17 Discourts	Mant First EFFPOID (LURT)
LL JU Indice Divers	Virgin V51187/E
LO AU The Store Leves	Block 12REV36 H
24 17 DISAPPOINTED	Vegin V51181 (E)
25 - THE PLASTIC BAG EP	Fiction CIEXT (PAC)
26 22 CIRCLE Edu Britel & New Enhancem	Galfen GEFS1 (W)
27 24 CALLING OUT TO CAROL	IRS EIRSTOG (F)
28 18 SCOTTISH RAIN	RCA PE42731 (BMG)
29 31 LAZYITIS Happy Mandays	Foctory FAC222 (P)
30 - EACH MAN KILLS THE THING HE LOVES	Island (\$408 (F)
31 38 NEVER Here Of Leve	Feetane HOL1 (F)
32 21 LULLABY	Fictian FIC529 (F)
33 20 GOODBYE LITTLE GIRL	hilond (5429 (F)
34 - JOE hoped Corpets	Cew MOO3 (I)
35 32 WHEELS OF WONDER	Island 15404 (F)
36 23 A PLACE IN THE SUN	Silverices OI12 (7)
37 33 EARDRUM BUZZ	Mune MUTEORT (RT/SP)
38 40 LORELEI	ALM AMSTI (F)
39 34 SOMETHING ABOUT YOU GIRL	Palyder MNG105 (F)
40 39 MONKEY GONE TO HEAVEN	AD AD 904 (VIRT)
	TAD AD951 (VRT)



1	2	GREEN	Warner Brothers W2234 (W)
2	1	POP ART Transition Varp	MCA MCF3421 (F)
3	3	MIND BOMB	Some Bizzare/CBS 4633191 (C)
4	4	BLIND MAN'S ZOO 10,000 Meniaca	Elektra W2C242 (W)
5		COUNTERFEIT EP Meetin's Gare	New STUMMET (URLISP)
6	5	DISINTEGRATION The Cary	Ferfior FIXH14 (F)
7	7	STONE ROSES	Silvertore Offices(2)
8	9	DOOLITTLE	TAD CADRES (UTT)
9	8	SHOOTING RUBBERBANDS AT THE MOON Edis Brickell & New Bokemiani	Golfan W2218 (N)
10	10	9 F4	Virgin V2533 (E)
<u>11</u>	11	SONIC TEMPLE The Call	Reggen Rengent REGATE (III)
12		TAKING ON THE WORLD	ALM AMA7007 (F)
13	13	KITE Knyy MacColl	Virgin XMLP1 (E)
14	14	HOPE AND DESPAIR	Demas FIEND141(F)
15	6	TRANZOPHOBIA Megocity four	Decey DYL3 (SRD)
16		TECHNIQUE New Order	factory FACTORS (P)
17	12	101 Depeche Mode	Mule STUMMIDI (RT/SP)
18	15	MOTHER NATURE'S KITCHEN Kevin McDermett Orchestro	Island ILPS 9923 (F)
19	19	THUNDER AND CONSOLATION	EMI EMC3552 (E)
20		GET ORGANISED James Toylor Questiet	Urbas 8394051 (F)
		Compiled by Music Week from 0	Gallup Data

(60,000 units)	* * TRPLE PLATINUM * * DOUBLE PLATINUM * PLATINUM 1000 000 unital	Kylie Minogue	30	28 GREEN • CD	13 STEPPIN' TO THE SHADOWS . CD	31 27 STAGE HEROES CD RCABLYING	30 ANYWAYAWANNA CD Raytom King LEFTLP 10	29 20 THE ESSENTIAL DOMINGO CO Plocido Domingo DEUTSCHE GRAMMOPHON PDTVI	28 Z4 GOOD TO BE BACK • CD EM-USA MTL/102	27 Eddy Grant Eddy Grant Finispine PCSD 10	26 23 Tone Loc ED AFTER DARK CD Deition/filmed BRIP 538	25 zz Tur Machine un emusa musa musa musa musa musa musa musa		23 21 Van Merican Van Merican POP ABT - m	22 19 Giord Eleiten And Minis Sound Machine Fait 43135-1		20 15 THE KAW AND THE COUKED * CD End for granibals Landon \$280871	19 18 Inner City Novingin DX 81	18 Prefab Sprout CSS KMIP4	CD Sire WX 239	16 12 Simply Red month on the Balmo/WEA WZ 212	A NFW FLAME ++ co	
20 IT THE SINGER AND THE SONG O THE SHARENS	19 RT MORE DIRTY DANCING (OST) * CD RCARLANS	18 THIS IS GARAGE CD Codeence/Chrysler CTP 12	17 13 CHEEK TO CHEEK • co css.Moods	16 15 THE BLUES BROTHERS (OST) co AlenicX3075	15 10 THE PREMIERE COLLECTION *** co Various Really Unativity Justic August	14 IA FERR - SILVER ON BLACK CD Her/London 8231531	13 RAY MOORE - A PERSONAL CHOICE OB	12 10 Various 14! ** 00 EMINOWI	T Various Visgin/V2541	10 12 United HEAT - THE SECOND BURN • CD	9 9 Sofri METAL X CO Styles SM882		7 18 UCINI STOT THE MUSIC OF SHARSHIP	& Various	5 THE CHART SHOW - DANCE MASTERS () CD Deter/Chrysle ADD7	4 PRECIOUS METAL • cp Styles SMR 976	3 RAINBOW WARRIORS CD RCAPLINGS	2 ? NITE FLITE 2 • CD Cts MODOB	No1 1 THE HITS ALBUM 10 * CD CISWEARMG HITS 10	TOP 20 COMPILATIONS	OUT NOW	-	Miles
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1 JULY 1989

TOP · 75 · ARTIST · ALBUMS

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ARTIS

BATMAN (OST) Prince (Prince)	Warner Brathers WX 281 (W) C:WX 281C/CD.9259362
2 411 Soul II Soul (Jazzy B)	10/Virgin DIX 82 (E) C:CDIX 82/CD:DIXCD 82
3 2 8 Jason Donovan (Stock/Aitken/Waterman)	PWL HE7 (P)
DON'T BE CRUEL *	C:HFC7/CD:HFCD7 MCA MCF 3425 (F)
RAW LIKE SUSHI	C-MCFC 3425/CD:DMCF 3425 Circa/Virole CIRCA 81E1
PAST PRESENT O	Circa/Virgin CIRCA 8 (E) C:CIRC 8/CD:CIRCD 8 RCA PL 74074 (BMG)
	C.PK 74074/CD:PD 74074 Gelles WX 125 (W)
FLOWERCHLTUE DIRT C	C:WX 125C/CD.924148-2
Peul McCortner (Vorious)	Parlophone PCSD 106 (E) C:TCPCSD 106/CD:CDPCSD 106
9 EIST A NIGHT TO REMEMBER Cyndi Louper (Various)	Epic 4624991 (C) C: 4624994/CD: 4624992
U C Queen (Queen/David Richards)	Parlophone PCSD 107 (E) C:TCPCSD 107/CD:CDPCSD 107
738 WATERMARK ** Enya (Nicky Ryan)	WEA.WX 199 (W) C:WX 199C/CD:243875-2
12 11 12 WHEN THE WORLD KNOWS YOUR NA Deacon Blue (Warne Livesey/Deacon Blue)	C:4633214/CD:4633212
13 9 4 Stevie Nicks (Rupert Hine)	EMI EMD 1008 (E) C.TCEMD 1008/CD.CDEMD 1008
14 1616 EVERYTHING O Bangles (Davitt Sigerson)	C85 452979-1 (C) C:452979-4/CD:452979-2
15 12 8 STREET FIGHTING YEARS * Simple Minds (Trevor Horn/Stephen Lipson	Virgin MINDS 1 (E) C:MINDSC 1/CD:MINDSCD 1
16 1419 A NEW FLAME ** Simply Red (Stewart Levine)	Elektra/WEA WX 242 (W) C-WX 242C/CD:2446892
17 1714 LIKE A PRAYER * Modonna (Modonna/Leonard/Bray/Prince	Sire WX 239 (W) C:WX 239C/CD:9258442
18 PROTEST SONGS Prefab Sprout (Prefan Sprout)	CBS KWLP 4 [C] C-KWC 4/CD-KWCD 4
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20 1520 THE RAW AND THE COOKED *	C.CDIX 81/CD.DIXCD 81 London 8280691 (F)
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22 10 9 Holly Johnson (Various) 22 1933 ANYTHING FOR YOU *** Glorie Estefon And Miemi Sound Machine (Var	C-MCGC 6042/CD-DMCG 6042 Epic 463125-1 (C)
23 21 4 Val ON SUNSET O Van Marrison (Ivan Marrison)	ous) C-463125-4/CD-463125- Polydor 8392621 (F) C-8392624/CD-8392622
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	C-MCFC 3421/CD-DMCF 3421
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Tone Loc (Matt Dike/Michael Ross)	C-BRCA 526/CD-BRCD 526
Eddy Grant (Various)	Perfophone PCSD 108 (E) C-TCPCSD 108/CD-CDPCSD 108 EMI-USA MTL 1042 (E)
40 24 / Natalie Cole (Various)	C:TCMTL 1042/CD:7489022
A Placido Domingo (Various)	SCHE GRAMMOPHON PDTV1 (F) C-PDTVC1/CD:4293052
30 CIET ANYWAYAWANNA Beatmasters (Various)	Rhythm King LEFTLP 10 (1/RT/SP) C-LEFTC 10/CD-LEFTCD 1
31 27 4 STAGE HEROES Colm Wilkinson (Mike Batt)	RCA EL 74105 [EMG] C:8K 74105/CD:ED 74105
32 13 7 STEPPIN' TO THE SHADOWS • Shadows (Marvin/Welch/Bennet)	Polydor SHAD 30 [F] C:SHADC 30/CD:8393572
33 28 9 GREEN . R.E.M. (Scott Litt/R.E.M.)	Warner Brothers WX 234 (W) C:WX 234C/CD.9257952
34 3051 KYLIE ******	PWL HF 3 (P) C:HFC 3/CD:HFCD 3
35 3837 RATTLE AND HUM * * *	Island U 27 (F) C-UC 27/CD-CID(127
36 45 8 KARYN WHITE O Karyn White (LA./Babyface/Prince/Lorber	Warner Brothers WX 235 (W) /White) C:WX 235C/CD 925637-2
37 29 5 LIFE IS A DANCF - THE REMIX PROJEC	Warner Brothers WX 268 (W) C/WX 268C/CD /9259462
38 31 12 FOREVER YOUR GIRL .	Siren/Virgin SENLP 19(E) C:SENMC 19/CD:CDSEN 19
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	42 3430 REMOTE Hus And Cry (Goldberg/Biondoillo/Kane) Cure / Crice / Circle
	43 32 3 Pater Gabriel (Peter Gabriel) Virgis RWUP1 [E] C:RWCD1/CD:RWCD1
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	45 3324 Robert Palmer (Robert Palmer) C.ITCEMD 1007/CD:CDEMD 1007
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	47 Littl White Lion (Michael Wagemer) CWX 377C/CD.7819692 48 4295 BAD ********** Epic 450290-1 [C] Michael Jackson (Quincy Jones/Michael Jackson) C.450296-4/CD.450290-2 C/450290-2
	49 41 6 MIND BOMB Epic 433191 (C) 5 (433191 (C) 5
_	EA DIESELAND DUST O CBS 660005 1 (C)
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	 10,000 Moniocs (Peter Asher) C:EKT 57C/CD:9608152
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NOGUE Kyle 34 ORISON Van 23	53 42 B DISINTEGRATION Fiction/Polydor FIXH14 (F) CFXHCL4/CD.5393532 CFXHCL4/CD.5393532
Ell/SON Roy 67 L/MER Robert 45	54 4317 Sam Brown (Sam Brown/Pete Brown) CAMC S193/CD-CDA 5155 EE
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UEEN10 E.M33 ED, Iou64	56 48 41 ANCIENT HEART * WEA WX210 (W) Tanito Tikorom (Peter Van Hooke/Rad Argent) C:WX210C/CD:WX210CD
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MPLE MINDS 15 MPLY RED 16 DULII SOUL 2	58 ESE Kirsty MocColl (Steve Lillywhite) C.TCKM 1/CD.CDKM1
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2 2 8 Various (Various) CMOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.CD.MOODOB/CD.MOODOB/CD.MOODOB/CD.MOODOB	RELEASES, MUSIC
3 3 2 Various (Various) RCA PL 74065 (BMG) C.#K 74465/CD:PD 74665	VIDEOS, CDVs,
4 6 Various (Various) Stylus SMR 976 (STY) C.SMC 976/CD:SMD 976	SELL THROUGH VIDEOS, CLASSICAL RELEASES.
5 5 5 Various (Various)	SINGLE AND ALBUM
6 6 25 Various (Jimmy lenner/Bob Feiden) CIBK 36408 (BMG) CIBK 36408/CD:ED 86408	CHART ENTRIES
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13	8 3	RAY MOORE - A PERSONAL CHOICE Ray Moore (Various)	BIC REN 713 (P) C:ZCEN 713/CD:86CD 713
14	14 4	FFRR - SILVER ON BLACK Various (Various)	Hrr/London 8281551 (F) C:8281554/CD:8281552
15	16 25	THE PREMIERE COLLECTION * * * Various (Various)	Really Useful/Polydor ALWTV 1 (F) C:ALWTC 1/CD:837282-2
16	15 20	THE BLUES BROTHERS (OST) Various (Various)	Atlantic K 50715 (W) C K 450715/CD K 250715
17	13 18	CHEEK TO CHEEK Various (Various)	CAS MOOD 6 (C) C-MOODC 6 (C) MOODCD 6
18	NEW	THIS IS GARAGE Various (Various)	Cooltemps/Chrysolis CTLP 12/CI C.ZCTLP 12/CD-CCD1717
19		MORE DIRTY DANCING (OST) * Various (Various)	ECA BL 56965 (BMG) C:EX 86965/CD:ED 86965
20	17.11	THE SINGER AND THE SONG CONTINUES (Various (Various)	SHULSMR 975 (STR) C-SMC 975/CD-SMD 975



Dance

by Barry Lazell

by barry Lazell BKO PRODUCTIONS is an ex-tremely successful promoter of live music, with huge-selling Wembley Arena concerts by Babby Brown and Hammersmith Odeon shows by Chaka Khan (both part of the Capital Radia/Continental Airlings Music Festival) to its current credit, It is also, however, a pramation company with a distinct difference — it specialises wholly in black, soul and dance acts.

The reasons for its success dates from the end of 1984, when BKO founder Byron Orme split from promoter Marshall Arts to form his

own company. Says Orme: "Basically, I saw a gap in the market. A lot of black acts were not being seriously con-sidered as major venue-fillers in the same way as internationally popular rock acts. Possibly because their records were perceived as club music, and 12-inch single based, they just weren't generally taken seriously for promotion into larger UK venues. I, however, had already worked with the Commo dores, who put on a big, wide-ap-peal show by any standards, and I formed BKO with the firm intention of creating a company which would not only treat black acts as serious live attractions, but also build a reputation whereby other block acts would want to work with us because of our commitment to them. Steadily building over a five-year period, I'm pleased to say that's exactly what has happened. People now approach us to pro-mote them in the UK."

Orme's first touring success with the BKO was Kurtis Blow, a fine example of an act noted as scoring UK chart success and having the potential to attract audiences. The subsequent list of successful pro motions reads like a who's who of motions reads like a who's who at current UK black/dance artists, and includes Alexander O'Neal, Anita Baker, Salt'n'Pepa, Kenny G, Jayce Sims, Rose Royce, Sister Sledge, Bill Withers, Stanley Clarke, Grover Washington Jr. and many more.

BKO has also been instrumental in bringing similar UK acts to w ider live prominence. And artists such as the Caol Notes, Jaki Graham, Ste-ven Dante and Heatwave have



THE BKO team: (from left) Carlton Dixon, Vivienne Haynes, Byron Orme, nana and Jim

also benefited from the Orme

An important ingredient, even when promoting one particular area of music is, as Orme is quick to point out, perceiving the kind of audience which a particular act ataudience which a particular act at-tracts, and then targeting your ef-forts appropriately. This means not only deciding upon type and size of venue, but also making sure that advertising goes into the right kinds of publications to hit the core audi ence for a particular act. "When ence for a particular act. "When you are dealing with perhaps a limited amount of money for a pro-motional budget, it's important to spend it cost-effectively, and the newer on artist is, or the more specialised their style might be seen to be, the more important this is. It's a further expertise we've built successfully over the years built successuity over me years. Obviously, when you've got an act of the popularity of Alexander O'Neal, for instance, (BKO is bringing him over in December, and ticket applications are already coming in) the act virtually sells it-self, but we're obviously as keen to successfully push newer talent as well as the established superstars, and it's there that we work hard on getting staging and targeting

right." BKO works in cooperation with record compa cord companies, generally on a my successful basis, and also with fellow promoters in Europe important factor when a UK stint by an American artist may form part of a wider European jaunt. Orme does not see 1992 and the

'A lot of black acts were not being seriously considered as major venuefillers, possibly because their records were perceived as club music'

further unification of European business as necessarily making much difference to the latter form of cooperation. "If I'm the expert on UK venues but have a col on UK venues but have a col-league in Spain or Scandinavia or wherever who has the same level of expertise regarding his territory, working in tandem must still be the working in random must still be the most sensible approach. However, BKO is an internationally-looking company already, so I think 1992 will bring only good for us." He has a tight team of special-ised professionals at the company;

Vivienne Haynes is director of legal affairs, Jimmy Colson handles production co-ordination, Florence Annang is administrative assistant, and Carlton Dixon is responsible for media liaison. All are gearing for several major tours due the autumn

BKO Productions is based at Unit 4, Glass House, 49c Goldhawk Road, London W12 Tel: 01-740 1535.

James Jam U M N THE ABRUPT closure of PRT has

caused widespread consternation and upheaval in the dance music business, its distribution wing having handled perhaps more independent dance labels than any other, these now suddenly finding themselves without any way of marketing their releases. Some of the more successful labels will doubtless already have formed new alliances, although it would appear that the majo little or no extra capacity to accommodate all the minor labels such remaining independent distributors as **Pinnacle**, **Spart**

and **Rough Trade**! While I wish none of the labels any ill, I for one will not be sorry if this brings about a reduction in the quantit mprovement in the quality, of future UK dance releases.

Meanwhile, selling on import from the US are the initially in sho supply but massive moronically inimalist instrumental LIL LOUIS French Kiss (Diamond ecords LL-01); Teddy Riley & Gene Griffin rem

Dene Ormin remixed so inevitably swingbeat DAVID PEASTON Two Wrongs (Don't Make II Right) (Geffen Records 0-21215), this soaring and roaring gospel toned continual winner of the weekly amateur talent contest Showtime At The Apollo series

also debuting with a mainly downtempo album, Introducing <u>David Peaston</u> (Geffen Records GHS 24228); **Ronald Burrell** created blatantly Roy Ayers-like erkey leaping jazz-funk/house BAS NOIR I'm Glad You Came To Me (Nugraove NG 017); terrific lazily drawled (with an ear grabbing false fade halfway for radio Disil rolling for de halfway for P'funk **DIGITAL UNDERGROUND** Doowutchylike

UNDERGROUND Doowutchyr (Tommy Boy TB 932); UK recorded but slso The 45 King remixed bassily chugged wordy rop Inhitist around Manchester J STREI MCs On 33 (Geo Streat WAR TP 87/11, via Warlock); woriaouly rema though still to my mig not outstandi typically whinneyed slower than use TEN CITY Where Do We Go? IAllo

0-86409); sultrily spot and spoken cc galloping LIZ TORRES Payback Is A Bitch (What Goes Around Comes Around) (Jive 1239-11-JD); huskily moaned calmly striding gorage BRAVO Life (Quark OK016), geisho girls sompling bass throbbed gallopin SAMURAI SAM House Of Japanese (Trax Records TX 180): stuttery and jittery samples built PINK NOISE Give Me Energy (Fourth Floor Records FF-1099): omnously church in fact more new team more new beat style FRANKIE Bones Records BBR-400); dnly worhip house **Too Poetici** Poetical Te frommy Bay/DNA International TB 930).

Previously re ed import alba now out here are the soundtrack compilation VARIOUS Music Fram Do The Right Thing (Matown ZU/Zd65), and old school rapping LL COOL J Walking With A Panther (Def Jam 4651121 1).

frantically wordy Jazzi Pauline rapped and Atmosfear Dancing In Outer Space break beat based L.A. MDX Space break beat based L.A. MDX FEATURING JAZZI P Gel Losse (Breakout USAT 659); Dave Dorroll CD Macintosh of MJAIR[R]S remixe terrific infectiously character terrific infectiously chagging and scrubbing Hall & Oates I Can't Go Fo That based DE LA SOUL Say No Go (Big Life DLS 2): Frankie Knuckles olterr **RUFUS & CHAKA KHAN Am** Nobody (remix Version) (Warner W28801): Gipsy Kings Bambole meets Paul featuring J. Bonell Guitarra-type timely and already Balearic KOXO CLUB BAND Paradhouse Remix (Citybeat CBE-1240): furching bass powere striding instrumental and alternativ female hip hause rop **PRECIOUS** Definition Of A Track (MCA Recor Definition OF A Trock (MCA North And MCAT 1349); CJ Mackintosh rem anuously wailed unhurriedly rolling poroge KARIYA Let Me Love You For Teddy Riley arra Teddy Riley arranged jerkily jiggling swingbeat/hip hop REDHEAD KINGPIN & THE F.B.I. Do The Right rds TENX 271); Ste hing [10 Records Silk' Hurley ren ercussive ROBER FRTA FLACK I IL.II ntic A8941TI: remixed plaintive ing 1986 New York garage class MY LUCAS Hey Boy [Club Mixes] blic Records LICT 019); smoothly Records MCAT 1348).



MUSIC WEEK 1 JULY 1989

THE BEST FROM BBC TV & RADIO



THE WORLD OF BBC TV THEMES © REB 706 Image: Construction of the state of the state

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WHEN HOUSEWIVES HAD THE CHOICE

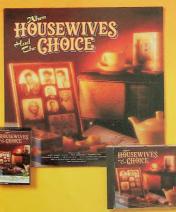
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AIRWAVES

Supergold set to beam oldies

by Bob Tyler

SUPERGOLD, the new satellite-delivered radio service begins operations next month. Part of a new company, Telstar Statellite Music Network, Supergold will be an overnight aldies programme-pravider.

Unlike other overnight services Telstor plans to sell its output to radio stations on a subscription basis. Managing director Graham Kentsley, is contident that, by the time its official contracts start at the beginning of August, Telstor will have three independent stations and a handful of European radio. stations signed up. "We are currently talking to the BBC about the possibility of one local radio station taking the service," adds Kentsley. Telstar will also offer other subscriber services. As well as traffic.

Lettor will also other other subscriber services. As well as traffic, in the form of promotions and traffiregister that the subtransfer of the sub-scriber (This could be toler investment), as the sub-scriber transmission," says. Kentsley, Such a service, he hinks, would be of interest to the new incrementals: "Variety is the newser. We will increase our subscriber base by offering segments of short-form programming." Supergold's programme controller is Tony Gillhom, who currently presents shows an valued Radia, the Joan to note the service sound as local as possible. "During the programmes no references will be made to the fact that the listeners are hearing the programme via a stabilite."

programme via a satellite." He will offer constant programme support by sending personal trailers and specialist material to subscribers. These will be fired off by a presenter at Supergold, using a series of electronic information tones.

Dispatches from the China crisis

by Sarah Davis

VISITING CHINA to finalise details of a series of radio programmes, Moray Firth head of music Brian Anderson found himself in the midst of the pro-democracy demonstrations and their suppression.

Arriving in Beijing in late May, Anderson reported from Tionanmes Square several times a day to IRN in London. When foreign journalists were forbidden to speak to Chinese people, Anderson left for Shanghai to complete negotiations with Radio



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



BRIAN ANDERSON reports from strife-torn China

Shanghai for weekly UK music shows.

he got his tops out of China. "The students on my tops will ell their own story. Some of them will be dead, but their voices, and their love for their country will survive." The programmes Anderson has made for Radio Shanghai will reach an audience of 35m. No payment for the programmes was forthcoming from the Chinese, but Anderson tound a sponsor. DHL the courier service. "They're very enthusiastic about what fm doing." A plot sent exotire or inclusion in the 1985 Shanghai International Radia Sa Shanghai International Radia Sa Shanghai International popular and already beam played and already beam played beam pl

Anderson isn't now certain of the fate of his regular programmes for Radio Shanghai but assumes they will still be broadcast from the beginning of July. He still hopes to produce programmes later this year for the Central People's Proadcasting Station — the Chinnegationens for which were interupted in Beijing, and also to bring Chinese broadcasters to the UK.



BBC TWO is featuring a new series of rock concerts which run until July 24. Recorded at the Edge Court Theatre in Invertes; July 2000 and 20000 and 2000 and 2000 and 2000 and 2000

 METRO FM has goined four award nominations in the 1889 Radio Competition of the International Radio Festival of New York. One nomination is for an exclusive North-East interview with Bros, the basis of a music special, presented by David Prever, which has been nominated for Best Masic Special.

 BOBBY BROWN, Deacon Blue, Duranduran and Womack & Womack are four of the bands spearheading Capital Radio's 13-week NatWest Live Action Cancert Senis 1989. It has been compiled by Capital and PPM RadioWaves and broadcast by 24. IR stathos from June 19. The seniss targets 15-24 year olds and is the second year that Nat-West has sponsored the senies. This year, the campaign is worth £600,000.

THE IIA-has availed the remaining control for two more DS8 channels to BS8. One will be an information channel, the after, The Power Station; is bastioned to the second state of the market of the second state of the market of the second state of the market of the second state of the reporting of main center, ISAS is asking the IBA to quality what a thereas by vock programming tions and award the programming control.

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LIVING IN A BOX Gorecrashing Chrysalis	17	19	-	-	32	28	37
LL COOL I I'm That Type Of Guy Del Jam	4	-	-		-	-	
LONDON BOYS London Nights WEA	-	-	-		28	21	-
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WIDNIGHT OIL The Dead Heart Sprint	12	-	-		23	-	-
WIDNIGHT OIL The Dead Heart Sprint MORKISON, VAN Have I Told You Lately Polydor	5	6	-	-	26	21	n
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ONE2 MANY Downlown A&M	10	16	8	8	35	33	48
PET SHOP BOYS I's Alight Parlophone	17	-	A	-	27	-	-
	10	16			35	31	28
PUBLIC ENEMY Fight The Power Motown	4	-		-	5		-
QUEEN Breakhru EMI	20	18	A	Ā	35	27	-
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ROUGHNECK Gurs Of Novarane Manga RUFUS & CHAKA KHAN Aln't Nobody (Remix) Womer Bros	-	-	-	-	17	-	-
SIMON CARLYNS: WEA	-	4		-	16	15	56
SIMPLY RED A New Flome WEA SIMS, JOYCE Looking For A Low Sleeping Bog/Hrr	7	-	-	-	8 25	- 21	-
SING, JOTCE LOOKING FOR A LONG Skeeping Baginer SINITTA Kight Back Where We Storted From Fanfore	22	23	A	- A	39	35	39
SONIA You'll Never Stop Me From. Chryselin	5	-		-	28	19	55
SOUL IT SOUL Back to Live 10 SOUL SISTER The Way To Your Heart Columbia	М	22	A	A	37	32	1 84
STRENGTH Brecking Hearts Arista	5	4	-	-	13	12	84
SWINGOUT SISTER Where in The World Fostena	8	5	-	-	29	5	-
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	15	11	8	B B	29	27	45
WATERBOYS And A Bang On The Ear Ensign	4	7	-	-	38	30	-
WATERFRONT Cry Polydar	n	6		-	37	29	43
WAX Wherever You Are RCA . WENDY & USA Senafaction Virgin	7	-		-	18	-	-
	1	-	8	-	34	- 29	25
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A V

A more detailed playfut breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call (ynn Facer on D1 387 6611 or 224, Records the etables for the gaid if here a) or an on a current Read or 1 playfut, or b) had 4 or more playr on Rado 1 law week as monitored by Rada 1's Raneo computer or c) are learned on 1's are nec current IR playfung (a & B kin).

Terry Jervis: the power



TERRY JERVIS: hot new music pro-

'It was about time we had a dance music show, something which covered all areas of black music: reggae, soul, jazz, even rhythm and blues'

behind the beat

by Sarah Davis

ERY JERVIS, one of the producers, is the man behind BBC 2's Behind The Beat, which returns in September. Jervis, 26, has only been in television for four years, but during that time has absolute nobody to head of department. Ive done everything from reporting to directing".

Jervis has produced and directed concert specials featuring acts such as Bros and Luther Vandross, and he Stevie Wonder concert which will be broadcast next month. "We filmed Stevie's birthday party at Wembley Arrano," he says. "The guests included Aswad, Billy Ocean and Paul Young. It was a surprise for Stevie — he dian't know about the other artists and dian't know we were recording it."

Jervis came to the BBC after submiting an idea for a documentary on Sam Cooke: the BBC liked it and commissioned him. He followed this with a spall on Ebony where other youth market. He says: "Ebory needed to communicate with a new generation, a British generation with no links with Africa on the Contibeen apart from their begon to get letters from all over the UK."

Behind The Beat grew aud of his success: "I hought it was about sweething which covered all areas of black music, regges, soul, jazz, we've got the Respect Due socion in Behind The Beat, because a lot of people don't know where the music originated We cover people file: Charlie Porker, Nal King Cole arbitration and the set of the social being an Behind The Beat I have a being an Behind The Beat I have a being an Behind The Beat I have a out on Ebony."

Jervis ocknowledges the support he gets from Colin Adams, head of network TV of Pebble Mill: "the believes in my ideas. He solid go away and do a pilot and see if it works. They liked it. Janet Street Porter came in at that time and solid 'I want this for Def II' which meant prime time." Now, claims Jervis: "We have

New, claims Jervis: "We have the highest viewing figures for teenage programming, Kids see these dance orists on aur show and it gives them something to life more and the something to the more and the something of the provide the something of the got to get this Kool Mee Dee album."

Dance music may be popular television programming but Jervis feels record companies tend to Irest dance bands as "one hit womders." He says had record companies have to start treating dance muic like any other business and start forging careers. "It's proven that if some record companies take time to think about a black adblating marketebla, as CBS has done with Terence Trent D'Arby, then it shows you can have a black idol. It's really down to marketing." Despite this cinction, Jervis ap-

Despite this critician, Jervis appreciates the ottention the industry has given to Behind The Beat. "The good thing doot the record industry is it takes the programme quite seriously and goos all out to make sure that things work for us. So I suppose in one sense it's a great advancement that they know if we're going to do something we're going to do it property and to the benefit of their artist."

Why does he think Behad The Beat has been more successful how Word, The Tube or By World Cale** Tone of the high is you're Cale** Tone of the high is you're ples Jerni. "Im sire the produces no those afters thow knew when they wented, that Januer and the same of the presenters that were on those shows. To be leaghed out of Jerni. These this Adout Main caled to go for a much more direct opproach. Judy effem the measure and the information has no necessary aft the worlds.

"Otherwise, I can't say why Behind The Bed i more successful than those other shows. They've all had far more markeling dhan we have — we haven't had proper markeling and we've really and/ mappaines kine Blaves. And Soul and Echess. I can't ever member having a review in NME or Melody Macker. Just Hink hav many acclasives we've had. From the Jackston correct for the Prime Taor Right across the board we've been the first."

Jervis fervently believes that Birtish black music should to take Girt We're sting an something that's boling and i's being held down by a tilte cop at the top with a few people an it and the combuston in this chamber is going to reach people will reach the divert they're sting on is the biggest they the sting to hit the music industry for years. And what we've actually got to start daing is building something here, something that's and Amercon that's finish."

According to Terry Jensis, the new series will encompose a lot more: "Hopefully there?" I be one record company, and it may be an independent, that actually realises the potential and from that a lot of new bands will be signed and ther?" Ib a lot more money devoted to promotions. That's all wont at the end of the day, that wont at the end of the day, that to the people that want to listen to it?"

STATION PROFIL

BBC Radio Norfolk show i

SINCE OPENING in September 1980 BBC Radio Norfolk has been a market leader in its orac. But though BBC figures show it beats the combined total of all local ILR stations, Radio Norfolk Jons to alter its schedules in July. This nat a re-launch, merely a restyling, lo make our programmes sharper and crisper," says programme orgoniser Chris loweder.

genitar Chris toreaer: Under the revision, shich in includes an envi pingle porkage, the tables and the shift of the shift of the line our continued commitment to speech diar the changes, soays begin at com and Radio Notrolik produces all its own shows until 1 gbm. The early evening show is readio cambridgenher. Al 1 Gbm. Notrolik shares a regional show produced yill be South and East from London, after makinghi a didum wave-only, Radio One.

Music Policy

LOVEDER DESCRIES the new music policy or "mediodic, commercial, ahroper music", it consists of 20 per cent chora motional (the per cent oldes and botter, classified and 75 per cent oldes and botter, classified and and the rame, Natolie Cole, Beautiful South Van Marrison and Paula Abdul. The most plays and Alar esard receives is about 18 o week. Con the B List some of the lifes incharacterization has three specialist muic shows, the Sandar exemings. show is hasted by local resident John Peel. Sundays also feature an hour-long gappel show, three hours of what Loveder describes as Nostalgia Melody and a Classical show.

The industry

HEAD OF music programming at Norfolk is Lyn McKinney, who says she would welcome any visitar from the record industry: "Nobody wants to came as far as Norfolk, we do not receive enough attention." Generally the station has a good and improving relationship with the industry.

Local talent

THE STATION is involved in a BBC regional talent search and the daily evening show covers the music scene in Cambridge and Norfolk

Listenership

"IN THE new schedules, we will be aiming at a core of 35-55-yearolds in the daytime shows, but we're not disregarding anyone," says laveder. "The new style will broaden the oppeal while sustaining our older audience," he adds. He is proud of the station's audience figures which are an average 41 per cent weekly reach.

Presenters

"OUR MOST popular presenter has to be Ray Waller in the afternoons. He attracts a stabile audience and can only be described as quirky and very original." Other presenters include Wally Webb, who hosts the 6-Zam slot and the 9-11 am show, and weekend presenters Dave Clayton, who also 9-11 am show, and weekend presenters Dave Clayton, who also Presents the Radio Four programme, The Local Network, and Shuar White, a local TV presenter.

'UK pop radio still stuck in Sixties rut'

POP RADIO in the UK is still run on a Sixties model, claimed Neil Spencer, editor of *Straight No Chaser*, at a conference on arts radio held recently by Greater London Arts.

Chaired by BBC media correspondent Nick Higham, the conference heard criticisms of the lack of support for arts programming in the government's White Paper on broadcasting.

There were calls for the formation of a commissioning trust to enable independent producers or

Dreamchasers Production for Is

land Video Arts. Length: 15 mins. THIS EXCLUSIVE preview of the video for U2's current single was

accompanied by a short introduc-

tory programme including interviews with band members and the writer Barry Devlin. The plot and

ideas were explained using a cha

olic string of interview snippets interspersed with a couple of obligatory shots of the band "clowning

around". The video itself, a sevenminute black and white silent film was a beautifully acted and directstations to make specialist shows which could then be offered to new UK stations and to foreign broadcasters.

Supporting the trust proposal, Spenetries said that a more internotional view of popular music was needed for the Nineties, moving away from personality-led radio and encouraging the export or exchange of programmes. The GLA conference followed

The GLA conference followed the publication of a report, Radio City, which considered the future of sound broadcasting in London. BT

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sequent rejection, and her death. This video was according to U2 patient. The "Edge" "something and "ground-breaking". Appenand "ground-breaking". Appenand "ground-breaking". Appenbar and plot breaking". Appenbar and plot breaking. The Edga pointed autor and allegary can other be and and allegary can other be and and and and and and and factor and and and and factor and and and and and factor and fact

FOCUS ON MID-PRICE/LOW PRICE

'Come on in, the water's lovely' said the pioneers of midprice/low price, but now the majors have got involved. they've noticed that the pool is getting mighty crowded. Seling Webb reports

AGS MORE room fo . everyone" went the cry in the mid-price/budge . marketplace as recei as two years ago. Today, word in that the cut price specialists may have overdone their PR. No longer deterred by budget's barrow boy image, a host of new contenders

have entered the market and the nave entered the market and the retailers' racks are overflowing with good quality, competitively priced back catalogue. "To a certain extent the market is becoming overcrowded," con cedes K-tel marketing manage

Caroline D'Alton: "The quality o product really is much stronge than ever but we've got to be real-istic about the fact that the majors ave now grasped hold of the potential of mid-price sales Rager Bull, audio i

audio marketing manager at MSD, agrees that the majors' increasing interest in mid

Bargain bin bonanza

price could make life tougher for

"If a lot of the product comes from major record labels and they decide to put it out themselves, then obviously third parties will suffer there won't be enough product for "We're lucky because we have

three or four sources, mainly American companies, so we've gol o fairly good supply line," he adds. Besides competition from major mid-price ranges such as WEA's

e Cuts, new companies incl ring Ocean Records — which puts out hit compilations from the Fifties, Sixties and Seventies at £3.99 for LP/cassette and £5.99 (retail) for CD — are strengthening the ranks There's also interest from the nonmainstream pop end of the market with such labels as Beggars Banquet and Charly leaping onto the bandwaggon.

"Small companies starting up haven't really affected us but I can see how they can contribute to the overcrowding of the market," says D'Alton, "Our range is in excess of 70 titles, but with so many people putting out mid-price compact disc there's only going to be so much shelf space. Because the market place is overcrowded we are releasing so many mid-price CDs

ORIGINAL ARTISTS

JUKEBOX HITS - VOL.2

INCLUDING Timi Yuro - Hurt

alens - La Bambi

JUKE BOX H

as we were two or three years

Beggars Banquet entered the realm of mid-price last August with the launch of its Lowdown range. Marketing boss Graham Jelfs re-ports "good regular sales" and reeals that the company is so pleas ed with results that it is about to release a brand new album. The Fall's Seminal Live LP, straight onto

Beggars' Lowprice range is pric-ed at £2.43 for LPs and cassettes and £4.25 for CDs. There are now 34 titles featuring such artists as Southern Death Cult, Love And Rockets, Nico and The Bolshoi, The nature of the repertoire has kept Beggars one step away from the alut in more mainstream mid-priced product

"It's going really well consider ing that some of the product is rela vely specialist in terms of not be ing mainstream," says Jelfs. "It has enabled us to highlight the cata-logue to a wider market in the UK and, although sales aren't out-standing, they're good and regu-lar. Once we'd launched and startto add titles monthly, the dealers accepted they were getting good releases at a reasonable noice and co atinued to re-orde Instant is Charly Records' new



LOVE AND ROCKETS: back on Beagars

mid-price label, which offers dealers LPs at £2.99 and CDs at £4.99. Repertoire will initially be taken from the company's yoults in the shape of soul compilations and single artist albums featuring such names as Chuck Berry and Muddy Waters, with licencing deals poss waters, with licencing agains pass-ible in the future. Like Jelfs, deputy managing director Bob Fisher is not anticipating feeling the pinch and is confident his range will do well, despite the competition.

Mid-price is a very important area, particularly with the advent of CD. It's still a big market but a lot of companies do very boring things which they know will sell very easily to the non-discerning record buyer. Our product will be for the serious record buyer

Part of the key to cracking the market, according to Fisher, is to acknowledge that most overcrowding occurs in the traditional retail autlets --- record shops.

The idea is to get into supermarkets or the garage forecourts," he reckons. "The garages now have either complete crap or top priced top 40 LPs or cossettes. In the US forecourts are a very lucrative market place, particularly for tapes — it's one angle to go for." K-tel, which has a mid-price

N-ter, which has a mid-price range consisting of previously TV advertised albums and other homegrown back catalogue from artists ranging from John Williams to Percy Sledge, intends to get round market rotunties with round market saturation with special promotions and has already struck a deal with Wool worths for July.

The consumer boom in price product, particularly of CD, has slowed and the only way we feel we can generate volume now is in retail promotion such as money off discount offers," says D'Alton.

She's less concerned with the potential of new outlets, but Roger Bull at MSD acknowledges their ortonce and says sales through supermarket chains and petrol sta tions provide a substantial part of his company's business. As these outlets are biased towards the sale of cassettes, they also bash another nail in the coffin of vinyl as a mid price/budget format

Vinyl is still alive, but it's on the wane for mid-price and budget price," says Bull. "Cassette and CD tend to be better value for money

in terms of extra tracks and runn time and the hardware is what people have in their cars and

D'Alton estimates that 80 per cent of K-tel's sales are now on cassette and CD, with vinvl sales dropping every year but, perhaps surprisingly, the 12-inch record is not being mourned across the board. Tim Chacksfield, senior product manager of EMI's strategi marketing division, says that popular mid-price formats "vary from area to musical area" with Fifties R&B strong on record and virtually non-existent on tape while LP sales have dropped for MOR

Rob Fisher anticipates his new Charly mid-price range being most popular on CD, but still expects ore than a quarter of total sales be on vinyl. "We are not seeing to be on vinyl. the same decline in vinyl because we are specialists," he comments, while Graham Jelfs at Beggars says that vinyl has always been his label's most prominent format because of the music's "collectability

While opinions are divided on both formats and the threat pased by possible market saturation, al dealing price/budget product are agreed that it is time to replace marketing blitzes on rock bottom prices with an increased emphasis on quality and carefully-designed packaging

"People have got the right to ex pect good quality product, whatever price they're paying," say John Bull at MSD which has recent SOVS ly re-launched its budget £2.99 Spectrum CD range as CRC with a new £3.99 price-pointing and

a new £3.99 price-pointing and upgraded design and pockaging. Although EMI has a range of £3.99 budget CDs released through Music For Pleasure, Man-chester Square sees £7.99 as low enough for mid-price product. "Anyone can put stuff out cheap-ly," says Tim Chacksfield. "I'd much rather make a nice package of 20 or 25 tracks of older repertoire and put it out at the normal price."

The market may look as though it is overcrowded, but for music lovers it's brilliant at the momen and there are vast amounts of rep ertoire available. CDs are picking p more and more and you don have to go rock bottom with prices to sell them — I'm a great believer in good packaging and givin people the best quality available

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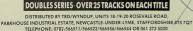
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In-store retail promotions continue to be a key factor in the promotion of low and mid-price CD. album and cassette product. **Chris White** looks at some of the new releases and investigates the state of the marketplace



design

The highs and lows of mid-price HILE SUMMER is of ten a relatively quiet time for new full-

and mid-product still floods into the marketplace. What was once a seasonal market is now good all year round — provided that the

repertoire is strong. <u>Conifer Records</u> is launching two new mid-price series, Movie Stars which is a spin-off of the Happy Days label, and a Request label spin-off featuring more contem-porary material. First three releases porary material, first three releases in the former are Alice Faye's This Year's Kisses, Frances Langford's Gettin' Sentimental and George Formby's Easy Going Chap — all feature songs performed in films. "We've gone for a strong sleeve design with outhoritative notes,

and, as an experiment, the Formby package will be available in all three formats and at the same dealer price, £3.04," says_Brian Hopkins, Conifer's marketing direc-tor. "There has always been a cry from the trade about price differ-entials so we have looked at costs across the board and will be

closely watching the reaction." New releases on the mid-price Request label will include You And My Old Guitar, a Jimmy Rodgers compilation, and Blues Experience, compiled in conjunction with John Stedman of the specialist JSP label, featuring material by Jimmy Witherspace and Phil Guy among

ere will be a further batch of MOR/jazz releases in the £3.99 Compact Selection series in the auwith many releases on cassette. "We've gone for a strong merchandising profile in stores around the country in order to ild up brand loyalty," Hopkins adds

add: Music For Pleagre low price re-leases include Classic Brass by the Grimethorpe Colliery Band and a re-issue of the EMI TV-promoted Hymos Album ovailable in all three formats. Releases in the £3.97 Compact: For Pleasure series in-clude Listen To The Shadows, Jos-gh & The Amazing Technicoleur Dreamcoot and Shirley Basseys - in Two Mond For Iowe I'm In The Mood For Love.

Tim In the Mood For Love. There is also a new style of jewel case packaging for the CFP cata-logue. Alec Sharman, MFP label manager says: "It's important to / create dealer awareness and let

them know just what product is available at this price. That leads on to consumer awareness so we do plenty of posters and leaflets, and also create specific themes like the recent Great Entertainers prowhich has been very successful for us." Sister label Fame, which markets

nore contemporary pop product at mid-price, recently had a Masters Of Metal (At The Right Price) ters Of Metai (Al the Kight Price) in-store promotion backed up by new releases from WASP, Whitesnake, Deep Purple and Scorpions among others. "The trade certainly got behind us and trade certainly got benind us and it helped the whole Fame cata-logue as well," reports Peter O'Cain, Fame label manager. "It's not enough to just reduce the price of product - you have to push the product as well and let the public know that it is available.

Pickwick Records A&R manager John Howard says: "The Sixties have been a particularly good per The Sixties iod for us so far as repertoire is concerned but we are now moving well into the Eighties with some of the product that we have released.

"Retail pro ons are very i portant because they create umer awareness, not just of speci fic titles but of the whole catalogue available, but at the same time there has to be a reason for a retail promotion, it can't be done just for the sheer sake of it." Howard adds

Pickwick is launching a summer cassette promotion featuring titles at £2.99 that have previously been vailable only on low-price CD avaitable only on low-price CD, Among the tilles are Kenny Rogers' Love Songs, Louis Armstrong's Satchmo, 16 Country Favourilles by Billie Jo Spears, King Of Swing featuring Benny Goodman, The Very Best Of Pat Baone and Queens Of Country Music, A re-cent licensing deal with PolyGram has given the company new Invocent licensing deal with response has given the company new low-price CD titles from Roy Orbison, Connie Francis, Dusty Springfield, Tom Jones, Engelbert Humper-dinck and Hank Williams Snr among others.

Music industry veteran Tony Cal-der has recently launched Ocean Records with a volley of low-price

the whole spectrum of popular music. "We're planning 80 titles in the first 12 months. The third batch of releases is just about to come out, and we will then be switching to a monthly release of around five titles," says Calder. "Everything is available in all three formats with a dealer price of £2.45 for LP and cassette, and £3.65 CD. Promotion has included advertising in magazines such as TV Times, TV Guide, Family Circle, Idols, Nostalgia and the Observer supplement. Distribution is through Terry Blood, Soto Sound and Manuerra and was are abine and Magnum, and we are aiming for a high retail profile, not just in traditional outlets but supermarkets as well

"We haven't done any retail promotions as yet although we are probably going to be doing counter boxes to attract consumer attention. We are putting a tremen dous amount of repertoire into the marketplace in a relatively short period of time, but the accent has been on quality, particularly with the recordings themselves."

Latest releases from Ocean in-Latest releases from Ocean in-clude various artist compilations like It's My Party, Sweet Talking (Oldies But Goodies), Dedicated To The Ones We Love, Wipe Out Classical Instrumental, Tobacca Road, and Hits Of The Fifties and Sixties. There are also single artist compilations of material by rock and roll names like Johnny Cash, Carl Perkins and Little Richard, and Ocean is also releasing A Legend Begins — Elvis Live, recorded back in the mid-Fifties and featuring songs like Don't Be Cruel.

Prism Records in north London mid-price compilations Devoted To You, Dedicated To You and the re-cent For Ever And Ever, a combination of Sixties pop music and country music favourites. New re-leases from the label include two leases from the label include two compilations, Roses Are Red and Vialets Are Blue, featuring 32 Irish lave songs by the likes of Daniel O'Donnell, The Furey's with Davy Arthur, Foster and Allen, Ann Breen and Philomena Begley. Steve Brink, sales and acquisition

manager at Prism says: "Som companies release product that features artist re-recordings of their original hits but we like the feel and ound of the original recordings One of our projects at the moment is to release all our low and mid-price product on CD."

"There is a lot of competition around in these areas of the mar-ketplace but we have managed to do some good exclusive licensing deals for product from the likes of Nancy Sinatra and Frankie Valli and The Four Seasons. It is importnt though that retailers do more to promote these price lines store. If they did they would find considerable consumer interest, and of course there isn't the high risk factor like with full-price prod-

Multiple Sound Distribution of the Control of the C group is extensively promoting its low-price CRC CD and cassette series (dealer price £1.82, £2.43) which now has some 30 titles in catalogue including upcoming releases featuring the Nelson Riddle Orchestra, Frankie Laine, Val Doonican, Kenny Rogers and The Music Of Rogers Music Of Ragers and Hammerstein. "We've gone for strong eye-aatching packaging which includes sleevenotes so that the consumers feel that they repre-sent value for money," says MSD audio marketing manager Roger

EMI Records has recently release ed at mid-price the cream of the Harvest catalogue to celebrate its 20th anniversary. Included in the Harvest In June campaign are Deep Purple's first three albums Shades Of Deep Purple, Book Of Taliesyn and Deep Purple, avail-able for the first time on CD, plus new compilations of material from Jeff Lynne, Roy Wood and Kevin Ayers, and also a CD release of ex-Pink Floyd Roger Water's music from The Body. The Best Of Kevin Ayers features work from his nine Ayers reduces work from his nine albums between 1969 and 1978 while You Can Dance The Rock 'N Roll (The Ray Wood Years 1971-1973) showcases Wood's work with The Move, Wizzard, ELO and

with the reference. Did Gold Records is planning more mid-price releases in all three formats for autumn but in the formats for autumn but in the meantime is promoting various mid-price titles on the Start label, which includes product from the Seventies pop label Chelsea Rec-ords (Lulu, Jim Gilstrap etc) and Vanguard, the premiere blues/razz /folk label from the Sixties, which includes albums by Joan Baez. "The catalogue has between 200

and 300 album titles and we're aiming to re-issue the cream of them during the next five years," says Old Gold's Keith Yershon.

The problem with there being so many companies around now specialising in the low and midprice areas is that it can create a bottle-neck so far as repertoire is concerned. There's no shortage with availability of repertoire but it means that release schedules have to be worked out months in ad vance and there can be delay, Yershon adds

WEA Records UK marketing director Andy Murray points to the breadth and depth of that company's catalogue, much of which is now available at mid-price. "We have such top rock names like Yes, Van Halen, Rod Stewart, Jame Taylor, Chris Rea, Joni Mitchell Little Feat, Fleetwood Mac, The Eagles, Randy Crawford, Rober Plant ... the list is almost endless Plant ... the list is almost encode I would go so far as to say that WEA has the best catalogue of any nojor record company but it is im portant to remind people that it is there and available. If the product

there and available. If the product is racked properly then there is plenty of sales potential." Murray added that many titles were now available on mid-price CD. "There is a new generation of CD buyers out there who are keen to buy classic rack and pop alburns. Our catalogue covers the whole spectrum of music and in-cludes some titles that may be better known in some territories than others. However they are in cluded for cherry-picking by indi vidual countries.

John Waller, Phonogram's mar keting director, says that his com-pany, London Records and Polypany, London Records and Poly-dor Records are joining together under the PolyGram banner to of-fer the public over 300 titles in the mid-price bracket

mid-price bracket. The group is publishing a 24-page catalogue in full colour which will be in the shops by July and contain details of more than 300 titles. According to Waller the pub-lic should be able to buy CDs with titles previously unavailable in this format - for less than £8. ices will be £4.86 for CD

and £2.45 for LPs and cossettes The catalogue will also be going out in Q magazine during August Waller says that, with a tremen-dous growth in circulation and an ideal reader profile, Q is the ideal vehicle for an out of store cam-

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0 6060	CROMBIE, Tony TONY CROMBIE AND FRIENDS RENAISSANCE LP/MC.REN	MOR
esi 1291 sull-Eesi 4404	CROSS, David MEMOS FROM PURGATORY RED HOT LP.R 103 CD.CDR 103	Rock
1404 words 0253 713452		and a second
winds 0253 712453 M 01-334 4882 Goldsmith CD5		Country
1-359 8-444	DIRTY DOZEN BRASS BAND, The VOODOO CBS LP/MC.4650931/4650934 CD.4650932 (CI	Jozz
M 01:334 4882 Goldswith CD5 02 1:359 8444 1:961 5818 992 8000 = 01:836 4763 ng 01:965 9292 01:522 2926 -961 5646		
01-836 4763	EL DEBARGE GEMINI MOTOWN LP/MC.ZL 72621/ZK 72621 CD:ZB 72621 £ 3.99/7.29[BMG]	Pop
01-522 2936 -961 5646	FABULOUS THUNDERBIRDS, The THE FABULOUS THUNDERBIRDS EPIC	Rock
num Music Group 18 e 01-686 3636	UP.4633821 (C)	Kock
ioles (N. Ireland)	GIANT SAND GIANT SONGS: THE BEST OF GIAN SANDS DEMON CD:GSCD	Rock
232 322826 e 01.965 8292 5689 731 44	GIPSY KINGS ALLEGRIA PHONOGRAM LP/MC-6313450/7200450 CD-8340902	World
01-800 4490		MOR-Vocal
01-200 7000	GOLDMAN, Jean-Jocques TRACES CBS (France) LP/MC-4634261/4634264 CD-4634282 E 7-25/10.30(DS) GRINDER DEAD END AFT LP/083651 (APT)	
01-800 4490 en 0377 300811 01-200 7000 euro 01-804 8100 e 051 236 6591 them 0702 714025		Rock
Virgin and Gold	HARDY, Francoise ALL OVER THE WORLD VOGUE MC.771041 CD.670041 £ 3.65/5.99(DIS)	Pop
cton 0702 714025 s Virgin and Gold 6 21.992 7021 ros 01.759 3774 = 01.589 3254	HAWKINS, Ted I LOVE YOU TOO PT LP/MC.PTLP 008/PTLC 008 CD.PTCD 008	Rock
	HAWKINS, Ted THE BEST OF THE VENICE BEACH TAPES UNAMERICAN ACTIVIT-	R & B
0272-541291	TES CD-DACDTUT 1: 7.30(SKD/MMG/S)	
mended 045 mini	IRBY, Joyce Fenderella MAXUMUM THRUST MOTOWN LP/MC:ZL 72662/ZK 72662 CD:ZD 72662 £ 3.99/7.29(BMG)	Soul
1-965 9223 fme 037-988 693 08584 2403		Country
4mm 037.988.693 08885.2403 to 0904.641415 reste 01.833.2133 rest.01.284.0525 See 0428.4001	JAMES: HOUSE JAMES HOUSE MCA LP/MC.MCA 42279/MCAC 42279 CD.MCAD 42279 E 4.29/655/P/ JELLYFISH KISS GASCINE JUNKE LONGPIG LP.LPIG 001 (SRD) JELNINGS, Weyden NEW CLASSIC WAYLCIN MCA LP/MC.MCA 42287/MCAC 42287 CD.MCAD 42287 E 4.29/6.97/P	Rock
ren 01-284 0525	JENNINGS, Waylon NEW CLASSIC WAYLON MCA LP/MC:MCA 42287/MCAC	Country
i arrents	42287 CD.MCAD 42287 £ 4.29/6.95[P] JUDDS, The RIVER OF TIME RCA LP/MC.ZL 47127/ZK 47127 CD:ZD 47127 [BMG]	Country
iound		Soul
01-903 8723 m 01-889 6555	LEE, Duryal DASELLEE (CHIRAN LIVAC-CEN 4005/2CCEN 4002 UNING FROC/UNING FROC: CHIRAN LIVAC-CEN 4002/2CCEM 4002 UNING FROC/UNING SASTAN LOVELSS, ENVIRONMENT AND	
m 01-889 6555 counds (CD)	CD-CDGEM 4002 £ 3.85/7.29(A)	Soul
m's/Trole Earth 1.742 1862 424 230028	LOVELESS, Perty HONKY TONK ANGEL MCA. LP/MCIMCA 42223/MCAC 42223 CD MCAD 42223 E 4 29/6 95(P)	Country
24 230028	LYTTELTON, Humphrey & HIS BAND BEANO BOOGIE CALLIGRAPH	MOR
-924 3174	trancetoer extracto extremetoep ext (A)	
298 5929		
24 230028 ed 0782 620321 -924 3174 metre Distribution 998 5929 p 061-872 0170	**Previously listed in alternative format *Import	

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	Colegony Arist / Title / Label / "LP" / "MC" / "CD" / CatNos / Deoler Price / [Distributor] / Cotegony Rock MANFRED MANN THE MANFRED MANN EP COLLECTION SEE FOR MILES Pop
ADULT NET THE HONEYTANGLE FONTANA/PHONOGRAM LP/MC/8381251/8381254 CD.8381252 £ 4.26/6.69(F)	
ALDEN TRIO, Howard HOWARD ALDEN TRIO CONCORD LP/MC.CJ 378/CJ 378C CD.CCD 4378 E 4.29/6.95/P1	Jozz Dr.Ste 232 (7) MARSAILS Ronford TRIO GP CBS LP/MC.4651341/4651344 CD.4651342 (C) MATHIEU, Mireille, GREATEST HITS VOL 1 CARRERE LP/MC.66613/76613 MOR.Vocal
ALEXANDER, Lorry Jinx THE RVERBOAT MANN FIEND LP.FIEND 139 C 3.95/5.00/P	Country CD/9613 ± 5.99/87/031 MAYS, Rev Oris L & The BOSTONIANS GGOD CAN DO IT MIRACLE LP/MC.MIR Gospel
ANDERSON, Roshell SWEET 'N' SOUR RHYTHM 'N, BLUES ICHIBAn, LP/MC-ICH 1035/2C 1035 CD.CDICH 1035 £ 3:85/7.29(A)	MEGACITY & TRANZOPHOBIA DECOY LP/MC DYL 3/DYC 3 (SRD) Rock
AYERS, Roy WAKE UP ICHIBAN LP/MC/ICH 1040/ZCICH 1040 CD/CDICH 1040 Done £ 385/7/29(A)	MODEL AKMY NO KEST FOK THE MERCE MOSE CONTRACTOR AND A CONTRACT AN
BICKERT TRIO, Ed ED BICKERT TRIO CONCORD LP/MC:CJ 380/CJ 380C CD.CCD	Jozz 135 £ 3.99/7.29[A]
BLACK UHURU REGGAE GREATS ISLAND CD.IMCD 3 £ 7,99(F) BLURT THE BODY - LIVE HEUTE LP-EFA 15081 CD EFA 15081CD (SRD)	Reggee PEPPER, AH THE WAY IT WASI CONTEMPORARY LP/MC:COP 041/COP 023 Soul Rock E 3/25(A)
BONESTRUCTURE BONESTRUCTURE CALLIGRAPH LP CLGLP 020 (A) BRAFF TRIO, Ruby ME, MYSELF AND I CONCORD LP/MC:CJ381/CJ381C CD:CCD4381 (P)	Rock PINCKNEY, St Cloir PRIVATE STOCK ICHIBAN LP/MC3CH 1036/ZCICH 1036 Juzz
CD.CCD4381 [7] BURNEL, Joan-Jocques UN JOUR PARFAIT CBS (France) UP/MC:4624241/4624244 CD.4624242 C 4.50/8.99(DIS)	Reck 1 (RC/BMG) REAMING VICEROY LP/MC.VICELP 1/VICEMC 1 CD.VICECD Rock
	Reggae RAFFERTY, Gerry CITY TO CITY MUSIC FOR PLEASURE CD:CDFA 3119 (E) Rock
	RAFFERTY, Gerry NIGHT OWL MUSIC FOR FLEASURE CD CDPA 3147 [C] Rock RAVEN EASY TEMPORARY SANITY MCA LP/MC:UVL 76003/UVLC 76003 Country
CARTWRIGHT, Lionel LIONEL CARTWRIGHT MCA LP/MC:MCA 42276/MCAC	CDUVID 76003 £ 4.29/6.95(P) Country REBROFF, Ivon THE BEST OF IVAN REBROFF ATOLL LP/MC.193531/193534 World
CARTWRIGHT, Lionel LONIEL CARTWRIGHT MCA LP/MC:MCA 42276/MCAC 42276 CD/MCAD 42276 E 4.29/6/95/PI CASE, Harry IN A MODD ICHIBAN LP/MC.ICH 1037/ZCICH 1037 CD:CDICH 1037 E 3.85/7.29/14	CD:193532 E 4:50/7.90[DISI REDWAY, Mike THOSE BEAUTIFUL BALLAD YEARS REDROCK LP/MC.REDR7/ MOR REDRCC CD REDRZCD (A)
CHITTISON TRIO, Hermon COCKTAIL PIANO FAVOURITES CBS (France)	
CLARK, Petula C'EST MA CHANSON VOGUE MC:771042 CD:670042 E	Pop SEARCHLIGHT SEARCHLIGHT MIRACLE LP/MC.MIR.5012/ZCMIR.5012 E 3.85(A) Gespel Pop SEX PISTOLS LIVE MUSIC FOR PLEASURE CD.CDFA 3149 (E) Pink Kock KULLELOWER FORM DESIGNER BROCKEN FLAG LIRBY10 [SRD] Rock
CRANES SELF NON-SELF BITE BACK! LP.BBI 017(Mini LP) © 2.43(VBK) CROMBIE AND HIS MEN. Tony ATMOSPHERE RENAISSANCE (P/MC/REN	Rock - SLEDGE, Percy WANTED AGAIN FIEND LP:FIEND 140 CD:FIENDCD 140 E Soul
002/ZCREN 002 CD:CDREN 002 (A) CROMBIE, Tony TONY CROMBIE AND FRIENDS RENAISSANCE LP/MC/REN	SMITH, Marvin 'Smithy' THE ROAD LESS TRAVELLED CONCORD LP/MC.CJ Juzz 379/CL 379C CD CCD 4379 F 4 29/6 95/PL
CROMBLE, Tony TON'T CROMBLE AND FRIENDS RENAISSANCE LP/MC:REN 001/ZCREN 001 CD-CDREN 001 (A) CROSS, David MEMOS FROM PURGATORY RED HOT LP.R 103 CD-CDR 103	Rock 3.85(A) SOUL STIRRERS MIRACLE LP/MC/MIR 5013/ZC/MIR 5013 E Soul
(A)	SQUIRES, Dorothy SAY IT WITH FLOWERS MUSIC FOR PLEASURE UP/MC.DL MOR 1158/TCDL 1158 /E STEEL PUES REGGAE GREATS ISLAND CD/MCD 33 S 7,99(F) Resource
	STEVENS, Cat CATCH BULL AT FOUR ISLAND CD-IMCD 34 £ 7.99[F] Rock
DIRTY DOZEN BRASS BAND, The VOODOO CBS LP/MC:4650931/4650934 CD:4650932 (C)	Jozz STEVENSI Ray 8550E MYSELF MCA LP/MC:MCA 42303/MCAC 42303 CD.MCAD Country 42303 E 4/29/6/95/PJ STREET SURVIVORS STREET SURVIVORS ROADRACER LP:R0 94791 (P) Metal
EL DEBARGE GEMINI MOTOWN LP/MC.ZL 72621/ZK 72621 CD.ZB 72621 £ 3.99/7.29(BMG)	Pop STREET SURVIVORS STREET SURVIVORS ROADRACER (P:R0 94791 (P) SYNDICATE, Zowinul BLACK WATER CBS (P/MC:4653441/4653444 CD:4653442 Jazz (C)
FABULOUS THUNDERBIRDS, The THE FABULOUS THUNDERBIRDS EPIC UP:4633821 (C)	Rock THIRD EAR BAND LIVE GHOSTS APT LP.MASO 33047 (APT) Rock THIRD WORLD REGGAE GREATS ISLAND CD.IMCD 37 5 7.99(F) Reggeo THIRD WORLD SERUIDUS BUSINESS MERCURY/PHONOGRAM Donce/Disco
GIANT SAND GIANT SONGS: THE BEST OF GIAN SANDS DEMON CD:GSCD	
GIPSY KINGS ALLEGRIA PHONOGRAM LP/MC:6313450/7200450 CD:8340902 E 4:25/7.90(F)	World TOOTS REGGAE GREATS ISLAND CDIMCD 38 £ 7.99(F) TRUE SAINTS FROM THE HEART ICHIBAN LP/MC/MIR 5011/ZCMIR 5011 £ Gespel 385/41
GOLDMAN, Jean-Jacques TRACES C85 (France) LP/MC:4634261/4634264 MOI CD:4634262 E 7:25/10:30(DS)	R-Vocal VARIOUS BRITISH STEEL FM/REVOVLER IP/MC/WKFMLP 128/WKFMC 128 Metal
GRINDER DEAD END APT (P:083861 (APT)	Rock CD.WKFMCD 128 E 4.50/7.85(8MG) VARIOUS FOREVER AND EVER PRISM LP/MC.PLAT 3906/PLAC 3906 CD.PLATCD MOR
HARDY, Francoise ALL OVER THE WORLD VOGUE MC.771041 CD-670041 £ 3.65/5.99[DIS]	Pop VA8IOUS NATIONAL ANTHEMS VOGUE MC:771075 CD:670075 £ Instrumental
HAWKINS, Ted I LOVE YOU TOO PT LP/MC.PTLP 008/PTLC 008 CD.PTCD 008 (A)	Rock 3.65/5.99(DIS) VARIOUS NOW DANCE '89 VIRGIN LP/MCNOD3/CCNOD3 CD.CDNOD3 Pop
HAWKINS, Ted THE BEST OF THE VENICE BEACH TAPES UNAMERICAN ACTIVIT- IES CD-UACD101 £ 7:30[SRD/WWG/S]	R & B VARIOUS ROCKFILE THE ORIGINAL SINGLES VOL 1 LINE CD.BLCD 9.00731 Rock
IRBY, Jayce Fenderella MAXIMUM THRUST MOTOWN LP/MC:ZL 72662/ZK 72662 CD:ZD 72662 £ 3.99/7.29(BMG)	Soul VARIOUS ROCKFILE THE ORIGINAL SINGLES VOL 2 LINE CD.8LCD 9.00732 Rock VARIOUS ROCKFILE THE ORIGINAL SINGLES VOL 3 LINE CD.8LCD 9.00733 Rock
JAMES HOUSE JAMES HOUSE MCA LP/MC.MCA 42279/MCAC 42279 CO.MCAD 42279 E 4.29/6.95(P)	Country VARIOUS ROCKFILE THE ORIGINAL SINGLES VOL 4 LINE CD-BLCD 9.00734 Rock
JELLYFISH KISS GASOUNE JUNKIE LONGPIG LP/LPIG 001 (SRD)	Rock VARIOUS ROCKFILE THE ORIGINAL SINGLES VOL 5 LINE CD-BLCD 9,00735 Rock
42287 CD.MCAD 42287 £ 4.29/6.95[P]	(A) VARIOUS SWAMP MUSIC VOL 1 TRIKONT (PEFA 0156 (SRD) Colum
LEE, Dorrell DARRELL LEE ICHIBAN LP/MC GEM 4005/ZCGEM 4005 CD CDGEM	VARIOUS SWAMP MUSIC VOL 2 TRIKONT USERA 0157 (SKO) Coun
UNING PROOF LVING PROOF ICHIBAN LP/MC.GEM 4002/ZCGEM 4002 CD.CDGEM 4002 £ 3.85/7.29(A)	VARIOUS THE HITS OF INVICIUS & HOT WAX HDH. CD:HDH. CD:S01 (P) Pop Saul VARIOUS THIS HOUSE IS NOT A MOTEL GUITTERHOUSE LP.EFA 4481 CD:EFA Rock
	4481CD (SRD) VARIOUS - DANCE SAMPLER DANCE YOURSELF TO DEATH APT LP:100760 Dance/Disco
COMCA 12221 & 20/6/95/P ITTELTON, Humphrey & HIS BAND BEANO BOOGLE CALLIGRAPH LP/MC.IGLP 02/12/EG 021 COLIGCD 021 (A)	MOR VILLARD, Michel MUSIC FROM THE CHARLIE CHARLIN FILMS VOGUE Films/Shows
LP/MC:CLGLP 021/ZCLG 021 CD:CLGCD 021 (A)	MC/771057 CD 670057 £ 3 65/5.99[DIS] WARINER, Steve I GOT DREAMS MCA LP/MC/MCA 42272/MCAC 42272 Country
**Previously listed in alternative format *Import	WILLE, Blues Boy STRANGE THINGS HAPPENING ICHIBAN LP/MC.ICH R & B 1038/ZCICH 1038 CD.CDICH 1038 £ 3.85/7.29(4)

3 July 1989-7 July 1989 Album releases: 91

Year to date: 27 Weeks To 7th July 1989 Album releases: 3,283



NEWSINGLES

			A fixed a g free A fixed a g free Afro dian ed
utist/A/8-side/Lobel/7"/12"/"MC"/"CD"/Cot Nos/Extra tracks/[Distrib	utor) / Colenced	There are the first to be for the first the second of the	All i word for everyf All the boyz jaf wo And o bong on the Another wolant br
WHIT SECOND ANOTHER VIOLENT BREED DIVENES ANTIER ANY 10/ 10		Artist / A/B-side / Lobel / 7" / 12" / "MC" / "CD" / Cat Nos / Extro tracks / (Distributor) / Category /	
ANT TOBED ED ON TOUR EVENDO ANYTHING BUT ABR 23 12" (APT)		Martino, Carlo et al. Con strong wear and the constraints (Constraint) Carlo (Constraint)	Baby don'i go
BAKER, Arthur TALK IT OVER/(Version) BREAKOUT USA 655 7" USAT 655 12 USACD 655 CD (F)	Donco/Disco	McDERMOT ORCHESTRA, Kevin WHERE WE WERE MEANT TO BE/Jenny Lynn	Batter lote flion nev Bieter lote flion nev Biome if on the rain
USACD 655 CO (H) BLACK RADICAL MX II MONSOON/hbs 2 THE BONE TMS 004R 12" (F) BLACK SABEATH DEVIL AND DAUGHTER/fbs L.R.S. EIRSPD 115 7' Fic Disc (E) BLACKSMITH GEI BACK TO LOVE/Version/Hrr/LONDON FCD 111 CD MCFCS	Desca/Dirco	MELODY, Courtney 1.23, ROCK/ba LIVING ROOM OH 14 12" (JS) Reggoe	Broking keens Bubbing Bubbing Basilo mene Can'i deau Garavan al love Cha cha heels
BLACK SABBATH DEVIL AND DAUGHTER/top LR.S. EIRSPD 115 7' Pic Disc [E] BLACKSMITH GET BACK TO LOVE/(Version) Hrr/LONDON FCD 111 CD MCFCC	Dance/Direc	"MIDNIGHT OIL THE DEAD HEART/KONONING CBS DIEC 4 MC (C) "MILLI VANILLI BLAME IT ON THE RAIN/Money (Remix) COOLTEMPO COOLMC Dence/Disco	Con't dress Corovon of love
BUT HI MAC III. BOW MONKTS CHOICE/bio RCA 98 42885 7 For long PT 42886 12 For long PT 42958 12 For long PD 42886 CD (BMC) BADORD N UNERPOOL/boy MI Ge Boy FOUNDATION TEL 17 For long THE DEPOOL/boy MI Ge Boy FOUNDATION TEL 17 For long THE BAD WINE BATHA KIT CHA CHA HECKWY Discorded Men ARISTA 8/42122 12 For long IBMO]	Dance/Disco	180 MC (C)	Close to me
PT 42958 12" Pic Bog PD 42886 CD (BMG) ERADFORD IN LIVERPOOL/Boys Will Be Boys FOUNDATION TEL 1 7" Pic Bog		MONIQUE I CHOOSE YOU/Ibo BLACKA MIX INT BLKM 005 12' USI Reggee "MONTANA, June I NEED YOUR LOVE/Te Quero Hrr/LONDON FFRCD 28 CD	Councilors
THE IT 12' Pic Bog Everywhere I TurnTFE TCD CD (VRT)			Do the jeft
SEONEXI BAT WINE AAN LIFA AT CHA CHA HEELS/Wy Discorded Men ABLSTA 41323 LT Red UBW/WW NEW AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND AND	Disco	MUDALIT SUPERVICES SUBJECT SOTE 601 12: [15]; Reggee NICES, Service LOND W/1 DC COME Incore MME MAY 77 Fic. Bog 12EM 97 17: 7c: 8c: 9a 12EM 07; 71: Coreliad Steve CDM 97 CD: 8c: 9c: 9c: 9c: 9c: 9c: 9c: 9c: 9c: 9c: 9	Dar I want to tese y Don't worry Down dofen offey Dream lover Dressed for success
12" No Bog DMCAT 1350 CD MCAC 1350 MC (F)	Dance/Disco	WordsTCEM 97 MC No Spoken Words [E]	Dressed for success Driven out
Sod/Make A Change ISLAND CID 398 CD (F) avc.24VIS. The LOVING YOU/ba RHAM! RS 89005 12: (P)		NIGGER MIKEY TING DEH/I/bio PENTHOUSE PH 8 12' (JS) Reggao NOLANS, The I'M. IN THE MCOD FOR DANCING/No Question A1 A1 312 7'	5 Or plain flow
		ORB, The KISS YOUR LOVE/Ibo MODO MWSO 10T 12: 01	Enclose 5 Or plain flow Feb 's' chips in spor Get back to fove Ged gave rock & s
KANOVAS REVINGE LES WORKI Cont Take in RCA 26 4227 7 /r. E. 60 21 42281 [27 66 [26] MOMMINT 2100 17 /r. E. 60 [26] MOMMINT 2100 17 /r. E. 60 [26] MINHAM ROUCH TPE OF LEFEN REALTY REAL OUT 17 (25) LUBHOUSE TM. A MANYREY KEEKCHARDWARK MANNES 7003 7/ MANT 1000 17 /r. E. 60 [26] MOMT 2000 17 (26) [26] COC TRA DEEMI LOVERNA TAL INT TH 055 [27 (25) COC TRA DEEMI LOVERNA TAL INT TH 055 [27 (25) COC TRA DEEMI LOVERNA TO US AV/RAS EL DOBADO ED 001 [27] [27] [27]	Denne (Dines	PAPA SAN TALK BACKWAYS/Ibo KAYA JLT 1001 12: US) Reggae	Grandpo's porty
CHAMP 12100 12 Pic Bog (BMG) HINIEMAN ROUGH TYPE OF UFE/Ibo REALITY REAL 001 12:1051	Bailant	PAPA SAN & LADY G LEGAL RIGHTS/bo TECHNIQUES WRT 46 12 (JS) Reggee "PET SHOP BOYS IT'S AURIGHT/One Of The Crowd/Your Funny Uncle PARLO-	Grandpo's porty Gravitale to me Gradovy Hall key drive
MMPT 12003 12" (P) A MAN/YEKE YEKE/Clubhouse MUSIC MAN MMPS 7003 7"	Dance/Disco	PHONE 10R 6220 10" Ltd Ed Poster Bog (E) PICK A NUMBER GROOVY/bo SUBWAY DANCE SD 4003 12" (APT)	
DCO TEA DREAM LOVER/Ibo ITAL INT ITN 005 12" (JS) DUINS, Berbarg I BELIEVE ANYTHING YOU SAVING FL DORADO ED 001	Reggue	And Sun Talk BACTWATSING ANTA BLT 1001 12 (2) PAPA Sun Talk BACTWATSING ANTA BLT 1001 12 (2) PAPA Sun Talk BACTWATSING TCAMBULES WHT 46 (2) (3) Reggee PAPA Sun Talk BACTWATSING TO COM 12 (2) PAPA Sun Talk BACTWATSING TO COM 12 (2) PAPA SUN TALK SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TALK SUN TALK PAPA SUN TALK SUN TALK SUN TA	Hide and seek High school lady _ House dance/w donce I believe anything
12: USON	Dance/Disco	PRESIDENT CARL CARAVAN OF LOVENIN SELAH DEX 008 12" USI Renova	I believe anything
Y SISCOL AIRO DIZI ACT/fbs ESCAPE AWOLT 1 12' (A) YSTAL, Lee HIGH SCHOOL LADY/fbs PICKOUT PCIK 25'12' (JS)		"PRINCE BATDANCE/200 Bolloons WARNER BROTHERS W 2924TP 12" Pic Disc	I choose you I mo gi u sucka I need your love T need your love
LPT, Treevy EMOTION/Ibe STRIKE FORCE SFD 002 12: US REVG BUDS, THE VIDYEG COTA CPCCSE/Mary Coal To Co EPIC BLOND REVG BUDS, THE VIDYEG COTA CPCCSE/Mary Coal To Co EPIC BLOND REVG THE REVEAL OF COMPARISON CONTENTS OF TO THE STORE REVEAL REVEAL OF COMPARISON CONTENTS OF COAL TO THE COMPANY REV ANY UNIX OF THE CHEFTONY REVEAL OF COAL TO THE COMPANY NAME DO DE NIXAN THERAFILD ANAGEAN TIZANA 47 12: 11/ NAME DO DE NIXAN THERAFILD ANAGEAN TIZANA 47 12: 11/ 12: 7h Log TIMOS	Reggae	PROJECTION LOVESTRUCK/Turn You Love (Right Around) JAM TODAY 12CHIL Soul 13 12" Pic Bog (AVJS)	I need your love
4.7" Pic Bog BLOND T4 12" Pic Bog BLOND C4 CD (C) WIS, Janet PRISONER OF LOVE/Ibg HIGH POWER HID D15 127 (IC)	Resource	RAPPA ROBERT & TIPPA LEE HALF KEY DRIVE/Ibo GREENSLEEVES GRED 248 Reggoe	Ti prove il to you Ti sleep a little e regisi
DROTHY REFLECTIONS/(Version) COOLTEMPO COOL 187 7 (C)	Reggae Dance/Disco Dance/Disco	12" (BMG/IS) REDROSE, Anthony & DADDY LIZARD CAN'T DRESS/Ibu SIR COXSONE 8D 8911 Reggee	The eman/yelle yell (The in the mood for
NAMIC DUO BATMAN THEME/Ibo ANAGRAM 12ANA 42 12 (P) NASTY OF TWO STOP THIS THING/Favory 8CA 78 42849 7 By Page 77 42890	Dance/Disco Dance/Disco	**ROACHFORD KATHLEEN/JUST CAN'T LET GO/Lying Aggin/Broutiful Morning CBS	The gata crush en y
		ROAF 6 7" Folder Pack (C) ROCCA, John XYZ/EEZY DUR/Groovin/[Dub Groove] COBRA COBRA 3T 12" Dence/Disco	In web It's pinght Jealous lover Kathleen/jud can't
STON, Sheeno 101/Initi MCA MCA 1348 7" Pic Bog MCAR 1348 7" Poster	1	P) ROXETTE DRESSED FOR SUCCESS/The Voice EM1 EM 96 7' Pic Bog 12EM 96 12' Pic Bog The LockCDEM 96 CD TCEM 96 MC (E)	
STON, Sheena 101/(Init) MCA MCA 1348 7" Pic Bag MCAR 1348 7" Poster Pack MCAT 1348 12" Pic Bag DMCA 1348 CD (3in) (F) TAFAN, Glaria DONT WANT TO LOSE YOU/Words Get In The Way EPIC 6550546 7" Pic Bag 6550548 12" Pic Bag 6550542 CD (Q)			Kes the ground Kes your love Lo d-do
		SANCHEZ LET IT BE MI/ko SIE COSSONE BD 812.12° US SCOTY CLOSE TO MENO GERMAN DO TS 112° US SHARON MARIE TRICKS AND LIESNID FINE STYLE FS 023.12° US SISSI VE GOT A CRUSH ON YOUNDS WHOT'S THAT BEAM WHOS 20 12° (APT) Reggee	to da-de somplor suconne/so thing you'l never_ Legal rights
WD BA8Y DON'T GO//Version! BREAKOUT USA 652 7' USAT 652 12' [F] XX, The DRIVEN OUT/Ido RCA PV 49495 7' Fic Bog PT 49496 12' Fic Bog (BMG) 25TER, Gina LOVE IS A HOUSE/Iba RCA P8 42747 7' Fic Bog PT 42748 12' Fic Bog PD 427748 CD (BMG)	D	SHARON MARIE TRICKS AND LES/bbs FINE STYLE FS 023 12" (JS) Reggive SISSI IVE GOT A CRUSH ON YOU/bbs WHO'S THAT BEAT WHO'S 20 12" (APT)	Legal rights
Pic Bog PD 427748 CD (8MG)	Dance/Disco	SMITH, Ezro SEND A LETTER/Ibo STRIKE FORCE SFD 001 12" (JS) Reggae SONIA YOU'LL NEVER STOP ME LOVING YOU/Ibo CHRYSALIS CHS 3385 7"	Life mad up
D 5 02 PLAIN FLOUR/bo WHO'S THAT BEAT WHOS 19 12' (APT) EAVES, Deenis & THE TRUTH GOD GAVE ROCK & ROLL TO YOU/bo LR.S. EMS 119 7' Pic Bog ERSST 119 12' Pic Bog ERSCD 119 CO [E]		SISTING COLLARS OF MONOSTING STRIKE PORT WHOS STILL (2011) SMITH, Evo SMD A. ETTENNIG STRIKE PORCES FD DD 12 (2011) SONIA YOUTIL NYRE STOP ME LOVING YOUNIG CHRYSALIS CHS 3385 7° CHS 12328 172 "CHS CLS STRIKE" COLUMN COLUMN CHRYSALIS CHS 3385 7° CHS 12328 112" CHS CHS 2355 WC (2011) STRERO, Ricky JEALOUS LOVIENIGA LIVING ROOM OH 16 12" (25) STRERO, RICky JEALOUS LOVIENIGA LIVING ROOM OH 16 17" (25) STRERO, RICky JEALOUS CHY STRESS CHOW SESSIONES STRANGE FRUIT STNT 020	Long way to go Looking for freedom
EIRS 119 7" Pic Bog EIRST 119 12" Pic Bog EIRSCD 119 CD (E)	- and all		Life mud up Living in the ghetto Long way to go Looking for freedor Love in a house Lovernuct
SSELHOFF, David LOOKING FOR FREEDOM/Ibo ARISTA 111936 7" Pic Bog		**STRENGTH BREAKING HEARTS/Hearbeat ARISTA 112532 7" Poster Bog 410085 MC (BMG)	Midnight hour Midnight hour Monison Mud in your eye
331100/71, Junie Lupinice / DK RecEUCMVillo Aktisla 111936 / Pic Bog DB ALL INE BOYZ (AL VARVINGENE I) Coly Six Miles Away/You're So Van VIRGIN VST 1199 12: Pic Bag (B) 4VT D & THE BOYZ WEYE COL OUR CWN THANCOND MCA MCA 1344 7: Pic Bag MCA 1344 12: Pic Bag DMCAT 1344 CD (P) WEDINE Bics D ADRDEN SMITHALL UNANT IS VERVITING/Tel Mcg Way WEDINE Bics D ADRDEN SMITHALL UNANT IS VERVITING/Tel Mcg Way		SWAAP TERFORISTS HE'S GUILTY/bo 8PM 19203 8PM 12" (APT) "SWING OUT SISTER WHERE IN THE WORLD/Toxi Town FONTANA/PHONO- GRAM SWINF 712 12" WHE Inter IP)	Mud in your eye On our swn
AVY D & THE BOYZ WE'VE GOT OUR OWN THANG THE MCA MCA 1344	Rop	GRAM SWINP 712 12" With Insert (F) T. JAM HOUSE DANCE/WE CAN DANCE/ HOT MELT TC 21 7" 12TC 21 12"	On our swn Ove low spo 1,2,2, rock
WERDINE, Boo & DARDEN SMITH ALL I WANT IS EVERYTHING/Tell Me Why			Prote
ENSIGN ENY 625 7" Pic Bog ENYX 625 12" Pic Bog My DonrenENYCD 625 CD South By South West IC ICN, Rennie 11L SIEEP A LITTLE EASIER TONIGHT/Ibo REDROCK RED R8		TERESA J BUBBLING/Ibo ROCK 'N' GROOVE RNG 005 12' (JS) Reggoe THE, The GRAVITATE TO ME/The Volence Of Truth EPIC EMU 9 7' Pic Bog EMUT	R.O. Jongway Ivain) Reflectans
VERCHAIRS, The HIDE AND SEEK/Iba TEMPEST TROY 007 7" (APT)		THRILLER U I'LL PROVE IT TO YOU/ba TECHNIQUES WRT 45 12' (JS) Reggae	Rock it to the bene . Rough type of life Send a letter
		THRILLER U ONE LOVE AGO/Iba GERMAIN DGT 52 12' (J5) TOWNSEND, Pete A FRIEND IS A FRIEND/Man Machine VIRGIN VS 1198 7'	Seed a letter
Henkel DON'T WORRY//bs PENTHOUSE PH 3 12" US) E 4 U ROCK IT TO THE BONE/Rock To The Best SUBWAY AS 89012 12"	Danas (Dia	Tare RA JUNE Product W CROOP FMC 0917 (1) Report The Dark Control Order Science On Her DE CMU 77 Protog (Mu)T Fragment Fragment The Line Control Order Science On Her DE CMU 77 Protog (Mu)T Fragment Fragment The Line Control Order Science On Her DE CMU 77 Protog (Mu)T Fragment Fragment The Line Control Order Science On Her DE CMU 77 Protog (Mu)T Fragment Fragment The Control Order Science Order	Stop this then Sunny gets blue Talk beckways Talk seckways
VRT)	Dance/Disco		Tolk it over The dead heart The evening show
AMC A BIT OF IDANCEFLOOR SIDE/The Row Side (Make Sure Side) MURDERTONE/SYNCOPATE TC SY 29 MC (E) WHY DO PEOPLE LIE/too HAMMER HZZT 2 12' (P)	Rop	VARIOUS 1A-DI-DA SAMPLERSUZANNE/SOMETHING YOULL NEVER./The Sectory What You Feel LA-DI-DA LA-DI-DA 04 7 Pic Bog UPP VARIOUS THE RESSURE DOVE 21007 SINANT IOWN/SAME MANRAWEN DI Balytee/Meekey Mar. MANGO MNG 711 7' Pic Bog 12MNG 711 12' Pic Bog CIDM 711 CD (P)	The pressure drop
	- the second	VARIOUS THE PRESSURE DROP 2:007) SHANTY TOWN/SAME MAN/Rivers Of Religion/Mankey Max MANGO MING 711 7' Pic Bag 12MING 711 12' Pic	sharry town/saw Ing deh Toy solden Tricks and lies
Robert & BUNNY GENERAL MIDNIGHT HOUR/Ibo UNITY FEA 016 12" [JS]	Reggae	Bog CIDM 711 CD (F)	Tricks and lies
VON, Jalian YOU'RE THE ONE/Sunday Marning/Stand By Me VIRGIN VST 182 12" PC Bag (8) Fhillip & C J LEWIS WHY DO FOOLS (REMOR/Hos WHITE LABEL X 1 12"		WATERBOYS, The AND A BANG ON THE EAR/The Reggle Toggle Gyppy ENSIGN ENY 624 77 (C) WRE IN VIO/the MUTE MUTE 098 7' 12MUTE 098 12 (JRT/SP)	Where in the world
	Roggae		Where we were a be Why do fools (remin
E, Grahame FISH N. CHIPS IN SPAIN/Ibo BARK SPAIN 1 7: Pic Bag (A) E, Manie GRANDPA'S PARTY/IB Drive You Crazy COOLTEMPO CODUMC 184 MC (C)	Rop	104 12' Arc Bog (E) WORD, The KISS THE GROUND/Ibe MOTHER MUM 12 7' 12MUM 12 12' And	Why do people to . Xy s/eezy dub You'll rever stop m
		The Clock Goes (I) WRIGHT, Gladwin I NEED YOUR LOVE too NEW TALENTS NT 009 12: (JS) Reggae	You're the one
NYIKA, Zeke R.F.T. RUNAWAY FREEDOM TRAINUMozambique PARLO- PHONE R 6206 7" Fic Bog 12R 6206 12" Pic Bog Bible BelCOR 6206 CD		YOUNG MC BUST A MOVE/Got Mare Rhymes 4TH + B'WAY BRW 137 7' 12BRW Rop 137 12' (F)	You're the one
TIKA TOY SOLDERS/Exchange Of Hearts CBS 6550497 7" Fic Bog 6550498 12" Fic Bog 6550492 CD (C)		137 12" (F) "Previously listed in alternative format	
TA THE GUI CONTRACT CONTRACT		receivery when in originative former	
3 July 1989-7 July 1989 Single Releases: 92		Year to Date: 27 Weeks To 7 July 1989 Single Releases: 3069	See New Albu
			Distributors C



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TOP-40-SINGLES

	1	1	3 SEALED WITH A KISS	PWLPWL(T) 37 (P)
	2	2	4 RIGHT BACK WHERE WE STARTED	Fashere (12; FAN 18 (A)
	3	3	s JUST KEEP ROCKIN'	Desire WANT(X) S (PAC)
	4	4	4 JOY AND PAIN	ECM 8CM 257(3) (P)
	5 2	4	5 VOODOO RAY (EP)	Rhow! R5 804 (KK 8804) (P)
Ĩ	5	5	1 ON THE INSIDE	A 1, A 1 311 (A)
	1	9	2 CHILDREN OF THE REVOLUTION	Physics Key 7850804 (URT)
	3	B	9 HAND ON YOUR HEART	
)	6	9 HELYOM HALIB	PWG PWU(T) 35 (P)
10)	7	6 FERRY 'CROSS THE MERSEY	Monin Men MMPS7004 (MMPT12004) (F)
1	1	1	2 LOVE BOMB BABY	PWL PWL 41 (P) Music For Nations KUT 132 (P)
Ī	1)	WORK IT TO THE BONE	Kool Kot/Tig Lile KOOL[T] \$11[4]
13	1	5	5 PSYCHONAUT Fields Of the Neeklan	
Ĩ	11:	3 1		Sincetion Two SIT ST(T) (J/RT)
15		NEW	THE FLY (ZOBI LA MOUCHE)	Righter King (JEFT 3) (T) (URT)
16	13		MY TELEPHONE	Rhyther King LEFT33(T) (VIT)
17	16		3 QUE SERA MI VIDA ('89 Mia)	Aberd Of Our Time CCUT 5(1) (VRT) Debut DEBT(8) 2070 (A)
18	21		THE REAL LIFE	
19	14		DON'T IT MAKE YOU FEEL GOOD	Desire WANT(K) 16 (PAC)
20	18	1	ME MYSELF AND I	Sublime LUME[T] 185 (A)
21	22		JUST LIKE HEAVEN	Big Life BLE 7[7] (UET)
22	I	IEW	I SURRENDER	New First BFFP 47(1) (URT)
23	17		LET ME SHOW YOU	Tem Tem-(TT1007) [P]
24		RE	SALLY CINNAMON	Republic LIC(T)0.26 (I/RT)
25	26		BONNIE WEE JEANNIE MCCALL	Black-(126EV26(3)
26	20		LET'S DANCE	Scotosc ITV75.481 (HVGD/M]
27	D	IW	THE PLASTIC BAG EP	Profile PROF(1) 246(P)
28	E	IEW	AFRO DIZZI ACT	Fittion (CIFXI) (PAC)
29	39		THERE AIN'T ENOUGH LOVE	Escope-[AWOLTI] [A]
30	25	-	OPEN UP YOUR HEART	Fint Base - (FB 3005) [A]
31	E	EW	AIN'T NOTHING BUT A HOUSE	Steeping Rog SAUK 10(T) (1/RT)
32	19	10	WHERE HAS ALL THE LOVE GONE	Corporation (12)KORP1 (P)
33	37	18	TOO MANY BROKEN HEARTS	Big Life BLR ATT (VRT)
34	35	1	HEARTBREAKER	PWL PWL(T) 32 (P)
35	28		COCOON	Republic LICT 009 (VRT)
36	32	11	JOY AND PAIN Rob Tous & DI T-2 Reck	Lisses DOLE(O) # [?]
37	31	2	I COULDN'T LIVE WITHOUT	Sepreme SUPE(T) 143 [A]
38	27	2	MONSOON Neck Factor Mk II	Legecy1GY100 [4]
39	33	15	PEOPLE HOLD ON	2 The Base TMS20(R(P)
40		W	ALL OVER THE WORLD Over Jackson	Alvesd Of Os: Time CCUTS(1) (87)
-	-		CALL COULD	Nightwore MARESTO3 (A)

TOP-20-ALBUMS

PWLHT 7 IP	1 7 TEN GOOD REASONS	1	1
Mure STLIMMET (PRT/SP	COUNTERFEIT EP	12	2
BIC REN 713 P	3 2 RAY MOORE - A PERSONAL CHOICE	3	3
PMLHTJIP	2 49 KYLE	2	4
Silvertone OREUP 502 (P)	5 7 STONE ROSES	5	5
Big Life DUSLP 1 (URT)	7 14 3 FEET HIGH AND RISING	7	6
AAD CAD YOS IVET	6 9 DOOLITTLE	6	7
Mune STUMM SS [DRT: SP]	8 60 THE INNOCENTS	8	8
Republic LICLPOTE [1/RE]	Votest		9
Mare STUMM 35 (URT) SP	12 94 THE CIRCUS	12	10
Big Life YAZZLP 1 (URT)	9 30 WANTED	9	11
Densa FIEND 144 (P)	13 3 HOPE AND DESPAIR	13	12
Detay DTL 3 (SRD)	Megeoty Feet	4	-
Fectory FACT 275 (P)	New Order		
Loppo ZAPPA 14 (P)	11 S Frenk Zappe		
Mute STUMM 111 (VRT/SP)	10 14 Depoche Mode		
Studios Two SITU22 (URT)	Fields Of The Neghtine	-	
Rights King LEFTLP 8 (UR7)	10 13 Stern		
Over Little Indian TPLPP (UNM)	Kechers Of Distinction		
Desire LUV2 (PAC)	Corporation Of One		20
Deroy DTL 2 (5 Rectory FACT 275 Zappa 2A/FA 34 Mars (TUMM 131 (2470 Shorten Two STU22) (1 Bigthin Kay LIFTU 2 (10 One 10% Inflam TR/PF (1) Derive LIF2 PM	4 2 TRANSPHOEIA 17 2 TECHNOL 18 BECAGWAT THE HARO WAY 10 14 (0) 10 14 (0) 10 15 (0) 10 15 (0) 10 16 (0)	17 11 10 16	13 14 15 16 17 18 19 20

by Dave Henderson

NI-THE wonderful summer here: proceedid an owner here; gots proceedid an owner here; gots proceedid an owner here; gots here and here and hereade, base here and here and hereade, base hereaded and hereade and hereade hereaded hereaded hereaded base of hereaded hereaded based based hereaded based based based hereaded h

AS EVER the independent sector fight matcribly to take on yholdays and the quality and diversity of upcoming relatives sait to take by the sector sector takes the probability of the sector of the probability of the sector of the probability of the sector of the Revolver and the Cartel. The assembled multiple have lean their resources to ad Airspace's cause resources to ad Airspace's cause Close Labsities, Cod, Benny Profene, Stirth and The Flatmeters.

A COUPLE of evergreens blostom again this week, as former **Penetretion** singer **Pauliee Murray** releases a new allow called Storm Chouts on Carl And Storm Chouts on Carl And box includes the recent angle, a cover of **John Gales**, Clase Work, as well as a back of her own self penned material. Also where, is **Tymen Desg**, on eccentric violinist from the postpuyk ero who has a new allow onlicitly from the Carel.

AT TERROBIST, Groups Than One release on rew 12inch, Dan Need God, an K-Y Than One release on the 12though R-agh, Tadad and the mastic version of their Was. Trav U double, London Rough Trade Nation Results (Star 14) and Star 14downhome acuts for the year and downhome acuts for the year and the The Beigns Stawey Libel, papts of new Lead; sits up on sight and colled Suway Libwhich will understanding course which will understanding course the Teatments The Star 14the Teatments the Lead will be the Teatments the Lead will be distributed by Rough Trade and the Cartel and the first release is Jade 4 U's Rock II To The Bone which C J Macintosh and David Dorrell are already remixing in preparation for some immediate success.

ELECTRONIC MINIMALISTS, I Start Counting release their first full length album on Mute and it's called Fused, featuring last year's Rawhide single which straddled the lower end of the charts. A quirky mix of irreverent samples a d loops, it's sixth-form humour with a contrived but encouple of new video relea from Jettisoundz. It releases Ex-treme Art and Extreme Art II. through Pinnacle. At an hour each they have a dealer price of just under a tenner and feature fine art, video clips and per ance music fr outfits like Tasaday, Etant Donnes and American Monty Canstin among others. Also from Pinnacle is that Monsoon disc we've been enthusing over disc we've been enthusing over for the last few weeks. Performed and rapped by **Black Radical Mk II** on the 2 The Bone label, it's produced by **Coldcut** and a mighty blast for sure.

NEW YORK'S Di/producer Freddy Bastone unlexithes the Of Ore on the Dapon factor through Pacific. Titled Black Like Me is a sample and mix groove with a pensistent dancebest. Mare from the States as the just released Paradise – featuring more New York deep house – is supported by carters of PAS. Edwards who both appear on the album.

NOEE SKA, pleasel The Barters, forn Heideburg, tellow up the German He as twosing of Dari Warry, Bit Hoppy, and State State State State State (State State State State State State Control Research State State State Control State St

THE BEIGIAN Grammed label seems to have been quiet recently, but it returns with the debut album from **Dominic Sonic**. Strouded in quiff and Voseline photography, Dominic Sonic hail from France and mix flashy, trashy guitars on Cold Tears, sung in English and driven home in the seatherest style. The Garman Jarof Fuego label brings the world the African music of Farefline on 0 new album colled Balamakate through Pinnade. Conflict release their second sudia album this year, Against Al Odds, on Mortarhale through Jungle and the Cartel, A barrage of autspoken prose mixed with some intriguing musical style changes that jars as it beads before it gets more **Vangelis** than hardcore.

LAUEEL ATTREN releases Energy body Sia on Unicom Trucyaly Nine Mike and the Cartel and as a promote it and system of the Cartel and as promote it and system of the Cartel and of the revival. Probably the bady comes from Caning Up Roses there is series of about Sod Bail Rosen, budy and by Garanti and the context from Caning Up Roses and the Cartel and a charing rock in rail fast and a charing rock in rail fast and

MERCYLAND ARE hoiled as MERCYLAND ARE hailed as "three bad ass shit kickers" from Atlanto, Georgia. Their No Feet On The Cowling album on Tu-pelo Recording Company the Control through Revolver and the Cartel, has all the power and passion of primal punk but it relies on some distinctive commercia verse/chorus constructions top of a driving, forceful rhythm, A positively refreshing blast of powerchord stuff. Also from the States, The Lemonheads dabble in similar vein on their new album Lick on World Service through Rough Trade and the Cartel, the most intriguing cut be-ing their cover of Suzanne Vega's Luka — a pop hit, no less More noise, this time from Brum as Yeah God's Noizgasm album is finally released on Chanter 22 through Nine Mile and the Cartel. Interestingly, it begs the question Whatever Happened To Kung Fu, Flares and Ronco Records on side one's closing track. Answers on a post-card, please to The **Slade** Fon Club, Solihull.

CHRISTIAN DEATH vie for more publicly (adverse or otherwise) with a new single, Zero Sax, and a short load to pornise. This single is released to the pornise. This single is released new advance counter and call from AndI Sax Genga Arcs Valley for Applied and the objective time to Republic and the work of the time and the second of the time of the Beck lobel fronties. The Site Beck lobel fronties flows the Center Centers cold Said Novo-Seit.

NEW ROM Pinnocle, there's The Only Ones' live on Demo, Tim Harelin's This I fim Hardin on Demon, Captein Sensible's Revolution New allown on Detric and Paul Bollowed by Servent's single on the followed by Servent's single on Mise's Intoncel legand on Matter Senter Senter and Servent's Demon album, on seven and Izvinch, that's Coffee Table Song.



THE LURE of the profits to be made from develop cham site is said to be the reason Ray Richards decided to close PRT Distribution rather than sell to Richard Lim, And close PKI Distribution rother than sell to Richard Lim, And hough Oais and Damont are being reteined, it may not be far long . . One outraged PKI customer is lan Levine of Nightmare Records who says that he has invested 2400,000 an a new Malewan artists project with a \$10,000 advesting compaign using he RYI log, Levine says that PKI rold Damont to stop pressing he product and that Ray Richards "has translet RFI as a toty for ha doughter and he should be junched"

ough a terse "no comment" is the only response from A&M rumours that the company may soon be sold, senior co party sources damin that the intense speculation is arthrong soft morele. So expect a longer statement from Jerry Moss this week... The CBS markeling dept is said to be reeling from the loss of manoger Mark Williams to Virgin and director Alan Phillips who is now vice president markeling and sales for CBS Records Intermational Europe. He replaces Peul Burger who has gone to run the Canadian compony ... Someone who's not on the move is Simon Potts. EMI's senior

of new signings ... WHILE OTHER UK company heads bask in the praise of Ken-Write Offste UK company heads basis in the prices of Ker-methols and poly for Wright says that on the Companying the Basic poly (1975) Wright says that on the Companying the record induity", it important for the new BR charmen and its secretarian to and featuring relations with Labor Wright labs the high press for the new Charmon — "Teny Wright labs the high press for the new Charmon — "Teny High labs the high press for the new Charmon — "Teny High labs the high press for the new Charmon — "Teny High labs the high press of the new Charmon — "Teny High labs the attempt sandsy" — but lass for the BPI de gend. "I was the only one who wold against the same team that these key players will give timp voltage to charmon the gas that the key press will give timp voltage to charmon the gas and a company the same team. The same team that the key key players will give timp voltage to charmon the gas and the same team that the key Key and the same team team that these key players will give timp voltage to charmon the same team and the same team team team team team team team. The same team that these key players will give timp voltage to charmon team team. tand potential sponsors) of the BRIT lunch with Mr Baker were senior executives from British Steel, Ronk Xarox and Sany . . . At Our Price in London's Notling Hill Gate, an elderly lady buying a £2 gift voucher said it was for her son, a disc jackey, "Mha might hab Bet" said the assistant. "John Peel" was the "Who might that bef" soid the assistant. John Peel" was the reply... Record companies weren't the only ones who lost a distributor last week. NS Distribution, which handled music mags Wire, Cut and Offbeat has also called it a day. Offbeat editor Dave Henderson says that the monthly's future depends on offers from potential purchasers ... After 21 years with Billboard, international editorial director Mike Hennessey is leaving the London office. From his new German base, he will continue to co-ordinate Billboard's Continental coverage as well as getting back to his jazz writing.



fly York stor nerte



KELLY'S HEROES: Steve Tonnett and Miles Copeland of new sales director Ann Kelly



THIS CHARMING man: Pavarotti de crowds at Tower Records. Piccadilly



PINNACLE OF his career: Gene Pil. George Kimpton-Howe at Pinnacle Records.





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