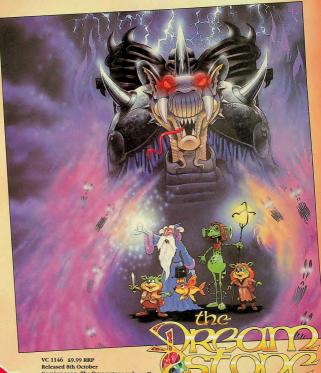
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Tales of Christmas Sales

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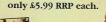


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ı	On The Waterfront	CC 1101	Stand By Me	CC 1119	The Way We Were	CC 1128
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l	Birdy	CC 1103				CC 1130

# MUSIC WEEK Publishers crack down

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# on 'wanton' sampling

put an end to wanton and un-credited sompling of records. Some believe the problem is get-ting out of hand with such a disregard for royalties and intellectual property that, according to one publisher, it could eventually lead to a state of anarchy.

The Music Publishers Association is now considering setting up a fo-rum or arbitration panel to resolve appropriate credits and royalties before such records are released.

John Fogerty of Minder Music says the current success of dance and rap music in particular has led to a great deal of sampling and unauthorised adaptation of old tracks with artists not bothering to deal with the appropriate credits

deal with the appropriate credits.
"It's just getting to a ridiculous situation. With rap, someone will get an old song and just write a new rap to go with it. Anyone can do that. Unfortunately, the new

understand or want to understand the whole essence of copyright

He says he has had considerable first-hand experience of the prob lem with tracks from his company's back catalogue. "The Fatback Band, in particular, seem almost as

Band, in particular, seem almost as popular for sampling as James Brown," he says. "Last year, Burn It Up by The Beatmasters and Hustle To The Music by Funky Warm were two examples of samples from our ogue. Basically, we have to sort it all out by going to the other publishers and coming to an agreement." Fagerty believes pub-lishers have been "limp-wristed" in letting the situation happen.

Fogerty's complaints about the whole issue have prompted the hassle for uncredited publishers and artists. Fogerty believes a panel of industry representatives, possibly the BPI and the publishers, ir the best rolution It will help because what we INSIDE

YOU DANCIN'? Indies and the majors work together to make dance

noilations a hit CELEBRATIONS Ted Perry's Hyperion company toasts its first 10 years

TURNING ON A focus on kids videos and how major retailers are putting faith in the format

must do is educate people into understanding that to sample someone's work is plagiarism un sample less permission has been given and compensation agreed.

Sampling is now a fact of life but I think we must establish some sort of system to regulate it. Get it all sorted out before hand otherwise we will have a state of an he says.

MPA general secretary Peter Dadswell says the association is currently considering ways of set ting up a panel. "It is something we are looking at closely and will probably discuss at the next MPA meeting in October,"he says.

## Beware death by radio warns Pete Waterman

ed this week: beware the new gen-eration of radio stations — they hold your death warrant in their

hands.

Despite being seen by many as valuable new autlets for music, Pete Waterman says the stations' trading basis could lead to irreparable harm being done to the recommendations. ord business

He contends their lack of finan cial independence puts them at the mercy of their advertisers who will dictate a sterile and abettoised air-

 THE OUTLOOK for sales is not good, Waterman told the confer-

moment," he declared. "We're wit-nessing more independent retailers going out of business than ever be-fore.

"There will be people hanging n for grim death until Christmas Christmas sales might just enable some dealers to struggle through

until Easter next year.
"We're on a collision course with catastrophe. The way the record ndustry has been going on makes Saddom Hussein look sensible."

play policy. Established station may tread the same path to com pete with them, he says, which will stifle new talent

Giving the keynote address to Pinnacle's annual sales conference, the PWL chief stated: "The worse thing that will happen in the next two years is incremental radio. Incremental stations will sign the try. If advertisers on incremental stations don't like what they're hearing then they will pull their money. They will dictate music

That policy, Waterman argues will mean a diet of already-estab lished music targeted at the adver tisers' consumer group. For in-stance, if a company believes most of its products are sold to rap fans, it will stipulate an all-rap schedule. "Outside London, there isn't the "Outside London, there isn't the audience for incremental stations," he declared. "Very quickly, they become local advertising rags where music comes second."

try needs Radio One to retain its independence and its broad-based music policy. He continually re



ing everything from dance heavy metal as "the middle path We must protect Radio from commercial rigours. If Radia One has to promote Radia One and justify itself and its audience figures to the Government, the record industry is finished.

"There must be a middle path

We must support the middle path no matter what our views are on the music of the middle path.

the music of the middle path.
"People will say I'm worried a
station will come on the air that
doesn't want to play Kylie or
Jason. I'm actually worried that
there will be a station that plays
only Kylie and Jason."

## Charts get new chief

ADRIAN WISTREICH is to head the new Chart Information Network company which commissions the Wistreich, a Sheffield University

graduate, joins CIN from keting director.

has also warked as market research and planning manager at

PolyGram Record Operations In his position as chief executive Wistreich will be chairman of the CIN chart supervisory committee which will steer the charts and will comprise members from the record retailing sector and the BBC Negotiations regarding the BPI's possible involvement in the new

chart operation are continuing.

### - it's official Sales gloom THE GENERAL slump in retail sales has spread into, the music sector,

according to official figures.
Second-quarter trade delivery figures year-on-year show a drop of 0.4 per cent to £137.7m — a more significant decline in real terms when inflation is taken into

account.
The victims of the downturn are primarily the vinyl LP and the seven-inch single. Vinyl LPs fell sharply by 38 per cent to 32.4m units, heading for 25m by the year-

end.
The seven-inch now accounts for less than half of the total singles market after falling 25.5 per cent to 6.5m units. But singles deliveries overall went up 2.2 per cent to 62.4m units, a value of £82.9m.

That figure signifies a growing consumer interest in the 12-inch, cassette and CD single formats. Cassette album deliveries fell five

per cent to 80m units. Meanwhile, CD deliveries ma tained their momentum with a 21 per cent annual increase to 46.4m units. Album sales overall fell six per cent to 158.9m units while the rose six per cent to £695.3m.

 THE QUIET record market is failing to stop Our Price selling more music than ever before. The chain sold 20 per cent more rec-ords in the year to June than in the previous 12 months — and there is more to come, it says. Full story, p4.

## steve ear and the dukes justice in ontario

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compilations

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Other Chart

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Hamilton

11 Dance chart

14 Singles chart

Performance

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17 Video; sell

4 News

dance

### **EMI CD plant** comes on line

EMI'S FORMER vinyl pressing plant in Uden, Holland, is now up and running as a state-of-the-art CD

running as a state-of-the-art CD manufacturing facility at a cost of £10m to Thorn EMI. The new plant brings EMI's European annual capacity up to almost 50m discs and is strategically placed to serve the northern European markets of Benelux, Scandinavia, Germany, Austria, Switzerland and Engelon.

France.

Manufacturing and operations managing director Richard Burkett says: "The Conlinent is shifting to CD at a quicker rate than the UK and we fell it was essential to have this extra production facility avail-able for the last four months of the year when 60 per cent of demand occurs. The northern territories generate 90 per cent of our European business and we anticipate that the plant will be running at an annual capacity of 16m-20m

### Virgin on vinyl

THE PUBLIC is killing vinyl — not the record componies, says Virgin managing director Jan Webster. "The public leads the way: if they don't want to buy a record on vinyl then they won't," he told the com-

pany's sales conference.

'Virgin will sell music to consumers on whatever format they vant - if tomorrow someone pro duces a banana that you put to your ear and plays music and people buy it, then we will support

Full report next week

PICKWICK IS on target for a £75 turnover by the end of 1990 thanks to an international distribu-

monks to an international distribu-tion expansion pragramme, says chief executive Ivor Schlosberg. Speaking at the company's an-nual soles conference, he describ-ed the figure as a 300 per cent increase in three years. He credit-ed the projected increase to the

marketing via Crescent Direct along with a new long-term dis-

to hit £75m mark

## **BPI** nabs more pirates as judges crack down

THE BPI'S Anti-Piracy Unit is cel-ebroting two successful court ac-tions this month which it says shows that judges are taking copyright pi

racy more seriously.

Three men were found quilty of conspiring to infringe copyright, at St Albans Crown Court last week, as a result of raids on a counterfeit audio cassette factory in Buntingford, Hertfordshire, and a print store in Nazeing, Essex. Among the property seized at the factory were eight high-speed duplicating machines, 13,000 duplicating machines, 13,000 completed cassettes and 200,000

inlay cards. The factory was ca-pable of producing 10,000 casbeen available.

His Honour Judge Devlin sen-tenced two of the men, Stephen Lambert and Costas Manoli, to 12 months imprisonment suspended for two years with £400 casts. The third offender Matthew Lambert was sentenced to 100 hours comunity service while a fourth Brett Mills, was sentenced earlier this year to nine months im-prisonment suspended for two

At Old Street Magistrates Court London, Terence Whittle was sentenced to three months im-prisonment for distributing counterfeit cassettes. Anti-Piracy Unit co-ordinator Tim Dabin says while he is disappointed with the St Albans

"Judges and magistrates alike appear to view copyright piracy much more seriously now than they have done in the past and the APU will attempt to continue to bring of fenders before them in order to re-inforce those views." he says.

The single will be released on September 17. On tope and vinyl, the A side will be O Sole Mio,

which the three tenors turned into

### sentences, he is encouraged by the Old Street verdict.

through chart; music video chart 20 LP reviews: US

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## Decca gears up for tenor fever

ed a single from Carreras, Dom-ingo And Pavarotti In Concert after the album that to number two in the pop album charts last week Sales of the album were so strong during the week that the company is convinced it has a secclassical chart buster on its

"When we shipped gold in ad-vance orders we knew there would

vance orders we knew there would be a heavy demand on product and we alerted the pressing centres in Hanover and the UK," says Terri Robson, the newly-ap-

She predicts that the recording of the three tenors concert would give Decca its second number one give Decca its second number one album this year, not least because Channel Four is to repeat the orig-inal programme on September 16, and Pavarotti is to feature on the front of the TV Times. "It will go platinum in the next few weeks," she says.

Decca was originally unsure whether to release a single be-cause the two obvious tracks were O Sole Mio and Nessun Dorma — which were on the "football" single that reached number two earlier this year. However, the company now feels it has no choice but to release the single in order to give full support to the album in the es-

which the three tenors turned into a musical comedy act in the con-cert; and the B side will contain Nessun Dorma, which had the three tenors stretching for their top notes in fine competition. On CD, there will be a third track, Andrew there will be a third track, Andrew Llayd Webber's Memories. "The single will help the radio stations to select the tracks to play from the album," says Robson. The video of the concert has also

sold well. Distributed by Channel 5, it topped the video charts and is likely to stay there for some time. "The compaign is only just be ginning," says Robson.



Entertainment.
Meanwhile, a £1m advertising campaign will back the release of 19 new titles an Pickwick's own video label this autumn and there will also be an advertising push for the company's audio releases which for the first time will all be available on CD.

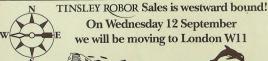
These include albums by Mad-ness and Mike Oldfield.

Entertainment



### Menon still missing

BHASKAR MENON, the IFPI chair-BHASKAK MENON, the IFFI chair-man who has gone missing in wartorn Kuwaii, was still believed to be held by Iraqui forces as MW went to press. The IFFI has not heard from Menon for 25 days al-though he is understood to be captive in Kuwait City





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### College bars dished up MTV on tap

MUSIC CHANNEL MTV and Toshiba are linking up to provide satel-lite services to 100 student bars throughout the UK. To date, 56 UK colleges have received a Toshiba satellite kit as part of the deal and are able to watch MTV along with

I F THE ROCKMASTERS Group setting up a new rock label called Space Station Records. The label is being distributed by Revolver/Rough Trade and is bas-ed at 110 Westbourne Grove, London W2 (071-727 8636). SCOTTISH SOFT drinks maker Im-Bru is again sponsoring the ICA's Rock Week. The next event. on October 8-13 at the ICA in The Mall, London, will feature Junior Tucker, World Of Twist and The

nucker, World OF I wist and The High among others.

A NEW music magazine is be-ing launched in October.

The Music Magazine is publish-ed by Orpheus Publications and will be available monthly, from Ocwill be available monthly, from Oc-tober 9 with a cover price of £1.95. The full colour, 72-page magazine will have an initial print run of 30,000.

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# Surge in Our Price sales W points to bright future

OUR PRICE is selling 20 per cent more music than it was a year ago — and its full potential has yet to be realised, says parent company W H Smith.

W H Smith,
Smiths chairman Sir Simon
Hornby points to Our Price customers shifting from buying vinyl to
CD even though 80 per cent of UK
households still do not have a CD
player. "Households are faced player. "Households are faced with buying CD players because they will no longer be able to get vinyl," he states. Sir Simon, speaking at Smiths' results announcement, revealed that, in total, Our Price sold 20 per

cent more units in the year to J 2 than in the previous 12 months. Comparable shops are eight per cent ahead of last year's figures. Asked by MW about the reasons for the success, he said: "Attention to detail, better management and

changes within the stores we bought from Virgin." He says that in the first full year He says that in the first full year of trading from the 74 stores Smiths bought from Richard Bran-son, efficiency and productivity have improved markedly. However, Sir Simon acknowl-edges current trading conditions



MALCOLM FIELD: more or isitions and organic growth planned

with "It is a flat market. There is a shortage of good new product."
Smiths' managing director Malcolm Field adds that the group will continue its expansion in the American music market. There will

rds from its base in Philadelphia and the North-east.

In the 12 months to June, Smiths made an £86m profit on a turn-over of £2,130.8m. Turnover was up 10 per cent on

the previous year and profits rose

Priest verdict is 'victory for industry'

THE DECISION by an American indee that Judas Priest's music ON THE MOVE: Circa Records to played no part in the suicide of two 15a Ives Street, Lot 2ND, 071-584 0012 teenagers is a victory for the whole industry, according to the band's

Jayne Andrews, of Trinifold, states: "We've scored points for every musician with this, never mind just heavy metal.
"If the case had gone against

Priest, it would have gone against the whole entertainment industry — films, theatre, writers, the lot." The judge, sitting without a jury in Rena, Nevada, decided that Judas Priest should not be blamed after two teenagers carried out a suicide pact following repeated

listenings to the band's Stained Class album. is a price to be paid. "It's going to cost hundreds of thousands of

"There were legal fees being incur-red for three to four years leading up to the hearing."

Andrews is not disconsolate, ough, "We're thrilled at the out-Andrews is not though. "We're thrilled at the out-come, but, at the same time, this is samething that should never have happened. We're very relieved it's gone the right way because there are no hidden messages on Priest albums, backwards, forwards

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## Elektra LP celebrates 40 years

ELEKTRA IS celebrating its 40th anniversary with a double compi-lation album of covers of songs from the label's catalog Rock historian Lenny Kaye is the executive producer of the project It is released on October 1.

Elektra chairman Bob Krasnow

alaia. It's about the future of Elektra, squaring its debt with that which has come before us." Artists included on the album are

Tracy Chapman covering House Of The Rising Sun, The Cure with Hello I Love You and Gypsy Kings' version of Hotel California. USICAL



CHANGE AT HMV: Steve Knott, formerly of The Burton Group, joins the board as operations di-Video director of repertoire Jim Greenhough has joined the British Film Institute to help launch the ew Connoisseur Video label new Connoisseur Video label ...
Judy Walker, formerly of Jive Records has joined Renate John
Management ... Charlie Inskip
has left Rough Trade Distribution
to join Real Time Information.

AMSTERDAM: Central licens ing and the CD boom comb uthors' society BUMA/STEMRA income rose to \$103.6m last year. Revenues from central li-censing deals with CBS and PolyGram were up 79 per cent.

KUALA LUMPUR: Performing ights collection society the Music Authors Copyright Protection Agency is implement-ing a licence fee for all estabwas set up a year ago by eight publishers and eight composers who corporately repre-sent 80 per cent of all local mu-sic published in Malaysia.

LOS ANGELES: The trial of Joe Isgro, Ray Anderson and Jef-frey Monka on payola accusa-tions has begun here. Pros-ecuting counsel William Lynch stated: Joe Isgro, over a long period of time, violated the record companies and he cor-rupted one of the record comrupted one of the record com-pany executives." Isgro's at-torney, Donald Re, said his cli-ent was "the best known and the best" of independent pro-moters. He declared his intenmoters. He declared his inten-tion to discredit government witnesses. Anderson is former vice president of promotion at Columbia and Monka is Isgro's business associate.

NEW YORK: TGI Friday's, a chain of more than 110 res-taurants, reversed a nine-month decline in drink sales by giving away a two-volume oldies collection on cassette with drink orders. The chain rewith drink orders. The chain re-portedly gave away close to ½m tapes (the two volumes combined) and increased overall sales by six per cent over the same April-June perod in 1989.

NEW YORK Milli Vanilli is running an album cover con-test in conjunction with Binney & Smith, a crayon manufac-turer, and the various Musicland-owned record

chains.
Meanwhile, Oreo cookies is sponsoring Chubby Checker's latest tour, a national hvist contest and a sweepstakes. The tie-in: people have been twisting off the tops of the sandwich cookies to eat the cream filling first since the cookies debuted in 1912, according to the contest of the cookies of the cookies. cording to the company.

LOS ANGELES: 2 Live Crew's Banned In The USA video, which documents the contro-versy surrounding the band, is being shunned by some retail-ers while others are reporting heavy sales.

t Seventeen

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# Indies and compilers dance together

by Russell Brown

HE STAKES in the dance market are rising as the dis-tinction between club records and chart records increasingly becomes blurred. Adhave risen steeply in the past year to meet dance's greater

Costs are of little concern to the major labels which can afford to make a loss in creating a hit as an investment for the future. But for the independent labels which refirst to the dance boom valuable cash is now available from the current flood of successful dance compilations. The compilers, understandably, like the indies. Telstar's Get On This 2. a "hits" dance collection unlike the nov more underground Deep Heat series includes tracks licensed from

ndies such as Rumour, Passi Savage, Kool Kat, Big One and Big Life. Basic advances range from £1,000 to £5,000, depending on the degree of exclusivity in the deal, and on projected sales of 150,000 (double that for a Christ-

150,000 (double that for a Christ-mos release). A label could even-tually expect to pick up £10,000. The compilation includes Don Pablo's Animals' hit Venus, which Rumour Records licensed to seven compilations for collective ad-vances of £30,000. It also contains





LET'S DANCE: Adamski's N-R-G features on three dance compilations; Telstor's Megaboss is its lo

before its release as a single on Big "The record was in club promo

onyway, so there was no harm at all in having it on the compilation — and it could well help, especially if the track is used on TV," says Big One's director Patrick Meads. "No club person would buy the compilation. They would get the single with all the mixes.

"The relationship between the compilers and indies is a two-way thing. We need the cashflow and they need tracks cleared quickly, which the majors are very difficult

which the majors are very difficult about. And if Dance Donce is a na-tional hit, so much the better, if not it's very good filler. "TV-advertised compilations are very, very important to labels of our size. I've done a lot with them."

our size. I've done a lot with mem. Telstor's dance compiler Paul Coldwell also values the relation-ship. "We work well with the indies," he says. "Many of the big-ger independents send us their re-lease schedules well in advance.

We have an eight-week turn-around on our dance LPs, so we need to do things quickly too. We also have people here who know what's going on in the dance mar-ket, so we know who to approach

ket, so we know who to approach if necessary."
Rumour, as well as being among the most active of the indies in li-censing, also releases its own collections called Warehouse Raves.

A&R head Dave Brooker says
dealing with the majors has driven
him to distraction. In contrast to
those from Telstar or Stylus, his LPs always include a number of rec-

"We're obviously dealing very much with the club scene rather than the charts, using 12-inch mix than the charts, using 12-inch mix-es where all the big ones but Now Dance use the seven-inch," he says. "But, by coincidence, some tracks have later gone Top 40 na-

big Life has four tracks on Get On This 2, by Yazz, Liaz, Blue Pearl and the Soup Dragons. The label's acknowledged chart prowess and the Soup Dragons. The label's exknowledged chart prowess makes any promotional value in licensing negligible, but means it's even more profitable. "If's very lucrative, but we like to get things right," says A&R head I'm Parry. "When we had hits with Yazz we licensed onto a couple of complications, but not althers. And

compilations, but not others. And a couple of times, we'll try and li"I think doing too much with one

"Il think doing too much with one record can cheapen it. I actually don't know how long this compi-lations thing will stay buoyant — it's a bit of a worry." However long the boom losts, the compilers and the indies will be the compilers and the in arateful of each other.

ritain's	most
cessful	dance
license	ors

company tracks RMG WEA MCA Swanyard

Rumour Champion Big Life Big Wave Brothers Organisation Chrysalis Debut Rhythm King

Based on number of tracks on: Smash Hits Rave; Club UK; Now Dance 902; Get On This; Get On This 2; Deep Heat 6; Deep Heat 7; The Right Stuff 2.



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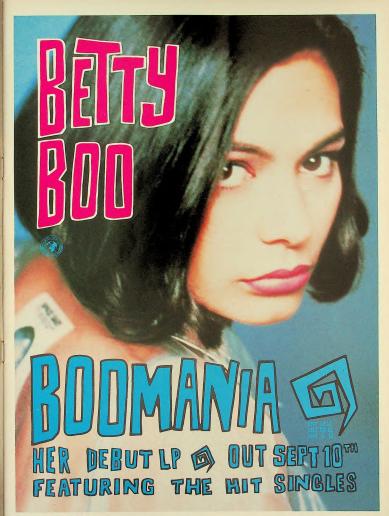
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by Dave E Henderson
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soft will be soft year from the soft year
greation of that well-known scovseger from a tool who comprise
of members from Head Of
David Soft, Nopolom Deeth and
Godflesh to name but a few. The
sound is harsh, multi-layered and rife with pummeling power. Sim larly off-the-wall are Chicago larly off-the-wall are Chicago-based quartet **Wreck**. Their self-titled EP from earlier in the year is followed by their debut album Soul Train, a heady brew that staggers into Gong Of Four country with a nod and a wink to both The Fall and The Sensato both the rail and the Sensa-tional Alex Harvey Band. Soul Train is available on album and CD on Play It Again Sam and it is distributed by APT. Also from is distributed by APT. Also from APT comes a new single from Canadian electronic duo From Line Assembly. After their high ly praised releases and European live shows earlier this year, they release Provision on Third Mina and that is available in 12-inch nd five-inch CD formats. Third Mind also releases a new single from The Beautiful Pea Green Boat, Every Night With You I Die A Little is headed straight for the dancefloor and features the group's new vacalist

GLASGOW INDEPENDENT label Burn One Records un-leashes the latest chapter in the Scottish rock/pop renaissance with **The Light**'s No Farewells being produced by Kenny McDonald who has also been at the controls for Texas and Gun.
Distribution is through Pinnacle
and the group head out on the road this road this month in support of its release. The Money Smug-glers release their debut single Listen on the Non Fiction label through Pacific, opting for the

46TP12 12 INCH 7 INCH CD CASSETTE

ON ONE LITTLE INDIAN

MAKE IT

Juley Smith

acidic groove style of new pop music. On a firmer dance footing, Big One Records releases a new single from **Deskee** called Dance, Dance and that is available through Rough Trade. The much-talked about UK street soul scene gets a release with Jazz. Black's You Are My Lover on Real Time Productions.

IN A more jazzy mood, the Acid Jazz label continues to thrive and the latest release is a positive tour de force in the shape of Totally Wired Volume Four. The album, which is available through Re valver, features all manner of volver, features all manner of new jozz grooves including the Latin vibes of The Beaujolais Band, the funky jozz of The New Jersey Kings and Brand New Heavies along with rare grooves from Milton Wright and Terry Callier. And, in a strange kind of rare groove off shoot, there is three reissued rare albums from the Seventies' Feelgood. On the Grand label the albums are out on album cassette and CD and are Mal-

practice, the group's second al-bum, A Case Of The Shakes, the Nick Lowe-produced album from 1980, and Classic which was originally released in '87 by Stiff. Of the three, Malpractice sound particularly tosteful with tracks in cluding Back In The Night, and Riot In Cell Block No 9 among

ALICE DONUT from New York with a reputation as being "hor-rible nasty Americans" release nbie nasty Americans' release their third album on Alternative Tentacles in September. Titled Mule, it is available through the Rough Trade Group and anyone interested in finding out just how horrible the band are can see them when they visit Europe later them when they visit Europe later in September. London-based Motalacio follow their critically-acclaimed single Talkin' Out The Side Of Your Neck with their

MINE

debut album Surveillance on the Big Kiss label through Southern Record Distribution. The album was produced by Tack Head drummer Keith Leblanc and fea-tures 10 tracks. Keeping things in a loud and aggressive vein, **To-ken Entry**, from the US, unleast ken Entry, from the US, unleash their new album, their second, The Weight Of The World on Emergo through Pinnacle and don't forget that powerhouse sound of **Sonic Violence**'s debut album JAGD which is just out on album, cassette and CD

TRADITIONAL ENGLISH rock pop anyone? Well, the cleverly-titled Somewhere Over Eng-land offer just such a confection land offer just such a confection on their 12-inch single Watching The City Close Down on Moles Records through Revolver. And, if you want to add a country site to that then why not go for Heak Wangford's broad new album Stormy Horizons'if the media celebrity takes time off from tolking about doing missic to actually second and release on album on through Rough Trade Groups through Rough

MUCH-MENTIONED US rock

on Peaceville through Revolver

MUCH-MENTIONED US rock outfit **Buffalo Tom**, who were tipped to sign to all manner of major labels, have signed to Beg-gar's Banquet and release their second album, Birdbrain to cele brate the fact. The new album like the first one, was produced like the first one, was produced by Dinosaur Jur's J Massis. Also from Beggars comes the debut mini-album from **Goat**. The six-tracker goes under the title As You Like It? At Creation, which follows the release of Peter Astor's debut solo album with a six track mini-album from six track mini-album from the now defunct Something Pretty Beautiful. The group toured with House Of Love at the end of last year and released the tunefully-succinct single Freefall. The two tracks from that are added to four previously unreleased cuts under the title Some thing Pretty Beautiful.

URANTIA RECORDS Barcelona attempts to break into the international market with a couple of its new acts. Ha Dou's Latin Beat 12-inch boasts so house awareness topped with an ethnic groove, while **The Sacred Dolls'** debut self-titled album shows a trio with a rock edge and some commercial ideas. How they will fit into the UK market is difficult to say but Uk market is amoun to say if there is anyone interested in Barcelona's distinctly un-Spanish sound, Urantia can be contacted at Ramblas, 126 4 1, 08002

THE NEW all Domino Club, is set for release on Silvertone through Pinnacle, following their intriguing recent single Great Expectations. Also from Pinnacle and Silvertone from Prinnocle and Silvertone comes Peter Blegwad's King Strut And Other Stories, while New Rose, also through Prinna-cle, has True West's CD Holly-wood Holiday and Drifters and What We Did On Our Holidays

## THE OTHER CHART

## TOP . 20 . SINGLES

	3	KLF feet The Children Of The Revolution	KLF Communications KLF 004 (RT)
2	1	I'M FREE The Soup Droggers	Row TV/Sig Life RTV 9 (RT)
3	2	COME TOGETHER	Creation CREO 78 (P)
4	-	GROOVY TRAIN	Produce MILK 122 (P)
5	4	NOTHING freater Change	Virgin VS 1284 (F)
6		UP AND DOWN	London LON 272 (F)
7		HEY VENUS That Part of Emerican	Virgin VS 1200 (F)
8		TYPE Uring Colour	EpicLCL3 C
9	7	HEARTBREAKER/YOUR TIME IS GONNA COME	LR.S. EIRS 146(E)
10		CRYSTAL CLEAR	Epic BLOND & (C)
111		CREATURE FROM THE BLACK LEATHER LAGOO	N Enigma/Copital ENV 22 (E)
12	6	ONE LOVE	Silventone ORE 17 (P)
13	5	EASY LIFE Caboni Veltoire	Parlophone R 6261 (E)
14		IT'S ON Planted Up	Heavenly HVN 3 (RT)
15		DREAM BEAM	Creetion CREO 82 (P)
16	19	KILL YOUR TELEVISION	Chiopter 22 CHAP 68 (ET)
17	13	ABSTAIN 5-30	East West YZ 530 (W)
18		FREEFALL (EP)	Dedicated STONE 001 (BMG)
19	9	THREE DAYS	Warner Bros W 9584 (W)
20	11	INESCAPABLE The Crases	Dedicated CRANE 2017 [BMG]

### CHART COMMENTARY

Row TV/Big Life SOUPLP 2 [RT]

There's a riot of activity in the Singles section of the Other Chart this week as **KLF** finally reach the top slot with their live version of What Time is Love? disladging **The Soupdragons**! Im Free which seemed to have taken root. Soupdragons' I'm Free which seen Soupdraigons I'm Free which seemed to have laken root. The highest new entry comes from The Farm with the self-penned Groovy Train following their successful cover of The Monkees' Steppin' Stone. At six, High's second single for London, Up And Down, makes its presence fell while at seven That Petrol Emotion return after a lengthy obsence with That Petrol Emotion return after a lengthy obsence with Hey Yenue, American rock/funk experts Living Colour give a taster of their second album Time's Up with the single Type and at 10 Crystal Clear from the Darling Buds proves that and at 1 U cyald User from the **Darling Buds** proves that the Welsh quartet can still jounk up some pop, **The Crangot** continue to fement on Creature From The Black Leather Lagoon at 1 and London's Flowered Up re-enter at 14 with 18 On. At 15 Creation continues to head towards the dance-It's On. Al 15 Creation continues to head lowards the addiction of the Management of

Bossanova retains its top position and touted The Men They Couldn't Hang take their new and roured The Men They Couldn't Heng Take their new album Domino Club into the chart and at nine former Husber Du gulatrist Beb Mould arrives with his second solo album Black Sheets Of Rain. The last new entry comes from the redesigned new look and positive sounding Lemonheads who take their positive punky pop into the charts.

## TOP · 20 · ALBUMS 1 1 BOSSANOVA The Profes 2 2 LOVEGOD 3 4 THE STONE ROSES 4 THE DOMINO CLUB The Domino CLUB To UN-LED-ED 5 10 UN-LED-ED 6 5 WAKING HOURS

19 15 CLEOPATRA GRIP The Heret Throbs 20 16 FLOOD

6 LIFE A&M AMA 9906 (F) 8 3 GOLD MOTHER BLACK SHEETS OF RAIN 8 NO SWEA 12 -18 19 AION

PAGE 8

# JIVE RAPS WORLDWIDE



## A TRIBE CALLED QUEST PEOPLE'S INSTINCTIVE TRAVELS AND THE PATHS OF RHYTHM

OVER 200,000 LP'S USA - UK CHART ENTRY 54 FEATURING BONITA APPLEBUM - UK CHART ENTRY 47

PUES

# **BOOGIE DOWN PRODUCTIONS**

**EDUTAINMENT** 

OVER 300,000 LP'S USA (CHART ENTRY 74)

UK CHART ENTRY 52

FEATURING LOVE'S GONNA GET'CHA (MATERIAL LOVE)





## D-NICE CALL ME D-NICE

US BAP CHART TOP 10

OVER 160,000 LP'S USA – UK RELEASE SEPTEMBER FEATURING GLORY, AND THE NO. 1 RAP SINGLE CALL ME D-NICE



**STRICTLY HARDCORE!** 



THE RPO: the most sampled string section around

## **RPO's time** has come <sup>c</sup>

by Russell Brown "WE ARE," says the Reggae Phil-harmonic Orchestra's Mykaell S Riley, "The most sampled string section in existence."

You might not realise how often you've heard the RPO in the last you've heard the RPO in the lost 18 months. As well as the trendsetting work arranging and playing strings for Soul II Soul there has been work for Yazz, Maxi Priest, Jimi Somerville, Wet Wet Wet, The Chimes and others. Those people paid — the samplers didn't.
"Doing that work is a matter of survival," says Riley, "And for me

survival," says Riley. "And for me it's a constant PR exercise to keep the orchestra together. I have to go out and sell us, to the point of being a little ... obsequious. But all those projects we've done have reflected on the new album — dance, pop,

on the new album — dance, pop, regage, film soundracks, there's a little bit of everything in there."

The forthcoming album, Time, is the RPO's second. The first produced the Top 30 version of Minnie the Moocher, while the follow up, Lovely Thing, wavered at the wrong end of the charts, victim of the familiar combination of critical and fully approached and chart of the charts. the tamiliar combination or critical and club approval and radio indif-ference. Given the RPO's contribu-tion to the most influential pop-dance sound of recent years, Riley is understandably a little vexed. "When I formed the orchestra

when I formed the orchestra three years ago, with classically trained musicians, it was all about experiment, coming up with new formulas — new for now," he says. To be on time in this business is to be chead of time. Introducing new beats and ideas there's ways a risk that you'll miss out on cess and the people behind you will get it, but it's important that you at least try and push the barriers."

Riley was a founder member of Steel Pulse and he sees the slowing in tempos over the past year as reggae's influence — he also hears

reggee's intuence — he also hears recent beats speeding up again.
"The current sound is reaching overkill now — it's been used to death, especially with all those covers with the same format and drum pattern," he says. "But what anyone coming out with a new beat has to consider is whether there's a dance routine that will fit it. In that sense there's really nothing new. A lot of modern beats are old soul beats for which, somewhere, deep in the memory,

there's a dance routine." He also sees a return to the live groove for the same reason that the stars have been employing the RPO: "People are running out of things to sample. It's important to

get back to the live thing - you've got people out there now who haven't seen a live band," he says. Ironically, the RPO, a serious live draw around Europe and Japan, can't play in London. Space and production requirements make it uneconomic — although there will be a showcase gig before the album release. Riley, meanwhile, will be sitting in his Brixton office watching the charts.

"It's a single-orientated business that's all a let of people understand. A chart hit doesn't mean that's all we can do — just hat we do." can carry on doing what we do.

## Saints and Sinners

by Andy Beevers SAINT ETIENNE have taken the indie-dance genre to its illogical conclusion with their new single, a club-orientated cover of Kiss And Make Up, originally recorded by fanzine tayourites The Field Mice.

ranzine tavourites the Field Mice.

Although the latter occasionally rise above the jangly pop typically produced by their Sarah Records labelmates, they are the last band you would expect to write a floor-filler.

Saint Etienne have retaine charmingly simple lyrics of the song, but added a suitably spacey reggae-style groove in the place of the original's nervous guitar and feeble electronics. There is also an

feeble electronics. There is also an equally excellent remix by Pete Heller to follow. The Boys' Own DJ has given the track a totally different, more racky feel.

"The Field Mice's version sounded as if it should have been a dance record but ended up more like a demo," says Bob Stanley, who as well as being one half of Sgirlt Elienne magnaces to find time. who as well as being one halt of Saint Etienne manages to find time to run Caff Records, write for the Melady Maker and produce his own fanzine. He and the other member of the duo, Pete Wiggs, enlisted the help of Dead Famous People vocalist Donna Savage for the single. Her detached dreamy vocals fit in perfectly.

With the current glut of dance cover versions, Saint Etienne could be accused of compounding the

problems. "I don't think that there

problems. "I don't links that there is anything wrong with doing cover versions, as long as you add something to the song," argues Stanley. At least Saint Elennen have enough imagination to look beyond their Rose Royce Greatest little 17st when I comes to choosing songs to cover. Their debut single to cover in the comes to choosing songs to cover. The country of the control of the control of the cover of Your Heart, which featured the voice of Vanesse from Faith Over Reason. "There is no point in covering something like a Marvin Gaye song," points out Stanley. Their refreshingly original approach stems from their detectment from the dance scene. They

admit that they rarely go out club-bing and that they would have formed a guitar band if they were better musicions. "I don't think of us producing dance records, we

set out to make pop records," says Stanley. Only Love Can Break Your Heart was recorded in four hours Heart was recorded in four hours as a demo, "just to prove that we could do it". They played it to Jeff Barrett, publicist for Happy Mon-days and other equally hip acts, who decided that he wanted the demo to be one of the first releases on his newly formed Heavenly label. The single did well in the clubs, sold 15,000 copies and squeezed into the top 100

Kiss And Make Up should do still better when it is released on Sep-tember 24. "We want our name in the next ediction of The Guinness Book of Hit Singles," says Stanley.

THE PROFILE of Gilles on in this column last week should have stated that he is working via Phonogram, not Polydor.



SAINT ETIENNE: 'we set out to

# James Jamesta

0 L M

ALAN COULTHARD, the South Wales-based

C

remixer/producer, raises a interesting point that maybe the music biz's legal eagles should ponder. Having totally remade DNA featuring Suxanne Vega's Tom's Diner to create its recently

mentioned remix, he now finds that the central section of his version (from the, all new, keyboard solo on) has been used as background music by BBC-tv up to three times a day behind the previews of forthcoming programmes. Because composers, music publishers and record companies all receive income from TV broadcasts of their property, Coulthard points out that Suzanne Vega will be paid as the only credited song writer for these plays despite there being no reference

whatsoever to her original song in the excerpt featured. and (stressing that he is not concerned about the money in this instance) suggests that perhaps an argument could be made for remixers to

receive something too when their rôle amounts to co-writer. This is obviously a legitimate problem to join those, like the use of samples, that modern recording techniques have thrown up for legal consideration an

clarification - how about it? PICK OF THE WEEK

**ELECTRIBE 101** You're Walking (Mercury MERX 328)

This loosely striding cool sparse chugger is as usual expressively warbled by Billie Ray Martin in her hauntingly distinctive style, and having already been much plugged by Radio One's **Jeff Young** is no doubt eagerly awaited.

LYNDA LAW | Don't Want Your Love (Perfecto Records/RCA PT Love (Perfecto Records/RCA PT 43958), a worryingly swooping and quavering folsetto (if a girl can be folsetto?) strong sturdy house strider which could prove nouse strider which could prove quite commercial as it seems instantly familiar without necessarily copying anything, while other current or imminent UK dance releases include TNE GRID A Beat Colled Love (Ross West Y2498T), a gloriously scorios bright to excess soaring bright pop swinger breathily whispered with girl group support and some blazir trumpet over its appropriately pounding great big beat;

ASWAD Next To You (Mango 12 MNG 753), a pop hit thanks to radio play, of course, this maddeningly catchy attraction ningly catchy attractive madeningly catchy attractive jiggler is yet another of those many supposed "dance" hits that — according to DJ charts — are in fact undeservedly ignored by all but the most commercial, chart reflecting, clubs; **THE IT** Rainforest Serenade (Black Market/Big Life BCK 4T), a **Larry** Market/Big Life BCK 41), a Larry Heard produced super's subly infectious long cool gently undulating groove, muttered and crooned through plinking piano and jazzy organ; NEW LIFE Go; Z Be Free (A.M. PM. AMY 592), an Adova-like girl wailed beefily cantering garage/house bounder in New York/New Jersey style although from Si

N

bounder in New York/New
Jersey style although from South
London; TAKEN featuring
Helen Bruner Over You (4th +
B'way 12 BRW 182), the genuine
article, a nervilly nagged US garage canterer apparently fro Philadelphia: BEN CHAPMAN Summer (de/Construction Records FRO 1), an episodically flavoured and sometimes hippy flavoured solidly clomping though calm jiggly rolling instrumental disco groove by the instrumental disco groove by the previously Silver Bullet and

Stepz associated producer/remixer; MARTAY-N-DBM Summertime (Cooltempo COOLX 216), remixed by the "cool" Norman Cook, this jiggly lurcher by 1 4-year-old female rapper MC Martay is based on in the popular rare grove chards of Sweet Charles'; Yes, It's You, RONIN ALL-STARS featuring The Bahale-na-Gang
Summer Breeze (Rönin Records RONIN 4, via Pacific), the Isley

Brothers' summer classic (a lit bit late, surely?) revived in girl wailed pleasant street soul style rather refreshingly without any Soul II Soul-isms or other current clichés; BASS-O-MATIC current cliches; BASS-O-MATIC Foscinating Rhythm (Virgin VST 1274), an intriguingly heavy dense bass burbler with bursts of reggamuffin rap underprined by familiar samples from Tommy Reo's Dizzy and more; JANET JACKSON Black Cat (A&M)

AMY 587), a jerky US pop jolte in applicable to UK clubs, whos ocks have flipped it for the olbums tracks blending The 1814 Megamix by Alan Coulthard (see above); ERIC B. & RAKIM Let The Rhythm Hit 'Em (Brixton Bass Mix) (MCA Records MCAT Bass Mix) (MCA Records MCAT 1433), the swirlingly fast talked nerry rap mumbler here remixed by Blacksmith but coupled with DJ Mark The 45 King's orguobly better original US remix; ICE CUBE AmeriKKKa's

Most Wanted (4th + B'way 12 BRW 192), the **NWA** rapper's explicitly worded angry jerky iolter finally out here

iotter trially out here after April US release; J.T. & THE BIG FAMILY Foreign Affair (Champion CHAMP 12-254), the reggae tempoed Italian roller still driven by an adaptation of **Bob Marley & The Wallers'** Could
You Be Loved rhythm but also in
differently treated new mixes.

THIS WEEK WEEKS ON COURT		30 HARD UP Awesome 3 A&M AM(Y) 591 (F)
1 3 Loose Ends 10/Virgin TEN(X) 312 (F)	22 LINV Coron Wheeler RCA PB 43939(12" PT 43940) (BMG)	31 EIIV SUMMERTIME Mortay in DBM Cooltempo/Chrys. COOL(X) 216 (E)
GROOVE IS IN THE HEART/WHAT  Dece-Lite Elektra EKR 114[T] (W)		32 15 11 Blue Pearl WAU/Mr Modo/Big Life BLR 23(T) (RT)
3 2 5 KLF KLF Communications KLF 004(X) (RT)	24 9 9 LFO Worp/Outer Rhythm 7WAP5 (WAP5) (RT)	Glen Goldsmith/MC Hammer RCA PB 43313 (PT 43314) [BMG]
SUN WORSHIPPERS (POSITIVE)  24 2 Diana Brown/Barrie K Sharpe Hrr/Landon F(X) 144 (F)		34 22 9 Soup Drogons/Junior Reid Raw TV/Big Life RTV 9(T) (RT)  FNGLISHMAN IN NEW YORK
5 10 3 Aswad Mongo (12)MNG 753 (F)	26 18 4 Betty Boo Rhythm King LEFT 43[T] (RT)	35 23 5 Sting A&M AM(Y) 580 (F)
6 LA SERENISSIMA Row Boss (12)RBASS 006 (PAC)	27 Listy BETTER WORLD History feat Madeleine Jo SBK. One (12) SBK. 7015 (E)	36 47 6 Shut Up And Dance Shut Up & Dance SUAD4A (SUAD4) [PAC]
T LINE CULT OF SNAP/SIMBA GROOVE Rumour RUMA(T) 24 (P)	28 25 3 Mariah Carey CBS 6559320 (12" 6559326) (C)	37 Livid I'VE BEEN THINKING ABOUT YOU Anxious ANX(T) 14 (BMG)
8 HEAVEN KNOWS 2 Loloh Hothoway Virgin America VUS(T) 28 (F)	29 45 3 Kid Frost Virgin America VUS(T) 25 (F)	38 LIEV OBOE 1 Stepty Gimbo -(SLIMBO 1) (APT)
SILLY GAMES Silly GAMES Lindy Layton/Jonet Kaye Aristo 113452 (25613452) (BMG)		39 LITTI AND IT WASN'T A DREAM Syncopole (12)5Y 38 (E)
FASCINATING RHYTHM  Boss-O-Matic Virgin VS(T) 1274 (F)	JET STAR ADVERTISEMENT	40 <sub>35 3</sub> Sindecut Virgin VS(T) 1282 (F)
TOM'S DINER 7 DNA featuring Suzanne Vega A&M AM(Y) 592 (F)	8 1 C C R D 3 081-961 5818 REGGAE	OUTSTANDING S Kenny Thomas Cooltempo/Chrysalis COOL(X) 215 (E)
12 STEP OFF 13 3 Junior Giscombe MCA MCA(T) 1432 (F)	REGGAE DISCO CHART	42 28 13 MC Hommer Copitol (12)CL 578 (E)
PEACE THROUGHOUT THE WORLD  2 Maxi Priest feet Jazzie B 10/Virgin TEN(X) 317 (F)	1 (1) SPECIAL GUEST Anthony Rich. Sweet Missic A2.1 2 (2) ZIG ZAWYA Goddy For Ugenes Useds 001	43 27 4 Bocca Juniors TO HEAVEN London BOI(X)1 (F)
THE BOOMIN' SYSTEM LL Cool J feat Uncle L Def Jam 6561337 (6561338) [C]	3 (5) YOU CAN'T HURRY LOVE for Dan't Gentlery Meak \$1M\$ 000 4 (4) GONE SHE GONE Windo Walker Sniggroup \$5 079	NOBODY Syncopate (12)SY 37 (E)  NOBODY Syncopate (12)SY 37 (E)
15 17 4 Primal Screen Creation CREO 78(T) (P)	4 (4) GONE SHE WINDLY MINES SHORED SH	GANGSTA GANGSTA 4th+8'woy (12)BRW 191 (F)
16 7 Together Her/London F(X) 143 (F)	7 (3) TEACH THEM PROPER Shobbe Renks Hawkeye HD 98	POISON MCA MCA (T) 1414 (F) MCA MCA(T) 1414 (F)
T7 68 2 Form Produce MILK 102(T) (P)	9 (13) STAMINA Richy Tuffy Person RR 02	47 41 2 Clubland feat Quartz Supreme - (SUPET 171) (P)
MIND BLOWING DECISIONS	11 (6) HOUSE HUSBAND Shobbo Ranks Greensleeves GRED 277	PORTRAIT OF A MASTERPIECE Atlantic/East West A 9894(T) (W)
18 LIN Heatwave Brothers Org. (12)HW 1 (BMG)	12 [15] SHE'S OUT OF MY LIFEWoyne Worder Solje SIF 12	I NEED RHYTHM

GIRL OF MY BEST FRIEND Topo Inc & P

PRIVATE PROPERTY Brien, Tony Gold, Shobbs

RYKERS ISLAND Com In

HEY VENUS
That Petrol Emotion
BONITA APPLEBUM
A A Tribe Called Quest 0 P 1 0 ALBUMS

COAFFITI BRIDGE

Virgin VS(T) 1290 (F)

co KDLP2 (GAM/SP)

Jive JIVE(T) 256 (BMG)

1	1 2	Prince	Paisley Park WX361/WX361C (W)
2	2 3	MEGABASS Various	Telstor STAR2425/STAC2425 (BMG)
3			tions Jive HIP100/HIPC100 (BMG)
4	MEW	100 MILES AND N.W.A.	RUNNING Ruthless EVL7224/E4V7224 (Imp)
5	10 3	BONAFIDE Maxi Priest	10/Virgin DIX92/CDIX92 (F.
6	5 2	GET ON THIS!!!	VOL 2 Telstor STAR2424/STAC2424 (BMG
7	NEW	POISON Bell Biv Devoe	MCA MCG6094/MCGC6095 (Imp
8	NEW	WORLD CLIQUI	Floktro FKT77/FKT77C (W

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ON TOP OF THE WORLD

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71) (P) 49 IIII I NEED RHYTHM WEAYZ 515(T) (W Splosh
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SO YOU LIKE WHAT YOU SEE
Samuelle Allamic (USA) 086151 (Imp) 5 CHAINS Mimmo Mix feat Valerie 6 Swanyard SYD(T) 2 (8MG) MY LOVE 7 WGAFNGY 12101 (BMG Sha-Lor NO MORE THE FOOL 8 0 A&M AM(Y) 579 (F

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# TOP 75 SINGUES





IG 12 8 TURTLE POWER C 18 15 14 UCAN'T TOUCH THIS 19 24 3 END OF THE WORLD 20 20 7 THE KING OF WISHFUL THINKING 21 34 3 DON'T BE A FOOL 22 18 8 BLAZE OF GLORY 24 25 4 NEXT TO YOU 25 22 5 SILLY GAMES Lindy Layton/Janet Kay (Martin I 26 19 6 HARDCORE UPROAR Together (Together) Copyright C

29 LIVIN' IN THE LIGHT
Caron Wheeler (Afrika Baby Ba 30 27 4 COME TOGETHER
Primal Scream (Primal Scream) EMI 31 39 2 LIFE'S WHAT YOU MAKE IT

37 26 8 Madonna (Madonna/Patrick Leonard) Warner Chap

The	Λ	6.	1 US Smash "If Wishes Came True"
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Tric Work	Tank V	of the	Of Chart. Titlo Artists (Producers) Publishers Label 7" (12") Number (Distributor)
1	1	7	ITSY BITSY TEENY WEENY O Carpet/Polydor CRPT(X) 1 (F) Bombalurina (Nigel Wright) Campbell Connelly & Co ®
2	2	3	FOUR BACHARACH & DAVID SONGS (EP) CBS DEAC(T) 12 (C) Deacon Blue (Jon Kelly) MCA Music/EMI Music/Carlin Music
3	4	5	WHERE ARE YOU BABY? Brightm King LEFT 43(1) (RT) Betty Boo (Betty Boo/King John) Rhythm King Music
4	13	4	GROOVE IS IN THE HEART/WHAT IS Elektra EKR 114(T) (W) Desc-Lite (Desc-Lite) Delovely
5	3	6	TONIGHT  CBS BLOCK(T) 7 (C)  New Kids On The Block (StarnNew Kids On The Block/Jonaum) BMI Masic (2)
6	14	5	THE JOKER Capitol (12/CL 583 (E) Steve Miller Band (Steve Miller) Warner Chappell Music
7	11	5	WHAT TIME IS LOVE? KLF Communications KLF 004(X)(RT) The KLF/The Children Of The Revolution (KLF) EG/Zoo/WC/Cop Con
8	9	10	NAKED IN THE RAIN W.A.U.Mr.Modo/Big Life BLR 23(T)(RT) Blue Pearl (Youth) E.G. Music/Big Life Music. (8)
9	23	2	RHYTHM OF THE RAIN PWLPWL(T) 60 P). Jason Donovan (Stock/Altken/Waterman) Warner Chappell Music
10	6	3	PRAYING FOR TIME Epic GEO(1) 1 (C) George Michael (George Michael) Morrison Leahy Music (®)
11	8	3	CAN CAN YOU PARTY Music Factory Dence MFO(1) 007 (8MG) Jive Bunny And The Mastermixers (Andly Pickles/Ian Morgan) Various
12	10	3	SILHOUETTES Ciff Richard (Cliff Richard) EMI Music
13	7	5	LISTEN TO YOUR HEART/DANGEROUS EMI(12)EM 149(E) Roxette (Clarence Oliverman) Jimmy Fun Music/EMI Music
14	16	6	VISION OF LOVE  CBS 6559320 (12"-6559326) (C)  Marish Carey (Phett Lawrence) Vision Of Love/Been Jammin'
15	5	7	TOM'S DINER O A&MAM(1)592 (F) DNA lealuring Suzzane Visca (Stove AddistborLenny Kayel Rondor (S)
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MFD(T) 007 (8MG) Morgan) Various	his Been Throng About No. Us & Down The high; 61 parametrisms Chardes Vision Of Love (Care) Magazina.	49 32 6	AMANDA  Epic 6561707 (12"-656170  Craig McLachlan & Check 1-2 (Garth Porter) CBS Music
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andon F(X) 143 (F)	82 WAYDOWN HOW DODGETHARD THE REAL PROPERTY AND THE PROPE	64 NEW	HARD UP Awesome 3 (The Awesome Three) MCA Music  A&M AM(Y) 55
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39 NEW	ICEBLINK LUCK 4ADAD 0311 (12"-BAD 0011) (PM Cocteau Twins (Cocteau Twins) Beggars Banquet/Momentum Music	4
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42	33 5	LOOK ME IN THE HEART Capital (12/CL 584 (E) Tina Turner (Dan Hartman) Warner Chappell Music
43	30 4	HEART LIKE A WHEEL Vrgn VS(T) 1262 (F) Human League (Martin Rushent) Copyright Control
44	28 7	TRICKY DISCO Warp/Outer Rhythm 7WAP 7 (WAP 7) (RT) Tricky Disco (Tricky Disco) Outer Space Music ③
45	56 2	I'VE BEEN THINKING ABOUT YOU Anxious ALD(T) 14 (BMG) Londonbeat (Martyn Philips) Warner Chappell Music
46	NEW	ROLLERCOASTER (EP) Blanco y Negro NEG 45(T) (W) Jesus And Mary Chain (W Reid/J Reid) Cop Con (3)/Chelsea (1)

47	35	9	LFO (LFO) Warp Music/Rhythm King Music		
48	38	14	SACRIFICE/HEALING HANDS Procket/Phonogram EJS 22(12) (F) Elton John (Chris Thomas) Big Pig Music		
49	32	6	AMANDA Epic 6561707 (12"-6561706)(C) Craig McLachlan & Check 1-2 (Garth Porter) CBS Music		
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54	52	2	HEY VENUS Virgin VS(T) 1250 (F) That Petrol Emotion (Scott Litt) Warner Chappell Music
55			HARD TO HANDLE Del American DEFA 6(12)(F) The Black Crowes (George Drakourias) Carlin Music

OO	MEW	The Fall (Mark E. Smith/Craig Leon) Southern Music
57	36 9	ROCKIN' OVER THE BEAT Swanyard SYR(T) 14 (BMQ) Technotronic feat Ya Kid K (Jo Bogaert) Brothers Organisation
<b>58</b>		WOW WOW - NA NA Urban/Polydor URB(N) 60 (F) Grand Plaz (DJ Crazyhouse) Copyright Control

59	NE	w	HIGHER GROUND Red Hot Chill Peppers (Michael Beinhorn) Joh	EMI USA (12)MT(G) 88 (E bete/Black Bull
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63		2	ENDLESS SUMMER NIGHTS/HOLD Richard Marx (Humberto Gatica) EMI Music	
<b>b</b> 2	51	3	Frazier Chorus (Clif Bridgen/Frazier Chorus) Blue	Mountain Music

A T	1151	Awesome 3 (The Awesome Three) MCA Music
65	43	THIEVES IN THE TEMPLE Paisley Park/Warner B. W 9751(T) (W) Prince (Prince) Warner Chappell Music
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ı	7	1	47	11	POISON Bell Biv Devoe (Dr. Freeze) BMG Music	MCAMCA(T) 1414
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73	61 2	Diana Brown & Barrie K. Sharpe (Tim Lever/Mik	fir/London F(0)14 e Percy) BMG/MI
74	NEW	DANCE, DANCE	g One (V/VBIG 22)F

75 NEW ONLY ONE WORD

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REVIT UP CD



SEAN O'NEILL surprised many a SEAN O'NEILL surprised many a few years ago when he downed tools and quietly left That Petral Emotion and the music business. Production work on Power Of Dreams and The Divine Comedy for the Setanto label brought him back on the scene, and it is for the same label that he makes his re corded comeback. Rare is the corded comeback. Rare is the name of the band, and it also fea-tures ex-Bam Bam And The Calling frontman Paul McCartney — most famous as the writer of That Petrol Emotion the song. You Set Me On Fire is released in late September and should bring Setanta out of the "critically acclaimed" closet and into the indie charts. It is an extremely immediate, if somewhat disposable, dance effort featuring vocal talents of fellow Dern folk Loughlin Morris and Mary Gallagher and it should certainly set a few dance floors alight . . but it's a long haul from The Under-

Ireland has always been happy plundering point for the A&R world, but one band missed by all and sundry is **Therapy.** That they play some pretty excellent hardcore might have something to do with that, but any indie label with a smart eye would do well to have a listen. They hail from Larne in Northern Ireland, but their music details a band who have kept their ears open to the likes of Big Black Fugazi et al. Their semi self produced double A-side single Meat Ab-stract/Punishment. Kiss is proof that bands this side of the Atlantic can make stimulating hardcore and their forthcoming Fugazi Irish sup-port dates should be well worth

The Loveless are a "five-piece uitar-based band in Wolver-ompton," and who are we are to rgue... They are also quite caargue . . . They are also quite co-pable of writing a good tune, even if the Psychedelic Furs are recalled more than once and a weaker Clash re-invoked. The A-side, Hey Theresa, is a slice of invective which bears repeated listening and the other tracks show a band who know what they are doing.

False Virgins like to think of themselves as "about feeling es-sentially alien despite appearing to be a member in good standing of the race on the outside." That is as may be, but they also happen to be a jolly rocking band, who at turns recall The Waitresses and Sonic Youth (who doesn't?).

One particularly odd release comes via Southern Studios: It is an anti-"prohibitionism" compilation which apparently is anti "the criminalising of the use of drugs, including non drugs like marijuana and hashish". Despite all this there is quite a plethora of good tracks on the LP. Magic Potion impress with the fastly-paced The Astonish-ing Taste and The Celibate Rifles and Watt Tyler also indi-

The Ear has received more no-tice of European bands, no doubt

caused by the coverage of Finnish, Dutch and Spanish bands at this a lot of it is pretty good; Girls Un-der Glass recall DAF with their der Glass recoll DAF with their heavy dance based dance tunes, but they are less industrial than most Teutonic dance figures and therefore more likely to have an affect - particularly in indie

The Gift are another German band with pretentions, but their debt to the Stooges and Velvets debt to the Stooges and Velvets make them worth a listen, if only The press release for the accents dictates that Three Songs and Sylvie are the tunes worth hearing, but this is far from the case as Touch's manic Fallish guitar work easily steals the show. Happy shows a Pere Ubu influence while Sylvie points more to the Velvets.

IPC Magazines has had to think again about its Q/Select competi-tor, Max. Apparently an Italian publication of the same name took exception . . . and the new title is . . . Vox. A fine name indeed, and let's hope they credit the editor of the great Dublin fanzine of the name. Take a bow Dave Clif-

Another interesting prospect is Namasti featuring David Free-man, friend of Dave Stewart and founder member of The Love founder member of the cover Speaks. Freeman sings very much like a thoughtful Sting, while the backing music isn't that far away from Clannad. Almospheric stuff and the songs benefit not only from an excellent production, but also some well chosen lyrics and carinaly crafted melodies. Could turn out to be a winning formula

There is a new demo tape by Scottish band Seeing Red. Commercial types through-and-though these Caledonians have obviously got their eye on the charts and just possible that with the right backing their particular brand of energetic T'Pau-ian rocky pop might just do it for them. Singer Angie belts out her songs with a great deal of charisma and the whole package smacks of youth, vitality and enthusiasm. Major labels take note.

There is a new release on Dub-lin's Danceline Records, the people who discovered the fabulous Would Be's. The record in question titled Mary Stokes Band. What they lack in the name department they more than make up for in mu-sical talent, with the bluesy country nes of Nobody Knows kicking up a bit of an emotional storm, Mary will be playing some dates in Lon-don in September.

Reading between the lines

benefited not only from the Mean Fiddler's eclectic booking policy but also from a tighter stage and

Musically there was more on of-fer than ever. The Mean Fiddler tent provided alternative entertain-ment while the main bill reflected the independent scene past and

However a few points will have to be addressed if the festival ants to stay one step ahead.

The headliners (with the excep

tion of the Inspiral Carpets, who tion of the Inspiral Carpets, who with the aid of £10,000 worth of fireworks and £20,000 worth of searchlights, put on an imaginative and spectacular show) were some-

The Cramps' energetic per-formance would have been ideal main band, while the Pixies brooding rock ended the weekend not with a bang but with a fizzle. Elsewhere a bit of springcleaning at he in order

Wire are surely past their sell-by date and seemed rather superflu ous, following Psychic TV's startly

ing performance.

More than 30,000 independently-minded people came with the idea that they wouldn't like An Emotional Fish or the Black Velvet Band and left with their suspicions confirmed. Reading is now an alternative festival these slots could have been filled by the likes of The Family Cat. Heart Throbs and Carter, or even Half Man Half Biscuit, whose Mean Fiddler tent appearance lur-ed over 8,000 people away from rather lacklustre Wedding

Present The Mean Fiddler tent itself could also do with a bit of a shake

Its bill should not only provide an alternative but also a comple-ment to the events on the main stage, giving some of the smaller indie groups a chance with the folk and country orientated bands.
Grumbles aside there were

Ned's Atomic Dustbin certainly and definitely look set to be one of next year's main attractions Stereo MC's did well as the festi

ol's first hip hop bond.

The Senseless Things' frenetic set brushed away Sunday morning cobwebs: **Tackhead**'s mish-mash dance and information tech nology was a step up from last year's performance and **Mud-**honey's grunge rock lifted a few hearts disappointed by the ab-sence of Jane's Addiction due to

ding Festival is a worthy celkedaing restrival is a worthy cel-ebration of all things indepen-dently-minded which, with time, a firm hand and an ever growing reputation should evolve into not only the UK's litmus test for new talent, but also one of Europe's premier musical events.

IAN WATSON



### Desperate Dan's the man

IT BEGAN with a rap and ender with an acapella. There were ma ments of driving funk, mournful soul, and, here's the rub, all were coiled round the hardest of rack

Trying to pigeonhole Dan Reed Network is as difficult and as pointless as trying to fix wheels on a tomato. Yet here is a man and his multi-ethnic band who regularly feature in the columns of Kerrangi and RAW, never in the pages of Echaes: the fault of blinkered pro-motion as much as the public's

preference for musical segregation Dan Reed himself possesses no such prejudices. Indeed, he seems gleefully free of inhibition si cathartic and widely-publicised shearing of his long mane. The man's exuberance and limerity won over a **Town & Country**Club audience with reason to be

Flyweight Reed is a demanding Flyweight keed is a much per-performer, seeking as much per-fection from his band as the rigours he places on himself and the oudi-ence. Song arrangements were elongated, assaulted and jammed into inspired reworkings of the

originals.

Reed's slightly camp, robotic dancing enthralls, while guitarist Brion James's caterwauling flour-Brion James's caterwauling flour-ishes is a suitable fail. Snide camparisons with Jon Bon Jovi no longer apply, but detractors may still hurl accusations

of Reed as a lesser Prince at the of Reed as a lesser Frince at the Portland-based singer/guitarist. Yet the gauge of fevered audience re-action suggests these comments would be wholly fatuous as the associations thems

ANDREW MARTIN

### Wild spirits running free

STRAIGHT TO the point: Spirit Of The West are one of the best live bands ever to take acoustic instru ments and the human voice onto a stage. This Canadian four-piece are currently on tour with The Wonderstuff, but found time to slot hugely enjoyable show at

The band are fronted by power-ful vocalist/quitarist John Mann. whose stage antics recalled a youthful Joe Strummer, pounding his six strings while delivering the

words with a clear precision.

To his left, Geoff Kelly juggled instruments with dozzling dexterity, instruments with dazzling dexterity, notably during the scorching love song Political, and took the vocal spatight for the infectious drinking, dancing song The Crawl. Although Kelly and Mann, co-

founders of the band and main songwriters, are the twin points of attention, valuable and sterling support comes from bassist, ac cordion player and vocalist Linda McRae and multi-instrumentalist McRae and multi-instrumentains Hugh McMillan. Together, this quartet whipped up a formidable storm, and during such social com-mentaries as Darkhouse, The Profi-teer and Homelands, the vehemence of the statements brought their fellow Canadian Bruce Cockburn to mind. Then, the mood would change to a swaying ballad such as The Last To Know, or the other of their great paens to drink-ing, namely Home For A Rest. It is not the first time the band

have toured here, but their profile has never been higher than now They raised the spirits, raised the rafters and damn nearly razed The Borderline to the ground. GARETH THOMPSON

## Going for Pole position

by Martin Aston

PROMO MAKERS tempted to an enriched creative environment via a new production company launched by Yello's Diet-

Potocka Productions is based in Poland where, according to Meier, promo productions can gain from a fresh view of the medium and

low production costs.
"Polish studios aren't used very often for other things because the shape after the socialist production company collapsed, so you have more time and freedom, and all this fantastic talent," says Meier. more time and freedom, and all this fantastic talent," says Meier. "They have very good film schools and a very high standard of crafts-manship.— a Polish lighting man manship — a Polish lighting man has had a four-year education, whereas in America of Switzerand, it can be a guy who has unpaded a lamp twice."

Besides fulfilling the commit-

Besides tulfilling the commit-ments of his recording contract with Phonogram, Meier has direct-ed his own promos for Yello and two feature films. The second, Snowball, was shot in Poland after

Cath takes the

**Brothers** beyond

Their approach wasn't right for the same reasons I wouldn't record in a Swiss studio — they're technically perfect but always chasing after yesterday's developments

makers have a fresh approach and new ideas to bring to the pop promo format, in contrast to the UK where he believes 'There's a for mula and everyone is scared not to make the wrong ad for the washing powder

But any commissioner who thinks Poland is a hipper, cheaper place to make the same kind of "washing to make the same kind of "washing powder" promos should think again. "Maybe you can make videos a little cheaper in Poland, but you shouldn't go there for that. The latest electronic tricks cost the

Ihe latest electronic tricks cost the same anyway," Meier explains. The advantage is more likely to be the Polish lighting techniques "that give you a beautiful Holly-wood film look." Through Potocka, Meier has di-



POLES APART: Dieter Meier

Gianna Nannini and plans to use his new base to shoot the next two

his new base to structure the project ore the Polish Margot Zata and Englishman Nick Burgess-Jones.

Other directors are invited to use Potocka's facilities, but Meier is quick to praise the country's native directing talent. "There are some very interesting Polish directors who'd make very good videos. They just need a break and I'm try-ing to help."

CATH CARROLL: grainy days

### by Selina Webb

"IF THESE pictures only moved it would be brilliont": the words which earned art photographers the Douglas Brothers their first

Factory's Tony Wilson was per-uaded to risk £15,000 on the pair by Paul Smith, Blast First MD and manager of Cath Carroll.

The promo for Carroll's Beast On The Streets is a seven-minute epic, incorporating grainy footage of New York street scenes which belies the brothers' photographic background.
'The key thing is having an idea,

or one big idea and a series of smaller ideas," comments Andrew Douglas. "I watch The Chart Show and a lot of videos stand or fall on the beauty or performance of the artist — as with Sinead O'Con-We went to New York with

definite idea of the song, we tried to go beyond the meaning of the words to get something deeper about Cath." On the strength of their Carroll

video. The Douglas brothers have

been commissioned to direct the promo for Prefab Sprout's new single Wild Horses.

REGGAE SUNSPLASH: Dance REGGAE SUNSPLASH: Dance-hall. Charly Video. VID JAM 28. 90 minutes. Dealer Price £6.95. REGGAE SUNSPLASH: The Best Of Reggae Sunsplash Vol 1. Charly Video. VID JAM 26. 90 minutes. Dealer Price £6.95.
Comment: These two videos are both taken from the 1988 Bob Marley Memorial Centre in Jamaica. Best Of... is a general selection, while Dancehall concentrates specifically on the new brand of Jamaican DJ music known as Raga or Dancehall. Of the two, Dancehall is the more interesting — although many of the new breed seem to have forsaken elody entirely and, in the process, deprived their music of any dy-namics. Not all are guilty, though; Malvo and Daddy some fine harmonies into their rop, and Pinchers even incorporate an old style brass section. Leroy Gibbons demonstrates the art of

rap yodelling, and Lady G prov that girls can come on just as tough as boys. Papa San is the most uncompromisingly political, but also the most repetitive. Best Of... features some excellent music from Bunny Wailer, and Dennis Brown provides an object lesson in how to put it across. Gregory Isaacs is disappointing, and Sandi And The Sunsets suggest that Japanese reg-gae is better in theory than in prac-tice. The soft focus colour is a bit washed out but the shooting is fine and the presentation very tight. Sales forecast: Obviously specialist, but at 90 minutes apiece no en-thusiast could possibly feel short

YOKO ONO: Then And Now YOKO ONO: Ihen And Now. Channel 5. CFV 05122. 56 minutes. Dealer price £6.95.
Comment: A misleading little — this film is seven years old. As an attempt by producer Barbara Graustark to portray Ono in a symmetry.

pathetic light it is partially successful. However, hime has not been kind to Ono's art, and the benefit of hindsight suggests that her greatest tolers has always been self-promotion, Genuine tragedy, hearthreak and poignancy are all too easily translated into the lam-guage of sentimentality, and some of Ono's more recent music is so bad it is almost funor. Observative bad it is almost funny. Obviously. the commercial success of this release depends on the Lennon foot-age and, thankfully there is much to be savoured here. Vintage film of Ono dallying with Lennon while The Beatles are actually recording is hardly endearing but fascinating nonetheless. An excellent interview

with McCartney comes across as an othewise cloying and sonitised Sales forecast: Beatles/Lennon fans will buy it for the vintage clips — if they didn't pirate them wh

### MUSIC VIDEO

1 0	W	Description Timings/Dealer Price PAVAROTTI/DOMINGO/CARRERAS PMV/Channel Live (14 tracks)/1hr 26min/£10.43 CFV 1112
2 🖽	W	FAITH NO MORE: Live At Brixton PMV/Channel Use/1 lbr Gran/E6.95
3 1	4	Live (23 tracks)/1 hr 30min/£6.95 790 40
4 2	3	Compilation (5 tracks)/23min/£6.25 MVL 99 0087
53	20	Live/50min/£6.95 49030
6 4	44	PHIL COLLINS: Singles Collection Virgi Compilation (14 tracks)/55min/26.95 VVD 59
7 5	19	Live/1hr 17min/£3.47 MC 200
8 🖽	W	TIGERTAILZ: Bezerk Live Fotodisk/Channel Live/16/95 Fotodisk/Channel
99	23	Complation (16 fracks)/55min/£6.95 AMV 84
016	12	THE BANGLES: Greatest Hits CM Compilation/Tht/E6.95 49053
10	7	ALICE COOPER: Thrashes The World Complation/1 hr 30min/E9.04 49042
213	20	Live/56min/£6.95 VC 409
-	15	SIMPLE MINDS: Verona Virgi Live (14 tracks)/1h 30mm/E834 VVD 81
	10	Compilation/Thr 35min/£6.95 CFV 0876
15 E	W	MAGNUM: From Midnight to L.A. PMV/Channel: Live  8 tracks/40min/E6.95
6 -	1	POISON: Sight For Sore Ears Compilation (8 tracks)/45min/E6.50 MVP 99 1208
714	2	TINA TURNER: Nice 'N' Rough Music Club/Video Co Live   12 mods//55min/E4 99 MC 201
820	5	QUEEN: We Will Rock You Live [2] trocks/1hr 30min/E3.47 Music Club/Video Co MC 203
919	2	DANIEL O'DONNELL: TV Favourites Rit Compilation (17 tracks)/52min/E6.95 RTZ 000
20 8	16	GLORIA ESTEFAN: Evolution CM\ Compilation/1hr   4min/£9,04 49032
) CIN	٧.	Compiled by Gallup for Music Week and the BBC

SEL	L THROUGH	VIDEG
	Description (tracks) Timings/ Dealer Price	
1 000	DIE HARD Action/2hr 6min/£9.04	CBS/Fox 1666.50
2 1 5	Children's Cartoon/50min/£6.95	99032
3 2 5	TEENAGETURTLES: Killer Piz Children's Cartoon/45min/E6.95	zas Abbey Home Ent
4 may	PAVAR/DOMIN/CARRER: In Cond Music/1hr 26min/£10.43	ert PMV/Chan 5
5 3 4	INDIANA JONES AND THE LAST Action/2hr 1 min/£9.04	
610 2	Sport/1hr/£6.95	Stylus SV 2723
7 4 3	GOOD MORNING VIETNAM Cornedy/1 hr 56min/£6.95	Touchstone D406602
8 11111	FAITH NO MORE: Live At Brixton Music/Thr/E6.95	PMV/Channel 5 0825343
9 6 10	Sci-Fi/110min/£6.95	CIC VHR 1318
10 5 4	ERASURE: Wild! Music/Thr 30min/£6.95	BMG 790 407
11 8 28	CALLANETICS Special Interest/60min/£6.95	CIC VHR 1335
12 7 4	TINA TURNER: Foreign Affair Music/23min/£6.25	MVL 99 0087 3
13 16 28	DIRTY DANCING Drama/100min/E6.95	Vestron VA 15223
14 11111	SCANDAL Droma/1 hr 50min/£6.95	Palace PVC 4054
15 9 20	NEW KIDS ON THE BLOCK: Hang Music/50min/£6.95	in' Tough Live CMV 49030 2
16 - 1	THREE MEN AND A BABY Comedy/Ihr 38min/E6.95	Touchstone D406582
17- 1	THE RUNNING MAN Sci-R/Thr 37min/E6.95	Braveworld VC 3321
18/2 3	WANTED DEAD OR ALIVE Action/1hr 43miv/£6.95	New World SNW 1028
1913 2	GORILLAS IN THE MIST Dromo/2hr 4min/E6.95	Warner Home Video PES 11854

# TOP 75

# ITSY BITSY TEENY WEENY... FOUR BACHARACH & DAVID SONGS (EP) WHERE ARE YOU BABY?



olution KLF Comm. KLF 004(X) (RT)

WHAT TIME IS LOVE?

Steve Miller Band

THE JOKER TONIGHT

New Kids On The Block

PWL PWLM 60 (P) Epic GEO(T) 1 (C)

RHYTHM OF THE RAIN

NAKED IN THE RAIN

Ive Burny And The Mastermixers Music Factory Dance MFD(T) 007 (BMG)

CAN CAN YOU PARTY

SILHOUETTES

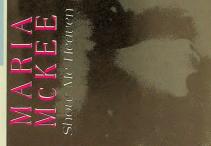
2

PRAYING FOR TIME

Capitol (12)CL 583 (E)







EMI(12)EM 149(E)

**LISTEN TO YOUR HEART/DANGEROUS** 

**VISION OF LOVE** 

16

SBK (12)TURTLE 1 (E) Raw TV/Big Life RTV 9(T) (RT)

DNA featuring Suzanne Vega

76

TURTLE POWER TOM'S DINER

Partners In Kryme

GO ENDLESS SUMMER NIGHTS/HOLD ON TO... NOTHING Frazier Chorus

629

Ten/Virgin TEN(X) 312 (F)

23 THE SPACE JUNGLE

18 BLAZE OF GLORY DON'T BE A FOOL

23

Chrysalis CHS (12)357 (E) Chrysalis GOW(X) 8 (E)

THE KING OF WISHFUL THINKING

20

U CAN'T TOUCH THIS

END OF THE WORLD

The Soun Drapons feat Junior Beid

I'M FREE

1

	26 HANKY PANKY O Sire W9789	54 FASCINATING RHYTHM Guenlav/rigin VS(f) 12	ICEBLINK LUCK 4ADAD0011(12-8AD001	37 RELEASE ME SBK(12 SBK	45 PEACE THROUGHOUT THE WORLD Maxi Priest (feat Jazzle B.) Tenvirgin TENDO	23 LOOK ME IN THE HEART Capitol(12/CLS	30 HEART LIKE A WHEEL Virgin/SII) 12	28 TRICKY DISCO Warp/Outer Phythm 7WAP 7 (12 - WAP)	56 Londonbeat AniNKING ABOUT YOU Anxious ANX(1) 14(	MET ROLLERCOASTER (EP) The Jesus And Mary Chain Blanco y Negro NEG 45	35 LFO Warps/Outer Phythm 7WAP 5 (122-WAP)	SACRIFICE/HEALING HANDS   Biton John Rocket/Phonogram EJS 22/	32 Craig McLachlan & Check 1-2 Epic 6561707 (12: 65617	44 Seiko & Donnie Wahlberg Epie 6562037 (12"-65620	THERE SHE GOES AGAIN/MISLED The Quireboys  Parhophone (12)R6:	NEW LOVER/MONEY  Neccury/Phonogram DRN(G)5	29 IN MY WORLD Island (12)(SQP)	52 HEY VENUS That Petrol Emotion Virgin VS(f)	57 HARD TO HANDLE The Black Crowes Det American DEFA	MAD WHITE LIGHTNING Cog Sinister/Phonogram SIN	36 ROCKIN' OVER THE BEAT Technotronic feat Ya Kid K Swanyard SYRITI	MOW WOW - NA NA Grand Plaz	MIGHER GROUND Red Hot Chill Peppers EMI USA (12)MT	48 WALKING BY MYSELF Virgin VS	THE PARTY IN
						-	-							44		MEW	58	52	25	MEW	38	NEW	NEW	48	
999	3.1	89	39	40	41	42	43	44	45	46	47	48	49	50	51	23	55	54	5	56	22	50	29	09	1

1	1	Adamski Adamski	MCAMCA(1) 1435.E	(4)
24	52	NEXT TO YOU Aswad	Mango/Island (12)MNG 753 (F)	
25	22	SILLY GAMES Lindy Layton feat Janet Kay	Arista 113452 (12"-613452) (BMG)	
26	19	HARDCORE UPROAR Together	##/London F(X) 143 (F)	
23	12	ENGLISHMAN IN NEW YORK (REMIX)	YORK (REMIX) A&M AM(Y) SBQ (F)	
28	9	GROOVY TRAIN The Farm	Produce MILK 102(T)(P)	SEVEN INCH
29	NEW	29 THE LIVIN' IN THE LIGHT	RCA PB 43939 (PT 43940) (BMG)	NO.
30	27	COME TOGETHER Primal Scream	Creation CRE 078(T) (P)	FROM THE SOL
3	8	LIFE'S WHAT YOU MAKE IT Talk Talk	(E IT Parlophone (12)R 6264 (E)	
32	NEW	32 III BLACK CAT	A&M AM(Y) 587 (F)	(IIS 6563
33	15	NOW YOU'RE GONE (REMIX) Whitesnake	EMIX) EMI(12)EM(G) 150(E)	COIN. Compiled by Gallup for Music
34	NEW	34 TET GET ME OUT	EMI(12)NMA(G) 10(E)	based on a minimum sample of 50 oulets. Incorporating 7", 12", Cassett sales. Produced in cooperation with t
6.	NEW	25 III EPIC	Charle prefer   ACIAM 26 (E)	reserved.

Argin America VUS(T) 28 (F)

**HEAVEN KNOWS** 

Bee, 60 Richard Marx

64 III HARD UP 65 43 THIEV 69

Hothouse Flowers Lalah Hathaway

CD CASSETTE

others Organisation (12)HW 1 (BMG)

MIND BLOWING DECISIONS IN THE BACK OF MY MIND Fleetwood Mac I CAN SEE CLEARLY NOW THIEVES IN THE TEMPLE

65 46 47 8 500 25

THE OTHER SIDE

POISON Bell Biv Devoe

STEP OFF

MCAMCAM 1432 (F) Ym/London F(X) 144 (F) Big One (V)VBIG 22 (RT) Argin VS(T) 1271 (F)

SUN WORSHIPPERS (POSITIVE THINKING)

Diana Brown & Barrie K.

74 III DANCE, DANCE

c Week and BBC 00 BARD record tes & CD singles the BPI. All rights

03728

75 THE Propaganda



## ICEBLINK LUCK TRICKY DISCO 22 1 LFO 23 2 WHAT TIME IS LOVE? 3 8 DON'T BE A FOOL

	24	25日	26 2	27
Loose Ends	LIVIN' IN THE LIGHT	6 BACHARACH/DAVID (EP)	THE SPACE JUNGLE	Blue Pearl

DENY THIS LOVE

MARTY

NEW SINGLE

WON TUO

WOW WOW - NA NA WHITE LIGHTNING

VISION OF LOVE

3 GROOVY TRAIN The Farm	3 TOM*S DINER DNA featuring Suzanne Vega	7 PM FREE The Soup Dragons
6	9	=

31 3 PEACE THROUGHOUT... 33 3 U CAN'T TOUCH THIS

32 THE BLACK CAT

HEAVEN KNOWS 29 TEM DANCE, DANCE

The Soup Dragons	THE JOKER Steve Miler Band	13 16 LA SERENISSIMA
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x Crowes	37 THI HIGHER GROUND	NG FOR TIME	39 THE ROLLERCOASTER (EP)	WHAT YOU M.
The Black Crowes	7 THIGHE	3 25 PRAYII	ROLLE Jegges Ar	33 LIFE'S Talk Talk
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11	Ш	GLES	200
1.	2	BLAZE OF GLORY, Jon Bon Jovi	Mercury
2.	4	RELEASE ME, Wilson Phillips	581
3.	5	DO MEI, Bell Biv Devoe	MCA
4	3	UNSKINNY BOP, Poison	Enigmo
5	1	IF WISHES CAME TRUE, Sweet Sensation	Alco
6	7	HAVE YOU SEEN HER, MC Hammer	Capito
7	10	TONIGHT, New Kids On The Block	Columbia
8"	12	(CAN'T LIVE WITHOUT YOUR) LOVE, Nelson	DG4
9	11	EPIC, Faith No More	Slast
10	6	COME BACK TO ME, Jonet Jackson	A&A
111	13	THIEVES IN THE TEMPLE, Prince	Paisley Parl
12	8	VISION OF LOVE, Mariah Carey	Columbia
13*	17	CLOSE TO YOU, Maxi Priest	Chorisme
14	9	JERK OUT, The Time	Paisley Park
15*	14	TIC-TAC-TOE Kyper	Afonio
16	15	LOVE AND EMOTION, Stevie 8	LMF
17.	21	SOMETHING HAPPENED ON THE WAY TO Phil Collins	Afonio
18*	22	CAN'T STOP FALLING INTO LOVE, Cheop Trick	Epic
19*	25	OH GIRL Paul Young	Columbia
20*	26	MY, MY, MY, Johnny Gill	Motows
21.	27	HEART OF STONE, Toylor Dayne	Aristo
22	18	MAKE YOU SWEAT, Keith Sweat	Vintertainmen
23.		PRAYING FOR TIME, George Michael	Columbia
24.	30	CAN'T STOP, After 7	Virgin
25	19	CRADLE OF LOVE, Billy Idol	Chrysoli
26*	33	ROMEO, Dino	Ísland
27	23	KING OF WISHFUL THINKING, Go West	EM
28	16	THE POWER, Snop	Aristo
29*	34	EVERYBODY EVERYBODY, Block Box	RCA
30*	32	POLICY OF TRUTH, Depeche Mode	Sire
31	24	BANNED IN THE USA, Luke feat. The 2 Live Crew	Luke
32	20	COULD THIS BE LOVE, Seduction	ASM
33*	36	DIRTY CASH (MONEY TALKS), The Adventures Of Stevie V	Mercury
34*	37	TELL ME SOMETHING, Indecent Obsession	MCA
35*		THIS IS THE RIGHT TIME, Lisa Stansfield	Aristo
36*		I DON'T HAVE THE HEART, Jones Ingram	Warner Brother

LERUMS

CRAZY. The Boys

I DON'T HAVE THE HEART, James logram

RUR YOU THE RIGHT WAY, Johnny Gill

- GIVING YOU THE BENEFIT, Pebbles

UNCHAINED MELODY, The Righteous Brothers

	1	-1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hommer	Copitol
	2	2	WILSON PHILLIPS, Wilson Phillips	SBK
	3.	7	BLAZE OF GLORY/YOUNG GUNS II, Jon Bon Jovi	Mercury
	4	4	MARIAH CAREY, Morioh Corey	Columbia
	5	3	FLESH AND BLOOD, Posson	Capitol
	6	6	POISON, Bell Biv Devoe	MCA
	7	5	COMPOSITIONS, Anita Baker	Elektro
	8	9	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vintertoinment
	9	8	STEP BY STEP, New Kids On The Block	Columbia
	10	10	PRETTY WOMAN, Original Soundtrack	EMI
	11	12	SOUL PROVIDER, Michael Bolton	Columbia
	12	13	VIOLATOR, Depeche Mode	Sire
	13	14	JOHNNY GILL, Johnny Gill	Motown
	14	16	THE REAL THING, Faith No More	Slash
	15	11	I'M BREATHLESS, Madonna	Sire
	16	15	IN THE HEART OF THE YOUNG, Winger	Affortio
	17	17	BUT SERIOUSLY, Phil Collins	Afantic
	18*	24	AFTER THE RAIN, Nelson	DGC
	19	19	STICK TO IT YA, Slaughter	Chrysalis
	20	20	PUMP, Aerosmith	Geffen
	21*		GRAFFITI BRIDGE, Prince	Paisley Park
	22	21	BANNED IN THE USA, Luke featuring 2 Live Crew	Luke
	23	22	PANDEMONIUM, The Time	Paisley Park
	24	25	CHARMED LIFE, Billy Idol	Chrysolis
	25	23	I DO NOT WANT WHAT I HAVEN'T GOT, Sincod O'Connor	
	26	18	BRIGADE, Heart	Capital
	27	27	BORN TO SING, Envogue	Atlantic
	28	26	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
	29	30	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
ı	30	32	WORLD POWER, Snap	Arista
ı	31	28	DR FEELGOOD, Molley Crue	Elektro
ı	32.	36	ENDUTAINMENT, Boogle Down Productions	live
ı	33	33	WE ARE IN LOVE, Horry Connick Ir	Columbia
ı	34*		GHOST, Original Soundtrack	VS
	35	31	SHUT UP AND DANCE, Poulo Abdul	Virgin
	36*		RITUAL DE LO HABITUAL, Jane's Addiction	Warner Brothers
	37*	37	CAN'T FIGHT FATE, Taylor Dayne	Ansta
	38	29	DAYS OF THUNDER, Original Soundtrack	DGC
	39	35	HELL TO PAY, Jeff Healey Band	Arista
١	40	34	PASSION AND WARFARE, Steve Voi	Relativity

I B U M 0 F н WE F

GEORGE MICHAEL: Without Prejudice Vol 1. Epic 467295. Here we find Michael speaking his mind on matters social and personal and determined to do things exactly as he wants, hence the title. Anyone who does listen to this album will realise that the singer is still at the peak of his songwriting ability, deftly interpreting a variety of styles from ballads to Soul II Soul-style dance beats. A highly competent and complete set that is destined to sell and s

LIVING COLOUR: Time's Up. Epic 466920-1. The New York quarter's second album uses the emphasis shifting towards the harder side of their character. So while it's still a hybrid of obtrasive cock, slinky frush rhythms and street tough suss, it's Vernon Reid's guitter histonicis that dominate, hanze this: histrionics that dominate, hence this not a particularly instant record However, there is plenty of sub-stance and intrigue immersed with-in the 15 tracks, with each play revealing a touch more of their psyche. Like the Vivid debut, it's likely to sell consistently over a periad of time

THE SENATORS: Hopes And Bodies. Virgin V2616. A startling second LP from a due who may second LP tram a dua who may at first appear a little faceless, but within these 11 songs display an awesome songwriting tolent. Working in the Squeeze/Costello way of doing things, they demonstrate not only a wonderful sense of melody but also a lyrical style which would sit comfortably in the work of those two artists. I'm Al-ways Sorry Now and The Little Things are the standout tracks and the rest is nearly as strong. Excel lent, so stock with confidence.

Motows

Molows

TRIP SHAKESPEAR: Across The Universe. A&M 395 294-1. Gloriously, even defiantly, old-fashion-ed rock. This Minneapolis four Seventies softish rock, fairly tricky arrangements and the unique vo harmonies of the three ch in the band, with Elaine Harris holding it all down on the drums. A&M would like it to be known that they sound " like no other band you have heard" but try a cross be-tween Neil Young and REM for a start. A good one to remember if they tour

GEOFFREY ORYEMA: GEOFFREY ORYEMA: Exile, Real World, RW14. Peter Gabriel sings some back-up, David Rhodes supplies guitar while Brian Eno adds keyboards, co-writes the best track Land Of Anaka and handles the production. The mix of Eno's superlative studio cushioning with Oryema's acoustic Afro-folk lends an already fragile, emotive atmos phere another dimension. A prime example of how successfully roots music can bridge old and new tra-ditions. A potential album of the

SALEM 66: Down The Primrose Path. Homestad HMS 152. With all that talk of Darling Budss. Primi-tives and other "blandie-pap" phenomena, people forget that stronger and less transparent pop-rapure exists, such as Massochusett's ialem 66, that preserves its gift for

fluid, fluctuating melodies and vaices that ring as hard or soft as the guitars. Tunes, tension, and not a hint of hair dye. Bewitching. MA

ROTE KAPELLE: No North Briton. In Tape IT SIXTY TWO. Distribution: APT. Edinburgh's Rote Kapelle release their first fullngth album and even though there are some finely executed, melodic and accessible songs included, on the whole the mood is just too monosyllabic to make it worth persevering. No North Briton offers a fistful of virulent pop rock and a handful of shadowy reneats. Promising, but not yet

EXTREME II: Pornografitti, A&M Records 395313. Heavier than its predecessor, this confident second album from the Boston rockers is nevertheless crammed with stra ly melodic tracks, that are shot through with fashionably funky influences, impeccable vocal har-monies and brilliant auitar virtuos ity. All-in-all, an impressive record but with radio play improbable, the band are unlikely to reach a v audience unless they tour here. VF

MOTHER LOVE BONE: Apple Polydor 843 191. Its release marred by the overdose induced death of vocalist Andrew Wood, Apple is a quirky first album, but the com-bination of sludgy riffs and Wood's compulsive lyrics produce mo ments of disturbing brilliance, in particular on tracks Stardag Chamnion and Crown Of Thorns. Ordi narily, it would be considered a very promising debut, but under the circumstances, one can only wonder what might have been. VP

CRUST: Sacred Heart Of Crust. Crust. Trance Syndicate. TR 01. Distribution: Southern. The new mid-West label run by Butthole Surf-er drummer King debuts with a a six-tracker by Austin, Texas' acid-rock noise trio. Much of this Butthole heaviosity crosses familiar territory but the addition of Young remony but the addition of Young God-style samples and satirical bible-belt humour adds texture and contrast, which might broaden their appeal while dragging in the usual disciples.

Ah

Musicom. Capitol Records CD 2128. Grammy winner and oft-voted Best Guitarist, Johnson initially impressed with his Tones LP of three years ago and this continues the theme of carefully constructed guitar. In a genre frequent muddled by speed over feel, Joh son succeeds as his composition al-ways remember melody. An original talent that deserves a high PETER ASTOR, Submarine, Cre

ERIC JOHNSON:

ation. CRELP 065. Distribution ation, CRELP ubb. Distribution:
Pinnacle. After The Loft's untidy
split and The Weather Prophet's
disappointing achievements, mainman Pete Astor has gone back to
basics with a sparse, delicate excursion into poetic introspection, shaded by cello, congas, slide guitar and the trusty acoustic. This outlook, somewhere between the outlook, somewhere between the styles of Nick Drake and Tim Hardin, is hardly the venture to raise Astor's profile, so consider Submarine an often charming travelogue to newer pastures.

SPIRAL JETTY. Dogstar. Imagin ary ILLUSION 018, Distribution APT. Imaginary builds up its US

roster with the second album from this underrated New Jersey trio, poppy origins to an altogethe darker, moodier patch. The pro duction and guitars are equally ragged and gutsy but there is acres of space for melody and nuonce on top of intriguing lyrics and ar-rangements. This style of cogent tar poetry is increasingly

LEMONHEADS. Lovey. Atlantic 7567-82137. Lemonheads' m label debut hasn't last any of the Bostonians' potent pop-noise appeal but takes longer to impress than its three predecessors. Their version of Gram Parson's plaintive ballad Brass Buttons isn't the com panial brass buttons isn't me com-mercial step they might have taken after covering Vega's Luka and Ronstadi's Different Drum, but Lovey is a considered, less punk-orientated collection that matches the progress of their spiritual elder Husker Du when singing to WEA

RED HARVEST. Saved. Public Domain DOMLP 004. Distribu-tion: Backs. From Norwich, Red marvest are a simple and endear-ingly unlip taste, whose New Wavish power-pop covers a lot of musical ground — from XTC to B-52's to Bowie — like a less melodramatic Goodbye Mr MacKenzie. There's little to set them apart om the crowd but the ability to be moody and jounty at the so

DEAD ALLISON: Toys And Dreams. Schemer Records SCHEMER 9011. Dead Allison hail rom Oulu, northern Finland, but the origins of their music are strictly UK metal and US hard rock. They have obviously listened to the en tire Stooges back-catologue and their metal guitar breaks place them close to the likes of Soundgarden. But they do it well, and who knows? maybe this is the start of a Finnish rack invasion LI

ANGEL CORPUS CHRISTI

80's. Next Big Thing NBT 007. With her drum machine, accordion and streetwise poetry this San Franciscan "cult figurine" blends Patti Smith and Michelle Shocked, giving the female singer-songwriter genre another angle. This compilation from 1984-89 is a mixed bag that takes in the poppy John Cassavetes and a sassy Hell John Cassavetes and a sassy Hell among several sublime, emotive covers. Alice Cooper's I'm 18, Suicide's Dream Baby Dream and Theme From Taxi Driver should give you some insight to Angel's sound and vision. The next big

VARIOUS ARTISTS: Hard To Be lieve. Waterfront DAMP 121. Distribution: Southern. The late Eighties urge for contemporary bands to cover their heroes reaches new heights with this Australian compilation featuring down under and US crews re-designi Kiss' back catalogue. That originals stand up to meladic perusal certainly aids the rip-roaring deliveries and Bullet LaVolta, Gir Monster, The Hard Ons, Surfin Caesars et al make smart work on an essential album.

LISTENING WITHOUT prejudice: Martin Aston, Kirk Blows, Leo Finlay, Dave E Henderson, Duncan Holland, Valerie Potter and Nick Robinson

### SINGLEOF THEWEEK

S'EXPRESS: Nothing To Lose. (Rhythm King (12) SEXY 01). A monstrously funky return for Mark Moore, who has now expand S'Express to a duo with immensely promising vocalist Sonique, this be-ing their first release since Mantra For A State Of Mind a year ago. It is undoubtedly their finest work to date, a supercharged rhythm track overlaid with a wonderfully syncopated yet plaintive vocal. A



Tunes Splits The Atom. leveup to the recent top 10 hit The Conly Rhyme That Bites for this Mancunian collaboration. A very busy track, with a Funky Drummer rhythm and frantic mack-American reposition. rap jostling with some rather irritat-ing electro-bleeps.



THE CHARLATANS: Then. (Situation Two (12) SIT 74). Excellent follow-up to their The Only One I Know hit earlier in the year. The drumming and the Hammond organ are predictable enough, but the song is outstanding. A massive hit that should help to sever the Manchester comparisons and establish Northwich's finest as a ma-jor band in their own right.



JESUS & MARY CHAIN:
Rollercoaster EP, (blanco y negro (12) NEG45). The Reid
brothers, like their heroes the
Ramones, have borely moved a
step forward musically since the
day they bought their first guitars.
But their following han never stopped growing, and these four tracks
as some way to reconstruing the go some way to recapturing the hungry spirit of the first LP, so ex-pect high sales.



ADAMSKI: The Space Jungle. (MCA (12/CD) MCA 1435). "Presley" is one of the names credited with the composition of this trock, and indeed the keyboard maestro's follow-up to the huge hit Killer is a dance medley of Elvis hits, a concept that is not a million miles in spirit from Jive Bunny. Colossal sales becken

STEREO MCs: Elevate You Mind. (4th & Broadway (12) BRW 186). From the south London hip-hop trio's forthcoming LP, Supernatura this track represents something of a switch in direction, feeding on the mellow, more melodic style of De La Soul and Jungle Brothers, though the rapping is still bizarrely



THE HONEY SMUGGLERS: a debut to watch out for

FATBACK BAND: (Are You Ready) Do The Bus Stop. (Ace (seven-inch only) SEMS 704), Re-released, and thankfully not remixed. The reappearance of this classic party funk single (top 20 over Christmas 1975) liet in Wisk Kiss 100 FM's ad compaign, for which it forms the basis. Maximum expassure can therefore be exnected.

THE QUIREBOYS: There She Goes Again. (Parlophone (12/T/CD) R6267). More Hollywood meets boozy Faces-style R&B from the Quireboys. Despite performing at Donington recently, the band's profile over here is quite low at the moment, but fans will undoubtedly flock to purchase the limited edition picture disc on offer

TACKHEAD: Class Rock, (SBK (12/T/CD) SBK 7016). Strange re-lease from the Adrian Sher-wood/Keith LeBlanc team that wood/Keith LeBlanc feam finat sounds like Prince doing Funkadelic. Unlike some produc-tion companies, Tackhead have never quite forged a strong enough identity to achieve great commercial success, so it is hard to predict the fortunes of each single.

SONIC YOUTH: Kool Thing (Geffen (12/CD) GEF 81), Presswise, one of the most raved-about bands of the last decade, though their record sales in the UK have not reflected this yet. This track from the Goo LP is unlikely to bring them to a wider audience.

THE HONEY SMUGGLERS, U. ten EP. (Non Fiction (12) YESX1). Debut from a London band sug gesting a surprisingly mature song-writing approach. There are echo-es of some of the psychedelic revivalist bands — perhaps because of that Hammond organ again — but these tracks are far more adventurous and imaginative. Watch

THE CHRISTIANS: Greenbank Drive. (Island (12/T/CD) IS 466). The 12-inch features a "radically" remixed version of this track from the Colour LP that certainly kicks some life into an otherwise innocuous piece of music. But whether people who enjoyed the album will see it like that is debatable. A possible flop.

BEATS INTERNATIONAL: Bur-undi Blues. (Go Beat (12) GOD 45). A reworked track from the Let Them Eat Bingo LP, with Janet Kay on vocals. As a potential hit, it is rather patchy and perhaps suffers from an excess of ideas, but it is rhythmically infectious enough to succeed at club level anyway.

THE IA'S: Timpless (Go! Discs (12) GOLAS 412). Th (Go! Discs (12) GOLAS 412). The third single in as many years for this young Liverpool band, owing to a number of line-up changes and technical hitches. As the little and technical hitches. As the title suggests, it is a powerfully melodic and endearingly rough-edged Six-ties-style pop song, fashionably retrospective enough to give then that long-awaited big hit.

MISTER MIXI & SKINNY SCOTTY: I Can Handle It. (SBK (12) SBK 9). Interesting debut from a dance trio of Dutch and West In dian musicians that mixes rapping and raggamuffin toasting over distinctly jolly synth bassline.

PAUL MONEO: It's Over (Stephan (12/CD) KSR708) Debut from a 19-year-old singe with plenty of teen dream poten tial. Musically he is pitched in Pe Shop Boys area, with a singing voice not unlike that of Simon L Bon, displaying much promise.

JAZZ BLACK: You Are My Lover. (Real Time Productions/RCW (12). First release on a new dance label based in Forest Gate in ear London, featuring a south London soul singer who adheres to solid traditional soul principles while ap-plying a good contemporary dancefloor feel.

JAGGED EDGE: You Don't Love JAGGED EDGE: You Don't Love Me. (Polydor (12/T/CD) PO 97). From their forthcoming debut LP, this is a strong release from a young band very much in the Bon Jovi/Whitesnake vein, who are supporting Vixen on their UK tour

CHEAP TRICK: Can't Stop Fall-ing In Love. (Epic (12/CD) 656148 2). First release for a few years fron one of the US's finest years fron one of the US's finest rock groups, though the standard of their songwriting has waned alarmingly in recent years. This track from the forthcoming Busted LP is melodic enough in an MOR kind of way, but profoundly unin-teresting and unlikely to be a hit.

LA MIX: Coming Back For More. (A&M/PM (12/CD) AM 579). First release on new A&M dance label for the UK production team of Les Adams and Emma Freilich, wit Francesco on vocals — a strong enough track to do well.

CRAZYHEAD: Everything's Al-right. (Black (12/CD) REV 64). First single for over a year on a new label for the Midlands rockers Producer Pat Collier has helped them maintain their glam rock edge, though this is slightly poppier than their earlier work.

### DISTRIBUTION OPINDI

## TOP-40-SINGI

	•	10	9 11 1	I A O P P
1 4	N.F	TME IS LOVE?		KLF Communications KLF 004(0)
2 2	Sery See	ARE YOU BABY		Rhyther King LEFT 43(T)
3 1	Blue Fearl	IN THE RAIN		WALLUM Moder Eig LTv BLR23T
4 3	8 I'M FREI	*******		Row TWBig Life RTV 9(1)
5 7	Primal Scre	OGETHER		Creation CREO 78(T)
6 5	6 TRICKY Tricky Disc			Warp/Outer Rhythm-(WAF7) (
	Josen Done	OF THE RAIN		PWILPWL(T) 60
8 🖽	The Form	Y TRAIN		Produce MALK 102(T)
9 6	8 LFO			Werp/Outer Rhythm LEFT 35(T) (
10 8	3 LA SERE			Row Boss (17) RBASS 006 (PA
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12 9		OSES .		Silventore ORE(T) 17
13 11				Heaverly [12]HVN 3 [
14 26	CYCA OL	VE TAKE A TRIP/	MOODY	Fortery - (FAC 268)
15 18	22 STEP ON Hoppy Man	days		Factory FAC 2727 (12"-FAC 272)
16 12	" Chibland fe			Sygreme - (SUPET 171)
17 10	Loanie Gere	YOUR WILDEST		Sograma SUPE(T) 167
18 14	Roggo Twin		9	Hel Up And Dence SUAD SA (SUAD S) (PA
19 17	Haggy Mon	ESTER RAVE ON	E.P.	Feetlory FAC 2427 (12"-FAC 242)
20 16	2 DREAM	MES IN THE FAL		Cresties CREO 82[1]
21 15	Inspiral Car	pets		Cow/Mute DUNG 19(1) (6
22 13	Ingland No	IN MOTION		Foctory/MCA FAC 2937 (FAC 293)
23 21	6 LAMBOR Shut Up And	Desce		Shet Up And Donce SUAD LA (PA
24 30	Ned's Alom	JR TELEVISION EDuarbin COME TRUE		Chapter 22 [12] CHAP 45 [8
25 20	" Breed New I			Acid Jerr JAZIDO 25(T) (RT
26 29	Paris Angels	TO OCEAN		Sheer Joy SHEER 0027 (SHEER 0027) (AF
27 19	Model 500			Kool Kar - [KOOLT 601])
28 31	Barry Bos			Rhyther King LEFT 39(1)  8
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35 23	2 INESCAP	ARI F	-	Cow/Mate - [DUNG 37] (E
36 25	6 BITING A		_	Dedicated - [CRANE 0017] (E
37	X804QCCC 30	DOPE DEMAND		Marie (12) MUTE 112 (K
38 39	King Bee	ING ABOUT YO		Fet Boss/Big One - (RUFF 4R) (R)
39 37	TA SHE BAN	GS THE DRUMS		Rough Trade RT(T) 228 (RT
40 27	2 SUFFER T	HE CHILDREN		Silventana ORE[1] 6 [1
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Compiled by Music Week from Gallup Data

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HOT ROCKS 1964-1971 CD Rolling Stones

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CD: Released on Compact Disc GOLD (100,000 units) (60,000 units) NEW NEW ENTRY = TRIPLE PLATINUM (900,000 units) \*\* - DOUBLE PLATINUM (600,000 units) RE RE-ENTRY \* = PLATINUM (300,000 units)

GOLD MOTHER CD James

Fontana/Phonogram 846189

Eagles Alannan Myles ALANNAH MYLES . CD Chris De Burgh

BEST OF EAGLES \*\* CD

Atlantic/East West 7819561

Asylum/Elektra EKT 5

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# TOP 75 ARTISTALBUNS WINDS

FREE



35	1	2 2	IN CONCERT © Decos Usciano Pariaretti (Plucido Domingo Gose Carreras (Christo	100430-C 4004304 CD 4304332/F)
FP	2	322	SLEEPING WITH THE PAST * * Elton John (Chris Thomas)	Rocket Phonogram 8388391 (F)
1	3	12	GRAFFITI BRIDGE @	C 8388394 CD 8388392 Pasky Park Warrer Bothers (VI)
-10	4	526	Prince (Prince) SOUL PROVIDER *	CWX361G CD 7599274992 C8846534311CI
		-	Michael Bolton (Michael Omartian)  BLAZE OF GLORY/YOUNG GUNS II	C 4653434 CD 4655432 Vertica 8464731 F1
	5	4 3	Jon Bon Jow (Danny Kortchmar/Jon Bon Jovi)	C 8461734 CD 8464722
	6	711	STEP BY STEP * New Kids On The Block (M Starr/NKOTB/M Jonzo	CBS-4666651.C 4666864.C1
Δ	7	NEW	JORDAN: THE COMEBACK Pretab Sprout (Thomas Dolby)	X Nothernative CBS KWUP NAICE C KWC NAICE KWOO NA
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	9	641	BUT SERIOUSLY ******	Vige V2820 (F)
	10		Phil Collins (Phil Collins/Hugh Padgham) WILSON PHILLIPS	C7DV2629 CD:00V2620 SBKSBKLP5 ID
			Wilson Phillips (Gien Ballard) FOREIGN AFFAIR * * * *	C SBKTCS CD SBKCDS Capital ESTU 2100 (D)
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Δ	13	NEW	PERSISTENCE OF TIME Anthrax (Anthrax/Mark Dodson)	0.0019961 (C) CD 9961
	14	14 12	SUMMER DREAMS () Beach Boys (Brian Wilson/Beach Boys/Venet)	Capital ENTRO 51 (E) C.1CEVTRD 51 CD CDEVTRD 51
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			Madonna (Madonna/Leonard/Various)  BOSSANOVA	CWV351C CD:7599982090 4AD CAD 0010,PTD
	16	10 3	Pixies (Gil Norton) LOVEGOD	C:CADC0010 CD:CAD0010CD
	17	16 5	Soup Dragons (Sean Dickson/George Shilling)	Ray Tribig Uni SOUPLE 29/97) C SOUPLIC 2R CD SOUPCD 2R
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	19	18 14	GREATEST HITS @ Bangles (Various)	C 9857554 CD 4667692
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			PUMP UP THE JAM *	C 8281974 CD:8281972 Swanyard S1RLP 1 (BMD)
	23	21 36	Technotronic (Jo Bogaert)	C SYRMC1/CD SYRCD1
	24	20 40	UB40(UB40)	DEPINE, Wight POEP 14 (F) C CADEP 14 CD DEPCD 14
-	25	2824	ONLY YESTERDAY * * Carpenters (Various)	AM AM 1990.F) CAMC 1990.CD CDA 1990
	26	26 8	CRAIG McLACHLAN & CHECK 1-2 Craig McLachlan & Check 1-2 (Garth Porter)	Ep: 6583471 (C) C 4883474 (CD 4883472
	27	19 8	FLESH AND BLOOD @	Enigma Capital EST 2126 (E)
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	29		Duran Duran (Chris Kimsey/Duran Duran) BETWEEN THE LINES *	C1CPCSD112 CD-C0PCSD112
	30	3414	Jason Donovan (Stock/Altken/Waterman)	PWLHFIAPI CHFC14CDHFCDH
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1	-		River City People (Don Gehmen/River City People HEART OF STONE ★	/Nick Davis) Geter (0X262)(4)
	35	31 50	Cher (Peter Asher) VIVAL DI FOUR SEASONS *	C WY 250C CD 9242992 FM NGF 2 FA
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ART	ISTS' A-Z
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(WEEK 35) Panel sales compered to	last week
KEY TO CHART	
	Label LP No. (Dist assette No./CD: Compact

		BONAFIDE	10 Veni DX 92 (F)
38	37 9	Maxi Priest (Chung/Dunbar/Tucker/Various)	C COX 85 CD DXCD45
39	39 16	WORLD POWER Snap! (Snap!)	Avera 210682 (BMG) C #10682 CD 260682
40	24 2	TYR Black Sabbath (Tommy lommi/Cozy Powell)	IRS ERSATORIFI
41	38 23	STILL GOT THE BLUES @ Gary Moore (Gary Moore/fan Taylor)	Veget/2612(f) C.TOV2612 CD:CDV2612
42	36.58	THE STONE BOSES +	Silventone OPELP 500 P) COREC 500 CD CRECD 500
43	35.2	POISON	MCAMOG 9094 FI
44	4439	Bell Biv Devoe (Various) FOREVER YOUR GIRL *	C MCGC 6094 CD: DMCG 6094 Sren Virgin SRNLP 1917)
-	-	Paula Abdul (Vanous)	C SFRNIC 19 CD CDSFN 19 Stath Langue 8281541 (F)
45	58 26	Faith No More (Matt Wallace/Faith No More) WHEN THE WORLD KNOWS YOUR NAM!	C 8381544 CO 8281542
46	52 51	Deacon Blue (Warne Livesey/Deacon Blue)	C 4633214/CD 4633212
47	42 25	David Bowie (David Bowie/Various)	C/30087/1/00/00/0087/1
48	59 19	Inspiral Carpets (Inspiral Carpets/Nick Garside)	Cow Muse DUNG 8 PT) CD DUNG 6CD
49	41 6	Boo Geroot (huper thirte)	Mercury Photogram \$482501 F) C \$482504 CD \$482502
50	4058		Epic 4551451 (C) C 4651454 CD 4651452
51	46 25	COSMIC THING © 8-52's (Nie Rodgers/Don Was)	Reprise Warner Brothers WX 263 MQ GWX 283G CD 9258542
52	48 28		ABVAMA 9006 (F) C ANC 9006 CD CCA 9006
53	47 16	TURQUEU A RIC COUNTRY CREATERY &	Mercury Prono 8490221 F) C 8480224 CD 9460222
54	43 4	REVITUP	EMILISANTI, 1054/E)
	NEW	Vixen (Randy Nicklaus) DETONATOR	C TOMTL 1054 CD-CDWTL 1054 Atlantic East Rest 75678212717W)
-	RE	Ratt (Arthur Payson) WAITING FOR COUSTEAU	Dray/ca/Polyacy 8436141 (F)
-	_	Jean Michel Jarre (Jean Michel Jarre) WILD! *	G 8436144 CD 8436142 Mule STUWN 75 PTI
57	54 46	Erasure (Gareth Jones/Mark Saunders/Erasure)	CD CDSTUNM 75 Resty Useful Poulour POUH30 FI
58	50128	Original Cast (Andrew Lloyd Webber)	CPOUNC 33 CD 8312732
59	RE	Deacon Blue (Jon Kelly)	C85450549-11C) C450549-4 CD150549-2
60	80 20	BEHIND THE MASK * Fleetwood Mac (Greg Ladany/Fleetwood Mac)	Warner Brothers WK 335 (A) C/WK 335C/CD 7599061112
61	51 22	PUMP @ Aerosmith (Bruce Fairbairn)	Gaffen WK 334 (M) C NX 364G CD 9842542
62	57 44	THE ROAD TO HELL * * * Chris Rea (Chris Rea/Jon Kelly)	East Near WY 317 (W) C WX 317 C CD 2182832
63	56 5		SCIENCE HENRY COMMISSION
64	RE	RHYTHM NATION 1814 @ Janet Jackson (Various)	ALMAMA 2920/F) C ANC 3129/CD CDA 3923
65	66 40	HANGIN'TOUGH * *	C884608741(C)
66	49 3	New Kids On The Block (Maurice Starr)  AN EMOTIONAL FISH	C 4608744 CD 4608742 East West NV 359 (V)
67	67 10	An Emotional Fish (Tim Palmer) SLIP OF THE TONGUE ●	CWX359CCD9031721482 EW END10101E)
		Whitesnake (Mike Clink/Keith Otsen) THE CHIMES ()	C3CEND1313CD C0EVD1013 C8S-4664811(C)
-00	68 12	The Chimes (The Chimes/Jazzie B/Nellee Hooper) THE BEST OF UB40 VOL 1 **	C.9864814/CD.4864812 VegetUBTV1/F)
00	55 69	UB40 (Various) COMPOSITIONS ○	CUSTVC1/CD/CDUSTV1
	63 9	Anita Baker (Michael J. Powell)  BACK STREET SYMPHONY	C-EXT 72G/CD 7959409222
71	45 10	Thunder (Andy Taylor)	EW ENCOURSE OF CONTROL OF LEGISLACIONS CO.
72	ME	SPARK TO A FLAME - THE VERY BEST OF Chris De Burgh (Vanous)	C CD8WC100/CD CD8CD100
		ALANNAH MYLES  Alannah Myles (David Tyson)	Atanog East West 7819561 (N) C 7819564 CD 7819562
73	64 20		
73 74	64 20	BEST OF EAGLES **	AsiAm Eleitra EXT 50VI
74	73 46		

## TOP 20 COMP

1	MEGABASS (Various)	Telstar STAR 2425 (BMC) C:STAC 2425 CD. TCD 2425
2 2 2	JUST THE TWO OF US * Various (Various)	Epic MOCD 11 (C) C:WOODC 11/CD:MOCDCD 11
3 3 :	GET ON THIS!!! 2 0 Various (Various)	Teistar STAR 2424 (BMG) C:STAC 2424 CD:TCD 2424
4 7 11	PRETTY WOMAN (OST)  Various (Various)	EVILUSAMTL 1052 (E) C-TCMTL 1052/CD:CDMTL 1052
5 4	NOW DANCE 902 Various (Various)	EMIVirgin/PolyGram NODS (EVI) C:TONODS/CD/CDNODS
6 5	KNEBWORTH - THE ALBUM  Various (Chris Kimsey/Steve Smith)	Polydor 8430212 (P) C:8439214/CD:8439211
7 6	SNAP! IT UP - MONSTER HITS 2 Various (Various)	CBSWEA/BWGHTS 12 (BWG) CHITSC 12/CD/CDHITS 12
8 8 8	HEART & SOUL III - HEART FULL.	Heart & Soul 8450091 (F) C:8450094/CD:8450092
9 10 12	TEENAGE MUTANT NINJA TURTLES (05T) (Various (Various)	SBKSBKLP5(E) C:SBKTC-6-CD:SBKCD-6
1011	DAYS OF THUNDER (OST)	Epic 4671591 (C) C:4671594/CD:4671592

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IU)	.75	,
11 9 5	THE SUMMER OF LOVE Various (Various)	Disc DINTV (0(P) C DINMC (0/CD DINCD (0
12 13 16	CLASSIC EXPERIENCE II  Various (Various)	EMIEMTVD 50(E) C-TOEMTVD 50 CD-CDEMTVD 50
1316 3	MOLTEN METAL Various (Various)	Telstar STAR 2429 (BMC) C STAC 2429 CD TCD 2429
1412 9	SMASH HITS - RAVE! Various (Various)	DoveriChrysalis ADD 14 (E) C/200 14/CD CCD 14
15	THAT LOVING FEELING VOL 2 Various (Various)	Direction of the Control of the Cont
16 18 71	THE BLUES BROTHERS (OST) * * Various (Various)	Atlantic/East West K 507 15 (W) C K 4507 15/CD K 2507 15
17 19 87	DIRTY DANCING (OST) * * * Various (Jimmy lenner/Bob Feiden/Various	<ul> <li>★ RCABL86406 (BMG)</li> <li>C BK86408 CD BD86408</li> </ul>
18 15 10	ULTIMATE 60'S COLLECTION Castle Various (Various)	Communications CTVLP205 (BMG) C:CTVMC 305 CD CTVCD 305
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## Hyperion's birthday celebrations are a test of Perry's 'gut reaction'

by Nicolas Soames

THE LAST decade has seen a flush of new and stimulating UK independents, but few have been as consistently interesting as Hyperion which celebrates its first 10 years this month.

Founded by Edward Perry — popularly known as Ted — it is the unpredictable and often wayward expression of one man's love affair with classical music. And the fact ed since its inception by the buying public as well as the critics says much about Perry's taste.

It is palpably ruled by an enthusi astic, even extravagant manner. For example, Perry's decision to undertake, for the first time in re-corded history, all Schubert's songs was more to do with straightfor-ward love for the music, and faith in the pianist and series director Graham Johnson than strict com-Graham Johnson than strict com-mercial sense. But the series is four turning into one of the musical highlights of the moment — and it is selling very nicely too.

This is the case with a number of the wilder Perry enterprises, whether it is Handel's Royal Fireworks played to original specifica-tions, Robert Simpson's Symphon-ies or A Feather On The Breath Of God, that miraculous recording of music by the medieval abbess Hildegard of Bingen which turned into Hyperion's best-seller (75,000

sales to date).

Perry has had a long apprenticeship in the classical record in dustry, starting, in time-honoured fashion, as a retailer, next working fashion, as a retailer, next working for Saga Records, then for a dis-tributor in Australia, and Saga again. He started Meridian Rea-ords as a joint project with John Shuttleworth, but left to go it alone. So Hyperion is a very personal success with a catalogue of 450

success with a cotologue of 430 titles so far and clearly going from strength to strength. It is all the more remarkable because it has come relatively late in life. Ted Perry has had much to celebrate. The celebrations, titled 10 Clas

sic years, are marked by an anni-versary gold CD sampler. It runs for 77 minutes, has tracks from 27 Hyperion records and features many of the artists so closely asso-

Gothic Voices (Hildegard o Bingen), The Parley Of Instruments Bingen), The Parley Of Instruments, The King's Consort, the many choirs on Hyperion ranging from the Corydon Singers and SI Paul's Cathedral Choir to The Sixteen; there are the singers — Emma Kirkby, Janet Baker, Stephen Varcoe; and the instrumentalists Varcoe; and the instrumentalists — Livia Rev, Leslie Howard, Thea King, Susan Drake; and there are the chamber groups from the per-iod performers of the Salaman String Quartet to the award-win-

ning piano quartet, Domus. The sampler is available for a of £1.75; the number is HYPE10.
But it is also being given free with
the first 1,000 sales of Hyperion's main September release, a glitter-ing recording of Vaughan Wil-liams' Serenade To Music, This is special event for the label, fo it has recorded the work in accord with the original conception of the composer; though now mainly performed by choirs, it was written in 1938 for 16 solo singers, among the most distinguished of the day

In the new recording with the Corydon Singers and the ECO conducted by Martin Best, some of the finest British singers have gothered to sing for Hyperion, in-Gluding Elizabeth Connell, Jean Rigby, Sarah Walker, John Mark Ainsley, Arthur Davies, Martyn Hill, Thomas Allen and Gwynne Howell. "These are 16 stellar solo ists, and the recording sessions worked wonderfully with everyone giving of their best — it's magic,"

giving of their bes-enthuses Perry. Serenade To Music is coupled with Flos Campi, the Five Mystical Songs and the Fantasia On Christ-mas Carols (CD/K A66425). Sep-tember also sees the release of the Thanven And Hell, a Marriage Of Heaven And Hell, a programme of thirteenth century programme of thirteenth century French motels performed by the Gothic Voices who have won three Grammophone Awards for Hyperion in the last 10 years

Grammophone Awards for Hyperion in the last 10 years (CD/K A66423).

Mike Spring, Hyperion's sales manager, has prepared a com-paign for the autumn to bring the label to a wider audience. A new A5 catalogue has been prepared, with full colour photos illustrating

ove been printed.

More than 100,000 new plastic carrier bags bearing both the Hyperion logo and the tenth anni-

versary logo will be distributed to the trade — available after Sep-tember 5. And there are six new label's main artists. This autumn should be an en able time for Ted Perry, who has described his artistic policy as one

described his artistic policy as one dictated by "gut reaction".
"I am not a great scholar," he says. "I have not had a musical education and I don't know much about the dots and dashes. But I probably know a lot more about music than musicians, albeit in a

shallow way.

The 10 years have not been
easy. For the first period he worked as a minicab driver at night to
earn money while building his
catalogue. But now he is enjoying
the fruits of his vision. Characteristically, this includes a specially im-ported left-hand drive Cadillac. And he is already moving into the future with other ambitious plans

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## **MUSIC WEEK DIRECTORY 1991**

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Reminders have been despatched for free entry into the Music Week Directory 1991, It is vital that recipients check their entries on these letters, confirm they are correct or mark any necessary corrections and amendments immediately on receipt and return them without delay.

If you have not received a reminder or are a new company please ring NOW 071-583 9199, ext 351 and ask for Jon Crouch.

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KEY A=Rodio 1 'A' list	MADIO 1	RADIO 1	RECIONAL	LEST
KEY A=Rodio 1 'A' list 8=Rodio 1 '8' list	ACTUME PLATS	PLANUSTED T	NA NA NA NA PLANASTRAS (33 content)	LEST WEEK!
	(f at must)	TOTOTO	(53 stations)	
A MAN CALLED ADAM Screloct in The Head Big Life	6 -		8 -	
AN EMOTIONAL FISH Loce Virginio East West ADAMSKIThe Space Jungle MCA	5 — 8 7		4 -	-
ASSOCIATES, THE Fire To Ice Circe	- 6	= =	7 12	92
ASWAD Next To You Manga	8 15	8 8	36 38	25
BASE-O-MATIC Foscinating Rhythm Virgin BEATS INTERNATIONAL Burend Blues Gel Disco	11 10	1 -	10 4	54
BETTY SOO Where Are You Boby? Rhythm King	17 14	A A	35 40	4
BLACK CROWES, THE Hard To Handle Def American	7 10	8 8	16 9	57
BLUE PEARL Noted In The Rain Big Life BONBALURINA Iny Bay Tecny Weeny Carpet	17 17	8 A	33 40 34 35	9
BON JOY, JON Blaze Of Glory Vertigo	10 11	8 A	32 38	18
BUTLER, JONATHAN Heel Our Land Jive CAREY, MARIAH Vision Oil Love CBS	10 9	8 8	13 18	16
CARRACK, PAULI Corpless Chrysolis			19 20	-
CHRISTIANS, THE The Greenback Drive Island	6 4		33 28	
COCTEAU TWINS Iceblink Lock 4AD COLLINS, TYLER Girls Note Out RCA	8 13	3 -	10 — 13 11	-
DAN REED NETWORK Lover Mercury	7 4		11 -	=
DARLING BUDS, THE Crystol Clear Epic	 14 20	 A A	20 - 49 54	-
DEACON BLUE IT Never Foll in Love Again CBS DEEE-LITE Groove Is in The Heart Elektra	14 20 14 11	A B	29 28	13
DETROIT SPINNERS, THE Gheto Child Atlantic	4 -			
DNA feat SUZANNE VEGA Tom's Diner A&M. DNA La Serenissimo Row Bass	12 21	A A	42 48	5 42
DONOVAN, JASON Phythm Of The Rain PWL	13 11	A A	41 35	23
FARM, THE Groovy Train Produce	6 4		14	40
FLEETWOOD MAC in The Back Of My Warner Bros. FRAZIER CHORUS Northing Virgin	8 -	= -	18 27 28 27	.58 .51
GISCOMBE, JUNIOR Step CH MCA	- 5		15 18	63
GOLDSMITH, G/MC HAMMER You've Got Sepreme GO WEST King Of Wishful Thinking Chrysolis	11 10	 B 3	10 11 49	84
GO WEST King Of Wash'd Thinking Chrystalis HARDING, JOHN WESLEY The Davil in Me Sine	4 5	8 5	4 6	20
HARRIET Temple Of Love East West			12 22	
HIGH, THE Up And Down Lendon HUMAN LEAGUE, THE Heart Like A Wheel Virgin	4 9	B -	11 8	53
INXS Suicide Blonde Mercury	11 -	A -	21 -	-
JACKSON, JANET Block Cot A&M	11 5	A 8	23 23	
JACKSON, JOE Steppin' Out ABM.  JAMES, COLIN Just Come Back Virgin	8 -	B -	14 14	
JIVE BUNNY & MASTERMIXERS Con Con You Porty MF	- 4		22 22	8
IK2S Let It AT Hong Out '90 M/CA JOHN, ELTON Club At The End Of The Street Rocket	5 6 5 10		 32 52	97
KLF What Time Is Love? KLF Comms	9 10	A B	13 14	59.
EAYTON, UNDY Sily Gomes Aristo	8 10	B B	31 35	22
LONDONBEAT I've Been Thinking About You RCA LOOSE ENDS Don't Be A Fool 10	13 12	A E	36 29 21 17	56 34
MAGNUM Hearbroke & Busted Polydor			11 12	49
MARX, RICHARD Endess Summer Nights EMI USA MC HAMMER U Con't Touch This Capital	5 - 9		32 30	60
MC HAMMER U Con't Touch This Copital MrKEE, MARIA Show Me Heaven Epic	6 7	- 8	24 38 10 —	15
MEN THEY COULDN'T HANG Good Expediations Silvertone	- 4		8 10	
MICHAEL, GEORGE Proping For Time Epic MILLER, STEVE The Jokes Mercary	20 26	A A	45 50 41 38	5 14
MODRE, GARY Walking By Myself Virgin	- 5		17 16	48
MYLES, ALANNAH Lover Of Mine Affantic			21 24	78
NEW KIDS ON THE BLOCK Tonight CBS PREFAB SPROUT Looking For Afonts CBS	8 10 10 13	B B	38 45 31 46	55
PRIEST, MAXI Proce Throughout The World 10	4		29 28	45.
PRIMAL SCREAM Come Together Creation PRIMAL SCREAM Come Together Creation PRIMAL SCREAM Come Together Come Togethe	6 14	8 B	18 19	
PROPAGANDA Only One Word Virgin	- 10	- B	14 31 22 23	43 79
QUIREBOYS, THE There She Goes Agoin Parlophose	6 4	8 6	14 10	
RICHARD, CUFF Silvouries EMI ROXETTE Liston To Your Heart EMI	13 12	A A	40 43 45 53	
S'EXPRESS Nothing To Lose Rhythm King	3 -	8 -		
SEIKO/D. WAHLEERG The Right Combination Epic	7 4	= =	28 33	44
SONIA End Of The World Chrysdin STING Engishmon in New York A&M	7 4	- A	37 39 35 50	21
TALK TALK Life's What You Make I Parlophose	15 17	A A	28 16	39
TURNER, TINA Lock Me in the Heart Copital	11 10	8 6	42 48	

A more detailed playlas breakdown, tracking specific records, is available from the Research Department. For details of this weakly service, call Graham Walker on 071-583 9199 een 276.

Records are eligible for the grid if they a) are on the current Radio 1 playfat, or b) had 4 or more plays on Radio 1 last week as manifored by Radio 1's Rameo computer or c) are featured on 11 or more current ER playfats (A & B lists).

## AIRWAVES

# Shows axed as KFM moves closer to Signal

by Bob Tyler TROUBLED INCREMENTAL KFM is suffering further dilution of its

is soffering further dilution of its programming promise. Now the Stockport station, it produces the new benchmark for radio expansion, will relay 35 hours of FM programming from Signal in Stoke on Trent. KFM was intended to be at the forefront of the Manchester music ceans. But since taking over man-

scene. But since taking over man-agement of the station, Signal has dropped many of the specialist programmes including the live 808 State show, R&B, rack and world

music programmes.
Signal and publishers EMAP
both took a shareholding in KFM
following the departure of the
original management team. The
moves are seen by former programme controller Steve Toon as an attempt to close down the ser-vice and operate wholly from Stoke.

"It's the first step in running the whole station from their base," he says. "We forsaw this weeks ago when Signal marched in the door. How the IBA can allow it remains

Toon says that EMAP — one of the bidders for a national rock station — "axed all five rock pro-grammes" at KFM.

"Advertising sales are falling and it is likely the new owners are intending to operate KFM as an annex of Signal, selling KFM as an outpost on the main ratecard,"

says Toon.

The IBA, however, does not forsee any problem with the move providing Signal sticks to KFM's

original remit.
Paul Brown, IBA head of radio programming, says: "We feel that their proposals are fine as long as they do not weaken the Prom of Performance.

"With technology they can input local material — there is a possibil-ity that if could all come from

John Evington, programme con-troller of the two stations, confirms that the new service has started and is being carried by all of the transmitters operated by Signal. Charles Turner, founder and for-

mer managing director of KFM, refuses to comment on the latest changes at the station. But he says: The new management will prove that they have no grasp of the con-cept of new radio. It will become bland ILR and the IBA will allow inept management to get away with it."

## Kiss FM aims to add 1m more listeners

NEW LONDON incremental Kiss FM expects to gain 1 m listeners in its first year — without alienating fans from its unlicensed days.

The station, which began broad-casting at 12 noon on Saturday (1), hopes to keep former listeners and entice new ones with a pacy playlist of some 75 records providing a blend of new dance cuts with ne soul classics.

Programme controller Grant Goddard says both major and independent record companies were very supportive in the months leading up to the launch.

"If's easy for record companies to grasp what we're doing be-cause we've been on air before and because we're specifically asking for dance records," he says. During the last few months we

asked record companies for rel-evant back catalogue and they were very helpful in assembling a good library and providing us with CDs. Many dance records are on both vinyl and CD, and in the long term we want to keep CDs as they are a better storage medium.



Rhythm King records was the new station's first advertiser, aut-bidding rivals to ensure the posi-tion. Its 60-second spot featured S'Express, Betty Boo and Baby

DJs include Dave Pearse (9 to DIs include Dave Pearse (9 to 12am Monday to Friday), David Radigan (12 to 2pm) and Trevor Nelson (2 to 4pm). Chart act Coldcut will take over on Friday nights and dancefloor specialists, such as Danny Rampling, Richie Rich, Paul Anderson, Jay Strongman and Norman Jay, will also present.

- 1 GRAFFITI BRIDGE Prince
- 3 1 SEPING WITH, Elton John
- - 8 17 SOUR PROVIDER, Michael Bolton
- 9 6 \_ BUT SERIOUSLY, Phil Collins
- 13 15 FOREIGN AFFAIR, Time Turn
- 16 8 SUMMER DREAMS, The Beach I 17 9 DE ESSETAL PARRETT, Lociono F
- 18 10 HEART & SOUL III, Various 19 - SAXUALITY, Condy Duller 20 4 BOSSANOVA Piste

## © CIN. Compiled by Gallup for Music Week and BBC

### **New BSB man powers in** with soul and Jason shows A JASON DONOVAN concert

and a soul music series are David Ellender's first acquisitions as the new commissioning editor BSB's Power Station channel.

BSB's Power station channel.

The Donovan show, taken from his tour, will be broadcast on October 6. The 13-part soul series, produced by Central Music, also begins in October and will go out every Tuesday evening.

Ellender says the hour-long pro-grammes will feature live perform-ances from three to four different groups each week and will be a mix of UK and US artists. The shows will not include electronic dance music but will be "going back to more traditional soul and will feature a lot of new UK artists." Ellender and Central Music are still discussing which artists to feature.



Ellender's brief covers commis

sioning and acquiring specialist music, concerts and live events for about 10 hours airtime a week from January. He says he is work-ing to a limited budget and is look-ing at a number of forthcoming

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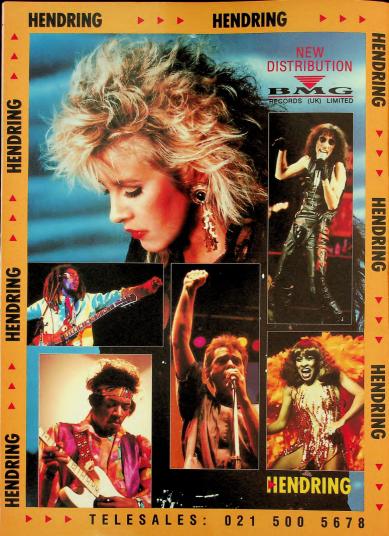


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CLATHE HIGH risk and

danaerous are not adjecwhich readily come

to mind when im ne children's video market both in

the US and UK. Yet they aptly de

scribe a market which turns video's marketing rules on their head.

music market where trends rule

new 'characters' have to be estab

lished at great cost and consumer

A memo sent earlier this year

agers not to run a promotion for Teenage Mutant Ninja Turtles because staff and stock would fine

from Ezy Video head office to its

hard to cope with the swarms of

children it would attract.

The carrot, of course, is that the sector is highly lucrative. Children's video retail sales will be around £100m this year, 30 per cent of the market (five to six per cent be-

hind feature films). Despite some

qualms that sales have not kept pace with increased shelf space,

the sector is still enjoying growth

— 100 per cent last year and 25
per cent this.

good too. According to a report published in July, 1990, the UK will

The omens for the future are

branches across the States warr

spending is impulse-based.

children it would attract

The closest analogy is to the pop

Fads and evergreens sell children's videos, reports Peter Dean

# Marketing turns turtle

to adults in any EC country by the year 2000

The bulk of current children's video sales are split between fads and evergreens — the Turtles and Mickey Mouse respectively. With popular character established through TV, publishing and/or mer-chandising exposure, sales are constant

"It's like money in the bank," says Paddy Toomey, managing director of Video Collection Interna-tional. "New characters are

as high risk as they are in the toy market. But our best-seller, Thomas the Tank Engine, which has had longevity, is like an anchor. Children's video is a solid section of the business."

To understand the marketing of hildren's videos one has to look at the end user. Children like tapes which are repeatable, trendy or well-known, and might come bearing gifts — colouring books, height wall charts, toys and badges. But they don't hold the purse strings. nts do. And what they like a children's video is value for money, quality and familiarity. So to market a children's video suc cessfully, distributors have to make sure youngsters want it - but also that parents are prepared to buy The marketing strategy is two propoed

reen the two lines of attack is ex posure. If parents grew up with Thunderbirds they are more likely to buy it than Thundercats.

likely to buy it than Thundercats. Similarly parents buy Postman Pat because he is a known quantity and quality thanks to extensive TV and publishing exposure. Unlike most other types of video sell through, there is a direct link between TV exposure and cassette

Recently, US cortoon maker, Hanna-Barbera found that two of its lesser-known characters. Pixie and Dixie, outstripped projected sales threefold because of TV showings on breakfast channel TV-

Children's publishing can work equally as well. Video Collection International's £2m pre-Christm advertising campaign reflects its confidence in one title, the original Roald Dahl book, Big Friendly Giant. It has already sold more than 1m copies in paperback and the illustrated edition instantly became a best-seller

The equation can work both ways, however, with characters being superseded by newer ver-- the Gobots replacing Transformers, say. A break in ex posure can also condemn a char-acter to a spell in the children's video character-graveyard. Child ren's tastes are notoriously fickle. Despite merchandising sales of Mr Men in excess of £200m and strong video soles when the cas-settes were first released, CBS/Fox found that sales dwindled after the characters came off the TV. The BBC also reports that Postman Pat sales fluctuate according to the TV

The golden rule of exposure for children's videos is prior marketing turns profits. Unknown characters turns profits. Unkn cost serious money to establish and



Dixie (above) may be approaching 50, but they hold as much appeal as newcomers Hero Turtles (left)

the rewards are not guaranteed the rewards are not guaranteed,
"I see video very much as a
sponge, mopping up the success
created by others," says Gary
Shoefield, international acquisitions and programme director for Channel 5. "You're always spinning off something else or feeding off a previous success. The pro-grammes which have got TV expoure and extensive merchandising already in place are the ones the command the money.

Channel 5 is not investing heav-ily in the acquisition of children's product anymore because of the high-risk factor involved with pro moting new characters. It is instead spotting a "missing character" and then trying to acquire the rights. Channel 5 releases Pinky and Perky in October ("the last estab-lished characters of its era to be released"), A video hasn't appear-ed before as the Czech couple who owned the rights were off the map for 25 years.

Virgin Vision is similarly wary of new characters. It would rather invest in character development. "I'd far rather put 10 lots of £10,000 into the development of 10 charecters and own un square £100,000 for one character," says head of sell through William acters and own an equity than pay

No matter how well a paren does or does not know the characdoes or does not know the charac-ters on a video, running against their role is the "poster factor", if a child is targeted aggressively enough there will be no end of nagging until a particular video is

ought. Caroline Barbera's marketing manager, says: "There is hype to a certain extent but it's unethical to overhype because there's always a letThis is counter-productive in the long-run, especially to a company like Hanna-Barbera which has the long-term strategy of utilising the 10,000 hours in its library by establishing itself as a brand name in the UK.

Part of its two pronged market ing strategy involves attractive themed product lines which devel op a buying habit. Theming, apar from aiding successive purchases from aiding successive purchases, helps the trade and can result in media spin-offs. The Mail on Sun-day, for example, liked the interac-tive Yogi Bear Treasure Hunt series so much that it is advertising the tapes on its 12,500 poster sites across the country Hype is an imp

however, in sales of a fashionable new character. A child's tape choice is highly specific and once made, seemingly irreversible. Les Liberdo, sales director of Abbey ome Entertainment, says that part of the phenomenal sales enjoyed by the company with the two Turtles titles is due to the paucity

of Turtles titles is due to the paucity of Turtles merchandise. "Parents will buy anything with the Turtles on," he says. "So if they go into a toy shop to buy a lunch box and there's only a pencil case, they'll buy the pencil case, so long as the Turtles are on it." The same is true of the videos. With stocks of Turtles merc

dise running dry in the UK, the tim-ing of the two Turtles videos was perfect. Abbey projected sales of 90,000. But the company ready sold in excess of 500,000 at the medium kids price range of £9.99 (parameters are usually £7.99 to £12.99). The summer holiday, like Christmas, is one of the two boam times for children's videos The particular advantage for a June release in this case was that duplicators could cope with top-up orders in the summer lull. With few studios producing non-feature film material for children children's video is still a market in ch the independents, such as Abbey, can grab a piece of the ac-tion. CIC, Warner, MGM/UA and RCA/Columbia all have children's product in their vaults which sell steadily and are marketed with traditional hooks — Bugs Bunny Tom and Jerry and Woody Wood pecker are all 50-years-old this year and will be re-packaged and

marketed accordingly.

The Hollywood majors concentrate on feature films for young sters such as An American Tale marketed first as a rental full-price item, then by low-price retail a the major strides in the sector are split between independents (VCI and Pickwick) and those with large libraries of well-established char acters (Walt Disney and the BBC) Given that a character is estab lished, a media spend is calculated to reach children and parents alike. One example is Disney Home Video, the film company with grau ably the only brand loyalty in the rket. It is largeting mothers and Idren with its pre-Christmas children with its pre-Christman spend for The Lady And The Tramp and a range of animated mini-fea-tures. It calculates that 86 per cent of mathers and children will see the 30 and 10 second spots eight times on average.

The company has also set up a

joint promotion with fast food chain McDonalds. It will be seen by an estimated 27m people. Vouchers for reductions on McDonalds meels and Disney videos will cross-promote in the run-up to Christmas. Although well established in the cinema, industry

established in the cinema, invusiry cross-promoting is only now coming to the fore in video. With slow-down in the growth of both cassette renting and buying, the industry is seeing cross-promo tions as cost-effective ways of reversing those trends by hitting the target audience through brand name allegiance. Targeting can be specific as CIC's tie-up between Grotsch Lager and the gritty thriller Midnight Run, and can work in unexpected ways. Garfield, which has now sold more than 500,000 has now sold more than 500,000 cassettes for Missing In Action, was used by Shredded Wheat to launch a new brand of cereal. Come next year, he will have his own cereal brand, and his own

brand of Lasagne. MIA's Paul Kale says that the character has to be well-establish-

ed for a company to invest in such a product tie-up and launch. Although MIA does not own Garfield's merchandising rights, its September release, Feline Fantas-September release, Feline Fontas-ies, is a cassette/toy gift pack which offers £17 of product for £9,99. The company is already 75 per cent to achieving its sales target before manufacturing has begun. Sales of Garfield videos increased by 30 per cent in a six-store chain last Christmas when re-positioned to a corner full of Garfield mer-chandise. The industry is fast realising that synergy is the name of the

soon be the biggest market in west ern Europe for children's food clothes and toys (Marketing Strat-egies for Industry). Changing egies for Industry). Changing demographics mean that the num-ber of under 10s will have risen by 16 per cent to 8.1m in the last 15 years of the century, the highest number and proportion of children

# THE BEAR NECESSITY FOR THIS AUTUMN'S VIDEO STOCK.

For over thirty years, Paddington Bear has been a favourite for children of all ages.

Originally created by Michael Bond, he is now the star of an exciting animated series from Hanna Barbera, the leading producers of children's animation.



Castle Vision is releasing two new videos, each featuring two adventures. Paddington gets into all the usual messy situations, but for the first time ever, is able to talk his way out of them!



CVI 4138



### A CASTLE VISION RELEASE

AVAILABLE FOR ONLY £5.56 (dealer price) RELEASE DATE 17th SEPTEMBER FROM BMG TELESALES: 021 500 5678



ROLLOVER BEETHOVEN: Virgin is devoting between 15 and 20 per cent of shelf space in its stores to pre

Duncan Hopwood examines major music retailers' attempts to capture more of the sell through market

# Fourth format forces majors to think again

OW THAT soles of prerecorded videos are running at £360m a year - and are estimat ed to rise by at least 20 per cent this year - music retailers, to cash in on this trend, are attempting to change the face of music retailing. However, sales of records, pre-re-corded cassettes and CDs may sufer as space once devoted to them is taken up by the influx of video cassettes "It's an issue everyone has to

of on issue everyone has to face," says the marketing manager of one major retailer.

Woolworths, widely acknowledged as the pioneer of the pre-

recorded video sales market, be-lieves it can solve the problem by being more space efficient. So too does WH Smith,

But both chains enjoy large retail sites and have a wide range of al-ternative product lines from which to draw space.

Smaller, specialist chains, on the other hand — such as Our Price and HMV — have to give up record and cossette space to video. Woolworths is looking to expand its video section.

### GROWTH IN PRE-RECORDED VIDEO SALES

1988 160 258 350 predicted Source: Woolwarthe

greater categorisation to help cus-tomers in selecting product as the key to increasing sales. Yet more space, then, is being devoted to video. But, Waolworths does not expect this to put undue pressure record and cassette sales.
WH Smith adopts a different an-

ach. Video is now taking up shelf space once devoted to a in a modest way. Shelf space has come from a number of product groups — some existing, some nov discontinued. A small proportion has come from sound formats, but by no means all.
"Sounds is still a highly profitable

product area and we plan to main tain this," says WH Smith.

Virgin, meanwhile, is devoting etween 15 and 20 per cent of selling space in all its stores to pre recorded video sales. Ranging from 10,000 to 30,000 square feet, its megastores are more roomy than, say, Our Price stores (between 100 and 2,000 square

feet), and its new megastores are being designed with 20 per cent of retail space taken up by video. Moreover, Virgin plans to use va-cant space left by falling vinyl sales.

Our Price is pioneering a radical approach to video sales, establishing a new chain of video-only stores. The first eight Our Price Video shops opened at the end of July, and the company is hoping to have 25 similar shops by the end of this year. Further rapid expan-sion is forecast over the next two to three years — if expectations of continued growth in the market are proved correct.

The Our Price Video chain

recorded videos, not just music. Meanwhile, the 290 Our Price mu-sic stores will continue to sell music and major feature film videos to their young customers.

HMV, too, has established video-only stores. There are two so

for - one in Manchester and o incorporated into the Oxford Cirus record store - but the new string of record stores, expected to be announced this month, will all have large video sections. How-ever, David Terrill, HMV's market-ing director concedes: "To some extent video is bound to take up some of vinyl's space

Pre-recorded video is a cost-effective format: The space it takes up compares favourably to sales revenue. Yet the pressure on recrds is eased for video tends to be displayed on walls, records a cassettes in lines.

Many stores are finding it difficult to identify the target audience for pre-recorded videos. Woolworths is an exception. It simply targets video promotions towards its main customer - the young family. For this reason, it does not advertise, promote or even stock in some cases, films it considers to

It is more difficult for m to identify customers for feature films and other video offerings that HMV admits it does not und

stand the video market for feature films as well as it does the market for music videos. To resolve this the company is investing in new mar-ket research to identify the target audience for video. It hopes this will enable it to provide a similar

buyer as it does for the music buyer. David Terrill says: "Our under-

standing of the target audience on music is substantially better because we have done a great deal of research and we have a great deal of experience in music over many years. We are a specialist music retailer for people who take music seriously and we see our-selves as being a specialist video retailer in the same way."

Another factor in understanding

video sales is coming to terms with its seasonal nature. Retailers ex-perienced two lean months this summer for video because of the not weather and the World Cup television coverage.

Nevertheless, there is every rea-

son for optimism. According to re-search carried out by Mintel, the size of the market has grown phe-nomenally (see table). There is no doubt it is becoming a major prod-uct line for audio retailers. Video was WH Smith's fastest

grawing product last year. HMV, which has been selling music videos for six years and began sell-ing feature films two-and-a-half years ago, now sells three to four times as many feature films as music videos and total sales of pre-recorded videos account for between 15 and 25 per cent of its

Video has grown from 15 per cent of Virgin's business in 1988 to 17 per cent in 1989, double the growth rate of CD. The stores vary markedly in the way they promote video sales. HMV, say, chooses to support key releases. It mounted sizeable national campaigns for the recent re-leases of a Beatles compilation and the Blues Brothers feature film. Indi-vidual HMV store managers are free to manage the sale of videos and point-of-sale window displays. Woolworths' promotions, on the other hand are almost exclusively

supplier led, although there are oconal cross-pror such as the recent offer of a quar ter of children's pick-and-mix sweets with every children's video

July and August, Our Pr was leading with p.a.s. in both the record and video stores for Good Morning Vietnam. It has also been using press and television cam-paigns for music and video. WH Smith undertook expensive

TV and national press advertising campaigns last year. It produces twice-yearly video catalogues which increase their print each year. In-store videos and screens are used to promote current titles (available in most stores). Insight magazine, for one, contains video

Virgin — whose nine stores ac-count for four per cent of the pre-recorded video sales market — devotes 20 per cent of its yearly advertising budget to pre-recorded video. This was spent on two major promotions last year. A five-week campaign in the summer was split into one week for each video category — feature films, music videos

A major push in October is sup porting the release of music videos from Big Country and Simple from Minds

## NEWALBUMS

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	- SAM TO THE RESCUE KHILDREN'S STORY BOOK, TELL-A-TALE/PICKWICK MCRWM 05	Other
	- THE DRAGON DEN ICHILDREN'S STORY BOOK! TELL-A-TALE/PICKWICK MCRWM 03 C	Other
	THE SPACE BOAT (CHILDREN'S STORY BOOK) TELL-A-TALE/PICKWICK MCRWM 64 E 1.59(PK)	Other
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Year to date 37 weeks to 18th Sentember Album relenters 2.88

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## NEWSINGLES

Artist / A/B-side / Lobel / 7" / 12" / "MC" / "CD" / Col Nos / Extra tracks / (Distributor) / Category Artist / A/B-side / Label / 7" / 12" / "MC" / "CD" / Cat Nos / Extra tracks / (Distributor) / Category A MILLION BLUES LIVING ON A PROMOSFLoxosier Gate ARC ADO 1.7° Pc Bog (APT)

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"Previously listed in alternative format

10 September 1990-14 September 1990 Single Releases: 103

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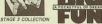
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# Taming the giant

by Nigel Hunter OBIN GODFREY-CASS

OBIN GODFREY-CASS
celebrated his second
birthday in July. His second anniversary, that is,
of heading the UK operation of the
Warner Chappell Music giant con-

Finding yourself responsible for about 3/em copyrights is a daunting experience, and Godfrey-Cass was definitely dounted for the first

year.
"I felt I was going through a vast dark tunnel," he says. "I was trying to grasp the immensity of the catalogues and also come to terms with the staff I'd inherited. I had to deal with a lot of unhappy people who were set in their ways, and some of them seemed to believe that, by staying set in their ways, they could block the merger."

The second year brought a more relaxed atmosphere for Godfrey-Cass. He recruited some staff of his own choice, and received a lot of much oppreciated advice and en-couragement from Les Bider in the US top echelon of the Warner Chappell international colossus. He particularly appreciates Bider's policy of letting whoever is best clinch a deal, wherever er whoever they are.
"Once the computer systems had been harmonised, we had to

staff," says Godfrey-Cass. "But I in-creased the number in the profes-sional department. I feel the creative side is very important if we're going to compete. Once computer systems are satisfactorily in place, major companies like ours can collect our money efficiently all around the world," he says.

The huge catalogue resources

"Cole Porter to Led Zeppelin", persuaded him to split the profes sional department into two divi-sions to obtain the maximum potential of the Warner Chappell song freasury.

One section looks after those

ontracted who are writers rath than performers and the other concentrales on writers who are per-formers. Among the professional staff are Shuart Newton, ex-thit & Run Music, Son Metcolfe, formerly with Ariston Stewart Feeney, who don), Patry Winkelman, who is in charge of international matters, and Semanthe Durrant, a percep-tive talent secut. The synchronisc-orace of tip business under David Minns, who is also general man-oger of the professional departcentrates on writers who are perager of the professional depart-

Godfrey-Cass came into the mubusiness almost directly after ving school at 15.

scheme and rose to be professcheme and rose to be profes-sional manager. Among his col-leagues during his seven ATV Mu-sic years were Geoff Heath and Eddie Levy, and when they left to form Heath Levy Music, Godfrey-Cass went with them for a four-

year stint as professional manager.
"I started doing deals during that
time," he remembers, "and Geoff Heath was a very good tutor. Rob Dickins at Warner Bros Music congoing wrong for Heath Levy, he fi-nanced a small publishing com-pany called Hippo Music, which I ran for nine months. tacted me, and when things started

"Then he invited me to join h at Warner Bros Music, where Peter Reichardt was general manager, and I was there as professional manager for seven years," he says.

manager for seven years," he says.
His two years as UK MD of the
merged Warner Chappell operation gives him a total of nine years
under the same, if latterly much altered, roof. Now he's settled in the top seat in full confidence, he's viewing the future with enthusiasm and spending as much time as he can spare outside the office watching and listening to bands just as he always did. Godfrey-Cass doesn't share the pessimism of those who say there's no demand



ROBIN GODFREY-CASS: emerging from a vast dark tunnel

Sound engineers, remixers, aducers — whatever you want to call them - are now paying much more attention to the calibre much more attention to the calibre of the songs rather than putting the groove first," he says. "And Radio One's policy of studio recording new artists is really encouraging. new artists is really encouraging. So, in a different way, is the ap-pearance of stations like Jozz FM and Melody FM in terms of our standard catalogue."

He is taking a close interest in the ructions between the MCPS and the BPI over a new mechanical royalty rate, and Warner Chappell plays a full part in industry deliber-ations like these.

"John Brunning, our senior vice president for legal and business affairs, represents us in negotiations, he says. "I've got a short fuse and wouldn't do too well at meetings like that. I feel that the UK shouldn't be exempt from the BIEM/IFPI

mechanical rate just because we're a springboard for talent."
Godfrey-Cass acknowledges
that the generally fragile economic
climate will affect the music industry like everywhere else. In particular, he sees the advertisement busi-ness in recession this year and "music is the last thing they think of and the first they cut back on" Nonetheless, he's confident about the future and looking forward to the publication of a book of Warner Chappell's top 3,000 song titles which has been compiled with the assistance of the Na-

tional Discography. It is based on popularity, amount of earnings and number of recordings from the wenties to the present day. "It will be a greet day.
"It will be a greet promotional
tool for distribution among the ad
agencies and the medio," says
Godfrey-Cass, "and it will also help
to educate the staff, including me."



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NOW, YOU don't get to be head of a huge multi-national company without being able to rand at market. So, when W I shim sharing his Wimnen Farmly so; catchers of COV in 15 miles and market in 15 miles and ma cle chairman and BY! council member Steve Mason bought the Red Records shop in London he was almost immediately invited to join BARD. (The invitation was the product of the check of BARD chairman Andy Gray, whose BGO label is distributed by Pinnacle.)



INXS AND execs: PolyGram's Maurice Oberstein and David Clipsham present quadruple platinum discs to members of INXS.



STAND UP Margaret: HMV Oxford Street telephone operator Margaret Marjoram retires after 32 years.



FOXY LADY: Capital Radio's Neil Fox plays host to US singer Mariah Carey.



NO ROOM for Boo Boos: Yogi Bear successfully opens the new Our Price Video store in High Wycombe.

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Music Week, 6 September 1975 EMI signs long-term licensing agreement with Rocket Records, to include Elton John's first releases for his own label now that the DJM contract has been fulfilled . . Disc and Record Mirror merge while latest ABC figures show NME as

### Backtracking Record Retailer, 9 September 1965

Island concludes deal with leate all dacs produced by Chris Blackwell and Guy Stevens, including singles by Alex Harvey, the Spencer Davis Group and Stevie Wirwaod . . . An album of Liver-Lead is succeed as the support of the su lease all discs produced by Chris and the 'message' strictly in the ver-nacular of the teens."

new circulation leader on 178,892, the deposed MM on 172,205, pre-merger Record Mir-oro on 113,035, Sounds on 93,394 and the last-ever figure for Disc 67,439 ... Phonogram MD Tony Morris urges the abolition of RRP on records and tapes. Music Week, 7 September 1985

EMI and MCPS locked in a dispute over years-old royalty payments which both parties intimate may take a High Court battle to resolve; take a High Court bottle to resolve; in an unrelated move, Bob Kingston quist as MCPS chairman other inne years. Island issues its first two Cbs, The Unforgetable Fire by U2 and the Bob Martey compilation lagend, while Cherry Red restease what it claims to be the clease what its punk CD, by the Dead Kennedys. Virgin Retail encouraged by advertiser's response to plans for an instance radio value and the control of the contr

for an in-store radio station at the Megastore in London's Oxford

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# MUSIC WEEK

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