

MUSIC WEEK

16 SEPTEMBER 1989



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ISSN 0265-1548





A close-up, black and white photograph of a woman's eye, looking directly at the camera. The eye is framed by dark, thick eyeliner and long, dark eyelashes. The skin around the eye is pale. The background is a soft, out-of-focus light color.

*Eurythmics*

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COMPACT DISC  
ALBUM

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11th September 1989

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UK LEG

September

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15th Wembley Arena  
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21st Wembley Arena  
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**SOLD OUT**



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PL/PK/PD70711



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Touch  
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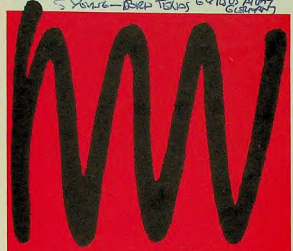


In The Garden  
PL/PK/PD70006



7, 4, 14, 18, 19, 23

# MUSIC WEEK



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## Thorn rubbishes BMG buy-out talk

RUMOURS OF the sell-off and break-up of Thorn EMI are gathering strength, fuelled by the company's shares reaching their highest ever price.

BMG is believed to be leading the field of those interested in acquiring the group, although it is understood to have its sights set solely on EMI Records.

BMG has been trading in Eurobonds and warrants in Thorn

and speculation suggests this is a way of putting pressure on Thorn to sell EMI or face an attempted leveraged buy-out of the whole group.

However, a Thorn EMI spokesman describes this as "rubbish". He says Eurobond transactions would be a particularly obscure way of forcing a takeover. He adds that he believes it more likely that BMG is buying stock purely as an investment.

The City, though, is unconvinced that nothing significant is happening. Earlier this month, Thorn shares reached 875p, the highest they have ever been.

No comment has been forthcoming from BMG.

## EMI Records: must try harder

EMI RECORDS must work hard to improve its market share and retain its title as the leading company during the final quarter, EMI executives told staff at their annual conference in Kenilworth.

President and chief executive officer of EMI Music Worldwide, Jim Fifield, told sales and marketing staff that they were under-achieving at present and a supreme effort was needed over the coming months.

He said it was important for the company to move back into the

TO PAGE FOUR ▶

# PolyGram/A&M deal looks set

AN UNPRECEDENTED six months of record company takeover and buy-out is continuing this week with the agreement in principle for PolyGram to acquire A&M.

If the deal is completed as planned, it will be the third sale of a first division operation since March, following PolyGram's purchase of Island and EMI's acquisition of half of Chrysalis Records.

MW understands that A&M and PolyGram have agreed on a deal and that the matter is now in the hands of lawyers and accountants to sort out the details.

However, both companies are being cautious in their reaction to the suggestions and A&M has declined MW's invitations to comment.

"There has though been a change of tack within the company. Co-founder Jerry Moss countermanded a memo to staff saying the company was not for sale with a later one stating that a number of purchase offers were

being considered.

PolyGram's only response has been a written statement which reads: "The A&M licence agreement with PolyGram for a major portion of the world is now in its final year. A closer alliance has always been a possibility and continues to be discussed from time to time by both parties.

"No formal agreement has been concluded."

RADIO ONE is about to embark on a sponsorship deal with BP but, says the station, the result is an awareness campaign and not a change in the BBC's policy on outside finance.

Controller Johnny Beerling says the campaign, which will see the station promoting lead-free petrol at the same time as promoting its FM frequency, is a similar deal to when the Radio One wavelenghts changed.

"We did much the same thing with Esso when we promoted the happy motoring idea. This is not a radical departure into sponsorship and BP's name will not be mentioned," says Beerling.

"We will be losing our medium wave eventually so we want to promote FM as much as possible. We have tied this in with BP's campaign for lead-free petrol which fits in with our environmental concerns."

The campaign — A Sound Move — will be backed by CLEAR organization which supports a lead-free environment.

Radio One will run competitions to win lead-free petrol and 4m stickers will be given away free at petrol stations around the UK.

The campaign is expected to run from September 25 to October 28.

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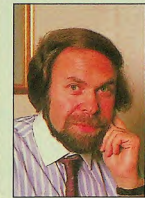
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GOING HIS own way: Azoff (left), stepping into the chair. Teller



## Azoff out, Teller steps in

IRVING AZOFF, the man who says he stopped MCA being a "music cemetery", has resigned from the company. His successor as chairman is Al Teller who joined MCA last year from CBS.

Azoff is believed to be keen to pursue his own projects, one of which is likely to be a label licensed to a major. A deal with MCA is not

being ruled out.

Azoff joined MCA in 1983 as head of its record and music operations, and, in a five-page farewell letter to staff, he says when he took over the company was "the music cemetery of America". What has been achieved since

TO PAGE FOUR ▶

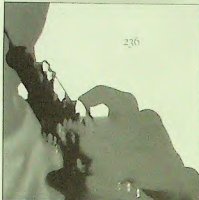
# HEAVEN'S HERE HOLLY JOHNSON

Kreiser string  
orchestra  
226



Fac226  
Kreiser String Orchestra  
Britten: Simple Symphony,  
Frank Bridge Variations

236



Fac236  
Robin Williams  
Oboe music by Poulenc,  
Britten and Hindemith

duke  
string quartet  
246



Fac246  
Duke String Quartet  
Shostakovich: Quartet No 8  
Tippett: Quartet No 3

rolf hind  
256



Fac256  
Rolf Hind  
Piano music by Ligeti,  
Martland and Carter

steve  
martland  
266



Fac266  
Steve Martland  
Babi Yar (1983), Drill (1987)  
first recordings

# factory classical 1989 label

The first five releases, this September  
on album, compact disc, cassette and DAT



## EROS pioneers say way is set for ordering revolution

EFFORTS TO bring record ordering into the computer age are proceeding better than originally expected, according to the people behind the Electronic Record Ordering System (EROS).

The system is ahead of schedule in being installed in shops and already some 35,000 catalogue items are available through it, say EROS pioneers EMI, PolyGram and BMG.

In addition, other frontline distributors are considering putting their catalogues onto the EROS network.

EROS involves the installation of a computer terminal in-store by which dealers can place their orders direct with the distribution centre and without the need to go through 'tele-sales'. The concept was formally introduced in the spring and the operating heads and sales directors of EMI, PolyGram and BMG met regularly to discuss progress.

At their latest meeting they heard installations were ahead of schedule in Our Price, HMV and Virgin, three chains who have stated they want 100 per cent of their stores on-line. Independents taking the system include Andy's, Discovery and Windows and a num-

ber of one-off stores.

The three record companies say they expect to better their original target of having 250-300 shops on-line before the end of the year.

So far, though, none of the other main UK distributors have expressed a public interest in joining the system and EMI managing director Rupert Perry says nobody has contacted him over EROS.

However, when asked by MW, Pinnacle general manager George Kimpton-Howe said that he had been enthusiastic about the system since its inception and is willing to be contacted about Pinnacle be-

coming part of it.

In similar vein, Phil Murphy, director, WEA Europe comments: "The reports from the retail trade we have spoken to about the system have been very favourable. We were surprised that BMG, EMI and PolyGram didn't ask WEA and other majors to be part of this system from the outset. Nevertheless, we are reviewing the pluses and minuses of EROS in a positive manner with a view to making a decision later in the year."

CBS says it, too, has not reached a decision on the system, describing the matter as "still on the table".



TV ADS back Janet Jackson's *Rhythm Nation 1814* album

### MUSIC WEEK



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Near Final Year Directory free to subscribers (current in January 1989).

## A&M addresses the state of Janet's Nation

A&M IS mounting a national TV campaign to back the release of Janet Jackson's *Rhythm Nation 1814* album.

The promotion breaks on Monday (18) and will also include advertising in the national and music press and flyposting. In-store material will also be available. On Saturday (16), launch nights are being held in nightclubs across the UK.

## TV ads promote Whittaker album

A TV campaign in support of Roger Whittaker's *Home Lovin' Man* is breaking in Granada this week prior to a national rollout. Radio and press advertising has also been bought, and Whittaker is playing 25 UK dates finishing on October 15.

The album is on the Tambo label through PolyGram and is dealer priced at £4.86 (compact disc £7.29). The 16 tracks include *Love Changes Everything*, *Wind Beneath My Wings* and *He Ain't Heavy He's My Brother*.

● THE BEAUTIFUL South will be touring throughout October and November to tie in with the release of their debut album by Gol Discs.

## Scotland gets own chart

A SCOTTISH top 50 album chart is to be published from next month in free distribution magazine *M&M*. The chart will be compiled by MRIB from a panel of 50 shops although the company says it hopes this figure will rise later.

*M&M*, which is given away in restaurants, wine bars and nightclubs in Scotland, says the decision to run the chart was made after talking to retailers and Scottish radio stations.

The magazine was launched in September last year as a response to the success of *Q*, *Sky* and *The Face*. While it follows their music-and-lifestyle format, it seeks to redress what it sees as their London and South-east bias.



THE NEW managing director for EMI Ere is William Kavanagh. Dubliner Kavanagh entered the music industry in 1981 as marketing manager for CBS Records Ireland, having previously worked in advertising. He had become assistant general manager by the time of his move to EMI.

Rupert Perry (right), managing director of EMI Records UK, is pictured here welcoming Kavanagh to his new post.

## PRT: new name, new plans

A CHANGE of name at the former PRT Records offices is heralding a new business strategy for the company.

Following the sale of the prestigious PRT Sixties catalogue, the company is now trading solely as Legacy and GWR. Director Kim Hurd says there will be no further releases on the PRT label.

Hurd is keen to emphasise that Legacy/GWR is working with new bands and new material and has completely dispensed with catalogue releases. She believes there is an amount of confusion because

the company is occupying the premises still known as PRT House in Chiswick.

Managing director of Legacy is Hurd's brother, Nick Richards, although Hurd is responsible for the day-to-day running of the labels. A&R is being administered by general manager Joe O'Neill. The company's initial signings were Thunderbird and Wicked Thing with *Fatway* now recording on album for GWR.

With the demise of PRT Distribution, product goes through BMG via Castle Sales & Marketing.

# S/EXPRESS



★ mantra for a state of mind ★  
★ new single ★  
★ out now ★



## Teller steps in

▶ FROM PAGE ONE

then, he continues, is "beyond all expectations".

Sources within MCA suggest Azzoff feels he has done all he can do within a corporate structure and is now enthusiastic to take a more grass roots role in his own operation.

MCA Inc. president Sid Shelsberg says Azzoff will continue in a consultancy role with some non-music projects, and he comments: "Naturally, we are very sorry to lose the services of one of the music entertainment industry's most former executives, but we are very hopeful that negotiations for us to continue to be involved with living in exciting new music entertainment undertakings will come to a successful and mutually-beneficial conclusion."

The announcement of Azzoff's resignation was simultaneous with a statement from MCA confirming Teller's appointment as chairman of MCA Music Entertainment Group.

Teller first joined the music industry 20 years ago as assistant to the president of CBS Records. In 1970 he moved to Playboy Enterprises as director of corporate development following which he had two periods with CBS as well as working as president of United Artists and later Windsong. By the end of his second period with CBS, he was senior vice-president of Columbia. He joined MCA as vice president of MCA Inc.

## Azzoff to take next step with MCA in mind

UNIVERSAL CITY, CA: Azzoff is credited with turning MCA around. Sales went from \$141m in 1982, the year prior to Azzoff's joining MCA, to \$661m last year. Profits grew from \$24m in 1982 to \$60m in 1988.

Azzoff is leaving to start "the first fully financed independent label of the Nineties", and is seeking finance from a single source to the tune of \$75m to \$100m.

MCA has been in negotiations with Azzoff for some time, but the executive says he will be entertaining offers from other sources as well.

Azzoff was the highest paid member of the MCA board of directors last year, earning an excess of \$600,000 in salary and \$5m in stock. He is believed to own approximately \$30m in company stock at current valuation.

As for MCA itself, Teller notes that MCA is the only US major without its own international distribution operation — and that its current arrangement with WEA covering most non-US territories ends in 1991.

While no decision has been made as to the future of MCA's international status, the company is "reviewing closely" its options in that arena.

## Pickwick moves on from 'cheap 'n' cheerful' image

A NEW-look Pickwick is being presented to the music industry. The company says the days of the "pile 'em high and sell 'em cheap" philosophy are long over. Now, the company wants to be seen to be involved with the frontline of quality product.

The message was presented to Pickwick's first open sales conference earlier in the month and was reinforced by chief executive Ivor Schlosberg at the company's interim results

announcement last week.

Schlosberg points to its acquisition of the video rights to Paul McCartney's *Put It There* as evidence that Pickwick is making its presence felt in the mainstream. He says the intended retail price of £10.99 means the video will be selling on its artistic merits and not on its cheapness.

"The old Pickwick attitude was pile 'em high and sell 'em cheap," he adds. "That has

gone because there's so much more competition for space."

While the company continues to be a prominent player at the budget end of the market, Schlosberg says the quality of its releases is increasing with artists of the calibre of Barbra Streisand and Billy Joel appearing in the stores for £2.99.

Corporately, Pickwick is seeking to expand internationally by acquisition. The purchase of Danish entertainment distributor Elap is now being finalised and Schlosberg says: "There will be other acquisitions in due course."

"The first target is the major countries within the EC, particularly with 1992 approaching. But we would be fibbing if we said we didn't have an eye on North America. We're looking of that in the medium term, though. Europe is first."

In the six months to the end of June, Pickwick made a pre-tax profit of £965,000, an increase of 30 per cent on the same period last year. Turnover rose from £14.5m to £20m.



COMPLETING THE deal at Pickwick's annual sales conference is Virgin's Charlie Dimont (centre), flanked by Pickwick's John Howard (left) and Dick Speller

## Virgin catalogue to get first low-price release

THE FIRST low-price releases of Virgin product are due later this year following the signing of a licensing deal with Pickwick.

Says Pickwick A&R manager John Howard: "It's the first time that Virgin has released any titles at this price so we're very excited and optimistic about these releases which will be followed by a second supplement in the spring."

"It continues Pickwick's policy of updating the whole low-price catalogue and releasing more contemporary material."

The first batch of releases includes *The Best Of Culture Club*, the orchestral version of *Tubular Bells*, *The Best Of Lindisfarne*, *Aled Jones's Christmas Album* and *Monty Python Live At Drury Lane*.

## Island labels rejig after PolyGram deal

A RE-STRUCTURING of two of Island's subsidiary labels is taking place in the wake of the company's purchase by PolyGram.

Jazz specialist Antilles and world music label Mango are to undergo changes to reflect their specialities but, says Antilles label manager Rob Partidge, they will remain part of Island.

He adds that any new structure will not be in place before the new year, but comments: "Specialist labels going through a mainstream record system need specialist back-up."

STOP PRESS: The new general secretary of the Musicians' Union is Dennis Scarf, currently the union's East and North-east district organiser. He beat Stan Martin by 1,556 votes in a second ballot.

## EMI Records

▶ FROM PAGE ONE

market share top three. EMI Records managing director Rupert Perry supported this view.

"Last Christmas, EMI Records had the number one single and the number one album. We owned Christmas. I see no reason why we cannot do it again this year," said Perry.

Jim Lettwich, managing director of EMI Manufacturing & Distribution Services, says the division is now well on its way to overcoming any problems it had in the past with the new Electronic Record Operating System (EROS) close to full operation.

"We are working on a framework for the future and we are carrying out improvements from last April and into 1990 to provide a better service for the dealers," he said.

As well as previewing the company's autumn line-up of product, EMI has also set up a second label within the Picture Music International video division.

PMI Rock Collection will feature predominantly hard rock/heavy metal acts and the first release — in November — will be Iron Maiden *Live At The NEC*.

What's HOT  
BRIEFING

NEW YORK: ABC Radio Networks' new touring marketing and merchandising division has won the bidding war for the Rolling Stones' Steel Wheels tour. The network will get the rights to a three-hour live concert broadcast, a two-hour live phone-in and ticket prizes for competitors.

LOS ANGELES: Virgin Music is working with Inaudible Productions — a major provider of soundtrack music to the Hollywood Studios — to exploit Virgin's copyrights on soundtracks. The first collaboration is *The Handmaid's Tale*, featuring a score by Virgin's Ryuichi Sakamoto.

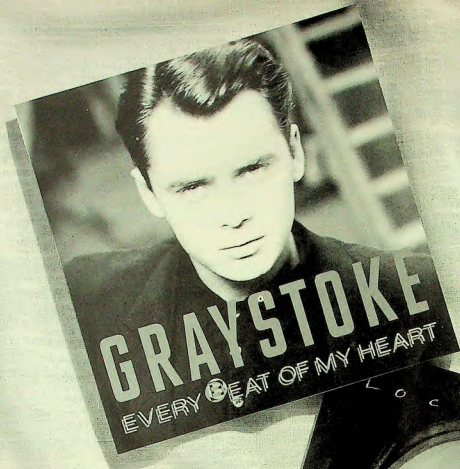
NEW YORK: WEA International has formed WEA Music KK — a Tokyo-based record label — that will "act in friendly competition" with WEA International's other Japanese affiliates. "WEA shall now have the benefit of three separate marketing and reproduction operations to ensure maximum diversity in Japanese domestic repertoire as well as total exploitation of our international artist roster," says WEA International chairman and chief executive Ramon Lopez.

DUBLIN: Publisher Hot Press is issuing *U2, Three Chords And The Truth in October* in an attempt to "put the record straight" on the band's history and views. It will be edited by Niall Stokes and includes a business perspective of the band by their manager Paul McGuinness. A deal for the UK is being finalised.

AMSTERDAM: In its 75th year, the Dutch authors' society BUMA distributed \$27.13m to rights owners in 1988 — an increase of 9.2 per cent on the 1987 figures of \$24.26m. Revenues from performances went up by nearly 21 per cent but because of a 1.8 per cent reduction in tariffs and competition from suppliers of copyright free music, mechanical rights income rose by less than 2 per cent. BUMA-STEMRA chairman Ton Oosterhuis warned that the impact of Anglo American repertoire via satellite and cable poses a threat to the survival of Dutch repertoire.

SYDNEY: Independent record companies have set up the Australian Independent Music Association with the aim of bringing about in what it feels are much needed changes in the country's music industry.





## GRAYSTOKE

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UNION 2

12 UNION 2

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# LEGENDS

UNION LP 1

UNION MC 1

UNION CD 1

TV THIS WEEK... LONDON, CENTRAL, STV & GRANADA

UNION

DISTRIBUTED BY PINNACLE

# Retailers talk shop on CD

THERE IS probably no single bigger talking point among retailers than compact disc and its ramifications.

This week, Frontline reflects several aspects of the debates as seen through the eyes of two independent dealers. Here, Peter Rees, a relative newcomer to music retailing, analyses the influence of the UK on CD sales while Richard Wootton, a partner in Ainleys and a board member of the British Association of Record Dealers, addresses the consistently contentious subject of CD pricing. Wootton reflects the view widely held that cheaper CDs in the stores will help to persuade more households to buy CD players.

AT THE CD Shop in Eastcote we are compact disc only, and so have a reasonable knowledge as to how the market is moving with this format.

It is therefore disappointing to report how far down the popular charts this country has fallen in the manufacture and sale of compact discs.

We took a snapshot of the MW Album Chart for August 19 and the following picture developed:

Record Company	Nationality	Chart Places
PolyGram	Dutch/European	8
CBS	Japanese/US	4
WEA	US	4
EMI	British	2
BMG	German/European	1
PWL	British	1

The top forty picture is worse:

WEA	US	13
PolyGram	Dutch/European	12
CBS	Japanese/US	6
BMG	German/European	3
EMI	British	2
PWL	British	2
Stylus	British	1
Big Life	British	1

A glance at these figures would indicate that we sell three times as much CBS chart product as EMI product. This in fact is almost true as Gloria Estefan outsells Paul McCartney and Queen combined on CD in our shop.

In truth, it is all very fair and fine for the international companies to outsell our home-based companies in our own backyard (maybe they are just better at it than we are), but why does their product have to be imported from Austria or Germany?

A further look at the top twenty reveals the manufacturing to be as follows:

Country	Places	Companies
Austria	5	CBS, BMG
Germany	6	WEA, PolyGram
UK	9	EMI, PolyGram, PWL

This indicates that 50 per cent or more of the top twenty compact discs are imported. Does Mrs Thatcher know ... has anybody told her?

This country used to "buy British", now it appears to be "bye bye British", and in a field where we should be doing alright (The Music Business) we seem to be making heavy going against the Austrians! What chance 1992?

PETER REES  
The CD Shop  
Eastcote, Middx

SO THE BPI would like to see a reduction in the retail price of compact disc! So would the dealers. With only one in 10 of British households owning a CD player, the growth potential is phenomenal. For the record industry to realise this potential, a retail price below £10 is necessary.

We, like many other retailers, try very hard to put out most of the chart and new releases at £9.99. Some record companies, led by WEA, charge a dealer price of £6.49 + VAT, leaving us with a profit of £2.20 or 25 per cent.

Whilst this is not a sensible retailing margin, we can

stand it provided a bit can be made up on back catalogue and other product. However, a dealer price of £7.29, still charged by many record companies, most notably EMI, CBS and BMG, makes a retail sub-£10 impossible.

Out of the £2 or £3 profit on a CD, dealers have to pay very high rent and rates, wages, store fitting costs, advertising and promotion, heating, lighting etc.

If only we could retain the 90p or so profit that the BPI members admit to, we would all be millionaires. Let's have a dealer price of £6 and we will really grow the market for all the industry's future prosperity.

RICHARD WOOTTON  
Ainleys Records & Tapes, Leicester



THIS COULD soon be a familiar sight if all goes according to Our Price's plans. The shop's success in the video sell through market has led to the development of Our Price — The Video Shop. If trials with the new chain in the South-east are successful, expect to find it spreading to your High Street.

## MIDEM PIMPS UP THE VOLUME

21ST - 25TH JANUARY 1990,  
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Break into the next decade with MIDEM 90. The volume's turned full on. And we're hearing you loud and clear.

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And of course we're following up last year's Rock Festival with hot established acts, breaking talent and a whole lot more.

If you really mean business, exhibit at MIDEM 90. For the cost of a stand you'll get furniture, phone, hi-fi and instant profile for your company.

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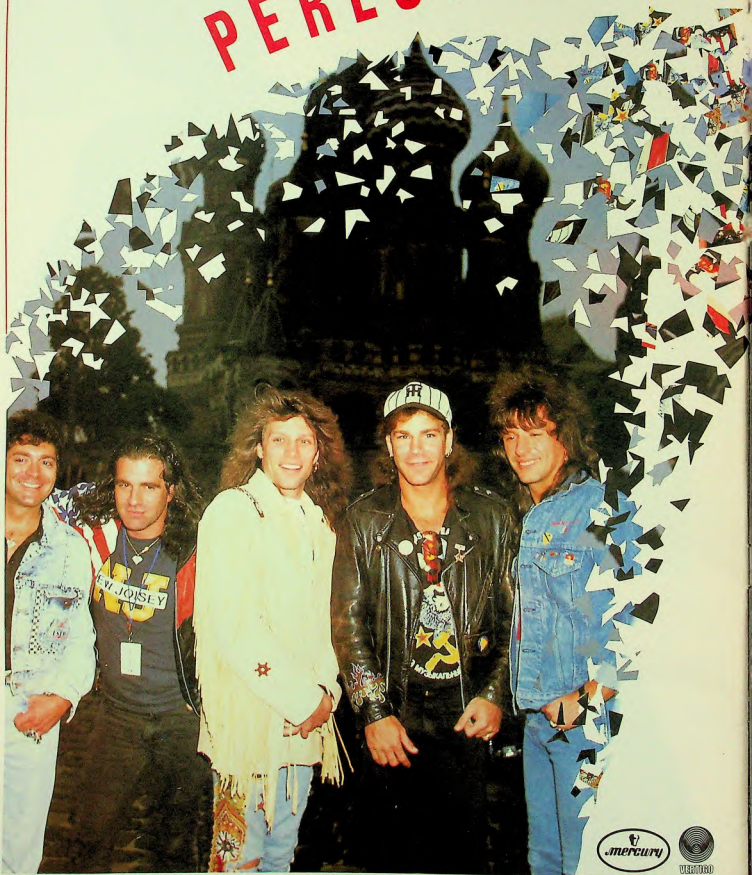
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# PEREST-RØCK-





# -YA



# F

irst Bon Jovi signed with PolyGram. Then their album 'Slippery When Wet' sold 14 million copies worldwide, fuelled by an eighteen month tour that went twice around the world. More was to follow: 'New Jersey', the next album sold 8 million copies within a year of its release and it's still climbing. This year, a new departure. The band has just headlined two anti-drug abuse concerts in Moscow - the biggest live shows ever staged in the USSR. Bon Jovi have come a long way from the Jersey shore, thanks to a remarkable talent. And thanks to PolyGram.

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### Corner that is forever country

by Alan Gardiner

A PERENNIAL complaint among British country enthusiasts concerns the difficulties involved in buying new releases. A lot of the most interesting US product is not issued in the UK, and even British releases can be hard to locate.

For the last 10 years country fans have been able to turn in their hunt for new acquisitions to Record Corner, a small shop which from an unlikely setting in Balham, south London, supplies records to customers throughout the UK.

Record Corner has long been a mecca for collectors and special-



BALHAM'S MECCA for country collectors, Record Corner

ises in dance and independent soul as well as country. The move into country was initiated by Dave Hastings, who has been at the shop for 20 years. A thriving mail order business accounts for most of the country turnover, though records are also on sale to personal callers and are supplied wholesale to several small outlets.

Hastings says that country does not seem to have the regional fluctuations in demand that characterise the dance and soul markets and Record Corner has customers in all parts of the UK.

"Most of our customers are serious country collectors. We don't attract the Woolworths market and this affects what we stock — we generally avoid compilations, for example, simply because they don't sell," says Hastings.

Nevertheless, a broad range of product is on offer, from Slim Whitman to k d lang and Lyle Lovett. New and lesser known artists are also well represented and here Hastings' own knowledge of the country field is an invaluable asset. The most popular albums stocked by Record Corner usually sell around 300-400 units. Randy Travis heads the field, with Hank Williams Jr, Ricky Van Shelton and Gene Watson also in demand. Upcoming releases expected to prove popular include US Christmas albums from Randy Travis, Ricky Van Shelton and Highway 101.

An important influence on demand is Radio Two's Country Club: "There's often a surge of enquiries on Friday mornings if Wally Whyton has played something new or unusual the previous night."

Hastings believes country needs a better service from other radio stations if it is to break through in

the UK. "None of the London music stations has a country programme — though there's an hour on BBC — and most of the regional programmes are produced on a shoestring budget."

Hastings is also outspoken on the shortcomings of some UK record companies. "I can understand them not releasing more US product, but there often seems no logic behind what they do choose to release, and no real attempt to promote it." He sees a need for more knowledge and expertise: "I remember meeting an MCA rep who hadn't heard of George Strait."

Asked to sum up the present state of the country market, Hastings replies that it is steady rather than noticeably expanding, though one growth area is country on CD. "CDs account for about 30 per cent of our sales, and the figure's rising all the time. There's some resistance, but an increasing number of US country releases are going to be CD only, and collectors will switch in order to continue hearing the music."

### NEW PRODUCT

THE ENDURING appeal of Patsy Cline is getting a shot in the arm this autumn with a release from Prism Leisure entitled *Walking After Midnight*. It features 28 tracks from Cline's early days of recording on the US independent label Four Star.

Featured tracks include *Crazy Dreams* — recorded in 1958 — along with country standards such as *Hungry For Love*, *Lovesick Blues* and *Loved And Lost*. With extensive sleeve notes by Tony Byworth, the CD and cassette have a dealer price of £9.65 and £1.82 respectively and ships out on September 21.

*Walking After Midnight* follows on from Prism's recent documentary video release, *The Real Patsy Cline*, and now the popular film version of her life — *Sweet Dreams* — has just been released as a sell through title on Warner Home Video. It stars Jessica Lange as Cline and retails at £9.99. **KF**

16th September 1989

1	3	RIVER OF TIME Judds	RCA/Curb ZL 74127 (BMG) CZK74127/CD:ZD74127
2		COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD:DMCF3426
3	16	A HORSE CALLED MUSIC Willie Nelson	CBS 4654381 (C) C.4654384/CD:4654382
4	8	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C.STAC2327/CD:TCV2327
5	7	NEXT TO YOU Tammy Wynette	Epic 4650281 (F) C.4650284/CD:4650282
6	11	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZLP0043 (SP) C.RITZLP0043/CD:RITZCD105
7	12	OLD 8 X 10 Randy Travis	Warner Bros WX1 62 (W) C.WX1 62/CD:K9254662
8	6	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD:DMCAD5927
9	2	WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C.4651354/CD:4651352
10	18	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD:DMCF3413
11	9	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD:DMCF3435
12	RE	GIVE A LITTLE LOVE Judds	RCA PL90011 (BMG) C.PK90011/CD:PD90011
13	15	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (W) C.9257924/CD:9257922
14	9	I NEED YOU Daniel O'Donnell	Ritz RITZLP0038 (SP) C.RITZLP0038/CD:RITZCD104
15	15	BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C.9257764/CD:9257762
16	10	KENTUCKY THUNDER Ricky Skaggs	CBS 4651441 (C) C.4651444/CD:4651442
17	RE	ALWAYS AND FOREVER Randy Travis	Warner Bros WX107 (W) C.WX107/CD:WX107CD
18	4	ABSOLUTE TORCH AND TWANG k d lang & The Reclines	Sire WX259 (W) C.WX259/CD:WX259CD
19	13	LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C.MCG6037/CD:DMCG6037
20	RE	ONCE IN A VERY BLUE MOON Nanci Griffith	MCA MCG6054 (F) C.MCG6054/CD:DMCF6054



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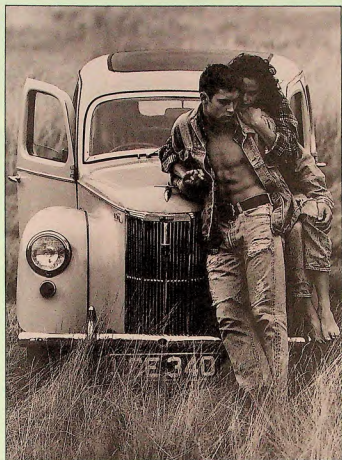
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**T'PAU**

*China In Your Hand*

**INXS**

*Never Tear Us Apart*

**TINA TURNER**

*What's Love Got To*

*Do With It?*

**JOHN WAITE**

*Missing You*

**THE CARS**

*Drive*

## SIDE TWO

**DEREK & THE DOMINOS**

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**RAINBOW**

*Since You've Been Gone*

**HUEY LEWIS & THE NEWS**

*Stuck With You*

**MARILLION**

*Kayleigh*

**THE POLICE**

*Don't Stand So Close To Me*

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TV CAMERON  
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SEPT 23

# And, slowly, building bridges of video, we see the WEA's classical bridges pop promo come of age

by Nicolas Soames

F ALL the developments in classical music over the past 12 months, few have been as intriguing as the involvement of WEA under the eager guidance of its chairman, Ramon Lopez, at the very least it has provided fuel for a host of rumours, with offers apparently being made to labels as varied as Decca, Telarc and Chandos.

And, as Peter Andry, the senior vice president, classical repertoire adviser, buying a major label to add to its roster of Nonesuch and Teldec, and the long-term distribution rights to Erato, is the easiest and quickest way to establish a respectable classical market share.

But since his surprise appointment earlier this year — just four days after leaving EMI — it must have been the shortest retirement in record history? Andry has developed a clearer classical direction for WEA.

"We now have three good interesting labels, and the most important thing is to concentrate on building a classical marketing infrastructure for the company," comments Andry.

"Of course, with my connections and the fact that so few competitors are exclusive these days, it would not be difficult to go to a label or a Bernstein and say 'Please, will you do a marvellous new set of Mahler symphonies for us?'

"It is relatively easy to get sponsorship and to go into a recording studio to produce such recording. But without a unified marketing structure to support our on-going AR activities, there would be no product to sell."

Instead, Andry sees WEA building slowly but purposefully. In the UK, both Teldec — currently marketed and distributed by ASV — and Erato — currently marketed by BMG/RCA — come under WEA control early in 1990, by which time Andry will certainly have appointed a classical marketing manager to handle the labels.

"WEA has a strong marketing force in popular music, and if it can be a huge success in pop it can be a success in classical," says Andry. "But you need to create a separate classical culture within WEA, and that will take a little time."

That is one reason why WEA is not, at the moment, considering producing its own classical label based on its acquisitions, like Sony Classical, or a completely new label such as Virgin Classics. "This is a very deliberate policy at the moment," explains Andry. "My task is to build bridges and collect 10 per cent from everyone, and turn that goodwill."

In any case, he argues, the three labels — and he draws a comparison with PolyGram Classics — are interesting in their own right. Erato, the largest with a catalogue of around 4,500 titles, will issue over 100 titles in 1990. Teldec, with 1,000 titles will issue around 80 new titles, including more operas by Mozart conducted by one of the founder members of the movement, Nikolaus Harnoncourt.

Electra's American label Nonesuch is the smallest but perhaps the most adventurous of the three with 500 titles in the catalogue and just over 25 new recordings for 1990. But it is one of the most under-exploited, believes Andry, especially in the area of new music — Philip Glass and Steve Reich.

"If I think it's fair to say that these labels have been somewhat neglected in the marketplace like an unweeded garden — but they need proper attention."

Andry is also taking WEA strongly into the audio-visual area of CDV which, he firmly believes, will be the next major step.

WEA has already, under his direction, bought the rights to films in Allegro, the US company run by Christopher Nupen which includes fascinating documentaries such as *Richard May Calabroche Schiff* and *Daniel Barenboim*. The catalogue from the Munich-based company Metropolitan, with solo portraits of major artists including *Richard May Calabroche Schiff* and *Horowitz* will also be released on WEA.

But the feather in the cap is likely to be the distribution deal being discussed with the National Video Corporation, with its prominent opera and ballet catalogue and its developed relationship with the Royal Opera House, Covent Garden, the Arena di Verona and elsewhere.

Andry discounts the early difficulties with CDV as just the same kind of testing problems that stendered stereo in the Fifties and CD in the early Eighties. "I believe that by the beginning of next year, there should be enough capacity to get things rolling," he declares.

In September of the Berlin Audio Fair, some 35 Japanese companies will exhibit new hardware most of which will be capable of playing both NTSC and PAL. And WEA has formed an association with Pioneer which, by October, will start producing — albeit in a small way initially — PAL CDs in its Japanese factories.

While Andry admits that imaginative CDV programmes are still relatively scarce, he feels it is only a matter of time before the artistic risks catches up with the technology.

And while Andry is generally optimistic about the future of classical recordings he comments, "After 35 years I feel that it may be difficult to get more than the 10 per cent of our music that we have maintained although we must allow us to be a composite marketing strategy. I think that things may get a little more difficult within the next few years, and a few independents who haven't got good distribution will be driven — good distribution is the key."

Despite this, he doesn't feel daunted by the prospect of WEA taking on the might of companies such as PolyGram Classics with a market share of over 50 per cent, and EMI with its 17 per cent. "WEA may only have two per cent now, but that could change dramatically, with us being a composite getting a stake while a company like WEA could shoulder its way in very quickly."

by Selina Webb

THE LENGTHY gestation of Medialab's Videolabel is over. The first four videos from "the record company with eyes" have emerged safely into the marketplace and the hope is that the project will provide the latest sensation in archival entertainment.

Conceived by Kevin Godley and Lol Creme more than four years ago, videola is described as the coming of age of music video: an integrated audio-visual package which goes beyond the pop promo or live concert film format. Created simultaneously, the music and videos are designed to be mutually enhancing.

"The idea was a reaction to our years in the video business and seeing all the wonderful possibilities which were being missed in putting video to music," explains Kevin Godley. "We wanted to create something rather like a record label, but a record label that has eyes — a new form of entertainment for people."

As for the delay, Godley asserts that the project was originally "a little bit ahead of its time". An early attempt at linking up with PolyGram failed, and Medialab eventually found a home with Virgin in 1987.

"Virgin Vision have put the finance up for it, Medialab is doing the A&R side of things," explains Medialab project co-ordinator Liz Cotton, who has been responsible for assembling the talents behind the first videos.

The four released by Virgin Vision on September 8 were led by Attack, a 20-minute skateboarding tape with visuals directed by former world champion Stacy Perallo — aided by Lol Creme — with an energetic dance soundtrack by Tim Simenon. Also on the shelves are Eurotechno, a 30-minute video composed and directed by technology wizard Stakker Mondo Video, a 'purist videola' by Godley and Creme and the mind-stretching Fourth Dimension created by filmmaker Zbigniew Brzezinski and violinist Michael Urbanczyk.

The first videolas have been brought in for around the same



**EUROTECHNO**, A 30-minute videola composed and directed by Stakker  
cost as a middle ground pop promo, but there is no sideline promotional use to offset the budget. "Except the promotion of the people involved," adds Cotton. "For example, in Attack, Tim Simenon's new album gets a preview via a couple of tracks, but of course that helps Rhythm King rather than Videolabel."

Cotton describes the creation of Attack as a trans-Atlantic project in which Simenon's rough guide track and Perallo's rough edits passed back and forth across the Atlantic until the videola was completed. "It was an equal collaboration," she states. "That's why it's so important for the director and musician to get on well together."

A selection of videolas was

shown to the public during the Institute Of Contemporary Arts sound and vision week in July, and Cotton believes further ancillary exploitation of the tapes could come on television and in clubs. She is also hopeful of success when they are released on sell through abroad, particularly in Japan.

Nadia Ostacchini, music marketing manager of Virgin Vision, says her campaign for the videolas will incorporate targeted press advertising in *Q*, *20/20*, *The Face*, *ID* and *Slay* magazines; a regional roadshow "to create a buzz right across the country"; TV promotion possibly via Club X and *The Media Show*; plus promotions tailored specifically for each individual videola. The Attack tape will be supported by a Videola promotion at a Docklands skateboarding weekend where videola stickers, graffiti stencils and T-shirts will be available.

"We are not going to say this is the best thing since sliced bread, we're just going to make sure that people know it's out there and that people know what videola is," explains Ostacchini. "We are treating these like any first releases from a new small label. Hopefully things will grow from there."

## MUSIC VIDEO

	Description (tracks) / Time / Price	PWL
1	<b>JASON DONOVAN: Jason The Videos</b> Compilation 14 tracks / 19min / £6.25	MVP 7
2	<b>3 QUEEN: Rare Live</b> Compilation 30 tracks / 50min / £6.95	MVP 99 / 1189.3
3	<b>MAX BYGRAVES: SingaLongoWarYears</b> Compilation 30 tracks / 50min / £6.95	Parkfield MKM 0003
4	<b>BROS: Push Over</b> Compilation 16 tracks / 25min / £6.95	CMV 49830.2
5	<b>4 U2: Rattle And Hum</b> Live 12 tracks / 1hr / £16.95	CMV VHR 230.1
6	<b>15 NOW THAT'S... MUSIC VIDEO 15</b> Compilation 15 tracks / 1hr / £6.50	PMI / VIRGIN / PMV MVP NOW 15
8	<b>14 KYLIE MINOUGE: Kylie The Videos</b> Compilation 5 tracks / 15min / £6.25	PWL MVP 3
12	<b>24 ERASURE: Innocents</b> Live 14 tracks / 25min / £6.95	Virgin VVD 491
9	<b>5 NEW MODEL ARMY: Videos '86-'89</b> Compilation 8 tracks / 30min / £5.21	PMI MVR 99 0082.3
10	<b>6 PINK FLOYD: Delicate...</b> Live 6 tracks / 1hr / 35min / £8.47	MVN 99 / 1186.3
11	<b>2 CLIFF RICHARD &amp; THE SHADOWS...</b> Compilation 10 tracks / 1hr / £6.50	Music Club / Video / Col MC 201
12	<b>9 CLIFF RICHARD: Guaranteed Live '88</b> Compilation 10 tracks / 1hr / £6.50	PMI MVP 99 / 1179.3
13	<b>7 GLORIA ESTEFAN: Homecoming Concert</b> Live 15 tracks / 1hr / 20min / £8.34	CMV 49017.2
14	<b>1 ROT OBSESSION AND THE CANDY MEN</b> Live 12 tracks / 25min / £6.95	Music Club / Video / Col MC 200
15	<b>26 BRUCE SPRINGSTEEN: Video Anthology</b> Compilation 18 tracks / 1hr / 30min / £9.04	CMV 49010.2
16	<b>15 FRANK SINATRA &amp; FRIENDS</b> Live 20 tracks / 1hr / 30min / £6.95	Video Collection VCL 4077
17	<b>14 INKS: In Search Of Excellence</b> Compilation 10 tracks / 1hr / 30min / £9.04	PMV / Channel 5 CPV 0837.2
18	<b>3 ERYTHMICUS: Live</b> Compilation 15 tracks / 1hr / 30min / £9.04	PMV / Channel 5 CPV 0813.2
19	<b>6 CLIFF RICHARD: Private Collection</b> Compilation 16 tracks / 54min / £6.50	MVPCR 1
20	<b>15 BLOW MONKEYS: CHOICES</b> Compilation 14 tracks / 50min / £6.95	BMG 79031.0

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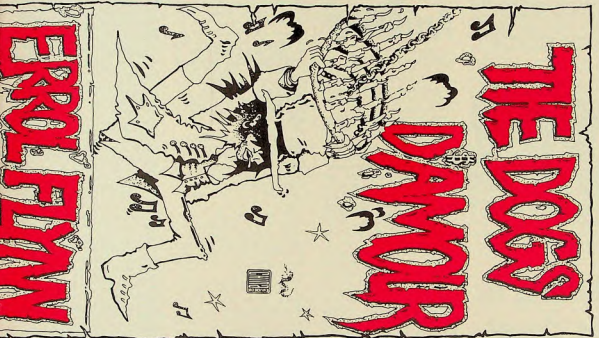
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MUSIC WEEK

16 SEPTEMBER 1989

W

<b>1</b>	<b>ASPECTS OF LOVE</b> CD Original Cast Reedy/Unidyn/Red 841724
<b>2</b>	<b>CUTS BOTH WAYS</b> CD Gloria Estefan Epic 467451
<b>3</b>	<b>TEN GOOD REASONS</b> ** CD Jason Donovan PWL/HIT
<b>4</b>	<b>DR FEELGOOD</b> CD Moby Dick Elektra EIT 59
<b>5</b>	<b>SINGALONGAWAYREARS</b> CD Max Bygraves Parade/Music/RMG 2001
<b>6</b>	<b>IMAGINATION</b> CD Imagination Sly/SMI 915
<b>7</b>	<b>A NEW FLAME</b> *** CD Simple Red Elektra/WEA W212
<b>8</b>	<b>THE RAW AND THE COOKED</b> ** CD Fine Young Cannibals London E20461
<b>9</b>	<b>ADRYA</b> ○ CD Address Columbia/Capitol/CIT 13
<b>10</b>	<b>TRASH</b> CD Alice Cooper Epic 465101
<b>11</b>	<b>BATMAN (OST)</b> ● CD Prince Werner Brothers W228
<b>12</b>	<b>RAW LIKE SUSHI</b> ● CD Neneh Cherry Gee/Virgin/CICA 4
<b>13</b>	<b>CHOICES</b> CD The Blow Monkeys RCA/R 74119



<b>35</b>	<b>WAKE ME WHEN IT'S OVER</b> CD Foster/Pussycat Elektra EIT 64
<b>36</b>	<b>KARINA WHITE</b> ● CD Karina White Werner Brothers W225
<b>37</b>	<b>KYLE</b> * * * * * CD Kyle Minogue PWL/HIT 3
<b>38</b>	<b>BIG BANG!</b> ○ CD Fuzzbox WEA W232
<b>39</b>	<b>A SHADE OF RED</b> CD Redhead/Kingpin & The F.B.I. 1619/epic/DK 85
<b>40</b>	<b>JUMP - THE BEST OF THE POINTER SISTERS</b> CD Pointer Sisters RCA/R 90319
<b>41</b>	<b>WATERMARK</b> * * CD Eryo WEA W219
<b>42</b>	<b>ELECTRIC YOUTH</b> ● CD Debbie Gibson Atlantic W2 231
<b>43</b>	<b>THE ULTIMATE COLLECTION</b> CD The Kinks Castle/Carnal, CIVIL 801
<b>44</b>	<b>WE'LL MEET AGAIN</b> CD Vera Lynn Telstar E124249
<b>45</b>	<b>ANYWAYAWANNA</b> CD Beatmonsters Elektra Eng. LE1712 10
<b>46</b>	<b>THE BIG AREA</b> CD Beatmonsters London E201221
<b>47</b>	<b>ESPECIALLY FOR YOU</b> CD Jon Longhorne Telstar E124255
<b>48</b>	<b>G 'N' R LIES ...</b> ● CD Guns N' Roses Geffen W218
<b>49</b>	<b>DISINTEGRATION</b> ● CD Garcia Fremont/Red 82014
<b>50</b>	<b>PAST PRESENT</b> * CD Clonnd RCA/R 74074
<b>51</b>	<b>FLOWERS IN THE DIRT</b> ● CD Paul McCartney Polygram/PKSD 104
<b>52</b>	<b>SILKY SOUL</b> CD Maze feat. Frankie Beverly Werner Brothers W2301
<b>53</b>	<b>KICK</b> * * * * * CD INXS Mercury/Phonogram MERR 114



NANCY GRIFFITH: new image, new direction

## Quiet storms

by Andrew Vaughan

"WE DON'T want to have to pigeon hole Nancy Griffith but if you have to, she fits far better in a rock market with the likes of Suzanne Vega and Tracy Chapman than she does with either folk or country." That's the view of MCA Records on the new direction for Nancy Griffith whose folk-favoured country albums have won great acclaim but never broke through on country radio in the States.

The new album, *Storms*, was produced by Glyn Johns in Los Angeles. Johns took early Seventies country-based band The Eagles to massive commercial heights with a laid back West Coast sound. But he's tried no such softening tricks with Griffith.

"Glyn wanted to produce me because he was a fan of my records," she says. "It's not that he was brought in to shape my songs up for rock radio or anything like that. I've not done anything on the album as a compromise to anybody, but Glyn understood my songs and my voice probably better than any other producer I've worked with. There's a bit of country still there but the main aim was to highlight the vocals and let the instrumentation follow.

Griffith has always been an outsider. Too country for the folk world and too folksy for country. Whether the move to LA works remains to be seen but the album certainly matches Tracy Chapman in both musical and lyrical terms.

"I think the new songs are more direct than before and the production certainly gives them punch and polish. But basically we wanted a real live sound. My vocals are closer to my live sound than on any rec-

ord I've done before. Although I didn't produce this it's actually more me than anything I've done myself or with Tony Brown in Nashville."

The first single, It's A Hard Life Wherever You Go, is a pointed attack on racism, intolerance and bigotry, drawing parallels between America and Ireland. "It's quite a strong comment," admits Griffith. "But if I ever got into the position where I had to dilute my lyrics I'd quit and go back to the independent world. I'm 35-years-old I know what I want to do and I'll do it."

And as far as being compared to the likes of Vega and Chapman she's philosophical: "It's all part of the record business. I don't think labels are particularly useful, they certainly haven't helped me because I've never really fitted into any current category. Basically, I don't care what they call me, so long as they call me and listen to the record."



EMAP METRO is aiming to boost Just Seventeen's circulation with its Heartbeats album

## Kissing to be clever

by Dave Laing

"THE WORKING title was the *Just Seventeen Snogging Album*" says Mary Calderwood of Heartbeats, the 14-track compilation album released through Fanfare Records this week.

Calderwood is part of the publishing team of EMAP Metro, the magazine group that includes *Q* and *Smash Hits*, whose own albums and award shows she masterminded. She says that the *Smash Hits* issue which coincided with the second album saw its sales "skyrocket" and EMAP is aiming for a similar impact on *Just Seventeen's* circulation which has recently "levelled out" at just over 200,000.

"According to Calderwood, the Heartbeats sleeve (with a typical record posed to be kissed by two 'thunky' chaps) is intended to be easily identifiable and to expose the brand deeper." The album concept is "romance" and it includes hits from the last couple of years. "We've ideally liked to have had all current hits but we couldn't compete with Now!" comments Calderwood.

However, Heartbeats has the next best thing in Now's compiler, Ashley Abrams, who has drawn an virtually every major catalogue for tracks by Bros, Glenn Medeiros, Yaz and nearly everyone except Kylie and Jason. *Just Seventeen* will be promoting the album through competitions and full-page ads in the magazine.

The next project for Mary Calderwood is the 1989 *Smash Hits* awards, to be held at the London Arena on October 29. Like last year, the event will be televised live by the BBC, which jointly owns the show with EMAP and Harvey Goldsmith's Allied Entertainment. "We've learned a lot from last year," she says. "It will be slicker with lots more music and less naff jokes."

## King of America

by Andrew Martin

LIKE A certain firm featured in a TV commercial, King Swamp are people from over here doing very well over there.

Yet, strangely, they are not doing too well in their native land, indeed re-location to the states has been mooted as a means to improve their fortunes in the UK.

This has been the route to British success taken by bands such as A Flock Of Seagulls and (admittedly Australian) INXS. Some, including King Swamp singer 'Wolly' Wray, argue that the seal of critical approval and subsequent megastardom only went US's way after "making it" in the US.

It's not, Wray believes, that audiences or tastes differ on each side of the Atlantic, rather the radio and TV set up in the States makes rock music there accessible.

"You won't hear any rock music on daytime Radio One, and unless you come up through the indie scene, like The Cult did, then it's very difficult to break over here," he says.

Wolly also cites the diversity and responsiveness of American radio to its listeners as key reasons for US receptiveness to King Swamp et al.

"Radio stations there will play what their listeners want — if a listener hears something he likes he'll phone up and ask for it to be played again. Whereas in this country it's a playlist compiled by five old

guys that determines what's played on radio.

Conceived in the Louisiana swampland, from where they took their musical inspiration and name, by ex-Shriekback men Dave Allard and Steve Halliwell, King Swamp bade farewell to the UK at London's Marquee last week (September 4).

With a second album about to be recorded with producer Bob Clearmountain — a more "organic" affair says Wray — it may only be a matter of time before the band is jetting home, first class.

## Scots not to be missed

by Ian Watson

FORMED as a recording venture, Glasgow-based three piece Patterson's Volunteers found the response from radio stations was so favourable that they extended the project to include live work as well. On stage they expand to take drummer, keyboard player, backing singer and highland piper while David plays guitar, June plays the bass and Harry McLaren (all share the surname) who normally drums in the studio, concentrates on singing.

An interesting combination of commercial touches and top 40 faux pos has led people to slip the unlikely tag of "alternative" on their songs. In truth, they're just an innovative fusion of pop, funk and dance, with a strong Scottish dimension.

"People criticise us for singing in Scottish accents," says Harry, "but it's the same as singing in an American accent. I don't see what the problem is. We certainly don't want to make a big thing out of our being Scottish."

Not so the music business, however. Everyone who's come into contact with PV seem to want to help make them as big as possible. They've had airplay on English, Welsh and Scottish radio stations and recently did a session which was the first digitally-recorded satellite broadcast in the UK.

All they lack now is a record contract, but despite numerous approaches they're hanging on for the deal which best suits them.

Asked if there's a gap for their kind of music in the charts, Harry replies: "Well I'll be arrogant here and say yes. I think there's definitely a need for our kind of songs in the top 40."



PATTERSON'S VOLUNTEERS: highland dance throng

## LOOSE CLIPPINGS

Dave Henderson begins a regular survey of the music press

LAST WEEK'S inks tipped the spotlight towards birthingday Radio One DJ Jesus And Mary Chain with varying degrees of excitement. *Sounds* whizzed through the proceedings, *Melody Maker* recognised the infant of Peel over the last 25 years but, best of all, the *NME* featured him on the cover, gaining extensive wordage concluding with the telltale memoir "This Man Gave You Gary Numan".

All of the weeklies covered Reading rather belatedly. This year's modern selection of acts was praised for battling through adverse weather conditions. Coverage made an interesting potted resume of current rock trends.

The cover of *Melody Maker* was devoted to The Jesus And Mary Chain who have actually recorded a single after a year in the wilderness. With autumn now upon us and everyone musing a release of some kind, it seemed a rather retrogressive idea for *Sounds* to forsake new product for a lengthy reappraisal of the band. *Melody Maker* featured with a multi-page cover. Streaming consciousness about rock's new conservatism, in a thematic Eighties reformed almost paracosmopolitan. Valuable recollections, perhaps, but is it news?

The Single of the Week awards varied from New Order's *Run In My Mind*, Happy Mondays' *Write For You*, remix and *The Wonder Stuff's Don't Let Me Down*, Gently in *NME* and *The Mekons' Blast First* debut *The Dream And Lie Of... in Sounds*.

Albums-wise, *Melody Maker* hailed the arrival of the Stones, Eurythmics and BAD. *Sounds* did likewise, adding positive vibes about NWA's *Straight Outta Compton*, *NME* gave a fervent negative about NWA and gave Eurythmics a tepid hearing.

Dubious quote of the week came from *NME's* buried Barry White feature. Barry intoned:

"Women who walk around with their short skirts and their breasts exposed. That's wrong. And men get the blame when they get raped. It's not something men can help, it's their hormones..." At the time Barry's "wisdom" went seemingly unchallenged, only being rebuked later at feature writing stage.

Finally, Peel revealed, again in the *NME*, the reason he was chosen for so many TV ad campaigns. No, it's not because of his radio-friendly voice it's because I've got a fairly boring voice and it's not going to direct attention away from the product".



# Soul to soul

THE RETURN of Paul Johnson — the UK's leading exponent of soul injected gospel-funk — proved to be worth the wait at **The Borderline** where he delivered inspired music and emotionally-charged singing.

British soul music has finally come of age and, as if to prove the point, Johnson brought with him a classy band who delighted an expectant crowd.

Paul Johnson's "Friends" included the melismatic backbone of meso Abraham and Bruce whilst the frontline vocalists were Carl Thompson, Julie Roberts and Paul Lee. This band pushed Johnson's performance to its full potential.

From the opening stab of hard funk, Johnson's magnificent voice soared above the seven-piece band in an effortless manner akin to a counter-tenor. His is a voice that once added to the Paris club gatherings and now promises to take its place in the annals of contemporary music.

The set was a balanced mix of old and new. Of the new material, the next single *Maquerade* promised much as a sultry ballad, whilst *Let's Think It Over* showed the delicate vocal style of Curtis Mayfield.

Favourites such as *When Love Comes Calling* and heartfelt *Every Kind Of People* benefited from an extended work out. The audience were quick to acclaim the old *Paradise days* as Julie Roberts led the band into two imaginative gospel arrangements of the Beatles' *We Can Work It Out* and *Come Together*.

When Johnson chose to hit a top note and hold it whilst extending a sweeping arm to his adoring fans, there was no contrived show of emotion; and as the climatic finish showed — with Johnson on his knees for a magnificent rendition of Jackie Edwards' *Little Bit Hurt* — it's only when performing live that the greatest of singers find that little extra that make an occasion such as this truly memorable.

PETE FEENSTRA

# Material girl

ALTHOUGH NOT a regular venue for new bands, the small basement of **Freud's Club** in Soho proved to be a perfect setting for the London debut of **Puck**. The event had been arranged to showcase the talents of a young lady from Virginia, USA. Most of the major labels had representatives in the crowd.

Usually Puck might draw unlucky comparisons with wacky American chanteuse Cindy Loupe. Happily though, wild red hair and much gy-

rating were the only similarities — Puck has a voice, and more importantly, she also has the material.

Delivered with the assistance of backing tapes, modern soul songs such as *Shine and In Spite Of It All* were reminiscent of Anita Baker; a more uptempo dance number such as *Shoppers Club* could have been written with Madonna in mind. Puck's songwriting ability — the co-writes all the material — appears strong enough to suggest a career as a writer for a number of less-talented pop acts.

Her performance was spirited but lacked the confidence of her songs. She appeared committed, intelligent, dynamic even, but there was a lense edge to the atmosphere brought on perhaps by the nature of the event. It was only towards the end of the set that she started to let go and ease into a more relaxed mood.

From the early stage in her career, Puck can give the evening as a significant triumph.

JULIAN HENRY

# Carpets cut a rug

AS FAR as image and attitude goes, **The Inspiral Carpets** may form the purported unholy trinity with fellow Mancunians, **The Stone Roses** and **Happy Mondays**, but musically, they do not offer the same grade — their primitive, psychedelic pop never matches the Mondays' inventiveness and sense of adventure and it lacks **The Stone Roses'** sheer skill and pop panache.

The Inspiral Carpets' shortcomings are, most evident on record, their organ-driven songs are just too basic and flimsy, bringing to mind the worst of the American garage/punk tracks from the sixties. Seeing them live, however, they do make more sense and it becomes clear why they have amassed such a following — large enough to take *Find Out Why*, their current single on their own *Cow label*, into the lower reaches of the top 100.

At a packed **Dingwalls** their songs sounded much more substantial, the vocal combinations of **Tom Hingley's** lead and **Clint Boon's** harmonies was also more convincing. Add to these an impressive slide show, and an Inspiral Carpets' concert becomes a lot more enjoyable than their records would suggest.

They would do well to catch their live sound more faithfully on vinyl, but it is still difficult to see how they can become anything other than a 'good indie band' — a category which both **Happy Mondays** and **The Stone Roses** have long since left behind.

ANDY BEEVERS



UNHOLY MANCUNIANs: *Inspiral Carpets*

# Happy Family

THE MOMENT **The Family Cat** explodes into their opening song at **Dingwalls**, you realise that it's poor production and poor choice of song that makes their debut single such a let down.

Live, with two or three guitars blazing and a clutch of immensely addictive melodies, they are a fearsome proposition. Future developments must be closely observed — watch that cat-flap!

**Bradford**, meanwhile, are perhaps suffering from a surfeit of live shows. I hear they're playing the *Rock Garden* soon, a sorry state of affairs for a band who promise so much. They've got the songs, certainly. In Liverpool improves with every play, particularly its beautifully understated verse.

If anything they lack a certain dynamism in performance. Ian H's voice errs frequently on the flat side, something which is unlikely to lure people from the bar. There is no doubting the sincere passion he conveys, culminating in the wonderfully warm and expressive *Gun Laugh*. But it's hard to see quite where they go now without a hit single to entice a fresh infusion of new fans. But then, a holiday and some time spent in the studio, will do them the world of good.

DAVID GILES

# 2-4-6-8 never too late

THE TOM Robinson band, reunited at a packed **Marquee** over almost a decade apart, sounded surprisingly fresh and undated. Let's face it, to start and finish the set with 2-4-6-8 *Matloway*, you've got to be pretty confident.

Guitarist Danny Kustov looks more like a rugby player than a rock star these days. Otherwise, nothing has changed except the drummer — original TRB person *Dolphin Taylor* being unavailable. Through keyboard player Mark

*Ambler*, *Thrashing Doves'* *Steve Cresse* was brought in at the last minute.

It was a night to bring back old memories, mainly drawn from the TRB back-catalogue: *Powerless In The Darkness*, *Winter Of '79*, *Bully For You*, *Grey Cortina*, *Up Against The Wall*. In addition, the band ran through some of Robinson's solo material with *War Baby*, taken at a tongue-twisting lunge. A couple of new songs — *Blood Brother* with its country edge and the rousing oil-rig singalong *Dunecannon* show a hint of promising things to come.

Supporting were **Gun Crazy**. All driving beat, manic echo guitar and reverberic waltz, they managed to make a big noise for a four-piece.

ALASDAIR CREWE

# Tough enough

WHAT HAVE elephants and rock fans got in common? Long memories, that's what. And that's what you need to remember **FM's** last live performance in London, a whole two-and-a-half-years ago. However, the reception they received at the **Astoria** confirmed not only that the band's audience is still there, but it's more fervent than ever.

This might have made more sense had **FM's** second album, *Tough It Out*, been released. As it was, the crowd were hearing songs such as *Loving Every Minute Of It*, *Burning My Heart Down* and the ballad *Every Time I Think Of You* for the first time, though they responded with the kind of acclaim normally reserved for established favourites.

Quite simply, **FM** have determined exactly what they want to do and "laughing it out" sums it up perfectly, with even the older, more melodic material carrying a crisp, courtesy of guitarist *Chris Overland*, and drummer *Pete Jupp* who was literally pumping iron. The single *Bad Luck*, was greeted like an old friend, before *Hot Legs* proved that the band have lost none of their good time approach.

Perhaps the surprising thing about the set was simply the amount of new material they opted to play — it would have been safer to keep risks to a minimum. But confidence is a key word in the **FM** camp, and that alone would have enough to carry them to victory tonight. **FM** are gearing up for the big time.

KIRK BLOWS

# Quid pro quo

PRIMAL SCREAM's performance at **Islington's Powerhouse** left old fans with a feeling of deprivation; gone was the whimsical jangle which brought them initial success. In its place is a generally-awful rock 'n' roll noise which borrows heavily from acknowledged classics.

The older material is largely ignored, only *Imperial* received an overhaul. The rest of the set comprised mainly of newer sleaze stanzas and the occasional moulting slow song. In all, a recipe for disaster one would think, hardly the perfect setting for a blistering live show. Yet that is exactly what we were treated to.

Primal Scream was through due to sheer star quality and enthusiasm for their music. The yellow-flying guitar which would have been laughed off stage a year-and-a-half ago, now seems perfectly in place, even if it is hideously out of tune — and the strength of their songwriting shows through all adverse conditions.

A disappointment was, by only for those who came to laugh at what they thought would be a shambling version of *Status Quo*.

IAN WATSON

# Back catalog

Record Retailer, 17 September 1984

Decca, Pye, EMI and Philips sign new contracts with Radio Luxembourg for exclusive non-televised programmes to March 1985... Pye MD Louis Benjamin meets his new top dog the Kinks at a special London reception held in their hotel... **Decca** celebrates 10th anniversary with "full-scale dealer drive".

Music Week, 14 September 1984

Jointly formed by the US ABC lecture group and former WEA MD Ian Ruffin, **Anchor Records** prepares for October 1 launch with *How Long*, a first single by Ace, and 50 albums licensed from the ABC/Dunhill group... Independent promoter and former DJ **Chris Dennis** starts own record label, *Live Wire Records*, through a P&D deal with *Sonet*... **Jocop Off** Burning My Heart Down and the ballad *Every Time I Think Of You* for the first time, though they responded with the kind of acclaim normally reserved for established favourites.

Music Week, 15 September 1984

A City consortium including former general manager **Tony Naughton** attends to takeover of music side of TV manufacturer **Ranston** in receivership after financial troubles earlier in the year... CBS leads other majors in round of price increases which sends the retail price of a 12-track single and vinyl top two albums plan to open a UK office in 1985, distinct from WEA operation... **Confair** launches own label and forms new teleshops team.

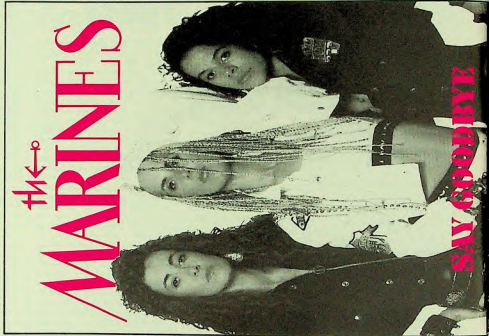
MARK LEWISOHN





## MUSIC WEEK

# MARINES



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<b>1</b>	<b>RIDE ON TIME</b> Black Box	<b>POPS</b> 10	Atlantic	RI
<b>2</b>	<b>EVERY DAY (I LOVE YOU MORE)</b> Jason Donovan	<b>POPS</b> 10	Capitol	RI
<b>3</b>	<b>RIGHT HERE WAITING</b> Richard Marx	<b>POPS</b> 10	Mercury	RI
<b>4</b>	<b>SWING THE MOOD</b> ★ Jive Bunny & The Mastersmixers	<b>POPS</b> 10	Mercury	RI
<b>5</b>	<b>SOWING THE SEEDS OF LOVE</b> Tears For Fears	<b>POPS</b> 10	Mercury	RI
<b>6</b>	<b>BLAME IT ON THE BOOGIE</b> Big Fun	<b>POPS</b> 10	Mercury	RI
<b>7</b>	<b>THE TIME WARP (PWL Remix)</b> Damian	<b>POPS</b> 10	Mercury	RI
<b>8</b>	<b>I NEED YOUR LOVIN'</b> Allyson Williams	<b>POPS</b> 10	Mercury	RI
<b>9</b>	<b>NUMERO UNO</b> Starrlight	<b>POPS</b> 10	Mercury	RI
<b>10</b>	<b>THE BEST</b> Tina Turner	<b>POPS</b> 10	Capitol	RI
<b>11</b>	<b>HEY DJ I CAN'T.../SKA TRAIN</b> Beatmasters feat. Betty Boo	<b>POPS</b> 10	Mercury	RI
<b>12</b>	<b>I JUST DON'T HAVE THE HEART</b> Cliff Richard	<b>POPS</b> 10	Mercury	RI
<b>13</b>	<b>PERSONAL JESUS</b> Dysrhythmic Mode	<b>POPS</b> 10	Mercury	RI
<b>14</b>	<b>PARTYMAN</b> Prince	<b>POPS</b> 10	Mercury	RI
<b>15</b>	<b>POISON</b> Alice Cooper	<b>POPS</b> 10	Mercury	RI
<b>16</b>	<b>CHERISH</b> Madonna	<b>POPS</b> 10	Mercury	RI
<b>17</b>	<b>IF ONLY I COULD</b> Sydney Youngblood	<b>POPS</b> 10	Mercury	RI
<b>18</b>	<b>LOVESONG</b> The Cure	<b>POPS</b> 10	Mercury	RI
<b>19</b>	<b>PUMP UP THE JAM</b> Technobunch feat. Fally	<b>POPS</b> 10	Mercury	RI
<b>20</b>	<b>TOY SOLDIERS</b> ○ Marika	<b>POPS</b> 10	Mercury	RI
<b>21</b>	<b>LAY YOUR HANDS ON ME</b> Bon Jovi	<b>POPS</b> 10	Mercury	RI
<b>22</b>	<b>NIGHTRAIN</b> Guns N' Roses	<b>POPS</b> 10	Mercury	RI

<b>41</b>	<b>LOVE AND REGRET</b> Deacon Blue	<b>NEW</b>	CBS	RI
<b>42</b>	<b>LOSING MY MIND</b> Liza Minnelli	<b>NEW</b>	Epic	RI
<b>43</b>	<b>SOLD ME DOWN THE RIVER/Y'N GYMREAG</b> The Alarm	<b>NEW</b>	U.S.	RI
<b>44</b>	<b>THE INVISIBLE MAN</b> Queen	<b>NEW</b>	Parlophone	RI
<b>45</b>	<b>OYE MI CANTO (HEAR MY VOICE)</b> Gloria Estefan	<b>NEW</b>	Epic	RI
<b>46</b>	<b>AFRO DIZZI ACT</b> Cry Sisco!	<b>NEW</b>	Epic	RI
<b>47</b>	<b>SECRET RENDEZVOUS</b> Karyn White	<b>NEW</b>	Wansee	RI
<b>48</b>	<b>TIN MACHINE/MAGGIE'S FARM (Live)</b> Tin Machine	<b>NEW</b>	EMI	RI
<b>49</b>	<b>DON'T WANNA LOSE YOU</b> Gloria Estefan	<b>NEW</b>	Epic	RI
<b>50</b>	<b>BE FREE WITH YOUR LOVE</b> Spendee Belle!	<b>NEW</b>	CBS	RI
<b>51</b>	<b>PROUD TO FALL</b> Ian McCulloch	<b>NEW</b>	WEA	RI
<b>52</b>	<b>HEALING HANDS</b> Elton John	<b>NEW</b>	Rocket	RI
<b>53</b>	<b>EXPRESS YOURSELF</b> N.W.A.	<b>NEW</b>	Reprise	RI
<b>54</b>	<b>SUGAR BOX</b> Ten Ten	<b>NEW</b>	London	RI
<b>55</b>	<b>REGINA</b> The Sugarbabes	<b>NEW</b>	One Little Indian	RI
<b>56</b>	<b>YOU'LL NEVER STOP ME LOVING YOU</b> Olympia Chidi	<b>NEW</b>	Mercury	RI
<b>57</b>	<b>NAME AND NUMBER</b> Cousins Killed The Cat	<b>NEW</b>	Mercury	RI
<b>58</b>	<b>RUN 2</b> New Order	<b>NEW</b>	Factory	RI
<b>59</b>	<b>IF I COULD TURN BACK TIME</b> Cher	<b>NEW</b>	Geffen	RI
<b>60</b>	<b>FRIENDS</b> Jody Watley with Eric B And Rakim	<b>NEW</b>	MCA	RI
<b>61</b>	<b>LET THE FLAME BURN BRIGHTER</b> Graham Kendrick	<b>NEW</b>	Parlophone	RI
<b>62</b>	<b>H.A.P.P.Y. RADIO</b> Mushroom	<b>NEW</b>	London	RI

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11	RECORDS AND TAPES	26	PRO-AUDIO EQUIPMENT HIRE	28
12	RECORDS AND TAPES	27	MERCHANDISING MANUFACTURER/DISTRIBUTOR	29
13	RECORDS AND TAPES	28	RECORD PROMOTION/PLUGGING	30
14	RECORDS AND TAPES	29	SHOPFITTING	31
15	RECORDS AND TAPES	30	OTHER — PLEASE SPECIFY	32



# TOP 75 SINGLES

## MUSIC WEEK



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Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 record outlets. Incorporating T, T2, Cassettes & CD single sales.

<b>1</b>	<b>RIDE ON TIME</b>	<b>POPS</b>	46Construction/CA PR 43055 Black Box	<b>17</b>	<b>POPS</b>	
<b>2</b>	<b>EVERY DAY (I LOVE YOU MORE)</b>	<b>POPS</b>		<b>18</b>	<b>LOVESONG</b>	<b>POPS</b>
<b>3</b>	<b>RIGHT HERE WAITING</b>	<b>POPS</b>		<b>19</b>	<b>PUMP UP THE JAM</b>	<b>POPS</b>
<b>4</b>	<b>SWING THE MOOD</b>	<b>POPS</b>		<b>20</b>	<b>TOY SOLDIERS</b>	<b>POPS</b>
<b>5</b>	<b>SOWING THE SEEDS OF LOVE</b>	<b>POPS</b>		<b>21</b>	<b>LAY YOUR HANDS ON ME</b>	<b>POPS</b>
<b>6</b>	<b>BLAME IT ON THE BOOGIE</b>	<b>POPS</b>		<b>22</b>	<b>NIGHTRAIN</b>	<b>POPS</b>
<b>7</b>	<b>THE TIME WARP (PWL Remix)</b>	<b>POPS</b>				
<b>8</b>	<b>I NEED YOUR LOVIN'</b>	<b>POPS</b>				
<b>9</b>	<b>NUMERO UNO</b>	<b>POPS</b>				
<b>10</b>	<b>THE BEST</b>	<b>POPS</b>				
<b>11</b>	<b>HEY DJ I CANT.../SKA TRAIN</b>	<b>POPS</b>				
<b>12</b>	<b>I JUST DON'T HAVE THE HEART</b>	<b>POPS</b>				
<b>13</b>	<b>PERSONAL JESUS</b>	<b>POPS</b>				
<b>14</b>	<b>PARTYMAN</b>	<b>POPS</b>				
<b>15</b>	<b>POISON</b>	<b>POPS</b>				
<b>16</b>	<b>CHERISH</b>	<b>POPS</b>				
<b>17</b>	<b>IF ONLY I COULD</b>	<b>POPS</b>				
<b>18</b>	<b>LOVESONG</b>	<b>POPS</b>				
<b>19</b>	<b>PUMP UP THE JAM</b>	<b>POPS</b>				
<b>20</b>	<b>TOY SOLDIERS</b>	<b>POPS</b>				
<b>21</b>	<b>LAY YOUR HANDS ON ME</b>	<b>POPS</b>				
<b>22</b>	<b>NIGHTRAIN</b>	<b>POPS</b>				

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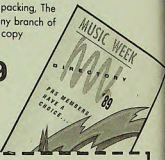
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- Radio
- TV
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- Photographers/Agencies
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- Arts Managed
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MUSIC WEEK



Compiled by Gallup for the BPI, Music Week and BBC based on a sampling of 100 radio listeners, incorporating 7, 12, Cassettes & CD single sales.

<b>1</b>	<b>RIDE ON TIME</b> Jonas Mekel	<b>THE P-H POPS</b>	44 Construction RCA 12055 (12-PT 4355) (BMG)	
<b>2</b>	<b>EVERY DAY (I LOVE YOU MORE)</b> Jason Donovan	<b>THE P-H POPS</b>	PWL PWL (12) 17	
<b>3</b>	<b>RIGHT HERE WAITING</b> Richard Marx	<b>THE P-H POPS</b>	EMI USA 120472 (E)	
<b>4</b>	<b>SWING THE MOOD *</b> Jive Bunny & The Mastersixers	<b>THE P-H POPS</b>	Music Factory Dance WFD (1) 801 (BMG)	
<b>5</b>	<b>SOWING THE SEEDS OF LOVE</b> Tears For Fears	<b>THE P-H POPS</b>	Feature/Phonogram (DEATH) 12 (F)	
<b>6</b>	<b>BLAME IT ON THE BOOGIE</b> Big Fun	<b>THE P-H POPS</b>	Jive (JIVE) 337 (BMG)	
<b>7</b>	<b>THE TIME WARP (PWL Remix)</b> Dominion	<b>THE P-H POPS</b>	Jive (JIVE) 201 (BMG)	
<b>8</b>	<b>I NEED YOUR LOVIN'</b> Alyson Williams	<b>THE P-H POPS</b>	Del. Jive 155 12 6 (12-455143) (C)	
<b>9</b>	<b>NUMERO UNO</b> Spiralight	<b>THE P-H POPS</b>	Clydeff/Begent Banquet CHE 742 (CHE 142) (W)	
<b>10</b>	<b>THE BEST</b> Tina Turner	<b>THE P-H POPS</b>	Capitol 112 (CL 543) (E)	
<b>11</b>	<b>HEY DJ I CAN'T... SKA TRAIN</b> Braniffers feat. Betty Eno	<b>THE P-H POPS</b>	Rhythm King LET 2403 (J&R)	
<b>12</b>	<b>I JUST DON'T HAVE THE HEART</b> Cliff Richard	<b>THE P-H POPS</b>	EMI (12) 561 10 (E)	
<b>13</b>	<b>PERSONAL JESUS</b> Daprice Mode	<b>THE P-H POPS</b>	Max 112 (BONG 17) (J&R)	
<b>14</b>	<b>PARTYMAN</b> Prince	<b>THE P-H POPS</b>	Warner Brothers W 28147 (W)	
<b>15</b>	<b>POISON</b> Alice Cooper	<b>THE P-H POPS</b>	Epic 455061 7 (12-455061) (E) (C)	
<b>16</b>	<b>CHERISH</b> Madonna	<b>THE P-H POPS</b>	Sire W 28027 (W)	
<b>17</b>	<b>IF ONLY I COULD</b> Sydney Youngblood	<b>THE P-H POPS</b>	Cresc. Virgin (V) 34 (F)	
<b>18</b>	<b>LOVESONG</b> The Cure	<b>THE P-H POPS</b>	Feature/Phonogram PCS 20 38 (F)	
<b>19</b>	<b>PUMP UP THE JAM</b> Technomic feat. Fally	<b>THE P-H POPS</b>	Sonybird SYR (1) 4 (BMG)	
<b>20</b>	<b>TOY SOLDIERS</b> Morrice	<b>THE P-H POPS</b>	CHE 455048 7 (12-455048) (E) (C)	
<b>21</b>	<b>LAY YOUR HANDS ON ME</b> Bon Jovi	<b>THE P-H POPS</b>	Verity/Phonogram JOW 41 (J&R)	

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<b>41</b>	<b>LOVE AND REGRET</b> Deacon Blue	<b>THE P-H POPS</b>	CBS DEACT 19 (C)
<b>42</b>	<b>LOSING MY MIND</b> Liza Minnelli	<b>THE P-H POPS</b>	Epic 32271 (1) (C)
<b>43</b>	<b>SOLD ME DOWN THE RIVER/YN GYMREAG</b> The Alarm	<b>THE P-H POPS</b>	U.S. 10637 (12) (E)
<b>44</b>	<b>THE INVISIBLE MAN</b> Queen	<b>THE P-H POPS</b>	Parlophone 175 (GREEN 12) (E)
<b>45</b>	<b>OYE MI CANTO (HEAR MY VOICE)</b> Gloria Estefan	<b>THE P-H POPS</b>	Epic 453287 7 (12-453287) (A) (C)
<b>46</b>	<b>AFRO DIZZI ACT</b> C. C. Con't	<b>THE P-H POPS</b>	Force One/Sire/Amigo (J&R)

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# US TOP FORTIES

## SINGLES

1*	3 DON'T WANNA LOSE YOU, Gloria Estefan	Epic
2*	7 GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
3*	4 HEAVEN, Womack	Columbia
4	1 HANGIN' TOUGH, New Kids On The Block	Columbia
5	6 SHOWER ME WITH YOUR LOVE, Surface	Virgin
6	2 COOL HEARTED, Paula Abdul	Virgin
7*	9 IF I COULD TURN BACK TIME, Cher	Geffen
8*	10 18 AND LIFE, Sid Row	Affinity
9	8 ANGEL EYES, The Jeff Healey Band	Arista
10*	14 BHERISH, Madonna	Sire
11	5 8 HERE'S WHAT I'M WAITING, Richard Marx	EMI
12	11 KEEP ON MOVIN', Soul II Soul	Virgin
13*	1 ONE, Sade	Columbia
14*	17 KISSES ON THE WIND, Neneh Cherry	Warner Bros.
15*	29 MISS YOU MUCH, Janet Jackson	Virgin
16	21 THAT'S THE WAY, Katrina And The Waves	SBS
17	20 SOUL PROVIDER, Michael Bolton	Columbia
18*	25 DON'T LOOK BACK, Fine Young Cannibals	I.R.S.
19*	24 IT'S NOT ENOUGH, Stanish	RCA
20*	26 BUST A MOVE, Young MC	Defocus
21	19 TALK IT OVER, Grayson Hugh	RCA
22*	27 LOVE SONG, The Cure	Elektra
23	13 THE END OF THE INNOCENCE, Don Henley	Geffen
24	12 SECRET BITTEN TWICE SHY, Great White	Warner Brothers
25*	30 RUNDIN' DOWN A DREAM, Tom Petty	Nonesuch
26	31 IT'S NO CRIME, Boyz II Men	NCA
27	18 ON OUR OWN, Bobby Brown	NCA
28*	33 WHEN I LOOKED AT HIM, Exposé	Arista
29*	26 MIXED EMOTIONS, Rolling Stones	Columbia
30*	32 YOU'RE MY ONE AND ONLY, Seduction	Vendetta
31*	34 PARTYMAN, Prince	Warner Brothers
32	23 I LIKE IT, Dina	4th + B-way
33	15 FRIENDS, Judy Watley With Eric B/Rakim	NCA
34	3 ONCE BITTEN TWICE SHY, Great White	Capitol
35*	38 LISTEN TO YOUR HEART, Ruessli	EMI
36*	40 SINGING THE SEEDS OF LOVE, Team For Fears	Fantasia
37*	39 WHAT LIKE ABOUT YOU, Michael Morales	Wing
38*	30 ROCK WITH CHA, Bobby Brown	NCA
39*	35 LOVE IN AN ELEVATOR, Aerosmith	Geffen
40*	40 HEALING HANDS, Elton John	NCA

## ALBUMS

1*	1 HANGIN' TOUGH, New Kids On The Block	Columbia
2*	4 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3*	2 REPEAT OFFENDER, Richard Marx	EMI
4	3 FOREVER YOUR GIRL, Paula Abdul	Virgin
5	5 BATMAN: ORIGINAL SOUNDTRACK, Prince	Warner Bros.
6	6 FULL MOON FEVER, Tom Petty	NCA
7*	7 SKID ROW, Sid Row	Affinity
8	8 CUTS BOTH WAYS, Gloria Estefan	Epic
9	9 THE END OF THE INNOCENCE, Don Henley	Geffen
10*	11 DIRTY ROTTEN FILTH...Worment	Columbia
11	10 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
12	12 DON'T BE CRUEL, Bobby Brown	NCA
13	13 TWICE SHY, Great White	Capitol
14	11 KEEP ON MOVIN', Soul II Soul	Virgin
15	14 PAULS HOUSE, The Bazille Boys	Capitol
16	20 HEART OF STONE, Cher	Geffen
17	17 LIKE A PRAYER, Madonna	Sire
18	16 WALKING WITH A PANTHER...Lil' Ceal J.	Def Jam
19	19 BIG TIME, Heavy D & The Boyz	NCA
20	18 BLIND MAN'S ZOZ, 10,000 Maniacs	Elektra
21*	23 DISINTEGRATION, The Cure	Epic
22*	22 INDIGO GIRLS, Indigo Girls	Ruffless
23*	27 NO ONE CAN DO IT BETTER, The D.O.C.	Columbia
24	21 HARKITKA, Morissa	RCA
25	24 LOVE AND ROCKERS, Love And Rockers	Virgin
26*	28 ONE BRIGHT DAY, Ziggy Marley & The Melody Makers	Virgin
27	31 LET THE LIGHT, The Jeff Healey Band	Affinity
28	25 NEW JERSEY, Boy Juv	Mercury
29	26 BIG WHITE, White Lion	Affinity
30*	33 BATMAN, Original Motion Picture	Warner Bros.
31	30 A NEW FLAME, Simply Red	Elektra
32	29 WINGER, Winger	Affinity
33*	36 AS NASTY AS THEY WANNA BE, 2 Live Crew	Luke Skywalkers
34	32 JAZZ, Dina	4th + B-way
35*	33 LET'S GET IT STARTED, AC/DC	Capitol
36*	40 COSMIC THING, The B-52's	Kepner
37*	37 IN STEP, Steve Roy Vaughan	Epic
38*	38 TRASH, Alice Cooper	Epic
39	38 SONIC TEMPLE, The Cult	Sire
40*	40 RAW LIKE SUSHI, Neneh Cherry	Virgin

Charts courtesy Billboard, 16 September, 1989 \* Sales are awarded to those products demonstrating the greatest airplay and sales gain.

# A & R LP REVIEWS

**ROLLING STONES:** *Steel Wheels*, CBS, 465752-1. Neither the passage of the years nor the boom and fortune have managed to wipe the sneer from Mick Jagger's snarl. And here — in the Stones' latest album in a decade — it is very much in evidence, as a two-fingered salute to those pun-dits who wrote the wrinkly ruckers off when their below-par solo efforts faltered. Steel Wheels will undoubtedly appeal to the generation who grew up with the Stones, and those attracted in the Seventies by such masterful works as *Some Girls*. But whether they will appeal to a generation young enough to be their wives remains to be seen. **AM**



## STOCK IT

**NWA: Straight Outta Compton. Fourth And Broadway. BRLP 534.** The hottest radical rap album since the debut of Public Enemy. With all the emboldening position of The Last Poets, NWA (stands for Niggers With Attitude) lead the West Coast American ghetto story, sharpened to perfection and rife with LA street reality. In big demand on import for the last couple of months, this licensed disc from the US Ruffness catalogue is going to be big, big news. The cuts and edits, multi-layered and constant but language assure them interest and press acclaim. Rap album of the year so far. **DEH**

**ELTON JOHN: Sleeping With The Past.** Rocket, 838 839. The

title refers to John and writer/co-creator Bernie Taupin's musical roots — Sixties soul. It seems from this fine album that the pair are at ease with the era as the melodic and infectious tunes which made John a mega-star are here aplenty. One can almost run through the album and spot the Motown rafter in the songs — Marvin Gaye in, say, Stone's 'Throw From Hurting'. Roy Thomas's production adding an Eighties sheen, this could be John's most successful album in quite a while. **AM**

**SHAKATAK: Turn The Music Up.** Polygram, 841 077. It can really be 10 years of Shakatak with this ninth album? Even more to the point, does anyone possess the full self? Has anyone stayed the course? Certainly, Shakatak have an admiring following, a kind of cleanliness next to funksters Brethren, but is there anything, even superficially, new to be added to previous outings? Well, I'm afraid not. But, if you're at that time of life when muso-friendly arrangements, a tinkling melodic keyboard and some wisely nonsexual vocals do the trick, then Turn The Music Up might just seem like a genuine departure. **DEH**

**MOTLEY CRUE: Dr. Feelgood.** Elektra, 960 829 1. The number of guest musicians donating their vocal services (Bryan Adams, Aerosmith, Cheap Trick) suggests that Motley Crue might have had a good time making this record. But, like Kiss before them, they seem to have a problem coming up with a whole album's worth of

defiant songs and, similarly, enjoy an inflated status thanks to their live work. Dr. Feelgood is a disappointment: gone is any hint of danger or shock replaced by a tamer, more polished form of standard US rock, that sees Mötley Crüe more corporate than ever. **KB**



## STOCK IT

**AEROSMITH: Pump.** Geffen, WX304 924 524. Hard rock at its finest, the most eagerly awaited album of the year among the heavy metal fraternity certainly fulfills its promise. Aerosmith were never ones to stick to convention and like its predecessor, Permanent Vacation, there are nods to various music genres while the overall feel remains firmly rock. With the single, 'Love In An Elevator', doing well on radio and a sell-out UK tour about to start this will shift units quickly. The only slight is that team can plough through captain. **AM**

**ELLA MENTAL: Ella Mental.** Warner Bros. 925 882-1. Interesting debut from white South African exiles who marry protest lyrics and roots influence with a lush, soft-metal production by Stewart Levine. It's an attractive-sounding combination which could yield a growing following while the overall feel remains firm rock. With the single, 'Love In An Elevator', doing well on radio and a sell-out UK tour about to start this will shift units quickly. The only slight is that team can plough through captain. **AM**

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## STOCK IT

**DANNY ELFMAN: Batman Original Soundtrack.** Warner Brothers, WX 287. After all the hub-bub and hype, the Prince film theme and the media-frenzied release of the film, this Danny Elfman soundtrack has been slightly overlooked... and that's a shame. Elfman's moody, eerie, selling music is full of darkened images, corridors of confusion and passages of punctured, plucked strings. It's a flowing, emotional orchestration that obviously did the actor with a stylish intensity. For soundtrack buffs. **DEH**

**BIG AUDIO DYNAMITE: Megatop Phoenix.** CBS, 465790. Rock after a severe illness, Mick James leads his rockers' and somp'n' BAD boys into clubland. The emphasis shifts from pop/rock and roll to dance with a sprinkling of house rhythms. It's an often chaotic, eclectic trip that's patchy in places but should achieve reasonable sales. I should achieve reasonable sales. I should achieve reasonable sales. I should achieve reasonable sales. **NR**

**TINA TURNER: Foreign Affair.** Capitol, ESTU 2103. One of the most energetic and exciting ladies in rock rucks back with perhaps her most accomplished work to date. The same quality but not all of the songs may be Turner manages to tackle a wide variety of styles and come up with a tasty mix of rock, blues and soul. The usual slower numbers are there too and following the success of The Best, this should do even better. **NR**

# FOLK & ROOTS ALBUMS

TITLE	Artist	Label/Catalogue No (Distributor)
1	1 PEACE AND LOVE, The Pogues	WEA WK247 (W)
2	2 PAST PRESENT, Clearand	RCA FL74074 (BMG)
3	5 WATERMARK, Enya	WEA WK139 (W)
4	4 GIPSY KINGS, Gipsy Kings	Telstar STAR255 (BMG)
5	3 PASSION, Peter Gabriel	Real World/Virgin RWR131 (E)
6	6 WILL THE CIRCLE BE UNBROKEN 2, Various Artists	NCA MCF90001 (E)
7	7 MLAH, Les Negresses Vertes	Rhythym King LETH131 (WRT)
8	11 THE TRINITY SESSIONS, Cowboy Junkies	Cooking Vinyl COOK011 (WRT)
9	4 BLIND MAN'S ZOZ, 10,000 Maniacs	Elektra EKT 57 (W)
10	13 TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (M)
11	17 DOLORES KEANE, Dolores Keane	DK DKX11 (SP)
12	12 ANCIENT HEART, Tanita Tikaram	WEA WK210 (M)
13	7 THE LION, Yousouf 'Omar	Virgin VS284 (M)
14	14 SIDEWALK, Capercaille	Green Linnet SIL 1095 (CM)
15	5 FISHERMAN'S BLUES, The Waterboys	Ensign/Chrysalis ESCA (E)
16	6 VOYAGE, Christy Moore	WEA WK236 (W)
17	29 A CHANGE IN THE WEATHER, Gregson & Colsher	Special Delivery SPD 1021 (WRT)
18	10 OUT OF THE AIR, The Day Spleen Band	Cooking Vinyl COOK016 (WRT)
19	18 HORSE WITH A HEART, Alan	Green Linnet SIL2095 (CM)
20	ALL OF IT, Skylax	Chiswick CD49 (JP)
21	MY FATHER'S FACE, Les Korte	Private 20991 (P)
22	THE STONES OF CALLANISH, Arona Artists	Mrs Admiry DDDX (ROOTS/MSM)
23	COMMON GROUND, Kathryn Tickell	Black Crow CR220 (M)
24	THE MAN WITH THE BLUE...Al Khan	Geffen 524 2381 (M)
25	SHAHEN-SHAH, Nasrat Fata's Gift	Real World/Virgin RWR131 (W)
26	THE TEXAS CAMPFIRE TAPES, Michelle Shocked	Cooking Vinyl COOK 002 (WRT)
27	THE SPIKE, Elvis Costello	WEA WK236 (W)
28	CELEBRATION, The Dixieals	PCB RBL7658 (BMG)
29	KANKA KURU, Abdul Tejs's Rokoko	Regim PFR1013 (M)
30	LYLE LOVETT & HIS LARGE BAND, Lyle Lovett & His Large Band	NCA MCG 6037 (P)

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

**HIGH ROLLERS:** Stu Lambert, Kirk Bowers, Dave E Henderson, Andrew Martin, Nick Robinson.

Reviewed by David Giles

## TOP 40 SINGLES

1	PERSONAL JESUS	Deutsche Gramm	Male BOING 17 (3) 87
2	RUN 2	Blaze Center	Factory FAC 273 (7)
3	VERY METAL NOISE PRODUCTION (EP)		ECA 194383 (8) 82
4	YOU'RE NOT ALONE		WEA 12417 (9)
5	HONEY BE GOOD	The Bells	Empire 889 (1)
6	FIND OUT WHY YOU'RE HISTORY	Inspired Concepts	Cow DUN 10 (1)
7	YOU'RE HISTORY	Backstreet's Back	London 7113 (7)
8	WHITE CITY	The Pogues	Polygram Musica 12496 (9)
9	KISS THIS THING GOODBYE		ABM AM 851 (1)
10	INTO THE HEART OF LOVE	Majesty London Drugs	Blue Gosh AZUR 1 (8)
11	PURE	The Lightning Seeds	Giblets G154 (3) 87
12	MENTALLY MURDERED	London Records	Empire MOS 14 (3) 82
13	SHE BANGS THE DRUMS	Blaze Center	Sirehouse CBS 2 (1)
14	GANGSTERVILLE	Blaze Center	Eric STROM 1 (1)
15	SICK OF IT	The Pogues	ECA 194347 (8) 82
16	WANT FIND MY WAY BACK HOME	Swain	MCA MCA 1342 (9)
17	SO ALIVE	Love And Rockets	Regency Regency BE 228 (9)
18	SELF	Producers	WEA 12418 (9)
19	BACKS TO THE WALL	A Certain Ratio	ABM AM 857 (1)
20	LANDS		Warner Brothers WB 831 (9)
21	PERFECT NEEDLE	The Perfect Needles	Rox Top Products TR 876 (8)
22	THE PERFECT NEEDLE	The Perfect Needles	What Goes On WHAT GOES 15 (8) 82
23	LANDSIDE OF LOVE		MCA TONY 1 (1)
24	IVY IVY IVY	Blaze Center	Creation CREAT 1 (8)
25	TOM VIKALINE	The Family Cat	Real GIG 830 (8) 1 (7)
26	WAKING UP IN THE SUN	The Real	Fantasia BB 2 (1)
37	YOU AND ME AGAINST THE WORLD	Motorhead Inc.	Chryslis CH 353 (8) 1
28	WHEN THE HOODOO COMES	Sheryl Crow	Ford FORD 28 (9)
29	HYPNOTIZED		Fox FOX 224 (9)
30	GRANITAVE TO ME		Eric EMER 1 (1)
31	LOWDONDERRY ROAD	The Lovin' Spoon	London LON 274 (1)
32	FRIENDS	Blaze Center	Paladin PAL 2 (1)
33	YOU TAKE AWAY THE SUN	Blaze Center	Chryslis CH 353 (8) 1
34	HALF THE WAY VALLEY	Sheryl Crow	London 15438 (9)
35	BETTER DAYS		ABM AM 850 (1)
36	THE PEEL SESSIONS	Inspired Concepts	Strange Fruit SF 950 (1)
37	BFF	The Members	Parlophone 8078 (9)
38	BURY ME DEEP IN LOVE	The Turtles	London 15438 (9)
39	PARADISE	Barclay	Loose LAX 14 (8)
40	BLUE MOON REVISTED	The Cowboy Junkies	Cooking Vinyl CV 831 (1) 87

**THE TELESCOPES:** The Perfect Needle. (What Goes On [12] WHAT GOES 15). Against a festering wall of guitar noise and screaming violin, Burton-on-Trent's Telescopes proffer what is essentially, quite straight-forward psychedelic rock. On the A-side it works brilliantly. The hippy/Goth sleeve, though, is questionable.

## STOCK IT

**THE BLUE NILE:** Downtown Lights. (Linn/Virgin [12] LKS 3). The mysterious Glasgow trio return with their first recording in five years, and, yes, it is worth the wait. Drifting keyboards evoke a drowsy, restful, four-in-the-morning atmosphere. The song is magnificent — even better than Tinseltown In The Rain!

**HAPPY MONDAYS:** W.F.L. (Factory [12] FAC). Two of the fixtures of the Wake! Luck track from the Bumped album. The Vince Clarke one has lots of squelching noises on it and the Paul Oakenfold one has lots of bits of breakfast. Above all the technical baloney, the Mancunian eccentrics sound proudly, sounding either like PIL with a dance rhythm or New Order with a plebeian vocality.

**LONDON BOYS:** Harlem Desire. (WEA [12/CD] YZ 415 2292-4688 (7)). Comp. throwaway Euro-disco/Funk-NRG. Just like the last single, in fact, so it's almost impossible to assess its chances of chart success without: a) seeing the video or b) knowing their "Credibility ratings" in the tab. But since their novelty hasn't worn off just yet.

**BETTE MIDLER:** Under The Boardwalk. (Atlantic [12/CD] AB 876 756 788 976-7). Taken from the Beaches movie soundtrack, the title of which looms twice the size of the song on the sleeve. This tells us a lot about the album — a straight cover of the old Drifters' chestnut which has already been covered for too many times.

**DONNY OSMOND:** Sacred Emotion. (Virgin [12] VS 1211). Osmond is evidently being groomed — as the new George Michael, ex-cetera, did gone. Just with similar clothes and music. This is a competent soul ballad with gospel leanings. He should have already had his with Groove and Soldier Of Love, though, so can't put your week's woges on this one.

**THE WONDERSTUFF:** Don't Let Me Down. Gently. (Polydor [12] GONE 7 897887-1). It's tempting to label this power pop! You can't fault The Wonderstuff for energy and enthusiasm, but the songs seem rather derivative, and the guitars too hesitant. It doesn't flow. One tends to think they will however be poised on the brink of big things.

**CINDY LEE BERRYHILL:** Me, Steve, Kirk & Keith. (Awareness [12] AWP 001). One of a new breed of very radical country artists who use the narrative idiom to express their views on various topics from abortion to teenage hell-raising. On the B-side almost trad jazz avenues are explored. Versatile and contentious stuff.



**TRUE BLUE:** The Blue Nile mark their return with the magnificent *Downtown Lights*

**IAN MEESON & BELINDA GILLET:** Who Wants To Live Forever. (Odeon/Parlophone [12] 112). A charity record sung by two schoolkids would normally receive short shrift, but this is: a) beautifully performed; b) one of Queen's better songs of late; c) and a worthwhile cause (as opposed to sensationalist media hype) — the BBMDA (British Bone Marrow Donor Appeal).

**GHOSTDANCE:** Celebrate. (Chryslis [12] CHS 3402). Former Gothic heroes now attempting a more straightforward commercial rock sound. The guitar riff, though, is taken straight from an old Banshees number, and the vocals still possess quite a harsh edge, which might hamper their progress into the stadium level they're clearly aiming at.

## STOCK IT

**S'XPRESS:** Mantra For A State Of Mind. (Rhythm King [12] LEFT 551). The only mantra here is the hymnic sequencer which is supplemented by an almost bluesy vocal and occasional switches to other rhythmic modes. The swirling keyboards induce further levitation. A potential number one.

**BLOW MONKEYS:** Slaves No More. (RCA [12/CD] 7 PT 43202). Dr. Robert's allegiance to modern club trends (ie house music) has inevitably led to a decline in his songwriting skills. This is a fairly ordinary dance track made slightly ridiculous by the social conscience lyrics and use of female blues singer for added authenticity. Time for a rethink.

## STOCK IT

**THE BEAUTIFUL SOUTH:** You Keep It All In. (Go! Discs [12] GDS 35). A worthy follow-up to Song For Whoever, this employs a swinging rhythm and humorous horns to bolster a naggingly infectious melody. At times the backing becomes so mellow it seems to be on the point of fading. A perfect tonic for the late summer days.

**JESUS JONES:** Bring It On Down. (Food/EMI [12] FOOD 22). Third release for a band who have never appeared much more than a conventional rock outfit with a sampler and a beatbox. Their flirtation with urban American street chic doesn't disguise the essential address of their musical ideas, though a catchy chorus might nudge this one into the top 40 at last.

## STOCK IT

**MIGHTY LEMON DROPS:** Into The Heart Of Love. (Chryslis [12/7/CD] AZUR 12). Not in quite the same class as songs such as Inside Out or My Biggest Thrill but nevertheless a welcome comeback for the Wolverhampton wonders. They are still hammering home their melodies with an astute sense of the dramatic and a contagious energy.

## STOCK IT

**B52s:** Channel Z. (WEA [12/CD] WR 3831 922831-7). For a while it seemed that the B-52s were heading for the graveyard of so many "wacky" bands, all forced humorous and negligible musical content. This, however, is the best since *Wild Planet* — all of eight years ago — displaying the quirky harmonies and bizarre chord progressions that graced their finest moments.

**ABC:** The Real Thing. (Phonogram [12] NTX 115). Fairly convincing attempt at a classic Philly soul sound with house overtones. There's not much of a song and little to suggest it will fare any better than the previous, better, single, except for a nice glockenspiel break near the end.

**CLIMIE FISHER:** Facts Of Love. (EMI [12/CD] EM 103). Having produced some of 1988's most durable pop singles, Climie returns with a disappointingly cumbersome record. Lots of overblown guitar powerchords, quasi-gospel harmonies and other rock trappings.

## TOP 20 ALBUMS

1	VELVETEEN	Blaze Center	MCA MC 6000 (1)
2	Big Bang		WEA WEA 124 (9)
3	PEACE AND LOVE	The Pogues	Polygram Musica 12496 (9)
4	STONE ROSES		Sirehouse CBS 2 (1)
5	THE INNOCENTS		WEA 12418 (9)
6	KITE	Kate Bush	Virgin K 341 (8)
7	WAKING HOURS	U2	ABM AM 849 (1)
8	GREEN		Warner Brothers WB 834 (9)
9	LAZY 88-88	De La Soul	Fox LAX 15 (1)
10	SOUD OF CONFUSION		Fox 837 (8)
11	THIS IS THE DAY	Pop Wd Inc	ECA 17416 (8) 82
12	BICOP MOPFOP	Dunay Wilson	Virgin V 238 (1)
13	QUADRASTATE	Cred	Creation 12478 (8)
14	DOOLITTLE		A&P CAP 905 (8) 7
15	BRENDAN CRÖKER & THE 5 O'CLOCK SHADOWS	Blackstone	Sirehouse CBS 2 (1) 87
16	THE REAL THING	Blaze Center	London 15144 (9)
17	TAKING ON THE WORLD	Clay	ABM AM 847 (1)
19	SEMINAL LIVE		Regency Regency BE 212 (9)
18	EUREKA	The Bells	Chryslis CH 353 (8) 1
20	MLAH	Los Negros Yarns	Blaze GIG 173 (1) 87

Compiled by Music Week from Gallup Data



- 14** <sup>15</sup> Bobby Brown  
MCA/MCA 2432
- 15** <sup>12</sup> CLUB CLASSICS VOL ONE \* CD  
Soul 1 Soul  
10/Virgin D&E
- 16** <sup>18</sup> THEMES • CD  
Vangelis  
Polygram VGT 11
- 17** <sup>16</sup> APPETITE FOR DESTRUCTION \*\* CD  
Guns N' Roses  
Geffen/WX 175
- 18** <sup>21</sup> ANYTHING FOR YOU \*\*\* CD  
Gloria Estefan & Miami Sound Machine  
Epic 443125.1
- 19** <sup>13</sup> THE MIRACLE \* CD  
Queen  
Polygram PCSD 107
- 20** <sup>14</sup> SACRED HEART CD  
Sade/Spector's Sister  
London 8381311
- 21** <sup>17</sup> VELVETEEN \* CD  
Transmission Vamp  
MCA/MCA 6696
- 22** <sup>19</sup> THE TWELVE COMMANDMENTS OF DANCE • CD  
London Boys  
Teldec/WEA MW 278
- 23** <sup>24</sup> PARADISE • CD  
Inner City  
10/Virgin D&E 81
- 24** <sup>NEW</sup> MARTINI CD  
Marti  
CBS 4433551
- 25** <sup>22</sup> WHEN THE WORLD KNOWS YOUR NAME \* CD  
Deacon Blue  
CBS 443221.1
- 26** <sup>NEW</sup> MEGATOP PHOENIX CD  
Big Audio Dynamite  
CBS 4437961
- 27** <sup>61</sup> REPEAT OFFENDER CD  
Richard Marx  
EMI/USA MW 194
- 28** <sup>23</sup> STREET FIGHTING YEARS \* CD  
Simple Minds  
Virgin UNIOS 1
- 29** <sup>47</sup> RAW CD  
Alison Williams  
Delamar/CBS 4432031
- 30** <sup>30</sup> LIKE A PRAYER \*\* CD  
Madonna  
Epic/WX 239
- 31** <sup>26</sup> THE END OF THE INNOCENCE ○ CD  
Don Henley  
Geffen/WX 231
- 32** <sup>27</sup> FULL MOON FEVER • CD  
Tom Petty  
MCA/MCA 6244
- 33** <sup>25</sup> ROCK ISLAND CD  
Jeffiro Toll  
Chrysalis CHR 1704
- 34** <sup>28</sup> SOUTHSIDE • CD  
Tears  
Mercury/Phonogram BSB1111

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**TOP • 20 • COMPILATIONS**

PLEASE NOTE: All territories outside the UK. The album will be known as King of the Thunders LP 839 700-1. MC 839 700-4. CD 839 700-2.

ORDER FROM PolyGram 01-550-60 44

- No 1** <sup>1</sup> NOW THAT'S WHAT I CALL MUSIC 15 CD  
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- 2** <sup>2</sup> HEART AND SOUL • CD  
Various  
Hear & Soul/Pol/Gen H45171
- 3** <sup>3</sup> DIRTY DANCING (OST) \*\* CD  
Various  
KCA/EI 8448
- 4** <sup>4</sup> NOW DANCE 891 CD  
Various  
BMG/Virgin/NO 3
- 5** <sup>6</sup> GREATEST EVER ROCK 'N' ROLL MIX • CD  
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Sylus SW 838
- 6** <sup>5</sup> DEEP HEAT 3 • CD  
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- 7** <sup>11</sup> MIDNIGHT LOVE CD  
Various  
Sylus SW 881
- 8** <sup>8</sup> THIS IS SKA CD  
Various  
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- 9** <sup>9</sup> SUNSHINE MIX CD  
Various  
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- 10** <sup>7</sup> HOT SUMMER NIGHTS \* CD  
Various  
Sylus SW 888
- 11** <sup>10</sup> NITE FLITE 2 • CD  
Various  
CBS/MCO 38
- 12** <sup>10</sup> PRECIOUS METAL • CD  
Various  
Sylus SW 878
- 13** <sup>15</sup> REGGAE HITS VOL 6 CD  
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A&W JET 106
- 14** <sup>14</sup> GOOD MORNING VIETNAM (OST) • CD  
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- 15** <sup>17</sup> THE BLUES BROTHERS (OST) CD  
Various  
A&M S 20715
- 16** <sup>NEW</sup> LEGENDS AND HEROES CD  
Various  
Sylus SW 897
- 17** <sup>12</sup> THE HIT FACTORY VOL 3 • CD  
Various  
Fidelity/WH 8
- 18** <sup>16</sup> TOP GUN (OST) \* CD  
Various  
CBS 10296
- 19** <sup>NEW</sup> WAREHOUSE WAVES CD  
Various  
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- 20** <sup>13</sup> GLAM SLAM CD  
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K-Tel/1308

- 54** <sup>43</sup> WAI! DANCING CD  
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Epic 4407381
- 55** <sup>53</sup> NEW JERSEY \* CD  
Bon Jovi  
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- 56** <sup>45</sup> FRENCH KISSES CD  
Lil Louis  
Hit/London 8381301
- 57** <sup>50</sup> BAD \*\*\*\*\* CD  
Michael Jackson  
Epic 450965.1
- 58** <sup>52</sup> BATTAN' (OST) CD  
Denny Eliott  
Werner Brothers WX 247
- 59** <sup>46</sup> A NIGHT TO REMEMBER CD  
Cyndi Lauper  
Epic 4521991
- 60** <sup>44</sup> TAKING ON THE WORLD CD  
Guns  
A&M AAA 3107
- 61** <sup>58</sup> THE STONE ROSES CD  
The Stone Roses  
Siltwater OCEP 202
- 62** <sup>NEW</sup> STAY WITH ME CD  
Rygnite Belle  
CBS 4431721
- 63** <sup>40</sup> HYSTERIA \*\*\* CD  
Def Leppard  
Religion/BMG/Phonogram RY 52.1
- 64** <sup>NEW</sup> ALL ABOUT LOVE CD  
Joyce Sims  
London 8381291
- 65** <sup>51</sup> PEACE & LOVE ○ CD  
The Pogues  
Pepco/MCA/WEA WX 247
- 66** <sup>48</sup> 3 FEET HIGH AND RISING ○ CD  
De La Soul  
Epic Int. D&E 1
- 67** <sup>40</sup> ANOTHER PLACE AND TIME • CD  
Donno Summer  
Werner Brothers WX 219
- 68** <sup>62</sup> GREEN • CD  
R.E.M.  
Werner Brothers WX 234
- 69** <sup>54</sup> THE INNOCENTS \*\* CD  
Excuse  
MCA/STLW 55
- 70** <sup>NEW</sup> PERSONAL CD  
Paul Johnson  
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- 71** <sup>64</sup> GIPSY KINGS • CD  
Gipsy Kings  
Teldec 51AR 2355
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- 73** <sup>68</sup> MONEY FOR NOTHING \*\*\*\*\* CD  
Dire Straits  
Virgin/Phonogram VES 414
- 74** <sup>NEW</sup> BAD ENGLISH CD  
Bad English  
Epic 4524471
- 75** <sup>NEW</sup> HEARSAY/ALL MIXED UP \*\*\* CD  
Alexander O'Neal  
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**Dance**  
AND DISCO

**C O L U M N**

**James Hamilton**

FIRST REVIEWED way back in November 1987 but only now becoming a steady import seller, the percolatingly linked, muttering moody semi-instrumental **FRANKIE KNUCKLES PRESENTS Your Love** (Troj TX1 50) was, and is, in fact the B-side of the way in which the first original version of the featured though uncredited **Jamie Principle's** 'Baby Wants To Ride' first reached vinyl.

Other brand new imports include the familiar samples punctuated lively ragamuffin-ish (ie reggae accented) hip house **GARY JACKMASTER WALLACE & JAMMIN' J** Party Time (House N Effect HNE-1); **Civilites & Cole** created a tougher, more garage-ish than usual for the girls in some of its mixes (helping sales in London), latin hip hop **THE COVER GIRLS** My Heart Skips A Beat (Capitol VJ 5498); haunting **Jamie Principle**-style mournful guy mumbled typically (for the label) sparse, lean and unburied burbling **MR & MRS DALE** It's You (Bigshot Records VS-134) — a pity if it's not by Dr & Mrs Dale as then she could be worried about Jim (to joke for our older readers), another typically trim though more acidically striding genre huskily breathed

**LANDLORD** (featuring **Dax Dandekar**) Like It (Bigshot Records VS-137); hottest track from the hip house pioneer's album, in **Flight** (now out here, RCA PL89776), not necessarily improved by its remixes, the mumbled and **Jazz** (a girl) panted coolly trotting **Ice FIGHTY** Summer Modness (RCA 9043-1-RD); from Germany, interesting samples and scratches woven burbling jiggy **COOL CUT** Crossfader (C.S.) Sound of Secrets S.O.S. A-101); also Germany released but US originated, simple synth piped lazily mumbled super loyoping **NEW-RO** She's A Nymphomaniac (pox rec ZYX 6129-12); funky shuffling samples backed rap **JAMOSE** Dance To The Megablast (Wild

Pitch Records WP1013); walking bass jolted calm house instrumental **THE OUTERLIMIT** Dance In A Daze (UnderWorld Records AP 300); repeated title mumbled spikily jerking house **BLUJEAN** This Is The Sound Of (House Music) (Fourth Floor Records FF-1105); timely airy ruid siren introed though fairly routine (and foul mouthed) hip house **LAURENT X**'s Magic (House Nation Records HN B90641).

A couple of recent UK smashes getting renewed interest on import are **DE LA SOUL** Say No Go (Tommy Boy TB 734), with added remixes which featuring primarily for the girl led lazily rolling **The Mack Daddy** On The Left bonus track, and, with several new remixes, **LIL LOUIS** French Kiss (Epic 49 68875).

Import albums include the strong selling **Marbatts 'Marly' Cotto** created New York house **THE MINUTEMEN** Engineers Can Dance Too (Smokin' TAI LP 4445); similar though less punchy **Junior Vasquez** created **BLISS '90'** Free Your Mind (Minimal Records MINLP-200); new **Mo'Nawz** logo dabbling **Teddy Riley** ca-created rap, swingbeat and soul **WRECKS-N-EFFECT** Wrecks-N-Effect (Sound Of New York M0T 6281); solidly soulful (with more stowes than house) **CoCo ROGERS** CoCo Rogers (Atlantic 82021-1). Finally out here is the controversially worded though in its way intelligent **NWA** Straight Outta Compton

(Fourth & Broadway BRP 534), while another more recent import album hit now out here is the swingbeat and slow soul **BABYFACE** Tender Lover (Solar MCG 6064, via MCA).

Some UK remixes that by now you may be aware have done better than the original versions are **SILVER BULLET** Bring Forth The Guillotine (The Ben Chapman Remix) (Tom Tam Records TTT 013), **JAZZ & THE BROTHERS ORIGINAL** (featuring **Baby D & MC Jules** Cassanova (Rising Hell Remix) (Production House Records PNT 008R), and **TOBE SCOTT** That's How I'm Living (1989 Remix) (Champion CHAMP X 12-97). Brand new and hot here are the **Smith & Mighty** produced haunting **Soul II Soul's Rose Royce** ballad remaking **FRESH 4** (Children Of The Obsolete) (featuring **Liz E** Wishing On A Star (10 Records TENX 287); pace changing tender slow rolling **BOBBY BROWN** Rock W/cha (MCA Records MCAT 1367); urgent jiggy chugging rap **ROXANNE SHANTE** Live On Stage (breakout USAT 667); using the same funky break beat as the above **Roxanne Shante**, Nottingham girl rapped scrabbling **MC'S LOGIK** Get Involved (Submission SUBX 013); girl led cathedral-like resonant atmospheric pulsing sorta "Euro deep house" **THE KLF 3 A.M. Eternal** (KLF Communications KLF 0057); hollow "drain" brooded sparse decaad burbling **MC-BEK** Give Me A Sign (Epic Records LIN 030765); trend bucking (selling fast to female demographic) traditional lurching slow soul **BETTY WRIGHT** Keep Lovin' Me (Sure Delight SDT 11, via JetStar).

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"The Warehouse Anthem of '89!"



# TOP DANCE SINGLES

16 SEPTEMBER 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	<b>RIDE ON TIME</b>	De/Construct	PB43055/PT43056 (BMG)		
2	<b>PUMP UP THE JAM</b>	Teachin' feat Felly	Swayward STR171 (BMG)		
3	<b>I NEED YOUR LOVIN'</b>	Alyson Williams	Def Jam 6551437 (6551436) (C)		
4	<b>AFRO DIZZIT ACT</b>	Cry Steel	Escape AWO1(T) 1 (P)		
5	<b>IF ONLY I COULD</b>	Sydney Youngblood	Circa/Virgin YR1(T) 34 (F)		
6	<b>EXPRESS YOURSELF</b>	N.W.A.	Ruthless/4th + B-way 121BRW144 (F)		
7	<b>SALSA HOUSE</b>	Richie Rich	London FOM (Q) 113 (F)		
8	<b>HEY DJ I CAN'T .../SKA TRAIN</b>	Beemsters/Betty Boo	Rhythm King/Mats LEFT 35(T) 1 (RT)		
9	<b>NUMERO UNO</b>	Starlight	ChryBeat CB8742 (12/CBE1242) (W)		
10	<b>BRING FORTH THE GUILLOTINE</b>	Silver Bullet	Tom-Tom (TTT) 013 (P)		
11	<b>PARTYMAN</b>	Prince	Warner Brothers W 2814(T) (W)		
12	<b>WARNING</b>	Adava	Cooltempo/Chrislays COOLX1185 (C)		
13	<b>THIS IS THE RIGHT TIME</b>	Lisa Stansfield	Arista 112512 (12/612512) (BMG)		
14	<b>MISS YOU MUCH</b>	Janet Jackson	Breakout/A&M USA(T) 663 (F)		
15	<b>FRANCIS KISS</b>	Lil Louis	London FX1 115 (F)		
16	<b>IT ISN'T IT WASN'T ...</b>	Arnell & Whittney	Arista 112512 (12/612512) (BMG)		
17	<b>KEEP LOVE NEAR</b>	Betty Wright	Sure Delight SD(T) 11 (S/F)		
18	<b>BREAK A LOVE</b>	Rozze	Champion CHAMP112 (67) (BMG)		
19	<b>SECRET RENDEZVOUS</b>	Karyn Williams	Warner Brothers W 2855(T) (W)		
20	<b>SWINGING THE MOOD</b>	Jive Bunny/Mastersingers	Music Factory Dance MFD(T) 001		

21	<b>THE TIME WARP (PWL Remix)</b>	Jive JIVE(T) 209 (BMG)
22	<b>1-2-3</b>	Do Doman
23	<b>Do the Right Thing</b>	Red Hot Chili Peppers CBS 655166 (12/655166) (C)
24	<b>DO THE RING THING</b>	Do the R's Redhead Kingpins/FBI 10/Virgin TEN(T) 271 (F)
25	<b>FRIENDS</b>	Jody Watley/Eric B/Rakim MCA MCA(T) 1352 (F)
26	<b>BLAME IT ON THE BOOGIE</b>	Jive JIVE(T) 217 (BMG)
27	<b>DOOWATCHALIKE</b>	Digital Underground BCM BCM 3300 (P)
28	<b>RUN 2</b>	New Order Warner - (FAC 273) (P)
29	<b>SMOOTH OPERATOR</b>	8 Cold Chillin'/MCA 2804(T) (W)
30	<b>SUENO LATINO</b>	Suena Latino BCM - (BCM 2323) (P)

**JIVE 51-13** ADVERTISEMENT 01-961 5818

THIS WEEK	LAST WEEK	WEEKS ON CHART	REGGAE DISCO CHART	REGGAE CHART
1	(2)	OVER SIZE MAMMIE	Gregory Panch	Steady + Classics VPS2 438
2	(1)	ON AND ON	Cherry Panch	Technique VTRP 706
3	(2)	MAKING LOVE	Berry Boom	First Step FS 015
4	(5)	TOO GOOD TO BE TRUE	Gregory Panch	Greenhouse GRED 250
5	(8)	COME BACK TO ME	Audrey Akshil & Tiger	Technique WRT 47
6	(4)	RAGGACALIFUN	GIRL'S Phonogram/RTI Inc	Cherry + Bally CB 001
7	(7)	ICKY FASHION	Daddy Freddie/Tech	Cherry + Bally CB 002
8	(6)	ONE BLOOD	Janet Reid	Ohmanon MADA 91 01
9	(9)	BODY FUSION	Michael Prophet	Phonogram PH 02
10	(1)	ON AND ON	Cherry Panch	Cherry CB 28
11	(11)	I WANNA GET NEXT TO YOU	Mansueti	Carroll Records CI 001
12	(13)	SUPERWOMAN	Weslane + Tippi	Real Gone FAD 047
13	(14)	BUST BLANK	Earl Knight	Cherry CB 27
14	(17)	GUN IN A BAGGIE	Mike Sledge	Shanley VMS 3102
15	(10)	OUT OF YOUR MIND	Frankie Paul	Technique WRT 51
16	(31)	LOVE IS THE POWER	Shirley Bassey	Parlophone PH 022
17	(24)	HURTING ON THE INSIDE	Sunny Lee	Phonogram PH 03
18	(20)	ALL THE WAY	Eric Harve	Reggae C C 1006
19	(19)	KEEP MOVING	Dennis Brown & Frankie Paul	Fusion FS 151
20	(16)	FAST CAR	Wanda Vander	Parlophone PH 112

30	<b>MAS QUE NADA</b>	Sergio Mendes	Breakout/A&M USA(T) 672 (F)
31	<b>LOVE'S ABOUT TO CHANGE MY ...</b>	Danna Summer	Warner Brothers U 7494(T) (W)
32	<b>EVERYTHING BEGINS WITH AN 'E'</b>	E-Zon Positive	Mere Positive/Virgin - (PROTT) 112 (F)
33	<b>I JUST DON'T HAVE THE HEART</b>	Cliff Richard	EMI 121EM 101 (E)
34	<b>DON'T PUSH IT</b>	Ruth Jay	MCA RJO1(T) 1 (F)
35	<b>LET ME LOVE YOU FOR TONIGHT</b>	Karyn	Sleeping Bag SBUK 41(T) 1 (RT)
36	<b>WHITE HORSE '89</b>	Laid Back	Warner Bros U 7494(T) (W)
37	<b>H.-A.-P.-Y.- RADIO</b>	Michelle	London/Phonogram HPR(X) 1 (F)
38	<b>MENTAL</b>	Mistic MC's/Sara Carlson	RCA RA43307(12/743306) (BMG)
39	<b>MANTRA FOR A STATE OF MIND</b>	S'Express	Rhythm King/Mats LEFT 35(T) 1 (RT)
40	<b>CAN GET OVER YOUR LOVE</b>	Symphonia	Republic LIC(T) 028 1 (RT)
41	<b>THE KING IS HERE/900 NUMBER</b>	45 King	Dance Trea DRX 9 (12/DOBT 4) (BMG)
42	<b>GHOSTBUSTERS</b>	Run-D.M.C.	MCA-Profile MCA1367 (PROFT) 262 (F) (P)
43	<b>GIVE ME A SIGN</b>	Heads	Exit - (LION 30765) (PAC)
44	<b>LOVE PAINS</b>	Hazzel Dean	Lisaan DOT(Q) 12 (P)
45	<b>THE RIGHT STUFF</b>	Vanessa Williams	Wing/Polygram WIN(G) 3 (F)
46	<b>BLIND FAITH</b>	Diana Brown/Boris Shapiro	London/Phonogram FIK 114 (F)
47	<b>KEEP IT MOVIN' (CAUSE THE ...)</b>	White Knight	Jive JIVE(T) 214 (BMG)
48	<b>THAT'S HOW I'M LIVING</b>	Toni Scott	Champion CHAMP112 (97) (BMG)
49	<b>THROW YOUR HANDS IN THE AIR</b>	MC/4th + B-way	Music Of Life/NOTICE(T) 007 (P)
50	<b>LONGEST BOOGIE</b>	David Hight	Vicerey - 12(VC2) 3 (BMG)

## TOP 10 ALBUMS

1	<b>ADEVA</b>	Adava	Cooltempo CTLP13/CTPLP13 (C)
2	<b>QUADRASTATE</b>	808 State	Creed STATE 004 (I)
3	<b>A SHADE OF RED</b>	Redhead Kingpin & The FBI	10/Virgin DIX 85/CDIX 85 (F)
4	<b>IMAGINATION</b>	Imagination	Stylus SMR 985/SMC 985 (STY)
5	<b>AM I BLACK ENOUGH FOR YOU</b>	Scooly D	Jive HIP 85/HIP 85 (BMG)
6	<b>STAY WITH ME</b>	Regina Belle	CBS 4651327/4651324 (C)
7	<b>WAREHOUSE RAVES</b>	Vonious	Rumour RUMLD 101/2CRUMD 101 (PAC)
8	<b>CLUB CLASSICS VOL ONE</b>	Soil	10/Virgin DIX 82/CDIX 82 (F)
9	<b>SILKY SOUL</b>	Maze feat Frankie Beverly	Warner Bro. WX 301/WX 301 (F)
10	<b>FRANCIS KISSES</b>	Lil Louis	London 8281701/8281704 (F)

## REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL 4	Vonious Artists	Jet Set JSLP 1006
2	(2)	LOVE AFFAIR	Frankie Paul	Technique VTRP 27
3	(4)	WAITING FOR YOU	Thunder U	Low Life LMS 211
4	(5)	COUD OUT	Florescent	Greenhouse GREL 134
5	(3)	GREAT BRITISH D.J.'S ROLL CALL '89	Various	GT's Real GTLP 2
6	(7)	KOTCH	Koch	Manga MANG 1003
7	(13)	ASH ME DIS	Tipps Inc	GT's Wines GTLP 8
8	(14)	FOLLOW ME	Classmate Inc	Blue Mountain BMF 028
9	(16)	ON AND ON	Thunder U	Moody Lab MLLP 002
10	(17)	MAD PROFESSOR	Receptions Pats Barco	Actone ARP 042

**NEW RELEASES - DISCO 45s**

SUPERWOMAN	Weslane Edwards	Steady + Classics SC12
WHY FIGHT - A Cultural Issue	Offshore Press	CHFR1 1301
TAKE YOU TO THE DANCE & Make a D. J. Sing	Steady + Classics SC15	
DON'T LET HER TAKE YOU AWAY	Frankie Paul	Blue Mountain BMF 048
NEATLY Tied Table	Y-D Records	YD 015 40

**NEW RELEASES - ALBUMS**

REGGAEH DISTRESS	Various Artists	Greenhouse GREL 137
RHYTHM DANCEHALL SENSATIONS VOL 1	Various	Papa Molo Music PMP 004
THE BEST OF HOLLAND BURRELL	Rubell Burrell	Clarendon Sounds CSF 009
POWERHOUSE PRESENTS	Various Artists	Steady + Classics SC18
IMAGES	Janet Reid	Vicerey VICE 012 (3pp)

## TOP 10 BUBBLERS

1	<b>CASANOVA (PASSION HERO)</b>	Jazz Brothers Group	Production House - (PNT 008) (PAC)
2	<b>YOUR LOVE</b>	Aphrodite	Champion CHAMP112 (216) (BMG)
3	<b>ROCK TO DJ</b>	Jamaica Mezzanine/DJ Maxi	Tom-Tom-Sevage - (TTT) 012 (P)
4	<b>IT'S NO CRIME</b>	Bodyface	Solar/MCA MCA(T) 1366 (F)
5	<b>LOVE TOGETHER</b>	L.A. Mix feat Kevin Henry	Breakout/A&M USA(T) 662 (F)
6	<b>MY FANTASY</b>	Taddy Riley	featuring Guy MCA MCA(T) 1353 (F)
7	<b>LOVE LIFE</b>	Candy Flip	Debut/Passion DEBT(J) 3079 (PAC)
8	<b>SHOWER ME WITH YOUR LOVE</b>	Surface	CBS 655245 (12/655245) (C)
9	<b>NO SORRY</b>	Gino Latini	deConstruct PB43041 (PT43042) (BMG)
10	<b>POWERHOUSE PRESENTS</b>	Various Artists	Steady + Classics SC18 (F)

# ASHER D & DADDY FREDDY

**WE ARE THE CHAMPIONS**  
**THE NEW SINGLE - BUSTIN' OUT ON THAT RAGGA TIP**  
 In 4 dangerous mixes  
 Music Of Life note 28



**ON THE STREETS 18th SEPTEMBER**



## New stations to receive a 'fair deal', says PPL

KEY A - Radio 1 'A' list  
B - Radio 1 'B' list

	STATION	RADIO 1		RADIO 2		REGIONAL		LIST (O/S)
		11.01	11.01	11.01	11.01	11.01	11.01	
		ACTUAL HOURS		PLAYS/SH		ACTUAL HOURS		
ABC The Real Thing	Neutron	—	—	—	—	—	—	—
AEROSMITH Love In An Elevator	WEA	17	15	A	B	13	5	34
ALARM The Sold Me Down The River	I.R.S.	10	—	—	—	10	—	—
ALL ABOUT LIVE Road To Your Soul	Phonogram	6	—	—	—	—	—	—
BEATLES Last KITTIE BOO Hey O!	Mercury	17	15	A	A	—	—	23
BEAUTIFUL SOUTH, THE You Keep It In Me	Gal	8	—	—	—	22	—	—
BELOVED, THE The Sun Ring	WEA	4	—	—	—	—	—	—
BIG FISH BONE I On The Beach	Job	10	17	B	B	37	38	4
BLACK BOX Ride On Time	de Construction	22	21	A	A	30	20	1
BLUR NE! The Downtown Lights	Line	5	—	—	—	—	—	—
BOB DYLAN Tear And Love On Me	Vertigo	8	6	B	B	24	26	18
BROWN, ROBERT Back With A Smile	Mercury	7	—	—	—	28	—	—
BUSH, KATE The Sensual World	EMI	6	—	—	—	—	—	—
CALL THE LAD The Day Before	MCA	17	16	B	B	8	8	—
CHEER I I Could Turn Back Time	Geffen	11	11	B	B	19	19	36
CHRISTIAN, RIDGER Take A From Me	EMI	10	—	—	—	21	—	—
CLIFF FOSDYKE You'll See Me	Line	19	—	—	—	—	—	—
CLEAFHART, RANDY Sucker On My Heart	Warner Bros	8	—	—	—	25	15	—
CRISSCO Acid Daze Acid	Escape	8	—	—	—	—	—	—
CURE, The Lovecats	Polydor	7	—	—	—	26	22	33
CURIOUSITY KILLED THE CAT Name And Number	Mercury	5	8	—	—	26	22	—
DAMIAN, THE Teenage	Joe	—	—	—	—	26	18	12
DANNY WILSON Never Gonna Be The Same	Virgin	5	6	—	—	36	35	77
DEAN, BLUE Live And Regret	CBS	8	4	—	—	36	29	77
DEAN, HAZELL Live Again	Line	—	—	—	—	13	—	—
DEPECHE MODE Personal Joy	MCA	22	11	A	B	20	9	25
DONOVAN, JASON Every Day	PWL	21	24	A	A	39	35	3
ESTERAN, GORRIAN Dances With You	Epic	14	4	—	—	30	22	—
BURTHUMKS, THE Rawl	RCA	13	19	B	B	29	37	26
FRANKIE HOGSON I Wish I Wasn't	Arista	14	13	B	—	32	29	25
GIBSON, OSBIE My Could Be Together	Arista	11	4	—	—	28	37	22
GORDON, LONNIE I'm Not Over	Savoy	5	—	—	—	—	—	—
GUN Money (Everybody Loves Her)	A&M	8	5	B	—	9	4	—
GUN NINE, ROSES Night Train	Geffen	11	13	A	A	16	14	17
JACKSON, JANET Miss You Much	Breakout	9	13	B	B	21	29	30
JAMES, HALO Visited	Epic	6	—	—	—	14	—	—
JERRY GATES, THE Life Through The Blinds	Polydor	8	8	—	—	3	7	—
JOHNNY HATES JAZZ Sum The Time	Line	—	—	—	—	—	—	—
KATINA & THE WAVES That's The Way	SBK	6	—	—	—	27	28	84
L.A. MIX Love Together	A&M	—	—	—	—	12	11	—
LIVING IN A BOX Room In Your Heart	Chrysalis	12	—	—	—	23	—	—
LONDON BOYS Harlem Drive	WEA	5	—	—	—	31	15	—
MADONNA Celebration	WEA	21	23	A	A	39	39	—
MARCO BELLOTTI The One That Got Away	Arista	11	4	—	—	18	—	—
MARILLION Hoops In The Eye	EMI	18	4	B	—	22	10	22
MARINES, THE Say Goodbye	CBS	10	8	—	—	25	19	94
MALEY, DIGGY Look What's Dancing	Virgin America	10	8	—	—	10	9	98
MAEX, RICHARD Right Heart Washing	EMI-USA	22	13	A	B	41	38	15
MCCULLOUGH, IAN Proud To Fall	WEA	7	—	—	—	29	29	51
MELANIE BALEL For Free With Your Love	Epic	15	14	A	A	28	28	29
MENDELSON, MERLE One More Night	Brooklyn	7	7	—	—	7	6	97
MICHAELA Happy Road	Hit	4	6	—	—	19	21	64
MIGHTY LEMON DROPS Into The Heart Of Love	Blue Gusher	4	4	—	—	4	5	—
NEW KIDS ON THE BLOCK Hanging Tough	CBS	—	—	—	—	13	—	—
NEW ORDER Run 2	Factory	4	—	—	—	20	—	—
O'NEAL, ALEXANDER Sunshine	Telma	6	9	—	—	20	28	66
O'BRIEN, DONNY Sound Emotion	Virgin	2	—	—	—	12	—	—
PRINCE & THE NEW POWER GENERATION	Warner Brothers	20	12	A	B	29	26	29
RICHARD, CLIFF Live Don't Hate The Heart	EMI	14	22	B	A	32	30	5
ROLLING STONES, THE Married In The Heart	CBS	22	17	B	B	34	34	39
RUN-DMC News From Nowhere	Chrysalis	—	—	—	—	11	—	—
RUSS, JIMMY I'm A Criminal	Mercury	4	5	—	—	3	5	—
SANDRA BALLEL For Free With Your Love	CBS	19	13	A	A	34	37	42
STARBUCK Moments In Time	Chrysalis	15	11	B	B	24	24	9
STARSHIP I'm Not Enough	RCA	6	—	—	—	13	—	—
SUMMER, DONNA Love's About To Change My Heart	WB	5	7	—	—	35	38	24
SURFACE Shower Me With Your Love	CBS	—	—	—	—	14	11	—
TESSIE Harmonia For A State Of Mind	Rhythm King	9	—	—	—	14	—	—
THEES FOR FEARS Sound The Seeds Of Love	Mercury	22	22	A	A	39	39	6
TECHNOCRACY Pump Up The Jam	Telma	18	—	—	—	5	—	—
TURNER, TIMA The Best	Capitol	21	11	A	A	38	36	16
WAS NOT WAS Anything Can Happen	Fonitona	4	—	—	—	13	15	—
WATERFRONT Nature Of Love	Polydor	7	4	—	—	32	28	72
WATLEY, JODI Friends	MCA	6	—	—	—	7	—	—
WEI WET Sweet Summer	Phonogram	6	—	—	—	—	—	—
WILLIAMS, KAYSONI Heart Your Love	Dial Jam	13	9	A	A	33	31	11
WONDERFUL SUPPER Let Me Down Easy	Polydor	6	—	—	—	—	—	—
WRICKS-IN-EFFECT New Jack Swing	Melvin	6	—	—	—	—	—	—
WRIGHT, BETTY Love Love Love	Sare Digital	—	—	—	—	11	—	—
YIC The Love	Virgin	6	—	—	—	15	15	—
YOUNGLOUG, SYDNEY Only I Could	Circ	14	9	B	B	32	25	38

by Dave Laing  
DISCUSSIONS WITH the new incremental radio stations over copyright payments are proceeding amicably, according to Phonographic Performance Ltd. PPL's Pete Rogers says that he has contacted each of the 22 franchise holders. "We want to take account of their needs and we are asking how much PPL and IFPI repertoire they will want to use," he adds.

The tariff prepared by PPL for the incremental stations resembles that currently in force for IRL stations — it offers unlimited airplay

in exchange for four per cent of net advertising revenue to a maximum of £1.4m and seven per cent thereafter.

However, Rogers points out that there are "concessory rates" of two and three per cent for the first two years of operation.

According to PPL, these rates compare extremely favourably with the payments the new stations will have to make to Independent Radio News, which is owned by IRL companies.

"They are also asking two per cent for year one, but for far less airtime," says Rogers.

PPL is also ready to be flexible in negotiations with ethnic and "community" stations.

Rogers says the copyright body recognises that in some cases much of a radio station's music may be outside PPL's control.

And also the funding of community stations may differ from those of other incremental franchise holders.

"I have already had valuable talks with several ethnic stations and the Community Radio Association," he says. "It's nice to be able to sit down in a friendly way with broadcasters".

## Newman's 'strange' R&B story to fill one-hour December slot

"THIS INCREDIBLY strange" is how writer and guitarist Richard Newman describes the history of R&B in Britain, the subject of a new documentary programme commissioned by Channel 4.

Directed by Alan Benson with music produced by Simon Heyworth, *Living With The Blues* will fill a 60-minute slot in December.

The show features the playing of guitarists Geoff Bradford and John B. Spencer plus bassist Danny Thompson and numerous others.

Newman, who devised and scripted the show, says it will trace

the origins of British blues playing from its origins among "a small group of people who got into it in the mid-Fifties".

Among future projects from Richard Newman and Alan Benson, known for his South Bank Show music features, are a profile of Danny Thompson and a series on the history of the acoustic bass narrated by Thompson himself.

Newman adds that he is also working on a major project designed to bring together key figures in British rock of the last 30 years. "It will be similar in scope to the *Last Waltz*", he promises.

## BRIEFS

● CAPITAL RADIO has released audience research figures for April to June which show a 27 per cent rise in listeners. Capital's total share of London listening stands at 24.9 per cent, with Capital FM at 17.1 per cent and Capital Gold at 7.8. Capital's overall total weekly audience is now 4.3m, up from 3.5m.

● KISS FM is re-applying for a London incremental licence. Should it be successful it will drop jazz from its programming in view of previous winner LJR's proposed music content. Classic FM and Rhythm Radio are also re-applying.

## COMPACT disc DIGITAL AUDIO

- 1 AFROCKS OF LOVE, Original Cast Really Useful/Poly.
- 2 I CUDS BUT TWO WAYS, Gloria Estefan Epic
- 3 I AM IMAGINATION, Imagination Styx
- 4 THINGS, Vangelis Polydor
- 5 I HEART AND SOUL - 18 CLASSIC... Various Heen And Soul
- 6 A NEW FUNK, Simple And Electro
- 7 HOW THAT'S WHAT I CALL MUSIC 15, Various EMI/World/Pop/Gen
- 8 DR PRELOGUE, Marley Cam EMI
- 9 THE RAW AND THE COOKED, FTC London
- 10 ADELA, Adena Cooltempo
- 11 THE BRIBBLE, Queen RCA
- 12 MADR, Alan Cooper Epic
- 13 AIN'T LOVE SUPERS, Hunka Chert's Cass/Virgin
- 14 ARIAN, Ostin, Pina Warner Brothers
- 15 DON'T BE CRAZY, Bobby Brown MCA
- 16 SAKED HEART, Saksak's Sister London
- 17 SAKED HEART, Saksak's Sister London
- 18 THE END OF THE IMAGINANCE, De La Soul Geffen
- 19 ROCK ISLAND, Jethro Tull Chrysalis
- 20 JIMMY FOR YOU, & Emma/Jam/Exc Epic

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IN WHAT could rank as the ultimate DIY effort, writer/singer/producer Ian David is visiting every local radio station to promote his new singles and albums.

With 170 songs to his name and encouragement from veteran songwriter Sammy Cahn, David says it's taken eight years to complete 1 Just Must Leave A Kiss, released on his own ZoneSpec label.

He used an audience research panel of 100 to choose the 10 hits stations on Radio Two and Northsound will be airing through.

The picture shows Ian David with GWR's Garry Vincent and the station's receptionist, Stella Wells.

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lyn Payne on 01 583 9199 ext 382. Records are eligible for the grid if they are on the current Radio 1 playlist or if they had 400 plays on Radio 1 last week as measured on the Radio 1 Ronesca computer or if one featured on 11 or more current IRL playlists (A & B lists).

## Martin Aston looks at the role of college radio in the US and Canada

**T**RACY CHAPMAN, Midnight Oil, The Church, Marley, Guns N' Roses, Ziggy Marley, The Cure, Sinead O'Connor all got their first Stateside exposure through college radio when no commercial radio station would take a chance. Roy Farrell, who runs Blast First's West Coast office, estimates there are roughly 150 stations out of 500 (which include school course and classical specialists) "who are truly independent in their own mind and know what they want to play, who can change the taste of what happens. The rest of them follow whatever is being pushed."

One of the major US college radio is Vancouver's CTR, which may have two hours a week of just reggae, folk, C&W, blues and women's shows, but "we don't try to get into different markets," says managing director Chris Buchanan. "All the other programmes are a mosaic. We want to diversify people's listening desires."

Should college radio challenge or pander to its audience? Buchanan uses REM as a test case: "We've been playing them for years but now we have to be careful. There are two schools of thought: one says that campus stations play non-commercial radio that commercial radio doesn't, so REM are out now; the other says that REM is commercial and 'sound' which should be stuck to and played. We've skirted the issue by not putting REM on our playlist but they are available for play." While CTR is well respected, the station still has to fight the general opinion that Canadian college radio can't break acts like their US counterparts. Their audience is equally young and predominantly male, although the prohibitive annual £15,000 cost of audience ratings means phone-ins, write-ins and audience response are their only measurement.

Boston's equally adventurous

WZBC did its own survey and found its audience not just student-oriented, but spread across from late teens to early thirties. Whatever, they're open to influence and ideas.

Health WZBC and CTR actively search out imports and more foreign music but, generally, college radio is becoming more conservative. Says Fire Records' Clive Solomon: "College radio plays pop/rock to independent artists but since major labels have 'alternative' marketing departments now, they have greater presence in the college charts, which makes it harder for genuine indie records and alternative styles to feature."

To establish what Solomon calls a "lovely base factor" for the hopeful British indie band, you have several choices. You can mail records direct to the stations. CTR says it will only cost the record label or band a few dollars, "and the stations will be happy to generate record sales. Also if the artist is in town, we can provide publicity by promoting the artist, with interviews or letting the artist play the majors, which makes it a 'dog did.' Campus radio magazines and Canada's National Campus and Community Radio Committee's newsletter, with playlists from all across Canada (their equivalent to CMJ and Rockpool), back it up."

The next choice is to use Rockpool's national "radio record post" mailing service for both college stations and the clubs, whereby 20-25 records a month are mailed for a fee of \$45 (approximately £26) to 100 college stations, split evenly between US independents and UK imports, depending how many of the latter get into the US. Rockpool has earned its trusted position: "We get records other stations wouldn't ordinarily," says radio director Megan McLoughlin. "Records that aren't serviced by the majors or imports that the stations can't afford."

Customers had included The Wedding Present, Godfathers and

Screaming Blue Messiahs (all signed to majors), and labels like Swallow and Midnight Music, the latter's Robyn Hitchcock signing to A&M after consistent campus exposure. The cost to British labels? Aside from getting 100 copies each of the album, you'll need more and five for the shoppers) or 126 for the club service to London's Walker Air Freight, with which Rockpool have a contra-deal, none.

"Any worthwhile free promotion shouldn't be ignored," says Fire Records' Clive Solomon. "It may not have a great relation to sales in the end, but it's wonderful to see the records high in the charts, and they are looked at closely by the more progressive commercial stations. One week, we had four records in the Import Top 20, which was unprecedented. College radio is pretty crucial to the development of an American career because of the licensing possibilities. Even US indies need to see some interest before committing themselves."

Fire also employs Advanced Art Media (AAM) — an alternative development company, according to president Andy Kipnes, but we can also call them radio pluggers. AAM is a good example of a company of honest pluggers. They concentrate their in-house calls to 450 college and commercial stations (250 weekly, the other 200 monthly) on what they know each prefers and not on hyping. "All we have left at the end of the day is our credibility," says Kipnes. Simply Red and Shriekback, among others, have benefited from AAM's good work, but while they're "very competitive but very selective," half their clients are indie labels, "because if we don't support the indies, then nothing will get to the majors. The music does come first for us."

The indie-major split means, "the commercial stations take the indies more seriously and likewise, subsequently the majors." Fire's Parachute Men followed found themselves on commercial

FM radio without a domestic release.

One way to find out more about Stateside college radio is to visit one of the three alternative music industry conventions; they place a strong emphasis on college radio. Most known is the New Music Seminar, born out of the trade monthly Rockpool, followed by the CMJ's Music Marathon and the newer, more crossover Gavin Convention, named after the weekly report.

For a decade now, Rockpool and CMJ have given the alternative, "new music" industry that grew after punk a multiplicity, a respectability and a cohesiveness that otherwise it might have lacked. Rockpool is still the more left-field journal, with more emphasis on imports and dance music, while the CMJ is more chart-oriented and covers college radio as a whole, reflecting the dominant 'new post-REM' guitar-rock scene.

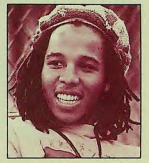
The NMS is the more established convention where business is done and you have to buy advertising to get your bands on; but the CMJ Marathon's function is more concerned with garnering support for "new music", checking notes and putting names to faces for record labels and college radios, programmers and DJs.

"There are lots of records and bands all wanting a little piece of the pie, and I think these conventions are very important for people who are getting off the ground, especially for bands who are trying to build a profile to stake some claim in the industry," says Farrell. He remembers Sinead O'Connor's appearance at CMJ's 1987 Marathon, which instantly improved her airplay chart placings and informed commercial radio in the process.

Every band can get stuck in a "new music" ghetto, whether they're on an indie or major, in the sense they have records out and you see ads for them, but no-one gets to see them live, and that's where it's important to create a buzz.

"When it comes to touring, with a known independent like Sonic Youth, you can buy advertising to sales and put money behind ads and tour support, but with newer bands you have to rely on college radio and the interest that can generate. Every town or band visits on a tour you'll find at least one station that's really aware of the groups on, say, Homestead, SST or Blast First, and every label that has a couple of records out."

But which convention should you attend? According to Kipnes, the huge attendance of NMS — nearly 8,000 this year — can be initially overwhelming, so if you don't have the money for all three, head for the calmer climes of the CMJ Marathon. Kipnes also recommends the Gavin Convention because of the broader indie-culture base of its rivals, plus a strong presence of top-level label contacts. The Gavin Convention, according to publisher Ron Fell, "is for if you want to find a way to integrate into mass appeal radio, to find out how it ticks, where the greater volume of



SINEAD O'CONNOR (from top), Guns N' Roses and Ziggy Marley can all thank college radio for their first exposure in the US

product is sold". Kipnes points out that while the CMJ surveys 450 stations and Rockpool 200, the Gavin Report has a much more "selective, accurate" survey, spanning progressive commercial and college radio, which tends to reflect sales more. But the CMJ charts, says Boston WZBC programme director Paul Cheevers, "are a proving ground for up-and-coming bands". In other words, a good place to start.

## STATION PROFILE

### Swansea Sound

by Bob Tyler

ONE OF the original batch of ILRs, Swansea Sound will celebrate its 15th birthday at the end of September. The station currently broadcasts the same mix of music on both AM and FM, but plans for a split are in the early stages of discussion.

#### Music Policy

Programme controller David Thomas has three lists currently in operation: an A and B list, which he plans to trim back a little, and he is currently running a summer sounds list which includes tracks such as Drive by The Cars and Sam Cooke's Another Saturday Night. Last week the A list included Tears For Fears, Richard Marx, Lightning Seeds and Waterfront; the B list included Sydney Young Blood, The New Danny Wilson, Robert Palmer

and Fairer Sex. The most popular playlist recorded receives 12 plays a week.

Thomas is committed to specialist programmes, in particular Welsh music and language programmes: two-and-a-half hours every evening, including a Welsh choir programme on Saturday night. Swansea Sound also takes some syndicated shows including the Network Chart and the Eurochart.

#### Local Bands

The station includes local bands on its specialist shows. Thomas says they are "still into punk and heavy metal and we are able to record some of them in our own studio".

#### Presenters

Although Thomas says that the popular in-house acts are music-led rather than presenter-led, he is proud of his team of presenters. The most popular is housewife's darling Steve Dewitt who has been with

the station nearly 12 years. Young Karl Burtonshaw is also very popular and is described by Thomas as a rising star. Other daytime presenters include Jules Christian (Breakfast), Gill Crane and Rob Pendry.

#### Audience

Until recently, output has been aimed at a much wider audience, but now Thomas is steering it at a 25-plus age group. Thomas has had no real competition until Radio One went FM in the area. He admits that this may have had a small effect on the listening figures, but he feels that he is now better concentrated on his older audience.

#### Industry

"Because of our location we don't get many repeat calls, but we do get a good mail out service," says Thomas. "As for pluggers, we hardly see one except for a few indies."



# Wonder full life

by Jane Headon

IT'S NOT easy to make the transition from child to adult singer. Does anyone remember Vanessa Paradisi? But Musical Youth's ex-lead vocalist Dennis Seaton is ready to go solo.

"I wasn't happy that the band split up but we all grew up and went off to do other things. I'm happy working as a solo artist now as I know exactly what goes on all the time," he says.

His happiness has been helped along by none other than Stevie Wonder. Seaton was at a Los Angeles radio station when one of the DJs asked him if he would like to meet the man. "At three O'clock in the morning I got the call and we've been friends ever since," he recalls.

Stevie Wonder agreed to produce two of Seaton's tracks and, to cap the coup, he appears in the video for "What Ya Talkin' Bout", the debut single.

"Stevie's such a down to earth guy. He'll help anyone that he can. But he hardly ever gets the chance to produce other people's work let alone appear in videos, so we felt it was a major scoop."

Another piece of luck was getting famed LA mixer Bobby Brooks



DENNIS SEATON: 'semi-dance for the youthful'

to mix some of the tracks. "Bobby was in town to mix a Tina Marie track but the backing tapes hadn't arrived, so he came up to Birmingham and helped out. He's now coming up to do the whole album," says Seaton.

With Nigel Davill (Fine Young Cannibals), Ruby Turner, Rankin/Roger co-producing, there is an abundance of international talent at work. So why remain in Birmingham?

"I usually work away from home, but Birmingham has a very good 48-track studio and I wanted to utilise that. I wanted to go back to analogue rather than digital for the warmth of the recording. I'm a bit of an old-fashioned person when it comes to technology. Everything today is a bit clear and clinical, I like to have a bit of edge," he adds. Currently recording the remainder of his yet untitled album, Seaton is also putting a band together to go on tour. The album will be out in September but his

current bouncy "What Ya Talkin' Bout" single is out now. It's music which Seaton describes as, "Youth contemporary; it's not as mature as Anita Baker. It's for serious listeners into production but also semi-dance for the youthful."

# House calls

by Barry Lazell

VETERAN HIT producer Steve Rowland's dance label, Doctor Beat, has appointed well-known London club DJ Gaz Anderson as its label manager.

The indie has also concluded a new distribution agreement with Pacific, and under this deal, a re-issue of West Bam's Monkey See, Monkey Do, already a strong seller earlier in the summer, is already in the shops, coupling the Original Mix and a German Beat Mix.

The next Doctor Beat 12-inch will be *Ease The Pressure* by all-girl dance group Muthahood.

Other releases scheduled for September and October will include *Devious*, the debut release from new act *Thirst* featuring *The Jay*, and *Get Up And Dance* by *Wadum*, featuring *Nathan Sista* (via 10 Records).

Rhythm Asylum also has an imminent follow-up to recent favourite *Coldtrain*, while a various artists showcase compilation album is to be marketed at special sampler price and titled *This Is Doctor Beat*.

Gaz Anderson can be contacted at: Dr Beat, 231A, Kenfish Town Road, London NW5 2JT. Tel: 01-284 0112.

# Paradise found

PARADISE, AS well as being new to the dance recording scene, with debut single *Guardian Angels* released on Spiritual House Records (distributed by Pinnacle) a week or so ago, is a group with a difference. Their producer and original organiser John H describes Paradise as "a loose-knit concept" — a flexible unit of personnel, put together as part of a larger concept from Spiritual House. It involves the marketing of a design image through several media — notably clothing, but also badges, artwork, etc — as well as music.

"There have been attempts before to link fashion design with music," says John H. "None of them really worked, because the people involved missed the right end of the market, in terms of the music. The fashion of popular culture tends to start as an underground rather than an upmarket thing; to have any credible cross-fertilisation, it needs to align with the underground music sounds of the street, and that means, in 1989, the new edge of dance, rap and hip hop."

Paradise, and indeed Spiritual House as a whole, have started from street level in both musical and visual aspects. Their T-shirts are sold from Kensington Market — some discerning shops", while initial recordings, amounting

to a full album by the group, have been done on a comparatively low budget.

"The single doesn't need to be a top 10 hit to succeed, and from our point of view it's merely a facet of what we're trying to project," says M. "It isn't necessarily 'typical' of Paradise — everything else on the LP sounds totally different."

Guardian Angels features 19-year-old singer Sweet Petite.

"She's an integral part of the Spiritual House set-up, and importantly, she has an instinctive understanding of what our image-based approach is all about, because she can identify with the audience at whom we're aiming."

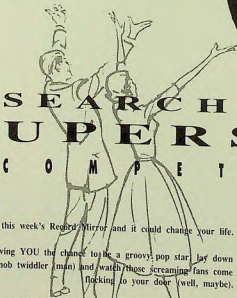
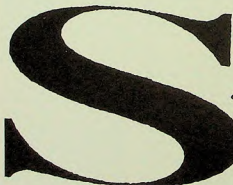
Spiritual House is marketed by Blue Beat Records, the label owned by Bad Manners frontperson Buster Bloodvessel, and as far as H is concerned, the marriage is ideal.

"We took our album project to several labels, large and small, but almost to a man they couldn't see the connection we were trying to make, with the clothes/music/style cross-marketing. When we talked to Blue Beat, they understood what we were saying. Also, it's a company uncluttered by extraneous activities: they don't waste money, they're open to ideas, and they pursue them," he says.

Paradise has a high profile PA at London's Tower Records just under its belt, and two further singles from the already-recorded material are planned, with the album set to appear at an appropriate point. Spiritual House records can be contacted via Blue Beat's Russell Brown, on 01-806 1701. **BL**



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**Robin Cobb examines the retailers' dilemma over whether to stick with the security of displaying empty boxes or go for the attraction of live CDs**

# Live-stock

ping. The tag can only be deactivated by being touched to a special device at the till. Alarms sound at monitors near the doors if there is an attempt to take the product away without deactivation.

As part of the experiment, one of the stores will subsequently go over to an alternative system which employs a "keeper", a re-stable clear plastic outer container with the alarm tag sealed inside the keeper.

In about three or four months, the company will be able to assess the results of the experiments, comparing the benefits of one system against the other and against its conventional display systems.

All other branches use the Masterbag system, which files the records for issuing against customer orders from sleeves and empty boxes.

One immediate advantage of the live systems is that they release more display space by allowing the removal of the counter under

which products are stored. The tests will show whether either or both of the new systems are less labour intensive than the existing non-live methods.

"CDs are attractively packaged and look nice when they are shrink wrapped, as the wrapping can scarcely be noticed," comments Tom Gelleburn, W H Smith's retail sales administration manager. "The modern keeper system is also very neat and doesn't detract too much

from the product."

He adds: "As well as giving additional selling space, the live display makes the department very attractive."

For its CD displays throughout its 400 or so branches, W H Smith makes extensive use of plastic extrusion systems manufactured in Austria by Lift Verkaufsgerate and marketed by Buckinghamshire-based Lift UK. The "new look" branches — about 100 will have been converted to the new corporate identity by Christmas — are fitted with shelving designed in-house in a grey finish made by Versatile Fittings.

The company has also recently developed a display unit for CD singles. "It is basically the same type of shelving used by CD al-

bums, with side cheeks and trays," explains Sharon McHenry, retail merchandising co-ordinator. "We haven't used any extrusion for these."

For retailers who are also thinking of going over to live display, there are several electronic security systems under development. While their use undoubtedly offers benefits, there is also the penalty of quite high capital costs.

One company which offers a keeper-type system is Plescon. Its system is in use at libraries which loan out CDs and Plescon says it would be equally valid for retailers.

The CD package is displayed inside a tough outer box of clear plastic which can only be opened

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**A** DILEMMA facing retailers of compact discs is whether to exploit their attractive appearance by having live displays or to opt for the security of empty boxes. Most, at present at least, take the latter course, but improved electronic security systems now coming on the market may change this.

It is significant, perhaps, that while W H Smith has traditionally avoided live displays of records and tapes in its Sounds departments it has just embarked on experimental live displays in two of its major outlets. One, at Croydon, has been in progress since mid-August and the other, at Birmingham, since the end of August.

In both branches the products are shrink wrapped, with an electronic alarm tag inside the wrap-

THE LIFT range includes open and closed access security systems



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## FROM PAGE 35

with a special "deloader" — or perhaps very noisy with a hammer. The alarm tag it inside the keeper. The keepers and their tags are perpetually reusable, enabling the system to be omitted.

Where there is already an electronic monitoring system in place at a store, Plescon will incorporate compatible tags into its keepers, which are designed in sizes to take both CD singles and multis. The same system has been developed for videos.

Another manufacturer of keeper-type systems is 3M, which has also installed box detection systems in libraries.

The CD boom has brought with it the emergence of the specialist CD retailer. One of the biggest outside London is Both Compact Discs. This company previously carried vinyl and cassettes but saw the writing on the wall and changed its name and policy four years ago.

It previously specialised in classical music but now stocks all music recorded on CD. "We would have closed down as an LP store," comments assistant manager Patrick Hutton. "It got to a point where less than 10 per cent of turnover was LP and about 20 per cent tape."

Instead of re-equipping its display systems it converted its existing LP browsers to take CDs. "We had the normal deep troy browsers, 12 inches wide," he explains. "We split them in half and they take two rows of CD boxes quite perfectly." Vertical cassette racks have been similarly converted.

"To refit the shop with one of the leading display systems for CDs would cost us about £200,000," he adds. "We think our adapted system is just as good."

As an additional revenue earner, alongside the CDs, Both Compact Discs also merchandises accessories, principally from the Lift range. "We sell a considerable number of disc boxes and disc kits," says Hutton. Another good sideline is the Mily "CD Wipes" for disc cleaning. "This is the only cleaner we recommend, but we tell customers unless they are experiencing problems such as mis-tracking don't bother to clean the discs. But sooner or later people come in with discs covered in fingerprints."

The specialisation in CD has paid dividends. "We are PolyGram's and EMI's largest classical account outside London. Our stock is colossal — about 17,000 titles," adds Hutton.

The store is not considering replacing its masterbag system with live display. "We have an alphanumeric filing system and can find the products quickly."

He admits: "We are not 100 per cent happy with the display but most customers say they can find what they want and like the way it is laid out."

At Pinpoint Music in Hants, proprietor Steve Gibbs says: "We use Lift display and storage systems. As a CD specialist, we carry quite a few different designs for home storage. We only sell cleaning kits at Christmas. They are not necessary and the only reason I sell them at Christmas is because the de-

mand is so high I'd be crazy not to."

He adds: "When I set up as a CD specialist three years ago people thought I was crazy. Do they still think that? "Not now, it's an understatement to say CD is taking off."

Racks for the Plescon and 3M CD keeper systems are among the new lines introduced by manufacturer Ateka, of East Sussex. Other CD rackings include open browser and lockable live display systems.

"There are two schools of thought in the trade and always have been," says Gunther Wolowski, who founded the company to make tape racking in 1969 and expanded into CD. "Some people like the customers to pick up a box and finger it because they regard that as being half the sale. Others do not like to have the bother of marrying the CD with an empty box, especially when they are busy. They prefer to sell a live product out of the rack. We supply both systems."

Lift UK is one of about 25 distributors for Lift of Vienna around the world. According to managing director Robert Walker, his group is the world leader in merchandising systems for CDs and videos. Its first design for CD units was approved and recommended by PolyGram International for the launch of CDs.

"When Lift is installed, the stock turn increases between a minimum of one and eight," Walker declares. "These are statistics we have carefully monitored across all countries."

The range includes open and

closed access security systems. Where it is not wished to have a live display, there is a register card system with rapid retrieval. It is very compact — "we fold about 38 foot of linear shelf space into an area of 3.5 feet by two feet by two feet" — and fits into an integral counter unit.

Designed particularly for multiple retailers and lending libraries, Lift is introducing a system which operates in conjunction with keeper electronic security systems. "It is a method of trapping the CD — or music cassette — so that the customer cannot access the product but which allows it to fit into the Lift system and lip backwards and forwards in the normal way. And there is no sacrificing display space for security."

For impulse purchase points near tills and buy charts, there

is a spring release system for CDs, while for installations, the company offers a computer-aided design service to find the optimum layout to suit the size and shape of the store.

Lift recently opened a second factory in Austria to expand the range of home accessories. The company will shortly be running an introductory offer to retailers of a free display stand for home accessories. The top selling product is the Discal modular archive system for CDs.

"We are slightly more expensive than other manufacturers but we are better value for money," Walker claims. "For instance, we always include illuminations in our wall systems. The stock turn through our attention to product presentation provides a payback much earlier than other systems."

ATEKA BEGAN as a manufacturer of tape racks and expanded into CD



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## Nick Robinson on the fate of the compact disc single as a back catalogue release format

**I**N A recent video, chart rapper Redhead Kingpin is seen wearing a compact disc single around his neck as if it were the latest street fashion accessory. A thought therefore arises as to whether that is the fate for the format at a time when record companies and industry observers are divided over its worth.

If it doesn't help matters when the record company staff who are responsible for getting the CDs on to the market have differing views on the potential of the format.

CD singles generally have come a long way over the last five years in terms of securing a niche in the market, with all the majors and many independents using the format for their latest releases. But when it comes to choosing between three-inch and five-inch formats or whether to release back catalogue material on CD, the record companies are divided.

With companies in the US deciding to go for the five-inch rather than the smaller version, many UK majors have followed suit but opinions vary greatly. Virgin, for instance, releases almost all its CD singles on the three-inch format and has taken great care with the packaging and presentation to make it a worthwhile product, particularly when it comes to back catalogue releases.

Commercial marketing manager Bob Williams explains: "We feel very strongly that by providing the consumer with a reasonably priced medium for sampling tracks, we fulfil our twin objective of giving value for money at the same time as promoting full-price and mid-price back catalogue albums on the CD format."

"The major advantage of the three-inch is its size — we now have the first ever genuine portable music medium. Also, if we record our artists at CD quality then people should be able to hear them that way."

**'I think CD singles have a future in general, but the growth of back catalogue on the CD format will depend on what is happening in the industry.'**  
**Alan Firth, A&M**

Commercial marketing manager Bob Williams explains: "We feel very strongly that by providing the consumer with a reasonably priced medium for sampling tracks, we fulfil our twin objective of giving value for money at the same time as promoting full-price and mid-price back catalogue albums on the CD format."

# CD single's rocky road

Virgin's commitment to the idea of back catalogue CD singles has seen it releasing more than 30 three-inch CDs by artists ranging from The Sex Pistols to Genesis. These featured 1.2-inch A-sides, remixes and, in some cases, other hit singles on one disc. All come in the sleeves of the original single design.

The company also intends to release a series of 10 Simple Minds CD singles in the future. This idea is something that EMI has already had a go at with its Queen and Beatles releases.

But EMI's director of strategic marketing, David Hughes, says there are no plans to repeat the reissues with any other EMI act, following the "moderate success" of those released already. "The company has not yet perceived any need or public demand at the moment for such back catalogue releases. The Queen and Beatles releases have been done in the nature of a marketing experiment," he says.

"EMI has identified very strong reasons to bring out similar releases and there are no firm plans to repeat it with any other artists." This

be confused with the CD album.

"But in the last few months, we have found that people actually prefer CD singles in the five-inch format. Personally, I think this is probably because the rocking in the shops is easier and therefore people find them more visible when they go into a record shop," he adds.

However, Murray is wary that the demand for back catalogue, particularly on CD singles, is not that great. "It is a very difficult area because you not only have to get retailers to stock them effectively, you also have to have the right track listing to make it worthwhile."

He is not so sure that unity between record companies over the format would help solve this. "Much as it would benefit everyone to get together in agreement, the best way is often for a moveover company to go ahead and show the rest."

CBS marketing manager Richard Engler believes there definitely is a market for back catalogue releases.

"There are always old, classic recordings that people want to hear but don't want to pay £10 to hear them on an album," he says.

# to success

tends to be the view put forward by many record companies which have had a go at releasing back catalogue on CD singles.

A&M's sales director, Alan Firth, says the company was involved with such releases when the idea first got off the ground in early 1988. A&M issued a series of four-track five-inch CD EPs under the banner Compact Hits.

"I think the CD format has sparked off people's taste buds and memory for certain things that they might not have heard for some time. Therefore, if we can provide a neat collection they will collect them," says Firth.

"But the problem with anything like this is that you get the initial launch and all the retailers get excited about it and then it all seems to fall apart and the idea fades away. I think CD singles have a future in general, but the growth of back catalogue on the CD format will depend on what is happening in the industry. That means we will have to spend time in generating good artwork and packaging in order to make it a convincing product."

"As a result, A&M will not be releasing any more back catalogue CD EPs in the near future."

WEA has also released a series of EPs from artists like Madonna, Prince and The Doors. Marketing director Andy Murray says that, as well as packaging, the actual mastering of the CDs takes a long time. "Not a lot of people realise the time that it takes and just how much is involved in getting this sort of thing released," he says. WEA's initial releases were on three-inch, but market pressure has forced the company to switch to five-inch.

"We have always been committed to CD singles and when it came to these back catalogue releases we felt that the three-inch would be better because the five-inch can often

CBS has already released 11 three-inch titles in its Solid Gold series with 10 more on the way.

"We do have faith in the format particularly because we know it appeals to the collectors," adds Engler.

And collectors are exactly what independent Beggars Banquet aimed for when it released two five-inch CD EPs — by Bauhaus and The Cult — last year. "I think the EPs are now worthwhile for us and, to be honest, I think CD singles with only a few defects like ours go gimmicky. To me, that seems the whole aspect of having longer playing time on CDs. I think 20 minutes is OK, but anything less is a waste of time in most cases," says catalogue exploitation manager Steve Webber.

"But if you present them as special CD-only releases, they work well. If it's back catalogue, you have to offer value-for-money or people just won't buy it."

Webber congratulates Virgin for attracting the collectors to three-inch back catalogue discs but he feels the format will not be a big seller for the future. "I think if we could figure out a reasonable style of packaging for the three-inch that is of good quality then it would stand more of a chance but I can only see it ending up selling for the same novelty value as a 10-inch vinyl single."

It is obvious that — as compact discs were first introduced — scepticism remains within the industry as to the future of the CD single format. Certainly, some companies would rather stick to the three-inch under the carpet and follow suit with the US market by sticking with the five-inch. Many companies also seem to lack the time and commitment to make back catalogue CD single releases a growing market.

Overall, it seems the CD single is not being given the attention that it might need if it is ever to replace the vinyl seven-inch.

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The post is one of two Assistant General Secretaries and covers musical work in the broadcasting, film and recording industries. Knowledge and experience of the music profession, the Trade Union movement and the media are all relevant. The post becomes vacant at the end of the year but an earlier start would be an advantage. The salary is £24,000 pa. A non-contributory pension scheme is in operation and a car is provided. The post is based at National Office and assistance may be provided with relocation costs if necessary.

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Castle Communications plc, Record Production Department is moving to new offices at the Barwell Industrial Park, Chessington.

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## T R A C K

by Dave Henderson  
 THE DANCE floor quota gets even more exciting, mixed up and eclectic with **Depth Charge**. On Vinyl Solution, through Panama's Re-cut department, this features some neat kung-fu dialogue and some powerful rhythms. Certainly a genre leader and a sound that stands up for both its business and its novelty quote. The latest new beat sensation is **Jade 4 U's** Subway single *Rock It To The Bone*, which is available through Rough Trade and the Cartel. Remixed by Dave Norrell and CJ Mackintosh, it's Jade's strongest to date with more than a touch of crossover potential. In the rare groove department, don't miss **EMF** (that stands for Electro-Magnetic Force) and their highly polished *Rough Potential*, which is billed as a downy, funky rap. Actually, there's even more to it than that and it's on Greedy Beat through Revolver and the Cartel.

SURPRISINGLY ENOUGH, the amount of quality dance material now arriving from the independent sector suggests that the market is set for yet another upward surge. National chart placings for a wide variety of styles — from hip hop to house — has also allowed several less mainstream dance ideas slip into the limelight. The success of A Guy Called Gerald, S'Express and Todd Terry has built a healthy scene, but what seems to be emerging now are several offshoots that suggest new movements in the independent scene. Dance music with wailing guitars, some of which are the developments in new beat all bode well, while KLF look destined to continually climb the charts. Surveying the quality of recent releases of the likes of 808 State and the impending Black State Choir mini-album poses the question, were 23 Skidoo, Hula, C-Cat France and their contemporaries just a little ahead of their time? Perhaps re-views in those areas are next.

IT SEEMS that everyone is doing it! And, the current warehouse dance trends can be gauged on an excellent double from Rumour Records, through Pacific, called *Warehouse Waves*, which together **Starlight's** Numero Uno, **Raul's** Guitarro, **Loaletta Holloway's** Love Sensation and **Yellowish's** Rhythms' Strings Of Life among others. It's a strongly Latin feel to its beatsy house rhythm. And, on the bizarre to the ridiculous, Yes, Land Records' Russian impact **Kiss of Mu** has their *Zma* remixed by New York DJ **Mark Kaminis**. Yet more evidence of the inter-luring between rock and dance that looks likely to come to fruition as we head into the Nineties.

PERHAPS IN a move to prove that there is still highly polished music being released in the independent sector that doesn't bear the hallmarks of that elusive dance beat, Beat Records teamed with the Indie Top 20 Volume Seven, a double package which is available on audio, cassette



**GRIP: READY to grind a groove with Look At What You've Done, an Survival**

and CD. It's available through Revolver and the Cartel and it features a roll call that certainly restores the positive rock elements in the sector. On show is **The Pistors'** *Monkey Gone To Heaven*, **They Might Be Giants'** excellent *Ana Ng*, **Wiro's** *Eardrum Buzz*, **The Stone Roses'** *Made Of Stone*, **Throwing Muses'** *Dizzy*, **Dinosaur Juv's** organic *Freak Scene*, **Nick Cave And The Bad Seeds'** *Deanna*, plus tracks from **Benelle's** *Buzz*, **The Pastels'** *Luna Chicks*, **Ultra Vivid Scene** and more. Not a dance track present and certainly a division one collection from the independent sector.

THERE'S ALWAYS a feeling, though, that independent means it came from the bedroom (so to speak). In those terms, then, it's labels like Summerhouse, through APT, who should be watched for their sheer enthusiasm, liberally sprinkled with a dose of creativity. Their latest release is an album from the pop-friendly tunesmiths **Friends**. Beyond the world of the jangle, **Friends'** *Roots Leads Everywhere* is a warm, alluring set that should have come out earlier in the summer to get the right atmosphere... still better late, if independent means plugging away, then **Shakin' Street's** attitude and enthusiasm are well-intentioned if not always perfect in their end result. They follow the anarchic rumble of American **Ruse** with an album from Boston-based band **Two Saints**. Titled in Nominee Sals, the people at **Shakin' Street** reckon it's groovy bad-ass rock 'n' roll. It's through Southern if you'd like to make up your own mind.

MORE STRAITLACED and always ready to grind a groove are **Grip**. Billed as a hard rock act, their previous singles have shown some healthy involvement in the national charts and they release a newie this week on both seven and 12-inch. Look At What You've Done is on *Survival* through Backs. The ska boom seems to have taken a temporary holiday. But **The Trojans** still carry the flag with a new seven-inch single, *Everybody Loves A Lover*, released on **Gar's** through **Backs**, as a kind of foretaste for their new album. Also at **Backs**, the **Discussion** series of interviews continues with a 19-inch chat with **Slozroze** And **The Bena-shes**, which is released as a picture disc.

IN THE good old days, as they say, the independent boom started with a shudder and soon restored a four track EP from the **Buzzcocks** called *Spiral Scratch*. The rest is history. But if you'd like to retrace those historical roots, Absolutely Free, through Revolver and the Cartel, release **Buzzcocks Live At The Roxy** on album and CD. A messy, live and enthusiastic affair, it's chaotic, shambolic and essential, capturing their finest pop songs in a state of evolution. An exceptional spirited piece of pop history. It's the first of a series of live **Roxy's** and should be cherished.

THE AMERICAN wave of rock (such a derogatory term sometimes, isn't it!), has spawned some excellent things of late. After **Lucinda Williams**, **Two Nice Girls**, **They Might Be Giants** and a host of SSI. What Goes On and a number of releases, it's good to hear **Amy Modest**. Her first UK release is a four-track EP called *Minor Disturbances*, on One Big Gular through Rough Trade and the Cartel. Produced by Jon Gardner, who's also worked with Suzanne Vega and Madonna, it's closer to the former than the latter, with an added touch of tempo enhancing rhythm. Certainly one to look out for. Similarly, the new **Tar Babies** album on SSI is their best to date. **Henry** Bubble is available through Rough Trade and the Cartel and it takes their truncated funk and aggressive stance a stage or two further. **The Green Pelicans** are also from the States, Seattle to be exact. Their debut in the UK with an album on Ubik (licensed) from **Vox/Bomp** in the US) and called *Sanctuary Of Lust*. And **Jelle Biafra** makes a welcome return this week with a sequel to his **No More Coccoons** spoken-word double album. The new one, also a double, with a couple of body periodicals for your amusement, is called **High Priest Of Harmful Matter** and it's an Alternative Tentacles through Rough Trade and the Cartel.

PACK LEADERS this week include **S.O.B.** with their debut single, *Make Me Wonder*, on Rough Trade. The **Ian Lewery** **Sexes'** new album on Situation Two called *King Blank Two*. **The Slowest Clock's** debut four-track 12-inch 2 Car Garage on the Bewilder label through Southern and **The Sisterhood** Gift album, which is now on CD on Merciful Release through APT.

## TOP 40 INDIE SINGLES

1	6	HEY DJ I CAN'T DANCE TO EVERY DAY (I LOVE YOU MORE)	Reelin' King Music (EPT44) (R)
2	NEW	PERSONAL JESUS	PMI (W) (42) (P)
3	NEW	WOULDN'T CHANGE A THING	Mute (L820N) (7) (R)
4	2	AFRO DIZZY ACT	PMI (W) (54) (P)
5	3	RUN 2	Energy (R) (10) (P)
6	NEW	LOVE PAINS	Fantasy (P) (27) (P)
7	5	BRING FORTH THE GUILLOTINE	Linea (D) (10) (R)
8	4	PURE	Tom Tom (7) (7) (P)
9	4	DOOWTCHYALIKE	Ohmke (T) (10) (R)
10	7	THE KING IS HERE... NO NUMBER	BCM (R) (10) (P)
11	NEW	MOE AND AWAY	Dr Beat (R) (3) (P)
12	2	GIVE ME A SIGN	First Night (S) (28) (P)
13	6	FIND OUT WHY	Extinction (M) (3) (P)
14	8	LET ME LOVE YOU FOR TONIGHT	Shaping Ray (S) (44) (R)
15	11	MAGIC HOLIDAY	Sublime (L) (10) (P)
16	2	GOODBOY KAY (EP)	Ray (S) (84) (R) (R)
17	NEW	CAN'T GET OVER YOUR LOVE	Republic (L) (10) (P)
18	15	NO SAY GO	Big Life (L) (10) (P) (P)
19	10	MENTALLY MURDERED	Energy (M) (31) (P)
20	NEW	SHE BANGED THE DRUMS	Sirestone (R) (7) (P)
21	20	CASANOVA (PASSION HERO)	Production House (P) (10) (P)
22	3	THROW YOUR HANDS IN THE AIR	Mute (C) (10) (27) (P)
23	4	MENTAL SKA/RETUN TO ZORBA	Big One (W) (10) (P)
24	4	MOVE YOUR FEET TO THE RHYTHM	Supreme (S) (11) (P)
25	18	SUNSHINE 89	AVM (7) (10) (P)
26	17	MICHAEL MANIA MEDLEY	Fredal (R) (10) (3) (P)
27	1	SVENO LATINO	ECM (M) (10) (P)
28	16	JUST KEEP ROCKIN'	Deena (W) (10) (P)
29	15	JOY AND PAIN	BCM (R) (10) (P)
30	31	CAN WE TALK	BCM (R) (10) (P)
31	6	WHY CAN'T WE LIVE TOGETHER	Deena (W) (10) (P)
32	6	FOREVER TOGETHER	Republic (L) (10) (P)
33	4	BACKWARDS DOG	New TV Records (R) (10) (P)
34	29	IVY VIV	Crucible (C) (10) (P)
35	NEW	PHRYNIE NEEDY	What Goes On (W) (10) (P) (P)
36	NEW	OK, ALRIGHT	Mute (M) (M) (10) (P)
37	2	COCAINE	BCM (R) (10) (P)
38	NEW	ROCK TO DIS	Tom Tom (7) (7) (P)
39	NEW	KYLE SAID TO JASON	KLF Communications (R) (10) (P)

## TOP 20 ALBUMS

1	18	TEN GOOD REASONS	PMI (W) (7) (P)
2	4	ANYAWAYANA	Reelin' King Music (EPT44) (R)
3	25	FEET HIGH AND RISING	Big Life (L) (10) (P)
4	3	STONES ROSES	Reelin' King (R) (10) (P)
5	8	THE INNOCENTS	Mute (S) (10) (P)
6	5	KYLE	PMI (W) (1) (P)
7	6	LAY LAZY 88	Linea (D) (10) (R)
8	10	THE CIRCUS	Mute (S) (10) (P)
9	NEW	SOUND OF CONFUSION	Extinction (M) (3) (P)
10	NEW	HEAVEN ON EARTH	BCM (R) (10) (P)
11	3	UNFINISHED BUSINESS	Shaping Ray (S) (10) (P)
12	7	THE HIT FACTORY VOL 3	AVM (7) (10) (P)
13	11	DOOLITTLE	ABC (C) (10) (P)
14	NEW	QUADRATATE	Linea (D) (10) (R)
15	3	TECHNIQUE	Fantasy (P) (27) (P)
16	NEW	BRENDAN CROKER	Sirestone (R) (7) (P)
17	NEW	CONSPIRACY	Bewilderment (R) (10) (P)
18	13	I CAN MAKE YOU DANCE	Linea (D) (10) (R)
19	12	RHYTHM ZONE VOL 1	Big Life (L) (10) (P)
20	16	ROCKY HORROR PICTURE SHOW	Ohmke (T) (10) (R)

Compiled by Music Week from Gallup Data



DOOLEY'S  
DIARY

IF YOU read PolyGram's statement relating to a possible A&M deal very carefully (see p.1), we feel sure you will lay stress on the word "formal" in the same way we interpret it ...

... It must be a trial attending industry functions while this kind of speculation goes on, but A&M's UK MD Brian Shepherd has become adroit at changing the conversational topic, judging by his performance at the latest BPI council meeting, we hear ... While EMI Music president Jim Fiffield continues to set higher targets (see p.1), his boss Thom EMI chairman Colin Southgate reflected on "a buoyant start" for the music division in this financial year at last week's AGM. "Early indications are confirming the wisdom of the SBK acquisition," he added and at EMI's own company meeting near Birmingham we understand that Fiffield underlined that if anyone thinks the company overpaid for its Chrysalis stake, they should look at the price tag on A&M ... During EMI's classical presentation the audience had trouble containing laughter when it was revealed that to commemorate the death of Herbert Von Karajan the company would be releasing "four memorial boxes". Quite what might be inside them Dooley would hesitate to guess ... The first EMI new product/dealer roadshow presentation after the conference was a big success attracting more than 140 dealers ... Best wishes to Roger Scott, the Radio One DJ discovered to be suffering from cancer ... Could one of the inky pop weeklies be up for sale? ... As Jobete comes under the hammer, the publishing company's former international head and Motown UK MD Peter Prince is keen to get back into circulation within the music business after dabbling with an outside venture ...

SUCH IS inflation: we reckon that departing MCA Records chief Irving Azoff would love to have bought the music operation from the parent corporation but that the rapidly rising value attached to music assets this year pushed it way out of his price bracket ... Don't expect the small-but-tough one to be out of the action for long ... In his valedictory to staff, Azoff described Tony Powell as having led the UK operation "out of the ice age" ... Pickwick chief Ivar Schlosberg reckons that 20 per cent of all music bought is now on video and in unveiling the latest impressive financial results reckons his own company has stabilised at a mix of 60 per cent video, 40 per cent audio ... As a dealer also with his own label Andy Grey is able to influence CD pricing in his own small way and is reducing dealer price to £6.08 ... Factory's Tony Wilson gave a speech of glowing praise for Pinnacle during his slot of what he described as a political as well as sales conference. He declared that the rise of the independents could be attributed to punk and Pincocks ... Despite having three representative teams of its own, Pinnacle had to concede its conference football tournament trophy to a distributed labels team, which incidentally included an MW guest player.



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WELL DISTRIBUTED smiles: Pinnacle chairman and fellow sales conference organisers celebrate their success.



YOU'RE NEVER TOO OLD ... : Former music hall performer George Van Dusen (centre) finds good company to celebrate his new single.



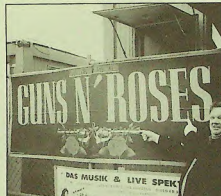
IN THE mood for big sales: The team behind the Jive Bunny record celebrate it becoming the first platinum single of the year.



A TOKEN idea: Examples of the new Our Price Music gift voucher system.



ANOTHER DAMNED PA: The original Damned line-up re-unites for a signing session at Tower Records, Piccadilly Circus.



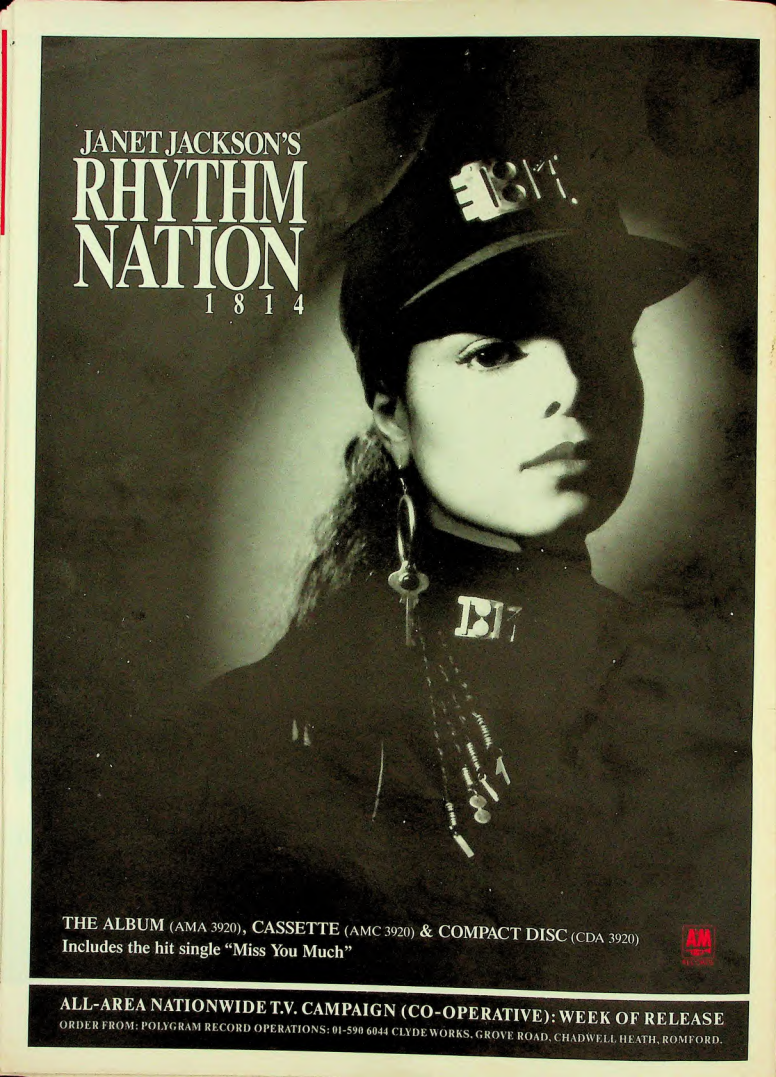
HOLIDAY SNAPSHOT: Radio One's Ted Beston sent WEA this postcard from his trip to Germany.



IN WITH A BULLET: Polydor's promotion department passes on Freddie McGregor's new single to Radio One producer George Ergatoudis.



FLYING VISIT: Aeromih popped into WEA's office to pick up silver discs for their last LP.



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