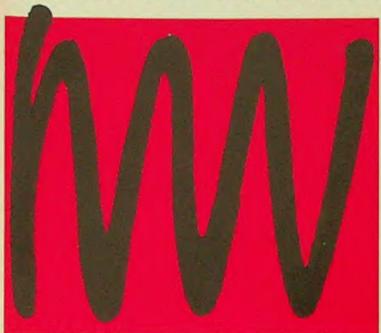


Mike CD 1/15/81

MUSIC WEEK



£1.90 U.S.\$3.50

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Motown mentor dies at 65

THE MAN who invented the double compact disc and spent seven years as Motown president has died of cancer aged 65.

Jay Lasker was credited as being the man who turned Motown back into a profit-making company and who played a key role in developing the careers of Lionel Richie,

Smokey Robinson and Stevie Wonder.

He was also the first person to develop the idea of putting two albums on one compact disc and in 1984 he received one of the American industry's highest honours, the City of Hope Man of the Year award.

Lasker began his music industry career at Decca Records and also served at Reprise, ABC/Dunhill and Anala before joining Motown in 1980.

● **Obituary** — p43

US bleeds Chrysalis into red

POOR PERFORMANCE by Chrysalis Records' US arm has led to the company declaring a \$2.09m loss in the six months to February 28. That figure came from a turnover of \$55.7m.

The US record company lost \$4.2m while, by contrast, the group says the UK record company and music publishing division made increased contributions to profits.

An extraordinary general meeting has been called for July 3 to approve the purchase of half the record operation by EMI.

WEA, CBS lead race for Island

WEA AND CBS appear to be at the front of the pack as the race to buy Island Records nears the finishing line.

Paul McGuinness, manager of the label's major act, U2, says that company head Chris Blackwell consults him extensively about the talks he is having, and McGuinness

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Sommers lashes out

A CATALOGUE of record company practices is coming under fire this week as the majors stand accused of turning their backs on profits, shifting their own growth and wasting money on free product for chart shops and flyposting. The assault comes from Mike Sommers, until this month managing director of Entertainment UK, who in a tirade littered with strong language says record companies are squeezing out independent stores and leaving the market open for the multiples.

Sommers, now commercial director with EUK sister company Woolworths, contends: "If I talk to a salesman from Cadburys or Mars, he'll discuss with me the size of the consignment he drops and when he drops it."

"For record companies, that sort of thing is a secondary consideration. They are driven by A&R and that is their primary consideration. Of course, we rely on them for A&R, but after that we should be working together to see how much we can sell."

"When you talk to companies outside music, you are used to talking about the whole supply chain but record companies are just not interested in other ways of making money — which amazes me."

"They always give me the impression that they feel they are be-



MIKE SOMMERS (seated) pictured with the man who replaces him as EUK managing director, Jonathan Weeks. See p4

ing ripped off by the retailers and they're not prepared to listen to suggestions the retailer might have to make.

"If they want Woolworths, Smiths and Our Price to run this business, they are going about it the right way to make that happen. They're squeezing the independent. They broke Virgin purely

through the amount of stock the group was having to carry."

Sommers argues that margins on records are so small that music shops are being forced into a retailing ghetto. "The quality of fixtures in record stores is the poorest I've seen in any retail sector. Even

TO PAGE FOUR ▶

EMI staff lose in SBK reshuffle

UP TO half of the staff of EMI Music Publishing have lost their jobs in a reorganisation of the company by new MD Peter Reichard.

The former Warner Bros Music and SBK Songs chief has appointed SBK executives to key A&R roles in the new set-up, which follows the acquisition by EMI of SBK. Among the few senior figures remaining from the 100-strong EMI staff are catalogue manager Bob Clifford and finance director Terry Foster-Keys who is acting as deputy MD.

Reichard's actions follow the recent statement by EMI Music Worldwide president Jim Fielded that 60 per cent of redundancies among the publishing workforce would come from EMI employees and that the global shake-out would save the company £20m. Internationally, ex-SBK executives head the new EMI Music Publishing firms everywhere except France, Germany and Spain.

● GWR RECORDS is being taken in-house by PRT, ending the label's autonomy.

PRT owns 75 per cent of GWR and PRT labels' general manager Joe O'Neill says all debts and commitments are being met. He adds that all GWR's bands will be fulfilling their contracts with the label.

O'Neill comments: "GWR is very much a going concern and we are looking to sign new bands."

Available as 7" remix (VS 1194) and 12" dance mix (VS 1194). 12" includes limited edition poster and envelope. Out next week. Order from your Virgin kcp or EMI sales rep. (P)

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5. Do You Feel My Love
6. Till I Can't Take Love No More

SIDE TWO

1. Walking On Sunshine
2. Baby Come Back
3. Romancing The Stone
4. Can't Get Enough Of You
5. Harmless Piece Of Fun
6. Put A Hold On It



THE CAMPAIGN

SOLUS T.V. ADVERTISING from Week 1, launching in Granada and Anglia prior to rolling out in other regions.

30 and 10 second spots on Peak Time ITV 1 and Channel Four, commencing with Coronation Street Wednesday 21 June

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ALBUM PCSD 108 - CASSETTE TCPCSD 108 - COMPACT DISC CDPCSD 108
Order NOW from EMI Telesales: 01-848 9811

TV launch for Stylus' dance set

STYLUS IS launching a TV advertising campaign to back the release of the dance compilation *Don't Stop The Music*. It breaks on June 19 in Harlech and Yorkshire before rolling out nationally.

● THE SOUNDTRACK to the film *Touch Song Trilogy* is released this week by Polydor to coincide with the film's opening in the UK.



MCA IS releasing Nanci Griffith's first three albums — *There's A Light Beyond These Woods*, *Poet In My Window* and *Once In A Very Blue Moon* — on July 3 to tie-in with her appearance at the Cambridge Folk Festival at the end of that month.

● BOUNCE THE Mouse will be touring the UK to support the Big Round Records release, through Pinnacle, of their single Like Lorraine/Sugar Hate Spice, this week.

● A UK tour by Mournblade will coincide with the CI Records release of their new LP *Live Fast Die Young* and single Whizzkid, this week.

● METALCORE. A collaboration between Abstract Records and Plastichead Records, is backing the release of the Harter Attack album *Human Hell* on June 19 with cuts in *Metal Hammer*, *Metal Forces* and *Kerrang!* Distribution is through Pinnacle.

● JULIAN LENNON will be touring the UK to support the Virgin release of his single You're The One on June 26.

● SILVA SCREEN Records is re-releasing Maurice Jarre's recording of *Lawrence Of Arabia* this week to tie-in with the opening of the new version of the film.

● A&M IS releasing the soundtrack, by various artists, to the film *The Mighty Quinn* on June 5 to tie-in with the film's theatrical release.

● DARE WILL be on the road in July to back the A&M release of their single *Abandon* on July 10.

K-tel recovers after top staff moves

K-TEL IS recovering rapidly from the departure of three key executives and is now stronger than it has been for a long while.

That is the message from the company's president Mickey Effenberg who says new blood in the ranks is giving K-tel the ability to renew its position in the market and develop new projects.

Over the past year, senior vice president for Europe, Alan Kaupje, managing director Steve Deasey and marketing manager Vicky Blood, have all left the company.

"We have had some problems. Some people left of their own wishes, others were asked to leave. I don't want to say which was which," says Effenberg.

Kaupje's post will not be filled in the immediate future but former deputy chairman of Record Mer-

chandisers Hasan Akhtar becomes managing director of distribution, Caroline D'Alon takes over the job of marketing manager and Pat Broderick is general manager.

"Although these people left it has not had any negative effect on our UK business," he adds. "Within that company, we are stronger now than we have been for a long time."

He says the setting up of the new distribution company under Akhtar is one of the company's prime concerns at present. "Distribution is becoming very important for us, not just for our product base, but also third parties like Entertainment UK who we handle video product for."

Akhtar's brief includes the devel-

opment of such third party deals as well as maintaining the volume of product moving through the warehouses.

Pat Broderick will be in charge of developing K-tel's sell through video business and the launch of frontline music product on the new Head First record label — one of four labels presently being nurtured by K-tel in the US.

Effenberg adds that K-tel also has a large back catalogue of product that sells continually. "That is the back bone of our business," he says.

As the company develops, more staff will be recruited including two in the immediate future. Effenberg declines to elaborate.

B-side ads off-set 45s production costs

THE SPACE available on the rear of a one-sided single is being sold to advertisers as a means of off-setting production costs.

WM Records, which pioneered the concept of one-sided singles with an intended retail price of 99p, has sold the label on the reverse of the new release from Mistro to a dance and theatre company, Workshop.

Says WM managing director Neil Brearly: "I've got about three or four other advertisers lined up. I reckon labels can cover up to half their production costs with a deal like this."

Brearly adds that he intended to also include advertisingingles on what would normally be the B-side but chart qualification rules preclude him from doing this.

'No change' at Midem, says Rhodes

THE NEW owner of the Midem organization says it is planning no immediate changes in its structure or running.

A spokeswoman for Reed International maintains it is too early to say what will happen long term but adds that no plans for re-structuring are in the pipeline.

Peter Rhodes, managing director of Midem's UK arm, contends: "Everything will carry on exactly as it has done and there will be no changes."

"Reed International are keen to develop Midem. I think their involvement will be very positive."

B R I E F S

● EMI HAS secured a licensing deal with SBK Record Productions which will allow it access to music which will cost the world excluding North America includes many titles, such as *Come With The Wind* and *Dr Zhivago*, which were not acquired when the MGM and UA labels became part of EMI.

Many of the titles will now be-

come available on compact disc for the first time and the initial batch of releases will be in October. They will be marketed as mid price albums in both reissue and compilation formats.

● MUSICMAN RECORDS has raised the price of its singles. Cost to dealers of seven-inch product is now £1.25 and 12-inchers are £2.15. Distribution is through Pinnacle.

MUSIC WEEK



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MISTO

NEWS

New EUK team now at arm's length from Woolworths

A NEW management team is settling in at Entertainment UK this week as the company begins a fresh trading relationship with its main customer, Woolworths.

Managing director Mike Sommers and his deputy, Terry Blackman, have both departed and among those brought in to replace them is former K-tel managing director Steve Desteay. The appointment of the new team is confirmation of EUK's status as a sister company to Woolworths under the banner of parent operation, Kingfisher. In the past, EUK has been a wholly-owned subsidiary of Woolworths.

EUK — previously called Record Merchandisers — was bought by Woolworths from a consortium of

record companies, and Sommers, now commercial director of the retail chain, comments: "We wanted to give EUK a retail edge, to make it better geared for meeting the needs of the retail sector. Now we have done that, we want to move to an arm's length relationship."

Asked about the nature of that relationship, Sommers replies: "There is a set of terms that exists between the companies. They will be subject to periodic re-negotiation and Woolworths will be free to buy from sources other than EUK."

He adds, though, that Woolworths will be supplied by EUK exclusively for the foreseeable future and that he has no plans to establish a buying team for the chain's

entertainment departments.

Sommers argues the changes of EUK will make the company better able to help record companies exploit their product particularly in non-specialist music outlets.

New managing director of EUK is Jonathan Weeks who was previously supply chain director at Woolworths while Chris Ash is switching from Woolworths' director for gifts and sweets to commercial director of EUK (MW, June 17). Desteay is appointed finance director while Blackman is leaving to take on Ash's old post.

Sommers says he will be retaining his membership of the board of the British Association of Record Dealers because of his role with Woolworths.

Sommers

► FROM PAGE ONE

in the majors the quality of fixtures is pathetic. At the moment, retailers are not being allowed to make enough money even to keep their shops clean.

"When you get people like [outgoing BPI chairman] Peter Jamieson saying — as he did at the BARD conference — that you people have to get behind us and stock everything, then you really are in the land of the fairies. That's so laughable it's not worth talking about. It's only out of politeness that you don't buckle."

Sommers also has strong words about the practice of giving free product to chart return shops. "It's fine they did away with that and channelled the money into real market growth.

"Don't talk to me about budgets when you are spending a million quid a year with Sid Snot on fly-posting and hyping the bloody chart."

WEA steps out into 'designer dance'

WEA IS developing its A&R interests in dance and black music with the aim of establishing its own "designer identity" in the market.

To do this, the company has recruited Peter Edge who formed and developed Chrysalis' Cool-tempo label of dance acts. His appointment is part of a move by WEA to internationally develop its black and dance music "in areas

away from already existing mainstream R&B/dance strengths."

"What we're setting up will not be a label as such in its own right but more like a designer identity," says Edge.

"We'll be looking for more diverse music. Having said that, we intend to avoid picking up one-off dance tracks or purely club oriented material."

BRIEFS

● THE SINGLE European market will be the main theme of the BPI's annual general meeting on July 7. Speakers set to address the subject are HMV group chief executive Stuart McAllister and Monnowe Neville-Rolle from the Department of Trade and Industry.

The BPI's report and accounts to be presented to the meeting show the organisation made a total of £15,800 in 1988 in a loss budget of £2.4m.

● RAY RICHARDS' Meekland Group is promising a strengthening of its manufacturing division following the appointment of Chris Clark as managing director of Damoni Audio and Lyntone Audio Reproduction.

Clark re-joins Damoni after a five-year absence and replaces Nick Flower who is joining Sleepin' as operations director.

● NATIVE RECORDS has switched distribution to Pacific. First releases under the deal are singles from success, *Freeband Story* and *The Snappers*.

● THE PLASTIC Head Music group is launching a new rock label, GI Records on July 4. First releases are albums from Mombabe, Trojan, Black Riders, Bitches Sin, Londside and St Hellier. Distribution is through Backs/the Cortel.



McINTYRE AND Rimmer are pictured with HMV managing director Brian McLaughlin (centre)

MUSICAL Chairs

THE TOTAL Record Company has recruited Fran O'Donnell as director... HMV has appointed two new directors. Charlie McIntyre, previously sales manager, is now operations director and Chris Rimmer moves from general manager of store operations to store development director... Laura Hendry has joined the promotions staff of Music Enterprises... Sarah Morion has been promoted to sales product manager at Supreme Records... Gabriele Zanetti has been appointed director of international product management at EMI Music Worldwide... Ben Winchester has left Mecca International Worldwide Talent to join The Miracle Agency as a senior broker.



PAUL MCGUINNESS: 'There is a lot of activity' at the moment

Race for Island

► FROM PAGE ONE

comments: "There is a lot of activity at the moment."

McGuinness and Blackwell emphatically deny rumours that the Island catalogue is about to be sold to another one of McGuinness's

companies.

Last year, a number of major music publishers were invited to bid for the Island Music catalogue but, after several offers and expressions of interest, Blackwell decided against selling.

Island Music and Records has a catalogue going back to 1962 and including hits from Free, Bob Marley, Cat Stevens and Roxby Music.

'Miffed' Hedd is dropped by Virgin

HEDD RECORDS is looking for a new licensee after Virgin declined to pick up an option on the company.

Virgin has decided not to continue its one and a half year association with the label and Hedd boss Alan Edwards says the decision has come as a surprise.

"They obviously thought that Hedd was something they could do without but I must admit I was a bit miffed because we have a lot of new product coming up," says Edwards.

"We will definitely keep going but I expect the structure of any future deal will be different. We are now talking to other licensees. I hope that within about 10 days we will have a clearer idea."

Directory

RECENT MOVES: Sierra Records to Blare Court, 3 Berwick Road, London W1V 3R6 (01-287 6388); Fax 01 494 2763; ... London W9 3LA (01-960 600); Fax 01-960 1120) ... Ian Carlile Management to Bridge House, 296/298 Wandsworth Bridge Road, Fulham, London SW6 2UA (01-731 738); Fax 01-731 8259) ... *Offbeat* magazine to Ground Floor, Suite Six, Easton Road, Panther House, 38 Richmond (Bancroft), London WC1 (01-278 1493) ... *Flaming And Smalltalk* to The Courtyard, 42 Colwith Road, London W6 9EY (01-846 8080) ... *The Sleeping Giant Music International Group* to 34 Great James Street, London WC1N 3BH (01-405 3786).

WORLDWIDE BRIEFING

NEW YORK: Consumer expenditure on a recorded music will increase an average of 7.4 per cent annually over the next five years, according to the latest entertainment industry forecast by investment banking firm Veronis, Suhler & Associates. The study estimates that consumers totalled \$6.3bn in 1988 and will rise to \$8.9bn by 1993. The increase, the company says, is largely attributable to the shift towards the higher-priced compact disc format and away from vinyl LPs. CD prices, it continues, will drop to \$10 average at retail in 1993 — a decline of 6.5 per cent from 1988. The company predicts cassette prices rising 2.5 per cent over the same period to \$8.50 and cassette singles going up 6.5 per cent to \$3.50. EPM Communications Inc, a publishing and research company, believes that CD and cassette prices will reach parity over this period as cassette quality is improved; the average length of a tape is increased to match that of its CD counterpart and as the economics of scale in CD production facilitate a lowering of prices for that format.

BRISBANE: Obscenity charges brought against a local dealer have been overturned by a magistrate. He ruled that the swear word in question had "well and truly ceased to alarm even the tenderest feelings if it is used with respect and circumspection" and that the general public "couldn't care less" about the music played in the privacy of other people's homes. The case concerned Rocking Horse Records and songs by Guns N' Roses and the Dead Kennedys. WEA, CBS, Virgin and Aim Records in its legal fight. The shop's owner, Warwick Vere, said afterwards: "In the end, it just came down to the word. The police were too lazy to prepare a challenge on anything else so everyone had to agree that that was what we were talking about."

NEW YORK: Two songs featured in the *Billboard* Hot 100 chart have become the first to be included without being available on seven-inch vinyl. De La Soul's *Me Myself & I* on Tommy Boy and Whistle's *Right Next To Me* on Select are only available on 12-inch vinyl and cassette.

BANGKOK: The city's IFPI society has launched a sticker campaign to help promote the sales of legitimate cassettes. The stickers feature the IFPI logo and consumers buying 20 legitimate cassettes are offered a free tape of any artist of their choice.

N

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W

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E

THE 12" MIXES

20 SMASH DANCE HITS

RECORD 1 SIDE 1

1. MY PREROGATIVE
BOBBY BROWN
2. BUFFALO STANCE
NENEH CHERRY
3. AIN'T NOBODY BETTER
INNER CITY
4. KEEP ON MOVIN'
SOUL II SOUL/CARON WHEELER
5. JOY AND PAIN
MAZE

RECORD 1 SIDE 2

1. FUNKY COLD MEDINA
TONE LOC
2. GOT TO KEEP ON
THE COOKIE CREW
3. WHO'S IN THE HOUSE
(THE HIP HOUSE ANTHEM)
THE BEATMASTERS WITH MERLIN
4. IT IS TIME TO GET FUNKY
D-MOB FEATURING LRS
5. TURN UP THE BASS
TYREE FEATURING COOL ROCK STEADY

RECORD 2 SIDE 1

1. SHE DRIVES ME CRAZY
FINE YOUNG CANNIBALS
2. STRAIGHT UP
PAULA ABDUL
3. WHERE HAS ALL THE LOVE GONE?
YAZZ
4. GOT TO GET YOU BACK
KYM MAZELLE
5. WORKIN' OVERTIME
DIANA ROSS

RECORD 2 SIDE 2

1. HELYOM HALIB
CAPPELLA
2. PEOPLE HOLD ON
COLDCUT FEATURING LISA STANSFIELD
3. MUSICAL FREEDOM (FREE AT LAST)
PAUL SIMPSON FEATURING ADEVA
4. ONE MAN
CHANELLE
5. JUST KEEP ROCKIN'
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DOUBLE CASSETTE TC NOD 3
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Making its Mark in the marketplace

IF THERE'S one thing dealer Mark Clark has learnt about setting up a record shop chain it is to respect both the people you work with and those you serve.

He knows that without the strong relationships he has built up with his staff, record company sales reps and customers, he would never have gone from having one store to a chain of five in as many years.

It was a friendship that led to the opening of the original Mark One Records at Wokingham in 1983 where Clark was employed as a DJ at a bowling centre by Keith Hoskins.

After that experience, the two men decided to combine their interests of music and retailing into one business. "At the time there were not many other record shops around. There was a Smiths but their record store never quite got it right as far as we were concerned," says Clark.

Like a blessing from above, the two men realised that the shop they were setting up would be opening at the same time as the launch of compact discs. "We couldn't believe it. We immediately got some CDs in stock and it provided the best launch possible for the shop," he adds.

Two years later, the two men found themselves expanding the shop to accommodate more CDs and they now also stock compact

disc videos. Within that time, Clark and Hoskins have managed to avoid financial disasters and remain good friends.

"We've not had any problems at all really and despite what people say about best friends becoming worst enemies when they work together, we find the partnership works really well," says Clark.

In 1986, the two men made the move from one shop to two. "That is the hardest part for anyone who is thinking of increasing their number of shops," says Clark. "Any more after two is relatively easy but it is that second one that is make or break."

He says many shops fall at the wayside at that point by simply stretching themselves too far, too early. "Overtrading is a big problem. It is a great danger to expand too fast. Luckily, with us, we had the backing of the success of CD to make it worthwhile for us."

That was when they opened the second Mark One store in Fleet, with two floors — one for CD. "We had to make way for the CD boom and last year we opened stores in Maidenhead and Thatcham as well as making plans to increase the size of the Wokingham store."

Choosing which areas to move in to has never been entirely Mark One's decision. "I think you have to listen to the people that come into the shops because often they say things like 'I wish we had a

store like this in our town'," says Clark.

"You then go and look for yourself. You also have to keep an eye on which places are developing. Thatcham, for instance, has grown from a population of 7,500 about 10 years ago to 20,000 now. That's why we moved in there."

The success of the Mark One chain has led its management team to appoint another one of their close friends Neal Atherton as one of the directors, covering financial matters.

"It seems that all the best chains have an accountant in charge so we decided to get Neal in and it is working very well," says Clark.

Now Mark One has a team of three, each one covering either sales, management or finance. They now feel they have the strength and experience to keep expanding.

"I think we learnt from our mistakes and I see no reason why we can't take over the whole world now," says Clark. Of course, he couldn't do that without the help of the record companies and their reps.

"We get on very well with the record companies — I think you have to if you are going to be successful. We have a Christmas dinner every year for the reps just to say thank you for the service they provide," he adds.

Mark One has just opened its

'I think we learnt from our mistakes and I see no real reason why we can't take over the whole world'

fifth store in Woodley, near Reading, and its aims for the rest of the year include general consolidation and expansion of the existing shops, refurbishment and the possible introduction of sell through videos.

At the same time, the staff list is also expanding although Clark is pleased to say that many people who started working for Mark One in its formative years are still with the shop.

"Some of them have been with us for six years and that obviously helps a lot in building rep and customer relations. We have even now got a couple of people who worked for Smiths," says Clark.

For him, life couldn't be more satisfying at the moment. "It is fun every day and as long as that fun continues we will keep on selling records."

REP OF THE WEEK



GARY BRISTOW is the EMI Records rep for a large part of the Home Counties and beyond.

He joined EMI Distribution's teleshops department in 1976 after working in a west country record shop. He became teleshops manager in 1978.

Then in 1981 he "answered the call of the great outdoors, took a drop in salary but got the best car I ever had" and joined the album sales force.

His enjoyment of being on the road for EMI is undimmed after eight years but he lists his greatest career disappointment as never having persuaded long-time EMI chairman Bhaskar Menon to go out on a field trip with him.



Pixies

- 1 Here Comes Your Man
- 2 Wave of Mutilation (UK Surf)
- 3 Into the White
- 4 Bailey's Walk

Seven Inch: AD 909

Four Track Twelve Inch E.P.: BAD 909

Four Track Compact Disc: BAD 909 CD





DEAR ALICE

There's no use in going on, I've met
someone named Alice and all music
sounds different. Indeed there's a troubling in
my heart that will only serve as a counterpoint to
"Full Moon Fever" the LP of the Nile and the
Sahara which has to be one of the longest
beaches on Earth. Obtaining this album has
changed my life and my shoe size. In fact,
this LP is a quivering marvel, and pleases me
much. The musicians are a combination of
homewreckers, heartbreakers, and cliffdwellers
while each song is a full shudder. Must sign off
now, I have to get up soon.

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Square routes

by Adam Blake
MUTED SATISFACTION is the mood of promoters, retailers and marketing directors when discussing the impact of Route 89, the CMA's fourth annual campaign which took place in May.

David Hughes, EMI's strategic marketing director has some reservations: "This year was a bit low key as there was nothing like the funding or sponsorship that there's been in years gone by. The artists didn't get their air fares this

year! It's a bit early to gauge results. We weren't expecting anything spectacular."

In contrast, Paul Fenn, of Asgard, who promoted all the shows in the campaign, was more than happy: "We do it to develop new artists and from that point of view this year has been a success. We've established Rodney Crowell, Jo-El Sonnier, Darden Smith, the response to their shows was very, very good and when they return to this country they'll be very successful. It also brought them to the attention of their record companies. Yes, we'll definitely be doing something for 1990."

HMV shops were much involved in this year's campaign, running a special Route 89 promotion in all its 65 stores and giving away a free 13 track cassette — The Route 89 Collection — to customers who bought any one of the featured albums. According to a spokeswoman, "The cassette went very well, particularly in south east London, Birmingham, Glasgow, Aberdeen and Brighton. Between 60-70 per cent of the tapes were moved. Record sales were solid, no dramatic improvements, but HMV's involvement was more to do with associating with a specialist music and in that respect the campaign was very successful."

Summing up the results of Route 89, Martin Satterthwaite of the CMA, points out that "these campaigns are unique in that they are the only time when the six major record companies work together to promote one particular kind of music. I think it was a success. Everything is in place for the first country hit for a while. The industry is aware of the growing interest in country music and that has been helped by new artists who have attracted a younger audience." Satterthwaite is already looking ahead to 1990, predicting that "next year's campaign will have a different name and a different emphasis and it will be concentrated into a shorter time. Maybe two days of shows for TV tied in with a retail campaign."



RODNEY CROWELL: one of Route 89's champs

Lincoln left in the lurch

A DISTRICT council's first venture into country music ended a financial flop — but there are still plans for another event next year.

South Kesteven Council in Lincolnshire paid promoters Multi Media Services £100,000 to organise the Lincolnshire International Country Music Jamboree over the spring Bank Holiday weekend. But top names such as George Hamilton IV, Lonnie Donegan and Lynne Anderson were not enough to bring in the estimated 10,000 people required each day to ensure the event broke even.

Head of MMS, Colin Kettle brooded the wrath of performers to explain that there was not enough money to pay them. Despite this, several UK and US artists decided to play to the few people who had turned out. After an emergency meeting, South Kesteven Council received a rescue package which will see next year's festival broaden its horizons in an attempt to appeal to a wider audience. **NM**

TOP • 20 • ALBUMS COUNTRY

24th June 1989

| | | |
|----|---|---|
| 1 | ABSOLUTE TORCH AND TWANG d J Long & The Reclines | Sire WX259 (W) CWX259/CD/WX259/CD |
| 2 | FROM THE HEART Daniel O'Donnell | Telstar STAR2327 (BMG) C5TAC2327/CD/TCV2327 |
| 3 | COPPERHEAD ROAD Steve Earle | MCA MCF3426 (F) CMCF3426/CD/DMCF3426 |
| 4 | I NEED YOU Daniel O'Donnell | Rib: RITZLP0038 (SP) C.RITZLP0038/CD/RITZCD104 |
| 5 | NEXT TO YOU Tammy Wynette | Epic 4650281 (C) C4650284 |
| 6 | SOMETHING INSIDE SO STRONG Kenny Rogers | Reprise 9257921 (W) C9257924/CD/9257922 |
| 7 | LONE STAR STATE OF MIND Nanci Griffith | MCA MCF3364 (F) CMCF3364/CD/MCAD5927 |
| 8 | DON'T FORGET TO REMEMBER Daniel O'Donnell | Rib: RITZLP0043 (SP) C.RITZLP0043/CD/RITZCD105 |
| 9 | LYLE LOVETT & HIS LARGE BAND Lyle Lovett | MCA MCG6037 (C) CMCG6037/CD/MCG6037 |
| 10 | OLD 8 X 10 Randy Travis | Warner Bros WX162 (W) CWX162/CD/K9254662 |
| 11 | BLUEBIRD Emmylou Harris | Warner Bros WS7761 (W) C9257764/CD/9257762 |
| 12 | ONE FAIR SUMMER EVENING Nanci Griffith | MCA MCF3435 (F) CMCF3435/CD/MCF3435 |
| 13 | LITTLE LOVE AFFAIRS Nanci Griffith | MCA MCF3413 (F) CMCF3413/CD/DMCF3413 |
| 14 | BUENAS NOCHES FROM A LONELY... Dwight Yoakam | Reprise WX193 (W) CWX193/CD/WX193/CD |
| 15 | CLASSIC CASH Johnny Cash | Mercury 8345261 (F) C8345264/CD/8345262 |
| 16 | STORMS OF LIFE Randy Travis | Warner Brothers 9254351 (W) C9254354/CD/9254352 |
| 17 | ALWAYS AND FOREVER Randy Travis | Warner Brothers WX107 (W) CWX107/CD/WX107/CD |
| 18 | LUCINDA WILLIAMS Lucinda Williams | Rough Trade ROUGH130 (RT) C.ROUGH130/CD/ROUGHCD130 |
| 19 | DIAMONDS & DIRT Rodney Crowell | CBS 4608731 (C) C4608734 |
| 20 | GUJAR TOWN Steve Earle | MCA MCF3335 (F) CMCF3335/CD/DMCF3335 |

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Tippett takes up baton in Nimbus exclusive

by Nicolai Soames

NIMBUS RECORDS has taken the unexpected step of signing the UK's senior composer, Sir Michael Tippett, to an exclusive recording contract as a conductor.

The move comes just a year after Virgin Classics started the ball rolling with one of the most successful albums in its launch release — Tippett Conducts Tippett. Curiously, Simon Foster's label chose not to follow with further composer-conducts projects with Tippett and Nimbus stepped in to fill the breach.

The actual contract runs for three years with just one record a year at present. It begins with *The Ritual Dances and Sossistris Aria* from *The Midsummer Marriage*; *Suite for The Birthday Of Prince Charles* and the world premiere recording of *Praeludium*. It will be made with the English Northern Philharmonia in November, and released in time for Sir Michael's 85th birthday in January next year.

Other plans include Tippett's most famous choral work *A Child Of Our Time* with the BBC Welsh Orchestra, and the *Triple and Piano Concertos*.

The Nimbus/Tippett connection was developed through the company's assistant label manager, Geraint Lewis, who wrote an 80th birthday celebration book on the composer, Michael Tippett OM, published by Baton Press. "I was surprised when Tippett's agent said that he didn't have a permanent recording contract with a company," admits Lewis.

"Anyone who has seen Tippett work with an orchestra knows that despite his age he has enormous energy which inspires attention from the musicians. He has always been very clear about his conducting work — he only does it insofar as it doesn't compromise his own colleagues.

"But although he doesn't have the technique of someone who conducts all the time, he is able to get a sense of flow, of line phrasing from his own music which is often more gripping than performances by others.

Nimbus hopes, of course, that these recordings will prove to be historic documents in much the same way as CBS's *Strovinisky Conducts* or Britten conducting Britten for Decca — although



OCTOGENARIAN TIPPETT: an energy that belies his age

in the latter's case, he was acknowledged as an outstanding excruciant in addition to his principal role as composer.

CHOICE

The work considered by Roger Nichols on *Saturday's Building a Library on Radio Three* was Beethoven's *Piano Sonata No 17 in D minor Opus 31 No 2 (The Tempest)*. The recommended recording was the mid-price CD only issue by EMI played by *Gviatasov Richter* on CDM 7090322.

Trax's 12 volumes taps growing interest in opera

AS INTEREST in opera soars, final details are being put to the largest TV ad campaign yet staged to launch an opera highlights series.

The series has been compiled by Trax Classique which has the impressive sales record of the first two series of 100 Greatest Classics. It was put together by Todd Landor, classical label manager, with the specific brief of producing entertaining and varied programmes covering the most famous and best-loved tunes.

Opera — Highlights From The Best Loved Operas is being issued in 12 volumes on all three formats with playing times of around 70 minutes. Each volume contains tracks featuring major artists such as Jose Carreras, Kiri Te Kanawa, Plácido Domingo and Frederica von Stode. But the emphasis is very much on the repertoire itself.

"I expect opera buffs will turn up their noses as they did for 100 Greatest Classics, but I wanted to give people the best bits without the boring bits," says Landor.

He feels it is a new approach. To date, he says, companies have generally stuck to composer programmes or singer programmes. But this will offer much greater variety, with different voices, different music and different styles.

"Each volume has been very carefully selected, so that an over-

ture is followed by an aria which is followed by a chorus. For example, Volume 2 opens with the Overture from Rossini's *William Tell*, and continues with *Quest o Quella* from Verdi's *Rigoletto* sung by Alfredo Kraus, and Mozart's *Placido's il Mar* from *Idomeneo* sung by Felicity Palmer. Also on that side are choruses from *Rigoletto* and Puccini's *Madame Butterfly*."

Landor began working on the Opera series in September but encountered difficulties with licensing. Many of the majors refused to license tapes because they were considering something similar. However CBS, Teldec, Hungaroton, Dischi Ricordi and Disques Vogue were among the companies who agreed to participate and Landor says he has been impressed by material from the smaller labels.

The first four volumes are being issued on July 3, and Landor reports exceptional interest from all corners of the retail trade, from classical specialists to high street multiples. The CDs are released at full price (dealer £6.08, with £5.99 rrp); the tapes and LP Direct Metal Mastered have a dealer price of £4.24.

The second series of four titles will come out in September, and the remainder in the new year. **MS**

MARY

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Dread survives the Blitz

The media, particularly the music press, is busy writing off reggae. But here Ian McCann finds that there's life in the old dog yet

ASK ANY media expert how reggae is doing, and they will tell you that it is going swimmingly well-down the plughole! Since the notorious feature in *Blitz* magazine four years ago proclaiming that "dread is dead", hardly anyone has bothered to cover Jamaican music at all outside the specialist black papers.

It doesn't stop with the press, either. Two months ago a research from BBC television's *Ebony* programme commented that he was looking into the state of reggae, and that all he was hearing was that the last rites had been read and the funeral was to be tomorrow.

As Peter Tosh wrote, reggae wouldn't bother to attend its own burial: it is a living body with work to do. If reggae is so sickly, why does it keep getting up and jumping around like a kid refusing to go to bed when told? The best way to find out is to examine what reggae consists of in 1989.

The form of reggae that the music press championed in the

mid-Seventies is no longer dominant, and the attention the music commanded in 1976 has long since moved on to African and "world music".

Reggae is in exactly the same position now as it was before all that media attention (which didn't translate into commensurate sales figures at the time anyway): a devoted, self-contained but expanding market. Any breakthrough into national chart popularity is seen as a bonus, as is a showcase like *SunSplash!*; no-one blows their company's annual budget to get on with what is often a flash-in-the-pan pop success.

The attitude of Ariwa label-boss and major producer Neil Fraser is a case in point. With an artist roster that reads like a reggae chart rundown — Sandra Cross, John McClean, Kofi, Macka B and more — it seems that he could easily spread wider success. But Fraser is making a profit, runs the largest black-owned studio in Britain — his own — pays his acts well and has a lucrative business exporting his product worldwide. He doesn't need a pop hit to succeed, nor does he need the expenditure that a pluggar, PR company and promo videos entail.

Reggae today is roughly divided into four main categories. To say that an act is "reggae" isn't enough; it is like saying that Jason Donovan and Bruce Springsteen are pop singers. The principal genre from Jamaica today is dancehall, named literally after its birthplace. Reggae doesn't organise itself in the same way as rock: it doesn't have a live tradition, and it doesn't rule the airwaves, even in Jamaica.

Since the early Fifties it has been dependent on the over-amplified discused sound systems to deliver the music to its market. Each system carries its own selection of singers and MCs (rappers, who first worked in Jamaica from the mid-Sixties) to perform over specially recorded acetates ("dub plates").

In the early Eighties the music of the dancehalls began to dominate the business. Recession in Jamaica required the studio-owners, label-bosses and producers of reggae (often the same man in all three capacities) to produce records more cheaply, and they turned to dancehall singers and MCs as the answer.

Dancehall was cheap, because it was based largely on earlier, long-tracks that any Jamaican musician could play with his or her eyes shut, and promotion was unnecessary because the singers were playing the halls every night and the public already knew the material. Hence, in the song-oriented Seventies reggae retreated, severing the connection to the world music critics. To the outsider, early Eighties dancehall sounded repetitive.

The rise of the drum machine in 1985 proved to be the catalyst for fresh inspiration, however. Producers could cut session fees by

getting two people to play the backing tracks, and in 1986 dancehall became the first music to fully integrate digital electronics since avant-garde rock.

The cheapness of "digi" music brought about experimentation and by 1986 sales were soaring for producers like King Jammy and Winston Riley. Britain's producers followed suit, with labels like Y&D adopting the sound to produce a unique UK hybrid.

Artistically, dancehall's brash, ostentatious sound renders reggae stronger now than at any time since 1976. Dancehall's fans are ragamuffin, a title often used for the music itself — youths with crisp crop haircuts, a street-wise style and a strong sense of personal identity, their nearest equivalent is hip-hop's following. Boxer Lloyd Honeyghan is among their number. Their heroes are legion and young singers like Sanchez (Jamaica's Bobby Brown) show real promise that

starting, or last, to build a market in Europe.

It is often assumed that older UK Jamaicans like calypso, or don't exist with purchasing-power at all. In fact, although some buy lover's rock and smooth soul, the majority are devotees of Sentimental or Big People's Music. Based on the R&B of the audience's youth, with a light reggae feel, it sounds gauche to younger ears but its fans can't get enough. Two of the biggest chart crossovers of the past few years belonged stylistically to sentimental: Boris Gardiner's *I Want To Wake Up With You* and Judy Boucher's *Can't Be With You Tonight*.

The final sub-division is a grab-bag of older music. Roots, the sound that Seventies critics would recognise, still exists. Although it is largely consumed in the UK by a small-but-expanding white public obsessed with finding antique Jamaican pressed singles, interna-



SANDRA CROSS ... her appeal spans the whole social and racial spectrum

could easily translate into huge worldwide sales.

A spin-off from dancehall is hip-hop reggae, (also called ragamuffin hip-hop) personified by Asher D & Daddy Freddy, Music Of Life's reggae-rappers. Although the rap style, and often the rhythms, are reggae, the music is mixed and scheduled like hip-hop. Rap is itself a combination of American funk and Jamaican MC-ing, so hip-hop reggae is a natural development.

Lovers rock is the branch of reggae with the widest UK audience. In 15 years of existence it has changed from what some cruelly called the "14-year-old pregnant schoolgirl sound" to a slick, soulful genre bought by thousands. Acts like Sandra Cross, Phillip Lee and Deborah Glasgow draw a range of fans varying from young white working-class girls to middle-aged blacks. The real surprise of it is that such a natural radio music genre almost no legal airplay. Made entirely in Britain by labels like the aforementioned Ariwa and South London independent Fashion, it is

tionally it still has a huge market.

Next, as everyone knows, is the real big thing: although this return of Jamaica's original home-grown pop music sounds very little like it did when first invented and is largely performed and consumed by white kids.

Trojan Records is particularly adept at catering for both sections with its series of re-packages. Island, curiously quiet on the new reggae front, has also shown interest in these markets with its Pressure Drop box and Scandal Soul album.

At the sales front-line, John McCillivray, boss of London retailers Dub Vandal, says that his turnover has increased by 30 per cent over the last three years, turning from when the digital sound began to dominate.

More importantly, during that time the percentage of soul music sold through his shops has now dropped by 10 per cent to 20 per cent: the business is expanding due

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Music Travel Centre Ltd are offering the only fully inclusive package available anywhere in Europe to Sunsplash '89. The package includes a return flight from London, transfers to and from the airport, with a choice of hotels for a package of 10, 12, 17 or 19 nights, and a special festival pass. This gives admission to all Sunsplash events plus the hospitality area backstage.

The package costs from £695 and further details are available from Rob McKay at Music Travel Centre on 01-383-7518.

The festival, which takes place at the Bob Marley Entertainment Centre, Montego Bay, will feature a galaxy of reggae stars, past and present. Among those so far scheduled to appear are Burning Spear, Frankie Paul, Gregory Isaacs, Steel Pulse, Marcia Griffiths and Dennis Brown. The grand finale, on Saturday August 19, will feature Ziggy Marley and the Melody Makers.

To win a free trip to Sunsplash '89, you have to answer correctly one simple question: In what year was the first Sunsplash event held in Jamaica?

Send your answer, with your name and address and daytime telephone number to Alison Rowley, Music Week, Greater London House, Hampstead Road NW1 7QZ. Closing date: Friday, 30 June.

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► FROM PAGE 10

to the popularity of reggae alone. "I've noticed that the kids coming in to buy reggae are getting younger," he says. If that doesn't bode well for the future, what does?

Increased demand has moved main distributors Jet Star and World Enterprise to larger premises in the past six months, the former going entirely computerised like the music.

Jet Star's EMI distribution means that anything on sale in the specialist shops is available nationwide. And there are now around a dozen importers of Jamaican records: a year ago there were just five.

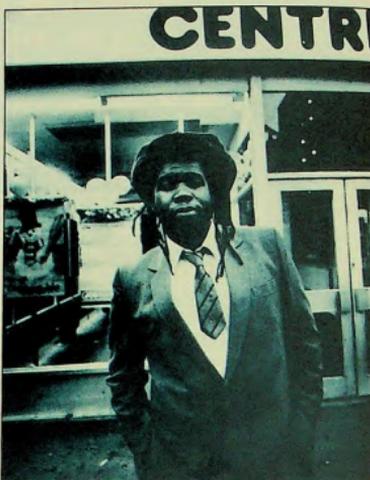
In America interest is strong enough to produce nationwide playlisting of JC Lodge's Telephone Love hit and make her a marketing face. Everyone says a Stateside breakthrough is around the corner following hip-hop's trail-blazing, although everyone has been saying that for years.

Perhaps the best indication has been the interest outside of the music business in America: Hollywood used dancehall singer Leroy Gibbons in Tom Cruise's box-office smash *Cocktail*, and the health industry has jumped on the bandwagon with Reggaerobics.

A corpse that now does exercises?

Ska mainman Prince Buster said in 1966 that he was "A hard man fe dead", and like Buster, reggae possesses a lust for life to confound even the most determined undertaker.

Everyone says a Stateside breakthrough could be round the corner



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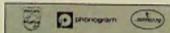
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'SERIOUS BUSINESS', to be released on July 10th, including the current single 'FORBIDDEN LOVE' produced by and featuring Daddy-O, 'SAME OLD SONG', 'LOVE WILL ALWAYS BE THERE' and 'REGGAE AMBASSADOR'.

836 052-1/42



World in their hands

Martin Aston speaks to the people whose love and attention is putting world music on the map

RUNCE UPON a time, 1982 to be precise, Peter Gabriel funded and organised the first World Of Music, Arts and Dance (WOMAD) festival, that required a Genesis reunion to recoup all the money lost.

Seven years later, June 5 to be precise, WOMAD and Gabriel are the proud parents of the first five album releases on their new Real World label, distributed by Virgin, while Yossou N'Dour and Gabriel's Shaking The Tree is step two, beyond the valley of Paul Simon's Graceland, that co-starred Ladysmith Black Mambazo. To paraphrase one worldly messenger, the times they have a-changed.

There are those who suspect world music will prove a passing fad, but the labels dedicated to

getting the diverse range of worldly styles and artists accepted retain an undying belief.

"It's long gone past the stage where people think it's a fashion," enthuses Jumbo Vanrennen, the ex-pat South African who started the pioneering African music label Earthworks in 1983 before being called up by Chris Blackwell to run Island's in-house Mango offshoot.

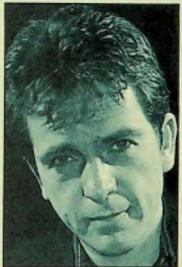
Vanrennen remembers African music's early days, of Nigerian Juju superstar King Sunny Ade circa

1984, "when everybody was talking about it being the next big thing, and then it fizzled out. But for those people involved in specialist areas, like I was at that stage, it never fizzled out but kept on going. Things are now happening weekly. World music has settled in as a valid music along with jazz and reggae and dance, all the rest of things that make up musical interest in this country."

"Like anything, it's looking for those big hits, and The Gipsy Kings and Mary Kante are a start. We're just experiencing all the problems that dance music used to have, say 10 years ago, where there was a lot of interest but it wasn't reflected in the charts or played on the radio. We do have problems with the mass media."

No-one pretends BBC's Rhythms Of The World and Channel 4's Big World Cafe have catered to anything but a minority audience, likewise the perennial Peel and Ker-show, supported by the likes of Capital's Charlie Gillett and Radio Lanc's Steve Barker.

It's no help either that buyers of world music tend not to inhabit the bulk of chart return shops, while London and the south east have been far more receptive to world music than the north, further



DRIVING FORCE: Peter Gabriel

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KING SUNNY Adé: father of world music

► FROM PAGE 13

inbalancing chart placings.

A national tour circuit does exist but it can't compare to London's

a whole shelf of CDs and replacing it with a whole world music CD display," Hannibal Records' supremo Joe Boyd recalls. "That's a very positive and encouraging trend."

Sterns' A&R director Robert Urbanus says Tower called them in, not the other way round — such is the kudos of the first British-based African label and now the largest distributor of world music outside Paris.

Sterns had no problem working with Tower's wish to tap into West Kensington's highly cosmopolitan population, because, as Urbanus points out, retailers and importers like the idea of getting all their world music stock from one distributor rather than shopping around a dozen, which includes carrying all relevant major label product (except WEA) for those smaller non-account shops.

That expertise is put to the test because Sterns sell-in its annual 400,000 album turnover, 3,000-strong catalogue and 28-strong releases on the Sterns label by phone (there's just one London car service). "The retailers' initial confidence is a bit of a gamble," says Sterns' distribution buyer Phil Stanton, "but once it's established, we can build a good relationship." That relationship starts with a world music rack and builds up on the back of Sterns' in-tune recommendations. "They know who the artists are, what their track record is, when they're going to tour, and they can relay that to the shops," says World Circuit's Nick Gold, who has just transferred the label's distribution from the Cartel to Sterns.

But can it equal the all-round national and international reach of a major label distributor? Vanrennen points out that Mango's specialist needs are dictated by Island's general, more chart-orientated, salesforce — hence using Sterns — while on the other hand, the same salesforce carried the Ali Farka Toure and Joli Musa Jaware albums licensed from World Circuit for America to assist with both artists' profiles via the UK.

"PolyGram whacked out 1,000 of each in a month, which is what we feel can be done with our stuff," says Gold. So independent and major scratch each other's back.

Sterns still managed to sell over 40,000 of Salif Keita's *Soro*, who, alongside N'Dour, has spearheaded the revolution. But Urbanus plans only 10 titles a year, as against Real World's "batch of five" launch: "There's plenty of good material there but you might be flooding the market and not giving the artist the attention they deserve," feels Urbanus. Certainly no-one can predict whether the steady stream of consumer activity can outpace the equally steady number of quality releases.

"The labels have been talking about this among ourselves," says Trevor Herman of Earthworks, also distributed by Virgin. "We have to enable consumers to know more, because if you go to a shop and see a massive amount of records and you haven't been listening, then it's hard to get into it." He defends the label's policy of four parallel releases on the grounds of a

cost-effective advertising strategy. But how do you counteract the flood of information, between who's hot and not so hot? Radio is Herman's answer, plus marketing and advertising that is "informative, low-key and budgeted for the long-term. Unfortunately Virgin aren't used to that way of working."

If the majors are chart-gazers, *Soro*'s sales aren't bad for a new artist these days, especially by a middle-aged albino who sings in Mandingo — while 20,000 sales in Greece points to world music's world-wide market — but it's definitely the kind of £100,000 budgets and 48-track digital recordings that will make crossover.

Soro, Keita's follow-up *Ko-Yan* (on Mango) and Yossou N'Dour's equally new *The Lion* (Virgin) are the modern face of Africa, like Bob Marley was to reggae, whether purists balk at the newly smooth and sophisticated sound.

N'Dour/Gabriel's *Shaking The Tree* is the unashamed arrow aimed at the mass heart of the market: "The single and album will be the litmus test as to how well received this music is to a younger audience," Real World's director Amanda Jones feels.

The labels accept that their audience will rarely be under 21, because teenagers aren't, according to Jones, "the people that are thinking about things very closely, and working hard at wanting to understand different types of music. But there's such a range of music available that it can appeal to all sorts. Go to a WOMAD festival and you'll see."

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As Joe Boyd points out, the "Guardian and Folk Roots" readers who make up world music's target audience are very active in the buying department, but will pick up on things in their own time, perhaps after seeing a TV documentary. "Things that I was involved with five years ago are finding a new audience now," says Vanrennen, another example of the major/indie support structure. But what every label stresses is the need to build careers on top of trusty, "sofly-sofly" catalogues, the same as with Western acts, based on quality artists who can support their music with tours.

"Not everybody has Mango or Real World's promotional muscle, so presentation is also an important marketing tool, but since world music artists on the whole have such colourful cultures, charismatic presence and unpretentious natures that record sleeves, ads and performances have a head start. People also want the real thing, not studio artifice, so small budgets aren't such a problem either."

What does influte costs is the physical organisation of tours. At one extreme, a 15 member band means 15 air fares, 15 hotel beds,

15 potential difficulties, and so on.

The days of unreliable artists are over, especially given that several African acts have settled in nearby Paris, but Robert Urbanus still recommends bringing the artist in a couple of days before the concert, despite promoters disliking the extra expense. As for work permits and visas, labels admit they have to work 25 hours a day. World Circuit/Arts Worldwide's Anne Hunt, with her 15 years experience of dealing with the Departments of Foreign Employment and Immigration, has meant she's never had to cancel one tour, while WOMAD has seven years of festivals under its belt.

"We had BBC Radio's Kaleidoscope in the other day, and they introduced their programme by saying, 'the WOMAD offices are like a cross between the United Nations and a travel agency!'," Amanda Jones laughs. "Things like visa forms do get phenomenally complicated. Even if you live in the middle of the African desert, they still ask you your post code. There's no concept of the different cultures that we're working with."

Each label knows to get in very early with the arrangements and to then concentrate on respecting the artists' cultural differences, from "the way they want to present their music to eating their food," says Jones. "Organising diets for the artists is a major job. But all the groups we bring in are attached to a courier who make sure they have all they need and that it becomes a positive experience in this country rather than negative shock."



JALI MUSA Jawara's UK profile has been boosted by Mango

The most positive experience for UK audience and industry alike is the way things have consistently grown. The only grumble is an ironic one: the world music tag that first got over the idea of Bulgarian, Sudanese, Cuban and all musical points in between.

"The label will eventually disintegrate because you can't keep pushing a thing as big as world mu-

sic," says Nick Gold. "They must start racking it within world music, like African Salsa, and so on, but then it'll be 'the rest of the world.'"

But right now, world music is on the move. "We're not talking about music from a particular genre or style that's risen up over the last few years — some of this music's been going for centuries," Amanda Jones says with an out-

right passion.

"There's so much variety of cultural impacts that can be made into this side of the world that I don't see how you can tire of it."

In other words, to paraphrase another worldly messenger, Peter Gabriel, the day of 'music without frontiers' is here to stay. Which sounds like a happy beginning to me.

There's so much variety of cultural impacts that I don't see how you can tire of it' — Amanda Jones

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| 52 | 44 THE BEST OF UB40 VOL. 1 ** CD UB40 Virgin UBEV 1 |
| 53 | 43 THE TRAVELING WILBURYS * CD The Traveling Wilburys Wibson/Weaver Bros. WY 224 |

Point blank

by Andrew Martin

PATIENCE. NOW there's a word rarely associated with the record industry. But it's been two years between Gun's signing to A&M and the release of their album, *Taking On The World*. Yet pony-tailed singer Mark Rankin insists it was worth the wait.

"I am really glad we went through that period of time. If we had done the record earlier then it would have been a different album."

A touch ironic, then, that after a search for the "right" producer, the band decided to employ the man who had produced their original demo tape, Kenny MacDonold. "We just thought 'how did we get that sound?' and went back and belted the demos," explains Rankin in his soft Glaswegian brogue.

A rawness of spirit is certainly evident on the album, which kicks out a trenchant rock music, revealing influences from the Stones to Thin Lizzy to AC/DC and even a touch Alex Harvey. God bless him.

Live, that translates into exuberant twin-guitar-led onslaught as the five-piece band bear their hearts on the soles of their Doc Marten boots.

Yet Gun conform to no heavy metal stereotypes—Rankin's vocal style languishes in the lower registers and the only time a boot boots solo a monitor is for a shine.

As 17-year-old guitarist Baby Stafford (two other members of the band are teenagers) points out: "Audiences who came to see us when we supported Texas thought at first we were a long-haired heavy metal band, but they soon started getting into the music—that's what this band is all about."

Indeed every copy of *Taking On The World* should contain a free ticket to a Gun concert and carry an instruction to attend a live performance first. Perhaps A&M will be accommodating?

Maybe that's too much to ask of a label. Let's just be grateful A&M unlike many of its competitors, seems prepared to allow a good band time to develop into a great band.

Tannett's largesse

by David Giles

TEN YEARS ago, Steve Tannett was a member of punk outfit Menace, they recorded the fourth single for Miles Copeland's illegal label which had already launched the Police's career. Now Tannett is managing director of IRS Records in the UK.

Last year saw IRS emerge as a fully-fledged UK label. From 1982 to 1988 it had licensing agreements with A&M and MCA respectively, now it has a distribution deal with EMI but looks after its own promotions and marketing.



RESEMBLING THE Guardian Angels' worst nightmare, Gun

IRS successes in the past have included Dr & The Medics and The Alarm, REM and the Go-Gos.

Most of its present roster are based the other side of the Atlantic—this year sees the release of albums by acts such as Sid Rigway and Concrete Blonde, and, most significantly, IRS's latest signings, Black Sabbath, whose new LP entered the top 40 in its first week of release.

"A lot of people were very surprised to see that," says Steve, "because the last two Sabbath albums on Phonogram didn't do very well at all. But now they've made a stunning album, and they're involved with a record company that's prepared to spend that extra bit of time on them."

One offshoot of IRS is the instrumental label No Speak, whose album products have been scornfully referred to as new age. "We're still very committed to the No Speak project", Steve insists. "We've still got a long way to go in terms of educating people to understand where we're coming from. This isn't go-to-sleep music... if anything, we're the awake side of new age."

A successful by-product of this is the Night Of The Guitars showcase, a performance project that has now become an annual event.

Indeed, guitars look set to be the central focus of IRS's plans. "I think we'll move much more into hard rock", says Steve, "not trash metal though... there's a natural affinity with bands like Black Sabbath because our age group relates very much to that type of music—good quality rock music."



IRS MD Steve Tannett. We're the wide awake side of new age

Chocolate girls

by Sarah Davis

DESPITE THE rumblings and twitches in the press of the new set in a series of revivals—skat—the Daltons deny all. They say there has always been a steady interest, proven by dedicated fanzines and discs, and feel the press "needs something other acid houses".

Trumpet player Penny says: "They're not giving the movement time to grow. It's sad it's been pick-

ed up on before a lot of bands had had a chance to develop."

The Daltons began life as an all-girl band and have expanded into a 10-piece band with nine girls and one boy—Jeremy on drums. They are not slavish ska revivalists, rather, says Penny: "Our music is ska-based, but not strictly ska. There are other elements in it. We've been influenced by Sixties ska—not Two Tone. Ska is a live dance music, which is hard to translate to records. We are trying to create a newer sound."

Their recently-released album, *Nana Choc Choc In Paris*, on Unicorn Records, has been well received. Penny says: "We are hoping it sparks interest so we can go on and do something more representative." To this end they are now working towards mixing the heavy hard sound of dance drums and boss with their ska influences. They are impressed with club-style sounds and feel they would add an interest and depth to ska Dellores-style.

They are a hardworking live band. Last year they completed seven mini-tours of Europe and have three scheduled so far for this year.

Their frequent UK gigs are also extremely popular and word catching for a dollop of Sixties-style ska fun with a hint of Eighties hardness.

Graceful lady

by Adam Isaacs

MIRIAM MAKEBA, in the course of her long exile from South Africa, has been championed by Harry Belafonte and Marion Barbra,

married to Black Panther Stokely Carmichael to move that almost destroyed her career) and fellow South African Hugh Masekela. She tours constantly and has performed for Haile Selassie, Fidel Castro and President Kennedy. Throughout, she has kept up an outspoken and dignified criticism of apartheid, which keeps her in exile from her friends and family.



MIRIAM MAKEBA: an outspoken yet dignified critic of apartheid

Songoma, her last LP on Warner Brothers, was a collection of largely acoustic traditional African songs. Wellelo, her new album on Phonogram, was partly produced by Siphso Mabuse, a South African musician whose Chant Of The Marching album came out this year on Virgin.

How did Siphso Mabuse become involved? "It was my choice to have Siphso. I'd heard an album of his called *Horare* in 1972 and I saw him perform in Lesotho—it was the nearest we dared get to South Africa. So, eventually, we worked together!"

After extensive promotion for Wellelo in Europe, Makabo joins rehearsals for another leg of the Graceland tour, Paul Simon's project which brought Makeba to a new and younger audience.

The Graceland endorsement performs in Moscow on June 24th and 25th ("It's an important part of the world," she says).

World party

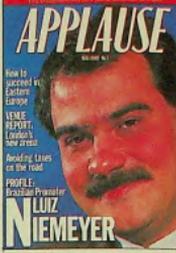
by David Davies

BIG BLUE WORLD has no doubts. "You know whether you're going to make it or not, and you know," asserts bass player Mick Rivett. Big Blue World's tireless enthusiasm and energy has already produced dividends by securing them a significant sponsorship deal.

With their headquarters in the band's native Peterborough, Thomas Cook couldn't fail to notice the group's success in their home town. Keen to embrace themselves in music sponsorship, the travel company has helped fund the four-piece's first single, *Deviation*. Nobby, the guitarist, simply describes the gutsy debut as a "shit-licker". Intended primarily as a means of attracting industry attention, *Deviation* is released through the band's own White Mountain Records.

In return for financial aid and support from Cook's publicity machine, the band is obliged to play three gigs at the company's behest. The first is scheduled for this week when Big Blue World play before an anticipated 10,000 people at the Peterborough Marathon, with plans for a live broadcast on local Hereford Radio.

After previous musical incursions Big Blue World are wise to the sharp practices of the industry and have already neatly side-stepped one cowboy's attempts to sucker them. Well organised and with an ability to write intelligent lyrics and rhythms, Big Blue World's determination and their innovative sponsorship deal gives them more than a chance of achieving their goals.



PROFILE: Executive Producer LUIZ NEMEAYER

THIS MONTH sees the launch of a new international live music business monthly, produced out of London, writes Annette Peterson, specialising in the live touring sector. Applause covers relationships between managements, agents and promoters as well as venues, suppliers, accountants and fields directly connected to live music.

Open to subscribers, it covers an estimated 5,000 live people internationally. Reaction has been very encouraging, according to Martin Hodges, publisher and managing director. He says, "There is a great need for a proper business magazine based in Europe at this industry."

Back tracking

Record Retailer, 25 June 1974

Polydor announces the resumption of UK singles after a seven-year interval. Johnny France is made head of A&R to record British acts... Philips appoints "window dressing expert" John Dwyer to make displays for London stores WH Smith, Campden Records and Marble Arch Music, planning first to extend the service around the south and then nationwide... America believes the Rolling Stones' new single 'It's All Over Now' will give the company their highest advance order sales.

Music Week, 22 June 1974

IFPI pledges no let up in the fight against tape piracy... New three-year Eton John deal with MCA... New America believes the Rolling Stones' new single 'It's All Over Now' will give the company their highest advance order sales... described as "the best deal anybody ever got"... Boots hops up the price of the biggest cuts of all, 50p plus ten per cent off all albums... K-tel announces launch of UK motion picture division after successful backing of *The Amazing Mr Blunden* And *The Legend Of Frenchie King*.

Music Week, 23 June 1984

A four paragraph statement issued by RCA and the West German Bertelsmann company heralds the merger of RCA and Arista... BPI director-general John Deacon says there is a "very real possibility" that a bill in the next Parliamentary session will introduce a copyright levy on blank tape... ILK announces intention to run a nationally networked chart programme, to be headed by David Jensen who is leaving Radio One to replace Michael Aspel at Capital... Ian Graves departs RCA to become director of operations at Magnet... being his appointment as "the beginning of our development for the next 10 years of Magnet".

Dylan revisited

BOB DYLAN's three UK performances on his current world tour — **SEC Glasgow**, **SEC Glasgow NEC** and **Wembley Arena** — should dispel the myths that his audience is "old hippies"; it was a cross-section of the population and included striking numbers of the bohemian young, in an age of conformity inside and outside the music business. Dylan still pulls in the outsiders, the bright minority, many of whom weren't born at the time of his last Glasgow gig, 23 years ago.

On he came, a tiny figure displaying contradictions immediately; he even waddles on stage in front of thousands as if unloading down an alleyway. Flanked by bass player Kenny Aronson (a modern he looks like a Bill Crawford) and guitarist G E Smith, 19th century riverboat gambler or Arizona cowboy priest, Dylan burned through a set that varied every night with his own classic after classic and switched unpredictably between electric and acoustic performance.

Twice he sang The Wilburys' Congratulations and in London two songs from 1988's *Down In The Groove* — unprecedented concessions to a man who never plugs his newest product — but in the main he got a barrage of the best-known songs.

This is itself a mark for contradiction: such venues seem to cater mostly for people who quite like the artist and only want the hits. Yet many who might in theory feel repelled about his coming to a concert where Like A Rolling Stone was not inevitable came out of the NEC and Wembley thrilled and cheered by having never heard him play it better.

This is not a matter of crowd-pleasing; Dylan does not speak one word to an audience. After all these years he is still not show business. Nor is his magic achieved through sheer energy (though he had plenty) or wholly thanks to his best guitarist since Robbie Robertson: it's done through Dylan's conviction of the material's relevance. The Times They Are A Changin' held Tottenham Square eerily in mind. Hattie Carroll revisited proved a sharp parable about how the world works.

Dylan has since this decade's most posse figure; never has this industry seen anyone plough such a lone furrow or such a deep one. Reviled by the music biz and by fashion, his outlawed image is precious beyond the dreams of record men, something he blazingly re-confirmed this time around.

MICHAEL GRAY

Bird brained

THE RAINBIRDS' performance at London's **Marquee** promised much, but delivered little.

The group's superb dynamic hit in Germany — Blueprint — suggested they might be a live force to be reckoned with. But that estimation proved miles wide of the mark.

For starters, The Rainbirds arriv-



BOB DYLAN: outlaw-cred intact

ed dressed like a bunch of clapped-out hippies. If that isn't enough to put a chop off his pint, what is?

Secondly, the new songs from their snappily-entitled forthcoming album *Call Me Easy, Say I'm Strang, Love Me My Way, I Am'n' Wrong*, were somey and unexciting.

Between numbers, singer Katherine Franck told the small audience, "Don't expect me to talk to you." It was an extraordinary comment, considering she speaks fluent English and surely can't look down on little venues where she learnt her craft on the Berlin club circuit.

Moreover, she and her bandmates put so little effort into the show, it made you wonder why they bothered to turn up at all.

Maybe, overnight success back home — where Blueprint has sold more than half a million copies — has gone to their heads. Or, in that case, it's a crying shame for The Rainbirds as they are almost completely unknown in Britain... and likely to remain so.

CHRIS WILSON

Perfect evening

WHEN YOU become the sort of cult hero that **Lou Reed** became during the Seventies it may be easy to become paranoid at having to live up to that image over a decade later.

But then Lou Reed, like his friend David Bowie, has never been too worried about keeping with reputations. A succession of critically painted albums in the early Eighties didn't deter him from making the music he wanted and it is almost as a reward that his latest album *New York* has been such a success.

It's as if 1989 has seen a second coming of his cult status with New York being compared to his master work *Transformer* in both its lyrical vision and musical directness.

At the **London Palladium**, the first half of the set featured the latest album and was received ecstatically. Reed seemed to revel in hammering out stripped bare rockers such as *Dirty Boulevard* and *There Is No Time* alongside more reflective, mellower pieces like *The Lost Great American Whole* and *Dime Store Mystery*.

Having a tight and extremely talented backing band was a great help but it was that lazy American vocal (sounding stronger than ever) that really carried the songs.

The second half of the set showcased such earlier material as *Rock And Roll*, *Love You Suzanne*, *Walk On The Wild Side* and a raucous version of *Vicious*.

Not once during the two hour set was there any sign that Reed was trying to fool us all by staging a fake return to former glories. The honesty and clarity of each song was totally convincing and led to the conclusion that this was an artist who had not lost, and probably will never lose, his art.

NICK ROBINSON

A night at the opera

LAST YEAR, Harvey Goldsmith began his opera for the masses campaign with a production of *Aida* at Earl's Court. It was a magnificent spectacle, but marred by poor sound quality and even poorer visibility for many of the audience. It was also roundly condemned by opera critics, but mainly for its populism.

Undaunted, Goldsmith and a new partner, sports supremo Mark McCormack, have returned with Bizet's *Carmen*. With raked seats and a production in the round, the sightline problem has been solved. Visually, the impact is riveting. There is a cast of hundreds — cigarette girls, street urinals, smugglers — plus a flamenco sidshow provided by Pato Pena's company of dancers and guitarists. Harvey even gave the horses parading sedately around the building.

The sound, is vastly improved. No amplification system will make **Earl's Court** seem like the Royal Opera House, but with *Carmen*, the balance between soloists and chorus was right and, apart from some quieter passages, the orchestra could be heard at full volume.

Conducted expertly by Jacques Delacote, the National Philharmonic Orchestra gave a suitable exuberant rendering of the well-known *Carmen* themes and the critics were united in agreeing that the three casts of soloists acquitted themselves well.

DAVE LAING



VICTORIA VERGARA in the title role of *Bizet's Carmen* at Earl's Court

The middle aged bros

THE REAL challenge of seeing the **Everly Brothers** at a venue like the **Hammersmith Odeon** is whether to use up your tissues on crying or save them for the flooded toilets.

Four of us gals came to this gig together. Eddie and Susan in the rear circle were disappointed, not least because the Everlys' mere hour-long show did not include the brothers looking up towards the rear circle. Down in the right side of the stalls, the Everlys' fan club took over. By producing a few flowers, if candles, wigs and lots of cheers, they got Don's attention far too often.

We were surrounded by whole families of deadbeats who couldn't seem to differentiate between a live concert and a rented video. The only sign of life came when a middle-aged woman in the front row and I swayed to Paul McCartney's *Wings Of A Nightingale*. Six people stirred from the dead and asked her to sit down. I guess she was still unable to lap their feet because they needed to concentrate.

Onstage, the Everlys looked a bit stiff and starchy in their tuxedos. But their between numbers patter was informal and funny.

Though Don's speaking voice sounded raspy, the duo's extraordinary chemistry was top form. Nearly all the evening's songs were Everlys' classics from the Fifties/Sixties. Lots of tissues were used as they sang *Don't Leave This World Behind* and *Devoted To You*. *Brown Hairs* and the killer *Bald Brown Eyes* while their near capella versions of *Let's Be Me* and Sam Cooke's *You Send Me* were a privilege to behold.

ROBIN KATZ

East of eden

THE MOST aptly-named group in the world at present, **China Crisis**, delivered a pleasant mixture of current pop, retro beats and new wave at their recent London **Dominion** show.

Over the years their sound has wavered between gently melodic, lilting compositions and snarky, still atmospheric pieces. Consequently their live performances inspire a certain ambivalence; none are sure whether to dance or simply sit still and listen, so to compromise, everybody stands still.

China Crisis' secret lies in their new, dreamy synthesizer backing, with wistfully sustained chords.

A lot of the current material has a slight Seventies' soul flavour, particularly the excellent *Day After Day* and *All My Prayers*, though the band always exercises the utmost restraint, and there's never any likelihood of them really cutting loose.

All the favourites were churned out, from the classic first single *Ray* and *White* to Black Man *Ary* and a lovely rendition of *Cher's* complete with wistful aboos. On these occasions the new material often pales by comparison. But two of tonight's highlights were the recent singles *Saint Savours Square* with its delightful interplay of jangly guitar, pumping bass and chiming keyboards, and *Red Letter Day*, the

current 45 with its peculiar staccato vocal delivery, a Kevin Rowland cranking-in-osmy-words-to-orchestra flourish, and a strong live. Proof that China Crisis can be played and experimental at the same time.

DAVID GILES

Animal magic

THE NEW 10,000 **Maniacs** album, *Blind Man's Zoo*, has been criticised for focusing too much on Natalie Merchant's vocals. At **Hammersmith Odeon**, the peit singer was the centre of attention and that, for once, was largely a much more noticeable role.

While her wandering around the stage pulling a flower to pieces was discomforting — at the start, she soon became more involved and helped whip up a storm on tracks like *Headstrong*.

For most of the set, she flowed effortlessly from the swirling City Of Angels to the gentle *Dustbowl*. Many of the new songs such as *Trouble Me* and *Eat For Two* fitted perfectly into the performance sounding almost as familiar as those from the *In My Tribe* album.

Naturally, the latter was featured heavily with Don't Talk, Sister Rose and *Campfire Song* working particularly well. Merchant's vocals were confident — a bold then tender — and she used her full range of the willing audacity into the palm of her hand.

It was a show that, thankfully, put the band's creative Blind Man's Zoo album into perspective and proved that while they may have altered slightly on vinyl, live they are as enthralling as ever.

NICK ROBINSON

Crash landing

MAYBE IT'S a little early to judge, since tonight's **Parachute Men** show at **Dingwalls** was the first since former Frong and guitarist Stephen found themselves a new rhythm section. But the formula hasn't changed: the Leeds group still have a definite grasp on the current pop that major labels are interested in nowadays, post-House Of Love euphoria; rushing, sweeping, (jangling guitars, a siren siren), and a little bit of sex expose a touching flourish, the striking blonde singer with the Sandie Show voice who focuses and carries the mood. Imagine the Pretentious of Chris Hynde's Rolling Stones fixation.

Songs such as *Sometimes In Vain*, *Bed And Breakfast* and the new *Shades* that *Blind Angels* have, fly, jugging at the heart, something like the feeling you get from the group's name.

It's a tight rhythm section is naturally shaky, but the only thing badly lacking is variety. Nine songs in and the thrill is gone. Maybe the A&R man went a formula, but not, I'm sure, in the case of alternative pop and rock.

House Of Love and The Parachute Men's Live Records labelmates The *Blind Angels* are both enthrall but keep you guessing and smiling, dipping and diving. Dynamics isn't just from soft to loud. Maybe the Parachute Men are tumbler enough to learn a few more lessons. But keep all ears and eyes open for them.

MARTIN AUSTON

PRINCE, Batman, WEA, WX 281. On this soundtrack to the long-awaited big film, Prince can be found letting rip with some wicked hard funk workouts — "Electric Chair and Lemon Crush" — and a couple of ballads — the typically naughty but nice "Scandalous and the Truly awful" and "The Arms Of Orion" duet with Sheena Easton. Elsewhere, Trust and Portnyan are predictable but tasty Prince cuts and the real winners are the sparse funk of the Future and "Big Wheel" with its rattling bass line and thudding beat. All in all, it's a highly charged set that should improve on the sales of *Lovezney*. **NR**

A HEADY month down at Rootsville UK with nine new entries and a welcome swing towards the left field.

The Clanlord retroves an ace to push Tanta back to third place and a warm round of applause goes to 10,000 Maniacs who they had number five. While Blind Man's Zoo isn't their strongest offering to date, let us not forget that, along with Guy Clark, they were the group that most impressed at last year's Cambridge Folk Festival.

Solid indie circles are represented by The Men They Couldn't Hang (reviewed on the Silvertone label) and recently-converted Ukrainians Wedding Present, the latter being a strong tip for those looking to restore place.

And welcome back to the Oyster Band (reviewed right) on an act that more than embodies the spirit and adventure of Roots music. **DH**

SARAH BRIGHTMAN: The Songs That Got Away. Really Useful/Polystyle B39 116 1. A concept album of material from shows like producer Andrew Lloyd Webber's *Jewels!* that never made it, this is not the strongest of Brightman's recordings. A range of orchestrators try to revive songs which range from the showbiz (Schwarz's *Meadowlark*) to the sparkling (Sandheim's *Remember* and Coward's *If Love Were All*) with mixed success. The singer has a high profile and energetic marketing will ensure good sales, however. **DL**

TRANSVISIO VAMP: Velvetene, MCG 6050. This band — and Wendy James in particular — are at their best when they are doing something fast and loud. Fortunately, there are enough tracks here with pace and raunch to carry the casual listener through to the limo-of-ability finishing tracks. Indeed, as a package the album has live, verve and music and will appeal to anybody who finds the band's singles attractive. **JC-M**

PREFAB SPROUT: Protest Songs. Kitchenware/CBS, KWLP 4. The album that was recorded in between Steve McCune and From Langley Park is finally released with the minimum of fuss. This is hardly the Nebraska CBS would have us believe, but like their debut album, its college back poetry and passive pop songs have a distinct charm. There's no big promotion so don't expect anything more than fan base sales. **NR**

TOM PETTY: Full Moon Fever. MCA (MCG 6034). It matters little that Petty has progressed only marginally since the Byrds-inspired days of *American Girl*, or that post-Wilbury Tom allows producer Jeff Lynne a touch too much space, Full Moon Fever is one hell of a fine album. Petty sings Heartbreakers is a bit more intimate and slightly more controlled. His light engagements over and shattered hand healed, Full Moon Fever sounds as if Petty has exorcised his evil spirits and has pulled through humour intact. Glorious. **AM**

ROXETTE: Look Sharp. EMI EMC3557. Roxette, Sweden's most successful act since Abba, have hit the big time with a US number one and UK top 10 hit *The Look*. This, their second album, has little else of merit to offer. It's all quite pleasant and professional, but ultimately they end up sounding like any old American rock band. That said, Per Gessle and partner Marie Fredriksson do make an attractive couple and will probably get loads of radio airplay — so a minor hit LP shouldn't be discounted. **LF**

CYNDI LAUPER: A Night To Remember. Epic, 462499. Lauper's third album finds her sounding less like Madonna's wacky kid sister and adopting a more serious and mature approach. But while songs like *Heading West* and *Like A Cat* retain her quirky charm and evocative vocals, others like the weak *Dancing With A Stranger* are just bland. But, that said, it's still likely to sell well. **AM**

NICK LOWE: The Best Of. Demon Records, D-FIEND 142. While the temptation to indulge in anecdotal whimsy remains strong whenever Lowe crops up, let's not forget about the fine songwriting, the precise construction, humour and the skill. Rockpile, Costello and more crop up on the 32 tracks and the only real complaint would be why no sleeve notes at all to aid what and where? Otherwise, flawless. **DM**

LIVING IN A BOX: Gatecrasher. Chrysalis, CDL 1676. How the House Down managed to bring this set back into the charts but this lot is unlikely to do that. They stay there, though. While Richard Darbyshire's soulful vocals excel, the tunes just don't leap out at you. Gatecrasher is only the starter of what should have been a feast of soul and dance tracks. **NR**

STOCK IT

VARIOUS: Goffin and King Songbook. Connoisseur Collection VSP 134. Don't miss the first-ever compilation (and classic too!) to house 24 pop music pieces from the legendary songwriting partnership. 18 cuts are the original US and/or UK hits and including Louie Nyrö's *Up On The Roof* (only covers pop music for perfection). Play any side on the classy package and watch a loco-moment out of the shop by itself. **KW**

KANDA BONGO MAN: Kwassa Kwassa. Hannibal HNBL 1343. Discovered by Stems' photo-journalists, there are already too many candidates for Africa's hot-



BATMAN AND ROCKIN': Prince and Tom Petty return

test live band award, but Kanda Bongo Man's Franco-phone soukous, practically defines the genre and energy; entwining, zinging guitars, light rhythms, honey-sweet choruses, non-stop organic from head to toe. One complaint: why the lack of helpful sleeve notes? But otherwise, yet another sublime African success. **MA**

STOCK IT

JAMES INGRAM: It's Real. Warners WX 280. Executive producers Ingram and Tom Bell have divided this album into a "real hard" dance side and a "real soft" smooth side. That gimmick aside, Ingram presents his usual standard of contemporary sophistication. *Van Halen*-esque guitar to complete a recipe for sure fire success this time round too. **KB**

WHITE LION: Big Game. Atlantic WX277. Wait, their Stateside smash hit last year, *White Lion* established a sound that was to guarantee a crack of gold in the US. No surprise then that Big Game sticks very much to the same formula, particularly on *Going Home Tonight*, a swift nudge in the direction of Cheap Trick with Mike Tramp's pretty boy vocals accompanying his pretty boy looks. Add in the *Van Halen*-esque guitar to complete a recipe for sure fire success this time round too. **KB**

KING'S X: Gretchen Goes To Nebraska. Atlantic WX279. The second chapter of faith-inspired rock from the IxxxiX. The Herald's favour still remains but the overwhelming feature is the confident and self-assured manner in which King's X go about their duty, sewing up blousy, power rock complete with heart and soul. The Christian message may be the common denominator but their sheer potency dominates. **KB**

BJ COLE: Transparent Music. Hannibal HNBL 1325. Distribution: Stems/Clarey/Projection. A fairly title for BJ's unique album, namely a new age/ambient/orchestral steel guitar project that covers Solfe, Debussy, Ravel and the Coventry Carol. Lewis' BJ's session work has long since proven the pedal steel isn't just country music's property by a some, and this is an imagination, a versatility, an otherworldly sound. Better make up that new rock. **MA**

VARIOUS ARTISTS: Paradise Regained. Republic, LIC20LP. Distribution: Rough Trade & the Carrel. Rough Trade's dance wing spreads its tentacles deeper into the garage sound of New York with an eight track compilation of the hottest, sweetest extended mixes, all of which respond and rebound around an infectious house style bass rhythm and the occasional piano loop. Sweetest soul — almost Seventies style — with a contemporary beat and a maximum groove quota. **DM**

NITTY GRITTY DIRT BAND: Volume The Circle Be Unbroken Volume II. MCA, DCMFD 9001. In keeping with a similar project that formed in 1978, NGBD went back into the studio to record a live set of folk, country, Cajun and virtually all other styles of music with a bunch of friends from the same musical circles. The result is an impressive and uplifting collection of 20 tracks that should even appeal to those punters that are not already familiar with the styles included. **NR**

STOCK IT

PERE UBU: Cloudland. Fontana 838 237. Because avant-garde icons Pere Ubu have never considered writing an undeniable "pop" type of album, Cloudland sounds as fresh, vital and impulsive since a debut and quite the best since 1978's *Dub Housing*. They'll clean up on the alternative front and could steal a surprising amount back from the mainstream. **Ride**

THE OYSTER BAND: Ride. Cooking Vinyl COO 020. Distribution: Revolver/Crested. Voted best band in *Folk Roots* last three polls, The Oysters sound more confident with each album, but one wonders if something integral is being sacrificed in the wish to sound modern? It isn't the fact they cover New Order's war lament *Love Vigilantes* (very well, actually) or that the songs are strong and lasting, but the production means Ride seems to have all the folk by one half the roots. Careful as you grow, Oysters. **MA**

ROUNDED UP: Martin Aston, Adam Blake, Kirk Bova, Jeff Clark-Meads, Lee Friley, Dave E. Henderson, Duncan Hillier, Robin Kay, Dave Loring, Andrew Martin and Nick Robinson

FOLK & ROOTS ALBUMS

| TITLE, Artist | Label/Catalogue No (Distributor) |
|--|----------------------------------|
| 1 PAST, Present, Classical | RCA PL74074 (RMC) |
| 2 J GIPSY KING'S, Gypsy Kings | Telstar STAR2395 (RMC) |
| 3 ANCIENT HEART, Tanta Tikaram | MA WX211 (MA) |
| 4 WATERMARK, Eric | MA WX199 (MA) |
| 5 BLIND MAN'S ZOO, 10,000 Maniacs | Elektra EXT 57 (MA) |
| 6 TRACY CHAPMAN, Tracy Chapman | Elektra EXT44 (MA) |
| 7 SPIKE, Ivie Goodall | MA WX238 (MA) |
| 8 SILVERTOWN, The Men They Couldn't Hang | Silvertone ORLP35 (RMC) |
| 9 UKRAINSKI VESTI V JOHNA P., The Wedding Present | RCA PL74104 (RMC) |
| 10 YO, YAN, Salt Keda | Mango MDD001 (RMC) |
| 11 THE TRINITY SESSIONS, Cowboy Junkies | Cooking Vinyl COO011 (RMC) |
| 12 RIDE, The Oyster Band | Cooking Vinyl COO020 (RMC) |
| 13 A CHANGE IN THE WEATHER, Program & Catalyst | Special Delivery SPD 1022 (RMC) |
| 14 THE SONGS OF BOB DYLAN, Various Artists | Star STAR2120 (MA) |
| 15 FISHERMAN'S BLUES, The Waterboys | Empire/Capitol CHENS 82 (RMC) |
| 16 GIVE ME A SODDIE, FLL | Alban Band 89 |
| 17 NICK OF TIME, Bonnie Raitt | Capitol CS2995 (RMC) |
| 18 COMMON GROUND, Kathryn Tickell | Black Row RO2020 (RMC) |
| 19 LUCINDA WILLIAMS, Lucinda Williams | Rough Trade RUG213 (RMC) |
| 20 OUT OF THE AIR, Davy Spillane Band | Cooking Vinyl COO016 (RMC) |
| 21 SHORT SHARP SHOCKED, Michelle Shocked | Cooking Vinyl COU2 (RMC) |
| 22 SOKO, Soko Keda | Stems Africa STAR945 (RMC) |
| 23 SIDEWALK, Capersville | Green Umbel SF014 (RMC) |
| 24 ANNEDAG, Richard Thompson | Capitol CS2075 (RMC) |
| 25 RE AND GOLF, Fairport Convention | New Routes RNF022 (RMC) |
| 26 LYLE AND HIS LARGE BAND, Lyle Lovett & His Large Band | MCA MCG 6037 (RMC) |
| 27 ALY BAIN & FRIENDS, Aly Bain & Various Artists | Greentrax TRAX 026 (MCG/DMG/SP) |
| 28 DJAM LELUI, Bamba Ma & Mansour Seck | Rogue RMBL304 (RMC) |
| 29 HEART OF ULEI, Mupshaph 3 | Capitol CS0843 (RMC) |
| 30 THE TEXAS CAMPFIRE TRAPES, Michelle Shocked | Cooking Vinyl COO02 (RMC) |

The best selling folk and roots music LPs for April 1989, compiled by Folk Roots magazine (01-340 9451) from a national survey of specialist and general record dealers.

SINGLES A & R

Reviewed by Jerry Smith



A CERTAIN RATIO: major label debut looks to be massive

TIN MACHINE: Under The God. (EMI-USA 12/10/CD/TC/M 68). Bowie is back with a new band, a new album and now, a single. A glorious return to Iggy-style Panic In Detroit and a rousing blast of rock that should ignite the charts.

STOCK IT

A CERTAIN RATIO: The Big E (I Won't Stop Loving You). (A&M ACRY/CD 514). After 10 years at Factory, stalwarts of the Manchester scene, ACR, make a seductive major label debut, elegantly produced by Julian Mendelsohn, and conspicuously minus their characteristic funky sound. Should be absolutely massive.

KISS AMC: A Bit Of... (Syncope) (EMI 12/CD/SY 29). Wild rap duo who could be on to a monster hit with this infectious dance track incorporating the riff from U2's New Year's Day and produced by Chapter of A Guy Called Gerald fame. Sure to full dancefloors and radio playlists, it has staggering crossover potential.

THE CULT: Edie (Ciao Baby). (Beggars Banquet CULT 131/CD). The Cult lift their most commercial track from the recent Sonic Temple album, a strong, atmospheric ballad, ripe for wide exposure and sure to do well.

WESTWORLD: Dance On. (RCA PW 42773 (PT/PD 42774)). Westworld seem to be suffering from a very low profile these days, still trying to match the success of their first single, Sonic Boom Boy, and this remains little more than a rather neat, if one dimensional, pop song.

THE FLAME: X-Streams. (AnXious/PRT NERV(T) 005). Jonathan Perkins, one time Original Mirror, pops up on Eurhythmics Dave Stewart's label with a dramatically engaging number with a heady nature that gradually sucks you in. Highly effective and one to watch.

AL GREEN: As Long As We're Together. (Breakout/A&M USA(T) 658). Soul legend, the Reverend Al Green, delivers a classic slice of Memphis soul with one difference, the sweet harmonies have been mixed into a thoroughly modern dance track by Al B Sure and Kyle West.

STOCK IT

CHE: I Wish He Didn't Trust Me So Much. (Siren/Virgin SRN(T) 115). The mysterious Che returns with his second single, taken from his simultaneously issued debut album, Narcotic. A quirky but beguiling dance track that forms an aural sculpture somewhere between Prince and Tackhead. Wonderful stuff that should be encouraged.

PERE UBU: Love, Love, Love. (Fontana/Phonogram UBU (CD) 312/3). Just as weird and wonderful as Pere Ubu's masterpiece of haranguing, repetitive chants over a bubbling selection of crisp dance beats, and all available in a myriad of different mixes.

KRAZE: Lets Play House. (MCA DJMCA(T)/X 1337). In a more conventional dance vein, Kraze follow up their top 20 hit, The Party, with an anthemic number in classic house style. A catchy chorus and insistent keyboard stabs should ensure plenty of attention.

KIRSTY MacCOLL: Days. (Virgin KMA(T) 2). After Free World surprisingly failed to make a bigger mark on the charts, the Baz Luigs-penned Kirsty hit is lifted from her new LP. Kite, but even with guest musicians including Johnny Marr, it seems unlikely to make much impact.

BENNY PROFANE: Skateboard To Oblivion. (Play Hard DEC 24). After an enforced absence Benny Profane burst back with this swirling, atmospheric slice of indie pop, produced by Ian Brodie, and

tapped by excellent vocals. Also checked out the inspired B-side, Ghost Riders Sing Rowdies In The Sky!

STOCK IT

GUN: Better Days. (A&M AM(Y)/CDEE 505). Scottish rockers Gun could well make a big impression with a highly competent track from their debut LP, taking On The World, with its chunky guitars and infectious chorus making it an unforgettable foot-tapper.

TO HELL WITH BURGUNDY: Who Wants To Change The World. (Factory FACD 218). As perverse as ever, Factory issue a couple of CD-only singles including three tracks from the so-called "surreal" folk trio. Pleasant acoustic-based songs requiring repeated plays.

LITTLE BIG BAND: Woodland Rock. (Factory FACD 207). On a more of a standard white blues basis, Manchester busker Rob Gray delivers rather traditional, but effective, versions of six numbers, from Marc Bolan to Dylan's Subterranean Homesick Blues.

ANDERSON BRUFORD WAKE-MAN HOWE: Brother Of Mine. (Arista 112 444/612 444). Of nostalgic interest for some no doubt, Yes return in all but name with a long, pomp-filled epic trailing their anonymous LP. Produced by Chris Kimsey, it is characteristically split into three sections!



KISS AMC: taking on, well, lets hope you know too!

THE OTHER CHART

TOP 40 SINGLES

| | | |
|----|----------------------------|-----------------------------|
| 1 | SONG FOR WHOEVER | Red Hot Chili Peppers |
| 2 | THE ONLY ONE | MCA TV97 (7) |
| 3 | PINK SUNSHINE | WEA T7441 (7) |
| 4 | ORANGE CRUSH | Warner Brothers W2766 (7) |
| 5 | GREEN AND GREY | EMI NMA5 (5) |
| 6 | CHILDREN OF THE REVOLUTION | Shybo King T8780(CD) (10) |
| 7 | WHERE WERE YOU | Fontana FR52 (5) |
| 8 | DOWN TO THE WIRE | Chryslis CH218A (15) |
| 9 | TROUBLE ME | Hakira HX971 (7) |
| 10 | CHINA DOLL | Island I458 (7) |
| 11 | ONE BETTER WORLD | Neptune/Phonogram NT134 (3) |
| 12 | PRAYER | Island I5417 (7) |
| 13 | PSYCHONAUT | Shonfon Twp 5772 (10) |
| 14 | LOVE, LOVE, LOVE | Island I452 (7) |
| 15 | STREETS OF YOUR TOWN | Beggars Banquet BE227 (7) |
| 16 | GRACELAND | Chryslis BEM (3) |
| 17 | DISAPPOINTED | Island I51181 (3) |
| 18 | SCOTTISH RAY | B&A PBM711 (8M2) |
| 19 | JUST LIKE HEAVEN | Just Four Friends J4 (10) |
| 20 | GOODBYE LITTLE GIRL | Island I5429 (7) |
| 21 | LULLABY | Factory FAC29 (7) |
| 22 | CIRCLE | Eddy Bookal & New Sublimity |
| 23 | A PLACE IN THE SUN | Geffa GPC59 (7) |
| 24 | CALLING OUT TO CAROL | Silverstone SPT8 (7) |
| 25 | CULT OF PERSONALITY | Island I51306 (7) |
| 26 | INTERESTING DRUG | Capitol C15 (12) |
| 27 | BREAKOUT | Ubuu POP414 (7) |
| 28 | SALLY CINAMMON | Island I5428 (7) |
| 29 | LAST I DON'T CARE | Block 128933A (7) |
| 30 | HATCHEK GIRL | MCA TV15 (17) |
| 31 | LAZITIS | Factory FAC22 (7) |
| 32 | WHEELS OF BUZZ | Island I5454 (7) |
| 33 | EARDRUM WUNDER | Mata MULL187 (8/7) |
| 34 | SOMETHING ABOUT YOU GIRL | Polygram WNG155 (7) |
| 35 | MINORITY VS STAK WAKS | Polygram 5554 (5) |
| 36 | FREE WORLD | EMI NMA1 (5) |
| 37 | BABY PANTS AROUND | Warner Brothers W2768 (7) |
| 38 | NEVER | Fontana H241 (7) |
| 39 | MONKEY GONE TO HEAVEN | A&M AD396 (10) |
| 40 | LORELEI | A&M AM511 (7) |

TOP 20 ALBUMS

| | | |
|----|---|----------------------------|
| 1 | POP ART | MCA MC2321 (7) |
| 2 | GREEN | Warner Brothers W2724 (7) |
| 3 | MIND BOMB | Some Bizarre/SBS 44211 (7) |
| 4 | BLIND MAN'S ZOO | EMI Im W2424 (7) |
| 5 | DISINTEGRATION | Capitol F3202 (14) |
| 6 | TRANZOPHOBIA | Dorsey DPL (10) |
| 7 | STONE ROSES | Silverstone SPT82 (7) |
| 8 | SHOOTING RUBBERBANDS AT THE MOON | Geffa GPC51 (7) |
| 9 | DOOLITTLE | A&M CAD95 (10) |
| 10 | 5 | Island V258 (7) |
| 11 | SONIC TEMPLE | Beggars Banquet BE458 (7) |
| 12 | 101 | MCA STUMM181 (8/12) |
| 13 | KITE | Mercury MKM21 (8) |
| 14 | HOLE AND DESPAIR | Demon DEM244 (8) |
| 15 | MOTHER NATURE'S KITCHEN | Island I4929 (7) |
| 16 | SITTING PRETTY | Chapter 12 CHAP13 (2/7) |
| 17 | SUE | Island V257 (8) |
| 18 | THIS IS THE DAY, THIS IS THE HOUR, THIS IS THE TIME | RCA PLAT141 (8M2) |
| 19 | HOLLANDER AND CONSOLATION | EMI CM355 (10) |
| 20 | EXPRESSWAY RISING | Polygram E39271 (7) |

Compiled by Music Week from Gallup Data

| | | | |
|----|----|---|---------------------------|
| 14 | 14 | Simply Red | Indie/WB&A WX342 |
| 15 | 17 | THE RAW AND THE COOKED ★ CD Fine Young Gambols | London E828191 |
| 16 | 18 | EVERYTHING ● CD Bonnie | CS 462971-1 |
| 17 | 16 | LIKE A PRAYER ★ CD Madonna | Swr WX239 |
| 18 | 15 | PARADISE ● CD Inner City | 16/Vega D04181 |
| 19 | 21 | ANYTHING FOR YOU ★★★ CD Gloria Estefan And Miami Sound Machine | Epc 44125-1 |
| 20 | 37 | THE ESSENTIAL DOMINGO CD Pleco Damage | DEUTSCHE GRAMMOPHON/PRTV1 |
| 21 | 19 | AVAILON SUNSET ○ CD Van Morrison | Polyle B191821 |
| 22 | 13 | TIN MACHINE ● CD Tin Machine | EMI USA MTS 1944 |
| 23 | 22 | LOGGED AFTER DARK CD Tom Lee | Decca/Universal BMJ 238 |
| 24 | 20 | GOOD TO BE BACK ● CD Natalie Cole | EMI USA MTL 1942 |
| 25 | 25 | POP ART ● CD Transvision Vamp | MCA MCF 3421 |
| 26 | 24 | BLAST ● CD Holy Bible | MCA MCG 8042 |
| 27 | 41 | STAGE HEROES CD Celine Wilkinson | RCR BL 27416 |
| 28 | 35 | GREEN ○ CD K.E.M. | Warner Brothers WX224 |
| 29 | 26 | LIFE IS A DANCE - THE REMIX PROJECT CD Chico Klean | Warner Brothers WX248 |
| 30 | 27 | KYLIE ★★★★★ CD Kylie Minogue | PMJ HF 3 |
| 31 | 28 | FOREVER YOUR GIRL ● CD Paula Abdul | Swan/Vega S&N 19 |
| 32 | 29 | PASSION CD Peter Gabriel | Vega RW471 |
| 33 | RE | HEAVY NOVA ● CD Robert Palmer | EMI BMJ 1001 |
| 34 | 30 | REMOTE ● CD Hue And Cry | Capri/Vega C&K 4 |

★ TRIPLE PLATINUM (300,000 units) ★ DOUBLE PLATINUM (160,000 units) ★ PLATINUM (100,000 units)
● GOLD (50,000 units) ○ SILVER (25,000 units) NEW NEW ENTRY RE-ENTRY



TOP 20 • COMPILATIONS

| | | | |
|----|-----|--|------------------------|
| 1 | 1 | THE HITS ALBUM 10 ★ CD Various | CS/WEA/IMG H1719 |
| 2 | 2 | NITE FLUTE 2 ● CD Various | CS/MOODS |
| 3 | NEW | RAINBOW WARRIORS CD Various | RCR P1 7485 |
| 4 | 3 | PRECIOUS METAL ● CD Various | Shiva S&N 676 |
| 5 | 4 | THE CHART SHOW - DANCE MASTERS ○ CD Various | Davey/Capitol A00-7 |
| 6 | 5 | DIRTY DANCING (OST) ★★ CD Various | RCR BL 86408 |
| 7 | 10 | BUSTER (OST) ★★ CD Various | Vega V1284 |
| 8 | 7 | RAY MOORE - A PERSONAL CHOICE CD Roy Moore | BBC REN 713 |
| 9 | 13 | SOFT METAL ★ CD Various | Shiva S&N 893 |
| 10 | 6 | NOW 14! ★★ CD Various | EMINOW 4 |
| 11 | 11 | GOOD MORNING VIETNAM (OST) ○ CD Various | AKM AAA 3113 |
| 12 | 8 | DEEP HEAT - THE SECOND BURN ● CD Various | Time STAR 2938 |
| 13 | 14 | CHEEK TO CHEEK ● CD Various | CS/MOODS |
| 14 | 9 | FFRR - SILVER ON BLACK CD Various | Meridian 891551 |
| 15 | 12 | THE BLUES BROTHERS (OST) CD Various | Atlantic K 10715 |
| 16 | 15 | THE PREMIERE COLLECTION ★★★ CD Various | Meridian/Polyle/AT&T 1 |
| 17 | 4 | THE SINGER AND THE SONG ○ CD Various | Shiva S&N 925 |
| 18 | NEW | DON'T STOP THE MUSIC CD Various | Capri S&N 617 |
| 19 | 20 | THE MARQUEE - 30 LEGENDARY YEARS ● CD Various | Polyle W0771 |
| 20 | 17 | THE GREATEST LOVE ★★ CD Various | Shiva STAR 8239 |

| | | | |
|----|----|--|--------------------------------|
| 54 | 32 | G.N.R. LIES ... ● CD Guns 'N' Roses | Geffen WX 218 |
| 55 | 44 | KALEIDOSCOPE WORLD ○ CD Swing Out Sister | Fonixton/Polyle/CS E329231 |
| 56 | 47 | DIESEL AND DUST ○ CD Minty Pitt | CS 460951 |
| 57 | 62 | TRACY CHAPMAN ★★★ CD Tracy Chapman | Eldon EMT 44 |
| 58 | 57 | MONEY FOR NOTHING ★★★ CD Dire Straits | Vega/Polyle/CS VEB114 |
| 59 | 70 | GREATEST HITS ★★ CD Flowerdew Mac | Warner Brothers WX221 |
| 60 | RE | MYSTERY GIRL ● CD Roy Orbison | Vega V 2973 |
| 61 | 48 | THE SONGS THAT GO AWAY CD Suzi Bingham | Kesley/Universal/Polyle 837118 |
| 62 | 43 | DISINTEGRATION ● CD Cure | Fisher/Warner FH014 |
| 63 | 61 | THE GREATEST HITS COLLECTION ★★ CD Bonnie Raitt | London AAA 5 |
| 64 | 50 | SOUTHSHORE ● CD Tears | Mercury/Polyle/CS B312711 |
| 65 | RE | COMING ALIVE AGAIN CD Barbara Dickson | Time STAR 219 |
| 66 | 60 | THE INNOCENTS ★★ CD Eccuse | M&S STUM 45 |
| 67 | 56 | OPEN UP AND SAY ... AAH! ● CD Folsom | Empire/Capitol EST 2059 |
| 68 | 73 | PRIVATE COLLECTION ★★★★★ CD Cifti/Renaud | EMJ CFTV 20 |
| 69 | 72 | NEW LIGHT THROUGH OLD WINDOWS ★★ CD Chris King | EMJ WX 200 |
| 70 | 59 | NEW YORK ○ CD Lou Reed | Swr WEA WX 248 |
| 71 | 45 | LOOK SHARPI! CD Kovache | EMI DMK 3537 |
| 72 | RE | QUEEN GREATEST HITS ★★★★★ CD Queen | Fonixton EMTV 28 |
| 73 | RE | RUMOURS ★★★★★ CD Fleetwood Mac | Warner Brothers K 5514 |
| 74 | 51 | SINGULAR ADVENTURES OF STYLE COUNCIL CD Style Council | Polyle D2C71 |
| 75 | RE | UB40 ● CD UB40 | DEF WEA/Vega UD01713 |

CD Released on Compact Disc
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US TOP FORTIES SINGLES

| | | | |
|-----|----|--|-----------------|
| 1* | 4 | SATISFIED, Richard Marx | EMI |
| 2* | 1 | I'LL BE LOVING YOU, New Kids On The Block | Columbia |
| 3* | 5 | BUFFALO STANCE, Neneh Cherry | Virgin |
| 4* | 6 | BABY DON'T FORGET MY NUMBER, Milli Vanilli | Arista |
| 5* | 7 | GOOD THING, Fine Young Cannibals | I.R.S. |
| 6* | 2 | WIND BENEATH MY WINGS, Bebe Midler | A&M |
| 7* | 9 | THIS TIME I KNOW IT'S FOR REAL, Donna Summer | A&M |
| 8 | 3 | EVERY LITTLE STEP, Bobby Brown | MCA |
| 9* | 12 | MISS YOU LIKE CRAZY, Natalie Cole | EMI |
| 10 | 10 | CRY, Waterford | Folwyrd |
| 11* | 17 | IF YOU DON'T KNOW ME BY NOW, Simply Red | Elektra |
| 12* | 13 | I DROVE ALL NIGHT, Cyndi Lauper | Epic |
| 13* | 24 | EXPRESS YOURSELF, Madonna | Sire |
| 14* | 18 | I WON'T BACK DOWN, Tom Petty | MCA |
| 15* | 26 | TOT SOLDIERS, Marika | Columbia |
| 16* | 22 | WHAT YOU DON'T KNOW, Exposé | Arista |
| 17* | 25 | THE DOCTOR, The Doobie Brothers | Capitol |
| 18* | 8 | CLOSE MY EYES FOREVER, Lisa Ford | RCA |
| 19* | 23 | VERONICA, Eric Clapton | Warner Brothers |
| 20 | 21 | COMING HOME, Cinderella | Mercury |
| 21 | 11 | ROCK ON, Michael Damian | Cypress |
| 22* | 29 | ROOMS ON FIRE, Stevie Nicks | Modern |
| 23* | 27 | INTO THE NIGHT, Benny Mardones | Folwyrd |
| 24* | 30 | CRAZY ABOUT HER, Rod Stewart | Warner Brothers |
| 25 | 20 | FOREVER YOUR GIRL, Paula Abdul | Virgin |
| 26* | 35 | SO ALIVE, Love & Rockets | RCA |
| 27 | 28 | CUDDLY TOO (FEEL FOR ME), Reachlord | Epic |
| 28* | 34 | WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales | Wing |
| 29* | 17 | LAY YOUR HANDS ON ME, Bon Jovi | Mercury |
| 30 | 21 | BE WITH YOU, Bangles | Columbia |
| 31 | 15 | POP SINGER, John Cougar Mellencamp | Mercury |
| 32 | 16 | WHERE ARE YOU NOW?, Jimmy Hansen With Synch | Wing |
| 33* | 36 | MY BRAVE FACE, Paul McCartney | Capitol |
| 34 | 14 | PATIENCE, Guns N' Roses | Geffen |
| 35* | 40 | ONCE BITTEN TWICE SHY, Great White | Capitol |
| 36* | 38 | SEND ME AN ANGEL '89, Real Life | Carb |
| 37 | 19 | SOLDIER OF LOVE, Donny Osmond | Capitol |
| 38* | 39 | DOWN BOYS, Warrant | Columbia |
| 39* | 1 | TURKEY, Dino | 4th 22nd Way |
| 40* | 2 | DRESSED FOR SUCCESS, Roxette | EMI |

ALBUMS

| | | | |
|-----|----|--|-------------|
| 1* | 1 | THE RAW & THE COOKED, Fine Young Cannibals | I.R.S. |
| 2* | 2 | BEACHES, Original Soundtrack | A&M |
| 3* | 4 | DON'T BE CRUEL, Bobby Brown | MCA |
| 4* | 3 | LIKE A PRAYER, Madonna | Sire |
| 5* | 6 | FULL MOON FEVER, Tom Petty | MCA |
| 6* | 5 | FOREVER YOUR GIRL, Paula Abdul | Virgin |
| 7* | 9 | HANGIN' TOUGH, New Kids On The Block | Columbia |
| 8* | 7 | BIG DADDY, John Cougar Mellencamp | Mercury |
| 9* | 11 | GIRL YOU KNOW IT'S TRUE, Milli Vanilli | Arista |
| 10 | 10 | SONIC TEMPLE, The Cure | Sire |
| 11 | 8 | GUNS N' ROSES, Guns N' Roses | Geffen |
| 12 | 12 | DISINTEGRATION, The Cure | Elektra |
| 13 | 13 | REPEAT OFFENDER, Richard Marx | EMI |
| 14 | 15 | THE WICED SHY, Great White | Capitol |
| 15* | 21 | THIRDS SIDE OF THE MIRROR, Stevie Nicks | Modern |
| 16 | 14 | LOC. ED AFTER DARK, Tone Loc | Delicious |
| 17 | 16 | NEW JERSEY, Bon Jovi | Mercury |
| 18* | 23 | BLIND MAN'S ZOO, 10,000 Maniacs | Elektra |
| 19* | 17 | VIVID, Vivid Colour | Epic |
| 20* | 19 | APPETITE FOR DESTRUCTION, Guns N' Roses | Geffen |
| 21 | 18 | ELECTRIC YOUTH, Debbie Gibson | A&M |
| 22* | 25 | SKID ROW, Skid Row | MCA |
| 23* | 22 | LARGER THAN LIFE, Jody Watley | MCA |
| 24* | 26 | CYCLES, The Doobie Brothers | Capitol |
| 25* | 27 | NICK OF TIME, Bonnie Raitt | Capitol |
| 26* | 24 | 3 FEET HIGH AND RISING, De La Soul | Tommy Boy |
| 27* | 27 | GUY, Guy | Uptown |
| 28* | 30 | DIRTY ROTTEN FILTHY..., Warrant | Columbia |
| 29* | 29 | LITA, Lisa Ford | RCA |
| 30* | 35 | TIN MACHINE, Tin Machine | EMI |
| 31 | 31 | THE GREAT ADVENTURES OF... Stick Rick | Dial Jam |
| 32* | 34 | LOVE AND ROCKETS, Love And Rockets | RCA |
| 33* | 36 | A NEW FLAME, Simply Red | Elektra |
| 34* | 38 | LET'S GET IT STARTED, M.C. Hammer | Capitol |
| 35* | 37 | WINGER, Winger | Arista |
| 36 | 33 | OUT OF ORDER, Rod Stewart | Warner Bros |
| 37* | 2 | A NIGHT TO REMEMBER, Cyndi Lauper | Epic |
| 38 | 28 | TRAVELING WILBURYS, Traveling Wilburys | Wibury |
| 39 | 39 | LIFE IS... TOO SHORT, Too Short | Jive |
| 40 | 32 | MELISSA ETHERIDGE, Melissa Etheridge | Wand |

Charts courtesy Billboard, 24 June, 1989 * Bulllets are awarded to those products demonstrating the greatest airplay and sales gain.

FEATURE Second city first

by Selina Webb

BANDS WILLING to look beyond the capital for recording facilities could halve their costs and grab a handful of other benefits by taking their custom to Central Television's music studios in Nottingham and Birmingham. That's the message from Duncan Smith, the man responsible for marketing, sales and management for Central's music studios in Nottingham and Birmingham. The marketing drive is currently focused on Birmingham which has been open for business since the beginning of the year and is described by Smith as the best studio outside London. Facilities include a sought-after Neve desk and access to "some of the best-trained engineers in the country."

But the quality of the hardware and personnel are not the only carrots Smith is holding out to the record industry. He is also offering rates slashed to almost half that of the leading London studios and the opportunity to tap Central's considerable visual expertise to shoot promo videos under the same roof. With his own background in film production, Smith intends to "move away from video vlogs and adopt a more filmic approach" with Central-produced promos.

The credibility of recording records at a studio most accustomed to the strains of TV series theme tunes could have deterred all but the MOR end of the market, but Smith is quick to point out that his first customers have included Electric 101 (to remix the current Inner City single) and local acid acts from the Kool Kat label. The Christians are due in to record an EP and other names dropped are Dead Can Dance, Fine Young Cannibals, Talk Talk and Jimmy Somerville.

"The main thrust of my work at the moment is letting people know that the studio exists," says Smith. "People can't believe that such a fantastic facility is here all of a sudden and because we are a television company it wasn't generally accepted that the music facilities could be utilised."

Prior to opening its doors to outside work in January, the 2,000 sq ft music studio in Central's Birmingham TV complex was used less



CENTRAL TV's fully equipped music studio, with Duncan Smith (right)



than half a dozen times a year. Now Smith anticipates a packed schedule for the remainder of 1989 and is confident that Central's decision to go for maximum profitability by efficient marketing of its technical and creative assets will pay off. The music studios are viewed as just one potential goldmine in the effort to keep ahead under the new broadcasting regime of the Nineties.

Money-spinning aside, the future of the music studios includes boosting Central's public image. Smith is currently on a philanthropic drive to attract local unsigned bands and has negotiated for "name" artists to produce them. So far his clutch of fortunes includes Honeycomb, Cope, hopefuls who'll have their chances boosted by the production of New Order's Fister Hook.

"We're not just letting them have free studio time — that wouldn't be much better than them winning Battle Of The Bands or something — but we plan to help them in every way we can. Maybe I'm being naive, but I'd like to think that Central's name will carry some weight to get interest," explains Smith. "We'd like to build the image of a philanthropic project and, obviously, the kickback publicity will help build the profile of the studio."

With Birmingham well on its

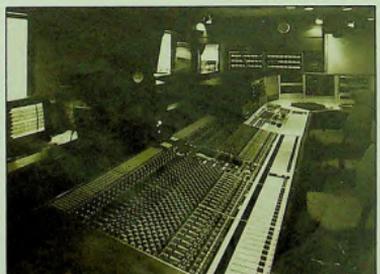
'It could help create a real buzz about Birmingham. There's a lot of new talent in the area but nothing for it to focus on'

way, Smith is now keen to kick off the marketing of the slightly smaller studio in Nottingham and there's also the possibility of setting up Central's own label and publishing company.

"At present Rainbow Music has an exclusive contract to release all our theme tunes, but it's possible that we could sign a 50-50 deal with a record company and set up our own publishing and label," he says. "Two companies have already approached us wanting to put their skills and a bit of their cash together with our resources to set up a label. That way we could release things under Central's name they don't consider suitable for one of their subsidiaries — often companies are wary of tarnishing a label's image by releasing theme tunes and the like — and it could also be a way of publishing the new bands we are helping."

Looking to the future, Smith views the Central Studios as the first step towards developing a new axis for Birmingham's music scene.

"It could help create a real buzz about Birmingham. There's a lot of new talent in the area but nothing for it to focus on."



ALL THE gear, at half the cost — that's Central's boast

Underneath the layers

by Selina Webb

SINCE SHOOTING Love Train for Holly Johnson, Uni! director Marco Cecere has, understandably, had plenty of offers from the record company promo commissioners. His follow-up was This Is Your Life for The Blow Monkeys and post-production has recently been completed on Choice, Cecere's second promo for the RCA band.

Like its predecessors, Choice is a vibrant and faintly surreal Ultimate extravaganza, basically a performance video with a difference.

The band perform in front of an ever-changing, slightly garish, backdrop of deceiving close-ups of textured glass and goodies from the local toy shop. Cecere states that he's "really into layers" and it shows.

Also multi-layered, the £58,000 Love Train job came Cecere's way on Holly Johnson's personal insistence. With only a couple of relatively low budget promos under his belt at the time (for Ghetto Band Shook), he realises that MCA was taking a big risk.

"It was a complete nightmare to make," he admits. "It was a vast responsibility with all that money to account for and I'd made up my mind that if I failed I'd go and work



MARCO CECERE brings the 'layers effect' to The Blow Monkeys

as a bar tender in New York."

Fortunately, Love Train was a re-sounding success, although the technicalities of working with Ultimate meant that no-one could relax until the final edit.

"You can't really see all the picture together until the very end," Cecere explains. "The off-line looked awful and Holly freaked when

he saw it. I don't really blame him, I thought on my God, it's tacky!"

Inspired by Camberwick Green and Thomas The Tank Engine, Love Train very nearly was "tacky" and Cecere acknowledges that he was "pushing the boat out" with his idea. Surprisingly, though, the promo isn't as innocently childish as it may seem.

"It was meant to be a surreal thing, slightly weird like a David Lynch film. I made it so squeaky, so clean, that you can imagine that if you scratched underneath it there would be people doing naughty things. I wanted the implication to be that the house was a brothel," he explains.

Now Cecere is setting his imagination on something completely different — an £8,000 job for Ghetto's Ian Broudie.

Though partly a favour to the company for kicking off his career with the two Shack jobs, Cecere says he's keen to see what he can come up with on a low budget.

"Marco and Ultimate were born to be, but we want to avoid him being pigeon-holed," comments The Uni's Mark Whiggick.

"When the commissioners see the Ian Broudie video, they'll know that you don't have to approach Marco just for Ultimate."

BRIEFS

● THE BRIGHTEST stars of the European promo underground are showcased in two new video releases from JetliSoundz.

Extreme Art I and II are two hour-long art and music fusions which feature such artists as Tasoday, and Day Syntetische Mischgewebe. Due for release on July 7, each has a dealer price of £9.99.

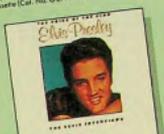
● PMI HAS acquired rights to market and distribute Beechwood's Indie top 20 compilation video. The video is now expected to be released on July 10, pending certification of a hanging sequence in the Fields Of The Nephilim promo, with a £6.50 dealer price.

Ocean RECORDS



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L.P. & CASSETTE £2.43. C.D. £3.65

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MUSIC VIDEO

Description (track), Tamagot Dealer Price

| | | | |
|----|----|--|------------------------------|
| 1 | 1 | PINK FLOYD: Delicate... Live (1.6 tracks)/1hr 35min/£3.47 | PMI MVN 99 1186.3 |
| 2 | 4 | GENESIS: Invisible Touch Tour Live (1.2 tracks)/1hr 56min/£3.34 | Virgin VD 358 |
| 3 | 6 | FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95 | Video Collection VC 4077 |
| 4 | 12 | U2: Rattle And Hum Live (2.1 tracks)/1hr 36min/£8.34 | CIC VHR 2308 |
| 5 | 12 | ERASURE: Innocents Live (1.4 tracks)/35min/£6.95 | PWL VDP 491 |
| 6 | 4 | KYLIE MINOGUE: Kylie The Videos Video Single (3 tracks)/20min/£4.25 | VHF 3 |
| 7 | 6 | BRUCE SPRINGSTEEN: Video Anthology Compilation (8 tracks)/1hr 30min/£9.04 | CMV 490102 |
| 8 | 5 | INXS: In Search Of Excellence Compilation (1.6 tracks)/1hr 30min/£3.04 | PMV/Channel 5 CV 083.27 |
| 9 | 7 | METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47 | PMV/Channel 5 CV 083.42 |
| 10 | 8 | GLORIA ESTEFAN: Homecoming Concert Live (1.5 tracks)/1hr 20min/£3.34 | CMV 490172 |
| 11 | 14 | HITS TO VIDEO SELECTION Compilation (1.6 tracks)/1hr 30min/£6.95 | CMV 4922.2 |
| 12 | 15 | MICHAEL JACKSON: Making Thriller Compilation/1hr £6.95 | Vestron MA 11000 |
| 13 | 20 | MICHAEL JACKSON: Legend Continues Compilation (2.2 tracks)/35min/£6.95 | Video Collection MJ 1000 |
| 14 | 11 | BROTHER BOND: The Get Even Tour Live (1.1 tracks)/1hr £6.50 | PMI MVP 99 1184.3 |
| 15 | 13 | LEVEL 42: Foit Accompli Compilation (1.6 tracks)/1hr 30min/£9.04 | PMV/Channel 5 CV 081.82 |
| 16 | 12 | RICK ASTLEY: Video Hits Compilation (2 tracks)/20min/£3.95 | BMG 7801.47 |
| 17 | 1 | CLIFF RICHARD & THE SHADOWS: Live/35min/£3.47 | Music Club/Videol MC 2012 |
| 18 | 16 | CLIFF RICHARD: Private Collection Compilation (1.6 tracks)/34min/£6.50 | PMI MYRCR 1 |
| 19 | 1 | LED ZEPPELIN: The Song Remains... Live/17 tracks/2hr 7min/£4.95 | WHV PES 1382 |
| 20 | 1 | PRINCE: Lovestyle Live 1 Live (1.6 tracks)/1hr 30min/£6.95 | Palace PVC 3017M |

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Radio giants to cross swords over copyright at seminar

MUSIC COPYRIGHT payments is likely to be a key issue at the Radio Academy Festival with PPL's John Love, AIRC's Brian West and Robert Abrahams from PRS crossing swords in one of the many panels debating the future of radio.

Held in Cardiff from July 5-7, the 1989 Radio Festival is expected to attract 350-400 visitors. And the conference will include a mix of lectures and discussions covering a wide range of subjects — from

social and cultural issues and licensing rights to music targeting and buying and selling commercial airtime.

Topical discussions by panelists include deregulation and the issue of quality by Simon Jenkins of the *Sunday Times* and Targeting — Music Is the Message, why stations are increasingly choosy over which audience they want to attract, discussed by Mike Marsh (BBC CWR), Phil Riley (BRMB) and Mike Shaft

(Sunset Radio).

Says Radio Academy chairman Tim Blackmore: "There's a fairly dramatic shift in emphasis this year, with the business side dominating the programme more than ever. Two proprietors, Christopher Chataway of Crown and West World's Owen Oyston will be discussing their role in radio."

Closing date for bookings is June 28. Contact Maureen Winnall, Radio Academy, 0272 237485.

Motor-vated

NOT CONTENT with the usual methods of promoting new singles, Sheffield-based, Push and Plug launched its latest product with a tour of the country's ILR stations — complete with luxury car. Sixteen-year-old Lauren Mitchell was at the centre of attention with her debut single All That I Can Be. Co-written with John Parr, the song was originally written as part of Lauren's GCSE music exam.

Push and Plug hit on the idea of a nationwide tour of stations and went one better by getting sponsorship from local Vauxhall car dealer Charles Clark, who gave Mitchell a new Carlton 1.8 in which to tour the country. The singer visited 15 stations.



COMPACT

Compact

DIGITAL AUDIO

- 1 FLOWERS IN THE BIRT, Paul McCartney, Portofino
- 2 THE MIRACLES, Queen, Portofino
- 3 PAST PRESENT, Cleaved, RCA
- 4 RAW LIKE USUI, Beach Cherry, Capri/Virgin
- 5 THE OTHER SIDE OF THE MIRROR, Steve Nicks, EMI
- 6 WATERMARK, Eyes, WEA
- 7 NIGHTFIRE 2, Various, CBS
- 8 CLUB CLASSIC VOLUme, Soul II Soul, 10/Virgin
- 9 15 PREVIOUS METAL, Various, Salsia
- 10 5 HITS ALBUM 10, Various, CBS/AVCA
- 11 20 BEST SIGHTING YEARS, Single Red, Virgin
- 12 APPEALS FOR DESTRUCTION, Guns 'N' Roses, Geffen
- 14 DON'T BE CRAZY, Billy Brown, MCA
- 15 9 WHEN THE WORLD KNOWS YOUR NAME, Decca Blue
- 16 THE KEW AND THE COOKED, Fly London, CBS
- 17 AWALON SUNSET, Van Morrison, Polygram
- 18 EVERYTHING, The Bangles, CBS
- 19 A NEW FLAME, SIMPLY RED, Elektra
- 20 TIM BACCHINI, The Machine, EMI USA

B R I T I S H



SIMON WOODROFFE has joined Beta Television Group as director of programme development for Super Channel and consultant to Video Music in Italy. Woodroffe, who founded the UK branch of Radiovision International in 1986 and was responsible for televising the Nelson Mandela and Amnesty International concerts, is busy preparing an autumn schedule comprising music programmes, live events and programme segments expected to provide a clearer idea of the channel's brief and the attraction the Marccucci want to take Super Channel. Woodroffe will build on the work begun by Tim Newman who returns to run NBC's, his own production company responsible for the music magazine programme *Rapido*.

● **BILL COPPEN-GARDNER** has left LBC as MD to become group general manager of Crown Communications, LBC, which is making a number of changes, including introducing split frequencies in October, is contemplating an aggressive successor to Coppengardner to launch the new programming and to recapture sales lost to Capital Gold.

● **THE UK** is one of radio's "final frontiers" says a new report from Repton's 252.

The report says the country has less than 140 stations compared with more than 10,000 in the US and around 1,000 each in France and Italy. And it adds that the UK's "restrictive" broadcasting regulations have hampered radio's development.

It also looks of the advantages of single format radio in the US and says this format, to be followed by Atlantic when it comes on air in September, could be equally successful in the UK.

● **INDEPENDENT** Radio Sales, part of the Crown Group, is going to establish a special incremental sales division under the leadership of John Lever.

| KEY | A=Radio 1 | A* 1st | B=Radio 2 | B* 1st | RADIO 1 | RADIO 2 | REDFM | LAST WEEK |
|--|-------------------|--------|-----------|--------|---------|---------|-------|-----------|
| | | | | | PLAYS | PLAYS | PLAYS | PLAYS |
| A CERTAIN RATIO The Top E | A&M | 4 | — | — | 7 | — | — | — |
| ABDUL PAULA Forever Your Girl | Siren | 13 | 10 | B | 35 | 28 | 24 | — |
| ALLEN DONNA Joy And Fun | BMC | 16 | 12 | A | 35 | 32 | 22 | — |
| BART FORD Children Of The Revolution | Rhythm King | 7 | 6 | B | 6 | 3 | 37 | — |
| BANANARAMA (Cool Summertime) | London | 13 | 10 | B | 28 | 24 | 28 | — |
| KANGLES Be With You | CBS | 20 | 15 | A | 42 | 28 | 31 | — |
| HEAVENLY CREW Sing For Whoever | Cap/Disc | 22 | 20 | A | 36 | 30 | — | — |
| REBECCES One | Warner Brothers | 16 | 13 | B | 33 | 23 | — | — |
| CHERRY NINETH Wanda | Croce | 17 | 18 | B | 30 | 25 | 19 | — |
| LIANNAD/BONO In A Lifetime | RCA | 15 | 11 | A | 29 | 20 | — | — |
| CLUB HOUSE In A Week/Play (Medley) | EMI US | — | — | — | 1 | — | — | — |
| COOL NATALIE Miss You Like Crazy | EMI US | 13 | 20 | B | 33 | 27 | 7 | — |
| CORONA JACKSON Sould With A Case | Island | 11 | 9 | B | 17 | 14 | 24 | — |
| GET BEFORE DAWN Wines For The World | Exotic | 10 | 8 | B | 24 | 22 | 47 | — |
| CUT Like (Go-Boy) | Bigman Beatz | — | — | — | 3 | — | — | — |
| DANNY WILSON The Second Summer Of Love | Virgin | 14 | 16 | B | 35 | 29 | 42 | — |
| DE LA SOUL Say No Go | Tammy Bay | 5 | — | — | — | — | — | — |
| D.M.BOB Time To Get Ready | London | 8 | 5 | — | 11 | 10 | 12 | — |
| DORISIAN JACKSON Sould With A Case | EMI | 13 | 21 | A | 37 | 27 | 31 | — |
| DOUBLE TROUBLE & BEBE Make Us Keep Rockin' | Decca | 6 | 5 | — | 8 | 9 | 16 | — |
| DR JOHN/BICKIE LEE JONES Make Us Whoopie | Warner Bros | 6 | 8 | — | 13 | 14 | — | — |
| ENTA States In Africa Pt 2 | WEA | 16 | 12 | B | 38 | 32 | 41 | — |
| 4 OF US Mary | CBS | 2 | — | — | 16 | — | — | — |
| FUZETEC Pink Sunshine | WEA | 21 | 20 | A | 34 | 32 | 17 | — |
| GO BETWEENs THE Second Of Your Teeny Boppers | EMI | 8 | 13 | B | 14 | 17 | 81 | — |
| GRANIAN JAY From New York | EMI | 7 | — | — | 18 | — | — | — |
| GREENIN' CINEFIDE Water | Mercury | 2 | — | — | 13 | — | — | — |
| GUN Better Days | A&M | 12 | 7 | A | 7 | 8 | 86 | — |
| GUNS N' ROSES Sweet Child O' Mine | Geffen | 20 | 18 | A | 22 | 22 | 6 | — |
| HAMILTON LYNNE On The Inside | Ator | — | — | — | 17 | 19 | 13 | — |
| HARRIS SIMON (Go Your Way) | Virgin | 4 | — | — | 5 | — | — | — |
| INDIAN GYPSY Hooked On A Feeling | Virgin | 4 | — | — | 5 | — | — | — |
| JOHNSON DON Tell Like It Is | Exotic | 1 | — | — | 20 | — | — | — |
| JOHNSON HOLLY Atomic City | MCA | 18 | 4 | — | 33 | 22 | — | — |
| KISS AMCA Bi O! | — | 5 | — | — | 3 | — | — | — |
| KNIGHT GLADYS Licence To Kill | MCA | 19 | 12 | B | 35 | 27 | 48 | — |
| LAUREN CRYSTAL Shine All Night | EMI | 20 | 22 | A | 38 | 32 | 8 | — |
| LEE WESSELYS Wake The Fire | Rhythm King | 9 | 3 | — | 11 | — | — | — |
| LIVING IN A NYC Ghetto/Going | Chrysalis | 19 | 12 | B | 28 | 25 | 39 | — |
| LL COOL J In The Type Of Guy | Def Jam | 10 | 11 | B | 8 | 8 | 43 | — |
| LOO LOO Like A Fool | Delicious Vinyl | 11 | 17 | B | 11 | 15 | 19 | — |
| LONDON BOYS London Nights | WEA | — | — | — | 21 | — | — | — |
| M.Foo Meads (The 1989 Mix) | Freestyle | 18 | 7 | — | 21 | 16 | 48 | — |
| MARCOLO KISSY Days | Virgin | 8 | — | — | 19 | — | — | — |
| MARLANA MARCOLO New Wave Duetting | Exotic | 15 | 14 | B | 25 | 26 | 35 | — |
| MAADONNA Express Yourself | Sire | 24 | 22 | A | 39 | 40 | 5 | — |
| MARY, RICHARD Satisfied | EMILUSA | 6 | 9 | — | 28 | 20 | 58 | — |
| MATT BIANCO If You're Not Too Late | WEA | 3 | 4 | — | 28 | 21 | — | — |
| MIDLER BETTE Wild Beauty My Wings | Atlantic | 7 | — | — | 29 | 21 | 73 | — |
| MICROSON VAN HALEN Tell Your Lady | Parade | 4 | 4 | — | 21 | 21 | 83 | — |
| ONE 2 MANY Downtown | A&M | 14 | 17 | B | 33 | 30 | 49 | — |
| PETTY TOMI Woman's Back Down | MCA | 14 | 12 | — | 31 | 32 | 29 | — |
| PRINCE And New Power Generation | Warner Brothers | 15 | 12 | — | 13 | 12 | — | — |
| QUEEN Cash | EMI | 18 | — | A | 27 | — | — | — |
| REM Change Cash | Warner Brothers | 18 | 16 | A | 27 | 21 | 28 | — |
| RICHARD CLAY The Best Of Me | EMI | 20 | 23 | A | 38 | 37 | 3 | — |
| ROACHROD Kaffeeine | CBS | 10 | — | — | 4 | — | — | — |
| ROUGHNECK Guns Of Nirvana | Manage | 5 | — | — | 1 | — | — | — |
| SIMON CARLY WAY | WEA | 4 | — | — | 15 | 16 | 29 | — |
| SIMS JOYCE Looking For A Love | Sleeping Baby | 7 | 5 | — | 21 | 10 | 42 | — |
| SINTRA Eight Back Where We Started From | Fulcrum | 22 | 18 | A | 35 | 30 | 4 | — |
| SONA FLORENCE Top Man From | Chrysalis | 19 | 2 | — | 19 | — | — | — |
| SOULS LIKE TO LIVE | WEA | 11 | 22 | B | 32 | 32 | 2 | — |
| SOULSISTER The Way To Your Heart | Columbia | 4 | — | — | 12 | 8 | — | — |
| STRENGTH Breeding Hearts | Arista | 16 | — | — | 12 | 4 | — | — |
| SUMMER DONNA I Don't Want to Get Older | Warner Brothers | 19 | 17 | — | 37 | 40 | 8 | — |
| SWINGOUT SISTER Where In The World | Festivals | 5 | — | — | 5 | — | — | — |
| T.B.B.B. MANASSA Make Me Like This | EMI | 9 | 15 | — | 12 | 24 | 77 | — |
| TIN MACHINE Under The Gun | EMI USA | 4 | — | — | 8 | — | — | — |
| TRANSVISION VAMP The Only One | MCA | 13 | 12 | B | 31 | 31 | 15 | — |
| UMBLI Would You Be A Boy | DEF International | 11 | 15 | B | 27 | 28 | 58 | — |
| U2 ALL THAT'S NEW | Island | 15 | 15 | B | 30 | 32 | — | — |
| WATERBOYS And A Bang On The Drum | Exotic | 7 | — | — | 8 | — | — | — |
| WATERBOYS | Parade | 4 | 5 | — | 29 | 29 | 45 | — |
| WESTWORLD Diana On | RCA | 7 | — | — | 14 | — | — | — |
| WHITE HEARTS Supernatural | Warner Brothers | 8 | — | — | 29 | 24 | 34 | — |

A more detailed playlist breakdown tracking specific recordings, is available from the Research Department. For details of this weekly service, call Lynn Foley on 01 387 6611 ext 224. Records are eligible for the grid if they are on the current Radio 1 playlist, or had 4 or more plays on Radio 1 last week, or are on the Radio 1 Remote control or are featured on 11A or more than 8 RLY plays (A & B only).

IBA takes tough on contract bids

by Bob Tyler

When the deadline for applications passed on June 1 there were two immediate reactions from within the IBA's radio division, which has the task of awarding the London FM contract. Officials were surprised at the poor quality of the large number of classical music bids, and at the good quality of the five bids based on jazz. But they were dismayed by three-quarters of the applications which exceeded the 27 pages stipulated by the Authority. "People who disregard the instructions may not expect to benefit from it," comments Peter Baldwin, IBA director of radio.

Nevertheless, the IBA seems determined to make a swift choice, with the winner likely to be announced soon. The decision will be made by Baldwin's radio division which will make a recommendation to the IBA members committee. This is likely to include Lord Chalfont, appointed as IBA deputy chairman last year with a brief to take a special interest in radio and (pundits claim) to "weed

out the rads".

With several applicants already preferring market research to prove they have an audience, the IBA says it has done its own research in London and will not be swayed by unsubstantial claims of "evidence of a need for the service".

But, in an apparent switch of policy from its earlier view that the new station should provide an opening for "new entrants", the radio division admits that applicants with current broadcasting involvement will have an edge. The reasoning seems to be that the winning group must have the ability to get the station right from day one, and to stand its ground against the established might of Capital Radio. That winner may not be competing for all of Capital's listeners but it would be after some of Capital's £20m plus advertising income.

And if there were a photo-finish? Having already plumped for a streamlined approach, the IBA would like to avoid time consuming bids. It has confirmed that interviews for London FM would only take place if it could not make a clear decision between two or more groups.



PETER BALDWIN, IBA director of radio: People who disregard the instructions may not expect to benefit from it

And could that lead to a shotgun marriage between rival contenders? No, says the IBA. It will not be joining groups together. If such a mixed group were to surface, it must be through the initiative of the bidders concerned, whether or not encouraged by a phone call from the IBA.

Finally, anyone considering a flutter on the outcome of the battle for London FM should be careful of Ladbrokes. They're one of the backers of QFM, a classical music applicant.

R E V I E W

THE PAUL MCCARTNEY SPECIAL. BBC One June 10 director: Geoff Worfor producer: Chips Chipperfield Pro-duced by PMI and Strictly The Business Ltd for MPL Communications. Length: 50 mins.

EVER SINCE he burst on the scene with The Tube, Geoff Worfor has been the most consistently inventive director of music programmes. From Eurythmics to Brother Beyond he has tried to bring new angles to the concert movie format and, with the new McCartney show, Worfor pulls out all the stops to enliven the biopic genre.

Among the techniques he deploys are split-screen, shifts from grainy to sharp focus images and

the invisible interview (Tracy McLeod from BBC Two's The Late Show). While sometimes more tricky, they add extra spice to a programme whose heart is a series of well-shot jams involving McCartney and the band used on his new Flowers In The Dirt album.

There are several songs from the album (with a tantalisingly brief glimpse of Elvis Costello), some snippets of rock 'n' roll to illustrate the USSR-only LP and a few Beatles oldies.

Less enthralling are the interview sections though in one odd interlude McCartney aggressively refuses to consider the question of whether he will ever give up music. **DL**

Backers' rift threatens new Bristol black station

LAUNCH PLANS for the new Bristol black music station were in jeopardy last week as news surfaced of a rift between contract winners FTP (Free The People) and their principal backer, GWR, owner of five IRL stations in the West of England.

Radio industry sources say that GWR is dissatisfied with the arrangement whereby it has put up nearly half of the incremental station's capital of £130,000 in exchange for only 10 per cent of the voting shares. In contrast, FTP's

three directors retain a controlling majority but have raised only 5 per cent of the funds.

Other IRL companies are said to be waiting in the wings in case there is a split between FTP and GWR. However, a compromise solution, giving GWR a greater minority holding, is likely. Industry experts point out that fierce competition for the metropolitan Bristol audience could be detrimental for both sides. In addition, FTP's existing agreement provides for access to facilities and training at GWR.

S T A T I O N P R O F I L E

Radio 210

PHIL COOPE has been programme controller of Radio 210 for four months. It broadcasts to Berkshire, excluding Slough, most of south Oxfordshire, and parts of Hampshire. Programming is round the clock and no longer includes syndicated material although they did Radio Radio when Johnnie Walker was with them.

Two weeks ago, Consolidated Radio Holdings, the company formed with ZCR in Bournemouth, joined forces with GWR. "It is a 50/50 merger and not a takeover as everybody is reporting," says Coope. "It will give us security for the future, and in a marketing sense, the M4 corridor from Plymouth to the Western fringes of London."

Music Policy

COOPE INTENDS to change Wembley's calling the format Hits and Mem'ories. It will be the best of the top 40 with oldies". The A list consists of top 30 music such as Cyndi Lauper, The Beautiful South, and Cliff Richard, while the B list comprises artists slipping down such as Robert Palmer and Chaka Khan or new releases such as the latest from If I Could and Holly Johnson.

Radio 210 rarely plays album tracks though this policy is being reviewed after an experiment with Carole King's City Streets album, in which they related several tracks, was deemed to be a success. Coope also believes a favourable response to the playing of Toni Childs' LP track, Stop Your Fussing, helped get it released as a single.

Presenters

FIVE WEEKDAY breakfast show, presented by Jan Scrogg from 6-9 is the most popular. On June 26th Coope will replace all of the specialist evening programmes (such as classical, pop band and jazz shows) with one presenter for a 7-10 slot. That will be Karyn Hay, who presented a New Zealand rock show on TV for a number of years. The aim is to reach a younger market "though it won't be as left field as John Peel".

Local Talent

COOPE BELIEVES that Hay can spearhead the promotion of local talent just as she championed the cause of New Zealand bands, helping to effect a change in the radio whereby radio and TV now have to play a certain percentage of indigenous talent. "That's the service a local radio should provide and this programme will enable us to play local bands alongside established artists".

The Industry

"WE DON'T get as many visits as we used to from the pluggers. WEA come in every week and EMI look after us very well". However, Coope echoes his predecessor, Terry Moran's complaint that CBS only send one copy of their product.

He is enthusiastic about the relaxation on needle time rules and thinks it will extend beyond the year-long experiment. "It would be difficult to split if it came back."

Listenership

THE LAST ILCRAR gave 37 per cent with R1 on 40 per cent, and R2 on 34 per cent. Coope however is more concerned about the hours listened to than the reach and with the impending competition that deregulation will bring, he believes 210 can "no longer try to be all things to all people", but doubts that more than two or three stations in his particular area could survive. He looks forward though to the long-awaited arrival of a BBC station to compete with. That should happen next year.

And the future? "With our FM service we are aiming to get it right with the 25 to 45 age group before we launch an AM service. The trend is to identify your market place and narrowcast."

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DISTRIBUTION TOP 40 INDIE TOP 40 SINGLES

A & R INDIES TRACKING

By Dave Henderson

THERE MUST be something in the week. There's more than a few delightfully strange and absurd releases coming to hand, and more than a few intriguing stories being uncovered. But more than that, later, after. Wouldn't you just like to get to grips with former Tudoxemone person **Steve Brown** as he reads the work of **John Keats**, including *The Day Is Gone* and other sonnets? Of course you would! And you can on the album **Seven Brown Reads John Keats**, multi-tracked, with instrumental interludes, it's actually quite good and you can get it on the Sub Rosa label from Belgium which is available in the UK through APT. Great name of the week goes to the squishy **Vine Chainsaws** from Australia who let their guitars resonate on the track *EP Wine Chain Saw* on Phantom through the CarTEL. And their name summons up the question, whatever happened to the **Milwells Chaises** of so many moons ago? Answers on a postcard, please.

WANGHEAD UK brings the deep cowpoke rock music of **The Red Milk** to the world on the new album *Let's Play Scratch 'n' Sniff* with Grandpa's But! which has a touch of **The Cramps** and a touch of redneck fury that made **The Legendary Stardust Cowboy** legendary. Anyhow, you can get it through the CarTEL. Also through the CarTEL, through their British branch (ie, that's west, actually, and it's called **Revolver**), is a new single from the sporadically excellent **Chastefields**. They're back the same old at different line up and a single called *Fool Is A Man*, a 12-inch only with a couple other cuts. Top, Pop, like you never had it before.

UP AT Backs they're snapping a finger at two to the new **Buck Reelers**. **Soul Brothers** line up aboard the house ship with **Ska Soul**, a rap track loosely based around **GIF** (a.k.a. **Tommy Stinson**) and **The Haves**. There's another 12-inch from **The Together Brothers** and that's called *Acoustic On Up* and the brothers (ie, either style) are from Manhattan. Finally, **Blue Chip** offers **Barabara Jean Mallick's** LP/CD release *Experience*, an album from their New York soulstress.

MARTIN GOBE of **Depecho Mondo** couples his great likes in contemporary music and his song arranging skill in a mini album called *The Counterfeit EP* (six tracks included). On shop are covers by the obscure **Joe Crew**, **Texasan** and **Depecho Mondo**. **The Comet Angels** among others. It's an Aute and you can get it through the CarTEL. **James** releases a new single this week on the Rough Trade label and set out on tour to promote the disc. *Sil Down* is on seven and 12-inch and the group will finish their live stint with a couple of nights at the Marquee in London on **Friday 3 and 4**.

THE FUZZTONES follow their single for **Situation Two** within an album for **Sub Rosa** label. In the UK is released at the end of June and features a mere 12 tracks. It'll be available through Rough Trade and the CarTEL. The Sub Pop label establishes an English base with **Sub Pop UK**, distributed through **Revolver** and the CarTEL. It debuts with a compilation CD on the **Topelo Recording Company** which is set to arrive at the end of June. It fea-

tures the noisier of Americans including **Green River**, **The Screaming Trees**, **Blood Circus**, **Sevendust** and a whole bunch of similarly annoying combos.

AMON DUUL are back luck your homies! Yes, **Amon Duul** releases a new album this week. *Die Lusing* on **Timebush** sees the group reformed and the CarTEL. It features the "last ever studio recordings of **Robert Calvert**" and several arrangements including a **TPau**, **Van Der Graaf** and several others. **Great Generator** and several others. Also through **Rough Trade Distribution**, the SST label releases a live album from **The Descendants** called *Halfstar Live*, while **Rogue Records** releases an EP from **Orchestra Super Meth** called *The World At Sixes And Sevens* which will be followed next month by an album from **The Many Clouds Of Dust** called *Champion The Wander Horse* and **Abdel Tee Jay's Rokoko** with **Kanika Kuro**. They'll all be available through **New Routes** and the CarTEL.

THE PIXIES have a new single, *Here Comes Your Man* on **4AD**. From the album *Dozville*, it'll be available on seven, 12-inch and three-inch CD. It's distributed by **Rough Trade** and the CarTEL and should have no problem topping the independent chart as its predecessor *Monkey Gone To Heaven*. **Treasured Story** released a three-inch CD and 12-inch called *Swimming in the Heart Of Love* on the **North** through **Pacific**, while **Just Kidding** keep the shank groove going with their debut eight-track album called *Watch The Fire* on **Unicorn** through **Nine Mile** and the CarTEL.

BEVIS FROND return with yet another album of out-takes and last recording in the **Heart Of Love** on the **Album** is released on album, cassette and CD on **Reckless** through **PRT**. The new and wild references are magnified by **Thule** on their 12-inch vinyl-only release *La Jomans Contente* on **Wings** through **Severus Records Distribution**. Meanwhile, former **Stupida** man **Ed Shored** releases *Sink* with a seven-inch single called on the **Tracks Feeling Blue** which is also through **South**.

THERE'S A hub-bub at the dishevelled guitar noise of **The Mago** **City Four** and they release their debut album, *Tranzophobia* on **Decoy Records** through **South**. Evidently, *Tranzophobia* is the "diagnosed mental condition occurring to the inhabitants of our Transon" "interesting" to say the least. **The Dog Hormones** release a mini-album on **Vinyl Drip International**, **Everyday Timebush** sees the group reformed and full fix of anti-polit tax fury and it's available through the CarTEL.

THE **SHORT** but sweetly named **Tar** release a mini LP called *Handsome on Amphiternite*. Released through **Shogiku**, the CD was recorded in Chicago and produced by **Iain Burgess** and **Steve Albini**. Chicago's **Wax Trax** label unleashes a 12-inch **45** on its UK subsidiary by **My Life With The Thrill Kill Kult** and it's called *Some How To Dance*. Some **How To Kill** and it's out through **Southern Record Distribution**. And there was new country and **Darlene Smith's Native Soil** album on **Redmix** through **Backs** and the CarTEL.

APT has **The Mock Turfies**, but the doctor thinks they can get over it in a couple of weeks. **Miff** releases *The Wicker Man* on **Imaginary** on 12-inch only. Also on show there's **top West German DJ West Bam** who unearths *Colt* and **Wanghead UK's Beaf** and an album by ex-family man **Roger Chapman** on the **SPV** label. Oh, and there's **Wanghead UK's Cat At Pirnace** there's the usual stock pile of glorious strangeness. There's a batch of CD's from **Bill Holson** on the **Lactation Label** and they include *Summer Of God's Piano*, *Chamber Of Dreams*, *Pavillions Of The Heart And Soul*, *The Compact Disc Of Everything* and other suitably surreal titles.

BEST of what's out now includes **King Of The Slums'** compilation album on the **Play Hard** label, called *Barabara Jean Mallick*. **The Pleasant Willing** have a new 12-inch *Not Waving but Drowning* on **Records Of Achievement** through **APT**. There's their *The Fate Wise Sound Of SE Regie* on **Worker's Playtime** through **Rough Trade** and the CarTEL. **The Truffnauts'** second album *Billy Ze Kick on Sputnik* through **Backs** and the new album from **The Perfect Disinc**, called *Up on Fire* through **Pirnace**.

| | | | | |
|----|-----|---------------------------------|-----------------------|------------------------------------|
| 1 | 2 | SEALED WITH A KISS | John Denver | PWL PMS 127 (27.95) |
| 2 | 3 | RIGHT BACK WHERE WE STARTED ... | Debra Wainwright | Debra Wainwright (18.95) |
| 3 | 4 | JUST KEEP ROCKIN' | Debra Wainwright | Debra Wainwright (18.95) |
| 4 | 3 | JOY AND PAIN | Debra Wainwright | KCM PMS 127 (27.95) |
| 5 | 10 | ON THE INSIDE | Lynn Tomlin | A.I. 113 (11.95) |
| 6 | 8 | HELLO MY HALIB | Compass | Musik Box MAMP7/24 (MAMP7/2064.25) |
| 7 | 5 | FERRY 'CROSS THE MERSEY | Ferry | PWL PMS 127 (27.95) |
| 8 | 7 | HAND MADE YOUR HEART | John Denver | PWL PMS 127 (27.95) |
| 9 | NEW | CHILDREN OF THE REVOLUTION | Baby Face | Rhythm King RYKOS01 (26.95) |
| 10 | 3 | WORK IT TO THE BONE | Red Kool | Red Kool (18.95/20.95) |
| 11 | NEW | LOVE BOMB BABY | Music For Robots | MFR 132 (22.95) |
| 12 | 3 | MY TELEPHONE | Get | Ahead Of Our Time CCUT 475 (40.95) |
| 13 | 10 | WHO'S IN THE HOUSE | Debra Wainwright | Rhythm King RYK 312 (31.95) |
| 14 | 11 | 8 DON'T IT MAKE YOU FEEL GOOD | Debra Wainwright | Shedding Tears ST 107 (18.95) |
| 15 | 4 | PSYCHONAUT | Debra Wainwright | Debra Wainwright (18.95) |
| 16 | 15 | QUE SERA MI VIDA (89 Mix) | The Chemical Brothers | Rhythm King RYK 312 (31.95) |
| 17 | 12 | LET ME SHOW YOU | Lynn Tomlin | Rhythm King RYK 312 (31.95) |
| 18 | 20 | 12 ME MYSELF AND I | Debra Wainwright | Big Life Live 817 (21.95) |
| 19 | 9 | WHERE HAS ALL THE LOVE GONE | Debra Wainwright | Big Life Live 817 (21.95) |
| 20 | 16 | 3 LET'S DANCE | Debra Wainwright | Profile PPS050 (24.95) |
| 21 | 26 | THE REAL LIFE | Compass | Debra Wainwright (18.95) |
| 22 | 19 | 5 JUST LIKE HEAVEN | Bliss First | BPF 473 (30.95) |
| 23 | 21 | TECHNODELIA | Technology | Living Being (SMASH) 51 (30.95) |
| 24 | 18 | 14 VOODOO RAY (EP) | Debra Wainwright | Rhythm King RYK 182 (26.95) |
| 25 | 4 | OPEN UP YOUR HEART | Shogiku | Shogiku Box SMR 100 (18.95) |
| 26 | 22 | 7 BONNIE WEE JEANNIE MCCALL | Scotland | ITV93 (14.95/20.95) |
| 27 | NEW | MONSOON | Red Kool | The Red Kool (18.95) |
| 28 | 34 | 2 COCOON | Franchise | 3 Lines 106 (26.95) |
| 29 | 31 | 2 A PLACE IN THE SUN | Debra Wainwright | Debra Wainwright (18.95) |
| 30 | 23 | 3 STILL WAITING | Debra Wainwright | Shedding Tears ST 107 (18.95) |
| 31 | NEW | 1 I COULDN'T LIVE WITHOUT ... | Debra Wainwright | Profile PPS050 (24.95) |
| 32 | 10 | JOY AND PAIN | Debra Wainwright | Legends 117 (30.95) |
| 33 | 24 | 14 PEOPLE HOLD ON | Red Kool | Supernatural 143 (30.95) |
| 34 | NEW | THE EVENING SHOW SESSIONS | Debra Wainwright | Ahead Of Our Time CCUT 475 (40.95) |
| 35 | NEW | HEARTBREAKER | Debra Wainwright | Storage Plus SPMT 928 (29.95) |
| 36 | 25 | 20 DON'T YOU WANT ME BABY | Debra Wainwright | Rhythm King RYK 182 (26.95) |
| 37 | 32 | 17 TOO MANY BROKEN HEARTS | Debra Wainwright | PWL PMS 127 (27.95) |
| 38 | 36 | 3 DANCE 4 ME | Debra Wainwright | PWL PMS 127 (27.95) |
| 39 | 25 | 3 THERE AIN'T ENOUGH LOVE | Debra Wainwright | First Base (18.95/26.95) |
| 40 | 29 | 4 LET'S GO | Debra Wainwright | Wendlandt (20.95/17.95) |

TOP 20 ALBUMS

| | | | | |
|----|-----|---------------------------------|------------------|---------------------------------|
| 1 | 6 | TEN GOOD REASONS | Debra Wainwright | PWL 147 (22.95) |
| 2 | 4 | 8 KYLIE | Debra Wainwright | PWL 147 (22.95) |
| 3 | NEW | 1 RAY MOORE - A PERSONAL CHOICE | Debra Wainwright | BBC BHM 71 (21.95) |
| 4 | NEW | 1 TRANZOPHOBIA | Debra Wainwright | Debra Wainwright (18.95) |
| 5 | 3 | 5 STONE ROSES | Debra Wainwright | Shedding Tears ST 107 (18.95) |
| 6 | 4 | 8 DOBUTLITE | Debra Wainwright | 4AD CAD 305 (18.95) |
| 7 | 5 | 13 3 FEET HIGH AND RISING | Debra Wainwright | Big Life Live 817 (21.95) |
| 8 | 6 | 59 THE INNOCENTS | Debra Wainwright | Big Life Live 817 (21.95) |
| 9 | 7 | 9 WANTED | Debra Wainwright | Big Life Live 817 (21.95) |
| 10 | 17 | 101 | Debra Wainwright | Big Life Live 817 (21.95) |
| 11 | 9 | 2 BROADWAY THE HARD WAY | Debra Wainwright | Tappan 247 (14.95) |
| 12 | 11 | 93 THE CIRCUS | Debra Wainwright | Big Life Live 817 (21.95) |
| 13 | 8 | 2 HOPE AND DESPAIR | Debra Wainwright | Debra Wainwright (18.95) |
| 14 | NEW | 1 SITTING PRETTY | Debra Wainwright | Debra Wainwright (18.95) |
| 15 | 12 | 3 DRAMAWEAVER | Debra Wainwright | Chaparral 22 CHAPAR 41 (20.95) |
| 16 | 13 | 12 ORIGINAL SOUNDTRACK | Debra Wainwright | Movie Line MUR 122 (14.95) |
| 17 | NEW | 1 TECHNIQUE | Debra Wainwright | Rhythm King RYK 312 (31.95) |
| 18 | 16 | 2 ENYA | Debra Wainwright | Debra Wainwright (18.95) |
| 19 | NEW | 1 LOOK WHAT THE CAT DRAGGED IN | Debra Wainwright | BBC 808 85 (25.95) |
| 20 | NEW | 1 THE MAN | Debra Wainwright | Musik For Robots MFR 48 (26.95) |

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MUSIC WEEK



Video Collection drives off with Golf Give-Away

VIDEO COLLECTION has pulled together a £40,000 national press advertising campaign and Great Golf Give-Away consumer promotion to back the release of a 10-title package of golfing videos this month.

The package, which includes Nick Faldo's dramatic victory at this year's Augusta Masters, and the documentary *A Year In The Life Of Ian Woosnam*, is being described by VCI as "the greatest collection of golfing titles ever assembled on video".

Purchasers of any of the 10 tapes will receive a personal lucky number voucher shrink-wrapped to the cassette with which they stand the chance to win a £1,000 golfing holiday in the Algarve. Three runners-up will receive a new set of Dunlop Max 357 golf clubs. A further draw will be made each week until the end of September 30 for the chance to win the complete set of 10 golfing tapes.

Richard Percy, product manager at VCI, says: "Sales of golf tapes peak between June and September and we believe we have the widest and strongest range of golf videos on the market."

"The on-pack promotion will add greatly to the popularity of the tapes, making them an absolute must for golf fans," he adds.

All the titles, bar the 1988 Masters and the Nicklaus instructional videos, are new releases and have a dealer price of £6.95 each.

WHAT PMI's Guy Warren calls the "pent up demand for Pink Floyd product" has shown itself in an estimated 50,000 sales for the newly-released *Delicate Sound Of Thunder*. Pointing out that this is the veteran group's first concert recording for nearly two decades, Warren says that PMI has been receiving four to five letters a week from Pink Floyd fans demanding a new release.



IAN WOOSNAM: a big hit for Video Collection

Flaming June for feature film package

THRILLS, SPILLS and suspense illuminate The Video Collection's June feature film package.

Sylvia Kristel stars as an alluring *femme fatale* of world war one in *Mata Hari*, the intriguing remake of a bright young couple who let success ruin their family life and are eventually sued for divorce by their 10-year-old daughter.

Meanwhile Victoria Principal proves there's more to life than Dallas by playing a chaste marine biologist in the romantic comedy *Just Another Affair*.

Richard Harris heads a strong cast in *Golden Rendezvous*, heartrob Robert Powell stars in the remake of John Buchan's classic thriller *The 39 Steps*, while the horror adventure movie *The Tomb* deals with an Egyptian princess who reincarnates.

Completing the line-up is *The Professionals*, containing two episodes of the cult police drama series starring Gordon Jackson, Lewis Collins and Martin Shaw.

All titles have a dealer price of £6.95.

Canned Tin Tin

VRIGNO VIDEO has released another adventure featuring TinTin and his friends, titled *The Calculus Case*.

The action starts when a foreign agent is sent to investigate Professor Calculus and his invention, a weapon with ultrasonic rays. Both the professor and his invention are kidnapped — but TinTin is soon on the badgie's trail.

The *Calculus Case* runs for 58 minutes and has a dealer price of £6.95.

● THE COUNTRY'S biggest distribution job for sell through video product was up for grabs recently when Woolworth's current agreement reached the end of its term. K-tel is expected to renew its deal to supply the chain for a further period, although the company is unwilling to comment until details have been finalised.



Stamp of the tramp

TO COINCIDE with the 100th anniversary of Charlie Chaplin's birth, Channel 5 has re-released The Charlie Chaplin Collection at a bargain price with one new title, *The Gold Rush*.

The six titles originally released by Channel 5 in 1986 are now available at £4.99 each (dealer price £3.47). They include films made between 1915 and 1947 and each tape runs for between 50 and 118 minutes.

"There is a great deal of interest in Chaplin's work at present, with the recent Channel 4 season of his films having run throughout May, and the exhibition at the Museum of the Moving Image," comments Channel 5's Dominic Riley. "We feel that the time is now right to take advantage of public awareness of Chaplin's genius."

CBS/Fox pushes Marilyn as Sci-fi series is delayed

THE THREE classic science fiction titles known as the Voyage Series which dealers may have seen advertised in recent weeks, have been pulled from the CBS/Fox All Time Greats release schedule.

The titles, scheduled for release in June, will now become available later in the year.

They are *Fantastic Voyage*, *Voyage To The Bottom Of The Sea* and *Journey To The Centre Of The Earth*.

Meanwhile, CBS/Fox is releasing the 10-title Marilyn Monroe Collection on July 6.

Five of the titles were released for sell through last year by CBS/Fox (selling in excess of 20,000 copies each) and these have now been re-packaged to offer consumers the ultimate Marilyn collection.

A water colour has been commissioned which appears as a generic logo on the front and spine of all 10 sleeves.

This image has also been used as one of CBS/Fox's collectors' cards and consumers who purchase all 10 videos can send off to the company for a framed print of Monroe.

The offer will be stickered on the front of each cassette box and is open until the end of July 1990.

A marketing campaign is being prepared to run from release date until Christmas.

CBS/Fox marketing manager



MARILYN: MASSIVE campaign aims to sell large volumes

Mike Esser comments: "We have carefully designed our packaging, our marketing campaign and all our other ideas to make this set of releases one of the most considerable ever to be released so far through. We expect to sell massive

volumes over a long period of time."

CBS/Fox has also confirmed that three volumes from Lucille Ball's *I Love Lucy* series will be released in the autumn.

Two more from Madonna

DESPERATELY SEEKING a return to light, romantic, screwball comedies?

Look to Warner Home Video's Comedy Collection featuring *Who's That Girl*, *Shanghai Surprise* and *Disorderlies*.

With record sales of Madonna's albums totalling more than 35m copies, WHY release two of the singer's movies in the Comedy Col-

lection as "a tribute to her continuing success".

Who's That Girl has Madonna revealing her surprising flair for comedy, while *Shanghai Surprise* shows her in a humorous adventure epic. Rounding out the package is *Disorderlies*, starring the Fat Boys.

All titles have a dealer price of £6.95.

Home in on Odyssey

ODYSSEY VIDEO has announced two acquisitions of video rights from Portman Entertainment.

The two productions are *Barbara Taylor-Broadford's* mini-series *Voice Of The Heart* starring Lindsay Wagner and the feature *And A Nightingale Sang* starring Tom Woltz. The programmes are sched-

uled for their video premieres in Autumn 1989.

Meanwhile, *Odyssey's* June releases are led by *History Of European Art*, a 14-part series presented by Sir Kenneth Clark and Edwin Mullins. Dealer prices for tapes in this series are between £6.99 and £10.81.

Video **BEST • SELLERS**

Best-selling non-music video titles for the six weeks ending 10th June 1989.
Compiled for Gallup for Music Week 1989.

| | | |
|-----------|--|-----------|
| 1 | CALLANETICS (CIC) | VHR 1335 |
| 2 | DIRTY DANCING (Vestron) | VA17237 |
| 3 | SUPER CALLANETICS (CIC) | VHR 1349 |
| 4 | A NIGHTMARE ON ELM STREET 3 (Warner Home Video) | PES 3506 |
| 5 | COMMANDO (CBS/Fox) | 1484 50 |
| 6 | MIKE TYSON'S GREATEST HITS (Screen Legends) | BFI 2112 |
| 7 | JANE FONDA'S NEW WORKOUT (Video Collection) | LR 2218 |
| 8 | CROCODILE DUNDEE (CBS/Fox) | 5105 50 |
| 9 | ALIENS (CBS/Fox) | 1504 50 |
| 10 | INNERSPACE (Warner Home Video) | PES 11754 |
| 11 | THE QUIET MAN (Video Collection) | VC 3001 |
| 12 | LIZZIE WEBB'S 3 STAGES TO FITNESS (Video Collection) | VC 6069 |
| 13 | LETHAL WEAPON (Warner Home Video) | PES 11709 |
| 14 | SEVEN POUNDS IN SEVEN DAYS (Virgin) | VBV 15 |
| 15 | GUNNING FOR GLORY (Video Collection) | VC 2086 |

| | | |
|-----------|---|-----------|
| 16 | A NIGHTMARE ON ELM STREET 2 (Warner Home Video) | PEV35015 |
| 17 | JOHN LENNON: IMAGINE (Warner Home Video) | PES 1181 |
| 18 | THE TERMINATOR (Virgin) | VVD 420 |
| 19 | NICK FALDO'S GOLF COURSE (Vestron) | VA 17247 |
| 20 | M.A.S.K.: THE MOVIE (Tempo) | V9142 |
| 21 | PLATOON (Hollywood Collection) | CVT 21107 |
| 22 | PLAY BETTER GOLF WITH PETER ALLISS (BBC) | BBCV 4213 |
| 23 | A NIGHTMARE ON ELM STREET (CBS/Fox) | 6803 50 |
| 24 | PINOCCHIO (Walt Disney) | D202392 |
| 25 | RAMBO: FIRST BLOOD PART 2 (Guild Home Video) | 8578 |
| 26 | STAR TREK: EPISODES 27 & 28 (CIC) | VHR 2311 |
| 27 | POSTMAN PAT'S BIG VIDEO (BBC) | BBCV 4168 |
| 28 | LIZZIE WEBB'S EXERCISE VIDEO (Video Collection) | VC 6041 |
| 29 | ZULU (CIC) | VHR 2310 |
| 30 | ALIEN (CBS/Fox) | 1090 50 |

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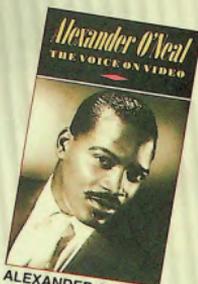


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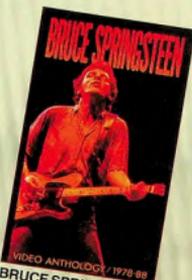
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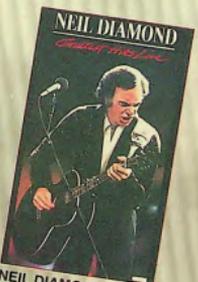
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A man of Vision

FEWER RELEASES with better promotion — that's the way ahead for sell through video according to Virgin Vision's deputy managing director Angus Margerison. Last year was a year of intense expansion when most of the major multiples made a heavy commitment to sell through, but now Margerison is taking a more cautious approach and considering the merits of each film before it is released to make sure the maximum amount of sales can be realised.

He says: "Last year we released a large number of titles which we felt we had to do in response to the market place because there were new outlets opening up and lots of opportunities. This year we will be releasing fewer titles but putting all our marketing, financial and personnel resources behind pushing them. This will include TV advertising, more point of sale and more personal appearances because the artists involved — particularly in the comedy and music scene — are now beginning to realise that it's a valid medium."

While stressing that Virgin is not afraid of competition, Margerison does feel that there are now too many sell through video companies and too much product being released, not all of which is of great merit. "We have to make sure our



ANGUS MARGERISON... "A lot of the majors burnt up the best of their back catalogues"

product is good enough to compete. But that's OK, it all finds its own level and we don't mind the competition," he says.

One area which Virgin is already exploring is "made for sell through programming."

Margerison describes this as narrow-casting as opposed to broadcasting and feels it is an area which is ideally suited to the sell through market. He explains: "My feeling is, talking to the guys who run most of the major Hollywood video companies, that they are only looking at sell through as a

medium to exploit their film properties.

"They are not looking at programming made for primary video exploitation. There is ample product around for good sales but there is not an ample supply of blockbuster films. It would be hard to make films just for sell through because the channels of promotion that might allow you to do that just don't exist."

"Last year there was a tremendous amount of interest in film product and a lot of the majors burnt up the best of their back catalogues. That means this year and next more shelf space will be available for other types of product such as made for video product — for example video year books where you take a particular sport, such as motor racing, and give a detailed report on the season's races and drivers.

"This sort of thing is too specialist for broadcast television because broadcast TV has to appeal to the largest number of people it can in order to get ratings. What we are doing is better described as narrow-casting — getting to the specialist market. Some people get even more specialised and sell at a higher price through mail order.

"We are not going to that extreme because we want these video year books and made for

1988 was the year of the Big Push for video, but now some believe in a more cautious approach. Here Sue Sillitoe talks to Virgin Vision's Angus Margerison about his ideas for the future

sell through releases to be taken by the multiples so we are still pricing them at £9.99."

On the subject of pricing, Margerison doesn't think prices will rise in the next two years. He says: "There will obviously come a time when the industry is well enough established that the market will bear higher prices and also when prices will have to rise through natural inflation. At the moment margins are still very slim for everybody concerned, although not as slim as they used to be because manufacturing prices have come down and most of the prices are responsive to volume — the higher the volume the more mechanised you can become and the better the profit margin."

Margerison accepts that budget bins and cut-price videos are inevitable, but he doesn't feel this is a threat to new releases.

"You only have to look at the record business — they don't have a problem with cut price albums. People still will pay top prices for new product rather than wait six months because it just might be released at a lower price then."

One development which Margerison feels is vital for sell through is the establishment of a sell through video association. He sees a real need for reliable and unbiased information which he says sell through companies must have if they are to plan ahead properly.

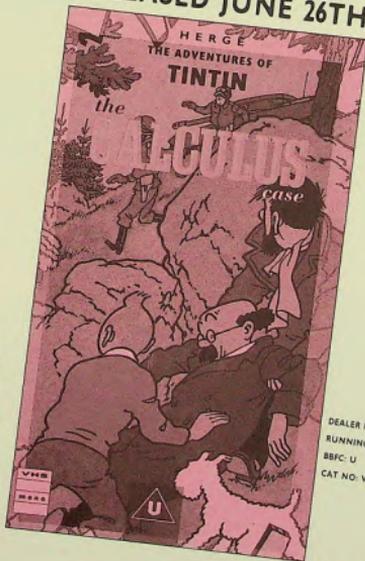
He explains: "I'm in a sell through association which will be linked to the BVA. I don't see any merit in two separate organisations. Surely the two should work hand in hand in order to give both more power and influence."

With what appears to be a rocky future ahead Margerison admits to feeling bullish about the sell through market.

"Two years ago I would have been a lot less so," he says. "Philosophically, I would have said yes, sell through is going to happen and it's going to be very big, but practically speaking I had to have doubts. But now, with people giving more space to sell through — partly because CDs are replacing vinyl and taking up less shelf space — I have to say 'sell through is big and it's here to stay'."

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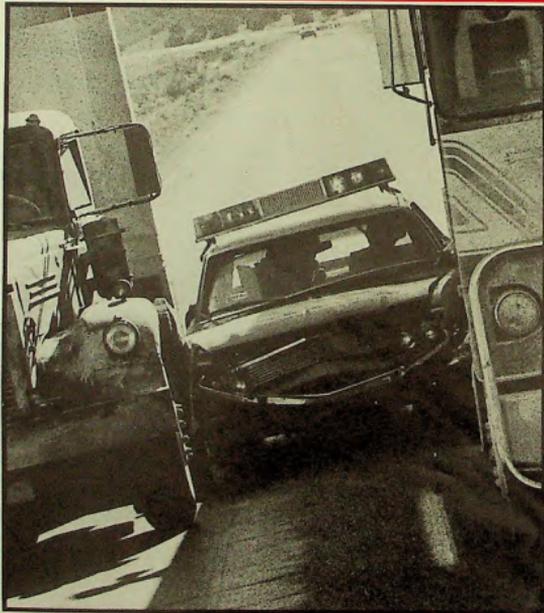
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D I A R Y

GAINING CREDENCE is the suggestion that A&M is being slimmed down to make it a more attractive purchase, with EMI, WEA and CBS identified as possible buyers... EMI apparently offered £40m for the PR/Legacy catalogue, only to find it had already been snapped up by Castle Communications for a reported £3m. However, that £3m may — say insiders — end up closer to £1.8m... With Castle continuing to expand — this time Down Under — is Australia ready for the UK's own Crocodile Dougie Dudgeon? ... The DAT saga continues. Hopes that last week's Athens summit meeting involving the IFPI, the Recording Industry Association of America and various hardware manufacturing interests would produce a deal have been frustrated... Nesuhi Ertegun was duly re-appointed as IFPI president last week but was not well enough to attend the Athens council meeting as he recovers from recent hospital treatment... Anyone thinking that Japanese hardware companies are young upstarts in business terms should note that **Konosuke Matsushita** — founder back in 1922 of the now massive enterprise bearing his name — has recently died aged 94... Entertainment UK newsmen: **Chris Ash** (see p4) has been used to dealing successfully with the likes of Rowntrees, Mars and Cadburys over the years, so it will be interesting to see how such techniques may be adapted to the likes of CBS, EMI, WEA and PolyGram... From one house of woe to another — **PR Heather Redwood** leaves EMI this week to join Madame Tussaud's...

GET USED to hearing about **The Power Station**, the title for a pop and rock channel from British Satellite Broadcasting due to launch next spring. Its detailed programming plans have already been toned down by the Independent Broadcasting Authority which viewed original ideas as having too much music and representing "a restricted view of the interests of young people"... Among casualties of the UK shake-out at EMI Music Publishing are veterans **Johnny Gordon**, who recently completed 52 years with the company, and oldies expert **Chris Ellis**... The controversial head of music for London Weekend Television **Skip Humphries** is being to be replaced by **Ros Collis**... **Pinnacle Electronics Ltd** (not to be confused with the well known distributor) is leaving voluntarily wound up and any creditors should get in touch with **Stoy Hayward's P R Copp**, which sounds like a splendid name for a liquidator... **MCA** is sending out invitations to its **Bobby Brown** party on cassette, so that you have to play the tape... with voiceover by **Jeff Young** — to find out the time and location. But it could be a security nightmare if people start pirating these things... **Presleyphile Todd Slaughter** is keen to hear from people in the business who might have pics of themselves or their artists taken with **Elvis** for display at the new Blackpool Elvis Presley Centre.

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7" + 12" MUM10 Mother Recs



HAMMER HEAD: Timothy Mallett joins the fun at the video festival's childrens week at Virgin Megastore, London.



REACH OUT ... Clive Griffin makes an appearance at HMV Oxford Circus.



GUNNING FOR number one: Chryslis staff join the Arsenal football team during the recording of their new single.



FLAMING GROOVY: Anxious Records and The Flame hired a fire engine to take their new single to Radio One's Simon Mayo.

Jay Lasker

FORMER MOTOWN president Jay Lasker has died of cancer aged 65.

Lasker, who began his music industry career at Decca Records, also worked at Reprise, ABC/Dunhill and Arista before joining Motown in 1980.

During that time, he signed the Mamas and Papas, helped develop the careers of Lionel Richie and Smokey Robinson and invented the double compact disc.

Head of Motown UK Nicki Denaro, who worked with the US boss for more than six years, describes him as a marvellous man with a great sense of humour.

"You always hear about personalities in the business and he was definitely one of them," says Denaro. "One of the nicest things about him was that he always spent time with the staff over here when he could and everybody that came into contact with him always enjoyed a good and positive working relationship."

"All of us here that have worked with him had a tremendous amount of respect and affection for him," says Denaro.

Former Motown press officer Tony Riker adds: "He was a marvellous guy full of enthusiasm."



OVER THE moon, Brian: RCA signs singer/songwriter Brian Kennedy.



JUST THE tonic: CBS Promotions staff play Radio One DJ Mark Goodier with vodka with compliments from Boris Grebenshkov.



SEVEN UP: Camden Palace executives celebrate the venue's seventh birthday.

Peter de Freitas

PETER DE FREITAS, drummer with Echo And The Bunnymen, has been killed in a motorcycle accident near Rugeley in Staffordshire, aged 28.

Born in Trinidad, he joined the band in 1979 and played on all their albums and singles. His girlfriend has recently given birth to a baby.



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