

MUSIC WEEK



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SBK RECORDS management team: from left, Guy Moot, Alison Bandier, Peter Reichardt, Sally Perryman and Mark Richardson

SBK Records — thinking big

SBK RECORDS aims to be more like CBS or WEA and not a specialist or indie label in terms of its A&R policy. That is the message from managing director Peter Reichardt on

the eve of the company's first release following the setting up of the joint venture with EMI Records. "It will not be a specialist label," says Reichardt. "It will be more di-

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PRT: whys, wherefores and what now

INCREASED AND ongoing losses are the reasons given by PRT for the closure of its distribution company.

The division is set to close on July 19 after a proposed management buy-out by caretaker managing director Richard Lim failed, leaving about 150 labels without a distributor and up to 94 people without jobs.

In a letter to the labels, PRT director Kim Hurd says: "Owing to increased losses being suffered by our distribution division and little prospect of the situation improving, we have been forced to take the decision of ceasing our sales and distribution service."

"We will continue to fulfil orders for your product up to July 19 but we will cease to solicit orders as of July 5. As for stocks of your product held by us after July 19, we will arrange for them to be delivered to your new distributor," says Hurd.

"In this respect, we can advise you that we have contacted other distributors who have confirmed to us that they are willing to consider offering you a new sales and distribution service."

Other distributors have begun to pick up some of the refugee labels

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'Divisive' BPI under the spotlight at AGM

THE BPI'S performance over the past year will come under closer scrutiny than ever before at this week's annual general meeting, with at least one council candidate highlighting an "air of divisiveness" which pervades the organisation.

Members will be looking to Terry Ellis — the council's out-of-the-blue nomination as chairman — to provide the rallying cry. Ellis was put forward in controversial manner

following the resignation of Peter Jameson and a run-off against PolyGram chairman Maurice Oberstein.

Post BPI chairmen Oberstein and Rob Dickens, chairman of WEA, are retiring from the council by rotation, along with EMI managing director Rupert Perry, Pinnacle chairman Steve Mason and Virgin Records chairman Simon Draper. All, with the exception of Draper, are

standing for re-election. Virgin's managing director Jon Webster is hoping to succeed his chairman on the council and has strong views on what currently sits the record industry organisation.

"If elected, I would work to eradicate the air of divisiveness that I feel exists within the BPI at the moment, as manifested by the year-long delay in introducing cassette singles," he says. He feels the council is dominated by "major companies and their vested interests" and would like to see more UK companies joining the BPI.

Teletar chairman Sean O'Brien and Noir Records MD Clifford Green — both unsuccessful candidates last year — are hoping to fill two of the five vacancies. O'Brien identifies the ability to present a "united front" as the most important thing for the BPI, while Gee says: "I feel there is a need to solidify a base of understanding between the requirements of the independent labels and the strengths of the majors, so that both can help to complement each other in the rec-

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Branson's US partner

RICHARD BRANSON'S plan to seek partners within the entertainment industry is coming to fruition with a proposed deal between Virgin Vision and the US-based Management Company Entertainment Group.

The two companies are discussing a partnership and Virgin adds that it has been considering such a move for Virgin Vision for some time. It says the discussions are "consistent with its strategy of retaining a long-term interest in the film and television industry".

MCEG, which is involved in management, production, distribution, marketing and finance, says the partnership would be in line with its "financial and business strategy for expansion of its international distribution activities and domestic video capacity".

In June, Branson stated: "We shall sell off between 10 per cent and 20 per cent of our companies to partners in the entertainment industry. They are better placed than the stock market to put a fair value on our businesses."

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DAT summit: accord comes from Athens

THE FUTURE of digital audio tape as a consumer format will be decided during the next two weeks.

A meeting in Athens between hardware manufacturers and record company representatives is believed to have reached a preliminary agreement on the international marketing of DAT machines. The IFPI and the Electronic Industry Association of Japan are closer to resolving their differences and now await ratification by the Record Industry Association of America which is expected during the next two weeks. If the agreement is rejected, the decision could

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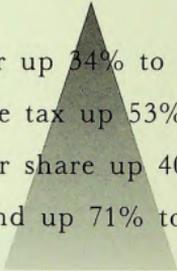


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B R I E F S

● **POLYDOR** is backing the release of *Themes by Vangelis* on July 10 with a national TV advertising campaign which breaks in Granada, Central and Thames. There will also be radio advertising on Capital and BBC, national press advertising, national displays for shops and full promotional work.

● **THE BEST** of The Pointer Sisters is released by BMG Entertainment on July 10 with the support of a £250,000 TV advertising campaign which breaks in Thames and Granada on July 17 before rolling out nationally from July 31. There will also be radio advertising, consumer magazine ads, shop displays and radio and press promotions.

● **PARKFIELD MUSIC** is promoting the release of Max Bygraves' *Singalongways* with a TV advertising campaign in all regions between August 14 and September 8. The September release coincides with the 50th anniversary of the outbreak of World War II and the campaign to support the release also includes TV and radio promotions and ads in *The Sun*, *Daily Mirror*, *Daily Express*, *Sunday Times*, *Woman's Realm* and *Woman's Weekly*.

● **THE STYLUS** release of *The Complete Glen Campbell* this week will be backed with a £200,000 TV advertising campaign which breaks in Harlech and Yorkshire before rolling out nationally.

● **TOUCH TONE** Records is supporting the release of the single *Lower Don't Go by Princess* this week with music press advertising and a PA tour by the artist.

● **GARY NUMAN'S** as yet untitled live album is released by IRS in October to coincide with a UK tour by the artist.

Music, video investments treble Parkfield profits

PARKFIELD ENTERTAINMENT has more than trebled its pre-tax profits to £9m over the last year following substantial restructuring and investment in its video and music activities.

The division, which is one of five core divisions of Parkfield Group PLC, currently has a 20.6 per cent share of the sell through distribu-

tion market. It has arranged deals with 150 of its customers to cover their outlets to video shops under the Hollywood Niles banner and plans to have 1,000 such outlets by the end of the year.

Sales of more than £200m have been targeted by Parkfield Entertainment for this year and its continuing expansion plans include a new company, Parkfield Music, which will release compilations and other reissue product besides signing its own acts.

Entertainment has shown the greatest increase in year-end profits among Parkfield Group's five core divisions. The mini-conglomerate achieved more than a 50 per cent increase in pre-tax profits to £23.2m and turnover went up 34 per cent to £293.5m. The company's four manufacturing divisions achieved pre-tax profits of £16.1m.

Meanwhile, Parkfield Entertainment chief executive Paul Feldman has been appointed to the main board of the Parkfield Group to recognise, according to Parkfield Group chairman Roger Felber, the "immense contribution" he has

made to the development of the division. Feldman joined Parkfield in September 1987 when the group bought his company Hollywood Niles.

"He has brought together Lightning Distribution, Cineplex Heron Relay, C.D. Distribution and the satellite business Micro X at new headquarters situated in Southgate," adds Felber.

● As well as releasing compilations and other reissue titles, Parkfield Music has signed Max Bygraves and intends to sign more acts in 1990.

The director of the label is Malcolm Sharp who set up the Hollywood Niles company in 1983. He says Parkfield Music will be keeping with the times in terms of its formats.

"We have seen the music business change dramatically over the last few years and believe that retailers must operate in all formats of audio and video," says Sharp.

Parkfield Entertainment is also launching a budget compact disc label of which the initial releases are 18 themed collections titled *The Cocktail Hour Series*.



PAUL FELDMAN: on a rising star



● **GLORIA ESTEFAN** and Miami Sound Machine will be on tour in the UK this autumn to back the Epic Records release of their album *Cuts Both Ways* on July 10.

Charity lunch gives major boost to therapy centre

MORE THAN £375,000 is going towards the campaign to raise £2m for a new music therapy centre.

That was the amount raised at the Silver Clef Luncheon in aid of the Nordoff Robbins Music Therapy charity which was attended by more than 800 guests, many of whom took part in the charity auction.

At present the Nordoff Robbins group has one centre in London which was opened in 1981 treating 14 children a week. This number has now grown to 70 a week and the centre can no longer deal with the workload.

The charity has since bought a bigger site in Kenilworth which

will open in 1990 at a cost of £2m which includes refurbishment. So far, the music industry has helped raise more than £430,000 for the appeal from a pancake race, the British Record Industry Awards dinner and the Silver Clef luncheon.

A Nordoff Robbins clinic is due to open in the music therapy department of New York University in September and Pink Floyd and the Who have pledged donations from the receipts of forthcoming concerts to the charity.

All the Silver Clef event, George Michael received the award for outstanding achievements in British music and Fairground Attraction were made newcomers of the year.

New Note tunes up for UK market

SPECIALIST DISTRIBUTOR New Note is increasing its UK output with a two year deal with Italian distributor Nowo.

New Note will handle two of Nowo's labels: *Nouva Era*, which is Italian opera/classical product, and *New Sound Planet*, a jazz label. There will be 12 UK releases this year and the sales campaign begins on July 1 with the newly-formed Koch/New Note sales team handling back catalogue and new releases. New Note is also renewing its distribution deal with German jazz label ECM for a further three years.

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DAT summit

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mean the death of the format as a corner item.

The latest agreement in Athens is the culmination of a series of talks between the hardware and software industries which began at the end of 1986.

The resistance so far was a result of record industry fears that massive home taping via DAT will destroy the compact disc market.

"At the same time, the hardware people were resistant to any form of spooler system which would inhibit DAT's ability to make perfect digital copies of pre-recorded music."

Many observers believe that the apparent change of heart by Japanese hardware companies is the result of Sony's purchase of CBS Records which gave Sony a foot in the record industry camp.

PRT

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but many say it is too early to reveal names. Tony K, general manager at AFI, says: "We have been approached by someone in excess of 20 labels, some of which for various reasons we are passing on."

"Labels are running around left, right and centre panicking. We are looking to take on about four of them," he says. Pinnacle's George Kiplinton-Howe is taking a harder line.

"Our overriding view has been to keep face with the people who are with us through choice, not an army of people who have got nowhere to go. We still have a full roster and I see no reason to open the floodgates for 20 homeless labels," he says.

But he adds that as well as picking up Supreme (just before the PRT closure) Pinnacle has been speaking to three or four labels.

Of Supreme's departure from PRT, managing director Nick East says that "we are considering our contractual position" and the company is not considering whether to take any legal action as quoted in last week's issue.

Some changes in distribution that have been confirmed so far include A1 Records moving to BMG via The Total Record Company and Anxious Records to WEA via Beggs-Bonquet.

The classical world has been hit particularly hard by the PRT Distribution closure with 19 labels affected. The largest, AVA Records, is preparing a new deal but will distribute itself in the interim, as will the LDR label.

Many of the other labels have temporary distributors which they are now relying on, but the future of PRT's own classical label Nixa, which has been bought by Caxa Communications, is not so certain. Similarly, Richard Lim is in the process of setting up a new umbrella distribution company, called Avid, through EMI. It is expected to be based in either Barnes or Chiswick in London and should be in full operation in two weeks time.

"I think we have done well so far to get something going so quickly," says Lim who will be bringing PRT's general sales manager Graeme McCal and marketing manager Dove Brooker with him.

EMI targets existing plants for new CD production site

A NEW EMI European compact disc manufacturing plant will be sited at one of the company's existing vinyl and cassette operations in either France, Germany or Holland.

Europe and international operations MD Richard Burkett says the plant will have an annual capacity of 15m units with the potential to expand to 24m. The plant, ex-

pected to be in operation by late 1990, will house modern monomixer machinery offering an increased turnaround time.

Burkett says the development is part of EMI's plan to increase its CD market share and to avoid any further production shortfalls.

"Last autumn, we experienced production shortages even though we have third party suppliers. We

are expanding to fulfil projected sales requirements in autumn '89 and '90," he says.

EMI currently produces 60 per cent of its output internally. But Burkett says the new plant will raise that figure to almost 75 per cent.

The company's UK factory in Swindon has also expanded recently, moving to seven days-a-week continuous production with a current capacity of 15m increasing to 20m.

A final decision on the site of the new European plant is expected mid-July.

Out-of-court settlement reached on Beatles' videos

EMI WILL continue to market videos of performances by The Beatles on Sixties TV programme Ready Steady Go following an out-of-court settlement with the group.

George Harrison, Paul McCartney, Ringo Starr, Yoko Ono (on behalf of John Lennon) and the Beatles company Apple Corps were seeking injunctions in the High Court to stop the sale of the tapes.

Dave Clark's company Dave Clark (London) Ltd was also being sued after The Beatles complained that he allegedly granted EMI rights to make the videos which he was not entitled to do.

EMI's defence was that the contracts between The Beatles and an EMI associate company entitled it to produce the videos.

But after a week of negotiations, the three parties agreed on a settlement.



NW EDITOR David Dalton presents the Sell Through Label Of The Year award to Vestron Video's director of sales John Morrissey

Rondeau scoops sell through award

RECORD RETAILER Adrian Rondeau fought off competition from speciality video outlets to scoop the British Videogram Association's Sell Through Retailer Of The Year title at its annual trade awards.

Rondeau runs Adrian's Records And Videos in Wickford, Essex.

Runners up were Brian Burgess of Newbury Video in Newbury, Berkshire and Richard Forward of Superfatics in Christchurch, Dorset.

The Music Week-sponsored Sell Through Label Of The Year title was awarded to Vestron Video by members of the BVA.

BPI AGM

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ord industry."

The main theme of the AGM is "1992 - the single European market" - with two guest speakers on the topic.

Members will also be able to view a model of the British Record Industry Trust School for the Performing Arts and Technology - one of the highlights of the BPI's year - though more troubled areas such as the Brit Awards are likely to attract as much attention this Friday.

● BPI council candidates profiled, p31.

SBK Records

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verse like CBS and WEA. We aim to have artists of the highest calibre and of hit making potential.

"Most of the acts have been signed on long-term deals of six, seven or eight albums so this definitely isn't a small time thing."

Reichardt is also keen to stress that SBK Records intends to work independently of EMI Music Publishing.

"It is not an offshoot of the music publishing company, SBK Records is more distant from EMI Music Publishing than EMI Records because it is only 50 per cent owned by Thorn EMI," he says.

PWL keeps faith in Pinnacle

PWL IS resisting the temptation of setting up its own distribution arm or linking with a major and plans to stay with Pinnacle.

After their successful partnership over the past two years, PWL and Pinnacle are shaking hands on a new two year distribution deal. PWL managing director David Howells says it was a natural decision for the company.

"Since we started two years ago, we have had enormous success and our growth has been extraordinary. But Pinnacle has grown with us and has delivered the goods every time," he says.

"Rarely will you hear anybody say good things about a distributor but we have only praise for the job that Pinnacle has done for us."

Export card or no cash, urges DTI

COMPANIES ARE being urged to obtain a Department of Trade and Industry export service card as soon as possible if they want to avoid Mideim 1990 and benefit from financial assistance from the DTI.

Due to DTI changes in joint venture schemes, exhibitors' participation fees will now not be paid to the BPI. They will be debited to an account in the name of the exhibitor at the DTI bearing the number specified on the DTI export service card.

At the closing date for Mideim, the BPI will then send individual applications to the DTI and exhibitors will be billed for the fees due.

Export service cards are available from Welbeck Financial Services (0272 277442 ext 3375).

NEW YORK: Zomba's Jive Records and Silvertones label have reached an agreement with BMG Music International for worldwide marketing and distribution excluding Japan, Africa, the UK and Benelux countries. The move follows an existing three year deal with RCA. As part of RCA and Jive's commitment to expand their combined efforts in black music and in a bid to increase their market share, the black music promotions staff will now be referred to as RCA/Jive. Jive claims the growth and success of the label and its product within the genre has dictated this change of name.

NASHVILLE: MCA's Universal Records label, a country subsidiary headed by producer Jimmy Bowen, has eliminated vinyl from the formats it regularly uses for new releases. LPs will be the exception rather than the rule, says Bowen.

NEW YORK: PICS, a laserdisc-based in-store music video sampling device, is claiming an average increase in sales for albums included on the system of 29 per cent compared to stores that don't have the sampling system. The sales gain is believed to be higher for new acts. The PICS unit has a 27-inch monitor and a touchpad with 80 miniature album covers displayed on it. Consumers touch one of the covers and a 30-second music video of that artist appears on the screen. So far, the machines have included four music video titles among the 80 selections, the remainder being based on straight audio recordings. The users are provided free to participating stores which must provide sales data on featured albums for tracking purposes. Labels pay a monthly fee per album included. Albums are included at the labels' discretion. PICS anticipates the system being in 300 US stores by the end of the year.

VIENNA: Austro Mechano, the Austrian mechanical copyright association, has announced an increase in revenue from its levy on blank tapes despite a reduction in the charge. Manes collected from audio tape sales went up by more than £160,000 in 1987 figures and the levy on blank tapes went up in an extra £600,000 on the previous year. Although the levy on audio tapes has remained unchanged since 1987, the tariff on video tapes has risen by twice in two years. The rate fell from 14p per hour of playing time to 12p. Total revenue from the levy last year was £4,97m, 51 per cent of which is given to social and cultural projects - a legal requirement under Austrian law.

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If you are a music retailer, you probably know that once people have bought the item they came in for they will more than likely walk right out again. Imaginative displays within the shop might just catch their eye but perhaps another way of getting them to turn back towards the till is to tempt them with something different.

This is what Terry Blood Distribution aims to do for video dealers with its new Home Entertainment Leisure Package — HELP. The idea is to provide video retailers with music product, and possibly T-shirts, to help diversify the content of the stores.

The HELP scheme offers independent retailers a range of special deals allowing them to broaden their business into different sectors of the home entertainment world.

TBD sales and marketing director David McWilliam says the package is primarily aimed at sell through video dealers

but has just as much potential for record retailers. McWilliam is now looking at ways of adapting the package for record shops.

"Part of the business we are involved in via the music industry is the supply of music racks to various retail chains and outlets," he says.

Included in the HELP video package is a display rack that will stock up to 100 sell through titles, 60 compact discs and 75 audio cassettes. TBD will select the stock from its own range of titles which includes bestseller and budget product.

The racks will be updated by TBD on a monthly basis so that new titles will replace old stock in all formats.

Another part of the HELP plan is the selling of T-shirts. At this stage, TBD is doing this purely in association with the sell through videos but the opportunity is there to expand into music as well — just as multiples such as HMV and Virgin have done.

In the past, dealers have been reluctant to get involved with the sale of T-shirts, usually because it has been difficult to find a regular supplier.

TBD has secured a distribution deal with T-shirt manufacturing company Why Not — but these

'Part of the business we are involved in via the music industry is the supply of music racks to various retail chains and outlets'

will be just film titles. The first batch of 15 T-shirts will all feature different leading titles and will have a dealer price of £4.99. Dealers who sign up for a package of 80 will receive a free display unit.

As part of the HELP package, TBD is also introducing a buyback scheme on certain titles where two or more units are purchased. McWilliam adds that any dealer participating in the HELP scheme can choose their own package, with or without the T-shirts.

The end result is an opportunity for record dealers to widen their outlook and range within their stores and hopefully attract more customers and more purchases.

But it is up to you, the retailer, to take the initiative. Look around you at the various product lines available within the home entertainment world and see where they fit in with your business.



PROVIDING A little sunshine at the opening of Mark One Records in Wokingham were Fuzzbox who are pictured here with Mark One's financial director Neal Altherton outside the new store.

REP OF THE WEEK



KEVAN WILKINSON is a recent recruit to the Cartel south east sales team covering the West End and central London.

Coming from retail himself, Wilkinson's experience and broad musical knowledge have helped make the transition across the counter easy and enjoyable. This is reflected in his successful record to date.

A keen cyclist, Wilkinson is looking at the current transport strikes with optimism. "If I get my trailer built in time I should have no problems getting those rush orders in," he says.



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TOP • 20 • ALBUMS COUNTRY

8th July 1989

1	2	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C.STAC2327/CD.TCV2327
2	10	OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C.WX162/CD.KR254662
3	1	ABSOLUTE TORCH AND TWANG k d lang & The Redclines	Sire WX259 (W) C.WX259/CD.WX259CD
4	3	COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.DMCF3426
5	4	I NEED YOU Daniel O'Donnell	Ritz RITZ.P0038 (SP) C.RITZ.C0038/CD.RITZCD104
6	8	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZ.P0043 (SP) C.RITZ.0043/CD.RITZCD105
7	12	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD.DMCF3435
8	6	SOMETHING INSIDE SO STRONG Kenny Rogers	Reprise 9257921 (W) C.9257921/CD.9257922
9	7	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD.MCAD5927
10	17	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C.WX107/CD.WX107CD
11	15	CLASSIC CASH Johnny Cash	Mercury 8345261 (F) C.8345261/CD.8345262
12	9	LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C.MCG6037/CD.DMCG6037
13	RE	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZ.P0031 (SP) C.RITZ.C0031/CD.RITZCD107
14	11	BLUEBIRD Emmylou Harris	Warner Bros 957761 (W) C.9257764/CD.9257762
15	NEW	WILL THE CIRCLE BE UNBROKEN 2 Nitty Gritty Dirt Band	MCA MCFD9001 (F) C.MCFD9001/CD.DMFD9001
16	16	STORMS OF LIFE Randy Travis	Warner Brothers 9254351 (W) C.9254351/CD.9254352
17	5	NEXT TO YOU Tommy Wynette	Epic 4650281 (C) C.4650284
18	13	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD.DMCF3413
19	RE	REBA Reba McEntire	MCA MCG6040 (F) C.MCG6040/CD.DMCG6040
20	20	GUITAR TOWN Steve Earle	MCA MCF3335 (F) C.MCF3335/CD.DMCF3335

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MUSIC WEEK 4.3.89

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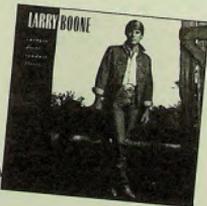


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A century of compilations

by Alan Gardiner

ONE OF the great success stories in the UK country market in the Eighties has been in single artist compilations.

During this period Britain's most prolific compilers have been WW Promotions, a consultancy with more than 100 compilations to its credit. WW Promotions was set up in 1979 by Bill Williams and Gary Wallington, figures known for their work on artists such as Elvis Presley, Al Jolson, the Beach Boys, Deanna Durbin and Frank Sinatra. Within the country field they have been instrumental in developing such series as Capital Country Classics, Country Hall Of Fame (MCA) and RCA's Famous Country Music Makers and Twenty Of The Best.

They point out that single artist compilations are a relatively recent phenomenon: "Throughout the Sixties and early Seventies," Wallington recalls, "virtually all the compilations released were various artists albums, introduced fans to a range of performers, and they became more discriminating."

When WW began compiling albums in the late Seventies, its product was aimed at the specialist collector, with album sleeves typically featuring rare photographs and detailed liner notes. Williams sees the release of The Very Best Of Don Williams, compiled for MCA in 1980, as a turning-point. "It came in the wake of the crossover success of such artists as Tommy Wynette, Billie Jo Spears and Dolly Parton. The Don Williams album reached a much broader audience than our previous compilations had done." The album has sales nudging 150,000.

Williams and Wallington say their work now usually involves a much less specialist approach. They cite as an example Masterpiece's successful Country Music



ACROSS THE HEARTLAND is the title of an hour long special featuring The Judds to be screened on Channel 4 on August 23. The show follows the duo on the road in the US over a five-week period and was shown on network TV there earlier this year. Meanwhile BMG has released River Of Time, a new album by the Judds on RCA/Curb. The producer is again Brent Maher with Don Potter leading the studio band. Guest artists on the album include Carl Perkins and Mark Knopfler.

Store series. Williams observes: "Masterpiece has leased material from several major companies and has over 30 budget albums available. The albums have attractive packaging with concise, informative sleeve notes and are clearly aimed at the general buyer." Another illustration of the changing nature of the market is WW's Patsy Cline compilation. Originally released in the MCA Country Hall Of Fame series, the album was reissued by Pickwick in the mid-Eighties and, shorn of its specialist packaging, has reportedly sold over 100,000 copies.

WW's most recent projects include EMI albums by Billie Jo Spears, Crystal Gayle and Merle Haggard. Also on EMI is the Slim Whitman Collection, the fourth of WW's Whitman compilations for the company and currently riding high in the Music Week compilations chart. In the pipeline are albums by Kenny Rogers, Hank Thompson, Wanda Jackson, Glen Campbell and Roger Miller. George Strait and Gene Watson compilations are also planned, together with a further 12 albums for Knight Records' No 1 Country series.

TOP-10 COMPILATIONS LPS

- 2 THE KENNY ROGERS STORY
Kenny Rogers
Liberty (EMV) (F)
- 5 THE VERY BEST OF JIM BEVES
Jim Beves
RCA PLR017 (BMG)
- 3 DOLLY PARTON'S GREATEST HITS
Dolly Parton
RCA PLR4422 (BMG)
- 4 THE BEST OF GLEN CAMPBELL
Glen Campbell
MFP CDMP9023 (F)
- 6 THE COLLECTION
Jim Reeves
Collector Set CCS3183 (BMG)
- 9 THE COLLECTION
Beverly Hills
Collector Set CCS3193 (BMG)
- 10 ANNIVERSARY - 30 YEARS OF HITS
Tommy West
Capitol (EMI) (C)
- 8 THE GOLDEN GREATS
Glen Campbell
EMI (EMV) (F)
- 7 VERY BEST OF DON WILLIAMS
Don Williams
MCA MCG401 (F)
- 16 UNFORGETTABLE
Patsy Cline
Imp Rec Label PC0641 (P)

CLASSICAL Contingency plans afoot following PRT's demise

by Nicolas Seames

THE SUDDEN demise of PRT met with a mixed response this week as its 19 classical labels sought for new distributors.

The largest label on its classical portfolio — AVM Records run by Frank Rodgers and Robert Mathews Walker — was perhaps hardest hit, for it relied totally on PRT. The success of AVM — launched only last year — was emphasised by Michael Gardener, classical manager at PRT, who tipped it as the fastest growing classical label.

Approximately 65 per cent of AVM's releases so far have been classical, and although Frank Rodgers expects that proportion to change during the next 12 months, classical will always remain a strong element. Therefore unlike most of the labels on the PRT portfolio, AVM needs a distribution network equally capable of taking on both pop, heavy metal and classical, which somewhat narrows the field.

Though an agreement with a new distribution company is expected to be signed shortly, AVM is preparing to distribute itself for the interim period. Dealers can phone through orders directly to

01-882 3757, or Fax 01-582 8922.

Many of the other companies retained an additional distributor. Abbey/Gimell, the choral specialist, has always worked with Gamut and H.R. Taylor as well as PRT, and anticipates no real problems during the next few weeks. In the main, PRT handled Abbey/Gimell with the multiples.

LDR, on the other hand, worked exclusively with PRT. Keith Warren, chairman of LDR, another new label, admits that while the PRT news came as a surprise, it was not necessarily totally unwelcome. "We had been reviewing our distribution needs for some time, and we are in discussion with others," comments Warren.

For the next few weeks, LDR will be distributed directly, and all orders should be addressed to (0372) 57227, or Fax (0372) 59713. Incidentally, LDR has just signed a distribution deal in Holland with Cloventrice.

The closure comes at a time when Silva Screen has a hit on its hands — its new recording of the music to the film *Lawrence Of Arabia* has been re-pressed on all formats three times so far, and in-

herest shows no sign of abating.

"We are not too worried because up to 70 per cent of our sales are export," explains James Fitzpatrick. All enquiries should be addressed to Silva Screen on 01-284 0525, or Fax 01-482 2385.

There will be more problems for import labels such as the Swiss label Gallo which will not be able to move so fast as those on the spot.

The full list of PRT's classical portfolio: Abbey/Gimell, AVM, Centaurium Video, Gallo, Greenzax, Interchord, Kenwood, LDR, Michele International, MVM, Start/Vanguard, Stylus.

A question mark hangs over the future of the Nixa label, PRT's only label which has been bought by Castle Communications. This interesting book catalogue was being carefully developed by Michael Gardener and showed every sign of doing well.

R E V I E W S

The Essential Domingo — Popular Songs And Aria — Domingo Gramophone 429 305-2. Popular tenor arias taken mainly from the late Seventies, including Verdi (Rigoletto, Aida, Il Trovatore, La Traviata), Puccini (Tosca, Turandote), Donizetti (course), but also a smattering of songs, including *Matinata* and *Be My Love*. It all adds up to a 60-minute promotional tool to face with the most of his appearance in the UK this summer. And why not.

● Crossover

New Year's Concert 1989, Wiener Philharmoniker, Carlos Kleiber. CBS MDX 5564 (2 CDs). With this recording Gunter Brest, the new CBS Sony overlord, flexes his classical muscles. He fought and won an international outcry so that he could start his CBS reign with Kleiber — after all, Kleiber is a reluctant recorder. I am not sure whether this recording was worth the fuss, but it certainly has some gems, including the Acceleration which opens it, and even an exemplary performance of the Fledermaus Overture. But the CDV should prove the perfect medium.

● Crossover

The Romantic Clarinet — Emmerich Jaenicke, Ernst Paganini, Heinrich Schwarz. ASV CD DCA 457 (band on tape/LP). Distribution: Pinnacle. More of the same from the clarinetist who has now firmly established herself on the circuit. There are three works, Weber's Concerto No 2, Spohr's Concerto No 1 and Crusell's Concerto No 3. Johnson first made her impact in the 1984 YBC Young Musician Award with Crusell's second concerto and she remains the flamboyant player with her distinctive French clarinet sound. A full programme: this CD runs to 70 minutes. Johnson, incidentally, is now the top selling ASV artist.

● General interest

Classic Marches. Leonard Slatkin, Saint Louis Symphony Orchestra. RCA Victor RC 87716 (CD, tape). A good selection of marches — 17, including *The Stars And Stripes Forever*, the *Wedding March*, *Rodetzky March* and *Elgar's Pomp And Circumstance No. 1* — but rather variable in performance. I am afraid, with some downright inferior work.

● General interest

Nimbus goes out on the road — solo

NIMBUS RECORDS achieves one of its long-term ambitions this month and launches its own distribution network following the success of a pilot van sales operation over Christmas.

It has brought its three-year association with Target to an end despite sales returns which saw a quadrupling of business in that period, and a 1988 UK sales figure in excess of £7m in retail prices. Nimbus now has a catalogue of some 180 titles and plans a regular release schedule of six a month. "In 18 months we will double the size of the catalogue," says Anthony Smith, UK sales and marketing, who paved the way for the independent distribution by being Nimbus's roving salesman.

Smith took the Nimbus van on the road last Christmas, and continued the service this year in a *Fiora Sarda*, covering the country from Aberdeen to St Austell on a monthly cycle — which involved mileage of 1,500 miles a week.

The response from the dealers, he says, was strongly positive. They enjoyed having live stock and the personal contact with the record label," he maintains. It also benefited Nimbus and its profile, for he was able to put up displays which generated more interest in the label itself.

The new Nimbus distribution operation will be based on three full-time sales representatives, one in

the London area (Anthony Smith), one in Southern England and Wales and one for the North, who will be appointed in August. A telephone sales operation taking direct orders will be based at the Nimbus headquarters in Monmouth (where the main warehousing will be sited).

"It has always been Nimbus's intention to mount its own marketing operation," says Roger Bateson, sales and marketing manager. "With the recent growth of the label both in the UK and throughout Europe as well as the increased range of the catalogue, summer 1989 is the perfect timing for the launch of this operation."

"It is all part of the general spirit of independence that exists at Nimbus," he adds.

While the larger independent classical chains and specialist shops will probably welcome the move, the multiples will be a slightly more difficult nut to crack. Bateson is in discussion with a number of people over this issue, including

another independent label.

When Chandos Records started its own distribution network last year, Bateson considered a number of teething problems which have now been sorted out according to Richard Harrison, marketing manager. Opening accounts with the multiples was one of the last problems to be solved — but this has now been done.

Getting up our own distribution has cost a lot of money but we think it has been worth it. We have a 1.5 per cent increase in turnover, but the best thing of all is that we have total control," he comments.

It will not, however, be easy for Nimbus. Unlike Chandos, it has only one medium CD, and a smaller and perhaps more eccentric catalogue. However, Nimbus has made a concerted effort in the past two years to broaden its catalogue.

Nevertheless, Bateson admits that the possibility of contributing other labels in tandem with its own, especially in view of the PRT closure,



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CHOICE

THE WORK considered by Stephen Johnson on Saturday's Building A Library on Radio Three was Rachmaninov's Piano Concerto No 3. The recommended recording was on Decca (417 239) all formats, with the pianist Vladimir Ashkenazy and the Concertgebouw conducted by Bernard Haitink.

African Sanctus reprise

DAVID FANSHAW'S African Sanctus, which has sold over 50,000 copies since its first release in the Seventies, is being issued by Philips on mid-price compact disc after "enormous demand".

Based on ethnic African music, its basic religious content has made it a favourite with choral societies and audiences worldwide.

Philips has added a substantial filler, *Saloams*, a piece by Fanshawe inspired by the music of the Arabian pearl divers, available on both mid-price CD and tape (426 055). This means that the top price LP and tape containing just African Sanctus will now be deleted.

To coincide with the release

comes another David Fanshawe recording, *Musical Mariner — A Pacific Journey*. This recording, from the US label Mercury, contains music absorbed by Philips during his recent travels in the Pacific, the subject of three BBC films shown in the *World Wide Series* last year. It is available in both CD and tape form (426 185).

● The contract between the French firm Avidis and the famous Unesco series of world music bouzouki ensembles of Mideam this year brings three CD/tape compilations to the shops through Pinnacle: *Musica di Bali* (AD 8003CD), *Musica di Argentina* (AD 8008 CD) and *Musica di Bolivia* (AD 8009 CD).

User-rien "subversion

by Adam Blake

THE FIRST thing you see on entering Recommended Records shop in Wandsworth Road is a copy of Captain Beefheart's Trout Mask Replica — either the most brilliant or the most unlistenable rock album ever made, depending on your point of view. Brilliant or unlistenable, uncategory music has been Recommended's raison d'être for over 10 years. Earlier this year, by way of celebration, it organised a week of promotions at the ICA showcasing just a few of the weird and wonderful musicians such as Delhim & Horowitz and Pointy Birds that it has championed in the face of commercial indifference. But slowly, carefully, Recommended is preparing the ground for entering the mainstream.

Chris Cheek would never claim to be the boss but he seems to be. "People are informed as to who's going on and there is a genuine enthusiasm for our area of music which I think has been seen for too long as being 'difficult'," he insists. "We're trying to get rid of that tag. We're still interested in uncategory music but now we've extended into an embracing sense of world music, not in terms of the marketing of African or South American music in this country but of a world music that's being produced outside the mainstream. Music that is being produced in Eastern Europe or in Central America or in Japan or Scandinavia by bands that nobody's really heard of."

Certainly, Recommended's international network is impressive: "We have a branch in Germany — No Man's Land — which has its own labels. Then there's Recommended Switzerland which has its Rec-Rec label. There's Recommended France which is Ayala discs and recommended Italy which is ADN records. ... So what links all these? Interest in similar areas of music and common aims," Cheek claims. "They have similar approaches to business. A sense of alternative economics. We have exchanged records for bottles of wine if people haven't got money, and we exchange records with Eastern Europe because their currency is useless to us. It's quite benign — networking around the

world with people who haven't got much money or means but who're trying to produce something."

Alternative economics. Like communism perhaps? What of the political spectre that hangs over Recommended — the image of the next starving Reds in South London? "I think a lot of people would still think of us like that but I don't think it's as true as people make out. I think that the hard Marxist, Marxist-Leninist edge that was tied up with Chris Culler and Fred Flint when they were doing the Art Bears and Henry Cow got pulled over into Recommended but we're not trying to push any particular line. We're none of us here involved in party politics. We want as many people as possible to hear the music and we hope there will be a general respect built for an area of activity and that it will have an effect."

So despite the heresy with bottles of wine, Cheek believes there is a place for Recommended in the mainstream music business. "No doubt at all, because rather than being a backwater we're a crossroads, and we are one of the places that's at the cutting edge of what's happening. Whether you think in terms of business or society and cultural ideas you need input from the bottom in order for the top to stay nourished. I think there's a large market that's being ignored. People have tried to pick up on it with things like new age and world music but there's an enormous number of people between 25 and 40 who are, broadly speaking, more adventurous in their listening habits and they want to be challenged. They're not buying Dire Straits and they've basically stopped reading the music press and stopped going to record shops because they don't find anything they want. It's not that they don't want anything, and we're there to fill that gap. We look in terms of long term, not short term satisfaction."

He adds that Recommended is negotiating with Our Price to have at least a fair amount of its more accessible catalogue available in a reasonable percentage of Our Price stores.

With its shop at 387 Wandsworth Road recently refurbished ("books, records and tapes that you can't get hold of anywhere else") and plans for opening another branch in central London,

'There's an enormous number of people between 25 and 40 who are, broadly speaking, more adventurous in their listening habits and they want to be challenged'

with its rapidly expanding network of labels throughout Europe and its forays into live promotion, Recommended has come a long way from the slightly forbidding and austere political ethos that surrounded its inception.

"The difference now is that the attitude that we're trying to give off is very much more user friendly, we're a bit more the loveable rogues rather than the hard-headed, arrogant, difficult bastards," says Cheek.

But they're not becoming woolly liberals?

"No no no! But we're prepared to talk. We're prepared to make bridges. Generally speaking we're nice people to do business with because we're interested in the music itself and the whole breadth of music being disseminated. We cooperate. If someone else is doing something then, great, that doesn't mean we compete with them, that means we do something else. One of the basic tenets of our organisation is that the musicians are the bottom line. The way that the musicians want their music to be heard, the way they want it to be presented is what we want too, so that you hear what the musician wants you to hear. That's very, very important. It is, we can promote that kind of ethos then, in our sense, in the long term, we feel that politically we've done a good job."



MICHAEL JACKSON: Leave Me Alone picks up the Gold Lion

No joy for the British Lions

THE RUN of success enjoyed by UK promo-makers at the International Advertising Film Festival in Cannes came to an abrupt halt last week. After scooping two IAFF Gold Lions in 1988, the UK music contingent was left virtually empty-handed at the end of this year's competition — despite being responsible for nearly half of the 69 entries.

The top honours went instead to US directors with Gold Lions being awarded to Michael Jackson's Leave Me Alone (directed by Jim Blashfield and entered by Limelight UK) and Bobby McFerrin's Good Lovin', directed by Drew Takahashi through Calrossi Pictures. The Silver Lion went to one of the few

impressive French entries, Alan Souchon's Quand Je Serai KO directed by Erick Ferguson for Program 33, and the Bronze to Double's Freud-inspired Devil's Ball, directed by Rudolf Dolezal and Hannes Rossocher for Austria's Doro-Productions.

Of the UK entries short-listed, Tamita Tikorom's Cathedral Song came out on top of the pile earning a special mention for its supertitutive cinematography. Gerard de Thame's If You My Sobriety for Tikorom was also short-listed along with Zeke Maniyika's Bible Ball, Simply Red's If You Don't Know Me by Now and Enyo's Orinoco Flow

SW

MUSIC VIDEO

	Description (track)	Timings	Dealer Price
1	3 PINK FLOYD: Delicate... Live 1 (6 tracks)/1hr 35min/£8.47		MVN 99 1186 3
2	4 U2: Rattle And Hum Live 2 (2 tracks)/1hr 36min/£8.24		VHR 2308
3	6 GENESIS: Invisible Touch Tour Live 1 (2 tracks)/1hr 36min/£8.24		Virgin VVD 258 PMT VHF 3
4	6 KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25		Video Collection VC 4077
5	6 FRANK SINATRA & FRIENDS Live 1 (4 tracks)/1hr 30min/£6.95		Music Club/Video Club MC 2012
6	5 BRUCE SPRINGSTEEN: Video Anthology Live 1 (4 tracks)/1hr 25min/£7.24		Virgin VVD 491
7	1 CLIFF RICHARD & THE ... Live 1 (3 tracks)/1hr 30min/£7.24		PMT VHF 3
8	14 ERASURE: Innocents Live 1 (4 tracks)/56min/£6.95		Virgin VVD 491
9	7 INKS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£7.24		PMT/Channel 5 CPV 08372
10	8 METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47		PMT/Channel 5 CPV 08342
11	12 ROY ORBISON AND THE ... Live 1 (3 tracks)/20min/£3.47		Music Club/Video Club MC 2004
12	DEBBIE GIBSON: OUT OF THE BLUE Compilation (4 tracks)/1hr/£6.95		WMC 2000
13	ROD STEWART AND THE FACES Compilation (4 tracks)/1hr/£6.95		Music Club/Video Club MC 2004
14	9 GLORIA ESTEFAN: Homecoming Concert Live 1 (5 tracks)/1hr 25min/£6.95		CMV 49017 2
15	HITS TO VIDEO SELECTION Compilation (16 tracks)/1hr 50min/£6.95		CMV 49822 2
16	4 CLIFF RICHARD: Private Collection Compilation (16 tracks)/1hr 44min/£6.50		MVPCR 1
17	11 CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr/£6.50		PMT MVP 99 1179 3
18	14 MICHAEL JACKSON: Making Thriller Compilation (4 tracks)/1hr 30min/£9.04		Vestron MA 1100 20
19	HOT CHOCOLATE: THE ... Compilation (16 tracks)/1hr 55min/£3.47		Music Club/Video Club MC 2002
20	LEVEL 42: Fait Accompli Compilation (16 tracks)/1hr 30min/£9.04		PMT/Channel 5 CPV 08182

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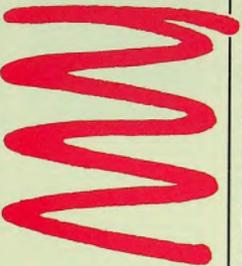


WEIRD YET Recommended: Delhim & Horowitz, plus the wonderful Pointy Birds

MUSIC WEEK

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1	NEW VELVETEEN CD Transmission Vomp	MCA/MCG 6938
2	CLUB CLASSICS VOL ONE • CD Soul II Soul	10/Virgin 03X 82
3	1 BATMAN (OST) • CD Prince	Warner Brothers/WB 281
4	4 DON'T BE CRUEL * CD Bobby Brown	MCA/MC 245
5	3 TEN GOOD REASONS ** CD Jason Donovan	FML/H7
6	6 PAST PRESENT • CD Clannad	NCA 11/1014
7	7 APPETITE FOR DESTRUCTION * CD Guns 'N' Roses	Geffin/W 125
8	NEW FULL MOON FEVER CD Tina Turner	MCA/MCG 6018
9	5 RAW LIKE SUSHI • CD Neneh Cherry	Circus/Mirage/CHCA 8
10	10 THE MIRACLE * CD Queen	Parlophone/RSCD 107
11	11 EVERYTHING • CD Bonnie Raitt	CBS 452979-1
12	9 A NIGHT TO REMEMBER CD Cyndi Lauper	Epic 4541911
13	16 A NEW FLAME ** CD Simply Red	Dialtone/WEA/W 218

14 ANDERSON BRUFORD WAKEMAN HOWE **CD**

35	34 KYLIE ***** CD Kylie Minogue	FML/H 3
36	33 GREEN • CD R.E.M.	Warner Brothers/WB 224
37	29 THE ESSENTIAL DOMINGO CD Plácido Domingo	DEUTSCHE GRAMMOPHON/PNTV
38	24 POP ART • CD Transmission Vomp	MCA/MC 5420
39	28 GOOD TO BE BACK • CD Nanette Cole	EMU/USA WTL 1062
40	NEW SEMINAL LIVE CD FALL	Bigtop/Bonnet 881/102
41	37 STEPPIN' TO THE SHADOWS • CD Shedows	Folies/SHAD 20
42	30 ANYWAY/ANYMANNA CD Beatmasters	Rhythm King/RTTU 10
43	NEW WALKING WITH A PANTHER CD LL COOL J	Dolby/CBS 4651171
44	40 KICK *** CD INXS	Mercury/Phonogram/MERH 114
45	41 ANOTHER PLACE AND TIME • CD Donna Summer	Warner Brothers/WB 279
46	50 DIESEL AND DUST • CD Midnight Oil	CBS 46085-1
47	31 STAGE HEROES CD Colm Wilkinson	RCA/B 2405
48	38 FOREVER YOUR GIRL • CD Paula Abdul	Sony/Triple/SMP 19
49	48 BAD ***** CD Michael Jackson	Epic 49282-1
50	46 GHOST KINGS • CD Gipsy Kings	Talwar/SIR 2155
51	43 PASSION CD Peter Gabriel	Vegeta/EMI 91
52	NEW TENDERLY CD George Benson	Warner Brothers/WB 238
53	39 2300 JACKSON ST CD Jacksons	Epic 4633221

Electric
arenues

by Chris White

THAT VIRTUAL one-man record industry giant Grant is celebrating 21 years since his first number one record (as a member of The Equals with Baby Come Back in 1968) with the recent release of his new arrangement of Walking On Sunshine. The hit that he wrote for Rogers Revere earlier in the Eighties. Meanwhile his latest album brings together his best recordings from the last 10 years.

In his time Grant has run his own label, Ice Records — even at one time distributing the product himself — signed and developed other ethnic artists, written and produced his own albums, often playing all the instruments himself, and built his own recording studios Blue Wave Studios in the Caribbean which now boasts 48-track facilities.

Ice Records is currently on ice, so to speak while Grant concentrates on Blue Wave Records with a licensing deal with EMI's Parlophone label. While always valuing his creative independence he admits: "The deal with EMI offered me financial security but at the same time they leave me very much alone when it comes to the A&R side."

The new album Walking On Sunshine includes Grant's re-recording of Baby Come Back, the



EDDY GRANT: the one-man record industry

song that launched him to success. The new version has been released in Europe and will probably be the next UK single. He now owns the rights to the original Equals recordings after buying them back from President Records' Eddie Kassar and plans to re-release them.

The art
of noise

by Kirk Blows

EXACTLY ONE year on from the opening of its London offices, Noise International is entitled to celebrate the anniversary and look back with satisfaction on 12 months that have seen the label both establish its strong roster of metal acts and confirm itself as a truly international entity.

The label was originally set up in Berlin and, yet, its vast majority

of its acts were German but the momentum is clearly growing now that the offices have been opened both here and in New York (with one soon to be set up in Japan). "It was important to establish Noise in the UK," says managing director Andrew Ward, "because though it might only represent five per cent of sales for the world, it is a prestige market and the response from the public and press is echoed around the world far more than those sales suggest."

Helloween are Noise's most significant success so far, having charted at numbers 24 and 26 with their last two albums, and forming part of the 140,000 units sold and over £2m wholesale turnover for the year.

The second step was to initiate a UK talent acquisition policy, and though Nottingham's Sabbat are the only UK band at the moment signing two years ago on Berlin on the strength of a tape, negotiations are in the final stages for three more acts to be signed, the result of a careful and considered entry into the UK market.

Our avowed interest is new metal," says Ward. "We have an ear for bands producing what I'd call post-thrash heavy metal. Thrash has changed the grammar. There are new bands that have absorbed thrash in the same way as pop bands took punk in."

Helloween have taken it one way and made it more commercial, while we've got Voivod who've taken it to an avant-garde level."

Take into account the metal/power pop of Page, the straight forward HM of Scanner, the Stones-like rock 'n' roll of Sado and the "Bon Jovi meets Queen's choice" description of 2V and you've some idea of the diversity now on offer through the label.

The latter, plus Helloween, Celtic Frost and Running Wild are part of a Noise/EMI package, a two year deal that will provide two releases from each to the benefit of the EMI machinery.

Philanthropic
productions

by Nick Maybury

JOINING The British Record Producers Guild was not only lucky for ex-pat Australian Jim Taig but it could prove fortunate for an unsigned act.

"When Taig took up BRP's offer of associate membership his name went into a prize draw for studio time at Power Plant. When he won, Taig decided to put his windfall to the best use."

So now he's on the look-out for unsigned bands to take to the studio with a view to establishing a long-term working relationship. Although he's only been in the UK since last year, Taig has a string of production and mixing credits in his native Australia.

He produced a white funk/pop outfit called Wa Wa New who went into a number one and several top 10 hits in Australia and New Zealand, as well as success in Europe, Japan and the US. Taig has also won awards for film and orchestral scores.

He sees himself as a product/engineer, moving to this country to further his career and to gain access to a more diverse music base. His tastes are quite varied but he

insists that to interest him a band, or solo artist, "must be original, non-derivative and have strong identifiable melodies and lyrics."

Style he says is unimportant but he would hope to enhance the overall sound using his production and arranging skills. Interested acts should send tapes, photos and biosographies to Jim Taig, 17 Blythe Road, West Kensington, London W14 0HL by Saturday, August 5.

Mark Lewisohn

His master's voice

by Robin Katz

TRUE TO form, Bob Dylan said no word to his fans during his recent UK concerts. But help is at hand for Bobcats eager to hear their idol speak.

Backs Records of Norwich have released Dylan's 1965 San Francisco concert, featuring a superb cut black and white picture disc.

Play the record and you hear American journalists hang themselves with their own microphone cords while Bob shows off his legendary microphone skills: mumbling, evading, confronting and answering in monosyllables. Listen as he struggles to stay awake.

This is the interview where Smokey Robinson is among "poets he digs" and Dylan describes himself drolly as "a song and dance man". Later he yells: "I don't want to be your anybody. Tell me what I should say."

Today, they don't make press conferences or artists like that. Yesterday, they didn't make picture discs or grown-ups. With a further full colour picture disc of two of Dylan's 1980 press conferences, Backs is on to a winner.

Backtracking

Record Retailer, 9 July 1984

The Gramophone Records Retailers Association ponders the perennial problem of how to entice older people into record shops, combating the image of a "teenage trade" fostered by the media... Memorial service for Lawrence Wright held at St Giles-in-the-Fields, close by his company's Denmark Street offices... The Keith Prowse record shop in London's Fenchurch Street hosts a programme of English music, presented by the company's W S Woyda.

Music Week, 6 July 1974
BPI figures show that UK sales of records and tapes in 1973 exceeded £100m for the first time... Ken East, MD EMI Australia announced that EMI UK announces resignation from the company after 22 years... Gus Cook retires as general manager at Abbey Road Studios, with former MD EMI UK, on-wards promoted in his place.

Music Week, 7 July 1984
Frankie Miller's "Hollywood" dominates the UK singles chart... Two Inbes, already gold (500,000), remains at number one, its point of entry, for the fourth successive week... Relax, certified platinum (1M), returns to number two after 33 weeks... Chrysalis launches dance music label Cooltempo... Zomba buys Shogun Records entertainment complex in Willesden, planning to install new equipment and rename it Battery 3.

Fair do's

WITH THE option of taking it easy or dehydrating in the roasting heat, it wasn't surprising that this year's **Gloucestershire CID Festival** was a mellow affair.

Only a bone-shaking set from the mighty **Pixies** and the carefully bop of **The Woodentops** really got the crowd dancing. Otherwise, it was a gentle swing, jig or — for most — a casual foot tap.

"Not that it was a dull weekend, mind you. Far from it. **Throwing Muses'** disjointed rhythms kept a few bodies out of the shade and limbered them up for the Pixies and The Woodentops."

Friday evening then wound down with a typically drippy hippy set from **All About Eve** followed by special guest **Pierce Turner** who's spirited if rather dry set receives an additional respect from the bewildered crowd.

Suzanne Vega then took to the stage — despite death threats — for an immaculate run-through of classic material and two newies, the plodding **Pilgrimage** and the more lively **Men In A War**.

The Shundu Boys fit five weeks everyone up on a Saturday just in time for a rock-slo-grumpy **Van Morrison** to put them back in a mellow mood, and then **Fairground Attraction** — with **Eddie Reader** in fine style — did it every time. To dance with some fine romantic sizzle and pop ballads.

Horshouse Flowers stirred everyone from their leotard slumbers with a rousing set which **The Proclaimers** before them keeping the more vocal **enlifers** in good voice. Sadly, **John Costello's** two-hour set never quite set itself ignited and brought the day to an unfortunate anti-climax.

But the lowpoint of the weekend came with **Daveon's** set. The dream was to have loved though it was Woodstock revisited and only the seasoned (and probably sozzled) few took much notice.

Black Uhuru, on the other hand, suited the sunny atmosphere with their sweet reggae rhythms while **The Waterboys** and their Irish folk kept the crowd from wilting.

NICK ROBINSON

Brainy MC's

THE **WALDBÜHNE** is a huge open-air amphitheatre in the middle of the Grünewald Forest in West Berlin. With a total of 11,228 capacity, and an excited murmur rose to a roar as **Herbert Grönemeyer** took the stage. Grönemeyer is comfortably many of the most popular German musicians, his current LP having spent 14 weeks at the top of the charts.

His music could be reliably described as "folk with a beat". His classical training as a pianist has enabled him to adopt a more adventurous approach to structure and melody than artists like Chris de Burgh. In Grönemeyer is similar to vocally. At times he is closer to songwriters like Gabriel and Sting. Lyrically he broaches a wide range of topical issues such as the rise of the German neo-Nazi, misogyny and child abuse (Peter Homml

HEAVY METAL ALBUMS

This Month	Artist	Label	Catalogue No.
1	APPETITE FOR DESTRUCTION	Guns N' Roses	Geffen 58125 NM
2	PRECIOUS METAL	Various	Syfa SA8794 (S)T
3	THE LIES, THE SEX, THE DRUGS	Guns N' Roses	Geffen 58126 NM
4	NEW GAME	White Lion	Alicia 58272 NM
5	QUÉCHEN GOES TO NEBRASKA	English 8	Meridian 58273 NM
6	EAT ME IN ST LOUIS	Various	Virgin V2391 B
7	NEW BADLANDS	Badlands	Alicia 571843 NM
8	OPEN UP AND SAY... AH!H!	Heaven	Capitol 523259 B
9	CONTROLLED BY HATED	Sacred Favourites	Ice 452991 IC
10	SOFT METAL	Various	Syfa SA8862 (S)T
11	VIXEN	EMM	Alicia 58272 NM
12	THE WORK OF IDEAL HANDS	Spanner	WEA 58273 NM
13	HERYDIA	Delamont	Badlands/MCA 58271 B
14	SONIC TEMPLE	The Gap	Virgin V2391 B
15	THE HEADLESS CHILDREN	W.A.S.P.	Capitol 523267 B
16	TAKING ON THE WORLD	GN	ADAM AAA2707 F
17	FOUR SYMBOLS	Delapella	Alicia 58272 NM
18	HEADLESS CROSS	Black Sabbath	EMI 581402 B
19	SEA HAGS	Sea Hags	Chrysalis 581445 F
20	NEW JERSEY	Yan Jig	Virgin V2392 B
21	BAT OUT OF HELL	Meat Loaf	Cleveland 581431 (R)C
22	HITS OUT OF HELL	Meat Loaf	Ice 454043 IC
23	RECKLESS	Byrd	ADAM AAA121 B
24	THE LAST COMMAND	W.A.S.P.	Temple 581431 B
25	...AND JUSTICE FOR ALL	Madonna	Virgin V2391 B
26	IN YOUR FACE	Cygnus Come	Pulsar 331121 F
27	BLUE MURDER	Blue Murder	Geffen 58245 NM
28	SLEEPY WHEN WEI	San Javi	Virgin V2392 B
29	DREAM WEAVER	Slip	Virgin V2392 B
30	ROADWAY TO SALVATION	Wayk Zappa	Zappa 581445 F
31	LOOK WHAT THE CAT DRAGGED IN	Posse	MCA 581445 F
32	SKID ROW	Slud Row	Alicia 581445 NM
33	IF YOU WANT BLOOD... A.G.O.C.	A.G.O.C.	Alicia 582522 F
34	THE NUMBER OF THE BEAST	Iron Maiden	London 581431 B
35	LED ZEPPELIN III	Lead Zepplin	Alicia 582502 NM
36	IN SEARCH OF S.A.T.	Chadlight	Temple 581431 B
37	RADIO ONE	Various	MCA 581445 (R)C
38	RIDE THE LIGHTNING	Motörhead	Columbia 581445 (R)C
39	LOVE	The Cult	Beggon/Beggon 58245 NM
40	WHITESNAKE 1987	Whitesnake	EMI 582318 B

Compiled by Music Week from Gallup Data

translates for his recent compilation for the US market). In places he even "rocks out" in a manner not unlike Robert Palmer, with driving powerchords on guitar.

For two-and-a-half hours Grönemeyer delighted the audience with a varied blend of uptempo numbers (which saw the entire crowd clapping along religiously with the beat) and superb ballads, which were accompanied by the obligatory continental display of raised lighers. Tonight they were augmented by a large number of sparklers, specially provided for the occasion, which filled the balmy evening air with a faint stench of sulphur. By encore time darkness had fallen, and the pyrotechnic display was quite magical. Grönemeyer did very little to cope the crowd into raptures apart from playing their favourite songs. There were sung along with, though, from great joy by every fan, and all the lyrics faithfully committed to memory.

DAVID GILES

Prince for a day

FIGURING OUT how it is that **Bobby Brown** has put himself up there with the likes of Elton John and Luther Vandross by selling out eight nights of **Wembley Arena** on only his first visit to the UK is no easy task.

Introduced by his band's old-style A&J musical director as "The new prince of soul", before arriving on stage in royal fashion onto a golden throne in a blaze of bright white light, Brown quickly impressed an impression that he might yet be ready to challenge for the musical crown of that other Princely figure.

Brown's own infamous crotchety antics were set out of the front of his stall from the start, and while after nine months on the road he has obviously become a master of that old "if you're here to party, say yeah" routine, the overriding impression for well over half of the precisely 90 minute show was that Brown is selling out more and more acts at playing to the screams than with the grooves.

Talking on the back of what is a relatively weak, if multi-million selling, debut LP, it's the music from the album, *Don't Be Cruel* and (saved until the last) *My Prerogative*, really stood out on a night dominated by much trouser-dropping, shirt-removing and pulling girls from the audience à la Alexander Neol.

If Brown's female teenage appeal was quickly clear, his more broad-based attraction was only underlined towards the end when after leaving the stage for two dancers to work out to a selection of his core hip hop tunes, he returned with a rapturously received rapped-up version of Every Little Step, followed by a cover of De La Soul's *Me Myself and I*. And in a couple of songs, a provocative sense of showmanship and an appealing hard-core attitude can sell out Wembley for a week at this stage, where will you be unwilling to be five years hence?

DAVID ROBERTS



THE PIXIES: bone-shaking stuff at Glastonbury

The best of Cliff

BILLED AS "The Event", **Cliff Richards'** spectacular celebration of his 100th single and 30th year in showbiz was an extraordinary event if only because of its almost five-hours-plus length.

The show opened with a slice of his first performing year, via veterans of TV's *Oh Boy!* and **The Kaitin Twins**, whom he supported on his first UK tour. The Sixties followed, with Merseybeat courtesy of the **Searchers** and **Gerry Marsden**, then we jumped up to date of his reggae forays on **Aswad**, who were quickly won the audience over with a typically exuberant performance. Throughout all this, the show's star kept emerging to take guest spots, including the as yet unissued *Shade A Dream With Me*, cut with **Aswad**.

When Cliff and the **Shadows** reunited on stage for the first time in 11 years, audience response became rapturous — a pitch at which it was to remain.

The final 90 minutes twinned the star with his current band and an impressive light/laser show. They played no less than 19 songs, ranging from *Move It* (with a surprise guest appearance by early **Shadows** jet Harris & Tony Meehan) through to tracks from the always Guaranteed LP, his next (Stock Aitken Waterman-penned) single, and the current *The OF* of which saw the veteran stadium smash with swaying pants of light. Cliff was crying with the sheer emotion of the event by the end. With nothing at all to prove, 30 years on he is still a proven *four de force* on stage.

BARRY LAZELL

Stayin' alive

IT HAS BEEN so long since **The Bee Gees** last performed live in the UK — excluding a recent Prince's Trust appearance — that at their **Wembley Arena** post-gig party many seasoned music industry people were confessing that it was the first time that they had ever seen them on stage. All were agreed though — the Brothers Gibb turned in a performance that was nothing short of tremendous.

Their Saturday Night Fever image of flowing hairlocks and exotic living suits is now far behind them. The Gibbs presented an almost straight visual image at Wembley — it was really all down to the music, and how it spoke for them on the night in question.

Opening with *Ordinary Lives* from their latest WEA album *One*,

the brothers flowed quickly into a brace of hits from their very early recording years including *Massachusetts*, *To Love Somebody* and *New York Mining Disaster*. There was a short segment when they abandoned the use of their backing musicians with Robin reminding the audience of his big hit *I Got You (I Feel Good)*. There was also a moving rendition of their classic *How Deep Is Your Love*, dedicated to the memory of their younger brother Andy who died last year.

The brothers presented other songs from the new album including the title track, *Love Of Shame* and *It's My Neighbourhood* but as to be expected it was the songs from their late Seventies era that really set the night alight. *Live Talkin'*, *Love So Right*, *Love You Inside Out*, *Stayin' Alive* and the climactic *You Should Be Dancing* brought the entire audience to their feet, and finally sent them home exhilarated. Let's hope that it isn't another 15 years before the brothers decide to work live again in the UK.

CHRIS WHITE

Black Sabbath

IT WASN'T too long ago that the **Black Sabbath** had an unwritten policy of not booking third bands, but with last September's move to new premises that has thankfully changed. However, **Sabbath's** two-night stint at the venue should not belie their true status, the band having had major problems with the Astoria's security during their near sell-out there nine months ago.

Conspiracy — Talk like the evening off, just the beginning of what ultimately reveals itself as the band's very own sermon. To the uninitiated and unfamiliar Sabbath's extreme brand of thrash, it rather too severe, with the quintet digging up a set full of corpses and demonic spirits that they surge relentlessly through the best of what's *History Of A Time To Come* debut and *Dreamweaver* follow-up. That said, there's a whole tomb-load of intricacies lying just beneath the surface, their discovery making for a rewarding find, while history has shown that what is extreme today can often be considered just plain mainstream by tomorrow. Remember *Megadeth* and *Metallica*?

With *The Clerical Conspiracy* they seem to praise the Lord and then damn Him, and by the time they reach *Mythology* — "the myth and the history" no less — you're either converted by Sabbath's *New Testament* or you've hit the bar, unconvicted or simply a little confused. Whichever, Sabbath are unlikely to concede any ground, and like all true warriors look set to remain determined and defiant to the last. It could be a frightening prospect but it'll undoubtedly be a successful one. Just wait and see.

KIRK BLOWS

Glass goes to Chester

by Nicolas Soames

AFTER YEARS of publishing his own music under his Dunvegan imprint, the fashionable composer Philip Glass has signed an agreement with the Music Sales companies G Schirmer and Chester Music to print and distribute his work worldwide.

One of the main proponents of minimalist techniques, Glass's hypnotic systems music has created a wider-based audience than that which normally serves the contemporary classical composer. This has been created partly through music he wrote for films and partly by his operas, including *Einstein On The Beach*, *Satyagraha* and *Akhmat*. The Making Of *The Representative For Planet 8* received its UK premiere last year.

Despite this international popularity — helped by a contract with CBS Records — Glass decided to publish his own music so that he retained strict control on who should play it and how.

This meant that his music was only available from his Dunvegan company, based in New York, and in photocopied manuscript versions. It became something of a test for European groups who wanted to play Glass to get hold of the music.

"The signing of this publishing agreement means that Philip Glass's music will be readily available internationally," explains Rosemarie Johnson, promotions manager, Chester. "Glass has, however, retained the exclusive rights to perform a number of works with his Ensemble, such as the music theatre work *A 1000 Airplanes On The Roof* premiere

in Glasgow's Mayfest, which is due to come to London in November."

But the agreement means that works which have not been well-known in this country, such as the *Violin Concerto* and *Company*, a piece for string orchestra, are now easily available from Chester (UK and mainland Europe) and Schirmer (USA).

Chester Music, whose portfolio also includes the Polish composer Witold Lutoslawski, Peter Maxwell Davies and Judith Weir, also intends to put Glass into print for the first time. Plans are still being made, but music from the album *Songs From Liquid Days*, which is still selling well, and a volume of piano pieces are likely to be printed first.



PHILIP GLASS: systems addict

IMP chiefs in reshuffle

RON FRY is the new general manager of International Music Publishing, the printed music operation jointly owned by Warner Chappell and EMI.

Fry has been manager of the Warner printed music business in

the UK and Patrick Howgill, currently chief executive, becomes executive vice chairman. Elsewhere at IMP, Ray Boyd Jones has been appointed head of finance and administration, succeeding Alan Costis.



ANN DUDLEY, the soundtrack composer and *Art Of Noise* member, is Peter Reichardt's first signing since becoming MD of EMI Music Publishing. Pictured are (left to right) Reichardt, Dudley, Sally Peryman (creative director EMI Music) and Dai Davies (Dudley's manager).

US TOP FORTIES

SINGLES

1*	2 GOOD THING, Fine Young Cannibals	I.R.S.
1*	1 BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
3*	5 I MISS YOU LIKE CRAZY, Natalie Cole	Elektra
4*	6 EXPRESS YOURSELF, Madonna	Sire
5*	11 TO YOURSIFERS, Motown	Columbia
6	8 I DROVE ALL NIGHT, Cyndi Lauper	Epic
7	9 MISS YOU LIKE CRAZY, Natalie Cole	EMI
8	3 SATISFIED, Richard Marx	EMI
9	4 BUFFALO STANCE, Neneh Cherry	Virgin
10*	13 WHAT YOU DON'T KNOW, Exposé	Arista
11*	14 THE DOCTOR, The Doobie Brothers	Capitol
12*	22 BATTANCE (FROM BATMAN), Prince	Warner Brothers
13	12 I WON'T BACK DOWN, Tom Petty	MCA
14	7 THIS TIME I KNOW IT'S FOR REAL, Donna Summer	A&M
15*	20 SO ALIVE, Love & Rockets	RYA
16*	19 12 YOUR HANDS ON ME, Bon Jovi	Mercury
17	8 ROOMS ON FIRE, Boba Ntoko	Madam
18*	21 CRAZY ABOUT HER, Rod Stewart	Warner Brothers
19*	27 ON OUR OWN, Bobby Brown	MCA
20*	25 ONCE BITTEN TWICE SHY, Great White	Capitol
21	10 FULL ON LOVE YOU, New Kids On The Block	Columbia
22*	24 WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	WEA
23*	29 I LIKE IT, Dina	46 th Street West
24	15 WIND BENEATH MY WINGS, Bette Midler	Arista
25	26 MY BRAVE FACE, Paul McCartney	Capitol
26	20 INTO THE NIGHT, Benny Mardones	Columbia
27	31 DOWN BOYS, Warsaw	Polygram
28	24 DRESSED FOR SUCCESS, Roxette	EMI
29*	32 SEND ME AN ANGEL '89, Real Life	Curv
30*	19 EVERY LITTLE STEP, Bobby Brown	MCA
31*	38 HEY BABY, Henry Lee Summer	CBS/Casablanca
32*	39 SECRET REVEALOUS, Karyn White	Warner Brothers
33*	10 NO MORE RHyme, Debbie Gibson	Arista
34	17 CRY, Waterfront	Polygram
35*	3 FM THAT TYPE OF GUY, JJ Good	Def Jam
36*	10 COLD HEARTED, Pavement	Virgin
37*	11 HEAD ON A HEARTBREAK, Wings	Capitol
38*	30 CLOSE MY EYES FOREVER, Ice Cube	RCA
39*	21 THE END OF THE INNOCENCE, Don Henley	Geffen
40*	4 FRIENDS, Jody Watley With Eric & Robin	MCA

ALBUMS

1	1 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
2	2 DON'T BE CRUEL, Bobby Brown	MCA
3*	4 FULL MOON FEVER, Tom Petty	MCA
4	5 LIKE A PRAYER, Madonna	Sire
5	3 BEACHES, Original Soundtrack	Arista
6	7 HANGIN' TOUGH, New Kids On The Block	Columbia
7	8 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8*	6 FOREVER YOUR GIRL, Paula Abdul	Virgin
9*	11 TWICE SHY, Great White	Capitol
10*	12 THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Mercury
11	15 REPEAT OFFENDER, Richard Marx	EMI
12	10 SONIC TEMPLE, The Cult	Sire
13	13 DISINTEGRATION, The Cure	Elektra
14	9 BIG DADDY, John Cougar Mellencamp	Mercury
15*	11 WALKING WITH A PANTHER, LL Cool J	Def Jam
16*	16 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
17	19 SKID ROW, Skid Row	Arista
18	17 CYCLES, The Doobie Brothers	Capitol
19	14 G N'R LIES, Guns N' Roses	Geffen
20	18 NEW JERSEY, Bon Jovi	Mercury
21*	21 FLOWERS IN THE DIRT, Paul McCartney	Columbia
22*	29 LOVE & ROCKETS, Love And Rockets	RCA
23*	20 LOC-ED AFTER DARK, Tone Loc	Delicious
24	31 THE MIRACLE, Queen	Capitol
25	22 LARGER THAN LIFE, Jody Watley	MCA
26*	39 KNOWLEDGE IS KING, Cool Moe Dee	Jive
27	23 NICK OF TIME, Bonnie Raitt	Capitol
28	25 ELECTRIC YOUTH, Debbie Gibson	Arista
29*	10 BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
30*	3 A NEW FLAME, Simply Red	Elektra
31	27 3 FEET HIGH AND RISING, De La Soul	Tammy Boy
32*	32 DIRTY ROTTEN FILLS... Warrant	Columbia
33	26 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
34	28 TIM MACHINE, Tim Machine	EMI
35	24 VIVID, Vivid Colour	Epic
36	33 LITA, Lita Ford	RCA
37	37 A NIGHT TO REMEMBER, Cyndi Lauper	Epic
38*	4 GHOSTSTERS II, Original Soundtrack	MCA
39	34 LET'S GET IT STARTED, MC Hammer	Capitol
40	38 WINGER, Winger	Arista

Charts courtesy Billboard, 8 July, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

VARIOUS: Protect The Innocent. Telstar. STAR 2363. This double set covers two decades of heavy rock from Steppenwolf to Megadeth with all the variations in between. While it may not quite be the definitive collection [why Luis Domingue and no Guns 'N' Roses?], it does contain some very fine material in rock history, particularly Sabbath, Motorhead and latterly Kingdom Come and Cinderella. Proof again that the genre is still going strong. **AC**

BIFF BRANG POW!: The Dick Van Dyke Album. Creation CRE LP046. A sort of retrospective of Creation's & M-Gee's band which casts a happy eye on Sixties' influenced pop. It's glorious, confident and vibrant, the kind of thing you can only get away with when you own the label. Each copy comes in a unique hand painted sleeve (mine's the best one) and although the whole exercise is and probably the whole series, it's still excellent stuff. **DM**

PETE TOWNSHEND: The Iron Man. Virgin V 2592. Another Townshend's 'operational' musical. This time fighting a losing battle with the Ted Hughes story. It sounds like the Who, obviously and although some are describing this as a "reasonable" offering, it remains to be seen whether people require the real thing rather than a generous attempt. Townshend is clearly a good chap, but against it seems his ambition is failing to finally deliver. **DM**

MILLIE JACKSON: Back to The 5+11 JIVE HIP 77. The cover — our Millie's dancing of the 5+11 — has to be seen to be fully appreciated. Once inside, soul's irreverent and fearless soul's infamous live revue gets into full swing, the transition from [sometimes] hysterical "dirty" tell-it-like-it-is raps to quivering outpourings has to be heard to be truly savoured. Love Strinks can mean many things, believe me. Definitely one for the fans, of which there are many. **MA**

TWO NICE GIRLS: 2 Nice Girls. Rough Trade ROUGH TRADE US 59. Distribution: Rough Trade and the Cartel. Picked up from its American subordinates, this is one Millie's Rough Trade releases for centuries. Three US girls with a common bond and a musical heritage rooted in everything from Armstrong to the Velvet Underground — the climax of this coming in Sweet Jane (With Affection) a mix of the Velvets and Joan's Love And Affection. Emotional stuff with a country air, a Janis Mitchell rasp in the vocal and a beautiful production. Not to be missed in terms of inspirational excitement. **DM**

SANDRA BERNHARD: Without You I'm Nothing. Enigma ENVLP 528. A double album of live "sensationalism" from Madonna's chum, Sandra. The girl who starred as a groupie in King Of Comedy has a sweet singing voice, which she interrupts on the double set, in an ongoing need to vent her spleen on groupies, fashion victims and the like. It's an oppressive huge rock'n'roll and underlyingly and, perhaps, that's why it works. Whether you want someone pass-

ing buzzwords in your ear, with a Jewish American fervor, is something you'll have to decide yourself. **DM**

MICHEL CAMILO: Michel Camilo. CBS Portrait. CB 291. In more acoustic vein than his Why No? album (which has become a major crossover standard), Camilo returns to his favourite trio format — but don't let that put you off. His wide and varied musical background — classically trained, Caribbean roots, passion for jazz, with a touch of funk — means Camilo cannot fail to deliver, from the fairly straight-ahead Crossroads of the ebullient and joyful finale, Corbie. **KS**

PASCAL DIATTA AND SONA MANE: Simnades. ROGUE FMSL 2017. Distribution: New Routes/Cartel. Gularista Diatta and singer/wife Mane are legendary in native Senegal but have yet to release an album in the West, which Rogue's review recordists have just rectified. Live from a hotel room, Simnades (meaning "Listen!") is inspiring, earthy African acoustic folk, with some cross-rhythmic and harmonies over Diatta's flowing, weaving flurry of notes. **MA**

WYNTON MARSALIS: The Majesty Of The Blues. CBS 645129 1. A weighty work. It takes an hour to struggle through the clumsy sleeve notes, although the "noble tradition" of the blues and jazz, and there's a great sermon delivered on music as an expression of the soul. Serious stuff. Yet this works best, maybe, when Marsalis' languid, loopy trumpet just guls into spaces with innuendo. **IG**

TAD: God's Balls. Glitterhouse Records GR0051. Distribution: Southern. Yet another marvellous release from the sub-Pop-psych at this time it's Tad who pushes themselves into contention for the best new band of '89, bag-like stablesmates Madonyne, they fall on just the right side of metal, but their heavy-handed Beefheart style and humour put them in a class of their own. A definite mega-indie hit. **LF**

VARIOUS: Earth Girls Are Easy. Warners K925835. Soundtrack new Jeff Goldblum/Geena Davis film contains 11 peppy tracks. Selling points include Depeche Mode's version of Route 66 and Jesus And Mary Chain's interpretation of Who Do You Love. Real discovery is the film's creator, Valley Girl/comedian Julie Brown. Her bimbo anthem 'Cause I'm A Blonde includes the beauty pageant winner's speech "My goals to be a veterinarian 'cause I love children." **RK**

LES NEGRESSSES VERTES: 11th. Rhythym King Records LEFT LP1. Cracker of a release from French eight-piece who recently set a packed Town & Country alight. They have been described as a French Pop, but their array of sounds is a different kettle of altogether ranging from Gallic to Arabic and right back to ska. Singer Hélène's Joe Strummer-type rock'n'roll and underlying urgency to the noise. This is where the French revolution begins. **LF**

PAULINE MURRAY: Storm Clouds. CAT & MOUSE AB8 10. Distribution: Southern. The ex-Penetration and Invisible Girl singer has finally become a confirmed star these last few years but when she returns, you remember how much she's been missed. Not that Storm Clouds is and any modes are altogether new — the guitar/keyboard mesh still harks back to the New Wave era, which might not bring in new fans, but Murray's has enough of them to warrant keeping her in mind. **MA**

MARIA McKEE: Maria McKe. Geffen. WV 270 924 229. The sod dame of Lone Justice is swiftly forgotten with just one hearing of McKe's first solo album. A combination of folk and rock influences bolster her rich, commanding vocals to create tunes that have the power of Springsteen minus the air-punching macho crop. This is a confident and convincing record. **NR**

VARIOUS ARTISTS: Time Between Us. Tribute. The Byrds. Imaginary Records. Illustration Distribution: APT. Absolutely splendid compilation to follow up previous tributes to Beethoff and Barrett. The artists involved care a damn little, including the Clash, Thin White Rope and a host of other hip and vital names. Best cover comes with Dinosaur Jr's trashy 'I Feel Like a Bullet' in the Bar, but Warner's origin came close with a charmingly warty Mr Space Man. Certain to be a huge indie hit as they play prominently. **LF**

KING OF THE SLUMS: Barbarous English. Fyre. Fly Hard Records (through Nine Mile/Cartel). DEC 022. This compilation of material from 1987-1989 is a welcome introduction to these insistent yet passionate Mancunians. The combination of gritty guitar and electric violin gives the wonderfully seductive edge to their uncompromising pop songs. This highly promising set should build on the success of their Vicious British Boyfriend single. **NR**

LEMONHEADS: Lick. World Service SERV 007. Distribution: Rough Trade/Cartel. Historic and Dinosaur Jr melodic on this ferocious but intensely delicious set from Boston's Lemonheads. Delicious fuzzy guitar combines with Ben Dink's lazy vocals and is most impressive on the stormy 7 Powers and their wonderfully unhibited rendition of Suzanne Vega's Luka. Having built a solid foundation with last year's Hole You Friends LP, Lick should be when widening their indie fan base considerably. **NR**

MALCOLM MCLAREN AND THE BOOTZILLA ORCHESTRA: Waltz Darling. Epic 460736. Once again, McLaren's friends is hand to the mix-breeding of two styles of music and again comes up with one good idea stretched thinly over, in this case, eight tracks. This time classical rock and funk are featured with some rather pedestrian dance tracks and prove to be either mildly pleasing or plain irritating. **NR**

STRIKING A Chord: Martin Aston, Tony Folley, David E. Robinson, Duncan Holland, Hendrik Katz, Nick Robinson, Jan Gillins and Key Sinclair.

Reviewed by Jerry Smith

HEAD: All The Boys (At War), (Virgin VS(T) 1190). Head returning with a stomping track previewing their long-awaited new LP. Produced, surprisingly, by Michael Jonzun of Jonzun Crew fame, it is as much a punchy rock anthem. Excellent stuff, they have long deserved wide attention.

STOCKIT

THE LIGHTNING SEEDS: Pure (Grafco GTG(T)/CD 5). Producer Ian Brodrie returns to his own recording, previously having come close to success with the much acclaimed Original Mirrors and Care, with this beautifully crafted, oft highly memorable, slice of summery pop. This definitely has good potential.

FRAZIER CHORUS: Sloppy Heart (Virgin VST 1192). It was the song that started it, this was the song that stirred it up when Frazier Chorus first turned up on 4AD, now re-issued in its updated form as heard on their debut album, *Sue*, it has a good chance of putting them in the charts.

Check out the B-side for a startlingly delicate version of Anarchy in the UK.

SHEENA EASTON: 101 (MCA [D]MCA(T/R) 1348). This Prince written and produced track from Sheena Easton's current album, *The Lover In Me*, has been re-mixed by Dave Morales and proved to be an engaging and powerfully sung, steamy ballad that given enough exposure, could do well.

STOCKIT

A GUY CALLED GERALD: The Peel Sessions (30th October 1988) (Strange Fruit SFPS 071). Perfect timing from Strange Fruit as they release this session just when Voodoo Roy is having a renewed burst of chart action. Mesmerizing dance stuff with one track, *Emotions Electro* containing a killer soul vocal.

INSPIRAL CARPETS: The Peel Sessions (26th March 1989) (Strange Fruit). An even newer band from this rapidly rising indie scene, with four tracks from their



INSPIRAL CARPETS: souped-up session

frantic, Julian Cope-style Out Of Time to their souped-up version of the Stones Gimme Shelter classic, and all fuelled by their characteristic swelling organ sound.

ALICE: Walking Shoes (Theobald Dickson TDPS 004). Anybody remembering a Burke And Hodge single, indeed, from a couple of years ago will be intrigued by this reappearance of the duo as Alice, with an insistent and atmospheric new track that deserves attention.

THE BLACK VELVET BAND: Old Man Stone (Mothor 12/MUM 10). U2's label give a UK release to this Irish Top 20 hit, a sharp, bluesy slice of Gaelic country music that is not far removed from the sound of Hothouse Flowers, although lacking in their verve and passion.

WENDY & LISA: Satisfaction (Virgin VS(T)/P 1194). Continuing the theme of world domination, these two former Prince sidekicks lift a remixed track from their latest much acclaimed album, *Fruit At The Bottom*, and a strong, lively looping track it is too.

THE PURSUIT OF HAPPINESS: She's So Young (Chrysalis POH(X)/CD 1). Having sparked interest with their debut single, the quirky and engaging I'm An Adult Now, these Americans lift the more straight ahead pop, but just as en-

gaging, delights of this track from their Love Junk album. Slowly but surely the word is going around about this lot.

KARIYA: Let Me Love You Tonight (Sleeping Bag SBUK(R) 47). There is a well deserved burst of renewed interest for this slowly smouldering club track. Rekindled by the M/R/R/S' *Boyz*, C.J. Mackintosh and Dave Dorrell's Pumped Up Mix emphasises its seductive deep soul feel to great effect.

STOCKIT

THE RIVER DETECTIVES: Chains (WEA Y2 383(T)). This striking debut from this Glasgow duo must bode well for their future with its reliance on strong harmonies and irresistibly catchy melodies. Its acoustic base lends a very American feel to their sound and overall they seem destined for massive success.

JADE 4 U: Rock It To The Bone (Subway UK AS 89012). Working a currently well used dance groove, this atmospheric, bumping and grinding dance track shows how European New Beat has evolved into a more soulful style of moody synth-laden House. Pumping bass and an insistent vocal ensure that it soon becomes unforgettable.

DOROTHY: Reflections (Cooltemp/Chrysalis COOL(X) 187). Girl duo Dorothy come up with a horrendously hollow version of this classic Holland/Dozier/Holland number made legendary by Diana Ross & The Supremes. Its one redeeming factor is that its Smith & Mighty mix boosts a hard and heavy rhythm track.

THE CHESTERFIELDS: Fool Is A Man (Household HOLD 57). Yeovil's swanky Chesterfields return as a pared-down duo with this hearty, swaggering slice of rampant indie pop, check full of cooing guitars and sublime lyrical hooks. Well worth checking out.

THE BEAT HOTEL: Hey Hey Audacious (Household HOLD 61). Yet another Yeovil release, this time with a pleasant lilting chorus. It shows the Beat Hotel have the songs, but as with their previous Smile single, they are still hampered by a low budget production.

THE OTHER CHART

TOP 40 SINGLES

1	SONG FOR WHOEVER	Gal Shee COO32 (P)
2	PINK SUNSHINE	WEA 1740 (P)
3	THE ONLY ONE	MCA 1747 (P)
4	HERE COMES YOUR MAN	4AD AD99 (P) (X)
5	CHANGE CRUSH	WEA 1746 (P)
6	CHILDREN OF THE REVOLUTION	Warner Bros 9796 (P)
7	CHINA DOLL	Rhyme Inc. REF004 (P) (R)
8	BETTER DAYS	Island 1548 (P)
9	DAYS	ASH A456 (P)
10	SIT DOWN	Virgin 9342 (P)
11	DOWN TO THE WIRE	Rough Trade RT25 (P) (R)
12	GREEN AND GREY	Chrysalis CH376 (P)
13	REFLECTIONS	EMI NMA3 (P)
14	ZOBI LA MOUCHE (THE FLY)	Cooking Vinyl COO1 (P) (X)
15	TROUBLE ME	Rhyme Inc. REF004 (P) (R)
16	THE BIG E	Blues EX92 (P)
17	CAB IT UP	A&M AC814 (P)
18	STREETS OF YOUR TOWN	Reagan Records RG226 (P)
19	WHERE WERE YOU	Festoon BR22 (P)
20	ONE BETTER WORLD	Newton Phonogram NT1 (P) (X)
21	SALLY CINAMMON	Black 128 (P) (X)
22	LOVE, LOVE, LOVE	WEA 1745 (P)
23	PSYCHONAUT	Situation Two ST2 (P) (X)
24	GRACELAND	Chrysalis B18 (P)
25	PRAYER	Island 1547 (P)
26	HATCHeck GIRL	Virgin 9311 (P) (R)
27	JUST LIKE HEAVEN	Blues EX92 (P)
28	REBOUND	MCA/MCA 136 (P)
29	LIZETTES	Festoon FAC22 (P)
30	JOE	Cow MO23 (P)
31	DISAPPOINTED	Virgin 9313 (P)
32	CALLING OUT TO CAROL	RS 6833 (P) (X)
33	CIRCLE	Gulfen G615 (P)
34	GOODBYE LITTLE GIRL	Island 1549 (P)
35	A PLACE IN THE SUN	Situation CM27 (P)
36	EARDRUM BUZZ	Main M10787 (P) (X)
37	AT WAR (EP)	Midnight Music DONG48 (P) (R)
38	NEVER	Festoon 00122 (P)
39	EACH MAN KILLS THE THING HE LOVES	Festoon OXK1 (P) (X)
40	THE PLASTIC BAG EP	Island 1548 (P)

TOP 20 ALBUMS

1	PROTEST SONGS	Mitromedia MW1 (P)
2	POP ART	MCA MCA251 (P)
3	BREXIT	Warner Bros 9734 (P)
4	BLIND BOMB	Sony EMI/CPA 84311 (P)
5	MIND MAN'S ZOO	Blues EX92 (P)
6	DISINTEGRATION	Festoon F010 (P)
7	STONE ROSES	Shanachie CHS126 (P)
8	KITE	Virgin 9341 (P)
9	DOOLITTLE	4AD CAD95 (P) (X)
10	CONTROLLED BY HATED	Virgin 44539 (P)
11	THE INNOCENTS	Mercury 170045 (P) (X) (P)
12	THE WORK OF IDLE HANDS	WEA 1822 (P)
13	SONIC TEMPLE	Reagan Records RG248 (P)
14	SHOOTING RUBBERBANDS AT THE MOON	Gulfen 6615 (P)
15	TAKING ON THE WORLD	A&M AHA7027 (P)
16	9	Virgin 9348 (P)
17	HOPE AND DESPAIR	Cannock FREN2 (P)
18	101	Mercury 170041 (P) (X) (P)
19	FRANKOPHONIA	Decca D113 (20)
20	THIS IS THE DAY, THIS IS THE HOUR, THIS IS...	MCA 10241 (P) (X) (M)

Compiled by Music Week from Gallup Data



SHEENA EASTON: joins the 101ers

TOP • 20 • COMPILATIONS

15	FLOWERS IN THE DIRT • CD Paul McCartney	Parlophone KCD 106
16	WHEN THE WORLD KNOWS YOUR NAME • CD Deacon Blue	CSA 451213.1
17	WATERMARK • • • CD Erykah Badu	WEA WY 191
18	THE OTHER SIDE OF THE MIRROR • CD Suede Nicky	EMI EMD 1008
19	STREET FIGHTING YEARS • • CD Simple Minds	Virgin MIND51
20	THE RAW AND THE COOKED • • CD Fine Young Cannibals	London RBK691
21	GATECRASHING CD Living A Box	Chryslor CD 1498
22	LIKE A PRAYER • • CD Madonna	Sire WY 239
23	PARADISE • • CD Inner City	10/EP DM 81
24	ANYTHING FOR YOU • • • • CD Gloria Estefan And Miami Sound Machine	EC 441213.1
25	BLAST • • CD Holy Johnson	MCA MCG 042
26	TIN MACHINE • • CD Tin Machine	EMI US MHS 194
27	WALKING ON SUNSHINE (BEST OF...) • • CD Felix Green	Blue Wind RCD 108
28	AVALON SUNSET • • CD Van Morrison	Polster 8375261
29	KARIN WHITE • • CD Karyn White	Mersey Brothers WY 235
30	PROTEST SONGS • • CD Pete Dinklage	CSA KWA 4
31	G.N.R. LIES ... • • CD Guns N' Roses	Geffen WY 218
32	LIFE IS A DANCE - THE REMIX PROJECT • CD Cubie Klean	Mersey Brothers WY 248
33	LOCED AFTER DARK • CD Lone Loud	Delectious/Island ERB 258
34	BATTLE AND HUM • • • • CD UD	Island UJ 27
1	THE HITS ALBUM 10 • • CD Various	CSA/WEA/MCA/HITS 10
2	RAINBOW WARRIORS • CD Various	RCA R 73065
3	NITE FLITE 2 • • CD Various	CSA M0008
4	PRECIOUS METAL • • CD Various	Spyra SNA 876
5	DIRTY DANCING (OST) • • • • CD Various	RCA R 84488
6	THE CHART SHOW - DANCE MASTERS • • CD Various	BMG BTD 7
7	GOOD MORNING VIETNAM (OST) • • CD Various	A&M A&M 3713
8	SOFT METAL • • CD Various	Spyra SNA82
9	DON'T STOP THE MUSIC • CD Various	Spyra SNA 877
10	THE BLUES BROTHERS (OST) • CD Various	A&M A K 29715
11	BUSTER (OST) • • • • CD Various	Virgin V 254
12	NOW 141 • • • • CD Various	EMI NOW 4
13	DEEP HEAT - THE SECOND BURN • • CD Various	Telstar STM 235
14	RAY MOORE - A PERSONAL CHOICE • CD Ray Moore	REC EBV 712
15	FEFF - SILVER ON BLACK • CD Various	Mer/Island 831551
16	THE PREMIERE COLLECTION • • • • CD Various	Mer/Island/Polster A&M Y 1
17	MORE DIRTY DANCING (OST) • • • CD Various	RCA R 84855
18	THE GREATEST LOVE • • • • CD Various	Telstar STM 216
19	THE LOST BOYS (OST) • • • • CD Various	A&M A 731371
20	THIS IS GARAGE • • CD Various	Columbia/Chryslor CTR 12
54	REMOE • • CD Don Henry	Gord/Vega CMC 4
55	MIND BOMB • CD The The	Fac 431371
56	ROACHFORD • • CD Roachford	CSA 456301
57	HEAVY NOVA • • CD Robert Palmer	EMI EMD 307
58	AUTOMATIC • CD Shirley And Nippon	Polster B95201
59	THE INNOCENTS • • • • CD Erosive	Mer/STUM 55
60	MONEY FOR NOTHING • • • • • CD Dire Straits	Virgin/Phonogram WY 14
61	BLIND MAN'S ZOO • CD 10,000 Maniacs	Elek NKT 57
62	GOYA ... A LIFE IN A SONG • CD Paco De La Rubia	CSA 452911
63	THE CREAM OF ERIC CLAPTON • • • • CD Eric Clapton/Cream	Polster CTC 1
64	ANGENT HEART • • CD Tom Jones	WEA WY 270
65	TOM JONES AFTER DARK • CD Tom Jones	Spyra SNA 879
66	STOP! • • CD Sam Brown	A&M A&M 5195
67	GREATEST HITS • • • • CD Fleetwood Mac	Mersey Brothers WY 221
68	TRACY CHAPMAN • • • • • CD Tracy Chapman	Elek NKT 44
69	DISINTEGRATION • • • • CD Cure	Facedo/Polster DRT 14
70	RANTOWN • • • CD Deacon Blue	CSA 456913
71	EAT ME IN ST LOUIS • CD Il Bins	Virgin V 2391
72	THE BEST OF UB40 VOL 1 • • • • CD UB40	Virgin UBR 11
73	KITE • CD Kathy MacCall	Virgin A&M 1
74	NEW YORK • • • CD Lou Reed	Sire WEA WY 236
75		

15	FLOWERS IN THE DIRT • CD Paul McCartney	Parlophone KCD 106
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★ ★ ★ **THIRD PLACED** (100,000 units) ★ ★ **FOURTH PLACED** (100,000 units) ★ **FIFTH PLACED** (100,000 units) ● **CD** (100,000 units) ○ **SINGLE** (100,000 units) **NEW ENTRY** **RE-ENTRY**

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Out of the jingles

by Sarah Davis

WHOD HAVE thought a Brook Street Bureau ad would have led to an enormous chart success? The Beatmasters. They saw writing jingles as a way into the record industry. Richard explains: "The jingles thing was a stepping stone to make it happen. I'd always wanted to make records and the music we were doing for jingles was the music we'd rather have made into records, not 30-second things."

Richard, Manda and Paul have been together since 1986 and, since leaving up with Rhythm King in January 87, have become another of the label's successful dance bands. Their first hit was *Rok Da House* with the *Cookie Crew*, which they recorded themselves and, says Richard, "took round everywhere", only to have it turned down everywhere. They pressed up acetates and distributed them to club DJs where it was instantly popular. Mark Moore had impressed, played it to Rhythm King and The Beatmasters were off and in the dance business.

Their next hit single was *Burn It Up* with friend and former PP Arnold. Richard had already been writing tracks with her and the record came out of that. "We're producing more tracks with her at the beginning of July," he says.

They had expected their chart single, *Who's In The House*, with MC Merfin, to be released around the same time as their debut album, *Anyawayanna* (released in June). Manda: "Rhythm King are young and still learning so they're bound to make mistakes. They had problems with *Who's In The House* because they didn't recognise its chart potential. But it surprised everyone by zooming into the charts so quickly and then dropping out so quickly. We thought it would be a hit and we were right! But it makes the album a month late."

They were also unhappy at the short space of time allowed for recording. Richard: "There was lots of pressure and we were pissed off at that." However, despite these nigglies, they are, says Richard, "dodgy happy with the album".



HEARD BUT not seen: The Beatmasters aim to ditch their low-profile image

Manda agrees: "I think it's turned out good and strong."

The album contains pleasantly original remixes of *Burn It Up* and *Rok Da House*, plus *Hi DJ/Can't Dance (To The Music You're Playing)* which has been remixed for release as the next single.

So for The Beatmasters have stayed behind the scenes, while the vocalists who have fronted their tracks and the other artists they've worked with have taken the limelight, starting on *Top Of The Pops* and featuring in the videos. But with the release of *Anyawayanna*, they feel the public needs to know more about them. They're coming out. PA's and a video are planned with TV and radio showing interest. After that, they name the likes of *The Sylex Brothers*, C. C. Rogers and Kym Mazelle as vocalists they'd love to work with in the future.

Billboard Dance chart and nine in the *Rolling Stone* chart in April, and they hope their next single, *No Limit (Damaged Goods Remix)* from their latest album *Gashed Senses & Crossfire* (Third Mind Records), will prove even more successful.

Not content with blasting North America, Front Line Assembly have just completed a 35-date UK/European tour to promote their definitely danceable, minimalist hypnotic music, which they agree, goes something to earlier European bands like *DAF*. Lees describes their insistent sound as cold, the result of its precise electronic origins: "Programming takes away that human feel."

He says some people think his lyrics are all gloom and doom but he thinks they're just realistic. "I write about anything I think interesting, or curious or odd that sticks in my mind."

Bach says: "I function as an interpreter for what Bill wants to put across: computer operator, engineer, synthesist, rhythm programmer."

FLA are proving popular in Europe. The album, which came out two months ago, has attracted good reviews and sold around 10,000 so far, despite problems with distribution in some areas. Lees points out that while radio play is difficult in this country, their records receive extensive play in Europe and on college radio in North America where there are a greater number of stations playing dancefloor music of all kinds. **SB**

West Coast

C O L U M N

WHEN *The Bad* album first came out, the one track that attracted attention from "soul" DJs was — now the self's umpteenth single — slow **MICHAEL JACKSON** *Liberian Girl* (Epic 654947 8), so it will be interesting to see how it fares now in the soul market (pop success is obviously assured). It's a good note, incidentally, that **Michael Jackson** does not apparently rate a personalised catalogue number prefix, whereas **Epic** have long given lesser stars this identity, as in the, for some reason re-released, slow **LUTHER VANDROSS** *Any Love* (Epic LUTH 113) (which is unlikely to do anything in the soul market).

Currently the fastest rising young black star, **Bobby Brown** proved to be crudely sexy and unstable but crowd pleasing in his Wembley concert, leaping across the stage when he wasn't dry humping it, exhibiting an excruciatingly intense dance style and, most provocatively, acting as an ambassador for pop (boasting by name such outcasts as **Big Daddy Kane**, **Duane E. Fresh**, and **De La Soul**, whose *Me Myself And I* he actually performed). His career will be further helped by an appearance in the new **Overbusters II** movie, from which comes the rash released rolling swingbeat **Bobby Brown On Our Own** (MCA Records MCAT 1850).

My own tip for the top — it has the potential to be a pop number one — thanks to the sweet treatment and familiarity of the song — is **SYBIL** (Don't Make Me Over) (Champion CHAMP 12-21), an attractively arranged swingbeat-cum-street soul revival of the **Beachers & David** paired 1963 classic which launched **Dionne Warwick**.

Tying in with my recent piece on the **Gipsy Kings** and **Real Featuring J. Benelli** is the similarly Spanish guitar dominated exciting and long established Balearic smash, **KOZO CLUB BAND** *Paradisea* (Remix) (CityBeat CBE-1240), hopefully now destined to do better than the disappointing initial performance of the aforementioned pair. The happy holiday-style sound is genuinely big with

the party crowd who don't care about the musical dots and pigeon-holing, so all three records are needed to get a national exposure to explode as they are what the "real people" (or TV audience) out there are waiting for, if they but knew it.

Other current UK releases include the deceptively slow seeming (though no slower than their US swingbeat garage-smashes) electronically pulsed jingly weaving **MILLI VANILLI** *Blame It On The Rain* (Columbia COOLX 180); **Sylvia Lewis** duetted chunky boogie garage-ish *THE BLOW MONKEYS* *Choice* (KCA PI 42886); quite calmly started but then **Teddy Pender** yeppe samples sludged house-shy building **TONY TERRI** *Forget The Girl* (Epic 655021 4); **Brendy Miller** created (and sped up for the UK!) spine tingling guitar quailed bubble party shuffle **FUNK DELUSION** *Surferdancer* (Tom Tom TTT 007, via Savage Records); newly remixed sinuous jingly jogging downtempo **WOMACK & WOMACK** *M.P.B.* (Mister Persons Bureau) (Fourth & Broadway 12BRW 138); **Greg Jones** Pull Up To The Bumper based groovy **BYSTARE** of **THE TOGETHER BROTHERS** *Movin' On Up* (Blue Chip BLUE C207); West Country DJ **Simon Power** created samples down lively weaving acidic **URBAN** *NATURE* (Cut On The Floor) (Moles Records 12MRCL 2, via The Total Record).

Country (BAG) samples sludged slippery fast lurching hip house tempo **THE MOODY BOYS** First National Rapper (CityBeat CBE 1239); New York's *Do Ya Sompin'* rapped and rapped mildly piffing fast **KISS AMIC**: A Bit Of... (Syncope 12SY 29); Manchester **Helsinki DJ** *Milly Pickering and Greens* *Party* created mournful girl wailed ecological "DOO" house **BYSTARE** of **THE TOGETHER BROTHERS** *Movin' On Up* (Blue Chip BLUE C1 97); **Janis Abdul** ish very American style *peppy* thudding **JAKI GRANACHER** from Now On (EHL 12 JAKI 15); New Orleans flavoured life line chant backed juddery rap **D'YOUNG & PAREDDO** *BOOGIE DOWN* (B5B: BENN 15); weaving social commentary rap **ROGEE DOWD** *Productions* *Why Is Thrill Live* (JET 210); **Highway Patrol** *God A* **Brand New** *Pigboy* quoting untidily frantic hip house **OVERLOAD** 2 (Kosmos KOS 1215 415); acidic *hitters* and garage keyboards overlaid *peppy* instrument *littery* centers **ROCKE ROBBINS** *Serious* (Respect OX1).

West coast technics

TWO GUYS from Vancouver in the shape of Front Line Assembly have succeeded in putting out a mean dancefloor groove with a more melodic sound than the noise of Front 242 or fellow Canadians *Skippy Puppy*. Bill Lees and Michael Bach's single, *Digital Tension* (Dementia), went up to 45 in the

An indispensable display map of UK radio stations both ILR, BBC and other stations, including those who begin broadcasting between August and early 1990. Names, addresses, phone numbers and key contacts, all displayed on one map.

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UK

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WINDO

Due to demand we have printed some extra copies of the Music Week UK Radio Map (MW Issue 17 June '89). If you didn't manage to obtain your own personal display map or you would like extra copies, please call Siobhan Mullen at Music Week 01-387 6611

TOP Dance SINGLES

8 JULY 1989

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	NEW	BACK TO LIFE	10/Virgin TENX1 245 (E)		
2		BATDANCE	10/Virgin TENX1 245 (E)		
3		JOY AND PAIN	Worner Brothers WX220(T) (W)		
4		IT IS TIME TO GET FUNKY	BCM BCM 257(X) (C)		
5		JUST KEEP ROCKIN'	10/Virgin TENX1 245 (E)		
6		GRANDPA'S PARTY	Desire WANT(X) 9 (PAC)		
7		FIGHT THE POWER	Cooltempo COOL(X)184 (C)		
8		SUPERWOMAN	10/Virgin TENX1 245 (E)		
9		WOODO RAY (EP)	10/Virgin TENX1 245 (E)		
10		LONDON NIGHTS	Taldec/WEA Y2393(T) (W)		
11	NEW	IT'S ALRIGHT	Parlophone/EMI 12/86220 (E)		
12		POP MUZIK (1989 REMIX)	M Free Style 112/FR5 1 (BMG)		
13		LOOKING FOR A LOVE	10/Virgin TENX1 245 (E)		
14		RIGHT BACK WHERE WE STARTED...	Fontana 112/FAN 18 (P)		
15		TEARS	10/Virgin TENX1 245 (E)		
16		EXPRESS YOURSELF	WEA -W2948(T) (W)		
17		WHY	WEA U7501(T) (W)		
18		YOU'LL NEVER STOP ME LOVING...	Chrysalis CHS12/3385 (C)		
19	NEW	A BIT OF...	Syncope/EMI 112/5729 (E)		
20		CRUEL SUMMER '89	10/Virgin TENX1 245 (E)		

21	NEW	AIN'T NOBODY	Warner Brothers W2880(T) (W)
22	NEW	SAY NO GO	Big Life BLR 10(T) (W)
23		EVERY LITTLE STEP	MCA MCA(T) 338 (F)
24		MANCHILD	Circa/Circa YR(T) 30 (E)
25		IS THAT TYPE OF YOUTH	Def Jam/CBS/CLUT(T) 3 (C)
26		I DON'T MIND THE WAITING	Kongo Dance DPs175 (JS)
27		CATECRASHING	Chrysalis LBR(X) 6 (C)
28		FUNKY COLD MEDINA/ON FIRE	Delicious 12/BBR 129 (F)
29	NEW	REFLECTIONS	Cooltempo COOL(X) 187 (C)

30		[I'VE GOT YOUR] PLEASURE	London FX(T) 106 (F)
31	NEW	LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SBUK 4(T) (T)
32	NEW	I'M A MAN/YE KE YE KE	Clubhouse Music Man MMPS7003 (MMPT12003) (P)
33	NEW	CHA CHA HEELS	Arista 112331 (12-412331) (P)
34		CHILDREN OF THE REVOLUTION	Rhythm King 78/FORD 4 - (BFORD 4) (T)
35		I DON'T WANNA GET HURT	Dance Summer Warner Brothers U7567(T) (W)
36		MISS YOU LIKE CRAZY	EMI USA 12(M2) 63 (E)
37	NEW	WON'T TALK ABOUT IT	Gal Discs GOD(X) 33 (F)
38		IF I'M NOT YOUR LOVER	Warner Brothers W2598(T) (W)
39		IT'S REAL	Island 12(BR) 133 (F)
40	NEW	DREAMS OF SANTA ANATAXICAN	Warner Brothers W2957(T) (W)
41	NEW	CHAMPION CHAMP	Orange Lemon Champion CHAMP 112(TB) (BMG)
42	NEW	KATHLEEN	CBS ROAG 6 (12-ROAG 6) (C)
43		WOMEN BEAT THEIR MEN	Champion CHAMP 112(TB) (BMG)
44		HAD ABOVE WATER	Mercury STEP 4(12) (F)
45	NEW	BAMBOLEO (ARTHUR BAKER REMIX)	A1 12(A1) 313 (BMG)
46	NEW	EVERY LITTLE TIME	Arista 112292 (12-412292) (BMG)
47		THE KING IS HERE/TE 900...	Dr Beat/Filmtrax - (DEB 91) (BMG)
48		NOW ON NEW	EMI 12(UAK) 15 (E)
49	NEW	GET LOOSE	A&M USA(T)459 (F)
50	NEW	LOVE IS A HOUSE	RCA PB42747 (12-PT42748) (BMG)

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REGGAE DISCO CHART

1	11	BABY CAN HOLD YOU TONIGHT	Junior's	Cherry CR142
2	3	BABY CAN HOLD YOU TONIGHT	Tony Brown	Cherry CR133
3	4	RAGGAMUFFIN GIRL	Hummingbird/Lionel Clarke	Blackby CA001
4	27	LOOKING OVER LOVE LAI	Adone	ADP 89
5	5	STICK BY MY LIPS	Janet	Line & Lane L1137
6	6	ON MY MIND	Janet	Adone AD191
7	5	I'VE BEEN SITTING	Stevie D	Line & Lane L1122
8	10	LOVERS AFFAIR	Russ/Bridge	BC 096
9	8	BIG CHAT	Cherry	Blue Mountain BM0105
10	7	BUN AND CHEESE	Cherry	Blue Mountain BM0105

REGGAE ALBUM CHART

1	5	WAITING FOR YOU	Travis U	Line and Lane L421 P
2	2	LOVE THE LIFE YOU LIVE	Barrington Levy	Time One TCM1 05
3	1	LOVE LINE	Frankie Paul	Grey Gold GG47 003
4	4	SELKIE SHOWCASE	99 Tribes Archa	Compendium C45 135
5	9	A REGGAE EXPERIENCE	Catcha	Cherry Records CRP 2
6	7	GOOD VIBRATIONS	Dennis Brown	Trombone Special CS31P 01
7	10	FASHION REVIEWS VOL 3	Various Artists	Fashion FADP101
8	12	DOUBLE ATTACK	Various	Compendium C45 107
9	6	T 4 D SHOWCASE	Various Artists	T 4 D Records T4SDP 002
10	7	YOURS TO KEEP	Phyllis Joseph	Example FADP013

TOP 10 ALBUMS

1	12	CLUB CLASSICS VOL ONE	10/Virgin D1X82/CD1X82 (E)
2	3	BATMAN	Warner Brothers WX281/WX282 (W)
3	25	DON'T BE CRUEL	MCA MCF 3425/MCF 3425 (F)
4	8	NITE FLITE Z	CBS MOODR/MOODCR (C)
5	4	RAW LIKE SUSHI	Circa Circa 8/CIRC 8 (E)
6	6	KARYN WHITE	Warner Brothers WX235 (C)
7	7	PARADISE	10/Virgin D1X81/CD1X81 (E)
8	NEW	ANYAWAYAWANNA	Rhythm King LEFT1P10/LEFTC10 (I)
9	9	LIFE IS A DANCE - THE REMIX	Warner Brothers WX268/WX268C (W)
10	NEW	2300 JACKSON ST	Elek 4633521/4633524 (C)

NEW RELEASES — DISCO 45's

ONE LITTLE ROMANCE Houston Paul Reality REAL 002

COME BACK TO ME Anthony Malone & Tiger Technique WRT 47

DANGER Don & The Oilfield Patrol Y&D Records YDD 013P

TINA Tuxman White Label WLS 01002

NEW RELEASES — ALBUMS

A SALUTE TO KING TUBBY KING TUBBY Tanna USR 5476 (SMP)

REGGAE FROM AROUND THE WORLD Various Back Back 043 3052

BUPPIE CULTURE Various Arista ARB2 248

PICK UP THE HITS VOL 1 Various Back The House RT 0033P

KING OF THE DANCEHALL Yellowman Arista ARB2 777 (SMP)

MACKA DUB Various Ruff Ruff 001 (SMP)

TOP 10 BUBBLERS

1		DAZZLE YOU	Jam Today -12CHL 14 (JS)
2		RAM GOAT LIVER	Now Generation (NG 017) (JS)
3		I SURRENDER	Tom Tom (TTT807) (P)
4		THERE AIN'T ENOUGH LOVE	Frankie D Lane First Base (FB3005) (P)
5		THEY WANT MONEY	Kool Moe Dee Jive JIVE(T)207 (BMG)
6		LOVE'S TAKING OVER	Imagination RCA FB2659 (12-PT42660) (BMG)
7		PAYBACK IS A BITCH	Liz Torres Jive (USA) -12391J (J) (Imp)
8		FOREVER TOGETHER	Kool Moe Dee Quark - (QK017) (Imp)
9		DOO WUTCH YA LIKA	Digital Underground Tammy Bay (USA) - (TB93) (Imp)
10		ALL OVER THE WORLD	Chuck Jackson Nightmare MARE5103 - (MARE103) (PAC)

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Contenders line up for the Brummie money pot

by David Davies

WHOEVER WINS the Birmingham incremental licence should find it a lucrative prize — the estimated audience the station could attract is a substantial 650,000, located in a 12-mile radius around the UK's second city. The proposed musical content offered by the applicants is varied, as has been the case elsewhere in the country, ranging from baroque and marching music (Paramount FM) to soft rock (Central Birmingham Radio-FM and Easy FM) to the more common combination of soul, reggae, jazz and Asian music.

Several former unlicensed broadcasters are among the 15 applicants bidding for the licence. They include Cecil Morris, of Central Birmingham Radio, who is well-known in the city for his personal crusade for community radio via PCRL, Michael Bussee of Enterprise Radio and Mohammed

Mughal of Midland Asian Community Radio, the only station offering significant non-English output. This station claims to have had over 10,000 listeners while broadcasting illegally.

For all the applicants, community is the buzz-word and to all of them it means different things. Some, like Lazelli Music Workshop, are keen to produce radio "for the community by the community". Others, such as Paramount FM, are taking a more traditional public service outlook, aiming to educate their audience. Three have carried out listener surveys, like Buzz FM which has commissioned and taken heed of an NCP survey into the opinions of Birmingham listeners and is offering a wide variety of chart music. The majority, however, are relying on conviction and intuition as to what the community wants.

The financial opportunities offered by radio have not been wasted on several prominent Birmingham

businessmen. Muff Murfin, who owns 24-track recording studios in Birmingham and London, and a 48-track studio on Ibiza, is a financially heavy-weight contender with Centre City Radio. Another strong financial contender is Aston Villa chairman Doug Ellis and his Second City Radio application.

Some applicants are still without full financial backing, but few doubt that money will be forthcoming should they win. The local IR station, BRMS, has offered finance to Enterprise FM and Radio Birmingham (which is offering nostalgia to older listeners), and nearby Beacon Radio is assisting Morris's Central Birmingham Radio bid.

The IBA's decision is expected some time before the end of July. The likely winner? Morris with Central Birmingham Radio must be a front-runner. Other strong contenders are Enterprise FM or Buzz FM if technical sophistication and experience are most important.

R E V I E W



ROACHFORD: not at their best on TV

ROACHFORD: BBC2, June 19, produced by Moy Miller, directed by David Croft, and made by the BBC in conjunction with CBS. BBC2's Sounds Of Eden series kicked off in feeble style with a bity and unsatisfactory showcase of pop singer Andrew Roachford and his band.

The show was based on a live performance by Roachford of the Eden Court Theatre, Inverness, but had the attributes of a stale studio production.

The audience — lit up in all colours of the rainbow — displayed all the character of a carbon copy-dancing, swaying, singing and clapping in an orderly fashion, all it seemed, on cue. Meanwhile Roachford and his mates were pic-

tured from such a dazzling array of angles and bizarre positions in quick succession, you felt like an unwilling recruit to the Red Arrows' air display by the end of the half-hour show.

Fortunately, the South London group are a talented enough bunch, with sufficient versatility and hits to their name, to still make a TV concert enjoyable. But they weren't helped by the lack of atmosphere coming across on film and the cuts to short interviews with Roachford on a beach. Sharper chats with Roachford, and a more gutsy and less manic approach to portraying his music would have taken Sounds Of Eden a touch closer to paradise.

CHRIS WHITE



A PROFESSIONAL recording session at Pebble Mill, supervised by Radio one DJ Mark Goodier, was the prize for Rosewood, BBC Schools Radio Young Band of the Year. The Young Band of the Year competition, sponsored by the Post Office, Barclays Bank and Lovells Homes, is part of the BBC Schools Radio Festival, held in June and attended this year by 3,000 schoolchildren. Rosewood are Paul Wood (15), Stuart Rose (18) and Adrian Fowler (18), all pupils at Robert Smythe School in Market Harborough. All classically trained, their demo tape was recorded in Stuart's bedroom and they say their BBC session has given them a break they never dreamed they would have had so early in their careers.

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

by Nick Maybury
**BBC Radio
Lincolnshire**

BROADCASTING IN a large rural area stretching from the Wash to the Humber, Radio Lincolnshire opened in 1980. Programming is typical of BBC local radio — opening at 6.30am and handing over to Radio Two at 7pm.

Music Policy

CHRIS JONES is head of music at the station and he decides on the weekly playlist, which was recently changed to allow for greater flexibility. Now the station has one playlist for singles and one for albums. The former is taken from the top 20, while the latter is culled from the top 50 LPs. According to record librarian Pat Smith, DJs try to incorporate new material into their shows, although the top 40 singles are always available. A popular single may be played up to three times a day.

Presenters

CHRIS JONES's morning programme runs from 9am to 12 noon is popular with listeners and includes an advice shop on a different subject every weekday. Minority music is incorporated into more general programmes with folk music featured during the tea-time show on a Monday evening, while on Thursdays, at the same time, classical music can be heard.

Local Talent

THE SUNDAY afternoon programme *Livevies* is devoted to the local music scene and in the past has aired local bands playing at live venues. In addition John Peel sessions are repeated and there is annual coverage of music from the Lincoln festival. *Livevies* encourages comments from the area's music lovers and phone-ins are a regular feature.

The Industry

"OUR RELATIONSHIP with record companies is good — we haven't any complaints," says Smith. "We get most of our product by mail.



CHRIS JONES: Radio Lincs head of music

If there are any problems we ring up and it's soon sorted out." Radio Lincs rarely has visits from pluggers.

Listenership

Although no figures are currently available, Smith claims that Radio Lincs attracts a cross section of the local community. With no ILR stations based locally, listeners either choose a national station or Radio Lincs. Many letters and phone calls received by the station come from outside the official catchment area.

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As an Assistant Producer you will be required to work with producers to plan and produce the programme. In addition you will need experience in either film, PSC or studio direction.

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(Ref. 5911/MS)

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If you believe that you can contribute to our success and would like to investigate this opportunity further, please send your career details to:

**Melanie Higgs,
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HEY JOE: The key players behind the first UK solo concert by Joe Francis celebrate backstage.



HAVING A field day: The Bangles hold a picnic in a park to celebrate receiving gold discs.



PHILADELPHIA FREEDOM: The Three Degrees, Billy Paul, Flying Music's Paul Walden and promoter Mark Howes, celebrate the Philadelphia UK tour.



THE MAX factor: Max Bygraves and Paul Francis launch their World War II anniversary album.



SCHOOL OF thought: Peter Jamieson, Kenneth Baker, Terry Ellis and Moureen Milgram meet to discuss the new School for the Performing Arts.



PICK AND mix: A Help A London City charity grab signalled the opening of HMV's new store in Fulham.

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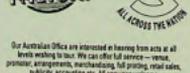
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Diary

DIARY

THIS COMING Friday at the BPI's annual general meeting Terry Ellis will have the first opportunity since his shock nomination as chairman to impress the whole membership with the qualities which prompted Siren chief and BPI council member David Betteridge to follow up a chance airport meeting with a serious suggestion that he consider the role. He should certainly fulfil the "marvellous figurehead" tag accorded him by the defeated candidate PolyGram chairman Maurice Oberstein (MW, June 10) and has the right blend of professionalism (a systems analyst with a degree) and music roots (starting out as a college social secretary booking bands in the Sixties). A well cut suit, substantial gold jewellery and a deep tan lend success and if the nomadic council is looking for a more solidistic meeting place, Ellis's own off-Bond Street offices — all leather furniture, wood panelling, large floral arrangements — are ultra plush. Now, we weren't at the last BPI meeting, so we couldn't possibly know who voted for Ellis and who voted for Obie among the record company chiefs. But we wouldn't mind betting that those plumping for Obie were Rob Dickins (WEA), Clive Fisher (PolyGram), Peter Jamieson (BMG), John Preston (BMG), Paul Russell (CBS) and Chris Wright (Chrysalis), with the rest voting for Ellis... Outgoing BPI chairman Peter Jamieson will be on show at Madame Tussauds — but not as an exhibit. BMG is throwing a farewell party for him before he makes the big move to the far east... THE CONTINUING industrial disruption of the BBC has once more raised the spectre of Radio One being touted as a potential victim of drastic economies to be made. BBC sources, however, maintain that this is merely a restating of options considered — and dismissed — a couple of years ago... The BPI will be heartened to hear that things do go wrong with other awards ceremonies. At the British Videogram Association Trade Awards at the Hilton last week (see p4) absent chairman David Rozalla's taped announcement of a special award slowed down to such an extent that the Warner Home Video MD sounded like Paul Robeson on Valium, but at least ensured a thunderous reaction for eventual recipient Ian Musgraff.

— Andy Trotter is leaving Eire and EMI after four years as MD of the Irish operation and can be contacted on (0373) 848777... The Marquee bar won't seem the same without seeing Jack Barrie there following a rift with major shareholder Billy Gaff and his resignation as MD... "I'd like to know what he means by 'stupid money'," observes Virgin Music Publishing MD Steve Lewis after reading Chris Wright's comment that he would "refuse to pay stupid money like Virgin pay" for songwriters (MW, July 1). "Surely he can't mean deals with the likes of Fine Young Cannibals, Soul II Soul, Simple Minds, Terence Trent D'Arby, Pat Sharp, Boys and Neneh Cherry?" Lewis questions, adding: "The only stupid money is when you end up unrecovered".

BPI Council: the candidates

Record companies will be able to choose the people they want to lead the industry into the Nineties when they cast their votes at the BPI annual general meeting on Friday July 7 at London's May Fair Hotel. To help BPI members to select the council members of their choice, *Music Week* has provided a platform for each of the seven candidates to state their aims and qualifications.



ROB DICKINS, chairman of WEA Records UK.

I have been a BPI council member since 1983 and was chairman between 1986 and 1988. My experience as chairman of WEA Records has enabled me to contribute to the work of the BPI by membership of the Copyright Committee which discussed publishing rights with MCPS, on the BPI Awards committee from 1987 to 1989 and on the Dealer Liaison Committee from 1985 to 1987. As one of the main BPI spokesmen during meetings with members both of the House of Commons and House of Lords during the Copyright Act's passage through Parliament I was closely involved in making the industry's case on several issues, and especially on record rental.



CLIFFORD GEE, MD of Noir Records.

I wish to offer myself for election to the BPI council as I feel that I would like to help to develop the role of the independent record companies' standing in the current British and European record market place and in its preparation for 1992. I feel that there is a need to solidify a base of understanding between the requirements of the independent labels and the strengths of the majors, so that both can help to complement each other in the record industry.

duction of a blank tape levy. This has been implemented in many European territories and would both protect our assets and generate a substantial cash benefit to every single member of our industry.



MAURICE OBERSTEIN, chairman and chief executive of PolyGram UK.

I am chairman of Britain's largest record company, former chairman of the BPI with nearly 25 years of varied experience in the British record industry.



RUPERT PERRY, MD of EMI Records UK.

I have served on the BPI council for the last three years, recently as a member of the Charts, BRITS, and Retailers Committee. In doing so I have applied 20 years of record industry experience in a variety of areas — as vice president A&R Capitol Records USA, president EMI America Records, MD of EMI Australia and now MD of EMI Records UK which includes our music video arm — Picture Music International. I fully support BPI initiatives in all matters of importance to the British music industry especially the issue of copyright and I will continue to be a strong activist in this area.



JON WEBSTER, MD of Virgin Records.

If elected, I would work to eradicate the air of divisiveness that I feel exists within the BPI at the moment, as manifested by the year-long delay in introducing cassette singles. I feel it is important that independent European companies are represented on the BPI Council, which is currently dominated by major companies and their vested interests, and I would work towards all eligible British companies joining the BPI.

David Risner

DAVID RISNER, whose responsibilities as deputy director of home entertainment at BBC Enterprises, straddled both video and audio industries, died suddenly on Tuesday, June 20. He was 38. There will be a coroner's inquest to determine the cause of death.

"We are all shocked and saddened by the news of David's death," says James Arnold-Baker, chief executive of BBC Enterprises. "In the six years he was with Enterprises he contributed very significantly to the company's success. Under his leadership BBC Enterprises built up a very significant position in the home video market. Subsequently, he led the team that launched the Radio Collection into a similar position of dominance in the spoken word cassette market."

David was an unusually creative and business-like manager, a loyal colleague and a friend.

A very likeable, placid personality, he came to the audio industry relatively recently, though was in right at the start of the home video industry, writes David Dalton.

After an early career in book publishing he was a rep with Intervention Video and marketing manager of Longman Video before joining BBC Enterprises.

He leaves a wife, Eithne, and two young sons.



STEVE MASON, chairman of Pinnacle Records.

I was first elected to the BPI council in July 1987 and have served time latterly as chairman of the Retail Liaison Committee. Of course, chairmanship has become something of a personal forte and I now head up the singularly most successful independent distribution company in the UK, Indeed, Pinnacle is merely one jewel in the crown. Exports and imports via Windson International Labels such as Music For Nations and the Connoisseur Collection and the Lambourne pressing and tape duplicating plants are all part of the diversification which has afforded me a reasonable global view of our industry.



SEAN O'BRIEN, chairman of Telstar Records.

From my perspective the most important thing for the BPI is to present a united front for the industry, either alone or with other industry bodies, whatever issue is presented to third parties, from the Government down. The single most important issue that must be positively addressed is the intro-

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SWANYARD'S NESTEGG POACHED BY ISLINGTON BIRDMEN

In the early hours of Tuesday morning Swanyard Studios was burgled and disfigured with sledgehammers and spraypaint.

Despite the loss of enough equipment to launch the space shuttle and radical alterations to the interior design all studios were back in operation within six hours from the discovery of the break-in. The facilities we are able to offer continue at the same high standard as before.

We should also like to thank The Mission, Nitzer Ebb and Ocean's Apart for their patience and forbearance upon discovering the overnight transformation of their recording environment into something resembling the aftermath of a World War 2 tank battle.

A substantial reward is offered for information leading to the recovery of the equipment listed below:

GRETSCH "CHET ATKINS" 6-STRING SEMI-ACOUSTIC. LIMITED EDITION.
ORANGE WOOD. WITH CASE.

OVATION CUSTOM BALLADEER 12-STRING ACOUSTIC. BLONDE NATURAL WOOD.
WITH CASE. Serial No: 344087.

FENDER STRATOCASTER 12-STRING ELECTRIC. SUNBURST FINISH.
ROSEWOOD NECK. WITH CASE. Serial No: 119227.

ZEMAITIS CUSTOM 6-STRING ELECTRIC. RED BODY WITH ENGRAVED METAL
DECORATIVE FRONT COVERPLATE. VERY RARE. WITH CASE. Serial No: SH0001.

GIBSON "LES PAUL" 6-STRING ELECTRIC. TURQUOISE-GREEN FINISH.
WITH CASE. Serial No: 83180007.

GIBSON HUMMINGBIRD 6-STRING ACOUSTIC. BLONDE NATURAL WOOD.
WITH CASE. Serial No: 83166569.

FENDER STARCASTER 6-STRING ELECTRIC. BLONDE FINISH. WITH CASE.
ROLAND OCTAPAD. GREY PLASTIC MIDI DRUMPAD.

PEAVEY GUITAR COMBO AMPLIFIER. BLACK VINYL TRIM. (STUDIO PRO)

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