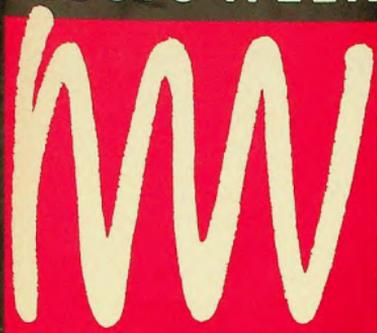


MUSIC WEEK



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ISSN 0265-1548

22 JULY 1989

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one million
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in the first
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of
this year?

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TV composers claim 'coercion'

UK COMPOSERS have been warned that moves to curb the activities of publishers owned by film and television companies could lead to a loss of lucrative soundtrack and theme tune commissions. The claim came during an amiable debate at the annual general meeting of the Performing Right

Society, where TV companies were accused of "coercing" writers into handing over their publishing rights as a condition of getting work.

The attack on the TV and film-related publishers was led by the Association of Professional Composers, whose general secretary

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Blackwell wins top NMS prize

ISLAND FOUNDER Chris Blackwell, who is still listening to offers from potential purchasers of his company, has a new title this week: the 1989 winner of the Joel Webber prize.

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MCPS fights to bring royalties in line with Europe

Publishers united!

MUSIC PUBLISHERS are banding together as never before to secure a higher mechanical royalty rate from record companies for their songwriters.

Yet in campaigning to bring rates into line with the rest of Europe, publishers face the prospect of a lengthy legal wrangle with the record industry if a mutually acceptable deal cannot be hammered out.

The Mechanical Copyright Protection Society is aiming to negotiate new rates with the record companies in the wake of the abolition of the 80-year-old statutory 6.25 per cent of retail price.

The old rate has been swept away by the new Copyright Act,

leaving copyright owners and record companies to work out mutually acceptable rates for themselves.

The MCPS now wants to see the UK join the BIEM-IFPI agreement which sets the royalty rate throughout continental Europe. The current level of this is 7.4 per cent of retail price and if this was introduced in the UK, songwriters and publishers would get a significant increase in royalty income.

Says MCPS managing director Bob Montgomery: "With Britain a full member of the European Community, the MCPS board believes it would be pointless not to introduce the BIEM-IFPI terms, which allow for national variations which

we would negotiate with the BPI."

In order to gain a full mandate for such talks, the MCPS has revised its membership agreement, after lengthy consultation with foreign UK BPI publishers and the Composers' Joint Council. In a letter to its 10,000 members, MCPS chairman Derek Knibb says that the new agreement makes MCPS "the sole and exclusive agent in the UK and those territories where the member is not represented" and that the body will have the power to lay down terms for licensing schemes, 30 of which will be notified to members.

Montgomery emphasises that the body will have the power to

TO PAGE FOUR ►

MUSIC WEEK is on the move. As part of a much larger re-organisation within parent company United Newspapers, Music Week is relocating its editorial, advertisement and research departments from Monday, July 24, to 23-27 Tudor Street, London EC3Y 0HR (Tel. 01-583 9199). Sister papers within Spotlight Publications — Studio, Video Week and Video Retailer — are also moving to the same location.



PETER JAMIESON steps out of the BPI spotlight at the organization's AGM. Waiting to step in is his successor as chairman, Terry Ellis

Ellis: 'rivalry stops here'

A PLEA for record companies to leave their rivalries at the door of the BPI council chamber is being made by the organization's new chairman, Terry Ellis.

In his first speech in the post, delivered at the BPI annual general meeting, Ellis said the talents and expertise of the wide range of companies within the organization should work as one.

"One of the really exciting things about the record industry is that there are so many different kinds of people. The majors have the resources and the expertise to keep the industry abreast of new technology and do a marvellous job in growing the marketplace," he said.

"At the other end of the scale are the smaller independent com-

panies whose aggressive drive for change and discovery has symbolised the strength of the British music industry over the last 25 years."

He emphasised that in his opinion members had to realize the difference between their jobs outside of the BPI and within it. "The BPI council table is not another arena for competition," he said.

"The BPI is your trade association. This is where you leave your daily competition behind and share your common goals.

"Between you, you have a wealth of wisdom but if you come to the council table with pure self-interest you harm its ability to operate and you let down not only the

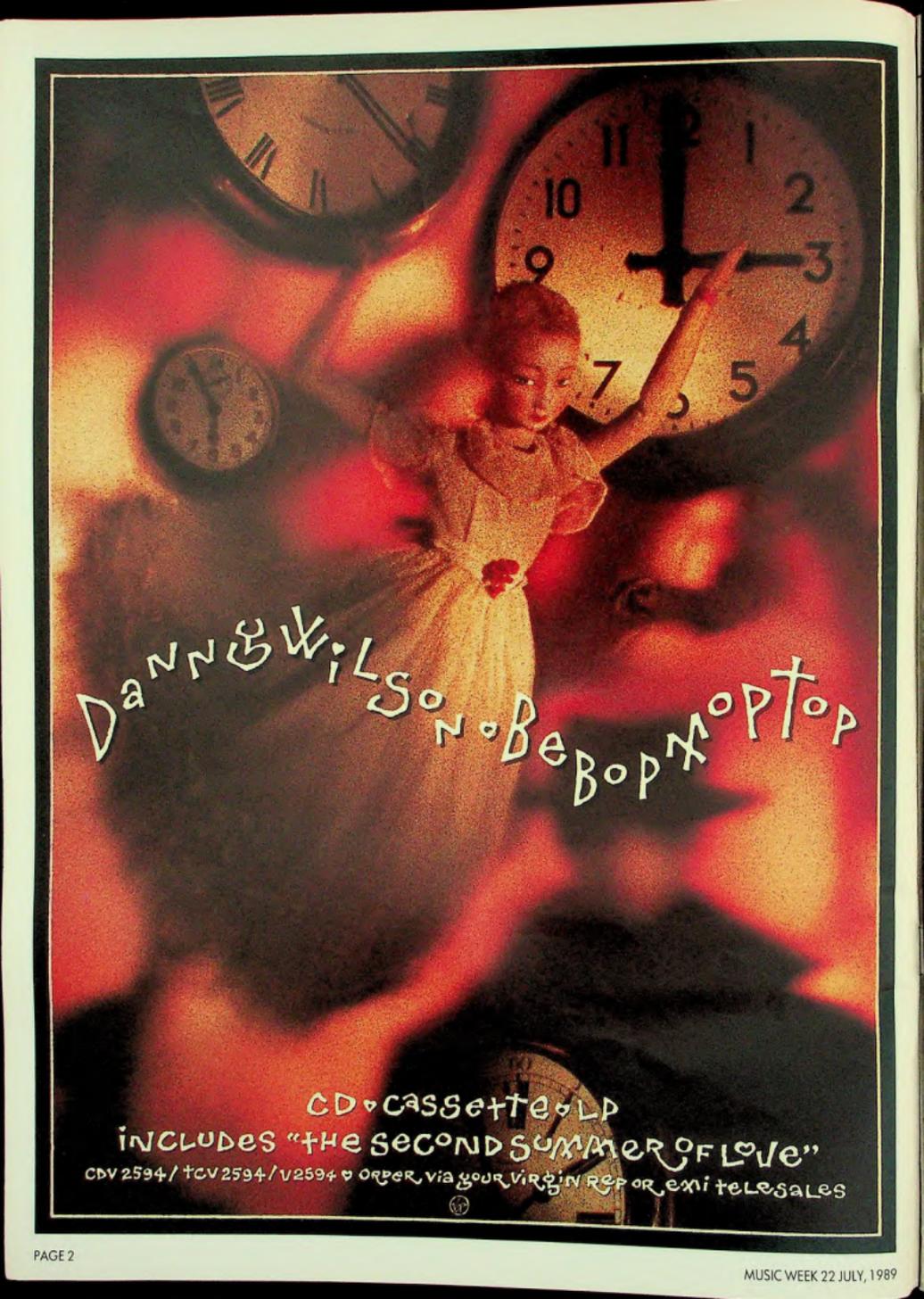
TO PAGE THREE ►

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Jamieson – the final word

PETER JAMIESON'S parting speech gave him a chance to make his feelings clear as the man at the centre of this year's British Record Industry Awards.

Having been the target of much of the criticism of the awards show, Jamieson maintains that all was by no means lost and that the event will prove to be the catalyst of a successful pre-recorded show next year.

Speaking of "that fateful night of February 13", he said: "Luck was not on our side. The show that came out that night

was a disaster with few redeeming features". But he added that council members were also to blame for various reasons but mainly for not working together. "The weeks before saw a relentless pursuit of self-interest," he said, "with many members desperate to get their artists featured."

Jamieson also said apathy from members had led to a restricted list of nominees which meant that the winners had virtually been decided before any real decision was made.

Other damaging factors were, he added, "an abusive, orchestrated barrage of screaming Bros fans" and "a fight for ego-blasting credits at the end".

But he concluded on this subject by saying: "I believe we kept our end up and our dignity intact".

Another area in which the BPI would have to make drastic improvements is public image. This point was driven home to him, he said, when education secretary Kenneth Baker remarked: "The BPI has an image problem".

He said it was up to every council member to change this by working together and with the chairman.

Jamieson finished his speech by saying that although his new job was overseas he would still be close to the British record industry. "I was proud to be your chairman. I will be even more proud to be your ambassador."



THE PANEL that led the discussions at the BPI's annual general meeting, from left: new legal adviser Sara John, John Deacon, Peter Jamieson and Terry Ellis

Deacon's call for unity

A WARNING on the need for co-operation within the BPI and with retailers was the message from director general John Deacon at the organisation's annual general meeting.

Deacon opened the meeting with his view of the BPI's achievements over the past year and the issues facing it over the coming years. "In my own mind, the need for a united, strong and effective BPI has never been greater," he said.

The change in role of the BPI was the main reason why its members had to work together for the future, said Deacon.

At the core of the association's activities remains the important areas of membership support, relations with government, union negotiations and the host of other activities which make the realities of commercial activity more efficient and more profitable, there is now a broader context embracing sponsorship, education and product development which requires co-ordinated management by the industry's representative body."

He warned that members must be aware of the increasing number of formats for their product and the diversity of ways in which it will soon be able to reach the consumer — via new radio stations and cable television.

Deacon added that the formation of the School for Performing Arts and Technology was one way of investing in the future. "We are faced with a declining number of teenage record buyers. But I think the industry is well geared for this change and in a sense the worst is over.

There will also be intense com-

petition amongst employers for talented young people and that is why the School for Performing Arts makes so much sense," said Deacon.

He added that the BPI was already in the process of gearing itself for the single market in 1992. "There is a huge opportunity of a market for the taking but it is important that British record companies exploit their local market demands."

He warned: "We should not lose the very essence of our business — the presentation." He said the highest standards would have to be maintained in the marketing of the music and the development of the artists.

Deacon closed his speech by thanking retiring chairman Peter Jamieson. "His enthusiastic commitment and hard work on the industry's behalf over the past year will have lasting benefits."



JOHN DEACON: The BPI's director general makes an impassioned plea for unity

MUSIC WEEK



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Ellis

FROM PAGE ONE

membership but yourself and your company which can only be harmed by the industry not having a unified voice," said Ellis.

He emphasised the dangers of self-interest within the BPI. "These are people in our business who seek publicity and others who do naturally attract it. The image they reflect rubs off on us if they let it. "The music business is a real business and it is a serious business and we have to work to have it taken seriously. I intend to campaign aggressively to alter the public perception of the record industry," said Ellis.

He concluded his speech by thanking the members who voted for him and said: "I am very happy to be back and very happy to be able to give something back to the industry that has given me so much."

● DURING the question and answer section of the meeting, one member who represented the Umbrella independent labels organisation hinted that its members might be considering joining the BPI. Peter Jamieson said constant negotiations between the two organisations had so far revolved around Umbrella not asking to join but wanting the benefits of being BPI members. The conversation ended with both parties agreeing to talk about Umbrella joining the BPI.

Turning the screw on non-members

THE CONTROVERSIAL subject of BPI membership was brought up by CBS managing director Paul Russell.

He questioned whether it was right that, considering the doubling in the organisation's operating budget, those companies who were not members should receive the benefits of membership without sharing the financial burden.

John Deacon replied: "One of the great disadvantages we have is that those who are members tend to subsidise those who are not. We have got a higher budget but we have also been successful in getting more and more smaller companies to join us."

The notable exceptions, he added, were PWL and Mute. "We cannot force them to join, we just have to put it across to them why it is good to join the BPI". Peter Jamieson added that there would always be those companies who wanted to act as mavericks outside of the organisation. "We must ensure that non-members do not enjoy the same benefits. Turning the screws is very important."

● EMI MANAGING director Rupert EMI has accepted Terry Ellis' invitation to take on the post of vice chairman of the BPI.

TDC and ORLAKE

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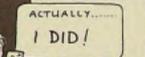


"OH DEAR! JUST LOOK AT THIS QUE! PERHAPS WE SHOULD HAVE BOOKED TICKETS IN ADVANCE WHICH REFUNDS ME NOW IS THE TIME FOR ALL YOU FOLKS TO BOOK US FOR THE COMING BUSY TIME. THE ORDERS ARE ALREADY POURING IN THICK AND FAST. SO DON'T DELAY PHONE TODAY! NOT BAD EH ORLAKE? I SHOULD BE IN ADVERTISING."

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

RECORD 1 SIDE 2

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

RECORD 2 SIDE 1

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

RECORD 2 SIDE 2

1. **HELYOM HALIB**
CAPPELLA
2. **PEOPLE HOLD ON**
COLD CUT FEATURING USA STANSFIELD
3. **MUSICAL FREEDOM (FREE AT LAST)**
PAUL SIMPSON FEATURING ADEVA
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CHANELLE
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Finer points of TV albums

WHILE MOST TV advertised albums are almost guaranteed to sell well they could do even better if record companies and retailers — particularly independents — operated more in terms of point-of-sale material.

That is the view of John Stanley, account executive at in-store display contractor Aspen In-store Marketing. The former PolyGram strike force manager says at present there is not enough follow

through with TV advertised product.

Aspen has a computer database of the nationwide network of record retailers which contains all the information necessary for laying out the interior with display material.

Its use for TV advertising companies is that the database can pinpoint all the stores within the chosen advertising area. "It can show all the stores in the region

to ensure that the point-of-sale is in the right place," says Stanley.

"But not enough TV companies make proper use of this kind of service and they do not exploit the area in which point-of-sale could make more sales for TV advertised albums."

Another service offered by Aspen is point-of-sale management in which a representative will visit a dealer and tailor the POS material to suit the shop.

C O U N T E R P O I N T

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WE HERE at Frontline understand better than most just how 25-hour-a-day still aren't enough when you're an indie retailer.

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● A RETAIL design section is being added to the Northern Interior Design Exhibition at the G-Mex Centre in Manchester on September 12 to 14. Organiser AGB Exhibitions says it is hoping for 240 exhibitors at this year's event. More details on (01) 868 4499.

tomers, prices, packaging... anything you fancy.

This Counterpoint column is here to express your views — and if we print your letter, not only will it be read by others in the same boat but also by the record companies and distributors who have the power to do something about what's bothering you.

Counterpoint is the most exclusive column in Music Week: it's the only one written solely by indie retailers.

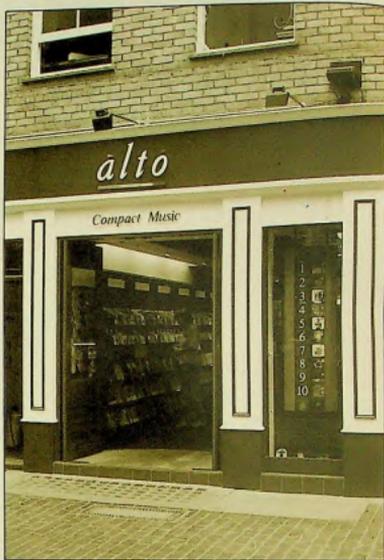
So, get it off your chest by writing to Counterpoint, Music Week, Greater London House, Hampstead Road, London NW1 7QZ.

Keeping a check on card fraud

CHECK IT OUT is the banner for the latest anti-fraud campaign by the Cheque Card Committee.

The campaign, which runs through July and August — one of the peak periods for cheque card fraud — includes advertising and direct mail warnings.

The aim of Check It Out is to emphasise the constant need for vigilance by counter staff in fighting fraud from which much of the money is used to finance serious crime including drug trafficking. The direct mail pack includes a poster, badges and window stickers.



THIS IS the style that compact disc-and-cassette chain Alto is bringing to Carnaby Street in London. The new shop is Alto's seventh.

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12

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PolyGram

THE WORLD'S BEST. AND WE PUT THAT ON RECORD.

After the gold rush

by Alan Gardiner
AN IRONIC feature of the upsurge in interest in country music is that several of the more commercially successful US artists — acts such as Alabama, Hank Williams Jr., George Strait and Ronnie Milsap — have received little or no attention in the UK.

Alabama have been one of the hottest country acts of the Eighties, with over 20 number one singles and 12 gold albums. Their current RCA album, *Southern Star*, has again topped the US country charts but has not been given a UK re-

lease. Lee Simmonds, who has just departed his post as catalogue development manager at RCA for Capital, believes the main reason Alabama has never broken through in the UK is that the group have never visited here. Five years ago the release of a compilation album was accompanied by a promotional campaign but Simmonds admits it had little impact.

He is hoping for more success with Earl Thomas Conley, whose product is being marketed under the logo 'America's Best Kept Secret'. Conley has scored 17 US number ones and sold over 2m albums. In 1988 he released his debut UK album with The Heart Of It All and this Easter a budget priced Greatest Hits compilation was released by RCA to coincide with the artist's appearance at the Wembley Festival. "I knew when I began the campaign last year that success would not happen overnight," says Simmonds. "I thought it would take at least two years. Having an artist such as Earl Thomas Conley you can't justify the cost of a TV campaign and he's clearly not Radio One material. But he is well suited to Radio Two and regional radio, and I'm pleased that he's now picking up plays on those stations."

Undoubtedly the biggest country star to emerge in the US in recent years is George Strait, who has sold over 12m records and in 1988 grossed over \$10m in concert ticket sales. But as with Alabama this success has not been repeated in the UK, and MCA has not released his most recent albums. The situation could change if hopes for a visit by Strait to the UK are finally realised. Jeffrey Kruger has been engaged in lengthy negotiations with the artist's management to bring him over for a two or three week visit, comprising promotional engagements and several concert dates. Leslie Lewis of the Kruger organ-

isation admits that Strait's heavy US commitments have been an obstacle but remains confident. "Funding the time is the problem, but I've spoken to George and I know he's keen to come over. I'm certain he has a lot of potential in Britain, as well as in other European countries."

Lewis argues that the loyalty of the UK audience makes cultivation of the market worthwhile. "Some of the big country acts can earn as much in one night in the States as they might pick up in 10 days over here, and that's why their management tell them not to bother. But in the long run they can recoup what they've lost through record sales, and if they build up a loyal following they can keep coming back — Glen Campbell has done over 20 tours for us."

Maureen Kealey at MCA is enthusiastic about the prospect of a George Strait tour, but points out that even with a visit success for an artist cannot be guaranteed. "The problem with promotional visits is their financial viability, both for the artist and for the record company. You need a lot of record sales to justify the high cost involved."

NEW PRODUCT

DOLLY PARTON's new album *White Limozeen* is produced by Ricky Skaggs and makes more concessions to country than MOR. Parton turns in some creditable self-penned songs but then blows all credibility on the LP's closing 'He's Alive' — an overblown religious epic featuring the Christ Church Pentecostal Choir... Five titles are to debut on CD via Topic during August. They are *Waltz Wilder And The Bestneck's*, *It Came From Nashville*, *Michael Doucet and Cajun Brew's* Hot Cajun Rhythm And Blues, *Peter Rowles's* New Moon Rising, *Sugar Ray And The Bluetones's* Knockout and the eponymous *Lonesome Strangers*. **Hank Williams Jr.** keeps the Greatest Hits coming with Volume III, just out on WEA. Jimmy Bowen songs 'I'm For Love, This Ain't Dallas and Ain't Misbehavin' feature. **KF**

22nd July 1989

1	4	COPPERHEAD ROAD	MCA MCF3426 (F)
		Steve Earle	C.MCF3426/CD.DMCF3426
2	1	FROM THE HEART	Telstar STAR2327 (BMG)
		Daniel O'Donnell	C.STAC2327/CD.TV2327
3	3	ABSOLUTE TORCH AND TWANG	Sire WX259 (W)
		Kid lang & The Redclines	C.WX259/CD.WX259
4	5	I NEED YOU	Ritz RITZLP0038 (SP)
		Daniel O'Donnell	C.RITZLP0038/CD.RITZCD104
5	6	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
		Daniel O'Donnell	C.RITZLP0043/CD.RITZCD105
6	15	WILL THE CIRCLE BE UNBROKEN 2	MCA MCF9001 (F)
		Nitty Gritty Dirt Band	C.MCF9001/CD.DMFD9001
7	7	8 X 10	Warner Bros WX162 (W)
		Randy Travis	C.WX162/CD.K9254662
8	8	LONE STAR STATE OF MIND	MCA MCF3364 (F)
		Nanci Griffith	C.MCF3364/CD.DMCF5927
9	9	SOMETHING INSIDE SO STRONG	Reprise 925371 (W)
		Kenny Rogers	C.9257924/CD.9257922
10	18	LITTLE LOVE AFFAIRS	MCA MCF3413 (F)
		Nanci Griffith	C.MCF3413/CD.DMCF3413
11	7	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
		Nanci Griffith	C.MCF3435/CD.DMCF3435
12	13	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP)
		Daniel O'Donnell	C.RITZLP0031/CD.RITZCD107
13	14	BLUEBIRD	Warner Bros 957761 (W)
		Emmylou Harris	C.9257764/CD.9257762
14	12	LYLE LOVETT & HIS LARGE BAND	MCA MCG6037 (F)
		Lyle Lovett	C.MCG6037/CD.DMCG6037
15	RE	GUITARS CADILLACS ETC ETC	Reprise 925371 (W)
		Dwight Yoakam	C.9253714/CD.9253722
16	10	ALWAYS AND FOREVER	Warner Brothers WX107 (W)
		Randy Travis	C.WX107/CD.WX107CD
17	RE	EXIT O	MCA MCF3379 (F)
		Steve Earle & The Dukes	C.MCF3379/CD.MCF3379
18	17	NEXT TO YOU	Epic 4650281 (C)
		Merle Wynette	C.4650281
19	NEW	501 BLUES	Epic 4651841 (C)
		Merle Haggard	C.4651841/CD.4651842
20	20	GUITAR TOWN	MCA MCF3335 (F)
		Steve Earle	C.MCF3335/CD.DMCF3335

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THE JUDDS
River Of Time

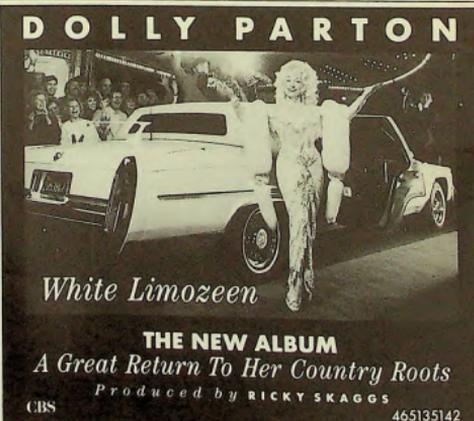
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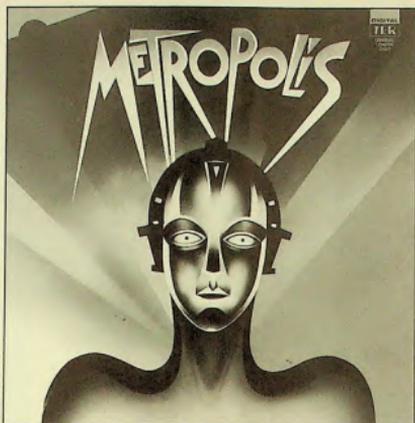
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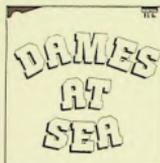
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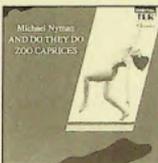
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TOP Dance SINGLES

22 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	ARTIST	TITLE	RECORD LABEL
1	1	1	10/Virgin TENOX	BACK TO LIFE	265 (E)
2	3	1	10/Virgin TENOX	ON OUR OWN	265 (E)
3	1	1	MCA MCA	AIN'T NOBODY [REMIK]	1350 (F)
4	3	1	Warner Brothers W	IT'S ALRIGHT	2800 (T) (W)
5	2	1	Parlophone/EMI	YOU'LL NEVER STOP ME LOVING...	1218620 (M)
6	5	1	Chrysalis CHS	GRANDPA'S PARTY	1213385 (C)
7	5	1	Mane Lone	VOODOO RAY [EP]	COOLEMPO COOL(X)184 (C)
8	1	1	Rhino! RSD04	LONDON NIGHTS	1218580 (P)
9	4	1	Warner Bros	SUPERWOMAN	W2920(T) (W)
10	3	1	Big Life BLR	SAY NO GO	10(T) (W)
11	3	1	A&M USA	LET LOOSE	1659 (F)
12	37	1	Atlantic	LET IT ROLL	AB8664(T) (w)
13	5	1	Warner Brothers	BATANDANCE	W2920(T) (W)
14	13	1	Go Discs	WON'T TALK ABOUT IT/BLAME IT	GOD(X)33 (F)
15	3	1	Debra	JUST KEEP ROCKIN'	WANT(X)9 (PAC)
16	3	1	Sleeping Bagz	LET ME LOVE YOU FOR TONIGHT	58UK 4(T) (I)
17	3	1	Epic	LIBERIAN GIRL	6549470 (12-6549478) (C)
18	10	1	BCM BCM	JOY AND PAIN	2574 (A) (P)
19	4	1	Capitol	CHOICE?	PT42886 (BMG)
20	14	1	London	IT IS TIME TO GET FUNKY	FX 107 (F)

21	19	1	Free Style	POP MUZIK (1989 REMIX)	12(F)185 (BMG)
22	17	1	Profile	DO IT TO THE CROWD	PROFIT1255 (F)
23	17	1	Motown	FIGHT THE POWER	Z842877 (12-Z42878) (BMG)
24	10	1	MCA MCA	101	FX1348 (F)
25	16	1	London F	COME ON AND GET SOME	F110 (12-F110) (F)
26	22	1	MCA MCA	WE GOT OUR OWN THANG	1344 (F)
27	28	1	Virgin VS	WE GOT OUR OWN THANG	VS(T)1194 (E)
28	16	1	Delicious	SATISFACTION	12(BW)137 (F)
29	16	1	Radical	BUST A MOVE	RADCS5 (RADICAL5) (SP)

30	NEW	1	RCA	LET'S WORK	Z842887 (12-Z42888) (BMG)
31	21	1	Fanfare	RIGHT BACK WHERE WE STARTED...	12IFAN 18 (P)
32	NEW	1	London F	GET BACK TO LOVE	F111 (12-FX11) (F)
33	24	1	London F	BEARS	F1208 (F)
34	NEW	1	Capitol	HEY LADIES	12C154 (W)
35	25	1	WEA	EXPRESS YOURSELF	W29487 (W)
36	NEW	1	Music Factory	SWING THE MOOD	MPD(T)001 (BMG)
37	31	1	45K	THE KING IS HERE/THY 900	DRX912 (BMG)
38	53	1	WEA	WHY	U7501(T) (W)
39	NEW	1	10/Virgin	DO THE RIGHT THING	X1271 (E)
40	NEW	1	Motown	25 MILES '89 REMIX	ZT41965 (ZT41966) (BMG)
41	59	1	Kongo Dance	I DON'T MIND THE WAITING	DP5175 (JS)
42	53	1	Arista	CHA CHA HEELS	112331 (16-12331) (BMG)
43	NEW	1	Live LIVE	WHY IS THAT?	J210 (BMG)
44	26	1	Music Man	I'M A MAN/YE YE KE	MMMP57003 (MMMP12003) (P)
45	42	1	Warner Brothers	IT'S REAL	W2975(T) (W)
46	34	1	Orange Lemon	DREAMS OF SANTA ANA/TEXAN	CHAMPION 112178 (BMG)
47	NEW	1	Champion	YOU'RE THE ONE	CHAMP12120 (BMG)
48	27	1	Syncope	A BIT OF...	EMI 121529 (E)
49	NEW	1	Champion	DON'T MAKE ME OVER	CHAMP 121213 (BMG)
50	NEW	1	Atlantic	UH-UH OOH OOH LOOK OUT	AB941(T) (W)

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	1	Cherry Red	BABY CAN HOLD YOU TONIGHT	CHERRY 54
2	1	1	Blues	BAGGAMUFFIN GIRL	CR 801
3	2	1	Cherry Red	BABY CAN HOLD YOU TONIGHT	CR 801
4	5	1	Arise	LOOKING OVER LOVE	ARISE 87
5	7	1	Black & Red	ROUGHNECK FASHION	BR 8900
6	1	1	St George	NICE EVERY TIME	SG 3028
7	1	1	Cherry Red	CLOSE TO ME	CR 815
8	1	1	Impact	LOVERS AFFAIR	IC 006
9	1	1	Cherry Red	MY COMMANDING WIFE	CR 822
10	1	1	Time One	STEP UP IN LIFE	TOE 79
11	1	1	Cherry Red	EXPENSIVE AND DEAR	CR 816
12	1	1	Impact	LOVERS AFFAIR	IC 006
13	1	1	Line & Tone	STICK BY ME	LS 117
14	1	1	Technique	COME BACK TO LOVE	TE 67
15	1	1	Liberty	MIDNIGHT HOUR	LIB 79
16	1	1	Technique	THE BROTHERS	TE 115
17	1	1	Technique	NEW WAY TO SAY I LOVE YOU	TE 115
18	1	1	Line & Tone	STICK BY ME	LS 117
19	1	1	St George	PUSH PUSH	SG 3028
20	1	1	Arise	ON MY MIND	ARISE 87

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	3	1	Gleny Gold	LOVE LINE	GOLD 003
2	2	1	Line & Tone	WAITING FOR YOU	LS 21
3	1	1	Technique	LOVE THE LIFE YOU LIVE	TE 115
4	5	1	Yamaha	GOOD VIBRATIONS	YAMAHA 001
5	4	1	Cherry Red	A REGGAE EXPERIENCE	CR 815
6	10	1	Impact	JUST LOVERS	IC 009
7	1	1	Greenpoint	SELLER'S SHOWCASE '89	GRE 129
8	9	1	Impact	SWEET SURRENDER	IC 009
9	12	1	CTS	AH ME D	CTS 001
10	1	1	Mingoda	MIXING LAB SHOWCASE	MD 001
11	6	1	Fanfare	FASHION REVIEWS VOL 3	FAN 001
12	1	1	World Record	SOUND WAKTION IN DUB	WR 001
13	1	1	Starlight	SO IN LOVE	STAR 001
14	1	1	Greenpoint	ROUGHER YET	GRE 128
15	1	1	Impact	JAVA JAVU DUB	IC 001

TOP 10 ALBUMS

1	1	1	EMI/Virgin	NOW DANCE '89	NO33/TCN003 (E)
2	1	1	10/Virgin	CLUB CLASSICS VOL ONE	DJX82/CD1882 (E)
3	2	1	MCA MCF	DON'T BE CRUEL	3425 (F)
4	3	1	Warner Brothers	BATMAN	WX281/WX281 (C)
5	4	1	CBS	NITE FLITE 2	MOODS/WOODC (E)
6	NEW	1	Warner Bros	DEEP HEAT 3 - THE THIRD DEGREE	STAR2364/STAC2364 (BMG)
7	5	1	Warner Brothers	KARYN WHITE	WX281 (C)
8	9	1	10/Virgin	PARADISE	DJX81/CD1881 (E)
9	1	1	Warner Brothers	LIFE IS A DANCE - THE REMIX	WX286/WX286C (W)
10	NEW	1	Live	GHETTO MUSIC	HIP80/HIP80 (BMG)

TOP 10 BUBBLERS

1	1	1	Kool Kat	DEFINITION OF LOVE	KOOL(T)504 (I)
2	1	1	Vendetta	I NEED A RHYTHM	VE 7023 (Imp)
3	1	1	RCA	STOP THIS THING	Z842889 (ZT42889) (BMG)
4	1	1	A&M USA	TALK IT OVER	1655 (F)
5	1	1	MARESI	ALL OVER THE WORLD	MARESI03 (MARE) (PAC)
6	1	1	Jam Today	DAZZLE YOU	JT2CHL 14 (E)
7	1	1	Polydor	TURN THE MUSIC UP	PO49 (12-PZ49) (F)
8	1	1	Gre Street	ON 23	22(BW)134 (F)
9	1	1	Coolempo	REFLECTIONS	COOL(X)187 (C)
10	1	1	Kool Kat	ILLUSION	KOOL(T)500 (I)

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DMC joins the rag trade

by Selina Webb

SouL II Soul dominate the charts and the Disco Mix Club's monthly DJ magazine *Mix Mag* has hit the High Street newsstands — two milestones in the ascendancy of dance music according to Dave Seaman, *Mix Mag*'s 21-year-old editor. "Dance music has become a huge force, and we believe there's a market out there for a good magazine dedicated to it," he states.

Mix Mag first emerged from DMC's Slough HQ six years ago as a black and white newsletter to accompany the monthly mailout of DJ mixes. By the time Seaman took over as editor from Tony Price earlier this year, the mag was well on its way to the glossy slab of information it is today.

"When I took over I knew that one day we would go public with it and in the meantime I've groomed it and groomed it ready for the shelves," Seaman says. "The DJ-only and trade oriented things have been taken out and now go in **Rotation**, the DMC supplement for DJs."

The first issue for public consumption is now on the streets with a cover price of £1.50. It's 83-pages strong and packed with reviews, charts, gossip, features and interviews with Bobby Brown, Factory Records boss Tony Wilson, Malcolm McLaren and Pele Waterman.

"We want *Mix Mag* to be the dance music version of *Sight* for the youth of today — bright, fresh, young and covering all aspects of dance music and club culture. We're not going to get to the stage where we're too trendy for our own good," states Seaman.

Since going public, the editorial emphasis has shifted from DJs imparting specialist information with dance scene know-how but not much literary finesse, to writers with both knowledge and journalistic ability. The general tone is positive — "we're here to promote rather than slag off music, there are too many magazines that do that," reckons Seaman.

Having alerted *Mix Mag*'s target market of DJs, dance fans and club-goers — partly via three parties of the Hacienda, Leeds Ware-



DAVE SEAMAN (far right) with Jazzi B (centre) and Tony Price

house and Sin, Seaman is optimistic that sales will quickly reach 40,000 a month. Meanwhile he is enjoying "phenomenal" support from the record industry and he says there has been interest from blue chip advertisers keen to snare the youth market.

"We're in the middle of a dance boom just like the one which occurred in the Seventies — except this time it's the DJ's, people like MARRIS and Coldcut, who started it off," comments Seaman. "DJs are no longer thought of as wally mobile jacks telling jokes over the microphone — they're respected for what they do. That's the attitude which will allow *Mix Mag* to be a success."

Now it's green house

by Andy Beavers

YOU HAD to acid house, deep house, and hip house. Now get ready for green house music. Picking and Groeme Park, two of the pioneers of the UK house scene, have teamed up under the name of Dynasty Of Two to record an ecological message over that familiar Chicago beat.

"We really liked the idea of doing a protest song over a house beat," explains Picking, adding "we were both really appalled by the destruction of the environment — Groeme had lent me some books on the subject which really frightened me." So Stop This Thing was conceived.

The excellent vocals on the track are by Rowetta, who Picking and Park first heard on a record by

Manchester-based Vanilla Sound Corps. "She's got a great voice and hopefully she will be on future Dynasty Of Two recordings," says Picking.

Both members of Dynasty Of Two have been instrumental in the development of house music in the UK. Picking has been plugging the sound of Manchester's Hacienda for many years. He is also part of T-Coy, the group responsible for one of the first, and still one of the best UK house records, Carino. "We are half way through recording a T-Coy LP and we have a new version of Carino coming out soon," he explains. Park made his name playing house tracks at The Groove in Nottingham. He also records under the name Groome, and runs the Submission label.

Park has been DJing alongside Picking at the Hacienda on a Friday night for more than a year, but Stop This Thing is the first record they have made together. Another single and an LP are planned, and they are also working together as a remix team: recent projects have included singles by Imagination and ABC.

Stop This Thing is being released by DeConstruction, the dance label which has recently linked up with RCA. Park and Picking are both junior partners in the label, doing A&R and remix work. Other new DeConstruction releases to watch out for include Sha-Lor's haunting 'In My Love, and Let's Work by Casanova's Revenge, which is one of the better variations on LNR's Work It to the Bone. The label is also ready for the Italian house boom. It has three tracks lined up, including the brilliant Ride On Time by Black Box which looks set to crossover into the charts.

C O L U M N

HOW'S THIS for a new creative marketing play? Released initially with a strange hybrid hip house-style Wilson's Hit House Mix as A-side (coupled with its better original mix), **INNER CITY** Do You Love What You Feel (10 Records) (MUS 273) has been remixed several times again and now is presented as a Limited Edition Remix Collection (TEN 273). This set for amounts to a serial number 10 to emphasise its "limited" nature, gatefolded twin-pocket sleeve, one side containing the separate Magic Juan's Smoking Remix (TEN 273), with two other new mixes as flip, while the gatefold sleeve announces that, to fill the empty pocket, available next week will also be the again separate Wilson's Techno Remix (TEN 273), likewise with a different flip. This obviously is designed to encourage the collecting instinct, let alone record buying on the instalment plan! As no single mix is common to all the pieces of vinyl, one wonders what **Gallup** will make of this clever play?

It's been a while (several weeks at least!) since we had a new craze in the club music market, so get ready for a sudden surge of interest in European, and especially Italian originated dance music that is currently sweeping London in the wake of Cappella's recent success. I have already detailed the Flamenco-disco sound of such as **Reul** featuring **J. Bonelli**, the **Koza Club Band** and the **Gipsy Kings**, all of whom fit into this trend too, but shoving up as even bigger than them now are, in particular, the wailing distraught gospel girl roared Italian house **BLACK BOX** Ride On Time (de/Construction PT 42056, via RCA), and volume pumpingly sampling soulfully driving **STARDUST** Numero Uno (CityBeat CBE 1242, via RCA). Also domestically released now and falling into this category is the (confusingly, as you will see) **Yaxxo** Don't Go boxed (jelly **Two Without Hats** Tru Yaxxo (Music Man MAMT 17-008, via Pinnacle), while the

many imports include (actually 008, via Pinnacle), while the many imports include (actually from Belgium but now on a German label) the **Kiddy Grant/Rockers Revenge** idole revving cheerfully **FAX YOURS** (Working On It) Sunshine '89 (BCN Records 12218); afro rhythm flavoured jiggly Italian **LANDS & CO** Be It Samba (New Music NMX 050), samples built biotact! **ST. ANDREW'S GANG** The Family House (Discoimage OUT 3208), this last one being notable because it's that good but because it only happens to spoof my own **MC Jimmy Hammer** '89 hip altercations from last year's **LA Mix** aff!

US imports currently include the girl waltz garage **FRANK** (Microm Mix 520); aggressive hip house **WHITE KNIGHT** Keep It Moving (Live 1244-1-1); leithargically rapped **EPMD** So What Cha Sayin' (Fresh Records FRE-80133); pure waltz bounding **THE FASCINATION** Serous (Play House Records PHK-632); fashionably swinging **SKY** Love All the Way (Atlantic 0-86399); stylish **Frankie Bones & Lemmy Dee** created eighth-note **LOOPY TUNES** Volume One (Nugroove NG-023). **War** accompanied slow gruff rap **ICE-T** Heartbeat (Sire 021277).

But to trail out here are the Brazil bounding New Jersey house **RAVEN** **MALE** (Carpet Together) **RAJALIC** Records LICUT 0114, via Rough Trade; familiar samples wowed last rapping hip house **COMPANY** I Tell It As It Is (Tom Tom ITT 010, via Savage Records); **Steve Hill, Hurley** remixed loungebeat **THE CITY** Where DJ's Get Cool (Jalisco AB8841); girl sung jazz-house fusing **A MAN CALLED GODM** Earthly Power (H.I.P. Records) **JAZZ KAZIM** 151; soulful breezily turning **SKIPWORTH & TURNER** Cash (Soul City Broadway 12BRV135); **Tom Brown** funkier for Jamaica based but **Soul II Soul** justly tempered gruffly rapped **TONE LOC** Got It Got' (On Delicious Vinyl 12BRV 140); plaintive girl sung even more **Soul II Soul** copying (one of a flood) **SMA SHA Les** (Remix) (Nitefish Records SMA SHA 11, via J&R); **JOY** **WATLEY** with **Eric B & Rakim** Friends (MCA Records MCA 1352); **DJ Mink** charming hip-rich backed but smoothly crossed tenor **RUTH JOY** Don't Push It (MCA Records RJOY Extended remix) (Wing Records wing nufi funky dream jiggled); **VANESSA WILLIAMS** The Right Side Extended remix (Wing Records WINCR 3, via Polydel).

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MUSIC WEEK

22 JULY 1989

INCORPORATING LP CASSETTE & CD SALES



No1	3	A NEW FLAME ★★ CD	(Rhino) MCA WK 242
2	1	CLUB CLASSICS VOL ONE ★ CD	10/Virgo D&E
3	6	DON'T BE CRUEL ★ CD	MCA MGT 2425
4	2	VELVETEN • CD	MCA MCG 4609
5	7	APPETITE FOR DESTRUCTION ★ CD	Geffa WK 175
6	5	TEN GOOD REASONS ★★ CD	PML 497
7	4	BATMAN (OST) • CD	Warner Bros WK 281
8	9	THE MIRACLE ★ CD	Parlophone K510 197
9	8	PAST PRESENT ★ CD	RCA N 2474
10	10	RAW LIKE SUSHI • CD	Creat/Virgo CMC&B
11	14	WHEN THE WORLD KNOWS YOUR NAME ★ CD	CBS 462871
12	11	EVERYTHING • CD	CBS 462871
13	21	ANYTHING FOR YOU ★★★ CD	F&C 4615151

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36	35	RATTLE AND HUM ★★★ CD	Head U77
37	37	KYLE ★★★★★ CD	PML 4973
38	33	AVAILON SUNSET ○ CD	Polygram 439421
39	39	GIpsy KINGS • CD	Telstar STAR 2355
40	30	WALTZ DANCING • CD	Epic 460781
41	36	LOC'D AFTER DARK CD	Dalcour/Hood RBU 526
42	57	3 FEET HIGH AND RISING CD	Big Life 01547
43	42	GOOD TO BE BACK • CD	EMI USA WIT 1549
44	49	THE END OF THE INNOCENCE CD	Geffa WK 253
45	29	GATECRASHING ○ CD	Crysmic CD 1546
46	47	AFTER DARK CD	Slyce SML 878
47	34	REMOTE • CD	Creat/Virgo CMC&B
48	52	ROACHFORD • CD	CBS 464881
49	31	TIN MACHINE • CD	EMI USA MTS 1944
50	43	GREEN • CD	Warner Bros WK 224
51	48	POP ART • CD	MCA MGT 3181
52	41	FOREVER YOUR GIRL • CD	Sony/Virgo SMLP 79
53	42	KITE CD	Virgin BMG 1

Far from home

by John Slater
LONDONER GORDON Roscoe started Far North Music in Bradford in the spring of 1987 after realising that bands from the north of England were having trouble getting themselves noticed by the majors, "just because of their geographical status".

The next step was to tie to Dingwells which he hired for his first northern showcase. It went well. So well that these showcases became a regular feature for about six months. Record company moguls were able to follow the progress of bands from Newcastle to Nottingham and Humberstone to Merseyside, virtually on their own doorstep.

By the end of that first year, Far North Music had "discovered" its first signing. A brief skirmish among the west London companies led to a comfortable deal with Go Discs for No Man's Land and his next 12 months Gordon and his new partner Andy Farrow had their first successes. The Parachute Men signed to Fire Records and through metal band Slammer exchanged contracts with WEA.

It was then important, if only to do what a proper living, that a management company be formed to take care of the breadwinners, but it was equally important not to lose sight of the company's original ambition.

In today's climate of declining audiences and diminishing local venues, the promotion of an act unknown outside their home town becomes increasingly tougher.

New methods have to be devised and, besides the regular showcases under the banner, Northern Impulse, in Newcastle, Leeds, Manchester and London. For North produces its own regular update in the form of an in-house fanzine. "The idea of Swipe was to focus attention on these bands, by way of demo reviews and other vital statistics, then to circulate the mag to all A&R departments," enthuses Gordon. "The whole idea, really, was to stir things up."

The wise men

by Nick Robinson
WITH INDEPENDENT labels forming and folding every month in the UK it is becoming increasingly important to have a good management team behind the name. There will always be bands starting their own labels as a way of making their music available, but if the intention is to do a long-term successful company then it will probably take more than a £500 bank loan and help from the Enterprise Scheme.

As the market becomes more and more competitive, it seems that know-how and a good ear counts for more than finance. Consequently, it is fair to say that pro-



BRADFORD. FROM up there, now showing down here

ducer Stephen Street. PR Terry Hollingsworth and journalist Jerry Smith were already well on the right track when they decided to set up The Foundation Label.

The three men discussed uniting their experience and resources for more than two years and this month those ideas have been put into practice.

"I think between the three of us, we are able to cover all the aspects that make a good, knowledgeable independent label," says Street, former Smiths and Morrissey lawyer.

As they already have day jobs, most of the facilities they need are available to them and any profits can be ploughed back into the label rather than paying their wages.

At present, they have signed three acts — Bradford, The Core-labels Race and Mystery Slang — and plan signing one or two more by the end of the year.

"I think the first three singles will be very important for the label but the nice thing is that they are all quite different in style," says Street. "We don't want to be typecast in the bands that we sign and there will not be a type of Foundation band as such."

"I am looking for an interesting voice. A typical example is Tonika Tikanon, who is nothing wonderful but she has a very strong voice. That's what makes records sell or gives them longevity."

Street will initially produce all the product on the label, "but it is not a closed shop. If I am too busy with something else or a band wants to use another producer then that will probably happen. I don't intend to keep them under my wing."

The first single on the Foundation Label, through Rough Trade, is Bradford's in Liverpool which is available this week.

No thrash in the pan

by Jane Henderson
SMALL BUT heavyweight indie label What Goes On broke track this month by signing its first UK bands. The label, formed for signing ultra-hard thrash bands such as Black Magnet and The Cage-mag Psychos to the UK has signed Scottish band The Cateran and Burton-on-Trent's own The Tele-scopes.

"There were simply no bands around that we liked before," explains label manager Pete Keeley. "We concentrated exclusively on

bringing Australian and American bands into Britain. I used to find that a lot of British rock had lost its jangle-jangle-guitar which lacked any real energy. But because of the success of bands like Husker Du, we are now getting an increase in powerful guitar-based rock."

The label started in 1982 when Seth Rudman, owner of import company Shogaku, could not find a way to distribute the first album from Swedish band The Nomads. What Goes On sold 18,000 copies on it and has since received, along with sister labels, Amphetamine Replax and Warghead UK, one of the more respected home-grown heavy labels.

Keeley joined the label last year from Rough Trade. "I got fed up not hearing the music I wanted to hear. With the exception of Vinyl Solution, 'What Goes On' was the only label to deal with American releases," he worked with them for several years and it seemed like the label for me."

Since taking over at What Goes On, Keeley has increased its output of new recordings. Every couple of months to three or four records a month, strengthened its profile in Europe, increased profits by about 60 per cent and switched distribution from Rough Trade to Southern.

"Rough Trade had too many labels, our bands just got lost in them. I think it's really important to have a strong identity. We concentrate on five or six bands and work hard on a long-term basis building them up slowly. We don't sign a band unless we can get on with them as people. That way we can work closely to produce better results. Bands like the personal touch."

"We are the first British artists having played in this showcase gig alongside President's Yo La Tengo, the label looks set to attract more attention from the music press. 'We get mentioned about once in a while in Sound,' adds Keeley. "We have a reputation now."

Get the Max

by Philip Watson
PARKFIELD MUSIC, the new record arm of Parkfield Entertainment, is not exactly working at the arty, esoteric end of the music market. Following the launch of its Must Be To Taste series — CDs of background music to sex cocktails to — the label has just announced its next project, Singalongaways with Max Bygraves.

Bygraves is Parkfield's first signing and the project is a newly-recorded collection of 30 songs and medleys from World War II to the 1950s, and the 50th anniversary of its outbreak on September 3.

Unperturbed by the desian the release may receive in some quarters, Malcolm Sharp, 35, director of product development (audio) of Parkfield Music, says there are approximately 1.5m people in the UK aged 50, many not catered for by the record industry but with strong memories of the last war.

"We are not making light of the war years but we are giving people something to remember them by nostalgically," says Sharp. "With nearly 20 years experience of retailing and wholesaling music



BOMBS AWAY, it's Max

products behind him, Sharp says Parkfield Music's policy is now to only release material if they can do an all-fours record — CD, LP, cassette and video.

The video on the Singalong project is seen as an extremely important part of the total campaign, one with a sale cost promotional budget of £500,000. Distribution of the video will be handled by Parkfield itself, with BMG looking after the other three formats.

"The video will not be like any other type of pop video around. It's more like a mini-film — there's some old war footage but most of the video will be fresh film of Max at the Imperial War Museum or at some of the sites he remembers in the East End," says Sharp.

It's an approach that Sharp hopes will lead to the project being dubbed "the MOR hit of '89" and that may encourage people to buy the material on more than one format, on album and video for example.

Can-Can do

by Martin Aston
SKA'S NOT dead. Neither is the Ska music scene like Bluebeat, nor are Bad Manners. "We never reform because we never split up," an effervescent Buster Bloodvessel wants you to know, "because we've done it for years since our 13 ska-driven charts with Magnet (remember Lip Fat, Can-Can and Special Brew), with whom they didn't exactly see eye to eye."

Signing with Parlophone/CBS in 1985 didn't work out either. "A&R loved us," remembers Buster. "But we played one concert in LA in front of 6,000 kids and the record store opposite didn't even know our record was out. So we left. We were then summoned for a £147,000 VAT debt which, unlike most groups, we decided to pay off. For a band of our size, around nine or 10, we must have been the hardest gigging band around."

Add one member who died, another who had a nervous breakdown [not forgetting a third who became a Hare Krishna] and you can see why Buster calls it, "a hair-raising time. If we had any other way, last year, we decided there should be a new British ska movement," he says with the air of one with the power to do just that.

"Poloto 5, The Deltones and The Trojans were playing, but only once a month, and not really pulling a crowd. We formed Buster's Allstars because one of the same was rolling again. The only thing that's carried our music is that there are fans and bands out there."

After Bad Manners and Buster's Buster met up with the only owner of Bluebeat at Maida, "who was just selling 24 truck mixers to Rus-

sia. I said it was a great shame that the label was wasting away, and he agreed, so we pay him a percentage to use the name, and we're putting out new ska bands. Not of the quality I thought because I'm very choosy, I've got a very commercial ear."

The Skaville UK single got to 87 but Buster is only just starting. July 21 sees the new album Return G. The Ugly and single Gonna Get Along Without You Now, the old Viola Wills version. There's also a worldwide ska compilation but Bluebeat is branching out with a dance label Spiritual House and Master Records, championing speed metal.

"What do I do when such great artists come along and they're in those ways — do I tell them to go somewhere else?" he counters when accused of biting off more than he can chew. "The artists have come flooding in, because people have seen us get on together and they've trusted me in the past."

Back tracking

Record Retailer, 23 July 1984

Island scores first ever RRT Top 50 singles chart entry with Hurst by Love by Inez and Charlie Fox on the Sue label. "In a strong editorial, RR says that the examples of price cutting must be fought against the price cutter and not be allowed to develop into wrangles between the retailer and manufacturer who, on this issue, are not at all far apart. UK Music upheld at ABC-TV's Thank Your Lucky Stars on an odd Parlophone single by Bill Odde, Nothing Better. To R, a song about Mods and Rockers seaside battles.

Music Week, 20 July 1974
Homeless charity Shelter releases the world's first cassette single, consisting of two folk protest songs by Henley Duo Maxx. Pye, itself the subject of a recent takeover offer by DGM, signs US independent label Stax for five years, agreeing to recent acquisitions Buddha, Kama Sutra, Van-garage, Playboy, Disney, Satril, Penny Farthing, Goodear and Enyo. Multastep wholesale operation, probably the biggest UK cassette and cartridge wholesaler, collapses owing £75,000.

Nicky Graham, new at CBS after a spell in Polygram promotion, gives associate producer post in A&R department.

Music Week, 21 July 1984
Dan Burkhimer becomes MD at RCA UK, succeeding David Bickel. The Federal Trade Commission in New York urges PolyGram to merge with Capital or MCA, but not Warner Bros, which would give them a "monopolistic anti-competitive" 26 per cent market share. Music Box begins cable transmissions in UK while Sky plans nightly music show Sky-Fi Music.

Mark Lewishon

King James

IT SHOULD have been different, two early and brilliant singles on Factory, followed by two half-achieving albums during extended and extremely bitter wrangles with Sire, while contemporaries like The Smiths swept on and upwards. Five years after that initial fire, I still believe **James** can get there, going by the facts: they're now with Rough Trade; the fervent reception given their two nights at *The Marquee*; the super-memorable new single *Sit Down*, which closed the proceedings; and the number of autograph hunters afterwards.

Let's not forget tonight's consistent show of strength as well. James have added a keyboard man and multi-instrumentalist (violin/guitar/percussion), deepening and widening a traditional four-square guitar-band format that was about as square and traditional as The Smiths. We're talking sharply defined and provocative arena, the Whoops, Johnny Yen and What For, or the newer *Gold Mother*, while Tim Booth's a singer whose graceful whistling, stage demeanour and shamen-seer appeal is ripe for the picking, although they've never played to the gallery. If truth be told, despite Tim's 5,000 volts, James are quite shy. Never mind their difficult reputation either, which comes about because the band apparently want to meditate before soundcheck. James are careful, that's stage.

It's hard to know where to pull them up. Only technical gremlins seemed able to stop this full flow of gorgeous choruses, guitars and drums that flicker from laid-back, frenzied and frantic, and the general air — but not the forced grooves — of ones with something to say. Think of James this way. And think the start of something wild.

MARTIN ASTON

Orbital pursuits

WATCHING *The Pursuit Of Happiness* perform live I'd see to it that my ego played straight bare to a rock and roll soundtrack. For the mocho among us, that might not sound like fun but for anyone else with a touch of sensitivity and honesty inside them it is a comforting experience. Vocalist *Maë* Berg sings about feelings that you thought only you had — or that you didn't suspect anyone else to tell you about.

All the *Marquee*, TPOH proved that they are not only invigorating lyrically but that the music too has just as much warmth and clarity. This was due to some finely matched female and male vocal harmonies and some pure rock guitar riffs.

The lyrical and vocal touches gave a subtle pop edge to the Canadian band's simple and honest rock songs and they were never

bland or uninspired. In fact, it is Berg's zest for love and life that made it an uplifting performance. All of the debut album *Love Junk* was aired as well as a competent rendition of the rock and roll standard *Little Sister*. All they need now is to repeat their success in the US and get some airplay for their radio-friendly tunes.

If they don't succeed it will seem like a terrible injustice but far now let's be thankful for gigs like this and hope they come back soon.
NICK ROBINSON

Feedback runtime

LIKE SO many recent Scottish acts, **The Coteran** are quite happy to play all the debut album *Love Junk* was aired as well as a competent rendition of the rock and roll standard *Little Sister*. All they need now is to repeat their success in the US and get some airplay for their radio-friendly tunes.

Yo La Tengo, the New York-based headliners, initially promised to do a grumpy REM, but by the third number disintegrated into a more convoluted, difficult form, with squealing feedback and psychotic vocals. The more manic numbers which consisted of a pellucid fil of mike stand abuse and some impressive screaming.

DAVID GILES

Reggae rebirth

FIVE YEARS into their rebirth and with the boost of a new album to promote, **The Wallers Band** returned to London with a triumphant flourish that suggests that even without the presence of messrs Marley, Livingstone or Tosh they will remain the band most likely to carry reggae's torch into the Nineties.

Happily, helped dispensed with some heartfelt respects to Bob Marley, the band proved they have no qualms to offer the future as they have memories of a rich past.

The expectant *Astoria* crowd created a party atmosphere, and



THE PURSUIT of Happiness: giving the mole ego a kicking

the band opened with some techno-inspired, rock-steady reggae. Two keyboards flanked the precision rhythm section of drummer "Boo" Richards and bass legend "Family Man" Barrett, while newest recruit Irvin Jarret impressed with some vibrant percussive accompaniment.

However, the future of the band depends on the new material, and frontman Junior Marvin has bridged the gap admirably. Marvin's self-given efforts like *One One Cocco* and the lovers rock-influenced *Life Goes On* were neatly juxtaposed with Marley nuggets like *No Woman No Cry* and *Get Up Stand Up*.

The crowd responded with some improvised dancing, and Marvin became a giant with a mid-set guitar solo that deftly blended into a dub outro.

Aside from a curiously flat *I Shot The Sheriff*, the Wallers Band impressed with a well-paced set and sharp dynamics. Atlantic Records appears to have invested wisely, as the Wallers look set to rise again.
PETE FEENSTRA

Another new sensation

ANY NOISE you hear tonight" said **Leau Borek**, "has been made by a musician. We don't use tapes and samples of musicians in jail and then keep all the royalties ourselves." The roar of approval from *Wembley Arena* suggested that SUE's stance on such matters is gaining popularity. Two guitars, bass and drums, a real band, and which any real band they took a little time to warm up by the beginning of *A Great Adventure* they were shifting. The first half, consisting entirely of songs from the New York album, was immaculate. From tentative beginnings, the versions got hotter and hotter, and Reed's vocals progressed from impassive to impassioned while his guitar just soared.

The second half was a little tame: oldies and crowd pleasers, and what seem to be Reed's own favourites from his back catalogue. A fleeting guest appearance from blues singer Katie Webster was somewhat incongruous but Reed enjoyed it. He has definitely rediscovered the joy of lead guitar — The Original Rapper was even more so — while the encores of *Sweet Jane* and *Walk On The Wild Side* were tepid in comparison. A triumph nonetheless.
ADAM BLAKE

Pixies pall

THE PIXIES are infuriating. On the few occasions that they can be bothered to write a real tune, they create something as special as Here Comes Your Man. The rest of

the time they are content to produce unlistenable guitar, safe in the knowledge that it will be heralded in some quarters as "groundbreaking", "challenging" and "awesomely powerful". For some reason, it is only US groups who can get away with this scam (stand up, sort of).

When playing the Pixies' recent LP, *Doolittle*, it is easy to lift the needle over the drive, such as I *Bleed*, *Dead*, *Mr. Grieves* etc etc, in favour of the few worthwhile tracks: *Debraver*, *Ware Of Multination* and *Here Comes Your Man*. Seeing them live, there is no such choice. At *The National Ballroom*, *Kilburn*, the capacity crowd was force-fed the whole lot. The slam dancers at the front pulled it all up; their taste for physical abuse must be matched by an aural masochism.

Perhaps the Pixies should listen more closely to their support group's first LP, *Pere Ubu's* *Moderation*. It is an exhibitionist and nostalgic, showing their still excitement to be had from the old dog yet.

Completing the night's trio of US bands was **Miracle Legion**, now back to a four-piece after a brief excursion as a duo. They were in fine form, rocking out in the best way possible. Unfortunately, their allotted 30 minutes only allowed them to heat at their extensive and excellent back catalogue.

ANDY BEEVERS

Lotta bottle

SUNDAY NIGHT at the *Brixton Academy* saw the end of an era, or the beginning of one if your name was the **Milk Monitors**. Cursed with the inevitable bad sound reserved for those bottom of the bill, the Monitor fell managed to live up to their rather blasphemous claim of being "the only punk band playing tonight". Youthful, exuberant and not afraid to play their guitars loud and noisy, the Milkies remembered that all important ingredient — the pop melody — and reintroduced harmonies to a crowd that thought they went out with the Romones. One to keep your eye on.

As indeed are the **Claytown Troupe**. A strange concoction of come to terms with the CT are The Cult without the heavy metal excess and New Model Army without the punk ethic. They're obviously

been influenced by the Wonderstuff (image, attitude towards fans) but haven't managed to grasp the idea of a tune. To say they're straightforward would be wrong as there is a new approach and to say they'll never get anywhere would be disastrous since they have a healthy band of followers and won over a few more tonight. Rock with intelligence but without the indulgence.

And so to **The Damned**. The last ever reunion gig with the original line-up saw some re-airings of classic old tunes and a return to the on-stage mayhem of their earlier performances. Spanning their career from *New Rose to Wait For The Blackout*, the set had a capacity crowd of fans singing along and pogoing to their hearts' delight. Captain Sensible put on his normal face, emerging from the initial burst of dry ice with a fire extinguisher and playing the encores wearing nothing but his beret. A wonderful mix of exhibitionist and nostalgia, showing their still excitement to be had from the old dog yet.
IAN WATSON

Key to the future

IT WAS another of those classical back to the future concerts at **Queen Elizabeth Hall**. Roger Norrington and the **London Classical Players**, complete with Melvyn Tan on a 1858 Erard piano, forging ahead authentically through Schubert, Chopin and Mendelssohn.

Of course, there were revelations all round. The most satisfying was Mendelssohn's *Symphony No 4*, the Italian, taken at an amazing speed, and full of excitement and poise. Norrington made it clear once again that he is a conductor but an imaginative conductor searching, in this case, for early 19th century expression, but with wit and panache.

The London Classical Players record the Mendelssohn this month for EMI, but they will wait a while before they commit Chopin's *F minor Concerto* to CD, and advise so.

There was definitely a sharper focus, both orchestrally and in the piano, and Tan made far more of an effort to play the singer work than the emotional grandeur, and it seemed work in progress, as if not only the audience but also the orchestra and soloist had not quite adjusted to the yet another piano solo in the way that the authentic instruments used for Mozart and Beethoven are now part of everyday musical vocabulary. In short, even as Chopin needs time to bed down.

NICOLAS SOAMES



MUSIC WEEK



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No	2	3	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
	YOU'LL NEVER STOP ME LOVING YOU	LONDON NIGHTS	BACK TO LIFE (HOWEVER DO YOU WANT ME)	ON OUR OWN (From "Ghostbusters II")	WIND BENEATH MY WINGS	AIN'T NOBODY	IT'S ALRIGHT	SONG FOR WHOEVER	DON'T WANNA LOSE YOU	LICENCE TO KILL	SUPERWOMAN	WOODOO RAY EP	LIBERIAN GIRL	BATDANCE	DAYS	GRANDPA'S PARTY	CRY	SAY NO GO	PATIENCE	A NEW FLAME	BREAKTHRU	JUST KEEP ROCKIN'
	Chrysalis (CIS) 12 1385 (C)	London Boys	10/Virgin (VEN) 245 (E)	MCA (MCA) 1350 (F)	Atlantic A 8972 (U)	Warner Brothers W 2880 (U) (W)	Parlophone (12) R 4228 (E)	The Beautiful South	EMI 659540 (12-659548) (C)	MCA (MCA) 1339 (F)	Warner Brothers W 2926 (U) (W)	Rhino KS 884 (12-8884) (P)	EMI 654719 (12-654747) (C)	Warner Brothers W 2924 (U) (W)	Virgin (VMI) 2 (E)	Columbia/Chrysalis (COOL) 184 (C)	Polydor (WON) 1 (F)	De La Soul	10/EMI (EMI) 1071 (U) (R)	Geffe GEF 511 (U) (W)	WEA (YZ) 64 (U) (W)	Parlophone (12) QUEN 11 (E)
			10/Virgin (VEN) 245 (E)																			



41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62
BETTER DAYS	COME ON & GET SOME	KATHLEEN	LET ME LOVE YOU FOR TONIGHT	YOU'VE GOT TO CHOOSE	SATISFACTION	BLAZING SADDLES	DO THE RIGHT THING	WHERE IN THE WORLD	PINK SUNSHINE	IN A LIFETIME	FIGHT THE POWER	AND A BANG ON THE EAR	REST OF THE NIGHT	I DON'T WANNA GET HURT	PUPE	ON AND ON	WHERE DO WE GO?	DON'T MAKE ME OVER	NEVER ENOUGH		
Gun	Cookie Crew	Rochford	Ketra	The Darling Buds	Wendy & Lisa	Yello	Readhead/Kingpin & The FBI	Swing Out Sister	Fizzbox	Clamned/Additional vocals Bono	Public Enemy	Sheena Easton	The Waterboys	Natalie Cole	The Lightning Seeds	Ten City	Ten City	Never Enough			
ARM (AMT) 505 (F)	Mer/London (P) 110 (F)	CBS (RAG) 4 (12-ROAT) (C)	Mercury (Phonogram) 5 (MUR) 4 (U) (R) (F)	Epic (ROM) 10 (C)	Virgin (VSI) 1194 (E)	Mercury/Phonogram YELLO (1) 12 (F)	10/Virgin (VEN) 271 (E)	EMI (12) 546 (E)	WEA (Z) 40 (U) (W)	RCA (R) 4282 (12-PF-4282) (BMG)	Motown 28 4387 (12-TL-4387) (BMG)	MCA (MCA) 11348 (P)	Enigma (ENV) 624 (C)	EMI USA (12) (MT 69) (E)	Warner Brothers W 2920 (U) (W)	Mer/Island (12) (WNG) 708 (F)	Atlantic A 884 (U) (W)	Chrysalis (CHAM) 11223 (BMG)	Virgin (VSI) 1194 (E)		

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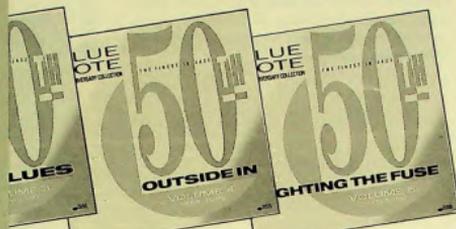
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1	YOU'LL NEVER STOP ME LOVING YOU 	Sonata	Chrysalis CHS1213385 (C)
2	LONDON NIGHTS 	London Boys	Teldec/WEA TZ3001 (M)
3	BACK TO LIFE (HOWEVER DO YOU WANT ME) 	Soul II Soul featuring Caron Wheeler	10/Virgin BMV246 (E)
4	ON OUR OWN (From 'Ghostbusters II') 	Bobby Brown	MCA/MCA11359 (F) 
5	WIND BENEATH MY WINGS	Bette Midler	Arista A 892321 (M)
6	AIN'T NOBODY 	Rubio & Chikako Kikori	Warner Brothers W 28801 (M)
7	IT'S ALRIGHT 	Pat Shop Boys	Parlophone 129K 6270 (E)
8	SONG FOR WHOEVER 	The Beautiful South	Ge-Discs GDC
9	DON'T WANNA LOSE YOU	Gloria Estefan	Epic 655040 112-455
10	LICENCE TO KILL	Glenn Knight	MCA/MCA1
11	SUPERWOMAN	Karyn White	Warner Brothers W 292
12	VOODOO RAY EP	A Guy Called Gerald	Rhino KS 804 112-2X1
13	LIBERIAN GIRL	Michael Jackson	Epic 654940 112-654R
14	BADANCE	Warner Brothers W 292A	
15	DAYS 	Mary MacColl	Virgin BMAC
16	GRANDPA'S PARTY 	Mo'Nique Love	Collapsa/Crystal COS101 (I)
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18	SAY NO GO	De La Soul	Tommy Boy/Big Life BLR 101 (I)
19	PATIENCE	Guns N' Roses	Geffco/GEF 580 (I)
20	A NEW FLAME	Simply Red	WEA 12-0001 (I)
21	BREAKTHRU 	Queen	Parlophone 129QUEEN 1 (I)
22	JUST KEEP ROCKIN'	Double Trouble & The Real MC	Discs/MANSON/RS 24 (E)



BETTER DAYS

41	GUN	AMM AMT1 500 (F)
42	COME ON & GET SOME	Mer/Island 198 116 (F)
43	KATHLEEN	CBS ROADS 6 112-ROAD 6 (C)
44	LET ME LOVE YOU FOR TONIGHT	Shirley Bassey/EMI (M)
45	YOU'VE GOT TO CHOOSE	Epic/BMG/ITL (C)
46	SATISFACTION	Virgin V6311194 (E)
47	BLAZING SADDLES	Mercury/Phonogram TELLO 4131 (F)
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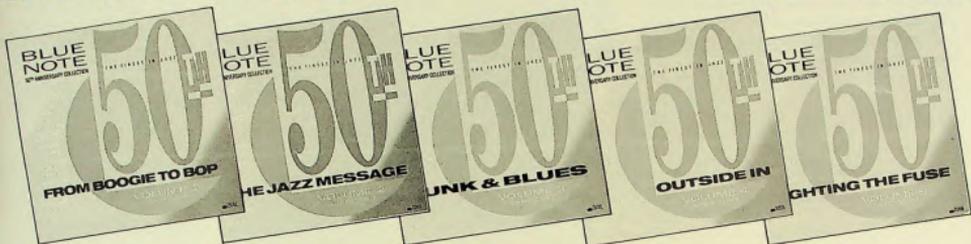
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INTERNATIONAL

Blue Note: the pride of

For 50 years Blue Note has enjoyed the status of the seminal jazz label. Now enjoying something of a renaissance under Capitol/EMI's wing, Stan Britt traces its history

chestra, in Berlin. Then, in 1930, during a business trip to the US, he acquired more than 300 jazz records and also experienced the music at first-hand.

The clincher for Lion came at the end of his first year in his adopted country, when he attended the celebrated Spirituals To Swing concert, at Carnegie Hall. Exactly two weeks later — on January 6th, 1939 — he took the two musicians who had impressed him most into a New York studio. Thus, the great boogie-woogie masters Albert Ammons and Meade Lux Lewis became Blue Note's first catalogue artists.

Apart from the recording, Lion also provided the two pianists with food and booze, creating an atmosphere of congeniality and relaxation. In return, he received from Ammons and Lewis the kind of performances — both solo as well as in tandem — they rarely matched on disc, before or later. That personal touch was to become part-and-parcel of Blue Note studio activities through the coming years.

Lion pressed 50 records — 12-inch discs, too, a format reserved primarily for classical music at that time. Those first records carried the same label design that Blue



BLUE NOTE luminaries: Michel Petrucciani (top, left); Jake McLean (bottom, left); Kenny Burrell and Grover Washington Jr; Eric Dolphy (far right).



Bechet to the second. Bechet was featured with the rhythm section of Summertime which became not only an all-time classic jazz recording, but also Blue Note's first big-selling record.

The next important event occurred when Lion's childhood buddy Francis Wolff caught the last boat out of Germany at the end of 1939, bound for the US. Although he found employment at a photographic studio, it was when Wolff

Note would use for the next 30 years, except the colours then were black and deep pink instead of blue and white.

Lion's next two sessions involved an all-star quintet, adding soprano-clarinetist Sidney

THAT BLUE Note remains, in its 50th year, the most widely known — and probably the best-loved — of all the specialist jazz labels is beyond dispute.

Certainly, the plethora of recordings issued already in 1989 maintain the kind of quality which has been a hallmark of Blue Note's numerous activities from its inception. That high-quality product per-

vades the recorded sound, packaging, photographic reference, liner-notes and, of course, the musical output that is issued under its famous logo.

Even before he'd left his native Germany, in 1938, to live in the US, Alfred Lion had become hooked — forever — on the sounds of jazz music. First, he attended a concert by the Sam Wooding Or-

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linked up with Lion at night to continue Blue Note's record projects that he was to achieve fame and fulfillment. The Lion-Wolff partnership was to continue until late-1967, when the former's health problems forced him to retire. In fact, their only period apart came when Lion was drafted in mid-1941. During that time Wolff worked for Mill Gabler's jazz label, Commodore, which took on distribution of Blue Note. During

their long years together, Lion and Wolff recorded some of the greatest jazz names. Even an abbreviated list of Blue Note artists sounds like a veritable Who's Who of the music. It includes such legends (and near-legends) as: Art Blakey, Thelonious Monk, Miles Davis, Sonny Rollins, JJ Johnson, Bud Powell, Todd Dameron, Clifford Brown, Fats Navarro, Charlie Christian, Jimmy Smith, Horace Silver, Kenny Burrell, Thad Jones,

John Coltrane, Dexter Gordon, Lee Morgan, Hank Mobley, Grant Green, Jackie McLean, Cannonball Adderley, and Tina Brooks. Following in these illustrious footsteps were the likes of Herbie Hancock, Tony Williams, Wayne Shorter, Freddie Hubbard, Ornette Coleman, Bobby Hutcherson, Andrew Hill, and Cecil Taylor. The admirable catholicity of taste shown by Lion and Wolff —

due to their well-developed ability to listen to the advice of many of the jazz musicians they were to record — enabled them to record so-called avant garde players such as Hill, Coleman, Sam Rivers, Taylor and Eric Dolphy, when few other record companies would even think of doing so. Indeed, two of their most valued advisers were tenorist like Quebec and his successor, pianist/composer/oranger Duke Pearson. Other quintessential members of the Blue Note team were recording engineer Rudy Van Gelder and commercial artist Reid Miles. Van Gelder's legendary reputation encompassed a number of record labels, but he would be the first to agree that it was his association with Blue Note which gave him immortality. Beginning with the label's ninth 12-inch album, Miles became its label designer for the next 11 years. His marvellously evocative graphic covers became a pictorial definition of Blue Note and its music. The Sixties found Blue Note recordings by Lee Morgan (The Sidewinder) and Horace Silver (Song For My Father) attaining pop-chart status, to parallel continued success with most of its other repertoire. But in 1966 Liberty Records made Lion and Wolff an offer they could hardly refuse. The resulting new association tended to favour the growing jazz-fusion market — but not the Miles-type cover designs of yore. In 1975, Michael Cuscuna, a jazz/writer/producer, and Blue

Note's Charles Louie started a programme of reissues and previously unreleased material, which continued sporadically until 1981. The last active Blue Note artist was Horace Silver, who recorded prolifically for the label between 1951-1980. The arrival of Bruce Lundvall at Capitol/EMI, and the ever-increasing involvement of Cuscuna, led in 1985 to the relaunch of Blue Note Records, as a living, viable entity. Alfred Lion lived to see the label's revival, Francis Wolff did not. Not only did Cuscuna embark on an even more expansive reissue programme — culminating, inevitably, in the joint issue of material on vinyl, tape and then CD — but once again Blue Note assembled its own impressive artist roster. Previously-contracted performers such as Joe Henderson, Stanley Turrentine, Dexter Gordon, Kenny Burrell, McCoy Tyner, and Tony Williams returned, to be joined by newcomers of the calibre of Bobby McFerrin, Bareli Lagrene, Jack Walroth, George Russell, Michel Patrucco, Mose Allison, Grover Washington Jr, Stanley Jordan, Don Pullen, George Adams, and Lou Rawls. Four successful years later, Blue Note is celebrating its half-century. No Alfred Lion — he died in February 1987 — or Francis Wolff to join in the festivities, however. No doubt, though, Messrs Lundvall, Cuscuna and associates — and many of those recording once again for the label — would agree that their influence remains. Some things don't need to change.

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Celebrations hit the right note



LEE MORGAN

ALFRED LION, the far-seeing mastermind behind Blue Note Records, did not live long enough to join in the celebrations of the legendary jazz label's 50th anniversary, writes Stan Britt.

He died almost two-and-a-half-years-ago in San Diego, of heart failure, aged 78. At least, though, he was a proud witness to Blue Note's widely-celebrated resurrec-

tion by Capitol-EMI in 1985. Lion, no doubt, would have been impressed by the celebrations which will continue throughout 1989, launched officially in the UK on July 17 by a campaign from EMI. It comprises:

- Five double-LP sets — specially compiled and annotated by Michael Cuscuna, the prime mover in Blue Note's rebirth — available separately in all three configura-

tions, or together in a special gift-boxed set. The latter, however, is not being released in cassette format, and the CD gift box will not be available until later next month.

- A low-price sampler album — available on LP, CD and tape — compiled for British release and priced, most economically, at £1.99.

- In-store point of sale, including an eye-catching poster, 50th anniversary centrepieces, browser cards and merchandise, and an updated version of the local Blue Note catalogue.

Wendy Furness, EMI product manager responsible for Blue Note product in the UK, says she and her EMI colleagues are "excited at being involved in such a worthy celebration". And it has been "most encouraging indeed" to observe the response from the retail trade at the special releases to mark the 50th anniversary.

"I'm particularly encouraged by the positive-plus response to our Special 50th Anniversary sampler," she says. "This is very much an old and new selection of Blue Note recordings. Side one comprises tracks by current Blue Note artists — Dianne Reeves, Bireli Lagrene, Stanley Jordan, Bobby McFerrin, and Tommy Smith. The flipside features five classic tracks

from earlier years — showcasing Miles Davis, Bud Powell, Lou Donaldson, Horace Silver and Albert Ammons-Meade Lux Lewis's Two's & Few's, recorded at the very first Blue Note session, in 1939."

Ads appear in *Q*, *Wire*, *Music Week* and *The Guardian*.

"Of course, the sampler album, the gift-boxed sets and the individual double-LPs — the recordings running chronologically, from 1939 to this year — together form the spearhead of our campaign. But an important part of this also involves the continued re-issue of classic Blue Note material, on vinyl and CD, plus the first-time appearance of brand new recordings. This month, for example, we have three splendid new albums, by Freddie Hubbard, George Adams, and Lou Rawls.

"We are particularly excited about Lou Rawls's *At Last* LP — his first for Blue Note. Undoubtedly, it will attract the attention of committed jazz-lovers and will also be of real interest in several other musical territories.

"The album has guest appearances by George Benson, Ray Charles and Stanley Turrentine which adds to its impact. And, of course, Rawls will be making a long-awaited live concert appearance at the Dominion Theatre on

July 20, which will add strong impetus to sales."

In addition, says Furness, EMI is re-releasing — also on July 17 — a total of 22 LPs and seven CDs. This followed their brief absence from the EMI catalogue while the company's import source was relocated.

"The re-appearance of the vinyl product is important," adds Furness. "While we will, of course, be continuing to issue/re-issue Blue Note on CD, we are in no way phasing-out our vinyls — we have ample evidence that there is a solid demand".



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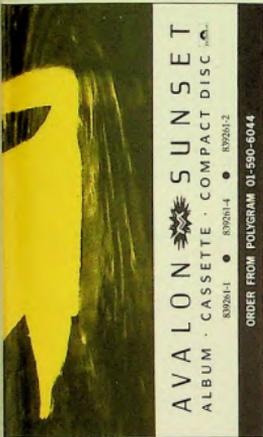
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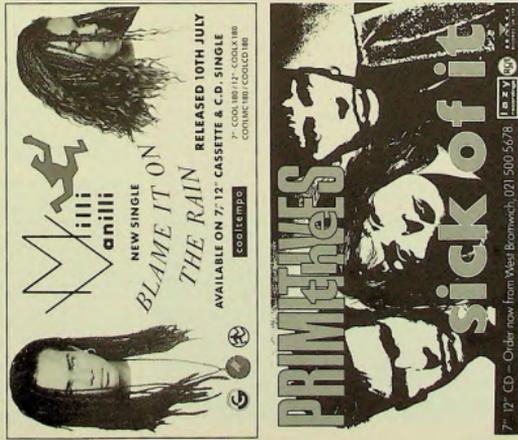
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6*	12	ON OUR OWN, Bobby Brown	MCA
7	3	GOOD THING, Fine Young Cannibals	I.R.S.
8	8	WHAT YOU DON'T KNOW, Exposé	Arista
9*	13	LAY YOUR HANDS ON ME, Ron Juby	Mercury
10	5	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
11*	16	ONCE BITTEN TWICE SHY, Great White	Capitol
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13*	18	LIKE IT, Dinco	4th + Bowwow
14	9	THE DOCTOR, The Doobie Brothers	Capitol
15	15	CRAZY ABOUT HER, Cool Scream	Warner Brothers
16	19	WHO DO YOU LOVE YOUR COVE? YOU, Michael Morales	Elektra
17	22	DRESSED FOR SUCCESS, Bonnet	W&A
18*	38	RIGHT HERE WAITING, Richard Marx	EMI
19*	31	COLD HEARTED, Paula Abdul	Virgin
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21*	28	HEY BABY, Henry Lee Summer	CBS Assoc.
22*	32	I'M THAT TYPE OF GUY, LL Cool J	Def Jam
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26	27	SEND ME AN ANGEL, Br5	Curb
27	36	FRIENDS, Jody Watley With Eric & Robin	MCA
28*	34	THE END OF THE INNOCENCE, Joan Jett	Geffen
29	14	SATISFIED, Richard Marx	EMI
30*	35	HEADED FOR A HEARTBREAK, Winger	Atlantic
31*	39	SACRED EMOTION, Donna Demond	Capitol
32*	40	HOOKED ON YOU, Sweet Sensation	Alice
33*	-	DOIN' WANNA LOSE YOU, Gloria Estefan	Epic
34	-	ME MYSELF AND I, De La Soul	Tonmy Boy
35	21	I'LL BE LOVING YOU, New Kids On The Block	Columbia
36	25	WIND BENEATH MY WINGS, Bette Midler	Atlantic
37	17	I WON'T BE YOURS, Tom Petty	MCA
38*	-	HANGIN' TOUGH, New Kids On The Block	Columbia
39	-	ANGEL EYES, The Jeff Healey Band	Arista
40	22	THIS TIME I KNOW IT'S FOR REAL, Donna Summer	Atlantic

ALBUMS

1*	7	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
2	1	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
3	2	DON'T BE CRUEL, Bobby Brown	MCA
4*	4	HANGIN' TOUGH, New Kids On The Block	Columbia
5	3	FULL MOON FEVER, Tom Petty	MCA
6*	10	WALKING WITH A PANTHER, LL Cool J	Def Jam
7	6	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8	16	LIKE A PRAYER, Madonna	Sire
9	12	REPEAT OFFENSE, Richard Marx	EMI
10	9	FOREVER YOUR GIRL, Paula Abdul	Virgin
11	11	TWICE SHY, Great White	Capitol
12	8	BEACHES, Original Soundtrack	Atlantic
13*	17	SKID ROW, Slid Row	Atlantic
14	15	BLIND MAN'S ZOO, 10,000 Maniacs	MCA
15	13	THE OTHER SIDE OF THE MIRROR, Steve Nicks	Elektra
16*	24	GHOSTBUSTERS II, Original Soundtrack	MCA
17	14	SONIC TEMPLE, The Cult	Sire
18	19	CYCLES, The Doobie Brothers	Capitol
19	22	LOVE AND ROCKETS, Love And Rockets	RCA
20	18	DISINTERGRATION, The Cure	Elektra
21	20	NEW JERSEY, Bon Jovi	Mercury
22	16	BIG DADDY, John Cougar Mellencamp	Mercury
23*	33	BIG GAME, White Lion	Atlantic
24*	26	A NEW PLACE, Simply Red	Elektra
25	25	KNOWLEDGE IS KING, Kool Moe Dee	Jive
26	21	FLOWERS IN THE DIRT, Paul McCartney	Capitol
27*	30	DIRTY ROTTEN FILTH, Warrant	Columbia
28	-	MARTIKA, Martika	Columbia
29	23	G N'R LIES, Guns N' Roses	Geffen
30	38	LET'S GET IT STARTED, M.C. Hammer	Capitol
31	9	NICK OF TIME, Bonnie Raitt	Capitol
32	32	ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford	Arista
33	34	LARGER THAN LIFE, Jody Watley	Mercury
34	31	ELECTRIC YOUTH, Debbie Gibson	Atlantic
35*	-	BIG TIME, Heavy D & The Boyz	MCA
36	28	THE MIRACLE, Queen	Capitol
37*	-	WHAT YOU DON'T KNOW, Exposé	Arista
38	35	3 FEET HIGH AND RISING, De La Soul	Tonmy Boy
39	27	LOC-ED AFTER DARK, Tom Lee	Dickstein
40	36	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen

Charts courtesy Billboard, 22 July, 1989 • *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS



STOCK IT

THE ADULT NET: The Honey Tangle's *Fountains* 838125-1. After many delay tactics, his well worth the wait it is too. The line-up of the band is particularly impressive featuring Chris Cannon and a well-informed Sweet Burke backing up the great vocals superbly. Musically, the nearest comparison is Br5's fellow West Coasters, The Bangles, an given any luck this could sell as well as any of their efforts. **LF**

VANGELIS: Themes. *Polydor* P01 281. Van the keyboard man's doodlings and sculptures collected together as a sort of greatest hits plus other packages. Each is rather grand and affecting, full of swirly and blips and it's only here that the Northern guitar pop, but one of the better representatives of the genre. No surprises, and it's no classic, just strong vocals, neat songs and durable lyrics. A lack of Charley Hoxby's help, but expect rillians when they decide to be millionaires. **MA**



STOCK IT

LOU RAWLS: At Last. *Blue Note* B1-9137. For his Blue Note debut the veteran blues and soul man delivers mature, sensual fare with a tinge of Las Vegas slickness. Lyle Lovett's Good Intention producer Billy Vera's own tunes, and the title track duet with the criminally obscure Dionne Reeves are delicious. Jazz punters aside, try this out on those outgrowing Vandross/O'Neal/Bryson. **RK**

GEORGE BENSON: Tenderly. *WEA* WK 263 925 907-1. At last! Benson ditches the plastic suburban disco of his recent LPs and returns to top form with this fine blend of velvety jazz ballads and sumptuous summery guitar picking. To assist him, Benson has teamed up with some of jazz's top names like Ron Carter and Al Foster and the chemistry is as perfect as you'd imagine, aided by the swoon-inducing string arrangements of Marty Poch. **DG**

THE REAL ROXANNE: The Real Roxanne Select Records. 839 665-1. Hey! This girl has got soul, and more style, wit, imaginations and clean'n'dirty funk than anything else these ears have heard in years. There's music in these machines, and the Real Roxanne is one righteous lady, so try it, play it loud and wear it out, and spread the good news. Alright! **AB**

SKIN GAMES: The Blood Rush. 643285-1. Like a lot of newly signed acts, Skin Games are a pop rock band with a female lead vocal and an almost commercial songwriting technique. They have the muscle of a huge label, but the songs on *The Blood Rush*, although performed well, aren't distinctive or different enough. On the back of a hit single, this LP would do quite well, but there's little evidence of a killer cut on show. **DEM**



STOCK IT

FUGAZI: Margin Walker.

Dischord Records. **DISCHORD** 35. Distribution: 000. Fugazi's debut of last year was a classic of the genre and this while not as immediate still packs a hefty punch. Six songs are all we get but they're songs with such belief and vitality that there's no cause for disappointment. As far as hardcore goes they could be as big as The Dead Kennedys were, so get ready and stock it. **LF**

BENNY PROFANE: *Propaganda* Swing. *PLAY HARD*, DEC 25. From Liverpool, via Manchester's up-and-coming Play Hard, Benny Profane's debut is a traditional bearer of deftly executed, edgy Northern guitar pop, but one of the better representatives of the genre. No surprises, and it's no classic, just strong vocals, neat songs and durable lyrics. A lack of Charley Hoxby's help, but expect rillians when they decide to be millionaires. **MA**

MERCYLAND: No Feet On The Cowling. *Tupelo Recording Company*. *TUPL2* P. Distribution: *Revolver*. Yet another fine band from Georgia who thrive on that familiar guitar sound, as demonstrated by REM, but with a harder edge and little inhibition towards rocking out. As the guitar blazes over the vocals of David Garbe and Andrew Donaldson cruise over the top in a manner not too dissimilar to Husker Du. Quite awesome. **NR**

DANNY VIRGIN: *Be Bop Man* Pop. *Wilson* W2594. Thoroughly old fashioned in style but with the particularly ebullient bounce of the Fairlight generation, Danny Wilson's second LP is so consistently good that it picks out highlights, almost churchily, especially among Gary Clark's 12 impressive contributions. However of the 13 confidently charming numbers here, I Can't Wait, I Was Wrong and Never Gonna Be The Same are the most sublime moments of a hugely durable set. Already one of the years best, actually. **GT**

THE HERD: *Marlin Anton*, Adam Blake, Leo Finlay, David Giles, Dave E Henderson, Duncan Holland, Robin Katz, Nick Robinson and Gareth Thompson

WORLD MUSIC: get the nod this month with Peter Gabriel and Youssou N'Dour cropping their, those tricky rhythms on Virgin Odball supreme, Champion Doug Yellich makes a welcome entry at number 21, a man for whom the term Folk Roots could have been invented. Expect a lot more action from the Chieftans, now celebrating 25 years since going on stools in a semi-circle. Confusion reigns over the Byrds tribute LP at 19. Only strong debate will resolve whether the original band are of the FR persuasion, but Dinosaurs Jr, Thin White Rope and The Chills, who have a crack at the Masterpieces. We think not good LP, mind. **DH**

FOLK & ROOTS ALBUMS

Title, Artist	Label/Catalogue No. (Distributor)	
1	PAST, PRESENT, CLASSIC	RCA PL 7474 (BMG)
2	WATERMARK, Enya	WEA WEA199 (D)
3	BLIND MAN'S ZOO, 10,000 Maniacs	Elektra EXT 57 (D)
4	GIPSY KINGS, Gipsy Kings	Telstar STAR235 (BMG)
5	ANCIENT HEART, Tanita Tikaram	WEA WEA210 (D)
6	SPIKE, Elvis Costello	WEA WEA238 (D)
7	TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (D)
8	PASSION, Peter Gabriel	Real World/Virgin RWR1 (E)
9	YO-YAN, Sidi Kana	Manip MLPS102 (E)
10	RIDE, The Oyster Band	Cooking Vinyl G000200 (E)RE
11	THE LION, Youssou N'Dour	Virgin V2584 (E)
12	THE TRINITY SESSIONS, Cowboy Junkies	Cooking Vinyl C000161 (D)
13	A CHANGE IN THE WEATHER, Gregson & Collier-Special Delivery SPD 1022 (E)RE	
14	NICK OF TIME, Bonnie Raitt	Capitol E25095 (E)
15	FISHERMAN'S BLUES, The Waterboys	Ensign/Chrislas CHENS (E)
16	UKRAINSKI VISTUP V JOHNA P., The Wedding Present	RCA PL74104 (BMG)
17	SILVERTOWN, The Men They Couldn't Hang	Shirburne ORELPS01 (D)
18	GIVE ME A SADDLE, I'll ...	Arbans Band '89 Topic 125454 (CONV/MORP) (E)
19	TIME BETWEEN - BYRDS TRIBUTE, Various Artists	Imaginary ILLUSION4 (E)
20	COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (CAP)
21	THE ORIGINAL, Champion Dole Vetch	Bongo CD00101 (D)RE
22	LUCINDA WILLIAMS, Lucinda Williams	Altngha Trade RWJ49 (E)RE
23	SHORT SHARP SHOCKED, Michelle Shocked	Cooking Vinyl CVLP1 (E)
24	SORY, Sidi Kana	Storms Africa STERNS1020 (STERNS)
25	OUT OF THE AIR, Dry Cleaning Band	Cooking Vinyl C000161 (E)RE
26	CELEBRATION, The Dillbeats	RCA SLR6765 (BMG)
27	HEART OF COUNTRY, Manchester 3	Goshwartz 090043 (D)
28	THE TEXAS CAMPFIRE Tapes, Michelle Shocked	Cooking Vinyl COOK 002 (E)RE
29	THE SONGS OF BOB DYLAN, Various Artists	Start ST020 (E)A
30	DIJAM, Lesley Blair & Mansour Seka	Reggae FMS12014 (BIRT)

The best selling folk and roots music LPs for April 1987, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers

Reviewed by David Giles

SYNDICATE: *Baby's Gone*. (EMI 12 CD) EM 931. Major label debut for the poppy guitar band who recently supported Transvision Vamp on their UK tour. Boasts a fairly strong chorus, but is spoiled in placed by slightly out-of-key vocals.

STOCK IT

AR KANE: *Pop*. (Rough Trade 12) RTT 239. The perverse AR Kane take another lum away from their live feedback-based sound, with brooding, reserved vocals sweetened by sugary, gospel harmonies over a stumbling, staggering beat. An alluring oddity and even a possible hit.

DARE: *Abandon*. (A&M 12) AMY 519. Melodic hard rock in the Van Halen Whitesnake tradition. The polished production, fine harmonies and driving power combine for high commercial potential. They look appalling, a factor which will surely work in their favour...

KATE CEBERANO: *Young Boys Are My Weakness*. (London 12) LON (X) 226. Produced by Phil Harding, this is a continuation of PWL's "toy boy" theme. The sultry vocals of Ceberano warm up a languid backbeat which gradually mutates into an early James Brown-style workout with fiery horns. Slurring stuff.

STOCK IT

THE JAMES TAYLOR QUARTET FEATURING CLEVELAND WATKINS: *It Doesn't Matter*. (Polydor/Urban 12) CDB (X) 43. The stand-out track from the excellent *Get Organised LP*, featuring the Jazz Warriors' singer on a boppy swing number with "walking" bassline and splendid trumpeting. The 12-inch B-side sees two new — and very strong — tracks. One that should progress beyond clubland.

STOCK IT

THE STONE ROSES: *She Bangs*



WILD WEEKEND: crawling back to the *Simply Red* sound

The Drums. (Silvertone ORE 1) 6). Blazingly fine pop song from the album of the year so far. Should keep the accolades pouring in for these Mancunian hell-raisers, even the B-side (Standing Here) putting the rest of this week's singles to shame with its stunning melody and shimmering intensity.

THE PRIMITIVES: *Sick Of It*. (Lazy RCA 12/CD/T) PB 8247 (A). A disappointing return after last year's promising output. The pessimistic lyric complements a rather uninspiring melody lacking the excitement and bounce of previous singles.

DIANA ROSS: *Paradise*. (EMI 12/7 CD) EM 941. Taken from the recent *Workin' Overtime LP*, this single is indicative of Ross's attempt to adapt her sound to the current club scene. And it works, but at the expense of a strong song and an interesting groove. Profoundly plastic, despite the presence of Quincy Jones.

BOOGIE DOWN PRODUCTIONS: *Why Is That?* (Jive 12) T 210. A stodgy, plim-pudding beat weighs down an indignant and frequently Biblical rap from KRS-1, urging a calmer, more thoughtful hip-hop scene. Fine sentiments, but the track rather loses its way towards the end.

STOCK IT

WORKING WEEK: *El Dorado*. (10 CD) TEN (X) 279. The return of the Latin fave, now delving into acid territory. But they sparkle up the dance groove by employing some joyous vocals from singer Julie Tippett. Remixed by Mark McGuire of S'Express production fame, and it could be their long overdue chart debut.

JOHNNY SPURLING: *Time-waster*. (Nightingale 12) NTG 1. Classic pop single with a distinct mid-Seventies feel. Spurling with the singer with Iford band Babokoto and this has the same breezy, cheerful appeal as their singles of last year. A busy, crowded vocal and slight reggae lilt could see it become a surprise summer hit.

STOCK IT

THE MAN FROM DELMONT: *My Love Is Like A Gift*. (Bop 12) BIP 701. Brisk song in the Smiths/Housemartins vein steered along by chiming guitar and a humorous, harmonious riff. The clever words and superb hooks should lift these Mancunian posters another rung up the ladder.

BROS: *Too Much*. (CBS 12) ATOM 717. How have Bros coped following the departure of "crucial" third member Craig? Quite well, actually. This single is a lot raunchier than their previous releases, with intrusions of loud guitar and clattering rhythm helping to enhance the distinctly bluesy vocal.

THE PAINTED WORD: *That's The Reason I'm Alive*. (RCA 12) PB 42917. Second RCA release by Scottish singer-songwriter Alan McCusker-Thompson with definite chart potential. Like a more orthodox Prefab Sprout, Ann Duly's superb string arrangement and McCusker-Thompson's strong, forceful vocal combine to great effect.

STOCK IT

GOODBYE MR MACKENZIE: *Goodwill City/Sick Of You*. (Capitol 12) CL538. Double A-side from Edinburgh's finest. Both tracks find the Mackenzies at their haunting, menacing best. Eerie shards of guitar are shrouded in ghostly veils of keyboard and it's easily strong enough to build on the top 40 success of their previous single.

THE MEDICINE FACTORY: *Spiritbone Timebomb EP*. (Filthy World/House Of Dolls HD 008). Exciting and powerful rock which should help to blow away the cobwebs of Goth that have previously threatened to weigh them down. Bizarre is a particularly fine track: if the Cult can do it then why not this lot?

WILD WEEKEND: *Crawling Back*. (Parlophone 12) R6211. Another promising release from a band that threaten to be the new Simply Red. An upfront dance number with ABC-ish overtones and lots of rousing brass riffs, but still not quite as dynamic as their live performances.

LOVETRAIN: *Rags To Riches To Rags*. (Sirex SRN/SRNT 116). Not the best moment from their recent LP, but an above-average pop-song that verges structurally on epic rock. The hook should see commercial success where many similar acts have failed.

ASWAD: *On And On*. (Island/Mongo 12) MNG 788-A1. Aswad move one step nearer to cabaret with a standard slice of Lovers' pop that manages to incorporate a segment of Otis Redding's *My Girl* somewhere. Far too nice by half, but should keep the pennies pouring in.

TOP 40 SINGLES

1	SONG FOR WHOEVER	Old Blue 00031 P
2	DAVS	Virgin 5MA12 E
3	EDIE (CIAO BABY)	Engage/Bopart 8E232 001
4	NEVER ENOUGH	Foal 00302 001
5	MISTY MORNING, ALBERT BRIDGE	Piper/Moham/WEA 12407 001
6	AND A BANG ON THE EAR	Ensign 10E628 03
7	BETTER DAYS	AAAM 45045 01
8	SLOPPY HEART	Virgin 5Y119 01
9	PARADISE	City 02574 01
10	YOU'VE GOT TO CHOOSE	Cap 04004 01
11	PINK SUNSHINE	WEA 12481 001
12	HYMNOTIZED	Fox 04376 01
13	CHILDREN OF THE REVOLUTION	Bluebon 84780204 01
14	BLUE MOON REVISITED	The Cuckoo Label 1911 001
15	HERE COMES YOUR MAN	LAO 40091 001
16	ORANGE CRUSH	Wanted Brothers 97296 001
17	TRYING TO BE KIND	Blue/Garden/Capitol 04373 01
18	THEE'S SO YOUNG	Chrysalis 04001 01
19	THE ONLY ONE	NCA 10VY 01
20	DOWN TO THE WIRE	Chrysalis 040573 01
21	CLOSER TO FINE	Epic 644907 01
22	THE FEEL SESSIONS	Ensign/Fox 547887 01
23	BOB LA MOUTCHE (THE FLY)	Mytha King 107713 01
24	IN VIVO	Music World 8107 01
25	SIT DOWN	Rough Trade 8725 001
26	TROUBLE ME	DeWitt 08471 01
27	PRAYER	The Children's Troop 0404 001
28	POEM OF THE RIVER	Ensign 04014 01
29	CHINA DOLL	Island 0501 01
30	REBOUND	NCA 10CA 131 01
31	IN LIVERPOOL	Foundation 1751 001
32	GREEN AND GREY	EMI 10NA4 01
33	ALL THE BOYZ (AT WAR)	Virgin 95318 01
34	THE BIG E	AAAM 45045 01
35	PSYCHONAUT	Situation Two 1051 001
36	EACH MAN KILLS THE THINGS HE LOVES	Island 0502 01
37	STREETS OF YOUR TOWN	Engage/Bopart 8E232 001
38	THE PLASTIC BAG EP	Foal 0311 0AC
39	HATCHCHECK GIRL	Virgin 95318 01
40	LAZYTITS	Pastors 14022 01

TOP 20 ALBUMS

1	GREEN	NCA MC6489 01
2	VELVET	Wanted Brothers 97294 01
3	PROTEST SONGS	Kirkcaldy 9096 P
4	SEMINAL LIVE	Engage/Bopart 8E2401 001
5	STONE ROSES	Silvertone 08E232 001
6	MILK	Mytha King 107713 01
7	MIND BOMB	Sirex/Sirex/CS 44331 01
8	BLIND MAN'S ZOO	DeWitt 08322 01
9	SONIC TEMPLE	Engage/Bopart 8E232 001
10	DOOLITTLE	LAO 42005 01
11	THE REAL THING	London 32815 01
12	TAKING ON THE WORLD	AAAM 45045 01
13	COUNTREFFET	Music World 8107 01
14	CONTROLLED BY HATRED	Epic 645991 01
15	POP ART	NCA MC6312 01
16	THE WORK OF IDLE HANDS	WEA 06372 001
17	TRANSPHOBIA	DeWitt 0713 001
18	DISINTEGRATION	Foal 03091 01
19	MOTHER NATURE'S KITCHEN	Island 10749 01
20	KITE	Virgin 5MA12 E

Compiled by Music Week from Gallup Data

LIMITED EDITION 12" POSTER BAG

Produced by MICHAEL JAY

6550497821

TOP • 20 • COMPILATIONS

CDS	
1	1 NOW DANCE '89 CD Various EMI/Virgin HD03
2	2 DEEP HEAT 3 CD Various Telstar STAR 2364
3	3 THE HIT FACTORY VOL. 3 ● CD Various Folmer/PML HR 8
4	4 THE HITS ALBUM 10 * CD Various CBS/WEA/BMG-HITS 10
5	5 NITE FLUTE 2 ● CD Various CBS/WCOB8
6	6 PRECIOUS METAL ● CD Various Sphix/SMB 876
7	7 HOT SUMMER NIGHTS CD Various Sphix/SMB 880
8	8 DIRTY DANCING (OST) ** CD Various RCA/B 84488
9	9 RAINBOW WARRIORS CD Various RCA/R 1485
10	10 PROTECT THE INNOCENT CD Various Telstar STAR 2323
11	11 THIS IS SKA CD Various Telstar STAR 2326
12	12 RHYTHM OF THE SUN CD Various Telstar STAR 2322
13	13 SOFT METAL * CD Various Sphix/SMB82
14	14 THE BLUES BROTHERS (OST) CD Various Atlantic X 50715
15	15 GOOD MORNING VIETNAM (OST) ● CD Various A&M/A&M 3773
16	16 GHOSTBUSTERS II CD Various MCA/MCG 8026
17	17 DON'T STOP THE MUSIC CD Various Sphix/SMB 777
18	18 NOW 141 * * * CD Various EMI/MOHI 4
19	19 DREAMS OF IRELAND CD Various Tom MCGOIN 1033
20	20 LICENCE TO KILL (OST) CD Various MCA/MCG 8313
54	54 Giant Campbell Sphix/SMB 976
55	55 THE JOSHUA TREE * * * * * CD U2 Island 1226
56	56 DISINTEGRATION ● CD Cure Fisher/Polster 12014
57	57 KALIDOSCOPE WORLD ● CD Swing Out Sister Fennell/Phonogram 1828201
58	58 MONEY FOR NOTHING * * * * * CD Dire Straits Virgin/Phonogram 128114
59	59 DIESEL AND DUST ● CD Midnight Oil CBS 600811
60	60 MR BIG CD Mr. Big Atlantic 101961
61	61 INTROSPECTIVE * * * CD Pet Shop Boys Polygram PCS 7225
62	62 HEART OF STONE CD Cher Geffen/WZ 212
63	63 TRACY CHAPMAN * * * * * CD Troy Chapman Epic/A 8214
64	64 THE INNOCENTS * * * CD Etrusca MCA/STWMA 55
65	65 I CAN MAKE YOU DANCE CD Riche Rich Cap 9 62543
66	66 HEARSAY/ALL MIXED UP * * * * * CD Alexander O'Neal Tola 429736-1
67	67 TENDERLY CD George Benson Werner Brothers WR226
68	68 TAKING ON THE WORLD CD Guns A&M/A&M 1007
69	69 ANOTHER PLACE AND TIME ● CD Donna Summer Werner Brothers WR219
70	70 PROTEST SONGS CD Pete Dinklage CBS/WMP 4
71	71 RAINBOW * CD Deacon Blue CBS 65548-1
72	72 WAKING WITH A PANTHER CD L.L.Cool J Dolby/CBS 647171
73	73 SONIC TEMPLE ● CD Cult Roppon Records BECA 98
74	74 MIND BOMB CD The The Epic 6432191
75	75 NEW LIGHT THROUGH OLD WINDOWS * * * CD Chris Rea WEA/WX 320

CD Released on Compact Disc
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15	15 THEMES ○ CD Vangelis Polygram/GVTV 1
16	16 LIKE A PRAYER * CD Madonna Sire WX 239
17	17 A NIGHT TO REMEMBER CD Cyndi Lauper Epic 6428991
18	18 THE RAW AND THE COOKED * CD Fine Young Cannibals London B280891
19	19 FULL MOON FEVER ○ CD Tom Petty MCA/MCG 8634
20	20 FLOWERS IN THE DIRT ● CD Paul McCartney Polygram/PCSD 106
21	21 KARYN WHITE ○ CD Koryn White Werner Brothers WX 235
22	22 G N 'R LIES ... ● CD Guns N' Roses Geffen/WZ 218
23	23 WALKING ON SUNSHINE (BEST OF ...) ○ CD Eddy Grant Blue Vinyl/PCSD 108
24	24 WATERMARK * * CD Eryq WEA WX 1791
25	25 ANDERSON BRUFORD WAKEMAN HOWE CD Anderson Bruford Wakeman Howe A&M 287971
26	26 THE OTHER SIDE OF THE MIRROR ● CD Steve Nicks EMI EMD 1008
27	27 LIFE IS A DANCE - THE REMIX PROJECT CD Chicago/Kiln Werner Brothers WX 284
28	28 PARADISE ● CD Inner City 10/14/89p D&B 81
29	29 THE ESSENTIAL DOMINGO ○ CD Rococo Domingo Dutchess Communications/DCTV 1
30	30 EARTH MOVING CD Miki Oldfield Virgin V 8181
31	31 BAD * * * * * CD Michael Jackson Epic 60290-1
32	32 GHETTO MUSIC CD Boyz II Men/Productions A&M HR 86
33	33 BEACHES (OST) CD Bette Midler Atlantic 181931
34	34 BLAST ● CD Holly Johnson MCA/MCG 842

THIRD PARTYNAM (150,000 units)
GOLD (150,000 units)
SILVER (60,000 units)
PLATINUM (300,000 units)
MULTI-PLATINUM (600,000 units)
VIEW ENTRY
RE-ENTRY



JED KEARSE at the control console during a session with The Squadronaires, the dance/swing band unit drawn from the Central Band of the RAF

Leader of the band

by Nigel Hunter

MILITARY MUSIC has never been far from the working life of Jed Kearse.

His first job after leaving school was on the retail staff of Potlers of Aldershot, military drum makers since the 17th century and still going strong. He returned to Potlers for a while after fulfilling his National Service with the RAF, and then moved on to the City of London branch of Keith Prowse, which

sold records and theatre tickets in equal profusion.

Kearse entered the creative side of the music business next by joining Pye Records as assistant to Bob Auger, who headed the classical division and the Marble Arch recording studio. His new helper worked on booking classical sessions and promotion, with the military element reasserting itself when he plugged Strike Up The Band by the Band of the Coldstream Guards.

He went back to the retail and mail order side of the industry of the Henry Stave firm, and then severed all counter connections permanently when he joined Redifusion as house producer for records and background music — "lots of bongos and Hawaiian music," he recalls.

Kearse accepted an invitation to return to Pye as classical house producer and manager for no less than 21 labels. He managed to find time to found the Top Brass military label under the Pye banner, and began the series of mammoth Wembley Pageant recordings in 1975, featuring 1,500 musicians, and 1977 when the total rose to 2,639. All this and some Muppet recordings, too.

Kearse's last staff post before taking the big decision to start up on his own was the A&R job at Multiple Sound Distributors, where he continued his established tradition by launching the Parade military band label. Then he put his knowledge of the military market, his faith in its potential and all the money he could scrape together into opening Bandleader Records under his own steam.

Needless to say, cynics and Jeremiahs abounded, startled by such a bold and, to most minds, foolhardy step which occurred on October 1, 1981. In bygone years and a more expansive market, the majors had issued military music fairly regularly and profitably, but with the rock/pop revolution and the subsequent narrowing of the repertoire base, military band recordings went to the wall with most other MOR activities, and the business fully expected J. Kearse to follow them into oblivion.

He was fortunate in becoming a tenant in the Valentine Music premises, where he started bootlegging away for the first time on his own without the security of an established company.

"We could see the potential of Bandleader," recalls Valentine managing director John Nice, "and also that it needed some financial back-up. We merged to make it bigger and better."

Kearse thus gained not only monetary support, but also Nice's wide experience of contracts and negotiations. Pat Seward's copyright expertise and the promotional prowess of Marina Greenham, who also doubles as an oze record

packer and despatcher when the heat's on.

"Bandleader's breakthrough year was 1983," says Kearse. "We recorded the Wembley Pageant digitally with over 2,000 musicians. It did well everywhere, and charted in Australia, where it outsold Duranduran at the time."

Bandleader claims a notable distinction in being the first company to issue a demo compact disc featuring 2,000 musicians, a 1,000-strong choir and some ear-boggling effects like cannons. The potential which Nice perceived is being realised.

"Overseas is best for sales," notes Kearse. "Especially Australia and also Canada and latterly Japan. The US's always been good, and is getting better. We export everywhere ourselves except Canada, where Bandleader has a licensed label deal with Atlic Records."

The catalogue now has 70 full military band albums, and Bandleader is in the enviable awkward situation of wanting to keep its repertoire volume within reasonable bounds but reluctant to delete any titles while they are still all selling. The catalogue includes 35 CDs, one double CD, one video (the Wembley Pageant) and 10 brass band albums. Best seller of the calibre of Roy Pickett's For Band by the Royal Duxton Band.

Europe is also responding well to the product, particularly Belgium, Holland, Switzerland and Germany, and the company anticipates a £10m turnover this year.

Kearse works with sound engineers of the calibre of Roy Pickett, John Timperley, Mike Rostrevor and Barry Ainsworth in studios such as Angel, CBS and PRT when not actually using mobiles on location at Wembley and the Royal Albert Hall for the annual Remembrance event. The Army Entertainment Fund benefits from Wembley Pageant sales and the Royal British Legion from Remembrance royalties.

"Cassettes are selling best at present," reveals Kearse. "The market seems to be mostly 35-plus in age with a reasonable amount of disposable income and, of course, quite a few ex-Servicemen among them. Cassettes get an advantage from the Walkman and in-circuit radio. CDs are making ground,

but LP interest is definitely declining, and we are dropping this format."

Bandleader's pressing and duplication is done by Dictronics, and PRT distributes in the UK. Kearse finds British sales rather disappointing in comparison with overseas progress.

"The UK retail trade is not as good as it should be, primarily because most of the salesmen don't know how to sell this type of product. We do most of our sales promotion ourselves."

Bandleader won a Gramophone award for Masterpieces For Band, an album of works by Holst and Vaughan Williams among others played by the Band of the Coldstream Guards. The same band is doing well with its recording of Andrew Lloyd Webber compositions, notably in Japan.

Useful copycat comes from David Jacobs, Charlie Chester, Derek Jameson and Richard Baker, and the film and TV companies now approach Bandleader for any military music requirements. Kearse is commissioning new works for recording and also encouraging the military bands to extend and diversify their repertoire by recording material such as TV themes.

Forthcoming projects for him include recording the Black Watch and Argyll and Sutherland Highlanders bands in Germany and accepting an invitation to record this year's Royal Tournament, another location task of daunting proportions.

By July Bandleader will be the only company to have recorded all seven regimental bands of the Brigade of Guards. Kearse wears a lot, but relishes the growing success of his chosen specialty.

"Somebody said that Bandleader makes the Rolls Royce records of military music," he remarks with a typically wry grin. "The sessions certainly cost almost as much!"

John Nice now finds his time evenly divided between Bandleader and Valentine Music business.

There are about 500 copyrights in the Bandleader Music publishing catalogue.

"We can generate copyrights and also cover our own Valentine material," he observes. "Military music doesn't chart but it doesn't dole either."

MUSIC WEEK



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Is the college circuit in decline? Are students less interested than they used to be in going to live gigs? Are colleges thinking of asking bands to pay to play at their venues? These are some of the questions facing college entertainment officers. Sarah Davis reports

he first thing to realise about the "college circuit" is that conditions vary enormously from one venue to another. Many colleges now have permanent salaried entertainments officers and it is difficult for sabbatical officers to match the sophistication and continuity of their booking policies. Then there is the scale of facilities available and how suitable they are for live music. Also the size of the audience is dictated by other competition and by door policy. The University of East Anglia, for example, has no major venues nearby and responds with a particularly active booking policy. Some colleges have an "open" door policy, that is the public is permitted to attend gigs; others have a "closed" policy and only students may attend; others have a mixture of both.

So how healthy is the college music circuit? Rob Hayden, permanent entertainments officer at the University of London Union (ULU), and a former agent, is positive: "The college circuit is getting better. Promoters like Metropolis Music and JPL are organising major tours with colleges."

He says ULU is a successful, profit-making venue which "runs on 75-80 per cent capacity." However, he points out that colleges have to spend time on promotion and marketing gigs and that the record company needs to ensure records are out at the right time. Hayden adds one bonus of the circuit is that at college gigs students will turn up to see all the bands, unlike other venues where "the audience often turns up late and misses them," only wanting to see the headlining band.

Bill Redhead, permanent entertainments officer at Trent Polytechnic agrees: "The circuit is changing. More promoters are interested. Metropolis, Harvey Goldsmith and JPL are starting to use the circuit as the costs are lower because they use student labour. I welcome

this. They bring bands here which we couldn't capture. JPL arranged the Michelle Shocked gigs last year and she came here. Our venue was full."

Despite this assurance, it appears that students are not going to so many live gigs as before. Faced with ever-diminishing student grants, a need for higher grades to get into and to stay in college and better grades on graduation to obtain the jobs they fervently want, music becomes a luxury. Jeff Campbell, Exeter University's permanent entertainments officer, has lost a number of bookings experience. He says: "Students are not drinking as much, have to work harder, and are worried about getting jobs after they leave."

Mike Rose is an elected student entertainments officer at Aston University, which has some closed gigs. He says: "It's more difficult to send bands nights, today. Students now have to get better grades and there's the growth of dance music. Discos do very well. They like more mainstream music. If I put on Bomb the Boys we'd sell out in moments." He stressed the need for promotions: "Daytime radio play and local radio is important and helps push gigs. BRMB tends to help. John Slater at BRMB pushed Biff a lot, and the Hothouse and Bliss gig was a closed gig, sold out."

MU's Hayden explains the difficulty of a closed gig: "If you've got a small college, say 2,500 students, and a hall holding 500, you'd need one sixth of your student population to fill it. We have 50,000 students; I'd have to fill Wembley Arena on those percentages."

Most agree that students are now mainly interested in mainstream and chart music. Campbell: "They don't know as much as about music, despite a hard core of students into new stuff. Most want to see Dire Straits, Simple Minds, bands they know. But they don't have the money. Before, big bands would play at a couple of colleges, like Leeds or Cardiff, before a tour, but now if students want to see big bands they have to go to the NEC or Wembley."

Also student-run clubs, that in the past would have promoted live bands, now run soul clubs or discos.

Redhead says: "During the last eight or nine weeks we've had 12 major concerts, like Texas and the Go Between, and there's always a constant level of students coming to an event. The pop music press always says students like indie pop but students shouldn't be separated from the rest of population in what they like. It varies from artist to artist."

Rob Ballentine, Manchester University's permanent entertainments officer says: "Students are still keen on indie and rock music. We are as traditionally unfussy — in years gone by they'd go to anything, now they pick and choose. Quite reflective of the general market. As student tastes are changing, who picks the bands playing the

circuit and why? Hayden says: "Most colleges use agents as most big bands have agents and agents play a crucial role in breaking small bands. However, we do all Blast First bands like Sonic Youth and Dinosaur Jr who don't have agents — but the record company is on the case. Generally all colleges that put on bigger bands are covered by the major London agencies."

Redhead agrees: "90 to 95 per cent of the time we use agents for major gigs. It's got more complex over the last few years. You can't work with larger bands nowadays without agents."

Rose says: "There's a balance between agents who feel colleges must want indie bands like Inspiral Carpets and those who realise we also want more mainstream bands." Campbell says Exeter only uses agents half of the time. He says the bands on offer are "often bands record companies are trying to get back to."

But are there disadvantages to using agents? Redhead says yes. "Bands and record companies are paying money to go on a support slot and then bands turn up with supports that do not fit whatsoever. This shows business taking over from imagination. Sometimes it's an utter farce. Cars and glasses start flying, not because the band is no good but because they're incompatible. It doesn't do the band any good."

Ballentine endorses this: "We very rarely get the right support. Agents usually have a band they want to push. It's frustrating sometimes to get a band that means nothing to anyone there. Bigger names are not so bad. For example, Texas and Gun went down a storm, even though they were different."

Most colleges, however, do have a new band slot where mostly unsigned bands can play, or where record companies can showcase new signings. The majority of these are not handled by an agent. Hayden says: "Every Wednesday night ULU has a band in the bar. It's free to students and we try and cover our costs and pay the band £80 to £100. We only put on one act so the colleges get some exposure to themselves. We also do record company launches. We have a regular list of A&R men who come down on Wednesdays — Indies and majors."

Trent Polytechnic has been running showcases every Monday for 18 months, mostly booking bands through demos, tapes, although some are through agents. Redhead says: "The most we pay a band's £100-150. Bands like The Christians and Deacon Blue played here at the strength of a demo."

Manchester University has an unusual marketing policy for its new band showcases. Ballentine: "We have showcases for new bands on indie record labels. We do all the publicity: we put details in the students' magazine and put out a soundtrack for the term — we put our own tracks from the album on tape and students can borrow it. We either need to find an angle



MAJOR ARTISTS such as Michelle Shocked (right) can still play the college circuit, but the suspicion remains that it's acts like Dire Straits that today's student would prefer

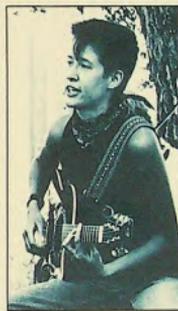
we can use to market unknown bands or they have to have a following.

Hayden organises a five-date mini-circuit comprising Birmingham University, Keele University, Polytechnic of Wales and Cardiff and Liverpool Polytechnic. He says: "These are not major rock and roll venues, but, as in the case of Salford and Liverpool, they're second venues so people appreciate the gig, for example Salford doesn't get many gigs whereas in Manchester it would be just another band. The kids pay no more than for the disco night and the band gets a guaranteed audience."

"New bands get full venues which helps them. It's all backed up with national adverts which interest people reading the lives in the music press; they wonder who is this band playing a series of good dates. But it can't be any old band, they have to appeal to people at college — you can't put on a thrash metal band for example. But bands like Texas and Highlanders played the circuit."

Bristol Polytechnic showcases bands every two weeks. Rohan Torkilthson, the polytechnic's elected student entertainments officer, says he likes bands "which are establishing themselves like Big Bam Boo. It's a club and we charge a £1 entry fee. We guarantee the band a decent audience and it's more for the band to get seen and heard about than for them to make money."

Considering the concept of asking bands to pay to play, most don't agree with the principle although recognising its existence. Redhead says: "I know it goes on, of course it does. Some colleges ask for money to play. My worry is that people might rely on it too much. We'd welcome it to a limited extent, four or five times a year. If someone, or a record company, offered us cash for a band we'd be tempted, but we'd have to be careful with regard to artistic content. But if you do a good job, a record company got it wrong. Getting on with a record company is important. We have a minimum



fee of £50 so I can't say to someone they can play for nothing."

Rose says he's also interested in record companies paying for pay. "We've had promotions in the past, for example when EMI were pushing Brother Beyond. That promotion cost £200 — otherwise we wouldn't have put them on. But we wouldn't ask new bands to play due to the fact our costs aren't high."

Hayden: "I don't think bands should have to pay to play and it's unlikely to happen. It's very poor to do that. If bands don't pull any people it's the fault of the people who organised it, not the band. If a band doesn't pull many people it should be put on with a student band who'll pull 200. If nightclubs charge that's different — they've got overheads to meet."

While all agree the college circuit still attracts audiences, it is clear the proportion of students attending gigs has declined with students now far more serious about their studies than going out and having a good time. On the horizon is the possible phasing out of the grant system which may mean even lower student attendance at college gigs in the future. However, on a more optimistic note, in Canada, where the student loan/grant system has been in operation for years, the college circuit has not been affected. It remains to be seen which way UK students will go.

Radio Academy heroes 'radio revolution'

This year's Radio Academy Festival was the most successful yet. Bob Tyler reports on the highlights of the speeches and debates



THE LICENSING rights panel brought together old antagonists John Love of PPL and Brian West of AIRC, the independent stations' organisation. They were joined by Robert Abrahams from PRS.

Emphasising that the need-to-time restriction era was over and expressing disappointment that "people in radio don't yet realise it", Love said that PPL was now in a "buyer and seller relationship" with radio, adding that "as ILR revenue increases dramatically, we want a share of it".

Since need-to-time ended, the use of records had increased from nine hours a day to 14,

adding up to an annual playing time for BBC and ILR of about 385,000 hours. According to John Love this figure could rise to 2m in future years. He also said that PPL intended



to bring into membership the so-called "non-PPL" artists and record labels. This would ensure that as narrowcasting or specialist music stations came on stream, PPL would retain its existing strength in collection and distribution.

Abrahams also referred to the incremental stations, saying that PRS had written regarding licensing to 13 new franchise-holders, but had received replies from only three. He said the increased fragmentation of radio, as the number and variety of stations grew, was likely to cause PRS costs to rise because of the extra work involved in sampling and analysing returns. "However, we are looking forward to the day when technology will aid collection through encoded information", he added.

This was supported from the floor by Capital Radio chief engineer Peter Jackson who said that provision had been made on CD recordings to store such information, but as yet the technology had not been used.



"I HAVE no doubt that the singles buyer is a vanishing breed," Russ Curry, A&M's vice president of European Operations, told delegates.

Curry looked at the historical development of radio in Italy, France and Germany, and concluded that there has been "a sharp decline, almost total demise, of single sales, first in Italy, now in France and Germany, which is exactly in parallel with the rise in radio, particularly top 40 format radio."

He pointed out that Italy was the first to deregulate radio, and there are now around 4,000 stations in the country, whereas deregulation is not complete in Germany. He said that France used to be one of the largest singles markets, but there has been a dramatic drop in sales since deregulation.

There was, he said, a marked difference in the number of times a record can be heard in France or Italy compared to the UK, and he attributed the singles decline to this factor. "You might hear the same record four or five times a day in the UK, while the same record might be played over a hundred times a week in France or Italy. People who hear the same songs hundreds of times over a few months are loath to buy the record. Top 40 radio play appeals to

young people but they're not buying the singles."

Curry hoped the singles buyer "can be converted into an album buyer, but realistically I have to admit that he will become a radio consumer. We have to understand that the days when we gave records for free to radio... are over. We will need to charge not only for the product, but for the use of the rights as well."



OWEN OYSTON, of Mms World Group, a major shareholder in Piccadilly Radio, was one of the main speakers at the Academy Festival. Oyston spoke on "Radio as an investment" and called for the IB's 15 per cent ownership rule to be increased. The ceiling of owning no more than six radio stations should be raised, he said, and gave the freedom and size of newspaper groups as an example, adding that ultimately the listener would benefit as larger resources would provide better programming.

Oyston claimed the secret of success was attributable to three factors: good personnel, attention to listeners and looking after the shareholders.

He firmly believed that staff must be allowed to flourish under an unoppressive management along with enlightened leadership and be allowed to become part of the

shareholding structure.

Oyston predicted that a number of incremental radio stations would come to grief because of low audiences or revenue and in the process standards would fall. When asked if he would take the increments over, he unashamedly replied "yes".

But is any different in this from Cross, Capitol, or Invicta which is soon to be floated with a shopping list of stations?



THE FAILURE of AM stations in the US can be blamed on an owner's neglect or lack of confidence, according to John Catlett, consultant to Ireland's Atlantic 252 and himself an AM station owner in the eastern US.

Speaking about the future of AM radio, Catlett told delegates: "FM stations have enjoyed the larger share of all radio listening for at least 10 years (in most American cities)."

He added: "The owners of most failing AMs also own FMs that they have been favouring for years."

"The future of AM radio simply requires confident programmers willing to specialise and promote what they're doing."

STATION PROFILE

Hallam FM

by Nick Maybury

HALLAM FM only began broadcasting in May of this year but its history goes back to 1974 ILR Radio Hallam which was set up to serve South Yorkshire and the North Midlands. A frequency split earlier this year saw two new stations emerging — Classic Gold broadcasting on the medium waveband, and Hallam FM using FM transmitters to give stereo sound throughout the region.

Despite the recent changes, Hallam's presentation controller Dean Pepall is confident that things will run smoothly — even though a major studio refit is taking place. While Classic Gold retains much of the old style programming of the old Radio Hallam, Hallam FM is concentrating on giving its listeners "good radio records".

Music Policy

Pepall has the final say on what makes Hallam FM's A and B list, but he does consult with presenters if they mark their preference for a particular single each week on the station blackboard. Records on the A list are, according to Pepall, the best of the new releases and chart singles, "taking into consideration the target audience". B discs tend to be chart records



DEAN PEPALL: concentrating on giving Hallam FM's listeners 'good radio records' on their way down or new releases deemed unworthy of heavy airplay. The ratio of A to B airtime is fairly rigid — around two to one. There's also a high turnover of music and Pepall considers more than three plays a day as being excessive.

Specialist programming has been left mainly to Hallam FM's Classic Gold sister but DJ Colin Slade broadcasts chart, classic and album rock on Monday evening.

Listenership

Pepall claims that Hallam has a faithful audience. The target audience is aged between 20 and 40 but recently under 20s have been the subject of heavy promotional

campaigns, including school and college visits. With a population of 1.5m listeners, Hallam FM fares well in the JCRB ratings of around 40 per cent. Chief competitor is Radio One at 46 per cent and Radio Two has 29 per cent. BBC Radio Sheffield has only 20 per cent tuning in.

Local talent

Since the frequency split, local talent has all but gone from the airwaves, though Pepall maintains that if the sounds are good enough they will receive occasional plays."

Presenters

The station's DJs play a large part of South Yorkshire's live Dave Kilner is perhaps the best known, especially at Bromell Lane, home of Sheffield Utd where he often makes appearances. Hallam FM's DJs, Howard Pressman, is brother of Sheffield Wednesday and England under-21 goalkeeper Kevin Pressman. Pepall has an afternoon programme and Phil Bodner moved from ILR Broadlands when Hallam FM was launched.

The industry

Relations with record companies are good, with little difference between individual labels. "We would always appreciate more visits," says Pepall pointing out that CBS rep Jan Bentley is particularly good.

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



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Due to demand we have printed some extra copies of 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.

Norman's 'fearless' Carmen is Philips' joie de vivre

Animated NVC's Opera venture

by Nicolas Soames

EVERYTHING Philips missed the Carmen extravaganza at Earl's Court, it is hoping to attract the born again opera fans to its new recording with the charismatic Jessye Norman by a bold promotion campaign, including TV advertising for its highlights disc.

The company is expecting its greatest sales on the continent, particularly in France where Norman creates as much stir as Pavarotti or Domingo does in the UK. But it is hopeful that at least the highlights disc, if not the full three CD set, will make it into the charts.

In addition, Norman is featuring on a picture disc CD maxi-single, with the soprano singing *La Marsaillaise* with a full orchestral sound — a commemorative recording for the 200th anniversary of the French Revolution.

However, it is significant that as well as *La Marsaillaise*, the CD single contains the *Prelude/Habanera* from her new *Carmen*. It suggests the core of the work to the singer who began her serious



NORMAN ON Carmen: 'The element of her character that is most striking to me is her fearlessness. She is not afraid to play with love, to flirt with life.'

study of the role for this recording four years ago.

"Like everyone, I've heard so many performances of *Carmen* that it is very difficult to divorce everything that one has heard and start afresh," says Miss Norman. Her view of *Carmen* herself is particularly fatalistic. "The element of her character that is most striking

to me is her fearlessness. She is not afraid to play with love, to flirt with life. *Carmen* is not even afraid of death."

Norman worked alone on the part in the initial stages. "I had to figure it out for myself — a part like this grows out of the singer's imagination and experience, and *Carmen* has been germinating

within me for a long time."

The maxi-single (422 922-2) is available now, but the release date for both the *Carmen* highlights and the full set is not until August 7. Reflecting what it hopes to be crossover appeal, Philips is releasing the opera and highlights of burns on all three formats.

Carmen Highlights runs for 60 minutes and contains all the popular tunes from the opera. It will be advertised on ITV for two weeks from the release date followed by a planned national roll out. And there will be co-operative TV ads with Windows, Newcastle, in Tynesides for one week from August 14.

Radio advertising in London includes two weeks of space on Capital Radio and LBC.

There will also be national press advertising, a national display campaign and full press and promotional servicing. Philips intends making it the company's main release of the year.

Carmen Highlights is available on 426 040; the full set is numbered 422 366.

NVC ARTS, the leading UK independent producer of opera and ballet recordings, has moved into new headquarters — the former film studio of the animation team responsible for *Who Framed Roger Rabbit*, at The Forum, Camden Street, London NW1. Tel. 01-388 3833.

NVC reports an "encouraging" first six months of 1989 for TV and video sales of its classical productions, including a welcome for its new venture in Opera Stories, a series of 10 one-hour programmes narrated by Charlton Heston.

"We hope the series will widen the audience for opera whether on stage, television or video cassette," says John Smith, MD NVC Arts.

The NVC Arts catalogue now has 65 titles on video cassette (25 new this year) available through Castle Communications. All retail at £14.99.

PURCELL'S OPERA *Dido and Aeneas*, with the exquisite closing aria *Dido's Lament*, is the subject of a new recording on period-instruments by the English Concert and Choir conducted by Trevor Pinnock. It features leading early music singers, including Anne Sofie von Otter and Stephen Varcoe in the roles of Lavinia, Dido and Nigél Rogers (427 624-2).



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● General interest

With its CD dealer price of £2.43, it is a good consumer buy.

● General interest

Aqua Collection. Four Seasons, etc. *Vivaldi; Classic Hits; Mozart Nights; Ballet Favourites; Tchaikovsky Ballet Suites.* Limited distribution, available from Entertainment UK. This is the series that elbowed its way on to the mid-price/budget charts despite being sold only through the Woolworths/Asda chain. The music is played competently by the European Consort/Philharmonic Orchestra. In short, a slick marketing venture along the lines of Conifer's house labels or Boots.

● General interest

The Best Of Handel, Volume 2. RCA Victorla, VD 60020. **The Best Of Chopin.** RCA Victorla, VD 60015. **The Best Of Ravel.** RCA Victorla, VD 60017. **The Best Of Tchaikovsky.** RCA Victorla, VD 60018. BMG/RCA's budget (£) series has some good things. Generally taken from Erato recordings, there are fine baroque performances of Handel from the Amsterdam Baroque Orchestra. The Sixteen Choir and John Eliot Gardiner, some excellent Ravel from the Orchestre de la Suisse Romande, conducted by Jordan; and some weird programming. Tchaikovsky's *Serenade* for Strings and *Symphony No 6* is split up into arcate movements and splattered across the Best Of Tchaikovsky disc. Playing times are around 70 minutes.

● General interest

NS

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THE EXTRAVAGANT mix of special effects, animation and live action which accompanies Pete Townshend's new single is a taster for an ambitious long form project currently in production at Snapper Films.

Based on Ted Hughes novel *The Iron Man*, the four-minute clip for *A Friend Is A Friend* was directed by Snapper's Matt Forrest with animator David Lodge and took 10 weeks to complete. Now the condensed preview is to be extended for a 30-minute TV special and CD/video release for Christmas and, according to Forrest, will recapture Hughes' story on film to Townshend's soundtrack.

A Friend Is A Friend, which will be followed by two further promos before the release of the long form, is Forrest's first music video since working with such artists as Grace Jones and Art Of Noise more than three years ago. **SW**

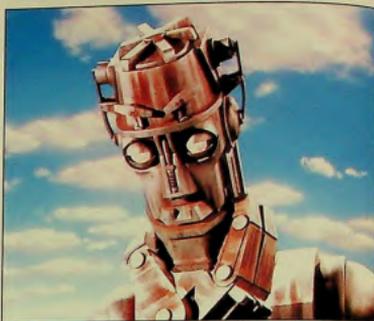
R E V I E W S

VARIOUS: Ifr — Silver On Black. Channel 5. LDN 07932. Running time: 26 minutes. Dealer price: £5.56.

Comment: The variety of promo styles showcased in this seven-track compilation does credit to the commissioning of Ifr, London Records' dance outfit. Most refreshing are the two D-Mob clips, directed by Marek Budzynski of Pankino, who can both be aptly and accurately described as off the wall if not off their heads. No psychedelic strobes in *We Call It Aceed*, but fast-forward dancing in a cardboard and newspaper environment. *It's Time To Get Funky* contrasts with manic Carry On in a hospital ward. Less original but equally watchable are the judicious use of hunks in the carefully-styled *June Montana* clip, overwhelmingly Stateside antics of Salt'n'Pea and *Cookie Crew* — both beginners guides to all the essential grooves and stances — *Joyce Sims*, Jamaican holiday-scape and the plain but interesting Balearic postcard for Electro's *Jibaro*. The latter, probably not significantly, was directed by the London commissioner himself Pedro Romonhy. **Sales Forecast:** Dance fans may not be such enthusiastic video collectors but the new crew, but the lower price and contemporary relevance of this release will tempt plenty. Push to purchasers of the accompanying compilation LP of the same name. **SW**

EDDY GRANT: Walking On Sunshine. PML. MVP 9911853. Running Time 40 mins. Dealer price: £6.40.

Comment: A kind of greatest hits video collection spanning Grant's solo career from *I Don't Wanna Dance* to the recent *Walking On The Stone*. *Walking On Sunshine* highlights not only the quality of his music but also Eddy's bizarre sense of humour and hard-hitting political lyrics. The videos range from clever use of animation and tribal images to simple, fun-loving Caribbean location flicks with the only man in Barbados who wears leather trousers constantly finding himself in the most surreal of situations. Good-time, conscience music is always appealing and add to this the fact that you somehow already subconsciously know the chorus to each of Grant's songs, then the result is mainstream reggae fun for all palates.



Sales Forecast: If the reaction of my household of not particularly Eddy Grant fans is anything to go by, then they'll be joining to this one in living rooms up and down the nation. **IW**

LA GUNS: One More Reason. PMV/Channel 5. CFV 08332. Running time: 30 minutes. Dealer price £5.56.

Comment: A selection of videos for some of LA Guns more popular songs, this cut-price collection shows quite good value for the HM fan. The videos are glamorous (the

lape has a 18 certificate) although rather samey in places, falling back on the obvious themes of violence, motorbikes and scantily-dad young ladies. The tastefully-lit *Sex Action* has an interesting newspaper effect and the *Spinal Tap*-like 'let's talk about my guitars' sequence an absolute hoot.

Sales Forecast: Considering the price and content, *One More Reason* might be the surprise best seller in your video section, obviously depending on the size of the HM market already existing in your store. **IW**

MUSIC VIDEO

Description (track) / Time/Video Dealer Price		
1	5 PINK FLOYD: Delicate... Live (16 tracks)/1hr 25min/£8.47	PML MVN 99 1186 3
2	16 U2: Rattle And Hum Live (21 tracks)/1hr 26min/£8.34	CIC VHR 2308
3	N 1 HARD 'N' HEAVY: VOLUME 2 Live (12 tracks)/1hr 56min/£9.99	PML MVP 99 1188 3
4	8 GENESIS: Invisible Touch Tour Live (12 tracks)/1hr 56min/£8.34	Virgin VVO 358
5	7 35 KYLIE MINOGUE: Kylie The Videos Video Single (3 tracks)/20min/£6.75	PWL VHF 3
6	16 ERASURE: Innocents Live (14 tracks)/20min/£6.95	Virgin VVO 491
7	3 10 FRANK SINATRA & FRIENDS Live (1hr 20min)/£6.95	Video Collection VC 4077
8	12 44 MICHAEL JACKSON: Making Thriller Compilation (1hr 6.95)	Vestron MA 11000
9	8 4 CLIFF RICHARD: Guaranteed Live '88 Live (12 tracks)/1hr 56min/£9.99	PML MVP 99 1179 3
10	14 10 METALLICA: 2 Of One Live (2 tracks)/20min/£3.47	PMV/Channel 5 CFV 08342
11	13 11 GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 49012 2
12	11 16 BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49012 2
13	9 19 ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
14	9 19 ROD STEWART AND THE FACES Live (12 tracks)/25min/£3.47	Music Club/Video Col MC 2004
15	6 9 INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08312
16	17 2 KERRANG! VIDEO KOMPILATION 4 Live (12 tracks)/1hr/£8.95	Virgin VVO 516
17	15 6 CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PML MVP 811
18	10 3 CLIFF & THE SHADOWS: Thank... Live (5 tracks)/£3.47	Music Club/Video Col MC 2012
19	1 RICK ASTLEY: Video Hits Compilation (9 tracks)/27min/£6.95	BMG 7901 47
20	3 HOT CHOCOLATE: The Very Best Of Compilation (16 tracks)/1hr 5min/£3.47	Music Club/Video Col MC 2002

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PRS tops £100m as White bows out

by Dave Laing
 IN HIS final address as chairman to an annual general meeting of the PRS, Ron White was able to announce that income for 1988 topped £100m for the first time.



RETIRING PRS chairman Ron White

In the total of £104.4m, the greatest increase was in public performance licensing in the UK and Ireland, which showed a 25 per cent rise. White paid tribute to the determination of the PRS team of inspectors and said plans for a network of regional offices were moving forward, with the first due to open in the Birmingham area later in 1989.

Broadcasting income reached £40m last year, an increase of 12 per cent. However, Ron White pointed out that much of this money was paid under agreements that remain provisional.

"There has been some progress in discussions with the ITV companies but none at all with the BBC," he said, adding that the Corporation was arguing that since its audience had declined since 1982, it should pay less for copyright music.

White predicted that the BBC-Film would be referred for adjudication to the new Copyright Tribunal set up under the 1988 Act. And it was likely that the new body

would also decide on the terms of the contract with Sky Television and British Satellite Broadcasting.

On administrative costs, Ron White said that the best yardstick to judge PRS efficiency was to look at the proportion of domestic revenue involved. By this measure, total costs had dropped from 28 to 27 per cent and that the aim was to bring this down to 25 per cent.

White's resignation as chairman was caused by recurrent ill health which prevented him from carrying out his duties for most of this year. His successor will be Professor Donald Mitchell of Faber Music.

Eighties generation balked at PRS poll

THE NEW breed of pop publishers has scored a partial success in elections to the general council of the Performing Right Society. With 3,058 votes in a 15 per cent poll, Steve Lewis of Virgin Music was elected as a publisher-director along with sitting members Andrew Pater (Oxford University Press) and George Rizza (Novella) plus library music publisher Peter Cox of KPM.



BMG's Paul Curran: piped at the post

Defeated candidates included MCPS chairman Derek Knibb, Rondor's Stuart Hornall and David Simmons of Filmitrax. BMG Music supreme Paul Curran came fifth in the ballot with 2,447 votes.

In the writers' section of the election, however, the Eighties generation failed to dislodge the domination of Seventies' pop composers. In his first attempt to join the council, the former Madness hit singer Graham "Suggs" Macpherson polled 1,673 votes and came last out of the seven candidates for four places. Former PRS chairman Roger Greenaway once again topped the poll, receiving 6,974 votes.

Film and television writers Chris Guinning and Willard Josephs were also successful while there was a titanic battle for the fourth vacancy between Bill (Puppet On A String) Martin and Mitch (How Do You Do It) Murray. Perhaps because he spends more time nowadays on after dinner speeches than songwriting, Murray won by a 300 vote margin.

Cancer fund's night of comedy fun

AN EVENING of alternative comedy in aid of the Paul Jenkins Cancer Help Fund will take place next week.

Artists appearing at the Comedy Store in London's Leicester Square on Tuesday 25 July include Row Sex with Tina Badoag, Frank Chickens with karaoke, Phil Pope, John Shuttleworth, Tollyall Naff Tarts and Porky The Post.

The event begins at 8pm and tickets priced £10 are available from Steve Lindsey at Go! Discs Music, 312 King Street London W6. Tel. 01-748 7973.

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INNER CITY
3. GOT TO KEEP ON
THE COOKIE CREW
4. WHO'S IN THE HOUSE
THE BEATMASTERS WITH MERLIN
5. IT IS TIME TO GET FUNKY
D-MOB FEATURING LRS
6. STRAIGHT UP
PAULA ABUL
7. GOT TO GET YOU BACK
KYM MAZELLE
8. HELYOM HALIB
CAPPELLA
9. PEOPLE HOLD ON
COLD CUT FEATURING LISA STANSFIELD
10. JUST KEEP ROCKIN'
DOUBLE TROUBLE AND THE REBEL MC
11. KEEP ON MOVIN'
SOUL II SOUL/CARON WHEELER
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Artist	Title	Label	"LP"	"MC"	"CD"	Cat Nos	Dealer Price	(Distributor)	Category
ACQUATIC ALCHMETH BLUE CHIP MCA	LP/MC/MCG 6055/MC 6055 CD DMCG 6055 (F)								Rock
ADAMS, Bruce	CUTS LIKE A KNIFE A&M CD.DA 4919 (F)								Rock
ALPERT, Herb	GREATEST HITS A&M CD.2247 (F)								Instrumental Rock
ARMSTRADING, Joan	JOAN ARMSTRADING A&M CD.DA 3228 (F)								Rock
ARMSTRADING, Joan	MEYSEL & I A&M CD.DA 4809 (F)								Rock
ARMSTRADING, Joan	EMOTION A&M CD.DA 4663 (F)								Rock
BAKEZ, Joan	BEST OF A&M CD.DA 2234 (F)								Folk Jazz
BAKER, Chet	YOU CAN'T GO HOME AGAIN A&M CD.DA 0805 & 4.85(F)								Rock
BEASTIE BOYS	THE PAUL'S HOLLISTER CAPITOL LP/MCSET 2102 CD.2252 (F)								Jazz Rap
BENSON, George	SHAPE OF THINGS TO COME A&M CD.DA 0803 & 4.85(F)				</				

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by Phil Hardy

THE EVENT of the month is undoubtedly the reissuing of the first eight albums by the enigmatic Can on CD. The first important European rock group, Can's hypnotic rhythms overlaid with electronic effects and interrupted by screeched vocals were an important influence on electronic rock of the Seventies and Eighties, and of crucial importance in establishing Germany as a major production centre of avant garde rock. It is, with hindsight, their 1968 debut album *Monder Movie* (Spoon CD 004) seems naive rather than primitive, the bulk of their albums confirm the resilience of their approach. The best of these are *Future Days* (009), *Soundtracks* (005), a selection of their film music and the assured *Ege Yormasi* (008) which probably the best introduction to the group is the compilation album *Compassion 1* (0017).

Decidedly different is EM's *The Day War Broke Out* (EM 1341) a 39-track double album (21 on CD) of songs and sketches associated with World War II. Clearly put together with loving care, it captures both the spirit of the times and the diversity of the responses to the war in Britain. Thus it features the blue humour of Max Miller, the stirring voice of Vera Lynn, the deadpan humour of Robb Wilton and the wit of Noel Coward as well as the upper class buffoonery of *The Western Brothers* whose *Lord How Low*, the *Humbog of Hamburg* (not on the CD) is one of the most evocative tracks. More straightforward is the wonderful *The Two Tone Story* (Chryslis CCD 5009). The 26 tracks include

R E I S S U E S

all the hits from Gangster through Ghost Town to the exhilarating Nelson Mandela and a fair smattering of curios. Of more academic interest is Damon's *The Hi Story* (Hi UK CD 101) which charts the changing sound of the label from the days of Bill Black to the AI Green era.

Apart from sending out joss sticks, EMI is celebrating Harvest's 21st birthday with a clutch of CD re-releases. Among them are three albums from *Deep Purple* from their pre-heavy days, *Shades Of* (CDP 7 92407 2), which includes their first hit *Joe South's Hush*, *Book Of The Talisman* (CDP 7 92408 2) and *Deep Purple* (CDP 7 92409 2). Also an offer is a trio of intriguing career compilations. The superior *Best Of Kevin Ayers* (CDP 7 92618) surveys the career of the English eccentric to perfection. *Message From The Country* (CDP 7 92685 2) and *You Can Dance The Rock 'n' Roll* (CDP 7 92586 2) highlight the differing sensibilities of Jeff Lynne and Roy Wood respectively. The former outfit confirms Lynne's ability to handle both whimsy and power pop (though it would have been nicer to see a few more tracks from Lynne's *Idle Race* days) while the Wood collection reveals Wood to be at his best with thunderous pop (California Man, See My Baby Jive) and less confident when the volume and pace is turned down.

Minor outings for all but completists are *The Singles Collection*

1965-1973 (Polydor B39 234-1) which documents *Roy Orbison's* days with MGM, Hidden Gems (Ace CH 272) a collection of curios from the Everly Brothers days with Warner, and for better than expected, *The Man Who Sold The World* (Sart CHELV 1004) a selection of Lulu's recordings for Chelsea which comes as a useful reminder that there's (a little) more to Lulu than *Shout*. The well-filled *The Butterfly That Stamped* (Castle JKDP001), a double album of Jonathan King in all his guises, confirms King's lowest common denominator pop sensibility with a gusto that will only extend his camp reputation. For the historically-minded far better is *The Best Of Ramblin' Jack Elliott* (WIK 86), a selection of his Sixties Prestige recordings which though dominated by the songs of Woody Guthrie still finds space for the lighter (Derrill Adams influenced) side of Elliott for which he will be probably best remembered. Also from Ace comes yet another *Thirteenth Floor Elevators' CD* reissue, *Live* (CAWK 82), which must make the still mysterious Elevators — it's not known if the tapes come from 1965 or 1966 — the readiest available garage band of all times. Easy 1960s rough sounding, from an Eighties perspective, is *Swing The Heart-ache* (Beggars Banquet BEGA 103CD), a collection of their sessions for the Beebs that shows them improvising and experimenting to good effect. From the BBC

itself comes the intriguing *Soucy Songs* (BBC CD 728), a collection of insoucious songs from the likes of *Mue West* and *Max Miller*, digitally cleaned up by Robert Parker. Less successful is the corporation's attempt to evoke the years of *Housewives Choice* (CD 730). With the interspersed patter missing the songs (most of which are readily available in better artist best of) fail to evoke the comfortable times in the manner of the series itself or the programme upon which it is based.

And then there's the verities of blues, soul and rock 'n' roll. From Ace come two monster CDs, *The Greatest* (CDCHD 922), a 21-track selection from *Arthur Alexander* (whose later Warner Brothers days are featured in the almost as good *Arthur Alexander*, CH 270), and a straight reissue of *Here's Little Richard* (CD CHM 128) which includes the original versions of *Tutti Frutti*, *Long Tall Sally* and the like in glorious digital sound. Less satisfying but still fine (though not credited, as being later Ve-

Jay re-recordings, but, but) is *The Collection* (Castle CCSCD227). Absolutely marvellous is *The Original Memphis Blues Brothers* (Ace CHAD 265), a collection of the earliest Modern recordings of *Bobby Bland* (singing in the style of Roy Brown rather than in the manner of the classic Duke outings), *Little Junior Parker*, *Earl Forest* and *Johnny Ace*. Almost a welcome are *Curtis Mayfield's* *aerobic America Today* (Curtom CLR-2003; distributed by Ichiban Records), *Millie Jackson's* superior *Caught Up* (Southbound, SEW 003) which includes the classic (If Loving You is Wrong) I Don't Want To Be Right, and the bizarre funk of *George Clinton's* *Funkadelic*, *Maggot Brain* (West-bound SEW 002).

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DIARY

IS VIRGIN leaving EMI's distribution fold? A slow crawl round the M25 to Chadwell Heath may reveal the company's new warehouse home... Perhaps one way to end up running a piece of EMI is to get EMI to buy a piece of your company. After Bandler and Koppelman found themselves heading the EMI Music Publishing empire once they'd sold the company their SBK Songs, fanciful talk now suggests that Chris Wright may end up at the helm of EMI in the UK following the sale of half of Chrysalis Records... While RCA looks to address its current lack of chart impact, speculation once more falls on the future of Arista after BMG's move to new premises in Luton. There are those who continue to fear that the label will cease to have a distinct UK identity once it ceases to have a separate location... Peter Jamieson likes to keep busy; after getting his last AGM as chairman out of the way, he had his BMG leaving party at the beginning of last week, followed by his wedding on Friday, before his departure for Hong Kong and points east as BMG's new man in that area. His BMG UK successor John Preston stepped up in front of the royal family (the party was in Madame Tussaud's) to present Jamieson with a splendid oil painting of the Hurlingham Club lawns — more or less the view from the new BMG offices...

IN A remarkable display of unity music publishers demonstrated their overwhelming support for the new membership agreement of the Mechanical Copyright Collection Society at a special meeting called by the Music Publishers Association last Friday (and too late to be reported on in full this week). Many publishers saw the meeting as giving them an opportunity to step out of the shadows of the music business and if record companies were in any doubt that they could pick off individual publishers, they should note that Warner-Chappell's Robin Godfrey-Cass signed the agreement on the spot and was followed by several other leading publishing companies keen to retain their independence from their more powerful record company affiliates... Elements of the BPI are double-miffed about the deal between the EMI and hardware manufacturers on the smooth introduction of DAT which is now believed to have been ratified by the Recording Industry Association of America. The BPI feels that prior consultation was minimal on a deal which will release repertoire to the new tape medium so long as the "Solacopy plus" anti-cloning system is introduced. And since the deal was framed, the BPI still hasn't had sight of it... John Webster is so excited, he may even splash out on another of those colourful shirts to celebrate Virgin's capture of the first triple number one: top single (Back To Life); top album (Club Classics Volume One); and top compilation (Now Dance).

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CUDDLY BOY: Roachford meets some of his fans at CBS in Aylesbury.



ALICE IN recordland: Barbara Dickson and Bernard Theobald welcome first signing Alice to their new TDP label.



ON THE Noddy: K-tel staff and Noddy Holder at work on the new Glam Slam album.



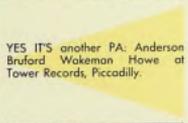
COUNTRY PICKINGS: Emmylou Harris helps pick the winner of the Route 89 competition.



REED ALL about it: WEA staff present Lou Reed, his wife Sylvia and band with gold discs.



SPANNING THE years: Steeleye Span sign to Chrysalis.



YES IS another PA: Anderson Bruford Wakeman Howe at Tower Records, Piccadilly.



DRAW YOUR magnum: EMI's Tony Staniland wins the draw for a magnum of champagne — presented by WH Smith Retail managing director David Roberts — at the WH Smith Sounds conference.



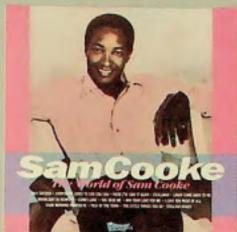
THE PHOTO that didn't get away: Polydor and Radio Two staff join Sarah Brightman to launch her new album *The Songs That Got Away*.

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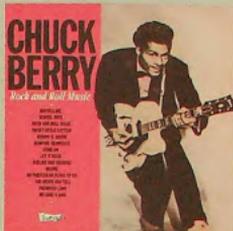
BOBBY WOMACK



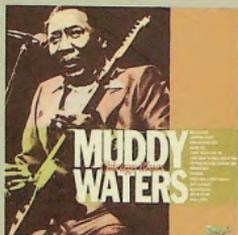
BOBBY WOMACK
The Midnight Mover
INS 5000/TC INS 5000/CD INS 5000



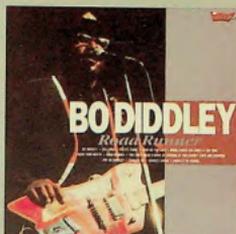
SAM COOKE
The World of Sam Cooke
INS 5001/TC INS 5001/CD INS 5001



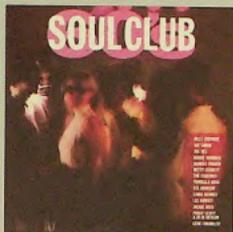
CHUCK BERRY
Rock and Roll Music
INS 5002/TC INS 5002/CD INS 5002



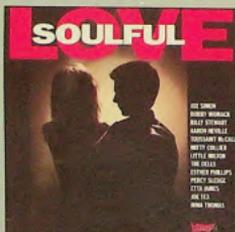
MUDDY WATERS
Chicago Blues
INS 5003/TC INS 5003/CD INS 5003



BO DIDDLEY
Road Runner
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Berwick Street is not just a studio complex — it also combines a publishing house and two production companies. Sue Sillotte joins in the group's first birthday celebrations

Street credibility



IT'S THE people who make Berwick Street the success it is — from left are David Hedley Jones, Paul Savory, Tyrrell, Rob Miller, Peter Lorimer, Rod & Helen Gammons. Seated is Mory Mullins

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PAGE 2 BERWICK STREET STUDIOS

Happy birthday to us!

ONE YEAR after its total refit Berwick Street Studios is celebrating its first birthday with a single in the charts, a newly opened pre-production suite and a diary full of bookings.

Yet for producer and studio owner Rod Gammons the success of the recording facility is only part of the story. He is equally delighted with the success of production company Starcoast which is behind the current Bronski Beat/Eartha Kitt hit, and with The Designer Music Company — the publishing company he runs in conjunction with his wife Helen.

He says: "It's been an absolutely tremendous year for us. Business has gone beyond even our wildest imaginations. When Helen and I moved to London from the Isle of Wight our aim was to establish a group of individual companies that were mutually supportive and were all housed under one roof. We have now achieved that here at Berwick Street and, after just one year, we are more than pleased with the results. Give us five more years and we intend to be as big as Zomba and PVL."

Apart from housing a state-of-the-art recording facility, a publishing company and a production company, Berwick Street is also the home of Gammons' own production company C-Side Records.

THE PRODUCTION COMPANIES

IN LATE 1987 the Gammons teamed up with friend Paul Savory — previously with Record Shack — to launch Starcoast, which really took off as a production company handling artists as diverse as Amanda Scott (Bonnie Tyler's sister), The Hitmasters, D J Jack, The Smalltown Boys and, more recently, Eartha Kitt and Bronski Beat.

Gammons says: "Our first projects were primarily dance and house tracks — mainly producer-originated stuff. Then we started looking for artists and signed Boys Like Us, Eartha Kitt, Bronski Beat and a new band called Empire State who we are working with at the moment. The creative partner-

ship works very well — Paul handles the A&R side, label management and artist liaison while I make the production decisions and Helen takes care of business."

It was Savory's organisational skills that brought about the Bronski Beat/Eartha Kitt project. He explains: "Steve Bronski had this song, Cha Cha Heels, which he had been planning to do with Divine, but unfortunately Divine died before they had a chance to record it. I suggested he team up with Eartha and arranged a meeting with Rod as producer which went very well. She loved the demo and wanted to do it."

"We took the master to Midem 89 and on the strength of that signed a deal for a live double album, a studio album and a Christmas single with BMG/Aniela for the

double album which was recorded at The Shaftesbury during Eartha's one-woman show and Rod is close to finishing the studio album at Berwick Street."

Gammons is particularly delighted with Starcoast's success and with the impact it is now making on the major record companies. He says: "I see our role as that of an independent A&R department doing research and development, finding existing new talent and taking the sort of risks that the majors no longer seem willing to take. It's small companies like Starcoast that will set the trends, leaving the majors to follow on behind."

While Starcoast remains primarily a dance music production com-

TO PAGE FOUR ▶

MUSIC WEEK 22 JULY, 1989



For Rod Gammons, DDA Is The Only Choice For Digital Recording

Berwick Street Studios is in the heart of London's film district and handles a lot of film scoring work. Owner Rod Gammons insists on the finest sound quality and chose the DDA AMR24 console for his digital recording studio.

For film work the quietness of the AMR24 aligned with our choice of digital Mitsubishi X850 or analogue has given us a significant advantage over our competitors. The quality of the signal path is so good that the AMR24 wins hands down over other consoles; probably due to the fact that there are no noise inducing VCAs anywhere in the signal path.

The layout of the AMR24 is so simple and flexible in operation that anyone can get to grips with it and I love the ease with which it handles 56

AMR 24

track mixes. With up to 84 inputs available to balanced busses, no matter how many inputs you're using you can get them to mixdown without 'mushing' up the signal at all.

Since the console has been in the studio we've all been impressed by its simplicity, transparency and by all the little subtleties that DDA have built in to the internal structure which makes it such a pleasure to use.

The reasonable cost of the AMR24 is also a major factor in keeping our studio rates extremely competitive.

For all of these reasons I didn't hesitate when we opened our new track laying room — I bought another DDA, a D Series which in many ways is just like a little AMR24. ♪

To find out all about one of the best desks for digital (or analogue!) recording call the appropriate number below to arrange a demonstration.

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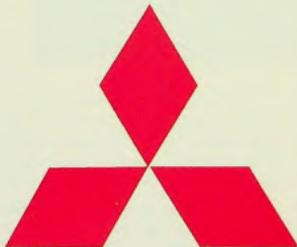
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► FROM PAGE TWO

pany, C-Side acts as a safety valve for Gammons, soaking up projects that are inappropriate to Starcoast. At present there is only one major act — Carol Kenyon — signed to C-Side and Gammons is currently producing an album with her for CBS Records in Germany.

THE RECORDING FACILITIES

THE SUCCESS of Starcoast and the amount of work coming in from London and Europe finally persuaded Rod and Helen Gammons that they could not continue to operate from a small 16-track facility on the Isle of Wight.

"It got to the point where I was spending so much time doing independent productions in London that I figured I might as well live there," says Gammons. "Apart from that I was sick and tired of the travelling."

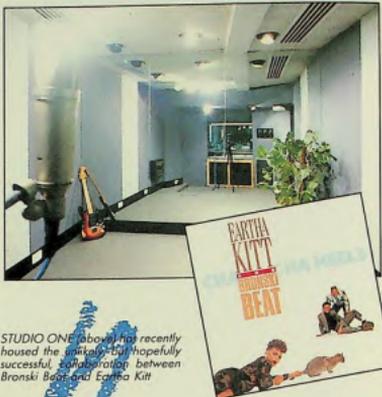
After a year of negotiations, during which time Rod set up camp at The Chocolate Factory in South London, the Gammons acquired the old Berwick Street Studios and set about gutting and building it. Studio designer Andy Munro was called in to handle the task and the end result is a totally up-to-date digital facility with a large central room which is ideal for both dance and pop music and sound-to-picture work. It is kitted out with a DDA AMR24 desk — chosen for its transparent, noiseless qualities — a Mitsubishi X-850 32-track digital machine, an Otari analogue tape machine, extensive keyboards and MIDI facilities and free-standing mid-field Jade monitors, designed by Munro in conjunction with Klark Teknik, which give an uncoloured and flat sound.

Gammons says: "What we offer is quality in the form of a top-class production room for middle-market money. Since opening we have invested a lot of money in new equipment and all of it — with exception of the Fairlight III — is included in our daily rate. We have one price for analogue and one for digital with realistic discounts for lock-out."

The digital machine is among the new pieces of equipment at Berwick Street. Gammons anticipated its arrival when the studio was built by having it wired up for digital, but only committed himself after a month's trial. "I had reservations at first," he explains, "but having discovered the joys of perfect sound with all those extra tracks and the delights of seamless drop ins and outs, I have to say I think digital is great."

Although the studio is affiliated to Starcoast, Gammons is adamant that it must remain a commercial enterprise and more than 70 per cent of its work comes from commercial customers. This led to some difficulties earlier this year, as Gammons explains. "In March we ran into a problem — Starcoast had three albums to do but the studio was booked up until June. There was nothing else we could do except build another studio."

The result is Studio Two — a programming, pre-production and track laying site equipped with a DDA 2 Series and Otari 24-track 1600 KFA just two weeks to build and was kitted out by Stirling Audio. "We had to act fast in order



STUDIO ONE (above) has recently housed the unlikely but hopefully successful collaboration between Bronski Beat and Eartha Kitt

to deliver our albums on time," Gammons says.

THE PUBLISHING COMPANY

RUNNING ALONGSIDE Berwick Street's recording and production facilities is the newly formed publishing company which is headed by Helen Gammons.

The Designer Music Company is actually an expanded and re-named version of seaside Music which Helen Gammons founded on the Isle of Wight. She says: "When we moved into this building I decided the publishing company needed to be properly set up in order to make it independent of the other Berwick Street companies. Until then it had just been feeding off the production company, but with the move I felt the time was right to do something about that. We changed its name to The Designer Music Company and at the same time appointed independent publisher Mike Collier as a consultant."

Helen Gammons and Collier have now signed four writers and have a catalogue of more than 100 titles. They consolidated their success of Midem earlier this year by creating some close affiliations with EMI Music in France and Germany and the two Peters in Benelux. Helen Gammons is now seriously expanding the company and is actively searching out new writing talent. She says: "My aim is to give new talent a hard shove — something I feel the large publishing houses are not in a position to do."

"We may not be able to offer as much money as the big companies but we can give writers the kind of personal service and encouragement they need if they are to get their songs covered. We are also finding that a number of new bands, invite us to showcase gigs primarily reserved for the major publishers, which is an interesting development."

The Designer Music Company will be at the New Music Seminar this year negotiating publishing rights for the US and naturally looking out for new talent there.

THE PEOPLE

"FORGET THE equipment," says Rod Gammons, "it's the people who make Berwick Street the success of it. Everyone who works here enjoys what they are doing — they have fun and they give the place its own energy."

Apart from directors Rod and Helen Gammons and Paul Savory, the Berwick Street team is led by studio manager David Healey-Jones. There are three full-time studio engineers — Pete Lorimer, Rob Miller and Tyrrell — plus Mary Mullins, the receptionist who works for both Starcoast and the studio.

"All of our studio staff are excellent musicians in their own right," adds Gammons. "We felt that was a very important part of the studio, incorporating people who knew what it was like to play an instrument. It certainly makes a difference to the clients using the studio because they know the engineers understand the whole process of making music."

Gammons is also an excellent musician and spent a number of years teaching percussion on the Isle of Wight. However, these days his talents are directed towards music production and songwriting. As an independent producer Gammons is completing an album for German band Okay and a single for Afro-house artist Anna Mwale, both for CBS Germany. He is also heavily involved in production projects for Starcoast/BMG, including Eartha Kitt's new studio album and a single with Bronski Beat.

"It really has been a wonderful year," says "Apart from the overall success of Berwick Street I feel I have also done well as an independent producer, producing more major projects than I've ever done before. We have been very lucky — I hope it stays that way!"

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