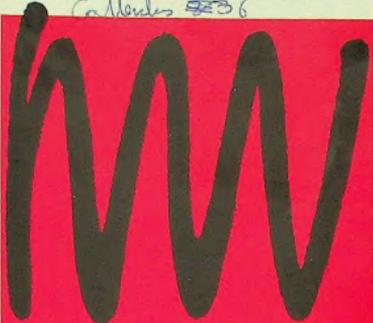


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Shep resigns after chart buy-in

BPI CHARTS committee chairman Brian Shepherd is standing down after one of his company's employees bought in two copies of a single.

A&M managing director Shepherd offered his resignation after a promotions executive purchased

two copies of Gun's Better Days from a chart return shop. The BPI says it accepted his resignation "with regret".

Comments Shepherd: "I naturally very much regret this incident, particularly as I have only recently reminded all A&M staff that attempts to manipulate the charts are wholly unacceptable and will not be tolerated. I felt it only appropriate to offer my resignation as chairman of the charts committee

as soon as the matter was brought to my attention."

The incident occurred on Saturday, July 22, when the promotions man went into the shop in south London and bought two seventh-inch copies of Better Days. The shop owner then watched him return to his car, following which a female companion got out of the car, came into the shop and bought a 12-inch copy of the same

TO PAGE FOUR ▶

Rancour enters new royalty negotiations

AS RECORD companies and music publishers set about thrashing out the single most important agreement in their working lives, an air of acrimony is being injected into the negotiations with the BPI making accusations of bad faith.

The record companies' body says certain actions by the Mech-

anical Copyright Protection Society in the new mechanical royalty rate discussion have been unreasonable. However, MCPS managing director Bob Montgomery responds: "We don't think there's bad faith at all and we are certainly not seeking any confrontation."

The two sides have been obliged to negotiate new rates in the wake of the Copyright Act which, as of this month, abolishes what had been statutory payments.

The BPI says it was disappointed that, at a preliminary meeting on July 4, the MCPS did not present its claim for payments under the new legislation. The BPI then asked for the status quo to be applied until March next year to allow both sides to come to an agreement, something agreed to later by the board of MCPS.

On July 28, Montgomery sent a personally-signed letter to all the main record companies on ▶



THIS IS the organised face of record retailing in the UK — the new board of the British Association of Record Dealers pictured after their annual general meeting. In his keynote speech, chairman Steve Smith described the BPI as "in turmoil". Details on p3.

Video aids Our Price sales boom

A BLOSSOMING sell through video market has helped Our Price to a 73 per cent increase in turnover. The success of the format has contributed to profits and plans are now underway to set up a separate Our Price Video chain with six shops to open before Christmas.

The increased turnover at Our Price was also aided by the acquisition of 74 Virgin shops in August 1988, which has brought the total of Our Price outlets to 272. It was revealed at parent company W H Smith's interim results meeting.

Sir Simon Hornby, chairman of Smiths, said video had become an increasingly popular format while

vinyl had seen a dramatic decline. He said this had also been noticed within the W H Smith record departments, where 20 per cent more space has now been granted to video.

The group's books, stationery and records concerns — which include Our Price and the W H Smith record departments — achieved turnover of £1,060m, with increased profits of £72.7m.

Pre-tax profits for the W H Smith group stood at £84.1m for the 1988/89 year, compared to £69.8m for 1987/88. Turnover increased from £1,662m to £1,940m.

TO PAGE FOUR ▶

STOP PRESS: The new managing director of Our Price is Richard Handover, currently regional manager, south-west, for W H Smith Retail.

Handover, 43, began his Smiths career as a sales assistant. He takes up his new post on August 29. A Smiths finance director Alan Humphreys is being promoted to deputy managing director.

Montgomery slams DAT accord

THE RECENT DAT agreement between record companies and the electronics industry has been sharply attacked by a leading figure in the publishing industry.

According to Bob Montgomery, managing director of the Mechanical Copyright Protection Society, the deal, which paves the way for the marketing of DAT recorders in Europe and the US, "concedes everything that the consumer electronics industry wanted, under the

guise of success".

The agreement, signed by IFPI and the Recording Industry Association of America with electronics companies from Japan and Europe, will permit only a limited amount of digital copying of compact discs on to blank tapes. However, Montgomery argues that these "unlimited first generation copies of a CD by DAT are all most people want anyway".

TO PAGE FOUR ▶

SHAKESPEAR'S SISTER

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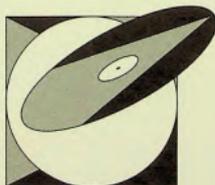
SOUND BEYOND MUSIC
MUSIC BEYOND SOUND

RECORD RENTAL

We wish to draw your attention to the change in the copyright law which will be brought about by the introduction of the Copyright Designs and Patents Act 1988, which came into force on 1st August this year. This introduces a rental right, the effect of which will be to make it an infringement of copyright to rent out or hire any records without the permission of the copyright owner. "Rental" for the purposes of the new Act is broadly defined, and includes, for example, the supply of records to the public "on approval," in return for payment.

In most cases the copyright in a record is owned by the record company which releases it, and we would suggest, therefore, that you approach individual record companies in the first instance if you wish to engage in the rental or hire of any records or tapes, including compact discs after 1st of August 1989.

Failure to obtain licences could result in legal action being taken against you. We should point out, however, that under the new legislation there is no obligation on record companies to grant such licences.



IB IP II



Classic Kinks from Castle

CASTLE COMMUNICATIONS is mounting a national TV campaign, breaking this week in Yorkshire, to support The Kinks — The Ultimate Collection (above left).

MUSIC WEEK



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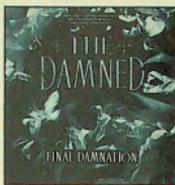
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Radio advertising has also been bought and the release will be in with The Story Of The Kinks being broadcast by Capital Radio.

The 19-track double album includes You Really Got Me, Dedicated, Follow Me Off Fashion, Waterloo Sunset and Lulu.

● **STYLUS** IS re-promoting its The Greatest Ever Rock 'n' Roll Mix Album with a national TV campaign breaking in Horlech and Yorkshire. In-store material will be available. Dealer priced at £5.91 (compact disc £10.43), the 60-track double album includes Lucille, Be-Bop-A-Lula and Nut Rocker.

● **CHERRY RED** is marking its 10th anniversary with a back catalogue campaign supported by press advertising. Featured artists include The Dead Kennedys, Ben Watt, Tracy Thorn, Everything But The Girl, Eyesless In Gazzo, Felt, Alien Sex Friend and The Meklers. The promotion runs throughout August.

● **RUMOUR RECORDS** is backing its Warehouse Raves compilation with ads in *Rm, Blues & Soul*, *Soul Underground*, *Jocks and Mixmag*. Flyposting has been organised and in-store material will be available. Dealer priced at £3.99 (compact disc £6.49), the company says the double album contains "the best in Italo-house, garage grooves and acid pop". Distribution is through Pacific.

● **THE DAMNED'S** The Final Damnation (above right) is being supported with ads in *Kerrang!*, *Q*, *Sounds* and *RAW*. In-store material will also be available. The album is released on Castle Communications.

● **POSITION 88** on the Next 25 singles chart listing for week ending 19 August was not printed. The single was Don't Even Think About It by Theophilus P Widebeeste and Dee Dee Wilde on Island IS 433.

BARD's Smith paints picture of 'inept BPI in turmoil'

A PICTURE of turmoil within the BPI and of the record companies' "serious image problem" was painted at the annual general meeting of the British Association of Record Dealers.

In his keynote address, BARD chairman Steve Smith said: "Very simply put, getting the BPI to act in unison at this stage is impossible."

He continued: "I don't think it is any secret among us that the BPI is in turmoil. Their recent election of a complete outsider as chairman was and is a slip in the face of the established music industry, in particular the majors. They have a very serious image problem because of their inept handling of their own awards show on television and the recent legislation they

have tried to force through parliament was deflected with little or no sympathy directed towards the record industry.

"We are certainly encouraged by the election of Terry Ellis as chairman of the BPI. Our relations as an organisation depend entirely on his ability to organise the separate interests and members of the BPI into a collective, cohesive body and I think he knows he has his work cut out for him."

Smith argued that BPI member companies had demonstrated their disunity over the launch of the cassette single. He contended that only 67 per cent of top 40 singles were available on the format despite a launch with the backing of the BPI and BARD.

He added that although BARD represents some 70 per cent of UK record shops, the BPI was still not willing to enter into a meaningful business relationship.

New face on BARD board

A New face was elected to the board of BARD at the AGM: Bob Shingleton representing the John Menzies chain. He replaces Parkfield's Johnny Fawcous who retired by rotation and did not seek re-election. Tower's Steve Smith and Woolworth's Mike Sommers also retired by rotation but were re-elected. They remain chairman

and deputy chairman respectively.

● **BARD** IS aiming to hold a regional meeting of least one a quarter, according to Smith. He says he hopes the first will take place in Birmingham or Manchester before the end of September and that all dealers from each area will be welcome.

Dublin music festival set for September

WHAT IS claimed to be Ireland's first international music, audio and visual exhibition is being held in Dublin between September 21 and 23.

Exhibitors at Mavex '89 will include recording and editing equipment suppliers; sound, film and video production houses and, according to the organisers, "all major ancillary bodies".

The exhibition is to coincide with the first Irish International Music Seminar which runs from September 22 to 24. Enquiries should be directed to Jackie Hayden or Kevin Courtney on Dublin 795077.

● **REGGAE** And world music specialist CSA Records has struck a distribution deal with Revolver after seven years with PRT. The label's catalogue will continue to be available from Jet Star and the world music series is now also available from Sterns.

NEWS IN BRIEF

● **DENIAM RECORDS** is a new export/import service being set up by Dennis McGinlay and Ian Foster.

McGinlay, of record production company and music publisher Albwood Productions, and Foster, of IFF Music, intend to export and import product from small independent production companies.

Any interested producers should send samples of Deniam Records, Lowfield House, Doncaster Road, Denby, South Yorkshire DN12 4ET (Tel. 0749 863408).

● **SOUND AND Vision** is the title of a debate on music in television which is set to take place at the Edinburgh International Television Festival on August 27.

Both sides will be represented by chairman and television producer Jon Savage, fellow television producer Janet Street-Porter, BMG/RCA Records chairman John Preston and Island Records managing director Clive Banks.

PPL introduces new licence for mobile DJs

A New licence for mobile DJs is being introduced by Phonographic Performance Ltd.

PPL argues the £65-a-year licence will be simpler for DJs than the previous system because they will no longer have to fill in details of all their bookings in advance.

The licence is for mobile DJs only and will not cover residencies, discos in nightclubs or dedicated disco premises.

MUSICAL CHAIRS

FORMER AVL head of radio Ray Stock is leaving to set up R'n'R Promotions at Unit 104, Connel Street Studios, 222 Kental Road, London W10 5BN (01-964 0648; Fax: 01-969 1004).

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Rancour

▶ FROM PAGE ONE

rates of compact disc royalties, to run from the expiry of the present agreement at the end of the year until April 1990.

The BPI argues this was a breach of etiquette in not informing the organisation's secretariat first and in introducing a confusing and diversionary issue. Says legal adviser Sara John: "It verges on bad faith."

But Montgomery contends the CD royalty matter is a separate issue and is appropriate to be tackled separately. In addition, he says, there was no time after the MCPS board meeting on July 25 to contact the BPI directly although a letter was sent to rights committee chairman Clive Fisher.

Montgomery adds: "I'm sorry the BPI feel we should have come back to them."

"The negotiations have been conducted in the best of faith and have been extremely amicable."

Shep resigns

▶ FROM PAGE ONE

The dealer reported what he had seen to Gallup which carried out a sales check of other chart shops in the area. However, no other suspicious sales showed up and Gallup says it is satisfied it was an isolated incident and not part of an organised buy-in.

Gallup adds the promotion man's purchases had no effect on the chart position of the single. The

Let us help you to save time and money, says new-look EUK

AN EDUCATION process that should result in cost-cutting for record companies and an easier task for distributors is one of the main aims of the new team in charge of Entertainment UK.

New managing director Jonathan Weeks and buying director Chris Ash feel their combined experience in retail and distribution could bring a host of savings in both time and money.

However, the first challenge facing them, they say, is to get their message across.

Weeks says he is aiming for a "seamless supply chain" and cites as an example Marks & Spencer which prepares all products before they enter the store so that the

amount of work needed by shop staff is minimal.

By contrast, he points to cassettes which come to EUK shrink-wrapped and need to be unwrapped before being stocked. "There is an awful lot of waste we can cut out of it," he declares.

"This industry majors on A&R but if it started to look at its margins it will come across a truth that that major manufacturers in other industries discovered some time ago."

Weeks and Ash have been in place at EUK for less than two months, neither having had direct professional experience of the music industry before.

Ash says the record companies have reacted well to them in the first few weeks, "we are just trying not to make silly mistakes."

Asked what they feel they are bringing to the job, Ash responds: "Retailing is all about detail. You have to work with lots of emphasis on the bits and pieces which is something I feel I am reasonably good at."

Comments Weeks: "What I hope



JONATHAN WEEKS: aiming for seamless supply

to bring to EUK is an identification of bad areas in the supply chain — from the counter backwards to the supplier and even the raw materials manufacturer."

BPI hammers home the message on record rental

AN INFORMATION blitz is being mounted by the BPI to get across the message that, as from this month, the unlicensed rental of records is against the law.

The organisation has sent out circulars to compact disc clubs and

to video stores which loan CDs as a sideline and is giving the campaign a further boost with press advertising.

The new Copyright Act has given record companies control over the renting of their product and BPI legal adviser Sara John comments: "We will be enforcing it very strongly. If it looks like people are renting without a licence then we will come down very hard, taking them to court if necessary."

The BPI says it welcomes retailers' assistance in monitoring rental outlets and argues that unrestricted rental hits sales for record shops just as much as for record companies.

Those seeking licences are being directed by the BPI to individual record companies. The different companies have differing attitudes on rental which precludes the BPI issuing blanket licences.

Montgomery

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Montgomery says that "the only way to deal equitably with the issue of home copying is by a levy and it is apparent that no consensus was reached on this matter."

His criticism coincides with renewed pressure for action on home taping by the European Commission from a coalition of music industry interests. Led by IFPI and BIEM (the European writers and publishers body of which MCPS is a member), the group calls on the EC to follow a "win track" policy on taping, combining legislation for a technical limitation of home taping with blanket tape levies throughout the EC.

World BRIEFING

DUBLIN: The principle of payment for use of records in discotheques and nightclubs has been strengthened following a court decision in Ireland, believes Phonographic Performance (Ireland) Ltd. In a Dublin High Court hearing Susan Hoyle, Portlarnock, County Dublin, has acknowledged that it is obliged by law to pay royalties to PPI for playing records in its nightclub Tamagons, though the exact rate will be determined by the controller of copyrights. PPI general manager Oliver Sheridan reckons that unpaid royalties from venues amounts to more than IRE1m and the organisation will crack down on infringing premises in the light of this case.

OTTAWA: The first trade association for retailers and rack jobbers in Canada is expected to be officially established during August. Leading retailing interests are behind the project and they argue the association is necessary to give weight to the shops' viewpoint on packaging and other matters. The moves are receiving the support of NARM in the US.

MOSCOW: Early indications that glasnost and perestroika were going to open up the massive Soviet market to Western music are proving to be over-optimistic. State agency Goskoncert says it is finding some of its original objectives to be "overly ambitious in reality".

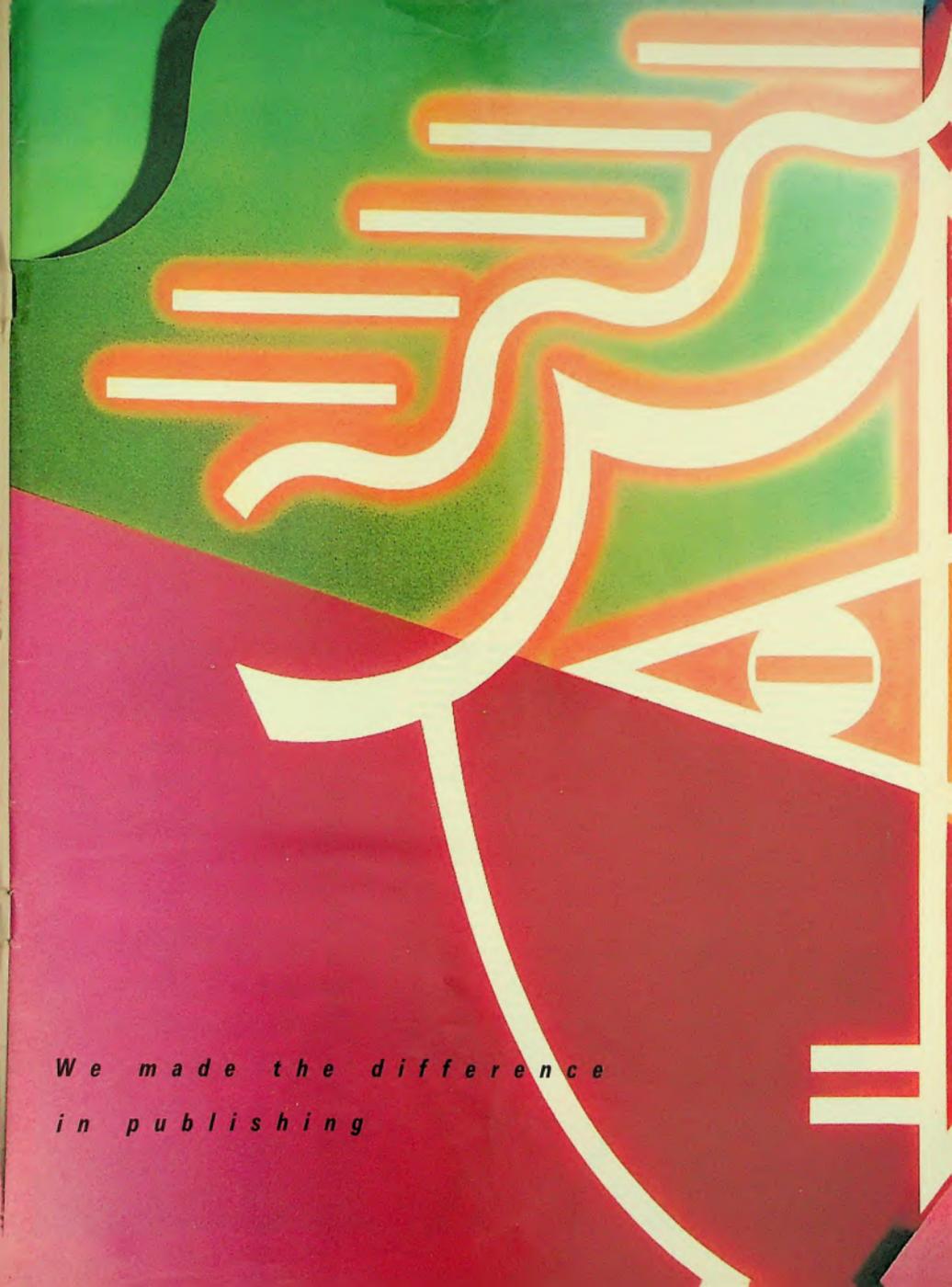
One of the main disappointments is the apparent failure of plans to have Pink Floyd play Moscow. Arrangements began to be made before Christmas but the reality turned out not to be financially viable for the band and Goskoncert encountered large difficulties in organising transport for 150 tons of stage equipment and 100 personnel.

NEW HAVEN, CONNECTICUT: The Rolling Stones got a surprise preview of their upcoming tour by playing a 700-seat club here. Word spread rapidly after band staff picked up pizzas at a local shop saying they were for the band at the club. Invited VIPs took over the club's balcony, but most of the audience was local. On Saturday night crowd out for dancing to a local band.

LAS VEGAS: BMG Video formalised its US launch at the Video Software Dealers Association convention here with the release of its first three titles from Lita Ford, Love & Rockets and Restless. It is also joining CBS and A&M as labels with their own home video lines. Warner Home Video, a separate video entity, handles Warner-related product.

We've put together the finest cassette duplication service in the U.K.



An abstract graphic design featuring a large green shape on the left and a large red shape on the right. The green shape contains several horizontal white bars of varying lengths, some of which are outlined in orange. A thick white line curves from the bottom left towards the center, separating the green and red areas. On the right side, there are more white and orange shapes, including a circle with a horizontal bar through it. The overall style is mid-century modern or graphic design.

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Dealers deaf to the BARD call

IT IS not an enviable task but it seems that the British Association of Record Dealers is finding it hard going rolling the troops.

Since its inception 16 months ago, the organisation has been campaigning for more members and while the multiples look to have jumped at the chance the independents have been less forthcoming.

But why is that? In this case, it seems it all comes down to communication and commitment. BARD has no choice but to go to the indie dealers and try and convince them that this is the organisation for them.

It is not all that easy of course trying to persuade someone to join your group when you don't have much of a history behind you and therefore few achievements to use as examples of what the organisation is capable of.

With BARD, it is a typical Catch-22 situation. The association could be a lot stronger and achieve a lot more if it had a wider membership but members are less likely to join unless they can see now what BARD can do for them.

As BARD chairman Steve Smith admits, it can offer no promises of better deals or improved conditions for its members because, like its US counterpart NARM, it needs time to build itself.

"BARD, like NARM, needs time

to be nurtured and to grow into an organisation of viability, strength, commitment and, thus, accomplishment," says Smith.

Conversations between Frontline and a number of dealers across the country have proved that people do have reservations about BARD for different reasons.

Some are worried about the influence of the multiples on such an organisation and favour a more independent-based membership where indies can truly be united and achieve something in their High Street battle against the likes of Our Price, HMV and Woolworths. But the overwhelming reason why many of the dealers contacted by Frontline have not joined BARD is because they say they have not heard of the organisation.

Many dealers were completely surprised to find out that such an organisation existed. The reaction from them onwards was one of either scepticism or enthusiasm. The latter even prompted one dealer to ask for the telephone number of who to contact to join BARD.

That just shows that there is still a major job to be done by BARD in reaching those dealers and encouraging them to join the organisation. David Dennison, of Metro Music in Sittingbourne, Kent, gave a typical reaction to the suggestion

of joining BARD.

"I had not heard about it. But I can't see how it can change the way things work in the High Street. The multiples do what they want to do and that won't be changed," he says.

"What I would like to see done by such an organisation is the improvement in general standards. There should be more control of the process so that we do not have the cut throat business that we have at the moment."

Dennison is more in favour of an indie-based organisation. "You could set up a syndicate of all the independent shops so that we can buy in block and sell at the same price as the multiples. That might be useful. We want some profit margins," he says.

Andy Gray, of Andy's Records independent chain, joined BARD from the outset and offers some response to the fears put forward by many indie dealers regarding the organisation.

"I thought it was time that there was an industry body that represented the dealers. Get everyone together and let's see what we can do," he says.

"I find it amazing to hear that many dealers say that they have not heard of BARD. If they only get Music Week for the charts and don't look elsewhere at the information about the industry then quite frankly I find that pathetic."

He has more sympathy for those dealers who express fears that they would not be represented properly in an organisation that includes the multiples.

"I can fully appreciate that the one-off dealer has those fears because his needs are possibly different. He is primarily concerned about what discounts he can get, obtaining a Gallup machine, getting a regular rep call and co-operative advertising with record companies.

"But by becoming a member of BARD, that dealer can get closer to achieving those aims. Something I can't make deals like that but it can put pressure on record companies," says Gray.

"What BARD can also do for the independent retailer is deal with wider industry issues like a policy on returns and cassette singles. But you have to work together to achieve this."

He believes that dealers should not be sceptical of joining an organisation that has yet to fully establish itself within the industry.

"I think a lot of people are expecting too much too soon. It will take a long time just like NARM did. I just think that if the indie dealer joins he can make those opinions — which I know he has — properly heard."

"I hope that soon we will be able to achieve more for the multiples and the independent dealers."

REP OF THE WEEK



TONY WILSON is CBS rep for the Southampton/Bournemouth/Portsmouth area. He joined the company in 1988 after three years with Phonogram.

After leaving the sixth form, a strong interest in music led Wilson to join a local chain of record stores working in various branches. After two years he decided he wanted to become more involved in the sales and promotional side of the industry and joined Phonogram.

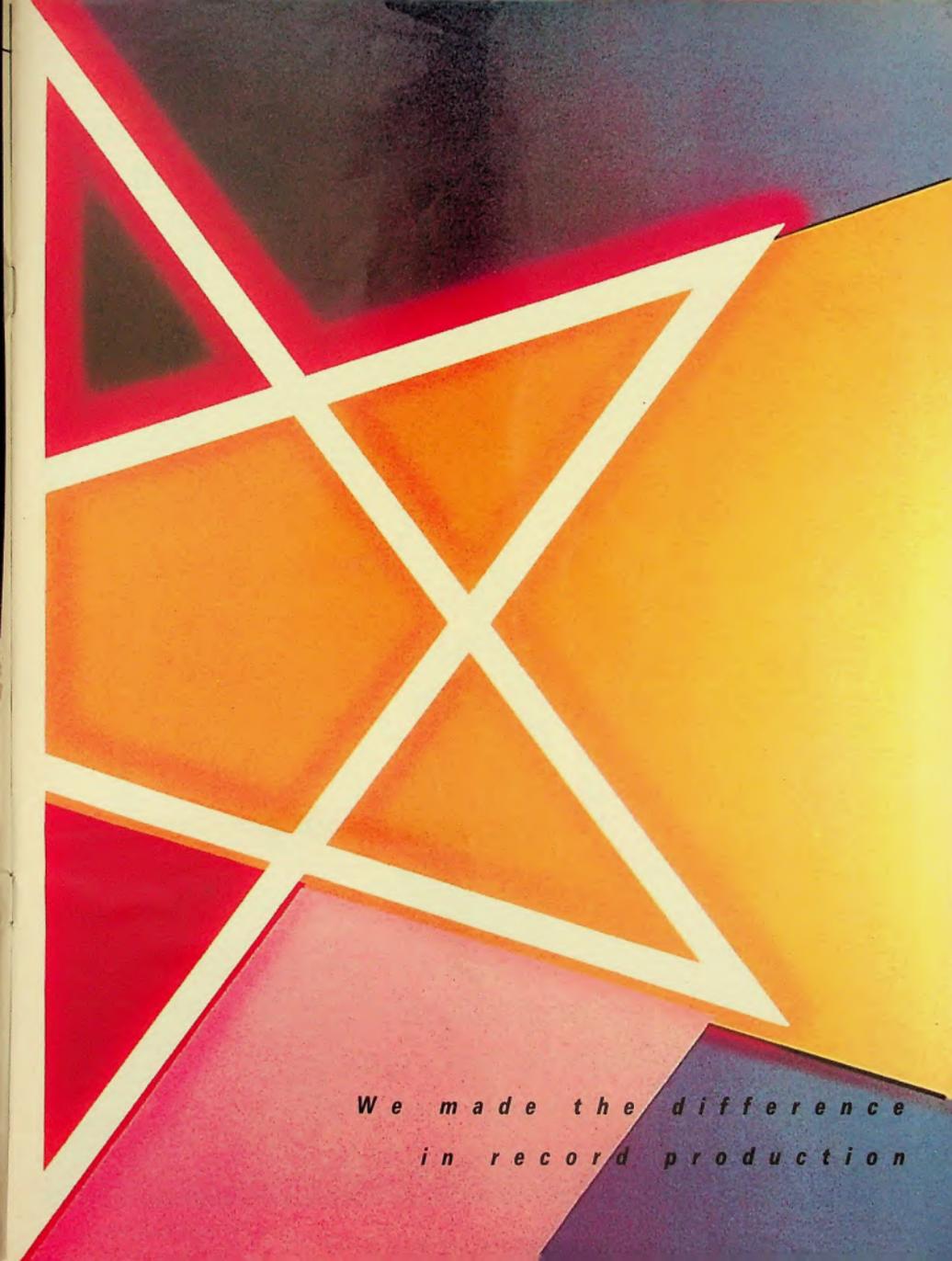
Wilson says that an added benefit of the job is the selling-in of new release albums which, along with singles promotion, allows the rep to become even more involved with the progress of an artist.

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*We made the difference
in record production*

Castle opens the doors to the world of sell through

by Selina Webb

GRANADA TELEVISION'S historic rock documentary on The Doors is to be released on sell through

video in the UK and overseas. Granada has licensed some video rights to its own The Doors Are Open and The Doors In Eur-

ope — made by Cinemax of the US — to Castle Communications.

The Doors In Europe will be released in the UK on October 6 while The Doors Are Open will follow in the New Year. Both will appear on the new Castle Hendring label, exclusively distributed by Parkfield Entertainment, to retail at £9.99. Overseas distribution in Europe and South East Asia will follow.

The Doors Are Open was filmed by Granada in 1968, three years before the death of the band's lead singer Jim Morrison.

It intercuts film of the band in concert with newsreel clips of events of the day, making the programme "as much a valuable piece of social history as an exciting record of a legendary musical phenomenon."

The Doors In Europe was made for Cinemax by independent production company Delilah. It is a 45-minute, retrospective containing footage from The Doors Are Open and other sources and introduced by the Doors' San Francisco contemporaries Grace Slick and Paul Kantner of Jefferson Airplane.

Both titles are to be launched in the UK with a TV campaign to run on Channel Four and ITV.

The changing face of TV copyright

by Dave Loring

THE end of an era of London Weekend Television's music services department, which harassed the studios' commissioning and copyright activity. After two decades Skip Humphries is leaving the often controversial world of TV music, handing over to Roz Colls who has radical plans for the department's future.

The Australian-born Humphries began as a professional musician before working for the Australian Broadcasting Commission in New Guinea.

In 1964 he came to England, and in 1966 joined the old Rediffusion TV station. Two years later, the franchise awards created new contractors for London and Humphries joined the brand new LWT under Harry Rawlinowitz.

"We were starting from scratch," he says. "The decision to be made was whether to centralise all music aspects in one department or let the employment of live musicians come under labour relations and the copyright side be handled by the legal department."

LWT went for the integrated approach, something still not very common in the ITV network. Humphries set about building a music services department that could handle all music-related activities in what was to become one of ITV's main producers of light entertainment.

Looking back over two decades, Humphries reckons that it's the copyright area where his job has changed the most. "In the Seventies, TV was mainly a domestic broadcasting medium," he points out. "There were few overseas sales and blanket agreements covered 90 per cent of what we did. The main part of the job consisted of returning uscs."

He adds that library music was heavily used but during the Eighties "the live music element became bigger as the Musicians Union imposed more and more conditions on the use of live and recorded music". Equally important has been the emergence of an export market: "We started it with Upstairs Downstairs and now you can't begin to plan a series without considering the overseas potential."

Like other television companies, LWT has its own publishing arm, Standard Music. According to Humphries, "the main objective is to look after the rights and commissioning of music and the exploitation of those artists which is most popular. We also set up our own music library as part of it."

While LWT has two rates of commissioning, the higher reserved for those composers who sign the work to Standard, Humphries denies that any coercion occurs. "The IB has made a regulation that such behaviour is not allowed," he firmly states. He adds that Peter Skellern, Carl Davis, Denis King and other prolific TV writers have their own publishing companies and don't sign their rights over to Standard Music.

Both Skip Humphries and Roz Colls believe that TV music is entering a new era with the growing number of programmes made by



ROZ COLLS: adapting to the new demands of commissioning music for TV

independent producers and with satellite broadcasters on the horizon. "Until a year ago we serviced only LWT producers," says Colls. "Now we are increasingly providing a service for outside companies. With the advent of Channel Four and with the ruling that independent producers should make 25 per cent of TV shows, a lot of independents got fed up with the garden path by a lot of copyright owners. They got burned and came to us for advice."

Colls adds that "many record companies and publishers are not adopting to a changed environment where there are more outlets to broadcast their works but audiences are less than when there was only us and the BBC."

Adapting LWT's music services department to the Nineties means first of all a refurbishment of its Studio Bank premises. Then, says Colls, "we're going through re-training on how to deal with outside customers who will be seeking aggressively, both in the UK and abroad." One copyright initiative the department is already developing is a link-up with the National Discography project of the MCPS. "We were the first major TV station to be able to key in to the Discography to trace titles, copyright owners and record companies."

In the new mood of TV de-regulation, where LWT itself will have to face competition for its franchise in three years, Colls is clearly determined to create a music services company capable of standing alone. "We may even have a new name and logo," she says.

It's the atmosphere of change which makes Skip Humphries feel it's the right time for him to bow out: "I'll miss certain aspects, like the studio work, but my type of music — classical, jazz, R & B — has gone out of fashion and is becoming too costly. This is going to be more and more a young person's field."

JASON DONOVAN

THE VIDEO'S TOO MANY BROKEN HEARTS EVERYDAY SEALED WITH KISS ESPECIALLY FOR YOU & INTERVIEW

HAL is following the mammoth success of PWL's Kylie: The Videos with the August 29 release of a 20-minute Jason Donovan tape. The new video features four tracks — including the recently-completed promo for Donovan's new single — which are intercut with exclusive interview footage. HAL, which handles sales and major distribution for PWL videos, is shipping out 110,000 units and anticipates sales of around 1/2m. The release is to be supported with television advertising in conjunction with the album. Dealer price is £6.25.

MUSIC VIDEO

(Description tracks) (Timing) (Cover Price)

1	NEW	BROS: Push Over	CMV 49830.2
		Compilation (6 tracks)/25min/£6.95	
2	1	UZ: Rattle And Hum	CIC
		Live (21 tracks)/1hr 38min/£8.24	WHF 2326
3	2	PINK FLOYD: Delicate...	PWL
		Live (16 tracks)/1hr 35min/£6.47	MWN 97 1186.3
4	3	KYLIE MINOGUE: Kylie The Videos	PWL
		Video Single (5 tracks)/20min/£6.25	WHF 3
5	8	GLORIA ESTEFAN: Homecoming Concert	CMV
		Live (15 tracks)/1hr 20min/£8.34	49017.2
6	4	ERASURE: Innocents	Virgin
		Live (14 tracks)/56min/£6.95	VDJ 491
7	7	GENESIS: Invisible Touch Tour	Virgin
		Live (12 tracks)/1hr 56min/£8.24	VDJ 358
8	15	FRANK SINATRA & FRIENDS	Video Collection
		Live (1hr 30min)/£6.95	MC 407
9	5	BRUCE SPRINGSTEEN: Video Anthology	CMV
		Compilation (18 tracks)/1hr 30min/£6.95	49010.2
10	3	LED ZEPPELIN: The Song Remains...	ES
		Live (9 tracks)/2hr 7min/£6.95	ES 61389
11	NEW	MAX BYGRAVES: Singalongawyears	Parkfield
		Compilation (30 tracks)/50min/£6.95	MKM 0003
12	4	CLIFF RICHARD: Guaranteed Live '88	PWL
		Compilation (10 tracks)/1hr/£6.50	MWP 99 1179.3
13	6	THE HIT FACTORY VOL. 3	PWL/Fanfare
		Compilation (11 tracks)/50min/£6.95	WHF 8
14	8	TRANSVISIO VAMP: Pop Art...	PWM/Channel 5
		Compilation (14 tracks)/1hr/£5.56	CFY 04002
15	2	CLIFF RICHARD: Private Collection	PWL
		Compilation (16 tracks)/56min/£6.50	MWCR 1
16	3	ROY ORBISON AND THE CANDY...	Music Club/Video
		Live (1hr 25min)/£3.47	MC 3000
17	1	THE HITS TO VIDEO SELECTION	CMV
		Compilation (16 tracks)/1hr 30min/£6.95	49222.2
18	16	MICHAEL JACKSON: Making Thriller	Vestron
		Compilation (1hr 55min)	WHF 10
19	10	INXS: In Search Of Excellence	PWM/Channel 5
		Compilation (10 tracks)/1hr 30min/£9.04	CFY 08372
20	1	SOFT CELL: Non Stop Erotic Video	Music Club/Video
		Compilation (12 tracks)/55min/£3.47	MC 2016

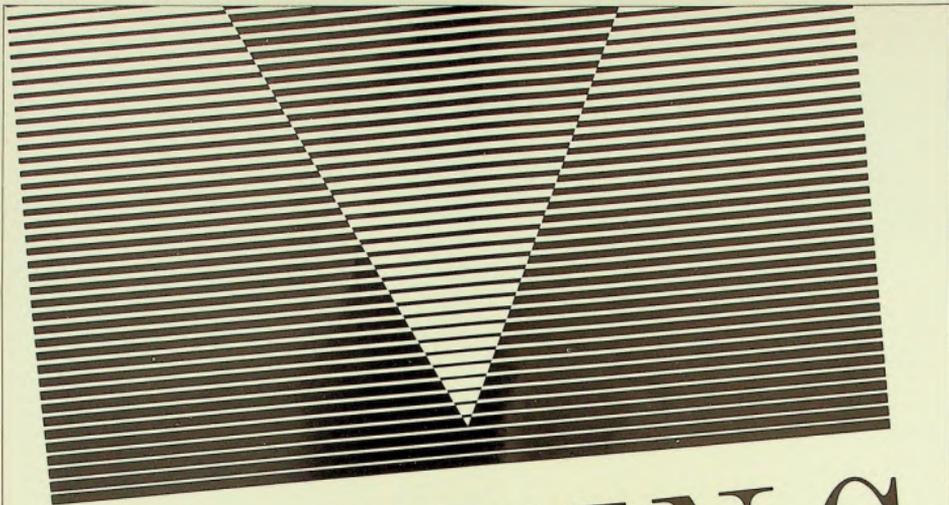
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We'll Oiled



OIL FACTORY director Sophie Muller has shifted her talents from work with Eurythmics, Sade and Julie Fordham to the latest video for London Records Shakespeare's Sister (above).

Currently riding high in the charts with the second single You're History, Shakespeare's Sister are fronted by former Bananarama vocalist Siobhan Fahey. The new LP from Heart is the result of her collaboration with US singer, guitarist and songwriter Marcella Detroit and producer Rick Feldman. The promo for You're History is a multi-layered performance extravaganza featuring a chaotic mix of rock'n'roll guitars, ballerinarias, jugglers, can-can and a roller. It was produced for The Oil Factory by John Stewart.



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TOP INDIE

TOP 40 SINGLES

by Dave Henderson

THE INVARIABLY hip **Jazz Butcher** returns with a new album for Creation called **Big Planet Scary Planet**, through Rough Trade and the Cartel. In a subtly modern cut-meets-graffiti sleeve, it's the usual Butcher mix of skiffing irreverence and grinding guitars behind his distinctive, sultry vocals. His most polished to date and more than a few thematic highpoints for good measure.

BACKS has picked up a distribution of the Norwegian Voices Of Wonder label with a couple of albums from **Sister Rain**, **Sister Rain and Water In Tide**, **Lost At Sea's** eponymous platter, **The Pop Corn Explosion's** **Hunger After Dinner** and **The Spooneys'** 2000 Megatons CD of Love. Psychedelicly profound and stuffy. **BACKS** has also taken on the extensive Ichiban catalogue of soul, gospel blues, funk and R&B material, with singles, albums and CDs drawn from the US Custom label — home of **Cur-His Mayfield** and a roll call of other artists and labels that would make any top ten. Mentioned in dispatches are **Barbaree Lynn**, **Clarence Carter**, **The Soulfighters**, **The Three Degrees**, **Roy Ayers**, **Little Johnny Taylor** and a whole 'nother flag stop here.

THE SECOND release on Foundation, through Rough Trade and the Cartel, is a newie from **The Caretaker** Eric, their strongest to date, a 12-inch with the lead off track **I Wish Ed Said That**. Also scheduled from Foundation is a quick follow up to **Breadford's** to Liverpool **Frank Tovey** has a new album, **Tyranny And The Fired Hand** on Mule through

Rough Trade and the Cartel and there's much ado about the "chunky" album debut from American female singer **Cindy Leo Barryhill** whose album is done fine and revolves around the provocative title **Naked Movie Star** on Awareness through Revolver and the Cartel.

DANCE FRIENDLY is the term for the latest Tom Tom single from the Saville stable which features a mighty ball of rhythm from **Company 2** called **Tell It As It Is**. **Happy Mondays** have their **Write For Luck** revived by **Paul Oakenfold** and **Erasmus's** **Vinco Clark** for Factory through Pinnacle, while **Karl Denver** — who turned up on the Mondays' **Lazytits** has his classic **Winawah** reborn by Hacienda DJ **Milo Picking**. The new Euro-dance sound is hard beat, a throbbing development from the Belgian new beat scene. Those wishing to sample the delights of this new collection should tune in to the Antler-Subway album **More Beat** through Rough Trade and the Cartel, which boasts tracks by **Lords Of Acid**, **Boy Tury**, **Nasty Thoughts** and more. For those still stuck on new beats, here's a compilation of the genres finest on Antler-Subway. Titled **Made In Belgium** it features **Nice Nasty Trax**, **Jude A U**, **Major Problem**, **Alpena Crushers** and more. Desire has a new single by **Anly Raper** — who had a hit with **Acid Man** last year — a slowed, throbbing version of **Nanny Thomas's** **Why Can't We Live Together**.

PEACEVILLE has established a US base and celebrates with a limited edition "spleen-splattered" coloured vinyl version of **Autopsy's** **Severed** Impulse **Manslaughter** win top honours for their 36-track album **Logical End**. What's more it's coming out on CD too. APT also has singles from **Blue Run** — featuring ex-members of The Birthday Party — with **Lighthouse Live** on Imaginary and **Bidwell Taxi** — a Leeds band with a good live following — who offer the world just Good Friends.

ON WHAT Goes On, **The Telescopes** have a new album called **Taste**, which mixes their buzzsaw guitar sound with some balladic moments reminiscent of the Stones of their best. In Belgium there is a hot of something other than new beat in the middle of things. **Play It Again** Sam releases a new album **Love** — toward mass? **The Moon Judgement** Blood And Thunder is a swamy mix of beating rhythms and evocative vocals — with a hint of new beat sequencing through and through on occasion.

IN THE rumour department, the next publication from Creation Press, the literary wing of Creation Records, looks likely to be by former **Blag Croneer** **Henry Rollins**. Iton is — wrestling with a live **Beccardo** — recording the end of the group's climactic career in West Germany — it seems the quartet are agreed on this release but can't decided on a title. From Factory With Love finally comes its classical diversion on September 18 with releases from **The Kreisler String Orchestra**, **Steve Hartland**, **Duke String Quartet**, **Red Hind** and **Robbie Williams** and **Julian Kelly**. And, also coming very soon, is **The Left's** **Circle Round**. The first album, a catchall platter featuring their two Creation singles, **Why Does The Rain and the group's** **Up And Down** The Slope plus a Feet session from 1985.

CURRENTLY GYRATING in Tracking HQ, the most popular sounds come from **The Family Cat** with their Tom Verrone single on **Bad Girl** through Rough Trade and the Cartel and **The Soup Dragons** new Raw TV single **Backwards** on **Big**.

Survival. In October it'll be launching a subsidiary label, **Major Records**, and the first releases will be on it: **bum/CD** from Manchester metal men **Telling the World**, and a pop single from **Karyn Hall** called **I Feel Right**. The last **Peaceville** release for the year will be **The Intigators'** **Dead New** album. All of these will be available through the Cartel.

THE TUPELD label through Revolver and the Cartel has a couple of album/CD releases. **Phantom 309** — a Sraister Aphid (compaired to Kildazer and produced by Jon Langford) and **Nirvava** offer sleek who bring their "Tudor pocking, crack smoking, Satan worshiping" Seattle sound to the UK for a tour in October. On a more restrained note, **The Mascotte Company**, through Revolver and the Cartel, release an album from the scuzzy **Widamass** Family called **Crossing Lake Riley**.

ANAGRAM through Pinnacle has an album/cassette/CD from **The Purple Helicopters** called **Rise Again**. The group, based around a bundle of Stranglers, play a wodge of covers and a few self-penned items. Also from Anagram, **Allan Sex Flesher** has a new CD single **Allegory** called **Too Much Acid?** While sister label, **El Records** has **Anthony Adair** release an album/CD single **And Dream Fairy Dress'** seven and 12-inch **Fair**.

THEY'RE GONE through bananas in Germany. And, to prove it, SP releases a batch of former music through APT. **The Righteous Pig**, **Toxic Shock**, **Secord Daniel** and **Shark Biting Head** all have new **Impulse Manslaughter** win top honours for their 36-track album **Logical End**. What's more it's coming out on CD too. APT also has singles from **Blue Run** — featuring ex-members of The Birthday Party — with **Lighthouse Live** on Imaginary and **Bidwell Taxi** — a Leeds band with a good live following — who offer the world just Good Friends.

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1	3	WOULDN'T CHANGE A THING	PWL PW1742 (3)
2	2	HET DI CAN'T DANCE TO ...	Rhymefest & Baby Box (RE) 187741 (3)
3	2	8 PURE	Cherry 121504 (3)
4	23	VOODOO RAY (EP)	Planet 151 804 (3)
5	7	SAT NO GO	Big Life 181210 (3)
6	NEW	MOVE YOUR FEET TO THE RHYTHM.	Signature 181210 (3)
7	8	MICHAEL MANIA MEDLEY	Real/Of A&C/A 181210 (3)
8	6	LET ME LOVE YOU FOR TONIGHT	Shaping Bay 181210 (3)
9	NEW	CAN WE TALK	ECM 181210 (3)
10	13	JUST KEEP ROCKIN'	Dance 181210 (3)
11	25	THE KING IS HERE/900 NUMBER	Real/Of A&C/A 181210 (3)
12	9	FOREVER TOGETHER	Real/Of A&C/A 181210 (3)
13	26	SUNSHINE '99	AWM 7058 (3)
14	11	2 FRENCH KISS	Urbis/Bac SCAM (3)
15	4	SHE BANGS THE DRUMS	Sealed/Cherry (3)
16	14	11 SHAVE WITH A KISS	PWL PW1742 (3)
17	NEW	BACKWARDS DOG	Raw TV Productions 181210 (3)
18	2	KYLIE SAID TO JASON	K&F Communications 181210 (3)
19	12	GONNA GET ALONG WITHOUT YOU...	Music Man 181210 (3)
20	18	GIVE ME A SIGN	Real 181210 (3)
21	6	MASTER MIX	Real/Of A&C/A 181210 (3)
22	16	2 IVY IVY IVY	Crucial 181210 (3)
23	17	BLUE MOON REVISITED	Cooking Vinyl 181210 (3)
24	19	2 CASANOVA (PASSION HERO)	Production House 181210 (3)
25	23	6 DO IT TO THE CROWD	Team Ten 181210 (3)
26	26	12 JOY AND PAIN	ECM 181210 (3)
27	20	17 HAND ON YOUR HEART	PWL PW1742 (3)
28	21	20 SATCHA SATIN'	Shaping Bay 181210 (3)
29	29	GONNA GET ALONG WITHOUT YOU...	Blue Beat 181210 (3)
30	27	9 SWEET CINNAMON	Real 181210 (3)
31	22	12 RIGHT BACK WHERE WE STARTED...	Frontier 181210 (3)
32	17	17 HELYOM HALIB	Music Man 181210 (3)
33	NEW	17 LION IN A CAGE	Bigland Band 181210 (3)
34	31	5 WHAT TIME IS LOVE?	K&F Communications 181210 (3)
35	28	7 PARADISE	Real 181210 (3)
36	37	8 HERE COMES YOUR MAN	AWD 181210 (3)
37	NEW	17 TOM VERLAINE	Real 181210 (3)
38	NEW	17 SUMMER IN THE CITY	Production House 181210 (3)
39	31	1 GO TO PIECES	Linnex 181210 (3)

TOP 20 ALBUMS

1	15	TEN GOOD REASONS	PWL 1817 (3)
2	3	2 FEET HIGH AND RISING	Big Life 181210 (3)
3	6	THE HIT FACTORY VOL 3	Real/Of A&C/A 181210 (3)
4	15	STONE ROSES	Signature 181210 (3)
5	57	KYLIE	PWL 1817 (3)
6	68	THE INCENTIS	Music 181210 (3)
7	13	ANTWATWANNA	Rhymefest/Kay 181210 (3)
8	102	THE CIRCUS	Music 181210 (3)
9	7	2 RHYTHM ZONE VOL 1	Big Life 181210 (3)
10	17	DOOLITTLE	812 CAD 181210 (3)
11	5	1 CAN MAKE YOU DANCE	Real 181210 (3)
12	11	7 THE TRINITY SESSION	Cooking Vinyl 181210 (3)
13	NEW	17 TWIN HIPE	Real 181210 (3)
14	NEW	17 THE MIDDOWN PART 1	Shaping Bay 181210 (3)
15	3	3 SURFER ROSA	812 CAD 181210 (3)
16	1	THE MAN	Dance 181210 (3)
17	12	6 MILAH	Rhymefest/Kay 181210 (3)
18	19	4 MISERABLES	Frontier 181210 (3)
19	20	4 ROCKY HORROR PICTURE SHOW	Real/Of A&C/A 181210 (3)
20	18	4 WANTED	Big Life 181210 (3)

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3	ANDREW LYND WEBBER REQUIEM Domingo/Brightman/Mozzafal/ECO	EMI ALW1/TCALW1 (E)
4	ELGAR CELLO CONCERTO Munich/RPO/Webber	Philips 4163541/4163544 (E)
5	VIVALDI FOUR SEASONS Hagwood/Academy Ancient Music	L'Oiseau Lyr 4101267/4101264 (F)
6	MAHLER RESURRECTION Gilbert/Kaplan	mp Classics DPCD910/CIMPS710 (PK)
7	ALBINONI ADAGIO/FACHELBEL CANON Herbert Van Karajan/BPO	Deutsche Grammophon 4133091/4133094 (F)
8	HOLST THE PLANETS Herbert Van Karajan/BPO	Deutsche Grammophon 2532019/3302019 (F)
9	PUCINI MADAMA BUTTERFLY... Herbert Van Karajan/VPO	Decca Opera/Gala 4212472 (F)
10	BERLIOZ SYMPHONIE FANTASTIQUE Roger Norrington/LCO	EMI EL49541/EL495414 (E)
12	HANDEL MESSIAH Trevor Pinnock/EC & Choir	Deutsche Grammophon 4236301/4236304 (F)
11	ELGAR AND DELIUS CELLO CONCERTOS Du Pre/Barbier/L'Sargent Etc	HMV ASD2764/TCASD2764 (E)
13	BRITTEN WARE REQUIEM Britten/Britten/LSO	Decca SET252/K2722 (E)
14	MENDELSSOHN AND BRUCH VIOLIN... Anne Sophie Mutter/Karajan/BPO	Deutsche Grammophon 2532019/3302019 (F)
15	MOZART PIANO CONCERTOS NO. 13 & 14 Jeffrey Tate/ECO/Uchida	Philips 4223591/4223594 (E)
16	ELGAR ENIGMA VARIATIONS ETC Leonard Bernstein/BBCSO	Deutsche Grammophon 2532067/3302067 (F)
17	MOZART SYMPHONY NO. 2 Simon Rattle/BBCSO	HMV Reflexe EX 2705983/EX 2705984 (E)
18	MOZART SERENADE IN B FLAT MAJOR Janáček/Lovren/Lazant Play Nvl	Novello NVL103/NVL103 (BMG)
19	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL4796631/EL4796634 (E)
20	MOZART REQUIEM Christopher Hogwood/AAM	Decca 4117121/4117124 (F)

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CLASSICAL

Sisters are doing it for themselves

by Nicolas Smeaes
THE GLAMOROUS French pianists, Katia and Marielle Labeque appear to change record companies to have other change shoes — having had exclusively releases with Philips and more recently EMI, the sisters have now moved — though not exclusively — to CBS Masterworks.

They have signed what is described as a long-term contract with the Japanese company to record only cross-over material, though that will encompass a broad definition.

The first title to be released under this contract comes out next month — an arrangement of some of Beethoven's most famous numbers from West Side Story. Irwin Kostal has arranged the Symphonies for two pianos and percussion (Jean-Pierre Drouot, Sylvio Guadalu and Trilok Gurtu join the sisters).

Kostal has also arranged some of the songs for two pianos, including Something's Coming, America, Maria, I Feel Pretty and Tonight. He made the arrangement especially for the Labeques.

"After hearing their recording of Rhapsody in Blue I became obsessed by the sound of two-piano music," recalls Kostal. "Then, out of the blue, they called me, all the way from Tokyo, which shook me up. They asked me to make a two-piano version of the Symphonic Dances, plus all the songs."



THE LABEQUE SISTERS: taking risks with the classics

"When I called Lenny to ask for his endorsement, he immediately responded. 'What about the percussion?' to which I replied: 'we'll have two percussionists and a jazz drummer along with the two pianos,' and he heartily agreed."

"When he hears this recording, I hope he doesn't mind my turning the Jet Song into a boogie-woogie, but how can he help loving the fun with which Katia takes off on the high keys while Marielle pounds out the rhythm, never deserting Lenny's basic harmonies."

The recording has been produced by the jazz musician John McLaughlin, the long-term companion of Katia, the older of the sisters. It was made in Paris last year where the Labeques still live — sharing the same house — an apartment block in the Marais district. "The pianos are on the first floor, I am on the second and Katia is on the third," says Marielle, the younger but the quieter sister of the two. "We live in the same building because it is more convenient."

Their collaboration has continued for many years. They both started learning the piano from their

mother when under five, and went to the Paris Conservatoire together, when Katia was 14 and Marielle 12. Yet they are very different in personality, Katia, the smaller in height, being bubbly and outgoing, while Marielle is more reserved.

But they share precisely the same musical ideals, which demand a wide range of music, from Bartok and Stravinsky to the Gershwin albums which proved extraordinarily popular, and other arrangements. This also applies to dress — enjoying the casual approach of black velvet trousers and silk tops for concerts.

They both enjoy taking musical risks, crossing barriers set by music establishments. "It is not an easy thing to do: half the people will love you for what you are doing and the other half will hate you just as much," says Katia.

But they maintain a respect for each other's music together. "If we didn't like playing making then we wouldn't play together," it is as simple as that," says Katia.

The new Bernstein recording is issued on all three formats, CD/tape/LP 545531.

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- 3 OPERA VOL. 1
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- 4 GYTA...LIFE IN SONG
CBS
Rococo/Dawling
4832241/4832244 (E)
- 5 ESSENTIAL KARAJAN
Deutsche Grammophon
Herbert Van Karajan
HYM191/RYM191 (E)
- 6 THE PAVAROTTI COLLECTION
Sylvia
Luciano Pavarotti
S48R811/S48R811 (DPI)
- 7 GREATEST LOVE SONGS
Philips
Rococo/Dawling
CBS44701/4404701 (E)
- 8 TITO PAVAROTTI
Luciano Pavarotti
425811/425811 (DPI)
- 9 THE NEW PAVAROTTI COLLECTION...
Sylvia
Luciano Pavarotti
S48R357/S48R357 (DPI)
- 10 OPERA VOL. 2
Tito Schipa
RCA Victor
782155/782154 (BMG)

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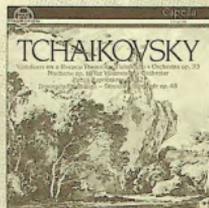
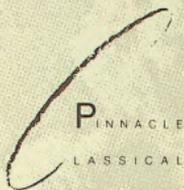
BRIEFS

● DANIEL LEVY, the Argentinian pianist who directs the Venice Festival, is undertaking a complete Schumann piano music cycle for Nimbus Records. Recording over a period of three years, the cycle will be contained on 14 discs, the first of which is released in September — the Davidshunterton Op 6 and the Kinderszenen Op 15 (NI 5213).

● SUPERTEONO Placido Domingo was presented with a golden disc by Peter Russell, head of PolyGram Classics, UK, and DG label manager Bill Holland during his recent appearance at the Salzburg Festival. The golden disc marked sales of over 100,000 units in the UK alone for The Essential Domingo. The tenor announced an active recording schedule with DG including Mascagni's Cavalleria Rusticana, Puccini's Tosca, Leoncavallo's Pagliacci, Wagner's Parsifal and The Flying Dutchman and the title role in Rossini's Il Barbiere di Siviglia.

A DIVISION OF THE BERTSHELMANN MUSIC GROUP

CLASSIC VOICE SERIES: LEONARD WARREN, LAWRENCE TIBBETT, LOTTE LEHMANN, ROSA PONSIELLE, MARIAN BRUNSON, TITO SCHIPA



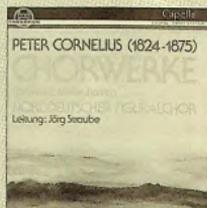
TCHAIKOVSKY
NOCTURNE. ROCOCO VARIATIONS
& SERENADE FOR STRINGS
REINER HOCHMUTH
POLISH C.O./W. RAJSKI
CD: CTH2027



BUSONI
VIOLIN SONATAS
CHRISTIANE EDINGER
GERHARD PUCHELT
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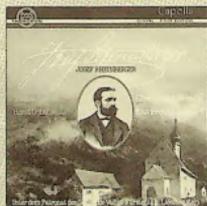
HARTMANN & SZYMANOWSKI
VIOLIN CONCERTOS
CHRISTIANE EDINGER
R.S.O. KATTOWICZ
KRZYSZTOF PENDERECKI
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CORNELIUS
CHORAL WORKS
CARL-HEINZ MÜLLER
NORTH GERMAN FIGURAL
CHOIR JOEG STRAUBE
CD: CTH2055



VILLA-LOBOS
COMPLETE SOLO GUITAR WORKS
MICHAEL TROSTER
CD: CTH2052



RHEINBERGER
PIANO & STRING QUINTETS
SONATA QUARTET
HORST GOBEL
CD: CTH2060



LUTOSLAWSKI
CHORAL WORKS ETC.
KRZYSZTOF JAKOWICZ
POMERANIAN P.O.
TAKAO UKIGAYA
CD: CTH2041



SCHUBERT
WINTERREISE
CARL-HEINZ MÜLLER
HELLE MÜLLER-THIEMENS
CD: CTH2056



RHEINBERGER
QUARTET NONET & TRIO
SONATA QUARTET
BRONX ARTS ENSEMBLE
GOBEL TRIO
CD: CTH2061

Collins defies the critics

by Nicolas Soames
THE UNEXPECTED appearance in the MW's classical market share survey of one of Britain's newest labels, Collins Classics, has given a timely boost to the label's autumn campaign.

Collins Classics launched with eight titles in February, followed up with 11 more in June, and now moves confidently into the market place with 11 releases this month, and then September to further 12 and October [11]. But there will be no more releases for the rest of the year.

However Roger Bull, classical marketing manager, anticipates that 1993 will see considerably more than the total of around 50 1989 titles—with a total probably closer to 75, although the final figure is not determined.

Not surprisingly, he feels that the 3.5 per cent market share gained justifies the strategy adopted by the label, and its manager, Alan Booth. "We were very pleased with the marketplace. I can't say we were surprised to see us there—we have got good recordings and good distribution and that's what counts," remarks Bull.

Although the label faced some criticism of the outset for its fairly popular approach, Bull feels that this was what made the difference. "We went to a wider audience with recordings such as Mussorgsky's Pictures At An Exhibition, but it was noticeable that

Mozart's Flute Quartets with Judith Hall did well.

"But in the future, we hope to cater for specialist taste as well—I think collectors will be very interested in recordings such as Tchaikovsky's Manfred Symphony, conducted by Yuri Simonov, for example."

The August and September releases cover the three main pillars of the Collins approach—the promotion of some artists, establishing a core of younger artists whose name will be identified with the Collins label, and a broad-based repertoire.

The August releases saw the debut Collins recording from Rafael Fruhbeck de Burgos who opened and will close the main classical programme of the Edinburgh Festival. The Collins disc brings together two popular Stravinsky works, *Le Sacre du Printemps* and *Petrouchka* with the LSO (EC 10112, all three formats).

August also sees the English conductor Wyn Morris conduct Mahler's Symphony No 4 (EC 1004) and the re-releases of the Synchronica recording of Mahler's Symphony No 5 (EC 1037).

Tamas Vasary, Jacek Kasprzyk and Hartmut Haenchen and the Netherlands Philharmonic Orchest playing Mozart's Symphonies Nos 38 and 40 (EC 1048) are among the other orchestral recordings.

Hall's *The Rites*, conducted by Hilary Swan Welton (EC 103C) and Vivaldi's *Four Seasons* with David Nolan directing the London Philharmonic (EC 1006) are likely to figure among the best-sellers.

Also to be noted is the first appearance on the label of the guitarist Carlos Bonell playing Rodrigo's *Concerto de Aranjuez* (EC 1032) which he formerly recorded on Decca.

The September release shows a different identity which will give shape to the label. Rafael Fruhbeck de Burgos embarks upon a cycle of Beethoven's Symphonies with the LSO, starting with Nos 7 and 8 (EC 1040).

Collins' purpose in early music can be gleaned by its two September releases from the newly formed Consort of London directed by Robert Haydn.

Handel's *Water Music* (EC 1015) and A Seasonal Consort, in which they are joined by Valerie Moulton (EC 1038).

While Collins has pursued a policy of releasing on all three formats, Roger Bull acknowledges that the label will have to be more active on LP.

● Collins has decided to re-release the first two of a series of recordings which it made with the British pianist John Ogdon who died earlier this month.

Next month will see the Piano Concertos Nos 1 and 2 recorded with the London Symphony Orchestra under the baton of Gennady Rozhdestvensky, and in October will come the Sonatas Nos 1 and 2.



THE POLISH pianist Krystian Zimerman (above second night with DG [releases]) has signed a new long-term exclusive contract with Deutsche Grammophon continuing an association which began in 1980 five years after he won the Warsaw Chopin competition.

Next month (September), Zimerman will begin recording a cycle of Beethoven's Piano Concertos with the Vienna Philharmonic Orchestra conducted by Leonard Bernstein. Among the solo piano recordings will be works by Beethoven, Schubert, Liszt and Szymanowski. Other concerto recordings will include Witold Lutoslawski's *Piano Concerto* which Zimerman himself premiered at last year's Salzburg festival.

He will also make recordings of sonatas for violin and piano by Strauss and Rongali with Kyung Ha Chung — on DG.

Philips presses ahead with CDV

THE PRESSING problems faced by CDV in its PAL format at the Philips factory are gradually being overcome according to Block's general manager Mike Sogge who is issuing more releases this month, headed by the special limited edition of Wagner's *Ring In The Boulez/Cheroubo production*.

Though the four operas in the cycle have already been released individually, supplies have been subject to some delay, but Sogge feels that many collectors were, in any case, awaiting the limited edition which was expected earlier.

It comes now on 12 CDs covering 22 sides, with the bonus of *The Making Of The Ring CDV*, plus a 160 page well-illustrated book both of which cover the controversial project. This large box set has proved a best-seller in Japan with

reports of over 10,000 sets being sold, putting it into the charts alongside *Rambo Film*. The set has a dealer price of \$163.10, and the number is 070 407.

Among the other CDV releases from Philips in September is a second opera, Britten's *The Turn Of The Screw*, in the Royal Opera House production with Helen Donohue and Robert Tear, conducted by Colin Davis, 070 4001 (two discs, three sides, \$26.15 dealer price).

There are also Haydn's Cello Concertos Nos 1 and 2 played by Niccolò Rostropovich with the Academy of St Martin-in-the-Fields (0701081) on one disc, \$13.05 a dealer price) and Claudio Arrau's 80th birthday recital, in which he played Beethoven, Liszt and Debussy (one disc, two sides, \$19.60).

LP goes 'exclusive'

THE VIENNA Philharmonic Orchestra has signed a new and exclusive contract with PolyGram which will cover recordings for Deutsche Grammophon, Decca and Philips until 1995.

The Orchestra has still some recordings to finish for other companies—including works by Previn, for Telarc, and with Multi for EMI—but otherwise its studio output will be the property of PolyGram. The recordings will include the complete Mozart symphony cycle with James Levine.

The exclusive contract may be dubbed the "excluding" contract by PolyGram's rivals who could see the move as one which sets out to use its classic power to shut out new rivals, such as Sony Classical.

But Peter Russell, director of PolyGram Classics, UK, comments that the contract just reflected the number of leading conductors working with the Vienna Philharmonic who were contracted to DG, Philips and Decca.

● This week, the chairman of the Vienna Philharmonic Orchestra, Werner Resel, denied reports that Karajan was to record a Beethoven symphony cycle and the opera *Fidelio* with the VPO for Sony Classical before the conductor's death this summer.

● In the article on Philip's Mozart Edition, the second paragraph quoting Mike Sogge should have read: "It will be different now" not "difficult" as it appeared.

Dance

AND DISCO

Baker backs pop

by Andy Beavers

ANYBODY WHO is expecting the debut LP from Arthur Baker and the Back Beat Disciples to be packed with hard-hitting extended dance tracks is in for a shock. Merge is full of songs that would be more at home on the Radio One playlist than in a club.

"A lot of people have said that it is surprising how commercial the LP sounds, but it really isn't that surprising if you look at the records I have done in the past", claims Baker. "I have produced all sorts of music—I have worked with people like Hall and Oates, Suzi Quatro and New Order."

He explains that he wanted to make an LP of songs without the "tricks and gimmicks" of remakes. "I didn't want the songs to be out-of-date next week because they have got the wrong sample on them! I like clubs and I like good dance records, but listening to an LP of 12-inch remixes is the most boring thing in the world."

Baker has some scathing views on current dance music: "There is nothing new; it is just a re-hash of a re-hash. The dance music cycle is getting shorter and shorter. Latin Hip Hop and the Miami Boss sound are the same as what we were doing in 1981, only it is much easier now because of the technology — it's boring."

The Backbeat Disciples is a "real group" which evolved as the LP progressed, and should be played live later this year. It features two singers, who have both worked with Baker in the past. Tony Valentine was a break dancer in the Beat Street film, while John Warren was in a band which played at the Boston club where Baker was a DJ.

There is also a surprising line-up of guest vocalists on the LP, including Al Green, Martin Fry, Jimmy Somerville, OMD's Andy McCluskey, French favourite Etienne Daho and Robert Owens

of house innovators Fingers Inc. Baker says that his favourite producers at the moment are Teddy Riley and LA and Babyface. Their influence can be heard on the two Times One. One is a prime piece of commercial swingbeat complete with rap, while the other track was written in London last year after Baker had broken to the Tabernacle club. "Amongst all the rap tracks, they played the Mac Badd's Roses Are Red, which reminded me of the old Salsar sound and inspired me to write *Willin' To Be Chillin'*", says Baker.

The three John Warren songs—*Talk It Over*, *Last Thing On My Mind*, and *Count To Ten*—are in what Baker describes as the "bluesy soul style of Hall and Oates, Dan Hartman and Todd Rundgren". They are all very commercial and Baker even admits that there is "a bit of Stock, Aitken and Waterman style production thrown in".

It is difficult to see why Talk It Over failed to make the charts when it was released as a single earlier this year. The same goes for the prime pop dance of *It's Your Time* which features the voice of Shirley Lewis.

However, it should be third time lucky for *AGM/breakout* when it releases the next single from the LP. It has chosen the upbeat sound of *Love Is The Message* which boasts the unmistakable voice of Al Green. "The song was written in 1986 and was originally sung by Will Downing," says Baker, "but when we fell out he didn't want his vocal to be used so I had to find someone else. I went through five or six singers before I phoned up Al for help."

The three tracks featuring UK singers are very reminiscent of their previous recordings. Baker describes the Jimmy Somerville track, *I Believe In Love*, as the "lost Bronski Beat song", while *Mythical Girl* sounds like an ABC track, even before Martin Fry starts singing. *Walk Away* is the first of several Andy McCluskey songs which Baker has written with him.

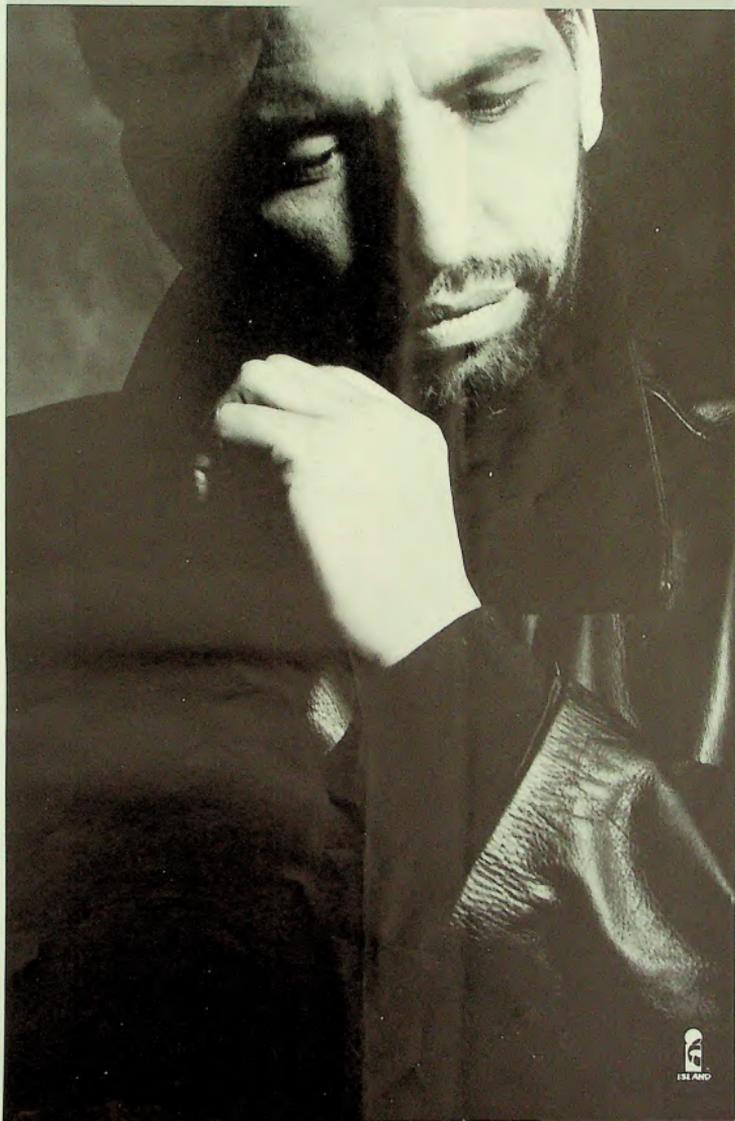
Along with Two Times One, the strongest club track on the LP is *Silly Games* which features Robert Owens, one of the best vocalists to come out of the house scene. The song harks back to Baker's early work. "It features samples from Afrika Bambaataa's *Planet Rock* and Renegades Of Funk as well as from Freeze's *IOU*", he says, adding: "It is the one concession to my past on the LP."



ARTHUR BAKER: going commercial

ISLAND RECORDS WELCOMES

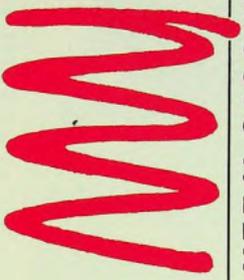
ROGER CHRISTIAN



MUSIC WEEK

26 AUGUST 1989

INCORPORATING LP CASSETTE & CD SALES



No1	1	CUTS BOTH WAYS CD Gloria Estefan	Epic 4451151
2	2	TRASH CD Alice Cooper	Epic 4451201
3	2	TEN GOOD REASONS ★★ CD Jason Donovan	PWL 4F7
4	3	A NEW FLAME ★★★ CD Simply Red	Echigo/MSA WX242
5	4	BIG BANG! ○ CD Fuzzbox	WEA WX282
6	9	BATMAN (OST) ● CD Prince	Warner Brothers WX281
7	5	CHOICES CD The Blow Monkeys	RCA R 72191
8	8	RAW LIKE SUSHI ● CD Neneh Cherry	Crest/Virgin CMC8
9	4	THE TWELVE COMMANDMENTS OF DANCE CD London Boys	MSA WX229
10	5	VEVETEEN ● CD Transvision Vamp	MCA/MCG 4050
11	6	DONT BE CRUEL ★★ CD Baby Boom	MCA/MCF 3425
12	7	CLUB CLASSICS VOL ONE ★ CD Soul II Soul	10/Virgin DML 82
13	27	IMAGINATION CD Imagination	5415 SMM 185

WAMP - THE BEST OF THE POINTER SISTERS. CD

35	1	FRENCH KISSES CD Lil' Louis	Hit/Random 8291201
36	29	BEACHES (OST) CD Beth Milder	A&M 2813331
37	34	G N' R LIES ... ● CD Guns N' Roses	Geffe/WF218
38	37	BAD ★★★★★★ CD Michael Jackson	Epic 4522961
39	32	PEACE & LOVE ○ CD The Rogues	Regin/Wisdom/WBS WX242
40	45	THE BIG AREA CD Thin Jetico	London 8281221
41	33	EVERYTHING ★ CD Bongles	CS 4622911
42	35	LIFE IS A DANCE - THE REMIX PROJECT ● CD Cher-Kimon	Mersey/Phonogram MBN 114
43	36	KICK ★★ CD INXS	Epic 4462941
44	46	WALTZ DANCING CD Madsen/Madsen/Boschillo Orch.	Epic 4462941
45	52	BATMAN (OST) CD Danny Elfman	Warner Brothers WX282
46	41	THE OTHER SIDE OF THE MIRROR ● CD Steve Nicks	EMI 040 1008
47	47	KING OF STAGE CD Baby Boom	MCA/MCA 1886
48	39	3 FEET HIGH AND RISING ○ CD De La Soul	Epic/US 01541
49	38	KITE CD Kitty McColl	Virgin KMP1
50	53	THE STONE ROSES CD The Stone Roses	Shirley/ORB 502
51	60	ELECTRIC YOUTH ● CD Dubble Dubson	A&M 281211
52	43	INTROSPECTIVE ★★ CD Pat Sharp Boys	Parlophone PCS 7255
53	44	GIFFY KINGS ● CD Giffy Kings	Telstar STAN 2255



ALICE COOPER: Still poison

Alice Springs eternal

by Adam Blake

WITH A current hit single, a man called Alice talks of his new album, Trash, his first for Epic. "It's gonna definitely cut a new groove for me because the last two albums, in fact the last four or five, were personal vendettas. The last two were very angry. I was kinda lashing out. I'd been retired for three years and I wanted to come back and show everybody that Alice was back and mean and thin and tough and hungry again. I needed to make those albums to get to this album. This is like a Billion Dollar Babies type of album. It's variety."

It's also about as close as we're ever likely to get to a romantic Alice Cooper record, being more about sex than violence — "If I'd done another blood album people would say OK, Alice can only do this now," Cooper comments.

After living with his alter-ego for 20 years, Vince Furnier — for it is he — still feels enormous enthusiasm for Alice's career, and touchingly, no small affection for the excesses of his monstrous creation. Yet in the new stage show, as in many previous stage shows, Alice comes to a hideous end — this time by virtue of a Venusian Fly Trap bed of nails. "It's like a morality play," says Alice, laughing. "Alice gets away with so much during the show that you can't really let him just get away with it. You have to somehow stop him, punish him, and then let him come back. If you just let him get away with it there would be no justice."

Pioneer of rock theatre, and maker some of the very first and very best rock videos, Alice Cooper remains a true showman. But he claims he never deliberately set out to become known as such: "I really didn't have a choice, it was honestly the natural way to do it." With his new album just out, his single, Poison, riding the charts and a world tour starting in October, Alice Cooper's natural, honest, grotesque rock'n'roll morality play looks set to run and run.

Filling the indie gap in print

by Ian Watson

THERE'S A great lack of a proper indie magazine. There's the two weeklies which monopolise the market and nothing more. The market's saturated with fanzines and I thought this would be the perfect opportunity to start a glossy alternative. I can't find a monthly magazine that I like to read that has all the bands in it."

Out of such dissatisfaction arose *Time Lizard*, an indie guitar-orientated magazine with a surprisingly mainstream outlook. Edited by Britt Weiners, the magazine expresses both her desire to have a greater control over writing style and artistic format and an opportunity to "eventually...kill *The Cure*."

Financed by advertising sales, sponsored monthly events (usually in the shape of gigs) and Collins' own personal finances, *Time Lizard* was initially distributed in London alone, but now goes to Manchester and has a healthy export rate (they currently have four export companies dealing with worldwide distribution).

Also large mainstream bands are offering their services in the shape of interviews, issue three features *The Mission*, *The Primitives*, *The Pixies* and *Throwing Muses* with the Jesus And Mary Chain and The Ramones already pencilled in for issue four. There are also regular pieces on literature, film, theatre and cultural issues as well as short stories by budding novelists.

Unsung heroes of the roots uprising

by Matthew Cole

AT FIRST sight The Paladins, complete with upright bass and fat Fifites style semi-acoustic guitar, may look like a band out of time. But this Californian three piece are out there to prove they are needed now more than ever.

"We believe in our music so much we just want to go on spreading the gospel and turning people on to music the way it should sound," says guitarist and songwriter David Gonzales.

Although their UK debut was a low-key affair, their professionalism and a scorching set surely will ensure a warm welcome for their gloriously garage rock 'n' roll on

their return.

The unsung heroes of a roots uprising that has already given us tex mex folksters Los Lobos and the routing R&B of The Fabulous Thunderbirds, the Paladins are looking to complete the picture with their blues-tinged rockability. "People say we're stuck in the Fifties, but all the songs are new and only mean something now," says Gonzales.

Gonzales strives for authenticity in every aspect of the Paladins' sound. With his fender twin reverb amp and genuine Guild guitar, here is a man who listens to old records on a jukebox "because that's the way they were intended to sound."

His undoubted virtuosity as a guitarist is the Paladins' great strength. The natural ease with which he can switch from fidgety rockability lines into dazzling blues breaks and back shows how deeply he is immersed in the roots scene. Says Gonzales: "It is very much a West Coast sound, that I Bone Walker R&B feel, so it is appropriate we're following it through."

The Paladins are one of the few white acts on Chicago based specialist blues label, Alligator Records, licensed to Sonet in the UK. "We're so grateful that there are people here who want to help spread the word about what we do. Alligator's reputation helps and things in Belgium and Holland are really working well for us. In the UK we're just getting the ball rolling," says Gonzales.

Bland — in name only

by Adam Isaacs

ONE OF the great voices of black music, Bobby Blue Bland recently headlined a London gig with the Maluco Affiliates "Blues Blast".

"The new album will be out on Malaco soon," he reports. "We'll probably call it *Midnight Run*, the title of a song by Tommy Tate. The album took about three weeks to record. If it could stay in the studio all hours I could do it in three days."

Midnight Run will no doubt follow the pattern of his previous hit Malaco album, *Members Only*. Bland has probably lost count of the records he's made. Signed to Duke Records in 1954 his first hit was *Further On Up The Road*, still part of his set in 1989 and an legacy of the late Joe Scott, an organist/trumpeter who helped mould Bland's sound.

The Sixties was "A real exciting time" Bland recalls fondly. Huge

hits of that time included *I Pity The Fool* and *Ain't Nothing You Can Do* which prohibited the image of the blues-drenched ladies man.

"That's something that's kind of hard to live up to," he says. "But the things I was singing about were the things I was experiencing in my life". Authenticity is not in short supply when he records, even when he mixes disco rhythms with straight-ahead blues. He has even hit with country material — such as the sublime *Today I Started Loving You Again*.

Many of his hits were performed in London and at Montreux, where he shared the bill with BB King. Malaco has recorded the show for future releases. Then it's home to Tennessee. "When I get a chance to rest I take advantage of it. Big cities don't appeal — too much hustle and bustle," Bland says.



BOBBY BLAND: he of the inappropriate surname

Leo Kottke: guitarist Phd

by Dave Henderson

SOME 21 albums into his career master guitarist Leo Kottke looks too young to be a vinyl veteran. The three most recent Kottke albums have been on Peter Baumann's RCA/BMG distributed Private Music — also home to the illustrious Ravi Shankar and former Police-man Andy Summers — but as yet the UK has only heard the latest, *My Father's Face*.

"That's bad, too," protests Kottke. "I really feel we've exaggerated through these three albums and *My Father's Face* is the last of them. The previous two will be released after in the UK and that'll just confuse people."

Kottke fans are destined to be confused. The back catalogue started in 1969 with the independently released *Takoma*. It became mainly instrumental after Kottke attempted to "develop his playing style" and more recently, it has become a homage to the guitar technique which he picked up as a youngster from a mysterious hammer-fingered local. So innovative is Kottke's performance style, in fact, that several study courses have been developed in America to let you "learn to play the Kottke way."

"But, they teach them the wrong stuff," claims Kottke, "all the mistakes."

Even though the world and it's rock 'n' roll reference book has Kottke down as a roots/blues-influenced performer, his self-taught guitar style isn't as obvious as that. "I came upon those styles of music music after on, and those original influences," he recalls,



LEO KOTTKE: the young master

reefing off a list of diminished chords that make up his playing performance.

Kottke's latest project is the score for an Omnibus documentary on the late author Raymond Carver. Coupled with the release of 1988's *Regards* from Chuck Pink and 1986's *A Shout Toward Noon* that might just be the incentive you need to enroll in that Phd in Leo strumming.

Back tracking

Record Retailer, 27 August 1984

Billy Fury and Larry Parnes form new company with Benmeth Carreras to open two Billy Fury Back Record Stores, in Peckham and Reading... Joan Turner becomes first artist to buy TV advertising, a series of seven-second commercials — consisting of a slide showing a record sleeve, with a voice-over... New singles from Decca include *Chills And Fever*, debut Tom Jones release, and first British surfing record, a cover of *Young Love* by Bo And Pemp, featuring backing vocals by Andrew Loog Oldham and Decca musical arranger Mike Leander.

Music Week, 24 August 1974

Boots cease album discounting, advocating an end to the damaging retail price war. Woolworths hints that it may follow suit... Tim Rice and Andrew Lloyd Webber describe as "only possible" the chances of a stage musical about the life of Eva Peron... An extensive promotion campaign launches George Harrison's *Dark Horse Records*, through A&A. First two releases are by Splitter and Shankar Family and Friends... DJM withdraws bid to buy AIR London, including AIR Studios.

Music Week, 25 August 1984

Blond agrees to donate an undisclosed sum to charity after being sued by Ford for libel and defamation, resulting from the picture card and advertising for Alexei Sayle's *Ulla John! Gotta New Motor!*... Pioneer announcements plans to launch in-car CD hardware by spring 1985. The UK music industry mourns the passing of Alexis Korner, dead at 55... Latest ABC figures place Smash Hits as eleventh biggest magazine in UK. Sharp declines for NME, Sounds and Record Mirror.

MARK LEWISOHN



THE-PALADINS: Fifites style, today

A drop of the hard stuff

DRY ICE swirled theatrically and brand-name perfume broke out in the crowd as **The Mighty Lemon Drops** made their first public appearance in eight months at the **Wolverhampton Civic Hall**. In their absence, their quest for the perfect song has been taken up by a fair few others, notably the Stone Roses and House Of Love, but in this showing the Midlands outfit will be able to hold their own in any company.

In the break the band have acquired a keyboard player which suggests — along with a very Doory number — that they might start exploring more psychedelic areas. However, much of the new material is as tightly structured as ever, the new single into the Heart Of Love emerging as a potential chart contender. There are still strong echoes of the Teardrops and Bunnymen in terms of both melody and phrasing, but all along the feeling with the Lemon Drops is that they've raided the best shelves and only made off with the choicest goods.

Above all, this was a remarkably powerful display, a vibrant energy crackling right the way through the set, egged on by an ecstatic home audience and genuine enjoyment on the part of the band. If anything, it was a little too loud, but the added volume certainly lent the old favourites like My Biggest Thrill and Like An Angel an anthemic feel. Anthemic, that is, without being pompous; a homage to the power of melody, driven home by the excellent pacing of the songs. This was a triumphant homecoming.

DAVID GILES

View from the balcony

AFTER the initial flurry of activity and interest, particularly from the press, around the release of their debut album, the dust has finally settled and the time has come for

Romeo's Daughter to show if they have the stamina to go all the way. Their crafted blend of rock/pop has been carefully constructed within a studio environment, but with their third headline performance at an enthusiastic **Marquee**, the band showed that they are swiftly making progress in making the leap from studio to stage and establishing their live personality.

Two of their tributes are obvious. In Heaven In The Back Seat (once again delivered twice). Stay With Me Tonight and Don't Break My Heart they clearly enjoy the songs, being tuneful and melodic, and in Leigh Maitly they have an accomplished vocalist who, quite naturally, stands us the focal point of attention. And on the odd occasions where perhaps Romeo's Daughter's style of designer rock appears just a little too mechanical, she is there to provide the emotive escape.

Though at times the band do their utmost best to "rock out", with guitarist Craig Joiner leading the way, the fact remains that Romeo's Daughter are not a heavy metal band, so it's appropriate that the semi-balladic I Cry Myself To Sleep At Night stands as their best song, representing perfectly what this five-piece are best at.

Overall, it's a sound manufactured for the big time, and America should warm to them in a big way. Over here though, the much desired hit single is the more likely short cut to the success that Romeo's Daughter have coming their way.

KIRK BLOWS

Back to life, back to reality

A FEW years ago Big Sound Authority gained surprise chart success with their solid but uninspired brand of soul. Now BSA's songsmith Tony Burke is back on the boards with **The Life Unlimited** and again seeking pop stardom. They've certainly built up a fair sized following judging by the rapturous reception accorded them by **The Borderline** audience.

For a band who've only played a handful of gigs they are remark-

ably tight and obviously reliable getting on stage and giving it their all. Yes, the boys can play and have a smattering of hummable tunes. The Beautiful Place, probably their debut single, impressed as did the slow moody Taxi Driver but the set locked anything with "his single" stamped on it.

So where do they go from here? Former majors are sure to summon up the majors' interest and they do what they do very well. They're not the prettiest bunch around so they won't appeal to current single buyers but strong hard-hitting sets like this are sure to earn them a considerable club following and given time their professionalism could see them replacing divs.

LEO FINLAY

Outside edge

THE OUTSIDERS didn't so much as come in from the cold as step into the crowd when they played their first major gig at London's **Marquee Club**.

The four-man band marched into battle in front that would have done a coal furnace proud, but they produced a tuneful and exciting brand of indie pop which was fast and melodic and featured fine personal performances by group members.

Matt Peacock's jangling acoustic guitar and powerful singing made the greatest impact. Although his throaty voice meant the lyrics were occasionally difficult to comprehend, the gut feeling behind them was omnipresent. Sounding like the fruits of a Brit pop REVUE, the songs changed forward in an ordered progression of chord changes. Though fast, they never lost their way thanks to the drummer's hard yet controlled rhythm construction. The outsiders were the most surprising large crowd with a short but dynamic set. So for their own material is thin on the ground and tonight's highlights included a credible version of The Monkeys' Pleasant Valley Sunday. Of their own compositions, Handfuls Of Nothing — their debut single — is a song that's already making music business insiders cheer. The Outsiders out.

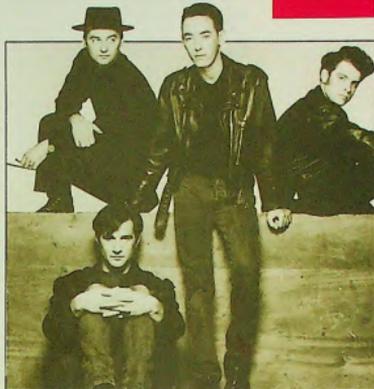
CHRIS WILSON

Browned off Wells

A LITTLE bit of blues history was made at **Birmingham Town Hall** when **Cleavon "Clem" Howard Brown** and **Buddy Guy** played together for the first time. Different generations, and different styles were welded and fused in a long, slow, joyous rendition of T-Bone Walker's Stormy Monday and it was hard to tell who was the more cheerful, Guy or Brown.

As part of the Tennant's Jazz Festival, organised by Big Bear Records, this gig took place before a staunchly middle-aged and seated jazz audience; consequently the music was slow and considered.

Guy's inventive virtuosity reached incandescent heights — especially when amiably sparring



MIGHTY LEMON DROPS: a triumphant homecoming

with Brown — and it was a shame that Junior Wells was fit to rather spoil things. Repeatedly playing in harmony in the wrong key and badly overdoing the serious business of understating his vocals, Wells went and let the side down. He looked belligerent and perhaps he felt that Brown's great appearance had upstaged him. If so, he was right. It had. The memory of that, crusting dispute between Brown and Guy is something that this blues bit will cherish forever.

ADAM BLAKE

spectacle of the dancing while the music was in full flow, and no-one's better at leaving out a groove and then striking it home. This is why the King Sunny Ade band is a legend — and it's likely to remain that way unless his visits become more frequent.

MARTIN ASTON

Pop Guns take aim

AT LONG last the sound of 1989 is shaping up to be the sound of three guitars chiming away to a bundle of contemporary references. To generalise, **The Pop Guns** are the Family Cat meek The Parachute Men. Four hulking blokes of standard Warring Present indie issue afford a figure of the perfect modern frontwoman. She panders not to the **Rock Garden** audience's saliva glands but to her own sense of musical joyousness. She enjoys her songs as much as the crowd and isn't afraid to deal out an swift blow to the ego. One song appears to chronicle a love affair which distils down to the singer's own mis-management and this cleverly thought out own goal wins her approving nods from all quarters.

But back to those guitars. At this stage it's enough to note that the potential is there. It's not until Waiting For The Winter that their interplay really begins to pay off, the seeming lethargy of Wendy's Rickenbacker melting into the steaming frenzy of the other two guitars. This really is the watershed. Songs build up to an outburst of emotion whilst Wendy's voice remains piercingly cool. It's an obvious juxtaposition but for once the vocal aloofness is what makes Pop Gun pop so refreshingly real and so emotionally genuine. The Pop Guns are, in their own unique way, the epitome of the Nineties exciting new force of indie pop — flawed yet fearless, stars in the making. Look like this could be the start of something spectacular.

IAN WATSON

● WILD AND wacky unsigned Colchester band **Seymour** were incensed by named The Seymour in last week's issue. Also pictured were **Too Much Texas**, not New Fast Automatic Daffodils as stated.



ROMEO'S DAUGHTER: star-crossed lovers on the night track

TOP 75 SINGLES

26 AUGUST 1989



MUSIC WEEK



Compiled by Gallus for the BPI, Music Week and BBC based on a sample of 500 record outlets incorporating 7", 12", Cassette & CD single sales.

No 1	SWING THE MOOD • POPS Jive Bunny & The Mastersmesters	Mersey (London) 170 115 (P)
2	POISON Alice Cooper	Epic 455941 712-455941B (C)
3	RIDE ON TIME Black Box	deConstruction/RCA 88-4253 (12-P) 425661 (BMG)
4	FRENCH KISS Lil Louis	Mer (London) 170 115 (P)
5	TOY SOLDIERS Morrika	CBS 455047 (12-455047B) (C)
6	WOULDN'T CHANGE A THING 3 Kylie Minogue	PWL PW1 (U) 42 (P)
7	LOSING MY MIND ◯ Liza Minnelli	Epic 455771 1 (C)
8	BLAME IT ON THE BOOGIE Big Fun	Jive 4 (JIVE) 317 (BMG)
9	YOU'RE HISTORY Shakaperson Sister	Mer (London) 170 115 (P)
10	I JUST DON'T HAVE THE HEART Cliff Richard	EMI 12768 181 E POPS
11	HEY DJ I CAN'T.../SKA TRAIN Beastmasters feat. Betty Boo	Mersey (London) 170 115 (P) POPS
12	THE INVISIBLE MAN Queen	Parlophone 120 (QUEEN) 12 (E) POPS
13	THIS IS THE RIGHT TIME Lisa Stansfield	Mersey (London) 170 115 (P) 412937 (BMG) POPS
14	DO THE RIGHT THING Redneck Kingsnort & The FBI	10 (Virgin) TEN 00 271 (P) POPS
15	DON'T WANNA LOSE YOU Gloria Estefan	Epic 455954 12-455954B (C)
16	YOU'LL NEVER STOP ME LOVING YOU Santia	Chrysalis CHS123 3385 (C) POPS
17	NUMERO UNO Starlight	Crysalis/Beggins Beggaul CBF 742 (CBE 1262) (W) POPS
18	WARNING Adrenaline	Chrysalis/Chrysalis COOL (U) 135 (C) POPS
19	I NEED YOUR LOVIN' POPS Alyson Williams	DeLam 455143 112-4551437 (C)
20	KISSES ON THE WIND Neneh Cherry	Ceres/Virgin 170 115 (P) POPS
21	FRIENDS Joey Wallis with Eric B And Rakim	MCA/MCA (U) 1352 (P)
22	ON OUR OWN (From 'Ghostbusters II') ◯ Bobby Brown	MCA/MCA 240 3356 (C)

41	THIS ONE Paul McCartney	Parlophone 1278 4233 (E)
42	BACK TO LIFE (HOWEVER DO YOU WANT ME) ◯ Soul II Soul featuring Caron Wheeler	10 (Virgin) 170 115 (P)
43	LONDON NIGHTS ◯ London Boys	Teldec/WEA 12 3951 (W)
44	DAYS Kinky MacColl	Virgin MMCA (U) 2 (F)
45	KNOCKED OUT Paula Abdul	Sire/Virgin SMN (U) 92 (F)
46	EVERYDAY NOW Texas	Mercury/Phonogram 18 312 (F)
47	SUPERWOMAN Korn White	Warner Brothers W 2920 (W)
48	LOVE PAINS Tracey Dawn	Uson DOLE (U) 12 (P)
49	IF ONLY I COULD Sydney Youngblood	Ceres/Virgin 170 115 (P)
50	BE FREE WITH YOUR LOVE Spandau Ballet	CBS/Parlo (U) (C)
51	SATISFACTION Wendy & Lisa	Virgin V5 (U) 114 (P)
52	I AM THE MUSIC MAN Black Lace	Fish LACE (U) (BMG)
53	A NEW FLAME Shirley Redd	WEA 172 401 (W)
54	BAD LUCK Fun	Epic 455921 712-455921 (C)
55	RUNNIN' DOWN A DREAM Tom Petty	MCA/MCA (U) 1359 (P)
56	HEALING HANDS Elton John	Rockley/Phonogram 45 1512 (P)
57	KICK IT IN Simple Minds	Virgin SWMT (U) 5 (F)
58	A BIT OF U2 Kiss AMC	Synchronic/EMI 12557 29 (E)
59	KISS THIS THING GOODBYE Dai Amiri	ALM AM1 1515 (F)
60	1-2-3 The Chimes	CBS 455146 712-455146 4 (C)
61	OH WORLD Paul Rutherford	4th & Wey (Island) 1218 (W) 134 (P)
62	THE RIGHT STUFF Mongoloid Whiffles	10 (Virgin) 170 115 (P)

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Vinyl's Indian summer

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But there is another side to this
TO PAGE TWO ▶

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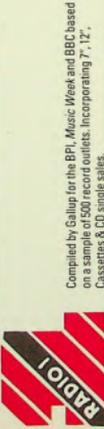
THE TAPE DUPLICATING CO

TOP 75 SINGLES

MUSIC WEEK



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2	POISON	Alice Cooper	POP	Epic (55897) (12-45594) (C)	
3	RIDE ON TIME	Black Box	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
4	FRENCH KISS	Lil Louis	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
5	TOY SOLDIERS	Morrika	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
6	WOULDN'T CHANGE A THING	Kylie Minogue	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
7	LOSING MY MIND	Liza Minnelli	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
8	BLAME IT ON THE BOOGIE	Big Boy	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
9	YOU'RE HISTORY	Shakapeters Sister	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
10	I JUST DON'T HAVE THE HEART	Cliff Richard	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
11	HEY DJ I CAN'T.../SKA TRAIN	Beastie Boys feat. Betty Boo	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
12	THE INVISIBLE MAN	Queen	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
13	THIS IS THE RIGHT TIME	Liza Sturges	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
14	DO THE RIGHT THING	Redhead Kingpin & The FBI	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
15	DON'T WANNA LOSE YOU	Glenn Estéfan	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
16	YOU'LL NEVER STOP ME LOVING YOU	Santitas	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
17	NUMERO UNO	Starlight	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
18	WARNING	Adara	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
19	I NEED YOUR LOVIN'	Alyson Williams	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
20	KISSES ON THE WIND	Neneh Cherry	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
21	FRIENDS	Eric B. & Rakim	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	
22	ON OUR OWN (From 'Ghostbusters II')	Ghostbusters II	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)	

41	THIS ONE	Paul McCartney	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
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43	LONDON NIGHTS	London Boys	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
44	DAYS	Kirsty MacCall	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
45	KNOCKED OUT	Paul Abdul	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
46	EVERYDAY NOW	Teat	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
47	SUPERWOMAN	Karyn White	atC	atC Connection (RCA) (R) (255) (12-PT) (255) (BMG)
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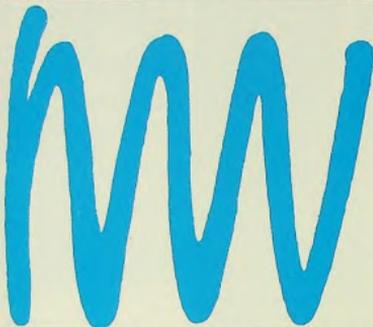
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PRESSING AND



DUPLICATION

Independents are enjoying a late boom in vinyl production due to lost capacity at PolyGram and the wind down in pressing by other majors. Robin Cobb presents an overview of this and other manufacturing facilities

TWO MANUFACTURING groups have been in a race against time this summer to have new custom pressing and tape duplication plants operating in readiness for the peak pre-Christmas demand which starts to move into gear from mid-September.

Large independent distributor Pinnacle has been joined by its biggest customer, PWL, in a 50-50 joint venture to establish a brand new duplicating facility at premises in Croydon. Simultaneously, the two companies have pulled into the same shared enterprise the Lambourne Productions pressing plant at Hackney, London. Both plants will trade under the Audio Services title.

At about the same time, Music Manufacturers decided to expand beyond its printing activities in Bed-

Vinyl's Indian summer

ford to offer a one-stop shopping service — adding pressing, duplicating and CD manufacturing to its portfolio.

Existing manufacturers have been contributing to the increase in capacity but the general belief is that demand will more than fill it this season.

For instance, the Tape Duplicating Company has been buying new winding equipment at its Islington, London, factory and is planning further expansion next year.

Damont Audio is adding an extra floor to its tape department at Hayes and is bringing seven-inch pressing machines out of mothballs to help meet an expected surge in demand for vinyl capacity, caused largely by last year's close-down of the major PolyGram pressing plant.

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But there is another side to this

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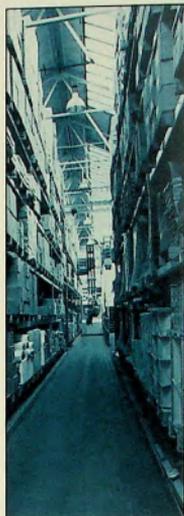
PRESSING AND
DUPLICATION

► FROM PAGE ONE
apparently up-beat picture. Some see the market becoming even more price-conscious and the large-scale continental manufacturers, such as Germany's Sonopress, bidding for larger shares of the UK market. It is pointed out that with the completion of Eurotunnel by the mid-Nineties there will be fewer fears of delivery delays and therefore, at the right price, more confidence in placing even rush orders abroad.

This view is not universal, however. Others say the UK pressers and duplicators are well able to stand on their own feet and, conversely, are poised to compete for more work from continental Europe. It is also argued that price is not the only criterion and independents which can offer quality and service — coupled with the advantage of being on the spot for closer personal contacts with the music industry — will have no worries.

The music industry's practice of changing orders and placing last-minute ones in the peak season is another point of dispute. Some manufacturers say that much of this could be avoided by better planning, even though it is conceded that there will always be an element of uncertainty as the chart-topping releases jostle for position, while others take the philosophical view that this is the way the industry operates and it will never change.

When Eddie Wilcox moved in as general manager of Pinnacle-PWL's proposed duplicating plant in the second half of May, his brief



DAMONT AUDIO'S warehouse gears up for the expected surge in vinyl capacity

was to have it operational by the beginning of September. "Normally, you would estimate it would take about six months to get a plant operational," he explains.

Premises were already owned by Pinnacle but some rebuilding and complete refurbishing were needed. Full air conditioning had to be installed. And the duplicating, studio, mastering and winding equipment had to be decided upon and ordered, with some manufacturers of this equipment demanding a lead time of at least three months.

The Tapematic system was chosen but the first obstacle was when the Italian manufacturers said it was impossible to give delivery by the end-of-June deadline. Wilcox, accompanied by Tapematic's UK representative Phil Evans, set off for Italy to persuade the company that Audio Services should be placed at the front of the queue.

In the event, the first cassettes came off the end of the finishing line in mid-July. "The biggest concern of Pinnacle and PWL was quality," Wilcox declares. "No expense has been spared and I have been over the moon with the results."

With 14,000 sq ft of floor space, there is ample room for expansion. Initial capacity is for about 3m cassettes a year. It is proposed to double this early next year.

While many plants are on a 24-hour shift system, Wilcox plans a 16-hour production day. "It is difficult to get good engineers, es-

TO PAGE 58 ►



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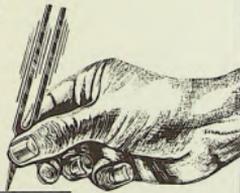
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1989 UK PRESSERS AND DUP

PRESSER/DUPLICATOR	FORMAT	WEEKLY CAPACITY	FACILITIES
Ablex Audio Video Ltd Harcourt, Halesfield 14, Telford, Shropshire TF7 4QR. Tel: (0952) 680131/01-942 2488 ext 24040/1. Fax: (0952) 583501/01-949 6175. Contact: Peter Banks (Telford) or Dove North (London). Owned	Cass	Cass=700k	Cassette hi-speed loop bin duplication. Min order=250. Turnaround time=1-2 weeks.
Accurate Sound Mellon Road, Queenborough Industrial Estate, Queenborough, Leicester LE7 8PP. Tel: (0533) 602064. Fax: (0533) 600108. Contact: William Kenning. Independent	Cass	Cass=80k	Cassette hi-speed loop bin duplication. Min order=200. Turnaround time=10 days.
Audio Services Ltd 5 Cranston Road, London N1 (vinyl), Winding House, 159 Stafford Rd, Croydon CR0 4NQ. Tel: 01-739 9672 (vinyl), 01-760 9719 (cass). Fax: 01-739 4070 (vinyl), 01-680 8474 (cass). Contact: Mal Gale (vinyl), Eddie Wilcox (cass). Associated	Vinyl/Cass	V=180k Cass=185k	Vinyl: 7" and 12" pressing. Coloured discs. Licensed for DMM. Slewing and labelling. Min order=variable. Turnaround time=4-5 days. Cass: Hi-speed loop bin duplication. Min order=1,000. Turnaround time=5 days.
Cavendish Cassettes The Chequers, Chequers Close, Crowborough, E Sussex TN6 2SD. Tel: 01-491 4117/(0892) 655296 (cass). Contact: Norman Austin. Independent	Cass	Cass=5k	Hi-speed in cass duplication. Cassette real time duplication. Min order=1. Turnaround time=48 hours.
CBS Robins Lane, Aylesbury, Bucks HP19 3BX. Tel: (0296) 26151. Fax: (0296) 81009. Contact: David Black or Lionel Smithers. Owned	Vinyl/Cass	7"-400k 12"-500k Cass=500k	Vinyl: 7" and 12" pressing. Cass: Hi-speed loop bin duplication. Min order=1. Turnaround time=7-3 days. 12" & Cass=5 days (faster by arrangement). Can process DMM.
Chandos Records Ltd Chandos House, Commerce Way, Colchester CO2 8HQ. Tel: (0206) 577300. Fax: (0206) 41104. Contact: Ralph Couzens. Independent	DAT	1k	Real time duplication. Min order=1. Turnaround time=1 day.
Channel 5 Audio 14 Centre Way, London N9 0AH. Tel: 01-803 9036. Contact: Denis Holland. Independent	Cass/Vid	Cass=25/Vid=1k	Cass: Hi-speed loop bin and real time duplication. Vid: Real time duplication. Min order: Cass=50, Vid=20. Turnaround time=48 hours.
COPS The Studio, Kent House, Station Approach, Beckenham, Kent BR3 1JQ. Tel: 01-778 8556. Fax: 01-676 9716. Contact: Eile Dahd. Independent	Vinyl/Cass/CD	Vinyl: 7"-200k, 12"-80k; Cassette=50k CD=100k	Vinyl: 7" and 12" pressing, shopped discs, picture discs, coloured discs. Cass: Hi-speed loop bin duplication. CD=5", CDi, CD-ROM. Min order: 7"-1,000, 12"-500, cass=200, CD=1,000. Turnaround time: 7" & 12"-3-4 weeks; cass=2-3 weeks; CD=2-3 weeks.
Cottage Recording 2 Gosworthow Road, Macclesfield, Cheshire SK11 8UE. Tel: (0425) 20163. Fax: (0425) 20163. Contact: Mandie Cooper. Independent	Vinyl/Cass/DAT	Cass=3,600 DAT=300	Vinyl: Disc cutting, plating, DMM license, pressing 7", 10" & 12"; picture discs, coloured discs, flexi discs, shopped discs. Cass and DAT: Real time duplication. Min order=1 for both formats. Turnaround time=48 hours for both formats.
Damont Audio Ltd Blyth Road, Hayes, Middlesex UB31 1BY. Tel: 01-573 5122. Fax: 01-561 0979. Contact: Ian McKay. Owned	Vinyl/Cass	V: 7"-100k 12"-150k Cass=130k	Disc cutting, plating, DMM license, 7" & 12" pressing, coloured disc. Cass: Hi-speed loop bin duplication. Min order: 7"-1,000, 12"-500, cassette=1,000. Turnaround time=7 days for all formats.
Disctronecs Europe Ltd 4th Floor North, Glenfhome House, Hammermill Grove, London W6 0LG. Tel: 01-741 9192. Fax: 01-748 2106. Contact: Francis Wilson, Hywel Davies, James Mitchell. Independent	CD	400k	5" CD, CDV 5", CDi, CD-ROM. 5-colour printing, Philips mastering, plating, overwrapping. Min order=1,000. Turnaround time=10 days.
Electronic Magnetic Associates (ELMAG) Unit B, Taxton Court, Porters Wood, St Albans, Herts AL3 6PB. Tel: (0727) 36444. Fax: (0727) 39080. Contact: Naomi Taylor. Independent	Video	80k	Vid real time duplication. Min order=1. Turnaround time=4 days. One of UK's only two licensed blank stock manufacturers.
EMI Manufacturing Division 1-3 Ubridge Road, Hayes, Middlesex UB4 0SY (vinyl & cass). Crampton Road, Greenbridge Industrial Estate, Witham (CD). Tel: 01-561 8722. Fax: 01-561 3788 (vinyl). Tel: (0793) 511168 (CD). Contacts: Mike Smith (vinyl), Malcolm Goody (cass) and Tim Crouch (CD). Owned	Vinyl/Cass/Video/CD	V: 7"-600k 12"-750k Cass=750k CD=20k (annual)	Vinyl: Disc cutting, plating, DMM license, 7" and 12" pressing. Cass: Hi-speed loop bin duplication. Hi-speed in cass duplication. CD: 5" pressing, 5-colour printing, Philips mastering, plating, overwrapping. Min order: vinyl 7" & 12"-3,000, Cass=1,000, CD=1,000 new, 500 re-order. Turnaround time=7-8 days, 12" & cass=5 days, CD=10-14 days new, 5-7 re-order.
Fellside Recordings 15 Banklands, Worlington, Cumbria CA14 3EW. Tel: (0900) 61556. Contact: Paul or Linda Adams. Owned	Cass	750k	Real time duplication. Min order=1. Turnaround time=5 days.
Flexi Records Ltd Unit 1, Marline Industrial Estate, London SE7 7AY. Tel: 01-853 3000. Fax: 01-305 1191. Contact: Margaret Smith. Independent	Vinyl	250k	Picture discs, flexi discs. Min order: 7" flexi=1,000. Turnaround time=2-3 weeks.
Fraser Peacock Associates (Cassettes) Ltd 204 Dunsford Rd, Wimbledon, London SW19 1. Tel: 01-946 4288. Fax: 01-879 1900. Contact: Peter Meredith. Independent	Cass	200k	Hi-speed loop bin duplication. Hi-speed in cass duplication; real time duplication. Min order=1. Turnaround time=7-10 days.
Grapman Records Unit 4A, Industrial Estate, Wick, Caithness, Scotland. Tel: (0955) 5030. Fax: (0955) 4418. Contact: John Hunter. Independent	Cass	500k	Hi-speed loop bin duplication. Min order=250. Turnaround time=very quick!
GWBB Audiovision 42 Lancaster Gate, London W2 3NA. Tel: 01-723 5190. Fax: 01-224 8317. Contact: Michael Stout. Independent	Cass/DAT/Video	Cass=20k DAT=700 Vid=12k	Hi-speed in cass duplication. Cass, DAT and video real time duplication. Min order: 1 for all formats. Turnaround time: 1-2 days for all formats.
Harlequin Video 10 Commercial Way, Abbey Rd Industrial Park, London NW10. Tel: 01-965 9680. Fax: 01-965 9057. Contact: Mark Slings. Owned	Video	100k+	Real time duplication. Min order=1. Turnaround time=variable.
ICC Studio 4 Regency Mews, Silverdale Rd, Epsom, Surrey GU10 2JQ. Tel: (0323) 643341. Fax: (0323) 649240. Contact: Cathin Green. Associated	Cass	30k	Hi-speed loop bin duplication. Hi-speed in cass duplication. Min order=100. Turnaround time=10 days.
ITD Ltd Unit 21, Faraday Rd, Aylesbury, Bucks HP19 3RY. Tel: (0296) 27211. Fax: (0296) 392019. Contact: M.A. McLaughlin. Independent	Cass/Video/DAT	Cass=250k DAT=5k Vid=5k	Cass: Hi-speed loop bin duplication. Vid: real time duplication. Min order: Cass=250, vid=50, DAT=50. Turnaround time=3-10 days = all formats.
James Yorke Ltd Yorke House, Corpus St, Chesham, Gloucestershire GL52 6KH. Tel: (0242) 584224. Fax: (0242) 222445. Contact: Stephen Yul. Independent	Cass	300k	Hi-speed loop bin duplication. Hi-speed in cass duplication. Real time duplication. Min order=300. Turnaround time=7-10 days.
Keynote Cassettes Wingsong Lane, Chert, Farnham, Surrey GU10 2QJ. Tel: (025 125) 253. Fax: (025 125) 2642. Contact: Tim Whalley. Independent	Cass	5k	Real time duplication. Min order=10. Turnaround time=1 week.
Leahome Audio Cassettes 340-348 Lea Bridge Rd, Leyton, London E10 7LL. Tel: 01-556 1125. Fax: 01-539 8834. Contact: John Bossett. Independent	Cass	50k	Hi-speed loop bin duplication. Real time duplication. Min order=500. Turnaround time=4-5 days. DAT mastering.
Lyntone Audio Ltd 5-9 Wedmore St, London N19 4RU. Tel: 01-263 1378. Fax: 01-263 2040. Contact: Terry Woolner. Owned	Vinyl	7"-180k 10"-10k 12"-90k	Disc cutting, plating, 7", 10" & 12" pressing, coloured discs, flexi discs. Min order: 7" & 10"-1,000, 12"-500. Turnaround time=7-10 days.

PUBLISHERS — ALL FORMATS

PRESSER/DUPLICATOR

Magnetic Image

6 Grand Union Centre, West Row, off Ludbrook Grove, London W10 5AX. Tel: 01-960 7337/968 8848. Fax: 01-960 7337/968 8848. Contact: Robin Springall. Independent.

Mayking Records

250 York Rd, London SW11. Tel: 01-924 1661. Fax: 01-924 2147. Contact: Clive Browns. Independent.

Nimbus Record Ltd

Monmouth NP5 3SR. Tel: (0400) 890682. Fax: (0600) 890779. Contact: John Denton. Independent.

Orlake Records

Sterling Works, Sterling Industrial Estate, Roinham Road South, Dagenham RM10 8HP. Tel: 01-592 0242. Fax: 01-595 8182. Contact: Denis Ewing or Paula. Owned.

PDO

Greyhound House, 23-24 George St, Richmond, Surrey TW9 1JY. Tel: 01-948 7368. Fax: 01-940 7137. Contact: Roger Twynholm. Independent.

Pressing Concern Ltd

282 Browns Lane, Coventry CV5 9EE. Tel: (0203) 407087. Contact: John A. Duffin. Independent.

The Producers

Pacific House, Vale Road, London N4 1QB. Tel: 01-809 4445. Fax: 01-802 8840. Contact: Steve Athey. Owned.

PR Records Ltd

Hamilton House, 9 Endeavour Way, Wembley, London SW19 8UH. Tel: 01-946 8886/5045. Fax: 01-944 1165. Contact: Sil Dedman, Roy Young and George Hooley. Independent.

Rainhill Tape Specialists Ltd

Musik House, 369 Warrington Rd, Rainhill Prescot, Merseyside L36 8LD. Tel: 051-430 900. Fax: 051-430 7441. Contact: John Fairclough, Janet Killalee. Independent.

Reflex Audio Systems Ltd

PO Box 10, St Neath, Huntington PE19 4TF. Tel: (0480) 87239. Fax: (0480) 87611. Contact: John Garrad. Independent.

Sound Basement

10 Amwell St, London EC1R. Tel: 01-278 4916. Fax: 01-278 5186. Contact: Phil Kinrade. Owned.

Spool Duplication

10 Avenue, Decade Industrial Park, Decade, Nr Chester, Cwyd CH5 2NU. Tel: (0244) 831602. Fax: (0244) 814581. Contact: Roy Varley/Jeff Johnson. Independent.

Statelute Ltd

Grant Rd, Wallingborough, Northamptonshire NN8 1EE. Tel: (0933) 77442. Fax: (0533) 600108. Contact: Andrew Lipinski. Independent.

Strand Magnetics Ltd

Strand House, Unit 74, Concor Close, Woodbridge Industrial Park, Three Legged Cross, Wimblesay, Dorset BH21 6SZ. Tel: (0202) 923421. Fax: (0202) 926031. Contact: Brian R Atkinson.

The Tape Duplicating Company

4-10 North Rd, Islington, London N7 9HN. Tel: 01-609 0087. Fax: 01-607 7143. Contact: Denis Ewing. Owned.

The Tape Gallery

28 Lexington St, London W11. Tel: 01-439 3325. Fax: 01-734 9417. Contact: Carole Humphrey. Independent.

Technical Videocassette (UK) Ltd

Unit 4, Mermaid's Industrial Estate, Benefactor Avenue, Wembley HA9 1NW. Tel: 01-900 1122. Fax: 01-903 0294. Contact: Richard Gray. Owned.

Trend Studios Ltd

9 South Prince's Street, Dublin 2, Ireland. Tel: (0001) 713348. Fax: (0001) 770576. Contact: John D'Ardis. Independent.

Tudor Enterprises

Unit 4, Norside, Old Mason Crescent, Weston-super-Mare BS24 9AX. Tel: (0934) 628219. Fax: (0934) 624630. Contact: Mark Cardwell. Independent.

Video Duplicating Co Ltd

Unit 8, Barbury Ave, Slough Trading Estate, Slough, Berkshire SO1 4LB. Tel: (0753) 781421. Fax: (0753) 781421. Contact: Ashwin/Sanjay Independent.

Videoprint Ltd

250 York Rd, London SW11 3SL. Tel: 01-924 1333. Fax: 01-924-2148. Contact: Simon Knight. Associated.

Vinyl Cuts Records Ltd

Unit 8, Barbury Ave, Slough Trading Estate, Slough, Berkshire SO1 4LB. Tel: 01-536 7214. Fax: 01-519 3112. Contact: Terence Murphy. Independent.

Warren Recordings

59 Hendale Ave, London NW4 4LP. Tel: 01-203 0336. Contact: Stanley Warren. Independent.

Music Manufacturers

100 Clapham Rd, Bedford MK41 7PL. Tel: (0234) 213058. Fax: (0234) 64780. Contact: Nick Plover. Independent.

FORMAT

WEEKLY CAPACITY

FEATURES

Cass/DAT/Video

Cass=5k
DAT=500
Vid=5k

All formats — real time duplication. Min order=Cass=20; DAT=1; Video=1. Turnaround time=24 hours.

Vinyl/Cass/DAT/CD

Cassette=250k
V: 7=500k;
12=400k

Vinyl: Disc cutting, plating, 7", 10" & 12" pressing, picture discs, coloured discs and shaped discs. Cass: hi-speed duplication. DAT: Real time CD=—; DAT=100k; 7", 10" & 12"=500, Cass=500, DAT=1. Turnaround time=5-10 days.

CD

100k

CD 3" & 5", CDI, CD-ROM, Mastering; Nimbus-Hallday, Plating, Overwrapping. Min order=1,000 new, 500 re-order. Turnaround time=2 weeks.

Vinyl

V: 7=21k;
10=9k; 12=65k

Vinyl plating, 7", 10" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Min order=500 for all formats. Turnaround time=7-10 days.

CD

15m (annual)

3" & 5" CD, 5", 8" & 12" CDV, CDI, CD-ROM, 4-colour printing, Philips mastering, plating, overwrapping. Min order=10,000 new, 500 re-order. Turnaround time=10 days, 3 days re-order.

Vinyl/Cass/DAT

V: 12=30k;
7=55k;
Cass=50k
DAT=50k

Disc cutting, plating, 7" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Cass: Hi-speed loop bin duplication, hi-speed in cass duplication, real time duplication. DAT: Real time duplication. Min order: 7" & 12"=1,000; Cass=1,000; DAT=1,000. Turnaround time: Vinyl and DAT=3 weeks, Cass=2 weeks.

Vinyl/Cass/Vid/CD

Variable

V: Disc cutting, plating, DMAM/License, 7", 10" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Cass: Hi-speed loop bin duplication, real time duplication. CD: 3" & 5", CD, CD-ROM, plating, overwrapping. Min order: 7" & 12"=250, 10"=1,000, Cass=500. Turnaround time: 3 weeks for all formats.

Vinyl

12=90k

Plating, 12" pressing, coloured discs. Min order=100. Turnaround time=10 days.

Cass/DAT

Cass=85k
DAT=150

Cass: Loop bin duplication, hi-speed in cass, real time copying, label and inlay card printing. DAT: Real time. Min order: Cass=250, DAT=10. Turnaround time: Cass=8 days, DAT=6 days.

Cass

20k

Hi-speed loop bin duplication, real time duplication. Min order=250 loop bin, 50 real time. Turnaround time=7-10 days.

Cass/DAT

Cass=10k
DAT=200

Cass and DAT real time duplication. Min order=1 for both formats. Turnaround time=24 hours.

Cass/DAT

Cass=500k
DAT=2k

Cass: Hi-speed loop bin duplication. DAT: Real time duplication. Min order: Cass=200, DAT=10. Turnaround time: Very fast.

Vinyl

V: 7=10k;
12=20k

Plating, 7" pressing. Min order=250. Turnaround time=3 weeks.

Video

250k

Real time duplication. Min order and turnaround time=negotiable.

Cass/DAT

Cass=480k;
DAT=1k

Cass: Hi-speed loop bin duplication, hi-speed in cass duplication, cass and DAT real time duplication. Min order: Cass=500, DAT=6. Turnaround time: Cass=5 days, DAT=2-3 days.

Cass/DAT/Video

Cass=5k

Cass and DAT real time duplication. Min order: Cass=10. Turnaround time: variable.

Video

500k

Real time duplication, all video formats. PCM capacity. Min order=500. Turnaround time=96 hours.

Cass/DAT

Cass=50k
DAT=500k

Cass: Hi-speed loop bin and in cass duplication. Min order: Cass=14 days, DAT=same day.

Cass

120k

Hi-speed loop bin and hi-speed in cass duplication. Min order=100. Turnaround time=7 days.

Video

210k

Hi-speed in cass duplication, real time duplication. Min order=1. Turnaround time=variable.

Video

260k

Hi-speed loop bin and real time duplication. Min order=1. Turnaround time=variable.

Vinyl

V: 7=10k
12=20k

Plating, 7", 10" & 12" pressing, picture discs, coloured discs, shaped discs. Min order=500. Turnaround time=1 week.

Cass

5k

High Speed in cass duplication. Min order=1. Turnaround time=1 week.

Vinyl/Cass/CD

V: 7=100k
12=67k

CD: 3" & 5", CDI, CD-ROM, plating, overwrapping. V: Coloured discs, 7" & 12" pressing. Cass: Loop bin duplication. Min order=1,000 on all Cass=84k, CD=45k format. Turnaround time=4 days (or quicker if necessary).

Advise all amendments and corrections to: Karen Faux, Rudi Blackett, Music Week, Greater London House, Hampstead Road, London NW1.

▶ FROM PAGE TWO

pecially one who will work on night shift," he comments. "They are in great demand and can pick and choose."

Instead, the extra eight hours a day will be kept in reserve on the scheduling and can be brought in selectively to meet rush orders from important customers.

Willcox predicts that the market for single cassettes will expand at an explosive rate. It will be further fuelled by non-music tapes — spoken word, corporate promotional cassettes, etc — and he points to the huge market which now exists in the US as the trend which the UK will follow.

His counterpart on the vinyl production side of Audio Services, Mel

Gale, believes that this year's peak season will be more demanding than ever. "We are running 24 hours a day, five days a week at the moment and will shortly go to seven days a week," he says. With 12 12-inch presses and two seven-inch, this will bring production to about 200,000 a week.

"But you have to earn your place," he adds. "It doesn't always come down to price — a lot is in the relationships and offering a reliable service. Vinyl is good for a few more years, although in the quiet periods our seven-inch machines can be doing nothing at all. But we are more geared to 12-inch where demand will continue."

Over at Music Manufacturers' new set-up they are on schedule

to being onstream from the end of this month (August). The three principals are Roger Masterson, Nick Flower and Roy Matthews.

Matthews, technical director, describes the plant as being in the small-to-medium range in capacity and it will produce sleeve and label printing, tape copying, vinyl pressing and CDs.

"The reaction to our launch has been an enthusiastic one, particularly as we shall integrate printing and the three formats under one roof. It is an almost unique concept," he says.

The investment European single market was one of the pillars of the company's strategy. "We expect to be offering supply services to Europe and, in the medium term, there is the possibility of expanding into Europe physically. We see our market as a full European one."

He agrees there is strong competition from the Continent but argues: "Our strength is in being a one-stop operation and we will be able to compete on a service and price basis."

On the decision to set up in vinyl at a time when predictions are that it is a dying product, he says: "While the vinyl market is decreasing it is simultaneously becoming more specialised — more of a niche market — and we find that quite attractive. It is the people with huge capacities who will feel the rub. The music industry is becoming wary of building stocks of vinyl and going for quick turnround of small orders. We score on that point."

He adds: "Cassette and CD both have much further growth. Al-

Elie Dahdi, proprietor of COPS: 'Our CD factory in France will double its capacity from September and I expect this to be fully taken up'



though we are starting with one cassette production line we have a second already planned for this time next year."

Roy Richards' Meekland group owns Damont Audio, Lyntone Audio in London's Holloway and a modern automated CD plant at Malmo, Sweden. Frank Pearce, commercial director, believes that Damont has attained the position of the biggest independent tape duplicator.

"We get a tremendous amount of work from the independents, more from the majors and some from outside the music industry," he says. This last was developing as a cost-sensitive marginal trade which employed spare capacity in

the off-season.

He agrees that trained fitters — and even trainee ones — are becoming increasingly difficult to attract to 24-hour operations like Damont, especially with the more glamorous lure of Heathrow Airport nearby. But he points out that there is a core of long-serving senior fitters who enjoy Damont's family atmosphere.

On vinyl, he comments: "The big boys will tend to close down their lines and the smaller independents will reap the benefit. I think we have another five years at least of vinyl."

And cassettes? "Tape has a lovely future. It is a safe bet so far as

TO PAGE EIGHT ▶



Frank Pearce, commercial director at Damont: 'The big boys will tend to close down their vinyl lines and the smaller independents will reap the benefit'

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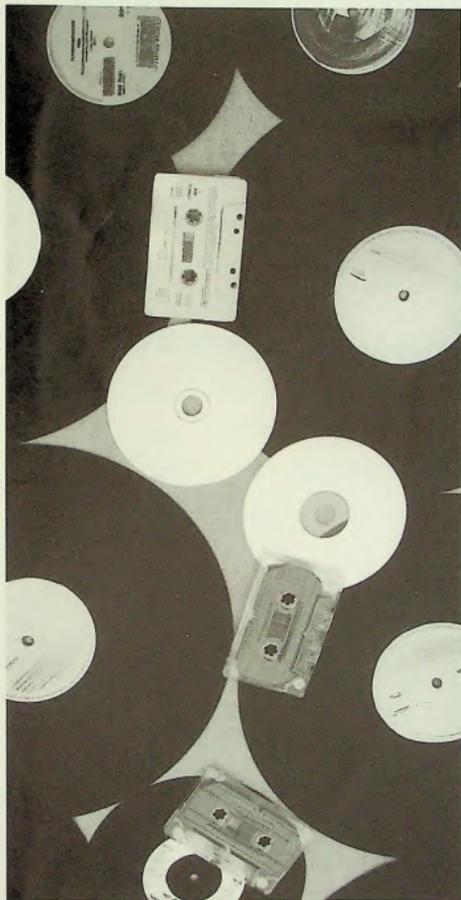
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Malcolm Pearce

– Sales Manager

Gwyn Evans

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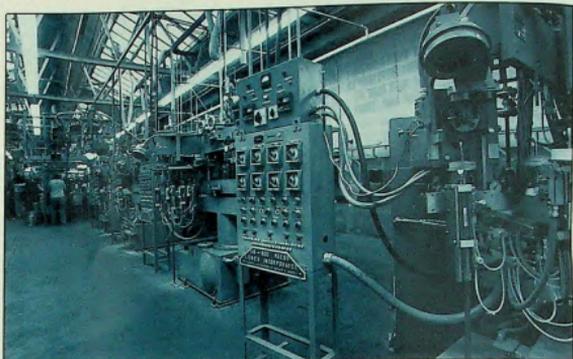
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PRESSING AND
DUPLICATION



VINYL PRESSING: some independents are even taking machines out of mothballs to meet demand

► FROM PAGE SIX
investment is concerned. And it is a nice clean business in comparisons to records."

Peace reckons the music industry is getting even more frenetically last-minute in its ordering. "The peak is coming later and later every year. It used to start in September but now it is even more confined to October and November where it starts to tail off a bit in December."

With the economies of scale playing against them, the smaller music independents are going to be squeezed, he believes. "A 300,000 run attracts a much keener price than a 5,000 one," he points out. "It makes it difficult for the smaller labels, who also have to pay more for sleeves and labels for the same reasons."

Another new plant for audio cassette duplication which opened in London this month (August) is that of Moynk Cassettes. This is a sister company to Moynk Records and Videoprint. It will initially operate to a capacity of 5m units per year, increasing to 10m after the first year.

This £750,000 investment was prompted by the rate of increase in the tape market, according to managing director Brian Bonnar. "Much of what is needed to run such a facility is already in place here in Battersea," he says. "We have invested heavily in the most up-to-date technology at Videoprint, which has led to it becoming one of the top three video duplicators in the UK."

"The excellent engineering team we have put together will be ideally placed to run the technical side of Moynk Cassettes."

One large independent, the Tape Duplicating Company, also expects a bigger build-up of orders this season. "Last year we had to turn some people away, through from mid-September to Christmas Eve," said Denis Ewing, sales and marketing manager. "I think it will be even worse this year."

The solution of under capacity at the peak season lies with the music industry, he believes. "They could, at least, get their catalogues made in July and August and leave space from September for new releases."

He casts a wary eye on the fast turnarounds being offered from the Continent. "If the duplicating/pressing business in the

UK doesn't pull its finger out it will be clabbered," he warns. At the price-competitive end of the market, manufacturers are being forced to reduce their profit margins. This in turn leaves them with less ability for reinvestment in automated plant.

"It is a vicious circle," says Ewing. "In Europe they have been able to make massive investment in automation and compete on our prices in the UK. All the UK duplicator can do is consolidate the hold he has on his market and try to offer the sort of services and benefits that customers need."

He adds: "We are looking forward to the launch of DAT and we have invested in this."

His company's record factory is still producing more and more vinyl. "It may have almost died in the US but that is because they reduced the price of CDs," he explains. "I don't think it will ever completely die in the UK. And, of course, tape is on the increase all the time."

In business for some 20 years, virtually since the beginning of audio cassettes, Fraser Peacock has built up its capacity to around 40,000 units a day in readiness for the expected rush. "But, this time, I hope the industry is going to be better organised," comments marketing executive Peter Meredith.

"Our extra capacity has given us more flexibility this year to keep our regular customers happy, but as some companies are going to be jumping up and down because they will find that across the duplicating industry there will be little spare capacity."

MANUFACTURERS, SUCH as Damant in Hayes, are also having to cope with increased competition from aggressive continental plants



Fraser Peacock has experienced a build-up in spoken word and promotional cassettes. Apart from the peak music season, this now accounts for nearly half the orders placed.

First-hand experience of the outflow of orders to the Continent is held by Elie Dahd, proprietor of COPS, which co-ordinates UK orders for factories in France. He predicts a looming world-wide capacity problem for the manufacture of CDs. "Our factory in France will double its capacity with a second production line from September and I expect this to be fully taken up," he says.

Nevertheless, demand for vinyl continues. "We still handle a lot of vinyl, perhaps even more than before. Even with the seven-inch singles we don't notice any decrease in orders at all."

MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Retailer and Record Business.

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Tel: 01-583 9199
Supplement co-ordinated by Karen Foxe.
Ads co-ordinated by Rudi Blackett.
Artwork by Kevin O'Keefe.
Printed by Penrose Press, Newport, Gwent

23	LAY YOUR HANDS ON ME Bon Jovi Verano/Phonogram (DVA 8 FT) London (LONX) 233 (F)
24	SUGAR BOX Then Jerico London (LONX) 233 (F)
25	PURE The Lightning Seeds Globe/GT (G) 4 (W)
26	SELF! Earcbox WEA (Z) 481 (W)
27	TOO MUCH Bros CBS (K) 071 (C)
28	LOVE'S ABOUT TO CHANGE MY HEART Dennis Summer Warner Brothers (U) 2421 (W)
29	AIN'T NOBODY Rubin & Chaka Khan Warner Brothers (W) 2881 (W)
30	MENTAL Manic MC's feat. Sara Carlson RCA (A) 837 (12" FF) 038 (MG)
31	LANDSLIDE OF LOVE Transmission Timp MCA (T) 011 (F)
32	ON AND ON Aesdal Mercury Island (12) 016 (12) (F)
33	WIND BENEATH MY WINGS Bertie Miller Atlantic (A) 8721 (W)
34	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie Epic (W) 211 (C)
35	THE TIME WARP (Saw Remix) Damian See (R) 211 (MG)

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22 LOOK TO THE HORIZON Sade Epic (W) 011 (F)	29 IF ONLY I COULD Maurice Adams Mercury (M) 011 (F)
23 ANY TACKLE Eurythmics Epic (W) 011 (F)	30 SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie Epic (W) 211 (C)
24 THE HANDS ON ME Bon Jovi Verano (V) 011 (F)	31 THE TIME WARP (Saw Remix) Damian See (R) 211 (MG)
25 ON OUR OWN (GROUCHES) Eurythmics Epic (W) 011 (F)	32 ON AND ON Aesdal Mercury (M) 011 (F)
26 SMOOTH OPERATOR Eurythmics Epic (W) 011 (F)	33 WIND BENEATH MY WINGS Bertie Miller Atlantic (A) 8721 (W)
27 IF ONLY I COULD Maurice Adams Mercury (M) 011 (F)	34 SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie Epic (W) 211 (C)
28 IF ONLY I COULD Maurice Adams Mercury (M) 011 (F)	35 THE TIME WARP (Saw Remix) Damian See (R) 211 (MG)
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30 SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie Epic (W) 211 (C)	
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34 SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie Epic (W) 211 (C)	
35 THE TIME WARP (Saw Remix) Damian See (R) 211 (MG)	

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he says.
"We
have
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in the UK."
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also
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"Last
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and
marketing
manager.
"I think
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year."
The
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I hope the industry is going to be better organised," comments marketing executive Peter Meredith.

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23	LAY YOUR HANDS ON ME Bon Jovi	EMI Vertigo/Phonogram 20V&F	TOP 10
24	SUGAR BOX Then Jerico	London 10N13 252 (F)	TOP 10
25	PURE The Lightning Seeds	Globe 10G14 4 (8&T)	TOP 10
26	SELF! Fozzbox	WEA 12 4841 (M)	TOP 10
27	TOO MUCH Bros	CBS 40M11 7 (1)	TOP 10
28	LOVE'S ABOUT TO CHANGE MY HEART Domino Summer	Warner Brothers 17 2481 (M)	TOP 10
29	AIN'T NOBODY Rulus & Chaka Kfirin	Warner Brothers W 2881 (W)	TOP 10
30	MENTAL Mantic MC's, feat. Sara Carlson	RCA 10 4327 (12-17) CD388 (BMG)	TOP 10
31	LANDSLIDE OF LOVE Transaxion Vamp	MCA 10M11 1 (F)	TOP 10
32	ON AND ON Aesop	Marginalized 122WNG 286 (F)	TOP 10
33	WIND BENEATH MY WINGS Berie Midler	Atlantic A 8972 (D) (M)	TOP 10
34	SOMETHING'S JUMPIN' IN YOUR SHIRT Malcolm McLaren/Boyz II Men/Lisa Marie	Epic 10W121 3 (1)	TOP 10
35	THE TIME WARP (SAW Remix) Damon	See JHE121 201 (BMG)	TOP 10

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36	8ATDANCE Prince	Warner Brothers W 2941 (M)	TOP 10
37	DON'T LOOK BACK Fine Young Cannibals	London 10N13 228 (F)	TOP 10
38	DO YOU LOVE WHAT YOU FEEL Inner City	10 Virgin 10V13 221 (F)	TOP 10
39	WE COULD BE TOGETHER Debbie Gibson	Atlantic A 8941 (M)	TOP 10
40	REVIVAL Eurythmics	REAL1011 7 (BMG)	TOP 10

63	HONEY BE GOOD The Bible	Empire 10E14 5 (1)	TOP 10
64	VOODOO RAY A Guy Called Gerald	Boxer 10S 104 (12-4) 8964 (F)	TOP 10
65	SMOOTH OPERATOR Big Daddy Kane	Cold Chillin'/Warner Brothers W 2841 (M)	TOP 10
66	DON'T PUSH IT Rob Jay	MCA 10M11 1 (F)	TOP 10
67	YERO Art of Noise feat. Mollathini	Chase China 112-CHNK1 18 (F)	TOP 10
68	IT'S ALRIGHT Pet Shop Boys	Parlophone 12ZR 420 (E)	TOP 10
69	EVERYTHING BEGINS WITH AN 'E' E-Zee Posse	West Pointe/Virgin-100T112 (F)	TOP 10
70	BETTER DAYS Gin	ALAM 10M11 285 (F)	TOP 10
71	IT COULD HAPPEN TO YOU Robert Palmer	BM 1258A 9 (F)	TOP 10
72	MY FIRST NIGHT WITHOUT YOU Cyndi Lauper	Epic 10N113 3 (1)	TOP 10
73	THE END OF THE INNOCENCE Don Henley	Geffen 10G 5111 (M)	TOP 10
74	KING OF THE NEW YORK STREETS Dion	Arise 11355 (12-4) 1355 (BMG)	TOP 10
75	WHAT'S WRONG WITH DREAMING? Rever Cry People	BM 1128A 18 (F)	TOP 10

T W E L V E • I N C H

1	1	SWING THE MOOD	11	WOULDN'T CHANGE A THING
2	2	FRENCH KISS	12	LOVE'S ABOUT TO CHANGE MY HEART
3	3	ROCK ON! TIME	13	SUGAR BOY
4	4	HET DUT CAN'T DANCE TO JAZZ (M)	14	KESSE ON THE WIND
5	5	NUMBER UNO	15	ANYBODY
6	6	INERD YOUN LOVIN	16	ON DOWN FROM CHRISTOPHER STREET
7	7	LOVIN' MY WIND	17	SMOOTH OPERATOR
8	8	THIS IS THE BRIGHT TIME	18	ON IT COULD
9	9	POISON	19	SOMETHING'S JUMPIN' IN YOUR SHIRT
10	10	THE UNUSABLE MAN	20	DO YOU LOVE WHAT YOU FEEL
11	11	BLAME IT ON THE BOOGIE	21	DO YOU LOVE WHAT YOU FEEL
12	12	TOTUSOLDIER	22	THE TIME WARP (SAW Remix)
13	13	MENTAL	23	YOU'LL NEVER STOP BEING LOVING YOU
14	14	LANDSLIDE OF LOVE	24	
15	15	ON AND ON	25	
16	16	WIND BENEATH MY WINGS	26	
17	17	SOMETHING'S JUMPIN' IN YOUR SHIRT	27	
18	18	THE TIME WARP (SAW Remix)	28	
19	19	DO YOU LOVE WHAT YOU FEEL	29	
20	20	DO YOU LOVE WHAT YOU FEEL	30	
21	21	THE TIME WARP (SAW Remix)	31	
22	22	YOU'LL NEVER STOP BEING LOVING YOU	32	

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US TOP FORTIES

SINGLES

1	RIGHT HERE WAITING, Richard Marx	EMI
2*	COLD HEARTED, Pavitt Abdul	Virgin
3*	HANGIN' TOUGH, New Kids On The Block	Columbia
4*	DON'T WANNA LOSE YOU, Gloria Estefan	Epic
5	2 ON OUR OWN, Bobby Brown	MCA
6*	SECRET RITZENDUSY, Karyn White	Warner Brothers
7	5 ONCE BITTEN TWICE SHY, Great White	Capitol
8*	11 THE END OF THE INNOCENCE, Don Henley	Geffen
10*	FRIENDS, Jody Watley With Eric & Ricki Ann	MCA
10*	13 ANGEL EYES, The Jellifee Band	Arista
11	7 LUKE IT, Dings	4th + ZZ Music
12*	17 SHOWER ME WITH YOUR LOVE, Surface	Columbia
13	14 SACRED MOVING, Donny Osmond	Capitol
14*	15 KEEP EMOTION, Soul II Soul	Virgin
15	22 HEAVEN, Warren	Columbia
16*	20 18 AND LIFE, Sid Row	Atlantic
17*	21 IF I COULD TURN BACK TIME, Cher	Geffen
18	8 BATTADANCE (FROM BATMAN), Prince	Warner Brothers
19*	78 GIRL I'M GONNA MISS YOU, Mill Vanelli	Arista
20	19 HEADFOOT FOR A HEARTBEAT, Wagie	Affinity
21	10 SO LOVE, Love & Rockets	RCA
22*	29 TALK IT OVER, Graysan Hugh	RCA
23*	30 ONE, Lee Green	Warner Bros
24	16 TOY SOLDIERS, Markko	Columbia
25*	31 SOUL PROVIDER, Michael Bolton	Columbia
26*	32 KISSES ON THE WIND, Naneah Cherry	Virgin
27*	35 THAT'S THE WAY, Katrina And The Waves	SBS
28*	37 CHERISH, Madonna	Sire
29	18 LAY YOUR HANDS ON ME, Bon Jovi	Mercury
30*	34 THE PRISONER, Howard Jones	Elektra
31	25 IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
32*	36 HOOKED ON YOU, Sweet Sensations	MCA
33	23 I'M THAT TYPE OF GUY, Lil' Cool J	Def Jam
34	40 PUT YOUR MOUTH ON ME, Eddie Murphy	Columbia
35*	- I LOVE NOT ENOUGH, Starship	RCA
36*	- LET'S SIGN, The Cure	Elektra
37*	- HEY LADIES, Beatrice Boys	Capitol
38*	- DON'T LOOK BACK, Fine Young Cannibals	I.R.S.
39*	- RUMMIN' DOWN A DREAM, Tom Petty	MCA
40*	- BUSTA MOVE, Young MC	Delicious

ALBUMS

1	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
2*	2 REPEAT OFFENDER, Richard Marx	EMI
3*	3 HANGIN' TOUGH, New Kids On The Block	Columbia
4*	4 FOREVER YOUR GIRL, Pavitt Abdul	Virgin
5	5 FULL MOON FEVER, Tom Petty	Arista
6*	6 GIRL YOU KNOW IT'S TRUE, Mill Vanelli	MCA
7	6 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
8*	9 SKID ROW, Sid Row	Affinity
9	8 DON'T BE CRUEL, Bobby Brown	MCA
10*	10 THE END OF THE INNOCENCE, Don Henley	Geffen
11*	13 CUTS BOTH WAYS, Gloria Estefan	Epic
12	10 TWICE SHY, Great White	Capitol
13	11 WALKING WITH A PANTHER, Lil' Cool J	Def Jam
14*	12 DIRTY KOTTER, Billy "Wombat"	Capitol
15	15 PULL'S BOUTIQUE, Beatrice Boys	Columbia
16	15 MARTIKA, Madonna	Columbia
17	14 LIKE A PRAYER, Madonna	Sire
18	18 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
19*	21 KEEP ON MOVIN', Soul II Soul	Virgin
20	16 LOVE AND ROCKET, Love And Rockets	RCA
21	22 BIG GAME, White Lion	Affinity
22	20 GHOSTBUSTERS II, Original Soundtrack	MCA
23	23 NEW JERSEY, Bon Jovi	Mercury
24	25 BIG TIME, Heavy D & The Boys	Epic
25	24 A NEW FLAME, Simply Red	Elektra
26*	30 INDIGO GIRLS, Indigo Girls	Epic
27	27 DISINTEGRATION, The Cure	Elektra
28*	34 WINTER, Winger	Affinity
29	26 SONIC TEMPLE, The Cult	Sire
30	29 BIG DADDY, John Cougar Mellencamp	Mercury
31	28 BEACHES, Original Soundtrack	Capitol
32*	35 LET'S GET IT STARTED, M.C. Hammer	Epic
33*	37 IN STEP, Steve Vai/Yes	Epic
34*	38 HEART OF STONE, Cher	Geffen
35*	31 THE OTHER SIDE OF THE MIRROR, Steven Nicks	Modern
36*	- ONE BRIGHT DAY, Tanya Marley & Melody Makers	Virgin
37	33 CRYLES, The Doobie Brothers	Capitol
38*	- 24/7, Dingo	4th + ZZ
39	38 ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford	Arista
40*	35 WHAT YOU DON'T KNOW, Exposé	Arista

Charts courtesy Billboard, 19 August, 1989 • Bulletts are awarded to those products demonstrating the greatest airplay and sales gain.

LP REVIEWS

JETHRO TULL: Rock Island. **Chrystalis CHR 1708.** The unexpected Grammy for Crest Of A Knave last year has put the spotlight back on a band many considered a spent force. Although artistically this offers nothing new, it would seem that 20-odd years standing on one leg has done little Anderson no harm at all. Still the best of chuggy line changes, the eye remains half salacious, half nostalgic, flute floating and guitars openly. The US will top this up and there's enough support here, professing love for a respectable UK rock showing. **DH**

SHAKESPEARE'S SISTER: Sacred Heart: Hrr/London 828 131. This is a studied set from the former Bonanorace person it has more in common with the likes of Eurythmics than the Bonanos. But it's still a rather pedestrian pop album with some nice instrumental touches and a handful of good songs. It's a little patchy due to Siobhan Fahey's desire to try a number of styles but it's an endearing and promising start. **NR**

JONATHAN RICHMAN: Jonathan Richman, Special Delivery SPD 124. Endearing backstage Jonathan Richman's still love with rock'n'roll. This album must have cost around 50 quid to make, and it's full of bursting with human warmth, surreal honesty, optimism and the kind of naivety that one either finds irresistible or intolerable. It should make you glad to be alive, but if it doesn't, it's best glad a record like this exists. **AB**

CHRISTY MOORE: Voyage. WEA WX 286. After the frankly, it pains one to admit, dull *Unfinished Revolution*, Voyage sees Christy back on form embracing the usual concerns, but regaining a grip on Irish music (a large pint for Donal Lynch for this). Again this is a collection of songs drawn from many sources (notably Ewan MacColl and Evis Costello), underpinned by some of Moore's finest recorded singing. The great population aren't about to suddenly realize their criminal error in overlooking Moore, but this has sufficient appeal to reach beyond the folk circles and shabby political bob of Nancy Spain is off whistled (body). **DH**

THE ISLEY BROTHERS: Spend The Night. Warner Bros. 925 940. Ronald Isley takes the credit for the fine, unmitigable vocal work on this eight track smoochy soul set but that's about as close as you get to the classic Isley sound. The brothers are the incisive guitar fills and rich instrumentation to be replaced by synthesized mood music. It doesn't compare to tracks like *Summer* but fans should find it worthwhile nonetheless. **NR**

ROCKMELONS: Tales Of The City. Atlantic 781 949-1. Synoptically clean US funk in the souped-up Doobie Brothers vein from a faceless combo whose cross name belies their "quirky" coffee table music. With the exception of *Simply Red*, the likes of Rockmelons are just so much empty posturing. *Tales Of The City* reveals very little real life, offering for soap-opera pruned drama. There are some nice songs but there's nothing substantial enough to suggest

that Rockmelons will capture any attention on this Atlantic crossing. **DEH**

STOCK IT

CHRISTOPHER WILLIAMS: Adventures In Paradise. Geffen 924 220-1. Christopher Williams is the nephew of Ella Fitzgerald, a model and competent singer who writes a lengthy sleeve note, professing love for all and sundry. Struggling on the more up tempo material, paced in a Prince/Bobby Brown mood, Williams shows his true mettle on a string of tear-soaked ballads that, along with his rugged good looks, should secure him a whole generation of young lovers. **DEH**

MATERIAL: Seven Souls. Virgin V2596. Heavyweight producer Bill Laswell's own musical vocation is Material, avant-rhythm jams — Sly Dunbar on drums too — who the likes of Talking Heads must surely respect. Seven Souls is a collision-spirit of world beats, funk, minimalism, rock, William S Burroughs' tubercular spoken text and Rommelzee's rap that cogitate into a mentally exotic, psychedelic whole. While provoking and hypnotic, will fail to appeal to all but the more adventurous with radio programmers or either finds irresistible or intolerable. It should make you glad to be alive, but if it doesn't, it's best glad a record like this exists. **MA**

STOCK IT

WIRE: On Returning (1977-1979). Harvest SHSP 4127. A specially compiled retrospective of Wire's formative years selected by media guru Jan Savage. Possibly the greatest achievement of punk rock was the sheer pop sparkle of *The Buzzcocks* and the inventiveness of *Wire*. Their three Harvest albums from 1977, 78 and 79 are an education for anyone disheartened with contemporary music and this 22 track insight thrives along their minimalist ballads through the walls of art-thrash and into sixties-styled pop psychedelia. Essential, unnerving and still as relevant today. **DEH**

MEN OF COURAGE: Men Of Courage. Voices Of Wonder. VOW 013. Distribution: Fast Forward. Men Of Courage are an eight track with a slickly packaged debut album which drops the home grown edge and yields an uncomfortable "new rock" sound. Supposedly influenced by the Heartbreakers, Men Of Courage add a hint of Gothic and struggle with their English. The pose may be bizarre but there's little Men Of Courage have to offer a UK market already swamped with purveyors of post-punk. **DEH**

VONDA SHEPARD: Vonda Shepard. Reprise 925 718-1. Vonda Shepard must be a marketing man's dream. She looks every inch the tall, leggy, long-haired, style follower who's on top of all of positive west coast blue-eyed soul, from mid tempo songs of love to upbeat finger-picked piano drama. There are some nice songs but there's nothing substantial enough to suggest

that Rockmelons will capture any attention on this Atlantic crossing. **DEH**

CINDY LEE BERRYHILL: Naked Movie Star. Awareness Records AW1016. Distribution: Revolver/Carrel. Cindy Lee's second LP finds the streetwise beat poetess consolidating her anti-folk stance. The jazzy swing backing recalls Ricky Lee Jones but she has a lyrical and vocal power all of her own. Trump, a savage indictment of the American Way is especially strong, but she also scores strongly with some moody introspective pieces. The album takes a few less than it is a stayer and will appeal to forward-thinking folkies. **LF**

GEORGE CLINTON: The General. Warner Bros. 925 974. Like *uh* (Warner Bros. 925 974), Clinton is a true visionary genius within his genre. The abstract rhythms, funk and odd lyrical touches on *Cinderella* jump up and shock the listener with their diversity but remain irresistibly catchy. Eccentric he may be, but Clinton remains THE original funkster. **NR**

KIM MITCHELL: Rockland. Atlantic 781 963. Canada's Mitchell seems to have been a regular on an AOR vacuum since Max Webster split and it's a shame to hear such a distinctive vocalist and rhythm guitarist pandering to MTV and rock radio. Even long-time partner and lyricist Pyc Dubois has lost his unique cynical/satirical edge. That said, it does have its moments — but too few to mention. **NR**

HEAVY D AND THE BOYZ: Big Time. MCA MCG 6057. The early elements of D and the crew manage to elevate a rumbly rap and rock radio. Even long-time partner and lyricist Pyc Dubois has lost his unique cynical/satirical edge. That said, it does have its moments — but too few to mention. **NR**

STOCK IT

NIRVANA: Bleach. Tupelo Recording Co. TUPLE6. Distribution: Revolver/Carrel. SubPop 200, the acclaimed Seattle compilation paved the way for the success of the style followers and others and now, Nirvana look set for an even greater indie impact. Bleach is so confident a debut LP as you are likely to hear with assured playing, top notch and even (gasp) some fine sweet harmonies. Peel has been plugging this lot for yanks and their impending UK dates are sure to lift it to the top of the indie pile. **LF**

ON PARADE: Martin Aston, Adam Blake, Lee Finlay, David Gahan, Steve Nicks, Holland and Nick Robinson

Reviewed by David Giles

TOP 40 SINGLES

1	YOU'RE HISTORY John Cougar Mellencamp London 7112 (7)
2	PURE The Lightning Seeds Gleason/GT&A (8)
3	LANDSLIDE OF LOVE Transmission King A&M TV9 (9)
4	SELF The Jacksons WEA 7038 (10)
5	STAND L.A.M. Warner Brothers/WB234 (10)
6	SACK OF IT L.A.M. ECA/PR&A/BMG (8)
7	DAYS Karyn White Virgin AM&A (5)
8	THIS ISN'T YOURS TO LOSE Daf Austin A&M AM&A (12)
9	WHEN THE HOODOO COMES Lionel Richie Faced/FOO&D (9)
10	SO ALIVE Lionel Richie Rangers/Bros/WB (8)
11	BACKWARDS DOG The Roots Raw TV Products/RTV (8)
12	BETTER DAYS Paul Simon A&M AM&A (7)
13	LET IT RAIN Gospel Creative/CBOAT (8)
14	THE BANGS THE DRUMS The Bangs Silvertone/CBS (7)
15	KYLE SAID TO JASON The Bangs KSP Communications/KI-FI (8)
16	YOU'VE GOT TO CHOOSE The Bangs Epic/BG (10&11)
17	WAKING UP IN THE SUN The Bangs Fantasia/BMG (7)
18	BRAVITATE TO ME The Bangs Epic (8)
19	AMERICAN EYES The Bangs Fantasia/BMG (5)
20	RIO ROCKS Lionel Richie Parade/BMG (10)
21	GOODWILL CITY The Roots Capitol/CBS (8)
22	BURY ME DEEP IN LOVE The Roots London (10&11)
23	FAKE ID Lionel Richie Virgin (10)
24	LONDON DERRY ROAD Lionel Richie London (10&11)
25	BLUE MOON REVISITED Lionel Richie Columbia/Faces (8)
26	FRIENDS John Cougar Mellencamp & The Regency Polygram (10)
27	COPPY HEART Paul Simon Virgin (10)
28	CHOICE Lionel Richie ECA/PR&A/BMG (8)
29	WHERE WE WERE MEANT TO BE Lionel Richie London (10)
30	NEVER ENOUGH Lionel Richie Faced/FOO&D (11)
31	YOU GOT IT Lionel Richie Gleason/WB (10)
32	EDIE (GIAO BABY) The Roots Rangers/Bros/WB (10)
33	SON FOR WHOEVER Lionel Richie Gleason/FOO&D (11)
34	HYPNOTIZED Lionel Richie Epic/BMG (10)
35	ANOTHER DEADLY SUNSET Lionel Richie Creative/CBOAT (10)
36	PARADISE Lionel Richie A&M AM&A (11)
37	IN THE POOL Lionel Richie Fantasia (10)
38	THE PEEL SESSIONS Lionel Richie Strange Four/SF97 (10)
39	WARRIOR Lionel Richie Virgin (10)
40	MISTY MORNING, ALBERT BRIDGE Lionel Richie Rangers/Bros/WB (10)

STOCK IT

IAN McCULLOCH: Proud To Fall (WEA 12/CD) YZ 417 2292-46720-7). Fairly mellow return for the former Bunnyman vocalist, recalling his Ocean Rain period. Initially, the song sounds unconvincingly like BOC's Don't Fear The Reaper. But as ever, the melody and arrangements are beautifully understated, and it's always a pleasure to hear Mac's heartfelt, plaintive voice around.

JULIA FORDHAM: Lock And Key, (Circa 12/CD) YR 36). Intricately structured and elegant number, with gentle flurries of acoustic guitar and a playful, weaving melody. A taster for the second album which suggests that she may soon rise several notches above her contemporaries.

STOCK IT

DANNY WILSON: Never Gonna Be The Same, (Virgin 12/CD) VS 1203). Another lush offering of sum mery pop from the Dundee duo. Here they blend modern pop ideas ingeniously with elaborate jazz/swing techniques and Seventies melodies, which recall those of the Doobie Brothers.

EURTHYMICS: Revival, (RCA 12/CD) DA 17). The first vinyl outing for some while finds Annie Lennox's vocals as powerful as ever, with an increasingly strong blues influence in phrasing and harmony. There is a nicely nagging synth bassline but the chorus is disappointingly bland. A big hit, anyway.

INSPIRAL-CARPETS: Find Out Why EP, (Cow 12/DUNG 5). An almighty swirl of Bontempi organ threatens to obliterate all else in the fifth single from these manic Mancunians. Broazh and speedy, with some succulent Saxies harmonies, but a little lacking in the songwriting department.

BIG DADDY KANE: Smooth Operator, (Cold Chillin'/WEA 12) W2804 (T1). Over a teasingly familiar bassline, BDK declares the more aggressive approach of his earlier recordings and opts for a slick, suave delivery that lends this track considerable commercial appeal. Mellow but still with a hint of menace.

ELLE: Give it To Me/Dupes, (Rham 12) RS 8906). 'Hip house Moss Side style' is how this



ELLE: 'Hip house Moss Side style' or a put down of irritating males

Manchester dance label describes its fourth release. Bristk, danceable and fun but the B-side is the more interesting track working around a sampled Kinks guitar riff, to give the female rap duo's put-down of irritating males.

THE JACKSONS: 2300 Jackson Street, (Epic 12) 655 206-7). Rather drippy ballad, complete with kiddish chorus, bells, and vocals but the melody oozes earnest sincerity. If anything, it sounds distinctly like the Osmonds, who were always regarded as a mere pallid imitation of this lot.

STOCK IT

XTC: The Loving, (Virgin 12) VS 1201). If this track from the recent LP gets enough exposure it'll see an enormous success, since the song has the classic appeal of Lennon/McCartney compositions of old. There are some clever 'round' style vocal harmonies, and the pacing of the track is superb.

THE SANDKINGS: All's Well With The World, (Long Reach 12) PEACH 317). A distinct improvement on the Wolverhampton band's first two singles. Bristles with energy, as the guitars are turned on to full blast, and the very strong chorus is bolstered by some fine harmonies.

ANIMAL LOGIC: Some Day We'll Understand, (Virgin 12) AL 11). Inevitably, the second single from Stewart Copeland's new outfit features some highly skilled instrumental technique. Unfortunately the song and vocal seem to be firmly rooted in mid-seventies pomp.

MURRUMBIDGEE WHALERS: Give Me Way To Trains, (AHABI 12) MOBY 1). Intriguing mixture of jangly guitar pop and folk music, like James only taken one step further. The vocals and harmonies are ripe with the flavour of the Surrey countryside, where this group hail from, displaying sound songwriting virtuosity on their debut release.

GAVIN FRIDAY AND THE MAN SEEZER: You Take Away The Sun, (Island 12) IS 430). Theatrical performance from the former Virgin Purple on an epic-sounding song, all dramatic chord changes, doomy piano and poignant strings. Obvious parallels with Tom Waits, especially the sandpappy vocals and acoustic bass accompaniment.

HAZEL DEAN: Love Pains, (Lisbon 12) DOLE 12). Though



the PWL sound is derived wholly from the European Hi-NRG style, Hazel Dean's records have somehow managed to retain the camp jubilation of the original genre. This last one is no exception.

STOCK IT

THE CARTEKAR RACE: I Wish I'd Said That, (Foundation 12) TFL 27). Four warm and wistful songs from the East London outfit. The lead track isn't the strongest, but its wistfully and sparkling guitar lends it a pleasing optimism, with distinct folk undertones.

THEOPHILUS P. WILDEBEESTE & DEE DEE WILDE: Don't Even Think About It, (Island 12) IS433). Such is the authenticity of Lenky Henry's 'soul stud' pastiche, the uninitiated listener might be inclined to miss the joke altogether. Consequently, this should pick up radio plays like a cow picks up flies, especially once the video starts to air the rounds.

THE CURE: Lovesong, (Polydor 12/CD) FICS 30). Taken from the Disintegration LP, this track finds Bob Smith in rather more reflective mood. It's a sad but brisk song, driven along by a cool Hammond organ and chirpy orchestral backing.

SPANDAU BALLET: Be Free With Your Love, (CBS 12/CD) SPANS 4). Lavish production from Langan and Kemp which involves the London Community Gospel Choir horns rasping away, bubbling Latin rhythms and enough familiar traits and hooks to re-open their chart account. After all this expenditure, though, the song itself is nothing special.

JANET JACKSON: Miss You Much (Breakout/A&M 12/7/CD) USA 663). Jam & Lewis produce, and the influence of Prince is undeniable here, particularly in the vocals and the harmonies, the empty pounding bass drum and the 'filler' use of keyboard. Only in the middle eight did her soul roots resurface convincingly.

TOP 20 ALBUMS

1	VELVETEN Transmission King MCA MC6483 (9)
2	STONE ROSES Transmission King Shearwater/CBS (10)
3	PEACE AND LOVE The Roots Rangers/Melrose (10)
4	RAIN DRAIN The Roots Chrysalis/Ch 1723 (8)
5	KITE Karyn White Virgin (10)
6	TAKING ON THE WORLD Lionel Richie A&M AM&A (10)
7	BEOP MOPTOP Public Enemy Virgin (10)
8	GREEN Public Enemy Warner Brothers/WB234 (10)
9	WORKBOOK Bob Dylan Virgin America (10)
10	WAKING HOURS Daf Austin A&M AM&A (10)
11	DOOLITTLE The Roots AAD CADROE (10)
12	PROTEST SONGS Public Enemy Kirkhammers/BMG (10)
13	THE INNOCENTS Public Enemy Mare/STUMAS (10)
14	DISINTEGRATION The Cure Fiction (10)
15	MARIA MCKEE Geffen Geffen (10)
16	MOTHER NATURE'S KITCHEN Karyn White Island (10)
17	GREEN ON RED - LIVE Karyn White Chrysalis (10)
18	BLIND MAN'S ZOO Public Enemy Epic (10)
19	THE INDIGO GIRLS Epic Epic (10)
20	SHOOTING RUBBER BANDS AT THE MOON Edie Brickell & The New Bohemians Geffen (10)

Compiled by Music Week from Gallup Data

15	20	THE MIRACLE ♫ CD	Parlophone KCSJ 107
16	13	ANYTHING FOR YOU *** CD	Epic 641375-1
17	15	THEMES • CD	Polydor 60711
18	10	STREET FIGHTING YEARS * CD	Virgin MINDS 1
19	16	THE RAW AND THE COOKED * CD	London 0281891
20	12	APPETITE FOR DESTRUCTION *** CD	Geffin WJ 15
21	18	WHEN THE WORLD KNOWS YOUR NAME * CD	CBS 645311
22	21	THE END OF THE INNOCENCE ○ CD	Geffin WJ 251
23	14	PARADISE • CD	10/10/94 DOR 81
24	17	FLOWERS IN THE DIRT • CD	Parlophone KCSJ 104
25	23	FULL MOON FEVER • CD	MCA MCG 624
26	22	ESPECIALLY FOR YOU CD	Telstar STAR 234
27	42	SINGALONGAWHYTEARS CD	Parlophon Music/PNU 2001
28	19	A NIGHT TO REMEMBER CD	Epic 6426191
29	30	WATERMARK ** CD	WEA WJ 199
30	26	KYLE ***** CD	PMI 313
31	31	SOUTHSHIDE • CD	Mercury/Phonogram 8381711
32	28	KARYN WHITE • CD	Warner Brothers WJ232
33	24	PAST PRESENT * CD	RCA R 3074
34	25	LIKE A PRAYER ** CD	Sir WJ 239

*** TRIPLE PLATINUM (300,000 units) ** DOUBLE PLATINUM (200,000 units) * PLATINUM (100,000 units) ○ SILVER (50,000 units) **NEW** NEW ENTRY RE-ENTRY

TOP • 20 • COMPILATIONS

1	NEW	NO1 NOW THAT'S WHAT I CALL MUSIC 15 CD	EMI/Virgin/Phonogram NOW 15
2		HEAT AND SOUL ○ CD	Heart & Soul/Phonogram HASTV 1
3		NOW DANCE '89 CD	EMI/Virgin MDD 3
4		DEEP HEAT 3 • CD	Telstar STAR 234
5		DIRTY DANCING [OST] ** CD	RCA R 30488
6		THIS IS SKA CD	Telstar STAR 234
7		HOT SUMMER NIGHTS ○ CD	Ships SWE 898
8		THE HIT FACTORY VOL. 3 • CD	Telstar/WMI H1 8
9		NITE FLITE 2 • CD	CBS MOOD 8
10		GLAM SLAM CD	E & A/E 124
11		PRECIOUS METAL • CD	Ships SWE 876
12		SUNSHINE MIX CD	Ships SWE 896
13	NEW	GREATEST EVER ROCK 'N' ROLL MIX • CD	Ships SWE 838
14		THE HITS ALBUM 10 * CD	CBS/WEA/BMG/HITS 10
15		TOP GUN [OST] * CD	CBS 10284
16		GOOD MORNING VIETNAM [OST] • CD	A&M MAA 397
17		THE BLUES BROTHERS [OST] CD	A&M/A 150715
18		PROTECT THE INNOCENT CD	Telstar STAR 234
19		RAINBOW WARRIORS CD	RCA R 1495
20		THE 2 TONE STORY CD	3Tone/Cherry/CENT 700

54	49	Van Morrison	Polydor 837201
55	67	ANYWAWAWANNA CD	Bygones King LETT 10
56	51	GREEN • CD	Warner Brothers WJ234
57	NEW	NEW JERSEY * CD	Virgin/Phonogram 183H 42
58	55	THE INNOCENTS ** CD	MCA STUM 55
59	59	FOREVER YOUR GIRL • CD	Sire/Virgin 58M 19
60	NEW	RAINTOWN * CD	CBS 65549-1
61	61	DISINTEGRATION • CD	Epic/Polyleg 181H 1
62	NEW	SLEEPY WHEN WET ** CD	Virgin/Phonogram 183H 38
63	65	TRACY CHAPMAN *** CD	Epic/BET 4
64	50	RATTLE AND HUM *** CD	Island U27
65	48	TAKING ON THE WORLD CD	A&M MAA 700
66	NEW	INTRODUCING ... DAVID PEASTON CD	Geffin 912281
67	NEW	ANCIENT HEART ** CD	WEA WJ 210
68	62	MONEY FOR NOTHING ***** CD	Virgin/Phonogram 183H 64
69	58	BEER MOP TOP CD	Virgin V 25H
70	73	THE JOSHUA TREE ***** CD	Island U25
71	68	PHANTOM OF THE OPERA *** CD	Polydor POLM 13
72	69	REMOTE • CD	Geffin/Virgin CRK 6
73	57	WATERFRONT CD	Polydor 83790
74	64	BLAST * CD	MCA MCG 682
75	40	PRACTICE WHAT YOU PREACH CD	A&M WJ 297

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C O L U M N

EUROPEAN IMPORTS, amongst a flood now that they're suddenly fashionable, include the very exciting piano jangled and J. Bonell flamenco guitar twanged lively **RAUL**

ORELLANA The Real Wild House (Spanish Spittle Music SPX-1110), due here soon on BCM Records); the previously UK issued (and recorded) but now remixed Chakachos remaking Thinly stop-start **IZZY** Stories (The Story Mix) (Italian New Music NMX 1110); the girl murtlered and groaned bubbly leaping **THE LATIN RAGE** Sueno Latino (Italian Discomagic OUT 3249), which is the closest many, including myself, have been able to get so far to the hard to find slightly more acidic Sueno Latino (Paradise Version) actually by **SUENO LATINO** (Italian DFC, also due here soon on BCM Records); this reviewed version however also being hot for the flip's more jittery jolting chanted twitery: Esta Loca; the jittery shrill synthed **WOOD ALLEN** Airport '89 (Italian Dee Jay Labelw/OUT 3180); the Lyn Collins Think (About It) based though strong scrubbing and jumping instrumental **MR BE NOIR** Big Hit (Italian Irma casod/primordine ICP 004); Ben Liebrand remixed samples crammed **THE SUGARHILL GANG** Rappers Delight (Hip Hop Mix) (Dutch 4 Jocks Only JOCK 3004). Meanwhile, the hotter US imports include the Teddy Riley co-produced short but essential James Brown based dynamic swingbeat rap **WRECKS-N-EFFECT** New Jack Swing (Motown MOT-4654, due here in a fortnight) in a much better longer version); Clivillés & Cole created girls sung juddery dragging on one side of frantic house on the other **SEDUCTION** (You're My One And Only) True Love (Venelotta Records VE-7024); Latonya Saunderson (what relation to Kevin is she?) intoned Mayday remixed twitery **REESE** Rock To The Beat (KMS Records KMS-022); reissued

uptempo Odyssey/Lamont Dazer classic reviving **RICHIE HAYENS** Going Back To My Roots (Week-Off SE-242); catchily rapped **THE NEW**

STYLE Scuffin' Those Knees (Bon Ami/MCA Records MCA-23973); languidly or infectiously rapped varied eight-track **YZ G-ROCK** On A Friday (Tuff City Records TUF 128048); Jannax produced I Can't Go For That/Say No Go-shyly boss-ed but myriad samples woven **CLUB MED** Club Med (Fourth Floor Records FF-1104); Lola Blank created loosely wailed centering garage **DEBBI** **BLACKWELL-COOK** Changing Up (Sunshine Music Ltd SML-2353); guys sung and rapped and Adeva influenced girl chattered starkly jolting jittery **SHABAZZ** Respect (RCA 9023-1-RD); bassily bounding jazz-house **FINCHLEY ROAD** Gimme The Music (Quart QK01 9); striding late Seventies soul meets twitery acid **BORA BORA** Jealousy (8R Records BR 001); Todd Terry remixed plaintively jittering **NOGGERA** Summertime, Summertime (Club '89) (Sleeping Bag Records SLX-401 48); Teddy Riley produced violently juddering swingbeat **PIECES OF A DREAM** Soul Dat Time (EMI V-56145); dated classically styled stutney house **MARK IMPERIAL** Rock This House '89 EP (House Nation Records HN 89012); stark go go beats jolting swingbeat-ish **ANNE** & Heart Donor (Atlantic 0-86327); rumbling and like a gruffer Jamie Principle) girls' muttering **THE YOUNG & THE RECKLESS** If You Give Me A Chance (Nugroove NG 022); Richie Weeks & Glenn Larusso created frobbing instrumental **EROTIC HOUSE BOYZ** I Can Make You Feel It (SoulStreet Records 351). The finest selling import album, good value as NOT containing either of their recently worn single's sides, is the various New York house producers created **2 IN A ROOM** The Album (Cutting

Records CR-2001), while a couple of rap sets selling steadily are **TUFF CREW** BACK TO WRECK SHOP (50s Deff Records WAR-2712) and **SCHOOLLY D** Am I Black Enough For You? (Schoolly-D Records/Jive 1237-1-1). Well, that's the imports as up to date as possible. There are currently more "dance" records being released here than ever before (including, to the best of my memory, the late Seventies "disco" era), the hottest of which I will attempt to catalogue next week!



REESE: AKA Kevin Saunderson

BOOGIE BOX HIGHLY NERVOUS

TOP Dance SINGLES

26 AUGUST 1989

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

THIS WEEK LAST WEEK ON CHART		NEW	
1	5	FRENCH KISS Lil Louis London FX(1)15 (F)	
2	4	RIDE ON TIME Black Box Del/Construct PB43055/PT43056 (BMG)	
3	3	DO THE RIGHT THING Bedroom Kings (F) 10/Virgin TEN(X)272 (F)	
4	14	I NEED YOUR LOVIN' Nelson Williams Del Jam/CBS 6551437 / 6551436 (C)	
5	11	ALUMNO UNO Starlight CityBeat CB2742 / (12) CB21242 (W)	
6	13	THIS IS THE RIGHT TIME Lisa Stansfield Arista 112512 / (12) 615127 (BMG)	
7	2	SWING THE MOOD Jive Bawys/Masterminds Music Factory MFD(1)001 (BMG)	
8	6	WARNING! 3 Adava Cooltempo COOL(X)185 (C)	
9	5	MENTAL Rena/Mo'Nique RCA PM43037 / (12) P43038 (C)	
10	15	DO YOU LOVE WHAT YOU FEEL Inner City 10/Virgin TEN(X)273 (F)	
11	9	FRIENDS Jody Watley/Eric B/Rakim MCA(T)1352 (F)	
12	10	HEY DJ I CAN'T.../S.K.A... 3 Beatmasters/Beth Boop Rhythm King/Mute Left 34(T) (I)	
13	8	BLAME IT ON THE BOOGIE Big Fun Jive JIVE(T)217 (BMG)	
14	20	DON'T MAKE ME CRY 6 Sybil Champion CHAMP 1(2)123 (BMG)	
15	NEW	1-2-3 Chimes CBS 6551667 / (12) 6551666 (C)	
16	21	THE RIGHT STUFF Vance Johnson Wing/Polydor WIN(G)183 (F)	
17	NEW	EVERYTHING BEGINS WITH AN 'E' 3 E-Zee Posse More Protein/Virgin PROT(1)12 (F)	
18	15	ON AND ON A'wood Mango/Island 1(2)MNG 708 (F)	
19	NEW	GIVE ME A SIGN Indie Exit.../LINO 30765 (PAC)	
20	24	FOREVER TOGETHER Reven Maize Republic LIC(1)014 (I)	

TOP 10 ALBUMS

1	19	SOUL II SOUL 10/Virgin DIX82/CDIX82 (E)
2	5	CAPITAL CLASSICS VOL 2 Various Capitol EMS1338/TCMS1338 (E)
3	10	INTRODUCING...DAVID PEASTON David Peaston Geffen 9342281/9242284 (W)
4	NEW	HEAR AND SOUL-18 CLASSIC... Heart & Soul HASTV 1/HASTC 1 (F)
5	6	DEEP HEAT 3 - THE THIRD DEGREE Various Telstar STAR2364/STAC2364 (BMG)
6	4	BATMAN Prince Warner Brothers WX281/WX281C (W)
7	NEW	RHYTHM ZONE VOL 1 Various Big Life KOOL(1)/KOOL(1) (C)
8	NEW	FRENCH KISSES Lil Louis London 8281701/8281704 (F)
9	2	DON'T BE CRUEL 3 Bobby Brown MCA MCF 3425/MCF 3425 (F)
10	NEW	SPEND THE NIGHT Isley Brothers/R. Isley Warner Bros 925401/925404 (W)

21	22	LOSING MY MIND Liza Minnelli Epic ZFE(1)1 (C)
22	37	MY FANTASY Teddy Riley/Foot Guy MCA MCA(T)1353 (F)
23	24	THAT'S HOW I'M LIVING Tom Scott Champion CHAMP12197 (BMG)
24	27	I NEED A RHYTHM 28TH ST CREW A&M USA(T) 666 (F)
25	40	LET ME LOVE YOU FOR TONIGHT 8 Kattya Sleeping Bag SBUK 4(T) (I)
26	NEW	SMOOTH OPERATOR Big Daddy Kane Cold Chillin' W2804 (T) (W)
27	14	YOU'RE HISTORY 4 Shakespear's Sister London FX(1)12 (F)
28	31	IT'S GLAD YOU CAME TO ME 3 Boy Nite 10/Virgin TEN(X)282 (F)
29	NEW	CAN'T GET OVER YOU Maze Feat. F. Beverly Warner Brothers W2895(T) (F)

JIVE STAR		ADVERTISEMENT	REGGAE CHART
THIS WEEK LAST WEEK		01-961 5818	REGGAE DISCO CHART
1	1	ON AND ON A'wood	Mango 12MNG 708
2	2	MAKING LOVE Easy Love	Star 949 024
3	3	STEP UP IN LIFE Livingston Lay	Line One Records 102 29
4	3	MY COMMANDING WIFE Bob Gordon	Clava CR 32
5	5	BAGGAMUFFIN GIRL P. Harriott/G. Little/Clayton	Blaze CB 001
6	4	CLOSE TO ME Lucie Arnoux	Capitol DCI 53
7	11	COVER SIDE MAMPE Gregory Park	Steelz & Clava WPS 438
8	10	ONE BLOOD Lusa Reed	Chimera MUSA 901
9	12	TOO GOOD TO BE TRUE Gregory Isaacs	Greenwood GED 750
10	9	CRUISING IN LOVE Anthony Meyer	Merge MER 003
11	7	BABY CAN I HOLD YOU TONIGHT Sanchez	Clava CR 34
12	14	COME BACK TO ME Anthony Miller & Spivey	Technique WRT 42
13	15	I WANNA GET NEXT TO YOU Beaudin	Carson Records CT 001
14	17	BODY FUSION Michael Prophet	Passion PE 2
15	19	OUT OF YOUR MIND Frankie Paul	Technique WRT 51
16	18	FAST CAR Frankie Miller	Clava CR 35
17	13	BRING IT TO ME Leroy & Shabazz	Profile PR 11
18	22	FAST CAR Wayne Munder	High Power HPS 016
19	23	BAD BOY CLUB Rugga G.	High Power HPS 016
20	25	COVER SIDE MAMPE Gregory Park	YFD Records YSD 0139

TOP 10 BUBBLERS

REGGAE ALBUM CHART			
1	1	REGGAE HITS VOL 6 Various Artists	Jive Star BLP 1006
2	3	LOVE AFFAIR Frankie Paul	Technique WRT 22
3	2	LOVE THE LIFE YOU LIVE Livingston Lay	Line One 12MNG 95
4	14	WAITING FOR YOU The Roots	Line One LAL 91
5	7	YOUNG AND SHE GREEN Jahmya P.	Technique WRT 21
6	8	GREAT BRITISH DJ'S CALL 89 Various	Clava CR 32 P
7	9	COUNT OUT The Roots	Greenwood GED 134
8	15	LOVE LINE Frankie Paul	Clava GOLD 83
9	16	JUST LOVERS Various Artists	78999
10	12	BUPPIE CULTURE Melle 8	Amor ARD 048

NEW RELEASES - DISCO 45s		
SUPERMOMENTS	Williams & Topplin	Telstar 140 287
STOP SPREADING RUMOURS	Homer T. Coax 1, 5 & 6	Greenwood GED 151
NOBODY ELSE BUT ME	Anthony Hall	Capitol DCI 55
I BELIEVE IN YOU	Pick A.Pee	Sungun Records SR 008

NEW RELEASES - ALBUMS		
JACK MANDORA	Conf. Media	Greenwood GED 132
TRIBUTE TO KING TUTTYS DUB PLATE PT.2	Sevann Dubwise 5589 00061	Capitol DCI 55
MANGO BLUES	Head Lloyd Straight	Trippa Range 10115

30	45	SUNSHINE 89 IF YOU'LL AVM 75087 (12-125087) (SP)
31	NEW	IF ONLY I COULD Sylvia Youngblood Circa/Virgin YR(T)34 (F)
32	19	ON OUR OWN Bobby Brown MCA MCA(T)1350 (F)
33	NEW	I JUST DON'T HAVE THE HEART Cliff Richard EMI 12EM101 (E)
34	12	KISSES ON THE WIND Neneh Cherry Circa/Virgin YR(T)33 (EM)
35	32	OH WORLD Paul Rutherford 4 + B/Way/Island 1(2)BRW 316 (F)
36	NEW	CAN WE TALK Donna Allen TBM BCM27(X)1 (F)
37	NEW	TELL IT AS IT IS Company 2 Kam Tam 1(2)TT101 (F)
38	22	SATISFACTION Wendy & Lisa Virgin VS(T) 1194 (F)
39	24	THE TIME WARP Demino Jive JIVE(T)209 (BMG)
40	26	LET IT ROLL Doug Lazy Atlantic AB866(T) (W)
41	33	BACK TO LIFE Soul II Soul/C. Wheeler 10/Virgin TEN(X) 265 (F)
42	NEW	FRENCH KISS Big Louie Living Back - (SCAM) 1 (F)
43	NEW	CASANOVA (PASSION HERO) Jazz & The Brothers Grimm Prod. House PNT 008 (PAC)
44	7	WOULDN'T CHANGE A THING Kylie Minogue PWL PWT(4)2 (F)
45	48	TWO WRONGS (DON'T MAKE)... David Paaston Geffen GEF58(T) (W)
46	NEW	SOMETHING'S JUMPIN' IN YOUR... Lisa Marie/McLaren Epic WALT(T) 3 (C)
47	NEW	UH-UH OOH OOH LOOK OUT... Roberts Felix Atlantic A 8941(T) (W)
48	35	VOODOO RAY (EP) A Guy Called Gerald Rhoni! R5804 (12)RX8804 (F)
49	27	COME GET MY LOVIN' Demino Blat Shot - (BR) 124253 (Imp)
50	41	MOVE YOUR FEET TO THE RHYTHM Hishouse Supreme SUPE(T)149 (F)

TOP 10 BUBBLERS

1	READY 4 LOVE Razette Feat. Lonya Champion CHAMP1(1)206 (BMG)
2	ELECTRIC DANCE Jungle Crew/Jungle Jaze Elektro Sound - (ES007) (Imp)
3	KNOCKED OUT Paula Abdul Sire/Virgin SRN(T)92 (F)
4	MICHAEL MANIA MEDLEY Replay Radical RAD(C) 1(2-RAD)CAL6 (SP)
5	PLANET MENTAL Atmosfear Jam Today - (12)CHL 15 (GAM)
6	THROW YOUR HANDS IN THE AIR MC Dada & DJ Leader Dru Music Of Life/NOTE-NOTE27 (F)
7	DON'T EVEN THINK ABOUT IT Wildhearts/DJ Wilde Island 1(2)IS 433 (F)
8	SO WATCH SATIN EPMD Sleeping Bag SBUK 11(T) (I)
9	GOING BACK TO MY ROOTS Richie Havens Week Off - (SE 242) (Imp)
10	SUENO Latino Svenno Lattino DFC - (DFC 016) (Imp)

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ROUNDS

Atlantic's launch causes a storm on the waves

KEY A=Radio 1
B=Radio 1 'B' list

ARTIST/SON	GENRE	RADIO 1		RADIO 1 'B' LIST		REGIONAL		LIVE! MOST OFFERED
		WKS	PTS	WKS	PTS	WKS	PTS	
ABDUL PAULA Knocked Out	Sleaz	4	4	—	—	28	22	53
ADEVA Woman!ng	Sleaz	3	—	—	—	18	18	36
AKASA One Night In My Life	WOM	—	—	—	—	4	—	—
AILEEN DONNA Can We Talk	WOM	—	—	—	—	4	—	—
ASHWAD On And On	Manga	5	12	B	B	29	49	25
BEATMASTERS FEAT BETTY HOOD Hey DJ	Rhythm	14	15	A	B	22	19	14
BIBLI The Honey In Good	Chrystal	12	8	—	—	26	20	83
BIG RUN Blues On The Boogie	Jazz	16	15	B	B	36	33	8
BIG BROTHERS Ride On Line	de Contro	12	14	B	B	21	19	11
BONNIE DUNN That's A Memory After	Chrystal	—	—	—	—	11	—	—
IRON JONKEY You Hearsi On Me	Vertigo	12	5	B	B	14	9	9
IRON'S TOO much	CBS	36	21	B	A	28	33	15
KROQ BOBBY ON Your Own	WCA	17	18	B	A	27	35	12
CHEER If I Could Turn Back Time	Geffen	10	8	B	B	16	19	—
CHERRY, MENH Kisses On The Wind	CBS	18	21	A	A	31	29	23
CHIMES, THE 1 2 3	CBS	—	—	—	—	15	—	—
COOPER, ALICE Asian	Fiction	14	11	A	A	24	25	4
CURRIE, The Evening	Fiction	30	—	—	—	12	—	—
DANNY WILSON Never Gonna Be The Same	Virgin	—	—	—	—	30	—	—
DEAN, HAZEL Love Pains	Lisbon	—	—	—	—	15	16	—
DELAMTRI For This Goodbye	A&M	9	9	B	B	25	25	72
DIANE VON FURTH The New York Streets	Arctic	13	12	—	—	23	18	74
DOGS D'AMOUR Satellite City	Ching	4	5	B	B	4	8	47
DOVANOVA, JASON Every Day	PWL	31	—	A	—	25	—	—
ESTERAN, GLORIA Don't Forget To Love You	Cap	14	11	A	A	38	40	9
FURTHINGS, The Revival	RCA	15	10	—	—	31	23	—
FIVE YOUNG CANNIBALS Don't Look Back	London	14	16	B	B	33	28	41
FLORIAN Lock	Cap	4	4	—	—	8	14	57
FORDHAM, JULIA Lock And Key	Circus	—	—	—	—	15	—	—
FUZZBOX Soft	WEA	18	23	A	A	29	28	24
GIBSON, DEBBIE We Could Be Together	African	5	—	—	—	32	30	46
ALFONSO, LONNIE It's Your Color	Supreme	8	—	—	—	—	—	—
GRAMM, JAKE Better Part Of Me	EMI	4	—	—	—	26	22	92
JACKSON, JANET Ain't No Way You'll Get Me	Block	—	—	—	—	17	—	—
JACKSONS, THE 2300 Jackson St	EMI	—	—	—	—	19	—	—
JIVE BUNNY/MASTERSWIMERS Swing The Mood/Music	Facet	12	17	—	—	29	31	—
JOHN, ELTON Healing Hands	Roche	15	15	A	B	34	33	—
JOHNSON, PAUL Muzzaperte	CBS	4	7	—	—	20	16	—
KATRINA & THE WAVES Theirs The Way	SBR	—	—	—	—	20	11	—
KATHY MATTHEWS I Just Had Me To	MCA	4	—	—	—	19	16	—
LIGHTNING SEEDS Fun	Gnolls	16	23	B	A	26	36	18
ULIAC TIME Another Eyes	Fontaine	5	6	—	—	11	14	—
LOGAN, JOHNNY All Ever Wanted	Epac	—	—	—	—	12	—	—
LOVE AND ROCKETTS So Alive	Beggars Banquet	—	—	—	—	17	16	79
LOVETT, LILE Can't Resist It	MCA	5	—	—	—	6	—	—
MAKONIA Queens	WEA	6	—	—	—	6	—	—
MANIC MONSIEUR SARA CARLSON Summer	EMI	14	10	B	B	9	4	32
MARTIKA Toy Soldiers	WEA	15	19	A	A	40	40	5
MARK, RICHARD Eight Hour Working	EMI	5	—	—	—	18	—	—
MCCARTNEY, PAUL This One	Parlophone	9	13	—	—	35	41	22
MCCULLOCH, IAN Proud To Fall	WEA	6	—	—	—	7	—	—
MCDONAGH, FREDDIE Customising Language	Polydor	—	—	—	—	11	11	—
MCLAREN, MALCOLM Something Is Happening In	Mer	12	13	B	B	24	17	43
MICHAELA Happy Radio	Mer	—	—	—	—	13	—	—
MINELLI LIZA Loving My Mind	EMI	27	22	A	A	33	34	6
MINOGUE, Kylie Wouldn't Change A Thing	PWL	22	24	A	A	29	40	3
PALMER, ROBERT It Could Happen To You	EMI	—	—	—	—	22	15	—
PETTY, TOMMY Runaway Dream	MCA	15	12	B	B	29	29	58
PHILIPPE SISTER You're Having Fun	London	18	15	B	B	24	37	7
RODRIAGO KINGPIN & FBI Do The Right Thing	EMI	10	13	B	B	16	17	13
RICHARD, CLIFF I Just Don't Have The Heart	EMI	21	12	A	A	37	27	—
RIVER CITY PEOPLE Who's A Wrong Way Dreaming	EMI	—	—	—	—	16	15	70
ROLLING STONES, The Mixed Emotions	CBS	6	—	—	—	13	—	—
RUTHERFORD, PAUL On World's	4th & B	—	—	—	—	23	19	64
SARAH MORRIS Sister You're Having Fun	London	18	15	B	B	24	37	7
SONIA TAYLOR Never Met The Loving You	Chrysalis	10	14	—	—	28	35	10
SPANDAU BALLIE Let's Free With Your Love	CBS	19	7	B	B	30	24	—
STANFIELD, LIZA This Is The Night	Arctic	26	14	A	A	33	30	17
STARLIGHT Numbers Uno	Citybeat	8	—	—	—	17	—	—
SUMNER, DONNA Love's About To Change My Mind	WB	—	—	—	—	30	20	—
TALKING HEADS Singing The Break Of Love	Mer	12	11	B	B	28	27	30
TEXAS EXPOSURE	Mercury	9	12	B	B	30	29	44
THEIR ERIC O Sugar Bee	London	19	23	A	A	24	24	38
TRANSVISION VAMP Landslide Of Love	WEA	14	22	B	A	28	33	18
TRIFFIDS, The Very Best Days In London	MCA	—	—	—	—	11	15	—
TUNNEY, THIA The Best	Capitol	—	—	—	—	27	19	—
WALTER, KOTY Friends	MCA	12	13	B	B	24	26	31
WILDEBEEST, THEOPHILUS P'Don't Even Think	Cap	5	—	—	—	8	—	—
WILLIAMS, ANTHONY I Need Your Loving	Daf Jam	4	6	—	—	28	18	40
WILLIAMS, WYNETTE The Right Stuff	Cap	—	—	—	—	13	—	—
YOUNGBLOOD, STONEY If Only Could	Circus	9	9	B	B	6	8	82

by Bob Tyler
A GENERAL unease has been felt by many UK independent radio stations following the arrival of new Irish lounge station Atlantic 252, whose test broadcasts were clearly received in London last week, despite a signal currently reported to be on 40 per cent of its final power.

Piccadilly managing director Julian Allitt sees the competition as representing only "a pipette". However, he thinks it's unfair that he cannot put up a transmitter in Manchester and broadcast to Ireland.

Atlantic's music policy will reflect UK music most significantly, although station manager Travis Baxter is keen that American and Australian music is not overlooked. When Atlantic's programmes began on September 1, it promises there will not be a wait of more than 90 seconds between each record. Baxter says: "We will be playing familiar music — many stations tend to play too much unfamiliar music." He adds:



TRAVIS BAXTER, Atlantic's station manager

● AN INTERNATIONAL selection of youth and music programming comes together in a new series which will be broadcast by BBC 2's DEF II starting September 11.

● 11.6 MILLION European viewers watch commercial satellite television channels every day, a 58 per cent increase over 1988, according to a just-released survey by Pan European Television Audience Research.

● LONDON JAZZ RADIO has appointed Peter Gelardi and Dove Lee managing director and director of music respectively.

"We will not be obsessed with the singles sales charts." Asked if chart artists like Kylie Minogue will be played regularly, he continued: "All Slack, Aiken and Wotman records will be represented along with Huey Lewis and Alice Cooper."

The presenting team is rumored to boast former Laser 558 presenter Charlie Wolf and Radio Radio's Gary King among its DJ line up. Head of music Paul Kavanagh says he welcomes any correspondence from record companies, and can be reached at Mornington House, Commercial Road, Inn, County Meath, Ireland.

B R I E F S

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STATION PROFILE

WABC

by Bob Tyler
WABC, on the air for just six months, is a split service with Beacon Radio. The new service is a Radio 2-style AM station for the 50 plus listener and programme controller Bill Young, says management set out to find a new type of listener to avoid fragmenting Beacon's established audience.

Music Policy
Young schedules programmes from three lists: on A list 20 recent records, which least week included a single from the Phantom album and a Max Bygraves single, a standards list featuring artish like Frank Sinatra, Jim Reeves and Dean Martin, and a greatest hits list which includes Barbara Streisand and Barry Manilow. One A list record is played each hour and four are played from the other two lists. There is one record per hour each from country, Fifties and sixties oldies and a presenter's choice. WABC also plays uninterrupted music for 25 minutes each hour. Most played record last week was Cliff and The Best of Me, which received about 20 plays. Special shows cover big band, movie music, country, Asian and jazz, and are broadcast every night from 7.00 pm to 1.00am. Young even has plans to start a popular organ music show and a light classical show.

Young hopes that the next JICRAR will show a 15 per cent reach and he is already finding WABC's audience is listening for a longer period. Young feels that his competition, as with all of radio, comes not just from other stations but from "day time TV, video and cinema."

Local Talent
Young tries to support local concerts and local record companies and labels where possible, in particular local jazz bands or cabaret performers who have released records.

Presenters
The weekday daytime programmes are covered by three presenters; most popular is breakfast presenter Mark Edwards. Young says: "I have a lot of audience rapport and, in one word, I would sum him up as quaint." Young presents a four-hour midday show, which includes a daily "one of the new releases" and a Mick Wright covers afternoon and evening drive time. WABC joins up with Beacon for overnights. Both services during the night are identified by their own names by means of a 'split car' system.

The Industry
Young says generally the station has a good relationship with the industry. "We find once pluggers or reps are aware of the station they dig out a few discs that have been in the boot of the car for ages, often it is the sort of material that we can use. The only thing I would ask for would be a few extra copies."

COMPACT



- | | | |
|----|------------------------|---------|
| 1 | CUTY BROTHERS | Epac |
| 2 | TRAX | Epac |
| 3 | MON - BUCK'S Yankee | EMI |
| 4 | 2 NEW FUNK | Epac |
| 5 | CHOICES | RCA |
| 6 | HEART AND SOUL | RCA |
| 7 | THE TRANCE | Polydor |
| 8 | THE BRUCE | Polydor |
| 9 | BATHMAN (ST) | Warner |
| 10 | IMMAGINATION | Mercury |
| 11 | 100 BAGS | WEA |
| 12 | THE END OF THE BRANCH | Capitol |
| 13 | 5 STREET FIGHTING TIPS | Mercury |
| 14 | THE BURN | RCA |
| 15 | THE BURN | RCA |
| 16 | 11 VELETTA | Mercury |
| 17 | 10 AM | Mercury |
| 18 | 10 GUN | Mercury |
| 19 | 12 DON'T BE CHEVY | Mercury |
| 20 | 11 RIVERSIDE | Polydor |

A more detailed playlist breakdown, tracking recording credits, is available from the Research Department. For details of the weekly service, call Lynne Coates on 01 387 6611 ext 224. Records are eligible for the grid if they are on the current Radio 1 playlist, or if held 5 separate plays on Radio 1 last week as measured by Radio 1's Remocon computer or if it is featured on 11 or more R1 playlists (A & B list).

the Selector on my radio

YOU'RE DRIVING along enjoying an interesting and creatively-programmed radio show. But who was behind it, the DJ, the head of music? Probably neither, but a skilled music programmer and a computer. For more and more radio stations are turning to the computer to schedule their music programming.

It is the station's programmer who picks the records but the software offers many kinds of help and information. It schedules playlists, provides a rotation system so a record could turn up every eight, 10 or 14 hours, whatever is wanted. It reports on how often and where a song or artist is being played, which prevents such problems as the same record being played too often or the clashing of artists, eg Paul McCartney being followed by Wings. It is a record keeper, managing deadline allocation, providing PPS and PPL with up-to-date details of what's been used at any time. Saves all that rummaging about finding which music is needling, say the "grateful programmers." After a programme has been broadcast the system reconciles the figures and its reports on what actually happened can be saved, printed out or put on disk.

So how does a computer selection system work? Comprehensive details of each record are entered into a "library." The computer logs the duration of each track, whether it's soft, medium, fast; the type of ending: soft, medium, hard fade or fast end; how the track starts, whether it's male vocal, female vocal, group vocal male/female or instrumental. It will categorise a record's mood, tempo, timbre, whether it's black, country, metal or pop for example. It will also provide the record's demographic appeal, chart information and hours during which it is not considered suitable for play. Some faster tempo records may, for instance, be considered unsuitable for

Making the radio programmer's job a lot easier are computer-based record selection packages. Sarah Davis reports

breakfast shows but suitable for driveline. With this information, the programmer can schedule music in any way he or she chooses.

There are a number of different systems available. Selector, from Radio Computing Services, is probably the best known and most widely used; others include Columbine and PLO or Play List Guide, developed by the BBC for local radio. Some stations are creating their own: Invicta in Kent, which presently uses Columbine for traffic and Selector for music, is developing its own music software, while Peter Quest at TFM in Teeside is constructing his own system on a micro.

Richard Park, Capital Radio's head of music, took a "crash course" in the Selector system and installed it at Capital 18 months ago. Now Capital has producers responsible for individual sections of programming and they programme for their own area. Park says, "I've shared my knowledge with other people so as how it works and we all know what we're looking for. Each programmer can look and see what the others are doing because it all comes up on the screen."

He explains Selector's history and how it's been designed to be radio specific. "Selector was brought in to existence by Andrew Economos, a computer expert studying at the Sorbonne, who had a keen interest in radio. He found out in discussion with radio programmers that the one thing that annoyed them and radio audiences was one show playing one record of 10 to three and the next show, starting at three o'clock, playing the same record again at 10 past three. How could they

avoid this? They worked out a computer rotation system whereby records could be kept away from each other."

Capital has individual Selector software for both Capital Gold and FM to accommodate their different formats. Park says: "To get into it there's all sorts of passports to stop anyone coming into it and playing silly buggers." He describes how a record is logged on to Selector. "Take a brand new record. You give it its station card number, its category: if it's a new hot A list record, B category, an oldie. We enter its title, its PPL, the artist. Say it's Cliff Richard. You enter that it's a medium fast record, the singer, that it's a good one to start a show with, it's a type one because it's a hit record, all its run times etc, then its chart position, then if there's a good one of the day you don't think it's good to play it you block it out."

Selector decides how often to rotate songs on each playlist. Capital has 51 records on its A list, 12 records on the B list. Park says: "The very top hits on the A list would get about 25-30 plays a week. B ones about 10. The programme shows the minimum time a record can come up in. Say two and a half hours for an A list, that's the very, very earliest. None of the oldies can come up within a week of each other. But that's the minimum separation. A high priority is making sure an artist doesn't turn up over and over again." He adds there are about 5,500 old hits on the Capital Gold system. BBC Radio Leicester began operating PLO last December. Station manager Jeremy Robinson colls it a "total music management sys-

tem." He says: "Our programmer took a year to develop it. It uses 400 interactive computer programmes, is IBM compatible, and it's probably the biggest computer project the BBC has done. There are 3,000 tracks logged on. This is a fairly ideal number. Too few tracks repeats the music too often, too many tracks take too long to rotate, so losing the feel.

"Obviously current chart tracks will be played more frequently. It will offer you the biggest tracks, say The Byrds' Mr Tamborine Man. You don't want to hear it every six months, but every year or so. My presenters might not think about it and choose it but the computer will. Automatic logging is accomplished by the computer picking up the information from the bar codes on the discs. PLO's got 30 categories. These include three playlists, a CD category — you can ask it to play only CDs or no CDs — a Christmas category, sharp category — records you don't want to be played at breakfast — Sixties, Seventies, Eighties categories.

You can mix and match the categories, say a certain percentage of chart material from Playlist A with Playlist B which is records going out of the charts. You could choose to have every news bulletin followed with a chart song, or a male singer after the news 10 or 15 p.m. The programme can be loose or specific."

Music programming software obviously saves a station considerable man hours and expense and offers the creative, knowledgeable programmer a vast range of information at his fingertips to come up with imaginative programming — from chart shows to specialist

DIGGING DEEP into Selector's information

CART	CATEGORY	LEVEL	PACKET	TITLE	ISSUE
0000					432
ARTIST ONE	ARTIST TWO	ROLE	GROUP		
MOON	CONCOR	25			
MOOD	APPEAL	AGE	M.I.	COMMENTS	LAST
TEMPO		CLB		FORM	
SOUND	CODES	110-24			
OPENED		95-44			
TEXT		95-44			
KEY		45-54			
ADJUSTS		553			
INITIATING					
ENDING					
DATE/S	PLAYS IN	MOVE INFORMATION			
18/24/85	CATEGORY	DATE	PLAYS	CALL	MOV
LAST PLAY	11/3/85	8 PM	37		
SONG INFORMATION					PAGE 1 of 1



RICHARD PARK, Capital Radio's head of music plus the trusty Selector. Because the system offers broad "shaping" criteria rather than robot programming, programmers can retain their individuality. The growing popularity of the systems reflect this.

Park says Selector is used "everywhere in the States" and an estimated 90 per cent of UK commercial stations use it. Robinson is offering PLO free to other BBC local stations and so far Hereford and Worcester have taken it and other stations are just beginning to introduce it. He's also had enquiries from Hong Kong, Finland, Ireland and some UK commercial stations wanting to buy it.

The days of rifling through shelves and shelves of records appear to be over.



REFX

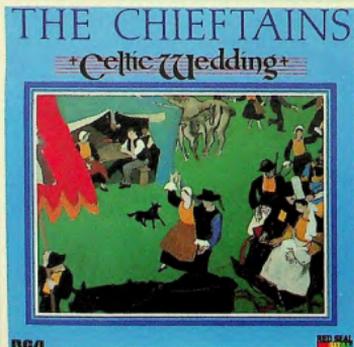
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Colin Irwin on the sheepish Irishmen who pushed their unlikely way up between the punk and mega-rock of the Seventies

IT WAS around 1976 that the Chieftains really put the cat among the pigeons. On one side there was Johnny Rotten gabbing at everyone in his path, and on the other side there were the likes of Pink Floyd and Led Zeppelin creating their respective rockets with their concept albums and their hi-tech laser shows.

Suddenly, a group of middle-aged Irishmen were grinning sheepishly among them, looking like an office of chartered surveyors on their summer outing and wielding a peculiar assortment of implements, such as violins, flutes, harps, bodhrans and (most extraordinary of all) uilleann pipes.

Nobody outside their immediate folk fraternity knew quite what to make of them. The NME pilloned them for their choice of sweaters, *Melody Maker* hailed them as the next big thing — and the Chieftains just went on showing sheepishly through it all, turning out the most sublime music imaginable. They were signed to Island — sharing a home with Bob Marley and Fairport Convention — later

Folk heroes

to CBS and finally to RCA and they became the unlikelyst cult band in an unlikely tradition, sitting in their charming semi-circle at some of the headiest rock events of the day.

Such unanticipated turns of event have become familiar to the Chieftains in the ensuing years. Barriers seem to crumble wherever they step. They've created film soundtracks (notably Barry Lyndon), they've toured the entire world, they became the first Western group to play in China (even before Wham!), and they've played with everyone from Van Morrison to James Galway.

Some of the purists may have huffed and puffed down the years, while the younger, more rock-inspired members of the fraternity may have been dismissive of their loquacious and the studied complexity of their arrangements. But what shouldn't be overlooked is the admiration/despisal of their enterprise/good fortune/opportunism is the mastery musicianship and wholehearted love and understanding of their country's own culture which underlay it.

It's not merely that their irrepresible elfin-like leader Paddy Moloney is (still) a piper of immense nerve and ingenuity, or that Sean Keane is a majestic fiddle player in the finest Irish tradition, or that Matt Molloy is just about the most exciting flute player who

ever put wood to lips. But their whole approach is rooted in their beginnings as an offshoot of the semi-classical orchestra Ceolbairn Chualann founded by one of the fathers of modern Irish music, the legendary Seán Ó'Riada, who sought to revive some of the ancient folk tunes, notably the music of the 18th century blind harpist O'Carolan which now makes up such a significant element of the Chieftains' set.

From that sound basis of lush harmonics and complex arrangements, Moloney's Chieftains initially delved even deeper into the Irish tradition and then — at times with audacious nerve and downright cheek — sprouted sideways and took off into a series of startling tangents. They went in Austin, Texas and recorded a country head-down tune Colton-Eyed Joe (and were given the freedom of the city for their trouble). They went into ballet and played the music for *Playboy Of The Western World* at London's Sadlers Wells. They went into Britanny to link up with Breton musicians to demonstrate the Celtic brotherhood on *Celtic Wedding*. And they even worked with Chinese musicians on the brilliant *Chieftains In China*.

These have not been artificial manoeuvres but full-blooded excursions into other fields, and they've seldom not worked.



THE CHIEFTAINS hold a special place in the heart of any discerning music lover

It's not insignificant that Irish music of all shapes and sizes has flourished during their 25 years in the engine room. Few Irish groups have been untouched by them, from Thin Lizzy to U2, and though there have been folk bands with more dash and explosiveness — Planxty, The Bothy Band, Moving Hearts, De Danann — the Chieftains have remained the enduring link, never complacent.

The line-up has altered slightly down the years as the rigours of touring took their toll — Michael Tubridy and Seán Potts, for example, no longer strut their stuff with the Chieftains. But the changes have helped them — Potts' replacement Kevin Conniff still regarded in some circles as the new

boy after 12 years! — is not only a master of the bodhrán, but a superb occasional traditional singer. And — this is a really inspired move — the introduction of former Planxty and Bothy Band fiddler Matt Molloy gave then a new raciness, and a renewed credibility to the younger fan.

All the while, the man with the stragulated cat under his arm, Paddy Moloney, plays like a dream and takes care of business. What the heck if their children are in bands now — if their grandchildren are in bands now — the Chieftains are unique and hold a special place in the hearts of not only the Irish, and not only folk fans, but any discerning music lover.

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A MEMBER OF THE *Josephson* TALENT AGENCY GROUP

by Ian McCann

IT IS not easy to know who is a Chieftain and who isn't, does the brief include their guests, like Van Morrison, Mark Knopfer or The Milwaukee Symphony Orchestra? No other group has had such a diverse selection of collaborators.

Part of the reason for this is their own diverse nature. The six members come from fundamentally different backgrounds, although this doesn't stop them acting with one mind.

Any profile of The Chieftains has to start with Paddy Moloney, the founder who is centre-stage of their continued success. He was born in 1938 in the Donnybrook district of Dublin to a family for whom music was a way of life: his grandfather and an uncle were traditional Irish musicians. When he

was five a plastic whistle released some of the music that was in his blood, and the piano and ukelele held his interest until the uilleann pipes took his fancy at the age of eight.

Paddy's natural aptitude made him a regular at the under-14s pipers competition at the age of 10, scoring his first victory a year later. His teenage was spent perfecting his art in the company of men more than twice his age: he once accompanied writer Brendan Behan at a club. Outside of the traditional world he skiffled with The Three Squares in the Fifties and worked with two cello bands.

In 1960 Ceoltoiri Cuilinn formed, with Paddy in the company of future Chieftains Martin Fay and Sean Potts, and Seon O Riada, the elder statesman of Irish traditional music. They recorded four albums, including the film soundtrack The

Who's who, and why!

Playboy Of The Western World. By this time Paddy was a radio DJ and holding down a series of day jobs. In 1963 he put together a group for a recording session and The Chieftains' name arrived as an afterthought. That debut album, musically arranged by Paddy Moloney, set a course that brought Irish traditional music to a world audience that knew nothing of it, and an honorary doctor of music of Trinity College for Moloney. Moloney might take his art seriously but not the accolades it brings him: during his doctorate acceptance speech he declared: "I'm very happy to be a doctor, but I want everyone to know that I don't make house calls!"

Derek "Ding Dong" Bell is probably grateful for an erroneous house call. Born in Ulster, his parents gave him noisy toys to compensate for a serious eyesight problem predicted for the age of two. By the age of 12 he had composed a piano concerto and become proficient on the oboe, cor anglais and dulcimer. He joined The Chieftains in 1974 as harp and harpsichordist. His career has included study at the Royal College

PADDY MOLONEY: centre-stage and central to The Chieftains' success

of Music, a spell with the Northern Ireland BBC Orchestra, five solo albums and appearances with some of the world's leading symphony orchestras. And although Bell wears glasses, the doctor was either wrong or had an inkling that his eyes were not to be his fortune.

Martin Fay, according to Chieftains' biographer Bill Meek, is the member of the band with the sharpest sense of humour, cracking the band into paroxysms of barely-suppressed laughter onstage. That humour is one of the assets that has made him the only Chieftain besides Paddy to have survived the full quarter-century since their inception. His beautiful, lyrical fiddle-playing may have had something to do with it too. A Dubliner, Fay was taken to a film about Paganini as a child: from then on he was determined to become a violinist. A scholarship boy at Dublin's Municipal School of Music, unlike other classically-trained musicians he had always shown a natural aptitude for traditionalism. In 1960 he was a member of the Abbey Theatre's Orchestra under the direction of Seon O Riada, and joined the seminal Ceoltoiri Cuilinn alongside Paddy Moloney.

Fiddler Sean Keane was born into a family who steeped him in traditional music, something he made apparent when he joined the band in 1968. At the age of

six he picked up the violin — now tiny in his massive frame. Despite three brilliant solo albums, Sean records his grass-roots commitment, teaching young violinists.

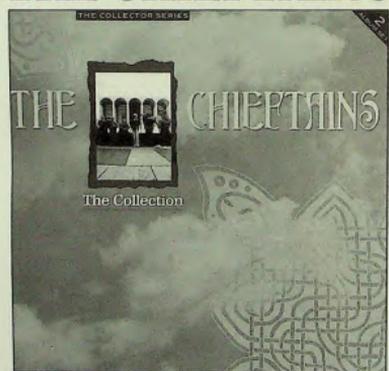
Kevin Conniff was born in the Liberties, a central area of Ireland's capital that has yet fallen entirely prey to the business world. Kevin found his way into the music of the age of 18 as a co-founder of the Traditinn Club. Through it Kevin met most of the active traditional musicians and singers, and he joined folk band Planxty in the late Sixties. His uncompromising vocals are firmly fixed in roots Ireland whether working in Gaelic or English. His bodhran playing — the percussion instrument that forms the heartbeat of traditional music — shows the restraint typical of only its masters.

The owner of Matt Molloy's in Westport, County Mayo, joined the band in 1979. For a musician, Matt Molloy is reckoned to also make a fine publicist. Matt picked up the flute as an eight-year-old and hasn't put it down since. He was in Planxty alongside Kevin Conniff, and was an original member of The Bolshy Band. He has made four solo albums and was featured with James Galway in an internationally-screened TV programme, confirming his undoubted status as one of Ireland's two greatest flautists.



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Twenty-five years on — so what now? Paul O'Mahony talks to Paddy Maloney and discovers a wealth of plans for the future

AS THE first group to be named official musical ambassadors of their native country, it would be easy after 25 years of The Chieftains to engage in the sort of semi-posthumous reflection typical of tributes to living legends.

On the contrary, Paddy Maloney and The Chieftains are only just beginning. With the release of A Chieftains Celebration (RCA), which features new recordings instead of a compilation of their greatest moments. Such a move at this juncture of their career is indicative of the band's continuing music of discovery and delight.

Musicians' musicians, The Chieftains have made 20 albums to date and have led an intriguing life that has seen them diversify musically and move unpredictably. They have supported The Rolling Stones in front of 80,000 people, "opened" for Pope John Paul II, performed and recorded with rock artists such as Eric Clapton, Jackson Browne, Jerry Garcia, Paul McCartney, Mike Oldfield, Ultravox

and Gary Moore.

The Chieftains have also received five Grammy nominations to date and are responsible for several movie soundtracks. Make no mistake, individually as well as collectively, The Chieftains display a zest for breaking new ground.

What is particularly interesting is that Paddy Maloney retains management control for the group. "We have had managers in the past, but I don't want to let go anymore," he says. "Sure, it can be a hindrance in trying to create music sometimes. I mean, for 15 years my wife has been saying that I should do a solo album, but I've been giving everything to the band and that's what I love. We're not a straightforward band, it's an institution, and a lot of the things we do don't pay off in financial terms but they are important for musical and status reasons."

Although The Chieftains released their first album in 1963 which "sold 600 copies then and was a brilliant sale for a traditional music record of the time", there was a gap of six years before their next album. In the meantime, however, the band built up a live reputation at home and abroad with appearances at venues such as The Edinburgh Festival and through "John



THE CHIEFTAINS continue their musical voyage of discovery, diversity and delight

Peel playing us on the radio". In the public mind, The Chieftains had been a major force in reviving the popularity of Irish music and were already beginning to utilise their international influences within that context.

"In the early Fifties," explains Maloney, "you had 200 people going to Fleadh Ceol's Irish Music evenings" and now you could get 100,000. The Fifties brought a revival in folk and traditional music and I was playing skiffle as well. Both radio and the amount of live music competitions helped boost its

popularity.

"The Thirties and Forties were a low point for the music, but the Fifties brought it back. In the Sixties it grew further with people like ourselves and Sean O'Riada and in the mid-Sixties we were doing concerts around the country and you had people like Mick Jagger and Marianne Faithfull do a gig. Paul McCartney was giving studio time in Abbey Road, film stars like Peter O'Toole got interested, and the BBC were asking for documentary music to programmes on people like Yeats. It was an interesting time."

Then there was the arrival of Fairport Convention, Steeleye Span and Horslips, breaking ground with folk-rock fusions and younger audiences mushroomed. "We did The Sligo Festival in '71 and there were 100,000 youngsters there who were wild about what we were at. In '75, we were named Group Of The Year in *Melody Maker* and got a full-page in *Time* magazine."

Which begs the question why so many international figures in rock and film liked, if not understood, what The Chieftains were doing musically. "We're not going to name specific people," says Maloney, "but there was a lot of the 'pure stuff' going on at the time and one of the stories I heard was that our music, the first album in particular, was one of the most popular to have on the deck at one of these parties!

"We were selling thousands of that first record in places like San Francisco, New York, and London during the Sixties! That said, I would like to think that we did pave the way to a certain extent, though not totally, for groups that started coming on stream in Ireland later, like Planxty and The Bothy Band who themselves then opened up new doors, which in turn helped us."

For all that, Irish music has not taken off internationally to the degree that soul, reggae, has on a daytime radio level. "I guess it's a question of marketing too," claims Maloney. "Reggae is quite a simple beat and it's not as complicated as Irish music in that with Irish music you've got to sit down and listen to it. That's partly why we wanted to take it out of the pubs and bring it to the major concert halls."

"We haven't done it in a commercial way, either, which we

could've done. Have some of the Africans sold themselves out or have the Jamaican reggae people sold out? For our part, we've stuck to our guns and haven't compromised because our priorities are in this order: music, people and places, and making a few bob."

Maloney's views on the development of world music are no less forthright. "The Irish and Scottish influence is tremendously strong in both American and South American music," he affirms. "When we were in Bonn recently there was this amazing Moroccan group playing Moroccan pipes and I thought they were playing Chieftains' tunes! We've mixed Chinese music which is like Irish, and a lot of the Indian music is as well. Some of the musical phrasing is identical. We've also mixed with Czech groups and Greek. Where does it all start? I'd love to do maybe a radio programme and go to these countries and bring the band and mix it. We've already got an offer from a concert company to do that to start, and then work our way around Europe, The Balkans, Africa, and so on."

And if Maloney and The Chieftains go to Russia, this will further enforce the idea of being globally-oriented. "We love traditional music and we do want to get that to the world, yes. But on our terms and we're selling out," he says. "Back in the Seventies we did get many offers from some of the big record companies to do records with drums, guitars, and so on. The beginning of all Irish music is folk music and traditional Irish music has been described by more scholarly people than I as the greatest classical folk music in the world. We can play anywhere, say Italy, and they might not understand the between-song chat, but they will love about the music. It's so varied."

Still, The Chieftains seek new ground, their most recent project being one with Van Morrison. "These projects are a bit of fun on the side, a buzz, and a bit of further recognition. People have said to me, 'What are you doing with your man Morrison?', but it was an experience and a challenge. He was coming from blues, jazz, soul and we were pure traditional players, and we met in the middle. I enjoyed it and certainly don't regret it. We've done the album with Van and we may do something in the future, but we want to keep moving on."

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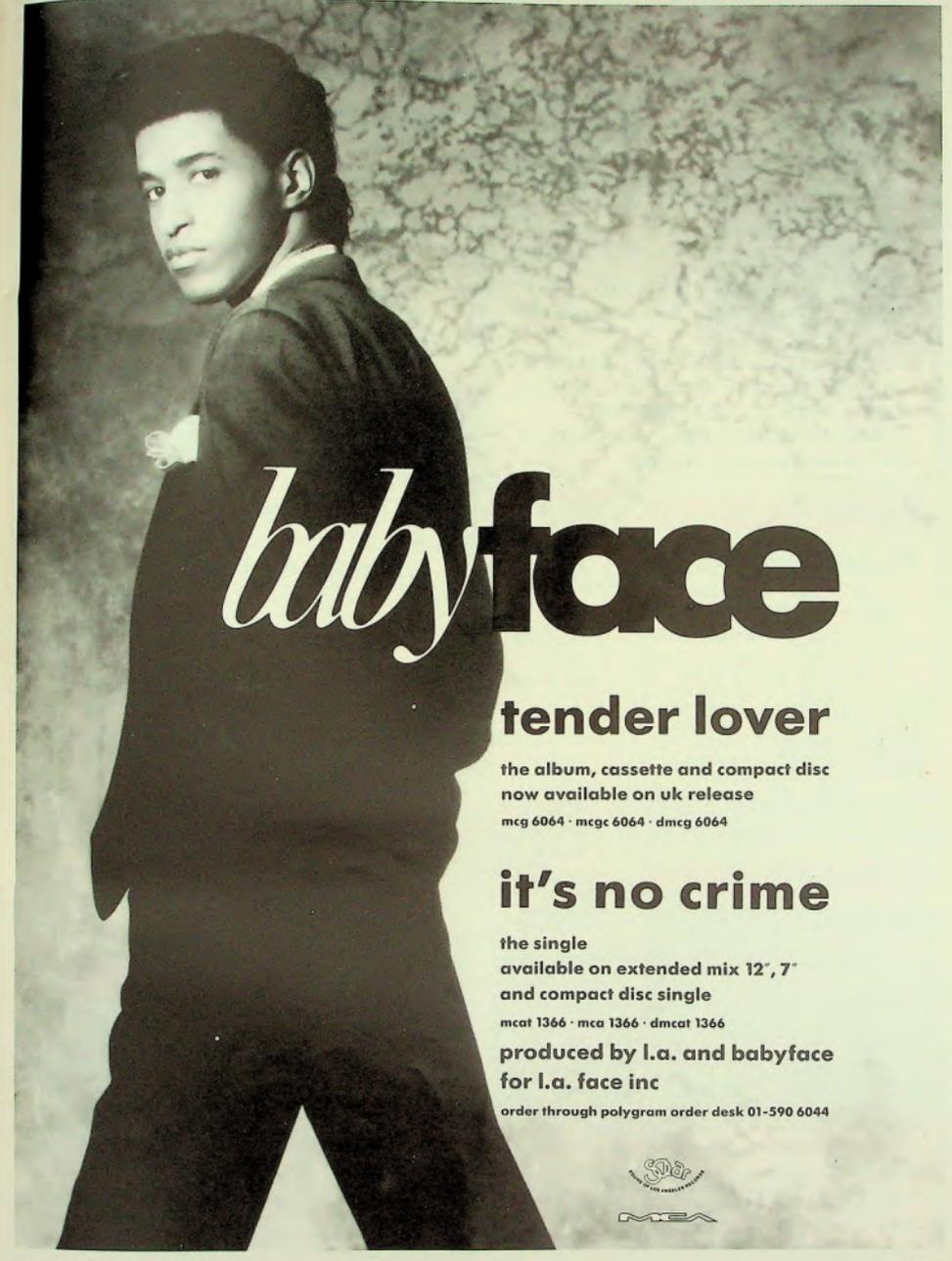
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DIARY

WHILE BRIAN Shepherd has done the honourable thing in leaving the BPI charts committee (p1), his commitment and expertise will be sorely missed. Hopefully Terry Ellis will soon be able to harness Shep's abilities in another capacity... From the ashes of PRT comes AMT, a new distribution set-up formed by Pat Tyan of PT Records, artist manager Brian Adams and ex-PRT man Graeme McLeay. The trio aim to have two vans on the road next month and can be contacted on 01-605 0761... At the company's results meeting (p1), WH Smith chairman Sir Simon Hornby said of the departing Our Price executives "I suppose they thought the company was doing too well and they wanted to do better". He added that the remaining staff "are determined to show the defectors they can do better without them"... New Our Price MD Richard Handover shares with his rivals at EUK (p4) a lack of music retailing experience. Observing this trend, one record company executive says: "Chocolates come in boxes and records come in boxes — but that doesn't mean they're the same thing"... Would-be media mogul Owen Oyston is having name-change problems. His decision to replace Miss World with Trans World Communications may be thwarted by a Welsh telecommunications firm which registered Transworld 10 years ago... If you want one of Stevie Wonder's harmonicas or a guitar signed by Eric Clapton, rush along to Sothebys Rock 'n' Roll Memorabilia Auction tomorrow (Tuesday). The items are being sold to raise funds for the Paul Jenkins Concert Help Fund. You can also sponsor Carlin Music's Kip Trevor in a canoe marathon around London's waterways on 23-24 September. He can be reached on 01-734 3251.

AFTER ONLY a year of high-flying Parkfield Entertainment, directors Steve Mandy and John McDowell have left the company. With chief executive Paul Feldman enjoying the Riviera sun, Parkfield is highlighted about the resignations... MTV director of promotions Deborah Cohen has left the company to work on special projects for the Rain Forest Foundation and other clients in Brazil and Europe... Denying all rumours about his future, Phonogram MD Hein van der Ree says he's just signed a new long-term contract with the company... Could Radio One be getting the lead out on a gas of a sponsorship deal?... Simple Minds manager Bruce Findlay, EMI Music Worldwide VP Guy Marriot and Virgin Vision's Angus Margerson are among the first list of confirmed speakers for the Looking East conference on East-West trade in the music industry. Co-sponsored by MW, the event takes place in East Berlin on November 7-9. Details from Tribute Productions on 01-700 4515... Juke Box Jury returns to the screen in the Def II slot on BBC 2 in the autumn with Jaos Holland in the role of David Jacobs.



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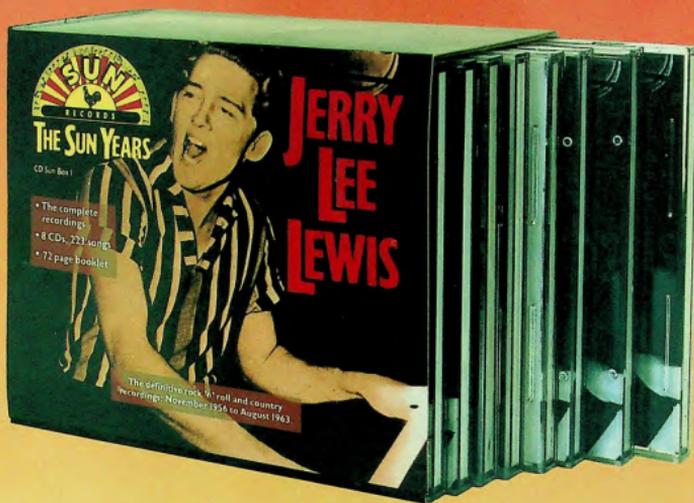


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