

MUSIC WEEK



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Pinnacle's 'rags to riches' story

THE LAST five years have seen Pinnacle re-define the term 'independent distributor', chairman Steve Mason told his company's annual sales conference in Brighton.

In the past, it was classed as un-professional, he said. "Today it means first choice, first class, personal and able to compete with the majors on every level," he added.

Over the five-year period, annual turnover for Pinnacle had increased from £4m to £35m. This, he said, was remarkable considering he almost "threw the towel in" just six months after he rescued the company from receivership.

"Fortunately, our accountants advised us that we could not afford to close the company so we persevered and the rest, as they say, is history."

THE COMPACT disc is now a bigger seller than the vinyl album — and that is official.

Latest BPI figures show that, in the second quarter of the year, CDs outsold vinyl for the first time. This comes in the wake of the announcement at the beginning of the year that CDs had become a bigger revenue-earner for the industry than vinyl.

In the year to June, 34.8m CDs were shipped and their value of £193m was 30 per cent of the total market.

● See p4 for details.

Pickwick gets aggressive

PICKWICK IS aiming to make its mark in the world.

Opening the Pickwick group's annual sales conference, chairman and chief executive Ivor Schlaberg made a commitment to move "fast and furiously" into the international marketplace.

This aggressive stance was reflected in the fact that for the first time Pickwick had welcomed the participation of its retail customers, UK and European distributors and the press at its conference.

Between 1985 and 1988, turnover was reported to have increased from £11.9m to £41.5m, fueling the move to establish Pickwick Australia earlier this year.

Pickwick is also making a bid for the music video market with its first licensed release, Paul McCartney's Put It There.

Industry unites to sink CD pirates

THE WORLD music industry is banding together to scupper the pirates and bootleggers who are trying to make a killing out of illicit compact discs.

Investigators and lawyers from the UK, Europe and the US met for the first time in London last week to combat what is seen as the growing menace of illegal and unlicensed CDs. It was initially believed that the format's high technology and early high cost of manufacture would keep it out of pirate hands, but this has not proved to be the case.

Under the auspices of the IFPI, a new CD anti-piracy task force has now been set up and one of the first priorities will be to educate factories in how to spot suspicious orders.

One of those at the London meeting, Steven D'Onofrio, director of anti-piracy for the Recording Industry Association of America, says the number of pirate CDs seized in the US has grown from a handful in 1988 to more than 6,000 in the first half of this year.

He comments: "We are adopting a policy of educating the CD manufacturers and their sales forces." The RIAA and IFPI are urging factories to mark their products so they can be traced and is offering training to manufacturers in copyright and identification issues.

TO PAGE FOUR ▶

Compact disc now outsells vinyl - official

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Jackson to buy Jobete?

MICHAEL JACKSON is emerging as a strong contender for Berry Gordy's Jobete Music.

The superstar's emotional attachment to the catalogue of Motown hits may push the asking price — said to be around £125m — beyond what other bidders such as Virgin, EMI and Filmmark are prepared to pay.

A deal with Jackson may also appeal most to Gordy who is known to want the company he founded to go to a "good home".



THE BPI will be assisting the international initiative on CD pirates. In the meantime, it has already scored a notable success as this haul of illegal product displayed by anti-piracy technical adviser Derek Varnals shows.

New product special

EXCITING AUTUMN product details emerging from the record company sales conferences taking place this month will feature in a special supplement in Music Week's October 14 issue. This dealer guide to pre-Christmas product will identify the big marketing campaigns in what promises to be one of the most crowded release schedules ever.

A&M: PolyGram buying again?

RUMOURS OF the sale of A&M to PolyGram are gathering strength, fuelled by the emergence of the shape and scope of a possible deal.

It is understood that any sell-off would not include A&M's music publishing, real estate or film arms and this is being seen as easing the way for a major company to buy the record operation. In addition,

PolyGram has now emerged from the pack as the company most likely to do business with A&M.

However, the speculation flies in the face of a memo by A&M co-founder Jerry Moss to staff which stated the company is not for sale. If PolyGram is successful, it will be its second acquisition of the year, following the purchase of Island for an estimated \$300m.



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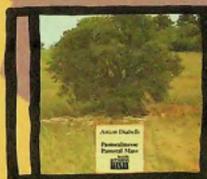
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Aspects Of Love — the campaign



THE ALBUM of Lloyd Webber's musical Aspects Of Love gets star treatment from Polydor.

POLYDOR LAUNCHES a TV advertising campaign this week to tie in with the release of Andrew Lloyd Webber's Aspects Of Love album.

The campaign breaks in Yorkshire, Central, HTV and TSW before rolling out nationally.

There will also be radio ads in the London area as well as ads in the *Daily Mail*, *Evening Standard*, *Guardian*, *The Independent*, *Mail On Sunday*, *The Observer* and *Daily Express*.

There will also be a national window display campaign.

BRIEF S

● WIENERWORLD is supporting the release of its 10-cassette *The Decade Of Music Video* series with a £1m TV advertising campaign which breaks in Granada on October 2.

There will also be press advertising in national, regional, music and video press, window displays and a free video offer for customers.

● A CERTAIN Ratio will be on tour throughout October in support of their A&M album *Good Together*, released at the end of September.

● THE BEACH BOYS will be performing in the UK to support the Capitol release of their new album, *Sell Out*, this week. A single of the same title, featured in the film *Lethal Weapon II*, is released on September 11.

● BMG/RCA is releasing the Don Williams album, *As Long As I Have You*, on October 9 to coincide with a UK tour by the artist.

● THE WOOD Children will be on tour during October to back the Demon Records release of their album, *Stopholich*, which will be advertised in the music press.

● THE SILVERTONE label is releasing the Loudon Wainwright III album, *Therapy*, on September 18 to coincide with Wainwright's UK dates.

● THE INDIAN Givers album, *Love Is A Lie*, is released by Virgin this week to tie-in with the group's UK tour.

MFP's success mirrors low- and mid-price boom

AN ILLUSTRATION of the strength of the low- and mid-price market is being given by the announcement by Music For Pleasure of 100 new titles across 12 different labels at its annual sales conference.

General manager Roger Woodhead pointed out that the company had entered the Eighties

with just three labels and was now poised to enter a new decade with nine more.

"Catalogue is the lifeblood of the record industry and our success is proof of this," he added.

Among the product highlights were new fame mid-price titles from Wings, The Stranglers, Talk-

ing Heads, Eddy Grant, Duranduran and Joe Cocker, and low-price titles from Matt Monro, Edith Piaf, Demis Roussos and The Showboys.

● A comprehensive guide to key pre-Christmas product will appear in *MW's* October 14 issue.

Manweb plugs north-west gigs

THE BURGEONING music support scene is gaining its newsworthiness with the announcement that north-western electricity board Manweb is spending £100,000 on gigs and other events before the end of the year.

The Manweb Music Machine will support gigs at the Royal Court Theatre in Liverpool, showcase gigs and a tour circuit that will enable local bands to play outside their own area. In addition, Manweb will be sponsoring programmes on IRL stations Radio City and Marcher Sound.

The board says each of the events will be backed by press advertising and promotional material including leaflets and posters.

Brewer invests in pub rock

A STEP towards the re-birth of the pub rock scene is being taken by the London brewer Taylor Walker with the opening of a new concert venue with a capacity of 400.

The brewery says it has spent more than £250,000 on the Plough at Kenton near Wembley, a refurbishment which includes the installation of a new sound system.

Says landlord Malcolm Roberts: "Pubs with live music are becoming more and more popular. People certainly want to see bands play live that's why the music pub venue is becoming bigger and bigger, as seen with the Plough."

NEWS IN BRIEF

● WHAT is claimed as the "biggest expert team" in music cataloguing in the world is being assembled to implement the new membership agreement of the Mechanical Copyright Protection Society.

Under the agreement, publishers and copyright owners have given MPS the role of licensing every track to come on the market. In a bid to ensure those licences are properly administered, the organisation has gathered a pool of expertise under former Gallup charts manager Godfrey Rust.

Says Rust: "We've got a team of 26 and all but five or six were recruited for their expertise in various areas of music. It's the biggest expert team working in music cataloguing anywhere in the world."

Another part of Rust's responsibilities will be to exploit the product data base of the National Discography and assist in its preparation for marketing during the next 18 months.

● PINNACLE is expanding its Records dance label sales team as a result of recent singles success.

It will now have a dance strike force of four under the guidance of lease-labels manager Paul Swinerton and label manager John Sharp. The team comes into operation from September 4. Swinerton comments: "This is due to our expansion, the increase in our chart success and our ongoing commitment to pre-selling singles. I suppose we are going the opposite way to most majors in giving the single more prominence."

MUSICAL CHAIRS

EMI HAS appointed Terri Anderson as public relations director. She becomes the company's first female director... Changes of Virgin: former CBS marketing manager Mark Williams becomes general manager, Ely Smith is head of artist development following her part as head of marketing and Rick Carter becomes director of operations as well as head of production. At AVI, Mathew Austin leaves London Records to become head of promotions...

Moves at MSD/Collins: Tony Palmer becomes managing director of the new MSD/Collins Children's operations, Anne Miles is acquisitions director, Tony Carme is marketing director, Jackie Leighton is publicity manager for Children's audio/video, Gilly Vincent is senior product manager for Audio, Roger Ball is senior product manager for Spectrum C&O and Collins Special Interest Video, Alan Booth is senior label manager for Collins Classics.

Donna O'Donoghue is Tempo product manager and Darren Kinnersley-Hill is MSD Video and Tempo Video product manager...

At MCPs, consultant Godfrey Rust becomes controller product base, Brian Allaker is controller repertoire and international, Mark Isherwood is controller general license and John Rowe is secretary of the tariff committee... Product manager Rob Stringer has been promoted to marketing manager of the CBS label.

MUSIC WEEK



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ARISTA

CD Pirates

► FROM PAGE ONE

D'Onofrio says one cause of problems is that many people in CD manufacturing have no music industry background.

"Of the need for the new group, FBI anti-piracy coordinator Ian Haffey says: "The manufacture and sale of illegal CDs is a growing menace but the industry is banding together to control and eradicate the problem."

Initial information shows that illicit CDs originate in the Far East, some parts of Europe and the US. In the bootleg sector, CD is beginning to replace vinyl, Haffey adds.

Dance-A-Disc
tells creditors:
It's all over

SPECIALIST IMPORTER and distributor Dance-A-Disc is set to go into voluntary liquidation later this month.

The company has called a meeting of creditors for Friday, September 15, and in a letter to them says it will be seeking voluntary liquidation on that date.

The company's telephones were not being answered as *MW* went to press and it is not known if there are assets to be sold or what will be the fate of staff.

Dance-A-Disc is run by Vicky Batej who has always been adamant that the company has never had any connection with Serious Records which was run by his brother, Mahesh, before it crashed owing £5m in December.

Dance-A-Disc and Serious shared the same address.

New team at
WEA Alperton

WEA HAS appointed commercial director Dennis Woods as Phil Murphy's successor as the man in charge of the company's distribution arm at Alperton.

Woods, who assumes Murphy's old title of operations director, joined WEA 15 months ago after 20 years working in distribution for the brewing industry. In addition, operations manager Owen Grace is promoted to commercial director.

Ellis steps in to smooth
retailers' ruffled feathers

BPI CHAIRMAN Terry Ellis is seeking to "build bridges" between record companies and retailers and maintains that *Music Week* was being overenthusiastic in interpreting the BPI's comparison of trade and retail CD costs as urging retailers to lower prices charged to consumers (*MW*, September 2).

"We never make comment on the pricing policy of retailers," says Ellis. "We don't know what the retailer's profit is and don't feel it is our business."

"My wish is to build bridges between record companies and retailers because, while we may be in different parts of the business, there are many areas of common interest."

Individual retail chiefs have not been slow to give their views on the thorny topic of CD pricing and suggest that any reduction in their margins would be unrealistic, to the point of endangering profitability.

Our Price's David Clipsham says, "I am, in general terms, in favour of the £9.99 price point for all the psychological reasons that everybody knows and I applaud and have supported WEA's move to help us towards that price. But everybody working on less-than-standard margins is putting their business at risk."

Mike Sommers, commercial director at Woolworths, adds: "I spent the whole of 1987 trying to make this format turn over stock at something like a rate. I was doing CDs at £9.99 when they were coming in at a lot more than the £7.30 the BPI talks about. I made a net loss and didn't recover any cost at all."

"Without EUK charging me too much, I'm still losing money on CDs even at the higher price."

Sommers says he despairs of net record company profits being compared with his gross profit. "I've got a lot of things to pay for, you know, like shop assistants and shelving—it costs a fortune to rack up all that product."

He also maintains the chains are



MIKE SOMMERS: 'no profit in CDs'

in fierce competition in the High Street. "We go for each other all the time. The local Our Price will screw anybody who tries to undercut him."

Virgin Retail commercial director Andy Barker says his group has championed CD since its inception.

"We aim to be competitive on all formats but we must also make adequate profits to cover our ever-increasing overheads. If individual record companies decide to reduce their prices, we will reduce ours."

Deliveries up—but high interest
rates yet to bite, warns cautious BPI

AN INDICATION that the recorded music market is growing by 1.6 per cent a year is being given by the latest statistics from the BPI—but the organisation warns that high interest rates have yet to fully make their mark on consumer spending.

Total volume of trade deliveries in the year to the end of June was £652.3m, the increase on the previous 12 months being accounted for by rising compact disc sales coupled with solid development of the cassette market.

In addition, singles also held their own. Says the BPI: "The total volume of singles shipments remains steady and, in the second quarter of this year, a few particu-

larly big sellers helped to increase the numbers of vinyl singles sold by 1/3m compared with the same period last year."

"In the year to June, 61.1m singles were sold—worth £77.1m—with increasing sales of cassette and CD singles indicating continued consumer enthusiasm for the short play medium."

The BPI also notes the "gentle decline" of the vinyl album, pointing to shipments seven per cent down year-on-year. The annual market of 48m units now accounts for one-fifth of industry revenue.

By contrast, annual cassette sales stand at 86m units. "The virtues of portability combined with good

sound quality have encouraged expansion at the full-price end of the market, and value over the year increased by 23 per cent to £242.9m."

"CD shipments are now accelerating to rates of growth which have been noted in the other main international markets, and expansion during April-June saw unit volume 69 per cent higher than in the second quarter last year. Shipments totalled 8.7m units in the three-month period and, for the first time, CD volume exceeded LP sales (8.0m)."

The BPI warns, though, that the statistics were compiled before the Chancellor's deflationary measures had achieved their full impact.

World
BRIEFING

NEW YORK: Doug Morris, president of Atlantic Records since 1980, has been named chief operating officer of the company. The additional title and responsibilities are seen as part of grooming the executive to succeed Ahmet Ertegun upon the label founder's retirement.

Ertegun, 65, has not set a formal retirement for himself, but at a news conference, Ertegun attributed much of Atlantic's success in the Eighties to Morris's direction.

Morris, 50, started out as a staff songwriter for Robert Mellin Inc. He spent five years at Laurie Records and then formed Big Tree Records in 1970. Atlantic purchased Big Tree in 1978, naming Morris president of Atco and Custom.

HAMBURG: Vinyl album sales in the West German market were down 15 per cent in the first half of the year compared with the same period in 1986, according to statistics released by the German phonographic association. Cassettes were also down by seven per cent while compact discs were up by 50 per cent. Singles rose by 10 per cent, due entirely to the increasing success of the CD version.

EINDHOVEN: Philips says it is contemplating selling part of its 90 per cent holding in PolyGram. Corporate finance director Henk Goris admits there is "a possibility", but will not commit himself further. Philips abandoned plans to sell stock when the market crashed in October 1987. However, healthier trading conditions are believed to be encouraging the company to think again.

NEW YORK: Bertelsmann AG will begin manufacturing and releasing 12-inch compact disc video titles early next year. Material will be drawn from both the BMG and RCA catalogues and rosters.

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Dealers attack BPI's 'cut the cost of CD' call

RECORD COMPANIES should get their own house in order before they start telling dealers — particularly independents — what to do with their compact disc prices.

That is the response from indie retailers following the BPI's suggestion that it is the dealers that should bring about lower CD prices and not the record companies (MW, Sept 2).

The record companies believe they are doing their part to get the prices down but that retailers are not pulling their weight, with some charging way over the odds.

Peter Rees, at The CD Shop in Eastcote, Middlesex, says record companies don't help by having varying prices for their top-line CDs. "Companies like EMI and Virgin are asking £7.29 which is the highest price while WEA asks £5.49 for most CD product apart from chart material," he says.

"But then when you ask WEA why the chart stuff is more expensive they just tell you that they sell their other CDs at a cheaper price.

"Then you get WEA putting two records on one CD and putting the price up to £8.49. There is no way, at that price, that I can afford to

put them on my shelves at my usual £9.95."

Rees believes that PolyGram is more in tune with the dealers and therefore the punters by giving him double album CDs at a single price. "There does not seem to be a standard within the record companies. At the moment, the standardisation comes from the retailers.

"We all have to bring our prices down to compete with the chains. I believe the retail price of the top-line CDs should be around £10.50 until EMI bring their prices down so that they are under £7," says Rees.

"This problem is definitely in the record companies' hands. We can only decide on our prices on a mark up of what they charge us. The record companies can go on about all these costs they have to pay but you try telling that to the customer."

John Nolan, at Rainbow in Louthian, says the BPI's profit figure of 90p is a whitewash. "For a start, CDs are much easier to pack and shift so there must be a saving there. I think they are making much more profit than that," he says.

Nolan also believes that retailers like himself are struggling to make

a profit, particularly on new product and chart albums. "The new tears For Fears album is a typical example. I have no choice but to sell it at £9.99 initially because that is the only way I will get customers to buy it from me.

"We must be one of the few industries that sells its top product at a lower price than the rest. It doesn't seem to make sense," he says.

"I think it is up to the companies to bring down their prices to about £5.40 and we can meet them halfway. Then we will have a whole new ball game for putting them out at £9.99."

Bill Cooper at Trak Records, in Stafford, does not stock CDs at all because he feels the record company prices are too high. "There is not enough profit in it for us. You may make £3 on some of them but that must be fast and far between," he says.

He believes even 90p is too much profit for the record companies. "If they are making 90p for CDs they are wholesaling at about £5."

"Surely if they cut that by 45p and we made an equal cut we would then get another 90p off the retail price," adds Cooper.



THESE ARE the men who shape the corporate face of record retailing in the UK, the board of the British Association of Record Dealers. Pictured at their annual general meeting, they are:

Back row, from left — Richard Wootton (Ainley's), Brian Laird-Mack (Replay), Phil Ames (4), Bob Barnes (Discovery), Johnny Fawcings (Parkfield), now stepped down from the board), Ken Sockalov (Tower, non-board member), Bob Shingleton (Manzi) and Charles McIntyre (HMV).

Front row, from left — Mike Sammers (Woolworths, deputy chairman), Clive Swan (Audio Merchandisers, secretary/treasurer), Steve Smith (Tower, chairman) and Andy Gray (Andy's).

COUNTERPOINT BRIEF

SHOULD RECORD companies supply more information on delivery notes? M J Butler of Complete Discery, Evesham, Wors, argues: "May I appeal to the company executives who decided that way, the retailers, no longer needed trade prices for videos shown on CBS delivery notes. Record companies have been making great strides forward in recent years in giving us more information and now a backward step has been taken."

Make your views known by writing to Counterpoint, Frontline, Music Week, 23-27 Tudor Street, London EC4Y 0HR.

EMI SAYS it is expecting some 1,000 retailers to attend its autumn dealer roadshow when it visits seven cities with a video presentation of the company's pre-Christmas release schedule. Sales and marketing executives will also be on hand to answer questions.

Venues are: September 5, Copthorne Hotel, Birmingham; September 6, Bristol; September 7, Swallow International Hotel, London; September 8, Portman International Hotel, London; September 12, Leeds; September 13, Manchester; September 14, Glasgow; September 19, Park Lane Hotel, London.

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CLASSICA

Pickwick pulls flutists and budget-series from hat

by Nicolas Soames

ENCOURAGED by the notable commercial success of the recording of Mahler's Symphony No 2 by Kaplan, Pickwick has decided to expand its activities in the classical sector and this month starts other series under the IMP banner.

Most unexpected is the creation of a new full-price series, though it has a somewhat poignant start. Called IMP Masters, which sounds a little like a bridge championships, it has three titles in its first release, including the last recording made by John Ogdon for Pickwick.

The English pianist, who died last month, recorded music for two pianos with his wife Brenda Lucas on May 27 and 28 in the Henry Wood Hall, London. It was one of an ongoing series of recordings Ogdon had made since his return to the concert platform, and follows the continuing encouragement of Pickwick's producer, John Boyden.

It is a popular, 60-minute compilation of two-piano works, including Dvorak's Slavonic Dances, Bach's Jesu, Joy Of Man's Desiring, Brahms' Hungarian Dances,

Khocharian's Sabre Dance, and even excerpts from Walton's Façade.

Like all the IMP Masters, it is available on CD and tape (MCD 11, CD, MCC 11, tape) and has a rrp of £9.99.

Ogdon and Lucas are joined on IMP Masters by another pianist, the American musician and writer Janice Weber. She plays some very testing repertoire — Liszt's Transcendental Studies (MCD/MCC 10) and The Transcription Of Strauss Waltzes by Godowsky, Friedman and Rosenthal (MCD/MCC 12).

Weber is in England this month to give her recordings support through a group of three Liszt recitals at St John's, Smith Square, London, on September 5, 6, 8 — called The Three Ages of Liszt.

Walter Wayne, the Pickwick director responsible for the classical music output comments: "The IMP Classics was doing so well that we felt there was sufficient public appreciation of our recordings to start releasing full-price product." "We felt that John Ogdon, and Janice Weber — whom we feel is an artist of outstanding merit — deserved to be released at a higher price."

The catalogue of the IMP Masters is still being developed and it will not be expanded with the same regularity as IMP Classics which is now well under way.

Also new from Pickwick is IMP Collectors, a budget-priced series — currently CD only (rrp £5.99) — based on PolyGram back catalogue. Four of the first six titles are from the operatic repertoire, and feature leading names from re-

cordings between the Fifties and

In Great Italian Soprano Arias, Gwyneth Jones, Pira Lorenzani, and Renata Tebaldi feature (IMPX 9004); in Baritone And Basses, there are arias by Gerald Evans, Tom Krause and Robert Merrill (IMPX 9000); the two other titles are Great Operatic Duets (IMPX 9001) and Great Italian Operatic Duets (IMPX 9003).

The 1966 recording of Prokofiev's Peter And The Wolf with Sean Connery as narrator, coupled with Britten's Young Person's Guide To The Orchestra (IMPX 9002) also become available again. There will be further Collector releases in October and November.

Another innovation for the autumn are Pickwick box sets. These are not expected to be ready until early October, but will include the three previous recordings Ogdon made for Pickwick, the complete Beethoven symphonies with the LSO under Wyn Morris, and all Beethoven's five Piano Concertos played by Cristina Ortiz under Richard Hickox.

Meanwhile, Pickwick presses ahead with its active IMP Classics recording programme.

There are six this month, headed by Elgar's Cello Concerto played by Felix Schmidt coupled with music by Vaughan Williams (PCD 930), Sibelius's The Swan Of Tuonela coupled with the Symphony No 2, with the LSO under Mackerras (PCD 927) and Dvorak's Serenade For Strings and Wagner's Siegfried Idyll played by the Scottish Chamber Orchestra under Jaime Laredo (PCD 928).

B R I E F S

● IN THE Collins article two weeks ago, the concluding paragraphs covering the rush-release of the John Ogdon recordings omitted to mention that the British pianist had recorded all the piano works of Rachmaninov for Collins, and that the Piano Concertos being released were, in fact, by that composer/pianist. Ogdon's Rachmaninov cycle will eventually be contained on 10 CDs.

● PHILIPS CLASSICS has signed an exclusive contract with the eminent Russian conductor Valery Gergiev, music director of the Kirov Opera and Ballet Theatre in Leningrad. Gergiev has already made his first recording for Philips — Mussorgsky's Pictures At An Exhibition and Tchaikovsky's Francesca da Rimini with the London Philharmonic.

Canadian Brass have also signed an exclusive contract with Philips, and among the group's first recordings will be all-brass versions of Beethoven's Symphony No 5 and Wellington's Victory.

Canadian Brass have played and toured extensively for nearly 20 years.

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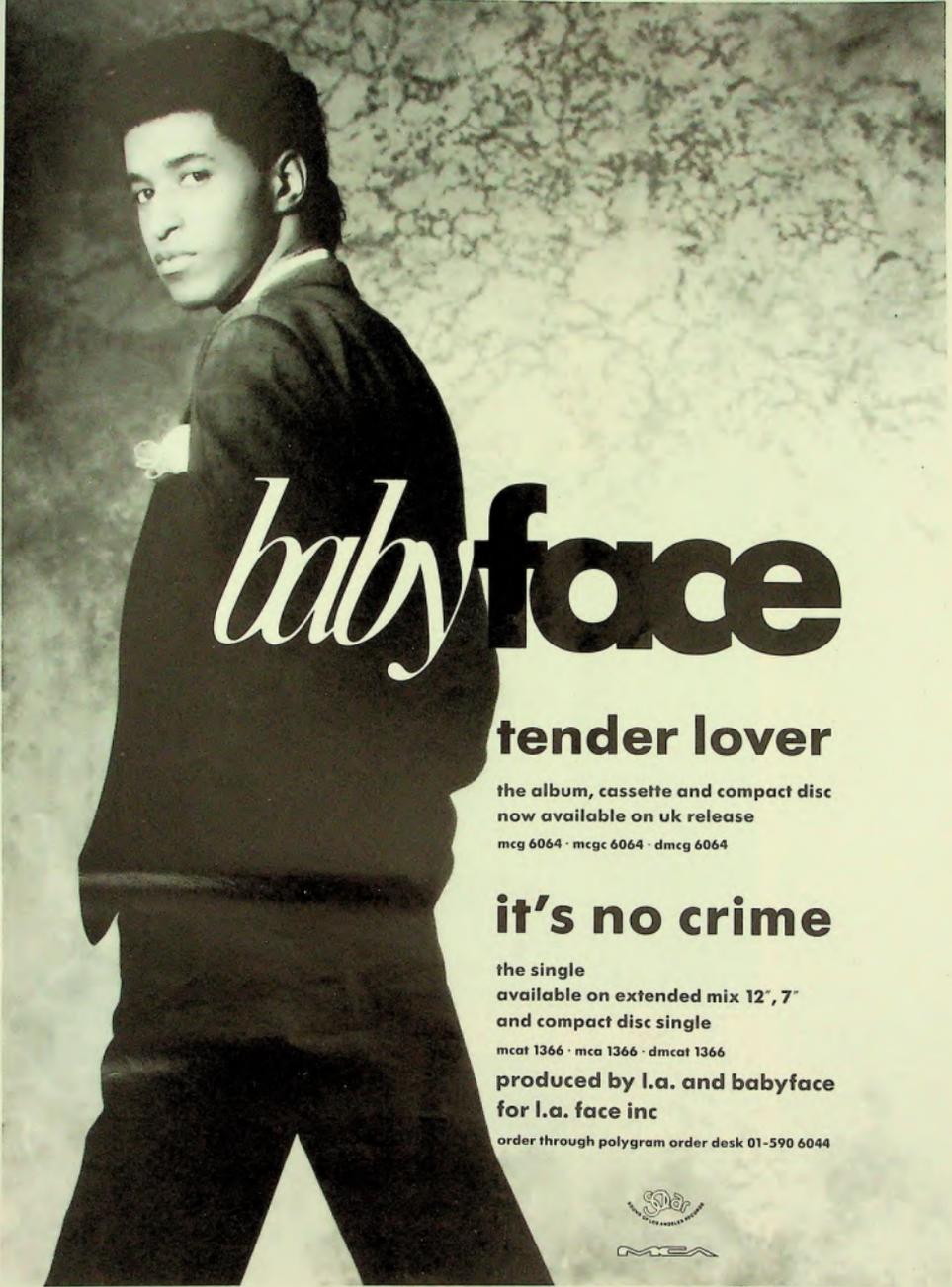


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CLASSICAL

Rattle criss the tines as EMI muses the backing

by Nicolas Soames

THESE MAY have been some truth in the criticisms of dullness and inconsistency aimed at the musical programmes of this year's Edinburgh Festival, but no one could deny that Simon Rattle was there to save the day.

Of course, he is regarded as the pre-eminent British conductor of his and any other living generation — quite an accolade for someone not yet 34. But it is a label that must be quite a burden, because he could so easily become an admirable target for critics and musicians alike who enjoy knocking paragons off their pedestals.

But you would have had to be deaf not to appreciate his skills in Edinburgh, and EMI can but celebrate his exclusivity with them.

In fact, the company is doing so this month, setting two new releases off on the road with a full promotional support to accompany the orchestra itself.

For the appearances in the Edinburgh Festival and the Proms were only the start of a busy public period which takes Rattle and the CBSO to Nottingham (September 21), Birmingham (Sept 26), Leicester (Sept 27), Cheltenham (October 3), as well as more concerts in Birmingham and London during the latter autumn period.

The first of the two new recordings is the fourth in a series of Stravinsky's Ballets. The Rite Of Spring, arguable the most popular of the four, is coupled with Apollo (CBS 74562 and on tape/LP).

The second recording is more unusual fare — Patrick Doyle's film music to Kenneth Branagh's Henry V which opens in London October 5 (CDC 74991 92 and on tape/LP).

The autumn Rattle campaign includes an eight-page A4 brochure included in Gramophone, 125 CD brochures for dealers, CD blow-ups, a new A2 artist poster, and a Rattle sampler CD which comes in October along with other recordings, including Berg's Lulu Suite. There is also a TV programme on the making of Porgy And Bess due to be screened this autumn.

It is part of EMI's continuing activity to promote Rattle, and his popularity is such that recording sessions are now booked well into 1992 and beyond. In March, says Rattle will record Haydn's The Creation, which was one of his particular successes in Edinburgh.

It may appear curious that what with its urgent authentic recording programme, EMI, of all companies, is prepared to record a major twentieth century work on conventional instruments. But with Rattle using his experience with the Orchestra Of The Age Of Enlightenment (most lately in Synchronisms with Maudie's Marriage of Figaro), he showed what a modern orchestra can do by way of compromise.

He cited his priorities in eighteenth century style with second violins opposite rather than next to the first violins; his string players mod-

erated by vibrato, the fimpoinist played with hard sticks. And he argued that one of the early performances in Haydn's lifetime was with larger forces.

"The most important thing is you have to want the sound," Rattle told me the following morning. And he added that he has been working with his beloved CBSO on eighteenth century performing style for some time. "We have been pottering around for five years — well before I worked with the Orchestra Of The Age Of Enlightenment."

This is one of the obvious benefits for Rattle of choosing to stay

so loyal to the CBSO. "Ideally, I played with hard sticks. And he argued that one of the early performances in Haydn's lifetime was with larger forces.

But there is little doubt that if the recording of the Creation is anywhere near as exciting as the performance, with Philip Langridge, Arleen Auger and Benjamin Luxon in responsive voice, it will be very fine indeed.

The following day in the Usher Hall, Edinburgh, Rattle conducted the CBSO in a very different programme including Debussy's Images which he is also to record in March, along with Jexu.

Rattle tagged for Henry V score

THE MOST publicised cultural event of October will certainly be Kenneth Branagh's new film of Henry V with an all-star cast including Judi Dench, Derek Jacobi, Ian Holm, Robbie Coltrane and Richard Briers which his screens nationwide on October 6.

The music promises to receive much attention also, not least because following in William Walton's footsteps is not much of an easier task than following Lawrence Olivier.

With a characteristic sense of taste and risk Branagh chose one of his actors, Patrick Doyle, to write the score. And the brief was that it should have not just a wall-paper presence, but play a prominent role.

Branagh also wanted Rattle and the CBSO to record it, but presumed that he would have neither "the time nor the inclination." When a demo tape was played to rattle by a mutual friend, the photographer Sophie Baker, the young conductor did not hesitate.

"I leapt at the prospect," remembers Rattle — who up to that point had never conducted a film score before. "Films have always been a passion for me, but like most of the orchestra I was about to enter a new, uncharted world."

"Reasonable control started to turn to panic when I walked into the studio and found myself con-

fronted with an unfamiliar orchestral lay-out and even more unfamiliar equipment — not all of which looked immediately user-friendly."

But the sessions went well. "The fact that each take was played back to the orchestra in the studio with the film running meant that we all felt a part of the creative process — part of what is so obviously a great and remarkable film."

Branagh asked Doyle for an uninhibited score, not authentically medieval but "classically rich in tone — I wanted every tune to make an impact." He was highly satisfied with the result. "I intended the film to move people to every possible extreme of emotion, and what Patrick Doyle produced surpassed my wildest expectations," says Branagh.

"It is a score of immense variation, power and melodic beauty and as much as any other element, it gives this film the chance of having a truly popular appeal. The music combines fierce emotional guts with a magnetic 'humbleness'. And our final musical blessing was to have the genius of Simon Rattle conducting the CBSO — his orchestra produced a greater sense of spontaneous heart than I had thought possible."

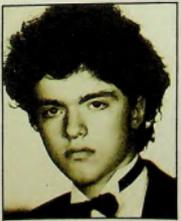
The music to Henry V contains 15 tracks, and is available on all three formats (74991 9).

B R I E F

● THE 17-year-old Russian pianist Evgeny Kissin, who signed an extensive contract with BMG/RCA, has two new recordings out in September, both with the Moscow Virtuosi conducted by Vladimir Spivakov.

He plays Shostakovich's Concerto No 10 for piano, trumpet and strings with Vassili Kan on a recording coupled with the Chaconne for Solo Piano and the Preludes Op 34 (RD/RK 87947).

On the second disc he plays Haydn's Concerto For Piano And Orchestra on a recording coupled with the Violin Concerto and the Sinfonia Concertante (RD/RK 87948).



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the quoties are also well on the trot, but while the tabloids concentrate on gossip, big star personalities and the singles market, the broadsheets focus more conservatively on musical trends and developments for LP buyers.

"It's not that we ignore the SAW-TV acts," says Kevin Jackson, assistant arts editor at *The Independent*. "We did run a piece about Bros by Dave Hill, but we were more analytical about the phenomenon. Bros were very keen to be interviewed by us."

Record company attitude to the broadsheets is favourable — especially coverage, reliability and acceptance of new bands are all listed in their favour. But when it comes to the industry's more tickle allies, the tabloids, more heated discussion is spawned.

Although *Polydor* head of press Lee Leschisin puts the tabloids "a couple of rungs down the ladder" in importance to her campaign, she says they are useful for getting a quick piece of press for such "colourful, OTT" acts as the Fat Boys or Dogs D'Amour. But when they get it wrong, as the claims was the case when *The Star* printed an

rumour so they don't kill the cats, as she puts it.

"We took Fleet Street to Japan for the opening of the Michael Jackson tour and they even paid for themselves," she says. "It went so well that we now have Japanese hacks' re-union dinners."

But downsides of CBS, Jo Dannelly's experience with the Bros campaign has increased her caution of the tabloids. Her most bitter memory is *The Sun*'s front page headline "Luke Takes Fans To 'F--- Off'" after the funeral of the brothers' step-sister. No fans had attended the funeral out of respect, she says, and the exclamation was in fact aimed at the 15 Fleet Street photographers who turned up.

"On the one hand, Bros being on the front page of *The Sun* did show how big the band had become, but something like that is still very hurtful," she says. "The power of the press undoubtedly makes artists like Bros and Michael Jackson as famous as they are, but they can be very destructive. And it's pointless trying to avoid them because if you don't tell them certain facts and figures they will only get them wrong from another source."

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FEATURE

interested in things like the fact that Jason Donovan bought a house for £500,000 at the age of 20 — that means something to our readers. The clever PRs "make ones that feed us with those sorts of bits of information." As for the accusations of inaccuracies and misrepresentations of artists, Morgan retorts that many PRs "make things up and give them to us — it's hard to sift through all the lies. They lie through their back teeth to feed us stories until a band reaches a certain level of wealthiness, then they try to sue us for printing things about them," he states.

Dave Hancock at *The Mirror* is similarly indignant: "PRs like it when you put the name of the album and when it's coming out, and we write nice things about everyone, but if you find out that the artist's hanging around somewhere he shouldn't be they don't like it at all. The trouble is they think of us as a very cheap advertising medium for their stars, but it's not like that. Inaccuracies aren't as prevalent as they like to think they are."

While individual artists are one source of copy fodder, musical trends are a second strong contender. Punk, rap and, most recently, acid house have all come in for close scrutiny from both the tabloids and the broadsheets. Not much of the press has been favourable — but it's uncertain whether such adverse coverage does the record industry any harm.

"The media exposed acid house and widened it up quicker, as well as causing it to break up with the people who started it," believes Pete Tong at dance label *fr*. "In a twisted kind of way the coverage was positive because it increased record sales. It's like the Sex Pistols and the Beastie Boys, anything that can make front page news is going to have its business possibilities enhanced."

Rattle calls the fun Drums the back

by Nicolas Soames

THERE MAY have been some truth in the criticisms of dullness and inconsistency aimed at the musical programmes of this year's Edinburgh Festival. But no one could deny that Simon Rattle was there to save the day.

Of course, he is regarded as the pre-eminent British conductor of his and any other living generation — quite an accolade for someone not yet 34. But it is a label that must be quite a burden, because he could so easily become an admirable target for critics and musicians alike who enjoy knocking paragons off their pedestals.

But you would have had to be deaf not to appreciate his skills in Edinburgh, and EMI can but celebrate his exclusivity with them.

In fact, the company is doing so this month, setting two new releases off on the road with a full promotional support to accompany the orchestra itself.

For the appearances in the Edinburgh Festival and the Proms were only the start of a busy public period which takes Rattle and the CBSO to Nottingham (September 21), Birmingham (Sept 26), Leicester (Sept 27), Cheltenham (October 3), as well as more concerts in Birmingham and London during the later autumn period.

The first of the two new recordings is the fourth in a series of Stravinsky's Ballets. The Rite Of Spring, arguably the most popular of the four, is coupled with Apollo (CDC 7496362 and on tape/LP).

The second recording is more unusual fare — Patrick Doyle's film which comes in October alongside V which opens in London October 5 (CDC 7499192 and on tape/LP).

The autumn Rattle campaign includes an eight-page A4 brochure included in Gramophone, 125,000 brochures for dealers, CD blow-ups, a new A2 artist poster, and a Rattle sampler CD which comes in October along with other recordings, including Berg's Lulu Suite. There is also a TV programme on the making of Porgy And Bess due to be screened this autumn.

It is part of EMI's continuing activity to promote Rattle, and his popularity is such that recording sessions are now booked well into 1992 and beyond. In March, say, Rattle will record Haydn's The Creation, which was one of his particular successes in Edinburgh, which it may appear curious that what with its urgent authentic recording programme, EMI, of all companies, is prepared to record a major twentieth century work on concert Rattle using his experience with the Orchestra Of The Age Of Enlightenment (most notably in Glyndebourne with Mozart's Marriage of Figaro), he showed what a modern orchestra can do by way of compromise.

He aired his players in eighteenth century style with second violins opposite rather than next to the first violins; his string players mod-

erated by vibrato, the timpanist played with hard sticks. And he argued that one of the early performances in Haydn's lifetime was with larger forces.

"The most important thing is you have to want the sounds," Rattle told me the following morning. And he added that he has been working with his beloved CBSO on eighteenth century performing style for some time. "We have been pottering around for five years — well before I worked with the Orchestra Of The Age Of Enlightenment."

This is one of the obvious benefits for Rattle of choosing to stay

so loyal to would like it with both lit chakra like tunes.

But there is recording of where near performance, v Arleen Auger in responsive fine indeed. The fallow Hall, Edinburgh the CBSO ir gramma, inc ages which March, along

Rattle tagged for Henry

THE MOST publicised cultural event of October will certainly be Kenneth Branagh's new film of Henry V with an all-star cast including Judd Dench, Derek Jacobi, Ian Holm, Robbie Coltrane and Richard Briers which has the screens nationwide on October 6.

The music promises to receive much attention also, not least because following in William Walton's footsteps is not much of an easier task than following Lawrence Olivier.

With a characteristic sense of taste and risk, Branagh chose one of his actors, Patrick Doyle, to write the score. And the brief was that it should have not much a wall-paper presence, but play a prominent role.

Branagh also wanted Rattle and the CBSO to record it, but presumed that he would have neither "the time nor the inclination." When a demo tape was played to rattle by a mutual friend, the photographer Sophie Baker, the young conductor did not hesitate. "I legged of the prospect," remembers Rattle — who up to that point had never conducted a film score before. "Firms have always been a passion for me, but like most of the orchestra I was about to enter a new, uncharted world.

"Reasonable control started to turn to panic when I walked into the studio and found myself con-

fronted with tall lay-out floor equipment looked immense.

But the set felt as back to the way the film all felt a pass — part a great and

Branagh inhibited so medieval a tone — I make an in satisfied with the film to, possible ext what Patrick sowed my eyes Branagh "It is a trial, power and as much it gives this a truly emotional."

The music to Henry V contains 15 tracks, and it available on all three formats (749919).

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B R I E F

● THE 17-year-old Russian pianist Evgeny Kissin, who signed an extensive contract with BMG/RCA, has two new recordings out in September, both with the Moscow Virtuosi conducted by Vladimir Spivakov.

He plays Shostakovich's Concerto No 1 for piano, trumpet and strings with Vassili Kan on a recording coupled with the Chamber Symphony and the Preludes Op 34 (RD/RK 87947).

On the second disc he plays Haydn's Concerto for Piano And Orchestra on a recording coupled with the Violin Concerto and the Sinfonia Concertante (RD/RK 87948).



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National newspapers' ability to make or break an artist's career makes for a perilous relationship between the music business and the Street of Shame. Selina Webb reports

ASK a record company PR how it feels to deal with a tabloid newspaper and you'll learn that it's much like showing next month's rent on the spin of a roulette wheel. Plenty of winners emerge unscathed, but Boy George and Elton John are not alone in bearing the scars of the national press. Yet, despite the glare, it seems the lure of the mass media machine remains too powerful to ignore.

Newspapers sell millions as opposed to tens of thousands when it comes to talking about the music press," comments Jo Donnelly at CBS. "From a marketing point of view that's crucial."

Lee Ellen Newman, US division head of press at WEA, agrees that the nationals are "a good way of reaching a great many people very quickly."

It's such a witness to them, which is certainly an exciting prospect when it comes to getting feedback from a concert or reinforcing radio play," she says.

Even the recent year's national newspaper coverage of the record industry has rocketed to the extent that a strong pop story can easily make the front pages of the popular press.

"It's become more important because everyone's seen how big the pop industry is," says *Daily Mirror* deputy pop editor Dave Hancock. "It's so huge that people have to take it seriously."

Besides the regular pop pages in the tabloids — coupled with frequent stories on the news pages — the qualities are also well on the act. But, while the tabloids concentrate on gossip, big star personalities and the singles market, the broadsheets focus more conservatively on musical trends and developments for LP buyers.

"It's not that we ignore the SAW-type acts," says Kevin Jackson, assistant arts editor at *The Independent*. "We did run a piece about Bros by Dave Hill, but we were more analytical about the phenomenon. Bros were very keen to be interviewed by us."

Record company attitude to the broadsheets is favourable — expensive coverage, reliability and acceptance of new bands are all listed in their favour. But when it comes to the industry's more fickle allies, the tabloids, more heated discussion is spawned.

Although Polydor head of press Les Leachuan puts the tabloids "a couple of rungs down the ladder" in importance to her campaign, she says they are useful for getting a quick piece of press for such colourful, OTT acts as the Fat Boys or Dogs D'Amour. But when they get it wrong, as she claims was the case when *The Star* printed an

article suggesting that Level 42 were on the brink of a split, she describes the frustration as acute.

"It's there in black and white and you know there's probably not much you can do about it — it's the most awful feeling," she says. "All you can do is learn your lesson and be extremely cautious in future, there's no way of retaliating."

Leachuan's frustration is fuelled further when interviews set up with regional journalists find their way into the tabloids, occasionally altered beyond recognition: "I can turn a blind eye if an inaccuracy is harmless, but sometimes things are written which cheese fans off and can be very damaging to the band, such as the Level 42 thing."

The normal response to a request for a retraction is, she reveals, that the information was supplied by a freelancer, or she is told "all publicity is good publicity." "The problem with that argument is that you're not selling a can of beans, you're selling a real human being and inaccuracies can be hurtful to them. Even if I have nothing to do with an inaccurate story that has appeared, I still feel guilty about it."

In contrast, Pat Stead at Epic says she's "quite good chums" with the tabloid journalists — "even offer the Michael Jackson campaign."

"It's easy to knock them, but you have to accept that they're there and that you've got to work with them. We have fun doing that." Stead concedes that she's been unhappy with some of the more far-fetched Jackson stories, but has accepted that trying to control what is written about an artist of his stature is like "trying to hold back the sea" — at the height of last summer's Jackson mania, her department was receiving 50 calls a minute on the subject. The key to success, according to Stead, is building good relationships with the journalists — "talking to the kids, saying they don't kill the artists," as she puts it.

"We took Fleet Street to Japan for the opening of the Michael Jackson tour and they even paid for themselves," she says. "I went so well that we now have Japanese hacks' re-unions dinner."

But downstairs at CBS, Jo Donnelly's experience with the Bros campaign has increased her caution of the tabloids. Her most bitter memory is *The Sun*'s front page headline "Luke Tests Fans To 'Oll' Oll" after the funeral of the brothers' step-sister. No fans had attended the funeral out of respect, she says, and the exclamation was in fact aimed at the 15 Fleet Street photographers who turn up.

"On the one hand, Bros being on the front page of *The Sun* did show how big the band had become, but something like that is still very hurtful," she says. "The power of the press undoubtedly makes artists like Bros and Michael Jackson as famous as they are, but they can be very destructive. And it's pointless trying to avoid them because if you don't tell them certain facts and figures they will only get them wrong from another source."

Lee Ellen Newman agrees that caution has to be exercised when dealing with the tabloids, and says she puts her cards "very firmly on the table."

"I'm open about my reservations and I'm open about my artist's reservations," she says. "My job is to know how far you can safely go with a paper. If something is written that's very damaging to an artist's reputation then in turn it could be damaging to sales. I don't think the odd snipe at an artist translates to a major problem, but an on-going vendetta such as with Boy George and Elton John is certainly harmful."

View the pitch from the newspapers' standpoint, and music coverage in the nationals looks like a completely different ball game. Piers Morgan, editor of *The Sun*'s Bizarre column, says he goes for stories which add to the mystique of chart stars: "We're less interested in the music and more in-

dangerous liaisons



terested in things like the fact that Jason Donovan bought a house for £500,000 at the age of 20 — that means something to our readers. The clever PRs are the ones that feed us with those sorts of bits of information." As for the accusations of inaccuracies and misrepresentations of artists, Morgan retorts that many PRs "make things up and give them to us — it's hard to sift through all the lies."

"They lie through their back teeth to feed us stories until a band reaches a certain level of wealthiness, then they try to sue us for printing things about them," he states.

Dave Hancock of *The Mirror* is similarly indignant: "It's a pain in the neck when you put the name of the album and when it's coming out, and we write nice things about the everyone, but if you find out that every- one's hanging around somewhere he shouldn't be they don't like it at all. The trouble is they think of us as a very cheap advertising medium for their stars, but it's not like that. Inaccuracies aren't as prevalent as they like to think they are."

While individual artists are one source of copy fodder, musical trends are a second strong contender. Punk, rap and most recently, acid house have all come in for close scrutiny from both the tabloids and the broadsheets. Not much of the press has been favourable — but it's uncertain whether such adverse coverage does the record industry any harm.

"The media exposed acid house and widened it up quicker, as well as causing it to break up with the people who started it," believes Pete Tong at dance label ffr. "In a twisted kind of way the coverage was positive because it increased record sales. It's like the Sex Pistols and the Beastie Boys, anything that can make front page news is going to have its business possibilities enhanced."

elton *john* sleep

CD·MC·LP released



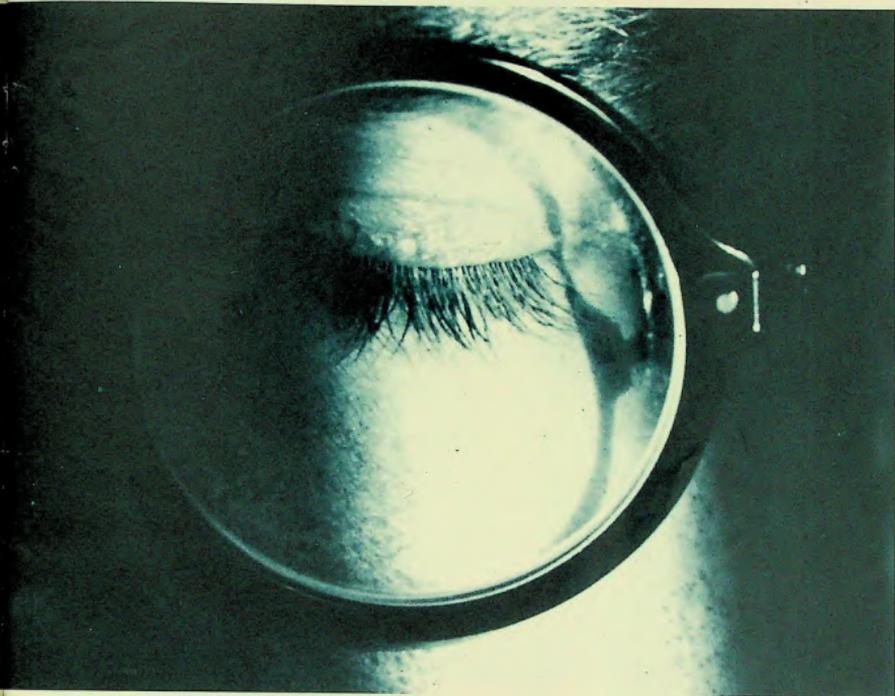
A list of Elton John's feats and achievements could go on for pages. Suffice to say that Elton is one of the world's greatest ever recording artists with worldwide sales of over 100 million records. "Sleeping With The Past", is undoubtedly Elton's finest album of the 1980's. The reason for this assertion is the quality of the songs themselves and the more complete, cohesive feel of the album as a whole. Many of the songs have definite overtures of different eras, for example, "Club At The End Of The Street" could have been written for The Drifters, or "Durban Deep" for Lee Dorsey, whilst the ballads like "Sacrifice" and "Blue Avenue" recall the glories of Elton's earliest albums. And of course there's the current single "Healing Hands" which along with "Whispers" was performed so brilliantly on Wogan last week.

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Rank	Artist	Title	Label
1	RIDE ON TIME	deCannon/WCA FC 43055 (12" PT 4256) (BMG)	
2	SWING THE MOOD ~	Music Factory Discs MFD70 (M) (BMG)	
3	EVERY DAY (I LOVE YOU MORE)	Cap. Pw. (M) (4) (3) (F)	
4	BLAME IT ON THE BOOGIE	live (JIVE) 217 (BMG)	
5	I JUST DON'T HAVE THE HEART	EMI (12) 101 (M)	
6	SOWING THE SEEDS OF LOVE	Fonema/Phonogram (D&A) 12 (F)	
7	HEY D!D! CAN'T DANCE...SKA TRAIN	Rhythm King RHY 3471 (J&R)	
8	POISON	Epic 65506/17 (12" 455018) (C)	
9	NUMERO UNO	Chrysalis/Beggs Record CRE 743 (CRE 12) (M)	
10	TWO SOLDIERS	CRS 45596/17 (12" 455998) (C)	
11	I NEED YOUR LOVIN'	Daf Jan 45514/13 (12" 455143) (7)	
12	THE TIME WARR (SAW REEL)	live (JIVE) 209 (BMG)	
13	FRENCH KISS ~	Meridian/London Music	
14	WOULDN'T CHANGE A THING	PWL PWL (2) 42 (F)	
15	RIGHT HERE WAITING	EMI USA 12 (M) 72 (F)	
16	THE BEST	Capitol (12) CL 543 (M)	
17	NIGHTRAIN	Geffen GEF 547 (M)	
18	LAYS YOUR HANDS ON ME	Varigot/Phonogram 970 (4) (2) (F)	
19	WARNING	Columbia/Chrysalis COOL (L) 185 (C)	
20	PARTYMAN	Warner Brothers W 28147 (M)	
21	YOU'RE HISTORY	Meridian/London 7 (F) 112 (F)	
22	WE COULD BE TOGETHER	Affinity A 8864 (7)	
23	THIS IS THE RIGHT TIME	Arista 11252 (12" 61357) (BMG)	
24	LOVE'S ABOUT TO CHANGE MY HEART	Warner Brothers U746 (7) (M)	
25	PERSONAL JESUS	Myra (12) 80N (12) (M)	
26	REVIVAL	RC A (2) 47 (1) (BMG)	
27	LOSING MY MIND	EMI (12) 101 (M)	
28	DO THE RIGHT THING	10/14 (12) 72 (M) (7) (F)	
29	SOMEONE'S JUMPIN' IN YOUR SHIRT	Epic WA1273 (12) (M)	
30	MISS YOU MUCH	Capitol/ASM 1043 (6) (3) (F)	
31	THE INVISIBLE MAN	Parlophone (12) Q1281 (12) (B)	
32	HOOKS IN YOU	Capitol (12) 12 (M) (12) (B)	
33	LOVESONG	Polystyle/Polydor P1530 (3) (F)	
34	LOVE IN AN ELEVATOR	Geffen GEF 531 (M)	
35	SUGAR BOY	London (12) 235 (F)	
36	IF ONLY I COULD	Care/Virgin 9731 (3) (F)	
37	PUMP UP THE JAM	Soyuzdetfilm 1 (4) (BMG)	

Records to be featured on this week's Top Of The Pops Panel sales compared to last week... 0% (WEEK 38)

TITLES A-Z (WRITERS)

Rank	Title	Writers
1	RIDE ON TIME	1-2 (H) Chasney, 1-3 (H) Chasney, 1-4 (H) Chasney, 1-5 (H) Chasney, 1-6 (H) Chasney, 1-7 (H) Chasney, 1-8 (H) Chasney, 1-9 (H) Chasney, 1-10 (H) Chasney, 1-11 (H) Chasney, 1-12 (H) Chasney, 1-13 (H) Chasney, 1-14 (H) Chasney, 1-15 (H) Chasney, 1-16 (H) Chasney, 1-17 (H) Chasney, 1-18 (H) Chasney, 1-19 (H) Chasney, 1-20 (H) Chasney, 1-21 (H) Chasney, 1-22 (H) Chasney, 1-23 (H) Chasney, 1-24 (H) Chasney, 1-25 (H) Chasney, 1-26 (H) Chasney, 1-27 (H) Chasney, 1-28 (H) Chasney, 1-29 (H) Chasney, 1-30 (H) Chasney, 1-31 (H) Chasney, 1-32 (H) Chasney, 1-33 (H) Chasney, 1-34 (H) Chasney, 1-35 (H) Chasney, 1-36 (H) Chasney, 1-37 (H) Chasney, 1-38 (H) Chasney, 1-39 (H) Chasney, 1-40 (H) Chasney, 1-41 (H) Chasney, 1-42 (H) Chasney, 1-43 (H) Chasney, 1-44 (H) Chasney, 1-45 (H) Chasney, 1-46 (H) Chasney, 1-47 (H) Chasney, 1-48 (H) Chasney, 1-49 (H) Chasney, 1-50 (H) Chasney, 1-51 (H) Chasney, 1-52 (H) Chasney, 1-53 (H) Chasney, 1-54 (H) Chasney, 1-55 (H) Chasney, 1-56 (H) Chasney, 1-57 (H) Chasney, 1-58 (H) Chasney, 1-59 (H) Chasney, 1-60 (H) Chasney, 1-61 (H) Chasney, 1-62 (H) Chasney, 1-63 (H) Chasney, 1-64 (H) Chasney, 1-65 (H) Chasney, 1-66 (H) Chasney, 1-67 (H) Chasney, 1-68 (H) Chasney, 1-69 (H) Chasney, 1-70 (H) Chasney, 1-71 (H) Chasney, 1-72 (H) Chasney, 1-73 (H) Chasney, 1-74 (H) Chasney, 1-75 (H) Chasney, 1-76 (H) Chasney, 1-77 (H) Chasney, 1-78 (H) Chasney, 1-79 (H) Chasney, 1-80 (H) Chasney, 1-81 (H) Chasney, 1-82 (H) Chasney, 1-83 (H) Chasney, 1-84 (H) Chasney, 1-85 (H) Chasney, 1-86 (H) Chasney, 1-87 (H) Chasney, 1-88 (H) Chasney, 1-89 (H) Chasney, 1-90 (H) Chasney, 1-91 (H) Chasney, 1-92 (H) Chasney, 1-93 (H) Chasney, 1-94 (H) Chasney, 1-95 (H) Chasney, 1-96 (H) Chasney, 1-97 (H) Chasney, 1-98 (H) Chasney, 1-99 (H) Chasney, 1-100 (H) Chasney

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40	YOU'LL NEVER STOP ME LOVING YOU	Capitol CHS121 3385 (C)
41	FOREVER FEEL	Capitol (12) CL 548 (E)
42	BE WITH YOUR LOVE	CBS/Parade (12) 6585 (M) (1)
43	FRIENDS	MCA MCA11132 (F)
44	KISSES ON THE WIND	Cross/Virgin 970 (3) (F)
45	HEALING HANDS	Rock/Phonogram 15 (12) (7) (F)
46	AFRO DIZZY ACT	Capitol (12) 526 (F)
47	VERY METAL NUSS POLIUTION EP	BMG 3 (BMG) (E) (1)
48	VERY METAL NUSS POLIUTION EP	BMG 3 (BMG) (E) (1)
49	PROUD TO FALL	WEA 72 (4) (7) (M)
50	SECRET RENDEZVOUS	Warner Brothers W 28557 (M)
51	ON OUR OWN (From 'Ghostsbusters II')	MCA MCA11131 (F)
52	SALSA BOOGY	Meridian/London 11 (12) (M)
53	ISN'T IT WASN'T, IT AIN'T ~	Arista 112545 (12) 4551 (BMG)
54	ON AND ON	Meridian/London 12 (12) (M) (7)
55	PURE	Geffen GEF 547 (12) (M)
56	BATDANCE ~	Warner Brothers W 29243 (7) (M)
57	BREAK 4 LOVE	Champion CHAMP12 (12) (M)
58	HONEY BE GOOD	EMI/Chrysalis BRM 53 (M)
59	TIM MACHINE	EMI USA 12 (M) 72 (F)
60	LOVE PAINS	London DOL12 (12) (F)
61	HAZEL DEAN	Warner Chappell Music (C)
62	THE FACE OF A BROKEN HEART	EMI USA 12 (M) 72 (F)
63	MENTAL	RC A FC 4302 (12" PT 4256) (BMG)
64	SELFISH	Warner Chappell Music (C)
65	GHOSTBUSTERS	MCA/Parade MCA 1160 (12" 1160) (2) (M)
66	TOO MUCH	Capitol/ASM 1043 (6) (3) (F)
67	LET THE FLAME BURN BRIGHTER	Capitol (12) 526 (F)
68	IF I COULD TURN BACK TIME	Geffen GEF 531 (7) (M)
69	I AM THE MUSIC MAN	Hair (12) 10 (BMG)
70	NATURE OF LOVE	Parlophone WOKS 21 (M)
71	DO YOU LOVE WHAT YOU DO	10/14 (12) 72 (M) (7) (F)
72	BACK TO LIFE (HOWEVER DO YOU WANT ME)	10/14 (12) 72 (M) (7) (F)
73	KEEP LOVE WARM	Capitol (12) 526 (F)

THE NEXT 25

76	HOME AND AWAY	10/14 (12) 72 (M) (7) (F)
77	NEVER GONNA GIVE YOU UP	10/14 (12) 72 (M) (7) (F)
78	ONE THAT GETS AWAY	10/14 (12) 72 (M) (7) (F)
79	REMYNISCENCE	10/14 (12) 72 (M) (7) (F)
80	THEY'RE BACK	10/14 (12) 72 (M) (7) (F)
81	SOMETHING'S GONNA SAY	10/14 (12) 72 (M) (7) (F)
82	THAT'S THE WAY	10/14 (12) 72 (M) (7) (F)
83	EVERYTHING	10/14 (12) 72 (M) (7) (F)
84	SUNSHINE	10/14 (12) 72 (M) (7) (F)
85	DOORWAY	10/14 (12) 72 (M) (7) (F)
86	LOCK & KEY	10/14 (12) 72 (M) (7) (F)
87	WHO WANTS TO LIVE	10/14 (12) 72 (M) (7) (F)
88	WHILE CITY	10/14 (12) 72 (M) (7) (F)
89	WHY	10/14 (12) 72 (M) (7) (F)
90	WHY	10/14 (12) 72 (M) (7) (F)
91	WHY	10/14 (12) 72 (M) (7) (F)
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97	WHY	10/14 (12) 72 (M) (7) (F)
98	WHY	10/14 (12) 72 (M) (7) (F)
99	WHY	10/14 (12) 72 (M) (7) (F)
100	WHY	10/14 (12) 72 (M) (7) (F)

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

9 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

1	CUTS BOTH WAYS <small>CD</small>	Earl 445 1651
1	Gianna Esfahan	
2	TEN GOOD REASONS <small>★★ CD</small>	PM 147
2	Jason Donovan	
3	A NEW FLAME <small>★★★ CD</small>	Earl...WEA WX 242
4	Simply Red	
4	IMAGINATION <small>CD</small>	Sybas 54K 185
7	Imagination	
5	TRASH <small>CD</small>	Earl 445 1301
3	Alice Cooper	
6	ADEVA <small>CD</small>	Castlepeak/Orchard (CTP) 13
19	Adeva	
7	THE RAW AND THE COOKED <small>★★ CD</small>	London 828691
19	Fine Young Cannibals	
8	CHOICES <small>CD</small>	KCA R 24191
5	The Blow Monkeys	
9	SINGALONGAWAYREARS <small>CD</small>	Parade/Music (MIL) 5001
16	Max Bygraves	
10	BATMAN (OST) <small>CD</small>	Warner Bros/War. WJ 281
8	Prince	
11	RAW LIKE SUSHI <small>CD</small>	Cap/War. CMC 8
6	Nene Cherry	
12	CLUB CLASSICS VOL ONE <small>★ CD</small>	10/Vega/DK 82
15	Scull Soul	
13	THE MIRACLE <small>★ CD</small>	Parade/Music KCD 187
12	Queen	

35	A SHADE OF RED <small>CD</small>	10/Vega/DK 85
34	Redhead Kingpin & The F.B.I.	
36	WATERMARK <small>★★ CD</small>	WEA WX 196
34	Erykah	
37	ANYWAYAWANNA <small>CD</small>	Elyria Eng 11ETP 10
48	Beethoven	
38	FLOWERS IN THE DIRT <small>CD</small>	Parade/Music KCD 156
31	Paul McCartney	
39	G N' R, LIES ... <small>CD</small>	Caplan WX 218
39	Guns N' Roses	
40	HISTERIA <small>★★★ CD</small>	Midpoint/Milch/Music (MPS) 1
74	Dad & Lippard	
41	ELECTRIC YOUTH <small>CD</small>	Atoll...WX 231
38	Debbie Gibson	
42	PAST PRESENT <small>★ CD</small>	KCA R 14074
36	Conrad	
43	WATZ DAUNCING <small>CD</small>	Earl 445 2361
42	Medicine/McLennan/Boothill Orch.	
44	TAKING ON THE WORLD <small>CD</small>	AWA MM 7087
51	Gun	
45	FRENCH KISSES <small>CD</small>	Earl 445 2991
35	Lil' Louis	
46	A NIGHT TO REMEMBER <small>CD</small>	Earl 445 2991
40	Gund Luper	
47	RAW <small>CD</small>	Dad...CEC 442911
55	Alyson Williams	
48	3 FEET HIGH AND RISING <small>CD</small>	Earl 445 2421
45	De La Soul	
49	KICK <small>★★★ CD</small>	Mercury/Phonogram MERS 114
41	INXS	
50	BAD <small>★★★★★★ CD</small>	Earl 445 2961
47	Nickelback/Jackson	
51	PEACE & LOVE <small>CD</small>	Rogue/Milch/WEA WX 240
43	The Rogues	
52	BATMAN (OST) <small>CD</small>	Warner Bros/War. WJ 282
45	Donny Elston	
53	NEW JERSEY <small>★ CD</small>	Vanguard/Phonogram VENG 48
44	Bon Jovi	

Swiss roll

by David Giles
BELGIAN LABEL Play It Again Sam is constantly stretching to incorporate all sorts of different things to add to the "body beat" quota of electronic dance acts for which it has become famed. Top Swiss act The Young Gods are the jewels in the label's crown, their current — and third — LP *L'Esou Rouge* their finest work so far.

Young Gods music is a ferocious mixture of roaring drums, twisted metal guitar and rasping French vocals, fired up by the use of classical orchestral samples that lend the music an epic, dramatic and tremendously exciting edge. In Geneva they are regarded with such respect that they have been asked to take part in a three-day tribute to German composer Kurt Weill.

Early on, vocalist Franz coined the phrase "sonic architecture" to describe the band's "collage" technique of using sampled music to build on the basic rock structures. This idea formed the basis of some fanciful press in the rock weeklies, very much in the "future-of-rock-in-roll" mould. "It always made me laugh, because when you're in a band like The Young Gods you go on the road and sit in the van ... you are the present of rock'n'roll who cares about the future? But it was a good thing for us. Before, in Switzerland, nobody wanted to write anything about us."

The Young Gods' lyrics may be sung in French, but, as Franz explains, that shouldn't stop non-French speakers from enjoying them, since it's the sound rather than the meaning of the words that's important. "I think it's a poetical way to explain emotions; the songs should give you the feeling even if you do not really understand. Then, if you want to find out more, and get inside the translation, you can."

Diverse reports

by Adam Isaacs
JACKSON, MISSISSIPPI is the hometown of MCA Records, where blues and R&B legends are



Galaxie 500. NMS stars in the making still cutting the timeless, soulful material for which they are renowned.

The UK branch of Maloco comprises MD Peter Felstead with Sally Anne Cooper and Julian de Takats. Current activities centre around the management division, Second Vision, whose main clients are Deacon Blue.

"Our main recording artists are Bobby Blue Bland, Johnny Taylor and Laimore," says de Takats, pointing out that they have a limited market in Europe. "We cater to a specialist market, to people who know where to get the product from. For instance," he adds, "we don't take out press advertising."

Sales of 3,000 for an artist are figures many companies might ignore but Maloco's high standards of craftsmanship makes for durability. The *Only Way Is Up*, a smash for Yaz, was written by Maloco in-house writer George Jackson and originally sung by Oris Clay. It's not the first time Maloco has benefited from reaching a wider audience in this way, and it's unlikely to be the last.

"The recent London Maloco show was a huge marketing help," says Sally Anne Cooper. "We're very lucky to have the support of Radio One DJs like Andy Peebles." Maloco product is distributed in Europe by Charly Distribution, with press releases and mail-outs cementing the overall strategy.

Deacon Blue, one of this year's success stories, took "three and a half years work" to build up to the current level of success, Cooper explains. Second Vision are also in the process of signing Wild River Apples to a major label, about which they are suitably enthusiastic.

Whitit veterans such as Bobby Bland have their roots in blues. Maloco enjoys a healthy combina-

tion of the old and the new. As Julian de Takats says, "Diversity is what will see Maloco through in the future."

Discovering new stars

by Martin Aston

A HIGHLIGHT of this year's New Music Seminar concerts was undoubtedly American trio Galaxie 500, whose superb debut album *Today*, now available in the UK through East Forward, has had a unanimously favourable reception in the music press.

Guitarist/singer Dean Wareham says *Today* "gathers up all the threads of the group's favourite music antecedents and weaves a new coat of colours." We're talking primo guitars-in-rock here, as in television. The Feelies and the Velvet Underground. "We like the rhythms of those bands because they were more repetitive," admits Wareham: "I once read an interview with Lou Reed when he said that moving from one chord to another can be incredibly powerful, and that's what a lot of our songs are about."

Originally from New Zealand, Wareham met bassist Naomi Wang and drummer Damon Krukowski at school in New York but they made their base in Boston after all he had studied there. The trio deny they're as "naive, innocent and romantic," as their reviews of them portray them, although the "morning dew, strung-out-on-day-dreams record," description of *Today* is a good one.

It's not, however, a "strung-out-on-wah-wah-pedals and volume"

record, which could mean Galaxie 500 might suffer beside Dinosaur Jr, Mudhoney, The Pixies and Sonic Youth who currently rule the rock roost.

Wareham doesn't think so: "Unlike a lot of bands on the so-called alternative scene, our music is melodic and pretty, although it's more than that. A lot of bigger labels see us as a band situation where they can step in and clean up, but that's not going to happen."

Galaxie 500 still adhere to their "primitive" approach, recording *Today* in three days and their forthcoming second album *On Fire* in 10. It's not just believing in primitive's sake but believing simply in what suits them best. "There's a lot of preparation beforehand," explains Naomi, "but when it comes to the final recording sessions, there are happy accidents which we're willing to leave in."

"To preserve some spontaneity and chance," adds Damon. It obviously works, their already recorded album *On Fire*, is their next modest masterpiece.

Rough Trade has just signed the band and will be bringing them over in November to tour.

Material boys

by Philip Watson

TIME FOR Idols could not exactly be described as the new rebels of pop. Two clean, cautious and conservative boys from Surrey, David Moran and Simon Greenaway, say their music is a cross between A-Ha and Breathers and recoil at any suggestion that they are angry young men.

"We live in a commercial world and our music is aimed solidly at the 17 to 23-year-old market," says Moran, 19, who plays guitars and piano.

Their paragon of pop excellence over the last 15 to 20 years is also a little surprising.

"In terms of good song-writing, imagery in the lyrics and a hyped pop image you can't beat ABBA — they're great," says Greenaway, 20, vocalist, newsman and keyboard player.

But Time For Idols produce catchy, accessible pop music, they do not want it to be "disposable and romantic," as their reviews of them portray them, although the "morning dew, strung-out-on-day-dreams record," description of *Today* is a good one.

It's not, however, a "strung-out-on-wah-wah-pedals and volume"

example," says Moran.

The band has found one company agreeing with them — three months ago EMI Music Publishing signed Time For Idols after a showcase at Ronnie Scott's.

And, although the pair plan to augment the band with other musicians and a horn section for future gigs, they have already achieved an admirable degree of artistic self-sufficiency.

Back tracking

Record Retailer, 10 September 1984
Two years after joining Island from Luglans, David Betheridge, 26, is appointed director and general manager, leaving Chris Blackwell to concentrate on artist management. The Rolling Stones kick-off a nationwide tour with a riotous performance at the Astoria, Finsbury Park ... Jimmy Henney announces resignation after 20 years as professional manager at Chappell.

Music Week, 7 September 1984
The BBC launches its first ever record label, Beeb, with a Gene Vincent maxi-single recorded for an October 1971 Johnny Walker session ... EMI, Electro, Warner Bros and Atlantic pool press resources to promote *Wembley* concert by CSN&Y, Jani Mitchell, The Band and Tom Scott & The LA Express ... In a special *MW* interview, Capitol president Bhaskar Menon recalls first confrontation with Allen Klein, in which Klein diagnosed Capitol's problems as "having too many chiefs and not enough Indians". Menon tells *MW* "I quickly realised him that with my coming we had restored the balance of Indians."

Music Week, 8 September 1984
The Walt Disney label moves to BBC Records after two years at WEA ... After several Cherry Red records are judged inebriant by a court because of their inclusion of the four-letter word, MD Iain McNay declares intention to raise obscenity issue at next BPI council meeting ... Island re-signs U2 to long-term recording contract ... Mervyn Conn announces expansion plan prior to 1985 flotation, while Harry Goldsmith Entertainment is the subject of City launch rumour.
MARK LEWISOHN

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New look re-kindles Reading's flame

BY MOVING further from its jazz and blues roots and rejecting its recent reputation as a heavy rock event, the **1989 Reading Festival** and its new organisers **The Mean Fiddler** had a lot to prove.

Could it provide a line-up that would bring back the crowds and therefore ensure its future as one of the country's premier music festivals? The answer, even before the last band on Sunday, was an emphatic yes with more than 35,000 fans turning up and very few dull performances.

On Friday, a continuous drizzle accompanied **Specimen 3's** psychedelic soundtrack and **My Bloody Valentine's** lumbering fuzz guitar-led pop made it heavy going. But **Steve Mack's** spritely performance with **The Petrol Emotion** enlivened dampened spirits. **Yachtwood** were one of the weekend's great successes and provided a tight and thoroughly professional set of hard funk songs.

Next up, **Swans'** rather depressing set wasn't helped by the continuing rain, yet their relentless rhythm power and Michael Giro's vocals were both distinctive and memorable.

By now, the mass of black-clad indie fans were close to seventh heaven and greeted **The House Of Love** joyously. The band responded with a typically classy set which suffered a little from a murky PA mix.

When **Bjork** from **The Sugarcubes** began running across the stage doing an impression of a bee it was obvious that the group had lost none of their weird sense of humour and the music was just as irresistibly madcap.

Friday closed with yet another fine performance from **New Order**, a colourful greatest hits package that even featured a **Blue Monday** jam and an attempt by Peter Hook to set his guitar and amps alight. That and the losers and lights made for a mind-blowing mix.

Ireland's **Something Happens** didn't need the lights or stage effects to make their impression on Saturday. They simply belted out their songs with undoubted passion and energy in one of the weekend's most convincing sets. **Les Negresses Vertes'** spunky Gallic humour and invigorating brand of folk worked surprisingly well in the huge arena, but any audience response to **The Men They Couldn't Heng** was lost in the weekend's rain-soaked downpour.

Green On Red cruised through a routine set without really getting their hands dirty, in contrast to **Billy Bragg**. He managed to get his point across more than a few times during a set which, despite being painfully predictable at times, endeared him to a particularly large crowd. His simple but direct approach has yet to lose any of its appeal.

New Model Army also played to a loyal following but unlike **Bragg** failed to impress the majority.

On the acoustic stage, **The Crocodusters'** top-of-the-bill performance kept the tent almost to full capacity, adding mandolin, funk, reggae and punk influences to their hillbilly sound.

Sons Of The Desert played an absolute blinder with a manic blend of folk, country and rock. Old paper mache-head **Frank Sidebottom** also did the business. The euphoria of a crowd pleased to be out of the cold produced an atmosphere that helped him to deliver one of his best performances.

Headliners in the main arena **The Pogues**, were a huge let down. Shane McGowan's vocals called a death rattle to mind and he sang only half of the set. They retain their hugely loyal following, as the lengthy encore proved, but the awesome verve of earlier days is sadly missing.

The hardcore dance rhythms of **World Domination Enterprises** and **Loop's** inspired guitar psyc-



READING-ON-Seine: Spunky Gallic, Les Negresses Vertes

delia provided some early excitement on Sunday, but **Crazyhead** were the first act to really shake the crowd into life. Of all the acts on the bill they would have fitted most easily into recent Reading festivals. Their powerful boozey rock 'n' roll is far from adventurous but it was just the tonic after a disappointing **Jessie James** set. Followed **Pop Will Eat Itself** also alone providing a major highlight with **Dave**.

Voice Of The Beehive seemed out of place amid so many greasy, long-haired acts and their poppy set failed to stimulate. In direct contrast, **The Buffheads** surfers got right into the spirit of things by walking on stage and wrecking their instruments. They mixed new material with old classics such as **Hey** and **Sweatfoot**. No other rock band can match the **Butties** in full flow and here they looked like the best rock 'n' roll band in the world.

The Mission arrived in fanfare and circumstance with typical cars-a-go-go but their set was a disappointing mish-mash. They threw in a few interesting covers along the way, most notably **City on a Hill**. This pleased their large following to round off a hugely successful festival.

NICK ROBINSON/LEO FINLAY

Kit cats

PLAY HARD may have lost King Of The Slums but the Manchester-based label is still ready to prove that it isn't just the city's only worthwhile independent. Another crowded, sweat-in-a-cupboard Saturday night at **Hampstead's White Horse** was an intimate if eventually disappointing way to assess two of its bands, **Benny Profano** and **Kit**.

From Liverpool, actually, **Benny Profano's** recent debut album was patchy but only needed a week to wrap itself around. If anyone remembers the underrated **Room** from the early Eighties, then singer **Dave Jackson** will already be familiar. His new quartet have imbued more of a rolling pop energy, yet his lyrics are still smart and serrated, his voice still distinctively deep and povery with added falsetto.

Skateboard To Oblivion and **Man On The Source** compensate for their lack of arrogance or demonstrative stage demeanour. But while those guitars just judge rather than push his often undulating songs along, the group may find it hard to swoon hearts on the basis of pop alone. Then again, it could have been the beat and the tiny PA.

Earlier, Manchester's two-girl, three-boy **Kit** were the more arresting, with the equally distinctive **Lin Sangston** an alternately tremulous vocalist, second guitar and co-writer of several provocative pop melodies that bear the urgency of northern soul — the trumpet certainly reinforces the influence — but equally an uncluttered sensitivity.

I Love Her Like Mad and the excellent forthcoming debut single **Cherry? My Heart** testify to an uncanny take on what superficially — and with eyes closed — could be taken for **Everything But The Girl** jazz-infected pop. Open your eyes, listen to the enticing lyrics and think again. **Kit** are ready to travel.

MARTIN ASTON

New folk on an old bill

BROS AT Wembley, met at Milton Keynes, but if you went down to the woods, you were sure of a big surprise, for today was the day that **Independent Convention** had their picnic.

Crepody, as ever, saw the annual re-convention of the band in **Cambridge** as the last challenging Cambridge as the UK folk event of the year. There appears to be little commercial reason for holding the festival, as in new product to tout, but as a celebration of longevity and all things English, the event was yet another crowning success with a rumoured 15,000 attending the two days.

Carpenter themselves were as hugely enjoyable as ever, with a whole list of guests joining for a romp through their history, but earlier acts deserve some recognition.

After Hours were the first to trouble the scorer with a plucky little display of guitars, banjos and violin, peaking with an excellent rendition of **Andy White's** **And There Were Roses**, proving as much the band's skill as **White's** often overlooked writing talents.

A sulky set by **Sally Barker** never really ignited and then it was time for the bigger name acts with **All About Eve** playing the role of youngsters on an old bill (know as the **Pogues** at **Cambridge** last in the trade) while the **Climax Blues Band** did the honours as old lags (know in the trade as the **Climax Blues Band** set on a bill).

CBZ were remarkably popular, playing a moribund set of plodding **R&B**, peaking with the unfortunately titled **Couldn't Get It Right**, a general still single, no less. **All About Eve** took rock lights with their goth-folk, bright lights

and, God forbid, smoke machines. Much bristling was observed at the beer tent as the die-hards luffed with disapproval or sought refuge in the ethic clothing shop, nervously fingering espadrilles. Whether they made new friends is debatable, but a courageous piece of booking was rewarded by many of their fans swelling the attendance figures.

Then it was **Richard Thompson**, cutting the unlikely figure of a chatty chaplain with the acoustic guitar. He was exemplary, and if this is the sort of form he intends to display on his forthcoming solo tour, book now and fill the racks in anticipation. Like a witty demist, the sing was never for behind the bonnet, painfully so on **Psycho Street**, a Kinks-ish tale of suburban nightmare. It's impossible to upstage **Thompson** on a day like this, but it was a damn good job.

DUNCAN HOLLAND

Dark Friday's mood music

GAVIN FRIDAY has come a long way since fronting the exhibitionist but most certainly Irish 'punk' band the **Virgin Prunes**, with various, now defunct, side projects, and a variety of other projects. The latest of which is a return to music with the recent release of an LP, **Each Man Kills The Thing He Loves**, partnered by former **Boy** Irish Academy of Music pianist **The Man Seazer**.

With the current acclaim for this album ringing in their ears and a loyal following always ready to see that most of Gavin Friday's work to next, it was no surprise that the London cognoscenti turned out to see their show at the **ICA Theatre**.

Equally it was no surprise to see that most of **Friday's** work was drawn from the album but, where the album features an impressive supporting cast in a host of New York musical luminaries, in a live setting and their moody, atmospheric songs are stripped to down their simplest form.

Friday's highly individualistic voice, from his deep from one dark character to another while ported by the eloquent and nimble fingers of **yer Man Seazer**, as a cello player and bass-playing saxophonist provide dramatic embellishment. They evoked an atmosphere of Twenties-style German cabaret as they produced dark, brooding version of **Bob Dylan's** **Death Is Not The End** and the **Jacques Brel** standard, **Nick**.

As a musical vehicle for their distinctive brand of burlesque, the band work magnificently with **Friday**. He was very much the central figure, taking on the characters of each song as they performed outstanding versions of **Oscar Wilde's** **Each Man Kills The Thing He Loves** and their own mesmerising **Dogs And Delight** and **He Got What He Wanted**.

Gavin Friday appearances have always guaranteed an exceptional and challenging spectacle. This event was certainly no different, even if in a more low key manner than his previous extravaganzas. Next time seated venue might prove more suitable to a central tired and restless souls in the audience won't be able to disturb the moods that **Gavin Friday** and **The Man Seazer** so effectively create.

TERE SMITH



SPARKLING ON Reading's acoustic stage, The Crocodusters



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Quality controller

DG president Dr Andreas Holschneider looks to the next decade and stresses that the label's future success lies in maintaining quality. All interviews by Nicolas Soames



SIGNING KRYSZTIAN Zimerman in Salzburg (from left to right) producer Hanna Rinke, DG president Dr Andreas Holschneider, Zimerman and A&R director Aman Pedersen

EUISCHE GRAMMOPHON now commands 23 per cent of the world's classical market according to the company's president, Dr Andreas Holschneider. It represents not only a considerable tranche, but also puts it clearly ahead of its nearest rivals — estimates suggest that EMI has around 15 per cent and Decca and Philips around 11 per cent.

But Dr Holschneider knows that the next decade is not going to be easy if DG wants to maintain its leading position. In a brief survey of the present and the immediate future, he considers some of the challenges that lie ahead.

The CD boom we have had in the last few years is slowing down as saturation point is reached.

"While the LP will become marginal in the near future, I think the cassette tape will remain stable. There will be growth, however, in the various video formats: in CDV, VHS and, when it comes, digital video tape."

However, slower CD growth will not be the only problem DG will face to maintain its position.

"We face a great increase in competition. The larger companies — even those who have not previously been serious rivals, such as BMG or WEA — are starting to regard classical music as important. "And, of course, CBS — or Sony Classical as it is now called — has shown that it is now willing to spend a very great deal of money on its classical programme.

"There is growth, too, in the smaller national companies — although I think they will always have to concentrate on the smaller, niches within music — and the budget lines: the no-name labels with the no-name artists who keep on dragging down the price of recorded music."

How will Deutsche Grammophon combat these threats? "The answer lies in quality, the word which DG has represented for so many years. Quality in artists, quality in technical standards, quality in presentation and quality in marketing and distribution," says Holschneider.

"Deutsche Grammophon will work to remain the label of the stars, but also the star of the labels."

This means, he declares, ensuring that the greatest conductors of the greatest orchestras, such as the Berlin Philharmonic and the Vienna

Philharmonic, should be DG artists.

And yet the attention paid to younger artists is crucial. "We have always been proud of our nose, which enabled us to detect new talent in the past like Anne Sophie Mutter, Krystian Zimerman and Ivo Pogorelich and new talent for the future such as Matt Haimovitz, Gill Shaham, and the Hagen Quartet."

It is not just because Dr Holschneider was previously, director of Archiv Produktion that he isolates authentic performances as an important growth area. "Performance practice is not to gimmick or to fashion — it is a really important factor in classical music now."

He looks forward to the day when leading conductors of the stature of Leonard Bernstein will conduct established repertoire on period instruments, breaking the barriers that currently exist between the period performance movement and mainstream music.

He points out that DG makes around 100 new recordings each year, and Archiv Produktion around 20, yet the profitability of Archiv is very handsome indeed.

The greatest question mark hangs over the video area. He declares himself impressed by the recent improvements to VHS video tape, and expects further improvements over the next few years. DG, he says, will release more material on VHS following its initial release with the Kleiber recording.

Deutsche Grammophon will join the bidding for Karajan's huge video legacy owned by the company Telemondial, but will be circumspect in the offer it makes. "Pyrrhic victories are not our mode of action. I know that some companies are now paying gigantic sums to artists, and while we want to look after our artists, we have to make sure that we can show a healthy profitability."

This caution extends to other areas of Deutsche Grammophon's activities. But Dr Holschneider's overall view of his company is reflected in his attitude towards crossover.

"We are not extremely successful with crossover, and frankly, it is something I am not unhappy about.

"If we go wildly into crossover, just to gain sales, we risk losing our strong identity, which is one of quality. That has been Deutsche Grammophon's concern in the past, and will be in the future. The most important thing to us — our raison d'être — is to look after the great heritage of classical music."

"DG will work to remain the label of the stars, but also the star of the labels"

Despite its name, Deutsche Grammophon is not perceived as only a German company, but as a truly international label

ONE OF the most notable accomplishments of Deutsche Grammophon Gesellschaft is that, despite having the very word in its brand name, it is no longer perceived as a principally German entity. It is DG, or DGG as the old-timers call it, or the Yellow Label, with an international classical catalogue of the highest reputation.

Since the advent of the compact disc, it has become the largest of the classical labels in each of the main classical territories which proves its international appeal.

It is equally international in its major artists. The recordings of Herbert von Karajan still represent a major slice of the annual sales — as much as 50 per cent in some countries — and, although he was born and died in his home town of Salzburg in Austria, millions identified him with the Berlin Philharmonic Orchestra.

But other DG conductors span the globe, from the Americans Leonard Bernstein and James Levine and the Italians Carlo Maria Giulini, Claudio Abbado and Giuseppe Sinopoli to the very English Trevor Pinnock.

Even a change of the names in the company's headquarters in Hamburg reveal a polyglot roster — Aman Pedersen, head of A&R; Poli Meller Marcovicz, head of creative services; Yasu Chikuta, head of operations; Bernd von Dahlen, head of advertising; and Nigel Boon, product manager. It demonstrates amply how which company has evolved a comfortable internationalism in its 91 years of history, and how it looks set to be in an even stronger position as the century draws to its close.

It has come a long way since Emile Berliner founded the Deutsche Grammophon Gesellschaft in his native Hanover

History in the making

In 1878, a few months after founding the Gramophone Company Ltd in England, DG recordings appeared first of all with the Writing Angel logo and then with Barraud's famous Nipper.

Though the company had a complex and even troubled history in its first 50 years, it did begin to create a notable archive of recordings — it often forgets that Karajan himself first recorded for the company in 1938.

But it was in the Fifties that the familiar character of Deutsche Grammophon Gesellschaft began to be formed. On the one hand, there were the administrative mergers: links between the Dutch company Philips and the German company Siemens (which owned DG) were created in 1961 and, 10 years later, DG came under the new title of Polydor International GmbH. However, it kept its own name in its label, as well as the names of Archiv Produktion, the early music catalogue founded in 1947, and Heliodor.

On the other hand, the company was growing in size and in its ambitions, as certain far-sighted men and women set the Yellow Label on to the artistic path that would lead it to its current dominating world position. It was no easy task to create a coherent A&R policy in the aftermath of World War II, but it was one which fell to the enthusiastic energy of Elsa Schiller. Schiller signed the artists who were to create the bedrock upon which DG's post-war reputation was built. Of Hungarian background, it was not surprising that she turned to her compatriots on many occasions in the Fifties and Sixties, but her choice was often a shrewd one.

Ferenc Friczay was among the first of the leading conductors. Andor Foldes and Geza Ando were among the pianists, and Tomas Votruba came a little later.

It was a difficult time, not least because recordings were relatively expensive then, as Poli Meller Marcovicz remembers. "When I joined the company in 1955, my income was 320 marks per month. A record was 32 marks, so, as a graduate with what was regarded as quite good pay then, I was

TO PAGE FOUR



EVEN AT the early stages, the Karajan/DG magic took effect with the revolutionary recording of all Beethoven's symphonies as a single boxed set. That magic lasted right until the conductor's death earlier this year

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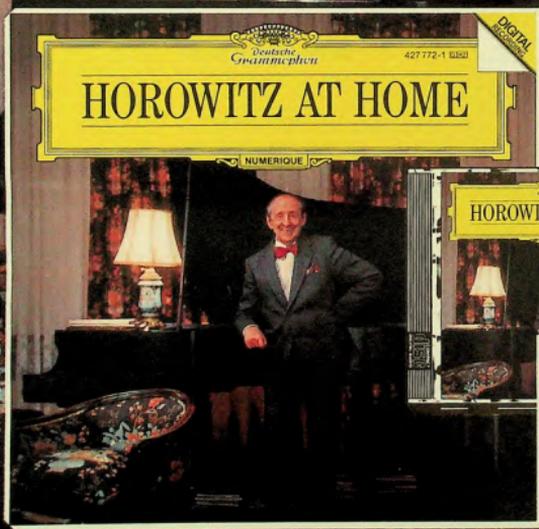


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FROM PAGE TWO

worth 10 records a month."

Even at that time, DG was establishing a reputation for high quality recordings and high quality pressings — German manufacture being a word for standard — and it was a reputation that was hard won but which remains at the heart of the DG success even in the digital compact disc age.

But Schiller's main purpose was to build a repertoire, a library of the great classics. In the period 1952-1959 when Frisicky held sway there was very little duplication of works simply because there was so much to put on record. Schiller could see ahead, however, and in 1959 she created a considerable controversy by signing Herbert von Karajan — who had been working first for Walter Legge at EMI and then Decca — back to DG.

"She said it was the most difficult thing she had to do in her life because it was seen, mistakenly, as a betrayal of Frisicky," recalls Meller. After Frisicky's death, shortly afterwards — he had been ill for some time — and the golden era with Karajan began.

Initially, the plan was to continue building the library, but over the early stages the Karajan/DG magic began to have its effect. The decision was taken in 1961 to re-catalogue Beethoven's symphonies and issue them in one box set, which was revolutionary at the time. For although conductors had recorded the cycle, they had done separately, for a single boxed release.

Many people felt that it was a wild gamble because few record buyers would be able to afford such an expensive box set. The star was being born, and the set proved a critical and commercial success. The seeds were being sown to transform the emphasis of DG from recording past masters of a repertoire library to that of a collection of interpretations.

Although this was not so clearly stated in the early Sixties, and producers still agonised over duplication of even very popular works, it was an attitude that would gradually emerge, and would be formally codified and developed during the Seventies when Hans Hirsch directed the artistic ideas of the company. This was taken even further by Gunter Brest, who did not believe in the AD format, but who made his influence felt from the start of the decade.

Hanno Rinke was a senior producer during much of that time, although it is now hard to recall him. He states the DG policy: "When we believe in an artist, we follow him whatever he wants to do. We won't find it pleasant to do three versions of Beethoven's symphonies, but we would rather do them than lose an artist because we believe in their instincts. But of course, we also had to be interested our artists in filling the gaps."

Karajan's 1962 Beethoven symphony cycle suggested other package concepts, such as the complete set of Brahms's symphonies and similar projects. This would ultimately lead to the mammoth projects of an entire Beethoven edition (which led to 75 titles), the Complete Brahms Edition and the Bach Edition which were, in their way, milestones of recorded history.

There were other changes too. Deutsche Grammophon had established strengths in the orchestral repertoire and even in chamber



BERNSTEIN'S West Side Story — another departure for DG — and another runaway hit

music, but it lagged behind the companies with its operatic programme. "DG tended to regard operas as incredibly expensive and, when it did record, it would do mainly German repertoire with German opera houses," explains Rinke. "A new opera production in Munich was simply closer to the bosses' hearts than those at the Met or Covent Garden."

This began to change in the Seventies along with the awareness that the future lay in a more international framework. As far back as 1965 Karajan had begun to work with La Scala, Milan, recording the Italian operatic double bill, *Calaverla Rustico*, and *I Pagliacci*, and, two years later, began Wagner's *Ring Cycle* with Die Walküre in Berlin with the Berlin Philharmonic.

Further new directions were taken as the Sixties drew to a close, with the recordings of music which was then regarded as hopelessly avant garde by the majority of classical music lovers — Ligeti, Lutoslawski, Penderecki, Cage, Lufero, Stockhausen, Nono, Copland. The Eighties became the first — and for many years the only — major company to commit itself to such contemporary music. It was a remarkably enlightened step.

There were also interesting conductors who are now so closely associated with DG first being recorded for the company in the Seventies. In 1972, Bernstein made Bizet's *Carmen* with Marilyn Horne; in 1974, Carlo Maria Giulini conducted the Chicago Symphony Orchestra in Mahler's *Symphony No. 9*. Michelangelo and Ravel were making outstanding piano records; and in 1978, Archiv Produktion signed an exclusive recording contract with Trevor Pincock and the English Concert, one of the most exciting and fruitful collaborations. While Karajan and Boehm represented the top rung of symphonic conducting, there was the fresh and exciting talent of the Italian Claudio Abbado.

The Eighties saw a further expansion of the internationalisation of the artist roster, with James Levine, artistic director of the Metropolitan Opera, making outstanding piano records; for the first time, though as a pianist, in Schumann's *Piano Quintet* with the LaSalle Quartet. Giuseppe Sinopoli, Kathleen Battle, Vladimir Horowitz, Pogorelich, Izack Perlman, Anne Sophie Mutter, these were among the names that helped propel the Yellow Label to its pre-eminent position.

An equally significant role was played by the technological developments. Digital recording began to make its impact in the late Seventies and the compact disc appeared in the shops in Japan in 1982 and the rest of the world in 1983. Digital was enthusiastically embraced by Deutsche Grammophon and no-one more ardently than

Karajan. He justified his reputation for being in the forefront of technology, and once again showed his instinct for a project that would benefit him and his company commercially and artistically. He was a leading career with DG, at times needing to work so extensively in the studio — he had an agreement with the BPO to make 23 records a year, or one every two weeks — that no one company could absorb his output.

But the last 10 years of his life saw him working exclusively with DG, and however turbulent his relationship with the BPO may have been, his understanding with DG did not falter. He was just as supportive of the new technology, the compact disc video, which proved a success in Japan although it had a tougher start in Europe due to supply problems.

By the Eighties, however, observers began to remark increasingly that the company would find life difficult after Karajan, such was the volume of the conductor's sales. DG's sales began to diversify for years before, and showed that it could produce remarkable sales figures with other artists, as the runaway hit of the late West Side Story so amply proved.

It may not have been the kind of work which classical buyers would generally have expected, Deutsche Grammophon. After all, as Poli Meller Marcovitz points out, it is the only major label which has remained exclusively into a classical repertoire, and refrained from opening a pop side.

But it was part of DG's stated policy to follow its artists wherever they may lead. Although other companies attempted to do so, success, it is significant that DG declined to jump on its own bandwagon. "Deutsche Grammophon has a specific image and to be confused and raise our petticoats is not really appropriate," says Hanno Rinke.

Yet in every appropriate area, be it orchestral, chamber, choral or opera — DG now records as many as eight each year — the company now has a profile that spans the globe. It remains, in the words of Hanno Rinke, unshakably "artist-oriented" and has a strong recording programme for the future. Though the departure of top personnel to rival companies shocked and surprised the classical recording world, the Yellow Label remained largely unperturbed — its strength lies in the momentum created by its corporate loyalty as well as individual talent. Its confidence in the future can be seen in the fact that not one major artist has permanently defected to another company. "In any case, change is interesting," says Poli Meller Marcovitz, combatively. "And in the end, it is the music lover who will benefit."

POLI MELLER Marcovitz: Challenge is interesting



O Classical label has a more individual identity than Deutsche Grammophon. The mere fact of it is equally well known as the Yellow Label indicates the consumers' familiarity with its fundamental appearance, a fact that has even spilled over to its sister label Archiv Produktion, which has nothing yellow on the cover at all.

The yellow cartouche first made its appearance on DG's recordings in 1957, and at the time it was criticised as "aburd, ugly and even old-fashioned," according to Poli Meller Marcovitz, the head of creative services who has played such a crucial role in the image building of the label.

"But success can make ugly things beautiful," he remarks and points out that the future of the cartouche is secure with Deutsche Grammophon. It has become a synonym for the quality that is right behind the label. "It would be stupid for us to do away with it — we regard it as an inheritance."

This image of high technical standards in the recordings and the quality it upheld by the visual appearance of DG product.

Franz Neuss, head of the art department, has worked for DG for 20 years and has with him colleagues whose experience amounts to a similar 20 years with the company. While there is little sense of the predictable — one only needs to contrast their bright, yet differing, looks of the 19th Century Classics series and the 3D Classics — there is also a sense of continuity.

Behind the design

RIDE OF place in Neuss's office in Hamburg at the moment is the cover of Karajan's last opera record, Verdi's *Un Ballo In Maschera*. It was a typical triumph over limitations, on occasion when simplicity pays dividends.

"Most of our opera sleeves have pictures from the production — if there was a production — or a studio shot of the main stage costume, if that is possible," comments Neuss.

But with *Un Ballo In Maschera* that was not possible because the production was being done in Salzburg this year, and it was impossible to get the three principal singers together for a studio shot before then. So Neuss and his department were forced to think more imaginatively.

First of all, they thought about a photo of the model for the stage set, but that proved unworkable. Then they considered paintings of the opera Placido Domingo as Gustav III, but Karajan didn't like them. It was only at this point that Neuss turned to the designers, and persuaded the designer to put together the three principals in the work in one drawing.

Karajan was very pleased and gave his approval. Neuss was preparing an identity for a series is generally a more complex affair, with the department works closely with Hanno Rinke's sales management and with the advertising

department of Bernd von Dohren. Some of the re-issue series are heavily based on a design concept. A typical recent example was the 3D Classics, a clever combination of the 3D mark, emphasising the technical quality and the visual effect of Vasarely paintings.

Franz Neuss approached the distinguished artist himself. "He was very pleased with the suggestion, and checked off the works for each cover."

But it is not always easy. Many of DG's top artists have the right of veto on the covers, and they do not always see eye to eye with the image-makers. What they like may not conform with sound marketing practice. And sometimes, they can be just plain difficult — so diplomacy is a much part of the job as a good eye.

Also, what Neuss regards as some of his best efforts may not necessarily be the most successful ones. Bernd von Dohren has to do. He admits a particular fondness for the cover of another Karajan opera recording, Puccini's *Turandot*, which he came to after a number of drafts, using a Hamburg art professor's drawings from a trip to China.

A third Karajan opera cover, Die Zauberflöte, went through 20 designs. Bernd von Dohren finally got Karajan's approval.

The cover design often ends up as one of the focal points of the advertising and other promotional material. Bernd von Dohren's advertising department provides a centralised pool from which all the DG local offices around the world can draw.

The label's only cost effective, but it also creates a homogeneity of approach, although individual offices still have the right to develop special campaigns where they feel it is appropriate.

Material is produced for a variety of purposes. The launch of Matt Haimowitz, the young cellist, was backed by a lavish leaflet showing his growth from childhood into a performer. The European tour of Kathleen Battle was backed again by promotional material, because it was felt that she was better known in Japan and the US; and the Horowitz return to the Soviet Union was also backed by the ad department.

Sometimes von Dohren's department has been involved with more unorthodox schemes, such as the variety of merchandise supporting the West Side Story release, which ranged from sweaters to paper weights. "This is important not only for the artists, but also so that the salesmen and the dealers can feel that we are strongly behind a particular release," von Dohren comments.

The dealers being bombarded by a vast number of releases from many companies, it is increasingly important for the image makers of Deutsche Grammophon to continue the label's strong individuality.

The yellow cartouche is a synonym for the quality of the label!

How it goes!

ISSUES PLAY a significant role in Deutsche Grammophon. Each year the company releases about 100 new recordings, but that figure is swamped by the reissues—counting each CD and tape release between 1950 and 400 are brought out on the market each year on mid-price and budget.

This is an indication of the wealth of the DG archive, but it is also evidence of the inventiveness of the company's marketing concepts. Perhaps the finest example of this has been the Walkman cassette series, which five years after its original launch is still going strong. It offered extremely good value in terms of long playing times, repertoire and artists; but it was the neat idea of latching on to the Walkman name that made it by far the market leader. To date, over 100 titles have been released, and sales now stand in excess of 5m. Sales have been so good that the Sony contract has been extended a number of times. Earlier in the summer, Walkman entered the popular opera world with 10 complete tapes, entitled Walkman Opera.

Its runaway success in the UK particularly was partially based on the novel concept of producing sound-pharaphs on a picture of Mozart, an image that spoke to millions who would not otherwise have bought classical tapes.

Despite this, DG still produced good sales figures from another mid-price tape issue, Pocket Music, which continued the portability idea of the classical tape.

"The whole business of second exploitation has become more sophisticated, both in its careful targeting and in the development of new marketing ideas," says Hanno Rinke, head of production management. The approach can differ markedly between the mid-price and budget, even if the three basic selling components — artist, price and repertoire — do not vary.

Gulleris, the mid-price series set to take over from Privilege, was designed as a library of the basic repertoire in mainly analogue recordings. Initially introduced on LP, it was produced on tape and, very successfully, on CD. But although it continues to do well, DG felt that the time was right for another series.

"There are many reasons for keeping the mid-price reissue market lively," explains Hanno Rinke. "One of the most important, but it is also necessary to introduce something new from time to time to keep the dealer interested. The dealer needs incentive to order more product. There is a danger that you kill a series too early, but it is becoming more difficult to sell back catalogue without offering the trade something new in terms of marketing. You only have to be careful that you don't overdo it and issue too many new series."

3D Classics is one example of an idea which took shape over a period. Curiously, it began life as an idea mainly for Germany and the original concept was to mix analogue and digital recordings and make it repertoire based.

But Deutsche Grammophon then realised the need to be one of the first major players in the market to offer a mid-price line which would be entirely digital, yet contain popular repertoire by mainstream DG artists who, on the whole, are still recording. It took on a more international character, and with the hi-tech, chic approach reflected in the Visually packaging, it began to evolve into the series which has just been launched. In all, it took a little over eight months from the first discussions to the product appearing in shops — though the speed was helped by its unanimous approval from the major classical territories.

All the other mid-price series have been put together in this manner. Archiv Galleries, the mid-price series, was launched in January with 20 titles, expanded by 10 in September, including both conventional performances (Richard Strauss's *Violin Concertos*) and recordings of Bach's *B Minor Mass* and Beethoven's *Concertos* (Pinnack's *Bach Suites*).

The whole business of second exploitation has become much more sophisticated'

Dokumente, the mid-price historical series, will also grow in size to add to the classical recordings by Furtwängler, de Sabata and Karajan, and the new Century Classics, which now has 25 titles featuring composers such as Messiaen, Ligeti, Nono, Berg and Steve Reich, which will also be expanded. There is also the range of mid-price box sets, including chamber music featuring the Amadeus Quartet.

But it is important not to flood either the mid-price or the budget markets. It is interesting to note that Karajan's death is not going to result in a glut of repackaged material. The classic 1942 recording of Beethoven's symphonies were scheduled for release in September, and this will go ahead as planned. The Essential Karajan, originally released for the 80th birthday celebrations, has been re-promoted, and the 25 CD set is to be reissued. But otherwise the Karajan re-release recording programme will not be rejudged.

Hanno Rinke sees the budget area as one where much closer editorial control is necessary. Many of the main markets have their own budget brands — Resonance (Germany), Privilege (UK), Panorama Classics (France), Musikfest (US) — which are designed to suit more closely prevailing marketing conditions.

So the reissue work of Deutsche Grammophon demonstrates a flexibility and an alertness to the prevailing market conditions that is not always expected of a major international company like DG. Clearly, as much care goes into this part of the company's activities as in the more prestigious new recordings.

Rising to the challenge

Amann Pedersen could not have become head of A&R at a more difficult time, what with the sudden death of Karajan and tough competition from other labels. But he enjoys a challenge . . .

FIFTEEN YEARS ago, Amann Pedersen was the manager of the largest record shop in Norway, in the heart of the capital city of Oslo. Now he sits in one of the most testing seats in the classical music industry, head of artists and repertoire at Deutsche Grammophon. At 37, it is no easy accomplishment.

But he could scarcely have taken on the job at a more difficult time, what with stronger competition from other labels, the emergence of threatening DG's pre-emptive position; and then the sudden death of Herbert von Karajan.

He evidently thrives on challenge, however, for otherwise he would not have reached his position through his somewhat unorthodox route — from relative to local label chief for Deutsche Grammophon, then head of international marketing vice president, and finally A&R head.

Yet Pedersen swiftly points out that throughout his career with DG, he has always become interested and involved himself in other areas of the business in addition to the one to which he was formally attached. "I have very long fingers," he concedes.

Pedersen points out that although he formally took over A&R in January on the departure of Gunter Bressi, he had had a hand in many A&R decisions for some years. Within the company he campaigned for artists as varied as the conductor James Levine and the Emerson String Quartet.

"Of course, I listen to people and discuss ideas, but in the end I follow the conviction of my own ears about what is right and what is wrong," he declares. It is partly due to his acute ability in this area that has enabled him to gain the confidence, and consequently the friendship, from many leading musicians — even though he freely admits that he himself is not a practicing musician.

To Amann Pedersen, therefore, falls the task of creating shape, order and purpose in the recording policy of DG and to create a style that will lead the company firmly into the Nineties and beyond.

Conductors

PEDERSEN SEES very clearly the shape in the conducting department of Deutsche Grammophon. There is the senior rank of Leonard Bernstein and Claudio Abbado,

with occasional recordings from others including Carlo Maria Giulini (who continues to actively work for DG, a cycle of Brahms' Symphonies being his next project).

Then there are the conductors in their thirties and forties, led by James Levine and Giuseppe Sinopoli, both of whom promise much for the future. "I heard Levine the first time when he conducted the LSO in the mid-Seventies doing Schubert's *Symphony No. 6*, and I knew there was something special there," recalls Pedersen. "I was so amazed because I had completely forgotten the classical proportions of such music."

"I believe that if he continues to develop as he is doing, Levine will be one of the very great conductors of the future."

Pedersen also defends Sinopoli, who has had something of a rough ride from English critics, although his English record sales have been respectable — and his serious approach to music is highly regarded in Italy, Japan and Germany.

There are other conductors, including Seiji Ozawa who is to record a new cycle of Prokofiev's Symphonies with the Berlin Philharmonic and Neeme Jarvi currently engaged in recording Scandinavian and Russian music with the Gothenburg Symphony Orchestra.

Pianists

DG ALSO has a roster of pianists which is second to none. It encompasses Michaelangelo (who has a new recording of *Piano Concertos by Mozart* due shortly), Maurizio Pollini, Martha Argerich, Krystian Zimerman, Rudolf Serkin, Ivo Pogorelich and Vladimir Horowitz.

They typify DG's understanding attitude to artists. The next major project from Zimerman will be Beethoven's *Piano Concertos* which he has been playing for some seasons with a variety of orchestras. Only after this experience did he say he was ready to record and the result, with the Vienna Philharmonic Orchestra under Bernstein, should be a classic.

The last couple of years have seen some memorable recordings from Vladimir Horowitz, but little from Ivo Pogorelich who, however, is now ready to embark upon new projects after a fruitful period of rest and study.

Pedersen also announces the signing of a new contract with the Portuguese pianist Maria Joo Pires to record Mozart extensively, and some Schubert and Schumann. "She has a talent for being poetic and relaxed in a way that is quite rare these days," he comments.

String players

DG'S VIOLINISTS — roster — encompasses players of very different personalities and strengths. Anne Sophie Mutter, a media star, returns to DG to make recordings of Bartok and Berg under Ozawa. Gidon Kremer, a more intellectual figure, continues with his special projects, from Schnittke to chamber music, and Shlomo Mintz and Itzhak Perlman make their distinctive contributions.

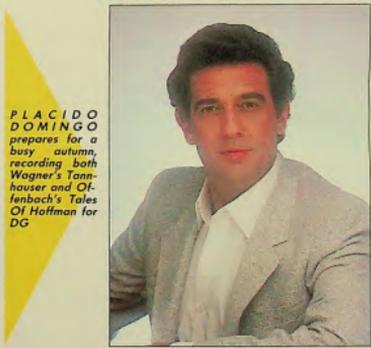
Especially exciting is the youthful talent of Gil Shoham who DG has watched carefully since his early teens once the buzz started on the musicians' grapevine. Although he has already 50 concertos in his repertoire, both he and DG are content for him to start with showpiece virtuoso programmes such as Paganini and wait for the masterpieces — although he may record Tchaikovsky's *Concerto* in 1991.

There is new talent among the cellists too, with Matt Haimowitz, the young Israeli player, joining established figures such as Mischa Maisky.

Opera

ONE OF the greatest transformations within Deutsche Grammophon in the past decade has been in the operatic field, with the company now recording between seven and eight a year. Pedersen points out the care that has been taken and the refusal to cut financial corners. The recording of

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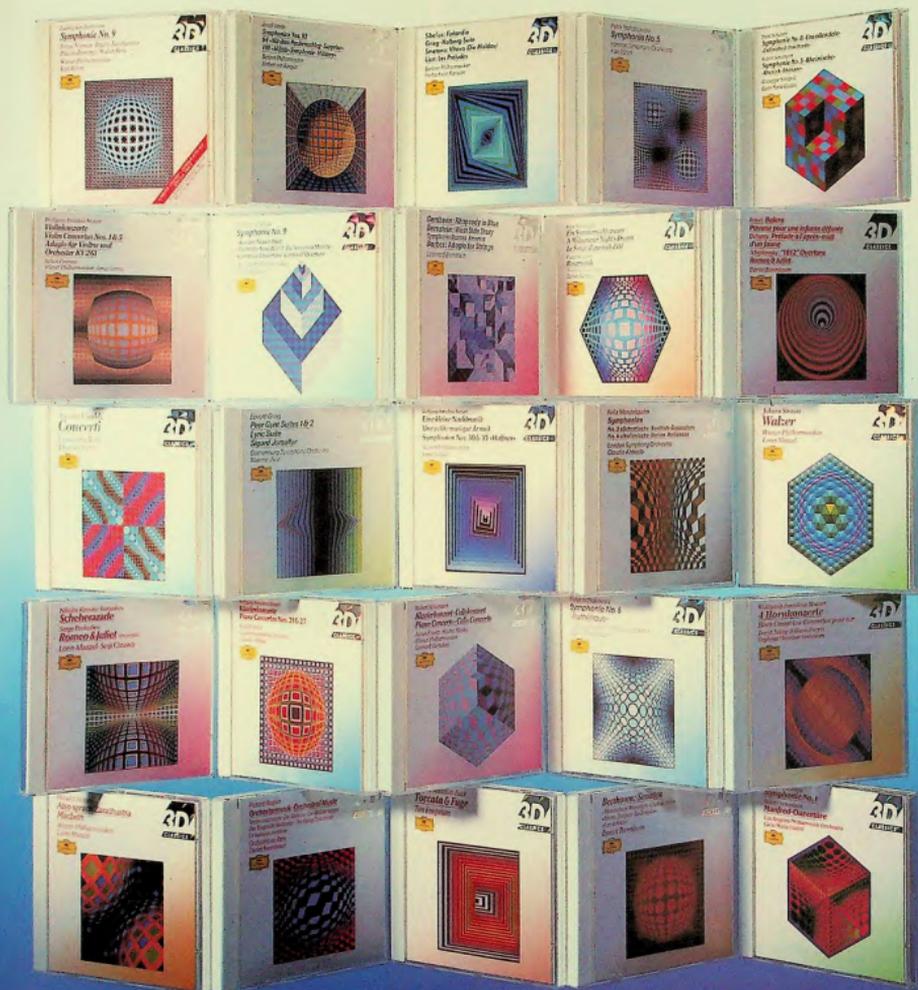


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Classical enthusiasts

Some of DG's most successful ventures stem from the UK and the enthusiasm of general manager Bill Holland

OT ALL Deutsche Grammophon's releases come from the Hamburg HQ. Some of the most successful ventures stem from this country, as a direct result of the enthusiasm of the DG UK general manager, Bill Holland.

Just last month, he was able to mark the fruits of his imagination in the most tangible manner: at the Salzburg Festival he presented Plácido Domingo with a gold disc, marking 100,000 sales in the UK alone of *The Essential Domingo*.

The Essential theme was a UK concept which began in 1988 with *The Essential Karajan*, which proved a runaway success — sales are now approaching the 100,000 mark. Next came the Essential Classics Catalogue promotion, and the idea was extended to *The Essential Domingo*, making his own compilation for the release. Explains Holland: "We created the concept which our Hamburg team then developed in their customary stylish way." Among the other schemes Holland has initiated was Bernstein's America.

Undoubtedly, the most exceptional marketing exercise in his six years at DG has been Walkman Classics, the popular tape series, which is still going strong — the recent opera titles are selling like the proverbial hotcakes.

"From the start we wanted to ensure that, although it was a cassette tape series, it included the top artists, and if you look at the opera issues you will find names such as

Domingo, Karajan, Abbado, Böhm and others who are the very best in the field."

Holland has also demonstrated his firm belief in compacts to help create interest in the difficult area of back catalogue reissues. It was not surprising, therefore, to see the recently launched 3D Classics series headed in the UK by a low-price sampler, which includes a 3D catalogue. The 3D series has already shipped 250,000 units.

Behind his activity is a firm belief in the need to break down "elitist" barriers that he still feels exist around classical music. "Classical music represents somewhere between six and eight per cent in this country, which is much lower than in other countries such as France, Germany and Japan.

"But I don't believe that the British psyche is so different, and that British people are resistant to classical music. My ambition is to take classical music into every home in the country.

"Although *West Side Story* is not strictly a classical album, sales now approaching half a million double albums in the UK, it must prove that the record-buying public is not indifferent to classical artists."

He has tried to identify three main areas where "we felt we were not achieving our potential". These are:

● Young people — the audience where Walkman Classics has done so well. There is a need for children, even of pre-school age, to be exposed to classical music.

● Older consumers, aged 55 and above — "People are retiring earlier and are often in a better financial position to develop their interests," says Holland.

● Women generally — "We have never targeted women specifically, and all the market surveys still show that males aged 25-55 are the main consumers for our business. We hope to look at more ways of reaching women."

All in all, he relishes the challenges that he sees coming, with vast amounts of classical product being brought on to the market from all directions. "Our press and artist promotion strategy reflects this, working to open contacts in new areas — varying from *Q* magazine to *Radio 2*."

Deutsche Grammophon is also keen on using compellions to stir interest, and it has run quizzes with Deutsche Grammophon prizes in magazines as varied as *Woman's Own* and *Which Compact Disc?* The label has also developed the recent dealer prize of a trip for two on *Concerto* with the 3D Classics series.

The overall hope is "to broaden the base and get the most widespread coverage that is possible".



PETER RUSSELL (left) and Bill Holland — "DG stands for style and integrity"

Cashing in on the hot

recordings. Were the hundreds of thousands of people who bought his recordings all such fools?"

Russell also points out the transforming quality of the Yellow Label. "There is a kind of mystique which surrounds it, and which seems to help artists grow in stature when they join it. Bernstein was recording for years before he joined DG, and so were Giulini and Horowitz; all these careers have taken off again in an extraordinary manner because of the quality of the recordings, the packaging and the advertising."

Artists feel there is a special cachet in working with the label. "DG stands for a certain style and integrity," remarks Russell.

The same cachet is true of the people behind the scenes, not least in the UK office. Though DG's HQ is in Hamburg, the English office is important because London is such a vital concert and recording centre, with many of the top artists coming to the capital to play for

one reason or another.

Claudio Abbado, Giuseppe Sinopoli, Carlo Maria Giulini, not to mention the important British artists themselves such as Trevor Pinnock and John Eliot Gardiner, can be found hard at work making DG records in London. Some of the forthcoming series of Mozart operas on original instruments conducted by Gardiner will be made in the UK, and Bernstein's *Candide* is also shortly to be made here.

The sensitive work done here by Mary Jo Little, now in charge of artist promotion and A&R in the UK, is crucial.

But Peter Russell also acknowledges the active interest of PolyGram UK's chief executive Maurice Clersheim who keeps a close eye on DG.

"We are in the fortunate position whereby we have direct access to the top, and here DG is seen as a vital part of the total company's operation," adds Russell.

FROM PAGE SIX

Wagner's Parsifal, with the Berlin Philharmonic and Karajan, invariably for more sessions than was normally apportioned to such a work because of the desire to produce the very best result. "The financial benefits for both Parsifal and the Magic Flute, which was also a digital recording, was very great," says Pedersen. "But they were unbelievably successful and DG began earning money from them well before the expected time."

This encouraged DG to pursue other operatic projects and the policy continues, with Abbado at the Vienna State Opera and now Sinopoli at Berlin. Meanwhile, the company is still working on Wagner's Ring Cycle with Levine at the Metropolitan Opera, New York ("If the Rheingold is half as good as I heard at the Met in the spring, the recording will be superb," comments Pedersen).

Coming this autumn, incidentally, will be Sinopoli's recording of Wagner's *Tannhäuser* with Domingo, Verdi's *Il Ballo In Maschera* with Domingo and Karajan and Chopin's *Tales Of Hoffmann*, again with Domingo, conducted by Ozawa.

A&R policy

IF THERE is a trend in recording at the moment, it is one apparently dictated by marketing departments, rather than by the A&R departments themselves. But despite his background, Pedersen strenuously denies that this is the case at Deutsche Grammophon.

"A&R policies are not dictated by marketing considerations," insists Pedersen. "We have been active, especially over Sinopoli, of making an artist by sheer marketing power. This is very flattering, but this is not the way with Sinopoli, and also with Pogorelich; we believed in them as artists, and we still do. And if you look at critical responses from all over the world, our efforts were justified."

"It is a question of listening to the artists and co-operating with them. When an artist of Abbado's stature, who has worked with us over 20 years, decides he is ready to record Beethoven's symphonies, we follow his wishes."

A forthcoming Levine project is an example of this. The Vienna Philharmonic Orchestra, which has never recorded a complete cycle of Mozart's symphonies, approached DG, asking for Levine to conduct. Pedersen has given the go-ahead, and this will be one of the main series for DG in the early Nineties.

Nevertheless, Pedersen has clear ideas of varied importance that he wants on the DG catalogue, and a third idea of the



YOUNG BLOODS — Ivona Pogorelich (top) and James Levine aiming for the thrones of Horowitz and Karajan?

artists he wants to do them. DG is an international company, and is proud of its status. As such, it must serve a wide audience.

On the one hand, Pedersen points out that, sadly perhaps, the top 10 works in Japan, the US, Germany, France, UK, and Italy are probably the same, so there is no real conflict of interests. At this level, making successful records is relatively easy.

But each of the territories also have particular interests, and a company like Deutsche Grammophon must cater for them. Bernstein has been recording a considerable amount of American music for Deutsche Grammophon. Pedersen is noted that DG's French repertoire is not so strong, and he is working to repair this.

Levine is to conduct the Berlin Philharmonic in a number of Berlioz recordings, including *Romeo and Juliet*, the *Symphonie concertante*, and the *Requiem* — with Pavarotti taking the tenor role.

And what are his plans for the UK? Trevor Pinnock and John Eliot Gardiner probably sell as many records as Karajan in the UK, and have served both their country and DG well. But Pedersen is also hoping that the Yellow Label will soon have new works by Britten (music from Peter Grimes and even the *War Requiem*) and others to add to the famous recording of Hald's *The Planets*. Incidentally, Pedersen is hoping to interest Bernstein in the Britten recordings to follow his marvellously controversial recording of Elgar's *Enigma Variations*.

Pedersen knows that with other companies desperately trying to muscle in on what is seen as the ready profits and great prestige of the classical recording world, he has a fight on his hands. But he is confident that Deutsche Grammophon will be able to cope.

"I think we are going to get close to saturation in the CD market because everyone is going for a piece of the cake. But although you can buy good artists if you invest enough money, there are not very many great artists around.

"When's more, if you want to make a first class recording team, and that is something that like great artists, develops over the years and you simply can't buy it.

"On the other hand, if all this competition helps to expand the market, then perhaps it is good."

MUSIC WEEK



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US TOP FORTIES

SINGLES

1*	3 HANGIN' TOUGH, New Kids On The Block	Columbia
2	1 COLD WANTED, Paula Abdul	Virgin
3*	4 DON'T HATEA GISE YOU, Gloria Estefan	Epic
4*	6 HAVEN, Womack	Columbia
5	2 BIGHT HEAT VIBRATION, Richard Marx	EMI
6	8 SHOWER ME WITH YOUR RAIN, Boyz II Men	Columbia
7*	12 GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
8	5 ANGEL EYES, The Jeff Healey Band	Arista
9*	11 IF I COULD TURN BACK TIME, Cher	Geffen
10	13 18 AND LIFE, Skid Row	Atlantic
11	14 KEEP ON MOVIN', Soul II Soul	Virgin
12	7 SECRET RENDEZVOUS, Kaye White	Warner Brothers
13	9 THE END OF THE INNOCENCE, Don Henley	Geffen
14*	20 CHERISH, Madonna	Sire
15	10 FRIENDS, Judy Watford With Eric B/Rakim	MCA
16*	19 ONE, Ice Cube	Warner Bros
17	22 KISSES ON THE WIND, Neneh Cherry	Virgin
18	15 ON OUR OWN, Bobby Brown	MCA
19	21 TALK IT OVER, Grayson Hugh	RCA
20*	23 SOUL PROVIDER, Michael Bolton	Columbia
21*	24 THAT'S THE WAY, Katrina And The Waves	SBK
22	17 ONCE BITTEN TWICE SHY, Great White	RCA
23	18 I LIKE IT, Dino	4th + Bway
24*	29 IT'S NOT ENOUGH, Slash	RCA
25	20 DON'T LOOK BACK, Fine Young Cannibals	IRS
26*	31 BUSY A MOVE, The Notorious B.I.G.	Delco
27	13 LOVING, Sade	Delco
28	16 SACRED EMOTION, Danny Omand	Capitol
29*	3 RISS YOU MUCH, Jason Jackson	A&M
30	34 MINUS/DOWN A DREAM, Tom Petty	MCA
31*	17 IT'S NO CRIME, Babyface	Solar
32*	37 YOU'RE MY ONE AND ONLY, Seduction	Vendetta
33*	39 WHEN LOOKED AT HIM, Exposé	Arista
34	40 PARTAYMAN, Prince	Warner Brothers
35	23 PUT YOUR MOUTH ON ME, Eddie Murphy	Columbia
36	10 MIXED EMOTIONS, Rolling Stones	Columbia
37	25 BATTANDANCE (FROM BATMAN), Prince	Warner Brothers
38*	11 LISTEN TO YOUR HEART, Roxette	EMI
39*	26 WHAT LIKE ABOUT YOU, Michael Mozella	Wing
40*	29 SOWING THE SEEDS OF LOVE, Tears For Fears	Fontana

ALBUMS

1*	2 HANGIN' TOUGH, New Kids On The Block	Columbia
2	1 EPAT OFFENDER, Richard Marx	EMI
3	4 FOREVER YOUR GIRL, Paula Abdul	Virgin
4*	5 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
5	3 BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
6	6 FULL MOON FEVER, Tom Petty	MCA
7	7 SKID ROW, Skid Row	Atlantic
8*	9 CDS BOTH WAYS, Gloria Estefan	Epic
9*	10 THE END OF THE INNOCENCE, Don Henley	Geffen
10	11 THE RAW & THE COOKED, Fine Young Cannibals	IRS
11*	13 DIRTY ROTTEN FLYTH... , Womack	Arista
12	11 DON'T BE CRUEL, Bobby Brown	MCA
13	13 TWICE SHY, Great White	Capitol
14	14 PAUL'S BOUTIQUE, Beastie Boys	Capitol
15*	16 KEEP ON MOVIN', Soul II Soul	Virgin
16	15 WALKING WITH A PANTHER, LL Cool J	Def Jam
17	17 LIKE A PRAYER, Madonna	Sire
18	18 BLIND MAN'S ZOO, 10,000 Maniacs	Elektra
19*	21 BIG TIME, Heavy D & The Boyz	MCA
20*	25 HEART OF STONE, Cher	Geffen
21	19 MARTINA, Martina	Columbia
22*	22 INDI GO GIRLS, Indigo Girls	Arista
23*	28 DISINTEGRATION, The Cure	Elektra
24	20 LOVE AND ROCKETS, Love And Rockets	RCA
25	23 NEW JERSEY, Bon Jovi	Mercury
26	24 BIG GAME, White Lion	Atlantic
27	20 NO ONE CAN DO IT BETTER, The O.C.C.	Virgin
28*	29 ONE BRIGHT DAY, Ziggy Marley & Melody Makers	Ruffness
29	20 WINGER, Winger	Arista
30	27 A NEW FUNK, Simply Red	Elektra
31	11 SEE THE LIGHT, The Jonico & The Holy Band	Arista
32*	33 BATMAN, Original Motion Pictures	Warner Bros
33	32 LET'S GET IT STARTED, M.C. Hammer	Capitol
34	34 24/7, Dinos	4 Bway
35*	26 GHOSTBUSTERS II, Original Soundtrack	MCA
36*	38 AS NASTY AS THEY WANNA BE, 2 Live Crew	Luke Skywalker
37	35 IN STEP, Stevie Ray Vaughan	Epic
38*	37 SONIC TEMPLE, The Cult	Sire
39	36 BIG DADDY, John Cougar Mellencamp	Mercury
40*	28 COSMIC THING, The 5 Senses	Reprise

Charts courtesy Billboard, 9 September, 1989 • 4 Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS

AVERAGE WHITE BAND: Aftershock. Polydor. 839 466. They have been out of action for a long while but this is a masterful return. Their breezy funk is as cool as ever with Alan Garrie's vocals soaring and new boy Alex Ligerwood helping them out along with guest Chaka Khan. Two steps rear seems to explicitly back-hazard, adhering to no particular style, Skindiver being one of her more moody and affective triumphs. **DM**



BUZZCOCKS: Live At The Roxy Club. Absolutely Free. FREE LP 002. **Distribution Revolver and the Cartel.** First in a series of vinyl recordings from the legendary punk quartet circa 1977. Amazingly low volume full of audience comment and also due on CD. This is Pete Shelley's pop vision at its shambling, chaotic and charismatic, best. Perhaps the novice will gag at the earnestness, but having experienced the sweat and strut of Shelley in full flight, this is an essential artefact. **DM**

BRENDON CROKER AND THE FIVE O'CLOCK SHADOWS: Brendon Croker And The Five O'Clock Shadows. Silverstone Records. ORE LP 505. An almost clean shaven Croker returns with prominent bass Knappert and Clapton in tow and proves that even the right push and the necessary down the line can make a contender in the Robert Cray school of watered-down blues. True, he languid where once he was gritty, but he requires greater exposure and this will do the trick. **DM**

CLEVELAND WATKINS: Green Chimneys. Urban Jazz/Polydor. 839 723. One of the first releases on the new label masterminded by jazz DJ Gilles Peterson, this is a slick and deftly-crafted debut by the young jazz vocalist. But unlike his spend some time single, this is a very mellow affair that is definitely more relaxing than raising. **NR**

THE RED HOT CHILI PEPPERS: Mother's Milk. EMI America. MTL 1046. Following original guitarist Hilli Slovak's death, The Chili Peppers, also have a new drummer and the fighting force is not altered by a bigger recording budget. Their hard, ricocheting riff was between funk and punk, like a hotnoony, hosted by George Clinton, James Brown and Frank Zappa, prides itself on slick dexterity and diversity, tottering on the edge of commercialism. **MA**

THE INDIAN GIVERS: Love Is A Lie. Virgin. V2593. Posing only to take umbrage with the title and to brush aside the irritatingly "knowing" stance of the singer's specs, we're left with the undeniable quality of the band's first brace of singles, plus the vast majority of the remainder of the LP. This finds their hegemony at the sophisticated end of pop's spectrum and building on the band's media coverage and airplay (without, as yet, total chart success) we witness the beginning of another promising career. Just requires time to grow in the Deacon Blue/Danny Wilson fashion. **DM**

NONA HENDRYX: Skindiver. Private Music 210 045. Perennial

crooner Nona Hendryx returns with an intelligently-paced album which adds a haunting ambience to her powerful vocal. At times some of her beautifully-orchestrated songs veer close to mid-paced consumerism with Nona's deep-throated delivery saving them from mediocrity. Nona's most consistent near seems to explicitly back-hazard, adhering to no particular style, Skindiver being one of her more moody and affective triumphs. **DM**

TOO NICE: Cold Facts. Arista 209 643. The cold fact of Tom Nice's debut album is that it's well produced but extremely second hand. In the school of Eric B And Rakim, Tom Nice are short on lyrical wit and uncomfortable in their stance. The backing tracks are, if anything, over rich with samples and cuts, the cleverest lists finding it hard to survive the proceedings. Cold Facts lacks the spark of originality, being reduced to sexist innuendo in an over-powering, cluttered groove. **DM**

HOODOO GURUS: Magnum Cum Lander. RCA. PL90362. These Stoneage Romeos with a penchant for ethnic melodies and excellent harmonies. The Hoodoos have yet to mirror their American success in the UK, but a string of nationwide dates and the radio-friendliness of MCL should assure it sells in respectable numbers. **AM**

EMPD: Unfinished Business. Sleeping Bag Records. SBUKLP8. **Distribution Rough Trade.** As rap gets more soulful, EMPD now with the best with this follow-up to the excellent *Strictly Business*. Featuring that sublime boss groove, the set weaves and bobs in the lazy fashion similar to Tone Loc. A use of samples is subtle and sweet and the album is only one notch above dancefloor reputation. **NR**

VAN DYKE PARKS: Tokyo Rose. Warner Bros. 925 968. This is a welcome return from the American singer/songwriter and previous co-compiler of Brian Wilson, Randy Newman and Ry Cooder. His more theoretical, avant-garde set pieces and orchestral arrangements are more an acquired taste, but tropical and pop rhythms make the whole easier to digest. A true one which if ever there was one. **MA**

ASPECTS OF LOVE. Really Useful/Polydor. 841 126. Though Michael Ball's big hit launched Andrew Lloyd Webber's latest West End show, unlike Evita and the rest it isn't really a collection of humdrum ditties. The London cast double-album is, however, a well-produced souvenir of the musical which should enjoy long-term sales. Musically, it confirms the subtlety of much of the writing, notably the range of lyrics contributed by Don Black and Charles Hart. **DL**

BAD ENGLISH: Bad English. Epic. EPNC 463447.1. Combine the talents of vocalist John Waite, ex-Joyents Men Neil Schon (guitar) and Jonathan Cain (keyboards), along with Ricki Phillips (bass), Deen Castronovo, and you've the potential for a great rock project. Both

Schon and Cain are first in evidence throughout, providing both the lead and sympathetic support for Waite, yet for all their efforts, his could still at times be just another John Waite solo offering. As such it's a grower, but the songs are there. **KB**

GANG GREEN: Older... Budweiser. Emereo. LM9464.1. Armed with a year's supply of Budweiser, Gang Green merely kick around any lingering notions there may be of them being a hardcore act and serve up another strong collection of lust for lager-fuelled songs that could almost be considered mainstream in speed metal terms at least. Yes, they're growing up musically, but the irresistible mix of cheeky stubbornness and humour continues, not to mention the unquenchable thirst. Dear I say beer we go, beer we go. **KB**

THE FOUR BROOKERS: Bros. CooKing Vinyl. ORE 023. **Distribution Revolver/Cartel.** Cheekily-titled second album which follows last year's compilation from this Zimbabwean outfit, from which we'll be better-known to Neil and Kenshaw listeners than to teenyoppers. If you generally like this happy, mid-tempo Zimbabwean stuff, chiming interweaving guitars and rich male voices, it's quite fine, but to non-specialist ears there are no unique selling points. Good groundwork for their October tour, which should be a pleaser. **DL**

TEN YEARS AFTER: About Time. Chrysalis. CHR 1722. For those whose image of TYA dates primarily by Alvin Lee's 20-year-old Woodstock solo, this will be an eye-opener. The re-formed quartet provide a mellow and mature set of excellent *Strictly Business*. Featuring that sublime boss groove, the set weaves and bobs in the lazy fashion similar to Tone Loc. A use of samples is subtle and sweet and the album is only one notch above dancefloor reputation. **NR**



BEACH BOYS: Still Cruisin'. Capitol. ESTU 2107. With only seven new tracks poked out with three of the group's greatest hits, this isn't exactly a bargain even for hardcore Beach Boys fans. The new material includes last year's hit, Kokomo and the weak track which is a cover of the group's "still cruising after all these years". For better or the subtle balance and a crazed Wipe Out with added lyrics. **DL**

EURYTHMICS: We Too Are One. RCA. PL 74251. If Savage was the anger following the pain that this is the sobering aftermath. This sound is a little too Americanised at times but even that can't hold back Annie's vocals and some simply striking songs. Not their best set for sure but one that should sell consistently. **NR**

POPPING UP: Martin Aston, Kirk Lows, Dave E Henderson, Duncan Henderson, Dave Living, Susan Living, Andy Martin, Nick Robinson

TOP 40 SINGLES

1	VERY METAL NOISE POLLUTION (EP)	RCA PM4083 (RMC)
2	YOU'RE HISTORY	London 1112 (3)
3	HONEY BE GOOD	Ensign BBS 12
4	PROUD TO FALL	WEA 7217 (4)
5	PURE	Gleason 0104 (3)
6	KISS THIS THING GOODBYE	A&M AM513 (7)
7	LANDSLIDE OF LOVE	NCA 704 (7)
8	FIND OUT WHY	Cos DANCOS 8
9	GANGSTERVILLE	Epic 37061 (1)
10	SELI	WEA 7218 (9)
11	SICK OF IT	RCA PM4347 (RMC)
12	SHE BANGS THE DRUMS	Shironeau CMB 39
13	STAND	Warner Brothers W032 (8)
14	HALF THE WAY VALLEY	Chrysalis CHS276 (4)
15	SO ALIVE	Reggae Bannock BBS29 (7)
16	WHEN THE HOODOO COMES	Food FOOD028 (3)
17	WAKING UP IN THE SUN	Fantasia BBS2 (3)
18	IVY IVY IVY	Crescent CRE40 (1)
19	BACKWARDS DOG	Raw Time Records RTV5 (1)
20	BLUE MOON REVISITED	Cooking Vinyl CV111 (3)
21	AMERICAN EYES	Fantasia ILLAC4 (9)
22	DAYS	Virgin VM42 (5)
23	RIT	Parlophone BSM36 (8)
24	GOODWILL CITY	Capitol CML28 (3)
25	GRATITUDE TO ME	Epic 6467 (3)
26	FRIENDS	Pavlov 1462 (3)
27	3 AM ETERNAL	KLF Communications KLFST (1)
28	TOM VERLAINE	Red Girl RGA101 (1)
29	YOU TAKE AWAY THE SUN	Island IS438 (7)
30	BETTER DAYS	A&M AM505 (7)
31	RIO ROCKS	Parlophone 5554 (3)
32	YOU AND ME AGAINST THE WORLD	Chrysalis CHS158 (3)
33	BURY ME DEEP IN LOVE	Island IS424 (7)
34	LIONEL RICHIE ROAD	London LON274 (1)
35	THE ID	Virgin V1119 (8)
36	HERE COMES YOUR MAN	4AD AD 100 (1)
37	WHERE WE WERE MEANT TO BE	Island IS473 (7)
38	PARADISE	Loose LA271 (1)
39	SIT DOWN	Rough Trade RT233 (1)
40	YOU'VE GOT TO CHOOSE	Epic BIONDA (3)

STOCK IT

CURIOSITY: Name And Number. (Phonogram/Mercury) 12 CAT 61. They may have dropped the "cat" part of their name in an attempt to shake off their old teenybop aura, but little has changed on the music front. This sounds almost as much like Level 42 as the song itself did, partly because of the vocals and partly because of the jazz chords. A fine return.

DIANA BROWN & BARRIE K SHARPE: Blind Faith. (FFRR/London) 12) FX114. London soul duo who claim to have invented the genre "ground beat" with this single. It sounds remarkably like the recent Soul II Soul releases in fact; a bit Seventies, a bit rare groove. Should do very well.

BARRY MANILOW: The One That Got Away. (Arista) 12) 112 652. Barry's market is too clearly defined and his fans too devoted for him to experiment with his style to any great degree. But you'd have thought he could have found a better song than this rather lifeless ballad. Not a patch on his classics of old.

STOCK IT

DEACON BLUE: Love And Regret. (CBS) 12/CD) DEAC 10. Probably the best track from the mould of Ten's other chart successes so far to this year. The band all appear to have long histories in Brit-Funk (Floy Joy, Level and so forth) so one can't doubt their pedigree, but it does sound a tad contrived overall.

STARSHIP: It's Not Enough. (RCA) 12/CD) PB 49357. Standard "power ballad" which will either sit at number one for weeks and weeks or miss the top 40 altogether. Screenings of the video could well be the deciding factor here.

STOCK IT

BIG BAM BOO: If You Could See Me Now. (MCA) 12/CD) 1321. Triumphant pop sound with a touch of Celtic bravado, although the band are London based. There's plenty of potential here, despite aiming a bit too high for a "classic" rock sound.

ROGER CHRISTIAN: Take It From Me. (Island) 12/CD) IS 427. The Christian That Got Away releases his debut, and, while it's undeniable that brother Garry possesses the superior set of tonals in the family, this is a respectable quasi-Motown number with sugary Gospel overtones.



BE BIG, be bold, be Guilty

HALO JAMES: Wanted. (Epic) 12/CD) HALO 1. First vinyl outing for a London duo comprising a former promoter and a former Sade co-writer (Ray St John). Not surprisingly, there's a strong element of smooth jazzy soul in this well-above-average pop ballad.

STOCK IT

N.W.A.: Express Yourself. (4th & Broadway/Island) 12) BRW 144. The notorious Compton rap posse make their UK debut with a bolt of lightning from the ghetto. Their uncompromising delivery is reminiscent of Public Enemy, but the backing track is surprisingly blithe and jolly, which only adds to the overall hint of tension. The rap classic of the year so far.

ZVUKI MU: Zima. (Land) 12) LAND T) 02. A New York house producer remixes this track from one of the two Russian bands who visited the UK recently. Brian Eno produces, and you can't help feeling that it would be preferable to hear the record in its original state since the added dancebeats render it all rather mechanical and sterile.

SERGIO MENDES: Mas Que Nada. (Breakout/A&M) 12) US 672. Delightful Latin-funk record, revealing a perfectly natural correlation between salsa and house. A more authentic version of the type of musical venture favoured by UK acts like Matt Bianco and Working Week. But is it too late to coincide with the last of the summer sunshine?

THE SERVANTS: It's My Turn. (Glass) 12) 056. Anglo-Australian quartet nestling somewhere between the Smiths and the Go-Betweens. Mournful Mortsey-esque vocals are cheered up by some pleasant ripples of guitar, and the three songs on the B-side do well for their forthcoming debut LP.

A CERTAIN RATIO: Backs To The Wall. (A&M) 12) ACR 517. The former Factory outfit shake off the "post-industrial funk" tag for good with this highly accessible

pop/dance record. Still sounds a bit Heaven 17-ish in places but is expertly produced by Julian Mendelsohn, and stands a very good chance of commercial success.

THE ALARM: Sold Me Down The River. (IRS) 12/CD) CIRST 123. Instead of becoming more mock-grandiose and Simple Minds-like, the Alarm have opted for the gutsy, MTV-friendly "punchy rock" market. This has a strong enough hook to do very well, particularly across the Atlantic but it's alarmingly unoriginal.

JADE 4 U: Rock It To The Bone. (Subway) 12) A-5-8901-R. One of the better club records of the summer, the best acid-style record since the Baby Ford LP, with a similarly ethereal lift to it. The keyboards are mellow and wispy, the guitar nicely jazzy, and the standard house piano riff cleverly tempered with over some good rhythmic samples.

NEW ORDER: Run 2 (Factory) 12) FAC 273. Limited edition remix of the best track from the recent Technique album. The rhythm is more upfront, but at the cost of all the nice guitar overtones. The previously unreleased B-side really should have remained so, as it's nothing more than drumsbeats and muffled chanting.

RUNRIG: News From Heaven. (Chrysalis) 12) CHS 3404-1. Fine performance from this Scottish band who manage to create sweeping, faintly epic pop music without sounding either pompous or melodramatic. There's a strong folk flavour, so this could be why. A pretty good song too...

STOCK IT

GUN: Money (Everybody Loves Her). (A&M) 12) AM 520. Gun's music contains plenty of heavy rock trappings, although they manage to curtail their solos, and this single boasts a splendidly melodic chorus. Definitely a band with a big future ahead of them.

TOP 20 ALBUMS

1	VELVETEN	NCA MC6459 (3)
2	THE BARR	WEA W032 (9)
3	STONE ROSES	Warner Brothers W032 (9)
4	GREEN	Shironeau CMB234 (9)
5	PEACE AND LOVE	Poppy MCA051 (7)
6	LAXY '86-88	Loose LA271 (5)
7	KITE	Virgin VM41 (7)
8	BEOP MOPTOP	Virgin V274 (5)
9	WAKING HOURS	A&M AM4906 (7)
10	TAKING ON THE WORLD	A&M AM4907 (7)
11	HAND BOMB	Some Bizzare/SBS 44331 (1)
12	DOOLITTLE	ADM CADDS (1)
13	THE INNOCENTS	Mute MUMM55 (1)
14	MARIA MCCLEE	Geffen WE270 (9)
15	QUADRASTATE	Creed CMT306 (1)
16	EUREKA	Chrysalis CHS444 (1)
17	BRAIN DRAIN	Chrysalis CHS 1725 (1)
18	MLAH	Rhythm King RSL141 (1)
19	SEMINAL LIVE	Reggae Bannock REGA 102 (9)
20	THE MAD MAN'S LOO	Relaxed WE242 (9)

Compiled by Music Week from Gallup Data

SMR 985 ALBUM

SMC 985 CASSETTE

CD SMD 985 COMPACT DISC



TOP • 20 • COMPILATIONS

1	NO 1	NOW THAT'S WHAT I CALL MUSIC 15 CD Various BMG/Virgin/Polygram NOW 15
2	HEART AND SOUL ● CD Various Heart & Soul/Polygram H&S/T 1	
3	DIRTY DANCING (OST) ★★ CD Various RCA/B 06468	
4	NOW DANCE '89 CD Various BMG/Virgin/NOD 3	
5	DEEP HEAT 3 ● CD Various Telstar STAR 2364	
6	GREATEST EVER ROCK 'N' ROLL MIX ● CD Various Syntex SMR 838	
7	HOT SUMMER NIGHTS ★ CD Various Syntex SMR 890	
8	THIS IS SKA CD Various Telstar STAR 2346	
9	SUNSHINE M-X CD Various Syntex SMR 896	
10	PRECIOUS METAL ● CD Various Syntex SMR 976	
11	MIDNIGHT LOVE CD Various Syntex SMR 931	
12	THE HIT FACTORY VOL. 3 ● CD Various Fonitona PML HF 8	
13	NITE FLITE 2 ● CD Various CBS/MCO/8	
14	GOOD MORNING VIETNAM (OST) ● CD Various A&M A&M 3713	
15	REGGAE HITS VOL. 6 CD Various Jeditec JED 1006	
16	TOP GUN (OST) ★ CD Various CBS 7026	
17	THE BLUES BROTHERS (OST) CD Various Atlantic 4 80713	
18	GLAM SLAM CD Various KIDLINE 124	
19	MORE DIRTY DANCING (OST) ★ CD Various RCA/B 06468	
20	PROTECT THE INNOCENT CD Various Telstar STAR 2348	

14	SACKED HEAR! CD Shadespear's Sister London EB3111
15	DOIT BE CRUEL ★★ CD Bobby Brown MCA/MCA 2425
16	APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses Geffin WA 125
17	VEIETEEN ★ CD Transvision Vamp MCA/MCA 0620
18	THEMES ● CD Vangelis Polydor VDF 1
19	THE TWELVE COMMANDMENTS OF DANCE ● CD London Boys Telstar/WEA WA 229
20	BIG BANG! ○ CD Feistbox WEA WA 282
21	ANYTHING FOR YOU ★★ CD Gloria Estefan & Miami Sound Machine Fed 481325-1
22	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue CBS 653211
23	STREET FIGHTING YEARS ★ CD Simple Minds Virgin MINDS 1
24	PARADISE ● CD Inner City 10/Virgin/DK 81
25	ROCK ISLAND CD Jeffrey Hill Capitol CAR 1798
26	THE END OF THE INNOCENCE ○ CD Don Henley Geffin WA 253
27	FULL MOON FEVER ● CD Tom Petty MCA/MCA 0624
28	SOUTHSIDE ● CD Tears Mercury/Phonogram 0381711
29	JUMP - THE BEST OF THE POINTER SISTERS CD Pointer Sisters RCA/R 90319
30	LIKE A PRAYER ★★ CD Madonna Sas WA 229
31	KARYN WHITE ● CD Karyn White Worner Brothers WB 232
32	KYLE ★★★★★ CD Kylie Minogue PWL HF 3
33	ESPECIALLY FOR YOU CD Jon Long/Innoma Telstar STAR 2345
34	THE BIG AREA CD Them Africa London EB31221

54	ESURE ★★ CD Various MCA/TOWNS 15
55	DISINTEGRATION ● CD Cure Fonitona/Polydor HF114
56	EVERYTHING ★ CD Bangles CBS 65277-1
57	THE OTHER SIDE OF THE MIRROR ● CD Steve Nicks BMG 040 1088
58	THE STONE ROSES CD The Stone Roses Shanadoo ORESZ 502
59	WE'LL MEET AGAIN CD Vera Lynn Telstar STAR 2349
60	ANOTHER PLACE AND TIME ● CD Danna Summer Worner Brothers WB 219
61	REPEAT OFFENDER CD Richard Marx BMG USA MLT 1042
62	GREEN ● CD K.E.M. Worner Brothers WB 224
63	RATTLE AND HUM ★★★ CD U2 Island 1272
64	GIPTY KINGS ● CD Gipsy Kings Telstar STAR 2355
65	LIFE IS A DANCE - THE REMIX PROJECT ● CD Cherise Wilson Worner Brothers WB 234
66	BEACHES (OST) CD Beth Miffler Atlantic 7819331
67	AVALON SUNSET ○ CD Van Morrison Polydor 0792421
68	MONEY FOR NOTHING ★★ CD Dire Straits Virgin/Phonogram 03814
69	RAINTOWN ★ CD Deacon Blue CBS 65294-1
70	KING OF STAGE CD Bobby Brown MCA/MCA 1884
71	INTROSPECTIVE ★★ CD Per Sillip Boys Polygram/RCA 7325
72	SKID ROW CD Skid Row Atlantic 7819381
73	FOREVER YOUR GIRL ● CD Paula Abdul Sas/Virgin 02ND 19
74	SUPPERY WHEN WET ★★ CD Bon Jovi Virgin/Phonogram VERN 38
75	REMOTE ● CD Hiro And G5 Guns/Virgin/COLA

CD: Released on Compact Disc
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★ ★ ★ THREE PLATINUM (300,000 units)
★ ★ ★ TWO PLATINUM (200,000 units)
★ ★ ★ ONE PLATINUM (100,000 units)
★ ★ ★ GOLD (50,000 units)
NEW NEW ENTRY
RE-ENTRY

Promo Cat-ologue

by Barry Lazell

CURRENT AND recent dance and pop chart acts Big Fun, M. Clive Griffin, Double Trouble and The Rebel MC & Lisa M have all had live appearances have been promoted to success under the black cat silhouette logo of Top Cat Promotions, dubbed "entertainment specialists".

This quint billing of a relatively new company (formed some six months ago) hides the dynamic duo of Maggie Ellis and Joos Denton, neither of them fledgling strangers to the music world, and both, in fact, self-confessed survivors of the Seventies, where Maggie worked in promotion and Joos made her mark in high-profile teleshows.

After a period working in market research, the duo perceived a gap to be filled in the PA scene, an essential element in dance artist promotion in this country, but an area where there appeared to be a degree of dissatisfaction at both record company and artist level.

Pooling their energies, ideas and varied previous experience, they set up Top Cat as a complete personified PA tour service which would incorporate regional radio interviews as part of the promotional package.

On the company's first day of business, they were offered an involvement in a worldwide record sales deal for Robin ("M") Scott's 1989 remix of his erstwhile million-seller Pop Muzik, and their keen perception in taking it up has already paid off with a top 20 UK hit and the likelihood of further international success.

Although Top Cat has now worked on some 20 acts, the majority of whose releases over the last six months have achieved healthy UK chart positions, it is with new and up-and-coming artists that the duo see their role as the most important.

Becoming involved with Phonogram signing Clive Griffin, and more recently with SAW new boys Big Fun, is the sort of challenge that Top Cat thrives upon.

The latter have hit the top 10 as this is written, but even where success is obtained through a steedier build-up, helping new talent to break is, as Maggie Ellis says "what we get our satisfaction from. And though we may be new, we already have a track record way above most."

Joos Denton, meanwhile, sums up the worthwhile Top Cat ethos: "We're not just here for the laughs or to mess around — like our acts, we're here to make it."

Top Cat Promotions is based at 177, High Street, Hoxton, London NW10 4TE. Tel. 01-963 0800.



MAXI JAZZ: "Hip hop is the most vital black music... it has influenced almost every other type"

original concept was a ska-based tune, but what we're doing is very hip-hop-based and will therefore attract a more hardcore crowd than the normal dance scene."

On the strength of Rock To Dis, he has been commissioned to write the lyrics for Longsy D's next record. This will not deter him, however, from using his expert mixing techniques in working with Mancunian rapper MC Force and south London boys Rapp Conscious.

"Hip hop is the most vital black music," says Maxi. "In general, the press only pick up on it when something major is happening, but it never gets weaker or stronger, it's always there. It has influenced almost every other type of black music, in that now sampling is the norm."

And although the anticipated success of Rock To Dis on the dance floors may make him more in demand, Maxi intends to carry on in a less excited vein with his rap and scratch workshops for kids.

"It's nice to be making a record and having the potential to make money. However, hip hop is mainly about teaching. It has always been a music which grew up out of deprived inner city areas. It's good to be able to teach kids about it, to show them that there are other ways out of poverty than stealing and selling drugs. To teach them to take what talent they've got and sell it 100 per cent."

C O L U M N

BCM RECORDS' previously mentioned three-day **Summer Dance Festival** in West Bristol, designed to open up that remote outpost of the German record market to current club music trends, almost unbelievably delivered all that had been promised, to become an event that will doubtless go down in local history (much like the pioneering Motown package tour of the UK in early 1965). Consider this, the event — held in a circus tent well within sound travelling distance of the Brandenburg Gate and the Berlin Wall — featured on

successive days over August Bank Holiday period the likes of **Stetsasonic**, **Lakim Shabazz**, **Bobby Womack**, **Cultural Vibe**, **Longsy D**, **Kevin Henry** and **Jazz P** with **LA Mix**, **Gibson Brothers**, **Honey 69**, and the **Beat Pirate**. **Village People** (still popular but, as headlines of the second poorly attended night, possibly a mistake).

UTFO, **Raul Ovelano**, **Kruse**, **Jamona**, **Vicki Martin**, **Black**, **Technovision**, **Fox Yourself**, **Die Krupps**, and **Napoleon MC**, **EPMD**, **Digital Underground**, **Adava**, **Twin Hypes**, **Donna Allison**, **Queen Latifah**, **Predawn**, **Arnold Jarvis**, **Neocore**, **Daddy Freddie**, and **MC Duke**, the jam-packed last night being a fantastically exciting show. Continuous rain rather dampened the first two nights, the final day thankfully being gloriously sunny. **BCM** almost certainly must have taken a loss on the event financially despite its promotional success (I was all videoed for cable showings) but at the same time had just ruled some one in West Germany (and entered of late in Austria) with their release of **Jive Bunny**, which possibly explains the mercurial behaviour of label owner **Brian Carter**, who kept many of his notoriety disgruntled guests waiting in their hotel rooms for promised appointments which never materialised, not to my mind a way to foster good business relationships.

Right, but UK releases this week include the aforementioned **Kwinn Henry** sung immensely cockily and instantly familiar soul anthem-like **L.A. MIX** Love Teaching (Breakout USAT 527) (A Guy Called Elvis) **Stetsasonic** featuring atmospheric jazzy deep house (off an EP called **Quadrature**) **BOB STAY** (specific: State (Cred Records) STATE 004, via Revolver/The Court).

Toddy & Markell Riley created scarily infectious **James Brown** based swingbeat rap **WRBKS-N-EFFCT** New Jack Swing (Motown ZI 4143), deliberately kept hard to find for first but much hyped — so an instant big seller when available — though actually rather dull (First London duo created bumpily chugging semi-instruments) **GAURIT** Mellowdown (T.M.A.S.) **Vince Montana** -ah but **Blaze** created classily pulsing jazz-funk instrumental **STARDUST** Love Will Find A Way (Republic Records LICJ 0279), long overdue **Charles Wright & The Watts 103rd Street Rhythm Band** street funk oldie based catchy rap **N.W.A.** Express Yourself (Fourth & Broadway 12BRW 144).

New UK issued LPs include the last selling and good, if overly similar in its tempo treatment, **ADVA** Adrenal (Cooltempo CTP 13); barely sweet "street soul" style **JAYC SIMS** All About Love (Hr 828 129-1); various artists featuring house style **STEVE "SILK HURLEY" Work It Out** Compilation (Atlantic 782 003-1), from which an remixed single is the sweltering chaotic hip house-ish **STEVE "SILK" HURLEY** (Featuring **LA DOG** Work It Out (Atlantic AB856)), extremely timely "warehouse grooves" compiling budget double album **VARIOUS ARTISTS** Warehouse Raves (Rumour Records RUMAL 01), via Pacific), including current and in demand tracks by such as **Starlight**, **Raul**, **Loonath Holloway**, **Rhythm Is Rhythm**, **Kwinn**, **Kozo Club Band** (featuring **MC Force**).

Other UK 12-inch storey releases include the Seventies-style lush Philly disco styled **MIKE CARROLL** People All Around The World (Live PRCMO 20); excellent AI Capone ska riffs punctuated frenetic hip house **JANAKIA** **HEAR TIME (JMT)** featuring **DJ Mezz** **Jazz To Todd** (Tom Tom Records TTT 01 2); **Yodis** **Tony** some more of his Seventies-style soul featuring **THE BASS BOYZ** Lost In The Boss (Kool Kat/Big Like BOYZ 1); cheerily if routine bubbling UK house **DE-LITE** **Featuring Osca Child** **Wild World** (Circus Records YRT 35), comely cooed chunkily yapping garage **DEBBIE MCKAYLE** I Need Ya Lovin' (Tom Tom Records TTT 01 4), girl sung, **Tom** Seventies-style torchy Stone Fox **Chase** meets **Norman Whitfield** (smoothly churning **EXPRESS** Montre For A State Of Mind (Rayon King LEFT 35)).

LA & Babyface created breathy anthems (more pent-up on the possibly better sounding torchy Stone Fox **Chase** meets **Norman Whitfield**) smoothly churning **EXPRESS** Montre For A State Of Mind (Rayon King LEFT 35).

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CLIVE GRIFFIN: a Phonogram signing and the sort of PA challenge that Top Cat thrives upon

Maxi- mum effect

by Jane Headon

JUST OUT on Tom Tam records is the first finished product from Jamaica Meem Time (JMT). Rock To Dis (JMT) is south London's new dance music think tank. Sampling hip hop, soul, ska and reggae in an effort to produce "quality dance music that is crafted with some intelligence".

Rock To Dis, an infectious mixture of drums, bass, sneaky sampling and catchy vocals, is the brainwave of LWR Kool DJ Maxi Jazz. Maxi was brought in as a sampling expert, lyrical and vocalist and is in no doubt as to what the project is all about.

"JMT" is aimed squarely at the current dance floor scene. The

FOR SALE
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ESSENTIAL FOR THE DJ
Distributed by Pinnacle
ON THE STREETS 11th SEPTEMBER

TOP DANCE SINGLES

9 SEPTEMBER 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		M	
1	RIDE ON THE WAVE 5 Block Box De/Construct PB43055/PT43056 (BMG)		
2	I NEED YOUR LOVIN' 4 Alyson Williams Def Jam/CBS 6551437-(6551436) (C)		
3	PUMP UP THE JAM 2 Technomatic Feet Belly Sweeneyard SYR(T)4 (BMG)		
4	AFRO DIZZY ACT 39 Cry Sicil Escape AWOL(T)1 (P)		
5	I JUST DON'T HAVE THE HEART 2 Cliff Richard EMI 12EM1011 (E)		
6	NUMERO UNO 4 Starlight CityBeat CB742 (12/CBE1242) (W)		
7	SALSA HOUSE 44 Richie Rich London FX(11)15 (F)		
8	HEY DJ I CAN'T.../SKA... 8 Bostromers/Betty Boop Rhythm King/Mute LEFT 34(T)1 (I)		
9	WARNING! 15 Adore Cooltempo COOL(X)185 (C)		
10	THIS IS THE RIGHT TIME 5 Lisa Stansfield Arista 125212 (12/612517) (BMG)		
11	IF ONLY I COULD 32 Sydney Youngblood Circa/Virgin YR(T)34 (F)		
12	DO THE RIGHT THING 8 Richard Kingman/FB 10/Virgin X(X)271 (F)		
13	BRING FOURTH THE GUILLOTINE 50 Silver Bullet Tam Tom -(TTT 013) (P)		
14	FRENCH KISS 9 7 Li Louis London FX(11)15 (F)		
15	MISS YOU MUCH 43 2 Janet Jackson A&M USA(T)663 (F)		
16	1-2-3 22 3 Chimes CBS 6551667 (12-6551666) (C)		
17	KEEP LOVIN' NEW FRIENDS 17 MUV Betty White Sure Delight SD(T)11 (US)		
18	5 Jody Watley Eric B/Rakim MCA(T)1352 (F)		
19	SWING THE MOOD 6 Jive Boney/Motown Music Factory MFD(T)001 (BMG)		
20	BREAK 4 LOVE 20 Raze Champion CHAMP(12)67 (BMG)		

21	DOOWUTCHYALIKE Digital Underground BCM BCM 330(X)1 (P)		
22	MENTAL 15 5 Music MC/Vicor Carlson RCA PB43037/PT43038 (BMG)		
23	LOVE'S ABOUT TO CHANGE MY 14 2 Donna Summer Warner Brothers U7494(T)1 (W)		
24	EVERYTHING '89 NEW 10 2 White Horse/Woman Bros U7494(T)1 (W)		
25	SMOOTH OPERATOR 28 5 E-Zee Posse More Proteins/Virgin PROT112 (F)		
26	SMOOTH OPERATOR 19 2 Big Daddy Kane Cold Chillin' W2804 (T)1 (F)		
27	GHOSTBUSTERS NEW RUN DMC MCA/PROFILE MCA1360 (PROF7262) (F/P)		
28	SUENO LATINO NEW Sueno Latino BCM -(BCM 3233) (C)		
29	ON AND ON 24 7 Awood Mango/Island (12)MAG 708 (F)		

30	DON'T PUSH IT 20 2 Rush Jive MCA RJOY(T)1 (F)		
31	BLAME IT ON THE BOOGIE 13 2 4 Big Fun Jive JIVE(T)217 (BMG)		
32	GIVE ME A SIGN NEW 18 2 East -(LINO 30765) (PAC)		
33	THE TIME WARP 20 4 Dominion Jive JIVE(T)209 (BMG)		
34	THE RIGHT STUFF 7 4 Vanessa Williams Wing/Polydor WIN(C)3 (F)		
35	SUNSHINE NEW Alex O'Neal Tabu 6551917-(6551916) (C)		
36	KNOCKED OUT 20 5 Paula Abdul Siren SRN(T)92 (F)		
37	BARTYMAN NEW 70 2 Prince Warner Brothers W2814 (CD) (W)		
38	YOU'RE HISTORY 16 4 Shakespeare's Sister London FX(11)12 (F)		
39	KEEP IT MOVIN' (CAUSE THE...) NEW White Knight Jive JIVE(T)214 (BMG)		
40	31 Paul Rutherford 4-B way/Island (12)BRW136 (F)		
41	DON'T MAKE ME OVER NEW 4 5 Sybil Champion CHAMP (12)213 (BMG)		
42	LOSING MY MIND 12 2 Lisa Minelli Jive ZEE(T)1 (C)		
43	KISSES ON THE WIND NEW 5 2 Neneh Cherry Circa/Virgin YR(T)33 (F)		
44	EXPRESS YOURSELF NEW N.W.A. Ruffless/4th-B way(12)BRW144 (F)		
45	DO YOU LOVE WHAT YOU FEEL NEW 25 10 Inner City 10/Virgin T(X)272 (F)		
46	MAGIC HOLIDAY NEW 46 2 Cheryll Sublime LIME(1)07 (P)		
47	MENTAL SKA/RETURN TO ZORBA NEW Long D Big One (V)VB 16 (F)		
48	THROW YOUR HANDS IN THE AIR NEW 11 MC/Chic/DJ Jander One Music Of Life/NOT2-(NOT2)7 (P)		
49	LEAVE PAINS NEW 29 2 Hazel Dean Lissom DOLE(Q)12 (P)		
50	THE KING IS HERE/THE 900 N. DANCE TRAX DRX9(12)1 (BMG)		

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REGGAE CHART

THIS WEEK LAST WEEK

REGGAE DISCO CHART	CHART
1 (1) ON AND ON Island	106
2 (2) OVER SIZE MAMPE Gregory Faint	5
3 (3) MAKING LOVE Barry Brown	214
4 (3) RAGGAMUFFIN GIRL P Harrington/L. Inc	200
5 (6) TOO GOOD TO BE TRUE Gregory Isaacs	200
6 (7) ONE BLOOD Junior Reid	200
7 (24) ICKY FASHION Shaddy Franklin/Paper	200
8 (11) COME BACK TO ME Anthony Malton & Tiger	42
9 (11) BOB DYLAN Michael Stipe	42
10 (14) OUT OF YOUR MIND Frankie Paul	42
11 (12) I WANNNA GET NEXT TO YOU Member	42
12 (3) FAST CAR Fanny Brown	42
13 (29) SUPERWOMAN Vivian Brown & Tigger	42
14 (2) BUST BLANK Junior Reid	42
15 (15) BABY CAN I HOLD YOU TONIGHT Sanchez	42
16 (18) FAST CAR Miya Hagiwara	42
17 (6) CUN IN A BAGGIE Irie/Lenny	42
18 (4) STEP UP IN LIFE Bostromers/Lenny	42
19 (20) KEEP MOVING Dennis Brown & Frankie Paul	42
20 (21) ALL THE WAY Ken Martin	42

TOP 10 ALBUMS

1	FRENCH KISSES 3 Li Louis London 8281701/8281704 (F)
2	IMAGINATION 2 Stylius SMK985/SMC985 (STY)
3	CLUB CLASSICS VOL ONE 2 Small 11 Sound 10/Virgin DIXR2/CDI82 (F)
4	UNFINISHED BUSINESS 2 EPMD Sleeping Bag SBK1LP/SBKUMC8 (I)
5	RAW 10 Alyson Williams Def Jam/CBS 6462931/4662934 (C)
6	ADEVA 10 Adore Cooltempo CTLP13/CTCP13 (C)
7	BIG TYME 2 Heavy D & The Boyz MCA MCG6057/MCG6057 (F)
8	DEEP HEAT 3 - THE THIRD DEGREE 10 Various Teister STAR2364/STAC2364 (BMG)
9	DON'T BE CRUEL 24 Bobby Brown MCA MCF 3425/MCF 3425 (F)
10	QUADRATATE 10 808 State Creed STATE 004 (I)

REGGAE ALBUM CHART

1	REGGAE HITS VOL 6 Various Artists	J&R Star 2JLP 1306
2	LOVE AFFAIR Frankie Paul	Techniques TR 23
3	CRAB BROTHER DOLL CALL 89 Various	CR 89a CD21 (P)
4	WAITING FOR YOU Junior Li	Line and Line LAJ2 31
5	COUNT OUT Ragan	Greenleafs GRL 134
6	LOVE THE LIFE YOU LIVE Bostromers/Lenny	Time One TOLP 55
7	KOTCH Each	Melroy MMS 1000
8	BUFFLE CULTURE Moots & B	Adios ADI048
9	YOUNG AND SHE GREEN Jahmya J	Techniques TRP 21
10	LOVES FOREVER Various Artists	J&R Forever LAJF 1000

NEW RELEASES - DISCO 45s

GEORGIA Lloyd Parks	Cherry CRT 36
LOVES FOREVER Junior Li	Perfection PER 024
LOVE ME BABY Lenny Lodge & Tiger	Greenleafs GRL 250
I KNOW A PLACE Aude	Adios ADI 253

NEW RELEASES - ALBUMS

KING TURTLES FAST CAR Various	Servino Sings SAJLP 00000
AIN'T TOO PROUD TO BE H! Campbell	Line & Line LAJL 34
IF I WERE A CARPENTER John Hall	Line & Line LAJL 25
SKA FANTASTIC The Star-Vibe	Studio 18 ST1P 006
CHECK THE WINNER Various Artist	Greenleafs GRL 052

TOP 10 BUBBLERS

1	IT'S NO CRIME Babyface Solar MCA(T)1366 (F)
2	WHY CAN'T WE LIVE TOGETHER Jolly Roger Desire WANT(X)17 (PAC)
3	MOVE (DANCE ALL NIGHT) Slam Slam MCA MCA(T)1366 (F)
4	SECRET RENDEZVOUS Karry White Warner Bros W2855(T)1 (W)
5	CASANOVA (PASSION HERO) Jazz Brothers Grimm Production House -(PNT 008) (PAC)
6	BAT ATTACK Crime Fighters Inc RCA PB43135 -(PT43136) (BMG)
7	COCAINE Maxx BCM BCM0091(X)1 (P)
8	DESCRIPTION OF A FOOL A Tribe Called Quest Jive -(JIVET 215) (BMG)
9	JAM ETERNAL KLF KLF Communications -(KLF 5T) (I)
10	I'M NOT THAT KIND OF GUY Hemondex Epic HERT(12)1 (C)

SILVER BULLET

NEW REMIX OUT NOW ON TAM TAM RECORDS
BRING FOR THE GUILLOTINE

Split frequencies show increased listenership

by Bob Tyler

CONTRARY TO claims by BBC representatives, the latest JICRAR figures show that IR split services are doing very well.

Anthony Jones, marketing executive of ARU, says: "The majority of stations operating split services show increases of 15-30 per cent in listenership, which proves that it is successful. The BBC claim they are market leaders in local radio, but they quote Cumgrave, Lincoln and the Channel Islands where there's no IR competition."

Although, due to organisational reasons, only 23 stations took part in the latest JICRAR radio audience research, the figures show a general increase in listenership to IR. Yorkshire Radio Network, the only station to submit a full split survey, reported an increase from 27 per cent to about 34 per cent across both services.

Its new Gold Service, launched earlier in the year, has done well and has already obtained a 10 per cent audience reach with a

substantial audience listening peak.

Among the other split stations showing higher figures are Ocean Sound, whose weekly reach has increased from 40 to 47 per cent, with a 32 per cent rise in hours listened, and Wolverhampton's Ocean and WABC services showing a combined 36 per cent reach. The removal of the Irish pirates may have contributed to the increase in Belfast's Downlow's listenership; it is now reaching 50 per cent.

The only station to show a fall, and for the second time, is Piccadilly. Its reach has dropped by two per cent but the station's new owner, Miss World Group, has plans to reorientate the two services.

No Scottish stations have been surveyed and Capital and IBC are accumulating research over a longer period.

This is a transitional year to pave the way for new research surveys next year. In future, stations will conduct four, eight-week surveys reporting figures every quarter.

BBC Youth TV goes international

by Ian Gittins

YOUTH TV will acquire a distinctly international air when Janet Street-Porter's Def II slot shows the first in a series called Gimme 8. Running on Mondays at 7.10pm on BBC 2, the series comprises the best of young people's programming from around the world, and promises to be a fearless mix of the good, the bad and the ugly.

The first show, on September 11, is from Brazil. Called Douce Trouble, it's a fantasy drama including romance, music and ad-

venture and, concludes Def II, "There's nothing like it here." In weeks to come there are programmes from Japan, Russia, Australia, Germany, Canada and Italy, all with a loosely arts and music-based youth-interest format.

Each programme is produced and linked by Italian superstar Jovanotti, a 21-year-old rapping prodigy who first came to Def II's attention when it filmed a Reportage of the St Martin festival last year. His own status in Italy is phenomenal: he is already the host of

BRIEFS

● **BIG WORLD Cafe**, Channel Four's world music series, returns on October 17. The housing show, scheduled to run until Christmas, begins at 11.15 pm and will be presented by Mariella Frostrup, returning from the first series, and Andy Kershaw. The music format continues as before, but filming moves from the Briton Academy to Westway Studios in Shepherds Bush. Again, there will be a studio audience.

● **THE IBA** has offered the IR franchise for the Dumfries (South West Scotland) offer to South West Sound, chaired by the Earl of Dalkeith. The offer is subject to contract and agreement on a number of points.

● **BBC RADIO** stations — national, local and regional — have linked up for the fourth time, to discover the UK's most outstanding chairlift. The eight finalists will be judged on September 9 by a panel including Aled Jones and the winner will be announced the following morning on Roger Royle's Radio 2 programme Good Morning Sunday. The winner will receive a prize of £250 and her chair will receive an award of £1,000.

two peak-time shows and the country's top-selling singles artist. And what does he have to say about a prize of £250 and her chair will receive an award of £1,000.

R E V I E W

TRANSMISSION: A Music Box Production. Produced by Rachael Davies and directed by Jerry Duller.

Transmission, a weekly indie rock show presented by Jazz Butler's Pat Fish, is a patchwork of music videos, interview clips and presenter prattle with the occasional feature on fanzines or venues. The August 15 programme included an uncomfortable interview with Tracy and Paul Court of the Primi-

tives, with clips from their video.

Also the unbearable Fish doing a poor imitation of Jools Holland, is shown every time by Rachael Davies as presenter/interviewer. Transmission, syndicated to most UK TV stations since April, also goes to Italy, Japan and Portugal and to cable Europe via Super Channel. Londoners catch up later this year. Is this the future of satellite, free material glued together with budget filming? **SD**



PAT FISH: in Transmission mode

COMPACT



- 1 I CUTS BOTH WAYS, Gloria Estefan Epic
- 2 I BOW DOWN, Van Halen DM/Warner/Parade
- 3 A NEW REWIND, Simply Red Decca
- 4 IMAGINATION, Imagination Styka
- 5 THE RAIN AND THE COCOA, FIC, FIC London
- 6 CHOICES, The New Maniacs RCA
- 7 3 TIMES, Van Halen Polygram
- 8 THE MIRACLES, Queen Parlophone
- 9 ADELA, Ades Cosmophone
- 10 I TRASH, Alice Cooper Epic
- 11 HEART AND SOUL, L.A. Van Halen Heart And Soul
- 12 I BARE LIPS, Simply Red Chris Mole
- 13 I SAVED HEART, Suburbanese's Cherry London
- 14 BATHING BIRDS, Phase Warner Brothers
- 15 THE END OF THE BURNING, Don Henley Geffen
- 16 3 ROCK BLOODS, Jethro Tull Chrysalis
- 17 THE OLD CLASSIC WILDS, Sade II Sire
- 18 APPEALS FOR... Queen II Geffen
- 19 THE FIRST THINGS, Simple Minds Virgin
- 20 DON'T BE CRUEL, Bobby Brown A&M

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	RADIO 1		RADIO 2		REGIONAL NET LISTENING (% of pop)	LAST WEEK'S RANK
	W	T	W	T		
KEY: A=Radio 1 'A' list B=Radio 1 'B' list						
1997 You'll Never Know	WEA	5	—	12	—	—
ADENA Warning!	Sirex	12	7	8	24	22
AEROSMITH Love In An Elevator	WEA	15	4	8	5	—
BIG MASTERS LOVE BETTY BOO Hey DJ!	Rhythm King	15	18	A	A	23
CALL THE Game	Chrysalis	12	23	—	—	28
666 SAMBOO! It's Could See Me Now	MCA	—	—	—	—	54
BURN BURN BURN The Boogie	Jive	17	16	B	B	38
BLACK BOLE Ride On Time	de Construction	21	20	A	A	29
ROCK'N'ROLL Lay Your Hands On Me	Vertigo	6	13	B	B	26
ROGUE BECK HIGH NEIGNS	SRK	—	—	—	—	11
CALL THE Day Begins	MCA	15	13	B	B	38
CHER If I Could Turn Back Time	Geffen	10	8	B	B	19
COOPER, ALICE Fuses	Epic	18	13	A	A	30
CRAMFORD, RANDI Heaven's Door	Warner Bros	—	—	—	—	15
CURE The Lessing	Polydor	—	—	—	—	22
CROSBY KILLED THE CAT Name And Number	Mercury	8	—	—	—	22
DAMIAN The Timezone	Jive	—	—	—	—	18
DANNY WILSON Never Gonna Be The Same	Virgin	6	10	—	—	33
DEACON BILLI Love And Regret	CBS	4	—	—	—	29
DELPHI MELDRE Perseus Jaws	MCA	11	7	B	B	9
DEMOMAN, JASON Every Day	PWL	24	17	A	A	35
DEFENDERS, GLORIA Don't Want To Lose You	Epic	7	4	—	—	22
DEFURTHINGS, The Brand	Capitol	19	7	B	B	35
DIANE YOUNG CANNIBALS Don't Look Back	London	14	12	B	B	38
PODHAN, JULIA Lock Key	Circus	5	—	—	—	22
FRANKLIN/HOUSTON I'll Be Yours!	Arista	13	—	—	—	29
GERMINO, MARK Caught In The Act	RCA	4	—	—	—	8
GILSON, DEBBIE We Could Be Together	Arista	4	—	—	—	32
IGN (Heavy Overhead) Love Heat	Capitol	5	—	—	—	4
CHIN'S ROSES Night King	Capitol	13	12	A	B	14
JACKSON, JANET Miss You Much	Breakout	13	9	B	B	29
JEREMY DAYS, The Julie Through The Blinds	Polydor	8	6	—	—	7
JIVE BUNNY/MASTERSHIMS SAVING The Music/Music Fact	RCA	8	14	—	—	30
JOHN, ELLIOT Healing Hands	Rocket	22	21	A	A	39
KUMIKI & THE WAVES This Way	EMI	4	—	—	—	25
L & M Like Together	A&M	—	—	—	—	11
LONDON BOYS Northern Desires	WEA	—	—	—	—	15
MADONNA Cheek	WEA	22	22	A	A	39
MARILION Halls In You	EMI	4	—	—	—	10
MARINES, The Say Goodbye	CBS	8	—	—	—	19
MARLEY, JIGGY Look Who's Dancing	Virgin America	5	—	—	—	9
MARLEY, TINA Tuff Soldiers	CBS	16	10	A	A	38
MARX, RICHARD Eight Four Nothing	EMI-USA	13	10	B	B	38
MAX, MICHAEL IAN Proud To Fall	WEA	8	—	—	—	29
McLEAREN, MALCOLM Something's Jumping In	Epic	14	9	A	B	28
MENDES, SERGIO Miss You Nights	Breakout	7	—	—	—	6
MERKEL & HARRY Radio	Am	8	7	—	—	21
MIGHTY LIGHT DRIPS In The Heart Of Love	Blue Gemini	—	—	—	—	18
MINEWILL, LISAizing My Mind	Epic	9	17	—	—	32
MINGOOLE, KYLIE Wouldn't Change A Thing	PWL	16	21	B	A	30
THE ANX, ALEXANDER Sunshine	Telux	9	7	—	—	28
PRINCE FURY Man	Warner Brothers	12	7	B	B	26
QUEEN The Invisible Man	EMI	12	18	B	B	29
RICHARD KINGIN & FBI On The Right Thing	Jive	4	13	B	B	15
RICHARD, CLIFF I Just Don't Have The Heart	EMI	22	24	A	A	39
ROLLING STONES, The Mixed Emotions	CBS	17	17	—	—	34
SPARKSPEAR'S SISTER You're History	London	18	21	B	A	29
SHADE Why Is A Crime	Mercury	5	—	—	—	5
SHANGHAI BALLET The First With Your Love	CBS	13	17	A	B	37
SHANFIELD, LISA This Is The Right Time	Arista	17	20	A	A	34
STARLIGHT Phoenix Lovers	Chrysalis	11	13	B	B	35
SURFER, DOMINA Love I About To Change My Heart	WB	7	5	—	—	38
SWIMMING Show Me Your Love	CBS	—	—	—	—	11
TALES FOR FEARS Sounding The Sirens Of Love	Mercury	22	20	A	A	39
TEN, JERICO Suffer Red	London	16	18	B	A	32
TURNER, TINA The Best	Capitol	11	10	A	A	36
WAS NOT Was Anything Can Happen	Fonitone	—	—	—	—	26
WATERFRONT Nature Of Love	Polydor	4	—	—	—	25
WATLEY, JODI Friends	MCA	11	16	B	B	21
WHITELY, KAREN Secret Rendezvous	Warner Brothers	6	4	—	—	27
WILLIAMS, JASON I Need Your Loving	Def Jam	9	6	A	B	31
WOOLSKY You're The Summe	Capitol	8	—	—	—	15
YTC The Love	Virgin	8	—	—	—	14
YOUNGLOOD, STONEY If Only I Could	Circus	9	12	B	B	25

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STATION PROFILE

Red Dragon Radio

by Stuart Lambert
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Rosser says that Red Dragon's ideal listener is 30 years old, though the younger audience is not forgotten. Recent IJCSAR figures showed a reach of 32 per cent, a 44 per cent increase which was largely gained from "Radio Two refugees who like a bit of pop".

BETTER PRESENTATION



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★ We use experience and skill in the design and manufacture of effective merchandising and display equipment which is easy to browse and select from, easy to stock and easy to change.

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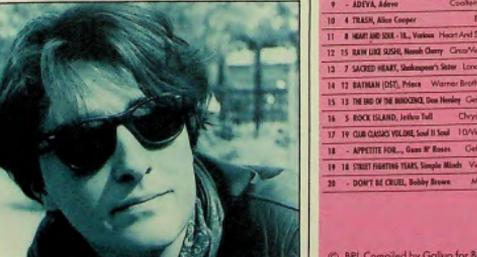
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Transmission, a weekly indie rock show presented by Jazz Butcher's Pat Fish, is a patchwork of music videos, interview clips and presenter prattle with the occasional feature on fanzines or venues. The August 15 programme included an uncomfortable interview with Tracy and Paul Court of the Prim...



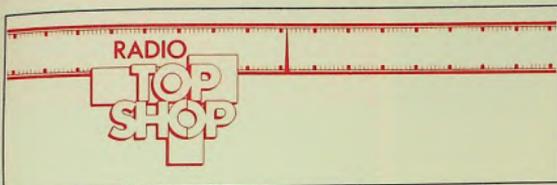
PAT FISH: in Transmission mode

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

		RADIO 1 BY ACTUAL PLAY	RADIO 2 BY ACTUAL PLAY	RADIO 3 BY ACTUAL PLAY	REGIONAL BY ACTUAL PLAYERS IN WEEK	LAST MUSIC WEEK
1972 Soul Power Know	WEA	5	—	—	12	—
ADINA Warning	Sony	12	7	8	24	22 17
AEROSMITH Love In An Elevator	WEA	15	4	8	5	—
BEATMASTERS feat BETTY BOO Hey DJ	Rhythm King	15	18	A	23	23 7
BIBLE The Honey Bees Good	Chrysalis	12	23	—	32	28 14
BIG BAMBOO You Could See Me Now	MCA	—	—	—	11	—
BIG TALK Back On The Loose	Just	17	14	B	3	28 40 4
BLACK BOX On Time	de Construction	21	20	A	18	29 2
ION JONV Live Your Hacks On Me	Vertigo	6	13	B	6	26 20 18
ROOGIE BOX HIGH Natives	SRK	—	—	—	11	—
CALL The Let The Day Begin	MCA	16	13	B	—	8
CHEER I Could Turn Back Time	Geffen	11	10	B	8	19 19 75
COOPER ALICE Know	EMI	18	13	A	35	30 4
CRANFORD BANDY Knocks on Heaven's Door	Warner Bros	—	—	—	15	—
CURE The Loveless	Polydor	—	—	—	22	—
CURIOSITY KILLED THE CAT Name And Number	Mercury	8	—	—	22	—
DAMIAN The Timezap	Just	—	—	—	18	12 21
DANNY WILSON Never Gonna Be The Same	Virgin	6	10	—	35	33 83
DEAN KURTUS Tom And Regent	CBS	4	—	—	29	—
DEUCE MCDOUGALTY	MCA	11	7	B	9	6
DONOVAN JASON Every Day	PWL	24	17	A	35	35
ESTEFAN, GLORIA Don't Want To Lose You	Epic	4	4	—	22	—
ETHRICKS, The Renewal	RCA	19	21	B	8	37 35 30
FINE YOUNG CANNIBALS Don't Look Back	London	14	12	B	8	35 36 34
FORDHAM JULIA Look And Feel	Circus	5	—	—	22	21 86
FRANKLIN WILKINSON (feat. J. Wilson)	Atlantic	13	—	—	29	26
GERMINGO, MARK Caught In The Act...	RCA	4	4	—	8	—
GIBSON, DEBBIE We Could Be Together	Atlantic	4	8	—	37	32 27
GUN Money (Everybody Loves Her)	ALM	5	—	—	4	—
GUNS N' ROSES Night Train	Geffen	13	12	A	6	14 7 26
JACKSON JANET Kiss You Much	Breakout	13	9	B	—	29 21 35
JEREMY CLAY, The Life Through The Birds	Polydor	6	4	—	7	9
JIVE BUNNYMASTERS Singing The Masses	Mercury	8	14	—	30	34 1
JOHN, ELTON Holding Hands	Rocket	22	21	A	39	41 47
KATRINA & THE WAVES That's The Way	SRK	4	—	—	28	25 14
L.A. MIX Love Together	ALM	—	—	—	11	—
LONDON BOYS Harlem Desire	WEA	—	—	—	15	—
MADONNA Catch	WEA	22	22	A	39	26
MARILLION Hush In You	EMI	4	—	—	19	—
MARINES, THE See Goodbye	CBS	8	5	—	19	—
MARLEY, ZIGGY Look Who's Dancing	Virgin America	8	5	—	9	—
MARTINA Top Soldiers	CBS	16	18	A	36	43 5
MARK, RICHARD Eight Hours Waiting	EMI-USA	13	10	B	—	38 23 25
MCCULLOUGH, IAN Proud To Fall	WEA	8	—	—	29	20 53
MCLAREN, MALCOLM Somebody's Jumping In...	Epic	14	9	A	28	28 29
MENDES, SERGIO Mist Out Heads	Breakout	7	—	—	6	—
MICHAELA Happy Radio	Mer	6	7	—	21	18 64
NIGHTMARE DROPS Into The Heart Of Love	Blue Glacier	4	—	—	5	—
NINE MILLI, LIZA Loving My Mind	Epic	9	17	—	A	32 40 45
NINOGUG, KYLIE Wouldn't Change A Thing	PWL	16	21	B	A	30 34 10
NYLON, ALEXANDER Sunshine	Telco	9	7	—	28	17 72
PRINCE & THE NEW POWER GENERATION	Warner Brothers	12	7	—	26	16
QUEEN The Invisible Man	EMI	13	18	B	8	29 34 16
REDHEAD KINGPIN & FBI Do The Right Thing	10	6	11	B	8	9 15 19
RICHARD, CLIFF I Just Don't Have The Heart	EMI	22	24	A	A	39 43 3
ROLLING STONES, The Meats And Emotions	CBS	17	17	—	34	30 48
ROCKY HORNER'S SISTER Tracy's Heart	London	18	21	A	A	29 26 13
SLIDE Why Is It A Crime?	Mercury	5	—	—	5	—
STANDAU BALL Let Be Free With Your Love	CBS	13	17	A	B	37 35 43
STARBUCKET, LISA This Is The Right Time	Arista	17	20	A	A	34 39 13
STURMHEIMER Name Like	CityBeat	11	13	B	8	24 22 11
SUNNY, DONNA Love's About To Change My Heart	WB	7	5	—	38	28 20
SURFACE Showers We With Your Love	CBS	22	30	A	A	39 33 9
TALKING HEADS Loving The Seeds Of Love	Mercury	18	21	A	A	29 32 9
THEN JERICHO Sugar Bee	London	16	18	B	A	31 21 22
TURNER, TINA The Beat	Capitol	11	10	A	—	36 29 31
WAS NOT WAS Anything Can Happen	Fonitone	—	—	—	15	—
WATERFRONT Nature Of Love	Polydor	4	—	—	28	15
WATLEY, JOFFI Friends	MCA	11	14	B	8	21 32 28
WHITE, KAREN Secret Rendezvous	Warner Brothers	4	4	—	27	16
WILLIAMS, ALISON I Need Your Loving	Daf Jam	9	6	A	B	31 34 12
WORKSHEP You're The Summer	WEA	—	—	—	12	—
YTC The Living	Virgin	6	—	—	15	14
YOUNGLOOD, SYDNEY If Only I Could	Circus	9	12	B	8	25 15 41

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What's in store?



by Lorraine Butler

RADIO WATCHDOGS play an important role in a station's output and it is their guidelines which often set the tone of what DJs can broadcast. But when it comes to in-store radio stations, a rare breed these days even though some of them have a captive audience of more than 5m people a year, the Home Office and the Independent Broadcasting Authority have no control whatsoever.

These small stations don't even need a broadcasting licence to go on air, the only licence they may need is for a headline if they broadcast to other stores in the chain. In fact an in-store radio DJ has carte blanche to do whatever he wants, promote anything he likes and criticise anything he doesn't like within the guidelines of the company. And he can carry on doing this unless his outrageous behaviour causes a breach of the peace!

The Cable Authority, which controls satellite and cable broadcasting, has granted just one headline licence costing £500 a year. It went to Radio Top Shop, Oxford Circus, so it can transmit to its two other London shops. The 16-year-old station, which claims to be the biggest of its kind in the world, is the only one to carry commercials and is run along the same lines as any other independent radio station. It features interviews with new bands and often plays album tracks or singles up to two weeks before they are released.

"We plan our programmes and compile playlists in the same way other successful stations do. We provide an entertaining service for our customers and are a great launching pad for talented DJs. Many ex-Top Shop DJs are now on national radio stations," says controller Steve Collins.

Radio Top Shop caters for a predominantly teenage audience and reckons on getting 5m listeners a year. It is on air six days a week from 9.30am to 7pm.

"We are pretty hot musically and often reflect what happens in the club in London. We also take requests. Our main aim is to provide a modern atmosphere for people to shop in," Collins adds.

Atmosphere is a key word among in-store radio DJs. Dovey, station controller at Virgin FM, says it is not just an air to promote the records it sells but also to entertain customers in the night atmosphere. Simon West of HMV's West End station, which has an audience of around 250,000 a week, agrees: "We are in the middle of refurbishing our studios because we think the future of in-store radio is bright. While we promote the records in the shop we also think we give people the right kind of entertainment to shop in. It is also useful for shoppers to be able to hear a record they are thinking of buying or we can promote a certain band which will make people buy their singles."

White FM, Virgin FM and Radio Top Shop each say they provide a

'We are pretty hot musically . . . our main aim is to provide a modern atmosphere for people to shop in'

necessary service which would be sorely missed if it was not there, the effect of airplay on an in-store station for bands is in question. EMI's retail marketing manager Tim Doust is not so positive about the influence of these stations on shoppers. "An artist can only benefit if airplay at peak times of the day is guaranteed. I am not convinced they make a major contribution to the marketing and promotion of a record unless it's in a record shop which is playing the singles the same time as all the publicity material is in their window," he says. CBS corporate press officer Jonathan Morris is more optimistic.

"Airplay on an in-store station cannot do any harm but I would not consider it if I was drawing up a major marketing strategy for an artist. In saying that a number of things can make a person buy a record and these stations obviously promote some sales."

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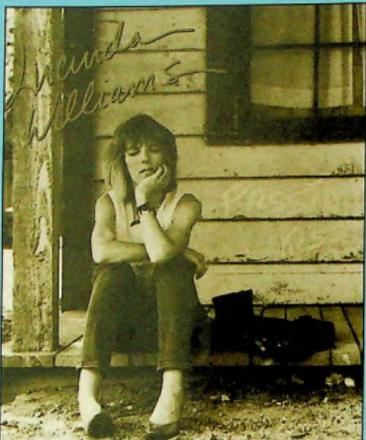
COOKING

by Dave Henderson
PINKIE MACLURE returns with a powerful new 12-inch on Ink Records, through Pinnacle. Scheduled for release early in the year, it's been delayed due to Ink's setting up of a new distribution deal with Pinnacle. The disc in question is a staggeringly good platter. Where Pinkie's powered by an ex-Slap man and a tooting sax from some grinding mayhem. Definitely recommended. Another female performer who's been temporarily silent is **Danielle Dax** who's ported company with Awesome Records and is now recording new material with Stephen Street.

NEW ROUGH Trade signing **SOB** release their debut single, Make Me Wonder, and scuffle out for a brief live bash in support. Mysterious, hazy information will undoubtedly become more concrete as time goes on. What SOB stands for I'll leave you to muse. The Velvet label, through Revolver and the Cartel, releases Gonaster **Boogie** by **Daxx Heights Quartet** and it's already a club fave in Britain and New York. **The Teen Laundry Group** — who you'll recall were King Blank — release a new album on Situation Two called King Blank To. That should catch the eye of a few people. Sister label, Beggars Banquet releases the new album from **Love And Rockets** — simply titled Love And Rockets — and Level 43, through APT, release an eponymous electronic splurge from Swiss-based experimentalists **Club De Rome**.

THE RED Lighting label has a hat full of intriguing stuff again. It unleashes **UP Wilson's** debut solo album *On My Way* — and that's quite remarkable as the Texan guitar slinger is a juvenile 53. **Brewer's Droop** — featuring some dude called Mark Knopfler — have a collection of unused material packaged under the banner The Booze Brothers. And there's a cultural blend of Scandinavian and American blues musicians called the name **Chicago Blues Meeting** with the name Snake In My Bedroom and the compilation *Condition Your Heart* which features vintage R&B from St Louis.

BIZARRE CONSUMERISM of the weak and goes to the gritty opus *Do The Belly Dance* by **Sharon And Tracy**. Novelty and cockney patter isn't in it, mate. And there's even the magnificent claim that it contains the greatest chorus since "Do The Hokey Cokey". One to be heard. **Ashor D And Duddy Freddy** are a far more palatable couple and they bring their reggaefun rap back into the frame with an excellent new 12-inch called *We Are The Champions on Music Of Life* through Pinnacle. Meanwhile, there's a blast of hot air from Tom Tam through Savage. It has a couple of new 12-inch singles. **Dobbie McKoy's** I Need You Lovin' and **McKoy's Measurins' Rock To Dis**.



LUCINDA WILLIAMS: Passionate Kisses extends the Tracking disk

THERE'S AN excellent side of beaty pop rock from **The Slowest Clock** with their debut four-track 12-inch 2 Car Garage on the bewildered label through Southern. A classic of wandering bass, aggressive guitars and breathy vocals. Teenage love stories with harmonies and muscle — a new, under-produced amalgam of Teardrop Explodes and Television anyone?

AT APT, there is much grooving to the new 12-inch from the long stiner in tape label **The Asphalt Ribbons** are described as In Tap's answer to INXS and they can be heard on The Orchard EP **Sammy X** release a 12-inch, I Feel Love, on LD. **Stark Raving Mad** offer *Social Sickness*, a 10-incher on Nuclear Blast and the excellent American psyche boosters **Bleasath Dream Way** release a second, self-titled album on Fun Club. Fun Club also releases **Taxi O'Roi's** compilation album and CD and there's an album from **Safe Head** called *Pre-Marital Yodelling on Meantime*. Now there's a band and album name to make you think.

CHERRY RED launches you into the world of wonderful CDs with a quality batch of releases through its many labels, all through Pinnacle. To kick off, there's **The Meteors** with *Sewerline Blues/Don't Touch on Anagram*. **Fall's Ignite** The Seven Cannons/Strange Idiols on Cherry Red. **Eyesless in Ozza** offer *Back From the Rains on Anagram*. The Meteors again, turn up with the coupled *Slam-pede and Monkey Breath on Anagram/Mud Pig and Blitz* offer No Future. The El stoble has **Louis Phillips's** Appointment With Venus. **The King Of Luxembourg** has his Sir and Royal

Bestard albums on one CD and the label compilations *London Pavilions volume One* and *Two* are coupled.

BACKS has yet another eclectic mix of talent including **The Playboys'** Invitation To Death album on Fury. **The Steppes'** Enquire Within album on Vox. **The Hangmen's Beautiful Daughters'** self-titled album on Vox. **Temper Tomper's** seven and 12-inch single *The Switch on Sheer Bravado* and **Curtis Mayfield's** I Mo'Cit U Sucka on Curtom — and that's a single that's out on both seven, 12-inch and CD single.

THE SCAM label has announced a series of mini-albums, which will be available through Revolver and the Cartel. They are, *Buildingscape Beat* by **AA&A**, a Euro-noise outfit from Salford in the style of Front 242. **Black Stone Choir's** *Hard Shell Preacher* — which is "abys summed up by Scam as "sub new beat, religious weirdo stuff from Warrington" — plus albums from **Where's The Beach** (Liverpool's answer to Coldcut) and **Social Kasee** (Asian house from Manchester).

STILL WORTH your wad, there's recent excitement from **The Four Brothers'** new album, **Broas**, on Cooking Vinyl through Revolver and the Cartel. **The Starhood's** Gift album now on CD on Merciful Release through APT. **Lucinda Williams'** *Passionate Kisses* on Rough Trade through the Cartel. **Digital Underground's** *Dowutchvalike* on BCM. **King Sk's** No Sports on Unicorn through Nine Mile and the Cartel and **The Cerebral Rasc's** *Wish I'd Said That* 12-inch on Foundation through the Cartel.

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

1	4	HEY D! I CAN'T DANCE TO ...	Robert King/Mo (127) (R)
2	2	WOULDN'T CHANGE A THING	Bob Dylan (127) (R)
3	NEW	AFRO DIZZI APT	BMG (127) (R)
4	3	PURE	Escape (127) (R)
5	4	LOVE PAINS	Cherry Red (127) (R)
6	NEW	BRING FORTH THE GUILLOTINE	Tom Tom (127) (R)
7	NEW	DOWUTCHVALIKE	BCM (127) (R)
8	NEW	FIND OUT WHY	Cine (127) (R)
9	5	VOODOO RAY (EP)	Round 85 (84) (R) (R)
10	NEW	HOME AND AWAY	Front Night (127) (R)
11	12	LET ME LOVE YOU FOR TONIGHT	Shaggy/Bag (127) (R)
12	10	MAGIC HOLYDAY	Cherry (127) (R)
13	20	GIVE ME A SIGN	Solitude (127) (R)
14	NEW	MENTAL SKA/RETURN TO ZORBA	Long 21
15	9	SAY NO GO	BMG (127) (R)
16	13	CAN WE TALK	BMG (127) (R)
17	6	MOVE YOUR FEET TO THE RHYTHM.	Supreme (127) (R)
18	10	SUNSHINE '89	AVM (127) (R)
19	14	JUST KEEP ROCKIN'	Decca (127) (R)
20	15	CASANOVA (PASSION HERO)	Production House (127) (R)
21	7	MICHAEL MANIA MEDLEY	Radical (127) (R)
22	16	SHE BANGS THE DRUMS	Silverstone (127) (R)
23	18	SEALED WITH A KISS	BMG (127) (R)
24	NEW	WHY CAN'T WE LIVE TOGETHER	Decca (127) (R)
25	8	THROW YOUR HANDS IN THE AIR	Music Of Life (127) (R)
26	NEW	FOREVER TOGETHER	BMG (127) (R)
27	15	FRENCH KISS	Ultratone (127) (R)
28	23	BACKWARDS DOG	New TV Products (127) (R)
29	16	JOY AND PAIN	Creation (127) (R)
30	22	MASTER MIX	BMG (127) (R)
31	26	BLUE MOON REVISITED	Radical (127) (R)
32	8	KYLIE SAID TO JASON	KIP Communications (127) (R)
33	24	GYNNA GET ALONG WITHOUT YOU...	Music Man (127) (R)
34	31	HAND ON YOUR HEART	BMG (127) (R)
35	NEW	SUENO LATINO	BMG (127) (R)
36	25	TELL IT AS IT IS	KIP Communications (127) (R)
37	NEW	TELL IT AS IT IS	Tom Tom (127) (R)
38	25	TELL IT AS IT IS	Debut (127) (R)

TOP 20 ALBUMS

1	17	TEN GOOD REASONS	BMG (127) (R)
2	24	FEET HIGH AND BISING	Big (127) (R)
3	17	STONE ROSES	Shelburne (127) (R)
4	10	YAWIATANAWANA	Rhythm King/Mo (127) (R)
5	59	KYLIE	BMG (127) (R)
6	NEW	THE HIT FACTORY VOL 3	Leop (127) (R)
7	4	THE INNOCENTS	FourFourTwo (127) (R)
8	70	UNFINISHED BUSINESS	Music STUNNA (127) (R)
9	10	THE CIRCUS	Shaggy/Bag (127) (R)
10	104	DOOLITTLE	Music STUNNA (127) (R)
11	19	RHYTHM ZONE VOL 1	AND (127) (R)
12	14	CAN MAKE YOU DANCE	Big (127) (R)
13	2	TECHNIQUE	BMG (127) (R)
14	13	THE TRINITY SESSION	Factory (127) (R)
15	19	ROCKY HORROR PICTURE SHOW	Cooking Vinyl (127) (R)
16	19	SURFER ROSA	Cuba (127) (R)
17	18	THE MIDWINTER PART 1	Music STUNNA (127) (R)
18	13	SUBSTANCE	Shaggy/Bag (127) (R)
19	17	SUBSTANCE	Factory (127) (R)

Compiled by Music Week from Gallup Data

Blueprint for success

by Nigel Hunter

THE WORLD is fairly full of aspiring songwriters. Lots of them can sing and play their handwork, for too many, in fact, for the ultra-selective music scene of today. Lots more just write their songs, and the odds are even more heavily stacked against them breaking into the business.

Nevertheless, there's always a ray of sunshine, a palpable sign that you can make that breakthrough with the right amount of original talent, a good demo tape and a sizeable dollop of good luck.

Beverly Craven is an example. Admittedly, she's got a lot going for her. Photogenic, a pianist who reads and writes music, and a haunting voice ideal for projecting the imagery and imagination of her lyrics.

She was born in Sri Lanka 26 years ago, where her father was working. The family returned to Britain when she was one year old, and she says she had the "usual" childhood. A distinct advantage from the age of seven was classical piano training, aided by the fact that her mother is a professional music teacher. She started writing and recording her own songs when she was 18.

"It's nice to have learned to read and play music," Craven acknow-

edges, "but I was always conscious it was somebody else's work I was reading and playing."

The first song of her own which she really relished was inspired by breaking up with her boyfriend when she was 19. She finds songwriting is a solitary experience, irrespective of the mood of the songs she is trying to write.

"It's lonely writing songs and hoping other people will like them. I'd like to find someone else to write with, and I've tried several times but it hasn't worked."

Craven's career is being guided by John Glover of Blueprint Management and, on the publishing side, by Stuart Newton of Warner Chappell Music. Both are firmly convinced of her writing and performing talent and potential, and both have taken the long view in terms of developing that talent. Her debut album now being recorded has been 10 months in preparation, and stems from the excellence of the demo tape which Glover and Newton heard.

"It's been occasionally frustrating over the last 18 months," admits Glover, "but now we've found the right producer, it's fine."

The right producer is Paul Samwell-Smith, former Yardbird, associated with the hits of Cat Stevens and others, and a quiet, discerning, musicianly man with whom Craven relates well in the

'I'm making sure I have enough good material for more records . . . I don't want all my best shots in the first LP and nothing left in the locker'

studio.

Glover negotiated a record deal with CBS UK, and Craven showed her mettle and musical single-mindedness of the audition. CBS MD Paul Russell listened to the four songs she performed, liked them, and asked if she would play some more.

"No," retorted Craven. "These are the four I'm happy with." CBS was happy with them, too, and the album will be released early next year. Craven, mindful of the expert advice she receives from Glover and Newton, is making a thorough job of it, and also looking ahead.

"I'm making sure I have enough good material for more records after this one," she says. "I don't want all my best shots in the first LP and nothing left in the locker."



BEVERLY CRAVEN: 'Joni and Carly are alive and well and living in London'

The album will be slow and mid-tempo ballads. Not party stuff, but what you listen to when you get back home."

Craven has been recording with some of Fairport Convention. She's also played piano and sung in Los Angeles with The Rippingtons, a highly respected jazz fusion band. She's going there again in September for more work with them.

"I'm looking forward to my album's release," she smiles, "I hope

it makes some impact, but if it doesn't, there's no way I'm going to give up."

Newton is confident the album will make the right impact, and he's enthusiastic about the quality of Craven's songwriting, "regarding it as eminently coverable by other artists. Asked to sum up her ability, he had no hesitation.

"Joni Mitchell and Carly Simon are alive and well and living in London."

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Taking out the corn and putting in the Cornish

by Selina Webb
PETE CORNISH is a pop promo director in the most literal sense. Five videos for Rick Astley and one each for Kylie Minogue and Jason Donovan adorn his show reel, and he has every intention of continuing his quest to give PWL offspring "an image that's acceptable to people who are a bit more grown-up".

Cornish has recently moved from Fugitive TV to what he sees as a land of greater opportunity at Mediabio — "I'll have more of a profile here, and the possibility of doing some videoclips attracts me." His last video at Fugitive was his first for Kylie Minogue. Wouldn't Change A Thing achieved the impossible by earning 11 TV showings in a single week and it's immediately noticeable how hip and relaxed Kylie has become. "I used faster editing and a classier look, got rid of that stuck-on plastic hairdo and got her some decent clothes," he explains.

Cornish is no fan of the Australian-produced promos which have so far accompanied the Kylie and Jason hits. They have a "funny mid-Seventies look" with "lots of winking from one room to another", he reckons.



PRESENTING JASON in more natural surroundings

In the new Jason Donovan video, produced by Sean Stuart for Mediabio, Cornish again strives to present Jason "as a normal person".

"The video is supposed to be a perpetuation of the young man living alone myth, like you see in hip beer commercials or that card cash ad. It doesn't have to be in bad taste or unhip. I mix with people who don't like me such as Jason or PWL, but I'm sure they will like the

new video."
 Working with PWL is, according to Cornish, "incredibly easy". "It's a small, organized operation and as Dave Howells is both MD and video co-ordinator it's an enormous help," he says.

Pete Cornish first became involved in music video as an editor for *Limelight* in the early Eighties. He's since become hooked on directing the hilarious video for Alison Moyet's *Love Letters* featuring French and Saunders and the surreal *Just Can't Stand It Any More* for Matt Bianco are among his credits — and admits that he would have to be a "trick" employer for him to turn down the opportunity of making one of his "little films".

"If you don't craft and nothing else. I tend to like tracks more when I've done the video but I wouldn't necessarily give it the time of day in other circumstances."

But when it comes to the visuals, Cornish affirms: "I don't like lack of any level."
 "If a track's not particularly stimulating, I try to put some kind of personality into the video and avoid the unbearable clichés like lots of finger-wagging or arguing like in old silent movies. If you do succumb to using those sorts of images, either you must like them or you're just a lazy bastard."

JASON DONOVAN: The Videos. PWL VHF 7. Running time: 20 minutes. Dealer price: £6.95.

Comment: The temptation to retch at some of the more corny aspects of this video should be quashed — it's all geared to Donovan's largely pre-teen audience who'll love it, or their (or their parents') money. They get four clips intercut with short interview clips filmed at the PWL studios. The absence of an interviewer during discussions on "The Desk" and "How I All Began" seems strange at first, but it's clear that young viewers will relish the illusion of their heart-throb addressing them personally. The worst of the Australian-produced videos is the appalling camp fire scenario of *Sealed With A Kiss* — but even that earned The Chart Show viewers vote accolade. The new clip for *Every Day*, directed by Pete Cornish at Mediabio, is a mixture of George Michael-style studio performance and narrative of Jason strolling about in the mould of the Hollywood card cast. It's a less nautising approach, but the highlight remains *Especially For You*, heart-warming for all its corn. **Sales Forecast:** Kylie, who's still in the top five after 40 weeks on the music video chart. That evidence of this market's buying power coupled with the presence of three new one singles adds to the case for a top five after 40 weeks on the music video chart. That evidence of this market's buying power coupled with the presence of three new one singles adds to the case for a top five after 40 weeks on the music video chart.

QUEEN: Rare Live. PMI MPV9911893. Running time: 60 minutes. Dealer price: £6.50.

Comment: A compilation of rare live footage spanning Queen's career from 1974 to the present day, *Queen Rare Live* makes both essential viewing for the fan and entertaining viewing even for those without a Freddie Mercury record to their name. The editing is superb, thus we jump from Argentina to Milton Keynes to Sydney without missing a note and then all during the one song. The songs themselves are the obvious selection of greatest hits peppered with some more obscure tracks. In all another great release from PMI offering the opportunity to not only remember some of your favourite tunes but also to laugh at some of the most ludicrous clothes ever worn. **Sales Forecast:** Should sell well considering the band's wide appeal, but the amount of Queen-video product already available on the market could limit sales to the die-hard fan only. **FW**

VARIOUS: Hard 'N' Heavy Volume 3. PMI MPV9911923. Running time: 75 min. Dealer price: £6.50.

Comment: The latest instalment of the new metal video magazine sees *Hard 'N' Heavy* continue to produce interesting and entertaining viewing. The editorial policy has definitely matured and newcomers such as *Defiance* and *PH* do tread the fine line between sexism and adult humour, it's now a lot easier to laugh with the magazine and not at it. As always the selection of bands is splendidly eclectic ranging from some classic Hendrix footage to established acts such as Alice Cooper, Queen and Gene Simmons and newcomers such as Kings X, Mordred and Roxa. English bands, Dogs D'Amour and Underneath What, get a welcome mention and the features on *Agafay* and *Accord* from the Bay Area are well researched and presented. **Sales Forecast:** If the track records of Volumes 1 and 2 are anything to go by then sales should be up heavily with this one is definitely advised. Should sell like the proverbial hot cakes. **FW**

THE BLOW MONKEYS: Choices — The Video Collection. BMG Video. 790310. Running time: 58 minutes. Dealer price: £6.95.

Comment: *Choices* fortunes would be one way of summing up The Blow Monkeys' musical career to date. The irresistibly sexy *Digging Your Scene* brought Dr Robert and crew firmly into the public eye and was followed up with a string of hits, then a slight lull, then more hits in 1989. But the videos for these songs have been largely overlooked — a great shame as this collection has tremendous style and humour. The stark atmospherics of *Atomic Lullaby* lead into some hilarious — and well-edited — close-up footage of the band on a day trip to holiday town during *Forbidden Fruit*. That sets the tone for much of the video and Dr Robert striking some serious poses but with his tongue firmly in cheek. **Sales forecast:** This is a thoroughly enjoyable sell that can be watched regularly without getting boring. It's great to hear some of the songs again and realise that The Blow Monkeys certainly have made their mark, even if they haven't really been acknowledged for it. **MR**

MUSIC VIDEO

(Description (track) Timing/Dealer Price)

- | | | | |
|----|-----|--|---------------------------------|
| 11 | 2 | QUEEN: Rare Live
Live (18 tracks)/1hr 30min/£6.95 | PMI
MVP 99 11893 |
| 2 | 3 | BROS: Push Over
Compilation (6 tracks)/25min/£6.95 | CMV
49830-2 |
| 3 | 3 | MAX GRAVES: SingaLongoWarYears
Compilation (30 tracks)/50min/£6.95 | Parkfield
MKM 0003 |
| 4 | 23 | UZ: Rattle And Hum
Live (21 tracks)/1hr 30min/£8.34 | CIC
VHR 2308 |
| 5 | NEW | MODEL ARMY: Videos '86-'89
Compilation (18 tracks)/20min/£5.21 | PMI
MVR 99 0082-3 |
| 6 | 7 | PINK FLOYD: Delicate...
Live (16 tracks)/1hr 30min/£8.47 | PMI
MVN 99 1186-3 |
| 7 | 4 | ALORIS ESTEFAN: Homecoming Concert
Live (15 tracks)/1hr 20min/£8.34 | CMV
49012-7 |
| 8 | 6 | KYLIE MINOGUE: Kylie The Videos
Compilation (16 tracks)/20min/£6.25 | PWL
MKV 2013 |
| 9 | 4 | CLIFF RICHARD: Guaranteed Live '88
Compilation (10 tracks)/1hr/£6.50 | PMI
MVP 99 1179-3 |
| 10 | NEW | ROBERT PALMER: Video Nova
Compilation (18 tracks)/40min/£6.50 | PMI
MVR 99 1190-3 |
| 11 | 13 | MICHAEL JACKSON: Making Thriller
Compilation (1hr)/£6.95 | Vestron
MK 1100 |
| 12 | 5 | ERASURE: Innocents
Live (14 tracks)/50min/£6.95 | Virgin
VVO 491 |
| 13 | 20 | GENESIS: Inevitable Touch Tour
Live (12 tracks)/1hr 40min/£6.95 | Virgin
VVO 358 |
| 14 | - | INKS: In Search Of Excellence
Compilation (10 tracks)/1hr 30min/£9.04 | PMV/Channel 5
CPV 08372 |
| 15 | 12 | FRANK SINATRA & FRIENDS
Live (30 tracks)/1hr 30min/£6.95 | Video Collection
CP 4077 |
| 16 | 4 | CLIFF RICHARD: Private Collection
Compilation (16 tracks)/20min/£6.50 | PMI
MKV 2013 |
| 17 | 9 | BRUCE SPRINGSTEEN: Video Anthology
Compilation (18 tracks)/1hr 30min/£9.04 | CMV
49010-2 |
| 18 | 2 | EURHYTHMICS: Live
Compilation (15 tracks)/1hr 30min/£9.04 | PMV/Channel 5
CPV 08132 |
| 19 | - | CLIFF RICHARD & THE...Thank...
Compilation (16 tracks)/20min/£6.50 | Music Club/Video Col
MC 2016 |
| 20 | - | SOFT CELL: Non-Stop Erotic Video
Compilation (12 tracks)/25min/£3.47 | Music Club/Video Col
MC 2016 |

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Now leads PMI package

THE LATEST chart-topping video from the Now series leads PMI's latest package of music video releases, either you must like them or you're just a lazy bastard."

Queen appear again in their own 60-minute video release entitled *Rare Live*.
 PMI completes its line-up with a 40-minute promo package for Robert Palmer, Super Nova, and the latest volume from the Hard 'N' Heavy series. All the releases go out to dealers at £6.50.

Memories are made of Wiener

"POP'S FAMILY album for each year of the decade," is how Ian Wiener describes his company's ambitious 10-tape video scrapbook of the Eighties.

The first five tapes from the new *Wienerworld* series are due to be released on September 29, each with a dealer price of £6.95. Distributed by Parlophone, their release is to be backed with a national TV advertising campaign worth a rate card spend of £1.2m.

Each tape includes more than a dozen hits and Wiener says he has deliberately steered clear of the extreme pop end of the hit parade and opted for artists "that have a certain longevity". And, although

contractual difficulties have provided some significant omissions such as Michael Jackson, Wiener is confident that the essence of each year has been properly reflected.

"If you watch one of these tapes you are immediately carried back to that year with all its good and bad memories," he says. "The videos are not necessarily the best videos ever made, but we believe they give the pick of any one year."

Artists featured in the first five tapes include Police, Blondie, Madness, Roxy Music, Depeche Mode, Dire Straits, Heaven 17 and Howard Jones.

Onward Christian soldiers

by Adrian Faier

ON SEPTEMBER 16 1/4m people will be "marching for Jesus" throughout the UK. At about the same time, Graham Kendrick hopes his debut single, Let The Flame Burn Brighter, will be marching up the charts. The link (apart from any divine intervention) is record boss, Barry Evans, head of Power Records, and the man behind last year's controversial Heartbeat singles.

Heartbeat were criticised for co-ercing a supportive Christian market to buy their first single in order to obtain a chart placing. But Evans is unrepentant.

He believes now that Heartbeat fell down on the musical strength of their first single, but has no such reservations about the Kendrick debut.

The single comes from the Praise and Worship sector of Christian music. In terms of record sales, Praise and Worship is the biggest Christian market, and Kendrick has been the leading figure on the scene for a good 15 years. His albums can sell 30,000 to 40,000 in two or three weeks.

Says Evans, "We are taking a musical type or style and adapting it to be credible from a radio play point of view."

To this end Alan Shacklock, whose credits include Meatloaf, The Alarm and Roger Daltry, was

brought in to produce the singles. Abbey Road gave free studio time for the recording whose profits go to help handicapped children and the Tear Fund, a Christian charity which provides aid to the Third World.

Even so, Evans admits that the majority of sales will go to Christians and people supporting the march. But he believes that initial sales will generate a chart position and a profile, and hopes the record will go on to get played on its own merits, selling because people like it.

Not everybody, even on the Christian music scene, shares his faith in the single. It was noticeable that Let The Flame Burn Brighter received little support at the Greenbelt Festival over the August bank holiday weekend.

Greenbelt is the year's main promotion ground for contemporary Christian music with more than 20,000 Christian music buyers flocking to see their favourite Christian bands. Posters advertised the single in the record Megastore tent, but Greenbelt Radio decided not to play it.

As one Greenbelt contributor with more than a passing interest in the single put it: "It seems to me this is going to reinforce people's ideas of middle class stereotypical Christianity, because it's very safe."

Mark Kensington from Kendrick's own publishing com-

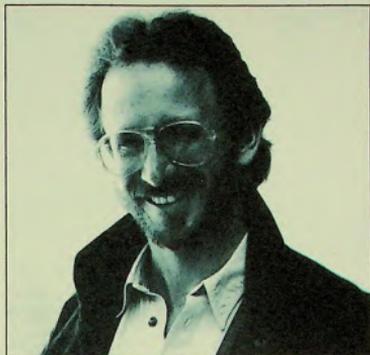
'We are taking a musical type and adopting it to be credible from a radio play point of view'

pany, Make Way Music, was disappointed by Greenbelt's response, but Tony Patato, general manager of Power Records, remains optimistic.

At the end of its first week Let The Flame Burn Brighter stood at 87 in the charts and Patato was hoping for a top 50 placing by this week. However radio play has been slow to cross over from the gospel shows.

Woolworths, too, is convinced of the potential. It's initial order was bigger than its initial order for the Eurythmics single — understandable if those 1/4m marchers need the single to learn the theme tune for their march.

Moreover, the majority of the marchers know Kendrick's music. If they don't buy his records they enthusiastically sing his hymns in church on Sundays. He's been described as a twentieth century Charles Wesley.



GRAHAM KENDRICK: spreading the word

Whether this support from the Christian market will lead to Kendrick's single crossing over is another matter, though Evans has learned from the Heartbeat experience.

"My advice to everybody is that if you're going to use this technique to further the gospel and use such a strong part of youth culture and the media, then you have to be as careful as you can to produce the goods — in other words to stand up musically and credibly," he says.

Let the flame burn brighter!



Graham Kendrick

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London NW10 JW

ANNOUNCEMENT

RAW BASS RECORDS

New dance label coming soon — require finished tracks and demos.

Send to:

BOX NO: 1771
c/o MUSIC WEEK

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- Composers
- Music video companies
- Accountants
- Artists & artists management
- Record distributors
- Industry organisations
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- Merchandisers
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- Shows & label printers
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- Record producers
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- PA & lighting hire



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APPOINTMENTS



JIVE RECORDS

ASSISTANT TO A&R PRODUCTION MANAGER

Jive, the successful independent record label is expanding and urgently requires an assistant for our A&R Production Manager. The ideal candidate would be someone who has had experience in the booking of studios, liaising with session musicians, organising functional arrangements for artists/producers and generally co-ordinating recordings, etc. We seek someone with good administrative skills including WP/typing shorthand and who is generally a self-starter and efficient. Located in our friendly and new N.W. London offices, this position would be best suited to someone who can handle the responsibility and pressure of A&R co-ordination.

Please write sending C.V. to:
SUSAN KENNEDY, ZOMBA HOUSE,
165/167 HIGH ROAD, LONDON NW10 2SG.
All applications treated in strict confidence

Marketing Department Secretary

Marketing Department of new and expanding record company is seeking enthusiastic and possibly experienced secretary. Responsibilities will be varied.

Please write with details to:

Simon Iskander

SBK Records

127 Charing Cross Road
London WC2H 0EA



ZOMBA GROUP OF COMPANIES

ROYALTY MANAGER

The record division within the Zomba Group of Companies, which encompasses Jive Records and Silvertone Records is expanding and urgently requires an experienced Royalty Manager.

The ideal candidate will have substantial experience within an established record company and should already hold a reasonably senior position within the Royalty Department of an established record company. Responsibilities will include the maintenance of royalty ledgers, processing and payment of Copyright and Artist royalties and providing general royalty information as required. Knowledge of and experience within computerised royalty accounting is essential.

Based in our N.W. London offices this position offers excellent career prospects in a growing and successful company. We offer an attractive remuneration package which includes private health insurance and a non-contributory pension scheme. Please apply immediately in writing with full details of career to date to:

Miss S Kennedy
Zomba Records Limited
Zomba House, 165/167 High Road,
London NW10 2SG

Applications treated in strictest confidence

Record Label

France Assistant - to post
and file documents regarding a good
technical background in
administrative, handling cash flows,
invoices, royalties, etc. for the
publishing Co. c.£29,500

Artist Manager
Secretary - to work with press and
video producers for well known
musicians. Great opportunity for
young ambitious secretary. c.£29,500

File Production Company
Receptionist with fast and an
invaluable personality for this
exciting and busy c.£19,500

Video Company
Secretary - for Project Chief. Varied
duties and involvement on all c.£19,500

Theatrical Agency
Secretary - to work with successful
agent acting for well known. Full on
production and touring, handling
with artists etc. c.£18,000

TV Producers
Receptionist - with good experience
and bags of initiative to back after-
fective, organised team. c.£13,000 +mg

Video Producers
Senior PA/Sec - intelligent, articulate
PA to act as important part in the
day to day running of this successful
production company. c.£22,000 +mg

Drum Production
PA/Secretary to assist Commissioning
producer. Full professional, excellent
organisation. c.£25,000

Television
Excellent opportunity for superior
secretary to assist Commissioning
Executive with travel information. Benefits
a real staff saviour with bags of
initiative and initiative. c.£22,000

Advertising Agency
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personality. Speaks French an essential
asset. Good telephone essential
Excellent perks. c.£25,000

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We are an international company specialising in the recording of classical music. At our Recording Centre in London NW5, we are expanding our operation and have the following excellent opportunity.

AUDIO MUSIC EDITOR

A Music Editor is required to join the team of the classical music editors at the Recording Centre. Applicants must have a music degree or a minimum of Associated Board Grade B together with 'A' level music and an extensive knowledge of the classical repertoire. The successful candidate will be expected to work without supervision to the highest standards using our own digital audio editing techniques. A shift rota system operates in this department.

We can offer an attractive salary and excellent benefits which include 5 weeks holiday, Xmas bonus, free products, interest free S.T.L. subsidised catering facilities, sick pay and pension schemes.

Interested applicants should write enclosing a full c.v. to:

Sally Digby
Personnel Manager
Decca International
1 Rockley Road
London W14 0DL

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MUSIC MAIL!

Mainline record company urgently require full and part time sales staff to join its busy teleshops office. The successful applicants will be responsible for developing already established contacts to their full potential. An interest in and a good knowledge of music is essential.

This is a great opportunity to join an expanding company which offers prospects within an exciting fast moving environment. If you feel you have the relevant qualifications and flair for the position please contact John Walsh on 01-686 3636. Salary negotiable depending on experience.

MAINLINE RECORD COMPANY
Unit 1, Mill Lane, Purley Way,
Surrey CR0 4AA

RECORD PRODUCTION MANAGER AND RECORD PRODUCTION ASSISTANT

CASTLE COMMUNICATIONS PLC

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

Due to rapid growth within the company vacancies have arisen for a record production manager and assistant.

The successful applicants need experience dealing with artwork, label, vinyl, cassette and CD.

The positions offer a challenge, plus real prospects for career development. Salary relates to experience.

Apply in writing with CV to:

CHRIS COLE, CASTLE COMMUNICATIONS PLC, UNIT 7,
MERTON ROAD INDUSTRIAL ESTATE, 271 MERTON ROAD,
LONDON SW19 5JL

PLEASE ADDRESS ALL BOX NUMBER REPLIES TO:

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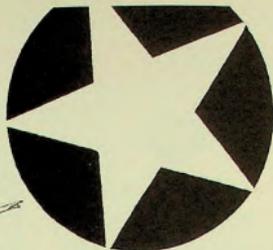
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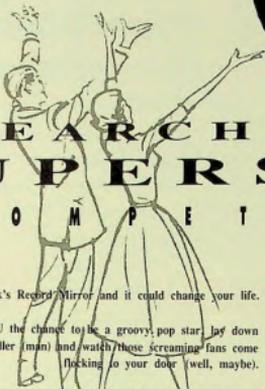


Blimey ... it's the Record Mirror



S

'SEARCH FOR A SUPERSTAR' COMPETITION



Buy this week's Record Mirror and it could change your life.

For Record Mirror is giving YOU the chance to be a groovy pop star by down your own track with a top notch knob twiddler (man) and watch these screaming fans come flocking to your door (well, maybe).

To find out how you can become a Record Mirror recording star, march into a newsagents and demand a copy of Record Mirror, issue dated September 9, where you will find competition details, together with all that's marvy in the magical world of modern music.

Miss it, and you could be a nobody for the rest of your life.

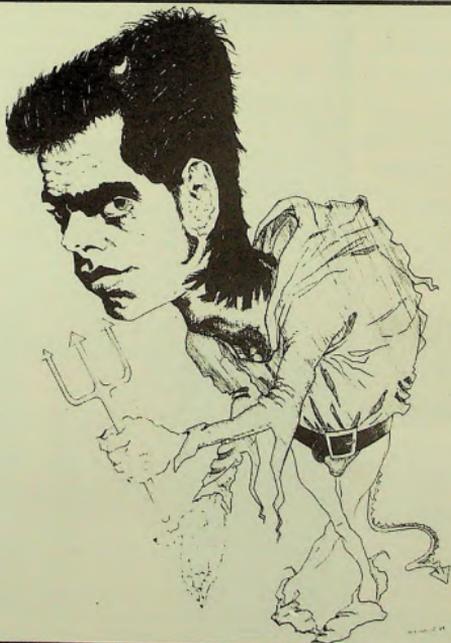


GO ON, BE A DEVIL - ADVERTISE IN SOUNDS

This week Sounds launches a four-week major editorial promotion, Exit The '80s, with a 64-page blockbusting issue, national press advertising and extra distribution. With more copies in more shops, this is your chance to reach more young record buyers. Move heaven and hell to book space with us now by contacting our ad team on 01 921 5900.

SOUNDS

BETTER THE DEVIL YOU KNOW!



Dooley's

DIARY

AS PUBLISHERS jostle for the Jobete catalogue of Motown masterpieces (see p1), perhaps Paul McCartney should buy it. Then he would have something to trade for the Northern Songs catalogue of Lennon/McCartney copyrights. Macca has always prized, but Jacko owns ... How do you get a superstar like Michael Jackson to feature in a TV ad for free and allow his skin to shrivel up on screen into the bargain? The California Raisin Advisory Board found the answer in a series of US TV ads showing the singer turn into Michael Raisin using the same Claymation techniques as seen in Jackson's Moonwalker movie. He loved the idea so much, he didn't even ask for a fee, it seems ... Jerry Moss has told A&M staff he doesn't want to sell. PolyGram surely couldn't afford it after taking on Island? But Dooley wouldn't bet more than his collection of cassette singles against a deal being done ... Doug D'Arcy may have been holidaying in the same part of the South of France as his long-time boss Chris Wright but they don't appear to have got together yet on a deal for D'Arcy's as yet unnamed label to go through Chrysalis. The longer it goes on, the less likely it gets ... Expect former Warner Home Video MD and WEA marketing man David Rozzalla to pop up as Paul Feldman's ever-bubbling Parkfield Entertainment ... Having raised millions for children's charities (including Music Therapy) with performances in the States, The Who are aiming for a further million with a one-off performance of Tommy at the Albert Hall on October 31 to cap their Kids Are Alright tour ...

REPORTS OF the imminent demise of the single have been premature, it would appear from the relatively healthy £77m in sales the format clocked up in the second quarter (see p4) ... At a Pinnacle sales conference pop quiz, guess who failed to identify a couple of lines of lyric as being from one of Kylie's best. Own up, Pete ... If you're having trouble getting hold of a marketing manager or sales director, just remember we're back in sales conference season again ... In a reasoned response to his switch from London to Chrysalis, director of promotion Judd Lander was heard to mumble that it was never proved that he straggled between the Nellie Dean and Trident Studios. But we have eyewitnesses, Judd ... Over at London, Lander's replacement is "a young striker called Billy McLeod" and the label adds, with a sideways at Chrysalis: "This company does not need rebuilding" ... The Fall, The Wedding Present, House of Love and even Pete Shelley of the Buzzcocks (unaccompanied) played; Music Week presented a special award and a football specially signed by the Liverpool team; you popped a cake; Radio One recorded it all and John Peel woged and had a happy 50th birthday. At a little Radio One do earlier in the day last Tuesday, head of music Roger Lewis predicted that Peel would be with the corporation long after he had gone.

FURTHER CHANGES AT IMP

Ron Fry, General manager of International Music Publications announced today that he has appointed Ian Bishop as SALES & PRODUCTION MANAGER. The move follows the resignations earlier in the week of Alan Kirk, SALES EXECUTIVE and Neil Hammerton, PRODUCTION EXECUTIVE.

Ron Fry also confirmed the appointment of Joan Hepden as PERSONNEL & OFFICE MANAGER and Dave Taylor as DISTRIBUTION MANAGER.

In a talk to IMP staff Ron announced that it was planned to move IMP to new customised premises in the first half of 1990 at the earliest, the move would coincide with the introduction of a new more powerful computer and upgraded systems.

IMP

International Music Publications

Southend Road, Woodford Green, Essex IG8 8HN, England.

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Telex 265871 ref IMU 002 Fax 01-551 3919



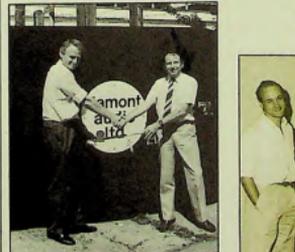
THEIR FUTURE at heart: A&M welcomes new signings Heartland.



NO, NOT Roger: Melly the guide dog was the result of fund-raising by the Birmingham International Jazz Festival, represented here by the dog's namesake George Melly.



LETTING IT out of the bag: Chrysalis president Paul Conroy reveals the company's new director of promotion, Judd Lander.



BYE BYE Flower: Outgoing Damont managing director Nick Flower hands over to new MD Chris Clark.



SELLING POINT: Pinnacle shows off its new sales team.



FINANCE FOR the future: Those connected to the Rock School celebrate the new sponsorship deal with Fuji Tape.



GETTING PALLY with Aly: It's silver discs all round as Lismar Recordings celebrates sales of Aly Bain's album.



PEOPLE LIKE us: Everyday People become SBK Records' first UK signing.

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- Radio 2 Broadcast and trails
- In Store Display Campaign
- National Consumer Advertising.

UK TOUR 1989

SEPTEMBER

Thu 7 BRIGHTON Dome
Fri 8 SOUTHAMPTON Mayflower
Sat 9 GUILDFORD Civic
Sun 10 NORWICH Theatre Royal
Mon 11 LIVERPOOL Empire
Tue 12 PRESTON Guildhall
Wed 13 BRADFORD St Georges Hall
Thu 14 EDINBURGH Playhouse
Fri 15 SUNDERLAND Empire

Mon 18 STOCKPORT Davenport
Tue 19 READING Hexagon
Wed 20 NOTTINGHAM Concert Hall
Thu 21 CROYDON Fairfield Hall
Fri 22 LONDON Dominion
Sat 23 PAIGNTON Festival Theatre
Sun 24 BIRMINGHAM Hippodrome
Mon 25 SHEFFIELD City Hall
Tue 26 HULL New Theatre
Wed 27 LINCOLN Ritz Theatre

Thu 28 CARDIFF St David's Hall
Fri 29 GLOUCESTER Leisure Centre
Sat 30 CRAWLEY Leisure Centre

OCTOBER

Sun 1 EASTBOURNE Congress
Mon 2 DARTFORD The Orchard
Tue 3 DARTFORD The Orchard
Wed 4 CAMBRIDGE Corn Exchange

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