

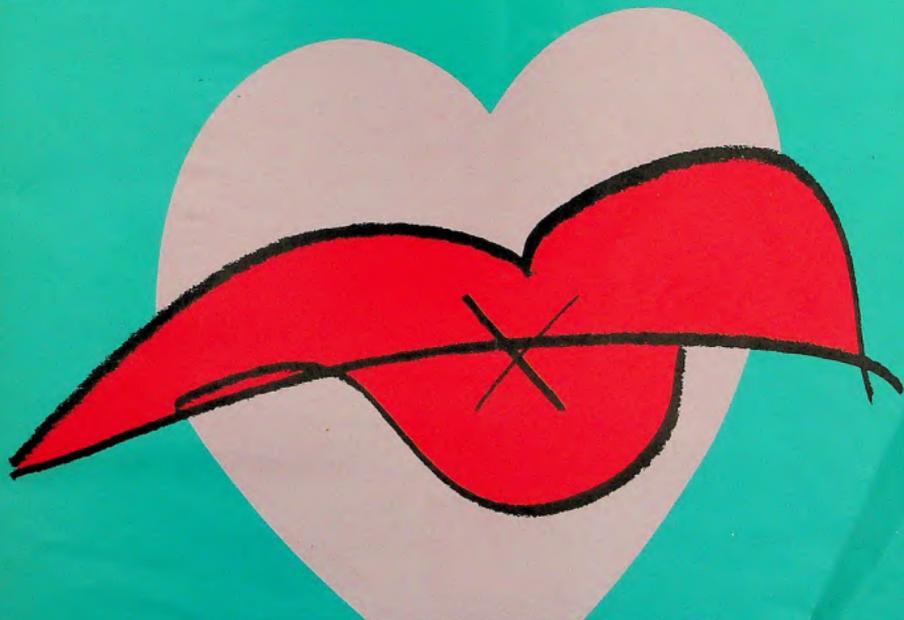
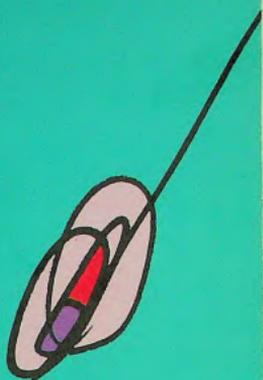
25 NOVEMBER 1989

MUSIC WEEK



£2.00 U.S. \$3.50

ISSN 0265-1548



Read my Lips

Released

november

27



Jimmy Somerville





Did you know that...

1.

Jimmy Somerville has sold in excess of 5 Million albums worldwide as the Lead Singer with Bronski Beat and The Communards.

2.

Every Album that he has released has reached at least **platinum** status in the U.K.

3.

Every Single released in the U.K. has gone Top 40 (including 5 Top 10's and one of the Best Selling Singles of the 80's "Don't Leave Me This Way").

And Now...

Adieu: the latest hit and the first from the new solo album.

Read My Lips...

The long awaited debut album from Jimmy Somerville.

Tracks include "Adieu!" and the definitive cover of Sylvester's "Mighty Real", scheduled for release on 27th December. The Album includes songs produced by Pascal Gabriel (S'Express, Bomb The Bass) and Stephen Hague (Petshop Boys, New Order).

The Campaign...

Nationwide TV Campaign - Starts 4 December.

Nationwide **dayglo** flyposters.

4 Special Limited Edition **dayglo** album sleeves available.

Extensive press ads. Page Col: 'Q', I-D, NME, Gay Press.

Nationwide displays (Balloons, Hearts, Posters, Streamers).

Place your order from Polygram: 01-590 7790/01-590 6044

828 166-1...LP
828 166-4...MC
824 166-2...CD

BYRON TOMASZAK & GUY DAVE

MUSIC WEEK

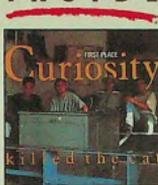


£2.00 U.S.\$3.50

ISSN 0265-1548

News analysis: The story of Personics 3
Sony takes the title of CBS Masterworks 4
Frontline: Making the most of TV advertising 6
Country: Country Line's information service plus charts 8
Classical: Charity record for Lebanon 10
Publishing: The Vivian Ellis Prize 10
Music video: Tears from The Unit, plus reviews and chart 12
Tracking, Indie chart 14
Airwaves: Focus on TV marketing; the contenders for the London FM 16

INSIDE



contracts 16
Airplay action; CD chart 17
Airwaves Extra: Indie 17

pluggers view market 18, 19
Singles, album charts 20, 29
A&R: Hooked on Hooker, joining The Club; Fish and Ted live; plus Dance, Hamilton and reviews (Curiosity Killed The Cat's single pictured) Starts 22
US charts 26
LPs: Extra; Dance singles reviews 34
Heavy metal chart 34
Focus on sell through: News, releases and market share 35-43
Diary; Dooley 49
TV advertising special: Music Week's unique guide to record and video releases this Christmas **Leave insert!**

Majors take parental guidance on Personics

PLANS TO introduce the Personics in-store taping system to UK shops are receiving a mixed response from record companies.

Some, particularly those with a financial stake in the Personics company, are backing the system. Others are sticking with the view of their US parent companies and

withholding their support.

The parent companies of WEA and EMI — Warner Communications and Thorn EMI — both have a financial interest in Personics and supply the company with records for its machines in US stores.

EMI managing director Rupert Perry comments: "EMI will be sup-

porting the Personics system 100 per cent as we always have done. When the subject was raised at the BPI a couple of years ago I went on record as being firmly in favour of it."

MCA managing director Tony Powell says the company is negoti-

TO PAGE FOUR ▶

Gallup fire ignites A&M chart fury

FIRE DAMAGED more than Gallup's computer connections, says A&M which claims a priority act was also an innocent victim.

Managing director Brian Shepherd is furious that as a result of delays caused by the electrical fire on Guy Fowkes Day, the Gun single *Innocent Out* was not weighted by Gallup's check panel.

He claims that if it had been weighted that week it would have gone up to number 63 and then up to 59 the following week. Gallup argues that A&M is putting forward a hypothetical suggestion and that the official chart history of the Gun single — up to 57 then down to 60 — is correct.

Shepherd put his argument in two strongly worded letters to chart director Graham Dosssett adding that the end result was that a single which could have broken one of A&M's priority acts had been stopped in its tracks.

Dosssett says: "The situation was that when we had the fire we did not have the figures from the check panel — no weightings were applied — to any single in the chart."

"There has been nothing special applied to the Gun single. What they are arguing is a hypothetical situation," he says.

New radio stations get airplay 'health warning'

THE INDEPENDENT radio industry has strongly attacked record companies for contracts being offered to the new wave of local radio stations, saying that the document "ought to carry a health warning."

Brian West, director of the Asso-

ciation of Independent Radio Contractors says that the deal on offer from Photographic Performance Ltd to the 22 "incremental" stations, three of which are already on air, "would never be entertained by the established companies".

West goes on to list four ways in which, he claims, the new contract is "very much inferior" to the current deal between PPL and AIRC. These include the inclusion of sponsorship income in royalty cal-

TO PAGE FOUR ▶

Barter is key to unlocking East

BARTER WAS the buzzword at Looking East, the music business conference taking place amidst the rapidly changing political picture in East Berlin.

Seeking to circumvent endemic currency restrictions which inhibit East-West trade, several solutions emerged and radio may be the medium showing most promise.

"There might well be a bartered radio programme on air in the Soviet Union before next summer," predicted PPM Radio 'Waves' Simon Cole, talking to Music Week after chairing a session on creating greater trade and barter in music radio.

Cole — who has just joined new company in the field, Unique — added: "I would genuinely like to

see it achieved because I would like to push back the frontiers. We have a blank sheet to write on and here we have the people handing us the pen to write on it with."

Confident of making deals himself, Cole said: "The way an act can get paid for touring is to obtain the broadcasting rights which can then be sold in the west."

"If a concert is in, say, the USSR, I don't think it would prejudice the rights sold in other media in other territories. There is a magic to being in concert behind the Iron Curtain."

"For instance, for the radio rights to Eurythmics in Rome I paid £x. If it were in Russia, I would have happily paid £x plus 75 per cent. Another area of radio barter

proposed by Cole involves trading airtime.

"They are so hungry for concert recordings of western artists. In return they could provide, say, two minutes of ad time on Moscow Radio. That reaches an awful lot of people and I could sell that air-time back home. It is very exciting because they thought they would have to pay in roubles."

Cole believes that radio is best placed to exploit the new climate of freedom and says: "The thing that communicates music culture better than any other medium is radio, so let's drive forward an understanding of what western music is all about. There's a desperate need for our culture to get across to the East."

Fifield still aiming for top 3 slot

EMI MUSIC still has its sights set on a top three slot and points to a highly impressive profits leap by 25.6 per cent to a record £28.5m for the six months to September 30 to justify its optimism.

Unperturbed by the dramatic strides made by company-hungry PolyGram, company president and chief executive officer Jim Fifield

TO PAGE FOUR ▶



LOOKING EAST delegates in search of imaginative solutions

BOBBY BROWN

7" • 12" • CD SINGLE AND CASSETTE SINGLE

ALSO AVAILABLE AS A SPECIAL LIMITED 7" SINGLE PACK

RONI

MECA

"EVERY LITTLE HIT" MIX

4 New releases from TBD.

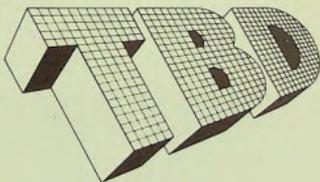


If you want to be ready for the pre-Christmas rush, you'll want our new catalogues.

They're the crucial dealer guides to the very best in audio, video and accessories this Autumn and you'll be pleased to know they're now available — supported by a stronger sales force and extended tele-sales service (we've now got 40 lines) and our usual monthly release sheets and 24 hour delivery service.

To ensure that you get your catalogues just ask our tele-sales staff to send you your free copies or alternatively simply ask your TBD representative.

● TERRY BLOOD DISTRIBUTION ●



THE NO. 1 DISTRIBUTOR IN HOME ENTERTAINMENT.

Terry Blood Distribution, Units 18/19/20 Rosevale Road, Parkhouse Industrial Estate, Newcastle-under-Lyme, Staffordshire, England ST5 7QT.
Administration: (0782) 566566. Telesales: (0782) 566511 40 Lines (061) 872 5020. Fax: (0782) 565400. Telex: 367106 BLOOD G.

Stores to see in sales

by Nick Robinson

WHEN Lavin's Charles Garvin began a project aimed at finding a cheaper stocking system for record dealers he had no idea that the results of his labour would lead to a revolutionary in-store machine.

Now the Perancis in-store taping system is available in more than 200 stores across the US and plans are underway to bring the system to the UK next year with HMV and

Our Price among those interested. But it has not been an easy project to get off the ground. Says Perancis chairman Elliot Goldman: "I think Charles first had the idea of providing a service to make tape compilations in 1984 or 1985.

"Then when he had problems trying to get anyone to support him. He came to me when I was senior vice-president at Warner Communications wanting an investment, but although I was very interested in the idea it just wasn't the right time."

Garvin eventually secured financial backing from Citicorp, Thorn-EMI and Warner Communications. It then took him two to three years to develop the machine.

After a two-year spell as president and chief executive officer at RCA Anole, Goldman had another call from Garvin. "When I first spoke to him I said it was a great idea but the problem would be convincing the record companies. Two years later he was calling me saying 'You were right'. He couldn't get the music to put on the system. That was when I went on the board and started to develop a strategy," says Goldman.

"I knew the record companies were worried that a system like this would affect sales of regular product and what we had to impress on them was that they would have complete control over what tracks were supplied."

Goldman told the record companies that they did not want long-term licences and that Perancis would be able to prove it had benefits for the industry.

"We had to show them that it was a plus to their regular sales and not a replacement. Also they didn't have to worry about any cherry-picking tracks from different labels — we would supply the consumer with whatever the record companies gave us," says Goldman.

He likens record company fears as similar to those of the cinema industry when video was introduced. "Everyone was worried that video would kill the theatrical business but what has happened is actually the opposite," he says.

Over the last six months,



THE CHOICE is yours: The Perancis system allows the customer to compile up to 25 songs from a comprehensive catalogue, produced in under five minutes

Perancis has managed to persuade the most majors — excluding BMG and ABC — that the system is worth joining. And now there are more than 4,000 tracks on file with a capacity for 7,500.

"We have done a series of tests on the market through the stores that are using Perancis and we

have proved to the record companies that over a six-month period those stores sold more pre-recorded product as a result."

More than 100,000 Perancis cassettes are sold every month in the US and Goldman believes that the compilations often lead to consumers deciding to buy an album

by one of the artists provided.

The company also features a magazine in the shops, updated every month with the full list of tracks available. "It is also a powerful merchandising tool because it offers itself as an advertising medium for pre-recorded products," says Goldman.

The speed in which consumers can buy their compilations is another attraction of the system, he adds. A display board is set up in the shop and consumers can browse through the magazine and listen to extracts of songs through headphones.

Once they have filled in an order form and taken it to the counter, the request is then processed and a 45-minute tape is run off in five minutes — complete with personalised label and tracklisting. The cost is provided free.

The tape of each track varies according to the deal Perancis has done with participating record companies; in general they range between 50p and 1p.

Another plus, says Goldman, is that the system and its use has a marked effect on home taping. "We have noticed through our research that our consumer is a heavy home tapper," he says.

"I think we are offering them a sensible alternative to spending over an hour doing their own amateur recording of home."

N E W P R O D U C T

● **TELSTAR** is launching a £5m TV advertising campaign this week to promote its Christmas releases.

The drive includes: The Greatest Hits Of '89 — out now with national ads over the next three weeks; Heaven And Hell by Bonnie Tyler and Meatloaf — out this week with ads in Central, STV and Anglo before going national next week.

Out now is Party Album by Rose Marie with national ads next week; With Love by Michael Crawford is out next week with ads in Yorkshire, HTV and Anglo going national the week after; Top Of The Pops is also out next week with ads in Central and

Granada, national the week after; Christmas Album by Joe Longhorne is released on November 27 and goes national from that date as does the *Jive Bunny* album, out the same day; Greatest Hits by Roy Orbison is out now with national ads next week and so is the *Soft Rock* compilation.

Hits Of The Eighties is out and goes national next week; Deep Heat '89 is supported by national ads next week; The Best Of ELO is out on November 27 with national ads coinciding; Mosaic by The Gypsy Kings has national ads next week and Laughter And Tears by Ken Dodd is released next week in Granada, Yorkshire,

Scotland and HTV going national the following week.

● **SILVERTONE RECORDS** is backing the release of the new Stone Roses single *Fools Gold/What The World Is Waiting For* with extensive music press advertising.

● **A TWENTIETH** anniversary EGO Records compilation album will be available free with five boxed sets: *Roxy Music — The Early Years*; *Roxy Music — The Later Years*; *Bryan Ferry*; *King Crimson*; and *Brian Auger*. The sets, released on November 27, include three albums by the artist plus the compilation.

MUSIC WEEK

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

73-77 Tudor Street, London EC4A 3DF.
Tel: 01-583 9179. Fax: 01-583 8884.
Editor: David Cohen. Deputy Editor: Douglas Living.
News Editor: Jeff Clark-Macch. Reporter: Sam Webb. Nick Baines. A&E Team: Jeff Clark-Macch, David Debon, Damon Hillman, Karen Fenn, Dave Loring, Andrew Martin, Nick Robinson, Kay Sinclair, Selma Webb. Production Editor: John Burt. Andrew Macch. Special Projects Editor: Karen Fenn. Contributors: James Hamilton and Barry Inghel (Evo & Dore), David Gray (Sydney), Nicolas Soames (Classical), Dave Henderson (Frankford), US Correspondents: John Mayer, 488 East 118th Street, Brooklyn NY 11226, USA. Tel: 718-449-9320. Research: Lynn Hoare (Inaugural), Janet Yeo, Graham Thompson, Joanna Embleton, Jon Couch, Chris Ryan, Graham Walker (Special Projects). Fax: 01-583 9095. Advertisement Manager: Andy Gray. Senior Ad Executive: Paul Hickman. Ad Executives: Tim Jones, Judith Brown, Christine Chivon. Classified: John Brown. Group Ad Production Manager: Robert Clark. Ad Production Assistant: John Park. Commercial Manager: Kathy Lippard. Publisher: Andrew Burt.

Music Week is sold on condition that the pages containing there will be displayed in such a way as to conceal any part of such pages and it may not be re-used without the same condition being imposed on any subsequent purchaser. Music Week is the published name of the Press Ltd. Content Registered at the Post Office as a newspaper. Member of the Periodical Publishers Association and the Audio Magazine of Circulation. All material © copyright 1989 Music Week Ltd.

Subscription rates: UK £77. Europe (including Eire) £98.50. Middle East & North Africa £135. USA \$215. USA & America, Canada, India & Pakistan £156.50. Australia, Fiji, New Zealand, CMA 209. Tel: Eileen Rowan on 01-642 8142. Fax: 01-642 4372.
Music Week Direct: Write to subscriptions, order counter in January 1989.

THE FOOD CHRISTMAS EP 1989

JESUS JONES PLAY CRAZYHEAD 'I DON'T WANT THAT KIND OF LOVE'
CRAZYHEAD PLAY DIESEL PARK WEST LIKE PRINCES DO
DIESEL PARK WEST PLAY JESUS JONES 'INFO FREAKO'

AVAILABLE ON 7" • 12" • CD AND ALSO
—SPECIAL LIMITED EDITION

ORDER INDIVIDUALLY OR NUMBERED LIMITED EDITIONS 12"

OUT NEXT WEEK



Health warning

▶ FROM PAGE ONE

ulations, the requirement that stations refuse sponsorship from blank tape or certain audio companies, access to a company's books for audit purposes and the obligation to observe a "code of conduct for broadcasters".

Pete Rogers, head of radio at PPL, dismisses the AIRC complaints, saying that "West's outburst is aimed at increasing AIRC membership among the new stations". According to Rogers, the sponsorship clause refers only to sponsorship of specific programmes. "Such activity is not permitted for AIRC stations by the IBA, but if it was we would include such income in our calculations as well", he says.

As for the tape sponsorship reference, Rogers says this "reflects the difficult relationship between the record industry and the tape industry. PPL does not wish to take decisions on this issue on behalf of its members".

On the other points, Rogers says that checking books is simply good business practice ("record companies do it to each other") while the code of conduct referred to "is something recommended in the Monopolies and Mergers Commission report".

Speculating on the motivation for AIRC's outburst, Rogers believes it may be an attempt to set the tone for the next round of negotiations between PPL and the commercial stations, for a contract to replace the "experimental" one, which expires on March 31.

Music Sales refutes Virgin claim

FAR FROM being "virtually extinct", printed music sales are growing by 10 to 15 per cent annually, says Bob Wise, MD of Music Sales.

Responding to the comments of Virgin Music's Steve Lewis, (MW, November 18) that sheet music provides only "a minuscule proportion" of a songwriter's income, Wise says Music Sales pays royalties of more than £1m annually.

Wise contrasts Virgin's new initiative in producing a songbook "that caters for Simple Minds fans" with the Music Sales approach where "songbooks are designed for performers who want to play and produce music from the page".

Sony makes its marque in classical shake-up

CBS RECORDS' corporate identity is being chipped away by a decision to rename its classical division. CBS Masterworks will be replaced by Sony Classical in February following a decision taken by the company's Japanese owners in the US.

The new name also marks the end of the US as the main source of CBS's classical repertoire. From 1990, product will emanate from its new base in Hamburg. International marketing plans to inform retailers of the change are expected to stress that while Sony Classical is a new label, it has the weight of the CBS Masterworks catalogue behind it. The corporate

campaign precedes the first Sony Classical product in February which will be followed by between five and 10 new titles each month. The creation of Sony Classical and the anticipated European emphasis of the new operation has prompted further changes within CBS's classical department.

Most significantly, an earlier decision to release classical product every other month to concentrate marketing efforts has been abandoned in favour of a full monthly release schedule.

"The sheer weight of the product now being issued made it evident that it was didn't return to a monthly release we would either have to

decide not to issue some titles or have one massive release of 200 titles to catch up with the rest of the world," explains Barry Humphries, CBS director of commercial marketing.

The increased importance of the UK classical department has also been highlighted by a decision to expand the classical sales force with the addition of John Young and Colin Miller as sales executives for the north and south areas respectively.

A further development within the division has been a multi-million pound deal giving Sony Classical the rights to the video catalogue of Herbert von Karajan.

EMI on course

▶ FROM PAGE ONE

still has his sights set on Time Warner and CBS, though concedes that "it's not going to be as easy" as when he outlined his goal less than a year ago.

"We still are aggressive," he maintains, even though A&M and Island went elsewhere, but, as the architect of 50-50 deals with the likes of Chryslis and Enigma, he is looking at long-term investments rather than acquisitions as the way forward. He also pinpoints music publishing as a significant area for growth potential, pointing to the fact that although the company is "probably on the same par now as Warner Chappell", the two companies still command less than 25 per cent of total revenues.

Total sales increased by 33 per cent from £340.8m to £452.9m in the six month period and EMI Music's profit increase boosted parent company Thorn EMI's first half profits to £108.1m. The company is continuing to improve its return on sales — currently recorded at 6.5 per cent — by sticking to Fife's structure of improving market share, while reducing the unit cost of achieving such growth.

"Overall we've made good share gains," he says, compared to his estimate earlier this year of an



FIFE: EMI 'still aggressive'

11 per cent global share, adding that in the historically troublesome US market "our sales are dramatically up against the market".

Fifeled picks out Richard Marx for special mention as an example of the company's potential. Describing him as "a real feather in our cap", Fifeled explains: "For the first six months Richard was our biggest selling act around the world. We worked out a global plan with his manager and the result has been great because it says to me that we can get this machine to do what we want it to do."

Fifeled concludes, bullishly: "Every business that we are in is up substantially and for the next year and a half this company should continue to show extraordinary in productivity and profits."

Personics

▶ FROM PAGE ONE

acted a deal with Personics. "MCA is involved already in the US where our product is included on the system and we will be talking to Personics to modify that deal."

But BMG and A&M are unlikely to be giving their support in the UK. The two companies are the only majors in the US who have not been involved in the system.

A spokesman for BMG was unable to comment on what decision the UK company would make but A&M says it will be sticking by its parent company's decision.

PolyGram chairman Maurice Oberstein says the UK company will not be supporting Personics despite a decision by the US company to back it. At present, the UK company does not allow its product to be licensed to Personics in the US.

He says the system should not be allowed to temper with the mood of a well thought out album. He adds: "Psychologically, it gives one the feeling that taping is OK. Also, taking key tracks off albums may seriously diminish the sales of product in album form and consequently destroy the catalogue business."

CBS is adopting a wait-and-see attitude. "We are awaiting results of US research before making a decision," says a spokesman.

World BRIEFING

LOS ANGELES: MCA Music senior vice president Art Jaeger is joining Capitol Records as executive vice president, reporting to newly-appointed president Hale Milgrim. It is a newly-created position and Jaeger will be responsible for overseeing business affairs, legal and financial functions. Before working at MCA Music, Jaeger was chief financial officer at Island Entertainment Group for five years. He also worked for Arista/Ariola in the UK.

NEW YORK: The settlement of a variety of lawsuits surrounding Sony's acquisition of Columbia Pictures and production company Guber-Peters Entertainment is expected to result in Time-Warner becoming a joint owner of the Sony-owned CBS Record Club. The club is believed to be the largest mail order record operation in the US with an estimated 40 per cent of its sales stemming from WEA-distributed titles. Warner has been widely reported as to be considering starting its own mail order club when its licensing agreement with CBS is up.

COLOGNE: EMI Music is gearing up for future markets in Eastern Europe by appointing Holger Muller as repertoire marketing co-ordinator for the region. Muller, who remains MD of EMI Austria, initially concentrates on new business in Hungary. "There is a significant opportunity for EMI Music to capitalise on increased royalty income and finished product sales," says Wilfried Jung, MD Central Europe.

PARIS: The French record industry body, SNEP, has announced its first sales awards for music video. The qualifications are 10,000 copies for gold and 20,000 for platinum. Among the artists qualifying are U2, Dire Straits, Mylene Farmer, Jean Jacques Goldman, Johnny Hallyday and Jacques Brel.

Austin Springfield - in Private

The new single. Written and produced by Pet Shop Boys, co-produced and mixed by Julian Mendelsohn.

IT'S CHRISTMAS

18 ORIGINAL CHRISTMAS HITS

JOHN & YOKO/THE PLASTIC ONO BAND – Happy Xmas (War Is Over)

BAND AID – Do They Know It's Christmas?

Proceeds from the sale of this title will be made to the BAND AID TRUST

ROY WOOD with Wizzard – I Wish It Could Be Christmas Everyday

SLADE – Merry Xmas Everybody

ELTON JOHN – Step Into Christmas

SHAKIN' STEVENS – Merry Christmas Everyone

PAUL McCARTNEY – Wonderful Christmastime

GREG LAKE – I Believe In Father Christmas

KATE BUSH – December Will Be Magic Again

CLIFF RICHARD – Mistletoe & Wine

ALED JONES – Walking In The Air

CHRIS DE BURGH – A Spaceman Came Travelling

JONA LEWIE – Stop The Cavalry

THE BEACH BOYS – Little Saint Nick

BRENDA LEE – Rockin' Around The Christmas Tree

MUD – Lonely This Christmas

NAT "KING" COLE – The Christmas Song

BING CROSBY – White Christmas



NATIONAL TV ADVERTISING STARTS DECEMBER 4th
CAPITAL RADIO STARTS DECEMBER 6th
NATIONAL PRESS ADVERTISING
NATIONAL DISPLAY CAMPAIGN

AVAILABLE ON
LP EMTV 49 · CASSETTE TC EMTV 49 · CD CD EMTV 49
+ SPECIAL VIDEO SELECTION



ORDER FROM YOUR EMI SALES REPRESENTATIVE OR EMI TELESales 01 848 9811

Indies share the co-op bills

HUNDREDS OF colourful music ads will hit the nation's TV screens over the next two months — but if you look closer you might just see something a little unusual.

Wedged between the Our Price or Tower Records slots you will find names like Morrisons, EGS, Windows and Longplayer flashing up on the telly.

These independent dealers are being given the chance to promote their shops on television in a partnership with the major record companies. And at Christmas, in particular, dealers are making the most of this opportunity.

Expensive airtime costs largely prohibit independent dealers from

'Co-ops enable us to develop a good relationship, and through that you can talk about sales over the counter.' Karen Meekings, Polydor TV marketing manager

having their own ads on TV. And these days it makes more sense for retailers to share the bill with the record companies.

Billy Gray, of Andy's Records in Bury St Edmunds, has experienced both types of TV advertising and finds advantages in each.

"We used to run solos campaigns back in 1975 when all we had was a market stall to sell the records. It was quite a radical step at the time but it was also a lot cheaper," says Gray.

The first ads were slides flashed on-screen for about 10 seconds. But, since then, it has been all joint ads because of high costs.

"It is a totally different concept now. We work a lot with companies like WEA and Styhus but you find that all the ads are product led these days rather than anything else," says Gray.

He has found the co-op ads a boon for the independent chain. "It is certainly more cost effective for us and you find that in terms of image building, TV ads can say so much more about the shops than the local press can.

"With the papers, they are relatively inflexible and you have to have at least a half page ad or you just don't have the impact," he says.

Gray adds that the co-ops great-

ly enhance the dealers relationship with the record companies.

"We get on very well with all of them because you realise that you are working for each other and both get something out of it. Then again, you have to remember that the co-ops are secondary marketing for them because they have their own solos ads as well."

He adds that co-ops do not begin and end with the TV campaign. "As far as we are concerned, there is a lot of follow through. Before the ads come on TV we make sure we have full window displays and racks in-store."

Gray also makes sure the product is in the Andy's Chart and that the records are featured on the Andy's Playlist from 12 noon to 12.30pm all week.

"That can be pretty wearing on the ears for us but it works because we sell the volume of records that everyone wants."

Karen Meekings, Polydor's TV marketing manager, deals regularly with independent chains across the country. At present, she has co-ops with Morrisons and EGS in Yorkshire, John Menzies in three Scottish regions, Discovery Records in Central and Windows in Tyne Tees.

Much of the company's work is

done via agencies which manage in-store displays. "We look for some co-operative media rates and advertising agencies that can get the material installed up-front," says Meekings.

"Also we have to make sure that the whole package is of good quality for the dealers' sales because they are putting their name to it."

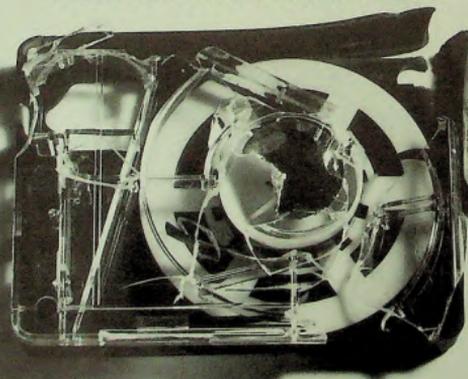
Co-ops have another advantage for the record company. "It enables you to develop a good relationship, and through that you can talk about sales over the counter," Meekings says.

"At the same time, we get a lot of feedback with dealers and the public making suggestions about things to do in the future. That's great."



CHRIS REA and WEA staff were the hosts at a special lunch for retailers and merchandisers to celebrate the launch of Rea's *The Road To Hell* album and to present double album platinum discs for Rea's last album

IT TOOK 3 HOURS TO CREATE
2 HOURS TO RECORD
2 HOURS TO EDIT
AND 3 HAIL MARYS.



Or whatever pagan rituals you rely on to trust that your radio commercials and programmes reach their destination in first class condition.

In America they gave up believing in luck years ago. Today 4000 radio stations receive their audio and data material by satellite.

Now you can do the same with our state-of-the-art, digital stereo transmission system. Satellite Media Services have launched a service that can beam your recordings to any number of radio stations in the UK. The system we use is so sophisticated that we can remote control each radio station by day or night — recording the need for an operator.

It means that you can go to your next meeting in the knowledge that from just one master tape and script your recording will arrive quickly, safely and in perfect digital condition.

This service is now available so if you'd rather avoid the potential danger shown here, and put your faith in us,

just fill in the coupon below or call us on 01-387 3232 and we'll send you more information to show you the way.

Please send me more information about Satellite Media Services.

Name

Job Title

Company

Address

Postcode Tel No. 0001

Post to: Satellite Media Services, FREEPOST, PO Box 61, LONDON NW1 1YH.

Or telephone 01-387 3232.

VLADIMIR
HOROWITZ

1904-1989

CBS RECORDS / SONY CLASSICAL

Dial C for country

by Alan Gardiner
 WHEN THIS year's CMA Awards were announced in Nashville in the early hours of October 10, UK country fans eager to learn the winners didn't have to give up buying records for a month in order to invest in a transatlantic telephone call. Neil Coppelde's UK Country Line, a 24-hour



LINE ABREAST of the times: Neil Coppelde's UK Country Line

news and information service, provided a comprehensive breakdown of the results from 7.30am onwards.

Country Line has been in operation for a little over a year. And Coppelde argues that its growing popularity is proof the line is offering a unique and valuable service.

"The line has had from its inception a dual purpose: to provide up-to-date country news for both the country fan and those within the industry. Originally the bulletins were updated just once a week, but the positive response from callers and the sheer quantity of solid, worthwhile news means we now update twice a week.

"The system's also flexible enough to allow for special bulletins, such as the CMA Awards feature and a report on the British CMA Awards in November."

A typical Country Line programme is a six-minute pot-pourri of news, comment and interviews.

"I try to mention every UK country release and a lot of product is reviewed as well — hopefully the line is a useful reference point for record dealers. We also feature the country album chart, tour dates, details of relevant television programmes and any other country news."

Interviews with artists and other industry figures are another regular item. Interviews have included Daniel O'Donnell, Lorie Morgan, Martin Satterthwaite of the

CMA and new Wembley supreme David Griffiths. On Sundays the usual bulletin is replaced by Personality Line, an in-depth feature on a prominent country celebrity, usually a leading UK artist.

In compiling the Country Line programmes Neil Coppelde's extensive broadcasting experience is an invaluable asset. As a BBC sports reporter his assignments included presenting the daily sports round-up on Radio Four's Today programme, and his country show on BBC Radio Sussex ran for several years.

An active and well-known figure on the UK country scene, he has established a reputation as a resolute champion of homegrown talent running the Worthing All-British Country Festival since 1978 and the Brighton Country Music Club since 1971. Coppelde manages singer-songwriter Charlie Landis through.

All of these activities mean that Coppelde is well placed to pick up stories and receive feedback from listeners.

"I know a lot of country radio presenters listen to the line — they use it as a source of news and information and some even reproduce it on air. Calls from the general public shut up after a small item appeared in the Daily Mirror."

With country given limited exposure by the media and the specialist publications restricted to a monthly round-up of news, the Country Line is evidently meeting a genuine need.

Coppelde is now planning a new venture to complement his telephone service — Country Lines, an advertising freshet distributed by mail.

● UK Country Line can be heard on 0898-800-633.

TOP-10 COMPILATIONS LPs

- 1 THE KENNY ROGERS STORY
Kenny Rogers
Mercury 18479 (F)
- 2 THE COMPLETE GUN CAMPBELL
Dino Campbell
SNA 548979 (F)
- 3 VERY BEST OF JIM REEVES
Mercury 19071 (B&G)
- 4 THE COLLECTION
Jim Reeves
Collector Ser. CCSP181 (B&G)
- 5 THE COLLECTION
Rebecca White
Collector Ser. CCSP159 (B&G)
- 6 ANNIVERSARY - 20 YEARS OF HITS
Johnnyly Wynette
Epic 452731 (C)
- 7 DOLLY PARTON'S GREATEST HITS
Dolly Parton
Mercury 184422 (B&G)
- 8 THE KENNY ROGERS COLLECTION
Kenny Rogers
Collector Ser. CCSP111 (B&G)
- 9 VERY BEST OF DOLLY PARTON
Dolly Parton
Mercury 19007 (B&G)
- 10 VERY BEST OF DON WILLIAMS
Don Williams
MCA MCG4514 (F)

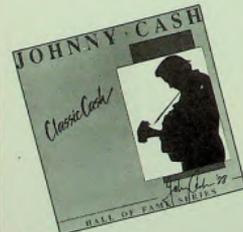
TOP • 20 • ALBUMS COUNTRY

- 1 THOUGHTS OF HOME
Daniel O'Donnell
Teltar STAR2372 (B&G)
C:STAC2372/CD:TC2372
- 2 NO HOLDIN' BACK
Randy Travis
Warner Bros WX292 (W)
C:WX292/CD:WX292/CD
- 3 STORMS
Nanci Griffith
MCA MCG6066 (F)
C:MCG6066/CD:DMCG6066
- 4 AS LONG AS I HAVE YOU
Don Williams
RCA PL 03039 (B&G)
C:PK 90393/CD:PD90393
- 5 FROM THE HEART
Daniel O'Donnell
Teltar STAR2327 (B&G)
C:STAC2327/CD:TCV2327
- 6 OLD 8 X 10
Randy Travis
Warner Bros WX1 62 (W)
C:WX1 62/CD:K9254662
- 7 COPPERHEAD ROAD
Steve Earle
MCA MCF3426 (F)
C:MCF3426/CD:DMCF3426
- 8 LONE STAR STATE OF MIND
Nanci Griffith
MCA MCF3364 (F)
C:MCF3364/CD:MCAD5927
- 9 I NEED YOU
Daniel O'Donnell
Ritz RITZLP0038 (SP)
C:RITZLP0038/CD:RITZCD104
- 10 ALWAYS AND FOREVER
Randy Travis
Warner Bros WX1 07 (W)
C:WX1 07/CD:K9254352
- 11 ONE FAIR SUMMER EVENING
Nanci Griffith
MCA MCF3435 (F)
C:MCF3435/CD:DMCF3435
- 12 NEXT TO YOU
Tammy Wynette
Epic 4650281 (C)
C:4650284/CD:4650282
- 13 JUST LOOKIN' FOR A HIT
Dwight Yoakam
Reprise WX31 0 (W)
C:WX31 0C/CD:WX31 0CD
- 14 STORMS OF LIFE
Randy Travis
Warner Bros 9254351 (C)
C:9254354/CD:9254352
- 15 WHITE LIMMOZEN
Dolly Parton
CBS 4651351 (C)
C:4651354/CD:4651352
- 16 DON'T FORGET TO REMEMBER
Daniel O'Donnell
Ritz RITZLP0043 (SP)
C:RITZLP0043/CD:RITZCD105
- 17 LITTLE LOVE AFFAIRS
Nanci Griffith
MCA MCF3413 (F)
C:MCF3413/CD:DMCF3413
- 18 TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell
Ritz RITZLP0031 (SP)
C:RITZLP0031/CD:RITZCD107
- 19 SOMETHING INSIDE SO STRONG
Kenny Rogers
Reprise 9257921 (W)
C:9257924/CD:9257922
- 20 ABSOLUTE TORCH AND TWANG
Kenny Rogers & The Reclines
Sire WX259 (W)
C:WX259/CD:WX259/CD

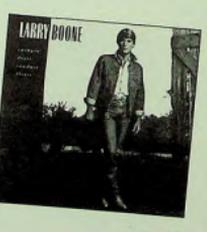
Compiled by Gallup for the Country Music Association © 1989

MERCURY COUNTRY

★ THE BEST IN COUNTRY ★



JOHNNY CASH - CLASSIC CASH
 20 Cash Favorites Re-Recorded
 LP: K84 526-1 MC: K84 526-4 CD: K84 526-2



LARRY BOONE - SWINGING DOORS, SAWDUST FLOORS
 Brand New Album from a rising star
 LP: R36 710-1 MC: R36 710-4 CD: R36 710-2

BILLIE JO SPEARS - WHAT I'VE GOT IN MIND ▶

A 16 track compilation of favourite songs including 'Sweet Music Man', 'I'll Be There' and many more.
 ALBUM (EMS 110) • CASSETTE (TC-EMS 1312) • CD (CDF 7912412)
 also available: BILLIE JO SPEARS - SINGLES ALBUM
 The Best of Billie Jo Spears - greatest hits now available on Compact Disc (YCP 7912402) also on LP (UAK 8031) & Cassette (TCR 8031)



◀ HANK THOMPSON - CAPITOL COLLECTORS SERIES

A very special brand new 20 track compilation from one of country music's living legends. The ultimate Hank Thompson collection.
 ALBUM (EMS 1349) • CASSETTE (TC-EMS 1349) • CD (CD-EMS 1349)



DON McLEAN - AND I LOVE YOU SO ▶

A brand new 14 track collection of love songs spanning his career from 1971-1988.
 ALBUM (EMS 1346) • CASSETTE (TC-EMS 1346) • CD (CD-EMS 1346)
 also available: THE BEST OF DON McLEAN The very best of Don McLean featuring all time classics - New CD version containing 5 bonus tracks and over 70 minutes of McLean music. Available from November 27th.
 ALBUM (UAG 8014) • CASSETTE (TC-UAG 8014) • CD (CD-UGC 8014)



Order from Polygram Record Operations Ltd. Tel. 05-590 6044.



ORDER NOW FROM EMI TELEGRAPH SALES ON 01 848 9811

Grim reaper ousts Santa in Lebanon peace record

by Nicolas Soames

IN AN unusual collaboration, Virgin Records, Virgin Classics and the London Chamber Orchestra have joined together with UNICEF to launch a Christmas charity record evoking not the normal white fluff of the season, but the grimmer reality of war in the Lebanon.

The single, *When Will There Be Peace*, was written by the composer Nick Bicac and performed by the London Chamber Orchestra with an international choir of children. Among the youngsters was a small group from the heart of Beirut itself, flown to CTS Studios in London especially for the project. It is being backed by an equally extraordinary promotional video comprising of scenes from the streets of Beirut, taken partly from

BBC Newsreel material and stills taken by the award-winning photographer Don McCullin.

The video is an uncompromising production, setting the scene of the war-torn country and pulling no punches in its message of peace.

"We have seen in Europe over the last week how dramatic political change can take place peacefully if enough ordinary people want it to happen," says Nigel Warren-Green, director of the London Chamber Orchestra.

The record is the culmination of a series of events which began four years ago with the decision by Warren-Green, a cellist, and his wife Calitrona, to adopt an orphaning they could not have children of their own.

They decided to look for a child

abroad — through official sources — rather than "join the queue for a nice pink baby in a cot". After four years of reports, home visits and official vetting, they flew to the Lebanon last Christmas to pick up a three-month baby girl — whom they called Aisling, a Gaelic name meaning "dream" or "vision".

The shock of the sadness and difficult conditions in the country made a deep impression upon both of them. And on his return, Warren-Green began organising a charity concert.

This was given — at a packed house — in London's Queen Elizabeth Hall on October 26. By this time, the record was already in the last stages of preparation, and BBC Two was editing a documentary about the project to be screened on November 24.

Richard Branson launched the Children of Lebanon Appeal, and with proceeds from the record and concerts going to UNICEF, the UN agency is joining the LCO in celebrating the ratification of the UN Charter for the Human Rights of the Child.

"We wanted to come up with a musical statement that would open up the hearts of ordinary people all over the world," says Warren-Green. "We hope, in this way, to bypass the obstacles of politics."

The international choir included children from the nationalities of hostages being held in the Lebanon: British, American, Irish, French, German — and Lebanese.

Young composers call for Vivian Ellis Prize

AWARDS TOTALLING £7,000 will be made to the winners of the Vivian Ellis Prize in 1990. Administered by the Performing Right Society, of which Vivian Ellis is president, the prize is given for outstanding work in composing for the musical theatre by those aged 30 and under.

The chair of the judging panel for 1990 will be lyricist and British Academy of Songwriters, Composers and Authors chairman Don Black. His colleagues include theatre producer Cameron Mackintosh, critic Mark Steyn, the Really Useful Group's Jonathan Simon and Ellis himself.

Of recent winners of the prize, Kit Hesketh-Harvey has been responsible for a new English translation of *Die Fledermaus* for Scottish Opera, while Jason Carr has been commissioned to write music for *Born Again*, based on *Rhinoceros* by Ionesco, to be produced by the

Peter Hall Company.

The closing date for entries is 30 March 1990, with the Vivian Ellis Workshop, where the top five entries will be showcased, to be held on 26 July. Entry forms and further details can be obtained from the Prize administrator, Susan Dolton, at PRS.



IN LONDON recently was Los Angeles based FilintraX writer Bob Marlette for writing assignments with recent FilintraX UK signings Pat Diamond and If Only. The picture shows (left to right) Diamond, Marlette and Peter McCamley, head of professional activity of FilintraX.

and built it as a publisher of choral and instrumental music for churches and schools, as well as popular songs.

Virginia Waring, widow of the founder, says that Music Sales is "an appropriate new home for Shawnee because it will provide an expansion through its international operations".

Barry Edwards, president in New York of Music Sales/G Schirmer Inc, adds that "we will be able to introduce these works and promote them to a wider international market through our associate companies in Britain, Scandinavia and Australia".

Music Sales buys Shawnee Press

THE SHAWNEE Press, founded by Fred Waring, has been acquired by the Music Sales group.

The catalogue, which includes such standards as *Summertime*, *Summertime and Black And White* (once a hit for Three Dog Night), will now become part of the International Music Sales Group. Bandleader and choral director (of the Pennsylvaniaans), Waring founded Shawnee 50 years ago



THE IDIOSYNCRATIC Italian pianist Arturo Benedetti Michelangeli has recorded a piano concerto after a break of almost 12 years. His concert at an international press conference in Hamburg, featuring the North German Radio Symphony Orchestra under Cord Garben is being issued as Deutsche Grammophon in January.

He received the first compact disc from DG's Dr. Andreas Holschneider at an international press conference in Hamburg. Michelangeli, who will be 70 in January, demands perfect conditions before he will perform, and travels with his own Steinway. He has a reputation for cancelling recitals, making each performance and each recording something of an event.

Now he plans to record further Mozart concertos for DG, with K415 and K450 scheduled for release in the New Year.

REVIEW

Messiah, Handel, Emma Kirby, Margaret Cable, James Bowman, David Thomas, etc. *Taverner Choir/Players, Andrew Parrott, EMI Reflex 749801-2, CD/ tape.*

Another excellent recording of one of the great choral works from Parrott. Here, he does not set out to be as meticulous and his speeds are remarkably steady for a performance based on acute authentic awareness — but it is none the worse for that. Kirby and Thomas are even more effective than on the early recording for Hogwood on the *Oiseau lyre*. Only Emily van Evera sounds a little staid.

● General interest.

Loose Elbows, Billy Mayerl. Susan Thomas, piano. *Virgin Classics VC790745-2, CD/ tape.* A characteristically imaginative release from Virgin Classics. Mayerl (1902-1959) believed that he had invented the English version of

synchronized jazz and produced a string of classics of the genre including his first best-seller, *The Jazz Master*. This is included among the 20 tracks, along with *Smoke Gets In Your Eyes*, *Limehouse Blues* and the title track, *Loose Elbows*.

● Crossover.

Music for the Royal Fireworks/Four Coronation Anthems, Handel. *The King's Consort, Choir Of New College, Oxford, Robert King, director, Hyperion CDA 66350, CD/ tape.* With its 24 baroque oboes, 12 baroque bassoons, nine trumpets, nine horns and four sets of baroque timpani — the original 1749 scoring — this had to be a record with an extraordinary sound — and it is. King marshals his forces — he personally scores — to produce a most uplifting disc, especially with anthems such as *Zadok The Priest*.

● General interest.

BRIEF

● RUSSIAN BARITONE Dmitri Hvorostovsky, winner of the Cardiff Singer of the Year competition in May, has been contracted to make a series of records with Philips. He will start with *Cavalleria Rusticana*, and may continue with Verdi operas.

He is also making a recital disc for Decca. And Hvorostovsky will give two concerts in the Wigmore Hall, London on December 13 and 15.

Canadian Brass has also signed a contract with Philips.

● SOVIET TEENAGER Yevgeny Kissin heads DG's November releases with the recording of Tchaikovsky's Piano Concerto made with the Berlin Philharmonic Orchestra under Herbert von Karajan which made such an impact at a televised concert last New Year's Eve.

Despite DG's policy of CD and tape only, it has decided to release this recording on LP as well because of the anticipated interest (427 485).

And the company has made a similar decision for the new recording of Verdi's *Requiem* with the BPO conducted by Carlo Maria Giulini (423 674, 2 CDs). However, the conductor made a famous recording of the work in the Sixties for EMI and has been closely associated with the *Requiem* throughout his life.



EXECUTIVES FROM a dozen countries attended the first international conference held by EMI Music Publishing since the merger with SBK. Held in London, the meeting was hosted by Joanne Boris, the recently appointed vice president worldwide synchronisation and tracking. Discussion focused on catalogue exploitation and the meeting was addressed by consultant Alan Warner. Among those pictured are Warner (left, back, in front of bookcase) and Boris (front, centre, with spectacles) with EMI Music Publishing UK MD Peter Reichardt immediately to the right.



CHECK IT OUT



£50

Printed Logo



£100

Hologram Logo



£250

TAKE A CRITICAL LOOK AT SHAKESPEARE.

(How to recognise cheque guarantee limits.)

To guard against fraud, and serve your customers quickly, you'll need to take a critical look at the Shakespeare logos on cards which guarantee cheques.

You'll find these Shakespeare logos on cards issued at the existing £50 limit and at new limits of £100 and £250.



Check out these points:-

- The majority of cards you accept will continue to provide a £50 guarantee as indicated by the printed logo.
- The new silver £100 hologram logo will be located on the front or back of the card and offers a £100 guarantee facility.
- The new gold £250 hologram logo will appear on the front or back of the card and will offer a £250 guarantee facility.

Apart from the old style £50 card (which is being phased out by the end of September 1990) the common theme will still be Shakespeare. Although there are new limits, acceptance procedures remain unchanged.

To receive a free poster explaining these changes, fill in your details in the space provided.



Name Position

Company

Address

Postcode

Number of free posters required

Please complete the coupon and return it to: Mr. Michael Young, APACS, Ralton Direct, Stephenson Road, Groundwell, Swindon, Wiltshire SN2 5AN.



CHECK IT OUT



Life on - George's gamble ends in tears

by Selina Webb

IN HIS latest guise as Jesus Loves You, Boy George is making an impression in the dance chart with *After The Love* on his *More Protein* label. And a suitably mournful promo has been completed for the track by Limeight subsidiary The Unit.

Directed by newcomer Baillie Walsh, the serene film employs layers of white to create an unearthly environment through which a succession of tearful models ebb and flow.

Despite immaculate styling incorporating Rafal Ozbeck's latest collection and a highly sophisticated use of the video medium, producer Mark Wigthick describes the promo as "a Unit low-budget special".

"It was as near as I've ever come to a factory line shoot," he says. "We had 50 models staggered to arrive at half-hour intervals. They went for styling, make-up, stood on a tumble in front of an Ultimate screen, looked sad with the aid of a glycerine-teardrop and got out of it to go and get their money."

Wigthick reveals that Baillie Walsh — whose only previous work was shot on Video 8 in his front room — was brought in to



BAILLIE WALSH'S serene promo for *Jesus Loves You's After The Love* employs layers of white to create an unearthly environment through which a succession of tearful models ebb and flow

direct the promo on Boy George's insistence. It's a risk he believes has paid off.

"Full marks are due to George for trusting Baillie to do the video in the same way that Holly Johnson trusted Marco Cecere with *Love Train*. It just goes to show that a long track record isn't always the best recommendation for a great promo director."

Wigthick also gives credit to

lighting cameraman John Maghison for his work on the promo.

"Everyone said that doing a white on white Ultimate job and wanting to shoot on reversal was impossible, but thanks to the aid of John Maghison and Saho 601 post production facilities the promo turned out very successfully," he says.

● Michael Dunne has been taken on as the Unit's chief executive.

B R I E F S

● **MCA ENTERS** the sell through business on November 27 with the release of two videos featuring its most successful artists. The 60-minute Bobby Brown tape (dealer price £6.95) consists of eight tracks including two versions of *My Prerogative* (live and promo) plus the new single, *Ron*, and an exclusive interview with Brown.

Travision Vamp: The Velvetine Singles (dealer price £5.56) is 23 minutes long and includes all the band's hits from Velvetine plus behind the scenes footage. Both videos are released through Channel 5.

● **VIDEO PIONEERS** Queen deliver four of their recent epics in a 20-minute EP released by PMI on November 27.

The *Miracle EP* includes *I Want It All*, *Breathless*, *The Invisible Man* and *Scandal*, all taken from the band's latest multi-platinum LP.

David Mallet directed *I Want It All* while the other three videos herald Queen's move to Fugitive TV and were directed by Rudi Dolezal and Hermes Roscher (aka The Torpedo Twins) from Vienna. Queen's eighth sell through video has a dealer price of £6.95.

PMI's November 27 release package is completed by *Now 16*, the 80's — *Video Of The Decade* and *Indie Top Video Take Two*. All three videos have a £6.50 dealer price.

● PMI has asked us to point out that *Music Week's* review of *Ron*



WELL RED: Bobby Brown

Maiden — Maiden England (*MW Nov 11*) was based on a faulty copy. We have now been supplied with a release-quality tape and are pleased to report that the sound is excellent.

● **WIENERWORLD** has reshuffled a classic Gladys Knight & The Pips hits video package to tie in with the success of the group's current singles album.

The *In Concert Video* (dealer price £6.95) features the perennial soulsters performing 20 songs live in Los Angeles. It also includes a special appearance by legendary R&B artist Roy Charles and his backing singers, the *Roylettes*. Gladys Knight & The Pips, *The In Concert Video* was released on November 17.

● **TWO COMPILATION** video projects from Channel 5/*PolyGram* TV are released this month to tie in with the success of their corresponding LPs.

The winning formula of classic rock tracks is brought to video on the *Rock City Nights* release which includes *You Give Love A Bad Name* by Bon Jovi and *Billy Idol's Hot In The City* among its 13 tracks. *Dance Decade* brings together a selection of the best dance records of the Eighties. A retrospective covering all the main trends from new romantic to hip hop it includes *Push It* by Salt 'n' Pepa plus *Small Town Boy* by Bronski Beat.

Both videos have a £6.95 dealer price.

● A SELF-titled collection from Anderson, Bruford, Wakeman and Howe leads *BMG Video's* releases for December 4.

With a dealer price of £4.86 the 35-minute promo compilation features the best of their recent Arista album with exclusive interview footage.

Sharing the release date is *See The Light (Live From London)* featuring Jeff Healey, while December 11 sees the release of *The Rise Of Neneh Cherry*, an hour-long documentary. Filmed in the UK, Europe and America, the programme traces the rise to world success of the singer, songwriter and rapper. It includes full-length promos for *Buffalo Stance*, *Manch'd*, *Kisses On The Wind* and *Inner City Mama*, the new single due for release on December 4. The latter videos both have a £6.95 dealer price.

R E V I E W S

DURAN DURAN: Decade. PMI MVP 9911973. Running time: 70 minutes. Dealer price: £6.50.

Comment: Thanks to a liberal helping of romping calendar girls in *Girls On Film*, this lengthy promo compilation has an 18 certificate.

A shame considering the entertainment value of all else in the track listing. I'd guess that most of the original Durannies will be suffering by now so sales shouldn't be top too greatly. Almost without exception the 14 tracks present *DD* enacting a variety of schoolboy fantasies in the Indiana Jones, *Bladerunner* and *Bond* moulds, complete with slinky models and sleazy jungle scenes. The corn's at its height when our action man announces that he's 'Bon... Simon LeBon' while the extravagance bubbles over in the unbelievably lavish *Wild Boys*. Even the earlier promos are imaginative and experimental — it's perplexing that the directors don't get a credit for their work. Who'd have guessed that Godley And Creme were responsible for one of the kindest pop promos ever made.

Sales forecast: Well over an hour of high gloss entertainment, *Decade* is undoubtedly value for money. Duran Duran have never been complacent about their promos and my only reservation lies with the durability of their now-fading fan base.

SW

THE SUGARCUBES: Live Zabur. Channel 5 CFV10112. Running time: 59 minutes. Dealer price: £6.95. Release date: November 27.

Comment: The debut video from Iceland's grooviest export finds Bjork, Einar and Co co-vering on stage as only they know how. The child-like Bjork looks and sounds dead as the warbles her lead vocals while Einar, witty in a disturbing sort of way, rants unmelodiously beside her. The live performance is shot conventionally with an occasional apt doodle woffing across the screen.

The bonus comes in the shape of short introductory pieces prepared by the band members: Einar talks enigmatically about planets, Bjork ponders her television set while the other members of the band tell us about their cats and Icelandic sheep head delicacies. The 15 tracks encompass both Sugarcubes albums and their peculiarity is heightened by being tied close-up. Live, it's easy to get carried away by the fervour of fellow fans.

Sales forecast: Couple worldwide sales of 3/4m with only sporadic gigs on these shores and it's clear that there will be a healthy demand for this indie chart follower.

SW

MUSIC VIDEO

Description (tracks) Timing/ Dealer Price			
1	IRON MAIDEN: Maiden England	PMI	MVN 91195 3
1	PHIL COLLINS: Singles Collection	Virgin	WD 594
2	JASON DONOVAN: Jason The Videos	PMI	WV 167
3	KYLIE MINOUGE: Kylie The Videos	PVF	3
5	DANIEL O'DONNELL: Thoughts Of Home	Telstar	ITE 1007
6	LEVEL 42: Level Best	PMV/Channel 5	WV 102
7	PINK FLOYD: The Wall	PMV/Channel 5	CFV 087.62
8	QUEEN: We Will Rock You	Music Club/Video 8	MC 2032
9	FOSTER AND ALLEN: The Best Of...	Stylus	SV 9289
10	HARD 'N' HEAVY: VOLUME 4	MVP 991198 3	
11	QUEEN: Rare Live	MVP 991189 3	
12	U2: Rattle And Hum	Yestron	VH 2308
13	MICHAEL JACKSON: Making Thriller	Vestron	MA 11000
14	NEIL DIAMOND: Greatest Hits Live	CMV	4901.42
15	ERASURE: Innocents	PMV/Channel 5	CFV 08922
16	ERIC CLAPTON: The Cream Of...	PMV/Channel 5	CFV 08922
17	JULIO IGLESIAS: In Spain - Sold Out	CMV	4983.52
18	ROY ORBISON/ CANDY MEN	Music Club/Video 8	MC 2032
19	FRANK SINATRA & FRIENDS	Video Collection	VC 4077
20	DEF LEPPARD: In The Round In Your...	PMV/Channel 5	CFV 08422

© BPI, Compiled by Gallop for BPI, Music Week and BBC

MCA
MUSIC VIDEO

His Prerogative

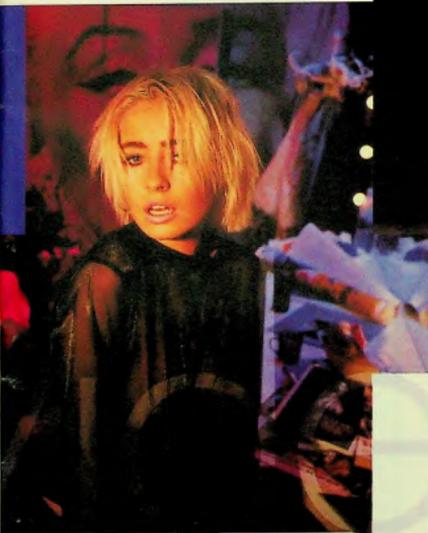
featuring four top twenty hits,
exclusive interview and
never before seen live
version of 'My Prerogative'

MCV 9001

Bobby Brown



new

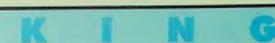


Transvision Vamp

The Velveten Singles

includes four top thirty hits
and footage courtesy
of Transvision Vamp

MCV 9002



by Dave Karger

THE EGG label offers an insight into the current state of tingling guitar pop with a couple of new offerings. Gathered on to the 12-inch four track EP *A Lighthouse In The Desert* are four innovatively chirpy post-pysche power songs led by **Yehoshua Peled**. Also on show are **The Prayers, The Church Gypsies, and Remember Fun**. All this for the price of a couple of singles through Revolver and the Cartel. Also through Revolver, the Communications Unique label releases a new 12-inch from Manchester's **The Great Leap Forward**. Having set out their stall on the contagious debut album earlier this year, the new single, *Heart And Soul*, exposes their more rhythmic, mellow dance personality. There's a more heavyweight dance number courtesy of **BL Troopers** featuring **Samuel Peas** on the Music Of Life label through Pinnacle's Re-Cuts department. Hard-edged rock music on two cuts, Movement and There It Is.



THE SHAMEN release *Omega Amigo*, the first fruit of their liaison with One Little Indian

There's a return to weird mountain on the 12-inch industrial throb of **Peop's** grey *Peel'd Back* on the Music Of Life label through Pinnacle's Re-Cuts department. Hand-edged rock music on two cuts, Movement and There It Is.

IN THE small but perfectly-formed seven-inch department there's a powerful almost See Emily play-period **Pink Floyd** single from **14 lead Boats**. *The World Love* on the Thunderball label is shambolic but charming and it's available through Revolver and the Cartel. Revolver is also distributing a four-track grinder from **The Nivens** called *Subst Drug* on the Woorah label, a group dying to be the Smiths.

PORTSMOUTH'S BITE Back label releases a mini-LP from **Who's In The Kitchen's** titled *Structure Rupture* and that's available through Backs and the Cartel, while the grandaddy of ska, **Louise Allman**, 62, releases a four-tracker called *Sally Brown* on Unicorn through Nine Mile and the Cartel. The wild sounds of **Bavrova Whitefield And The Savoyards** are also on Fan Club as their first eponymous album is re-issued through APT. And at Plastic Head, their grossly yellow press release reveals behind the specs in front of the eyes that **Skunk Tobacco** have a new 12-inch *Black Rock Sands* through Backs and the Cartel.

Stefan Raabholz, a stylish German unit of some note, have a CD on Touch, through Recommended, and that tastefully-packaged item goes under the title of *Vogel*. Touch follows that release with a cassette only by **Rehazad**. Titled *Myst* it'll be available through Sterns and it features the music of an Iranian

Behzad Blourfroushan, who's resident in London.

DESMOND DEKKER's Officially Live And Rare CD or double album is released on Trojan through Revolver and the Cartel and **King Tubby's** Special 1973-1976, double album only, comes via the same route. Latest *Strange Fruit Peel Sessions*, available through Pinnacle, are on 12-inch and CD and feature **The Colorblind James Experience, The Go-Boyzones and The Associates** while sister label, Beechwood releases a CD, LP and cassette called *Best Of Night Tracks* with efforts from **The Stranglers, Voice Of The Beehives, The Cardigans, Gayo Bykers On Acid** and more.

THE DEMON stable, distributed by APT, has a compilation on HDH featuring various Holland-Doozer-Holland acts including **General Johnson, Chairman Of The Board** etc. That's on album and CD and is called *Slipping Around*, while **American Music Club LP/CD** *United Kingdom* is out on Demon and the Edtel label releases **The Persuasions' 1968** debut *A Cappella*. The Link labels distribution story gets yet more confusing, but the chief tack is that Link and Skunk releases are now distributed by APT, while Skunk and Staccato releases remain distributed by Revolver and the Cartel. So, we'll all have a punky, ska-ful Christmas after all.

THE CAROUSEL has a 12-inch called *Sorrow*. The Way To Love released on **Comic Radio's** Music Through Revolver. Light up the jazz sticks and discover: that's it's collaboration with a female Talahuk Gosh and a mole Razortron's person. Also from Revolver, the Sop label has the weird house extractions of **Warrington's Black Stone Choir** on the album *Hard Shell Plectrum*, alongside a new 12-inch from **Dub Sex** titled *Time Of Life* and an album from techno boot/peep metal exponents **Amak**, simply titled *Buildingscape*.

THE SHAMEN release the first fruits of their new liaison with One Little Indian, the 12-inch/CD single *Omega Amigo*, a new trance dance from the hypnotic, hunches of Maccoid mazak. Available through Nine Mile and the Cartel it's already picked up two 'single of the week' awards. Also from Nine Mile, the new *Impaled Corpse* single, *Move*, adds a churchful guitar in the dance, in limited edition seven-inch with four badges. 12-inch and CD format. There's also **They Might Be Omen's** One Little Indian reissue *Dorothy's Start* and from Damaged Goods there's another variety into the back catalogue of punk with **Adams And The Ams' Young Partisans** on the **Subversive** stable called *Go A Man*. The **Burry Lazell's** *Fred Dellor's* and **Alan Jones** of this world should be asked now, where are the **Shit's** Whatever happened to way-word **Fudger Giovanni** *Madama* and **Dave Judger's** *Well, maybe not*.

APT has picked up distribution of the Kitchenware label which has new releases scheduled from **The Fatman Mammals** and **Horvath**. The Foundation label, through Rough Trade and the Cartel, releases the debut 12-inch *I'm Mad At You* by **Mystery Slung** and will soon be unleashing the debut album by **The Cantolker**. **Greenhouse** have a seven inch on FRO through Backs and the Cartel titled *Tigers (It's Like, er, wild guitar pop)*, and **Five Tenors** take the road to promote their *Ill Surely Fly* single on **Sworthington's** Nine Mile and the **Cartel**. **The Opium** seem to have developed some Paisley kits and celebrate with their third single *She Made Everything Grassy* on the Coze label through the Cartel.

BEST FROM recent mail-ins include **Ker's** super *Chattin' My Heart on Play Hard* through Nine Mile and the **Cartel**. **Carver The Unapproachable Sex Machine's** anthemic *Sherrif Fatman* on Big Cat through Rough Trade and the Cartel. **The Dances Lullaby** new EP *Tree To Breath* on Hannibal. **The Band Of Holy Jays's** Evening *World Holiday Show* on Rough Trade. **Kitchens Of Distinction's** *Ephephane* on One Little Indian through Nine Mile and the Cartel and **The Television Personalities' Salvador Dalí's Garden Party** EP on Fire through Pinnacle.

DISTRIBUTION
TOP INDIE
TOP-40 SINGLES

1	3	GRAND PIANO	BMG BUCHENA (2)
2	3	NEVER TOO LATE	PWL PW104 (2)
3	7	STREET TUFF	Decca WAT018 (2)
4	5	EYE KNOW	Big Life BUR107 (2)
5	NEW	MOVE	One Little Indian CDE001 (2)
6	2	TAINTED LOVE	Jungla & Pumpin' 118107 (2)
7	NEW	SOMEbody IN THE HOUSE SAT YEAH	Big Life BUR107 (2)
8	5	THE REAL WILD HOUSE	BMG BUCHENA (2)
9	8	LATINO HOUSE	Decca/Various Artists 018 (2)
10	2	STRINGS OF LIFE '89	Big Life BUR107 (2)
11	9	YOUR LOVE	Time Record 118A07 (2)
12	1	I'M NOT GONNA STAND FOR THIS	PWL PW104 (2)
13	2	SPACE GLADIATOR	Mute 123MUTE 184 (2)
14	12	LET ME LOVE YOU FOR TONIGHT	Shangri-La 123MUTE (2)
15	8	DRAMA!	Mute 123MUTE (2)
16	15	RESCUE ME	Ernoch 118001 (2)
17	10	WFL (WROTE FOR LUCK)	Factory FAC027 (2)
18	4	JUST AS LONG AS I GOT YOU	Subversive Special SP0018 (2)
19	12	BRING FORTH THE GUILLOTINE	Time Tapes 118103 (2)
20	22	JOY	Glasto 015074 (2)
21	18	SUENO LATINO	BMG BUCHENA (2)
22	4	JUST AN ILLUSION	Honeybee H00710 (2)
23	14	LOVE ON A MOUNTAIN TOP	Mute 123MUTE (2)
24	NEW	I CAN MAKE YOU DANCE	One Little Indian CDE001 (2)
25	NEW	AMIGO	One Little Indian CDE001 (2)
26	17	MANTRA FOR A STATE OF MIND	Rhythm Gate 118710 (2)
27	19	KENNY D - PRIDE OF LIVERPOOL	Subversive Special SP0018 (2)
28	21	EVERY DAY (I LOVE YOU MORE)	PWL PW104 (2)
29	4	THE CHASE	Big Life/Real Fast KOOL107 (2)
30	24	SHAME	Mute 123MUTE (2)
31	25	WIDOWMAKER	Mute 123MUTE (2)
32	11	PERSONAL JESUS	Mute 123MUTE (2)
33	NEW	YOU ON MY MIND	Republic 118700 (2)
34	3	DEPTH CHARGE (HAND DO JIN)	Viral Studio 118700 (2)
35	NEW	ELPHANTINE	One Little Indian CDE001 (2)
36	10	LOVE IS LIFE	Decca 0187010 (2)
37	26	JUST KEEP ROCKIN'	Decca WAT018 (2)
38	27	LIFTOFF TOP RANKING	Factory FAC027 (2)
39	2	FIND OUT WHY	One Little Indian CDE001 (2)
40	32	DREAMS	Cap CT00701 (2)

TOP-20 ALBUMS

1	2	ENJOY YOURSELF	BMG BUCHENA (2)
2	1	WILD!	Mute STW001 (2)
3	25	3 FEET HIGH AND RISING	Big Life BUR107 (2)
4	18	TEN GOOD REASONS	PWL PW107 (2)
5	NEW	WAREHOUSE RAVES VOL 2	Remora RUM018 (2)
6	2	TRAVELGUE	Shirburn 018270 (2)
7	18	STONE ROSES	Shirburn 018270 (2)
8	5	THE HEALER	Shirburn 018270 (2)
9	NEW	ORGANISED RHYME	Mute 018250 (2)
10	7	ALL HAIL THE QUEEN	Cap 510180 (2)
11	8	QUADRASTATE	Crash 123008 (2)
12	3	BUMMED	Factory FAC027 (2)
13	10	KYLE	PWL PW107 (2)
14	15	WAREHOUSE RAVES	Remora RUM018 (2)
15	11	THE CIRCUS	Mute STW001 (2)
16	12	THE INNOCENTS	Mute STW001 (2)
17	4	GIRLS GIRLS GIRLS	Crash 123008 (2)
18	6	HERE TODAY, TOMORROW NEXT WEEK	One Little Indian TRP101 (2)
19	13	TELL ME I'M SORRY	Cap 510180 (2)
20	12	WHY SHOULD I STAND UP?	Crash 123008 (2)

Compiled by Music Week from Gallup Data

3 FROM MADCHESTER

Happy Mondays

Madchester Rave on EP

13/11 Release

4-track 12" EP FAC242

Limited edition 7" gatefold FAC2427

20/11 Release

7" Lillywhite mix FAC242R7

4-track cassingle FAC242C

4-track CD single FACD242

Peter Hook's Revenge

7 Reasons

13/11 Release

12" FAC247

CD single FACD247

Electronic

Getting Away With It

Bernard Sumner, Johnny Marr & Neil Tennant

4/12 Release

7" FAC2577

12" FAC257

CD FACD257

Cas. FAC257C



PINNACLE
RECORDS

Factory Communications distributed by
Pinnacle Records 0689.73144

Pumping up the volume sales on TV

Stu Lambert on which albums merit costly TV exposure when release fever has died down

TV MARKETING campaigns for albums with high volume sales are conducted at an intense pitch. PolyGram has a £1m spend for four compilation albums; Queen's LP *The Miracle* is getting a £1/2m push from EMI, which also mounted an intense media campaign recently for Kate Bush. Not all the product is new — the title

track of *The Miracle* comes as the fifth single from the album and for many albums the costliest TV promotion, the "solus" campaign, occurs when release fever has died down.

Despite its cost, TV promotion accounts for 90 per cent or more of the advertising budget in many companies. Managers prefer TV because it gives an accurate "shot" at the target consumers, whether they be late-nighters watching *Big World* or pre-pub viewers of *The Bill*. There are two main types of TV promotion; co-operative campaigns with national and regional retail chains and solus campaigns, which advertise the album directly.

Co-operative campaigns are commonly used on the product release. Here the record company has the choice of national



QUEEN: THEIR appeal transcends social class barriers so an album promotion entails a major campaign

promotion with Our Price, Woolworths, WH Smith or HMV, or regional retailers like EGS in Yorkshire, Andy's in East Anglia or Discovery in the

Midlands.

Colin Bell, general manager at London Records, explains the attractions: "We take co-promotions with Our Price primarily, and with WH Smith and Woolworths. The record company pays for all the advertising time, but the scale of bookings ensures good rates and a good position in the schedules. The cost is about £50,000 for a typical national campaign, which might be 10 to 12 spots in shows aimed at 18- to 24-year-olds for our kind of product."

This is not necessarily a bargain: a co-op campaign might get 30 to 50 TV ratings, a solus campaign more like 150, though regional advertising can be a good deal because the cost is assessed by advertising share, not by airtime alone.

As well as the convenience of using the retail chains' block-booked airtime, which naturally tends to take spots in music and youth programming, co-operative advertising gives the retailer an incentive to rack out the product in depth for the early buying surge on release which the ads help to generate, "giving the product a kick". Advertising with retailers helps to ensure prominent in-store display, which can directly affect chart performance.

Tony Wadsworth at EMI is overseeing *The Miracle's* £1/2m campaign. Wadsworth spends 95 per cent of his promotional budget on TV airtime; his faith in it is based on hard information.

"Sales figures from Gallup are linked to TV areas, so it's easy to measure the additional sales generated by a campaign," he explains.

"I advertise with retail chains on the launch phase of a record, then move to a solus campaign to attract the uncommitted buyer—the enthusiast will already have picked up the record first time round. With a solus campaign you target a very

large audience but you get complete control over placing, whereas with a co-op campaign your ad goes where the block booking takes it."

Wadsworth uses sales data on *The Miracle* and Queen's previous albums to guide his regional strategy.

"The great thing about Queen," he says, "is that they transcend social class barriers. People love Queen all up and down the social scale, so it's a really major campaign."

"I'm looking for the mass-market, the crossover sales, I want the biggest possible slots like Coronation Street, although that costs ten times as much as a music show."

The 30-second ad for *The Miracle* was made by The Artful Dodgers, linking video clips from four of the songs on the LP and featuring Richard Gray's striking sleeve design — the band's faces fused into a single head — at the beginning and end of the sequence.

So which releases are right for TV exposure? Mark Williams, general manager at Virgin Records, was responsible for putting HMV into the co-op TV advertising area and is now mounting the campaign for Phil Collins' album — a co-op campaign began with Woolworths and Our Price in October and a solus campaign follows in January. "TV often chooses itself — it's always a major product with hit singles and you need good videos," says Williams. "You've only got 30 seconds to hit people, so no matter how strong the music, the visual aspect is essential."

Bell adds: "You can also take a mid-selling album, Shakespeare's Sister for example, and give it a sales boost once it's been out for a while, though it's difficult to say how effective the advertising itself is because the record will gain a higher chart profile, it'll be racked out throughout the country and so on. But I'd expect to gain two or three chart positions from a campaign like that."

ALIAS

RON KAVANA

A Brilliant New Album



THINK LIKE A HERO

Available now on compact disc (CDWIK 88) and vinyl (WIK 88)

Distributed by Pinnacle LE 0689 73444
Chiswick Records, 48-50 Stead Road, London NW10 7AN

Chiswick

London FM: all things to all people?

by Bob Tyler
A TOTAL of 40 applications have been received for the two London FM radio contracts on offer.

More than half the groups from the 22 applications re-applied, either in the same form or as part of other groups. But possibly the biggest surprise is Virgin Broadcasting, which abandoned its own application to join Kiss, the widely tipped dance station.

Many new groups are backing a rock or album format. These include: Riverside Radio, led by former Piccadilly MD Colin Walters and the overseas programme provider Rock Over London, and Album Rock Radio, backed by Allied Entertainment, Yorkshire TV and the Hard Rock Cafe.

The research service company Haller Arment is behind the Radio Management Company, while BBC TV's Tommy Vance and TV producer Mike Hollingsworth also offer an adult contemporary service, Town and Country. These four join the two other established groups, Thames Radio, which has support from the Britton Academy, and, finally, Q Rock.

The Manchester incremental broadcaster Mike Shaft, of Sunset, tries for a London licence with a

black music format, so too, does one of his presenters, Greg Edwards, with LFM.

Rhythm Radio offers a curious format, described in its application as "flexible edge". The programmes, many commissioned on a Channel Four-style basis, will change to reflect the latest trends in music. Currently, its proposed format offers house, hip-hop, reggae, latin, soul and African music, along with indie rock.

Classical applications remain at about the same level as last time with no really new contenders, just the splinter group Metronome. Easy listening/MOR is still a popular format, however. Re-applying are Hanson, Mainline and ABC (with Vera Lynn), the London Evening Standard's Easy Listening Radio, and Roy Anderson of All Media Communications with Magic.

Showtime Radio also fits the easy listening category, with an application for a show together-formal. Showtime is part music/part Metropolis Radio, the consortium which bid for Capital Radio's licence at its renewal stage five years ago. Metropolis's chairman is Sir Peter Parker, and the company has Brian Rex and film-

maker Alan Parker as shareholders. The application is also supported by, among others, Tim Rice, Lord DeLorton and the Musicians' Union.

The remainder of the 40 include a couple of country music bids, Orbital Radio, with Ralph McTell and Paul Davis, and Eagle from Surrey's Country Sound Radio. There are also several applications from Arab, Asian and multi-ethnic music groups.

With the race to submit finally over, the applicants now have to wait for a telephone interview with the IBA. It is thought the Authority will announce its decision before Christmas.

One brief review of a handful of the applicants, however, did reveal that the London listings magazine *Time Out* is taking no chances — it appears to be supporting every bid — and that one applicant was unable to spell the word incremental correctly.

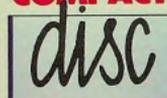
● **RUNNERS AND RIDERS:** Orchard FM is opening five weeks ahead of schedule, on November 26; LGR (London Greek Radio) finally came on air on November 13; BCR, the incremental ethnic station serving Bradford, begins transmission in early December.

STAT I O N P R O F I L E

Metro FM

NEWCASTLE'S METRO FM broadcasts to listeners from Alnwick to Peterlee and westwards

COMPACT



	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20																		
	THE ROAD TO HELL, Chris Rea	WEA	THE END OF THE ROAD, Stevie Wonder	Warner Brothers	BOURNEMAN, Eric Clapton	Duck/Disc	DECADE, Dreadnought	Polygram	SPARK TO A FLAME - THE VERY BEST, Chris De Burgh	ABC	ADDITION VOLS 1, Robert Palmer	Island	SILIP OF THE TOWNSHIP, Whitesnake	EMI	NO. 1 OF THE BEST, Various	Various	STROMBERG, Cliff Richard	BMG	METRO ARE YOU, Gerry Cheevers	RCA	GREATEST HITS, Billy Ocean	JIVE	STORM FRONT, Billy Joel	CBS	THE SEEDS OF LOVE, Susan Taylor	Capitol/Philips	THE BOYS - THE ALBUM OF THE DECADE, Various	EMI	THE SENSATIONAL WORLD, Kate Bush	EMI	HOLDING BACK THE SEVER, Neil Patrick Harris	Philips/Capitol	THE SINGLES ALBUM, Glenn Knight/Pop	PolyGram/EMI	THE HEART OF CHICAGO, Chicago	Atlantic/Warner Bros	REVENGE! HORROR, Belphegor	Virgin

to Hexham. Programme controller Giles Squire's senior presenter, is Russ Williams who looks after the presentation team. The senior producer is Steve Martin, and Mick Johnson, the group programme director. The group includes Great North Radio and TFM, working closely with Martin in establishing music policy. Metro broadcasts 24 hours a day, with TFM taking over between 2am and 5am.

Music Policy
Metro uses the MusCom system. "We had our own computer long before Selector. We feature one LP a week, and play selective good cuts from albums which breaks up the relentless bashing of current singles," says Squire. With its featured LP, the station rotates one to three tracks.

Presenters
"Every presenter beats their Radio 1 opposition — we have strength in depth," says Squire. Rick Rees presents an American chart show from Hollywood, from which Metro takes elements and repackages. Tim Smith, formerly of



SQUIRE & SAVILLE



Radio Luxembourg, presents a soul show called Essential Rhythm on Sunday afternoons which Squire describes as "a bold step poying off". Jimmy Saville's programme, which is "a combination of Saville's Travels and the Old Record Club" is sold to several other stations including Capital.

Local Music
Metro has sponsored the Newcastle jazz festival and a number of smaller concerts.

The Industry
Squire is critical of the record industry. "Record companies have been slow to appreciate the importance of CDs for us," he comments, and of the industry in general, he states: "There is a continual reorganisation of old ideas, it would seem if they opened their eyes to see what's going on in other countries instead of trying to copy each other." Metro's European Chart Show, in conjunction with German station SR7 and Dutch broadcaster Trois is the most listened to programme for that time slot for four or five years.

Listenership
Metro mainly targets those under 34 years old. The reach is 46 per cent with average hours of 13.6 compared to Radio 1's 38 per cent and 10.7 hours, Radio 2's 24 per cent and 10.4 hours, and BBC Local Radio's 11 per cent and 5.8 hours.

CHRIS RAISTRICK

KEY	A=Radio 1 'A' list	B=Radio 1 'B' list	RADIO 1	RADIO 2	REGIONAL	LISTENERS	
			WKS	WKS	WKS	(% of total)	
			ACTUAL	ACTUAL	ACTUAL		
BIS STATE Profile	ZTT	9	11	8	23	8	30
ABDUL HALIM (I) Let The Way Be	Sony	—	—	—	22	—	—
ARCADE FIRE Live at the Garden	WEA	5	4	—	—	—	77
ALANAM, THE New South Wales	IRS	—	—	—	19	19	21
AND WRIGHT/Redskins (Live Sessions Outland)	Island	4	—	—	15	—	—
LEAD SINGERS When You Smile	Epic	8	7	—	—	—	23
BIG FUN/Car Washes The Ceiling	Sire	14	8	8	29	28	—
BROWN BOBBY B&B	MCA	8	—	—	29	20	—
BUSH, Kate This Woman's Work	EMI	5	—	—	11	—	—
CARRACK, PAUL Live at the Groves	Chrysalis	8	9	—	21	16	—
CRIMES, The Heaven	CBS	6	—	—	—	—	—
COLLEGE FISHERS Live On the Ocean	EMI	—	—	—	33	30	98
COLUM, NATALIE Surfing Over Ape	EMI-USA	—	—	—	28	12	—
CULLIN, Phil Another Day in Paradise	Virgin	23	24	A	48	49	2
COULTS, The Sun King	Beggon Records	—	6	—	14	38	—
CURIOSITY First Face	Phonogram	—	—	—	15	—	—
DANNY WILSON (Can't Wait)	Virgin	—	—	—	34	15	—
DARYL, TERENCE TRENT The Side Children	CBS	5	—	—	15	—	—
DANNY, TAYLOR Let With Every Beat Of My Heart	Atlantic	—	—	—	—	—	—
DEBURGH, CHRIS DIMONDS The Deck	A&M	—	—	—	23	24	—
D-MOBS Canon And Get My Love	Mer	12	13	B	27	15	15
ELECTRICE II Live At New The	Mercury	5	12	—	23	25	—
EMERLYN, You Sounded Me	Mute	—	—	—	—	—	—
ESTRAN, GLORIA Get On Your Feet	Epic	—	—	—	49	25	—
EVERTON, Don't Ask Me Why	Pyg	14	18	B	33	25	—
FINE YOUNG CANNIBALS (For The Man)	London	22	16	A	29	31	34
FORDHAM, JULIA Genesis	Circus	—	—	—	17	—	—
HAPPY MONDAYS Hollywood	Factory	5	—	—	—	—	—
HOURS OF LOVE (Don't Know Why) Love You	Fontana	12	8	B	27	7	52
HUK AND CREI (Paradise)	Circus	—	—	—	—	—	—
JANER CITY What's Gonna Do With My Baby	10	19	14	A	32	29	28
INSPIRAL CARPETS Move	Cow	4	—	—	—	—	—
IZZI STARS	Mer	10	—	—	—	—	—
IRON MAIDEN White Dressed	EMI	4	—	—	7	23	—
JACKSON, JANET Rhythm Nation	Breakout	20	22	A	29	29	23
JESSIE AND MARY CHAIN, The Heat On	Islands	9	11	B	8	7	57
KACOLA London	Capitol	—	—	—	—	—	—
KATRINA & THE WAVES Rats 'N' Roll	SIRI	6	—	—	22	19	99
KREBSHAW/BROOKES 8 Tapes Two Baby	BIC	11	—	—	—	—	—
LABELLE, PATTY I Mider	MCA	4	—	—	—	—	—
LEIBERMAN, BEN The Eye of the Vic	Unknown	9	—	—	—	—	—
LIGHTNING SEEDS Joy	Wholly	5	—	—	21	26	—
LONCOFF, JAMES	Chrysalis	19	11	A	6	6	6
MARTINA FEAR The Earth Make	CBS	12	10	B	39	43	7
MAEY, RICHARD ANGUS	EMI-USA	5	5	—	42	40	45
MC CARTNEY, PAUL Figure Of Eight	EMI	—	—	—	26	22	—
MCLAREN, MALCOLM House Of The Blue Dawn	Epic	9	11	—	14	11	78
MILLI VANILLI Blame On The Rain	CosmoGram	4	—	—	—	—	—
MORRISSELL (USA) Live	A&M	4	—	—	25	—	—
MINOCCI, KYLIE Never Too Late	PWL	20	20	A	41	43	4
MINIEMASTER Grand Radio	BCM	4	—	—	22	21	9
MOORISSE, Don Board O'Up Board	EMI	4	—	—	14	—	—
NEVILLE BROTHERS With God On Our Side	A&M	4	—	—	19	12	82
NEW KIDS ON THE BLOCK You Got It	CBS	12	6	B	37	33	3
PALMER, ROBERT Let's Get On Our Feet	Island	21	18	A	14	14	80
PETTY, TOM From Dallas	MCA	—	—	—	15	19	79
PRINCE SHERA LOSTON The Arms Of Orion	Warner Bros	4	—	—	33	—	—
ROB N RAZ Get It Got	Unknown	10	6	A	—	—	—
ROLLING STONES Rock And A Hard Place	CBS	18	14	B	26	—	—
RONSTADT, LINDA (Just) Slow Down	Elektra	18	21	A	43	44	6
SIMPLE MINDS (You) On The Loose	Virgin	5	4	—	—	—	—
SOVEREIGN, JIMMY Comment On The Act	London	19	17	A	35	29	33
SOVER SOUL Get It	10	4	—	—	—	—	—
SPANDAU BALLET Eye Focus	Philips/Dun	5	—	—	17	—	—
SPANDAU BALLET Eye Focus	CBS	—	—	—	23	—	—
STANFIELD, USA All Around The World	Atlantic	20	27	A	45	21	1
STEWART, BERNARD (The) The Prisoner	Capitol	12	6	—	26	26	—
STEWART, BOB (The) The Best Of Me	Warner Bros	9	10	—	35	40	51
STONE ROSKS Faith Gold	Silverstone	7	—	—	—	—	—
SUMMER, DONNA When Love Takes Over	WEA	—	—	—	20	26	—
TEARS FOR FEARS Woman's Choice	Fontana	16	13	A	32	34	4
THEAS (Pay) For It	Mercury	5	—	—	20	14	—
THEATRE, BERNARD (The) The Prisoner	Capitol	10	10	A	62	41	58
THEATRE, BERNARD (The) The Prisoner	DEF International	21	13	A	31	31	24
UNDERWOOD, LUTHER Never Too Late	Epic	18	12	B	28	29	13
WATERFRONT Live On	Polygram	—	—	—	16	19	76
WENDY AND USA Wakeful '89	Virgin	—	—	—	18	19	72
WET WET WET (The) The Best Of	The Best Of	4	—	—	8	—	—
WILLIAMS, ALYSON (You) On The Loose	Capitol	—	—	—	29	—	—
WILLIAMS, GOSPEL Live	Atlantic	4	—	—	12	13	—
WILLIAMS, BRUCE (Live) The Best Of Me	Motown	—	—	—	12	20	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynn Forman on 01 583 9199 ext 263. Records are eligible for the list if they are on the current Radio 1 playlist or hit had 4 or more plays on Radio 1. List week as monitored by the Radio 1 Runners company (or as featured in 1) or more current UK playlists (A & B lists).

Plugging a special gap

FRADIO pluggers were ever treated like the double-glassed window salesmen of the record industry, they put the image behind them in 1989. Radio promotion has grown into a fiercely competitive business in which both large and small operators have realised that survival means efficiency, professionalism and strong working relationships with both producers and disc jockeys.

Much lauded leader in the field is the Ferret 'N' Spanner Plugging Company set up in 1985. Ask Nigel Sweeney and Neil Ferris how they do it and they'll tell you that their operation is unique.

"We look after artists on an ongoing basis, never just for one single," says Sweeney. "We're interested in building careers and being involved with the whole process — getting records played on the radio is just part of what we do."

Ferret 'N' Spanner will soon move its integrated press, television, radio and promotion services to ultra-modern premises in west London's Stanley Gardens — conveniently close to Radio One's front door. With 995 names on its mailing list, the company is already fully computerised with a stack of expensive Apple machines and office hours which run from 7am to 8pm.

"The principle is to be efficient," reiterates Sweeney. "If radio or TV rings up for something — a big or four dates perhaps — they want it then and there. If we can get it round there really quickly then there's a good chance that they

Independent record promoters are shaking off their door-to-door salesmen image for a slick professionalism sure to secure a place on DJs' playlists, reports Selina Webb

NEIL FERRIS (left) and Nigel Sweeney: "Our reputation is on the line when we take on a band"

might play it. With our system we can get a big on their fax machine within 90 seconds."

Toting an impressive roster which includes such established no-



tables as The Cure, Elvis Costello, Erasure, Liza Minnelli, The Rolling Stones, Simply Red and Depeche Mode plus exciting newcomers such as The Bible, Les Negresses

Vertes and Merlin, it's clear that Radio One would be ill-advised to ignore new product from this stable.

"Bearing in mind who we represent, there are plenty of occasions when they ring us — it's a two-way thing," reports Ferris. "We have the most professional relationship with radio. It's a relationship we're proud of — not a social relationship, but a totally professional business relationship."

Sweeney adds: "A lot of people from record companies spend their lives hanging around radio stations. That's the old way of working from our point of view."

The Ferret 'N' Spanner A&R policy is loosely defined as "everyone in the office has to like it". Of the 100 or so new acts the company is offered every year, it seems that a mere three or four meet that criterion.

"Our reputation is on the line when we take on a band," says Ferris. "When an artist comes to us they tend to come to us for life. It's like a marriage, although we have no contracts with anyone, it's just done on a handshake."

Besides the usual conversations geared to securing a healthy position on the playlist, Ferret 'N' Spanner tries to be creative in its promotional techniques. In addition to interviews, quizzes and specials, the company has produced its own UB40 documentary for radio and recently set up a satellite link with Bro in Kansas to promote the twins' recently-released LP.

But regardless of the plumb a radio plugger attaches to his or her job, there remain certain breads of vinyl which are rarely touched — at least in the first instance — by daytime Radio One.

The pluggers who receive the "too indie", "too heavy", "too clubby" dismissals have learned to deal with the problem. A steady crop of new companies is springing up to service specialist music, particularly in the dance field. And, as the Dance Corporation's Tim Rudling says: "It's no longer a case

of Radio One or bust.

"You don't need the magic of Radio One to have a hit with a dance record," says Rudling. "You can get the specialists, the right press people and the club DJs on your side and have a hit — it's been proved time and time again."

After working in radio promotion at Island Records and EMI, Rudling set up the Dance Corporation six months ago with partner Lisa Horan. His aim was to provide the service he believed was missing. He relishes the freedom to work only on records he genuinely believes in.

"Personally I would find it impossible to make 30 or 40 calls raving about a record I thought was average," he says. Rudling sees a specialist approach as the key to success. "That way you can hit the right DJs and build a better relationship with them. They'll know that your envelope will always have things in it that they want."

Representing such artists as Kym Mazelle, TDP, Dee Lewis and Reid, Rudling's strategy includes servicing the specialists at Radio One and Capital plus their equivalents nationwide. He believes the pirates are also "very useful", a view shared by Andrew Wood at the two-year-old Power Promotions.

"Even though it's meant to be illegal, I get 99 per cent of my records played on pirate stations," reveals Wood. "They do most of the championing of hardcore records." Handling radio promotion for labels including Def Jam, SBK, Music Of Life and artists such as The Shamen, Wood acknowledges that many strongly club-oriented records are "boring on radio" and tailors his campaigns accordingly. "I can get records into the top 100 without any legal radio at all," he says.

But promoting records purely via the clubs and pirate stations has its drawbacks, as Wood explains: "In the clubs you one ever saw what the records are, that's why it's taking longer and longer to work rec-

In the vanguard of the RADIO REVOLUTION!

we move with the RADIO TIMES...

contact: HELEN HANCOCK: 01459 8866

impulse PROMOTIONS LIMITED

10-16 CHAPLIN ROAD, LONDON NW2 5PN TEL: 01-459 8866 TELEK: 919884 FAX: 459 5711

ords. Two years ago it would take me four weeks to work a record, but now it's more like eight to 10 weeks before people have cottoned on to what something is — only the very best ones can last that long.

In complete contrast, Mike Irving, another independent dance specialist, believes "you can only go so far" without Radio One and ignore the pirates. "The only because I deal with Radio One and Capital and other people who pay for playing records."

His buzzing roster includes BCM Records (responsible for Raul Orlano's Real Wild House and Grand Piano), Digital Underground, Big Life, Tam Tam and Swayward. The latter label recently had a massive number two hit with Pump Up The Jam, a near miss living attributes to Radio One's flexible playlisting policy. "Gary Davies picked up on Technetronic on white label but when it came to the crunch Radio One was only playing it nine times a week. Had the record been played as it should have been for a number two record I'd have no doubt that it would have gone to the top."

Generally, though, Irving believes the younger producers at Radio One have become more switched on to the potential of dance music as pop music. "But I still don't think they're picking up on enough. I'm not going to wave a flag for them — I have to battle in there week in, week out." Irving acknowledges that he's got some tough competition, but he stresses that being an independent one-man operation servicing indie labels hasn't proved to be a disadvantage.

"Everyone warned me that if I took on small indie labels I'd be scratching around, but my business is pretty much thriving. The day of the indies is here and I don't believe a record can get the same attention on a major label." As for beating off the growing competition, Irving has started scouring magazines such as *nm* to pick up on developments at an early stage. "If you just sit around and wait for the phone to ring you're not going to get anywhere," he says.

A thriving club scene and the current cross-over potential of even hard rap records has opened new doors for the dance promoters. But it's a very different picture for specialists in other types of music.

"It's difficult for an indie plugger," says indie rock specialist Alan James, who is building the radio promotion side of his business because he believes the job hasn't been tackled properly by anyone else.

"A lot of pluggers are full of bullshit, coming out with the 'oh yeah, he played it but no honest reports to back them up,'" he says. "I believe in communication between all parties, keeping everyone informed from the press office to the label manager and, of course, the band."

Primarily representing artists on the Midnight and Play It Again Sam record labels for all except daytime Radio One, James's targets are John Peel, specialist ILR and local BBC stations plus GLR — his favourite in the capital for indie rock coverage. "Radio One needs a good kick up the arse," is his succinct dismissal of chances on that popular station. "If they've got two equally good records and one's on CBS and the other's an indie, I



know they'll go for CBS because it's got more backing behind it and they think it stands a better chance of being a hit. But it's not about playing potential hits, it's about playing good records."

Perhaps hinting at a future when all promotions' services will be integrated, Maggie Farran is another press officer turning her talent to radio promotion, this time in the heavy rock market. "It costs a lot of money to hire a plugger when you know there's no way you're going to get more than a couple of plays on daytime radio, so I intend to add a specialist radio service on the end of the press. I already do for a small fee. I know the history of the bands, I know all the relevant people and that counts when it comes to getting a record played."

But as with dance and indie rock, radio is not necessarily the number one selling tool for heavy rock. According to Farran, press can be equally, if not more, important. "I look on the specialist papers like the Radio One daytime play of pop records. A front cover is like a couple of plays on the Simon Bates show."

While the rest of the record industry gears up for 1992, the pluggers are divided on the effect — if any — a pan-European market will have on their activities. Although former *NV* Spinner believes its technology has carried it ahead, neither Tim Rudling nor Andrew Wood are convinced that the new climate will make much difference to radio promotion.

Rudling believes the current crop of European dance records will fall off "like any other London craze", leaving its influences on next year's music, while Wood, despite operating a European mail-out and servicing specialist clubs and radio DJs on the continent, comments: "I would never expect anyone here to take someone seriously if they said a record was going down well and they lived in Paris."

After three years working as an independent radio promotions man, Mike Irving is most enthusiastic about the possibilities of new music and new working practices after 1992. "For so long now European music has been regarded as a joke, but it's just going to go from the strength to strength when the barriers truly come down. The only problem could be languages — I bet business people in general will be wishing that they opted for French at school!"

RADIO ONE would be ill-advised to ignore a roster which includes established notables such as Elvis Costello (top right) and Erasure (right) plus exciting newcomers Les Nigresses Vertes (above).



FIRST STRIKE PROMOTIONS

ESTABLISHED A NATIONAL AND REGIONAL RADIO AND TV PROMOTION TEAM IN 1987.

WE ARE REAPING THE BENEFITS SO WILL YOU!

Contact: Frank Sansom on 01-258 0035

AT PYRAMID PROMOTION — A DIVISION OF FIRST STRIKE

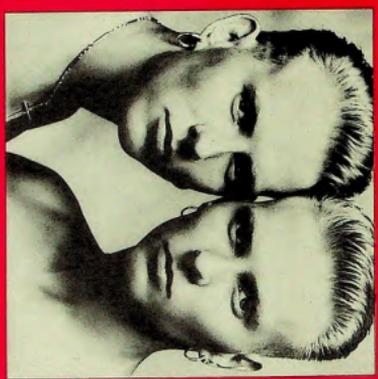
INCORPORATING LP CASSETTE & CD SALES

MUSIC WEEK

25 NOVEMBER 1989

W

NO1	1	THE ROAD TO HELL ★ CD	WEA WK217
		Chris Rea	
	2	ENJOY YOURSELF ★★ CD	PMI HR9
		Kylie Minogue	
	3 NEW	THE BEST OF ROD STEWART ★ CD	Werner Brothers WS314
		Rod Stewart	
	4	SPARK TO A FLAME - THE VERY BEST OF ★ CD	A&M CD84 108
		Chris De Burgh	
	5 NEW	DECADE ● CD	EMI DDX 10
		Durandean	
	6	JOURNEYMAN ● CD	Duck Amplifier WK222
		Eric Clapton	
	7	STRONGER ★ CD	EMI EMD 1012
		Chiff Richard	
	8	GREATEST HITS CD	J&W 80791
		Billy Ocean	
	9	LEVEL BEST CD	Polygram 1870V1
		Level 42	
	10 NEW	SLIP OF THE TONGUE ● CD	EMI EMD 1013
		Whitesnake	
	11	ADDITIONS VOL. 1 CD	Head UP 994
		Robert Sillner	
	12	TEN GOOD REASONS ★★★ CD	PMI HR7
		Jason Donovan	
	13	ALL OR NOTHING/2 X 2 ● CD	Columbia/Chryslis CTD 11
		Milli Vanilli	



BROS

THE BRAND NEW ALBUM
'THE TIME'
LP/CASS/CD

	35	THE RAW AND THE COOKED ★★ CD	London E896691
		37 Fine Young Cannibals	
	36	ADEVA ● CD	Columbia/Chryslis CTD 13
		Adro	
	37	A PORTRAIT OF DORIS DAY ○ CD	S&W 948 994
		Doris Day	
	38	RHYTHM NATION 1814 ● CD	A&M A&M 5700
		Janet Jackson	
	39	THE TIME CD	CS 4679181
		Bros	
	40 NEW	THE LOVE SONGS OF ANDREW LLOYD WEBBER CD	Daphnia/Denza DB87351
		Richard Clayderman	
	41	3 FEET HIGH AND RISING ● CD	Sony/Boylog Ltd. DS1507
		De La Soul	
	42	ASPECTS OF LOVE ● CD	Kelly Uzzell/Profile 8411261
		Original Cast	
	43 NEW	A COLLECTION - GREATEST HITS ... AND MORE CD	CS 4694501
		Barbra Streisand	
	44	THE BEST YEARS OF OUR LIVES CD	CS 4629011
		Nell Diamond	
	45	DEF DUMB & BLONDE ○ CD	Chryslis CDR 1150
		Deborah Harry	
	46	THOUGHTS OF HOME CD	Teldec ST48 372
		Donnell O'Donnell	
	47	CLASSIC BLUE CD	Teldec MODERN 1340
		Justin Hayward/Mike Barltrop	
	48	CRY LIKE A RAINSTORM-HOWL LIKE THE WIND CD	Hikem ER1
		Linda Ronstadt/Feat. Aaron Neville	
	49	CAPTAIN SWING CD	Cooking Vinyl/London 1280761
		Michelle Shocked	
	50 NEW	MOSAICQUE CD	Teldec ST48 378
		Gipsy Kings	
	51	CLASSIC ROCK THE LIVING YEARS CD	CS 4630009
		London Symphony Orchestra	
	52	VELVETEN ★ CD	MCA WGC 4692
		Transvision Vamp	
	53 NEW	WANTED ★★ CD	Big Life YAZDZ 1
		Yaz	

AS ADVERTISED ON CD



JOHN LEE Hooker: ready for pop stardom

Blues revival

by Adam Blake

"THE MIGHTY earthquake — Oh, what a mighty what a mighty time — I were 'in my bed, wads were shaken — 'People screamin' at' cryin'." Ask John Lee Hooker whether he might write a blues about the earthquake that recently shook up his home in San Francisco and without further ado he improvises one on the spot.

This extraordinary man — the last of the deep Delta blues royalty — has a new album out, *The Healer*, on Silverstone Records. His first for five years ("I was in no hurry," says Hooker), it features guest appearances from such as Robert Cray, George Thorogood, Bonnie Raitt, Cannod Heat and Santana. This last is the only instance where Hooker adopts his style to suit his guest's rather than vice versa. It is the title track, and the single, and very commercial it is too. If it takes off, the septuagenarian bluesman might yet work up as a pop star. Hooker chuckles at the prospect. "Yeah I could do that," he says, laughing. "I'm ready!"

The rest of the album is in classic Hooker style: stand-outs include a rousing reworking of the 1951 million-seller *I'm In The Mood* — performed as a duet with Bonnie Raitt. "She knew the song from doing it in her shows," explains Hooker. Baby Lee, featuring Robert Cray, is a joy, the two bluesmen straddling a 35 year age gap with effortless aplomb. "I played with Robert before he ever cut a note," Hooker informs, "he came to Tokyo with me in the early Seventies."

When quizzed on the health of the blues tradition, Hooker shows great optimism. "Yeah, a lot of 'em coming up, more classy and faster, like Stevie Ray Vaughan." But he reserves his greatest enthusiasm for his own career: "My career's more powerful now than ever, I'm more popular than I ever was. I feel good, I quit drinkin' and smokin' and I can't say no more." Still gigging regularly, Hooker plays another visit to Britain next summer. "I'm gonna keep on as long as I can 'cos you never know when you won't be able to do no more.

I get high on people's energy, all the young folks, they love and I love them."

The Healer has been described as Hooker's 110th album, but he claims it's nearer the 70 or 80 mark. "People tend to exaggerate, y'know?" he says. What could never be exaggerated is the enormity of this man's spirit, the vitality of his music, and the richness of the tradition he represents. At 70 years old, John Lee Hooker is a living legend, but unfashioned, as relevant as any musician in the world. The inventor of the guitar boogie, there's still no-one can catch that beat like the man himself.

Custards fly for Spanish pie

by Ian Watson

FOR WHAT may be considered an archaic, but published in paperback by Lightning. More titles will be published in the New Year, led by *Don't Play That Song and Back In The USA*.

Focusing on the trials of touring and record company wrangles with mystery and romance on the side, Pidgeon's books are written to both entertaining and educational.

"Young people have a very patchy view of how rock came about," he says. "There's no basic history book so I had this idea that the books could have a historical input, such as the background to the New Orleans music scene in *All The Way From Memphis*."

Pidgeon's own experience with the record industry began as a rock writer for *Let It Rock*, *NME* and other publications during the Seventies. More recently he has worked in radio as a researcher. He wrote the book to accompany the 1975 film *Slide In Flame*, which was deemed to contain too much violence and bad language so Rank Cinemas but was considered a better version of events by Noddy Holder. Pidgeon was also reader for the *Face* and had a publishing deal with Island Music in the late Seventies which resulted in him co-writing Ringo Starr's Tonight with Fatsis keyboard player on McLaughan.

Could that songwriting ability extend to writing songs for the fictional Club? "Perhaps," smiles

"Going out to Spain really brought it home to us because out there they're really pleased with you," adds guitarist Pat. "You're a musician, you've put a lot of effort in and they're pleased to have you there and they'll pay you."

Indeed when the Custards were in Spain they appeared on local TV and played quite a few gigs but experienced difficulty trying to extend the same kind of hospitality to their Spanish counterparts when they came to London. Communication will consist of an in-house venue based at the Tally Ho pub in Kentish Town, and a promotion agency which will be able to give the bands involved more of a chance of cracking the monopoly.

"The idea is to try to project an organic image and that seem to be what a lot of record companies and venues are looking for," adds Pat. "They just want to hear a name which isn't the band's name." Screening Custards are currently being courted by various record companies and hopefully a single will be forthcoming early next year. Then the SC will make themselves with breaking stages and driving capacity crowds to a point of frenzy. There's no business like indie business.

Pidgeon's book club

by Selina Webb

FRONTED BY an attractive red-head and fuelled by the virtuosity and songwriting of guitarist John Lee Hooker, the band has a new new band on the trail of stardom. But wait before you reach for your receivers: The Club exist only in the imagination of writer John Pidgeon.

The first titles in his series aimed at the youth market are *Hello, America!* and *All The Way From Memphis*, both published in paperback by Lightning. More titles will be published in the New Year, led by *Don't Play That Song and Back In The USA*.

Focusing on the trials of touring and record company wrangles with mystery and romance on the side, Pidgeon's books are written to both entertaining and educational.

"Young people have a very patchy view of how rock came about," he says. "There's no basic history book so I had this idea that the books could have a historical input, such as the background to the New Orleans music scene in *All The Way From Memphis*."

Pidgeon's own experience with the record industry began as a rock writer for *Let It Rock*, *NME* and other publications during the Seventies. More recently he has worked in radio as a researcher. He wrote the book to accompany the 1975 film *Slide In Flame*, which was deemed to contain too much violence and bad language so Rank Cinemas but was considered a better version of events by Noddy Holder. Pidgeon was also reader for the *Face* and had a publishing deal with Island Music in the late Seventies which resulted in him co-writing Ringo Starr's Tonight with Fatsis keyboard player on McLaughan.

Could that songwriting ability extend to writing songs for the fictional Club? "Perhaps," smiles

Pidgeon. "If the books are a success I'd be quite interested in the idea of making some records as if they had been made by The Club." The author's first books contain chunks of lyrics accredited to a mysterious Tally Ho Songs/Blue Music.

The first books in the Club series are to be published under the name William Giddens. The name plume wasn't Pidgeon's idea: "I think the publishers were worried that people who bought the book might associate it with this old hack who used to write for the music papers all those years ago" he laughs.

Chip off the old block

by Kirk Blows

WITH THE release of *The Disreputable* Of Keeping It UK, it's not just seen the debut album from Bonham, the band formed by Jason Bonham (and a chip of his father's block if ever there was one), but the very first product to appear on WGT Records, a new CBS label established in the States and known as WGT/Epic over here.

Bonham were the label's first signing, and one that basically stemmed from the young drummer's appearance with a reformed Led Zeppelin at the Atlantic 40th Anniversary bash in a New York last year. "I just said to myself, 'I'm gonna put a band around that kid,'" says WGT's senior vice-president and general manager, Jerry Greenberg. "I hadn't seen Jason play in ages and when he was introduced that night the rock just blew off."

Greenberg was so impressed with the boy's performance that he made a firm approach to Jason's manager, Phil Carson, backstage that very night and the three of them then set about putting together a band that would be known simply as Bonham. And though it would have been easy to just throw a bunch of session players around the drummer, the line-up more or less consists of former associates and acquaintances.

"Finally I'm doing something where I have an input, and, yes, there is a Zeppelin influence," Bonham says. "Somebody once told me that we sounded like Zeppelin but with choruses. I don't quite think it's that close, but it is strongly influenced, obviously."

Robert Plant has indeed said that, by referring to the band under the monicker of Bonham, young Jason is helping an awful lot of pressure upon himself, purely because it was his father, John, who

established the name. "But if I'm not a Bonham, what am I? I'm not Jason." "I'm proud of the name."

The initial response to the album, in the states at least, has been overwhelming, making it the fastest breaking new CBS act for many a moon," according to Greenberg, undeterred by the fact that he is president of Atlantic, Mirage and Alco in America was confident that he could make a success of a label established alongside CBS/Epic. "I was doing well at Alco but when CBS approached me I figured that this might be right time to start something new from scratch," he says.

The quality of the material. Timekeeping really speaks for itself, featuring 11 fine Bob Zinner-produced rock tracks that display a convincing chart computer music," says Greenberg. "I'm sure that even if you put it under the name of The Lightbulbs it would be successful."

Back tracking

Recent Retailer, 26 November, 1984

With the Rolling Stones' Little Red Rooster having entered three different singles charts at 1, 21 and 24 last week, even the Economist ponders the accuracy of the various chart computation methods... Island launch new labels, Aladdin (UK) and Impact (USA), to release "P&P" material on Island labels and to concentrate on ska, R&B and comedy... Ember MD Jeff Kruger instructs removal of the name of Nelson Mandela speech albums from a boot board for South Africa after the SA government bans the disc before its arrival.

Music Week, 23 November, 1984

John Frus signs resigns as Polydor MD to form Stone Records with Wayne Bickerton, head of Polydor's creative division and architect/producer of the Whites. Polydor name Dutchman Freddy Hooyers as new MD from 1 January... Slating "Quantity is no substitute for quality," MD Ken East applies the basic marketing principle to the new releases. Despite using more than 300 in 1974, the company's market share has dipped year after year, from 8.1 to 3.8 per cent. CBS issues first batch of mid-price cassettes through its Embassy label.

Music Week, 24 November, 1984

Nine days after Pinnacle calls in the receiver, and only a month after his High Court judge declares as "insolvent" an attempt to wind-up the company, IDS crashes owing an alleged £2m. Unlike Pinnacle, IDS immediately ceases trading. The company's managing director and A&R head, John Shepherd and Chris Briggs, announce move to same positions at A&M from 1 January... The BPI confirm intention to seek a Private Member's Bill "to combat unauthorised rental or hire of records"... The miners' strike causes a slump in record sales in worst affected colliery areas.

Fish in the flesh

ANY DOUBTS about Fish's enduring popularity were quickly dispelled on entering the **Town And Country Club** to find a packed house eagerly awaiting the Scotsman's return.

Obviously, the main point of interest was the new songs Fish has written — with keyboard player Micky Simmonds. Although the elaborate musical backdrop that accompanies Fish's lyrics isn't hugely different from the sort of sounds Marillion produced, there were also strong elements of a quirky and idiosyncratic style that brought to mind one of Fish's biggest influences, Peter Dinklage.

The atmospheric *Vigil In A Wilderness Of Mirrors*, the title track of the forthcoming LP, was quite outstanding. And other numbers such as Family Business, The Company and State Of Mind hold considerable promise for Fish's new career.

The social slant of the lyrics and song introductions drew a respectable amount of heckling ("Are you a musician or a politician, baldie?") but on-stage, Fish has never lacked confidence or a quick retaliatory line in salacious patter.

Several classic Marillion tracks were featured. But, quite unbelievably, Warm Wet Cakes, Script For A Jester's Tear and Slaughterhouse were close reproductions of the original versions. Surely, some thought and time could have been given to new interpretations of these items.

This one gripe aside, Fish not only had the healthier than he has for some time, but he was also singing better than I've ever heard him in the past. It all augurs well for the immediate future.

GARETH THOMPSON

Closer to the heart

A PACKED **Borderline** must have been just the tonic to quell any nerves the **Indigo Girls** might have had the night before their **Royal Albert Hall** performance.

The duo's confidence made it look as if they had simply stepped from one stage onto another — and the audience reaction was just as immediate.

They set the standard for the performance with the single *Closer To Fine* which had their voices and acoustic guitars ringing around the hall while the crowd to respond.

The Indigo Girls' presence was not too dissimilar to that of Tracy Chapman, an ability to enapture the listeners by combining strong folk songs with lyrics that point a vivid picture. Love's Recovery was a fine example with its balanced Simon and Garfunkel-style vocals, along with the rousing force of *Prey Of Darkness*.

To look at, Emily and Amy are just as individual and yet comple-

mentary as their vocal styles. Amy is more inclined to throw her head back and play like Bruce Springsteen; Emily would fit better into the role of restrained country player.

But it's a winning combination to expect them to strike lucky in the UK during the next six months.

Headliners, 10,000 Maniacs also have a winning formula that has seen them make huge waves in folk, rock and mainstream circles. Sadly, this performance saw guitarist Robert Buck leading from atrocy with some unrelly guitar work that sent most of their songs' passion reeling.

That lack of discipline only served to make it one of the group's most disappointing performances with the beautiful Verdi Cries providing one of the few highlights.

NICK ROBINSON

Power cut

THE SMOOTH digestible pop songs that have proved to be the forte of **Climie Fisher** did not succeed in making the transition from living room to live arena at London's **Dominion Theatre**, three dates into their first nationwide tour.

The partnership between song-writers Simon Climie and Rob Fisher has proved a fruitful one, with two EMU albums now under their belts, and sideline collaborations with Quincy Jones and Denis Morgan. On stage, Climie is very much the main man, inexplicably capable of provoking the odd scream from an excited fan while Fisher remains chained to his keyboard in a more passive role.

The existence of backing singers suggested that the Climie Fisher repertoire offered scope for live interpretation, but the trio were given no chance to establish any vocal identity. The overwhelming perfection of the sound only served to make the hit *Rise To The Occasion*, and less memorable numbers such as *Set Me Free* and *Buried Treasure*, ultimately empty offerings. They were better on a number like *Power Of A Dreamer* that impressed with an economical sound featuring crisp drum work and ringing keyboards.

Climie Fisher had a soporific effect as the early departing crowd suggested. They need to rev up if they want to achieve any live credibility.

KAREN FAUX

Half a hoof

TAD! THE word conjures up images of things slight and insubstantial. It certainly doesn't prepare for the sustained sonic abuse **Tad Doyle** and his colleagues supply. They're new what do they empty, they say, they kicked some ass and indulged in a lot of good humour-ed banter with the swollen **SOAS** crowd. But they were supporting **Nirvana** who, on the night, would have blown any band off the stage.

Nirvana's debut album is a classy mix of hardcore and hard-core. The live they could trail in the wake of those other sub-pop maestros, Mudhoney. Indeed, Nirvana and Tad are due to play the



HUE & CRY: Suite dreams are made of this

Astoria with them soon. The question remains: who will follow whom? On the strength of this performance at the **School Of Oriental and African Studies** a group would have to be under the influence to attempt to upstage Nirvana. It's not just that they play hard, they stand aloof onstage and produce the most conceivable rhythms with ease.

Opening with *School*, a dumb but familiar tale of life without a recess, Nirvana recalled *Black Sabbath* at their best. Negative Creep did similar things to the eardrums but it was *Big Cheese* which made you realise the enormity of their noise as booming drums careered in and out of the closing guitars.

In the height of the night, **Abu A Girl**, proved that these boys have listened to The Byrds as much as the *Butholes*.

Nirvana brings you as close as possible to nirvana — and you don't get much better than that.

LEO FINLAY

China girl

WATCHING A relaxed **Julie Fortham** charm her legion of well-heeled followers at a surprisingly quiet **Hummer Smith** gig, you would have been hard pushed to guess that this tour is designed to break the all-important second album.

But as the *Odeon* show proved, Fortham makes few concessions to fans and critics alike preferring to let her songs speak for themselves in their understated eloquence in their understated eloquence.

Taking centre stage in front of her six-piece band and flanked by a draped stage set that resembled an oversized living room, she slipped into a laid back groove from which she rarely departed all night.

A gentle, melodic set unfolded cleverly profiling Fortham's versatile vocal range. Significantly, the arrangements stuck rigidly to the Porcelain album cuts with the result that the evening's only real upswing in tempo came on the *Lutesque* *Genius*.

Such a reliance on the strength of her material is bolstered by an enchanting vocal style that showed great sensitivity and intuitive phrasing, extending from John Mitchell-like high register flutters to the controlled capacity of soul, Cleo Laine. The idiosyncratic style was admirably demonstrated on a duo with bass player Alan Thompson and the uplifting *Look And Key*.

Julie Fortham reports well crafted pop for the **Nineties CD** generation. Yet, as a live proposition, complete with sampled percussion and safe arrangements, the music lacks dynamism and tension.

PETE FEENSTRA

Able Kanes

UNTIL NOW, **Hue & Cry** have hidden their "acoustic" side on 12-inch B-sides. But their third LP, *Bitter Suite*, is an entirely piano-and-voice-vocal affair and they performed a corresponding set at **Rennie Scott's**.

The material was either cover versions — like *The Man With The Child In His Eyes* and *Shipbuilding* — or Hue & Cry songs such as *Remote* and *Looking For Linda*. Most of it worked well which is only to be expected; Pat Kane has a strong, soulful voice and the pair have written some excellent songs.

They have taken some rather elaborate risks though: playing this sort of set at the home of jazz, and covering *Thelma Houston* can only invite comparisons with the jazz greats.

And the acoustic nature of the concert was tarnished by the presence of distinctly non-acoustic instruments, including a bass guitar that sounded like a weapon from sci-fi film. One wonders why Gregory Kane played electric piano when a concert grand would have been appropriate and aesthetically pleasing.

These quibbles aside, there are few bands in Britain who could have transferred their repertoire from the pop arena to the sophisticated jazz club world with such aplomb. A shame that they feel under pressure to keep the two styles of presentation apart.

DAVID GILES

Dog tired

FOR MANY fans, the **Dogs D'Amour** offer an opportunity to sample the "romantic" side of the rock and roll lifestyle without its resulting hangovers. The Dogs are Peter Pan's Lost Boys who croakily grown up adventurers roaming the streets in search of the prattiest girl in the world and when they find her, she'll have an unopened bottle of Jack Daniels by her side.

With a voice that sounds as if he's gargled with the entire contents of a pub ashtray after a particularly busy night, **Tylo** croaks his way through the Dogs' selection of beguilingly bitter-sweet songs. The band are undoubtedly playing better and tighter than ever, in the light of which it sounds horribly disappointing to say that their **Hammerminit Odeon** show was a little on the dull side, with little of the underlying tension that used to make them such a dangerously compelling live act.

With some chart success, and headlining the *Odeon* for the first time, maybe the Dogs had to find they took themselves more seriously, but it makes for a lame show. It was noticeable that one of the highlights of the evening came when Tylo threw away his guitar in the middle of *Drunk Like A Lion* and lunched himself into one of his whirling, knee-jerking dances, but the rest of the band remained static throughout.

Hopefully, increased experience of bigger stages will provide a remedy for their distemper but in the meantime, the Dogs D'Amour merely have to exist.

VALERIE POTTER

Jokers wild

WITH THE po-faced Manchester scene dominating independent music, **International Rescue** breeze into the **Rock Garden** like a breath of fresh air. In many ways they are a direct result of popular indie culture — its influences are commonplace, the *Wonder*, *Six*, *Beatles*, *Stones*, *Stones*, *Roses*, but where they score over their peers is attitude. Simply put, *International Rescue* are a laugh.

They're a new pop band bred from the tradition of the *Family Cat* and the *Snopdragons* fusing urgency and irreverence into an enjoyable bundle. Where IR differ from their forebears is a love for funny, simultaneous popping-in as part of the act as are the blazing guitars and shuffling rhythms — nothing is sacred, not even themselves.

Some may find it hard to look past the tomfoolery. They may write songs about *Caron Keating*, social workers and hobbies and, yes, they do a medley of *Yankee Doodle*, *Brooklyn*, *Beaver Patrol*, *Rockin' Mover*, *A Wish Away* and *Rockin' All Over The World* but they're more than just simply a joke band.

They're a lot more than an obvious single) and *Never Touch The Ground* show rare talent where catchy pop is concerned and, more than ever, we need bands who are willing to put performance before ego.

And the best thing about *International Rescue*? They're unsigned. Go to it!

IAN WATSON

MUSIC WEEK



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

No 1	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	CBS (A&M) 12 (C)	POPS
2	ALL AROUND THE WORLD <input type="checkbox"/> Lisa Stansfield	Arista (1287) 12 (41397) (BMG)	
3	DON'T KNOW MUCH <input type="checkbox"/> Linda Ronstadt featuring Aaron Neville	POPS Elektra (EK) 10 (17) (W)	
4	ANOTHER DAY IN PARADISE Phil Collins	Virgin (407) 12 (4)	
5	NEVER TOO LATE Kylie Minogue	WMT (W) 12 (4) (F)	
6	INFINITE DREAMS (Live) Iron Maiden	EMI (12) (EM) 12 (E)	
7	HOMELY GIRL The Waitresses	DEP International/Virgin (DEP) 12 (12) (F)	
8	GIRL I'M GONNA MISS YOU <input type="checkbox"/> Mili Vanilli	Columbia/Chrysalis (COLUM) 11 (C)	
9	I FEEL THE EARTH MOVE Morricone	CBS (A&M) 12 (4) (5294) (C)	
10	GRAND PIANO The Master	POC (C) 10 (4) (F)	
11	LAMBADA Koolhaa	CBS (A&M) 12 (4) (5911) (C)	
12	PACIFIC 808 State	ZTT (WEA) ZANG 12 (W)	
13	WHAT THE WORLD IS WAITING FOR/FOOLS GOLD The Stone Roses	POPS Shirley (S) 12 (13) (F)	
14	THAT'S WHAT I LIKE <input type="checkbox"/> Jive Bunny & The Mastersixers	Music Factory/Dance (MFG) 10 (2) (BMG)	
15	C'MON AND GET MY LOVE D'Neen featuring Gully Drums	Hi (London) (P) 12 (F)	
16	STREET TUFF Rebel MC/Dubble Trouble	Dance (Dance) 12 (PAC)	
17	WHATCHA GONNA DO WITH MY LOVIN' Inner City	10 (Virgin) (TEN) 12 (F)	
18	OUIJA BOARD, OUIJA BOARD Morrissy	Hi Master's Voice (EMI) 12 (90) (1) (2) (E)	
19	ROOM IN YOUR HEART <input type="checkbox"/> Living In A Box	Chrysalis (C) 12 (C)	
20	COMMENT TE DIRE ADIEU Jimmy Somerville/Jane Miles Kingston	London (LON) 12 (F)	
21	I'M NOT THE MAN I USED TO BE Pino Youngblood	London (LON) 12 (4) (F)	
22	NEVER TOO MUCH (Remix '89) Luther Vandross	POPS	

41	I DON'T KNOW WHY I LOVE YOU House Of Love	Futura/Phonogram (NOL) 12 (12) (F)	
42	YOUTH GONE WILD Skid Row	A&M (A) (P) 12 (17) (W)	
43	IF ONLY I COULD <input type="checkbox"/> Sydney Youngblood	Cosmo Virgin (10) (T) 14 (F)	
44	SECOND THAT EMOTION Alyson Williams (feat. Chuck Stanley)	Dul-Jem (A&M) 12 (6) (5566) (C)	
45	ANYONE WILLIE: (feat. Chuck Stanley) Tongue 'N' Cheek	Spacetime (EMI) (1) 12 (9733) (E)	
46	I DON'T WANNA LOSE YOU Tina Turner	Capitol (C) 533 (E)	
47	SUN KING/EDIE (CIAO BABY) The Cult	Isogram/Isogram (BEG) 23501 (W)	
48	TELL ME WHEN THE FEVER ENDED Electric 101	Mercury/Phonogram (MERC) 10 (3) (F)	
49	7 O'CLOCK The Waitresses	Polystar (12) (R) (20) (E)	
50	FIGURE OF EIGHT Paul McCartney	Polystar (12) (R) (20) (E)	
51	DEEP HEAT '89 Latinos	Deep Heat (12) (DEP) 10 (BMG)	
52	THIS OLD HEART OF MINE Rod Stewart	Warner Brothers (W) 16 (A) (W)	
53	BESTLESS DAYS (SHE SCREAMS OUT LOUD) Ani DiFranco	Island (12) (S) (4) (F)	
54	TAINTED LOVE Impedance	Jungle & Pump! (12) (TOT) 4 (PAC)	
55	I THANK YOU Adeva	Columbia/Chrysalis (COLUM) 12 (C)	
56	ANGELIA Richard Marx	EMI USA (12) (M) 7 (E)	
57	GOT TO GET Rob'n'Raz featuring Laila K	Arista (12) (A) 12 (4) (19) (BMG)	
58	THE SUN RISING The Beloved	WBA 12 (4) (17) (W)	
59	GOLDEN GREEN/GET TOGETHER The Wonder Stuff	Polygram (GONER) 12 (F)	
60	BORN TO BE SOLD Transmission Vamp	MCA (MCA) 12 (1) (F)	
61	HEAD ON The Jesus And Mary Chain	Blanco & Negro (NEG) 42 (17) (W)	
62	WITH EVERY BEAT OF MY HEART Farfug Dagnas	Arista (12) (A) 12 (4) (19) (BMG)	



Photo: Peter Lindbergh

MUSIC WEEK SUBSCRIPTION FORM

I wish to subscribe to Music Week for one year, commencing immediately.

I enclose a cheque for £ _____ or \$ _____ made payable to Link House Mags

To pay by credit card enter details below:

My card number is

Access (Mastercard) Visa American Express Diners Club Eurocard

Date Card Expires _____

Signed _____ NAME _____

POSITION _____

COMPANY _____

ADDRESS _____

Tel No _____

UK £77; Europe (including Eire) £98/US \$156; Middle East & North Africa £135/US \$215
USA, S. America, Canada, India & Pakistan £156/US \$249; Australia, Far East & Japan £176/US \$280;
Single Copy UK £2.00; Single Copy USA \$3.50.

Main business carried out at place of work.

Please tick one category only.

- | | | | |
|--|----|---|----|
| <input type="checkbox"/> Retail: Records/Tapes only | 01 | <input type="checkbox"/> Music Publisher | 16 |
| <input type="checkbox"/> Retail: Video/Video Library only | 02 | <input type="checkbox"/> Magazine/Newspaper Publisher | 17 |
| <input type="checkbox"/> Retail: Records/Tapes — Video Library | 03 | <input type="checkbox"/> Publicist/PR | 18 |
| <input type="checkbox"/> Record/Video Wholesale | 04 | <input type="checkbox"/> Official Organisation | 20 |
| <input type="checkbox"/> Record Company | 05 | <input type="checkbox"/> Public Library | 19 |
| <input type="checkbox"/> Music Video/Distributor | 06 | <input type="checkbox"/> Disco | 21 |
| <input type="checkbox"/> Music Video Production Facility | 07 | <input type="checkbox"/> Hall/Venue/College/University | 22 |
| <input type="checkbox"/> Music/Video Producer/Engineer (Individual) | 08 | <input type="checkbox"/> Concert Booking Agent/Promoter | 23 |
| <input type="checkbox"/> Record Producer/Engineer (Individual) | 09 | <input type="checkbox"/> Art/Creative Studio | 24 |
| <input type="checkbox"/> Custom Pressing/Tape Duplication (Music and/or video) | 10 | <input type="checkbox"/> Recording Studio | 25 |
| <input type="checkbox"/> Sleeve and Label Printer | 11 | <input type="checkbox"/> Rehearsal Facility | 26 |
| <input type="checkbox"/> Artist/Artist Management | 12 | <input type="checkbox"/> Pro-Audio Equipment Manufacturer/Distributor | 27 |
| <input type="checkbox"/> Legal Representative/Accountant/ Business Management | 13 | <input type="checkbox"/> Pro-Audio Equipment Hire | 28 |
| <input type="checkbox"/> TV Station | 14 | <input type="checkbox"/> Merchandising Manufacturer/Distributor | 29 |
| <input type="checkbox"/> Radio Station | 15 | <input type="checkbox"/> Record Promotion/Plugging | 30 |
| | | <input type="checkbox"/> Shopping | 31 |
| | | <input type="checkbox"/> Other — please specify | 32 |

Please complete the coupon and send to:
MUSIC WEEK
SUBSCRIPTIONS
COMPUTER POSTING LTD.
120-126 LAVENDER AVENUE
MITCHAM
SURREY CR4 3HP
TEL: 01-640 8142

**SAVE £25
ON COVER PRICE
BY SUBSCRIBING TODAY ...
... PLUS YOU GET A FREE
MUSIC WEEK DIRECTORY
WORTH £20 (OUT NEXT JANUARY)**



Warren Nights
BAR CODE NUMBERS
5016862002866
5016862002873
CATALOGUE NUMBERS
7 BWR 28
12 BWR 28
Release date: 27/11
CALL TELESALES NOW ON:
BMG 021-500 5678

- | | | | |
|----|--------------------------------|----|-------------------------|
| 1 | WHAT THE WORLD IS...POOLS GOLD | 16 | GIRL I'M GONNA MISS YOU |
| 2 | YOU GOT IT (THE RIGHT STUFF) | 17 | THE AME OF OREN |
| 3 | GRAND PIANO | 18 | THE AME OF OREN |
| 4 | ANOTHER DAY IN PARADISE | 19 | THE AME OF OREN |
| 5 | YOU GOT IT (THE RIGHT STUFF) | 20 | THE AME OF OREN |
| 6 | GRAND PIANO | 21 | THE AME OF OREN |
| 7 | ANOTHER DAY IN PARADISE | 22 | THE AME OF OREN |
| 8 | YOU GOT IT (THE RIGHT STUFF) | 23 | THE AME OF OREN |
| 9 | GRAND PIANO | 24 | THE AME OF OREN |
| 10 | ANOTHER DAY IN PARADISE | 25 | THE AME OF OREN |
| 11 | YOU GOT IT (THE RIGHT STUFF) | 26 | THE AME OF OREN |
| 12 | GRAND PIANO | 27 | THE AME OF OREN |
| 13 | ANOTHER DAY IN PARADISE | 28 | THE AME OF OREN |
| 14 | YOU GOT IT (THE RIGHT STUFF) | 29 | THE AME OF OREN |
| 15 | GRAND PIANO | 30 | THE AME OF OREN |
| 16 | ANOTHER DAY IN PARADISE | 31 | THE AME OF OREN |
| 17 | YOU GOT IT (THE RIGHT STUFF) | 32 | THE AME OF OREN |
| 18 | GRAND PIANO | | |
| 19 | ANOTHER DAY IN PARADISE | | |
| 20 | YOU GOT IT (THE RIGHT STUFF) | | |
| 21 | GRAND PIANO | | |
| 22 | ANOTHER DAY IN PARADISE | | |
| 23 | YOU GOT IT (THE RIGHT STUFF) | | |
| 24 | GRAND PIANO | | |
| 25 | ANOTHER DAY IN PARADISE | | |
| 26 | YOU GOT IT (THE RIGHT STUFF) | | |
| 27 | GRAND PIANO | | |
| 28 | ANOTHER DAY IN PARADISE | | |
| 29 | YOU GOT IT (THE RIGHT STUFF) | | |
| 30 | GRAND PIANO | | |
| 31 | ANOTHER DAY IN PARADISE | | |
| 32 | YOU GOT IT (THE RIGHT STUFF) | | |

- | | | |
|----|---------------------------|--|
| 23 | LEAVE A LIGHT ON | Virgil VSTI 120 (P) |
| 24 | EYE OF THE WAR | Jeff Wayne/Alan Lightwood
CBS 651397 120 651396 (C) |
| 25 | I WANT THAT MAN | Deborah Harry
Crysalis 05172 281 (C) |
| 26 | WIDE ON TIME * | deConstruction/RCA PR 4251 (172-PR 4252) (BMG) |
| 27 | CANT SHAKE THE FEELING | Big Fun
Line 119H124 (BMG) |
| 28 | DON'T ASK ME WHY | Eurythmics
RCA DATA 19 (BMG) |
| 29 | RONI | Bobby Brown
MCA MCA101384 (P) |
| 30 | MADCHESTER RAVE ON EP | Happy Mondays
RCA 1042712 7-16C 242 (P) |
| 31 | THE ARMS OF ORION | Wayne Brakes/W 22521 (W) |
| 32 | THE ROAD TO HELL | Chris Rea
WEA 72 4311 (W) |
| 33 | THE RATION NATION | Janet Jackson
Brookland/ALAM USA10142 (P) |
| 34 | GET ON YOUR FEET | Gloria Estefan
Epic 65549 112-7-65549 (C) |
| 35 | I'LL COULD TURN BACK TIME | Cher
Geff 9501 (W) |

Paul Carrack
I LIVE BY THE

GROOVE

12" CBS123403 CD SINGLE CBS03403
ORDER NOW THROUGH CBS

IT'S A PIPING HOT
MONSTER!
"SWING YER
SPORRAN"
by JOHN BERRY
and the
MERRYMAKERS
Out Nov 27

DISTRIBUTED BY PINNACLE IN THE UK. SALES: TEL. (0689) 72164

MUSIC WEEK



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



1	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	CRS 0300071210	POPS
2	ALL AROUND THE WORLD ○ Lisa Stansfield	Arista 1128712-412603 (BMG)	POPS
3	DON'T KNOW MUCH Linda Ronstadt featuring Aaron Neville	Elektra 838 10171 (W)	POPS
4	ANOTHER DAY IN PARADISE Phil Collins	Virgin V5711224 (P)	POPS
5	NEVER TOO LATE Kylie Minogue	PNL PWL12 45 (P)	POPS
6	INFINITE DREAMS (Live) Iron Maiden	EMI 1226M 117 (E)	POPS
7	HOMELY GIRL UB40	DSP International/Virgin DEP3012 (P)	POPS
8	GIRL I'M GONNA MISS YOU ○ Milli Vanilli	Columbia/Cryogenic COOL1 137 (E)	POPS
9	I FEEL THE EARTH MOVE Marlene	CRS 65524 717-45524 (E)	POPS
10	GRAND PIANO The Manhattan	BMG BGM 3444 (P)	POPS
11	LAMBADA Kaoma	CRS 65811 717-65811 (C)	POPS
12	PACIFIC 2ZZ/WBZ ZANG 111 (W)	808 State	POPS
13	WHAT THE WORLD IS WAITING FOR/FOOLS GOLD The Stone Roses	Shirley 038712 (P)	POPS
14	THAT'S WHAT I LIKE ● Jive Bunny & The New Power Generation	Music Factory Dance MFD1102 (BMG)	POPS
15	C'MON AND GET MY LOVE Mobb introducing Cathy Dennis	From London P99 117 (P)	POPS
16	STREET TUFF Rebel/MC/Double Trouble	Dunns WAK101 18 (PAC)	POPS
17	WHATCHA GONNA DO WITH MY LOVIN' Inner City	10 Virgin 1019 291 (P)	POPS
18	OUJIA BOARD, OUJIA BOARD Morrissey	1st Hearst's Voice BM1120P3 122 (E)	POPS
19	ROOM IN YOUR HEART ○ Living in A Box	Chrysalis 03071 (C)	POPS
20	COMMENT TE DIRE ADIEU Jimmy Somerville/Jane Miles/Kingston	London LON121 241 (P)	POPS
21	I'M NOT THE MAN I USED TO BE Fine Young Cannibals	10 Virgin 1019 291 (P)	POPS
22	NEVER TOO MUCH (Remix '89) Luther Vandross		POPS

*The British Record Industry Chart © BPI. Compiled by Gallup for BPI, Music Week and BBC. Trade Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.



41	I DON'T KNOW WHY I LOVE YOU House Of Love	Fontana/Phonogram HD3 2121 (P)	POPS
42	YOUTH GONE WILD Sizemore	Arista A 83521 (P)	POPS
43	IF ONLY I COULD ○ Sydney Youngblood	Care/Virgin VRT1124 (P)	POPS
44	I SECOND THAT EMOTION Alyson Williams (feat. Chuck Stanley)	Dol Jan 65545 67-65545 (E)	POPS
45	ENCORE Tongue 'N' Cheek	Sire/EMI 123123 (E)	POPS
46	I DON'T WANNA LOSE YOU Tina Turner	Capitol CL 553 (E)	POPS
47	SUN KING/EDIE (CIAO BABY) The Cult	Argo/Banquet B6G 2351 (W)	POPS



THE DIRECTORY OF THE YEAR OVER 6,000 BUSINESS CONTACTS FOR JUST £18.

If you need to know who's who and what's what in the music industry today, there is one guide that puts every name at your fingertips - The Music Week Directory. Bigger than ever before, the Directory has over 6,000 contacts in every sector of the music industry, including:

Retail (Multiple Outlets)
Record Companies
Record Labels
Recording Artists
Record Companies International (Head Offices)
Music Publishers
Afilates
Computers
Video Companies
Video Distributors
Video Duplicators
Video Producers/Production Companies
Publications/Journals
Radio
TV
Accountants

Advertising Agencies
Art/Creative Studios
Artist Management
Artist Managed
Computer Services
Distributors
Labels Distributed
Industry Organisations
Jingle Production Companies
Journalists (Freelance)
Legal Services
Marchiondiers
Miscellaneous
Pressing (International)
Printers
Promoters/Pluggers
PR Companies
Photographers/Agencies

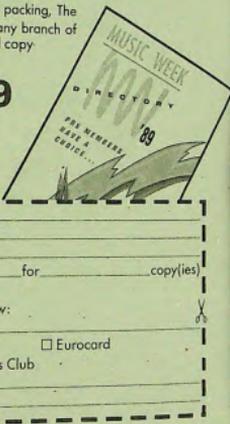
Recruitment Agencies
Sheet Music Suppliers/Publishers
Shipping Services
Booking Agents
PA Hire
Lighting
Concert Promoters
Tour Miscellaneous Venues
Recording Studios
Mobile Studios
Producers/Production Companies
Studio Equipment Hire
Studio Equipment (Manufacturers/Distributors)
Studio Design & Construction

You get the names, addresses, phone numbers and key personnel, all indexed for easy access.

At only £18 a copy plus £1 for post and packing, The Directory is worth its weight to anyone in any branch of the music industry. To order your personal copy complete and return the coupon today.

DIRECTORY '89

Complete the coupon and send to:
Music Week, Computer Posting Ltd,
120-126 Lavender Avenue, Mitcham,
Surrey, CR4 3HP. Tel: 01-640 8142.



Name _____
Address _____

I enclose a cheque for £_____ for _____ copy(ies)
made payable to Music Week.

To pay by credit card enter details below:
My card number is _____

Access (Mastercard) Visa Eurocard
 American Express Diners Club

Date card expires _____
Signature _____

MASTERFILE

the comprehensive guide to the new releases



Masterfile is your monthly guide to everything that's been released on record, tape, CD or music video... plus a full rundown on what's entered the charts.

Masterfile builds month by month, into a complete directory of the year's releases, all fully cross-referenced and indexed. Want to know the name of the album when you only know the name of one track? ...look it up in Masterfile...it'll tell you the album name, the release date, the catalogue number, what format it's available in and what other tracks are on it...even if it's a compilation.

Here's a list of what you get:

- ★ A-Z of the year's single releases
- ★ A-Z of the year's album releases
- ★ Full track listings for album releases
- ★ Albums categorised by type of music
- ★ CDV listings year to date
- ★ Album tracks in alphabetical order

★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced

★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced

★ Music Video releases - the year's releases listed alphabetically with dealer price

★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price

★ Classical releases in composer order.

A year's subscription contains eight monthlies, two quarterlies, one half yearly and the Yearbook.

All the information in Masterfile comes straight from Music Week, Britain's only music industry weekly newspaper...so you know it's totally up-to-date and accurate.

Take out a year's subscription NOW and you'll wonder how you managed without it.



Barron Knights

CATALOGUE NUMBERS
7 BWR 28
12' BWR7 28

BAR CODE NUMBERS
501686202866
5016862002873

Release date: 27/11
CALL TELESALES NOW ON:
BIG WAVE 01-944 0010

BIG WAVE 01-944 0010

3	WHAT THE WORLD IS...HOODE GOLOD	31	9	GUE IM GONNA MISS YOU	37	13	THE ARMS OF ORION
4	5	6	7	8	10	11	12
13	14	15	16	17	18	19	20
21	22	23	24	25	26	27	28
29	30	31	32	33	34	35	36
37	38	39	40	41	42	43	44
45	46	47	48	49	50	51	52
53	54	55	56	57	58	59	60
61	62	63	64	65	66	67	68
69	70	71	72	73	74	75	76
77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92
93	94	95	96	97	98	99	100

23	LEAVE A LIGHT ON	30	ROCK	ROCK	ROCK	ROCK	ROCK
24	EVIDENCE OF THE WAR	31	THE ARMS OF ORION	32	THE ROAD TO HELL	33	RHYTHM NATION
25	I WANT THAT MAN	32	THE ARMS OF ORION	33	RHYTHM NATION	34	GET ON YOUR FEET
26	RISE ON TIME	33	THE ARMS OF ORION	34	GET ON YOUR FEET	35	IF I COULD TURN BACK TIME
27	CAN'T SHAKE THE FEELING	34	THE ARMS OF ORION	35	IF I COULD TURN BACK TIME		
28	DON'T ASK ME WHY						
29	RONI						
30	MADCHESTER RAVE ON EP						
31	THE ARMS OF ORION						
32	THE ROAD TO HELL						
33	RHYTHM NATION						
34	GET ON YOUR FEET						
35	IF I COULD TURN BACK TIME						

Paul Carrack
I LIVE BY THE
GROOVE

7" CHS3403 12" CHS123403 CD SINGLE CHS303403
ORDER NOW THROUGH CBS

IT'S A PIPING HOT
MONSTER!
"SWINGER"
SPORAN"
by JOHN BERRY
and the
MERRYMAKERS
Out Nov 27

DISTRIBUTED BY PINNACLE IN THE UK • SALES • TEL. (0658) 73142

25 NOVEMBER 1989

MUSIC WEEK



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

No	YOU GOT IT (THE RIGHT STUFF)	CBS RECORDS (7" & CD)	POP
1	ALL AROUND THE WORLD	Arnie 112871 (12" & 7" & CD) (BMG)	
2	DON'T KNOW MUCH	3100 8941 (7" & CD) (P&H)	
3	ANOTHER DAY IN PARADISE	Virgin 9510 (12" & CD) (Virgin)	
4	NEVER TOO LATE	PWL PW171 (4" EP) (PWL)	
5	INFINITE DREAMS (Live)	EMI 1125EM 117 (E) (EMI)	
6	HOMELY GIRL	DEF International/Virgin DEP 331 (2" EP) (DEF)	
7	GIRL I'M GONNA MISS YOU	Coastal/Capitol/Columbia COOL 191 (C) (Capitol)	
8	I FEEL THE EARTH MOVE	CRS 652947 (12" & 7" & CD) (CRS)	
9	GRAND PIANO	ROBINSON JACOBY (P) (ROBINSON)	
10	LAMBADA	CRS 652917 (12" & 7" & CD) (CRS)	
11	PACIFIC	ZTT/WEALZANG (12" & CD) (ZTT)	
12	WHAT THE WORLD IS WAITING FOR/FOOLS GOLD	POP (7" & CD) (Sire)	
13	THAT'S WHAT I LIKE	Mersey/Factory/Dance MPD11 002 (BMG)	
14	C'MON AND GET MY LOVE	Mersey/London FX 117 (F) (Mersey)	
15	STREET TUFF	Devere/Warner 18 (PAC)	
16	WHAT'CHA GONNA DO WITH MY LOVIN'	10/Virgin/TENX 280 (F) (Virgin)	
17	OUIJA BOARD, OUIJA BOARD	Fin/Mersey's/Veeva/FBI 113POP 1022 (F) (Mersey)	
18	ROOM IN YOUR HEART	Chrysalis LBP17 (C) (Chrysalis)	
19	COMMENT TE DIRE ADIEU	London LONIX 241 (F) (London)	
20	I'M NOT THE MAN I USED TO BE	London LONIX 244 (F) (London)	
21	NEVER TOO MUCH (Remix '89)	POP (7" & CD) (Sire)	
22			



No	DON'T KNOW WHY I LOVE YOU <th>Fontana/Phonogram HQ4 212 (F) (Fontana) </th>	Fontana/Phonogram HQ4 212 (F) (Fontana)
41	YOUTH GONE WILD	Atlantic 4 893571 (W) (Atlantic)
42	IF ONLY I COULD	Ceres/Virgin 18071 24 (F) (Ceres)
43	SECOND THAT EMOTION	Dul Jam 655667 (655664) (C) (Dul Jam)
44	I DON'T WANNA LOSE YOU	Sire/Portrait/FBI - 113 9123 (F) (Sire)
45		
46		



MASTERFILE

SUBSCRIPTION ORDER

Please could you send me _____ copies of Music Week Masterfile every month, I would like to:
 (Please tick appropriate box)
 Take out a full year's subscription to Music Week Masterfile. I understand that if I am not satisfied with the product, I must notify you in writing within 30 days, and I will be reimbursed for the full year's subscription.
 I enclose a cheque/PO/IMO for £ _____ or \$ _____ (please indicate which card).
 Access (Mastercard) Visa
 American Express Diners Club Eurocard
 My Card Number is

Subscription Rates:
 Overseas subs by airmail A Full Year's Subscription made payable to Masterfile
 UK £95
 Europe (inc Eire) £131/US \$217
 Middle East and N Africa £172/US \$285
 USA, S America, Canada £205/US \$340
 Africa, India, Pakistan £230/US \$380

\$ = U.S. \$ DETAILS OF WHERE TO SEND MUSIC WEEK MASTERFILE

SIGNATURE _____
 NAME _____
 POSITION _____
 COMPANY _____
 ADDRESS _____
 TEL NO _____

ALL SUBSCRIPTION ORDERS SHOULD BE RETURNED TO:
 Subscription Department, Music Week Masterfile, Computer Posting Ltd,
 120-126 Lavender Avenue, Mitcham, Surrey CR4 3HP.
 Telephone: 01-640 8142.

US TOP FORTIES

LP REVIEWS

SINGLES

1*	2	BLAME IT ON THE RAIN, Mill Vanilli	Arista
2	1	WHEN I SEE YOU SMILE, Bob English	Enigma
3	4	LOVE SHACK, The B-52's	Virgin
4	5	IT'S JUST THE WAY THAT YOU... Paulo Abdul	Virgin
5*	6	WE DON'T START THE FIRE, Billy Joel	Columbia
6*	7	ANGELIA, Richard Marx	EMI
7*	9	POISON, Alice Cooper	Epic
8*	10	BACK TO LIFE, Soul II Soul	Virgin
9*	12	DON'T KNOW MUCH, Linda Ronstadt	Elektra
10*	22	ANOTHER DAY IN PARADISE, Phil Collins	Affonic
11*	14	GET ON YOUR FEET, Gloria Estefan	Affonic
12*	15	DON'T CLOSE YOUR EYES, Kix	Arista
13*	20	WITH EVERY BEAT OF MY HEART, Taylor Dayne	MCA
14*	18	LISTEN TO YOUR HEART, Roxette	EMI
15*	18	LEAVE A LIGHT ON, Belinda Carlisle	MCA
16*	21	LIVING IN SIN, Boyz II Men	Mercury
17*	16	BUST A MOVE, Young MC	Delicious
18*	23	DON'T SHUT ME OUT, Kevin Paige	SBK
19*	25	PUMP UP THE JAM, Technicolor	Columbia
20	8	DIONT' (BLOW YOUR MIND), New Kids On The Block	A&M
21	11	MISS YOU MUCH, Janet Jackson	A&M
22*	34	RHYTHM NATION, Janet Jackson	A&M
23*	29	DON'T MAKE ME EVER, Sybil	Next Plate
24*	30	THE LAST WORKLESS EVENING, Don Healey	Geffen
25*	31	LOVE SONG, Teles	Geffen
26*	32	JUST LIKE JESSE JAMES, Cher	Geffen
27*	13	COVER GIRL, New Kids On The Block	Columbia
28*	26	SO HO HORN!, The 2 Live Crew	Skywalker
29*	36	EVERYTHING, Judy Watley	MCA
30*	19	ROCK WITCHA, Bobby Brown	MCA
31*	17	SOWING THE SEEDS OF LOVE, Tears For Fears	Fortuna
32*	37	JUST BETWEEN YOU AND ME, Low Gramm	Affonic
33*	38	THE ANGEL SONG, Great White	Capitol
34*	19	SWING THE MOOD, Jive Bunny & Maitsemakers	Music Factory
35*	24	LOVE IN AN ELEVATOR, Aeronauts	Geffen
36*	10	HOW AM I SUPPOSED TO LIVE, Michael Bolton	Columbia
37*	12	THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
38*	11	I'LL BE BACK, The Gap Band	Columbia
39*	17	ROCK AND A HARD PLACE, Rolling Stones	Chrysalis
40*	1	OH FATHER, Madonna	Sire

ALBUMS

1*	2	GIRL WHO KNOWS IT'S TRUE, Mill Vanilli	Arista
2	1	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	Arista
3*	8	STORM FRONT, Billy Joel	Columbia
4	3	STEEL WHEELS, Rolling Stones	Virgin
5*	4	FOREVER YOUR GIRL, Paula Abdul	Columbia
6	5	PUMP, Aeronauts	Geffen
7	6	HANGIN' TOUGH, New Kids On The Block	Columbia
8	7	DR FEEGOOD, Mellye Cruz	Elektra
9*	10	COSMIC THING, The B-52's	Reprise
10	9	CROSSROADS, Tracy Chapman	Elektra
11	31	STONE COLD RHYTHM, Young MC	Delicious
12	11	FULL MOON FEVER, Tom Petty	MCA
13	12	THE SEEDS OF LOVE, Tears For Fears	Fortuna
14*	16	MERRY MERRY CHRISTMAS, New Kids On The Block	Columbia
15*	18	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
16	14	REPEAT OFFENDER, Richard Marx	EMI
17	15	SKID ROW, Skid Row	Affonic
18	17	HEART OF STONE, Cher	Geffen
19	19	KEEP ON MOVIN', Soul II Soul	Virgin
20	20	TRASH, Alice Cooper	Epic
21*	23	BAD ENGLISH, Bob English	Enigma
22	21	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
23	22	THE END OF THE INNOCENCE, Don Healey	Geffen
24	24	BRAVE AND BRAVE, Melissa Etheridge	Island
25	25	TENDER LOVER, Boyz II Men	Solar
26	26	A COLLECTION, GREATEST HITS, Barbara Streisand	Capitol
27	1	FLYING IN A BLUE DREAM, Eric Saborian	Relativity
28*	1	BUILT TO LAST, Shaheed 1-16	Arista
29*	31	HOT IN THE SHADE, Kix	Mercy
30*	32	AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
31	27	DON'T BE CRUEL, Bobby Brown	MCA
32*	1	THE BEST OF LUTHER, Luther Vandross	Epic
33	35	NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
34	36	WE TWO ARE ONE, Eurythmics	Arista
35	36	FREEDOM, Neil Young	Reprise
36*	36	SLIP OF THE TONGUE, Whitesnake	Epic
37	39	CUTS BOTH WAYS, Gloria Estefan	Epic
38	39	DIRTY ROTTEN FILTH... Warrant	Geffen
39	39	FLYING COBBOYS, Rickie Lee Jones	Geffen
40*	1	LOOK SHARPI, Roxette	EMI

ALBUM OF THE WEEK

PHIL COLLINS: ... But Seriously. Virgin. **V2620.** The cuddly chap with the sentimental love songs returns with, well, more of the same really. This is very much a down beat affair compared to the last album but, again, the production is top notch and the songs as strong as ever. Fans will love it others will call it predictable, but then why change a winning formula? **NR**

BOBBY BROWN: Dance... Ya Know It. MCA. **MCA 4074.** For such an energetically tilted LP, this 12-inch dance mix compilation is surprisingly short on foot stompers. It starts down tempo with the new single *Roni*, meanders through *Rock W/Ch* before finally starting to kick — by swingbeat standards — on the Cameo-shaped *Girl Next Door*. An annoying percentage of staccato beats and false starts does little to enhance the seven-inch mixes but the attraction of having all the best bits from Don't Be Cruel and Bobby's debut US release *King Of Stage* will surely bump sales. **SW**

LISA STANSFIELD: Affection. Arista. **210 379.** These days it seems you need it as a distinctive voice and good song to get added bonus. Stansfield certainly fulfills the former and possibly the latter — if only some of the soft ballad numbers weren't so predictable. But her style is devilish, pop, but her sales to remain steady after the initial rush. **NR**

THE GYPSY KINGS: Makossa. A1 Records. **TKSTAR 2398.** For some reason the press release for this, the Gyppo's second album, draws attention to their hand clapping — a spurious reference considering that there isn't much of it. What there is a lot of is instrumental guitar playing with a little less of a Spanish feel than previously. Most of the vocal tracks leave me cold. Few have the catchy qualities of *Mamboulo*. But the instrumental tracks are just gorgeous, beautifully recorded examples of flamenco with touches of Arabic and northern European melodies. **NF**

SUENZI! The Essential Mediterranean Dance Trax. UK. **BCM 333L** Spanish and Italian house slops all its ingredients together with its joyful abandon that we've all forgotten to snigger into our beads. On the contrary, BCM has got got the competition sweating with an uplifting compilation which sports such corkers as Real Wild House, Grand Piano, Sueno Latino and the glorious *Airport '89* from Wood Allen. A winner despite the inclusion of a couple of dodgy tracks to prove that even the Mediterraneans can go too far. **SW**

DIANA ROSS: Greatest Hits Live. EMI. **EMDC 1001.** After the disappointment of her last studio effort, this must be an attempt to keep the old fans happy. Sadly, it adds nothing musically to the original songs and is really a waste of time for any fans that already have those hits. Of our souvenir value only. **NR**

STOCK IT

GREEN ON RED: This Time Around. CBS Records. **841 519.** Set to capitalise on the stir they caused by their two other 1989 releases, *GO* deliver yet more sinusoids, Stones-like country blues. Tense, moody and the perfect companion to an evening of cool Mexican beer — with an equal amount of lime-like acidity. Quality productivity such as this should be rewarded. **AM**

SCORPIONS: Best Of Rockers 'N' Ballads. Harvest **EMC 1014.** A compilation which covers the second half of the German rockers' career, where they established themselves as purveyors of hard hitting but considered, precisely structured metal and some of the finest rock ballads ever put down. Two new tracks and a rendition of The Who's *I Can't Explain*, will encourage sales, along with a few new mixes. **KB**

LES THUGS: Still Hungry. Decay **DYL 4.** Distribution: Pinnacle. Considering *Vinyl Solution/Dance*'s reputation (ie: The Stupids, Mega City 3) their French offspring the excellent Les Thugs aren't quite the long shot you might imagine. This second album of short, sharp snazzy-pop (yup, Buzzcocks-influenced) isn't deviate drastically from their debut except that it's better recorded (produced by Ian Burgess) and, as they say, the boys are still hungry. The tour with MC4 should spread the word further. **MA**

VARIOUS ARTISTS: The Dance Sound Of Detroit. (4 volumes) Object Enterprises **DDSD01.** Subtitled "former artists of Motown re-unite", these four albums (available separately) are the fruits of producer/writer Jan Levine's attempt to revive the classic Motown music of the Sixties and Seventies. Mostly with new material, such performers as Mary Wells, Edwin Starr, Jimmy Ruffin, and Martha Reeves are reformed, with varying degrees of success. With many of them touring the UK, there are some reasonable sales prospects, given energetic promotion. **DL**

STOCK IT

JIMI HENDRIX: Live And Unreleased. The Radio Show. Castle Communications. **HBCD.** A five-album (three-CD) boxed set that adds up to three hours of US radio documentary on Hendrix. It includes early recordings with Little Richard, The Jive Brothers and Edgar Winter, plus *Twisted* and even Jimi's dad. This must be the definitive compilation of the late guitarist's work and extraordinary life. It should capitalise on the renewed interest generated by the recent South Bank Show retrospective. *Red Santa*, a copy to everyone I know please. **AM**

BARBRA STREISAND: Greatest Hits... And More. CBS **4658451.** The 'more' comprises a new single, *We're Not Making Love*, plus well known numbers like *What Kind Of Fool Am I* and *Somebody from West Side story*. All the more

recent hits are here, plus some words on saving the environment via the inner sleeve. Won't disappoint the fans but, despite this incredible value, such a collection of smoochers is destined to stick in the MOR bracket. **SW**

STOCK IT

STEEZ: Crazy Noise. Sleeping Bag **SBUKLP 7.** Co-produced by Doug Lutz, *Crazy Noise* features Steezo's two club hits, *It's My Turn* and the more recent *Freak The Funk*. The remainder of the album consists of a similarly exotic mix of cuts and breaks to make this one of the better recent rap albums, with more attention heaped onto the danceability of each of the tracks. A potential album that never lets up. Hardly innovative within the genre but excellent in that department. **DM**

M5G: Save Yourself. EMI **EMC 3367.** The Robin McAuley/Michael Schenker liaison has its second vinyl outing and this time it looks as if Schenker, the man who personified the metallic guitar hero in the latter Seventies, is getting closer to fresh work again producing some scorching lead work, particularly on the fiery title track. Elsewhere, the metallic guitar hero of vocalist McAuley brings an air of commerciality, but this time, the battle is right. **KB**

VARIOUS ARTISTS: Get This! Flat Records. Out **A1.** Distribution: APT. An enterprising new label formed by former King Kurt person Dick Crippen who debuts with a healthy compilation of pertinent pop music. Both *Ministry Of Sins* and *Wonder Love* albums scheduled on Flat and their performances here are well matched by the sensuous vocal tones of Jillian Crosby. There's talent in these here grooves, with a collection of quirky pop making a tangible off-beat alternative. **DM**

GOODBYE MR MACKENZIE: Fish Heads and Ticks. Capitol **CAP 200.** A collection of tracks in the classic folk mould and rather powerful arrangements. To Mr Mac sound uncannily like an indie Neil Diamond without the kitsch. Telling tales of drunken sailors and distant travels they escape the usual boy-meets-girl-and-bonks cliches to remind listeners that lyrics are important. This one will run and run. **NF**

BILLY OCEAN: Greatest Hits. Jive Records. **BOV 1.** Now wait a minute, there is no Red Light Spills Danger so it's an incomplete package, but startling omission aside, however, with a collection of the sultry soul of Suddenby to the rouch of *Get Out Of My Dreams*, old Bill has it sussed and has firmly lodged himself at the caddy end of the single's market. The obligatory new songs included are pretty good too and it looks like he's still got years at the top in him. **LF**

ROUND TABLES: Nick Robinson. Saling Wells, Neville, Farmer, Andrew Martin, Kirk Burns, Martin Austin, Dave Loring, Dave E. Henderson and Leo Finlay

Charts courtesy Billboard, 25 November, 1989. * Bullies are awarded to those products demonstrating the greatest airplay and sales gain.

Reviewed by David Giles

SINGLE OF THE WEEK

KATE BUSH: This Woman's Work. (EMI 12/CD/T; EM 119). Bush is at her most potent when she's in her reflective, late-evening mood, and her fragile, delicate voice combines with sparse piano and Michael Kamern's spot-on orchestral arrangement to create what almost amounts to a lullaby. It's perhaps a bit too peaceful to storm the top five, but one can always cross one's fingers and hope.

SLY & ROBBIE: Dance Hall. (4th & Broadway/Island 12) BRW 153). After their excellent fusion of various dance styles on Rhythm Killers a few years ago, the world's finest drum-and-bass duo come a drummer as they attempt to add house music to their repertoire. Besides a very ordinary baseline, the pair seem completely won over on this track, which consists of little more than thumping beatbox and lots of whooping.



STOCK IT

THE SNAPDRAGONS: No Expectations. (Native 12) NTY 46). Top Sheffield indie outfit come up with a clutch of impressive songs on this EP. The A-side owes a lot to a corking guitar riff, but it's on Our Tune that James Taylor (yes, another one!) is reworked as one of the country's most promising young songwriters with a solid grasp of melody and intriguing lyrics to boot.

SILVER BULLET: 20 Seconds To Comply. (Tam Tam 12) TTT 019). Ferocious follow-up to *Bring Forth The Guillotine*. This finds Mr Bullet bristling with rage at being given such a brief allotted time to misbehave before having the handcuffs slapped on. Brutal, busy and hyperactive; the best Brit-rop of the year.

THE DINNER LADIES: Tree To Breathe EP. (Hannibal 12) HNEP 3303). These urban folk rebels go

interpretations of African music, the results are a little too sanitised and harmless to be anything more than merely pleasant.



STOCK IT

CURIOSITY KILLED THE CAT: First Place. (Mercury/Phonogram 12) CAT 7). Another splendid track from the recent LP, not quite up to the standard of Name & Number, but further proof of their maturity, especially in the vocal department. Lush production sees the Cats moving into Michael McDonald territory — West coast soul with strong jazz influences.

DEBORAH HARRY: Bite Side. (Chrysalis 12) CHS 3452). The layers of angelic female voices lend this track from Def, Dumb & Blouse a distinct Christmas feel, and the insistent synth banging track allows it to build up teasingly without ever really launching into first gear.



STOCK IT

DISTANT COUSINS: You Used To. (Ghetto 12/CD) GTG 7). Powerful soul ballad from this young Manchester band, in the vein of the much-underrated View From The Hill (remember them?). A shrewd vocal from Darren Edwards is bolstered by a lavish accompaniment, involving strings, accordion and harp, tastefully restrained without becoming overblown.

QUEEN LATIFAH & MONIE LOVE: Ladies First. (Gee Street 12) GEE 23). "We are the ones who give life to the new generation of prophets," declare two of America's foremost female rappers. Standard anti-misogyny fare, necessary to maintain the balance, but the really interesting thing is the contrast between Latifah's surly drawl and Monie Love's more clinical, precise enunciation of the lyrics.

TEXAS: Prayer For You. (Phonogram 12/1/CD) TEX 4). Texas apply the reins to their overwhelming desire to reach the other side of the Atlantic, and come up with their best single yet. More subdued, with the instrumentation holding back to allow A&S's voice to shine through, interspersed with some nice bursts of guitar.

EAT: Tombsone. (Fiction 12) FICS 32). A track from the LP which blends Angel's soulful vocal with a thick R'n'B musical stew. Eat are one of those bands whose records make much more sense if you've seen them live, if you know in how new listeners will find the music bustling with the same sense of urgency and comeliness as their electric stage show.

ERASURE: You Surround Me. (Mute 12/CD/T) MUTE 99). A track from the hugely successful Wild LP, cunningly disguised as a special Xmas release with a starchy sleeve and the legend "star light, star bright". Very festive, but absolutely nothing to do with the music, which is another slice of superior electro-pop, sounding not unlike Kraftwerk until the vocals come in.

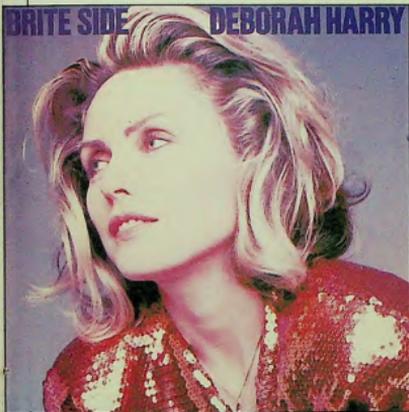
TOP 20 SINGLES

1	PACIFIC	ZTTZANG1200
2	GOLDEN GREEN	Polygram GOMER 12
3	BORN TO BE SOLD	MCA TUVV 17
4	MOVE	Cow DUNDA 01
5	THE SUN RISING	WEA T214 08
6	I DON'T KNOW WHY I LOVE YOU	Fontana 2014 09
7	HEAD ON	Motown 12995 N654 29
8	SPACE GLADIATOR	Mute MUTE118 01/97
9	TOP GUN	Virgin VJ121 17
10	EAT FOR TWO	Elektra ELA100 06
11	HYMNOSID	Parlophone 8327 12
12	CONTACT	CSI BAA06 13
13	FROM OUT OF NOWHERE	London LA0619 17
14	ANGEL	One Little Indian 30712 1/2/96
15	TIME'S UP	Virgin VY112 12
16	HEALING AT THE HARBOUR	Island 15437 19
17	WIDOWMAKER	West Ford 87241 01/97
18	ELEPHANT	One Little Indian 30712 1/2/96
19	12	Mute MUTE118 01/97
20	HERE I AM	Topline TR01 17

CHART COMMENTARY

The acid-house/rock-dance middle ground becomes even more blurred as **808 State's** Pacific hits the top spot through their deal with the flagging ZTT and, just a plectrum throw behind, the Inspiral Carpets' new single, *Move*, on the Cow label, heads *Insipiral Carpets'* product which is lurking just outside the chart. The Carpets' Mancunian pop-dance having nearly as many chart positions as Erasure would you believe? **BAD's** contribution to the album end of the dance scale arrives at 12 with *Contact*, while rocker **Mick Jones's** waverling falsetto, the long-awaited new *House Of Love* single *I Don't Know Why I Love You* and the *Mary Chain's* *Head On* make their presence felt.

At the tail end of proceedings, *Kitchens Of Distinction's* gargantuan Elephantine enters at 18 and last year's lightweight guitar pop hopefuls, *Summertime*, make it to 20 with *Here I Am*. **Michelle Shocked's** third album, *Captain Swing*, makes its presence felt in the albums top three, while there's a re-entry for *Transvision Vamp's* *Velvetean* on the back of their recent single success with *Born To Be Sold*. The dance continues with *Happy Mondays's* *Bummed* re-appearing at 11 and *Green On Red* follow their limited edition live album with a new studio set, entitled *This Time Around*. In the UK Girls re-entry with their self-titled album after playing in the *Lidgie* girls re-entry with *Caracas's* *Symphony Of Sickness* makes a last-minute assault to give it all a little more perspective.



DEBORAH HARRY: never really launches into first gear



STOCK IT

LAIBACH: Across The Universe. (Mute 12) MUTE 91). Clever reworking of the old Beatles classic, released specifically with the Christmas market in mind, and possesses just enough quirky novelty to be a hit. Two female voices carry the song to the bare minimum of accompaniment — just a synth line that sounds like the ticking of a grandfather clock.

TERENCE TRENT D'ARBY: This Side Of Love. (CBS 12/CD) TREN 5). The first single to be taken from the recent LP, and an odd choice, because this is remarkably uncommercial. The production is incredibly sparse, with odd, discordant splashes of strings and body tuned twangy guitar. Perhaps an effort to rediscover the essence of "soul", perhaps an effort to disguise an otherwise bland, commonplace song.

in for sparse production too, but they have some excellent songs and clever arrangements. The title track here (I Need A Tree To Breathe) is one of several Green numbers this week. Unlike the others it doesn't need to resort to cloying pathos to get its message across and is consequently far more powerful.

JAMES: Come Home. (Rough Trade 12) RT 235). Presumably inspired by their Manchester colleagues, James shuffle a bit closer to the dancefloor on this new track. A suspiciously housey piano riff and a bustling pseudo-house drumset don't take too much away from a typically bright, word-packed lyric. A neat experiment.

ZEKE MANYIKA: Love You Feel. (Some Bizarre/Parlophone 12/CD) R6232). The other side of the coin from last year's Bible Belt single. This video was also recorded in Africa, but the music draws on the uplifting spirit of township jive. However, like most Western

TOP 20 ALBUMS

1	WELCOME TO THE BEAUTIFUL SOUTH	Gal Dias AG0419 17
2	WILD!	Mute STUNTS 18/97
3	CAPTAIN SWING	London 83878 17
4	HUP	Polygram 841187 19
5	AUTOMATIC	Motown 12995 P709 09
6	VELVETEEN	MCA MCG050 19
7	SCARLET AND OTHER STORIES	Mercury 83963 17
8	STONE ROSES	Sire/Warner CHS125 12
9	BILKARO	RCA PL4282 01/96
10	QUADRASTATE	Crescent T40084 11
11	BUMMED	Parlophone FACT028 19
12	LIQUIDIZER	Foal F00029 12
13	THIS TIME AROUND	Cherry 84112 19
14	HERE TODAY, TOMORROW, NEXT WEEK	One Little Indian TRP13 01/96
15	THE PURE	RCA PL4282 01/96
16	DOUGLITTLE	4AD CAD095 19
17	INDIGO GIRLS	Equi 44349 12
18	TELL ME I'M SURFING	Real Gone! PGL52196 12
19	WHY SHOULD I STAND UP?	Crescent Vamp CO028 01/96
20	SYMPHONIES OF SICKNESS	Mercury M0918 19

15	10	HOLDING BACK THE RIVER ○ CD Wet Wet Wet	Various	Virgin V 239
16	15	THE SINGLES ALBUM ● CD Gladys Knight & The Pips	Various	Phonogram/Phonogram 4420111
17	14	THE HEART OF CHICAGO ○ CD Chicago	Raymond/Various	Capitol/CNTV 1
18	12	WILD! ★ CD Esquire	Various	Mercury/Various
19	13	STORM FRONT ● CD Billy Joel	Various	Capitol/CNTV 1
20	41	AFTER THE LAUGHTER ○ CD Friedie Starr	Various	Decca/Capitol 400 10
21	19	CUTS BOTH WAYS ★★ CD Glenn Freiden	Various	Capitol/CNTV 1
22	17	WE TOO ARE ONE ★ CD Eurythmics	Various	Capitol/CNTV 1
23	11	WELCOME TO THE BEAUTIFUL SOUTH ● CD The Beautiful South	Various	Capitol/CNTV 1
24	23	THE SENSUAL WORLD ★ CD Kore Baul	Various	Capitol/CNTV 1
25	20	THE SEEDS OF LOVE ★ CD Teens For Fear	Various	Capitol/CNTV 1
26	22	FOREIGN AFFAIR ★ CD Tina Turner	Various	Capitol/CNTV 1
27	16	BEST OF LUTHER VANDROSS - BEST OF LOVE CD Luther Vandross	Various	Capitol/CNTV 1
28	27	THE TWELVE COMMANDMENTS OF DANCE ★ CD London Boys	Various	Capitol/CNTV 1
29	30	THE MAGIC OF FOSTER & ALLEN CD Foster & Allen	Various	Capitol/CNTV 1
30	28	MARTINA ○ CD Martina	Various	Capitol/CNTV 1
31	21	HEART OF STONE ● CD Cher	Various	Capitol/CNTV 1
32	24	A NEW FLAME ★★ ★★ CD Simple Red	Various	Capitol/CNTV 1
33	26	CROSSROADS ★ CD Troy Chatwin	Various	Capitol/CNTV 1
34	34	GREATEST HITS LIVE CD Diana Ross	Various	Capitol/CNTV 1

20	15	UNFORGETTABLE 2 ● CD Various	Various	Capitol/CNTV 1
19	14	LUKE BOX LIVE MIX ROCK 'N' ROLL GREATS CD Various	Various	Capitol/CNTV 1
18	13	DEEP HEAT 4 - PLAY WITH FIRE CD Various	Various	Capitol/CNTV 1
17	12	THE GREATEST LOVE ★★ CD Various	Various	Capitol/CNTV 1
16	11	SEDUCTION ○ CD Various	Various	Capitol/CNTV 1
15	14	CHEEK TO CHEEK ● CD Various	Various	Capitol/CNTV 1
14	10	HEAVEN AND HELL CD Menlo/Various	Various	Capitol/CNTV 1
13	10	MOTOWN HEARTBREAKERS ● CD Various	Various	Capitol/CNTV 1
12	12	RAP ATTACK ○ CD Various	Various	Capitol/CNTV 1
11	9	DANCE DECADE - DANCE HITS OF THE 80'S ○ CD Various	Various	Capitol/CNTV 1
10	11	DIRTY DANCING (OST) ★★ ★★ CD Various	Various	Capitol/CNTV 1
9	7	ROCK CITY NIGHTS ● CD Various	Various	Capitol/CNTV 1
8	8	THE CLASSIC EXPERIENCE ● CD Various	Various	Capitol/CNTV 1
7	4	THE RIGHT STUFF - REMIX 89 ● CD Various	Various	Capitol/CNTV 1
6	6	DEEP HEAT 1989 ○ CD Various	Various	Capitol/CNTV 1
5	6	THE GREATEST LOVE 3 ● CD Various	Various	Capitol/CNTV 1
4	5	GREATEST HITS OF 1989 ● CD Various	Various	Capitol/CNTV 1
3	1	SMASH HITS PARTY '89 ● CD Various	Various	Capitol/CNTV 1
2	3	NO. 1'S OF THE 80'S ○ CD Various	Various	Capitol/CNTV 1
1	2	THE 80'S ALBUM OF THE DECADE CD Various	Various	Capitol/CNTV 1

TOP 20 COMPILATIONS

54	37	TERENCE TREVI D'ADDA CD GATERASHING ○ CD	Various	Capitol/CNTV 1
55	43	LIVING A BOX CD HUP ● CD	Various	Capitol/CNTV 1
56	38	WONDER STUFF CD Come Together As One CD	Various	Capitol/CNTV 1
57	36	WIM DOWNING CD Inspiration CD	Various	Capitol/CNTV 1
58	48	ELITE BROOKS CD Results ● CD	Various	Capitol/CNTV 1
59	61	LETO HINDELLI CD TRUST ● CD	Various	Capitol/CNTV 1
60	60	BROTHER BRYAND CD A Black and White Night CD	Various	Capitol/CNTV 1
61	60	ROY ORBISON CD Like a Prayer ★★ CD	Various	Capitol/CNTV 1
62	49	MEDICINE CD The Miracle ★ CD	Various	Capitol/CNTV 1
63	48	QUEEN CD Appetite for Destruction ★★ CD	Various	Capitol/CNTV 1
64	51	ONAS 'N' BOONES CD Club Classics Vol. One ★ CD	Various	Capitol/CNTV 1
65	56	SQUALL II SEUL CD SINGALONGAWAY YEARS VOL. 2 CD	Various	Capitol/CNTV 1
66	66	MOX BYGRAVES CD Feeling Free ○ CD	Various	Capitol/CNTV 1
67	47	SPINLEY/COMPTON CD Magic Moments CD	Various	Capitol/CNTV 1
68	75	BRENDAN SHINE CD The Legendary Roy Orbison ★★ CD	Various	Capitol/CNTV 1
69	70	ROY ORBISON CD A Little Bit of This ... CD	Various	Capitol/CNTV 1
70	46	D.M.O.B. CD Don't Be Cruel ★★ CD	Various	Capitol/CNTV 1
71	62	BOBBY BROWN CD Pump ● CD	Various	Capitol/CNTV 1
72	57	ASCENTHILL CD When the World Knows Your Name ★★ CD	Various	Capitol/CNTV 1
73	40	DAECEN BLUE CD OH Mercy ● CD	Various	Capitol/CNTV 1
74	55	BOB DYLAN CD Home Lovin' Man ○ CD	Various	Capitol/CNTV 1
75	71	ROGER WHITTAKER CD The Best of Roger Whittaker CD	Various	Capitol/CNTV 1

CD: Released on Compact Disc
The British Record Industry Chart is compiled by the BPI, based on sales and BPI's membership of the International Federation of the Phonographic Industry (IFPI).
* Gold (100,000 units) ○ Silver (20,000 units) ● Platinum (300,000 units) ★★ Platinum (600,000 units) ★★★ Platinum (1,000,000 units) **NEW** New Entry **RE** Re-Entry



EXTRAVAGANZA: inspired by the current US 'Vogueing' craze

Extra, Extra . . .

by Barry Lazell
EXTRAVAGANZA RECORDS is a new label set up by Nick Preece and Jaki Hughes, a partnership whose backgrounds are in artist management and TV promotion (with CBS) respectively. The company was originally to have been named Direct Global, until legal hassles ruled otherwise. Forced to find an alternative, the duo decided that a little cross-fertilising PR would be no bad thing, and went for the name of the first act signed, New York trio Extravaganza.

Debut outing for both Extravaganza the label and group is a 12-inch single, Elements Of Vogue (DG 001), which was released on October 30 with distribution through BMG. It is a sound and production inspired by the current US "Vogueing" craze: the extremely stylised "fashion house" mode of dancing/posing which has swept the New York clubs this summer, and has found an introduction here via the recent Malcolm McLaren album. Behind it are Johnny Dnyell (a hot NY writer, producer and remixer, and a DJ at the Tunnel Club), David DeFino (famed DJ at the Paradise Club and now at Tracks), and David Iton Extravaganza, a top ballroom MC on the vogueing scene (the idiom's equivalent to a square dance caller).

These three were invited to put together a track when Preece went to New York in search of material to launch the fledgling label. Believing he would get a more auth-

entic product producing active participants in the scene, rather than just trying to re-create a vogueing-style postiche on his side of the pond, Preece took a chance and bought the trio some studio time, with UK programmer/producer Michael Anthony Moran on hand ("He was our 'rep' in the studio, though essentially it was their own production") and Elements Of Vogue was the result.

Rapid reaction to early cassettes and acetates of the track included interest from Atlantic for US domestic release, and from Sire for a worldwide deal. However, when corporate prevarication followed the initial approaches, Preece and Hughes led up a worldwide deal for Extravaganza itself.

It isn't necessarily clear who is vogueing becoming a social craze over here as it is in New York", Preece told MW. "It's more a question of a dance record which stands on its own merits. Having taken a flyer on its potential as an international seller, the release has developed into a learning process for us.

Synerg Twins

by Andy Beavers

FOR TWIN Hype's Sly and Slick, being the first twin rappers has its advantages. The obvious one is the novelty/marketing aspect, but Slick is keen to play this point down: "We get attention because we are twins, but we don't stress the point — we don't push it in our lyrics."

Sly says the real benefit comes when they are creating their raps: "We have the same thoughts, so

when we each write our own lyrics they come together correctly. And when we deliver them, we flow together perfectly."

For evidence, listen to their new Profile single, For Those Who Like To Groove. Radically remixed from their eponymous debut LP, the track is getting plenty of dance-floor action. Although it is not strictly hip house, it has a house feel that guarantees its popularity with the warehouse crowd, while it is still tough enough for the hardcore hip fans.

Their DJ, King Shomeek, explains how he works: "I grab all different styles of records, but our tracks are always hard — even if we use a house track, the rap is always hard."

The twins started their rapping career five years ago in the unlikely location of South Carolina.

Slick takes up the story: "We were writing poetry, so we knew how to put together rhymes but we had never set them to music. Run DMC influenced us to do that."

They won some local rapping contests, but it was not until they moved to Newark in New Jersey that they found a new audience for their performances. Sly explains: "We used to rap in the park and a local producer, Hollywood Impact, got to hear about us. He introduced us to Shameek, recorded some tracks and helped us to get a deal with Profile."

● RUMOUR RECORDS, the dance label set up by Anne Plaxton and David Booker, which has already had success with its compilation album Warehouse Raves, has signed Sharon Dee Clark, whose earlier singles like Dance Your Way Out Of The Door and Something Special have seen her into the UK dance charts in the past.

The new single Keeping My Faith In Love (RUMAA 6, through Pacific Distribution) reunites Clark with long-time writer/producer/collaborator Damon Rochefort. The 12-inch release couples Rochefort's own radio-aimed melow mixes of the mid-tempo soul number with tough and earth-bending mixes for the dance-floor by Richie Rich, while the vocals were arranged by Mykell Riley of the Reggae Philharmonic Orchestra, whose work was also notable on the Soul II Soul album.

Rumour Records has a new address: Tempo House, 15 Falcon Road, London SW11 2PJ. (Tel: 01-223 7662).

COLUMN

Taking over from James Hamilton this week to have their say on the state of dance music are the Fourth & Broadway and Synopate labels. Their opportunity comes about through their generosity in bidding £9,000 at an auction of the British Dance Music Charity Awards. The money will go to children's charities.

ONE OF the most distinctive aspects about the British dance music industry is the fanaticism for the categorising and labelling of all the different dance music styles. This is done with one aim in mind; to create a fad and flog it in its vast quantities until its death. In the late Eighties, examples of this are Bolearic Beat, Belgian New Beat, Rare Groove and all the many derivatives of the house music family — acid, garage, techno, deep, latino and the most recent, Italo.

Making records from the sole view of the marketing man who sees the big thing — let's face it, we're all in the business of selling as many records as possible so we can get our respective cuts, but for the dance of the music itself it can only be detrimental.

Dance music's commercial success over the last few years has meant that the music business now sees dance as a big money-earner. Unfortunately, the chance to make top 30 hits out of club music has led to a sheep-like mentality among many in the industry. Few labels seem to want to risk labelling really original tracks, everyone wants records to sound like something that has already charted; hence the undignified scramble among major labels to sign up as much Italian house as possible, no matter how bland or unoriginal the product involved.

This typically short-sighted, Thatcherist policy of short-term profit before any other consideration has greatly weakened what was previously a strong underground scene where new records were released and became successful solely on their artistic merits.

While we spend our time catering for all these different fads, we (the industry) are restricting ourselves in allowing the production of original dance music. In

recent months, originality has only sprung from camps such as Soul II Soul who have successfully cross-fertilised reggae, hip-hop and soul to create a blend they can call their own. As such it is not possible to label Jazzie B's creations as anything except "Soul II Soul". There must be more of this "cross-fertilisation" and originality for dance music to progress in any constructive direction.

The major problem that our dance music industry faces is the lack of forum for airplay. Where there is airtime on BBC and IRL airwaves for dance music, there is a self-important aristocracy which governs the paths through which the records can obtain the valuable airtime on which their success is so dependent.

The lack of suitable media outlets for the current flood of dance music (eg no dance music radio stations in London except pirate ones) has meant that the few people who can expose dance music to a large audience, either via radio shows or magazine review sections and charts, have acquired an unhealthy amount of influence over the music. Rumours of corruption, of incessant plugging of certain companies' product of other labels being blacklisted from charts because of personal prejudice, have been sweeping the industry like wildfire over the past decade. Like all rumours, these have more than an element of truth in them. After all, as the saying goes, "all power corrupts and all pressures on those few who control what the public hears and sees must be annulled."

With the national pop charts now based up to over 50 per cent dance music, the importance that magazine dance music charts have on media such as radio play is too great. Where radio producers use these charts as an indication of which dance music clubs are likely to cross over from the club scene, we feel that a university award organisation, based on returns from clubs and shops, should be compiled by an independent organisation who would have no personal benefit from the position or any of the record within that chart — an organisation such as Gallup or MRB.

Ideally, though, successful application of all the music industry's such as KISS FM in London would be the way forward for the Nineties.

PISCES

take me HIGHER

2

HOT

RECORDS

AVAILABLE NOW

THRU SPARTAN

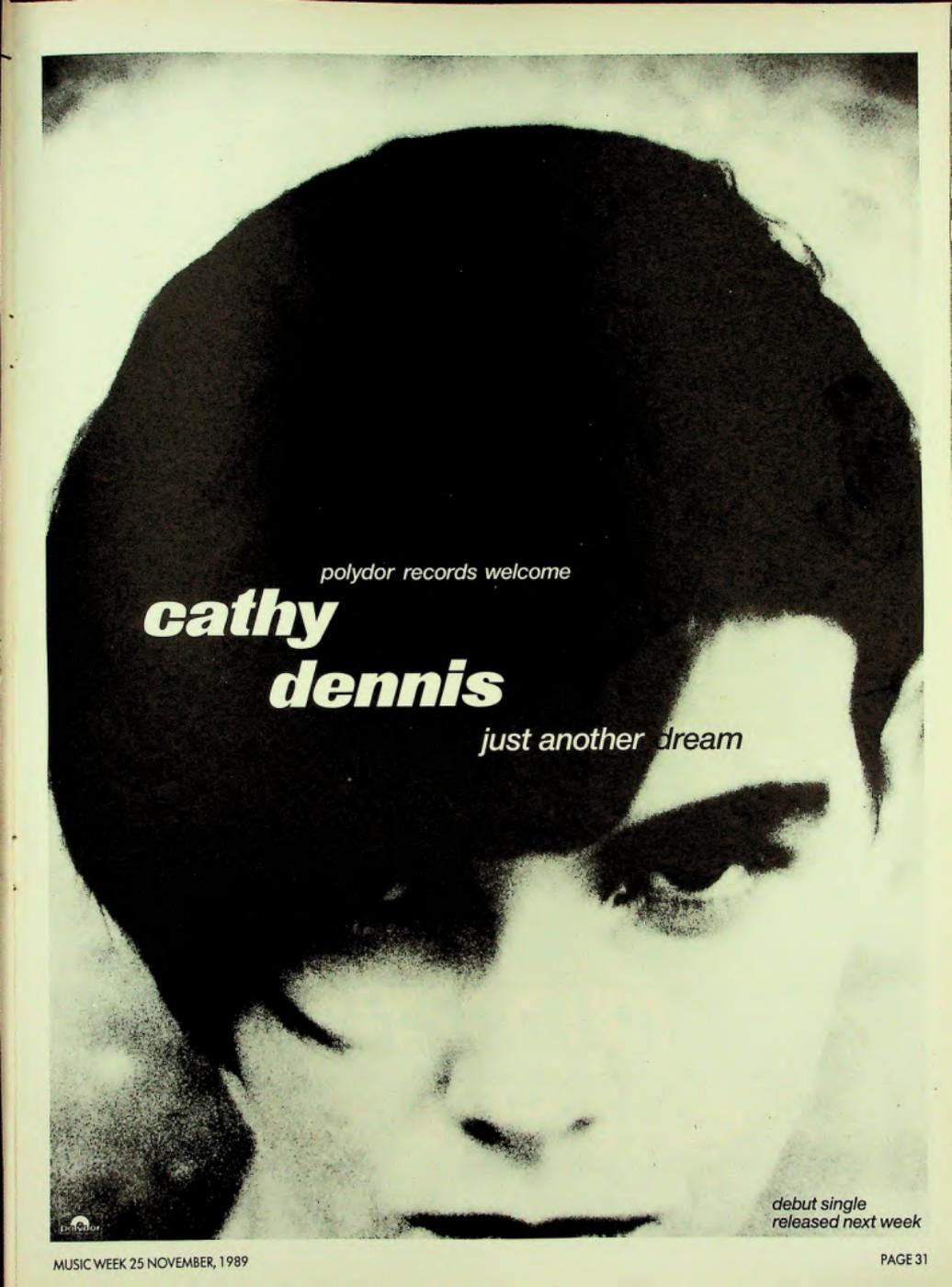
01 903 8223

LADIES

(LET'S GO)

7" PISCES 001 12" PISCES 001T

7" RER 001 12" RERT 001



polydor records welcome

***cathy
dennis***

just another dream

*debut single
released next week*

 polydor

adamski



LIVE

ANDIRECT

MON 27 NOV

LP • CASSETTE • CD

MCA

MUSIC WEEK

HMV takes a jump on to stand-alone bandwagon



THE TREND towards stand-alone video shops is set to boost an already buoyant sell through market.

That's the view of HMV marketing director Brian McLaughlin whose company has followed Our Price by deciding to operate a chain of video retail shops. The first will open in Manchester before Christmas, with others coming next year.

McLaughlin argues that the rapid growth in the video market is due largely to retailers such as HMV, Our Price and Woolworths bringing the format to consumers' attention.

"I believe that the retailers have helped the sell through market," he says. "Price has been seen as the major factor in the growth, but the

retailers were very instrumental in opening up the market."

And that growth is likely to continue, he believes, as record shops and other retail outlets increase their commitment to the format.

Nick Cregor, marketing manager of the Video Collection, agrees: "Basically the video market evolved from the foresight of Woolworths who committed itself to take the first ever budget-range videos in sell through. Obviously people like HMV and Our Price continue to expand the market by their innovations."

Our Price says its video stores are in response to requests from customers for a wider range of sell through tapes.

But the company also feels there is scope for further video literacy among consumers.

"We feel that the impact of the lower prices of video, these days has still not got through to the majority of the public," says Vicky Kyme.

PMI marketing manager Guy Warren welcomes what he sees as a general move among record retailers to accommodate video. "Some of the smaller independents — and even Our Price — were a bit slow in catching on," he says. "There was always a problem with not enough shelf space. Over the past 18 months Our Price has proven its commitment, and the independents are devoting less space to vinyl and more to video."

Flintstones via Braveworld

BRAVEWORLD HAS signed an exclusive sales and distribution deal with Parkfield Entertainment covering the release of more than 90 sell through video titles over the next 12 months.

Braveworld's in-house production team will be responsible for marketing and promotion, working closely with Parkfield's creative team. Similarly, the Braveworld sales team will be liaising with Parkfield's force to ensure maximum coverage.

Among releases are children's titles *The Flintstones*, *Scoby Doo and Space Island*, plus such dramas as *Hold The Dream* parts one and two (the sequel to *A Woman Of Substance*) and two videos on Woolworth heiress Barbara Hutton.

Stylus launches new star series

STYLUS VIDEO has launched a new series of 30-minute video profiles taken from Radio Vision's Cover Story programmes in the US. The first titles are portraits of Gloria Estefan, Dudley Moore, Robert Palmer, Chaka Khan and Neil Sedaka. They go out to dealers at £5.56.



WHETHER MEN on the moon or stars like Bette Davis, they are down-to-earth in the sitting room now

A Bette on success

FOLLOWING the recent death of the great Bette Davis, CBS/Fox has rush-released a collection of three of her classic films.

All About Eve (dealer price £6.95) boasts a star-studded cast, but it is Davis who dominates every time she appears on screen with her clipped speech and menacing cigarette. The movie scooped six Oscars — including best picture — when it was released in 1950 and represents director Joseph L. Mankiewicz's finest work. Others to look out for in the cast are Celeste Holm and Marilyn Monroe.

In 1955 came *The Virgin Queen* (dealer price £6.95), a Hollywood version of British history. Bette Davis stars as Elizabeth I, dating on Sir Walter Raleigh (Richard Todd) as he lays his cloak over history's most famous puddle. But Raleigh marries royal lady-in-waiting Joan Collins in particularly vampish mood, and finds himself on the execution list.

Film noir is represented in the collection by *Hush... Hush, Sweet Charlotte* (dealer price £6.95), produced and directed by Robert Aldrich in 1962. Here Bette Davis is a Southern recluse tormented by



horrible recollections and fearful that her home may be demolished to make way for a road.

November 14 also saw the release of *Predator* and *Man On The Moon* by CBS/Fox, completing the company's first ever sell through-only release line-up. *Man On The Moon* is an hour-long documentary telling the story of Apollo 11's 1969 mission. It has a dealer price of £6.95.

Pickwick rises to challenge

PICKWICK HAS strengthened its hold on the sell through distributors' market, beating off last quarter's challenge from Parkfield to finish the July-September period with a 27.9 per cent share.

Parkfield remains strong in second place with a 22 per cent share, while Video Collection and CBS/Fox retain third and fourth places.

Among the labels there has been little change with VIC staying at the top with a reduced 17.2 per cent, CIC hopping up to take second with 14.4 per cent and both CBS/Fox and Warner Home Video increasing their shares in third and fourth places respectively.

● For the full market share results and graphs, see p38.

Channel 5 deal

MCA MUSIC Video has signed a manufacturing and distribution deal with Channel 5 which becomes effective immediately.

The first titles to emerge from the new deal will be Bobby Brown's debut 60-minute video and Transvision Vamp's *Velvet*, based on the band's top-selling album, plus added footage. Both videos will be released this week.

HARLEQUIN
VIDEO



"The Complete Service"

Manufacturing – Production – Sales – Distribution

Tel: 01-965 9680 Fax: 965 9057

Unit 10, Commercial Way, Abbey Road Industrial Park, London NW10 9LX

Virgin targets bookshops for specialist video titles

by Selina Webb

AS THE major multiples begin to focus their attention on top 50 video titles, bookshops are being heralded as the way forward for specialist video publishing.

"There are certain titles that are better suited to a bookshop than the large retailer," comments Virgin Vision's William Campbell. "When it comes to subjects like cooking and gardening, bookshops are already happy about dealing with them."

And, as the public starts to recognise bookshops as the prime outlet for more obscure sell through titles, Campbell is urging independent record retailers to get in on the act.

"As with records, there's obviously a demand for non-top 50 product, so this is an ideal chance for the record stores to get in on the act by stocking the more way out and less well known titles, particularly in the music sector," he reckons. "It will give them their own niche instead of having to compete directly with Our Price and Woolworths."

Campbell, who heads Virgin Vision's sell through division, is currently targeting bookshops as the most promising new video outlet for 1990. Following a sales and distribution deal with W H Allen, the Virgin Group's book publishing arm, he reports that unit sales through bookshops are in excess of 20,000 units. Best-sellers are



ROBERT DEVEREUX (left), William Campbell and Richard Branson with the Virgin 'videobook' range

Miriam Stoppard's *Lose Seven Pounds in Seven Days* which was produced by Video Arts Television in conjunction with Virgin and the company's other made-for-video programming. Also proving popular are Virgin's range of opera and ballet titles and the exclusively filmed comedy programmes.

Campbell comments: "As the market develops, there will only be a certain number of feature films that will be worth releasing on to

the retail market and the back catalogues will soon run out. As soon as the consumer is aware of the range and quality of non-feature product available, then it will be the original productions which become the mainstay of the business."

"This is reflected in the sales from bookstores who understand the 'how to' and special interest programmes, and bodies well for the future of the business."

Testar lands six-figure sponsorship deal with ITV

TESTAR VIDEO Entertainment has signed a six-figure sponsorship deal with ITV's *Fight Night* boxing events.

Besides exclusive home video rights to 15 boxing events over the next 12 months, Testar's deal earns it exposure in the seven ITV regions which broadcast the series.

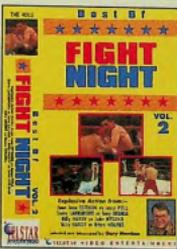
Featuring boxing action from home and abroad including many title fights, *Fight Night* has been running for more than six years and is watched by an estimated 2m viewers. The ITV company currently screening the show are Central, Granada, Tyne Tees, Scottish, Ulster, Border and Grampian.

Testar's exposure includes occasional competitions and trailers for the videos at the end of the programmes, plus its name and logo on all four ringposts during matches.

The first two videos in the series — *Best Of Fight Night Volume 1* and *Volume 2* — were released on November 20 with £6.95 dealer prices. Both run for around an hour.

"Sports videos are becoming an increasingly successful area of the market and, although they are very popular, boxing videos are limited in availability because the rights are very difficult to acquire," says IVE managing director Mike Gower.

"We see the primary market for the videos to be within the Fight Night regions, but we may have a larger audience outside these regions where the material hasn't



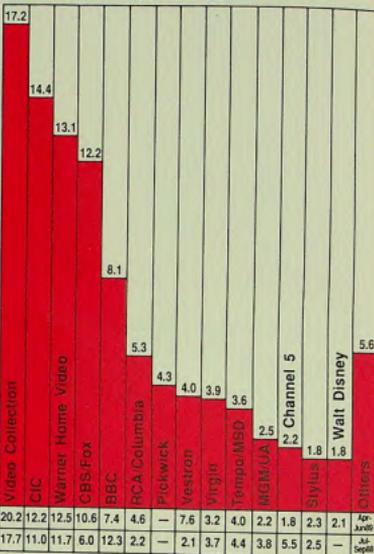
already been seen."

Garry Newbom, deputy head of ITV network sport and presenter of the *Fight Night* programmes since they began, comments: "A deal like this enables us to keep the British boxing scene alive as well as giving the small promoter a chance with title fights."

MARKET SURVEY JULY-SEPT 1989

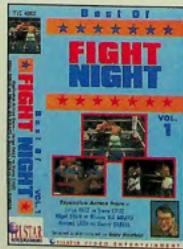
SELL THROUGH

LEADING LABELS %



SELL THROUGH

LEADING DISTRIBUTORS %



WINNERS!



RRP 9.99

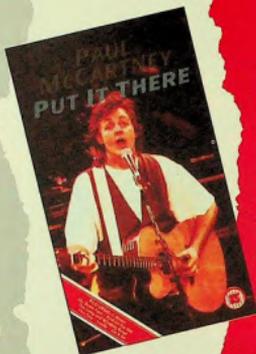
RANGERS: CHAMPIONS 1988-89

The ultimate in goal-packed footballing action from Britain's best supported club. 60 minutes of supreme soccer entertainment including an amazing 83 goals, 31 league and cup matches, extended coverage of the thrilling Skol Cup final plus the 5-1 and 4-1 Rangers' victories over traditional enemies Celtic.

MASSIVE MARKETING CAMPAIGN includes:

TV: All Scottish Channels
 RADIO: Heavyweight Radio Clyde Campaign
 POINT OF SALE MATERIAL: Posters
 MAJOR PR CAMPAIGN including player signings & competitions

PAUL McCARTNEY: PUT IT THERE



RRP 10.99

A unique insight into the music and personality of Britain's most enduring superstar: features The Long And Winding Road, This One, Fool On The Hill, C Moon, My Brave Face, Let It Be and many other classic tracks.

MAJOR RE-PROMOTION AND ADVERTISING TO COINCIDE WITH UK TOUR DATES

UK TOUR STARTS 3 JANUARY 1990 INCLUDING LONDON, BIRMINGHAM AND GLASGOW.

ANIMATED CLASSICS: PETER PAN



RRP 7.99

J. M. Barrie's classic tale has captured the hearts of generations of children and now this enchanting story has been brought to life in glorious animation to delight today's children of all ages. Four other titles in the series.

NO VIDEO STOCKIST SHOULD BE WITHOUT THIS VIDEO - ALREADY ONE OF THE TOP SELLERS OF 1989.



(Source: Gallup 3rd quarter survey - non-music videos)

PICKWICK ... THE WINNING TEAM

With a 27.9% share of sell-through video distribution, and a Pickwick Video label which has grown to become the UK's 7th largest, Pickwick is committed to offering the best product and the best service in the sell-through video industry.



PICKWICK VIDEO LINE 01 905 9999

Now operating extended opening hours
 Mon-Fri 8.30 - 7.30
 Sat/Sun 9.00 - 1.00

ALSO AVAILABLE FROM:
 TERRY BLOOD DISTRIBUTION,
 S. GOLD & SON, V.S. DISTRIBUTORS
 AND OTHER GOOD WHOLESALERS



A division of PICKWICK GROUP PLC
 THE HYDE INDUSTRIAL ESTATE,
 THE HYDE, LONDON NW9 6JL
 01 200 7000

Cashing in on under-five impulses

CHANNEL 5 has launched a low-price label designed to sell to a new video audience.

The Spectrum label follows the success of Video Collection's low-priced Cinema and Music Club ranges and, according to Channel 5, there is growing demand from retailers for impulse purchase products at under £5.

"The Spectrum label has been carefully devised to feed this hungry market," the company states. "The product is a catalogue of high-volume sales titles with pro-

viding consumer demand at a higher price point which will now be available for £4.99."

The first releases on the Spectrum label feature a wide range of titles. Dustin Hoffman's *The Graduate* is headed to a catalogue of classic feature films which also includes *The Cotton Club*, *On Golden Pond* and *The Eagle Has Landed*. The movie range features videos from *Stuhs Quo*, David Bowie and *The Style Council*, while *George & Mildred* and *Porridge* are two popular television classics.

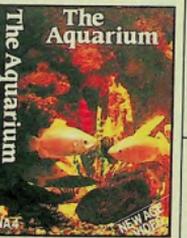
At the other end of the price range, Channel 5's releases for Christmas includes a series of box sets retail priced between £18.95 and £34.95.

The Golf Video Box (retail £18.95) includes volumes one and two of the Master System Of Golf together with a blank video box which contains a bag tag, a scorecard and pen, a set of tees, two markers and a pitcher — all of which are illustrated with a cartoon golfer and the caption "Golfers do it in the rough!"; Elvis

Presley (retail £29.95) includes three cassettes plus six limited edition postcards taken from original theatrical posters; *Jesus Of Nazareth* (retail £34.95) contains the four volumes which complete the epic story; *Oscar* (retail £24.95) includes *A Room With A View*, *The Lion In Winter* and *Prizzi's Honour*; and *Cult TV Classics* (retail £24.95) is made up of *The Persuaders*, *The New Avengers* and *The Saint*. Also released are box sets featuring *Kiss* (retail £24.95), *Noddy* (retail £23.95) and *The Who* (£29.95).



Basil the Parrot
 JETTSOUNDZ is offering ambient videos, *Basil The Parrot* and *The Aquarium*, from November 10 on its New Age label. The videos are designed to "allow you to relax and listen to your favourite music without staring at the furniture". Both run for 55 minutes and have a £6.50 dealer price.



The Aquarium
Free footage
 LEGENDARY ROCKERS Free and eccentric popstar Julian Cope feature in sell through music videos released by Island Visual Arts.
 Free (running time 50 minutes, dealer price £9.04) is dedicated to the memory of the band's late guitarist Paul Kossoff. It features live footage of the band playing to 500,000 people at the Isle Of Wight in 1979 plus studio performances and a moving montage of photographs and press clippings by Kossoff's family.
 Copulation (running time 60 minutes, dealer price £6.95) is a promo compilation spanning Julian Cope's career with The Teardrop Explodes and as a solo artist. The 14-tracks featured include Reward, Greatness And Perfection and Trampoline.

Superstars kick off sports series

PARKFIELD PUBLISHING'S Superstar Series believes it has pulled off a hat-trick with the release of three specially produced videos featuring football stars Gary Lineker and Peter Shilton plus popular England and Leicester cricketer David Gower.

Released on November 23, the Gary Lineker, David Gower and Peter Shilton stories are numbers two, three and four in Parkfield's Superstar Series. The first was *The George Graham Story* which was released in August.

The videos aim to offer an insight into the private as well as public lives of the popstars. Alongside many of the greatest moments in their careers. Each 50-minute tape includes a high proportion of new material captured on film during the season. The titles have a £6.95 dealer price.

Parkfield has also released new titles in its Hollywood Collection, plus four new videos from Guild's sporting titles collection. There are four films on a sporting theme: *Split Decision*, *American Anthem*, *The Gold And Glory* and *Stogies*.



Asterix's link with Palace

THE FRENCH phenomenon Asterix returns to video this month with the release of *Palace Video's Asterix And The Big Fight*.

Created by Rene Goscinny and Albert Underzo, Asterix made his first appearance 30 years ago in a French magazine called *Pilote*. Since then the character has been immortalised in 28 books which have been translated into 29 languages and sold more than 180m copies worldwide.

Acclaimed as the most ambitious cartoon film ever, *Asterix And The Big Fight* was produced by Extralim (Berlin) and Gaumont (Paris) with part of the production completed at the Don Bluth Studios in Ireland.

Among the British actors who have lent their voices to the character in the film are Bill Oddie, Brian Blessed, Sheila Hancock, Ron Moody and Michael Elphick. *Asterix And The Big Fight* was released on November 7 with a £6.95 dealer price.

Front runner in Formula One

A £350,000 TV advertising campaign has been put together by K-tel to promote the launch of its autumn *Front Runner* video releases. Leading the line-up is the 35-minute Pirelli Calendar Video which features the making of the new 1990 calendar plus a look back at past themes, photographic references, locations and models. The video, which has a PC certificate, is being advertised throughout November and December with other promotion including point of

sale material and press advertising.
 Another *Front Runner* release is the official video of the 1989 Formula One Championship which covers highlights from the year's races which took place in 16 countries starting in Phoenix and ending in Adelaide, Australia on November 5. Due for release on November 27 and running for around 40 minutes, the video will also include interviews with competing drivers.
 Both titles have a £6.95 dealer price.

THE PIRELLI CALENDAR VIDEO



Clues to comedy

THE UNLIKELY casting of Michael Caine and Ben Kingsley as Sherlock Holmes and Dr Watson turns *Without A Clue* into a rip-roaring comedy version of Conan Doyle's detective stories.
 Due for sellthrough release by Virgin Video on December 8, the film was shot in England during the centenary year of the first Sherlock Holmes novel. It co-stars Jeffrey Jones as Scotland Yard's traditionally inept Inspector Lestrade.

Collection deal with LWT

AN AGREEMENT just signed between London Weekend Television International and The Video Collection guarantees UK distribution of LWT programmes through VCI for the next three years.
 Sydney Perry, managing director of LWTI, comments: "This agreement represents a big commitment for both parties. It is the most important move LWT has made in the home video field. Our

deal guarantees that we will be in a very strong position to take advantage of the undoubted growing opportunities."

● Meanwhile, Video Collection is preparing itself for the Christmas rush by extending its sales hours. The department will be open between 8.30am and 7pm on weekdays until Friday December 23.

The Hits Blitz

HITS BLITZ is the title of CVC Video's £1m campaign to promote six groups of sell through titles over the pre-Christmas buying period.
 The medium being used for this aggressive marketing campaign is 80 outdoor poster sites across the country which will be supported by press advertising.

CVC Video will also utilise its blockbuster rental releases to trailer the *Scrooged* and *Flech Lives* titles while other selected top rental films will also trail the sell through titles.

The 23 titles to be used in the Hits Blitz campaign fit into the comedy, children's, sci-fi, music, health/fitness and action categories. They include *Beverly Hills Cop*, *Str. Trek*, *U2's Rattle And Hum*, *Calleniche* and *Top Gun*.

Heap better off

MICHAEL HEAP is the new managing director of Warner Home Video UK.
 The former WEA Records (UK) MD, who worked for Warner Home Video from MGM/UA where he was also managing director.



THEY TOOK THE EIGHTIES BY STORM. NOW THEY'RE GOING TO MOVE LIKE THE WIND.

The top bands of the Eighties are back. And they'll cause an even bigger stir the second time around.

Wienerworld's "Eighties" collection is a superb music video compilation of over 130 hits from the most popular stars of the decade. It's a year-by-year celebration that builds up into a collection your customers will want to keep adding to. And, just to make sure, we'll give them a free 14-track music video if they buy the full set of ten.

Call Parkfield Entertainment Telesales on 01-368 8822 to stock up with Wienerworld's "Eighties" collection in time for Christmas. And just watch your sales take off.

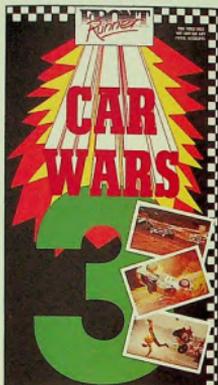


WIENERWORLD
PRESENTATION

PARKFIELD
ENTERTAINMENT
A Division of Parkfield Group PLC

NEW VIDEO RELEASES

10 YEARS OF THE BRITISH OPEN PUBLISHING/Parkfield Entertainment VHS, MKSP 0017 Cert. E D.Price: £6.95 1hr	Sport	EAST OF SUDBAN Hollywood Collection/Parkfield Entertainment VHS, CVT 11019 Cert. U D.Price: £6.95 1hr 25min	Action
1989 GOLD TOUR HIGHLIGHTS, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0028 Cert. E D.Price: £6.95 20min	Sport	EIGHTEEN: THE DECADE OF MUSIC VIDEO: 1989 Wiesnerworld/Parkfield Entertainment VHS, WNR 1089 Cert. E D.Price: £6.95 20min	Music
1990 WORLD CUP CONTENDERS CBS/Fox Video, CBS/Fox VHS, 2406 50 Cert. E D.Price: £6.95 1hr	Sport	ELM-CHANTED FOREST, The Castle Handring/Castle Communications VHS, WNR 2292 Children	Cartoons
ABDUL PAULA: STRAIGHT UP Virgin Video/PVG VHS, VVC 639 Cert. E D.Price: £6.95 40min	Music	ELM-CHAINED FOREST, The Castle Handring/Castle Communications VHS, CASH 5036 Cert. E D.Price: £6.95 1hr 25min	Music
AIMS GALE: The Odyssey Video/Virgin VHS, OD 128 Cert. E D.Price: £6.95 1hr 10min	Music	FANTASTIC MACBride Video/Pickwick, CBS VHS, BBVCV 4300 Cert. U D.Price: £5.56 58min	Children
ALL ABOUT THE BRITISH OPEN PUBLISHING/Parkfield Entertainment VHS, MKSP 0022 Cert. E D.Price: £6.95 1hr 30min	Sport	FIRST SONGS Ladybird Video/Pickwick VHS, LPV 8509 Cert. U D.Price: £4.86 29min	Children
ALL ABOUT THE BRITISH OPEN PUBLISHING/Parkfield Entertainment VHS, MKSP 0020 Cert. E D.Price: £6.95 1hr 30min	Sport	FIRST WITH A CAT Ladybird Video/Pickwick VHS, LPV 8505 Cert. U D.Price: £4.86 32min	Children
ALL ABOUT THE BRITISH OPEN PUBLISHING/Parkfield Entertainment VHS, MKSP 0021 Cert. E D.Price: £6.95 1hr 30min	Sport	FLASH GORDON: THE FIRST WORKS Castle Handring/Castle Communications VHS, Children	Cartoons
AMERICAN ANTHEM Guild Home Video/Parkfield Entertainment VHS, 8511 Cert. PG D.Price: £6.95 1hr 30min	Drama	CASH 5044 Cert. U D.Price: £5.56 1hr	Children
AMERICAN TALK, An ABC Video/Pickwick, CBS VHS, VHR 1319 Cert. U D.Price: £6.95 1hr 30min	Children	FUNTIMES, The Brownwood Video/CBS VHS, BRVV 80030 Cert. U D.Price: £5.56 1hr	Children
AMERICAN TALK, An ABC Video/Pickwick, CBS VHS, VHR 1319 Cert. U D.Price: £6.95 1hr 30min	Children	37min	Children
AND JUSTICE FOR ALL Hollywood Collection/Parkfield Entertainment VHS, CVT 2002 Cert. 15 D.Price: £6.95 1hr 37min	Drama	FUN WITH COLOURS Ladybird Video/Pickwick VHS, LPV 8507 Cert. U D.Price: £4.86 38min	Children
ANIMATED ALPHABET BBC Video/Pickwick, CBS VHS, BBVCV 4282 Cert. U D.Price: £5.56 43min	Children	FUN WITH NUMBERS Ladybird Video/Pickwick VHS, LPV 8506 Cert. U D.Price: £4.86 39min	Children
ANNA KARENINA Hollywood Collection/Parkfield Entertainment VHS, CVT 21259 Cert. G D.Price: £6.95 2hr 10min	Drama	GARY LINEKER SPORT, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0005 Cert. E D.Price: £6.95 50min	Sport
AQUARIUM, The Jantonswood Video/Jantonswood VHS, NA 4 Cert. E D.Price: £6.50 55min	Special Interest	GEORGE STRAHAN SPORT, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0008 Cert. E D.Price: £6.95 50min	Sport
ARSENAL 1970/71 - THE DOUBLE TEAM Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0010 Cert. E D.Price: £6.95 1hr	Special Interest	GLASS MENAGERIE, The Hollywood Collection/Parkfield Entertainment VHS, CVT 21300 Cert. E D.Price: £6.95 2hr 09min	Drama
ARSENAL LEAGUE CHAMPIONS 1988/89 Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0012 Cert. E D.Price: £6.95 1hr 14min	Special Interest	GNOMES Hollywood Collection/Parkfield Entertainment VHS, CVT 11022 Cert. U D.Price: £5.56 1hr	Children
AUSTRALIAN MADE FEATURING INXS Odyssey Video/Virgin VHS, IVA 020 Cert. E D.Price: £6.95 52min	Music	GOLD AND GLORY, The Guild Home Video/Parkfield Entertainment VHS, 8574 Cert. 15 D.Price: £6.95 1hr 40min	Children
BABES IN TOYLAND Hollywood Collection/Parkfield Entertainment VHS, CVT 21326 Cert. G D.Price: £6.95 1hr 20min	Children	GREAT SPORTING '78 UPPI Video Collection VHS, CG 4085 Cert. E D.Price: £8.35 42min	Sport
BALLET'S FEAST Brownwood Video/CBS VHS, BRVV 80043 Cert. U D.Price: £6.95 49 Cert. E D.Price: £6.95 1hr 20min	Drama	GREATEST EVER ARSENAL TEAM, The Video Collection VHS, CV 2104 Cert. E D.Price: £8.35 1hr	Sport
BALLET'S FEAST Brownwood Video/CBS VHS, BRVV 80043 Cert. U D.Price: £6.95 49 Cert. E D.Price: £6.95 1hr 20min	Drama	GREATEST EVER LIVERPOOL TEAM, The Video Collection VHS, CV 2109 Cert. E D.Price: £8.35 1hr	Sport
BARBET FAVORITES Castle Handring/Castle Communications VHS, CASH 5049 Cert. E D.Price: £6.95 1hr 20min	Special Interest	GREATEST EVER MANCHESTER UNITED TEAM, The Video Collection VHS, CV 2110 Cert. E D.Price: £8.35 1hr	Sport
BARNEY AND FATHER CHRISTIE Channel 5 VHS, CPV 85742 Cert. U D.Price: £4.86 35min	Children	GREATEST EVER SPURS TEAM, The Video Collection VHS, CV 2105 Cert. E D.Price: £8.35 1hr	Sport
BARNEY GETS INTO MISCHIEF BBC Video/Pickwick, CBS VHS, BBVCV 4272 Cert. U D.Price: £5.56 55min	Children	GREASERS Warner Home Video/Parkfield Entertainment VHS, PES 11388 Cert. 15 D.Price: £6.95 1hr 42min	Comedy
BASIL THE PARROT Jantonswood Video/Jantonswood VHS, NA 5 Cert. E D.Price: £6.50 45min	Special Interest	GRASSY HOLLOWY Collection/Parkfield Entertainment VHS, CVT 21481 Cert. PG D.Price: £6.95 1hr 28min	Comedy
BATTLE OF THE MONSTER TRUCKS Brownwood Video/CBS VHS, BRVV 80022 Cert. E D.Price: £6.95 1hr 20min	Sport	HAIR AND THE BEST OF VOL 2 Castle Handring/Castle Communications VHS, CASH 5054 Cert. 15 D.Price: £6.95 55min	Comedy
BEDRECKE CONNECTION, THE VOL 1 Castle Handring/Castle Communications VHS, CASH 5048 Cert. PG D.Price: £6.95 1hr 45min	Comedy	HALLORWEN, SEASONS OF THE WITCH Warner Home Video/Parkfield Entertainment VHS, VHS 38012 Cert. 15 D.Price: £6.95 1hr 35min	Horror
BEDRECKE CONNECTION, THE VOL 2 Castle Handring/Castle Communications VHS, CASH 5048 Cert. PG D.Price: £6.95 1hr 45min	Comedy	HEAT Warner Home Video/Parkfield Entertainment VHS, PES 71333 Cert. 18 D.Price: £6.95 1hr 15min	Thriller
BEST BOCKING BOY SETI The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0016 Cert. E D.Price: £20.7 1hr 50min	Sport	HECTOR'S HOUSE Channel 5 VHS, CPV 10012 Cert. U D.Price: £5.56 3hr	Children
BEST OF FIGHT NIGHT: VOL 1 Telstar Video Entertainment/BMG VHS, TVE 4002 Cert. E D.Price: £6.95 1hr	Sport	HILLS HAVE NO SECRETS PART 2, The Warner Home Video/Parkfield Entertainment VHS, PES 28014 Cert. 15 D.Price: £6.95 1hr 32min	Children
BEST OF FIGHT NIGHT: VOL 2 Telstar Video Entertainment/BMG VHS, TVE 4003 Cert. E D.Price: £6.95 1hr	Sport	HISTORY OF THE LUTHERANS, The Castle Handring/Castle Communications VHS, CASH 5038 Cert. E D.Price: £6.95 1hr	War
BEST OF GOLF BOX SET, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0019 Cert. E D.Price: £20.7 3hr	Sport	HITCHER, The Warner Home Video/Parkfield Entertainment VHS, PES 38051 Cert. 18 D.Price: £6.95 1hr 28min	Horror
BEST OF MARVIN HAGLER, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0020 Cert. E D.Price: £6.95 1hr 10min	Sport	HOLD THE DREAM, PART 1 Brownwood Video/CBS VHS, BRVV 80008 Cert. - D.Price: £6.95 1hr 20min	Drama
BEST OF ROBERT DURAN, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0023 Cert. E D.Price: £6.95 1hr 13min	Sport	HOLIDAY, PART 2 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BEST OF BODY BRENNER, The BBC Video/Pickwick, CBS VHS, BBVCV 4276 Cert. PG D.Price: £5.56 1hr 20min	Comedy	HOLIDAY, PART 1 Brownwood Video/CBS VHS, BRVV 80008 Cert. - D.Price: £6.95 1hr 20min	Drama
BEST OF SUGAR RAY LEONARD, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0021 Cert. E D.Price: £6.95 1hr 10min	Sport	HOLLYWOOD, PART 2 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BEST OF TONY MARTIN, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0022 Cert. E D.Price: £6.95 1hr 10min	Sport	HOLLYWOOD, PART 1 Brownwood Video/CBS VHS, BRVV 80008 Cert. - D.Price: £6.95 1hr 20min	Drama
BEST OF THE MANAGEMENT VOL 1 Castle Handring/Castle Communications VHS, CVI 1077 Cert. U D.Price: £6.95 1hr 20min	Comedy	HOLLYWOOD, PART 3 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BILLY CRUSHY Hollywood Collection/Parkfield Entertainment VHS, CVT 21124 Cert. PG D.Price: £6.95 1hr 31min	Children	HOLLYWOOD, PART 4 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BLUE PETER: HERE'S ONE I MADE EARLIER Castle Handring/Castle Communications VHS, CASH 5046 Cert. E D.Price: £6.95 1hr 10min	Drama	HOLLYWOOD, PART 5 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BOB JOY: NEW JERSEY PMV/Channel 5 VHS, CPV 08972 Cert. E D.Price: £6.95 25min	Children	HOLLYWOOD, PART 6 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
BRAVESTAR: THE LEGEND Brownwood Video/CBS VHS, BRVV 80028 Cert. - D.Price: £6.95 28min	Children	HOLLYWOOD, PART 7 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHARLIE BROWN: A CHARLIE BROWN CHRISTMAS Channel 5 VHS, CPV 05272 Cert. Children	Cartoons	HOLLYWOOD, PART 8 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHARLIE BROWN: A CHARLIE BROWN CHRISTMAS Channel 5 VHS, CPV 05272 Cert. Children	Cartoons	HOLLYWOOD, PART 9 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHILDS-SECOND DIVISION CHAMPIONS 1988/89 Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0011 Cert. E D.Price: £6.95 1hr 41min	Sport	HOLLYWOOD, PART 10 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHILDREN OF A LESSER GOD C/Pickwick, CBS VHS, VHR 2234 Cert. 15 D.Price: £6.95 1hr 30min	Drama	HOLLYWOOD, PART 11 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHRISTMAS RACCOONS/RACCOONS ON ICE Channel 5 VHS, CPV 02727 Cert. U D.Price: £4.86 50min	Children	HOLLYWOOD, PART 12 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHRISTMAS STORY, A MGM/UA Home Video/Parkfield Entertainment VHS, SMV 10446 Cert. PG D.Price: £6.95 1hr 23min	Comedy	HOLLYWOOD, PART 13 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CHUCK BERRY: HALL HALL ROCK 'N ROLL C/Pickwick, CBS VHS, VHR 1317 Cert. U D.Price: £6.95 1hr 20min	Music	HOLLYWOOD, PART 14 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CINDERELLA 2000 VPD/VHS, VPD 214 Cert. 18 D.Price: £5.56 1hr 30min	Fantasy	HOLLYWOOD, PART 15 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CLAPTON, ERIC: THE CREAM OF ERIC CLAPTON PMV/Channel 5 VHS, CPV 09902 Cert. E D.Price: £6.95 1hr 30min	Music	HOLLYWOOD, PART 16 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CLIFF, JIMMY: BONGO MAN Castle Handring/Castle Communications VHS, WNR 2018 Cert. E D.Price: £6.95 1hr 10min	Comedy	HOLLYWOOD, PART 17 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
CLOCKWISE Warner Home Video/Parkfield Entertainment VHS, PES 38003 Cert. PG D.Price: £6.95 1hr 32min	Comedy	HOLLYWOOD, PART 18 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
COPE, JERLIAN: COPEFOLIATION Island Visual Int'l/PolyGram VHS, IVA 039 Cert. E D.Price: £6.95 1hr 10min	Thriller	HOLLYWOOD, PART 19 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
COPY OF THE TITHE (LA SCALA) Castle Video/Castle Communications VHS, CVI 1082 Cert. E D.Price: £10.43 1hr 20min	Music	HOLLYWOOD, PART 20 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
COST OF THE BLACK WOLVES VPD/VHS, VPD 366 Cert. PG D.Price: £5.56 1hr 25min	Adventure	HOLLYWOOD, PART 21 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DANCE DECADE PMV/Channel 5 VHS, CPV 10662 Cert. E D.Price: £6.95 1hr 10min	Drama	HOLLYWOOD, PART 22 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DANIEL IN THE LIONS DEN/JOSEPH IN EGYPT Brownwood Video/CBS VHS, BRVV 80040 Cert. - D.Price: £6.95 1hr 20min	Drama	HOLLYWOOD, PART 23 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DAVID AND GOLIATH/SAMSON AND DELILAH Brownwood Video/CBS VHS, BRVV 80039 Cert. - D.Price: £6.95 1hr 20min	Drama	HOLLYWOOD, PART 24 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DAVID CROWDER STORY, The Parkfield Publishing/Parkfield Entertainment VHS, MKSP 0067 Cert. E D.Price: £6.95 50min	Sport	HOLLYWOOD, PART 25 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DEER CATCH '89 Telstar Video Entertainment/BMG VHS, TVE 1008 Cert. E D.Price: £6.95 54min	Music	HOLLYWOOD, PART 26 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DIDDLEY, BOB AND FRIENDS: ROCK 'N ROLL JAM Castle Handring/Castle Communications VHS, WNR 2188 Cert. E D.Price: £6.95 1hr 20min	Music	HOLLYWOOD, PART 27 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DOGGIO GIOVANNI (LA SCALA) Castle Video/Castle Communications VHS, CVI 1083 Cert. E D.Price: £10.43 1hr 20min	Music	HOLLYWOOD, PART 28 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DOORS, THE LIVE AT THE HOLLYWOOD BOWL C/Pickwick, CBS VHS, VHR 1326 Cert. PG D.Price: £6.95 1hr 10min	Music	HOLLYWOOD, PART 29 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DRUMS, THE BUMMER BROTHERS Video Collection VHS, TV 8079 Cert. U D.Price: £6.95 1hr	Children	HOLLYWOOD, PART 30 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Children
DUNDEE, THE - THE BATTLE FOR FRANCE Castle Handring/Castle Communications VHS, CASH 5039 Cert. E D.Price: £6.95 1hr 10min	War	HOLLYWOOD, PART 31 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama
DURAN DURAN: DECADE PMV/EMI VHS, MWN 9911973 Cert. E D.Price: £6.50 1hr 10min	Drama	HOLLYWOOD, PART 32 Brownwood Video/CBS VHS, BRVV 80009 Cert. - D.Price: £6.95 1hr 20min	Drama



Car Wars 3
KT 8513. More hair-raising moments from the world of motor sport. A brilliant follow-up to the smash hits CAR WARS and MORE CAR WARS.

THE PIRELLI
 CALENDAR VIDEO

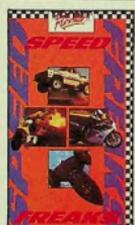


The Pirelli Calendar Video
KT 8520. Featuring the making of the legendary Pirelli Calendar over the past 26 years. Launched alongside the unveiling of the 1990 Calendar.

THE 1989
 FORMULA 1
 CHAMPIONSHIP



The 1989 Formula 1 Championship
KT 8519. A unique review of the 1989 Season, including the very last race. The drivers, the cars, the teams, the world famous races.



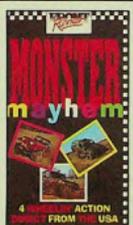
Speed Freaks
KT 8517. Spectacular drag boat crashes, sea car collisions, dandelion starts, high powered motorcycle racing and much more. If it's fast, it's in Speedfreaks.



Whacky Racers
KT 8516. Dandelion bike rides, Range Rovers, beach buggies, jeeps off desert, jeeps, jeeps, jeeps. Only entertainment of it's kind.



Bike Hero
KT 8516. The best in motorcycle Grand Prix racing, featuring the rising star, Kevin Schwantz — an entertainer in every sense of the word.



Monster Mayhem
KT 8518. Competitive racing with monster trucks, including mud racing and sand dragging. 4 Wheelz action direct from the USA — America's best drag.

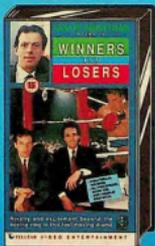
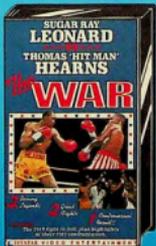
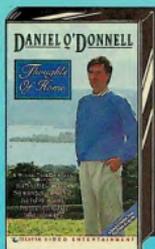
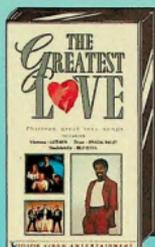
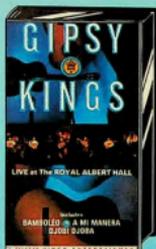
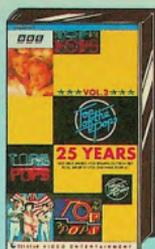


Supertrucks '89
KT 8518. Highlights from the UK and European Truck Racing Season. Great entertainment in these high powered trucks battle around the race track at break-neck speeds.

- ★ £300,000 National TV Campaign
- ★ Press Advertising
- ★ Extensive POS Campaign—FREE display material available on request

ORDER NOW—CALL K-TEL ON 01-992 8000

MUSIC MUSIC MUSIC &



SRP £9.99 Dealer £6.95

Available NOW

from BMG • Terry Blood • Parkfield Entertainment
S. Gold & Son • Audio Merchandisers



MARKETPLACE

MERCHANDISING

The One Stop

For all your Promotional products
From Concept, Artwork and Design, to Production and Delivery.

We can handle the whole project for you.

WE CAN SUPPLY — T-Sweat & Polo Shirts • Custom made garments and products • Hats • Mugs • Pens • Stickers • Sew-ons • Jackets • Embroidery • Badges • Promotes • Key Fobs • Suntraps • Lighters • Beer shots • Headbands • Sweaters • Towels • Coasters • Diaries • Stigmats • Windcheches • Sports Bags • Jogging suits • Leisure wear • Umbrellas • ALL YOUR FUTURE PROMOTIONAL REQUIREMENTS

Printed or personalised to your specification

WE CAN OFFER • Reliability • Flexibility • Personal service
• Retail, Wholesale, Mail Order distribution and 100% Effort

Stage 1

CALL US NOW

Stage 2

TELL US WHAT YOU NEED

Stage 3 Promotion

Hook Norton, Banbury, Oxon OX15 5N1

TEL: (0600) 737831

FAX: (0600) 730194

JOCKS

THE UK'S TOP SELLING BO MALAGNO

LASGO



RECENT CLIENTS



Strange Fruit



Our Auction Office are interested in buying from acts at all levels wanting to tour. We can offer full package — venue, promoter, arrangements, merchandising, full printing, video, labels, publicity, accounting etc. All enquiries welcome

Stage 3 International



Manufacturers and printers of T-Shirts & Sweatshirts, as also other promotional garments to the record and retail industry.

VERY COMPETITIVE PRICE

THE T-SHIRT COMPANY
Knightsbridge House
229 Acton Lane
London W4 5DD

Hemi
Tel: 01-742 1752
0837-758182
Tlx: 263126

SERVICES

The Wholesaler

RECORDS...CASSETTES...COMPACT DISCS
TOP 100...K-TEL...STAR...BIG DISCOUNTS...
LARGE BACK CATALOGUE...RARITIES...
OVERSTOCKS...SPECIAL OFFERS...VIDEOS
CALENDARS—24 HOUR DELIVERY...
WEEKLY CATALOGUES...
TELEPHONE SALES...
ONE STOP...EXPORT...
ARABESQUE



Arabesque Ltd.

NETWORK HOUSE, 29-39 STIRLING ROAD, LONDON W3 8DJ
UK SALES: 01-992 7732. INTERNATIONAL SALES: 01-992 0098.
BUYING: 01-993 4278. FAX: 01-993 8276. TELEX 291908 ARAB G.

Wave Length

CASH & CARRY

SPECIALISTS TO THE
MARKET TRADE

CASSETTES! CHART LPs!
COMPACT DISCS! VIDEOS!

PLUS SPECIAL OFFERS AND OVERSTOCKS!

EXPORT ENQUIRIES ALSO WELCOME—

UNIT 3E, BUILDING B,
WEMBLEY COMMERCIAL CENTRE,
EAST LANE, NORTH WEMBLEY HA9 7FH

II/OFFICE 01-904 0744 TELESALES 01-904 2611 FAX: 904 0221

RECORD DEAL WANTED

THE YARDBIRDS — CREATION —
NASHVILLE TEENS — DOWNLINERS
SECT SUPERGROUP
THE BRITISH INVASION ALL-STARS

seeks a major record deal.

Comprised of Jim McCarty (Yardbirds) on drums, the legendary Eddie Phillips (Creation) on lead guitar Ray 'Tobacco Road' Phillips (Nashville Teens) lead vocals & Don Crains & Keith Grant (from the Downliners Sect) guitar & bass, The British Invasion All-Stars have just recorded a tremendous album of high energy non-watered down good time kick ass rock without social message featuring new versions of Train Keep A Rolling, My Generation, Tobacco Road & more and are seeking to release it on a reputable record label.

Also available for concerts/TV.

For details call 01-892 0480 or write:

BRISK PRODUCTIONS
27 Old Gloucester Street, London WC1N 3XX

EQUIPMENT

POSTING RECORDS?



Don't leave
anything to
chance!

RING
WILTON OF
LONDON FOR
PROTECTIVE
ENVELOPES
AND ALL YOUR
PACKAGING
NEEDS

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate Street, London N6 5JL
Tel: 267363. Fax: 01-341 1176

BROWSER DIVIDERS?

★ ★
TEL 0366 382511
FAX 0366 385222

OR
WRITE TO
SIGNS FAMILIAR LTD
HOWDALE • DOWNHAM MARKET
NORFOLK • PE38 9AL

RETAIL T-SHIRTS

ROADRUNNER SALES LTD.

TEL 0604 30034/711985 FAX 0604 721151
ATTENTION ALL RECORD STORE MANAGERS
& T-SHIRT BUYERS IN THE UK & EUROPE
WE HAVE THE 'COOL ONES' FOR WINTER
NEW RELEASES INCLUDE SIMPLE MINDS
TR. NEW ORDER U2. POGIES. JOHNNY MANKER
& JASON DONOVAN
IMMEDIATE DELIVERY ALL 12" PACKED FOR RECORD
STORES
LONG SLEEVE TEES & SWEATSHIRTS NOW AVAILABLE
EXCLUSIVE DISTRIBUTOR
LONDON SHOWROOM, 11 POLAND ST. W1
TEL 01-287 5975

CLASSIFIED ADVERTISEMENT RATES

Music Week Classified Advertisement rates at £11.00 per single column centimetre + VAT. Recruitment £15.00 per single column centimetre + VAT.

Spot colour — prices available on request.

Box number charge £7.00. 6 insertions 10%, 13 insertions 15%, 1 year 20%. All advertisements are sold by the single column centimetre, minimum size 3cms. Artwork Thursday 5pm, 9 days before issue publication date.

Advertisements may be submitted as flat artwork or typed copy for typesetting.

PAYMENT IN FULL MUST ACCOMPANY EACH ADVERTISEMENT

Further information contact: Tim Jones Tel: 583-9199 Ext. 331 — 23-27 Tudor Street, London EC4A 0HR

Music Week cannot be held responsible for claims arising out of advertising on the classified pages.

APPOINTMENTS

RECRUITMENT SPECIALISTS

to
THE MUSIC INDUSTRY
Call
GERALDINE WALPOLE

Success
Appointments

Tel: 01-287-7722

LEADING REHEARSAL STUDIO
requires
RECEPTION/CASHER
personality & previous experience
01-609 9181

THE SPECIALISTS
in the MUSIC WORLD

Handle Recruitment
Permanent and Temporary Secretarial Consultants to the Communications Industry
01-493 1184

BUSINESS OPPORTUNITY

FUNDS FOR DEVELOPMENT REQUIRED

For Record Company with 24 track, strong U.S. signings, good back catalogue, Record deal and Overseas licences.
Box No 1993

STUDIO TO LET

We are wanting to hear from any
PRODUCTION/PUBLISHING COMPANY

who are interested in doing a long term (3, 6 or 12 months) deal with a 24 track studio situated in Notting Hill.
Please telephone:
727 8555



STRONG ON MUSIC?

We are looking for more staff to input and verify details of recorded music onto our computer database, which is well on the way to becoming the most comprehensive source of recording and copyright information.

A distinct advantage for applicants would be an awareness of the music business and a knowledge of one or more types of music. The ability to adapt to using a keyboard is required, familiarity with at least one area of the recorded catalogue is expected, and experience in retailing, copyright or research would be helpful.

Salary range starts at £7,900.

Please write with CV to:
**Personnel Department,
MCPS LTD.,
41 Streatham High Road,
London SW16 1ER**

SINGLES SALES PROMOTIONS

Scotland, N/E, N/W, Yorks, E. Mids, E. Anglia, S/E, Wales, S/W, London and Home Counties.

Due to a rapid expansion of our UK market activities we are looking to recruit several self-motivated individuals to join the Singles Sales Promotion team. This is not a nine to five job as you will be selling and promoting our records to retail outlets. Ideally in your mid twenties, you should already have sales and/or merchandising experience gained within the record industry.

If you can take up this challenging role please write with a CV indicating which of the above areas you wish to apply for, to:-

**Fiona Tipping
Personnel Officer
EMI Records (UK)
20 Manchester Square
London W1A 1ES**



A Thane EMI Company



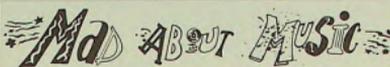
AIR STUDIOS

require one more first class

TECHNICAL ENGINEER

to complete the team at Oxford Circus
Call Rob Haggas on 01-637 2758

**PLEASE ADDRESS ALL BOX NUMBER REPLIES TO:
BOX No . . .
MUSIC WEEK
SPOTLIGHT PUBLICATIONS LTD
23-27 TUDOR STREET
LONDON EC4T 0HR**



SERVICES DEPARTMENT

ASSISTANT SERVICES MANAGER

Due to our continued expansion, a new career opening exists in our busy Services Department based in our Head Office in Wood Lane, White City. The working environment is fast and friendly and the position would ideally suit the person who can match this profile:

- a good communicator
- can take responsibility
- a self starter with initiative
- a confident telephone manner
- an organised approach
- buying and negotiating skills

Although full training will be given, a background in retailing or print and stationary buying would be an added bonus.

Company benefits include:

- generous staff discount
- 21 days annual holiday
- regular performance related salary reviews
- non-contributory pension

For an application form and further details please telephone Gillian Smithson in our Personnel Department on 01-749 8383. The closing date for applications is 11/12/89.

OUR PRICE
MUSIC

MUSIQUE

Manager
required immediately for our very busy Guildford shop.

A career opportunity exists with this company set for major expansion next year. We're looking for an exceptional candidate with a proven track record in all areas of music shop management. If you are capable, confident, with a high degree of professionalism and with at least 2 years' management experience, the salary and prospects on offer are very attractive.

For further details, call
0895 73600 NOW!



LABEL MANAGER

Leading Independent Record Company require a Label Manager to look after the U.K. and European affairs of a Licensed American Heavy Metal label.

Specialised knowledge of this style of music is important, as well as previous experience in dealing with all facets of record manufacture, promotion, marketing, and stock control. Please send C.V. and introductory letter.

P.O. Box No. 1992

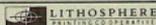
PANTHER MUSIC

Fast growing company in N.W. London seeks an

EXPERIENCED/DYNAMIC PERSON

for its
EXPORT DEPARTMENT
GOOD PRODUCT KNOWLEDGE AND CONTACTS ESSENTIAL

Please contact
Trevor Reidy on 01-459 1234



ENTERTAINMENT INDUSTRY/SALES LIAISON PERSON
required for
HIGH TECH INDEPENDENT PRINT COMPANY
Lithosphere is a young and successful litho based design, repro and print company unusual in being entirely staff owned. You have experience buying this services for the music/TV/film industry. Pay £12,000 + profit share, inc. according to experience.
CONTACT SALES DIRECTOR OR IN BLDG FOR MORE INFORMATION ON
01-833 2526

Music Publishing
MC - Executive PA position for someone dedicated, capable and able to act as a knowledgeable assistant. Lots of contact with every area of the company. Knowledge of French would be useful.
£15,000

Production Facilities Studio
Recently acquired MD of this extremely successful outfit is seeking a responsible Production Secretary to assist him in every aspect of this demanding role. Excellent remuneration of skills plus a good social working background.
£14,000

Record Label
MD of this exciting new venture, part of major Record Group, needs help of buying care and assistance from music responsible. Production skills to liaise regularly with music biz and accept a reasonable amount of responsibility.
£13,500

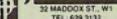
Major Record Group
The music secretary with great music biz know-how to assist MD of publishing division. Responsible for organising deals for us and coming back, regular on the road, strict on image etc. etc.
£12,500

Music Management
Secretary/PA required to assist the busy music management group. They manage many bands and are actively involved in live production. If a good manager that is really going places.
£17,000

Thunical Agency
Head of TV and Production Division is seeking a well educated, dynamic secretary with an interest in the TV and music and some talent on all the business.
£11,000

TV Production Receptionist
TV Production Receptionist is friendly, busy reception area needs to be a person who is efficient and able to cope happily with the demands of a busy, demanding afternoon personality a must.
£15,000

£15,000



**32 MADDOCK ST. W1
01-629 2231
49 NEAL ST. WC2
TEL 233 2231**
London's leading specialists in entertainments and media recruitment since 1969

XMAS GIFTS

Prestige Christmas Gifts Limited edition 24 Carat Gold Records Awards
30 year old commemorative million selling 78s
Phone for details 0793 513948

FOR SALE

SHOP FITTINGS

Superb Apollo flexible display and storage fittings for tapes, albums, CDs, videos, accessories. Counter with tape storage. ONE YEAR OLD. Tel: 06582-6715

Beautiful Cottage in Llandoverly

THE TOWY VALLEY
The property is situated in an area of outstanding scenic beauty, on the east bank of Llan-Berddan Lake. This substantial stone and slate farmhouse has been carefully maintained and is on some 3 acres of fertile land. The traditional stone barn, including a hayrack, offers a relaxing setting for personal or small-scale commercial use.
£137,500
For further details see 06366-2121 or 01548-8251

OTARI MX80 24 TRACK RECORDER

Less than 500 HOURS USE
£16,500
Call 451 4039

4 x EMI RECORD BROWERS

4 ACROSS x 4 DEEP FOR SALE
Also wanted:
NORANK OR SPONGE CD DISPLAY RACKS
TEL: 0343 543778

TOUR MERCHANDISING



ACME TOTAL MERCHANDISING LTD

DESIGN AND PRODUCTION YOUR SUPPLY ADVICE SERVICE AND SUPPORT EUROPEAN RETAIL DISTRIBUTION
TEL 01 439 2472 TELEX 3173661-SHIRTG FAX 01 287 6391

FOR SALE

1ST FOR BLANK TAPES

TDK. That's

SONY maxell.

CAROUSEL TAPES

UNIT D, INCHBROOK TRADING ESTATE,
WOODCHESTER, STROUD GL5 5EY
TEL: 045-383 5500

DISCS

New catalogue available now!

ROCK SAGAS

THE CHRIS TETLEY INTERVIEWS

Mega metal, full colour Inter-view Picture Discs. The largest Hard Rock range available - from Guns 'n' Roses to Megadeth.

Available now from the following distributors:
A.N.T. dist. 0753 885569
Mercury Music: 0424 427562
Sirena dist. 01 628 7947
& all major U.K. exporters.

THE ONLY INTERVIEW DISCS WORTH LISTENING TO!

Savanna Sounds Ltd

Incorporating Bulletin Records

LPs, CDs & CASSETTES

- ★ OVERSTOCKS
- ★ DELTATIONS
- ★ RE-ISSUES

Send for list today

SAVANNA SOUNDS LTD
QUAKERS COPPICE, CREWE
CW1 1FA
Phone 0270 589321
Fax 0270 587438
A member of the Horizon Group of Companies

25 PENCE FOR DELETIONS

No minimum orders. Buy direct and save, specializing in Rock/Pop LP's at the lowest prices in the world. All orders complete, small and large, phone in, fax or write for addresses LP, MC and CD listings.

SCORPIO MUSIC

2500 East State St.,
Fremont, NJ, USA 08853
Phone: 001 609 859-6000
Telex: 843366
Fax: 001-609-859-6247

TO BOOK YOUR SPACE IN MARKETPLACE

CALL TIM ON
01-583 9199
Extn: 331

G.R.S.

DISTRIBUTION

3 Cheyne Street, Manchester M1 3EN
Tel: 061-234 5349/9
1000s OF DELETIONS, OVERSTOCKS, MID AND FULL PRICE ALBUMS
Write or call NOW for our latest list

UNLIMITED SELECTION

We've a huge choice of quality records ready available, we buy records worldwide and are constantly updating stocks and making our customers

if you're on FAX... try our Fax Order Service and take advantage of the best offers in the world in record breaking time!

FAX ORDER No. 0952 620361

or phone 0952 616911

OLDIES UNLIMITED
Dept. MW21, St. Georges
Telford, Shropshire TF7 3HQ,
Tel: 33453 Oldies G

30 Years of Music Week

Yes, Music Week was first published in the Autumn of '59, when the charts were dominated by names like Marty Wilde, Tommy Steele, Bobby Darrin, Max Bygraves, and of course Cliff Richard was No1 with Living Doll.

Although the charts still have similarities today, the music industry has seen many changes, and Music Week has been carefully monitoring them week in, week out.

To mark this momentous occasion we are to publish a special supplement in our December 23rd year end issue, capturing the more exciting moments of this important 30 year musical history.

'Phone the Music Week Ad team on 01-583 9199 to reserve your special message now or Karen Faux on editorial enquiries.

Dooley's

DIARY

ALL CHANGE at PolyGram. Following Polydor head of marketing Jill Wall's move to manage Jet Shop Boys, John Waller is switching from Phonogram to become marketing director, while Nick Rowe steps up to replace Waller. "After 12 years at Phonogram with eight jobs under six MDs, I'm ready for a fresh challenge," says Waller. ... Across at WEA Andy Murray will not, after all, be taking up the general manager post in charge of music video as part of the big labels shake-up. Deciding that he needs a six-month sabbatical, he is looking to hit the hobo trail from Canada to South America, but he'll be back. ... While A&M is burning over the Gun single (see p1), Dooley's staff fire-chaser notes that at one stage after Gallup's blaze, the staff at Finchley Road were having to work by candlelight. Well done, folks. ... In preparation for his historic Pacific balloon crossing Richard Branson flew the Royal Marines Band to Japan, but only on the strict understanding that they were not to play Up, Up And Away. ... Some of Malcolm McLaren's album can be heard backing the Renault 19 TV ad, but did the cheeky boy forget to ask for record company approval before setting up the deal? ... Move over Les Mist Tim Rice has penned English lyrics to French hit musical *Stamania* for a West End run next year, with studio and cast albums possibly through Phonogram. ... A management buy-out seems likely at the Really Useful Group, at which Andrew Lloyd-Webber owns 38 per cent. ... Retailers exhibiting at Midem? They'll be lowering the prices at the Martine bar next. But, indeed, it's true and Tower Records is set to become the first ever retailer to book a stand at the event. ...

GREAT JOURNEYS of our time: Virgin Vision deputy MD Angus Margerison missed his plane out of East Berlin after the Looking East conference and had to switch to Tegal airport in the West. He made an East Berlin cab driver's day (year, even) by jumping in his taxi and giving the bewildered Berliner his first fare to the other side of the wall. The ride through the celebrations took more than three hours but as East German taxi meters run on distance, not time, the fare came to less than a fiver. ... BMI's Phil Graham, stopping off in West Berlin for a few days after the conference came across one East Berliner for whom crossing the wall really had paid dividends. He'd just won a fortune in a lottery. ... Well, they would wouldn't they. The Homeless Top Rights Campaign has "welcomed" the recent report to the US Congress which tends to the view that private copying doesn't seriously harm the music industry. ... Dog sets bird? EMI Records is proud of its joint tenth place (out of 50) in charity quiz the Briton Game — all the more so because it time finished 19 places ahead of Kingfisher. ... A nouveau plugging team of Julian Able and Mike Mathieson made their mark last week by sending out Beajoulas to prospective clients.



MANIACS ON the loose: WEA staff join 10,000 Maniacs to celebrate the success of their album.



YATES AND his mates: Brian Yates returns to the UK and joins CBS as marketing director.



FIRST LADY: Liza Stansfield, manager Jaz Summers and Aristo MD Roger Watson celebrate Aristo's first UK signing number one single.



HIGH FLYING star: Atuma (left) signs a distribution deal with Jetstar/EMI.



GRUB'S UP: Epic promotion manager Alfe Hollingsworth delivers breakfast to Radio One DJ Simon Mayo on behalf of artists Bad English.

DEBORAH HARRY'S LOOKING ON THE BRITE SIDE

FOLLOWING ON FROM HER SELL OUT RESIDENCY AT LONDON'S BORDERLINE, A KEY CITY UK TOUR HAS NOW BEEN CONFIRMED INCLUDING THREE NIGHTS AT THE TOWN & COUNTRY CLUB — 29TH, 30TH NOV & 1ST DEC.



TO COINCIDE WITH THIS, A NEW SINGLE "BRITE SIDE" IS RELEASED THIS WEEK, TAKEN FROM HER ALREADY SILVER, HEADING FOR GOLD, ALBUM "DEF, DUMB & BLONDE". BRITE SIDE FOLLOWS HOT ON THE HEELS OF HER TOP TWENTY SMASH "I WANT THAT MAN".

ORDER NOW THROUGH CBS

BRITE SIDE 7-12 CD

CHS13452 CHS123452 CHSCD 3452

Chrysalis



BOWLED OVER: A&M MD Brian Shepherd receives the best bowling team trophy from Peter Powell, at the Paul Jenkins Cancer Help Fund Mega Bowl '89.



CORE MEETING: Representatives from Apple and EMI agree on a settlement over legal disagreements regarding The Beatles.



BOYS KEEP swinging: London Boys and staff from WEA and Teldec celebrate the success of the album *The Twelve Commandments Of Dance*.

HOW TO BOX CLEVER THIS CHRISTMAS

Do yourself (and your customers) a favour - ring our telesales department or ask your Charly sales representative for details of our very beneficial terms. **It's a gift.**



CHARLY
• RECORDS LTD •

Order now from your Charly rep
or direct from Charly Records Ltd.,
156/166 Ilberton Road, London
SE15 INT. (01) 639-8603

CHARLY'S SPECIAL CHRISTMAS GIFT BOX SETS

5 ALBUM BOX SETS

BOX 250	VARIOUS ARTISTS	KINGS OF THE BLUES
BOX 251	VARIOUS ARTISTS	THE DEEP SOUL COLLECTION
BOX 252	VARIOUS ARTISTS	MASTERS OF THE TENOR SAXOPHONE
BOX 253	VARIOUS ARTISTS	SIXTIES SOUL STARS
BOX 254	VARIOUS ARTISTS	THE SOUND OF NEW ORLEANS
BOX 255	VARIOUS ARTISTS	THE LEGENDARY SUN SOUND
BOX 256	CHUCK BERRY	
BOX 257	BO DIDDLEY	
BOX 258	HOWLIN' WOLF	
BOX 259	MUDDY WATERS	
BOX 260	JOHN LEE HOOKER	
BOX 261	VARIOUS ARTISTS	RITMO CALIENTE

3 CD BOX SETS

CD BOX 250	VARIOUS ARTISTS	KINGS OF THE BLUES
CD BOX 252	VARIOUS ARTISTS	MASTERS OF THE TENOR SAXOPHONE
CD BOX 253	VARIOUS ARTISTS	SIXTIES SOUL STARS

CD BOX 254	VARIOUS ARTISTS	THE SOUND OF NEW ORLEANS
CD BOX 255	VARIOUS ARTISTS	THE LEGENDARY SUN SOUND
CD BOX 260	JOHN LEE HOOKER	
CD BOX 261	VARIOUS ARTISTS	RITMO CALIENTE
CD BOX 262	ALBERT KING	
CD BOX 263	BOBBY WOMACK	
CD BOX 264	JOE TEX	
CD BOX 265	NINA SIMONE	
CD BOX 266	VARIOUS ARTISTS	THE JAZZ SINGER

5 CASSETTE BOX SETS

TCBOX 250	VARIOUS ARTISTS	KINGS OF THE BLUES
TCBOX 253	VARIOUS ARTISTS	SIXTIES SOUL STARS
TCBOX 256	CHUCK BERRY	
TCBOX 257	BO DIDDLEY	
TCBOX 258	HOWLIN' WOLF	
TCBOX 259	MUDDY WATERS	
TCBOX 261	VARIOUS ARTISTS	RITMO CALIENTE
TCBOX 267	VARIOUS ARTISTS	THE PARTY PACK