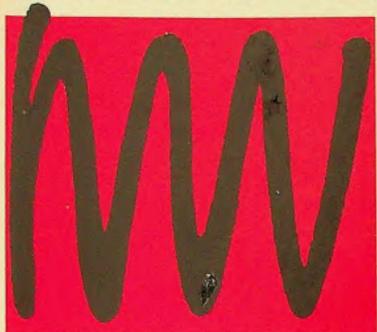


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MUSIC WEEK



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THE FUTURE of record retailing? This is how Morrisons presents its product at its store on the outskirts of Bradford

Pop with your Persil

AS SPECIALIST music shops proliferate faster than at any other time for a decade, one section of the industry is beginning to argue that the future of record retailing lies with the supermarkets.

The grocers — as they call them —

contend that their large, out-town stores, their huge volume of consumer traffic, and their slick and prominent presentation of music means that they can hit customers who would never consider

TO PAGE FOUR ▶

INSIDE

Scots prepare for own	3
New product	3
EMI confirms Enigma deal	4
Publishing: Filmitrax goes for consolidation	6
Tracking	10
Indie chart	10
Classical: BMG Classics	
releases Deutsche Harmonia	
Musical releases, Ouchinkov's	
rise to success, plus charts	12,14
Singles, album charts	17, 32
A&R: Blankton Records	
under the microscope, a ride	
with Big Dipper, the Lorelei	
and Pinkpop festivals and	
Bananarama live, plus	
Dance, Hamilton and reviews	
(Edwyn Collins' album	
pictured)	Starts 18

Dance chart	19
Airwaves: No change at	
Radio Radio	20
Airplay action; CD chart	20
US charts	26
The Other Chart	27
Music video: Are promos	
worthwhile for indies?; first	
quarter market survey, plus	
chart	34
Focus on sell-through: new	
product and video	
duplication	Starts 35
Frontlines: More views from	
the BPI radio show	46
Diary: Dooley	47

Umbrella stands for indie muscle

STRONG SUPPORT from independent companies is giving the Umbrella organisation the muscle to tackle prominent issues with other music industry bodies.

Just under 300 representatives of independent record companies, publishers, and video and radio producers attended Umbrella's two-day seminar and organiser Aaron Sixx says the event proved that the independent sector has a strong voice that must be heard.

"People are beginning to get the idea that there are a lot of people that care about the independents," he says. "The seminar was very successful and the idea is to hold it again next year."

Income for the organisation will be boosted by the release of two compilation albums on an Umbrella label. "This will therefore mean that Umbrella can campaign for the independent sector and have some effect," he says.

TO PAGE FOUR ▶

Chains switch on to charts' new data link

SEVERAL HUNDRED new stores may soon be contributing sales data to Gallup as the research company begins to exploit the potential of electronic point-of-sale equipment.

Because EPOS machines read bar codes on individual albums and singles and register statistics on a central computer, details of each record sold through a chain are capable of being collated. Gallup is this week taking such information on an experimental basis from W H Smith and hopes to be receiving the data week-by-week before the end of June. The

company is also hopeful that Woolworths will follow suit next year.

Says Gallup chart department manager John Pinder: "The real advantage to Gallup is that we get a perfect sample — comprehensive, 100 per cent data. The advantage for the stores is that they don't have to key in everything twice. They just read the bar code once instead of also having to enter it into one of our Eposons."

Pinder adds that a further benefit to the chart is the number of Epos computers which will be freed to be re-located in independent

stores. Taking that into consideration, Pinder says the Smiths agreement will mean a total of between 750 and 800 shops contributing data.

Asked whether such a number means a hype-proof chart, he responds: "It would be a very, very expensive operation to attempt to hype, but it would be complacent of me to say that the chart would be unhyphenable."

Troubled PRT group to split

CASTLE COMMUNICATIONS has secured PRT's catalogue and a management buy-out seems certain for the distribution arm as the group moves finally towards a break-up.

PRT Distribution caretaker managing director Richard Lim is expected to lead the buy-out from present owner Roy Richards with funding secured from outside the music industry and it is believed

TO PAGE FOUR ▶

Kaupe joins K-tel exodus

THE UPHEAVALS at K-tel, which have already seen the departure of the company's managing director and marketing manager, are continuing with the news that Alan Kaupe is leaving the company.

Kaupe, who was senior vice president, Europe, is returning to his own business interests.

Says K-tel president Mickey Eilenbein: "We regret very much

Alan's decision.

"During his employment, Alan has developed a restructuring initiative for K-tel in Europe to lead us into the Nineties."

Kaupe joined K-tel last year after running his own production and marketing companies. Previously, he has worked for EMI, Embassy Home Entertainment and Twentieth Century-Fox.

Midem for sale as TVS bows out

A NEW owner for the Midem organisation is expected to be confirmed within the next two weeks as parent company IVS seeks to sell its interest.

Frontrunner to take over is believed to be the Reed Exhibition company although there is competition in the shape of a potential management buy-out led by Peter Clarke and Peter Thomas, joint managing directors of TVS subsidiary, Telco Communications.

The Midem organisation declines to comment on the matter but sources within it contend that any change of ownership will have only positive effects on the Cannes show.

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Scotland shoves up for its own charts

THE SCOTTISH music industry is now at the formative stage of establishing its own charts.

Dummy singles and album charts have already been produced and plans are going ahead to set up a "Scottish-produced" chart. All three will revolutionise the industry, claims the charts' organiser, the Scottish Record Industry Association.

"We are not trying to compete with the Gallup charts, we just want to give a little more credit to Scottish acts. It will be more representative of how they are doing

and it will give a better profile for the industry and more incentive for new bands," says association secretary Ronnie Simpson.

The first dummy charts for the week ending May 20 were produced from a sample of 32 retailers. The target sample is 50. On the singles chart, Scottish independent acts The Thieves and Stuart Anderson made the top 20 and a total of five acts not in the Gallup top 20 made the Scottish version.

With albums, The Clan and Barbara Dickson were prominent entries. Deacon Blue were number one and five acts featured which were not included in the Gallup version.

The Scottish-produced chart will feature any albums wholly- or partly-produced in that country. The calculation of the charts will be done by either Gallup — with the BPI's approval — or on a software programme currently being used to compile the Dutch charts.

"If necessary, we will do this ourselves without Gallups. We will make sure it works as long as it is done properly and I believe that after about five years it will have revolutionised the Scottish music industry," says Simpson.

A date for the official start of the charts has not been confirmed.

Super Channel gets ultimatum

SUPER CHANNEL will have to sort its financial dilemmas before a new licence for broadcasting videos is considered.

That is the view of Video Performance Limited which has terminated its present agreement with the satellite company after it failed to make its appropriate payments.

It is not the first time that Super Channel has failed to pay its bills. The first occasion was of the time of the company's initial agreement with VPI.

After that deal ended, the company paid its dues and a new interim deal was struck which came into being in January this year. But Super Channel did not pay its March, April and May monthly instalments and VPI decided to cancel the agreement again.

"They couldn't expect us to carry on like that any longer," says VPI chairman John Brooks. "We have entered into a deal with them and they have not kept their side."

Brooks adds that financial complications were the reason for Super Channel's non-payment. "But that does not mean anything to us. It is so sad because it was such a reasonable deal too," he says.

If the channel wants to broadcast videos from now on, it will have to reach individual agreements with the owners. But VPI is willing to renegotiate if Super Channel pays its debts.

"All they have to do is pay what they owe. But we will now have to have a full agreement so that we are secure for the payments."

CBS/Pickwick low-price CD

CBS AND Pickwick International are working together on a joint low-price CD initiative featuring material never before available on the format.

Under the banner CBS Collectors Choice, Pickwick will distribute exclusively 10 titles in June, to be followed by more titles in the autumn. The series will include artists such as Tommy Wynn, Johnny Mathis, The Beach Boys and Frank Sinatra.

Pickwick was inadvertently omitted from last week's Distribution Guide.



CHRYSLIS IS releasing the Ghostdance single *Down To The Wire* on June 5 and the group will be touring the UK to support it

Big push for Trax's Opera Highlights

THE RELEASE of the compilation Opera Highlights by Trax Music will be backed with national TV and commercial radio advertising

from the last week of June and ads are booked in *Opera Now*, *DX Magazine*, *Insight*, *Telegraph* and *London Standard Magazine*.

Stevie in 3-D

EMI IS promoting the new Stevie Nicks album *The Other Side Of The Mirror* in three cities with an almost life-size full colour hologram. The displays will be installed in four London West End shops, one in Birmingham and one in Manchester, on the day of the album's release Tuesday (30). Initial copies of the album will be available with a printed version of the same hologram.

● THE CHINA Crisis single *Red Letter Day* is released by Virgin on Tuesday (30) to tie-in with the band's UK dates.

● 10,000 MANIACS have a new single *Trouble Me* released by Elektra on Tuesday (30) to coincide with the group's UK tour. Band artists Kevin McDermott Orchestra will be on the same tour promoting the release of their Mother Nature's Kitchen album.

● THE TED Hawkins album *I Love You Too* is released by PT Records on June 6 to coincide with a UK tour.

● BEGGARS BANQUET is re-promoting *The Go-Betweens' single Streets Of Your Town* to tie in with the band's current UK Tour. Space is booked in the music consumption press. An album re-promotion in support of 16 Lovers Lane will follow and will include space in *Q* and *Cut* and *Flopping*.

● ROBIN SCOTT'S version of *Pop Music* is to be used as a demonstration piece in all 2,500 UK stores stocking Technics music hardware. The song is out on Tuesday (30), the debut release on the Freestyle label. Distribution is through BMG.

● POLYDOR IS releasing the soundtrack to the film *Torch Song* on June 5. The film has just opened in the UK.

MUSIC WEEK



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Blow to piracy

THE BPI believes it has struck a powerful blow against tape piracy by making its biggest seizure of pirnwork for counterfeit cassettes. Some 1m silky cards were in the haul which also included six tape winding machines, a shrink wrapping machine and films and negatives used to make printing plates.

Says Tim Dabin, co-ordinator of the BPI's anti-piracy unit: "This seizure represents a major setback to the pirates whose financial loss must be considerable. Our investigations into the identity of the printer responsible will continue."

"The discovery of the pirnwork in lock-up premises in Nazareth, Essex, stems from a BPI raid on a pirate tape factory in Buntingford, Hertfordshire, in mid-March. The organisation says it believes the pirnwork is connected with the Buntingford operation.

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EMI Music inks in deal for half share in Enigma

EMI MUSIC has confirmed its 50 per cent acquisition of Enigma Entertainment, the US independent label/publishing/video operation owned by onetime record store assistants Bill and Wesley Hein (MW, May 27).

The deal has been done through Capitol/EMI, distributor of Enigma product in the US since 1986. No purchase price was disclosed — sources say it is in the region of \$12m — and it is not clear whether Capitol/EMI has the option to buy the remaining 50 per cent in future.

Enigma's most successful act is Poison, but the Heins were also instrumental in developing Malice In Wonderland, the US independent label/publishing/video operation owned by onetime record store assistants Bill and Wesley Hein (MW, May 27).

The deal has been done through Capitol/EMI, distributor of Enigma product in the US since 1986. No purchase price was disclosed — sources say it is in the region of \$12m — and it is not clear whether Capitol/EMI has the option to buy the remaining 50 per cent in future.

fruition, however.

Enigma's current management and staff will stay with the firm, which will continue to operate as an independent unit within Capitol/EMI.

There will be expansion in A&R staff and artist signings, as well as in national promotion, marketing and sales.

Aside from its Los Angeles-area headquarters, Enigma has offices in New York, London and Toronto; it used to have an international wing based in Amsterdam.

Capacity capping puts Donington in doubt

DOUBT STILL surrounds the future of the Donington rock festival despite the "local" council belatedly granting a licence for the event.

Festival promoter Aircarve is now appealing against a ruling by North West Leicestershire District Council that the capacity for this year's event must be limited to 70,000.

Aircarve says it is delighted that a licence has been granted for the event at Donington Park in August but expresses its disappointment at the capacity ruling.

More than 90,000 fans attended last year's festival and crowds for all but two of the nine events have exceeded 70,000.

This year's decision on whether to grant a licence was delayed due to the request into the deaths of two fans at the 1988 festival. Aircarve declines to comment on whether the show will go ahead this year.

Meanwhile, the Mean Fiddler and Powerhaus Promotions have been granted a licence by the local borough council to go ahead with the Reading Festival and a feud with the Thames Valley police authority has also been avoided.

The police had warned that they would be unhappy to provide their services at the festival if they were not given the money owed to them for their help at previous festivals. But Vince Power of the Mean Fiddler says an agreement has been reached with the police. "We had a meeting with them and we have agreed the money for this year," he says.

"Any debts are to do with the previous company that ran the festival and not us. The two cannot be connected and any disagreements unresolved are for them and the police to sort out."

The festival will be held during the August bank holiday weekend.



ONE OF the discussion panels gets under way at the Umbrella seminar

Umbrella seminar

► FROM PAGE ONE

One of the main issues Umbrella will be tackling is export and licensing in north America and it hopes to meet with the Mechanical Copyright Protection Society soon. This will be followed by an initiative to establish greater support for the indie charts.

The Umbrella seminar, in Hamersmith, attracted visitors from Germany, Holland, France, Belgium, Russia and all over the UK. Discussions included radio, distribution, retail, copyright laws,

video and dance and panellists included representatives of PPL, MCPS, Radio One, Tower Records and Music Box.

Five Umbrella awards were made and these went to: Big Life for Yazoo's *The Only Way Is Up* — single of the year; Mute Records for Erasure's *The Innocents* — album of the year; Factory Records for *New Order's* *Round About* — video of the year; Mute Records — record company of the year and Pinnacle — distributor of the year.

● HMV HAS bought Record-Independent store Downtown Records. The shop was established 10 years ago by David Milner.

Pop & Persil

► FROM PAGE ONE

going into an Our Price or an HMV.

Their success in selling records was highlighted earlier this month when supplier Entertainment UK took 20 men from London-based record companies to Lanchashire and Yorkshire to show them what is being done in the non-specialist stores.

When those chains speak for themselves, they have a strong message for the wider music industry. Says Morrison's Bill Cartwright: "Long term, we look at ourselves as being the future of record retailing."

Cartwright is group entertainment product buyer for a chain which has 34 music and video departments in 43 supermarkets spread from Stamford in Lincolnshire to Carlisle. He says it's the one-stop shopping. "A lot of people who come to us don't want to go to HMV or Virgin because they don't like the atmosphere in these stores."

Morrison's director Chris Blundell adds: "We have an opportunity to expand the market."

Entertainment UK managing director Mike Somers agrees that supermarkets are creating additional sales for music by exploiting impulse buyers. He continues: "I think that the music market is open-ended. If you buy a box of Fanta this week, you don't buy another one next week. But if you buy a record this week it doesn't stop you buying one next week."

Somers says it's very much part of the future of record retailing. Over the next five years while there are no kids around they are going to be huge because of the type of people who come through their doors.

PRT to split

► FROM PAGE ONE

that a deal is close to being signed.

Castle Communications has paid £3m for the entire PRT and Bronze/Legacy catalogues. That means the re-issues specialist now owns rights to what is widely regarded as one of the finest retailers of Sixties artists in the PRT material and a respected hard rock and heavy metal catalogue from the defunct Bronze company. Together, the two catalogues include works from more than 100 artists.

It's news to us says PPL over producers' claim

PHONOGRAPHIC PERFORMANCE Limited says it is puzzled by claims from the Producers Guild that it reacted favourably to suggestions that record producers should receive needletime payments (MW, May 27).

PPL says: "There has been no discussion between PPL and the guild. As far as PPI is concerned, we have received no suggestions upon which we could react favourably or otherwise; any prospective members involved in the guild's crunch drive should be aware of this."

World BRIEFING

BEVERLY HILLS: The annual BMI awards ceremony honoured Gloria Estefan as songwriter of the year for *Anything For You*, 1-2-3 and *Rhythm Is My Sickness*. The BMI Music Group was named publisher of the year and the Steve Winwood/Vill Jennings song *Valerie* was cited as the most performed work of the year. Virgin Song Inc took second place in the publisher category.

SYDNEY: The Australian Performing Right Association has named Electric Blue by Iva Davies and John Oates as most performed Australian work of 1988. The most performed foreign work was Jennifer Warnes and Bill Medley's *I've Had The Time Of My Life*.

FORT WORTH: Teldec will record the gold, silver and bronze award winners by this year's Van Cliburn International Piano Competition being held there. A two-compact disc set will be produced.

OTTAWA: Canada's largest record retailer is going public through the purchase by consolidated Talcorp of A&R Records and Tapes. The chain owns 220 outlets and runs a further 13 franchises and has been bought for \$30m. Consolidated Talcorp is now set to divest itself of mining and furnishing interests to be a dedicated entertainment group.

PERTH: The Australian music industry is becoming increasingly concerned about the unregulated rental of compact discs. The number of rental outlets is rising sharply, particularly in the west of the country.

OTTAWA: WEA Canada has been divided into two companies along the same lines as WEA UK. One of the new divisions will handle US repertoire and the other will cover domestic and international releases.

OTTAWA: According to the federal government, the US/Canada free trade agreement — which will be phased in from next January onwards — will adversely affect the Canadian music industry because Canadian record companies are not competitive enough and are not likely to become so in the near future. "The report also states: 'With the elimination of tariffs, there will be pressure on US multinationals to reconsider the need to maintain separate production, manufacturing or distribution operations in Canada'. The elimination of tariffs will, it says, have only limited beneficial effects."

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WALLY BADAROU



Wally Badarou's burgeoning talents command attention. Few artists have been so diverse in their musical activities: from filmscores to production work, sessions to solo albums.

Indeed, Badarou's synthesiser skills have lurked behind some of the most influential hits of the past ten years; M's Pop Muzik, for instance, Grace Jones' Warm Leatherette, innumerable hits by Level 42 and a host of French pop. In addition his soundtracks to such films as Countryman and the Oscar winning Kiss Of The Spider Woman have established him as a composer/arranger of immense subtlety and imagination.

His first solo album, *Echoes*, which was released in the summer of 1985 included *Chief Inspector* and *Hi-Life*, both of which were major club hits.

For the past three years Badarou has been working on an ambitious solo project, an album exploring the full evocative qualities of electronic music. Badarou, of course, is aware of the reasoning behind an African musician making an album like *Words Of A Mountain*.

"Now that the world is becoming more aware of African music I felt, like many others, that it was important this interest did not become a simple fashion or fad," he says.

"There are two ways to confirm one's authenticity: to do what's expected of your background or to go beyond that and do what is not meant to be your music. Because no matter what you do, you're different from the white pop world anyway."

"I suppose I'm trying to be Stravinsky. I want people to be aware that Africans can be sensitive to other forms of music, too."

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Firm that can't be stopped in its trax!

by Dave Laing

THE RECENT announcement of the purchase of the Paterson's catalogue for £200,000 is only the latest in a series of acquisitions which have made Filmtrex one of the largest independent publishers.

Filmtrex chairman John Hall says that as a result of the buying of Columbia Pictures Music, the Mogull catalogues and Novello, the company controls around 200,000 copyrights. And now, he adds, "it is a time for consolidation".

The largest purchase, and the one requiring most reorganisation, was the music publishing interests of Columbia Pictures. "It had been run by film studio people, and had not been properly worked," explains Hall, who brought in former Manhattan Records chief Bruce Theriot as president of Filmtrex Copyright Holdings Inc, which controls the company's US interests.

The Columbia copyrights have several distinct aspects. In addition to a catalogue of classic Hollywood film scores, there is Belwin Mills and Tri-Star Music. According to Hall: "Belwin Mills is one of the most historically important American catalogues."

Formerly owned by Duke Ellington's manager Irving Mills and his brother Jack, it contains material by Ellington, Fats Waller and other great standards writers. "The archives even include the document with which Waller signed away his rights to the Mills brothers," says

Hall. Under Theriot, this previously neglected catalogue is to be aggressively marketed.

In contrast, a complex agreement under which Filmtrex will pay a further \$10m in five years' time gives Tri-Star Music the rights to future scores of the former parent company's Hollywood movies. *The Ghostbusters* sequel is one of the most outstanding titles slated for release.

In the UK, the Novello purchase brought with it Mercury Music, a catalogue of TV themes such as *Coronation Street*. "I don't think Granada (Novello's former owners) can quite have realised what was there when they sold it," comments Hall. He says that the integrity of Novello, a company founded in 1811, will be respected and that only 16 redundancies have been made in a staff of over 100 since the takeover.

Hall adds that there is scope for expansion in the sheet music hire side of the business and in the educational division, where Novello is involved with the new GCSE syllabus.

And finally, there's the Paterson deal. Like the decision to sell Joseph And The Amazing Technicolour Dreamcoat to its composer for £1m, this was a typically shrewd Filmtrex deal. "We had recently signed Malcolm Arnold to Filmtrex and he mentioned that Paterson's catalogue his earlier work" says Hall. "So we decided to buy it."



JOHN HALL ... 'a time for consolidation'

Indies 'need solidarity'

INDEPENDENT MUSIC publishers need to get together to make sure their views are heard on the major issues facing the industry. That's the board of EGA's Dennis Colalpy, who is proposing that independents get together, initially on an informal basis, to discuss common issues and problems.

"Having seen things from both sides," says Colalpy, who was previously at BMG Music, "I know that independents cannot afford to

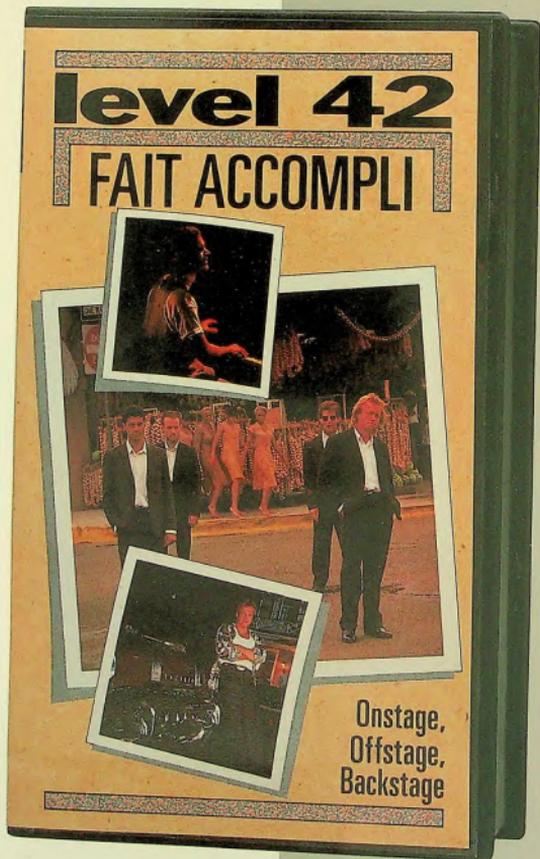
spend too much time on committees and away from running their own businesses. However, it is vital that our interests are taken on board by industry bodies." He adds that there are more than 50 active mainstream pop publishers not affiliated to music users such as royalty-paying record labels whom he would like to see putting forward their views.

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by Dave Henderson

MORE MUSICAL hybrids for this sweetly cool summer, as the Gee Street label dolls out its cloth cap and gives us Rolling With Rai, an excellent concoction which mixes hard dance beats and the swinging, subtle exoticism of Algerian-rai music. The mini set in question is by **Axis** and is part of a Gee Street global effort to manhandle music of all sorts into danceable foot fodder. It's available through the Cartel. In fact everyone's trying to cram themselves on a packed independent dancefloor this week, as Cherry Red's Anagram label gives us former Blancmange member Stephen Luscombe fast editing Indian film music under the name of **Blue World**. The result is acclaimed as "world music meets Monty Python," it's called Hello Darling and it's available through Pinnacle. Also from Anagram's Dance cupboard comes **Stud Puppet** and the simply titled **Jay**. In the dredged new beat vein, it revolves around a throbbing bass—but don't we all?

THE COWBOY JUNKIES return to play a show at the Dominion in London on July 4 and to celebrate, they release Blue Moon Revisited, their song for Elvis Presley from the excellent Trinity Sessions LP on Cooking Vinyl, through Revolver and the Cartel. **The Breakfast Band** release the "ultimate dance record" this month. Titled Feeling the Feeling, it's on Cane Records, through Jet Star, and, for some reason the accompanying letter claims it's the group's first single. However, the long gigging B Band had a single out some 10 years ago, I believe, and their exotic blend of dance styles, with enough funky bass for good measure doesn't seem to have let up in the slightest.

THE JETTISOUNDZ video label, through Pinnacle, has a couple of new video packages that should impress. First off there's a 40 minute explosion from America's driest groovers **Pussy Galore**. Live and abstract, it's called Maximum Penetration Video. Accompanying the Pussies, but walking at a discreet distance no doubt, **Severus Bantle** have a live set called Disarm that 55 minutes live show as the latest work from across the Atlantic releases that they've spit up. Shame. Etc.

NAME OF the week goes to **Revolver** and their new celebratory single is a 12-inch on Company X, which comes with a free seven inch. Called The Triumph Of The Good, it's available

through Revolver and the Cartel. Fortunately, it features pieces of art, it is an import and runs at a dealer price, for this special package, of 10 quid. Surprisingly enough, the Tracking Central HQ has not been privy to even seeing the said "art" in fear that we may take it home and live with it. But, that's the modern world for you, isn't it? Cheaply from Bantle is a miserable normal package with a paltry dealer price of under four notes, is an album from **The Oufakits Of Infinity** on the Circa label. Called, quite poetically, Scenes From The Dreams Of Angels it has something to do with Bevis Frond and offshoots and should impress psychically-aware souls. More Frond comes from the man's Woronzow label in the shape of Psycho, Mum's A Sibian! Set album. It runs with the message—"Serious Nuggeth style Beat Psychedelia." I think you know where they're coming from!

FORMER MEMBERS of Easterhouse, Ivor Perry and Craig Rostock, turn up as **Parchman** on new Manchester label Collective Mind, debuting with the single New Gospel, on 12-inch only. It's available through APT. The well soundly named **Milk Mothers** have a mini-album called Revenge on the ID label and they'll be playing live through the UK in support. **The Kitchens Of Distinction**, who should be repping some promising press, have their debut album Love Is Hell, released on both album and CD on One Little Indian. Nine Mile and the Cartel and the sex revival connoisseurs called Don't Leave Me and, also from Whorpe, is an album from **Whirpool Guest House** called Pictures On The Pavement. **Poke It With A Stick** (great name, huh?) have a 12-inch single on the Scream label called Trashing Out To Weirsville and APT also handles the distribution for the entire Live! Arts label, the latest release on which is the album from **Little Nemo** titled Sounds In The Attic, which is available on LP and CD. Beserk! Records, through the Cartel, release a watery ska/reggae excursion from **The Uptones**, from America. On several occasions it's a single called Burning Sky and it's a long way from Jonathan Richman. There's some intense hardcore dance music from **Biscuits**. Learn on the Vinyl Solution label through Pinnacle. They present a foot crumbling rumble on four songs which have been remixed by **Jesus Kato** while the Living beat label through Pinnacle goes for techno techno points on **Technodella** by Technodella.

MANCHESTER'S HARDEST label, Play Hard has a compilation album featuring its greatest moments so far, well some of them, and it goes under the name Hand To Mouth. A 10 tracker, it features **King Of The Slums**, **The Train Set**, **Bedlines**, **KR** and **The Exuberants**. It's available through the Cartel, as is the first single for two years from The Bodines. Titled **Decade**, it's a return to power pop. **The Fuzztones**, attempt to make this a psychedelic summer when they visit Europe for a short tour and release a single on Situation Two through Rough Trade and the Cartel. The track in question is Hurt On Hold and it'll be out this week. London band, **Drumtime**, release a dreamy debut 45 on their own Pure label through Revolver and the Cartel and they'll also be touring in their case they've a couple of dates in London confirmed so far. Dreamtime have already supported the Darling Boys, Tac Time and Jim Jimenez and the single, Gold Army, on Lonely Place, should increase their following no end. The noisiest band to come out of Hull, **Death By Misfit**, finally get their first 12-inch release in the shop! And, it's a five track 12-inch on the Vinyl Dip International label through

Revolver and the Cartel. It's noisy, man!

RHYTHM KING's next album release, wobbling on the heels of Bomb, The Boss and S'Express, is the debut album by **The Boomtoms**—including the excellent *Who's In The House?* single and last year's *Rok Da House*. Titled *Anywayyowanna*, it's a strong album and should see similar high chart action. Following that there'll be a new **Baby Ford LP** to keep the R'ing section clear. Former *Weekend/Young Marble Giants* singer **Alison Statton** leaps up as ex **Ludus** member **Ian Devine**, for an album titled *Prince Of Wales* on the Belgian Capsucule label through APT in the UK. The wonderfully named **Pirahna Jack Records**, from Edinburgh, release a 12-inch single titled **LET'S GO** on **Word Of Honour** and that's available through Fast Forward and the Cartel. **Filler** are a bizarre duo from the Nottingham area (and Israel) and when they get together they make a loud noise. You can hear it on their new single for Pigboy which is called *No Asses No Beaters* and you can get it through Southern Record Distribution. American hardcore dance music comes from **Die Wurawu**, from Chicago, they don't play blues at home, but a kind of pulsing dance alternative that's worth your time on the single *Land Of The Free*, which is released by Fiction through Pacific.

UP AT APT, there's some esoteric goodies, indeed. **Rumblefish** and the sex revival connoisseurs called *Don't Leave Me* and, also from Whorpe, is an album from **Whirpool Guest House** called *Pictures On The Pavement*. **Poke It With A Stick** (great name, huh?) have a 12-inch single on the Scream label called *Trashing Out To Weirsville* and APT also handles the distribution for the entire Live! Arts label, the latest release on which is the album from **Little Nemo** titled *Sounds In The Attic*, which is available on LP and CD. Beserk! Records, through the Cartel, release a watery ska/reggae excursion from **The Uptones**, from America. On several occasions it's a single called *Burning Sky* and it's a long way from Jonathan Richman. There's some intense hardcore dance music from **Biscuits**. Learn on the Vinyl Solution label through Pinnacle. They present a foot crumbling rumble on four songs which have been remixed by **Jesus Kato** while the Living beat label through Pinnacle goes for techno techno points on **Technodella** by Technodella.

THE WHAT GOES ON label releases two new albums, this month. One on **Yo La Tengo**, which is simply called *Present*, and features some lyrical grace, interspersed by a 20 minute guitar flurry on side two, and the debut **WU LP** from Scots band **The Coteren**. Titled *Acid*, it'll be released by a UK tour and both records are available through the Cartel.

1	1	FERRY CROSS THE MERSEY <small>(Cover) Marianne & Victoria</small>	PHM (PHM) (2)
2	2	HAND ON YOUR HEART <small>John & The Hurricane</small>	PHM (PHM) (2)
3	4	HELVON HALIS (ACID ACID ACID) <small>Clash</small>	Music Man (MUSIC) (2)
4	7	ON THE INSIDE <small>Clash</small>	AT (AT) (1)
5	5	DON'T IT MAKE YOU FEEL GOOD <small>Clash</small>	Sublime (SUB) (1)
6	3	WHO'S IN THE HOUSE <small>Clash</small>	Rhythm King (RK) (1)
7	NEW	PSYCHONAUT <small>Clash</small>	Situation Two (SIT) (1)
8	NEW	JUST KEEP ROCKIN' <small>Clash</small>	Devco (DEV) (2)
9	5	WHERE HAS ALL THE LOVE GONE <small>Clash</small>	Big Life (BL) (1)
10	2	DON'T YOU WANT ME BABY <small>Clash</small>	PHM (PHM) (2)
11	8	ME MYSELF AND I <small>Clash</small>	Big Life (BL) (1)
12	9	WOODOO RAP (EP) <small>Clash</small>	Shed (SHED) (2)
13	15	JUST LIKE HEAVEN <small>Clash</small>	Head (HEAD) (2)
14	14	TOO MANY BROKEN HEARTS <small>Clash</small>	PHM (PHM) (2)
15	13	WHY DO I ALWAYS GET IT WRONG? <small>Clash</small>	Brookside (BRO) (2)
16	14	ONE STEP AT A TIME <small>Clash</small>	PHM (PHM) (2)
17	12	5EARDRUM BUZZ <small>Clash</small>	Music (12) (MUSIC) (2)
18	16	LAZITIS <small>Clash</small>	PHM (PHM) (2)
19	NEW	LET'S GO <small>Clash</small>	Word Of Honour (WOH) (2)
20	17	PEOPLE HOLD ON <small>Clash</small>	Aloud Of Our Time (AOUT) (2)
21	NEW	STAY <small>Clash</small>	PHM (PHM) (2)
22	5	HARDCORE HIP HOUSE <small>Clash</small>	Word Of Honour (WOH) (2)
23	5	SKAVILLE UK <small>Clash</small>	Word Of Honour (WOH) (2)
24	7	JOT AND PAIN <small>Clash</small>	Supreme (SUP) (1)
25	5	SHELTER <small>Clash</small>	Cliffnotes (CLIF) (2)
26	5	JUST A LITTLE MORE <small>Clash</small>	Music (12) (MUSIC) (2)
27	5	GET HIP TO THIS <small>Clash</small>	PHM (PHM) (2)
28	NEW	OPEN UP YOUR HEART <small>Clash</small>	Shiny Day (SD) (2)
29	4	TAKE SOME TIME OUT <small>Clash</small>	Republic (REP) (2)
30	4	SLAM <small>Clash</small>	Word Of Honour (WOH) (2)
31	NEW	THE RAGAMUFFIN NUMBER <small>Clash</small>	Romance (ROM) (2)
32	11	I HAVEN'T STOPPED DANCING YET <small>Clash</small>	PHM (PHM) (2)
33	NEW	SHE SAID SHE SAID <small>Clash</small>	Union (UNI) (2)
34	13	5SENSATION <small>Clash</small>	Tech (12) (TECH) (2)
35	13	ROUND AND ROUND <small>Clash</small>	Video (V) (2)
36	16	THIS IS SKA <small>Clash</small>	Video (V) (2)
37	4	BONNIE WE JEANNIE MCCALL <small>Clash</small>	Big One (BO) (1)
38	25	COCOON <small>Clash</small>	Schedule (SCH) (2)
39	NEW	BACKSTABBERS <small>Clash</small>	Tom Tom (TT) (2)
40	30	MONKEYS GOT TO HEAVEN <small>Clash</small>	AD (AD) (2)

TOP 20 ALBUMS

1	3	TEN GOOD REASONS <small>Clash</small>	PHM (PHM) (2)
2	5	DOOLITTLE <small>Clash</small>	AD (AD) (2)
3	45	KYLLIE <small>Clash</small>	PHM (PHM) (2)
4	10	3 FEET HIGH AND RISING <small>Clash</small>	Big Life (BL) (1)
5	26	WANTED <small>Clash</small>	PHM (PHM) (2)
6	3	STONE ROSES <small>Clash</small>	Situation Two (SIT) (2)
7	56	THE INNOCENTS <small>Clash</small>	Clash (CLASH) (2)
8	9	ORIGINAL SOUNDTRACK <small>Clash</small>	PHM (PHM) (2)
9	5	WHAT'S THAT NOISE? <small>Clash</small>	Rhythm King (RK) (2)
10	12	THE CIRCUS <small>Clash</small>	Aloud Of Our Time (AOUT) (2)
11	13	JUST A LITTLE MORE <small>Clash</small>	PHM (PHM) (2)
12	11	TECHNIQUE <small>Clash</small>	PHM (PHM) (2)
13	10	SILVERTOWN <small>Clash</small>	PHM (PHM) (2)
14	17	SURFER ROSA <small>Clash</small>	PHM (PHM) (2)
15	NEW	ON LAND AND IN THE SEA <small>Clash</small>	AD (AD) (2)
16	NEW	SUBSTANCE <small>Clash</small>	Alphabot (ALPH) (2)
17	18	THE TRINITY SESSION <small>Clash</small>	Factories (FACT) (2)
18	10	11 <small>Clash</small>	Cooking Vinyl (COV) (1)
19	NEW	FOY RICE <small>Clash</small>	Music (12) (MUSIC) (2)
20	12	LOVE IS A RHAPSODY <small>Clash</small>	McQueen (MCQ) (2)

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'Sleeping giant' DHM's early music paragon

by Nicolas Soames

BMG CLASSICS' new strategy for the marketing, distribution and development of the respected German label Deutsche Harmonia Mundi is revealed this month as the first releases come on line.

Last year's acquisition of the DHM distribution — snatched from EMI — was one of the surprises in an eventful year.

According to Henry Pritchett, BMG Classics' European marketing manager, Deutsche Harmonia Mundi was unhappy with sales figures achieved by EMI in many territories outside West Germany — particularly in the US.

At the same time, BMG Classics was acutely aware that the label offered strength in one important area where RCA was relatively weak: early music. "We had some early music in our back catalogue, and the Seon label was licensed to use it in some parts of the world — mainly Europe — but we felt we were not in the early music field as strongly as we should be," explains Pritchett.

DHM, along with Deutsche Grammophon's Archiv, was widely recognised as having the finest early music catalogue, he adds. DHM is not just an early music label — its range includes a grow-

ing catalogue of recordings by the quiet but distinguished German conductor Guntar Wand.

But Pritchett and BMG have decided to give DHM the clearest possible early music profile in consumer terms by dividing the releases between early music and the rest.

A new design motif presents the Deutsche Harmonia Mundi name on the front covers of all early music releases. In June, for example, there are 12 new releases of largely baroque and early classical music featuring musicians such as the harpsichordist Andreas Staier, Sonatas and Fantasies by CPE Bach (RD/RR 77025), Bart Kuijken, Flute Sonatas by Bach (RD/RR 77026), and Trumpeter Friedemann Inner, Baroque Concertos (RD/RR 77027).

But there are also two recordings by Guntar Wand and the North German Radio Symphony orchestra, Beethoven's Symphonies Nos 2 and 4 (RD/RR 60058) and Bruckner's Symphony No 6 (RD/RR 60061). These appear on the RCA Victor Red Seal label, with the Deutsche Harmonia Mundi name only on the back of the cover.

"We are not pretending that Guntar Wand is an RCA artist. It

is just that in this way we feel we can narrow the focus of DHM and make it perceived totally as an early music label," says Pritchett.

Even some new recordings by Wolf Ericsson's Seon company — there are four in the June release, including the cellist Anner Bylma playing Bach (RD/RR 77998) and Corelli's Concerti Grossi Op 6 played by The Tafelmusik Baroque Orchestra (RD/RR 77908) — are issued in this new DHM design.

Interestingly, that first release sees DHM moving firmly into the 19th century authentic music field with the Smithsonian String Quartet — an American ensemble — playing Beethoven's String Quartets Op 18 (RD/RR 77029) and the Smithsonian Chamber Orchestra directed by Isaac Schrodter playing Beethoven's Symphony Nos 1 and 3 (RD/RR 77030).

Pritchett and BMG Classics have also taken the bold decision to make only new recordings full price — dealer prices are £7.29 for CD and £3.99 for tape.

The first mid-price issues will come in September. The release pattern for the rest of the year is six new titles in August; 12 re-releases in September; six new releases in October; 12 re-releases in November.

Opera leviathans square for summer sales push

THE BATTLE lines are being drawn up: as the Pavarotti build-up begins so the Placido Domingo camp gets under way.

The Spanish tenor stays in London for four weeks to rehearse and sing in the new production of Verdi's *Il Trovatore* at the Royal Opera House, Covent Garden which opens with a Royal Gala on June 7.

Underpinning his presence in the UK will be a new compilation album from Deutsche Grammophon, *The Essential Domingo*, which will be advertised extensively on TV and in the national press. It contains 16 tracks, including the current classical hit made popular by the Frelli TV commercial, *Nessun Dorma* from Puccini's *Turandot*.

This puts Domingo in direct competition with Pavarotti, who, as reported last week, is performing the work on a single and album.

The *Essential Domingo* contains popular songs and arias including *Be My Love*, *Celeste Aida*, *Lo Donna e Mobile* from Verdi's operas, and *The Flower Song* from *Carmina*. It is available in all three formats and will be released on June 5. The numbers are RDVI (LP) RDVT2 (tape) and 4783057 (CD). There is a double pack for dealers (DPK1).

The TV advertising programme includes Granada for two weeks from June 5, national TV-AM for one week from June 5, co-operative TV advertising in Central and Tyne-Tees for one week from June 12, and a national roll-out may follow. There will also be radio advertising in London.

Domingo, 48, will not be committed to a programme of intensive personal promotion to the extent of Pavarotti because he will be in rehearsal for the new production. But he will still be the focus of much press attention.

There will be further Domingo product in the autumn, when DG will release three new opera recordings: Verdi's *Un Ballo in Maschera* with Josephine Burrows, conducted by Herbert von Karajan; Offenbach's *Tales Of Hoffman* conducted by Seiji Ozawa; and Wagner's *Tannhauser* with Giuseppe Sinopoli.

Other intriguing news from DG is that Pavarotti, now 54 and for many years an exclusive Decca artist, is to make his debut on Deutsche Grammophon, singing Donizetti's *L'Elisi d'amore*, with Kathleen Battle and the Metropolitan Opera Orchestra, conducted by Joseph Levine.

TOP 20 FULL-PRICE

Classical			
1	ELGAR CELLO CONCERTO/SEA PICTURES	HMV	
	Bartolotti/LSO/Baker/Du Pre	ASD655/TCAS6655 (E)	
2	ELGAR CARMEN/ENIGMA...	CBS Masterworks	
	D Bornbaum/PCO/1/Du Pre	CBST6529/4076529 (C)	
3	MAHLER RESURRECTION	Imp. Classics	
	Gilbert Kaplan	PCPD910/CMPC910 (PS)	
4	VIVALDI FOUR SEASONS	L'Oiseau Lyre	
	Hogwood/Academy Ancient Music	4101261/4101264 (F)	
5	MOZART THE FLUTE QUARTETS	Collins Classics	
	Judith Hall	EL10201/EL10204 (M)	
6	MEYERHOLZ/BRUCH/SCHUBERT	HMV	
	Nigel Kennedy/Philharmonia	EL4796631/EL4796634 (E)	
7	ELGAR CELLO CONCERTO	Imp. Classics	
	Menhin/RPO/Webber	4163541/4163544 (E)	
8	FAURE REQUIEM OP48	Decca	
	Charles Dutoit/MSO/Te Kanawa	4214401/4214404 (F)	
9	BIZET CARMEN (HIGHLIGHTS)	Deutsche Grammophon	
	Herbert Von Karajan/BPO	4133221/4133224 (F)	
10	HOLST THE PLANETS	Deutsche Grammophon	
	Herbert Von Karajan/BPO	2520191/3302019 (F)	
11	STRAVINSKY THE FIREBIRD	EMI	
	Simon Keenlyde/CBSO	EL7491781/EL7491784 (E)	
12	ANDREW LOYD WEBBER REQUIEM	HMV	
	Domingo/Brightman/Mozzell/ECO	ALW1/ICALW1 (E)	
13	ALBINONI ADAGIO/PACHEBEL...	Deutsche Grammophon	
	Herbert Von Karajan/BPO	4133091/4133094 (F)	
14	PUCINI LA BOHEME	Decca	
	Herbert Von Karajan	SET579/KCE579 (E)	
15	ELGAR VIOLA CONCERTO	Conifer	
	Rivka Golani/RPO/Handley	CFG171/MCF171 (UN)	
16	BERLIOZ SYMPHONIE FANTASTIQUE	EMI	
	Roger Norrington/LCP	EL7495411/EL7495414 (E)	
17	MOZART PIANO CONCERTO IN C	Philips	
	Jeffrey Tate/ECO	4163811/4163814 (E)	
18	ELGAR ENIGMA VARIATIONS ETC	Collins Classics	
	Jeffrey Daven-Welton/LPO	EC10031/EC10034 (M)	
19	MAHLER SYMPHONY NO 2	HMV Reflexe	
	Simon Keenlyde/CBSO	EXC2705983/EX2705985 (E)	
20	PUCINI MADAMA BUTTERFLY...	Decca Opera Gala	
	Herbert Von Karajan/VPO	4127472 (F)	

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A quiet man's glasnost

by Nicolas Soames

WINNING THE 1987 Leeds International Piano Competition established the career of Soviet pianist Vladimir Ovschinnikov in the West even though he had already reaped event success, coming joint second with the UK's Peter Donohoe in the 1982 Tchaikovsky Competition.

But both at Leeds and in subsequent visits to the UK, Ovschinnikov has impressed critics and audiences alike with his deeply musical performance despite a quiet concert manner.

He has now begun recording for EMI, and his first disc, Liszt's Transcendental Studies (CDC 7498212) is released this month. Ovschinnikov denies being a specialist in Russian music. "I do try and play all sorts of music: currently I'm working on Mozart, Beethoven, Liszt, Prokofiev and Rachmaninov."

Despite his success at the Leeds and Tchaikovsky competitions, he continues to play chamber music, to tour the Soviet Union extensively, and to maintain his links with his home base, Moscow.

But he made the Transcendental

Studies recording in England.

"Recording was difficult for me, but with the help of my producer, Andrew Keener, it was able to work. I felt at ease in the studio by the second day of the sessions and I was able to put a lot of faith in Andrew.

"The technical difficulties of the Studies are still enormous, but that is just the first stage. I have been playing them for five years, but I had to revise them, even re-learn them for the recording. The greatest problem for the pianist is to overcome the difficulties and reveal the artistic truth underneath."

"An alert artist with an open mind, Ovschinnikov has interests in a range of other fields, from painting and nature to football. It is significant that while in London to make the recording he made the most of the capital's strong artistic programme.

"It is important to go to live concerts with their special atmosphere. I still go to a lot of concerts, and I was lucky enough to hear both Pollini and Fischer-Dieskau here in London recently. You can learn a lot from hearing performers like that."



CARLOS KLEIBER conducts the VPO New Year's Day Concert, available on CBS Masterworks

Breest hails Kleiber's return

THE FIRST noticeable effect of Gunter Breest since his appointment to head CBS Masterworks is the recording of Carlos Kleiber's much-hailed New Year Day's Concert with the Vienna Philharmonic Orchestra in the Musikverein.

Though an annual event seen by millions worldwide on TV, the 1988 concert was regarded as a special event with Kleiber — who has not been into a studio to record for seven years — in outstanding form.

The two CD/two LP and one extended play tape (45564) contains the normal Strauss lullipops of the Blue Danube and Die Fledermaus Overture as well as some rarities and is available in June.

But it also raises the intriguing question of whether Breest — who won the rights to this recording against some stiff opposition — has persuaded the reluctant Kleiber to record for Sony's CBS Masterworks which would be a major coup.

Opera for Walkman 'masses'

THE WALKMAN saga continues. Deutsche Grammophon capitalises on the focus on opera this month with 10 compilations for the best-selling tape series covering no fewer than 20 operas.

"This is opera for the mass market," says Bill Holland, DG's marketing manager. "We have tried to isolate the well-known arias and orchestral pieces and present them in recordings by some of our best artists such as Domingo and Gobbi and Fischer-Dieskau."

Among the most popular items are likely to be Puccini's La Bohème coupled with Verdi's La Traviata (427 718-4) and Verdi's Aida coupled with Don Carlos (427 715-4) which features Domingo.

The increasing interest in Wagner is reflected in the Lohengrin/Tannhäuser coupling (427 720-4) and The Flying Dutchman/The Mastersingers of Nuremberg coupling (427 721-4).

In addition, DG is adding a further five titles to the Walkman series encompassing Madrigals and Sacred Concertos by Monteverdi (427 722-4) and Schubert's song cycle Die Winterreise with Fischer-Dieskau accompanied by Gerald Moore (427 724-4).

Also to be noted are three issues featuring the popular authentic soprano Emma Kirkby, including Dowland's First Book of Songs (421 653-2).

CHOICE

THE WORK considered by David Murray on Saturday's Building A Library on Radio Three was Ravel's Scheherazade. The recommended recording was by Barbara Hendricks with the Lyon Opera Orchestra conducted by John Eliot Gardiner, issued by EMI on CDC 7496892.

CROSSOVER CLASSICS

1	THE CLASSIC EXPERIENCE Various EMT EWT52/TC12HT043 (S)
2	NEW PAVAROTTI COLLECTION LIVE Luciano Pavarotti SAR825/SAC835 (S) (S)
3	THE PAVAROTTI COLLECTION Luciano Pavarotti SAR831/SAC831 (S) (S)
4	KRIEGER Karl Leisner 6750 NET142/CE24 (S)
5	JOSE CARRERAS COLLECTION José Carreras SAR805/SAC805 (S) (S)
6	VINCE IN PERIL Brenda Vaccaro EOM2/CE20 (S)
7	THE COLLECTION Pasado Domingo SAR824/SAC825 (S) (S)
8	GREATEST LOVE SONGS Pasado Domingo CBS4701/044701 (S)
9	GERSHWIN PORGY AND BESS Sam Cooke/LPO EMT PNC01/TPC001 (S)
10	KING SINGS GERSHWIN Kati Te Kanawa E12752/41/1E127444 (S)

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The Week	Week	Artist (Producer/Publisher)	Title	Label	1 (2) Number Distributed
1	3	FERRY • CHRIS THE MERSEY	FERRY • CHRIS THE MERSEY	PWI/PWL 41 (P)	
2	3	MISS YOU LIKE CRAZY • NOLAN COTE (Michael Masser)	MISS YOU LIKE CRAZY • NOLAN COTE (Michael Masser)	EMI USA 1210M 43 (E)	
3	13	ON THE INSIDE (This Producer Call Black H)	ON THE INSIDE (This Producer Call Black H)	A.1 A1 311 (A)	
4	2	HAND ON YOUR HEART • KYLIE MINOGUE (Stock/Aiken/Waterman)	HAND ON YOUR HEART • KYLIE MINOGUE (Stock/Aiken/Waterman)	PWI/PWL 71 35 (P)	
5	3	MENCHILD • NANCY CHERRY (Booga Bear/The Bubble Bunch)	MENCHILD • NANCY CHERRY (Booga Bear/The Bubble Bunch)	Circus/Virgin 197 10 (B)	
6	4	REQUIEM • LONDON BOYS (Bill Rea/Muse)	REQUIEM • LONDON BOYS (Bill Rea/Muse)	Warner Chappell Music	
7	19	IT DON'T WANNA GET HURT • BRING ME HOME (Stock/Aiken/Waterman)	IT DON'T WANNA GET HURT • BRING ME HOME (Stock/Aiken/Waterman)	All Boys Music	
8	9	DONNA ME EDELWEISS • EDLEWEISS (Walter Zerzow/M.M. Gletschmeyer)	DONNA ME EDELWEISS • EDLEWEISS (Walter Zerzow/M.M. Gletschmeyer)	ATV Music	
9	6	EVERY LITTLE STEP • BERRY BROWN (L.A./Babyface)	EVERY LITTLE STEP • BERRY BROWN (L.A./Babyface)	MCA/MCA 1133B (P)	
10	NEW	EXPRESS YOURSELF • MADONNA (Madonna/Stephen Broff)	EXPRESS YOURSELF • MADONNA (Madonna/Stephen Broff)	Warner Chappell Music	
11	12	HELYON HALL • ROSSETTA (Kossin/EMI)	HELYON HALL • ROSSETTA (Kossin/EMI)	Music MMS 7004 (12-MMP 1296) (P)	
12	7	THE LOOK • ROSETTA (Clarence Owenston)	THE LOOK • ROSETTA (Clarence Owenston)	EMI 122M 87 (E)	
13	20	FUNKY COOL MEDINA/ON THE LINE • TONY LOU (Michael Ross/Matt Dike)	FUNKY COOL MEDINA/ON THE LINE • TONY LOU (Michael Ross/Matt Dike)	Big Life Mountain Music	
14	NEW	SWEET CHILD O' MINE (Rena) • CAROL LAUPER (Cynthia Lauper/Lennie Petta)	SWEET CHILD O' MINE (Rena) • CAROL LAUPER (Cynthia Lauper/Lennie Petta)	Warner Chappell Music	
15	21	CAN I GET A WITNESS • SON BROWN (Pete Smith)	CAN I GET A WITNESS • SON BROWN (Pete Smith)	Jobete Music	
16	14	FERGUS SINGS THE BLUES • DEACON BLUE (Warme Lewis)	FERGUS SINGS THE BLUES • DEACON BLUE (Warme Lewis)	ATV Music/SBK Songs	
17	10	I'M EVERY WOMAN (Remix) • CHAKO KHAN (Arl Mardin/Danancy Donny)	I'M EVERY WOMAN (Remix) • CHAKO KHAN (Arl Mardin/Danancy Donny)	1204 (E)	
18	1	I WANT IT ALL • QUEEN (Queen/Robert Richards)	I WANT IT ALL • QUEEN (Queen/Robert Richards)	Queen Music/EMI Music	
19	NEW	RIGHT BACK WHERE WE STARTED FROM • SIOBHAN (Pete Hammond)	RIGHT BACK WHERE WE STARTED FROM • SIOBHAN (Pete Hammond)	ATV Music/Universal Songs	
20	2	JUST KEEP ROCKIN' • DEBBIE Gibson (Fred Zarr)	JUST KEEP ROCKIN' • DEBBIE Gibson (Fred Zarr)	EMI 122M 87 (E)	
21	18	DON'T IT MAKE YOU FEEL GOOD • STEFAN DANNIS (Russell McKenna/Tony Naylor/Steve Lumsley)	DON'T IT MAKE YOU FEEL GOOD • STEFAN DANNIS (Russell McKenna/Tony Naylor/Steve Lumsley)	105 (A)	
22	3	I DROVE ALL NIGHT • CAROL LAUPER (Cynthia Lauper/Lennie Petta)	I DROVE ALL NIGHT • CAROL LAUPER (Cynthia Lauper/Lennie Petta)	Warner Chappell Music	
23	16	THE REAL ME • W.A.S.P. (Blackie Lawless)	THE REAL ME • W.A.S.P. (Blackie Lawless)	Fabulous Music	
24	33	PINK SUNSHINE • FUZZBON (Andy Richards)	PINK SUNSHINE • FUZZBON (Andy Richards)	Warner Chappell/Pepp-Southern Music	
25	NEW	IT IS TIME TO GET FUNKY • D.E.B. (Donny D)	IT IS TIME TO GET FUNKY • D.E.B. (Donny D)	SBK Songs/Capitol 1127 35A (E)	
26	15	ELECTRIC YOUTH • DEBBIE Gibson (Fred Zarr)	ELECTRIC YOUTH • DEBBIE Gibson (Fred Zarr)	EMI 122M 87 (E)	
27	11	ETERNAL FLAME • BOZ SCOTTS (David Scahill)	ETERNAL FLAME • BOZ SCOTTS (David Scahill)	SBK Songs/Warner Chappell Music	
28	34	CHANGE HIS WAYS • ROBERT PALMER (Robert Palmer)	CHANGE HIS WAYS • ROBERT PALMER (Robert Palmer)	Heavy Nova/Island Music	
29	18	MY BRAVE FACE • BOB MCCARTNEY (McCartney/Troom/Dorson)	MY BRAVE FACE • BOB MCCARTNEY (McCartney/Troom/Dorson)	MPL/Hangar Vision	
30	NEW	FOREVER YOUR GIRL • PAULA ABDEL (Oliver Leiber)	FOREVER YOUR GIRL • PAULA ABDEL (Oliver Leiber)	Virgin Music	
31	17	BEDS ARE BURNING • MIDGE DILLI (Worme/Laysey/Midnight O)	BEDS ARE BURNING • MIDGE DILLI (Worme/Laysey/Midnight O)	Warner Chappell Music	
32	2	ONE BETTER WORD • ABC (Mark Wainwright/Fred Zarr)	ONE BETTER WORD • ABC (Mark Wainwright/Fred Zarr)	Neptune/Phonogram NT104 (11) (P)	
33	4	NOTHIN' THAT COMPARES U • THE JACKSONS (L.A./Babyface)	NOTHIN' THAT COMPARES U • THE JACKSONS (L.A./Babyface)	Kear Music/Warner Chappell Music	
34	NEW	I WON'T BACK DOWN • TOM PETTY (Jeff Lynne/T.P.Mix/McCauley)	I WON'T BACK DOWN • TOM PETTY (Jeff Lynne/T.P.Mix/McCauley)	SBK Songs/Warner Chappell Music	
35	NEW	SONG FOR WHOEVER • THE BROTHERS GUN (Mike Hedges)	SONG FOR WHOEVER • THE BROTHERS GUN (Mike Hedges)	G.D. GUN 00001 32 (P)	
36	2	PSYCHONAUT • THE DOGS OF NIGHT (Bill Buchanan/Napalm)	PSYCHONAUT • THE DOGS OF NIGHT (Bill Buchanan/Napalm)	Mammoth/EMI 1122M 90 (E)	
37	25	ROOMS FOR RENT • STEVE NICKS (Rupert Hovey)	ROOMS FOR RENT • STEVE NICKS (Rupert Hovey)	Warner Chappell/EMI Music	

TITLES A-Z (WRITERS)

A	After All (Gene Young)	51
B	Back In The U.S.S.R. (John Elton)	100
C	Can't Get A Witness (Pete Smith)	21
D	Don't It Make You Feel Good (Russell McKenna/Tony Naylor/Steve Lumsley)	74
E	Electric Youth (Debbie Gibson)	15
F	Forever Your Girl (Oliver Leiber)	15
G	God (The Brothers Gun)	32
H	Hand On Your Heart (Kylie Minogue)	2
I	I Don't Wanna Get Hurt (Bring Me Home)	7
J	Just Keep Rockin' (Debbie Gibson)	2
K	Kiss You Like Crazy (Nolan Cote)	3
L	Let's Get Back (The Police)	33
M	Madonna (Madonna)	10
N	Nancie Cherry (Booga Bear/The Bubble Bunch)	5
O	One Better Word (ABC)	2
P	Party (The Police)	33
Q	Queen (Queen)	10
R	Rooms For Rent (Steve Nicks)	25
S	Sweet Child O' Mine (Cynthia Lauper/Lennie Petta)	14
T	The Look (Rossetta)	7
U	U-M-E (Love)	58
V	Valentine's Day (The Police)	33
W	Why (Carly Simon)	7
X	Xmas (The Police)	33
Y	You're My Favorite Person (The Police)	33
Z	Zanzibar (The Police)	33

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38	24	AMERICANOS • HOLLY JOHNSON (Andy Richards/Steve Lavelle)	AMERICANOS • HOLLY JOHNSON (Andy Richards/Steve Lavelle)	Warner Chappell Music
39	NEW	LOVE MADE ME • YAM (David Goldberg/Neigher)	LOVE MADE ME • YAM (David Goldberg/Neigher)	EMI USA 1210M 43 (E)
40	25	WHO'S IN THE HOUSE • THE BEATMASTERS with Merla (Beastmatters)	WHO'S IN THE HOUSE • THE BEATMASTERS with Merla (Beastmatters)	Zomba/Rhythm King
41	20	BABY DON'T CARE • TRONSON VAMP (Duncan Bridgeman)	BABY DON'T CARE • TRONSON VAMP (Duncan Bridgeman)	Cinepop Music
42	NEW	JOT AND PAIN • DONNA ALLEN (Lou Pace)	JOT AND PAIN • DONNA ALLEN (Lou Pace)	IQ Music
43	25	WILDLENT EP • HUE & CRU (Goldberg/Siodonaki/Kane/1)	WILDLENT EP • HUE & CRU (Goldberg/Siodonaki/Kane/1)	Kane/21 Warner/2 EMI/1
44	NEW	I'M ON AUTOMATIC • SHARON & NUNAN (Bill Sharpe)	I'M ON AUTOMATIC • SHARON & NUNAN (Bill Sharpe)	Charwise/Numan Music
45	28	IF YOU DON'T KNOW MEY NOW • SIMPLY RED (Stewart Levine)	IF YOU DON'T KNOW MEY NOW • SIMPLY RED (Stewart Levine)	Mighty Three Music/Island Music
46	29	LOVE ATTACK • WALKE'S DARLING (Nunes)	LOVE ATTACK • WALKE'S DARLING (Nunes)	Shaky Music
47	26	SHALT STARE • MALCOLM MCLAREN (McLaren/Labali/Colins/Ramond)	SHALT STARE • MALCOLM MCLAREN (McLaren/Labali/Colins/Ramond)	McLaren/Labali
48	30	YOUR MAMA DONT DANCE • POISON (Tom Wermer)	YOUR MAMA DONT DANCE • POISON (Tom Wermer)	Ronder Music
49	50	FREE • STEVE WONDER (Steve Wonder)	FREE • STEVE WONDER (Steve Wonder)	Jobete Music/Block Ball
50	32	WHERE HAS ALL THE LOVE GONE • TAZZ (Byrdon/Gordon)	WHERE HAS ALL THE LOVE GONE • TAZZ (Byrdon/Gordon)	Big Life Music
51	45	KEEP ON MOVIN' • MALCOLM MCLAREN (McLaren/Wheeler/Jazzie B/Nellie Hooper)	KEEP ON MOVIN' • MALCOLM MCLAREN (McLaren/Wheeler/Jazzie B/Nellie Hooper)	Virgin/Tenax 242 (E)
52	NEW	MY TELEPHONE • COLCOLD (Caldwell)	MY TELEPHONE • COLCOLD (Caldwell)	Big Life Music
53	51	CROCODIN • GLOBE (John Kelly/Dizzy Heights/Chrysalis Music)	CROCODIN • GLOBE (John Kelly/Dizzy Heights/Chrysalis Music)	Chrysalis Music
54	47	BLOBS MY EYES FOREVER • LONG FORD (Lond Ford)	BLOBS MY EYES FOREVER • LONG FORD (Lond Ford)	Ozzy/Island Music
55	48	LONG HOT SUMMER '89 • THE SPY GLASS (Peter Wilson/Paul Walley)	LONG HOT SUMMER '89 • THE SPY GLASS (Peter Wilson/Paul Walley)	EMI Music
56	NEW	ORANGE CRUSH • R.E.M. (Scott Litt)	ORANGE CRUSH • R.E.M. (Scott Litt)	Warner Brothers W 29607 (A)
57	53	JOT AND PAIN • DONNA ALLEN (Lou Pace)	JOT AND PAIN • DONNA ALLEN (Lou Pace)	IQ Music
58	46	U-M-E = LOVE • THE FUNKY WOMEN (Mark Brydon/Parrot)	U-M-E = LOVE • THE FUNKY WOMEN (Mark Brydon/Parrot)	Jobete Music
59	7	CRY • WATERFRONT (Glen Skinner)	CRY • WATERFRONT (Glen Skinner)	SBK Songs
60	34	I'LL BE THERE FOR YOU • BOB JOY (Gary Fairburn)	I'LL BE THERE FOR YOU • BOB JOY (Gary Fairburn)	PolyGram Music
61	59	DISAPPOINTED • PIAZZO (Domingo & Jennifer Rush)	DISAPPOINTED • PIAZZO (Domingo & Jennifer Rush)	EMI Music
62	39	WALKING ON SUNSHINE • EDDY GRANT (Eddy Grant)	WALKING ON SUNSHINE • EDDY GRANT (Eddy Grant)	Green Heart/Interscope
63	NEW	WORK IT TO THE BONE • LINAIR (Linair/Thomas)	WORK IT TO THE BONE • LINAIR (Linair/Thomas)	PCK Music
64	NEW	WINKIN' OVERTIME • DIANO ROS (Nick Roberts)	WINKIN' OVERTIME • DIANO ROS (Nick Roberts)	Warner Chappell Music/Zomba Music
65	NEW	DOWNTOWN • ONE 2 MANY (John Hudson/Dog Kalorud)	DOWNTOWN • ONE 2 MANY (John Hudson/Dog Kalorud)	Ronder Music/Digimusic
66	43	GOOD THING • THE REAL CROOKS (Cox/Steel/Gill)	GOOD THING • THE REAL CROOKS (Cox/Steel/Gill)	Compall/Phonogram
67	49	YOU ON MY MIND • SHAKIN' UT SISTER (Paul Staveley/O'Duffy)	YOU ON MY MIND • SHAKIN' UT SISTER (Paul Staveley/O'Duffy)	10 Music/Comp. Con.
68	NEW	SHAKIN' THE TREE • YOUSOU 'N LOUIS (Peter Gabriel)	SHAKIN' THE TREE • YOUSOU 'N LOUIS (Peter Gabriel)	Virgin 1057 1142 (P)
69	NEW	MY LOVE IS SO RAW • ALYSON WILKINS (featuring Nikki D)	MY LOVE IS SO RAW • ALYSON WILKINS (featuring Nikki D)	Alvin Moody/Phonogram
70	NEW	METALLICA (Metallica/Flamingo)	METALLICA (Metallica/Flamingo)	Phonogram
71	62	SCOTTISH RAIN • THE SILENCERS (The Silencers/Flood)	SCOTTISH RAIN • THE SILENCERS (The Silencers/Flood)	BMG Music
72	NEW	GOOD GOD FEELING • TOM PETTY (Jeff Lynne/T.P.Mix/McCauley)	GOOD GOD FEELING • TOM PETTY (Jeff Lynne/T.P.Mix/McCauley)	G.D. GUN 00001 32 (P)
73	NEW	I LIKE A PRAYER • MADONNA (Madonna/Patrick Leonard)	I LIKE A PRAYER • MADONNA (Madonna/Patrick Leonard)	Warner Chappell Music
74	NEW	AINT NOBODY • STEVE NICKS (Rupert Hovey)	AINT NOBODY • STEVE NICKS (Rupert Hovey)	Virgin Music

THE NEXT 25

76	WHERE WERE YOU • JAY-Z (Roc-A-Fella)	77	IF YOU DON'T KNOW MEY NOW • SIMPLY RED (Stewart Levine)
78	ALWAYS • THE POLICE (The Police)	79	LET'S GO • THE POLICE (The Police)
80	SONNIE WEE ANNALISE • SONNIE WEE ANNALISE (Sonnie Wee Annalise)	81	BREAK-OUT • THE POLICE (The Police)
82	THE BROTHERS OF THE COAST • THE BROTHERS OF THE COAST (The Brothers of the Coast)	83	AIN'T NOTHING TO IT • THE BROTHERS OF THE COAST (The Brothers of the Coast)
84	THE POLICE (The Police)	85	THE POLICE (The Police)
86	THE POLICE (The Police)	87	THE POLICE (The Police)
88	THE POLICE (The Police)	89	THE POLICE (The Police)
90	THE POLICE (The Police)	91	THE POLICE (The Police)
92	THE POLICE (The Police)	93	THE POLICE (The Police)
94	THE POLICE (The Police)	95	THE POLICE (The Police)
96	THE POLICE (The Police)	97	THE POLICE (The Police)
98	THE POLICE (The Police)	99	THE POLICE (The Police)
100	THE POLICE (The Police)		

76	WHERE WERE YOU • JAY-Z (Roc-A-Fella)	77	IF YOU DON'T KNOW MEY NOW • SIMPLY RED (Stewart Levine)
78	ALWAYS • THE POLICE (The Police)	79	LET'S GO • THE POLICE (The Police)
80	SONNIE WEE ANNALISE • SONNIE WEE ANNALISE (Sonnie Wee Annalise)	81	BREAK-OUT • THE POLICE (The Police)
82	THE BROTHERS OF THE COAST • THE BROTHERS OF THE COAST (The Brothers of the Coast)	83	AIN'T NOTHING TO IT • THE BROTHERS OF THE COAST (The Brothers of the Coast)
84	THE POLICE (The Police)	85	THE POLICE (The Police)
86	THE POLICE (The Police)	87	THE POLICE (The Police)
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96	THE POLICE (The Police)	97	THE POLICE (The Police)
98	THE POLICE (The Police)	99	THE POLICE (The Police)
100	THE POLICE (The Police)		

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Double feature

by Andy Bevers

DOUBLE TROUBLE And The Rebel MC have taken ska, house and hip hop and blended them perfectly to make the most infectious dance record you will hear all year.

Just Keep Rocking has been packing dancefloors for a couple of months and now that it has been officially released it looks set to take the charts by storm.

The south London-based mixers and the east London rapper have fused this year's two biggest dance hybrids: the hip house mix of house and hip hop pioneered by Fast Eddie, and the ska and house mix regaled by Longsy D.

Rebel MC aka Mike agrees that it is partly a '1989 dance record by numbers', but points out: "The difference is that we know how to put those ingredients together in the best way."

With all the second-rate hip house and Longsy D copies currently being released, Just Keep Rocking really stands out as an actually building from the original blueprints rather than just plagiarising them.

It is built around the boss line from Harry J & The Alibons' ska classic Liquidator, which was also borrowed by The Tople Singers for their 1972 hit, 'I Like You There'.

The record is punctuated with "Ooh Yeahs", taken from another ska record and form a tongue-in-cheek version of the widely used sample from Think by Lyn Collins. On top is Rebel MC's rap about East End warehouse parties.

Double Trouble's ability to successfully bring together such a variety of elements comes from their background as megamixers. Leigh, one of the three members of Double Trouble, takes up their story.

"We started as a DJ team five years ago and progressed on to having our own equipment and studio. We started to do remixes



DOUBLE TROUBLE And The Rebel MCs Just Keep Rocking — a '1989 dance record by numbers'

and megamixes for Serious Records, and recently we have been working for Morgan Kahn's labels doing the same sort of work." There was a little confusion a few years ago when Danny D and Norman Cook also started remixing under the Double Trouble name for Chrysalis, although they were soon stopped by Simon Goffe, manager of the south London trio.

From the mixing and remixing work it was a natural progression to making their own records. Just Keep Rocking is the follow up to their debut, *Let The Music*, and is their first for Desire Records. Rebel MC has been working on some demos with Double Trouble and is now looking for a record deal in his own right. Just Keep Rocking can only help his cause.

Delivering a Silicon volley

WITH A helping hand from some American experts, Silicon Chip have produced one of the best UK garage tracks. The south London-based trio teamed up with The Turntable Table Orchestra to record *Stay*, their debut single which has just been released by BPM Records through Rough Trade.

Gary Pary explains how the alliance came about: "Tony Thorpe,

who runs BPM played a demo of *Stay* to Hippa Torralles which he was in the UK promoting *You're Gonna Miss Me*. He liked the track and wanted to help us out, so he hid the vocals at the start of the song and the other half of The Turntable Orchestra, Paul Scott, contributed keyboards."

The end result is very solid dance track which is getting plenty of club play.

Stay is a far cry from Silicon Chip's previous recordings, which have come out on compilation LPs, including London/FR's House Sound of London.

These were pure acid house, so it is the move to garage sounds a case of jumping on the bandwagon? Leo Pary says not, pointing out that *Stay* was originally written and demoed in December 1987.

But, its release had to be put back, because, as Leo says, "at that time acid was happening and garage wouldn't have got a look in."

They eventually re-recorded the track this year with the group's new vocalist, Maxine Harvey, whose background includes reggae session work.

Beatreotee of Deluxe has done a "street soul mix" of the track, included on the B-side. The follow-up remix has been done by Julian Jonah — creator of *Jealousy* And Lies one of the best UK house tracks — and also features a hip house track, Don't Stress The Block. **AB**

Check out

C O L U M N

WITH ONLY a few imports of significance surfacing by the sun drenched middle of last week, there's room now to work off some of the UK releases backlog! Appropriately named in fact, one of the bigger imports was the moody slow starting then furiously churning and scratching husky rap **KING SUN** On The Club Tip (Zakia PRO-254), others including the dated **Todd Terry**-type acidic samples backed but quite amusingly worded **THE LINCOLN BOYS** Check It Out (Dance Mania DM 070), **Simple Minds/Queen** combining UK hit re-mixing now hip house-style vocal **CORPORATION OF ONE** with **Myntique** The Real Life House Mix (Smokin' TAI 126618). **O'Keays** 1968 US hit adapting slowly but slow reggae accented raggamuffin rap **POPPA RON LOVE** I'm A Girl Watcher (Del Jam 44 68783).

A couple of import rap albums doing only moderate business are the quite funky **UTFO** Don't Hit (Select 121269) and dilly declamatory **KINGS OF PRESSURE** Slang Teacher (Next Plateau PL1017), while soul albums out here include the excellent **MILEY JAYE** Incredible (Fourth & Broadway BR1523) and sweetly warm soul tempo **Dee Dee Wilde** No Way Out (Fourth & Broadway BR1527).

Thanks to the back holiday it's next week that most of the UK big guns are due, but that's not to say there aren't some heavyweight singles now, these include the brightly bounding late Seventies Philly soul influenced strong though weak for the even stronger swingbeat remix **BLACKSMITH** Get Back To Love (FRX FC 111), the funk laced attractive latin style **JOYCE SIMS** Looking For A Love (FRX FX 100), already much played **A Guy Called Gerald** Voodoo Ray and **Dominatrix** The Dominatrix Steps (Ingham combining **VOODOO DOLL** Women Beat Their Men (Champion CHAMP 12-208), breezy centring hauntingly funereal **JUNE MONTANA** I Need Your Love (FRX FRX 28), **Lyn Collins** Think (About It) and **Eric B & Rakim** The Ruff Ryders (Ingham) jiggly rap **THE REAL ROXANNE** Roxanne (On A Roll (Urban URX 42), **Teddy Riley** co-created remix **Koolhaas** Funky rap **KOOL MOE DIE** They Want Money (Live JIVE T 207), **Allyson Williams** Sleep Talk copying but less catchy **INDI MCKENZIE** Honey (Coolsouth COOLX 186), **Raze** Break 4 Love answering easy girl cued and pointed **BAILEY** Ready 4 Love (Champion CHAMP 12-206).

Also selling are the **MILLI VANILLI** hit but much less commercial) luggerly lurking hip hop/swingbeat **KIARA** Every Little Thing (Arista KA 1), **AI B Beard** mixed strong not entirely appropriate swingbeat styled **AJ Green** As Long As We're Together (Brooklyn USA 1658), bumpily lurking garage **VELMA WRIGHT** You're Not Right (Champion CHAMP 12-202), calmly crooning simple unshowered **AMY JACKSON** Let It Loose (BSB: BENN 16, via FR1), **Doug E Fresh** a rap supported quite catchy juddering hip hop/swingbeat **JAYE FENDER-ELLA** I'm Mr DJ (Motown ZT 42772), shugging **JOHNNY KEAP** Birthday Suit (CBS 654838 B), plainly interesting brightly trotting garageish **KELLY CHARLES** You're The One (Champion CHAMP 12-100), sultry soulful single **BOONIE BYRD** Good Girl (BSB: BENN 82, via FR1), which (months ago) import sold better for its garage-style **Woe** (On Moke II 5), probably more for the pop jakes **CYBERTRON** The Deliverance (WA Records WAT10), late Sixties-style danceable (phonocentric) instrumental **THE JAMES TAYLOR** Quartet Breakout (Urban URX 38).

Probably more for the pop jakes are the again gritty madly respined **TONIC LOC** Funky Cold Madness (Delicious Vinyl 12BRV 729), **Feedback Band**, **Hamilton** **Behannon** and **Crown Heights** **After** oldies reworking **PAUL HARBACSTE** **SOUND INDICATE** Are You Ready... (J&K Music ONE 6605, via Kelli), clever but tedious and not particularly danceable (phonocentric) fragment and telephone blues sampling **COLD CUT** My Telephone (Redial) (Ahead Of Our Times CEAT 0247), quirky but not very inspired "w/ouse" ska/house fusing **STATE OF MIND** God Only Knows (Big Life BLX 01), housewases aimed soulfully overwrought soul **KARVIN WHITE** Superwoman (Warner Bros W29207), girls supported hoarsely gurgling simple Theme From S-Express-style started chugging **ERIC AND THE GOOD GOOD FEELING** Good Good Feeling (Equinox 12EON 1), last year's ominously hotly repeated repetitive **BEATNUTS** The Sound Of It (20 Records TENX 261), A sudden spot of pop-remixed remixed ideas includes the **Tim Simenon** remixed **EDDY GRANT** Walking On Sunshine (Parlophone 12K 6217), frantically high offbeat garageish **ROXANNE** One Sera Mi Vida (89 Rem) (Debut DBTX 3070), and modernised **Rip Rap** Music (The 1989 Rem) (Style Records 12 FR 5, via BMG).

Well, that's certainly brining the back of the backlog!

★ OUT NOW ★

★ OUT NEXT WEEK ★

TAWANA CARR

"LET ME SHOW YOU"

BLAZIN' SOUL!



"HEARTBREAKER"

(featuring KID VALDEZ)

"SALSA PARTY"

(featuring TINA GOMEZ)

DETROITS DEEpest HOUSE

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TOP DANCE SINGLES

3 JUNE 1989

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

THIS WEEK	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		EVERY LITTLE STEP	Bobby Brown	MCA/MCA(1)338 (F)
2		MANCHILD	Neneh Cherry	Circus/Virgin(YR)130(3E)
3		MISS YOU LIKE CRAZY	Natalie Cole	EMI/USA(1)21463 (E)
4		I'M EVERY WOMAN (REMIX)	Chaka Khan	Warner Brothers W29643(T) (W)
5		JUST KEEP ROCKIN'	Double Trouble/Rebel MC	Desire WANT(X)9 (PAC)
6		HELMY HALIB	Cappella	Music Man MMF57004 (12)004 (F)
7		REQUIEM	London Boys	Teldec/WEA Y2345(T) (W)
8		HAND ON YOUR HEART	Kylie Minogue	PWL PWL(7)35 (P)
9		I DON'T WANNA GET HURT	Dionne Summer	Warner Brothers L7567(T) (W)
10		BRING ME EDELWEISS	Edelweiss	WEA Y2353(T) (W)
11		FUNKY COLD MEDINA/ON FIRE	Tone Loc	Delicious (12)BRW 129 (F)
12		NOTHIN' (THAT COMPARES 2 U)	Jacksons	Epic 6548087 (12-6548081) (C)
13		EXPRESS YOURSELF	Madonna	WEA -W9248(T) (W)
14		MY LOVE IS SO RAW	Alyson Williams	Def Jam 6548987(12-6548986) (C)
15		ONE BETTER WORLD	ABC	Neutron NT(X) 114 (F)
16		ELECTRIC YOUTH	Dubbbz Glison	Atlantic A 8919(T) (W)
17		WORKIN' OVERTIME	Diana Ross	EMI (12)EM1 (E)
18		JOY AND PAIN	Mez Fair Frankie Beverly	Capitol (12)CL531 (E)
19		U-F-ME LOVE	Funky Worm	Fon/WEA FON 19(T) (W)
20		WHO'S IN THE HOUSE	Beatemasters with Merlin	Rhythm King LEFT 31 (T) (L)RT

THIS WEEK	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
21		KEEP ON MOVIN'	Soul 2 Soul/C. Wheeler	10/Virgin TEN(X) 263 (E)
22		LONG HOT SUMMER '89	2 Style Connection	Polydor LHS(X) 1 (F)
23		IT IS TIME TO GET FUNKY	2 Mani Feet L.R.S.	London F(X) 107 (F)
24		IT'S YOUR TIME	Arthur Baker/Fat S Lewis	A&M USA(T) 654 (F)
25		WHERE ARE ALL THE LOVE GONE	Yazz	Big Life BLR(X) 1(J)RT
26		VOODOO RAY (EP)	A Guy Called Gerald	Rhombi RS804 - (12)RS 0804 (P)
27		FREE	Shenvedo	Motown Z849855(12-ZT48256) (BMG)
28		RAP SUMMARY/WRATH OF CANE	Big Daddy Kane	Cold Chillin'/WEA W2973(T) (W)
29		JOY AND PAIN	Dianne Allen	BCM BCM 257(X) (P)

THIS WEEK	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
30		RIGHT BACK WHERE WE STARTED...	Smiths	Fonore (12)FAN 18 (P)
31		AIN'T NOthin' TO IT	Arista	112256 (12-612256) (BMG)
32		WALKING ON SUNSHINE	Eric Grant	Blue Wave/Parlophone (12)R6217 (E)
33		DON'T YOU WANT ME BABY	Wendy Smith	PWL PWL(T) 37 (P)
34		ME MYSELF AND I	De La Soul	Big Life/Tommy Boy BLR(T) (L)
35		GOOD GOOD FEELING	Eric/Good Good Feeling	Equinox (12)EQN 1 (BMG)
36		AIN'T NOBODY BETTER	Inner City	10/Virgin TEN(X) 252 (F)
37		AMERICANOS	Holly Johnson	MCA/MCA(1)1533 (E)
38		JUST A LITTLE MORE	5th Of Heaven	Mixout 7FOH 1 (12-12FOH 1) (A)
39		LET'S GO	Di Foot Eddie	Westside/DJ Int DJIN(T)12 (A)
40		FOREVER YOUR GIRL	Paula Abdul	Siren SRN(T) 112 (E)
41		GET TO KEEP ON	Cookie Crew	Hfr/London FFR(X)25 (F)
42		REAL LOVE	John Wesley	BMA MCA(T)1204 (F)
43		STAY	Silicon Chip/Turntable...	MPA - (BP) 3204 (F)
44		THAT'S HOW I'M LIVING	Toni Scott	Champion CHAMP(12)97 (BMG)
45		ONE STEP AT A TIME	Netship	PWL PWL(T)40 (P)
46		BREAKOUT	James Taylor Quartet	Urban/Polydor UR(X) 38 (F)
47		GET HIP TO THIS!	M-D-EMM Fat Nash	Republic - (LIC) 022 (L)
48		SISTER ROSA	Neville Brothers	Breakout/A&M USA(12) 656 (F)
49		SHELTER	Circuit Feet Kaffi	Collision 7CIR1 (12)12CIR1 (F)
50		DEFINITION OF A TRACK	Precious	Big Beat - (BB0007) (Imp)

DATE	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		BUN AND CHEESE	Cherish Lee	Blue Mountain BMS 055
2		WHY DO FOOLS FALL IN LOVE?	J. Lewis	Teknia 104 005
3		PUSH PUSH	Slim Saxon	No Edge NE 0012
4		SWEET AND NICE	London Douglas/Wayne Fire	Charm CH 29
5		FATAL ATTRACTION	Tommyboy	Beak BTU 001
6		COME TO RUSS	Sebastian D	St. Cassino SO 8008
7		STICK BY ME	Johnny P. Heller U.	Love - Love 102 117
8		BIG CHAT	Johnny P.	Blue Mountain BMS 015
9		LOOKING OVER LOVE	Edo G. Ari	Adina AR 89
10		STRESS IS FUNNY	Foray	Grandmales GED 247

DATE	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		LINE LINE	Frankie Paul	Gloray Gold GGLP 003
2		SELEKTA SHOWCASE	BP Various Artists	Grandmales GED 257
3		TEN TEN	Various Artists	Super Records SPB 111
4		SCANDAL	SKA Various Artists	United Records UR5 9799
5		REGGAE EXPERIENCE	C. Salsoua	Charm Records CRP 2
6		LOVE THE LIFE YOU LIVE	Marionette	Time One 10ER 05
7		BOWLED OVER	John McLean	Arava ARV 017
8		SUPER STAR HIT PARADE VOL 5	Various Artists	Liquidators LQP 14
9		Y-D SHOWCASE	Various Artists	Y-D Records YDCLP 002
10		THE HARD WAY	Various Artists	Tribemans TNA 017

TOP 10 ALBUMS

THIS WEEK	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		PARADISE	Inner City	10/Virgin DI(X)1/CDI(X)1 (E)
2		DON'T BE CRUEL	Bobby Brown	MCA MCF3425/MCF3425 (F)
3		CLUB CLASSICS VOL. ONE	Soul II Soul	10/Virgin DI(X)2/CDI(X)2 (E)
4		GOOD TO BE BACK	Natalie Cole	EMI-USA MTL1042/TCMTL1042 (E)
5		NITE FLITE 2	Various	CBS MOODS/MOOD(C)8 (C)
6		LIFE IS A DANCE - THE REMIX	Chico Khan	Warner Bros WKX268/WKX268 (W)
7		WORKIN' OVERTIME	Diana Ross	EMI EMI 1009/TCMEI 1009 (E)
8		DEEP HEAT - THE SECOND BURN	Various	Telstar STAR 2356/STAC 2356 (BMG)
9		LARGER THAN LIFE	Jody Watley	MCA MCG404/MCG6204 (F)
10		RAW	Alyson Williams	Def Jam 6632931/4632934 (C)

DATE	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		BABY CAN I HOLD YOU TONIGHT	Sanches	Charm CH 34
2		JUDGE COTTON	Joseph Carter	Briggs C BC 007
3		ON THE ROOF	Eggs - Single Sweets	Power House PH 23
4		DEVOTED TO YOU	Inner City Sparks	Blue Trac BT80 40
5		RHINESTONE COWBOY	Big Easy	Long Run LRM 0023
6		SONG BOOK OF LOVE	E. Jackson	Body Heat BT 07 16
7		LOVE I SAW IN YOU WAS JUST A MIRAGE	Blackstones	Unity HEA 015
8		CAN'T CONTROL THE FEELING	Andrea Halyo	Body Heat BT 07 024
9		I CAN GO BAD BY MYSELF	Pat Kelly	Advan ADV 025
10		MASTER OF THE UNIVERSITY	Lee Scratch Perry	London LXR 0064
11		PLEASE MR PLEASE	Sam McKnight	London LXR 0064
12		SO GO DOWN FLOOR	Clamnetine	Super Power SP 43
13		WONDERFUL TONIGHT	Cash	Motown 12MAG 104

TOP 10 BUBBLERS

THIS WEEK	LAST WEEK	TITLES ON CHART	ARTIST	RECORD LABEL
1		THE RAGAMUFFIN NUMBER	Nomad Feet/Dadda Harvey	Remove RUMA(T) 2(A)
2		OPEN UP YOUR HEART	Rainna Paige	Sleeping Bag SBUX 10(T) (L)
3		WORK IT TO THE BONE	LNK	Kool Kat KOOL(T) 501 (T)
4		SOMETHING ABOUT YOUR GIRL	John Moore/Expressway	Polydor JME(X) 1 (F)
5		NO WAY OUT	Dee Dee Davis	4th B'way (12)BRW 127 (F)
6		ALWAYS THERE	Cher-Vee	Synco/Sire/FBI (12)SY28 (E)
7		WE GOT OUR OWN THING	Heavy D & The Stacks	MCA MCA 23942 (F)
8		BACKSTABBERS	Pressure Zone	Tom Tom - (TTT 005) (P)
9		STILL WAITING	Kochia Jenkins	Profile PROF(T)250 (P)
10		THE ANSWER	Equation	Nugroove - (NGO 19) (Imp)

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Radio Radio: no change after Oyston takeover

by Sarah Davis

NO IMMEDIATE changes in Radio Radio's music policy are planned as a result of the purchase of 26 per cent of the overnight service by Owen Oyston's Miss World Group.

That's the message from Virgin Broadcasting's Charles Levison who remains chairman of Radio Radio while his company's shareholding drops to 26 per cent.

Levison adds that there will be no immediate appointment to replace former MD Rob Jones but Colin Walters will be advising on the matter as part of a six-week contract as a consultant to Radio Radio.

"Colin is experienced and talented in radio and he will be taking the station through its initial settling-in stage," adds Levison.

Asked about reports that POP Radiowaves, also part of the Miss World Group, would have a role in the new-look station, Levison replies: "I can see synergy there."

Miss World Group will provide the company's management under an agreement with the existing shareholders.

And the Group's share acquisition means the additions of its four IRL stations — all from the Red Rose Group, including Piccadilly to Radio Radio's overnight radio programme.



CHARLES LEVISON, the Oyston move makes Radio Radio 'the strongest in UK radio'

Levison says the acquired shares are "partly new shares that have been issued, providing secure funding for the company which makes it the strongest in UK Radio."

The addition of Miss World

Group's radio stations gives the company the critical mass required for a highly successful business which we believe will be of compelling interest to sponsors and advertisers.

KEY A=Radio 1 A=5d B=Radio 2 B=5d	RADIO 1 BY 10:30 ACTUAL PLAYS % of total		RADIO 2 BY 10:30 ACTUAL PLAYS % of total		REGIONAL BY 10:30 ACTUAL PLAYS (% of total)	GROSS REVENUE BY 10:30	
	PLAYS	%	PLAYS	%			
ABC One Better World	Neutron	17	16	8	8	29	19
ADULT PAULI Forever Your Girl	Snow	12	10	8	8	36	30
ADULT NET When Was Your Fun	Fantasia	—	—	—	—	—	12
ALLIN DONNA Joy And Pain	ICAN	6	5	—	—	10	8
ANIMOTION Room To Move	Mercury	—	5	—	—	21	29
BAKER, ARTHUR P's Your Time	Breakfast	5	—	—	—	8	—
BANANARAMA Casual Summer '89	London	5	—	—	—	16	—
BEATLES The Greatest Showband	Gold Discs	8	11	—	—	19	—
BEATLES SOUTH Song For Whoever	Charivari	9	7	—	—	31	20
BLACK ROBBERS, THE The Chosen One	Epic	6	9	—	—	7	—
BOY MEETS GIRL Sherry Love	RCA	—	8	—	—	22	19
BRYCKNELL, EDIE/NEW BOHEMIANS Circle	Geffen	6	—	—	—	24	30
BROWN, BOBBY Every Little Step	MCA	22	25	A	8	27	36
BROWN, SAM Carl Got A Witness	A&M	18	14	A	8	35	33
CARLEA Insignia High	Music Man	8	8	—	—	12	11
CHERRY, NEMH Moonchild	CBS	25	20	A	4	32	32
CHIEFS, TOMI Song For Papa?	A&M	5	—	—	—	17	15
COLO CUT My Telephone	RCA	8	—	—	—	6	—
COOL, NATALIE How You Like Crazy	EMI-Emblem	8	11	B	8	14	11
COSTELLO, KELLY Baby Blue Angel	WEA	22	20	A	8	42	33
CTF BROTHER DAWNS Wives For The World	WEA	4	4	—	—	5	12
DAMIAN, MICHAEL Back On	Capplet	8	—	—	—	19	13
DEACON BLAIR Foreign Stars The Blues	CBS	21	29	A	4	40	38
DENNIS, STEFAN Don't Make You Feel Good	Salsoul	—	—	—	—	24	14
DE NICE Time Is On My Side	Big	9	9	—	—	4	—
DONOVAN, JACQUELINE/Super Fly A Kiss	PWS	17	—	A	24	15	—
DOUBLE TRUCK & HIRE! Mr. Jack Rabbit	Oxide	10	—	—	—	—	—
EDEWISS Bring Me Evidence	WEA	13	17	B	8	25	24
ENIA Senses In A Minute	WEA	15	13	B	8	18	—
FECK'S THE GOOD GOOD FEELING Good Featins	Equinox	7	8	—	—	14	14
FOR TAYLOR, CRYSTAL Close My Eyes	RCA	7	—	—	—	7	8
FUNKY WOMEN U. A. Me... Love	Funk	—	—	—	—	14	16
GAULFORD Phil Sunshine	WEA	23	20	A	8	24	23
GIBSON BROTHERS Don't See As Video	Debut	8	—	—	—	7	8
GIBSON, DEBBIE Electric Touch	Affinity	13	13	B	8	34	33
GO RATHER THAN BE BROKE The Sweetest Of Your Town	Beggars Banquet	—	—	—	—	15	11
GRANT, LLOYD Working On Sunshine	Parlophone	—	—	—	—	12	—
GRIFFIN, CLIVE Head Above Water	Mercury	—	—	—	—	13	—
GUNS N' ROSES Sweet Child O' Mine	Geffen	15	14	B	8	14	8
HOTHOUSE Everything You Said	BMG	4	—	—	—	12	11
HUE & CRYSTAL	Circus	6	4	—	—	4	—
HUE & CRYSTAL The Young Embracer	Virgin	10	14	—	—	14	13
JACKSONS, THE The Making That Compens 2 U	Epic	14	5	—	—	31	37
JAMES, ETTA/DADA STEWART Avenue D	Capitol	—	—	—	—	12	—
JONES, HOWARD The Prisoner	WEA	8	—	—	—	12	—
KHAN, CHAKA Hit Every Woman (Remix)	WEA	14	16	B	8	41	18
KINGSTON, CLAYTON/Lessons For Fall	MCA	5	—	—	—	24	—
LAUREY, CYNTHI Don't Ask Me	Epic	16	11	B	8	35	34
LIVING IN A BOX Getzbacking	Chrysalis	—	—	—	—	17	—
LOC, TONI Face Candy Medicine	4th & B'way	17	17	A	4	12	26
LONDON BOYS Requiem	WEA	—	—	—	—	29	31
MADONNA Express Yourself	RCA	30	12	—	—	36	25
MALCOLM IN THE MIDDLE/My Way	London	7	—	—	—	7	—
MCCARTNEY, PAUL My Brave Face	Parlophone	21	22	A	4	42	18
MCGARR, MALCOLM/OZZIE/ELLA ORCH, White Doring	Epic	16	19	A	4	24	13
MARSHALL, CARTEEN... Fanny Cras The Memory	WEA	23	23	A	4	41	38
MATT BRANCO Say It's Your Love	WEA	4	—	—	—	4	—
MELINDA AME, JOHN COUGAR Top Singer	Mercury	4	6	—	—	10	—
MINGOIA, KEVIN Head On Your Head	PWS	22	22	A	8	39	37
NO. DUCKY/QUEEN GABRIEL/Shake The Tree	Virgin	9	—	—	—	4	—
ONE I MANY DREAMS	A&M	31	10	—	—	22	11
PALMER, ROBERTI Change His Ways	EMI	20	27	A	8	39	31
PETTY, TOMI/Hot Chick	RCA	11	11	MCA	5	—	—
REM CHANGING GEAR	Warner/Bros.	5	5	—	—	10	6
RICHARD, CLIFF Back Of Me	EMI	11	—	—	—	16	13
RIDGWAY, STAN/Collin Out Control	I.R.S.	12	13	B	8	35	25
ROXETTE The Look	EMI	19	26	A	8	36	37
SALINGS, THE The South Sea	RCA	12	4	—	—	16	—
SANDY SHANKS Back Where You Started From	Fordson	8	8	—	—	28	27
SINCE GAMES Your Love's Changed	Epic	4	—	—	—	22	20
SIX SISTERS The Way To Your Heart	Columbia	4	—	—	—	8	11
SOUL IS SOUL Back to Love	10	—	—	—	—	—	—
STILL COUNTRY Long Hot Summer	Polydor	6	—	—	—	21	15
SUMNER, DONNA John's Witness Get Hit	MCA	12	4	—	—	40	19
T.M.I. MANIACS Think Me	WEA	6	—	—	—	7	—
TRANSVISION VAMP The Only One	MCA	8	8	—	—	21	—
UB40 Would You Take My Love	DEF International	5	—	—	—	—	—
WATERFRONT	Polydor	7	8	—	—	29	19
WATSON, CLEVELAND Special Some Time	Urban	1	—	—	—	—	—
WOMERS, STEVIE Fire	Motown	17	14	B	8	33	30

Something old, something new pledges Radio One supremo

by Bob Tyler

RADIO ONE is moving away from the "medallion wearing Top Of The Pops faddish image", according to Roger Lewis the station's head of music. At the "Tuning In — Pop On The Radio" forum at the National Sound Archive he said Radio One would continue to play the widest range of popular music, rather than "just getting bums on seats", and that radio was not a "money cow for milking".

He said that he thought the duty of Radio One should be educating the old Reithian philosophy to stick, inform and entertain.

The two answered questions from the floor on the charts and whether actual airplay should be taken into account when compiling a chart.

Dickens thought an airplay chart would be more accurate adding



ROGER LEWIS: radio is not "a money cow for milking"

"radio satisfies people's need for music, but they don't necessarily buy it."

He said the previous week he noticed its playlist excluded 12 records that were in the charts.

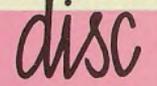
He wanted to see more radio and looks forward to the day when Children could contact phone-out audience research to respond to its audience more quickly.

● THE ADVERTISING revenue of IRL stations grew by 25 per cent in the first quarter of 1989 according to figures issued by the Association of Independent Radio Contractors. A number of IRL components report massive profit increases with Capital Radio returning 82.5 per cent for the half year to 31 March. Capital's pre-tax profits rose from £6.7m to £16.8m, while more modest increases came from GWR (14.8 per cent) and the Suffolk Radio Group (13 per cent).

● RHYTHM RADIO, bidding for the Greater London FM incremental licence, has now been funded financially support by the Greater London Enterprise Board, a consortium of investors. Rhythm Radio will be a limited company.

● RADIO TRENT has been awarded the Silver Trophy at the Roses Awards for the category "Best Radio Commercial". The commercial has won two awards previously.

COMPACT



DIGITAL AUDIO

- 1 THE MIRACLE Zones Parlophone
- 2 TIM MACHINE, The Machine EMI/USA
- 3 STREET FIGHTING TIONS, Single Mind Virgin
- 4 2 PAST PRESENT, Cleaved RCA
- 5 WHEN THE WORLD CHANGES YOUR NAME, Desire Blue
- 6 1978 ALBUM 10, Various CBS/USA/MCA
- 7 THE BAWD AND THE COODED, FCJ London
- 8 10 DOPPEL GANGER, Bobby Brown MCA
- 9 7 A NEW TEAM, SIMPLY RED EMI
- 10 4 PAST PRESENT, Cleaved RCA
- 11 KALLOSCOPUS WOLFE, Setting Out Sireni Fontana/Phonogram
- 12 2 MIND BOMB, The Tea
- 13 12 THE GOOD REASON, Jane Desjardins PWS
- 14 11 GOOD TO BE BACK, Natalie Cole EMI/USA
- 15 LIFE IS A DANCE... REMIX Project, Warner Brothers
- 16 9 BLAD, Billy Johnson MCA
- 17 13 HITFIVE 1, Various CBS
- 18 16 PREVIOUS MENTAL, Various Sireni
- 19 17 CLEA CLASSIC VIOLETT, SOUL IS SOUL 10/Virgin
- 20 14 STEPPIN' IN THE SHADOWS, The Shakedown Polydor

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of the weekly service, call Line Factory on 01 387 6811 or 22. Records are eligible for the grid if they are on the current Radio 1 playlist or if they are on more than one Radio 1 slot week as monitored by Radio 1's Romeo computer or if they featured in 11 or more current IRL playlists (A & B slots).

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

3 JUNE 1989

INCORPORATING LP, CASSETTE & CD SALES

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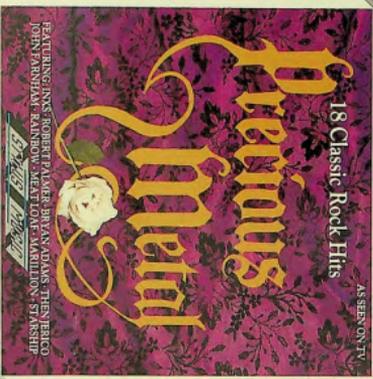
1	THE MIRACLE ★ CD Queen Polyphonic PCSD 107
2	TEN GOOD REASONS ★ CD Jason Donovan PML HP7
3	TIN MACHINE ○ CD Tin Machine EMI USA WMTS 1184
4	WHEN THE WORLD KNOWS YOUR NAME ★ CD Deacon Blue CBS 4632311
5	STREET FIGHTING YEARS ★ CD Simple Minds Virgin NAKOS 1
6	DON'T BE CRUEL ★ CD Bobby Brown MCA WCT3125
7	PAST PRESENT ● CD Clarendon RCA P 12074
8	PARADISE ● CD Inner City 101/Vega, DIXE B
9	THE RAW AND THE COOKED ★ CD Fine Tuning Combos London 8280811
10	CLUB CLASSICS VOL ONE ● CD Soul II soul 101/Vega, DIXE B
11	A NEW FLAME ★★ CD Simply Red EMI/WEA WY 242
12	MIND BOMB CD The The Epic 4423111
13	GOOD TO BE BACK ○ CD Nektar EMI USA WLT 104

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SMR 976 ALBUM
SNC 976 CASSETTE
SND 976 COMPACT DISC

35	SINGULAR ADVENTURES OF THE STYLE COUNCIL ● CD Style Council Polestar PSC71
36	BAD ★★★★★★ CD Michael Jackson Epic 40296.1
37	ANCIENT HEART ★ CD Tania Tarram WEA WY 210
38	WATERMARK ★ CD Eurythmics WEA WY 199
39	LOCE'D AFTER DARK CD Tina Turner Diction/United BUD 936
40	SOUTHSHIDE ● CD Texas Mercury/Phonogram EBR711
41	ANOTHER PLACE AND TIME ○ CD Donna Summer Warner Brothers WY 219
42	HEY HEY IT'S THE MONKKEES - GREATEST HITS CD The Monkees K-Tel NE 122
43	WANTED ★ CD Yaz Big Life YAZ211.1
44	THE INNOCENTS ★★ CD Eurovision MCA STUM 55
45	SONGS TO MAKE THE WHOLE WORLD SING CD Berry Manilow Arista 209927
46	THROUGH THE STORM CD Aertha Franklin Arista 209942
47	RATTLE AND HUM ★★ CD U2 Island 11 27
48	SONIC TEMPLE ● CD Cult Kegons/Banquet BECA 98
49	AMANDA CD Miles Davis Warner Brothers WY 230
50	DOOLITTLE CD Pinks 4AD CAD 955
51	LARGER THAN LIFE CD Jody Watley MCA/MCG 8041
52	THE HEADLESS CHILDREN CD W.A.S.P. Capitol EST 2897
53	COMING ALIVE AGAIN CD Barbara Dickson Telstar STAR 239



BIG DIPPER: Boston boys aim high

The Boston gamblers

by Martin Aston

BYSTON STILL has its reputation as the underground music capital of America, although as Big Dipper's singer/guitarist Steve Goffier says, "it's only as take that for granted." It's only when you go out to other parts of the States that you get reacquainted that there is this very competitive scene there that keeps you on your toes," he says.

Big Dipper don't need to be on their toes in one respect because they are, so their UK label Demon claims, the tallest band in Boston (tall height divided by number of musicians). However, the latest Boston band to strike it big were The Pixies, who have just the one beanpole among them, so Big Dipper may have to use their other advantage: sharp, arid and occasionally melodic guitar-led rock songs. This may not be as arid or innovative as The Pixies but, instead, is more radio-ready, without compromising one iota of spirit and energy.

Demon is aware of their huge promise: in January, the company picked up their second album, *Crops*, named after the American gambling game of dice, adding their debut Heaven to its roster just two months later. The group have been in Europe for the last two months, finishing up in Sheffield, London and Birmingham.

With all this anthemic talk of height and gambling, the group shouldn't have been surprised when *Crops* got panned for similar reasons. "This guy came up to me after a show and said, 'Why does your new album suck?'" laughs bassist Steven Michener. "He then answered his own question and said, 'the songs are so longing...'" With only one solid topping five minutes, the fan must be confusing the length of songs with their power and projection. Most US bands these days don't sound this bold and stident and anthemic, with hooks you can snag fish by. Big Dipper don't care much for staying true to Sixties rock or for accusations that they're selling out.

"I'm always trying to write the perfect pop song but would never consider that selling out," tests Michener. "But we certainly made a conscious effort in terms of the guitars. We decided on a 24-track studio which technically would get us a bigger, better sound. It was a kind of reaction to having felt that the first album could have been more aggressive, and our first decision of our live shows."

Big Dipper's "underground" status will only allow them access

to America's college radio, whereas to *Crops* would be than favourably compete with the mainstream. "We enjoy trying to compete with bigger, more expensive records," smiles Goffier, "but doing it our way, quickly, cheaply and spontaneously." But it would be nice to come up with something that has a chance of competing through the back alleys to get there.

"I would love to strike a chord with the mainstream," says Michener. "In a way, it's frustrating knowing that only a certain amount of people will hear it, but to use a baseball analogy, it's like the major leagues have minor, farming teams, development teams. We're definitely at the development stage right now."

Keeping in the swim

by Nick Maybury

IN THE depths of East London there lurks a semi-record label that while not making big inroads into the music industry, has been giving bands a helping hand for the last 12 years.

"We call it Plankton Records because it's microscopic," says co-owner Simon Law locally. Small it may be but Plankton has survived on a hand-to-mouth policy since 1977, when Law decided to release his own material, which he thought was "too Christian orientated for the secular market, too secular for the Christian market."

Law, along with Mags Law, his wife, and Al Bywater — who was taken on as a YTS trainee — has a very laid-back attitude to the way his company is run but is scrupulous in his dealings with the label's bands — as one would expect from a committed Christian.

For example, a suitable outfit for the label can be financed from start to finish or costs can be shared — with the musicians enjoying a higher return on sales. This introduces an element of risk but Law knows his market and has had very few losers to date.

Plankton's publishing arm, Sea Dream Music, usually gets involved and gives writers a healthy 66.66 per cent on royalties. All deals are on a strictly one-off basis, allowing artists to outgrow the label if they wish, while Law keeps the back catalogue.

Distribution and sales rely heavily on the order live venues including the Christian music event of the year — the Greenbelt Arts Festival) and, to a lesser extent, phone orders to buy the label if they wish.

Reciprocal arrangements with European labels of a similar disposition do mean, however, that

Plankton has a good sales pitch and could lay claim to be a record company precursor for 1993. Acts like Catch 22, Solid Air, Zip Codes and Fresh Claim may not make it to the big time while they're trying to establish an analogy, it's like his friends can always say they gave them the first push if they do make it.

Battlefields forever...

by Gareth Thompson

THE BATTLEFIELD Band are one of Scotland's premier outfits. Yet despite the overall impression of folk music that the band create, they're just as likely to throw a saxophone break into one of their contagious Scottish songs, as they are to strike up a jig or reel.

Dougie Pincock, a pipe performer on Highland and Scottish small pipes, provides the band with their most identifiable Scots airs, but says, "I've seen descriptions of us ranging from jazz/folk to folk-rock. Basically, we're always searching for new ideas, and look to do something different with each track."

So are the band merely a set of drums away from reaching the commercial potential of a Runrig or The Waterboys? "I think we incorporate too much instrumental material to be considered for that," comments Pincock. "I personally love the likes of Hothouse Flowers and Runrig, but they are acts who do just songs all the time. We wanted to achieve a sort of crossover we'd introduce a frontman and bass and drums, but then that wouldn't be The Battlefield Band anymore. Besides, we're used to playing to a rock state."

"We have a solid base following who we can't afford to alienate completely, although when we've performed at festivals with the likes of Nazareth and Runrig we've always gone down really well with the younger, rockier fans. Also, at present we have complete artistic control over what we do, and we'd all be nervous of what might be expected from us if we moved to a more major label."

The band's manager, Robin Marton of Temple Records, was one of the founders of the Scottish Record Industry Association. Does Fine welcome the possibility of a Scottish chart? "Absolutely, and it's not before time too. It'll make people realise that our type of music actually shifts a fair amount of units and that it is popular. I think there's a lot of artists who would benefit from the profile of a Scottish chart."

Instrumentalist Brian McNeill, writer of some outstandingly good, award-winning songs, concludes by explaining why he's glad of a chance for the band to appear in a trade journal. "We don't get anywhere near as much representation in the record shops as we'd like. We need to get listed in the generally unspecific folk-buying mode, but we're proving the retailers wrong by the amount of records we sell at gigs alone, and we're packing out our shows in English towns where we couldn't even draw a breath a couple of years ago."

Hope springs eternal

by Ian Gittins

ATLANTA'S MARY My Hope are the first American band to join the new Silvertone label in the UK. They made a trip over here last year to record their debut *Museum*, with Hugh Jones, and release it now along with their first single, It's About Time.

The group have been here to play support dates with Fields Of The Nephilim and a few headline gigs of their own. Yet that's where links with the Neph end. Mary My Hope quote Herman Hesse and Heronius Bass as sources for their erudite, sensual rock, and reckon they write songs about life, death, sanity and religion. Guitars! Steele explains:

"This band is very much our way of working out our lives, right? All of us. We're only young, so we're still confused on a lot of things. But I've wanted to do this ever since I was 12 years old. And right now I'm happy with it, with what I'm doing. But not happy overall. I'm never satisfied."

This sense of incompleteness, of wanting more, permeates guitar anthems like the epic *Stairway To Heaven*-like *Suicide King* and the emotive *I'm Not Singing*. *Communion* is also a song of pure longing. Yet Steele isn't the only source of ideas in the band. James Hall, the awkward, introspective singer supplies some songs and also a sense of internal tension which translates to raw power on stage. *Mary My Hope* deal some heavy blows. *AC/DC* are even mentioned.

"We love AC/DC, yeah. We love everything that's good. AC/DC's pure, and so I can really respect it, where bullshit like Molly Crue, with their 12-year-old mentality, it can't pure. It's corrupted metal. We don't care about that stuff. The lyrics have to fit perfectly with the music. And that's how we like it. Like John Coltrane, like Bob Dylan, like John to be pure."



"A WHITE Luther Vandross" is how *Matt Mudd* describes himself. You can judge for yourself by watching *Opportunity Knocks* on Saturday when *Mudd* appears on the winners' show. He's the son of *Fifties* fave *The Madlarks* who did the UK covers of *Lollipop* and *Book Of Love*. *Matt's* already won the TV talent show with his own cover of *She's Out Of My Life* but his manager *Jonathan Shalit* says the unsigned singer has a *quiverful* of his own songs ready to record. **DL**



Working that body

by Selina Webb

ROCK 'N' roll has never been synonymous with clean-living and watching what you eat but, according to natural health therapist Claire Davies, the industry is long overdue for an overhaul.

"People in entertainment don't have the time to look after themselves properly," she says. "They work all the hours God sends, often under pressure, and when they do finish it can be at four in the morning — they can't go to the doctor or nip out to an exercise class then."

Davies' remedy comes in the shape of a portable healthcare service, dubbed "The treatment that comes to you", and staffed by a team of 50 trained natural health therapists.

Whether the treatment's required in the studio or at a gig venue anywhere in the world, *Bodyworks* offers massage — or more specialised treatments such as acupuncture, aromatherapy, diet therapy, homeopathy, osteopathy, shiatsu and reflexology.

"Sling has had a massage therapist touring with him for many years, but he had to find his own. There's never been an agency like ours before and at the moment we're concentrating on letting people catch on to the idea," she says.

Besides touring bands, Davies says *Bodyworks* can help producers, sound engineers, managers, busy record company executives and anyone else with little time to spend on their health. Rock drummers with bad backs, touring artists with digestive problems from bad diet or energetic frontmen needing a relaxing let-down are high on the list of clients are examples of *Bodyworks* beneficiaries.

"We can help people who simply want to relax without getting totally plastered or stoned or assid with medical problems. As well as the treatment we give advice and an in-depth analysis to find out what's really going on," explains Davies.

"The main reason is to treat people for stress so that illnesses don't occur. If stress is allowed to take over then the person will get ill and have to take time off. That will cost the record companies more than our treatments."

Songs to the siren

THESE EARLY summer festivals are a good reminder that life and music don't necessarily have to mingle wearing raincoats in a pitch-black beer cavern.

Of course, some rock 'n' rollers need subterranean shadows. **The Pixies** are among them. At Germany's **Lorelei festival**, on the Rhine where the legendary siren would entice sailors to their watery graves, singer Charles "Black" (told you) Francis wasn't so much worried about playing in front of a 15,000 crowd for the first time as the fact they were playing in broad daylight. Unlike vampires, the Pixies' gleaming garage rock wasn't anywhere near to crumbling, although **The Sugarbees** were less lucky: singer Eric wobbled off stage muttering, "that was hard work," while singer Bjork wasn't his usual Lorelei self. Subsequently the long awaited new songs never gelled.

Guardians Of The Goth, The Mission, don't suffer from the heat; Wayne Hussey got on with the incidental anthemic raving and instead just took off his boots and socks. However, **The Cure's** particular brand of attention-grabbing really took advantage of their warm dusk-to-dark hours. Two and a half of them later, any fan would have told you they were simply magnificent.

Two days later, Holland's even hotter **Pinkpop** began with the news that **REM** didn't have to cancel their headline spot following drummer Bill Berry's sudden near-fatal bug (Rocky Mountain spotted fever, seriously). **Fishbone's** bulging funk kicked off, blasting trumpets and chants into the blue skies, which **The Pixies** had to follow, as best they could. Like Lorelei's die-hard goths, **Yanite Tikaram** preferred to stay dressed head-to-toe in black, but her music had sufficient swing to counteract her broody undercurrents. At least she had a reason to keep her eyes shut throughout the show.

The **Jeff Healey Band** and **John Hiatt & The Goners** fall more in line though; Healey's guitar blues healing power and Hiatt's deft rock 'n' roots swing were full of relaxed good-time cheer, and both received the biggest cheers of the day.

Marc Almond & The Magic struggled to get the same reaction,



THE CURE: Robert Smith captures Lorelei

not surprisingly as Almond's leathery pop diva disposition needs those dark corners and occasional spotlights. By the end, he pulled it round. **Elvis Costello's** fascinating, eclectic guest acoustic spot gave the crowds a chance to fight a few dangerous fires and restore some energy, so that in this tentatively REM could find them off. Which they did, although in their own unpredictable fashion. No-one expected three ballads out of four encores, including a mesmerising cover of Summering, sung by a seated Michael Stipe, all in summer white.

Light or dark, REM's "Green" charisma was quite enough for the 50,000 who went home happy, slowly baked rather than volcanically erupted. Yes, summer-time, and the living fell easy.

MARTIN ASTON

Bring on the dancing girls

BANANARAMA ARE truly misters of their craft — making it the talent got a long way.

The five-piece delivered all-girl group are not great singers, don't write great songs and, for a long time, made no great effort to take themselves seriously.

So it wouldn't have rocked the music world if their first major live tour of Britain since they shot to fame seven years ago was about as appetising as roasting fruit. It isn't. It's worked out just as well. Bananarama took to the stage of the **Edinburgh Playhouse** confident in the knowledge their show's a real cracker. They delivered favourites like *Shy Boy* and *Venus* while dancing raucously with three muscle-bound male dancers who assured the event was more than just a visual rendition of Bananarama's greatest hits album.

While Sarah Dallin, Jacque O'Sullivan and Karen Woodard feebly did the bump or hopped around, the Nano Boys threw in the odd cartwheel or somersault, injecting some real action into the show.

And the red hot dancers kept the excitement going as Bananarama slipped backstage for costume changes taking themselves through an incongruous range of styles, from flamenco bellies disco dishes to cow girls.

Naturally, the audience loved it all, indicating their desire for an incongruous range of styles. The set with the highly imaginative football chant, "Here we go!"

Perhaps, bawling "Seven more years" like unthinking supporters of a national institution would have been more appropriate.

CHRIS WILSON

Adult fun

IN THE manner of the men they have become, **WASP** have put away childish things.

On the evenings of their shows at **HammerSmith, Odeon**, the band have matured from adolescents eager to shock at any expense to adults with a concern for their wigs and their environment.

Sure, **Adults (**** Like A Beast)** is still in the set but these days it is surrounded by an air of confidence instead of contrivances.



WASP: DOES it stand for 'we are sensitive people'?

WASP's new completeness is best exemplified by material from the new album: the anti-drug song *Thunderhead* and the pacifist theme *The Headless Children* — both monolithically heavy — were unleashed with consuming passion and augmented by large-screen videos of the halling images alluded to in the lyrics. The net effect was the most powerful anti-drugs, anti-war message I have seen, easily eclipsing the banal pap of governments and advertising agencies. Throughout, the band's set blazed with speed and movement. The splitting of vocal duties between Blackie Lawless and new bass player Johnny Rod gives both the freedom to incite surfer excess from the audience and allows them to inject further momentum into the pervading pace.

All this is massive improvement on the over-package band WASP were as recently as a couple of years ago. Two years from now, they will be filling stadiums or there is no justice.

JEFF CLARK-MEADS

Roll away the stone

IT WAS **The Stone Roses'** loyal local following from Manchester who were creating all the noise at the start of their concert at **The ICA** in London. But by the end of the group's set, the rest of the capacity crowd had also been won over.

The Stone Roses write perfect pop songs in the same way that **Blur** delivered favourites like *Primal Scream*, but they have the advantage of having a real group to perform them and, although they share an admiration for *The Byrds*, they are much less entrenched in the Sixties.

Like fellow Mancunians, **Happy Mondays**, they appear deceptively nonchalant on stage, when in fact their musicianship would put many groups to shame. The best thing is that they know exactly when and when not to rock out. And when they do they will bulldoze you into submission but will transport you to places that other groups do not even know exist.

Live on stage, they feature an extra member, *Cresser*, who, like *Bez* of **Happy Mondays**, has not been able to stop dancing since leaving *The Hacienda*. Whereas *Bez* utilizes his inclusion by playing a little percussion, *Cresser* is kept busy controlling the guitar effects.

Highlights of their faultless set included great versions of their last two singles, *Elephant Stone* and *Made Of Stone*, plus *Waterfall* and *Shoot You Down* from their recently released debut LP. There is no doubt that *The Stone Roses* will

build upon their massive North West following and achieve a cult status nationwide.

ANDY BEEVERS

Working in harmony

ANDY PAWLAK would do better to forget his popstar posturing and get on with finding some memorable choruses for his songs. **Support Clonnad**, at the **Royal Albert Hall**, his Bermuda shorts seemed particularly incongruous and, once he had dispensed with the acoustic man-and-his-guitar opening, out came a familiar rock/pop formula. We were offered *Deacon Blue* without the catchy bits.

There are good songs in there somewhere — the best akin to rough cuts of *Spondaw's* *Through The Barbecodes* — and Pawlak's wholesome boy-next-door vocal delivered these lyrical first drafts with confidence. But, if the Tynemouth singer/songwriter is to attract more interest than his *Placemarm*, *Shoobox*, *Full Of Secrets* LP has achieved, he'll have to find something more than his shorts to set him apart from the crowd.

Of course it would seem a little ham-fisted when compared to the delicate Gaelic harmonies from *Flute* and harp which began *Clonnad's* two-hour set. *Playing* their last London date "for ages" in support of their recent best of... release *Postscript*, eight musicians took a nondescript yet adoring audience through a gamut of styles and moods. The real *Clonnad* came through when *Maire's* ethereal voice conjured images of misty bogs and soaring falcons. Always seems *Too Late To Turn*, *Robin (The Hooded Man)*, *Sirius* and the haunting *Harry's* *Game* theme were classic examples of the magic acoustic instruments can create in the right hands. Also enjoyable were the traditional Irish jigs and only a limp rendition of *In A Lifetime* (sans *Bono*). Always seems *Too Late To Turn*, *Robin (The Hooded Man)*, *Sirius* and the haunting *Harry's* *Game* theme were classic examples of the magic acoustic instruments can create in the right hands. 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TOP 75 SINGLES

MUSIC WEEK

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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	FERRY CROSS THE MERSEY Christians/Johnson/McCormey/Marsden/SAW POPS PWL PK1 41 (P)
2	MISS YOU LIKE CRAZY ○ Natalie Cole POPS EMI USA 120M1 & 1E
3	ON THE INSIDE (Theme 'Prisoner Cell Block H') Lynne Hamilton A.I. A1 311 (A)
4	HAND ON YOUR HEART ● Kyla Monique PWL PK107 35 (P)
5	MANCHILD Neneh Cherry POPS Circus Virgin 7MTD 20 (E)
6	REQUIEM ○ London Boys Tiddis/WBA 7Z 38T1 (W)
7	I DON'T WANNA GET HURT Dionne Summer Warner Brothers-U256T1 (W)
8	BRING ME EDELWEISS Edelweiss WBA 7Z 353T1 (W)
9	EVERY LITTLE STEP Bobby Brown MCA MCAT1 138 (F)
10	EXPRESS YOURSELF Madonna POPS Sire W 246T1 (W)
11	HELYM HALIB Cappella Music Box-MMS730M1 (Z-MMT) 320M1 (P)
12	THE LOOK Korshel EMI 1276M1 (E)
13	FUNKY COLD MEDINA/ON FIRE Tina Turner Salsoul/4th + 5 Way 1278W 129 (F)
14	SWEET CHILD O' MINE (Remix) Guns N' Roses POPS Geffen GEF 55T1 (W)
15	CAN I GET A WITNESS Sam Brown A&M AM101 59 (F)
16	FERGLUS SINGS THE BLUES Deacon Blue CBS 084CT1 (C)
17	I'M EVERY WOMAN (Remix) Clodagh Atkin Warner Brothers-W 2963T1 (W)
18	I WANT IT ALL ○ Queen Parlophone 1290UR1 (E)
19	RIGHT BACK WHERE WE STARTED FROM Sinitta POPS Festival 122AN 10 (P)
20	JUST KEEP ROCKIN' Double Trouble & The Rebel MC POPS Dance WAND149 (PAC)
21	DON'T IT MAKE YOU FEEL GOOD Sister Doreen Salsoul UMET1 102 (A)
22	I DROVE ALL NIGHT Cyndi Lauper POPS



41	BABY I DON'T CARE Transvision Vamp MCA TW174 (P)
42	JOY AND PAIN Donna Allen BGM ECM 157R1 (P)
43	VIOLENTLY EP Hue & Cry Circus Virgin 7MTD 21 (E)
44	I'M ON AUTOMATIC Sharpe & Numan Polydor PO 42 (P)
45	IF YOU DON'T KNOW ME BY NOW ○ Simply Red Epic 7Z 277R1 (W)
46	LOVE ATTACK Shabaz Stevens Epic-SMART1 31 (C)
47	WALTZ, DARLING Madsiloni/McLaren And The Bootzillo Orchestra Epic WAL2712 (C)
48	YOUR MAMA DON'T DANCE Poison Epic/Sire Capitol 12VCL 320 (E)
49	FREE Steve Wonder Motown 28 0385 (12-ZT 0285A) (BMG)
50	WHERE HAS ALL THE LOVE GONE Yaz Epic USA 18 840T1 (BMG)
51	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler 10/Virgin-TMVC 242 (E)
52	MY TELEPHONE Coldcut A&M O' Our Time 8ly 14 001E (10) (BMG)
53	GRACELAND The BBE Epic/Olympic BBE14 (C)
54	CLOSE MY EYES FOREVER (Remix) Lita Ford (with Ozzy Osbourne) Dorland/RCA PW 494R (P) (M) (E) (BMG)
55	LONG HOT SUMMER 89 The Style Council Polydor URS01 1 (E)
56	ORANGE CRUSH R.E.M. Warner Brothers-W 296T1 (W)
57	JOY AND PAIN Mezz Capitol 12VCL 331 (E)
58	U + ME = LOVE The Funky Mort FON/WBA-FON 193T1 (W)
59	CRY Waterfront Polydor WOKN14 1 (E)
60	I'LL BE THERE FOR YOU Bon Jovi Virgin/Phonogram JIV 912 (P) (E)
61	TILL I LOVED YOU Placido Domingo & Jennifer Rush CBS 64842 7 (C)
62	DISAPPOINTED Public Image Limited Virgin 1932 7 (M) (E)



36 **Cyndi Lauper**
POPS
THE REAL ME
 W.A.S.P.
 Capitol (T)CC 124 E

37 **Pink**
PINK SUNSHINE
 WB&T 40(T) 1W

38 **IT IS TIME TO GET FUNKY**
 D.Web featuring LBS
 London (T)X 107 P

39 **ELECTRIC YOUTH**
 Debbie Gibson
 Atlantic 89 (T) 1W

40 **ETERNAL FLAME** •
 Bangles
 CBS (A)MS (T) C

41 **CHANGE HIS WAYS**
 Robert Palmer
 BMG (T)26 4S E

42 **MY BRAVE FACE**
 Paul McCartney
 Polygram (T)28 62 (E)

43 **FOREVER YOUR GIRL**
 Paula Abdul
 Stern (V)eg (S)MT 112 E

44 **BEDS ARE BURNING**
 Midnight Oil
 Spinnet (C)S 112 (C)

45 **NOTHING (THAT COMPARES 2 U)**
 Nu-Tone (PhotoGram) NT10 114 (F)

46 **I WON'T BACK DOWN**
 Tom Petty
 Epic 658883 (T)2-65888 (C)

47 **SONG FOR WHOEVER**
 The Beautiful South
 MCA (M)C(T) 138 (F)

48 **OUT NOW**
7, 10
AND
SINGLE
CASSETTE SINGLE
ain't nothing to it
K9 ROSES
 Arista
 All format features "This Beat Is Military" from the album "99 POSSE"
 Order now from BMG Telebooks on 021-500-2678 or your Airline Field Force Person
 7" 112 292 - 12" 812 292 - CAS 409 675 - LP 209 647 - MC 409 647 - CD 259 647

36 **Public Image Limited**
WALKING ON SUNSHINE
 Eddy Grant
 Virgin 4572 (T) 12 E

37 **WORK IT TO THE BONE**
 INK
 Real Gone! (T) 12-65894 (C)

38 **WORKIN' OVERTIME**
 Diana Ross
 A&M (A)T 126 (W) E

39 **DOWNTOWN**
 One 2 Many
 London (L)O) 118 (F)

40 **GOOD THING**
 Fine Young Cannibals
 Virgin 4571 (T) 142 (E)

41 **YOU ON MY MIND**
 Swing Out Sister
 Def Jam 65891 (T)2-65894 (C)

42 **SHAKIN' THE TREE**
 Youssou N'Dour & Peter Dinklage
 Vertigo (PhotoGram) METAL 51 (T) F

43 **MY LOVE IS SO RAW**
 Alison Williams featuring Nikki-D
 RCA FR 4271 (T)2-F 4270 (B)MG

44 **ONE**
 Metallica
 Epic (S) 126 (C) B)MG

45 **SCOTTISH RAIN**
 The Silencers
 Equinox (T)26 (C) B)MG

46 **GOOD GOOD FEELING**
 Eric & The Good Good Feeling
 Sire WJ 253 (T) 1W

47 **LIKE A PRAYER** •
 Madonna
 Virgin (T)R) 25 (E)

48 **AIN'T NOBODY BETTER**
 Janet City
 10 Virgin (T)R) 25 (E)

7" - 12" • CD

SEE CRY BEFORE DAWN
 ON TOUR WITH
 BIG COUNTRY

CHECK PRESS FOR DETAILS

CD ONE • CD ONE ED • CD ONE E3

Epic

36 **PSYCHONAUT**
 Fields Of The Nephilim
 Situation Two ST 57 (T) (UK) E

37 **ROOMS ON FIRE**
 Steve Nicks
 Midtown (M) 12 (M) W) E

38 **AMERICANOS** ○
 Holly Johnson
 MCA (M)C(T) 132 (F)

39 **LOVE MADE ME**
 Yvonne
 BMG (USA) 12 (M) 64 (E)

40 **WHO'S IN THE HOUSE**
 The Bedroomists with Martin
 Nylon (S)g (M) 4 (E) (T) (UK) E

T W E L V E • I N C H

1	1	THE LOON MALK (F)CD (A)CD	22	22	NO TALK THAT COMBINES U
2	2	EXPRESS YOURSELF	23	23	WHO'S IN THE HOUSE
3	3	EVERY LITTLE STEP	24	24	WORK IT TO THE BONE
4	4	BOBBY BROWN	25	25	INK
5	5	JUST KEEP ROCKIN'	26	26	THE REAL ME
6	6	DO YOU WANT TO GET LUNNY	27	27	PINK SUNSHINE
7	7	ERIN & THE DEWISSERS	28	28	YOU ON MY MIND
8	8	SONG MANNA GET HURT	29	29	SHAKIN' THE TREE
9	9	THE FRENCH CONNECTION	30	30	MY LOVE IS SO RAW
10	10	REQUIM	31	31	ONE
11	11	THE WOMAN (Single P) Dance	32	32	SCOTTISH RAIN
12	12	FUNKY GOOD MIDNIGHT FIE	33	33	GOOD GOOD FEELING
13	13	HOW YOU'RE CRAZY	34	34	LIKE A PRAYER
14	14	DOWN TOWN	35	35	AIN'T NOBODY BETTER
15	15	THE LOCK			
16	16	REPEAT BACK WHEN WE STARTED FROM			
17	17	FOREVER YOUR GIRL			
18	18	SONG FOR WHOEVER			
19	19	THE BEAUTIFUL SOUTH			

W.A.S.P.

The Real Me

A SMASHING HIT

US TOP FORTIES

& LP REVIEWS

★ ★ ★ ★ ★ SINGLES

1*	3	ROCK ON, Michael Damian	Cypress
2*	4	SOLDIER OF LOVE, Donny Osmond	Capitol
3*	5	WIND BENEATH MY WINGS, Bette Midler	A&M
4*	6	PATIENCE, Guns N' Roses	Geffen
5*	7	I'VE BEEN LIVING YOU, New Kids On The Block	Columbia
6*	8	EVERY LOVE STORY, Bobby Brown	MCA
7	9	REAL LOVE, Jody Watley	MCA
8	1	FOREVER YOUR GIRL, Paula Abdul	Virgin
9*	12	BUFFALO STANCE, Neneh Cherry	Virgin
10*	10	GLIDE MY EYES FASTER, Lisa Ford	RCA
11*	14	SATISFIED, Richard Marx	Epic
12	13	EVERLASTING LOVE, Howard Jones	Elektra
13*	15	WHERE ARE YOU NOW?, Jimmy Hammen with Synch	WIG
14*	20	CRY, Waterford	Polydor
15*	22	BABY DON'T YOU FORGET MY NUMBER, Milli Vanilli	Arista
16*	23	THIS TIME I KNOW IT'S FOR REAL, Donnie Summer	African
17	16	THROUGH THE STORM, Artha Franklin	Anata
18*	21	POP SINGER, John Cougar Mellencamp	Mercury
19*	28	GOOD THING, Fine Young Cannibals	IRS
20	9	I TELL YOU FOR YOU, Bon Jovi	Mercury
21*	24	MISS YOU LIKE CRAZY, Natalie Cole	EMI
22*	32	I WONT BACK DOWN, Tom Petty	MCA
23	11	ELECTRIC YOUTH, Debbie Gibson	African
24*	30	COMING HOME, Cinderella	Mercury
25*	33	LDROVE ALL NIGHT, Cyndi Lauper	Epic
26	17	AFTER ALL, Cher & Peter Cetera	Geffen
27	25	VOICES OF BABYLON, The Outfield	Columbia
28	19	SECOND CHANCE, Thelma Houston	A&M
29*	36	VERONICA, Eric Clapton	Warner Brothers
30*	29	LITTLE JACKEE WANTS TO BE A STAR, Lisa Lisa & Cult Jam	Sire
31*	18	LIKE A PRAYER, Madonna	Columbia
32*	40	IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
33*	37	CUDDLY TOY (FEEL FOR ME), Rochford	Epic
34	26	IKO IKO (From Rein Man), The Belle Stars	Capitol
35*	—	INTO THE NIGHT, Benny Marston	Polydor
36*	—	WHAT YOU DON'T KNOW, Exposé	Arista
37*	—	ROOMS ON FIRE, Steve Nicks	Modern
38*	—	THINKING OF YOU, Sa-Fire	Columbia
39*	—	BE WITH YOU,唐朝	Columbia
40*	—	THE DOCTOR, The Doobie Brothers	Capitol

VAN MORRISON: Aqualung Sunset. **Polydor** \$39 262-1. While most would make comparisons are looking around for laurels to rest on, Morrison continues to move in crab-like fashion, picking up styles and collaborating as he does so. Cliff Richard's vocal on Whenever God Shines His Light isn't the anomaly it sounds—this album has a steadfastly beautiful glow. It never goes too moody, tunes like Orangefield an optimistic air. Morrisons will frown over so slightly, but will still ask who to make the cheque out on. **MC**

PUBLIC IMAGE LTD.: 9. **Virgin** \$25.88. Yep, John Lydon's still cutting discs and Disappointed was a glorious seven-inch prelude to this latest slab. More of the same is delivered inside but, despite some great moments in the (largely bopping) backing that acerbic, whinge-ridden vocal grinds the senses after 10 similar courses. **Stock under pop/punk.** **SW**

STOCK IT
EDWYN COLLINS: Hope And Despair. **Decca** F12D 144. Fears that one of the great Eighties' voices had been lost for ever are shelved as the chief Orange Juice squeeze returns in championship form, all yk-he-yoo, jangle jolly and cocksure confidence. A man that started the ball rolling for all sorts of imitators has now regained top position. Stock with all-concealed glee. **DH**

CHAKA KHAN: Life Is A Dance — The Remix Project. **Warner Bros.** WX268 925 946. Having re-affirmed her position as dance queen last year with her excellent CK album, Khan can be forgiven for retreading old ground with this rather patchy collection of remixes. Some, like 'Slow Dancin' and 'I'm Every Woman, are nicely spiced up but others sound a little dated. **Clubbers will love it.** **NR**

BRILLIANT CORNERS: Joy Ride. **McQueen Records.** MCQ 1P4. "One witicism does not make a whole repertoire" inlone the BCs in their 10-point lecture on how misguided hacks should review their latest LP. Tough lads, until now Brian Rice HAS been the best thing to remember you by, although the eighties they have charm and intelligence enough to require a rethink. Judging by the sleeve notes, the joy ride in question is not a happy one and indeed the lyrics are as jangling as a sandpapered Pastels, whitewashed Smiths, or even a well-lauded Velvet. Nice, but still not brilliant. **SW**

GAVIN FRIDAY AND THE MAN SEIZER: Gavin Man Killin' Me. **Virgin** V123. **Island Records.** ILPS 9925. First post-Virgin Prunes output for Friday, this time accompanied by the Man Seizer, on a piano, and two of Tom Waits band. The Prune's theatrically remain, but the joy is more of a circus/cabaret feel. Brill and Dylan are covered but the best songs show a strong writing skill in action. This will appeal to Prunes fans and with Friday's over-the-top charisma could well cross over to greater commercial success. **LP**

PUSSY GALORE: Dial M For Motherfucker. **Product Inc.** INC

LP 13. These US noise rockers burst back with a sound as unconventional as the album's title. But beneath the clattering rhythms and chunky guitars lie some heady melodies oching to break free. If you can't get the rockers you will find some rough diamonds that are quite irresistible. Producer Steve Albini's influence should prove to be a selling point. **NR**

VARIOUS: **hrr — Silver On Black.** **Hrr/London.** \$28 155-1. Under the aegis of the new compilation here Peter Long, the artists on this compilation helped make 1988 an outstanding year for hrr — London's dance label. Anthems like 'I Wanna Be A Star' and 'I'm A Cried and Jiboro ensured the label's dancefloor credibility and are included in this double set which should retail for single price. **NR**

THE JASMINE MINKS: Scratch The Surface. **Creation** CRELP 44. **Distributors: Rough Trade/Captiva.** They still haven't made that breakthrough and will they ever? The Minks' fourth album on Creation confirms the fact their chance has passed by, because while their pop-mod songs still have craft, melody and heartfelt sensibility, the thrill has more or less gone. Scratch The Surface is a sad, ironic title, for a group that should have shone like the sodium streetlights their songs always seemed to take place under. **MA**

NIK KERSHAW: The Works. **MCA** MC 3438. Kershaw's return after a year of rest. His style has changed; he still possesses a canny knack of turning out infuriatingly addictive pop tunes. The initial freshness of his music is still there. 'I Wanna Be A Star' and 'I'm Every Woman' are nicely spiced up but others sound a little dated. **Clubbers will love it.** **NR**

STOCK IT
DISTANT COUSINS: Ghetto Recording Company. **GHIET 2.** Doreen Edwards deliciously heart-warming vocal puts the edge on this nine-track debut which, being loosely comparable to Working Girl, the Farmbarrow, and the indie/dance radio gasping for more. Stop the lids off the convertibles and back in sections of real sex and Hammond; the songs are as good as the smoochy sentiments and hums some genuinely hook-ridden songs. Here's hoping the Mancunian lingo get the chance to inject their classiness into the upper regions of the chart. **SW**

MEGA CITY FOUR: Transzibachia. **Decoy Records/Vine Solution** (through SRD). **DYL 3.** They said the spirit of punk would never die and here's the living proof. The Farmbarrow's lads serve up 14 lashings of blistering guitar-fused rock and roll that recall the energy of the Clash and the Lindisfarne, but provide their own distinct melodies and vocal touches. **NR**

VARIOUS ARTISTS: Positively Elizabeth Street. **Cities** CGAS 803. **Distribution: Rough Trade/Captiva.** Citadel have been at the forefront of Australia's indepen-

dent renaissance for the last five years, pumping rock, garage, psych, pop and all points in between. 11 tracks deep, the attention grabbers come from the album's second and excellent. **Pretty**, the hugely promising shiver'n/roll of Portelous Bus, Harem Scarem's bluesier feel and Louis Tillier's jazz-rock. **Future tours will make sure you keep a few copies of hand.** **MA**

THE INMATES: Fast Forward. **Sortef SMF 1016.** The inmates could always be relied on for a good night's rockin' r'n'b, and this album suggests that nothing has changed. Vic Maile's production adds a contemporary edge to the drums, and Bill Hurley's vocals have improved with age, but songwriting is still the band's weakspot. Instrumentally, they rock hard and clean. Highly recommended for summer parties. **AB**

BREATHLESS: Chasing Promises. **Tenor Vossa — Breath LP7.** Among current indie bands, Breathless are just pure class. An Newfangled bass had such warmth, and their rhythms are so supple and sensuous. This is their third album and they have really found their music now. **Dominic Applegate's** vocals are a little understated, and his lyrics get lost in the mix sometimes but, hey, this is good. **AB**

GUY: **Guy.** **MCA.** **MCG 4043.** Top dance producer Teddy Riley has decided it's time to get off the backseat and do his own stuff. This is an excellent effort. It's a little work with Keith Sweat rather than the rap acts he has produced and a certain Stevie Wonder influence is also evident. That odd little crack to a cracking dance tune. **NR**

WIRE: It's Beginning To End Back Again. **Merf.** **STUHM 36.** Based on their live performance, this album is basically re-workings of songs from the group's last two albums. The result is some superb songs that have the same punch and unbridled melodies. Wire have yet to gain the recognition they deserve. Hopefully, this will bring them into the foreground of the independent scene. **NR**

SEPUULTURA: Beneath The Remains. **Roadcrazer RP09511-1.** Brutal thrash Brazilian style! Having attracted considerable attention via the underground press with their two previous releases, Sepultura have successfully displayed their growing maturity and development. It's bloodthirsty stuff all right, but it's also packed with their ears to the ground at grass roots levels. **KB**

ANNIHILATOR: Alice In Hell. **Roadrunner RR9488-1.** The delicate beauty of the opening acoustic Crystal Ann is matched both by the increasingly predictable nature and the sheer power of these Canadian metal merchants, on this their debut album. The pace is frantic, the arrangements complex, but the intentions are loud and clear as Annihilator deliver a rampant set of scorching leads. Is picking up raw reviews within the metal press. **KB**

REVOLVERS: Martin Aston, Adam Blake, Kris Brown, Nanci Callaghan, Don Finlay, David Giles, Duncan Holland, Dave Linton, Rick Robinson and Selina Webb.

Charts courtesy Billboard, June 3, 1989. 4 Bulllets are awarded to those products demonstrating the greatest airplay and sales gain.

Reviewed by Jerry Smith

TOP 40 SINGLES

1	PSYCHONAUT Gates Of The Sun	Atlantic WEA 1177 (ST)
2	PINK SUNSHINE The Waitresses	WEA 1240 (NS)
3	BARRY I DON'T CARE Tommyboy Young	MCA/TM 31 (ST)
4	DISAPPOINTED Virgin	VEG 151 (ST) (R)
5	GRACELAND The Bachelors	Chryslers BR 1 (C)
6	SCOTTISH RAIN The Bachelors	CA 19427 (1) (MG)
7	SOMETHING ABOUT YOU GIRL The Bachelors & The Experience	Falmer PMS 183 (P)
8	CIRCLE Take Back 3 & The New Substanses	Capitol C 115 (NS)
9	JUST LIKE HEAVEN The Bachelors	Blond Fax BF 1947 (ST)
10	ALBINONI VS STAR WARS The Bachelors	Parlophone 2554 (S)
11	LULLABY The Waitresses	Fiction FIC 320 (P)
12	INTERESTING DRUG The Waitresses	HMV 101421 (L)
13	CULT OF PERSONALITY Virgin Culture	Epic 1043 (S)
14	LAZITTE Maggie Madley	Fantasy FANT 22 (P)
15	ERDURUM BUZZ The Waitresses	Melvin MUM 87 (ST)
16	BREAKOUT The Waitresses	Urban UR 23 (P)
17	FREE WORLD Virgin	VEG 151 (NS)
18	DUSTY HEARTFELT Virgin	VEG 151 (7) (R)
19	WEE UP SLACK The Waitresses	CA 19427 (1) (MG)
20	CRACK ATTACK The Waitresses	BM 4388 (S)
21	CALLING OUT TO CAROL The Waitresses	MS 6916 (NS)
22	TYPICAL The Waitresses	Virgin V51 (7) (R)
23	MONKEYS GONE TO HEAVEN The Waitresses	4AD A056 (1) (ST)
24	NEVER The Waitresses	Fantasia H 1 (C)
25	THE BEAT(EN) GENERATION The Waitresses	Epic 1040 (C)
26	JOE The Waitresses	Cow MO 23 (C)
27	WONT LET GO The Waitresses	Parlophone RA 17 (R)
28	WHEELS OF WONDER Irene McDonald Orchestra	Island 1584 (P)
29	HAIRSTYLE OF THE DEVI The Waitresses	Cosmos CRO 10 (ST)
30	LET'S GO ROUND THERE The Waitresses	Epic 1040 (C)
31	SAVED The Waitresses	MCA/MCA 132 (P)
32	SWEET JANE The Waitresses	Cooking Vinyl CV 106 (1) (ST)
33	JOCELYN SQUARE The Waitresses	Fantasia M 10 (P)
34	TEENAGE BRIDE The Waitresses	Sennit/S 10 (NS)
35	KEITH CANT RIDE The Waitresses	Chico C 19 (NS) (R)
36	WHITE KNUCKLE RIDE The Waitresses	Aerovox ACR 1 (1) (ST)
37	HAPPY BIRTHDAY The Waitresses	MS 6915 (NS)
38	LIKE KRILLER DO The Waitresses	Fred F 003 (1) (P)
39	SOUL THIEF The Waitresses	Planetone THE 77 (1)
40	HAUNTED HOUSE The Waitresses	Argonome AN 44 (P)

STOCK IT

THE TRIFFIDS: *Goodbye Little Boy*. (Island 121S 420). The fabulous Australian Triffids issue what is possibly the lightest track on their magnificent, Stephen Street-produced, latest album, *The Black Swan*. Sung by petite keyboard player Jill Brien, its warm, heady sound and seductive melodies should cause a welcome ripple on the charts.

THE BEAUTIFUL SOUTH: *Song For Whoever*. (Go! Discs GOD(X) 32). Former Housemartins, Paul Heaton and Dave Hemmings, launch their new band with this exquisitely-sung ballad, backed by strong dynamics in the Mike Hedges' production. Sure to be a hit and wouldn't be a surprise if it went all the way to the top.

STOCK IT

RUMBLEFISH: *Don't Leave Me*. (Summerhouse SUMS 6). The less-than-prolific, but always worth-waiting-for, Rumblefish turn up with a striking four track EP complete with a shimmering, summery title track of elegant and unforgettable pop, along with a breezy slice of light funk and two harder-edged numbers.

ADULT NET: *Where Were You*. (Fontana/Phonogram BRM 2121). Turns out to be a big disappointment as The Fall's Brian E. Smith's solo project comes up with its first dud single with a rather weak and less than thrilling romp through a forgettable cover song. In fact the B-sides are far better.

SOUL II SOUL: *Back To Life (However Do You Want Me)*. (10/Virgin TEN(X) 263). Dance floor stylists lift another totally mesmerizing, killer track from their brilliant Club Classics Vol One LP, to follow their massive *Keep On Movin'* hit. Hard beats and Caron Wheeler's silky vocals will ensure heavy chart action once more.

THRASHING DOVES: *Lorelei*. (A&M AMY 511). Having been one of the most promising bands

in the land back in '86, the Thrashing Doves have only just released their second, rather poor, album, *Trouble In The Home*. But this mooring ballad is the best thing on it with an engaging chorus and deserves exposure more than most.

STOCK IT

LES NEGRESSES VERTES: *Zabi La Mouché*. (Rhythm King LEFT 33(7)). This manic, 10-piece French band have been creating a real buzz of late and this, their first single, is sure to widen the growing attention for their wacky brand of Gallic flamenco, given a heady dance slant by William Orbit and Rico Chenek. Check it out!

STOCK IT

KOTCH: *Wonderful Tonight*. (Mango/Island 121MNG 104). Reggae's appeal is always boosted once the sun's out and so this languid, loping version of the classic Eric Clapton ballad, produced by Sly Dunbar and Robbie Shakespeare, could well succeed where others have failed, with its highly commercial slant and Ruben Epsa's melodic vocal.

D MOB: *It Is Time To Get Funky*. (Hrr/London FX 107). Having regarded us with the crude, anthem-*ie* We Call It Aced, Danny D returns with a hot dance track, helped out by the London Rhythm Syndicate, and once again sure to fill the nation's dancefloors.

GUNS N' ROSES: *Sweet Child O' Mine*. (Geffen/WEA GEF 5517). Classic American rock 'n' rollers fall for the re-release syndrome following the success of *Paradise City* with an epic track from their mega-selling debut LP, *Appetite For Destruction*, which should have been a hit first time around, but will be now.

THE STRANGLERS: *The Radio One Session The Evening Show*. (Strange Fruit/Nighttracks SFNT 020). Another classic session from the vaults of the Beeb, and from this legendary band, recorded way back in '82 and including the oc-

claimed *Down In The Sewer*. Sure to do well.

DREAMTIME: *Cold And Lonely Place*. (Pure Pure 8971). London four-piece make a dramatic debut with this strong, moody number, with its highly engaging female vocal supported by a whirl of chiming guitars. Despite the lack in production, it's very atmospheric and worth watching out for.

ONE 2 MANY: *Downtown*. (A&M AMY 476). Norwegian posters, including an A-to-A musical director, issue a very commercial slice of powerful pop, including all its Bruce Hornsby-style piano trills and is certainly catchy enough to do well, given the media exposure.

CLIFF RICHARD: *The Best Of Me*. (EMI 121EM 92). After 30 years and Cliff Richard comes to quite a landmark, releasing his 100th single, assured of mass exposure for a ballad that can't fail, while the B-side features his very first release, *Move It*, which reached number two in 1958.

CHRISTMAS: *Stupid Kids*. (IRS EIRS 110). Seasonally you'd turn, these wacky Americans should turn a few heads with this charming title number from their forthcoming LP, *Ultra Prophets Of The Psyck Revolution*, with its dry delivery and insistent chanted vocals.

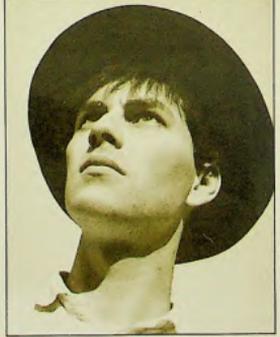
JACK: *SSensation*. (Tosh TOSH 001). Tacky name and cliché-ridden production, but beneath it all is a simple but irresistibly infectious pop tune, well sung and sufficiently inventive to leave its mark. Whether it'll get noticed is another matter though.



CLIFF HITS 100, singles, that is



THE TRIFFIDS: Jill gets her turn behind the mic



RUMBLEFISH: summery stuff on Summerhouse

TOP 20 ALBUMS

1	MIND BOMB The Waitresses	Simon Records CBS 48311 (C)
2	BLIND MAN'S ZOO 10,000 Maniacs	Echelon ECR 24 (NS)
3	DISINTEGRATION The Smiths	Fiction FIC 11 (C)
4	POP ART Tommyboy Young	MCA/MCA 31 (ST)
5	POOITLIE The Waitresses	4AD CAD 95 (1) (ST)
6	SONIC TEMPLE The Waitresses	Reggae Remover REG 48 (NS)
7	KITE Kitty MacCall	Virgin KMP 1 (P)
8	STONE ROSES The Bachelors & The New Substanses	Shearwater ORE 192 (P)
9	SHOOTING RUBBERBANDS AT THE MOON The Bachelors & The New Substanses	Capitol C 115 (NS)
10	THE INNOCENTS The Waitresses	Mars TM 145 (S) (ST)
11	THIS IS THE DAY, THIS IS THE HOUR, THIS IS THE TIME The Waitresses	BCA P 714 (1) (MG)
12	MORE SONGS ABOUT LOVE AND HATE The Smiths	Virgin V 232 (S)
13	THE BURNING WORLD The Waitresses	Epic 1032 (1) (C)
14	CLOUDLAND The Waitresses	MCA/MCA 31 (ST)
15	SILVERTOWN The Waitresses	Fantasia FANT 22 (1) (P)
16	GREEN The Waitresses	Silverstone ORE 190 (P)
17	GOOD DEEDS AND DIRTY RAGS The Waitresses	Warner Bros W 234 (S)
18	SHOOTING RUBBERBANDS AT THE MOON The Bachelors & The New Substanses	EMI 157289 (S)
19	UKRAINSKI VESTUR V JOHNA PIELA The Waitresses	CA 19427 (1) (MG)
20	TWIST OF SHADOWS The Waitresses	Parlophone P 252 (1) (P)

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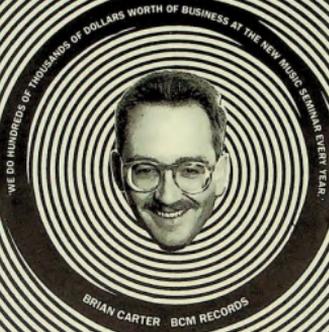
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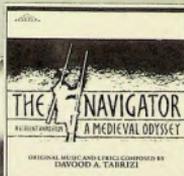


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Indies — are promos wasting your money?*

by Selina Webb

INDIE RECORD companies have been urged to think twice before splashing out on expensive promotional videos. And, according to panelists at last weekend's Umbrella Seminar, the lack of outlets for independent music on television can make even budget promos a waste of money.

"It isn't necessary to have a video if you've got a new artist who are trying to break," said Pam Ghunheim of plugging company Appearing, while Debbie Mason of Initial TV added: "At the end of the day, there's really nothing on TV for indies. The pressure is on for big names and chart-toppers — and I can't see any other reason for making a video apart from TV promotion."

The message from the TV, Video and Satellite panel was that if you must have a video, make it a cheap one.

"I think a lot of people spend far too much money on videos and a lot of it is wasted," said Mason.

"You make good videos by putting the right artist with the right director and the right idea, then being tough on the producers to get

those costs down — producers have all got favours that we can pull in."

Mason also stressed the importance of "lots of pre-production", meeting directors before making a final decision and going to TV programmers "to get their opinion and see if you've really got a chance of exposure".

Panel moderator Brenda Kelly revealed that as a producer of alternative music show Snub TV she had spoken to hard-up, promless bands she wanted to feature "and told them that if they made a video there was a good chance it would be shown".

Ghunheim's solution was to suggest waiting until a single starts charting and gaining radio support before going into action with a promo.

"If you can put together a low budget video that doesn't look like a low budget video then it can be useful. For example, when We Are Going To Eat You's video was shown on Snub they earned it a lot of coverage on the strength of it," she said.

Maurice Bacon of Strikeback Films, commented that with only

£1,000 to £1,500 in pocket for a video, most indie companies would do best to approach keen young film school students willing to work for cost.

And Ghunheim suggested that alternative TV exposure could be obtained on shows featuring incidental music in the background such as The Clothes Show and EastEnders and "kiddies shows". "It's worth approaching these people, they are often receptive to new music," she stated.

But hopes for wall-to-wall indie music shows on satellite TV were dashed by Initial's Debbie Mason. "Satellite is already looking to bring back money and saying 'we want first division acts.' What it really needs is for the indies to get together with the majors to finance a music show, someone like us to make it and then sell it on to TV."

Thunder rolls in

CROSSOVER REGGAE stars Aswad have made their first sell through video debut with Island Visual Arts' release of *Distant Thunder* — Live. The band's Distant Thunder concert was performed on New Year's Eve at Hammersmith Odeon and IVA's 70-minute film features 14 songs including their version of Bob Marley's One Love, the number one hit Don't Turn Around and 54/46 That's My Number.

Aswad release a new seven-inch, *On And On*, on June 12 and shortly after will be supporting Cliff Richard at Wembley. *Distant Thunder* — Live, which was released on May 15, has a dealer price of £6.95.

CBS/Fox gains on market leaders

THE LEADING label and distributor for the first quarter of 1989 (non-music sell through titles) remain unchanged — but both Warner Home Video and Pickwick have emerged with reduced margins over the competition.

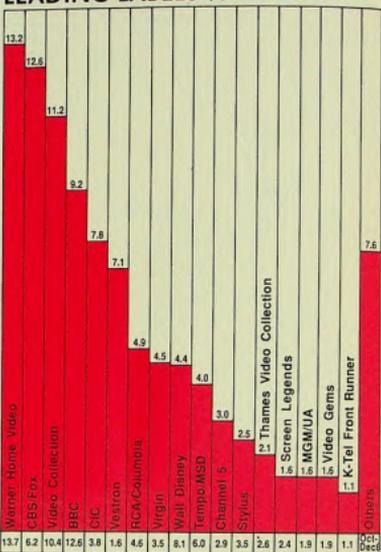
CBS/Fox has shown the greatest increase, doubling its share to take second place thanks to both *Crocodile Dundee* and *Alien3* showing in the top five bumper sellers list. The Video Collection has also slightly increased its share in third place with the release of two fitness videos — Jane Fonda's *New Workout* and Lizzie Webb's *The Exercise Video* — while BBC has dropped from second to fourth place as sales fall off for its children's titles.

In distribution, the big news comes in the shape of Parkfield Entertainment/WHV which has substantially increased its share to finish the quarter just 0.6 per cent behind long time leader Pickwick. VCI retains its third place, while CBS/Fox has doubled its share to take fourth place.

MARKET SURVEY JAN-MARCH 1989

SELL THROUGH

LEADING LABELS %



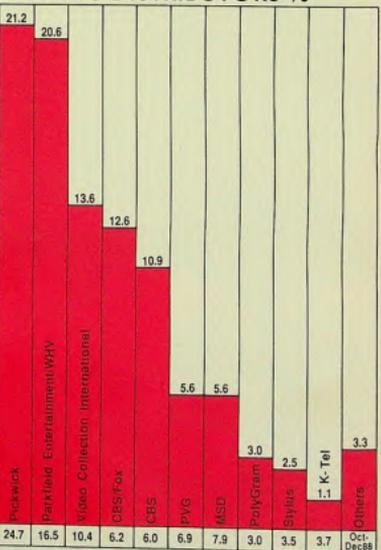
MUSIC VIDEO

Rank	Title	Label	Market Share (%)
1	3 FRANK SINATRA & DEALERS Live (1 hr 30min)/£6.95	Video Collection VC 4077	13.2
2	9 U2: Rattle And Hum Live (2 tracks)/1 hr 30min/£8.34	CIC YHR 2308	12.6
3	28 KYLIE MINOGUE: Kylie The Videos Video Single (3 tracks)/30min/£6.25	PWL VFS 3	11.2
4	11 GENESIS: Invisible Touch Tour Live (12 tracks)/1 hr 50min/£8.34	Virgin VD 358	9.2
5	2 METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47	PMV/Channel 5 CFV 0842	7.8
6	2 INXS: In Search Of Excellence Compilation (10 tracks)/1 hr 03min/£9.24	PMV/Channel 5 CFV 08372	7.1
7	14 LEVEL 42: Fat Accompli Compilation (16 tracks)/1 hr 30min/£9.04	PMV/Channel 5 CFV 08182	4.9
8	9 ERASURE: Innocents Live (7 tracks)/50min/£6.95	Virgin VD 491	4.5
9	21 RICK ASTLEY: Video Hits Compilation (9 tracks)/30min/£6.95	BMG 7901 47	4.4
10	37 MICHAEL JACKSON: Making Thriller Compilation/1 hr/£6.95	Vestron MA 11000	4.0
11	9 BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1 hr 30min/£9.04	CMV 490102	3.0
12	4 GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1 hr 03min/£8.34	CMV 490172	2.5
13	2 HARD 'N' HEAVY: VOLUME 1 ISSUE 1 Compilation/1 hr 10min/£6.95	PMI MVP 99 11833	2.1
14	4 NEW ORDER: Academy Live (7 tracks)/51 min/£6.95	Palace PK 3019M	1.6
15	3 PRINCE: Lovelessy Live 1 Live (6 tracks)/1 hr 1min/£6.95	Palace PK 3017M	1.6
16	52 MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£8.95	Video Collection MJ 1000	1.5
17	- CLIFF RICHARD: Private Collection Compilation (6 tracks)/30min/£6.50	PMI MYPCF 1	1.1
18	NEW ROD STEWART AND THE FACES Music Club/Video Col Compilation/53min/£3.47	PMV/PMI/PMV MC 2000	1.1
19	- 1 NOW THAT'S...MUSIC VIDEO 14 Compilation (5 tracks)/1 hr/£6.95	Virgin/PMI/MWNO MWNO 14	1.1
20	NEW ALL ABOUT EVE: Evergreen Compilation (6 tracks)/30min/£5.56	PMV/Channel 5 CFV07522	1.1

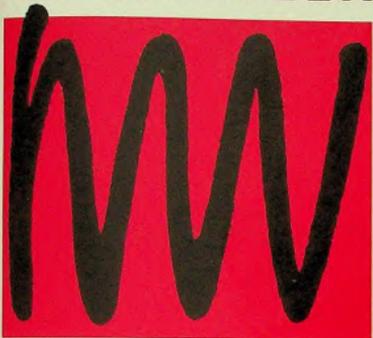
* BPI. Compiled by Gallup for BPI, Music Week and BBC.

SELL THROUGH

LEADING DISTRIBUTORS %



MUSIC WEEK



Not so plain Jane

SEX KITTEN, Vietnam protester, feminist queen and Oscar-winning actress Jane Fonda is scrutinised in the first of Castle Vision's Sell through releases for June 26.

The *Unauthorised Biography Of Jane Fonda* (running time 95 minutes, dealer price £6.95) is a US television documentary which aims to give an unbiased account of Fonda's extraordinary life.

The *Day The Dream Died* (running time 42 minutes, dealer price £6.75) is Godley & Creme's documentary on the assassination of President John F. Kennedy in which presenter/producer Chris Plumley uncovers the answers to a series of vital questions which were never asked at the time.



A LONG way from Vietnam... the early Fonda

A Raw Deal for Arnie's fan club!

ARNOLD SCHWARZENEGGER's Raw Deal has been unleashed for his thousands of fans on CBS/Fox's All Time Greats sell through label. In the film Schwarzenegger is Kaminski, a heavy-handed cop

who hits first, then asks questions. CBS/Fox describes the 1986 production as vintage Schwarzenegger and is backing its release with major advertising. Raw Deal has a £6.95 dealer price.

Tyson/Bruno fight video is withheld

THE MIKE Tyson v Frank Bruno championship fight scheduled for release by The Video Collection has been withheld because of "last minute contractual difficulties".

VCI says the problem centred on a misunderstanding between the original programme owners and has now been resolved.

But, following an agreement between Pickwick and The Video Collection, the initial shipments of a limited quantity will now be distributed by Pickwick on its own label.

Meanwhile The Video Collection's June 14 releases are led by a trio of titles including classic episodes from *Brookside*, the top-rated Channel 4 soap opera. The first three volumes in the series — *The Siege*, *The Sheila Grant Years* and *That Man Harry Cross* — each contain three episodes and last an hour.

Each has a dealer price of £6.95 and will be trailed after the programme for a four-month period from the middle of June, bringing the tapes to the attention of millions of fans.

Our Price deal another boost for Parkfield

PARKFIELD ENTERTAINMENT has struck a deal with Our Price to become its main supplier for all video labels except Disney, CIC and BBC.

The deal strengthens Parkfield's increasing profile among sell through distributors — already demonstrated by its 20.6 per cent share of the last quarter's market share, just 0.6 per cent behind Pickwick.

The distributor has also arranged deals with 250 of its customers

to convert their outlets into video shops under the name of Hollywood Nites and plans to have a total of 1,000 Hollywood Nites outlets by the end of the year. Parkfield will be sole video supplier for all participating shops.

"Parkfield Entertainment and its support/merchandising operations have a long history of service to the record industry and to video outlets," says John McDowell, MD of Parkfield's sell through division.

"This latest pioneering move by Our Price to appoint us as main distributor for all videos sold through their stores reinforces their belief in the growth of this market, and our joint commitment to it."

Parkfield chief executive Paul Feldman says that the company's investment in the recently-completed revision of its sales and administration structure has amounted to "many millions of pounds in people, equipment and machinery".

Three Virgin classics

THREE OF the Eighties' most critically-acclaimed films launch Virgin Video's modern classic series on June 26.

Prick Up Your Ears, *Another Country* and *My Beautiful Laundrette* all have dealer prices of £6.95 and their release is supported by national press advertising in *The Guardian*, *The Independent*, *Time Out* and other listings magazines.

Also due for release from Virgin Film Collection is *Whoops Apocalypse* which stars Peter Cook, Loretta Swit, Alexei Sayle, Rik Mayall and Ian Richardson.

The film, which was described as "sublimely funny" by a *Sunday Times* reviewer when released, is backed by colour advertising, press competitions and a *Daily Mirror*/Virgin British Video Month promotion.

Hilton date fixed for label award

MUSIC WEEK is sponsoring the Sell Through Label of the Year award at the British Videogram Association's annual convention on June 26 and 27.

For the first time, the BVA trade awards are to be included in the convention and will be presented during the gala dinner, which will take place at the Hilton Park Lane on June 27.

CBS-Fox launches soccer titles

CBS-Fox is aiming to give a massive boost to the sports video market with the release of 22 soccer titles this month.

The series kicks off on June 8 with two compilations, *Race For The Championship* features the battle for the Division One crown, while *Goals Galore* will include the 110 best goals of the 1988-9 season. Both will run for around an hour and retail at £9.99.

At the end of June CBS-Fox will release a further 20 tapes, one for each First Division club. These will sell at the higher price of £11.99 but CBS-Fox MD Stephen Moore says he doesn't believe this will hamper sales, since fans will want to buy the tapes featuring their team regardless of the price bracket. He is aiming for sales of 500,000 over the whole series and says that this would increase the sports share of the sell through business to 10 per cent.

Dealers are being offered a 10 p.c. cassette box of product at a five per cent discount and retailers will be able to choose the titles they want from the 22 on offer.



ON TO a winner... one of CBS/Fox's sports video boxes

Monkee business

RCA/COLUMBIA is hoping to cash in on the success of *The Monkees'* recent UK tour with the release this week of three volumes from their original Sixties television series. Each video features two episodes from the series and has a dealer price of £6.95.

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Video BESTSELLERS

Best-selling non-music video titles for the six weeks ending 20th May 1989
Compiled for Gallup for Music Week 1989

1	CALLANETICS (CIC)	VHR 1335
2	DIRTY DANCING (Vestron)	VA 17237
3	COMMANDO (CBS/Fox)	1484 50
4	CROCODILE DUNDEE (CBS/Fox)	5105 50
5	A NIGHTMARE ON ELM STREET 3 (Warner Home Video)	PES 3506
6	ALIENS (CBS/Fox)	1504 50
7	JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
8	THE QUIET MAN (Video Collection)	VC 3001
9	LETHAL WEAPON (Warner Home Video)	PES 11709
10	JOHN LENNON: IMAGINE (Warner Home Video)	PES 1181
11	RAMBO: FIRST BLOOD PART 2 (Guild Home Video)	8578
12	PINOCCHIO (Walt Disney)	D202392
13	PLATOON (Hollywood Collection)	CVT 21107
14	A NIGHTMARE ON ELM STREET 2 (Warner Home Video)	PEV35015
15	LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041

16	THE TERMINATOR (Virgin)	VVD 420
17	ALIEN (CBS/Fox)	1090 50
18	LIZZIE WEBB'S 3 STAGES TO FITNESS (Video Collection)	VC 6069
19	RACHEL WELCH: LOSE 10LBS IN 3 WEEKS (Stylus)	SV 1501
20	YOUNG AT HEART (Cinema Club/Video Coll.)	CC 1003
21	THE POSTMAN ALWAYS RINGS TWICE (Cinema Club/Video Coll.)	CC 1024
22	THE FALL OF THE ROMAN EMPIRE (Cinema Club/Video Coll.)	CC 1049
23	SHE WORE A YELLOW RIBBON (Cinema Club/Video Coll.)	CC 1002
24	NICK FALDO'S GOLF COURSE (Vestron)	VA 17247
25	SANDS OF IWO JIMA (Cinema Club/Video Coll.)	CC 1001
26	MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50
27	POLICE SQUAD! (CIC)	VHR 2205
28	TOO LATE THE HERO (Cinema Club/Video Coll.)	CC 1006
29	EL CID (Cinema Club/Video Coll.)	CC 1018
30	A NIGHTMARE ON ELM STREET (CBS/Fox)	6803 50



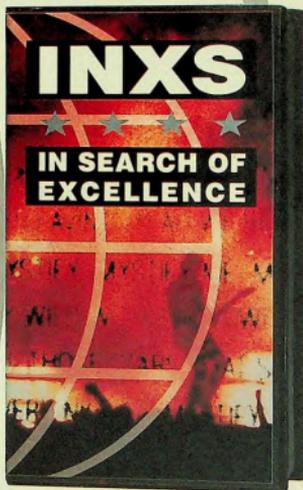
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A market in search of high speed growth

THIS TIME last year there was one major talking point in the video duplication industry: who was going to install high speed duplication, when, and which of the two rival systems would they choose?

Many felt that they were being forced down the high speed route by the phenomenal growth of the sell through market, and the demands that increasing volume of sales were placing on duplicators. In order to get a share of this boom, they had to have increased capacity.

Now, in mid 1989, the situation is a lot clearer. With one major exception, the companies have opted for high speed — some to a greater, some to a lesser (and more conservative) degree. All those who've chosen to make the investment have gone for Sony's Sprinter system, and many, having initially been cautious, have

evaluated the results and are now making further substantial investments.

Few would argue that the current market leader in the video duplication industry is not Rank Video Services. The company was also one of the first to make the commitment to high speed, and as managing director Nick Watkins explains, they had five Sprinters on stream by September of last year. Now the company has 12, and has just announced a phased increase which will bring the number up to 36 — eight more in July, eight in September and eight in October.

RVS has also recently taken on more than 65,000 square feet of extra space close to its current Phoenix Park site, allowing the company to concentrate all its duplication plant on the original site and to put services such as packing and dispatch at the new West Cross site. As a result, Watkins says that RVS expects to have a capacity of 20m units per annum by the



NICK WATKINS... predicting a sell through take-off in Europe

end of the year as opposed to 9m units now. He points out that the company does fulfil orders from other parts of Europe as well as the UK, but believes that the UK demand for duplication this year will be around 25m units with about two thirds of that (16-17m) accounted for by sell through.

"I also believe that there are increasing signs of the sell through industry taking off in Europe," he adds, and says that's an area of the business his company will be

looking to expand into soon — possibly next year.

Watkins also says this his company chose Sprinter because it is a much simpler system: "You can more or less wheel it into place, plug it in and you're ready". But he adds that American sister companies have TMD, which gives them experience with that system too. Another telling advantage of Sprinter for RVS was that it "had the weight of Sony behind it" which obviously ensured considerable research and development, and improvements on the early models.

Looking to the future, Watkins sees no sign of demand leveling off but, as he points out, duplicators simply cannot afford to increase capacity to cope with the peak pre-Christmas quarter only to have very expensive machines lying idle for the rest of the year.

"I spend a large part of my life trying to persuade major customers to plan their needs, and bring forward to August or even earlier their duplication needs for the autumn. Many are starting to do so already. If a substantial number don't do so, we'll always have the

situation where either duplications can't cope in the run-up to Christmas or have spare capacity the rest of the year. Most duplicators are finding that the early year troughs seem to be levelling out, but the big peak is still as pronounced as ever."

From RVS's point of view the Sprinter has been a great success, as seen by the level of its future commitment. The facility to do large quantities of short notice has obviously been valuable, especially for the sell through industry.

One person with considerable experience of high speed's assets is Nick Hill, managing director of Vestron Video. His company has had almost all its duplication requirements fulfilled by the High Speed plant in Holland for the last 18 months.

"There were some doubts about high speed in the early days — to get a good quality product you need a higher quality master for high speed, and it took a while to sort the problems out. But now I believe the quality is superior to real time product. Obviously, high

TO PAGE 40 ▶



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▶ FROM PAGE 39

speed can also react more quickly, and fulfil orders at the last minute. That takes a lot of the pressure off the marketing people — and saves last minute panics."

On the other hand, Hill sounds a note of caution: "For high speed everything must be AI before you start, because once you are started on a run things happen so fast there's little chance to do anything about it. If anyone tries to do it on the cheap they could be in big trouble."

Obviously, those who have taken the plunge with high speed are convinced of its value. But one of the major duplicators is still working entirely on real time machines and has no immediate plans to invest in high speed. The company is Technicolor Videocassette (UK) Ltd, which look over both what was CBS/Fox's duplicating plant at Perivale, and also one of the biggest independent duplicators, Tappetech. The latter had been due to move into new premises at Wembley, which its new owners immediately took over.

Richard Gray is sales and marketing director of the new Technicolor company, working alongside managing director Roy Fossett who previously ran the CBS/Fox's duplication plant. Gray had also worked for Fox on the marketing side, and has a long track record in the video industry. He says that there are still a lot of questions to be committed to high speed — if, indeed, he does.

"One has to take a great many things into consideration — cost,

A Sprinter that could clean up the industry

for example." He argues. "Not just the initial cost of the machines but the increased costs of such things as the mirror, mother, masters, which are very fragile. There are also other set-up costs such as the clean environment, and we're not convinced that the cost equation between high speed and real time works out in high speed's favour. In fact I'd say that not more than 50 per cent of our questions have been answered so far. Perhaps when the Sprinter Mark II is out it will go some way to resolving our worries — we're content to wait and see."

In the meantime, Technicolor is generally reckoned to be second in the Big League of duplicators, with the intention of increasing its capacity to 20m units per annum, very similar to that which RVS quotes.

This year Technicolor has already successfully handled some of the biggest video hits, including *Crocodile Dundee* for sell through; the sequel on rental; and *U2's Rattle And Hum* — all duplicated on real time.

Even with the extraordinary growth of the sell through market, which Gray says has stunned everyone in the industry, probably going to be "around £259-300m at retail price this year", he doesn't feel that his company needs high speed — although it may decide to take it on board at some point. With the new company on sched-

ule to challenge RVS, he says, without high speed Technicolor has plenty of time to evaluate the system and wait for improvements.

If RVS and Technicolor are currently the top two duplicators, the relative positions of other companies is open to much greater argument. But Videoprint is one of the prime contenders for the number three slot.

Simon Knight is business development director for the Battersea-based firm, which has recently announced a substantial investment in high speed. Until now the company has relied on its 1800 VHS machines for real time duplication to the tune of 150,000 units a week. But in the next two to three months it will be installing the mark two model of the Sony Sprinter.

"We had originally intended to buy five," Knight explains, "but when we looked at the figures for last year, with our own business up 60-70 per cent and the market in general growing so fast, we revised our estimates of the capacity we'd need and have now gone for 10 Sprinters."

the UK.

There's one other major company with a positive view about high speed — a company which also believes itself to be the third biggest in the country. Fraser Peacock Associates in Wimbledon already has some high speed capacity with three machines in the brand new clean room it recently built, and has five more machines on order.

Sales and marketing director Mike Corey says the company is still evaluating the Sprinter's potential, and in particular which length of programme is best suited to it. The more that can be stored on a pancake, the more efficient in cost terms the system becomes.

The company is also very quality conscious, and by the time all eight Sprinters and their related winders are on stream he says they should have achieved optimum quality and cost effectiveness.

Corey says his company's business looks like being up 40 per cent on last year, and like his colleagues in other companies is highly optimistic about the increase in

'The more that can be stored on a pancake, the more efficient in cost terms the system becomes'



SIMON KNIGHT... revised his company's estimates

That's a substantial amount of money for any company, but Knight is sure it's a sound investment. He's also very enthusiastic about the updated Sprinter, which he says is more efficient, versatile, and less labour intensive.

All in all his company is investing around £2m, but with a business that he sees as needing 45m units this year (30m of them for sell through) Videoprint wants to be in a position to take a sizeable share of that market. Knight says that he believes once the company's Sprinters are up and running in a month or two's time, Videoprint will have a capacity of around a million units a month, and he believes that will make it number three in

demand. He sees a minimum price level of around £5, and high speed helping everyone to fulfil their orders.

That echoes the general feeling in the duplication industry. Demand will continue to increase. High speed will allow it to be fulfilled more immediately, with high quality product — and eventually the unit price may drop. But it's the immediacy that has led to Sprinter's adoption by so many — and the results should be plain for all to see as we start to go into the peak final quarter of this year. By this time next year it will be hard to imagine that there ever was a duplication industry without the Sprinter.

'For high speed everything must be AI before you start, because once you are started on a run things happen so fast there's little chance to do anything about it'

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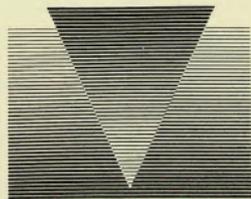
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The position involves co-ordinating all marketing, sales and production aspects of distributed labels from inception to completion and demands a creative, organised and positive approach. Good product knowledge and an empathy with the style and approach of our labels would be critical to the success of the individual in this position.

Salary would be negotiable depending upon experience.

For further details please write enclosing CV to:

Distribution Manager
Rough Trade Distribution
6 Collier Street
London N1 9BE.



Major International Record Company and Distributor requires

National Sales Manager

His duties include:

- The management of our sales force
- Selling and servicing national accounts
- Developing sales and marketing campaigns
- The co-ordination and communicating with distributed labels

This demanding job could be the ideal position for someone who has earned his laurels in area sales management. This energetic and motivated person reports directly to the Managing Director.

We invite your application letters with full cv to Box No 1753, c/o Music Week.

Entertainments Manager

We need someone who knows the entertainments industry, has good management skills and is familiar with the operation and maintenance of PAs and lighting. Duties include marketing our entertainments and vacation facilities. £8,675-£10,460 (award pending). Details from Olga Howes, Warwick University Union 0203 417220.

All applicants are considered with Equal Opportunities for all, including women, black people, lesbians, gay men and people with disabilities regardless of social background, marital status, age or national origin.

PLEASE ADDRESS ALL BOX NO REPLIES TO:
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Greater London House,
Hampstead Road,
London NW1 7QZ

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and

EXPERIENCED SALES PERSONS

This is a unique opportunity to develop your full potential and work for a fast growing, exciting export house, where prospects are governed by yourself. You will be knowledgeable in your particular music field, numerate, self-motivated and have plenty of energy, together with the ability to develop accounts via telephone and fax selling.

Excellent salary package, including high basic and profit-related salary, plus additional benefits, to the right people.

Please apply in confidence to Box No 1749 c/o Music Week.

WRD Ltd, an established specialist record importer and distributor based in London NW1 requires:

Assistant Buyer/ Sales Co-ordinator

Applicants in their early 20's must have a sound practical knowledge of the record business, preferably in the area of imports of a wide range of popular music.

Experience in a similar position or in retail at junior managerial level would be an advantage. Self motivation and a positive attitude coupled with professional approach is necessary so as to competently assist in product buying and moreover the service and development of our existing and prospective customers.

Salary is negotiable and depends on ability, knowledge and experience. For an interview ring 01-367 6702/3/4.

MAYFAIR RECORDING STUDIOS

Wanted:

ASSISTANT/TRAINEE MAINTENANCE ENGINEER for our 3 studio complex

Successful applicant will have good communication, with an electronic Background. Studio experience not essential. Salary dependent on experience.

Please write with CV to Peter Suthers
Mayfair Studios, 11A Sharpleshall Street, London NW1

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The UK's No 1 underground dance label requires conscientious well organised person to look after the day to day running of the label, ie production, strikeforce liaison, budgets etc. Knowledge of current black music scene would be preferable but not essential.

Further details on application.

PO Box 1748 c/o Music Week.

An independent record company and distributor require a

Warehouse Manager

We are looking for an energetic, numerate and sharp person with warehouse management experience to fill this demanding position.

Please send your application letters with full cv to Box No 1754, c/o Music Week.

APPOINTMENTS

• TERRY BLOOD DISTRIBUTION •



JOIN THE No. 1 DISTRIBUTOR TERRY BLOOD DISTRIBUTION/WYND UP

Owing to expansion following the successful merger of Terry Blood Distribution and Wynd Up Distribution, we are looking to increase our

Audio Sales Force

We are particularly looking for people in the following areas:

SCOTLAND, LONDON/SOUTH EAST

but would be interested in hearing from suitable qualified people throughout the country.

The successful candidates will have several years experience in selling to the retail trade (not necessarily in records) and will possess a proven impressive track record. TBD/Wynd Up is now the largest Home Entertainment Distributor in the UK and these positions offer an exciting challenge to the right people.

Benefits include all that you would expect from a major PLC.

Please forward a full CV to Terry Door, Sales Manager — Audio, Terry Blood Distribution, 18-20 Rosevale Road, Parkhouse Industrial Estate Newcastle under Lyme, Staffs ST5 7QT



phonogram

Creative Services Co-ordinator MAJOR RECORD COMPANY (HAMMERSMITH)

Phonogram Records has an opportunity for someone to join their Creative Services Department as Creative Services Co-ordinator.

This is a largely autonomous role reporting to the Creative Services Manager and carrying responsibility for sleeve and label production. This will necessitate meeting with Product Managers to establish requirements, initiating artwork and working with print companies to ensure that the standards required are achieved within the time and cost restraints set.

The person we seek will have 1-2 years print buying experience within the music business and must have gained a thorough understanding of the technical aspects of print. Artwork skills would be a distinct advantage in order that the Co-ordinator may assist in design work.

In addition, the successful candidate will have the confidence to work without close supervision, the interpersonal skills to work as part of a small team and liaise successfully with a wide range of people, and the enthusiasm and energy to ensure that the highest standards are maintained whilst working to tight deadlines and on several different projects.

In return, we offer a competitive salary plus a range of attractive benefits including annual bonus, subsidised lunches, pension scheme etc.

If this sounds like the next step in your career send your CV to me at the address below, or telephone for an application form.

Melanie Higgs, Personnel Manager, Phonogram Records

1 Sussex Place, Hammersmith, London W6 9XS

RECORDING STUDIO MANAGER

c.£13,000

Strong on organising and administering, quick to communicate and diplomatic in dealing with staff — that's the kind of person who'd fit admirably into this management role. An ideal background doesn't have to be music — PA/PR sales or marketing will suit. Get active in promotions, strike up contacts with key record industry and music press people as well as co-ordinating staff and studio users. Excellent potential, extensive responsibilities in this.

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As a sales assistant, you will find it a modern and thoroughly comfortable environment in which to work. Joining a team of professional experts, you will need to be enthusiastic, helpful and articulate to maintain our emphasis on the highest standards of customer service.

What's more, you will find that career opportunities within HMV present you with the chance to advance as fast as you are ready to develop.

And you will enjoy a competitive salary plus store discount and incentive bonus scheme together with the chance to take real responsibility and achieve rapid recognition for your abilities.

Make the most of your classical education, contact Claire Montagu, Personnel Officer, HMV UK Ltd, Film House, 142 Wardour Street, London W1V 3AY. Telephone (01) 439 2112. Closing date for applications 9th June 1989.



Retail and Licensing Manager

Winterland Productions is the largest and most comprehensive merchandising company serving the music industry. Due to our Retail and Licensing Director re-locating to Los Angeles we now have an opening for this position. We are looking to place someone as soon as possible.

The successful applicant will co-ordinate the retail and licensing division at the UK office. The position is very demanding and he/she must have a lot of initiative, strong leadership qualities and must be numerate.

If you feel that you have relevant experience please send your full CV, with daytime phone number, to:

Winterland Productions, Lynette Lammers
37 Soho Square, London W1V 5DG
Phone: 01-434 4503

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One of the messages the BPI's retail liaison committee says it learned on its roadshow was that there are many regional differences of opinion in the UK. Here, then, are a selection of views offered at the tour's final two venues

Dealing with the burning issues

MANCHESTER

CASSETTE SINGLES: RETAILERS AND record companies agreed that the burning question is how to display the new format. There were some voices of dissent over the BPI's argument that cassettes could save the singles market, and Steve Harrison from Omega Music contended: "That's the problem is that dealers are lazy. They need to get out and push the product."

The BPI representatives were asked why full sale-or-return was not being offered to get cassette singles established, and Clive Banks replied: "If you start down that road, you will never come back."

Asked to vote on preferred packaging for cassette singles, the vast majority of dealers indicated for jewel boxes.

FUTURE OF VINYL:

THE DEALERS said they felt the pace of phasing out vinyl was being forced and that they did not want to see it go.



THE BPI retail liaison committee in action. (from left) Rupert Perry, Clive Banks, Steve Mason (chairman), Tony Powell and Jon Webster

INDIE STORES IN RELATION TO THE MULTIPLES:

THERE WAS general agreement that the indie sector was in better condition than it had been for many years. Retail liaison committee and Pinnacle chairman Steve Mason compounded the view by saying that his company had opened 203 new accounts since January of which 192 were with independents.

PIRACY:

THE DEALERS expressed concern

about people taking albums from public libraries and taping them. A representative from Our Price in Manchester suggested one way of combating this would be to refuse to stock blank tape. An indie dealer responded that this would be pointless unless all multiples adopted the same policy.

GLASGOW

CASSETTE SINGLES:

GORDON MONTGOMERY of Fopp Records, said there was no justification for pricing cassettes any higher than the seven-inch vinyl versions and Mike Dillon of Record Factory, said that if the industry were going to continue increasing the number of formats then dealers should have the protection of a better returns facility.

Another Glasgow retailer Jim Scobie, who the B-Sides of the cassettes would have to be of better quality than usual and Tom Russell of Tom Russell's, added that he

thought with the right support the cassette single would be a great success: "You have to remember that there are those seven-to-nine-year-old girls who are into Kylie and Jason who don't have a record player".

VINYL/CD PRICING:

THE OVERALL view from the dealers attending was that vinyl is certainly not dead and is selling well. The general opinion was that CDs should be priced under £10. Gordon Montgomery suggested the other majors should follow the PolyGram and WEA initiative of lowering CD prices and "going down to the market rate". Montgomerie also suggested that the majors might have more of an idea of dealers' opinions and customer trends if they did like WEA and sent out regular questionnaires to shops.

PIRACY:

THE SCOTTISH retailers were convinced piracy was a big problem in the country. Dealers were also upset that actions carried out against pirates were often not reported in the Scottish press.

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Diary

D I A R Y

THE PREVIOUSLY unmentionable has been voiced in the States, with the *New York Times* publishing a chilling profile of CBS Records headed "A Cold Spell for CBS Records" which was guaranteed to send a shiver down the self-assured spine of even Walter Yetnikoff. The story makes much of CBS's roster which fortifies the over forties, lack of 1989 superstar product and failure to break new, younger acts, and it goes on to predict that Warner will achieve a 40 per cent US market share this year, with CBS rating a mere 17 per cent. A lot of what the US company did succeed with originated from the UK roster with the likes of George Michael, Terence Trent D'Arby, Sade, Judas Priest and even Beasts selling in healthy quantities. . . . As CBS continues to restructure in the new Sony era, UK execs with itchy feet and a high estimation of their worth might be warmed by the report that CBS paid Arista \$10m just to buy out Don Lenner's contract and appoint him head of the Columbia label. . . . Paul Travers at The Music Room may not stretch to that sort of transfer fee but the producer — still in his early twenties — is certainly keen to exploit artists he and partner John Hine have signed through the appointment of a record company MD. . . . It will be sad for the many people who have worked for and with PRT over the years to see it split up and sold off (see p1) but there will be compensation in seeing the different elements properly exploited. Castle Communications will certainly work the catalogue like it's never been worked before and boss Terry Shand sees the deal as an "important step" in enhancing further the company's profile within the music industry. . . .

BOF TILL you shop: before anyone gets too carried away by the positive strides supermarkets are making in selling entertainment product (see p1), it's worth noting the chronic perception of the small margins on recorded music. They warn that in the battle for floor space, if they can make more money from fruit 'n' veg than rock 'n' roll, guess which line gets ditched. . . . "We still sell off between 10 per cent and 20 per cent of our companies to partners in the entertainment industry," said Richard Branson on Virgin Atlantic's inaugural flight to Tokyo, and taking a sideswipe at the City, added: "They are better placed than the stock market to put a fair value on our businesses and give us a good price." However, as the company seeks to get debts down to what the tousle-haired one describes as "respectable levels", insiders are keen to stress that core operations in music and retailing are not up for grabs. . . .

Extensive lobbying behind the scenes has meant that the nominations for BPI chairman will only be resolved at the eleventh hour before this week's crucial council meeting. . . . Keen to amplify his remarks about the multiples getting "blander and blander" (*MW*, May 27), Pinnacle boss Steve Mason has hastened to add: "It was a provocative statement to start debate. It is not necessarily a personal view".



WONDERFUL LIFE: Stevie Wonder receives a birthday gift from Wembley chairman Brian Wolfson after one of his arena gigs.



ON OUR way: Hurrahl celebrate their new-found freedom.



ACTION MEN: WASP meet with EMI staff at their tour party in Acton.



ICING ON the cake: The Shadows celebrate their 30th anniversary.



IN SEARCH of sales: Staff from Channel 5/PMV music video archive in front of the INXS window display at HMV Oxford Circus.



BROTHERS IN arms: BMG and Arista executives from around the world get together.



DAWN RAID: Cry Before Down . . . visit CBS's Aylesbury plant.



GEE THANKS: Radio One prize winner Mandy Human (centre) enjoys her trip to Hamburg with the Bee Gees.



LONDON BEAT: Artists from London's dance label firr get together to launch the label's compilation album.



REBA REBA: Executives from HMV and MCA are found in a festive mood with Route '89 artist Reba Mcintyre.

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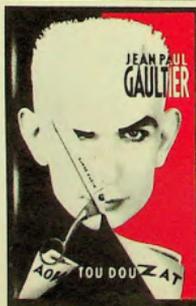
Accused of wild remixing:

MANSFIELD, COOK, JECZALIK, SALUNDERS, HORNER, SHILLING, DORRELL,
MORAN, BEN-YELLES, MORTON, SHERMAN, BELLUCCI, MANTRONIK, THE SLEEPERS.

REMIX VIRUS TAKES OVER BODY & SOUL

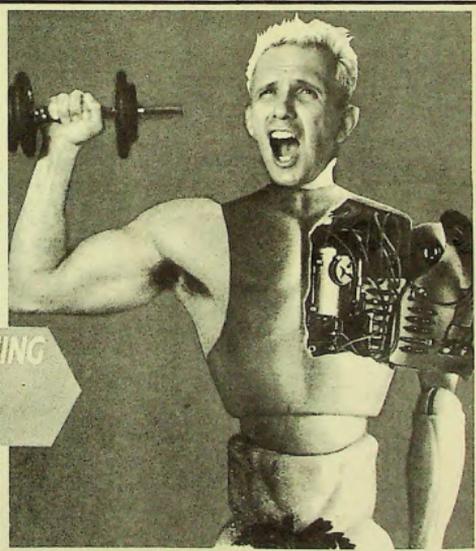
Froggy couturier states:

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