

## MUSIC WEEK



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## Big guns back classical for FM franchise

MAJOR INVESTORS are putting their money behind classical music in the race for the London FM contract to be awarded by the IBA at the end of next month. Six of the 32 applications received for the lucrative franchise are from companies aiming to provide a contemporary approach to a sector of the music market which record industry pundits reckon to be entering a boom phase in the Nineties.

Among the fancied contenders are Classic FM, a joint venture between Andrew Lloyd Webber's Really Useful Group, and Aidan Dwy and David Moker of Golden Rose Radio, Classical City Radio fronted by TV personality Joan Bakewell, plus QFM, a consortium led by IBM and Midland Bank director Sir Edwin Nixon.

The IBA criteria for London FM state that the contract is for a specialist music station and the number of classical applications is matched by six from the dance music sector, including the main players in the previously thriving pirate radio scene.

● Expanded Airwaves section from this week (p28, 29), plus Capital Festival focus (p11-15), plus special Airwaves radio station map (loose insert)



TERRY ELLIS: 'If I didn't think I could do it, I wouldn't have allowed my name to be put forward'

## Ellis brings a taste of US to BPI chair

BPI CHAIRMAN-elect Terry Ellis stands on the verge of a unique achievement: he is set to become the first man to lead the record industry in both the US and the UK.

Subject to ratification by the organisation's annual general meeting, Ellis will take the BPI chair next

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## Radio One rethinks album play policy

ANXIETIES OVER the effectiveness of Radio One's album playlist are leading the station to change the way it is compiled.

Record companies have expressed their disappointment that the present system of having five albums on the list with about six tracks selected from each is not

working because not all the albums playlisted actually had a track aired.

Radio One is now changing the playlist to include 10 albums with about three plays for each but with some albums remaining on the list for the next week or two.

Island managing director Clive

Banks, who was involved in the concept of the playlist four months ago, says it has not achieved what he had hoped.

"The idea was to give better exposure and depth to an artist and from my point of view it was the first major step forward in British music broadcasting for a long time," he says.

"Unfortunately, the disc jockeys don't seem to be adhering to the playlist and a tremendous amount of albums are being dropped," adds Banks.

But he would not like to see the playlist scrapped and welcomes the idea of putting albums on the list for more than one week. "It is a very prestigious thing for Radio One to choose an album of the week and it would be beneficial for them and us if there was a bit of leeway to be able to play tracks from an album two weeks later. That would give us the opportunity of pressing dealers to stock a particular album that has been chosen," says Banks.

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TO PAGE FOUR ►

## Moneybags EMI looks to further spending

THE AGGRESSIVE spending policy employed at EMI looks set to continue following its parent company's confirmation that the music division is now one of just three core businesses.

Pre-tax profits for Thorn EMI were up 28 per cent to £289.1m with EMI Music achieving its 'highest' ever profit of £44.8m, an increase of 50 per cent on the previous year.

Thorn EMI chairman Colin Southgate says EMI Music will continue to be developed in a "bold and disciplined" manner in line with the recent SBK and Chrysalis deals.

"We will continue to seek opportunities that will increase our business," he says. "In music, there are not many players left but we will

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JULIAN COPE  
CHINA DOLL  
BEST YEAR AHEAD

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## MW survey delivers the home truths

RECORD RETAILERS do not see much of record companies. That is just one of the stark conclusions from the latest dealer survey conducted on behalf of Music Week.

For instance, 79 per cent of record retailers are seldom or never visited by record company singles reps and 90 per cent are seldom or never visited by display reps, whereas, by contrast, 91 per cent of dealers are influenced by Music Week and 81 per cent find ads in the magazine useful to them in their business.

● Further details are featured in the centre of this issue.

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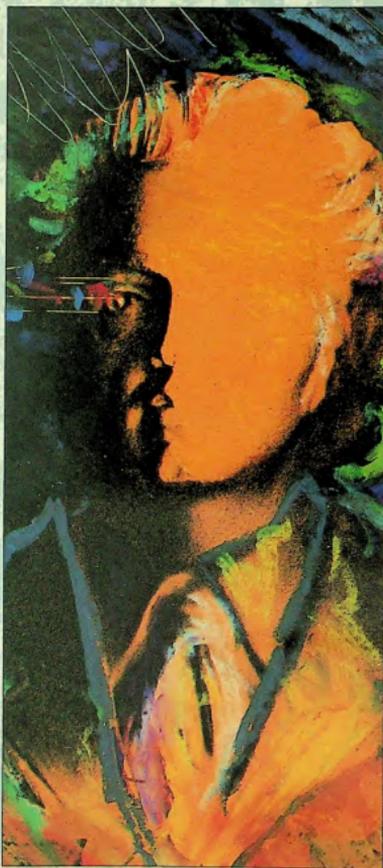
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### TV and press support for Greenpeace LP

TV ADVERTISING in support of Rex's Greenpeace benefit album, Rainbow Warriors, will be broadcast in Yorkshire, ITV and TVS this week on both ITV channels. A national roll out is due to follow. Ads will appear in the Daily Mail, The Sun, The Independent, The Guardian and Daily Mirror. A national poster campaign has also been organised and there will be radio advertising in London, Manchester and Scotland.

The album includes tracks from U2, Simple Minds, Eurythmics and Lou Reed.



LOVETRAIN will be promoting their debut album on Siren, Human Feelings Return, which is released this week, as support act on the Love And Money tour which runs until Saturday 17/7.

● **BREAKTHRU**, THE new single from Queen due for release by Parlophone on Monday 17/9, will be backed by national hyping and ads in *RAM*, *Sounds*, *Melody Maker* and *Kerrang!*. In store material will also be available.

### MUSIC WEEK

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RCA is releasing a single from The Blow Monkeys 12 to coincide with new UK dates from the band beginning on June 15.

● **FIRE RECORDS** is releasing an EP from Spectrum 3 on July 3 to tie in with the band's 10-date tour which runs throughout June. The first 5,000 12-inchers will include a free poster.

● **WISHBONE ASH** and Spirit are due to tour during July and August as they support album releases on the IRS label.

● **PANTHER MUSIC** has secured a UK distribution deal for the French jazz label France's Concert. The catalogue was previously available only on import.

# The great vinyl bargain?

by Jeff Clark-Meads  
 HOW MUCH fun can you have for seven quid? At London prices, you might just about get six pints of ale, or you and a friend could watch Nottingham vs Leyton Orient, or — if cheap and cheerful appeals to you — you could get a curry (without any optional extras).

Failing that, you could spend your money on music. For less than £7, you could buy a classic album that will still be keeping you entertained 20 years from now. So what do you want for seven quid: binyoni or Brothers In Arms; Bass or Bat Out Of Hell; football captains or Sgt Peppers?

There is a body of opinion within the music industry that says records are grossly underpriced, particularly when you compare them with the other items competing for the consumer's leisure spending.

The argument tends to be put particularly strongly when the debate over the cost of compact discs raises its head. In that debate, you will hear — generally from retailers — the complaint that CDs cost a lot more than vinyl albums.

Perhaps, counters Virgin Records managing director Jon Webster, that means vinyl is too cheap not that CDs are too expensive.

He says: "What else can you get for seven quid? I look at how the price of a unit album in 1970 and the price of an album has nowhere near kept pace."

Webster fears of the impact of home taping meant record companies were reluctant to raise prices during the Seventies and that led to the rate of increase in the price of music falling away from the rate of inflation.

Understandably, the BPI has long advocated the kind of sentiments that Webster expresses and contends that, had vinyl kept pace with inflation since the early Sixties, an album would now cost nearly £14.

The organisation says the most expensive time in recent history to buy a record was at the very beginning of the Sixties and that ever since then, the cost in real terms — that is, the size of the dent it makes in the average pay packet — has come down dramatically.

One of the vagaries of the record industry's argument, though is that, of retail level, bag catalogue

albums cost more than new releases and chart material.

This situation compounds the consumer's view that the new release from his favourite artist has limited perceived value. Is there an element of incongruity in the fact that punters who were prepared to queue into the early hours for The Joshua Tree were not also asked to put their hands deep into their pockets?

If somebody is so eager to get to a new piece of music that they will forego warmth, comfort and a night's sleep, will they not also forgo a larger part of their cash than they are being asked to at present?

Inexpensive is almost universally equated in our society with cheap. Marketing people often relate the story of an engineer who, by the careful addition of a glycerine filter, managed to make a pair of £50 speakers sound like £200 speakers. When the product was marketed for £50, consumers thought it was worth £50 and

would not touch it. When exactly the same product was put back on the market for £180, people could not believe the bargain they were getting and the speakers sold by the thousand.

Free market forces suggest that when demand is highest, that is, when an album by an established act is first on the market, the price should be highest. Older, more dated, possibly outmoded material should, therefore, be at bargain prices.

But when that peak demand is being exploited, how much would people be prepared to pay. I have seen fans shell out £100 they could not afford on Wembley Way for cup final tickets and have witnessed touts at big cricket events make a similar tactic.

So, what is the difference between sports fans and music fans? Perhaps, even they are the same people and have simply become familiar with spending heavily on one of their leisure activities but not on another.

## We could be charging £14, say BPI figures

Year	Jan 1962-100 Retail Price Index Mean	Index of Pop LP Prices	Typical price of Pop LP (new release) £	Pop LP price relative to 1962 £
1962	101.6	100	1.72	1.72
1963	103.5	93	1.61	1.76
1964	107.0	93	1.61	1.82
1965	112.1	93	1.61	1.90
1966	116.5	94	1.62	1.98
1967	119.4	94	1.62	2.03
1968	125.0	106	1.83	2.12
1969	131.8	109	1.87	2.24
1970	140.2	116	1.99	2.38
1971	153.4	123	2.12	2.60
1972	164.3	123	2.12	2.79
1973	179.4	123	2.12	3.05
1974	208.4	133	2.30	3.54
1975	257.6	159	2.75	4.37
1976	302.0	188	3.25	5.13
1977	349.9	194	3.25	5.94
1978	378.9	231	3.99	6.43
1979	429.9	249	4.29	7.30
1980	507.0	272	4.69	8.61
1981	567.1	260	4.69	9.63
1982	616.0	272	4.69	10.46
1983	644.2	289	4.99	10.94
1984	676.2	304	5.25	11.48
1985	717.5	318	5.49	12.18
1986	741.9	347	6.39	12.60
1987	772.7	376	6.49	13.12
1988	810.5	405	6.99	13.76

(Source: BPI)

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## Ellis

▶ FROM PAGE ONE

month (MW, June 10) having been chairman of the Recording Industry Association of America, the head of Chrystals in that country.

The uniqueness of that situation, though, is only part of the unprecedented nature of Ellis's election. He is the first non-member of the BPI council and the first man without full-time involvement in the UK record industry to be voted in to the chair.

However, he strongly refutes suggestions that his lack of direct links to the contemporary music market diminishes his ability to do the job.

"If I didn't think I could do it, I wouldn't have allowed my name to be put forward," he asserts. "I wouldn't be able to argue that I was the best qualified, but I'm quite capable of doing the job."

"The majority of the BPI council obviously think I am qualified to run the show and they know I am more about the BPI than I do."

Ellis argues that the attributes he will be able to bring to the post include his experience — "I had 17 years in the record business and I think I became a very good record man" — his impartiality through not being aligned with any particular record company or the time he can commit to the task. "Unlike Rob Dickins or Peter Jamieson, I don't have the pressure of having to run large organisations employing large numbers of people."

He also feels that he has some relevant skills and knowledge he can bring to bear. "I certainly gained enough respect in the US for the American Music Association, chairman of their trade association, and the industry issues on a worldwide basis are not that different. The major issues here are the major issues there."

"There has been a gap in my life. I spent 17 years developing a degree of expertise in this industry and I miss not using that expertise. This is an opportunity to do that."



SUMMERS (LEFT) and Munnis celebrate the deal with Yazz

## Big Life stays free as Polydor gets half

THE FASHION for joint ventures continues, with Polydor acquiring a 49 per cent stake in Jazz Summers' Big Life through allowing the former Whom! manager a healthy measure of independence.

"Jazz was keen to keep his independence — and he's kept it," confirms Polydor managing director David Munnis who, in return for what he describes as a "substantial investment", shares in UK income and gains a five year licence worldwide for Yazz and Calcutt where they are not already tied to existing deals, plus future product from any other artists.

"One of my aims at Polydor has been to expand on several fronts at once and this deal not only gives us another A&R department, but also another record label operating in its own right," says Munnis. "Jazz has done really well over the last 15 months and we're getting a piece of what's there now as well as investing in the future."

"We want him to come up with five more hit acts like Yazz and the price reflects that."

Big Life product will remain independent in the UK, distributed as before through the Cartel, but Summers observes: "I came to realise that the independents around Europe — though good — are not able to get the most out of a big hit act. As manager of Whom!, for instance, I have seen the vast machinery of CBS click into action."

"In developing Big Life I knew I had to co-ordinate product with one company around Europe, and possibly throughout the world." Summing up the benefits of his deal with Polydor, he says: "I've got an injection of cash, I've got co-ordinated releases worldwide, and I've got my independence in the UK which is very important to me."

Commenting on the terms of what Munnis describes as a "very convoluted" deal, Summers says: "It's not a matter of millions of money — more that we have funds to draw on when we need it."

## Radio One

▶ FROM PAGE ONE

Playlist chairman Chris Lyckett says the change in compilation of the list comes after a four-month "trial period". His new attention was always to purely highlight the fact that Radio One plays album tracks.

"We had always played albums on the same radio before and we wanted to emphasise this. We also wanted to add a bit more depth to an artist's profile," says Lyckett. "But we found during that test period that we could not, on a regular basis, find enough unanimity of the producers to be able to pick a track that everyone wanted played."

"Certain acts, for reasons of time or that particular tracks were not suitable, were dropped from the list but this only happened occasionally," he adds.

He believes that the playlist committee was asking too much of the market to find five new albums in one week that all had tracks suitable for airplay.

"We think the system was not working quite as effectively as we would have liked so we decided to change it more in line with the suggestions by having 10 albums instead of five."

"Also, new tracks will continue to be played week after week until something better comes along," says Lyckett, who expects about seven of the 10 albums to remain on the list the following week.

"It may well be that we select different tracks each week. Ultimately, it will be nice to be able to assess each track on individual pieces of music. Maybe that could lead to an album track playlist."

## Round BRIEFING

WASHINGTON: The US Congress has the legal right to regulate explicit song lyrics and restrict minors' access to them. A 29-page report prepared for Congress by its legal research service concludes that the US constitution would allow federal control over "indecent and obscene" sound recordings and to restrict their availability. However, the report adds that any restraints must be narrowly focused so as not to impinge upon adults' rights to access to the material.

THE HAGUE: The Dutch parliament has unanimously approved a government bill to impose a levy on blank audio and video tape, proposals which will also cover erasable compact discs and write-once CD. The exact amount of the levy has not been specified and will be the subject of negotiations between tape manufacturers, artists and the Dutch record industry.

SYDNEY: London-based Castle Communications is to establish an office and subsidiary company here which is due to start trading on July 1. Castle Communications Australasia Ltd will be headed by John Evans, who has worked in Australia for some years, while Dougie Dudgeon is travelling from London to become commercial director. A sales and distribution deal has been concluded with BMG.

NEW YORK: Management and marketing company Concrete Management is developing music promotion contracts for in-store play of bands that do not get exposure through traditional outlets. Most major labels and several independents are participating in the project.

MONTE CARLO: The first World Music Awards, of which the majority are calculated on worldwide sales, were presented at the Sporting Club, Juglio Iglesias received a lifelong contribution to the music industry award, Belinda Carlisle was female artist of the year, Gary King, June of the year and Salt 'n' Pepa received the album of the year award. Howard Jones was credited for his outstanding contribution to keyboard music, Barry White outstanding contribution to dance music, Deep Purple's Jon Lord and Ian Paice for their outstanding contribution to the rock industry and Milli Vanilli best song of the year with Girl You Know It's True. Enya received music video of the year, Michael Jackson artist of the Eighties, Steve Winwood male artist of the year and the Beatles for their outstanding contribution to the pop industry.

## Terry's times: from music to hotels and back again

TERRY ELLIS, as head of the Ellis corporation, has his main business interests in property development, specifically the construction of a 140-room hotel he has bought in Mayfair.

However, his name has been prominent in the record industry despite his absence from it. Chrystals, the label he set up with Chris Wright, is a corruption of "Chris" and "Ellis".

Wright and Ellis first became acquainted each other when they were running rival booking agencies in 1967.

Eventually they pooled their resources and branched out into management and production before establishing the Chrystals label out of Island in 1969.

Ellis points out that, contrary to some suggestions, he has run a UK record company. He and Wright were jointly in charge of Chrystals until 1974.

In 1975, Ellis went to the US to establish the contemporary American arm, a task which, he contends, gives him unparalleled experience

among the BPI council members. "Nobody else has set up from scratch a major label in both this country and the States," he says. Ellis was bought out of Chrystals four years ago after he and Wright developed "diametrically opposing views" of how the company should be run.

Even so, he maintains the two are still friends and points to the fact that he is godfather to Wright's sons and Shelley Wright is godmother to his children. "We disagree on a purely business level."

Describing his situation after being bought out, Ellis says "I was persuaded by friends to take a couple of months off and the couple of months became six months. Then I actually got to thinking what it meant to go back and start again from the bottom and it began to seem less attractive."

"Two years ago when I decided that I didn't want to get back into the music business, I decided that I wanted to create and run the best hotel in London."

## BRIEFS

● ENTERTAINMENT UK is to have a new managing director as part of a number of changes within parent company Kingfisher.

Mike Sommers, who has been performing a dual role as head of EUK and as the main responsible for Woolworths' entertainment product, is moving back to the retail chain as commercial director. He is replaced as EUK managing director by Jonathan Weeks, presently supply chain director at Woolworths.

Another Woolworths man, Chris Ash, is also joining EUK, as commercial director. He was previously business director for gifts and sweets at Woolworths.

● THE MONSTERS OF Rock show at Donington Park has been cancelled for the first time in the event's 19-year history. The promoting company says is confident, though, that the festival will be back in 1990.

Aimcoke Ltd says it intends to appeal against the decision by the North West Leicestershire District Council to limit the numbers attending to 70,000, and, because this appeal will take several weeks, there will be insufficient time left to put together a bill.

# Keys point to better stocking

**T**HERE MUST be easier ways of keeping stock than having rolls of fill paper and account books.

How many times have you asked yourself that question? If you are an independent dealer you have probably followed that thought with "I could get a computer system but that would be a little over the top."

But what perhaps many dealers do not realise is that as the technological revolution marches on and more companies get involved offering more systems, the greater opportunity there is to find exactly

what suits your shop.

Computer firms are now offering various retailing systems to make life in the frontline easier and more efficient in terms of stock control and accounting.

The equipment mentioned here is just a small section of what is presently available to retailers. A wider variety of equipment on offer will be on show at the 10th Electronic Point Of Sale exhibition at Alexandra Palace, London, on September 12-15.

NCR has joined forces with Diamond Computerised Point Of Sale Systems to bring the benefits of EPOS systems to smaller retail outlets and at a lower price.

The systems enable controls on stock and cash flow on PC DOS-based terminals and the two companies have also developed their own software which they intend to re-develop continuously.

Many dealers will already be aware of the Electronic Record Ordering System which was given its full introduction to the industry — with the help of EMI, BMG and PolyGram — earlier this year in the form of a dealer roadshow.

The system offers electronic transmissions of data for ordering instead of the regular laborious telephone calls to the record company telesales departments.

Orders can be transmitted in about five minutes with a standard



A TYPICAL computer ordering system on offer to the modern retailer

charge of 25p per order. Apart from the three companies mentioned above, other majors are showing an interest in joining the system and the intention is to create a complete record ordering system.

KPOS is already involved in supplying the music industry with retailing systems. The company's KPG Shop-Tech system details each transaction at the point-of-sale and records the information — possibly in a separate terminal — for further processing and analysis.

The KPOS packages can be used on ICL and IBM hardware and if your shop is part of a small chain, an extension of terminals will allow each branch manager to dial-up the computer at any time

of day and see a list of stock held in the warehouse. The tills can be linked to cassettes which record details of sales by date, stock code, item and price.

Bar codes are now being utilised by the vast majority of retailers, by way of simply running a light pen/wand across the code and recording the information instantly.

Research consultancy RDMF has compiled a book entitled Introduction To Computers In Shops which provides information on finding and installing a system.

It also explains how the systems work, what is available and what sort of equipment would be suitable for your business. For more details on the book and the exhibition, telephone 0273 722687.

## REP OF THE WEEK



AMBROSE MURRAY is the CBS rep for the East Midlands covering the Nottinghamshire and Leicestershire areas.

Murray joined CBS in April last year and despite coming to the company from outside the industry has managed to successfully combine his love of music with the hard work required in albums/singles promotion.

His determination to get backstage at each gig he attends is rapidly gaining him the lighter of the year title of CBS. All tour managers should beware.

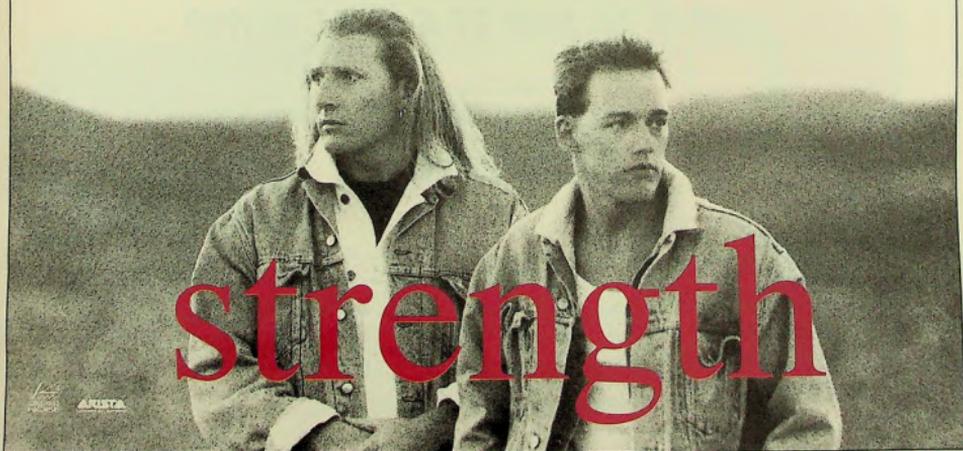
## Best display to win US tickets

THE BEST window display for Anderson, Bruford, Wakeman, Howe's first single *Brother Of Mine* will win a pair of tickets for one of the band's US concerts.

That is the offer being made by Arista in conjunction with Continental Airlines. The competition will run for three weeks from June 12 and full display packs are available from BMG telesales and the Arista strikeforce.

# breaking hearts

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THE KNOCKING CONTINUES, BUT EVEN IN AMERICA  
THERE ARE SOME WHO SHARE THE FAITH  
OF THOSE AT PWL

**Billboard.**

3 JUNE, 1989



**WHAT'S WRONG WITH S.A.W.?**  
Regarding recent reviews of the new Donna Summer I.P. and single (Billboard, May 6 and April 29), I must take exception to the negative references to the production talents of the U.K.'s Stock, Aitken, Waterman

team. Although I consider myself a Summer fan, if "even a familiar SAW production can't keep this singer's distinctive delivery from winning," as your review states, why is this SAW production shaping up to be her first major hit since 1983's "She Works Hard For The Money"?

My store is singles oriented, with 12-inch sales dominating, and we've noticed an avalanche of hit product in recent years coming from the SAW team. While it might be premature to

call them geniuses, their track record speaks for itself. Their many success stories include Samantha Fox, Dead Or Alive, Laura Branigan, Kylie Minogue, and Rick Astley.

To me as a retailer, a production genius is one who is most consistently in tune with the public's taste. Regardless of what your critics say, there is no current producer or production team that can compare with these three gentlemen.

Perhaps the U.S. music industry is

jealous of these British hit makers. As far as I am concerned, if the SAW-bashing by critics (and top 40 programmers) would stop, the public would be exposed to many more excellent, commercial (not a dirty word!) productions, and we'd all sell a lot more music. Isn't that the bottom line, anyway?

Dean Ferguson  
D.J. Records  
North Babylon, N.Y.

COURTESY BILLBOARD



MUSIC WEEK 10 JUNE, 1989

TOP 75 SINGLES		Label	# 121	Number	Distribution	MW
1	SEALED WITH A KISS	Jason Donovan (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
2	HAND ON YOUR HEART	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC

MUSIC WEEK 27 MAY, 1989

TOP 75 SINGLES		Label	# 121	Number	Distribution	MW
1	FERRY CROSS THE MERSEY	Mersey (McCarthy/Salmon/Chickens)	DUANE	DUANE	DUANE	DUANE
2	HAND ON YOUR HEART	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC



MUSIC WEEK 20 MAY, 1989

TOP 75 SINGLES		Label	# 121	Number	Distribution	MW
1	FERRY CROSS THE MERSEY	Mersey (McCarthy/Salmon/Chickens)	DUANE	DUANE	DUANE	DUANE
2	HAND ON YOUR HEART	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
3	MISS YOU LIKE CRAZY	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC

MUSIC WEEK 3 JUNE, 1989

TOP 75 SINGLES		Label	# 121	Number	Distribution	MW
1	FERRY CROSS THE MERSEY	Mersey (McCarthy/Salmon/Chickens)	DUANE	DUANE	DUANE	DUANE
2	MISS YOU LIKE CRAZY	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC



MUSIC WEEK 13 MAY, 1989

TOP 75 SINGLES		Label	# 121	Number	Distribution	MW
1	HAND ON YOUR HEART	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
2	ETERNAL BRIDE	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC

MUSIC WEEK 20 MAY, 1989

TOP 75 ARTIST ALBUMS		Label	# 121	Number	Distribution	MW
1	TEN GOOD REASONS	Jason Donovan (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
2	FREEFORTHING	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
3	THE WINDMILL	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC

MUSIC WEEK 10 JUNE, 1989

TOP 75 ARTIST ALBUMS		Label	# 121	Number	Distribution	MW
1	TEN GOOD REASONS	Jason Donovan (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
2	THE WINDMILL	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC

MUSIC WEEK 27 MAY, 1989

TOP 75 ARTIST ALBUMS		Label	# 121	Number	Distribution	MW
1	TEN GOOD REASONS	Jason Donovan (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC
2	THE WINDMILL	Johnnie Walker (Stock/Airson/Warminster)	Warrner	CHERRY MUSIC	CHERRY MUSIC	CHERRY MUSIC



OUR THANKS AGAIN GO TO PINNACLE, IMPULSE,  
SHARP END, EVERYONE AT PWL,  
AND ALL OUR FRIENDS IN RETAIL AND RADIO  
WHO MADE THE DREAM COME TRUE

"WE'VE ALWAYS LIVED ONE DAY AT A TIME"

## Classical

1	VIVALDI FOUR SEASONS Virtuosi Of England	CFP CFP4001.6/TCCFP4006 (E)
2	BALLET SUITES Europa Philharmonic	BGTD002/BGTC002 (STY) State
3	CLASSIC HITS Europa Orchestra & Chorus	BGTD01.6/BGTC01.6 (STY) State
4	VIVALDI FOUR SEASONS Europa Consort	BGTD020/BGTC020 (STY) State
5	STRAUSS THE BLUE DANUBE Europa Festival Orchestra	BGTD010/BGTC010 (STY) State
6	MOZART MAGIC Europa Philharmonic	BGTD01.1/BGTC01.1 (STY) State
7	PIANO MASTERPIECES Europa Consort	BGTD01.5/BGTC01.5 (STY) CFP
8	DUETS FROM FAMOUS OPERAS Holst	CFP4144981/CFP4144984 (E) Conifer DDD111/DCD111 (CON)
9	HOLST THE PLANETS Geoffrey Simon/LSO	DDD111/DCD111 (CON) State
10	POPULAR OVERTURES Europa Philharmonic	BGTD01.3/BGTC01.3 (STY) D.G. Galleno 4194881/4194884 (E)
11	VIVALDI FOUR SEASONS Herbert Von Karajan/BPO	CFP 4194881/4194884 (E)
12	TCHAIKOVSKY 1812 OVERTURE Charles Mackerras	CFP CFP101/TCCFP101 (E)
13	ALBINONI/CORELLI/VIVALDI/PACHELBEL D.G. Walkman	D.G. Walkman 4131424 (F)
14	HOLST THE PLANETS Simon Rattle/PO	Eminence EMX2106/TCMX2106 (E) State
15	BIZET CARMEN Europa Philharmonic	BGTD01.8/BGTC01.8 (STY) State
16	GRIEG PEER GYNT Europa Symphony	BGTD01.9/BGTC01.9 (STY) Conifer
17	VIVALDI FOUR SEASONS Anders Onorwall/DBE	DDD109/DCD109 (CON) State
20	CLASSIC BAROQUE Europa Consort	BGTD01.4/BGTC01.4 (STY) CFP
19	WAGNER THE RIDE OF THE VALKYRIES Rickenbacher/LPO	CFP441.2/TCCFP441.2 (E) CFP
20	GREAT CHORAL CLASSICS Various	CFP4548/TCCFP4548 (E) CFP

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## CLASSICAL

## Progressive on Donnayoni moves into the limelight

by Nicolas Soames

OF THE main conductors on Decca's roster — Sir Georg Solti, Charles Dutoit, Vladimir Ashkenazy, and Riccardo Chailly — the German-born Christoph von Dohnanyi is unquestionably the least-well known.

This is partly due to the fact that only recently has he signed an exclusive contract with the company. And new recordings on Teldec, for example, are still appearing. It is also the result of never having had an established connection with a British orchestra; he is currently music director of the Cleveland Orchestra.

So his visit to London this week for three concerts of the Royal Festival Hall (June 15, 16, 17) is important both for himself and Decca, and it is just unfortunate that it comes at the same time as the company is distracted by the demands of one Pavarotti and the Kurt Weill chormiras, Ute Lemper.

Dohnanyi is recognised as a conductor of significance particularly within the all-important central European repertoire of Beethoven, Schubert, Brahms, Bruckner and Mahler: it is with Mahler's

Symphony No 5 (CD 425 438 CD/ape/LP) and Bruckner's Symphony No 9 (425 405 CD/ape/LP) that Decca is promoting his UK presence. There is also a highly regarded mid-price reissue of Mendelssohn's Symphonies on Ovalton (421 769 3 CDs) which, made a decade ago, indicate the long-standing relationship he has maintained with Decca.

It was something cemented by his position as music director of the Cleveland Orchestra, for Decca has had a tradition of recording the Cleveland with Ashkenazy and Dorati before him. But it is evident that for all his reputation with major symphonic repertoires, Dohnanyi could prove more adventurous than either of his predecessors. His declared interest in contemporary music can be seen by his choice of Tippett's Triple Concerto to open his Mahler 5 concert. It is a reminder that one of his most admired recordings is Berg's opera Wozzeck on Decca.

But his range is wide. From Teldec this month, coinciding with his visit, is Mussorgsky's Pictures At An Exhibition in the popular coupling with Night On A Bare Mountain (8.44.52, CD/LP), and a



DECCA'S RECENT exclusive signing Christoph von Dohnanyi visits London this week (June 15-17)

four CD set of Brahms's Four Symphonies, his first American recordings. Busoni's Piano Concerto is due from Telarc later this year.

As he moves firmly into Decca exclusivity, it is clear that the company has acquired a conductor of unusual interests. The difficulty will be in building a strong UK profile for an artist who is reluctant to be subjected to a superstar sell, and is not here often enough to build a wide personal following.

DECCA

## luciano pavarotti in london



To celebrate Luciano Pavarotti's London Arena concert Decca have released an exciting mid price double album **TUTTO PAVAROTTI** 31 songs and arias including a great new song 'Caruso', available on Decca for the first time, and encore favourites 'Nessun Dorma' and 'O sole mio' — also on a new 7" Pavarotti single **PAVO 3 — OUT NOW**

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PAVAROTTI on the WOGAN SHOW  
this Friday

TUTTO PAVAROTTI will be advertised in national press 17 and 18 June.

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## B R I E F S

● THE FIRST recording of Piano Sonata by Schubert (A major D 959 and B flat D 960) on an authentic fortepiano by Melynn Tan is issued by EMI this month on the Reflexe series (CDC 7496312). It was made shortly after her performance at the Wigmore Hall which was widely praised.

Tan also appears on the Deutsche Grammophon label this month — he is joined Robert Levin and Malcolm Bilson in the recording of Mozart's Concerto for three pianos (DG 427 317). It is released as part of the entire concerto cycle being done by Bilson, with the English Baroque soloists conducted by John Eliot Gardiner.

Tan appears at the Queen Elizabeth Hall, with Narrington, on June 26, and also appears at the Cheltenham Festival on July 2, the Wigmore Hall on July 4, Lichfield, 425 681 2/13 and York on July 17.

● A NEW production of the Cole Porter musical Anything Goes starring Elaine Paige opens in London at the Prince Edward Theatre in July. And this month Decca Classics is importing the US version, recorded by the Broadway cast in 1987. It is one of two musicals issued by the company in June, following the release of 42nd Street and Chess, sales of which have topped the 100,000 mark. Anything Goes is issued on all three formats (RD/RK/RL 87769).

The other recording is Sarafino, the South African musical which celebrates the children of the South African townships and their music, with the latter-day influences of jazz, rock, rhythm and blues and gospel. The recording is on CD and tape only (RD/RK 89307).

● IT IS more than 30 years since the first Hoffmann Festival when classical musicians took the starch out of their collars and laughed, and now it has become classical itself. But the appeal still continues — as recently audiences attended the 1988 Hoffmann Festival at the Royal Festival Hall to hear long-lost items such as Arnold's Grand Overture For Four Vacuum Cleaners, Leopold Mozart's Concerto For Hoopsteeple, the Overture The Heaving Baggie and Quasimodo a Guiccia: Aria — Act 9 Scene 12. Decca was there with its recording equipment, and the result is a two CD set (425 401). "When I went to the concerts I was expecting an older audience enjoying rather faded humour, but the Royal Festival Hall was full of people of every age and there were some very funny things indeed," says Michael Letchford, Decca's general manager.

## CHOICE

THE WORK considered by Stephen Dodgson on Saturday's Building A Library on Radio Three was Schubert's Symphony No 5 in E flat. The recommended recording was a surprise, the mid-price issue by the Orchestra Of St John's, Smith Square, conducted by John Lubcock, on Pickwick's IMP Classics, PCD 819. It is also available on LP and tape.

# CD: moving to the mainstream?

AS COMPACT disc video struggles to establish itself in the leisure market the signs from Japan are that it is only a matter of time before it becomes an accepted medium.

PolyGram is scheduled for another major campaign in the autumn.

And, clearly acting in an optimistic manner, the French in-

dependent Pierre Verany, distributed in the UK by Harmonia Mundi, has become the first company to release a CDV test disc. Called CDV TEST — How To Set Up Your Audio-Video Equipment, it comes in the form of a five-inch disc offering all the standard tests of audio and visual balances. It also checks out the television at the same

time. It is available on PV 789032 and has a dealer price of £5.47.

Andrew Dalton, Harmonia Mundi promotions and marketing manager, indicates that the autumn should see further CDV product from French sources, including programmes of art images.

● Three further classical titles come from Virgin Vision on VHS. The new Modern Classics label from the company starts with two operatic films which were well received in specialist cinemas.

There is Carlos Surro's 97-minute flamenco version of the Bizet's Carmen, a prize-winner at the 1983 Cannes Film Festival.

And Anta, a collection of 10 short films from leading directors including Allman, Roeg, Jarman and Godard setting great operatic music to moving images. Anta runs for 86 minutes. Both bear a retail tag of £9.99.

On a more conventional note, is the Virgin Video Classics series, the recording of Britten's opera Billy Budd with Thomas Allen in the title role. The video carries a retail price of £16.99 and runs for 157 minutes.

NS

## Conifer decide timing is right for Golani's viola

THE ENTRY into the Classical top 20 of the unusual recording of Elgar's Cello Concerto played on the viola by Rivka Golani has reinforced the decision by Conifer Records to sign the Israeli-born player to a long-term contract.

"I must point out that we started planning the Elgar recording as long ago as 1987, before any indication that it was going to become such a popular work," says John Kehoe, Conifer's classical label manager. "The timing was fortuitous. But we wanted to sign Rivka Golani because she is simply

the most exciting viola player in the world today."

Though viola repertoire is even more limited than the cello, Golani is expected to record most of the major works, including concertos by Walton, Bartok, and works by Hindemith and Berlioz's Harold in Italy, as well as chamber music.

With the viola version of the Cello Concerto already established as a viable alternative in the UK, Conifer Records now anticipate a strong reaction from the North American market.

(See review below) NS

## BRIEFS REVEALS

● THE FIRST complete recording of William Walton's choral works for unaccompanied choir and organ has been made by the Choir Of Trinity College Cambridge conducted by Richard Marlow and released by Conifer (CD 164 and on tape).

The composer's widow, Lady Susanna Walton herself chose Trinity Choir after hearing them sing on a tour in Italy.

A second recording also devoted to 20th century British music comes from Conifer this month. It is Outcry, Mass Of The Apocalypse and The Unicorn, three works by Peter Dickinson who, this year, is celebrating 21 years of duo performance with his sister, the soprano Merial Dickinson.

Among the quest artists on the recording (CDCF 167 and on tape) is the soprano Elizabeth Soderstrom who sings in The Unicorn.

● THE PREMIERE recording of Britten's second parable opera The Burning Fiery Furnace with the composer conducting Peter Pears and the English Opera Group is being re-issued on LP (414 663) this month.

It came in-time for the performance of the work at the Aldeburgh Festival.

Neither Burning Fiery Furnace nor the first parable opera, The Curlew Son will be available on CD until next year.

Curlew River will be issued on CD in June.

Cello Concerto, Elgar/Schelomo, Bloch, Steven Isserlis, London Symphony Orchestra, Richard Hickox. Virgin Classics VCF 90735 (CD, LP, tape). This is one of the Virgin recordings most keenly awaited: Steven Isserlis is very much the young cellist of the moment, and as the charts show week after week, so is Elgar's Cello Concerto. Isserlis is without doubt a super-sensitive musician, with every line offering a subtle nuance that gets through to the spine. It is a completely different approach to Julian Lloyd-Webber's more forthright attitude, and it must be said that Hickox conducts far better orchestral support than Menuhin. But the Philips recording has a clear edge — Isserlis sounds to far away much of the time, so that unless you listen closely, you are in danger of missing his glorious musical response to a great work.

● General interest.

The Baroque Lute, Bach/Weiss, Eugen Dombos, lute, RCA Son GD 71958. The Royal Consort, William Lawes, Gustav Leonhardt, director. RCA Son GD 71954. 6 Sonate Metodiche, Frans Bruggen, flute/recorder, director, Gustav Leonhardt, RCA Victor GD 71957. (CD/tape). These come from RCA's mid-price early music label Sonar, recordings made in the Seventies and Eighties with some of the musicians now regarded as the finest in the field. They are eminently recommendable — they

don't show their age, the playing is excellent, and RCA has added extra items where necessary to extend the playing time.

● Specialist.

Great Music From Great Occasions At Westminster Abbey. The London Brass conducted by Martin Naylor. IMP Classics PCD 919. (CD). Popular compilation of stirring cathedral music, from 'Praise Was Glad and The Lord's My Shepherd' to 'The Hallelujahs and Widor's Toccata from the Symphony No 5 offered in a good new recording.

● General interest.

Spirit Of The Guitar — Music Of The Americas. John Williams, guitar. CBS MK 44898 (CD, LP, tape). My favourite recording at the moment, John Williams, always such a refreshingly honest musician, is also a master player as he shows here. He has brought together a frankly disparate programme of 18 tracks under a title of convenience, but the choice is inventive and acute. There are a couple of pleasant film-track-like works from a former student, Andrew York; a suggestive but also slightly sinister tango from Horacio Razzolo; a peppy tuxedo waltz from Lauro; the famous Choros No 1 by Villa-Lobos — and who could imagine a better performance; and most intriguingly, three blues for classical guitar by Charlie Byrd.

● Cross-over.



MCA MUSIC recently concluded a longer term worldwide sub-publishing deal with Tom Petty, excluding North America. Stuart Watson, VP MCA Records International, is pictured with (left to right) Tony Dimitriadis, MCA Petty's manager, Petty and John Brands MD MCA Music UK.

## All change at EMI

by Dave Laing

WITH THE completion of EMI's purchase of the SBK Songs company, new UK MD of EMI Music Publishing Peter Reichardt is losing no time in fulfilling his pledge to "smash to pieces" the old EMI image. His SBK colleague Sally Farrington becomes director of the creative department and further appointments will be made.

Perrymann replaces Peter Doyle, previously head of talent acquisition at EMI who says that, contrary to Reichardt's promise that all staff would be fully considered on their merits, "I was given no chance to put forward a case why they should keep me".

Shortly before his sacking, Doyle was asked by EMI Music chairman

Irwin Robinson to prepare a written report on the achievements of his staff. Doyle himself has recently had success with top 20 singles by Debbie Gibson and Roxette, writers whom he had personally signed to EMI.

However, the report was never considered by Reichardt. "I stayed in the folder during our meeting," says Doyle. "The meeting could have lasted two minutes but I dragged it out to eight by asking him questions".

The manner of Doyle's dismissal and the earlier resignation of former EMI Music Publishing MD Frans de Wit has increased speculation that Reichardt intends to bring in the whole of his Rothbone Place SBK team to replace de Wit's management team.

## MCPS goes for mandate

THE MAIN provisions of the 1988 Copyright Act will officially come into force on August 1, according to a recent government statement. But publishing industry sources say that the abolition of the statutory recording licence is likely to be postponed by an interim agreement between publishers and record companies.

The Mechanical Copyright Protection Society and the BPI have already started discussing an industry-wide deal to replace the 6½ per cent mechanical royalty set by law in 1911. However, progress has been hampered by the need for the MCPS to get a stronger mandate from writers and

publishers through its new membership agreement.

The latest draft of that agreement was considered recently by a special meeting of the Music Publishers' Association and by the Composers' Joint Council, which asked for some redrafting. The MCPS is optimistic that the final version of the membership agreement can be ready for submission to its members by the end of July.

Meanwhile, it is expected that the BPI and MCPS will agree to extend the present mechanical royalty arrangements for a period of six or nine months from August 1 to allow time for a new deal to be put into place.



GUITARIST Jeff Healey and his band have signed an exclusive songwriting deal with Rondor Music for the US, UK, Scandinavia, Spain, Portugal and Germany. Pictured are (left to right) Jo Rockman, Stuart Hornall, MD Rondor UK and VP Rondor International, Healey, Tom Stevens, and manager, Alan Jones, general manager Rondor UK, and Tommy Richter, MD Rondor Germany.

# DISTRIBUTION TOPPING TO 40 SINGLES

1	NEW	SEALED WITH A KISS Sister Sledge	PHILIPPS (C) 29/92
2	6	BIGHT BACK WHERE WE STARTED... Freddy Fender	13/STAN (14/3)
3	1	FERRY CROSS THE MERSEY Gerry & The Pacemakers	PHILIPPS (C) 29/92
4	2	ON THE ROCKIN' The J. Geils Band	AT (13/31) 14/3
5	5	JUST KEEP ROCKIN' Dionne Warwick	DIONNE WARRICK (1) 29/92
6	3	HELLO YOUTH The Police	Meridian (MMP) 29/92 (MMP) 29/92 (14/3)
7	4	HAND ON YOUR HEART Kylie Minogue	PHILIPPS (C) 29/92
8	7	JOY AND PAIN Alvin Ailes	BMG (M) 33/92 (14/3)
9	11	MY TELEPHONE The Waitresses	Atoll (C) One Time CCU (14/3) 29/92
10	12	WORK IT TO THE BONE Koolhaed Crew	Atoll (C) One Time CCU (14/3) 29/92
11	9	DON'T IT MAKE YOU FEEL GOOD Salsbury	UNIVERSAL (1) 14/3 14/3
12	8	PSYCHONAUT Fields Of The Nephilim	Siretion Two ST 37/92 (14/3)
13	10	WHO'S IN THE HOUSE The Waitresses	Rhodes King LEFT 29/92 (14/3)
14	NEW	LET ME SHOW YOU The Waitresses	Republic (UK) 29/92 (14/3)
15	NEW	QUE SERA MI VIDA (By My) The Waitresses	Debut (D) 29/92 (14/3)
16	14	LET'S DANCE Salsbury	PHILIPPS (C) 24/9 14/3
17	22	OPEN UP YOUR HEART The Waitresses	Shirley Bas SLSX 19/92 (14/3)
18	13	WHERE HAS ALL THE LOVE GONE The Waitresses	Big Life BLS 8/92 (14/3)
19	17	JUST LIKE HEAVEN The Waitresses	Heart First HFF 4/92 (14/3)
20	16	ME MYSELF AND I The Waitresses	Big Life BLS 3/92 (14/3)
21	NEW	TECHNOLOGIA The Waitresses	Living Best LBS 29/92 (14/3)
22	4	FONNIE WE JEANNIE MCCALL Sweet Brothers	SONS (1) 7/91 (14/3) 29/92
23	18	TILL WATING The Waitresses	PHILIPPS (C) 29/92 (14/3)
24	30	PEOPLE HOLD ON The Waitresses	Atoll (C) One Time CCU (14/3) 29/92
25	32	THERE AINT ENOUGH LOVE The Waitresses	First Base (1) 29/92 (14/3)
26	28	THE REAL LIFE The Waitresses	Debut (D) 29/92 (14/3)
27	15	DON'T YOU WANT ME BABY The Waitresses	Debut (D) 29/92 (14/3)
28	20	YOOODOO RAY (EP) The Waitresses	BWA 3/91 (14/3) 29/92
29	19	LET'S GO The Waitresses	Waitresses (D) 29/92 (14/3)
30	NEW	LET IT LOOSE The Waitresses	SHR 8/92 (14/3)
31	NEW	A PLACE IN THE SUN The Waitresses	SHIRLEY BAS (1) 14/3
32	21	100 MANY BROKEN HEARTS The Waitresses	PHILIPPS (C) 29/92 (14/3)
33	25	ONE STEP AT A TIME The Waitresses	PHILIPPS (C) 29/92 (14/3)
34	NEW	COCCOON The Waitresses	Liverpool (D) 29/92 (14/3)
35	31	JOY AND PAIN The Waitresses	Supreme (S) 29/92 (14/3)
36	23	DANCE A ME The Waitresses	Big Life (1) 29/92 (14/3)
37	34	FARDURU BUZZ The Waitresses	Mate (D) 29/92 (14/3) 29/92
38	NEW	SALLY CINNAMON The Waitresses	Black (1) 29/92 (14/3)
39	NEW	THIS IS SKA The Waitresses	Big One (D) 29/92 (14/3)
40	35	JUST A LITTLE MORE The Waitresses	Meridian (M) 29/92 (14/3)

# TOP 20 ALBUMS

1	5	TEN GOOD REASONS The Waitresses	PHILIPPS (C) 29/92
2	47	KYLIE Kylie Minogue	PHILIPPS (C) 29/92
3	5	STONE ROSES The Stone Roses	Shirleybas (C) 29/92 (14/3)
4	3	DOOITTE The Waitresses	KAR CARD 9/92 (14/3)
5	12	2 FEET HIGH AND RISING The Waitresses	Big Life (1) 29/92 (14/3)
6	58	THE INNOCENTS The Innocents	PHILIPPS (C) 29/92 (14/3)
7	28	WANTED The Waitresses	Big Life (1) 29/92 (14/3)
8	NEW	HOPE AND DESPAIR The Waitresses	Debut (D) 29/92 (14/3)
9	NEW	BROADWAY THE HARD WAY The Waitresses	Zappa 29/92 (14/3)
10	NEW	ISTANA (ITS BEGINNING TO...) The Waitresses	Mate (D) 29/92 (14/3)
11	11	THE CIRCUS The Waitresses	Mate (D) 29/92 (14/3)
12	9	DREAMWEAVER The Waitresses	None (N) 29/92 (14/3)
13	12	ORIGINAL SOUNDTRACK The Waitresses	Rhodes King LEFT 29/92 (14/3)
14	9	WHAT'S THAT NOISE? The Waitresses	Atoll (C) One Time CCU (14/3) 29/92
15	3	5 SUBSTANCE The Waitresses	Our Two Time CCU (14/3) 29/92
16	NEW	SKA The Waitresses	Black (1) 29/92 (14/3)
17	18	121 The Waitresses	Mate (D) 29/92 (14/3)
18	NEW	TEXAS CAMPFIRE TAPES The Waitresses	Contra King (C) 29/92 (14/3)
19	NEW	SPEED KILLS... BUT WHO'S DYING? The Waitresses	Meridian (M) 29/92 (14/3)
20	2	PHORWARD The Waitresses	Meridian (M) 29/92 (14/3)

Compiled by Music Week from Gallup Data

## by Dave Henderson

**KING OF THE STONE** can't continue their barbed spookspokeoog log with a compilation of their material featuring four songs from '87, four from '88 and four from '89. On the Fly Hard label. Barbarous English Foyle is out mid-June through the Cartel. More from Fly Hard, as **Benny Profane** return to the exciting world of pop with a new single called Skateboard To Oblivion. Rough Trade's dance subsidiary, Republic, gathers together a music-bound collection of sounds from across the Atlantic on the compilation **Paradise Regain** — The Garage Sound Of Deepest New York Volume Two. On album, cassette and CD. It's available through the Cartel and it features **Yvonne Curref's** recent single release **Let Me Show You** plus tracks from **Sharon and Jerry Edwards**.

**RHYTHM KING** attempts to excel in the European continent by courting the much raved over **Les Negresses Vertes**. This French group UK debut, as **The Fly** to all you non-Francophones — has a dance remix by **William Orbit** and foretells new flexibility of their debut album **Miah** — a well known typing error. Aiming for worldwide pointed booties and psychedelic credibility, the **Funatics** have signed to Reggae's subsidiary Situation Two and they like to hold. On the next table to Sit Two, **Beggars** themselves mount the departure of **The Fall** (to Oranogram) by releasing **Cos**. It Up from their conceptual **I Am Kurious One** album of last year.

**HARKING BACK** to The Fly and Les Negresses' accident dance groove, it's remember that **Banks** is still jangling for position with a wealth of bhangra material on cassette, vinyl and CD. For those looking for the outside **House's** Cool And Deadly on cassette or **Arishimo** is "the most eagerly-awaited bhangra release of the year." The reason for this is the effect on the Asian music scene that **Herbert's** last album, **Diamonds**, had. It was topped as the most important release for two years. Also from **Banks**, the small scale Portsmouth operation, **Big Black** releases the debut vinyl album from **The Grimes** called **Self Non-Self**. More UK inventiveness comes from the dreadfully named **Wool** **Wooland** who seem to have raised some major label awareness for their **Band**-inspired sounds, this time hitting the rockability sports, as **The Termites** cho down with the **Termites EP** on Rakocis.

**KITCHENS OF Distinction** take their Turnpore on the road during June in support of their just-released vinyl and CD album **Love Is Hell** on One Little Indian through Nine Mile and the Cartel. They'll be tripping the light fantastic from Glasgow to London. **The Piano Wilson**, who feature more than a few people from Hull — including some west coast **Bad Gals** — release a new album called **Not Waving But Drowning** on their own, vinyl and CD. **Records Of Achievement** will be out on both vinyl and CD and it'll be distributed by APT. Over 1,000 copies will include a free handmade sticker. **Phew!**

CURRENTLY TELEVISED **Kazuma's Karaoke Klub** on Channel 4 has 36 theme tune Do The Karaoke by the lovable **Frank Chickens** released on a seven-inch 45 on Flying Records through Revolver and the Cartel. The single's release also signals the reissue of the **Chickens'** last album which has been remixed and now it includes **Do The Karaoke** too. Also from Revolver, through the Cartel, the **Ska** label offers **Smasher Fun**. Come See

Come Ska album — bet you can't guess what kind music that is! Yes, it's the debut album from Detroit's top ska band. At the other end of the Richter scale, **Doctor And The Grappens** continue their humorous skaced thrash with an album/CD called **Raphanoidism** on Manic Eyes. It features 22 songs with a heavy metal influence. Still with Revolver, the Household label releases the debut 12-inch from the "new" **Chatterfields**. **Fool Is A Man** is acclaimed as a fan pleaser and surefire future reputation builder, also on Household, there's a 12-inch single from **The Bean Hotel**. It's the group's second release and it's called **Hey Hey Audacious**.

**MOTHER RECORDS**, the label arm of **U2** that usually goes through Island/EMI for distribution, switches to Pinacole for **The Black Velvet Band's** Old Man Stone single. Already top 20 in their native Ireland, the group blend sharp Gaelic rock sounds and a country swing and have recently signed to Elektra in the States. German band **M Walking On Water** return to UK to play the WOMAD festival, among other places, and label **Jarvis/Tuogo** should be promoting their album, through Pinacole, while they're here. The group break recording sessions for their third album to appear. The Playtime label returns, after the departure of **The Imperial Corps** for **Cos Records**, and their roster of acts is swelled to a heady three: **Too Much Texas** release **Smart** on 12-inch and that'll be followed on June 19 by the **New Four Automatic Duffields** who offer their debut 45. Next month, **The Reinkings** complete the

label's tour de force with their "brilliant" debut single, titled **rough confounding**, perhaps. **The Reinkings EP**. All Playtime releases are available through the Cartel. Back on the world stage, **Worker's Playtime** releases an album/CD from Sierra Leone guitarist **SE Rogie**. The Palm Wine Sounds Of SE Rogie will be available through Rogie Trade and the Cartel.

**FEELING SLIGHTLY** 1992 again, let's take five ticks to look of Germany's Spinick label and just what it can do for you. Available through **Banks** and the Cartel it offers a couple of vinyl albums releases this month, both of which are worth a listen. **The Truffauts** concrete their roots — as exposed on last year's chirpy guitar onslaught **Fanny** — with their second album **Billy Ze Kick, while Arvid** DF unleash Barcelona **Cudd**, which as the title might suggest is an album from a German combo recorded in Spain. A hybrid punk set, it's performed in Spanish, German and English. Esperanto No problem. Spinick's sister label, **Screech** releases an album of hardcore garage noises from **The Dullness**. **Watching The Blood Flow** is their second.

**STILL HOT** and trotting is **Boyd Ford**'s new 12-inch, an occic cover of **Bolton's** Children Of The Revolution on Rhythm King through the Cartel. Then there's **Moonson** by **Black Radical** **AK II**, hardcore rap on 7". The Bone label through the Cartel, then there's the new album from **The Perfect Disaster**. Simply titled **Up It's On Fire** through Pinacole. Also through Pinacole is a CD only from **Douglas** called **Vacant Endeavour** on Suburbs Of Hell.

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# Capital plots the airwaves

**The seventh annual Capital Radio festival looks like being the best ever. And it will give independent radio stations a chance to vary from normal radio schedules as Sarah Davis finds out**

**T**HE MOST exciting festival ever" was the Capital Radio's head of music, Richard Park, describes the seventh annual Capital Radio/Continental Airlines Music Festival. And they are now committed to recording as many of the festival's concerts as possible for both radio and television transmission.

Central Independent Television, Channel 4 and the BBC have confirmed interest in filming and recording sections of the festival and Park says he anticipates "a very high level of take up" from independent radio stations.

"Programmes will be an offer to every other station in the independent local radio network, assuming that we have the network rights. I am optimistic that we'll be able to supply other stations with the material should they require it. It's my guess, going on past history, that more than three quarters of network stations will take up a good percentage."

Channel 4 is currently in the negotiation stage for the July 13 New Orleans jazz show from the Festival Hall, and the BBC is in negotiation for Bobby Brown's June 23-26 shows at Wembley Arena. Central and Capital have already finalised their negotiations for the filming of the June 16 and 17 Wembley Stadium Cliff Richard concerts. The concerts are planned for simulcast with IR stations at 8.00am on a Sunday at the end of November. Park says Central was the "obvious company" for the simulcast. "Cliff Richard's management had a role to play here. They've always had a good relationship with Central TV."

Park says the show will be "in three parts, an old boy part — and old rock and roll thing; there's a Cliff and The Shadows part and there's Cliff Richard singing all his ballad-type things. The whole show at Wembley last from five to 11pm, but I will make a two-hour TV show."

Richard Leyland, music and entertainment producer at Central, is producing the Cliff Richard concerts. He comments: "Everybody is very, very thrilled that we're doing this show, especially as it's Cliff's 30th anniversary. We're overwhelmed." Leyland says Central is "spending a lot of money on the show." It will be on film and not videotaped and will be recorded in digital stereo.

"It will be networked by ITV. It's been put to them and they all want it. However, as television programming works three months ahead, and it's not scheduled until November, it's not possible to confirm other details yet. I think the ratings will reflect good promotion. It will have extensive radio promotion, which is half the battle — people will know it's on and will watch it. I think I'll open up the route for good music programming. It's good when you see what's not going out. It will be good for music for the future," he adds.

Park says: "I have great expectations that every station in the country will simulcast Cliff Richard with Central TV. Again, the ink is not dry on the paper but I do think



"IT'S ALWAYS good to put Paul Weller on in London" — Richard Park

this will take place. I think there will be fantastic interest in London as we will be buying towards the concerts. I'm a member of the AIRC programming committee, which put its weight behind getting Cliff Richard, and getting the concerts, with the benefit of support from the entire independent radio network."

The other IR stations are "all delighted that the festival is taking place," according to Park. "They get hold of material they would otherwise not be able to get hold of. Apart from that, all the financial commitment is ours. Every station, once they knew we were doing Cliff Richard, wanted to be involved. The fact that we're here in London stands to benefit everybody. We are not insular, it's all very community minded."

Park is presently negotiating with the other IR stations through the programme sharing unit. "The programme sharing unit keeps these stations up to date with what's going on and the stations tell them which programmes they want."

At the time of going to press other IR stations were interested, but were unsure of details.

Chris Hughes, Trent Radio's programme controller, says the Cliff Richard show "hasn't been for-

mally offered yet. We would normally take the programmes. But it depends on the running order and which artists have been contracted. We have taken Capital's shows in the past."

BRMB's programme controller Mike Owen says he hasn't had details yet but thinks "it's highly likely we would take it. As long as it doesn't conflict with other programmes". He points out that such programming must be "exceptionally useful" for stations that don't make this type of show. He says: "We do a lot of our own content material, and we have used things from Capital before, but we're in a fortunate position at BRMB because we have so many major concerts here."

GWR's station manager Simon Cooper agrees: "Capital have the clout to get artists over that other stations in the network might not be able to get. Capital record a lot of excellent concerts which we obtain through the programme sharing unit."

Will GWR take the Cliff Richard simulcast? "We have spoken about it but Central doesn't cover all our area, and we would need HTV to also take it up."

Capital is currently negotiating

broadcast rights for other concerts from the festival. Park says that although "the broadcasts will take place towards the end of the year, and would make very, very good programming over the festive season or the weekends, obviously we've got to fix them all up."

"We've got to get hold of the bands, and not every artist will give you the rights, and they will want to bring their engineer in to mix the concerts, so I'm afraid it's not a case of let's do it let's put it out. It doesn't work like that. If we assume we have most of the rights we require you can assume that most of the concerts will be broadcast."

To date Cliff Richard, Simply Red, Bobby Brown and Roachford are finalised, according to Park. "But that's probably because they've been on the stocks longer than some of the others. With regard to the other concerts, of course we will record as many as we can get appropriate rights for and then offer them up to other stations through the programme sharing unit at varying times over the forthcoming six or seven months."

Television and radio stations certainly have a lot to choose from. "At the outset we went with the view that this could well be the most exciting festival ever," says Park. "We started with John Burrows going to America and getting lots of top class jazz acts. We identified very quickly some very strong British bands, just about breaking in the Roachford-type syndrome, plus those great London favourites, the Style Council."

"It's always good to put Paul Weller on in this city. It's the same for Cliff. Especially as Capital Radio is Cliff's local station in a sense. Simply Red — when we heard the album we thought we're going to try and get them. We insisted we could provide dates and get the Albert Hall for them."

"Then looking around the world we tried to bring some bands from overseas like 1927 from Australia who are in the position now that INXS were in three years ago. I've got a lot of confidence in them, I think they will fill Hammersmith Odeon, not only with ex-patriate Australians but with people who've heard their records on Capital Radio. I advised on the acts for the festival. I've been enthusiastically behind the Bobby Brown and that sort of thing. I was sure he'd do great business. But I could have been wrong."

Capital will be mounting a strong promotional drive for the festival during the run up to the event. As Park says: "Everyone will know who's on and where they're on. Then afterwards there'll be the chance to hear the gigs again. We sort of say, you saw this, you saw the event, and you come back and can hear it on your own radio."

**'Capital have the clout to get artists over'**



RICHARD PARK: Capital's head of music.

**The Capital Radio/Continental Airlines Music Festival, to give it its full name, is covering a wide array of musical styles and artists, ranging from pop and rock through to jazz, classical, reggae, nostalgia and world music. Chris White investigates what product is available**

# Capital gains from top acts

**T**HIS YEAR'S event has attracted many top recording names as well as giving opportunities to up-and-coming musical talent. With many of the events being recorded by Capital Radio for subsequent broadcasting the many live events should keep the bills ringing in shops throughout the country.

Cliff Richard, who appears for two nights at the vast Wembley Stadium on June 16 and 17, needs little boost for his considerable record sales but the fact that he will be performing before some 100,000 people can only auger well for his available catalogue, and the latest single — his 100th — appropriately called The Best Of Me.

Joining Cliff on the same bill are The Shadows, who also have a new TV-advertised album *Steppin'* To The Shadows out on Polydor. Aswad, whose catalogue includes a TV-promoted Stylus album called *Renaissance*, Gerry & The Pacemakers and The Searchers. The latter two 'Sixties' pop groups have 'greatest hits' albums available through EMI and PRT respectively.

Emmylou Harris has long had a firm following in the UK and her welcome appearance in London will boost sales of her recent Reprise Records album *Bluebird*

(through WEA) and her considerable back-catalogue including Edes's originally-titled Emmylou Harris. She appears at Hammersmith Odeon on June 19.

Bobby Brown who appears at Wembley Arena for several nights

in late June — his first appearances in the UK — has already gone gold with his MCA Records album *Don't Be Cruel* while the latest single from it *Every Little Step* has gone top 10. Chaka Khan back in the charts with the re-issue, of her clas-

sic hit *I'm Every Woman* on Warner Brothers Records, can also expect a significant increase in CD, vinyl and cassette sales, when she appears at Hammersmith Odeon on June 29 and 30.

Simply Red's four dates at the Royal Albert Hall (June 29-July 2) were sold out within hours of the dates being announced. The band are currently riding high in the charts with the album *A New Flame* on Elektra/WEA, now double-platinum and which spawned the top 10 single *If You Don't Know Me By Now*.

Other top UK rock acts appearing in the capital include The Style Council who also appear at the Royal Albert Hall on July 4. Polydor recently released the TV-advertised retrospective album *Singular Adventures Of The Style Council* which includes *Long Hot Summer*, re-mixed and out as a single.

Pink Floyd's *Delicate Sound Of Thunder* live double-album on EMI can expect a new lease of chart life when the band play the recently-opened London Arena venue in the Docklands for six performances between July 4 and 9. CBS Records' Roachford will be pre-viewing tracks from the next album at Hammersmith Odeon on June 28 and of course featuring ma-



SIMPLY RED: confirmed for four dates

TO PAGE 14 ▶

LES  
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TUNE INTO THE BIGGEST MUSIC EVENT OF THE YEAR

# CAPITAL RADIO

 CONTINENTAL AIRLINES

# MUSIC FESTIVAL

PRESENTS

<p>WEMBLEY STADIUM <b>CLIFF RICHARD</b> 16-17 JUNE WEMBLEY ARENA <b>BOBBY BROWN</b> 23-28 JUNE</p>	<p>JVC CAPITAL RADIO <b>JAZZ PARADE</b> LIVE REPORTS <b>SPYRO GYRA</b> <b>STANLEY CLARKE AND GEORGE DUKE</b> 10 JULY <b>MILES DAVIS</b> 11 JULY</p>	<p>THE ROYAL FESTIVAL HALL <b>STANLEY JORDAN QUARTET</b> <b>LARRY CARLTON</b> 12 JULY <b>NEW ORLEANS NIGHT</b> <b>IRMA THOMAS AND THE PROFESSIONALS</b> <b>BUCKWHEAT ZYDECO</b></p>	<p><b>THE DIRTY DOZEN BRASS BAND</b> 13 JULY <b>JOOLS HOLLAND BIG BAND</b> 14 JULY <b>ASTRUD GILBERTO</b> <b>TANIA MARIA</b> 14 JULY <b>SARAH VAUGHAN</b> <b>JOE WILLIAMS</b> 15 JULY</p>
<p>ROYAL ALBERT HALL <b>SIMPLY RED</b> 29 JUNE-2 JULY</p>	<p>ACADEMY BRITTON <b>Roots Rockers-Reggae Fever</b> DIRECT FROM JAMAICA <b>STEELY, CLEVE &amp; THE DON BAND</b> <b>HOME-T</b> <b>JOHNNY-P</b> <b>CHAKADENUS</b> 1 JULY</p>	<p>THE DOMINION <b>THE GOSPEL SHOW</b> <b>TRAMAINÉ HAWKINS</b> 9 JULY</p>	
<p><b>THE STYLE COUNCIL</b> REVUE 4 JULY LONDON ARENA <b>PINK FLOYD</b> 4-9 JULY</p>	<p>LE PALAIS <b>MICK &amp; PAT'S BEACH PARTY</b> 18 JUNE HAMMERSMITH ODEON <b>EMMYLOU HARRIS</b> 19 JUNE <b>YOUSSEU N'DOUR</b> 22 JUNE THE TOWN &amp; COUNTRY CLUB <b>LES NEGRESSES VERTES</b> 18 JUNE <b>CARL PERKINS</b> 1 JULY <b>JULIAN LENNON</b> 4 JULY</p>	<p><b>ROACHFORD</b> 28 JUNE <b>CHAKA KHAN</b> 29-30 JUNE 1&amp;2 <b>JALI MUSA JAWARA</b> 25-26 JUNE <b>ALI FARKA TOURÉ</b> 9-10 JULY</p>	
<p><b>TICKETS AVAILABLE FROM</b> <b>FIRST CALL</b>  <b>01-240 7200</b> VENUE BOX OFFICES, THE CAPITAL FEVER 10am-5pm Monday to Friday, 10am-3pm Saturdays, or First Call, subject to booking fee. Information correct at time of going to press.</p>	<p><b>1927</b> 9 JULY <b>TEXAS</b> 10-11 JULY <b>KRS1</b> 13 JULY COVENT GARDEN <b>FRINGE MUSIC FESTIVAL</b> <small>Participating Venues: AFRICA CENTRE, UNICORN - THE THEATRE FOR CHILDREN, OLD ORLEANS, THE GRILL, BRABINS &amp; LEST, ROCK GARDEN, SOUTH SIDE CAFE, SMITH'S RESTAURANT, THE CRUSTING PIPE, ECOLOGY CENTRE, MILBURN'S AT THE THEATRE MUSEUM, GEORGE'S WINE BAR, DONMAR WAREHOUSE, MOKNEY BUSINESS, LE RENON RESTAURANT CAFE.</small> 21-25 JUNE <b>WREN ORCHESTRA With Fireworks</b>  English Heritage 24 JUNE 2ND JULY</p>	<p><b>BASTILLE DAY</b> FUN EVENTS ALL DAY IN THE COVENT GARDEN PIAZZA. 14 JULY MARBLE HILL 2ND JULY</p>	

FOR REGULAR FESTIVAL UPDATES TUNE INTO CAPITAL RADIO ON 95.8FM

► FROM PAGE 12

terial from the current gold album, called quite simply *Roachford*.

Julian Lennon also makes a welcome return to live performance in the UK with an appearance at the Town & Country Club in Kenilworth on July 4. His new album *Mr Jordan* was recently released by Virgin and includes the single *Now You're In Heaven*. After the critical and commercial disaster of his last album, he appears to have found his form again and Lennon Jr's appearance in the festival can only boost his flagging career.

Rounding up the UK rock contingent are Scottish band *Texas*, whose debut album *Southside* on Mercury/Phonogram has sold more than 100,000 units.

Artists from the world of jazz will also be taking part in the festival, appearing at the Royal Festival Hall between July 10 and 15, among them George Duke and Stanley Clarke, Miles Davis, Spyro Gyra, Stanley Jordan, Imo Tho-

mas, Astrid Gilberto, Tania Maria, the Joe Williams Trio and the legendary Sarah Vaughan.

Vaughan's many back-catalogue releases include *Brazilian Romance* on CBS, *Compact Jazz* and *In The Land Of Hi-Fi* (both Philips/Phonogram) and *The Best Of Sarah Vaughan* in the *Walkman Jazz Series* through Verve/Polydor. Gilberto also appears in the *Walkman Jazz* and *Compact Jazz* series as well as sharing an album, *Immortal Concerts*, with Joao Gilberto. Miles Davis has been the subject of many album re-issues during the last few months, many of them from CBS in France. A sampling of titles includes *Cookin' At The Plugged Nickel*, *King Of Blue*, *In A Silent Way*, *Milestones*, *Round About Midnight*, *Sketches Of Spain* and *Porgy And Bess*.

Jazz fusion band *Spyro Gyra* also have various albums available through MCA Records including *Breakout*, *Carnival*, *Freeform* and *Inognito*. Blues singer Imo Thomas from New Orleans is an artist who has recorded infrequently in recent years but amongst her classic back-catalogue compilations available are *The Way I Feel* on Demon Records and *Breakaway* on EMI's Stateside label.

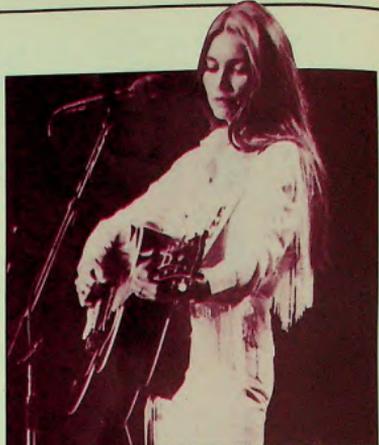
Tania Maria's *Piquant* CD on the Concord label is also worth checking out and another specialist label *Fresh Sounds* has two Joe Williams titles available, *Live At Birdland* and *Together* (recorded with Harry Edison). EMI's Manhattan label recently released the Stanley Jordan album, *Flying Home*.

The US label Malaco Records

has been described as the Eighties equivalent of the Stax label in the Sixties and some of the label's top names will be appearing at a one-off concert at Hammersmith Odeon on July 8 when they will be backed by the Malaco Studio Band. Among them are Johnnie Taylor, Bobby Bland, Little Milton, Mosley and Johnson and Denise LaSelles.

Representing the world of rock and roll is Carl Perkins, who wrote *Blue Suede Shoes* — a hit for him and Elvis Presley — and who appears at the Town & Country Club on July 1. Masterpiece Records recently released a retrospective of some of Perkins' vast recorded output in its *Country Store* series and other albums available include *Blue Suede Shoes* and *Put Your Cat Clothes On* through Charly Records.

The Brixton Academy is the venue for *Roots Rockers Reggae Fever* on July 1 which will include appearances by Cleve & The Don Band, Home-T, Johnny P, Chakodemus, Sandra Cross, John McLean, Macko-B and The Rabotiks with *The Mad Professor*. Product available includes *Sandra Cross's Country Life* CD and single *My Only Desire*, both available on the Ariwa label (distribution Cartel/Revolver). Home-T's single *If The Rockers Don't Groove You* on Jammys (distribution Jetstar), Johnny P's *Mouth A Boddá Mi* on Techniques (Jetstar), John McLean's single *Truly Bowled Over* also on Ariwa, and Macko-B's *Sign Of The Times* CD and single *Unemployment Blues* single on the same



EMMYLOU HARRIS plays the Hammersmith Odeon on June 19

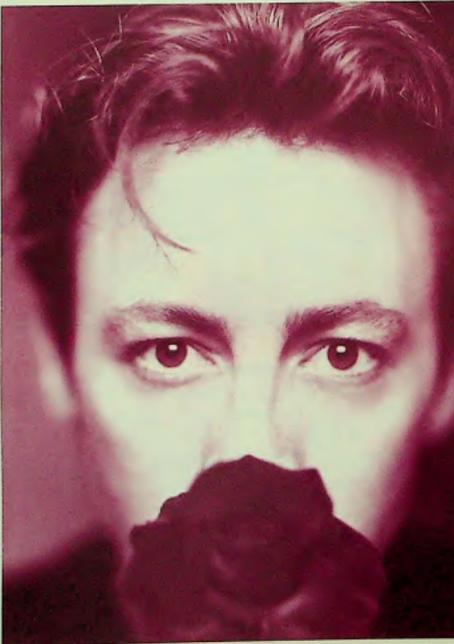
**Julian Lennon's appearance in the festival can only boost his flagging career**

label.

Broadcaster Charlie Gillett whose radio programme *World Of Difference* has done much to promote world music in the UK will be introducing various international acts during the festival including Les Negresses Vertes from France who play the Town & Country Club on June 18, and Youssou N'Dour who toured last year with Peter Gabriel as part of

the Amnesty International package and who appears at Hammersmith Odeon on June 22, and will be supported by singer Jali Musa Jawara from Guinea. Also lined up is blues guitarist.

Al Farka Touré who also appears at the Town & Country Club. Product includes *Jawara's Direct From West Africa* album on Gol Discs and *Touré's* eponymously-titled LP and CD on World (Stems).



# Julian Lennon

- live tuesday 4th july
- london town and country club
- capital music festival 1989
- new single
- you're the one
- released monday 26th june
- further live dates:
- saturday 1st july
- manchester international 1
- sunday 2nd july
- edinburgh calton studio
- monday 3rd july
- liverpool royal court
- (hillsborough benefit)

seven inch (vulso), twelve inch (vulso)



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Cairo  
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Change  
Cherelle  
Clive Griffin  
Cool Notes  
Dazz Band  
Einstein  
Fat Larry's Band  
Fatback  
Gerald Albright  
Go West  
Grover Washington Jnr

Haywoode  
Heatwave  
Jaki Graham  
Jean Carne  
Joyce Sims  
Keith Sweat  
Kenny G  
Kleer  
Kurtis Blow  
Kym Mazelle  
Levert  
Lillo Thomas  
Lonnie Liston Smith  
Loose Ends  
Mantronix  
Marley Marl  
MC Duke  
MC Shan  
Melisa Morgan  
Morris Day

Najee  
The O'Jays  
Phyllis Hyman  
Pieces of a Dream  
Regina Belle  
Rose Royce  
Roxanne Shante  
Roy Ayers  
S.O.S  
Salt 'N' Pepa  
Shannon  
Sister Sledge  
Stanley Clarke  
Steve Arrington  
Steven Dante  
T La Rock  
Ten City  
Tom Browne  
Troop  
Will Downing

**... And we're very proud to present for the**

**CAPITAL RADIC**

**CONTINENTAL AIRLINES**

**MUSIC FESTIVAL**

**BOBBY BROWN  
WEMBLEY ARENA**

JUNE 23  
JUNE 24  
JUNE 25  
JUNE 26  
JUNE 27  
JUNE 28

**CHAKA KHAN  
HAMMERSMITH ODEON**

JUNE 29  
JUNE 30  
JULY 1

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# TOP 75 ARTIST ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK

17 JUNE 1989

# W

<b>No 1</b>	<b>TEN GOOD REASONS</b> ★ CD	PML 187
Jason Donovan		
<b>2</b>	<b>RAW LIKE SUSHI</b> ● CD	Green/Virgin/CICCA 8
Neneh Cherry		
<b>3</b>	<b>FLOWERS IN THE DIRT</b> CD	Philipsware PCSO 104
Paul McCartney		
<b>4</b>	<b>CLUB CLASSICS VOL ONE</b> ● CD	100/Argo DIRT 2
Small Soul		
<b>5</b>	<b>THE MIRACLE</b> ★ CD	Philipsware PCSO 107
Queen		
<b>6</b>	<b>THE OTHER SIDE OF THE MIRROR</b> CD	BMG BMD 1088
Steve Nicks		
<b>7</b>	<b>DOWN BE CRUEL</b> ★ CD	MCA MCF 3425
Bobby Brown		
<b>8</b>	<b>WATERMARK</b> ★ CD	WEA WVI 199
Eurythmics		
<b>9</b>	<b>APPETITE FOR DESTRUCTION</b> ★ CD	Geddes WVI 125
Guns 'N' Roses		
<b>10</b>	<b>WHEN THE WORLD KNOWS YOUR NAME</b> ★ CD	CBS 6432711
Deacon Blue		
<b>11</b>	<b>PAST PRESENT</b> ● CD	RCA/1 1081
Control		
<b>12</b>	<b>STREET FIGHTING YEARS</b> ★ CD	Virgin MINOS 1
Simple Minds		
<b>13</b>	<b>TIN MACHINE</b> ● CD	BMG USA M15 104
Tin Machine		

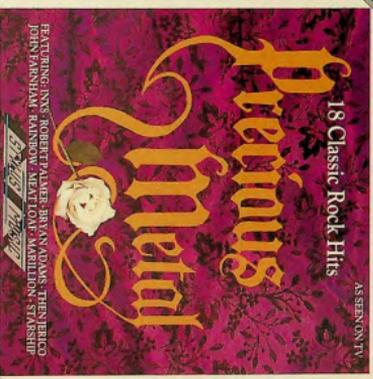
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<b>36</b>	<b>GOYA ... A LIFE IN A SONG</b> CD	CBS 642741
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<b>39</b>	<b>WORLD IN MOTION</b> CD	Epic 62790-1
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<b>40</b>	<b>GIpsy KINGS</b> ● CD	Telstar STAR 2355
Gipsy Kings		
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<b>42</b>	<b>BAD *****</b> CD	Epic 62790-1
Michael Jackson		
<b>43</b>	<b>DISINTEGRATION</b> ● CD	Federal/Hitler EBX114
Cure		
<b>44</b>	<b>KALIDOSCOPE WORLD</b> ○ CD	Federal/Phonogram 6328291
Spring CDJ 53181		
<b>45</b>	<b>LOOK SHARP!</b> CD	BMG EMC 3557
Roxette		
<b>46</b>	<b>ANCIENT HEART</b> ★ CD	WEA WVI 210
Tanita Tikaram		
<b>47</b>	<b>DIESEL AND DUST</b> ○ CD	CBS 64095-1
Midnight Oil		
<b>48</b>	<b>THE SONGS THAT GO AWAY</b> CD	Reddy/United/Polysa 6391141
Scorpions		
<b>49</b>	<b>RATTLE AND HUM</b> ★★ CD	Island U 27
U2		
<b>50</b>	<b>SOUTHSIDE</b> ● CD	Mercy/Phonogram 6381711
Texas		
<b>51</b>	<b>SINGULAR ADVENTURES OF THE STILE COUNCIL</b> ● CD	Polysa 1357V1
Style Council		
<b>52</b>	<b>G N R LIES ...</b> ● CD	Geddes WVI 218
Guns 'N' Roses		
<b>53</b>	<b>KARIN WHITE</b> CD	Warner Brothers WK 235
Karin White		

# Yes, have rhythm

by Martin Aston

TITLES DON'T interest Bill Bruford much these days. Rock? Jazz? Meaningless terms from the Fifties that need updating, he decides. Wasn't jazz the original world music anyway, he suggests? There's his current, uh, electro-acoustic jazz quartet (c/o the press release) Earthworks and their new Dig album on EG and then the new, umm, rock group known as Anderson/Bruford/Wakeman/Howe and their Brother Of Mine album out now on Arista, which has at least four members of the old Yes group in it.

The drummer's got a point. He's been part of a number of situations here with tags and labels, falling in and out of favour; an early jazz upbringing; then an active part in Britain's Seventies "art-rock" movement with Yes, King Crimson (twice), UK, Genesis and National Health among others, then mixing both together with his own band Bruford, and playing with numerous luminaries before forming Earthworks.

"You mention jazz and you can imply a room of otherwise reasonable people," he says, adding that, "Earthworks is less a case of rock and jazz and more to do with songs and instrumental music. There's no doubt that I've called it a jazz because it doesn't have a singer."

One reason Bill thinks teenagers bypass "jazz" is because "they don't know what's on the market. While we're drowning in Queen and Dire Straits albums, there's this new underground of your stuff."

But isn't the new A&R firm well call it group cutting off your nose to spite your face? "I don't know. I think, in a way, a lot of my research and development gets fed into the stadium type of group and comes out there, while some of the profile and funds from the stadium thing get fed back to Earthworks. I can't swim against musical tide. I've got to get a barefoot profitable organisation as a drummer that has to stay in business. The one threat that you can score me with is that you won't get a record deal, and you may like to count the number of drummers with record deals. Not a lot."

Talks about stadium groups, what about the fight over the term "Yes" between the old members and the Squire/Rabin/White team and Bruford laughs. "It's a fabricated argument. The members of this band don't want and never asked to be called Yes. It's a marginally interesting conversation around a dinner table... but I have to go and practice, if you know what I mean."



FANS OF the Beatles can now walk all over their heroes — thanks to the reproduction of John, Paul, George and Ringo onto carpet tiles. Million Contract Carpets were asked to produce the ultimate in memorabilia by the Beatles Shop in Liverpool. The computer-aided design is made up of 25 separate carpet tiles and forms the centre-piece of the shop's display. **NM**

## Distant drums

by Selina Webb

THE MANCHESTER trio Distant Cousins were expecting a frenzied marketing blitz to accompany the release of their first LP. They will be disappointed. The album is highly commercial product boosted keywords by Doreen Edwards' considerable singing talents but, according to Ghetto Records MD Paul Kinder, he's not out to follow the common path with its promotion.

"The thing with this band is that there isn't an angle," he says. "They won't be flavour of the month and they're not as big as possible to bag them. For that reason I decided to let the LP sit out there for a month or six weeks before I even decide on a single. We'll pull people in gradually."

The softly-softly approach will pick up next month when Kinder is sending Distant Cousins out on a couple of dates, one in Manchester and one in London "somewhere like The Show Theatre". The cost of the string quartet and brass, plus the cost of the most commercial, full polished sound of the LP has precluded this happening any earlier: a situation Kinder regrets. "We need the dates to really project Doreen. She's the focal point and brilliant live. Ideally, the band would be out touring now," he says.

The single to accompany those dates is yet to be decided. Kinder does like to go for the track most representative of the essence of the album, then offers the most commercial. A surprising proviso considering the number of radio-friendly songs on the LP, and it's one which has caused some disquiet in the Ghetto camp.

"I don't care if the single is radio programmable or not, as long as we think it's good," states Kinder. "I've got to get everyone thinking what's best in the long term, not the short term. This album isn't going to disappear in two months. It's going to be worked until the end of the year. It might be a long slog but we'll get there in the end because the music's good enough."

A similar philosophy towards the launch of Ghetto's Shack LP led to a split with CBS for distribution.

Now the company is with Rough Trade and Kinder is determined not to budge in his approach. With no talk of breaking bands or going for hit singles, he's also refusing to spend £10,000 on a promotional video "to see the thing starting at me from the shelf every day" and has opted for a rock bottom budget of less than £2,000.

He concludes: "As an indie company, I can't compete with the majors, and if you can't compete with majors you shouldn't play their games."

## Mirror images

by Nick Robinson

WHO COULD resist a seductive smile from Stevie Nicks? EMI's marketing manager Mike Andrews knows the answer and that's one of the reasons why he took a gamble and ordered six metre square stereograms of Nicks to promote her new album *The Other Side Of The Mirror* — without seeing them first.

The large holographic images had to be made before it was possible to know how effective they would be but when Andrews saw the end result he knew it would be \$40,000 well spent.

The image, created by Applied Holographics of its Los Angeles plant, shows Nicks looking up from a crystal ball to smile at the viewer. The company had not made a stereogram of this size before and they just had to cross our fingers that it worked. But we are so pleased with it," says Andrews.

"It is probably this year's most innovative window display and the nice thing is that each one can be used again and again. I don't know if it would work as well for any other artist but I would certainly like to try."

One of the stereograms are installed in West End stores like Tower and HMV with two others in Manchester and Birmingham. Another 90,000 miniature versions were given away with initial copies of the album cassette and compact disc.

Obviously, the aim of the window display is to attract punters into the shops and, according to Andrews, it looks like it is working with many passers-by falling for that illusive smile.

## REVIEWS

**PINK FLOYD: In Concert —** *Orcaica: Sound Of Thunder.* PML, MVN 991863. Running time: 95 minutes. Dealer price: £8.47.

Comment: Pink Floyd have never been a band to do things by halves and this live performance video is certainly no exception. Anyone who saw the group last year will remember the staggering light shows and effects that accompanied the music. Thankfully, those effects seem to have transformed quite well onto video and director Wayne Isham has done an excellent job and captured some fine moments that represent the grand scale of the show. The fact that the band itself is quite static on stage is used to great effect by Isham who uses the artists like backdrops to bounce the lighting and video shots off. The only minor grudge would be the constant slow motion which rather exaggerates the sometimes plodding sound of the music — particularly the material from the last album. Otherwise there are some wonderful moments, particularly the huge flying pig during *One Of These Days* and the exquisite guitar solo during *Comfortably Numb*.

**Fans forecast:** Most Pink Floyd sales will have the right hi-fi equipment to make the most of this excellent performance and it should sell exceedingly well. **NR**

**SEVERED HEADS: If I've Told You Once, I've Told You A Thousand Times.** Ikon Video IKON 36. Running time 44 mins.

Comment: A more mainstream outing for Australian avant-gardist, Severed Heads. Entertaining and interesting images match 10 top-notch experimental dance tracks. Musically they've reached a stage where they can easily compete with the likes of Wire and New Order in these stakes. As for the video it's just the kind of wacky art-based collage so beloved of alternative pop programmers.

**Sales forecast:** The Heads have a good indie cult following but whether this will translate into the sales they deserve is debatable. **LP**

## Channel 5 gets down

CHANNEL 5 gets on the dance-floor this month with the release of Silver On Black, a 30-minute video compilation showcasing recent hits from London Records' frr dance label.

Salt 'n' Pepa's Shake Your Thang, Born This Way from The Cooke Crew, Jayce Smith's new single Looking For A Love and both We Call It Aced and It's Time To Get Funky from D-Mob are included on the video which goes out to dealers at £5.56. Silver and television advertising for Silver On Black will be in conjunction with London Records' LP of the same name.

## MUSIC VIDEO

Description (Label) (Original Dealer Price)		Virgin
1	GENESIS: Invisible Touch Tour Live 12 tracks/1hr 30min/£8.34	VC 4077
2	FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95	VC 4077
3	U2: Rattle And Hum Live 21 tracks/1hr 20min/£8.34	CIC VR 8238
4	KYLIE MINOUGE: Kylie The Videos Video 2 tracks/20min/£2.25	YHF 3
5	JNKS: In Search Of Excellence Compilation 10 tracks/1hr 30min/£9.04	PMV/Channel 5 CFV 08372
6	BRUCE SPRINGSTEEN: Video Anthology Compilation 16 tracks/1hr 30min/£9.04	CMV 4901.2
7	METALLICA: 2 Of One Video Single 2 tracks/20min/£3.47	PMV/Channel 5 CFV 08342
8	GLORIA ESTEFAN: Homecoming Concert Live 15 tracks/1hr 20min/£8.34	CMV 4901.2
9	ERASURE: Innocents Live 14 tracks/1hr 30min/£9.25	Virgin 4901.2
10	CLIFF RICHARD: Guaranteed Live '88 Live 10 tracks/1hr/£6.50	PMI MWP 99 1179 3
11	BROTHER BOND: The Get Even Tour Live 11 tracks/1hr 25min/£6.95	PMI MWP 99 1184 3
12	RICK ASTLEY: Video Hits Compilation 19 tracks/37min/£6.95	BMG 790147
13	LEVEL 42: Feet Asleep Compilation 16 tracks/1hr 30min/£9.04	PMV/Channel 5 CFV 08182
14	HITS 10 VIDEO SELECTION Compilation 16 tracks/1hr 30min/£9.04	CMV 4901.2
15	MICHAEL JACKSON: Making Thriller Compilation 1hr/£6.95	Vestron MA 1000
16	CLIFF RICHARD: Private Collection Compilation 16 tracks/54min/£6.95	PMI MVPC1
17	ALL ABOUT EVE: Evergreen Compilation 16 tracks/54min/£6.95	PMV/Channel 5 CFV 0152
18	HARD 'N' HEAVY: VOLUME 1 ISSUE 1 Compilation 1hr 10min/£6.95	MWP 99 1183 3
19	NEW ORDER: Academy Live 9 tracks/31min/£6.95	PALCO PAC 3019
20	MICHAEL JACKSON: Lender Continues Compilation 22 tracks/55min/£8.95	VC 1000

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# Jim 'n' tonic

**THE KATYDIDS** are one of the most promising acts to have emerged in the past six months on the London live circuit. Their recent show at the **Marquee** found them some way short of top form, although this can be partly attributed to the sound engineer's insistence on a drum sound so lumbering that it ruined the delicate pop sensibilities of a song like *Girl in A Jigsaw Puzzle*.

Never mind; the band have a firm grasp of the essence of classic pop, nestling somewhere between the R&B reverence of the Pretenders and the more open-spaced rock of REM. Vocalist Suzie Hugg has a rasping, Pauline Murray-ish singing style, heat on-stage movements are somewhere ungrainily. If anything, this allows her sharp, uncompromising personality to come across better.

Why **Jim Jiminez** haven't signed a major recording deal remains one of pop's recent mysteries. As craftsmen of pure pop songs they are in a class by themselves, as musicians they are technically outstanding, and they've managed to conjure up an impressive live following.

Their frequent changes of image is a bit unsettling, smacking of contrivance. This time they were cast as solid rock types, frays in all the right parts of their jeans. Fortunately their recent flirtation with dance music has matured into something altogether funkier.

Singer Kevin Jamieson has picked up tricks aplenty from the mad pop records and is stringing phrases together with alarming panache. I Am Love, and several other new numbers, show a remarkable consistency in the high standard of their composition. The drummer is absolutely the new Keith Moon. How much harder will they have to try before the cheque books come out?

DAVID GILES

# Growing up in public

WHEN POP stars decide that it's time they grew out of their pure pop phase and aimed for a wider target group, such a move is always very hit or miss.

Duran duran just about scraped through, while Howard Jones has started to go for it the way. But what of **Mik Kerouac**?

Well, the pixie of pop must be glad that he's got friends like Elton John who can invite him on a tour support, because he certainly will be playing venues like **Wembley Arena** on his own.

Sadly, his attempts over his last two albums to develop a more serious rock/pop sound have seen him losing direction. Supporting John at the arena, the most enjoyable moments were still the old hits like *Wouldn't It Be Good* which left overblown and soulless new material like *Elizabeth's Eyes* come

and go unnoticed — even with the volume up high.

Perhaps Kerouach should try being a little more inventive and make a more determined step away from his pop past. At present, he still seems to be clinging to former glories. On stage, even he seemed to lack any real enthusiasm in his performance and one can only suggest that comes from playing material that simply isn't stimulating.

Kerouach, being the talented musician that he is, should write more for himself rather than his audience. The seeds were sown on a few of the tracks on his under-rated *Radio Musica* album. Otherwise, any more tiresome and unimpressive performances like this will see him fade before his time.

NICK ROBISON

# Frown and country

SOME SINGER songwriters come into their own in the hushed intimacy of an all seated auditorium such as London's **Bloomsbury Theatre**. **Lucinda Williams** is not one of them.

No charming, homely chanteuse, Williams's mood is about as cuddly as a cactus. She makes you want to dance and boogie, but the pain — not in an appreciative silence.

Opening with the full hit romp of *Just Wanted To See You So Bad* the traditional four piece laid a solid foundation for what was to come. The bulk of it is firmly rooted in country — eulogies of paring and pain. But Williams's strains brightest when she sings the blues with a searing bathroom vibrato at its best on *Howlin' Wills' I Asked For Water*.

Guitarist Greg Mozik leads the atmosphere as on her current *Rough Trade* release and the highlight comes with the obsessive spite of *Changed The Locks* from that same LP. But it breaks the heart that the creator of such gems can be found wading in the banal slush of *Like A Rose* or her new Sunday Songs.

Let's hope the inconsistencies that stop her short of marvellous are weeded out and soon Williams will add success to her considerable experience.

MATTHEW COLE

# Flagging Dutchmen

WITH THEIR new LP *Twist Of Shadows*, Dutch five-piece **Xymox** have produced a cleaned-up, sanitised bodybeat for mass consumption. Unlike the harsh, precise electro-pulse of the likes of *Front 242* and *Frontline Assembly*, Xymox are more akin to the *PeT Shop Boys* than dancefloor terrorists.

At less than budgeting **University of London Union Xymox** drew rather too heavily on their influence-packed past. The trouble with Xymox, as with so many European bands, is that although technically proficient, they lack the ability



HEVERDINE AND Smith: handsomely-hooked pop songs emerging from an unlikely collaboration

to define their own sound. Consequently the jaunty moments of *Shadows*, like *Evelyn*, sound too much like *The Cure*, even down to the pained, dispirited vocal.

Elsewhere, equally obvious role models like *The Sisters Of Mercy* and even *The Chameleons* were brought into play on material from the *Medusa* album, reflecting their 4AD existence as *Clon Of Xymox*. Indeed, it's not hard to notice their resemblance to other 4AD acts. At times, Xymox come over like an angst-ridden *The Marcella Coil*, full of lush textures and dark mood patterns. They attempt to produce music as grand as their electro-poly because he recognised real Xymox blueprint is greater than the product.

TONY BEARD

# Red stars on the rise

SO THE Russians are finally here, mainly through the efforts of Brian Eno's *Opal Communications* company because he recognised real musical and performance calibre rather than sensing it was time for marketing glasnost fever.

After separate British tours, Moscow's **Zukki Mu** and Leningrad's **Avia** shared the bill at the **Town & Country Club**'s benefit for the Armenian earthquake.

Avia are more a theatrical troupe playing rock music — a surreal cabaret where caricature is very much on the agenda, just in case you thought of the showbiz heads, grim expressions and bureaucratic uniforms were par for the course. Russian bands seem to like the rhythmic of ska, which Avia springboard from, with three saxes, def drums and two vocalists who sometimes mime to the other musicians' vocals, leaving them free to scour the stage.

The physical movements help illuminate some of the ideas that the Russian lyrics throw up, but at least **Zukki Mu** project some English translations on a backcloth. The totally riveting face contortions and demeanour of vocalist Peter Manonov, like a cross between Marcel Marceau and Pee Wee Herman, conveys something on the outside what Russian protestation must feel like inside. Manonov fronts a five piece

band that certainly live in a whole weird world; the resident house band in *One Full Over The Cuckoo's Nest* perhaps. But the music is a fascinating and truly provoking hybrid of rock, pop, jazz and progressive.

Their unself-conscious absurdity is a lesson for all those Western bands trampled by image and habit. As Eno says, you get the feeling that for the Russians, it really matters. Tonight was more than a warm front in place of a cold war.

MARTIN ASTON

# New testament

WHILE CHRYSALIS continues spreading the word about the Bible, frontman **Boo Hewerdine** has taken time out to share philologies with Texan new country star **Darden Smith**.

Such unlikely collaborations make more sense in the flesh, and these two justified their togetherness with a one-off performance at **The Borderline**. Besides a couple of solo contributions (*Graceland* and *Midnight Train*), they unveiled a full set of handsomely-looked poetic songs. Especially lyrically, poetic laments such as *Town Called Blue* and *Chill Of Winter* are less cryptic than Hewerdine's usual output, though just as heart-warming. Smith's influence must also have ensured that the backing remained rootsy, with up-front acoustic guitars embellished only by percussion and occasional keyboards.

With the exception of the ill-fated *Reminds Me*, voices and guitars fitted snugly together like a simple jigsaw, the finished picture causing much toe-tapping and jiggling from the enthusiastic audience. It was surprising how similar the voices were, with barely a Texan twang and earnest hook to tell them apart, although Hewerdine was almost diverting on stage with his usual eyeball-rolling and rapt demeanour.

Whether dipping into blues, rockin' out or getting down to swagging country the songs owed little to Eighties influences. In fact, the title track of the pair's *Ensign* long-player (due out in August), had a particularly old-fashioned charm with snippets of melody coaxed away from *Bridge Over Troubled Water*. But it was packed crowd loved it, demanding two encores and relishing the obvi-

ous enjoyment Hewerdine and Smith reaped from this workable meeting of acoustic sensibilities. SELINA WEBB

# Glory days to come

IT DOESN'T take long to realise that **Crimson Glory** live in their own little world, their mystical themes taking in dragons, gods and all things evil, but their musical ambitions continue to thrive.

Two nights at the **Marquee**, part of their first UK tour, gave further evidence of the Florida band's continued adventurous approach. Their second album, *Transcendence*, is full of fine, sophisticated rock that has prompted comparisons with *Queen* and *Yes*, though **Midnight's** vocals have far more in common with *Judas Priest's* Rob Halford.

*Masque Of The Red Death* and *Whence Dragons Rule* set the standard for their set, full of pace, verve, contrast and melody with *Midnight's* high pitched vocals and the scuffling twin lead guitars surging to the forefront of the attack.

The obvious drawback is the continued presence of the facial masks, intended to add mystery and intrigue, but ultimately looking nothing other than just plain silly, a shame because the music can stand on its own two feet without the aid of the masks.

The current single, *Lonely*, a ballad that carries well live, shows the capabilities of the band, standing tall amidst a set that is consistently strong, but ultimately lacking other obvious highlights. These should develop come their next album, which given their current rate of advancement will see the band rise to something approaching first division status.

KIRK BLOWS

# Good feeling

A LIVE appearance by **The Feelies** is a very special event, and this one was no exception. They unveiled their third LP to their second UK show in nine years.

Then, they accelerated their laid-back, evocative studio sound into a thrilling hardcore blur. This time they had a more gradual build up, sticking to the original controlled pace for its *Only Love* and *Deep Fascination*. They then began experimenting with tempo; songs which began at walking pace would build into high-speed climaxes. And by the time they entered dance, the title track of the pair's *Ensign* long-player (due out in August), had a particularly old-fashioned charm with snippets of melody coaxed away from *Bridge Over Troubled Water*. But it was packed crowd loved it, demanding two encores and relishing the obvi-

Whatever the pace, the songs are built around distinctive cyclical rhythm guitar riffs, with Glenn Mercer's vocals punctuated by beautifully understated guitar solos. This distinctive sound is shown to good effect on their new LP. *Only Love* and *Deep Fascination* are their first for A&M.

The *Feelies* are in 12 years as REM, but are still small heart. Hopefully they will still show more frequently, may that they be bitted to a major.

ANDY BEEVERS

# TOP 75 SINGLES

## MUSIC WEEK



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

<b>1</b>	<b>SEALED WITH A KISS</b>	POPS Jason Donovan	PWL PWK(7) 38 (P)
<b>2</b>	<b>THE BEST OF ME</b>	Cliff Richard	EMI (12)EM 97 (E)
<b>3</b>	<b>BACK TO LIFE (HOWEVER DO YOU WANT ME)</b>	Soul II Soul featuring Caron Wheeler	10 Virgin (12)VG 24 (E)
<b>4</b>	<b>RIGHT BACK WHERE WE STARTED FROM</b>	POPS Santitas Features (12)FAN 18 (P)	POPS
<b>5</b>	<b>EXPRESS YOURSELF</b>	Maddonna	Sire W 294(7) (M)
<b>6</b>	<b>SWEET CHILD O' MINE (Remix)</b>	Guns N' Roses	Geffin GEF 35(7) (M)
<b>7</b>	<b>MISS YOU LIKE CRAZY</b>	Natalie Cole	EMI USA (12)MER 63 (E)
<b>8</b>	<b>I DROVE ALL NIGHT</b>	POPS Cyndi Lauper	EPIC CNW(7) 4 (C)
<b>9</b>	<b>I DON'T WANNA GET HURT</b>	Donna Summer	Warner Brothers W 75(7) (M) (C)
<b>10</b>	<b>MANCHILD</b>	Neneh Cherry	Green (12)GR 18(7) (E)
<b>11</b>	<b>SONG FOR WHOEVER</b>	The Beatnuts	Get Ones GDD(7) 32 (P)
<b>12</b>	<b>IT IS TIME TO GET FUNKY</b>	D'Neen featuring LRS	London (P) 107 (P)
<b>13</b>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b>	Lynne Hamilton	A 1 A 1(3) (A)
<b>14</b>	<b>FERRY ' CROSS THE MERSEY</b>	Christians/Johnson/McCartney/Marsden/SAW	PWL PWK 4(1) (P)
<b>15</b>	<b>THE ONLY ONE</b>	Transvision Vamp	MCA (7)M(7) 7 (P)
<b>16</b>	<b>JUST KEEP ROCKIN'</b>	POPS Double Trouble & The Fabulous MC POPS Fuzzbox	Dave Wainwright PAK
<b>17</b>	<b>PINK SUNSHINE</b>	Kylie Minogue	WEA YZ 84(7) (M)
<b>18</b>	<b>HAND ON YOUR HEART</b>	Kylie Minogue	PWL PWK(7) 35 (P)
<b>19</b>	<b>FUNKY COLD MEDINA/ON FIRE</b>	Dadzone/Dee Dee	(12)EM 12(EM) 29 (P)
<b>20</b>	<b>CRUEL SUMMER (Swing Beat Version)</b>	Beastie Boys	Capitol (12)C 54 (E)
<b>21</b>	<b>REQUIEM</b>	London Boys	Hitler/WEA YZ 24(7) (M)
<b>22</b>	<b>JOY AND PAIN</b>	Donna Allen	SON 15(1) 25(1) (P)



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<b>41</b>	<b>STORMS IN AFRICA (Part II)</b>	Eyoja	WEA YZ 54(7) (M)
<b>42</b>	<b>LOOKING FOR A LOVE</b>	Joyce Sims	Sleeping Bag/EMI/London (P) 109 (P)
<b>43</b>	<b>I'M THAT TYPE OF GUY</b>	LL Cool J	Dad Jem LLC(7) 3 (C)
<b>44</b>	<b>I'M EVERY WOMAN (Remix)</b>	Chaka Khan	Warner Brothers W 75(7) (M)
<b>45</b>	<b>CRY</b>	Waterfront	Polygram WOND(1) 1 (P)
<b>46</b>	<b>THE REAL ME</b>	W.A.S.P.	Capitol (12)C 54 (E)
<b>47</b>	<b>FERGUS SINGS THE BLUES</b>	Deacon Blue	CBS BRAC(7) 9 (C)
<b>48</b>	<b>POP MUZIK (The 1989 Re-mix)</b>	M	Freemyle (12)FR 1 (M) (C)
<b>49</b>	<b>DOWNTOWN</b>	One-2-Money	ALM AM(7) 26 (P)
<b>50</b>	<b>TEARS</b>	Frankie Knuckles presents Satoshi Tomiie	EMI/London (P) 108 (P)
<b>51</b>	<b>CHANGE HIS MAYS</b>	Robert Palmer	EMI (12)EM 85 (E)
<b>52</b>	<b>NOTHING (THAT COMPARES 2 U)</b>	The Jacksons	EPIC 65488(7) 1(2-65488) 1 (C)
<b>53</b>	<b>I WANT IT ALL</b>	Queen	Parlophone (12)QUEEN 18 (E)
<b>54</b>	<b>IF I'M NOT YOUR LOVER</b>	A.B. Sore featuring Slick Rick	Upstart/Warner Brothers W 75(7) (M)
<b>55</b>	<b>DON'T IT MAKE YOU FEEL GOOD</b>	Stefan Dennis	Salsbury (12)S(7) 105 (A)
<b>56</b>	<b>SATISFIED</b>	Richard Marx	EMI USA (12)EM 64 (E)
<b>57</b>	<b>CHILDREN OF THE REVOLUTION</b>	Bobby Ford	EMI USA (12)EM 64 (E)
<b>58</b>	<b>I WOULD DO FOR YOU</b>	UB40	DSP International DSP 25(1) (E)
<b>59</b>	<b>WHY</b>	Carly Simon	WEA U 25(7) (M)
<b>60</b>	<b>ROOMS ON FIRE</b>	Stevie Nicks	Modern/EMI (12)EM W (E)
<b>61</b>	<b>SHAKIN' THE TREE</b>	Yousouf N'Dour & Peter Gabriel	Virgin (15)V 114(7) (E)
<b>62</b>	<b>THE SECOND SUMMER OF LOVE</b>	Wilson	Virgin (15)V 114(7) (E)





<b>No</b>	<b>1</b>	<b>SEALED</b> Jason Da
<b>2</b>	<b>THE BE</b> Cliff Rich	
<b>3</b>	<b>BACK</b> Soul II So	
<b>4</b>	<b>RIGHT</b> Sinhra	
<b>5</b>	<b>EXPRES</b> Madonna	
<b>6</b>	<b>SWEET</b> Guns N'	
<b>7</b>	<b>MISS Y</b> Natalie	
<b>8</b>	<b>I DRO</b> Cyndi La	
<b>9</b>	<b>I DON</b> Donna S	
<b>10</b>	<b>MANC</b> Meha C	
<b>11</b>	<b>SONG</b> The Bee	
<b>12</b>	<b>IT IS T</b> D'Mob I	
<b>13</b>	<b>ON T</b> Lynne H	
<b>14</b>	<b>FERRY</b> Christal	
<b>15</b>	<b>THE C</b> Trenavis	
<b>16</b>	<b>JUST</b> Dovale	
<b>17</b>	<b>PINK</b> Furzbook	
<b>18</b>	<b>HAND</b> Kylie Mi	
<b>19</b>	<b>FUNK</b> Tone Lo	
<b>20</b>	<b>CRUEL</b> Bea	
<b>21</b>	<b>REQU</b> London	
<b>22</b>	<b>JOY A</b> Donna	

## FIRST THE BAD NEWS...

75% of record retailers are seldom or never visited by record company representatives pre-selling albums.

79% of record retailers are seldom or never visited by record company singles representatives.

90% of record retailers are seldom or never visited by record company display representatives.

74% of record retailers seldom or never receive record company telephone sales calls.

59% of record retailers seldom or never receive record company mail-shots.

## ...NOW THE GOOD NEWS

91% of record retailers are influenced by Music Week when ordering stock.

85% of record retailers display a Music Week Top 75 Singles Chart.

85% of record retailers display a Music Week Top 100 Albums Chart.

81% of record retailers find the advertisements in Music Week are useful to them in their work.

Over 5,000 record retailers buy Music Week, every week.

MUSIC



# FACTS ABOUT RETAILERS

## Proportion of Sales (records, tapes, CD's)

Current Chart sales	56%
General Back catalogue	44%

## Percentage who stock

CD Albums	95%
Vinyl Albums	94%
Cassette Albums	94%
Music and Sell-Through Video	79%
Vinyl 7" Singles	90%
Vinyl 12" Singles	81%
CD Singles	56%
Cassette Singles	36%
CDV	13%
DAT	7%

## Retailers who responded

Independent (all products)	44%
Multiple chain	34%
Independent (specialist)	10%
Independent chain	5%
Others	7%

## Types of music they stock

Heavy Metal (44% say sales have increased in the last year)	86%
Country (22% say sales have increased in the last year)	79%
Classical (27% say sales have increased in the last year)	74%
Jazz (18% say sales have increased in the last year)	65%

## Other Interesting Facts

87% find Music Week supplements a useful source of information.

65% of video stockists find Music Week the biggest single influence when ordering Sell-Through.

61% would like more promotional posters in Music Week.

74% are influenced by the Music Week Singles and Albums Charts when ordering stock.

77% of respondents said they personally influenced the ordering of stock.

# WEEK



23	EVERYBODY	14	ORAN	39	IWO	35	IN A	48	31	51	32	THE	34	TILL	42	34	SUPE	50	35	WAL	44
	Bobby B		R.E.M.		Tom Pa		Clamnd		BE W		Roxeth		Placast		Kurtis		Walt				
24	FORE	26	POKE						Bongle												
25	BRING	15	EDLWIT																		
26	HELIX	20	CAPPILL																		
27	CAN	21	SAM BR																		

*i n* featurin'

BBB BUMP AND BERR  
**BAI**  
CHILDREN  
NEW 7" & 12" (7) BIFORD 4 OUT NOW  
LOVE CHILDREN UNITE IN DISCO FRENZY

**XONGO DANCE**  
**OUT NOW!**  
DISTRIBUTED BY EMU/JETSTAR

17	21	SUBROKMAN	17	25	WOMIT TO THE BONE
		Keryn White			ENG
18	26	THE ONLY ONE	18	26	NO MAN'S LAND A ROLL
		Chris Frewin			NO MAN'S LAND A ROLL
19	28	THE ONLY ONE	19	28	DOWN TO THE WIRE
		Chris Frewin			Chris Frewin
20	29	CHAS SUMNER 99	20	29	CHAS SUMNER 99
		Bonastores			Chris Frewin and Chris Frewin



<b>No 1</b>	SEALEE	Jason Da
<b>2</b>	THE BE	Cliff Mich
<b>3</b>	BACK	Soul II Sc
<b>4</b>	RIGHT	Smitta
<b>5</b>	EXPRE	Madonna
<b>6</b>	SWEET	Genis N
<b>7</b>	MISS	Natalie
<b>8</b>	LDRO	Cyndi Le
<b>9</b>	IDON	Donna S
<b>10</b>	MANC	Neak C
<b>11</b>	SONG	The Dead
<b>12</b>	IT IS T	D Mob F
<b>13</b>	ON TI	Lynne H
<b>14</b>	FERRY	Christi
<b>15</b>	THE O	Transis
<b>16</b>	JUST	Dobie
<b>17</b>	PINK S	Furzbox
<b>18</b>	HAND	Kylie Mi
<b>19</b>	FUNK	Tone Lo
<b>20</b>	CRUEL	Baran
<b>21</b>	REQUI	London
<b>22</b>	JOY A	Donna A

## MORE ABOUT THE SURVEY...

The Music Week Dealer Survey was conducted in November 1988 among the readers of Music Week who are record retailers.

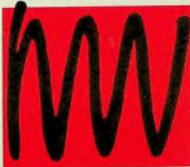
In total, 4,128 questionnaires were sent out to subscribers in their copy of Music Week. A further 3,000 were leafed into the street copies of the magazine.

The response rate of 16.4% was very good, comparing favourably with other surveys of this nature. All the questionnaires returned were independently analysed by Numbers Data Processing Ltd.

The survey was designed to discover information about record retailers and what influences the choice of products they stock. It also asked questions about how they are served by Music Week and what their opinions are of the services provided by record companies.

For more information about the 1988 Dealer Survey, or for a copy of the full report, please call Andy Gray on 01-387 6611.

### MUSIC WEEK



Spotlight Publications Ltd  
Greater London House, Hampstead Road, London NW1 7QZ.  
Tel: 01-387 6611. Fax: 01-388 4002. Telex: 299485 MUSIC G.

<b>23</b>	<b>EVERY LITTLE STEP*</b> Bobby Brown	MCA/MCA/1328/17
<b>24</b>	<b>FOREVER YOUR GIRL</b> Paula Abdul	Sire/Warner Bros/W 112/18
<b>25</b>	<b>BRING ME EDELWEISS</b> Edgewater	WEA/2343/17/W
<b>26</b>	<b>HELLOM HALLIB</b> Cappella	Music Man/IMP/308/112-IMP/1336/17
<b>27</b>	<b>CAN I GET A WITNESS</b> Sam Brown	ASAP/AM/150/17
<b>28</b>	<b>ORANGE CRUSH</b> R.E.M.	1800 P+H P+H Warner Brothers/W 296/17/W
<b>29</b>	<b>I WON'T BACK DOWN</b> Tom Petty	1800 P+H P+H MCA/MCA/1334/17
<b>30</b>	<b>IN A LIFETIME</b> Classical traditional vocals Bono	1800 P+H P+H RCA/4287/112-17-182/11/1805
<b>31</b>	<b>BE WITH YOU</b> Bangles	1800 P+H P+H CBS/MCA/113/17
<b>32</b>	<b>THE LOOK</b> Roxette	EMI/126/18/17/E
<b>33</b>	<b>TILL I LOVED YOU</b> Pia Dolido Domingo/Jennifer Rush	1800 P+H P+H CBS/6548/17/C
<b>34</b>	<b>SUPERWOMAN</b> Kerri White	Warner Brothers/W 292/17/WK
<b>35</b>	<b>WALTZ DARLING</b> Matsushita/McCartney And The Bootzilla Orchestra	1800 P+H P+H Epic/WAL/117/17/C

*in a lifetime*  
featuring Bono (guest vocals)

7" 12" and cd

**BABY FORD**

**CHILDREN OF THE REVOLUTION**

NEW 7" & 12" (7)BFORD 4 OUT NOW  
LOVE CHILDREN-UNITE INDISCO-FRENZY

7" • 12" • CD

**THE HAUNTING BALLAD AS SEEN ON THE WOGAN SHOW**

CD: GONE 3, CD: GONE 13, CD: GONE 23

<b>36</b>	<b>LOVE MADE ME</b> Vixen	EMI USA/12/MT/66/E
<b>37</b>	<b>GREEN AND GREY</b> New Model Army	EMI NMA/9/E
<b>38</b>	<b>ETERNAL FLAME •</b> Bangles	CBS/MCA/113/C
<b>39</b>	<b>GATECRASHING</b> Living In A Box	Capitol/18/11/1/C
<b>40</b>	<b>LICENCE TO KILL</b> Gipsy Kings	MCA/MCA/1329/17

<b>63</b>	<b>WANNA HAVE SOME FUN</b> Tina Turner	A&M/10/11/12/18/85
<b>64</b>	<b>WHO'S IN THE HOUSE</b> The Martin	Mercury/8/9/10/11/12/18/85
<b>65</b>	<b>ELECTRIC YOUTH</b> Dubois Gibson	America/8/9/15/17/18/85
<b>66</b>	<b>WHERE WERE YOU</b> Adrienne	Fontana/Phonogram/8/8/12/12/17/85
<b>67</b>	<b>WITNESS FOR THE WORLD</b> Cry Before Dawn	Epic/GONE/13/C
<b>68</b>	<b>ONE BETTER WORLD</b> ABC	Nonesuch/Phonogram/NT/10/11/17/85
<b>69</b>	<b>DOWN TO THE WIRE</b> Ghost Dances	Capitol/18/13/13/13/13/13/C
<b>70</b>	<b>BEDS ARE BURNING</b> Midnight Oil	Spinn/CBS/04/17/13/C
<b>71</b>	<b>LET'S PLAY HOUSE</b> Kraze	MCA/MCA/1327/17
<b>72</b>	<b>FREE</b> Steve Wonder	Melrose/28/42/55/112-27/02/56/18/85
<b>73</b>	<b>WIND BENEATH MY WINGS</b> Bette Midler	America/8/17/17/17/17/WK
<b>74</b>	<b>MY BRAVE FACE</b> Paul Rick/Gammy	Polygram/17/28/42/13/17
<b>75</b>	<b>JOY AND PAIN</b> Kraze	Capitol/17/13/13/13/17/85

**WATCH OUT OMAR'S BACK**

WITH ANOTHER BRILLIANT SINGLE ENTITLED

**"I DON'T MIND THE WAITING"**

7" DP25 12" DPS

**OUT NOW!**

DISTRIBUTED BY EMI/JETSTAR

**T W E L V E • I N C H**

1	<b>BACK TO LIFE (HOWEVER YOU WANT IT)</b> Soul Sisters/Johnny Carson/Wheeler
2	<b>DRESS YOURSELF</b> Dinah Shore/10/5
3	<b>IT'S TIME TO GET FUNNY</b> Dinah Shore/10/5
4	<b>IT'S YOUR TURN</b> Dinah Shore/10/5
5	<b>SWEET CHILD O' MINE</b> Dinah Shore/10/5
6	<b>SMILE WITH A KISS</b> Dinah Shore/10/5
7	<b>JOY AND PAIN</b> Dinah Shore/10/5
8	<b>MANCHILD</b> Nehal Cherry
9	<b>IT'S YOUR TURN</b> Dinah Shore/10/5
10	<b>RIGHT BACK WHERE WE STARTED FROM</b> Sade
11	<b>IT'S YOUR TURN</b> Dinah Shore/10/5
12	<b>IT'S YOUR TURN</b> Dinah Shore/10/5
13	<b>YELLOW HAIR</b> Bobby Brown
14	<b>EVERETTLE STEP</b> Bobby Brown
15	<b>SONG FOR SMOOVEE</b> Bobby Brown
16	<b>LEAS</b> Bobby Brown
17	<b>CHILDREN OF THE REVOLUTION</b> Baby Ford
18	<b>GREEN AND GREY</b> New Model Army
19	<b>LOOKS LIKE YOU GOT</b> New Model Army
20	<b>LOOKS LIKE YOU GOT</b> New Model Army
21	<b>LOOKS LIKE YOU GOT</b> New Model Army
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39	<b>LOOKS LIKE YOU GOT</b> New Model Army
40	<b>LOOKS LIKE YOU GOT</b> New Model Army

# US TOP FORTIES

## SINGLES

1*	2	I'LL BE BELOVING YOU, New Kids On The Block	Columbia
2	1	WIND BENEATH MY WINGS, Bette Midler	Allanair
3	3	EVERY LITTLE STEP, Bobby Brown	MCA
4*	7	SATISFIED, Richard Marx	EMI
5	5	BUFFALO STANCE, Neneh Cherry	Virgin
6*	1	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
7	15	GOOD THING, Fine Young Cannibals	I.R.S.
8	9	CLOSE MY EYES FOREVER, Les Faux	RCA
9*	13	THIS TIME I KNOW IT'S REAL, Donny Summer	Atlantic
10*	13	CRY, Waterfront	Polydor
11	4	ROCK ON, Michael Damian	Cypress
12	18	MISS YOU LIKE CRAZY, Natalie Cole	EMI
13*	20	I DROVE ALL NIGHT, Cyndi Lauper	Epic
14	6	PATIENCE, Guns N' Roses	Geffen
15	17	POP SINGER, John Cougar Mellencamp	Mercury
16	10	WHERE ARE YOU NOW?, Jimmy Hamen With Synth	WTF
17	23	IF YOU DON'T KNOW ME NOW, Simply Red	Elektra
18*	21	I WANT BACK DOWN, Tom Petty	Capitol
19	8	SOLDIER OF LOVE, Dennis Quaid	Capitol
20	11	FOREVER YOUR GIRL, Paula Abdul	Virgin
21	22	COMING HOME, Cinderella	Mercury
22*	27	WHAT YOU DON'T KNOW, Exposure	Arista
23*	24	VERONICA, Eivis Costello	Warner Brothers
24*	32	EXPRESS YOURSELF, Madonna	Sire
25*	29	THE DOCTOR, The Doobie Brothers	Capitol
26*	33	TOY SOLDIERS, Morlok	Columbia
27	28	INTO THE NIGHT, Benny Marston	Polydor
28*	25	CUDJUDY TUDY (FEEL YOUR HEART), Roschford	Epic
29*	31	DOOMS ON FIRE, Steve Nicks	Modern
30*	35	CRAZY ABOUT HER, Rod Stewart	Warner Brothers
31*	34	BE WITH YOU, Bangles	Columbia
32	19	REAL LOVE, Jody Watley	MCA
33	14	EVERLASTING LOVE, Howard Jones	Elektra
34*	37	WHO DO YOU GIVE YOUR LOVE TO?, Michael Monales	Wing
35*	30	SO ALIVE, Love & Rockets	RCA
36*	36	MY BRAVE FACE, Paul McCartney	Capitol
37*	39	LAY YOUR HANDS ON ME, Ben Joni	Mercury
38*	40	SEND ME AN ANGEL, 98° Red Life	Columbia
39*	39	DOWN BOYS, Warner Bros.	Capitol
40*	40*	ONCE BITTEN TWICE SHY, Great White	Capitol

## ALBUMS

1	1	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
2	3	BEACHES, Original Soundtrack	Atlantic
3	2	LIFE IN A PRAYER, Madonna	Sire
4	5	DON'T BE CRUEL, Bobby Brown	MCA
5	4	G N'R LIES, Guns N' Roses	Geffen
6*	6	FOREVER YOUR GIRL, Paula Abdul	Virgin
7	9	FULL MOON FEVER, Tom Petty	Capitol
8	7	HANGIN' TOUGH, New Kids On The Block	Columbia
9	13	BIG DADDY, John Cougar Mellencamp	Mercury
10	10	SONIC TEMPLE, The Cult	Sire
11	8	LOC-DE-APFTER DARK, Tone-Loc	Delicious
12*	16	DISINTEGRATION, The Cure	Elektra
13	14	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
14	17	REBEL HEART, Simply Red	Mercury
15	11	REPEAT OFFENDER, Richard Marx	EMI
16	11	VIVID, Living Colour	Epic
17*	18	TWICE SHY, Great White	Capitol
18	15	ELECTRIC UTOPIA, Debbie Gibson	Atlantic
19	19	APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
20	20	LARGER THAN LIFE, Jody Watley	MCA
21	22	SKID ROW, Skid Row	Capitol
22*	24	NICK OF TIME, Bonnie Raitt	Atlantic
23	21	TRAVELING WILBURYS, Traveling Wilburys	Wildbury
24	31	3 FEET HIGH AND RISING, De La Soul	Tommy Boy
25	26	MELISSA ETHERIDGE, Melissa Etheridge	Arista
26	23	MYSTERY GIRL, Roy Orbison	Uptown
27	27	OUT, Guy	Mercury
28	25	HYSTERIA, Def Leppard	Warner Bros.
29	29	OUT OF ORDER, Rod Stewart	Capitol
30	33	DIRTY RENT FIFTY...? Warrant	Columbia
31*	35	THE GREAT ADVENTURES OF... Stick Stick	Def Jam
32	27	SHOOTING RUBBERBANDS AT THE STARS, Edie Brickell	Geffen
33*	37	LITA, Lisa Ford	RCA
34*	38	BUND MAN'S ZEVO, 10,000 Maniacs	Elektra
35	34	AND JUST FOR YOU, Multicolor	Atlantic
36	34	WINGER, Winger	Atlantic
37	38	LIFE IS... TOO SHORT, Too Short	Jive
38	39	LET'S GET IT STARTED, M.C. Hammer	Capitol
39	39	LOVE AND ROCKETTS, Love And Rockets	RCA
40*	40	STRAIGHT OUTTA COMPTON, N.W.A.	Ruffless

Charts courtesy Billboard, 17 June, 1989 \* Bullets are awarded to those products demonstrating the greatest appeal and sales gain.

## LP REVIEWS

**PAUL MCCARTNEY: Flowers In The Dirt.** Parlophone PCS2 106. McCartney has said that working with Eric Clapton was reminiscent of his partnership with Lennon and the Macca-MacManus team has created some of the greatest material here. The 12 new songs have a range of styles lacking in some of McCartney's recent records with the poignant ballad We Got Married and the Trevor Horn rocked Rough Ride especially impressive.

**DAVID: Yo Frankie.** Arista. 209 7166. It's been a long while since The Wanderer's last album but despite the lay-off he has returned in strong vocal form. This time the rock and roll has more of a mainstream feel to it and a couple of tracks are a little weak but it does provide some entertaining moments, particularly the cocky King Of The New York Streets.

**CHE: Narcotic.** Sire. SRNP 16. AVI claims its AWOL artist Che has hidden himself away in a Welsh castle and, judging by this four years in the making, debut, his musical inclinations can be as elusive as his person. With three tracks produced by Touché, Narcotic starts as thrashing, raunchy new age funk and becomes more space funk the deeper you get. Smacks of real brilliance, but teeters on the edge of surrealism.

**MAVIS STAPLES: Time Waits For No One.** Paisley Park 925798-1. For the first time since the collaboration of the ex-Staples Singer's throaty, dignified gospel voice with funk producer Prince seems like a temible error. Prince and his musician cast mate, judging by this, typical wallowing, sassy stomp and leave the singer stranded. But side two brings a re-think and an attempt at restraint in which Staples is given some room to breathe and smile.

**THE SLUCKEE BOYS: Live At Last.** New Rose Records ROSE 149. Distribution: Pinnacle. Hugely enjoyable live session from wild Washington rock/raiders recorded last year in France. The guitar work throughout is inspired, particularly on the amazing cover of Pictures Of Matchless Men, but the highlight is their own This Party Stays. Their gutsy sound like they're having a ball, so rare these days, and given any exposure should be huge. A classic.

**MIRIAM MAKEBA: Wela.** Philips 838 208-1. As the British music scene becomes even more commercially interested in world music, Miriam Makeba once again comes to the forefront. Having crossed over to various jazz fans, she's more recently participated in dancing her to yet another potential triumph. This new album has a jazz feel mixed with African life and Lofin rhythms but the fact that the music is her authentic vocal that still sends a shiver down the spine.

**BABY LEMONADE: One Thousand Secrets.** DDT DISPP 22. Distribution: Fast Forward & The Carrel. Superbly. Baby Lemonade may appear to be just another 4 or boy/one girl combo torn with heartache and youthful zeal, but not so. Baby Lemonade are, in fact, filling their sound with harmony and melody on a quality production that deserves a much bigger

audience than Baby Lemonade's humble roots suggest they might get. Over a thousand Secret could easily become a cult classic, but make sure it's a secret you're in on.

## STOCK IT

**KITCHENS OF DISTINCTION: Love Is Hell.** One Little Indian. TIVL 9. Distribution: Nine Mile/Carel. The world may not listen, but The Kitchens are the best new band of '89. Imagine a holy union between the Cocteau Twins and AR Kane's epic covorous sound mix, stretched out by odd fireballs of feedback, and The Smiths and Wedding Present's urgency and economic commerciality. Passing over this debut amounts to treason.

**JACKSON BROWNE: Road House In The Rain.** Elektra 930 830-1/C-4CD-2. Browne carries on with his musical quest for global justice and perfection, demonstrating again why he is one of the finest artists anywhere. It's strikingly good at times but the themes are becoming somewhat laboured now. Jackson is still at his best when breaking hearts, and thus Enough Of The Night and Anything Can Happen achieve the most perfect poignancy here. Fine stuff but in danger of parody.

**BELLEMOU MESSAOU: Le Père du Rai.** WORLD CIRCUIT WCB 011. Distribution: Terms. "The father of rap", as the title points out, is the connection between Algeria's older forms of music and the current "pop-rap" sound that has enthralled the western world music front. This is the first recording by the Ensemble Belle mou in 15 years, and introduces singer Cheb Oubrad Floura who leads the ensemble through more swaying, sultry Afro-Arab magic. A showcase London concert follows in June, so be prepared.

**DIANA ROSS: Workin' Over Time.** EMI EMD 1099. It's always sad to see a legendary artist being absorbed into the monochrome world of modern dance-pop, and alas that's what's happened to Diana. Not even Nile Rodgers' gifts as producer can inject any soul into this mellow, sanitising drum crashes and reedy synths. No weepie ballads, no remotely classic songs; there's even an attempted house track, Keep On [Dancin'].

**ETTA JAMES: Seven Year Itch.** Island ILPS 9923. Oh dear. For her first album in seven years, James teams up with Tell Mama producer Barry Beckel and several veteran Muscle Shoals players. She's 50 out of 50 for a perfect Sixties SX production. Now deduct 50 points for too many masochistic songs which imply that: 1) sex is still this 51 year old woman has to offer and 2) she's worthless without a man.

**DEVINE & STATION: The Prince Of Wales.** Les Disques Du Crepuscule TW1873. Distribution: Apt. Devine & Station are Ian Devine, formerly of cult Mancunian combo Ludas, and Allison Station, who vocalised for both The Young Marbles Giants and Weekend. A little older and more mellow, the duo create a silky,

rooey talk ambience that's warm and comfortable as it plays off some simple instrumentation with Station's charming, one-levelled vocal delivery. Dare I say it's a "pleasan" album? No, it's much more convincing than that.

**CORPORATION OF ONE: Black Like Me.** Pacific. LOVE 3. Distribution: Macmillan. New York DJ and mixer Freddy Basstone follows up his wonderful Simple Minds/Queen mix The Real Life with an album of similar sampled dance cuts. Thankfully, his inventive use of such musical phrases and styles makes the set both intriguing and exciting. More possible club hits are included so expect respectable sales.

**MARC V: Too True.** Elektra. 96081-1. Late night lounge music-cum-dance floor waltzes flow unhindered on this smoothly-produced debut. Backing vocals from Will Downing and Hugh Masekela's horns add to the mix, but the result still smacks of old ideas performed to formula. Admirable background music, but there's not much worth humming.

**VARIOUS: Road House.** Arista. 93948. This soundtrack to the new Patrick Swaley film includes four new Jeff Healey band recordings — including Doors and Dylan covers — as well as Little Feet and Bob Seger. It's quite a rare affair with a touch of blues and could pick up sales of its own without the film's backing.

**HARTER ATTACK: Human Hell.** Metalcore Records. CORE 1. Distribution: Pinnacle. If you prefer your thrash metal more rapid than the chuggo-chuggo riffola of US band Harter Attack will suit you fine. About as subtle as a size 10 Dr. Marten boot to the groin, their message is clear but should appeal to those who pushed Metallica's And Justice For All up the charts.

**THE JAMES TAYLOR QUARTET: Get Organised.** Polydor 839 405-1. Riding high on the acid jazz wave, Taylor surfs in with a fluid, funky but mostly level-headed LP. Influences include samba (Brothers Butaca) and Seventies funk (Touchdown). Sure to sell well as Taylor tours often.

**LA MUERTE: Death Race 2000.** Play It Again Sam. BIAS 133. A deviant dance invention. Belgium's La Muerte's tongue-in-cheek sleazy grind nods to new beat, trash metal and grebo goth in its slide through various rock styles, only the start. And yet it works. If there's a stumbling-block, it's the absurdly hammed-up rock growl of the singer, Mack, as forced as La Muerte's sound in a dark corner of the dancefloor.

**THE WALLERS BAND: ID Atlantic WX 256.** The Wallers Band have given ID an Eighties polish, and though the resulting combination of surface polish with heavy rhythm should sell well, it's essential for owners of Sixties and Seventies Wallers albums. A bit of a disappointment but look forward to their UK dates.

**TURNING THE tables:** Martin Aston, Ian Paisley, David Gils, Drew Hester, Les Lingham, Adam Isaacs, Robin Katz, Dave Loving, Andrew Morrison, Rob Nunn, Bob O'Connell, Bob Gennell, Thompson and Selina Webb.

# SINGLES A & R

Reviewed by Jerry Smith

**PRINCE: Batdance** (Warner Brothers W 22924/T/CD/C). Arriving in a burst of crashing chords and constantly shifting rhythms is Prince's theme to the much talked about Batman movie. With a medley of samples thrown in, it settles into a delicious funky groove that ends too soon. Sure to be massive and not only in Gotham City. **Batfroaks!**

## STOCK IT

**GAVIN FRIDAY AND THE MAN SEEZER: Each Man Kills The Thing He Loves** (Island 12/CJ/S/D) 408). Former Virgin Prince Gavin Friday lifts the superb title track from his scintillating new album, produced by the legendary Hal Willner. An evocative and highly dramatic interpretation of Oscar Wilde that deserves wide attention.

**ENT: Plastic Bag EP** (Fiction CAFJ 1). London-based band return with their second single, an interesting blend of styles and effects covering three tracks from the hauntingly despairing Mr. And Mrs. Smack to the jaunty, haranguing Baby Boom, and the memorable indie pop center of Little Country.

## STOCK IT

**THE INDIAN GIVERS: Hatchback Girl** (Virgin VS[1] 1187). An accumulating buzz about this lot emanated from their home town of Edinburgh some time ago and all the fuss is most emphatically vindicated by this classic slice of epic pop. Strong melodies and an unforgettable chorus are sunk within a disarmingly lush sound that screams hit in capitals!

**BRENDAN CROKER AND THE 5 O'CLOCK SHADOWS: Wrong Decision** (Silvertone ORE(T)/CD) 5). The inscrutable Brendan Croker is back with a taster from his new LP that bodes well with its sparse, effective treatment complementing his striking vocals. Simple, uncluttered songwriting at its best.

**GHOST DANCING: Down To The Wire** (Chrysalis CHS(1) 3376). Formerly out and out Goths, this Leeds band have tidied their image and taken on board a strong pop approach on their first major label single. Catchy but ponderous between choruses, it could go far.

**U2: All I Want Is You** (Island 12/CJ/S/SB/DP) 422). Another great track taken from U2's massive Rattle and Hum, and, al-



*WILDE ABOUT Gavin: Gavin Friday And The Man Seezer's Each Man ... evocative and highly dramatic*

though another hit is assured, fans will only be drawn to the extra tracks — versions of Unchained Melody and, surprisingly, Everlasting Love.

## STOCK IT

**JULIAN COPE: China Doll** (Island 12/CJ/S/D) 406). One of the particularly exceptional tracks on Julian Cope's brilliant My Nation Underground LP gets a single release, and as an irresistible, moody ballad lovingly packaged, it could do extremely well if given the support it deserves.

**SPIRIT OF THE FOREST: Spirit Of The Forest** (Virgin VS 1191). Another worthy cause, another charity record, this one in aid of the Amazon rainforest. Here stars from all fields of music join native North and South Americans for a version of this Gentlemen Without Weapons song.

**JOYCE SIMS: Looking For A Love** (Sleeping Bag/Joyce Sims 12/CJ/S/D) 109). Joyce Sims trails her upcoming album, All About Eve, with a smooth, soulful dance track containing all the elements for crossover success with its bubbling beat and her characteristic, engaging vocals.

**THE OGDENS: Rachel Put Your Arms About Me** (Casca CASC 1202). More bright and sparkling indie pop as London's Ogdens let loose with this charmingly rough and ready southerner through sensitive guitars on a sprightly beat. The vocalist's affectations are likely to prove irritable to some but are certainly worth searching out.

**AL B. SURE: If I'm Not Your Lover** (Uptown/Warner Brothers W 2908(T)). A slick Stateside hit that looks likely to leave its mark here too with its pop sheen given an edge by Slick Rick's succint rap and Teddy Riley's smooth production. One to watch for.

## STOCK IT

**LOVETRAIN: The Way Of All Flesh** (Sire/Virgin SRN(T) 103). In the grand tradition of epic British pop, Lovetrain appear with their second single and a debut LP, Human Feelings Return, swayed in an epic Phil Thornalley production with a strong sense of dynamics, chiming guitars and seductive melodies. A highly promising outfit.

**TOMMY PAGE: A Shoulder To Cry On** (Sire/WEA W 2919(T)). Discovered by Mark Kamins, this teenage protege could make an impact with a heart tugging ballad from his eponymous debut album. Arif Marden's epic production and stirring strings back a breathy vocal which could prove irresistible.

**DR. JOHN: Makin' Whoopee!** (Warner Brothers W 2976(T)). The matchless veteran New Orleans pianist turns in a strikingly effective version of a classic song aided by Rickie Lee Jones which should provide exposure for his new LP, In A Sentimental Mood.

**STRAY CATS: Gina** (EMI-USA 12/CJ/DM/T/P) 67). The Stray Cats lift another rocking Dave Edmunds-produced track from their disappointing Blast Off album. Brian Seltzer's voice and guitar prove effective within the confines of their rockabilly sound.

# THE OTHER CHART

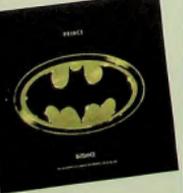
## TOP 40 SINGLES

1	PINK SUNSHINE	Funk	WEA VZ401 (W)
2	SONG FOR WHOEVER	Beautiful Soul	Cap Discs GQ302 (P)
3	THE ONLY ONE	Impassioned Young	MCA TV71 (P)
4	GREEN AND GREY	New Blood	EMI NMA8 (P)
5	ORANGE CRUSH	Hot	Warner Brothers W2960 (W)
6	ONE BETTER WORLD	ABC	Nonesuch Phonogram N114 (P)
7	PSYCHONAUT	Fields Of The Neophiles	Situation Two ST57 (J/W)
8	WHERE WERE YOU	Amadeus	Fonitone F442 (P)
9	GRACELAND	Black Uhuru	Chrysalis BBE4 (L)
10	PRAYER	Christianity Through	Island 1547 (P)
11	DISAPPOINTED	NO	Virgin VS1181 (S)
12	TROUBLE ME	1000 Maniacs	Elektra EK92 (W)
13	STREETS OF YOUR TOWN	The City Brothers	Reprise/Banquet BEG132 (W)
14	BABY I DON'T CARE	Tommyboy	MCA TV68 (P)
15	SCOTTISH RAIN	The Fourlads	ICMA PR8271 (BMG)
16	A PLACE IN THE SUN	The Mamas	Island 1548 (P)
17	GOODBYE LITTLE GIRL	The Tullies	Capitol GSP31 (W)
18	CIRCLE	Talk Backed & New Balance	WEA VZ401 (W)
19	CALLING OUT TO CAROL	John Caffery	IRS 1815 (S)
19	JUST LIKE HEAVEN	David Byrne	Best Beat BTP947 (J/W)
20	LULLABY	Clash	Fiction FIC28 (P)
21	BREAKOUT	James Taylor Quartet	Urban URB8 (P)
22	CUT OF PERSONALITY	Living Colour	Epic EC3 (S)
23	A PLACE IN THE SUN	The Mamas	Island 1548 (P)
24	INTERESTING DRUG	Johnny	HEAR P401 (S)
25	FREE WORLD	Black Uhuru	Virgin KMA16 (S)
26	EARDRUM BUZZ	Wet	MCA 181587 (J/W)
27	ALLY CUMMINGS	The Stone Roses	Black 29E36 (J)
28	BABY PLAYS AROUND	Phil Collins	Warner Brothers W878 (W)
29	LAZITIS	Empire Headz	Fiction FIC22 (P)
30	SOMETHING ABOUT YOU GIRL	Madhouse & The Experience	Polygram NMG153 (P)
31	WISE LIPS SUCKER	Pop Will Eat Itself	MCA PR8261 (BMG)
32	MONKEY GONE TO HEAVEN	Paul Young	4AD AD904 (L)
33	ALBION VS STAR WARS	Real Gone Band	Polygram 5514 (S)
34	THE BRATEN! GENERATION	Big Top	Epic 8M68 (L)
35	WHEELS OF WONDER	Rainie & The Dream Orchestra	Island 1548 (P)
36	NEVER	Harvey G. Lewis	Fonitone HO1 (P)
37	TYPICAL!	Procter Kitchens	Virgin VS1129 (S)
38	LORELEI	The Wedding Present	ALM AM11 (P)
39	CRACK ATTACK	Big Top	EMI 8488 (S)
40	JOE	Integral Caravan	Cow MOO3 (S)

## TOP 20 ALBUMS

1	MIND BOMB	The Roots	Sire/Casca C84-4431 (J)
2	BLIND MAN'S ZOO	Black Uhuru	Chrysalis W824 (S)
3	POP ART	Tommyboy	MCA MC2341 (S)
4	DISINTEGRATION	The Cure	Fiction B020 (S)
5	Y	Virgin	Virgin V338 (S)
6	GREEN	Warner Brothers	WEA214 (S)
7	STONE ROSES	Shirazee	CHR192 (P)
8	DOOLITTLE	ASAC	CAD101 (L)
9	SONIC TEMPLE	The Cult	Empire/Banquet BEG419 (L)
10	SHOOTING KILBERNERS AT THE MOON	The Roots	Capitol 9572 (S)
11	HOPE AND DESPAIR	Thelma Houston	Defonem FEND14 (P)
12	KITE	Black Cat	Virgin OML14 (P)
13	MOTHER NATURE'S KITCHEN	Rainie & The Dream Orchestra	Island 1549 (S)
14	STARVA	Wet	MCA ST10M35 (S)
15	SUE	Empire Church	Virgin VS238 (S)
16	THIS IS THE DAY, THIS IS THE HOUR, THIS IS THE TIME	The Roots	WEA VZ401 (W)
17	MORE SONGS ABOUT LOVE AND HATE	The Godfathers	Capitol 9428 (S)
18	TO	Dagblat	MCA ST10M35 (S)
19	GOD DEEDS AND DIRTY RAGS	The Roots	EMI 117208 (L)
20	PHORRY	The Roots	Island SCMA 19 (S)

Compiled by Music Week from Gallup Data



PRINCE: BATTY

TOP • 20 • COMPILATIONS

<b>15</b>	<b>PARADISE</b> • CD Inner City 16/Vega/DX/EI
<b>16</b>	<b>LIKE A PRAYER</b> • CD Madonna 54/W/239
<b>17</b>	<b>THE RAW AND THE COOKED</b> • CD Fine Young Cannibals London E230071
<b>18</b>	<b>EVERYTHING</b> • CD Bangles CBS 46279-1
<b>19</b>	<b>AVALON SUNSET</b> • CD Van Morrison Polygram 837621
<b>20</b>	<b>GOOD TO BE BACK</b> • CD Nolene Carter EMI USA INTL 1042
<b>21</b>	<b>ANYTHING FOR YOU</b> • CD Glorie Estelan And Miami Sound Machine Epic 44173-3
<b>22</b>	<b>LOGGED AFTER DARK</b> • CD Tone Loc Discon/Lead BRJ 536
<b>23</b>	<b>STEPPIN' TO THE SHADOWS</b> • CD Sade Heddy SH40 78
<b>24</b>	<b>BLAST</b> • CD Holly Johnson MCA W/GC 4442
<b>25</b>	<b>POP ART</b> • CD Tommy Stinson MCA W/GC 4421
<b>26</b>	<b>LIFE IS A DANCE - THE REMIX PROJECT</b> • CD Cherubion Kham Warner Bros/Warner W/248
<b>27</b>	<b>KYLIE</b> • CD Kylie Minogue PWL #P 3
<b>28</b>	<b>FOREVER YOUR GIRL</b> • CD Paula Abdul Sire/Virgin SNU1 71
<b>29</b>	<b>PASSION</b> • CD Peter Gabriel Virgin RVDT1
<b>30</b>	<b>REMOTE</b> • CD Her And Cry Crown/Virgin CHCA 6
<b>31</b>	<b>MIND BOMB</b> • CD The Jive Epic 443191
<b>32</b>	<b>ANOTHER PLACE AND TIME</b> • CD Donna Summer Warner Bros/Warner W/219
<b>33</b>	<b>KICK</b> • CD INXS Mercury/Phonogram HERH 114
<b>34</b>	<b>BLIND MAN'S ZOO</b> • CD 10,000 Maniacs Elektra ERT 57
<p>★ <b>THIRD PLATINUM</b> (300,000 units)    ★ <b>DOUBLE PLATINUM</b> (600,000 units)    ★ <b>PLATINUM</b> (100,000 units)            ● <b>GOLD</b> (100,000 units)    ○ <b>SILVER</b> (50,000 units)    <b>NEW ENTRY</b>    <b>RE-ENTRY</b></p>	
<b>1</b>	<b>THE HITS ALBUM 10</b> • CD Various CBS/WEA/BMG INTL 18
<b>2</b>	<b>NITE FLITE 2</b> • CD Various CBS W/COD
<b>3</b>	<b>PRECIOUS METAL</b> • CD Various Sire/SMS 776
<b>4</b>	<b>THE CHART SHOW - DANCE MASTERS</b> • CD Various Dun/Chrysalis/A&R 7
<b>5</b>	<b>DIRTY DANCING (OST)</b> • CD Various RCA BL 84048
<b>6</b>	<b>NOW 14!</b> • CD Various EMI NDM14
<b>7</b>	<b>RAY MOORE - A PERSONAL CHOICE</b> • CD Ray Moore BEC 51748 253
<b>8</b>	<b>DEEP HEAT - THE SECOND BURN</b> • CD Various Telstar STAR 2536
<b>9</b>	<b>FFER - SILVER ON BLACK</b> • CD Various Intrusion E231531
<b>10</b>	<b>BUSTER (OST)</b> • CD Various Virgin V 2544
<b>11</b>	<b>GOOD MORNING VIETNAM (OST)</b> • CD Various A&M A&M 3913
<b>12</b>	<b>THE BLUES BROTHERS (OST)</b> • CD Various Atlantic 4 50715
<b>13</b>	<b>SOFT METAL</b> • CD Various Sire/SMS 862
<b>14</b>	<b>CHEEK TO CHEEK</b> • CD Various CBS W/OOD 6
<b>15</b>	<b>THE PREMIERE COLLECTION</b> • CD Various Mercury/Phonogram ALMT 71
<b>16</b>	<b>THE SINGER AND THE SONG</b> • CD Various Sire/SMS 973
<b>17</b>	<b>THE GREATEST LOVE</b> • CD Various Telstar STAR 2316
<b>18</b>	<b>THE GREATEST LOVE 2</b> • CD Various Telstar STAR 2322
<b>19</b>	<b>MORE DIRTY DANCING (OST)</b> • CD Various RCA BL 84066
<b>20</b>	<b>THE MARQUEE - 30 LEGENDARY YEARS</b> • CD Various Polygram MDT 1
<b>54</b>	<b>Edie Brickell And New Bohemians</b> • CD Yaz Epic/LA W/224 1
<b>55</b>	<b>WANTED</b> • CD 41 Yaz Epic/LA W/219
<b>56</b>	<b>OPEN UP AND SAY ... AHH</b> • CD Person Epic/Capitol EST 2599
<b>57</b>	<b>MONEY FOR NOTHING</b> • CD Dire Straits Virgin/Phonogram VEH114
<b>58</b>	<b>WORKIN' OVERTIME</b> • CD 40 Dionne Brooks EMI EMD 1309
<b>59</b>	<b>NEW YORK</b> • CD 48 Leo Kottke Sire/WEA W/246
<b>60</b>	<b>THE INNOCENTS</b> • CD 48 Erosive Mercury/Sire/SMS 55
<b>61</b>	<b>THE GREATEST HITS COLLECTION</b> • CD 44 Bonnie Raitt London RAM 4 5
<b>62</b>	<b>TRACY CHAPMAN</b> • CD 56 Troy Champion Elektra ERT 14
<b>63</b>	<b>THE TRAVELING WILBURYS</b> • CD 62 The Traveling Wilburys Wibony/Warner Bros W/226
<b>64</b>	<b>BIG DADDY</b> • CD 42 John Cougar Mellencamp Mercury/Phonogram RB2201
<b>65</b>	<b>THE HEADLESS CHILDREN</b> • CD 45 W.A.S.P. Capitol EST 3087
<b>66</b>	<b>THE STONE ROSES</b> • CD 55 The Stone Roses Sire/WEA Q4E1 592
<b>67</b>	<b>TRANZOPHOBIA</b> • CD 48 Megadeth Four DTS/Denon
<b>68</b>	<b>HYSTERIA</b> • CD 66 Def Leppard Reliance/EMI/Phon INT 24 1
<b>69</b>	<b>101</b> • CD 101 Depêche Mode Mercury/Sire/WEA 101
<b>70</b>	<b>GREATEST HITS</b> • CD 45 Hellowood Mac Warner Bros/Warner W/221
<b>71</b>	<b>RAINWOWN</b> • CD 67 Dionne Blue CBS 45066-1
<b>72</b>	<b>NEW LIGHT THROUGH OLD WINDOWS</b> • CD 48 Chris Rea WEA W/200
<b>73</b>	<b>PRIVATE COLLECTION</b> • CD 71 Cliff Richard EMI CMT 78
<b>74</b>	<b>Public Image Ltd</b> • CD 56 Public Image Ltd Virgin V 2388
<b>75</b>	<b>DOO-LITTLE</b> • CD 60 Pirates A&O Q4D 915

CD: Released on Compact Disc  
 \*The British Record Industry Chart is compiled by the BPI, based on sales data from all the major UK record retailers.  
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# american C O L U M N

IT LOOKS as though we might now finally see the long overdue crossover success of the Spanish "flamenco wave" guitar sound that, obviously kept alive in Boleatic venues, has been simmering since this time last year. Its best known (and in fact finest) practitioners have unfortunately needed the helping hand of an **Arthur Baker** "latin house" remix to reach this stage; the now more discarded **DISPY KINGS** Bamboleo (Arthur Baker Club Mix) [A] Records 12A1 313, via PRT] being already a much loved and familiar classic whose lack of angles success thus far has been a mystery. While also out here at conveniently the same time is the Spanish guitar linked lightly infectious though less blistering instrumental **RAUL** featuring **J. Bonnal** Guitarras (Rhythm 'n' Recordz Records) 12R244, via Finnacle.

The latter may not be so widely known but is equally popular in the right places, and the two should boost each other.

More on the hardcore club side, this week's instant hip rap smash will be the eagerly awaited **Feel** The Noise-type jittery powerful **PUBLIC ENEMY** Fight The Power (Motown 2142877). Massive on promo are the **Collin Naud** co-created **MUSIC MC'S** Mental (RCA MENTAL 1), a trumpet toiled decorated instrumental like **Berb Alpert** blowing his mind over **Donna Summer's** I Feel Love remake, and **Smith & Mighty** producing **DOROTHY HILL** Reflections (Columbia COOLX 187), a still classic

**Ross** soundlike pinkie bumping (and original sources succinctly) remake of the **Supremes'** 1967 olde.

There are a great many imports about but — apart from pointing out that last week's **PEABO BRYSON** All My Love (Capitol EST 2979) album is now out here — I need the space to mention some of the more likely pop oriented dance tracks that are on UK release too. These include the obviously hitbound **Stock Aitken Waterman** created tunefully sounding **SONIA** You'll Never Stop Me Loving You (Chrysalis CHS12 3385). London DJs revised **Chile** locked attractive loozily laughing **CARLY SIMON** Why (WEA U7501); wild and wacky if rather tricky purring stop/start frantic then lush then frantic **Beahm** movie celled **PRINCE** Balance (Warner Bros W29241).

**Blacksmith** remixed poppy smacking **BANANARAMA** Cruel Summer (Swing Beat Mix) [London NAX 19], coupled with the **Freddy Beststone** remixed **Heard A Ramour** and **Hurdling & Currow** remixed Venus wordless monkish chanting avoid typically frisky Eurobeat **LONDON BOYS** (London Nights (WEA U2393T), potentially wussy **Comunidade** style **Carole King** classic reworking **FUN!** I Feel The Earth Move (Jive BVE 1204), predictably galloping **BARITA KETT & BRONSKI BEAT** Cho Cho Heels (Arista 612331), funky jiggling **Commodores** olde reworking **KATE CEBERANO** Young Boys Are My Weakness (London LONX 226), **Michael McDonald** 'Wall &

**Outs**; **George Benson** type hookily tremulous attractive (if a bit overwrought) classically swooping **GLIVE GRIFFIN** Head Above Water (WEA/MUSIC STEP 412); disappointingly less incisive than before, afterheerally charnted shuffling pop-house style **KOM KAN** Harry Houdini (Atlantic 486721); ressed Pump Up The Volume copying oil **CAPPELLA** Push The Boat (Red Globe 12 FGL 1), via PRT]; **Mary Lambert** Ye Ka Ye Ka-type (through un-accid) persuasively frantic African charnted **ZANGA ZANGA** Oh, Cailin (Urban URRX 37); typically jolly coil and answer party-style "soca" calypso **THE BREAKFAST BAND** featuring **Boyz Jackson** Feeling The Feeling (C&W Records TASSA 11, via JetStar); strange breathily sung and droningly synth'd **T-Rex** reworking **BABY FORD** Children Of The Revolution (Rhythm King BFORD 4); plaintive girlie sung jittery archetype "latin hip hop" **SWEET SENSATION** with **Bonnie J.D.** Sincerely Yours (Arista A92461); nine-and-a-half-year-old pop hit remaking (though not really updating that much) intensive runingly chunky **THE NOLANS** I'm In The Mood For Danon (89 [A] Records 12A1 312, via PRT); **Madonnas**; **Glavia Iatofan** influenced latin hip hop-pop **CORINA** Give Me Back My Heart (Champion CHAMP 12 203); jangly jittery cantering Eurobeat **SABRINA** My Chic (Videogram DCLP 12, via Finnacle); blatantly **Rick Astley** copying **FRANKIE JOYSON** Let's In The Groove (Polygram P 12).



GOING IT alone: **Fifth Of Heaven's** *A Little More* was recorded in a front room and released on the band's label, **Mix Out**

## Homespun Heaven

by Andy Beavers  
FIFTH OF Heaven's new single, **JUL A Little More**, is a slick slice of soul which sounds like an American recording, made in an expensive studio with a name producer and major record company backing. So it comes as a shock to discover that the group come from Manchester and produced and recorded the song themselves on an eight-track in the keyboard player's grandmother's front room. What's more, they financed and released the single themselves on their own independent label, **Mix Out**.

The group were formed when **Andy Hickey** and **Steve Williams** decided to add an extra dimension to the jazz and funk instrumentals they were playing under the name of **The Stems**.

They recruited vocalist **Denise Johnson** just after they had accepted a support slot on the Mezza tour. "We only had a fortnight to rehearse before playing at Wembley Arena," she explains.

The group have since toured with **Fredrick Jackson** and **Alexander O'Neal**, and have released two white label singles which became instant collectors' items and started changing hands for £20 and more.

Not surprisingly they attracted attention from the major labels, but it was not what they were looking for.

"They were offering one-off singles deals for the three of us, but we wanted an LP deal for a complete band," says Hickey. So they decided to go it alone.

"**Mix Out** is our own label — we run the company and write and produce everything ourselves," says Williams. "We want to keep our independence now. The majors have missed the boat."

However, with **Just A Little More** attracting a lot of interest from the US, they are hoping to license their recordings to a major label over there.

But what is the secret behind the quality of their sound? Hickey and Williams both studied music at college and have been playing live for several years.  
Hickey explains that this is what

sets them apart: "A lot of dance music is made by people using a computer to recreate the electronic version of a band, but without really understanding the interaction between the different elements; we've combined our live experience and knowledge of arrangement and composition with the new technology which allows us to record in a front room."

Now the song that was recorded in a front room, has been broadcast into millions of dance rooms up and down the country. It was even playing in the background when **Betty and Rita** met in their bar in recent edition of **Caravanat Street**.

## Biddu's back in the ring

BIDDU IS back. The man behind such archetypal Seventies loth as **Carl Douglas's** **Kung Fu Fighting** and **Thelma Houston's** **I've Got Love** has returned with an unbelievably hip single.

Humaniity is one of the best garage tracks to come out of a UK label and, unlike those from **ABC** and **Silicon Chip**, was achieved without the help of native New Yorkers.

But how has Biddu spent the 11 years since his last hit? "I went back to India in the punk era and did a lot of film music as well as writing and producing my own film," he explains.

On returning to the UK in 1985, he wrote songs for some Japanese artists, achieving three number one singles.

He then started toying with the idea of recording again. "I went to Miami in 1988 and a lot of people said that I should re-start the Biddu Orchestra. But it was sooner said than done."

"I obviously couldn't do the same stuff that I was doing years ago and I had to find a style and direction to get into."

In the case of **Humaniity**, the style he chose was garage. The song bears a positive message like many of the garage/deep house classics, but Biddu says he is not jumping on the bandwagon.

"I have always written songs on that theme: for example, **Now Is The Time** which was a hit for **Jimmy James**."

He collaborated on the new single with **David Ball** of **Soft Cell** fame. "We met through a mutual friend a month before I started the LP," explains Biddu. "He is very much into modern dance music and I thought we could write together. **Humaniity** was the first song we wrote and he also helped with another song on the forthcoming LP."

"**Humaniity** has been doing well in the **Record Mirror** club chart and made the **Capital Radio/Time Out** Nightlife Top Ten. Biddu finds this particularly gratifying; "because I haven't had a record out for so long, I could have been really out of the favour and thought of as old-fashioned. It is good that the DIs have accepted me; they are paving the way for the next single, which, if it gets some radio play as well, could crossover into the mainstream charts." If it is as strong as **Humaniity**, then that could be more than just wishful thinking. **AB**

**Find Out, Maggot Brain!**

**LP SEW 002/CD CDSEW 002**

Distributed by PRT Westbound, 48-50 Steele Road London W10 7AS

# TOP Dance SINGLES

17 JUNE 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	LABEL
					W
1	2	10	10/Virgin TENX	BACK TO LIFE Soul II Soul/C. Wheeler	265 (E)
2	3	4	Desire	JUST KEEP ROCKIN' Dobson Trouble/Rebel MC	9 (PAC)
3	5	3	WEA - (W29487)	EXPLOSE YOURSELF 3 Modzons	
4	6	2	London F(X)	IT IS TIME TO GET FUNKY 2 Mob Feet L R 3	107 (E)
5	13	5	Fanfare 12 (2FAN 18)	RIGHT BACK WHERE WE STARTED... 5 Sintha	
6	4	4	Circa/Virgin TRIT	MANCHILD 4 Nashed Cherry	30 (E)
7	4	4	Warner Brothers	I DON'T WANNA GET HURT 4 Denise Summer	17567 (T) (W)
8	9	9	EMI USA (12)MT	MISS YOU LIKE CRAZY 9 Natalie Cole	63 (E)
9	10	4	Delicious 12 (1)DKW	FUNKY COLD MEDINA/ON FIRE 4 Tone Loc	129 (E)
10	5	5	MCA MCA(1)	EVERY LITTLE STEP 5 Bobby Brown	1338 (E)
11	3	3	BCM BCM 257 (X)	JOY AND PAIN 11 Donno Allen	
12	15	3	Siren SRN(T)	FOREVER YOUR GIRL 3 Poole Abdul	112 (E)
13	NEW		Warner Brothers	SUPERWOMAN Karyn White	W2920(T) (W)
14	42	2	Warner Brothers	I'M NOT YOUR LOVER 2 Al B Sure!/Stick Rick	W2908(T) (W)
15	NEW		WEA U750(T)	WHY 15 Carly Simon	
16	9	7	Musik Man MMS7004	HELYOM HALIB 16 Cappella	MMP12004 (P)
17	30	2	Def Jam/CBS LLCJ(T)	I'M THAT TYPE OF GUY 2 LL Cool J	3 (C)
18	NEW		London NANA19	CRUEL SUMMER '89 18 Bananarama	12-NANX19 (P)
19	13	7	Warner Brothers	I'M EVERY WOMAN (REMIX) 19 Chaka Khan	W2963(T) (W)
20	18	5	Epic 6548087	NOTHING (THAT COMPARES 2 U) 20 Jacksons	12-6548081 (C)

## TOP 10 ALBUMS

1	1	SOUL II SOUL	CLUB CLASSICS VOL. ONE Soul II Soul
2	2	BOBBY BROWN	DON'T BE CRUEL Bobby Brown
3	3	INNER CITY	PARADISE Inner City
4	4	CHAKA KHAN	LIFE IS A DANCE — THE REMIX Chaka Khan
5	5	TONA LOC	LO'ED AFTER DARK Tone Loc
6	6	VARIOUS	NITE FLITE 2 Various
7	NEW	NEESH CHERRY	RAW LIKE SUSHI Neesh Cherry
8	NEW	VARIOUS	FFRR — SILVER ON BLACK Various
9	5	NATALIE COLE	GOOD TO BE BLACK Natalie Cole
10	6	VARIOUS	THE CHART SHOW — DANCE MASTERS Various

21	16	7	WYLLI MANOUE	HAND ON YOUR HEART	PWL PWL(T) 35 (P)
22	17	11	London Boys	REGGAE MANOUE Teldec/WEA Y2345(T) (W)	
23	19	3	Maze/Fat Franka Beverly	JOY AND PAIN Capitol 12(C) 531 (E)	
24	14	7	WEA Y2 353(T)	BRING ME EDELWEISS 14 The Realistic	
25	2	2	Kool Kat KOOL(T)	WORK IT TO THE BONE 2 LNR	
26	NEW		Chrysalis LIB(X)	GATECRASHING 26 NEW	
27	NEW		Free Style (12)FRS 1	POP MUZIK (1989 REMIX) 27 NEW	
28	20	4	Neutron NTX(X)	ONE BETTER WORLD 28 ABC	
29	3	3	Ahead Of Our Time CLUAT(T)	MY TELEPHONE 29 Coldcut	

JETS		ADVERTISMENT	REGGAE DISCO CHART
NO.	TITLE	ARTIST	WEEKS ON CHART
1	3	LOOKING OVER LOVE GAIL	1
2	7	STICK BY ME Johnny P. Thiller U	1
3	1	RUN AND CHEESE Cleminline	1
4	8	BABY CAN I HOLD YOU TONIGHT Satchel	1
5	5	BIG CHAT Johnny P	1
6	2	RUSH PUSHER Joe Banton	1
7	6	FATAL ATTRACTION Teehan	1
8	10	BIG ALL ROUND O. Brown/G. Sacco	1
9	9	STRESS In Kassara	1
10	4	WHY DO FOOLS FALL IN LOVE F. Law/C. Lewis	1

NEW RELEASES DISCO 45s	
STEP UP LIVE	Banana-Love
MIX UP (U)	Andrie & Caplan Body
IT MUST BE YOU	Carl St. Clair
BABY IT'S YOU AND I	Pura Silk
MY HEART IS BLEEDING	Gregory Isaacs
GIRL IN MY DREAMS	Isaac Gender & Cecil Teo
DONE (PART II)	Adriano Baker
CLOSE TO ME	Sussy
ONE LOVE AGO	Thiller U
T, 2, 3 ROCK	Country Healy
EXPENSIVE AND DEAR	Johnny P
IRREGULAR LOWER	Kelly Stone

NEW RELEASES — ALBUMS	
SCIENCE OF THE WITCH	Doctor Heel Professor
FASHION REVOLUTIONS VOL. 3	Various Artists
INTRO INTO HIS GATES WITH PRAISE	Johnny Clarke
14 BITES OF BUN & CHEESE	Various Artists

30	NEW	TEARS	Satohshi Tomiie/R. Owens	London FX(1)08 (F)
31	NEW	LET ME SHOW YOU	Tawanna Curry	Republic LIC(T)026 (E)
32	29	ALWAYS THERE	2	Chironomy Syncope/EMI (12)5278 (E)
33	4	FREE	4	Stevie Wonder Motown ZB42855 (12)Z42856 (BMG)
34	41	GOOD GOOD FEELING	4	Eric Good Good Feeling Equinox (12)EQN 1 (BMG)
35	22	KEEP ON MOVIN'	10	10/Virgin TENX(1) 263 (E)
36	2	LET IT ROLL	2	Raze Present Doug Lazy Atlantic - (084407) 1 (E)
37	NEW	I WOULD DO FOR YOU	1	Ugala Dep Int/Virgin DEP32 (12) (P)
38	NEW	LOOKING FOR A LOVE	1	Joyce Sims London FX(1)09 (F)
39	27	WHO'S IN THE HOUSE	1	9 Boomhangers with Marlin Rhythm King LEFT 31(T) (VKT)
40	NEW	QUE SERA MI VIDA ('89 MIX)	1	Clison Brothers Debut DEBT(X)2070 (A)
41	25	MY LOVE IS SO RAW	1	Allyson Williams/Nikki-D Def Jam 6548987 - (6548986) (C)
42	43	AIN'T NOTHING TO IT	1	43 K-S Posse Arista 112256 (12)A112256 (BMG)
43	37	BABY CAN I HOLD YOU TONIGHT	1	2 Sanchez Charm - (CKT 34) (P)
44	NEW	TECHODELIA	1	Technodelia Living Bell (USASH 5) (J5)
45	28	LET'S DANCE	1	28 Sweet Tee Profile PROF(T) 246 (P)
46	44	THE REAL LIFE	1	44 Corporation Of One Desire WANT(X)16 (PAC)
47	2	MY LOVE IS HERE/THE 900...	1	47 2 45 King Dr Beat/Filmtrax - (DRX912) 1 (BMG)
48	31	U-ME — LOVE	1	31 Funky Worm Fon/WEA 109(T) (W)
49	NEW	LET IT LOOSE	1	49 Amy Jackson RSI BENN(T)6 (A)
50	42	RAP SUMMARY/WRATH OF KANE	1	42 Big Daddy Kane Cold Chillin'/WEA W2973(T) (W)

## TOP 10 BUBBLERS

1	I DON'T MIND THE WAITING	1	1	1	1
2	CHILDREN OF THE REVOLUTION	2	2	2	2
3	I WANNA HAVE SOME FUN	3	3	3	3
4	LET'S PLAY HOUSE	4	4	4	4
5	RAGAMUFFIN GIRL	5	5	5	5
6	BRING FORTH THE GUILLOTINE	6	6	6	6
7	BUSKER MOVE	7	7	7	7
8	THE RAGAMUFFIN GIRL	8	8	8	8
9	NORMAN FEEL DODDIE HARVEY	9	9	9	9
10	SISTER ROSA	10	10	10	10

**(KISSING)**

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# BM's early date for London FM contract

by Bob Tyler  
THE WINNER of the highly-prized contract for the new London FM music station could be known by the end of next month, according to IBA sources.

When applications closed last week, 32 companies had put their hats in the ring. The most popular musical genres were classical and dance music, with six bidders each. Elsewhere, there are five hopefuls offering an easy listening music policy, four with AOR, three jazz, two rock and one with a country music format.

Among the backers for the 32 are existing IIR stations Capital, Fourth and Clyde, French radio network NRJ, listings magazine Time Out and Peter Bizzozzi, owner of the Pizza Express chain. Many of the applicants are providing bulky information supplements with their applications. This could work against several other incremental stations. The Greater London AM frequency, for an ethnic station, attracted 18 applicants, with 15

companies bidding for the Birmingham contract. Elsewhere, there were six bids for Brighton, two each for Thamesmead and Easthouse (East Glasgow) and only one for

East Lothian. Six companies have put in for the contract to serve Heathrow and Gatwick airports. The winners of these contracts will probably be known in August.

## GL FM licence hopefuls put their faith in polls

by Sarah Davis

RESEARCH RESULTS are flying as applicants for the Greater London FM licence try to show their music policy is the one Londoners want.

Q Rock 102, which proposed "classic rock for London", says its research shows Londoners want more rock. In a survey of 700 Londoners aged between 15-60, conducted by Questionair Marketing Research, only one in five say they are totally satisfied with the current choice of services, with 79 per cent saying that radio doesn't meet their needs.

Asked what they would like to hear, 17 per cent said rock music, 14 per cent easy listening, 12 per cent said top 40 and the remainder were split among specialist categories, including country and western, jazz, soul, classical and folk.

More than half those polled said they would be likely to listen to a new London radio station.

Also on the research trail, KISS FM's latest survey of 296 London radio listeners between 15 and 24, conducted by MORI in May, found they are ready for a dance/black music station. Soul/nujazz/rare groove was popular with 48 per cent of these surveyees, with reggae/rap/hip hop/house/acid house with around 33 per cent. Only pop music was more popular. Seventy-one per cent said they would support KISS FM being granted the licence.

An earlier poll, conducted for KISS FM by Research and Auditory Services, discovered 51 per cent of KISS FM listeners are between 18-



Q ROCK 102's Phil Easton, Jeremy Hanley MP and Paul Smith say research shows Londoners want more rock

22 with "substantial spending power".  
An Evening Standard poll examining interest in dance music found 44 per cent of the replies were from the 26-35 age bracket; 34 per cent felt black music was under-represented on London's legal stations and 35 per cent said they'd like to hear it on the new London station.

Crystal FM's — with a music policy aimed at the over 55s, to include classical, swing, big band, crooners and jazz — says its market research indicates 77 per cent of the 2m Londoners over the age of 55 "would be very or quite likely to listen to a new radio station targeted at their age group".  
Crystal predicts its programming would expect to attract a first-year audience of 748,000, around 12 per cent of all adults, 20 per cent of over 55s and 26 per cent of over 65s.

## B R I E F S

● SYNDICATED RADIO service PPM Resources is losing its chief executive Simon Cole and senior producer Tim Blackmore.  
"We have both resigned from PPM," says Cole.  
"We are sorry to be leaving. It is a very sad move to make and it is not one I have made without a great deal of thought."  
Cole gives no reasons for the dual departure from Owen Oyston's company but says Blackmore and himself will be serv-

ing at least four weeks notice. "I hope our parting with Mr Oyston will be an amicable one," he adds.  
The two men's future plans are undecided but there is a possibility that they will work together in the future, says Cole.  
Meanwhile Cole has joined forces with Jean-Paul Bauderoux of French music network NRJ to form Energy FM, an applicant for the London FM incremental contract.

KEY: A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL FM PLAYLISTS (10 items)	LIST COUNT
	#1	#2	#1	#2		

ABC One Better World	Neutron	9	20	—	—	20	34	47
ABDUL PAULA Forever Your Girl	MCA	21	10	B	8	38	40	26
ADULT NET Where Were You	Fantasia	—	—	—	—	14	16	73
ALLEN, DONNA Joy And Fun	BMG	12	6	B	3	32	25	—
ALTY FORD Outlets Of The Revolution	Rhythm King	—	—	—	—	—	—	21
ANANIMAMA Cool Summer (Remix)	London	18	5	—	—	24	21	—
ANGLES Be With You	CBS	20	13	A	8	38	34	52
BEAUTIFUL SOUTH Song For Whoever	Gal Discs	20	15	A	5	36	36	23
BEE GEES One	Warner Brothers	11	8	—	—	23	—	—
BOY MEETS GIRL Skinny Love	MCA	—	—	—	—	12	22	—
BROWN, BOBBY Every Little Step	ACA	21	20	A	5	25	29	14
BROWN, SAM Can Get A Witness	MCA	14	15	B	4	38	36	21
CAPPELLI Hudson Hawk	Music Man	4	5	—	—	16	16	—
CHERRY, NENEH Marché	Crea	18	18	A	5	35	33	9
CHRISTIAN, JOHNNY Ferry Cross The Great Mainway	PWL	9	15	—	—	6	39	13
DAMIANO/BONO In A Lifetime	MCA	11	8	—	—	26	12	48
DAVE NAVARRO This Love	EMI USA	20	21	A	5	36	42	4
DEAN, GARY I Wanna Dance With Somebody	Island	9	—	—	—	14	—	—
DEE DEE DAWN Witness For The World	Epic	8	10	A	8	24	24	81
DANNY WILSON The Second Summer Of Love	Virgin	16	8	—	—	29	13	—
DEACON BLUE Ferris Steps The Blues	CBS	5	14	—	—	25	41	28
D-MOB Time To Get Funky	London	5	—	—	—	10	12	19
DONOVAN, JASON Sealed With A Kiss	PWL	21	17	A	5	37	38	1
DOUBLET, KOURI & REBE MC Just Keep Believin'	Decca	12	15	A	8	27	24	18
DOUGLAS, JIMMY & THE NEWBORN Warner Brothers	Warner Bros	—	—	—	—	14	—	—
ENTAS Dreams In Raincoat	WEA	12	11	B	8	32	27	64
FOX, SAMANTHA I Wanna Have Some Fun	Jive	—	—	—	—	11	—	—
FUZKOB Pop Sunshine	WEA	20	20	A	8	32	33	22
GO-BETWEENS The Streets Of Your Town Begins Beneath Me	13	9	B	8	17	20	91	—
GRIFFIN, CLIVE Head Above Water	Mercury	—	4	—	—	13	14	—
GUNN Sister City	Mercury	8	4	—	—	8	6	—
GUNS N' ROSES Sweet Child O' Mine	Geffen	18	18	A	4	22	20	3
HAMILTON, LYNNE On The Inside	At	—	—	—	—	19	21	7
JEREMY DAYS Brand New Toy	Polydor	5	—	—	—	3	—	—
JOHNSON, HOLLY Atomic City	MCA	4	—	—	—	22	—	—
KNIGHT, GORDON Love Is All	MCA	12	15	A	8	27	24	38
LAUREY, CYNDI Dances All Night	Epic	22	23	A	8	33	38	11
LEA, NIGGARDUS Vertice In Fu	Rhythm King	6	—	—	—	8	—	—
LIVING IN A BOX Gasman's Boy	Chrysalis	12	—	—	—	25	19	52
LL COOL J Like That Type Of Guy	Dat Jun	11	5	B	8	—	9	53
LOC, TONÉ Family Cold Medicine	Delicious Vinyl	17	19	A	5	15	16	16
M-Pop Maps (The 1999 Re-Edit)	Freemove	7	4	—	—	16	10	68
MAGNAN, MALCOLM Walk Daring	Epic	14	18	B	4	26	29	44
MAOR, NANCY Exposed	Sire	22	20	A	4	48	40	5
MADONNA, RICHARD STEVEN	EMI USA	9	9	—	—	28	—	—
MALIBU BANCOS Say It's Not Too Late	WEA	8	8	—	—	21	—	—
MELTING CAMP, John Cougar Pop Singer	Mercury	6	6	—	—	15	15	93
MIDDLE, BETTE With Benefits My Wings	Arista	—	—	—	—	21	—	—
MINDLESS BEYEV Heart On Your Heart	PWL	14	22	B	8	36	37	11
MORISON, YAN Have I Told You Lately	Polydor	6	—	—	—	21	—	—
N'DOLU, TOUSLOUFGARRELL	Virgin	—	—	—	—	14	—	—
NEW MODEL ARMY Great And Greedy	EMI	4	—	—	—	9	37	—
ONE 2 MANTH Downtown	A&M	17	13	B	8	30	26	65
PALKER, ROBERT Charge He Wants	EMI	13	15	A	5	22	38	34
PETTY, CDMI Walk Back Down	MCA	12	14	—	—	32	31	35
PRINCE & THE NEW POWER GENERATION	Warner Brothers	12	13	B	8	21	10	29
REM Coughing Up Phlegm	EMI	22	20	A	5	37	37	2
RICHARD, CLIFF The Best Of Me	EMI	22	12	A	5	37	37	2
SMITH, CLARY Why	WEA	—	—	—	—	18	63	—
SMIS, JOYCE Looking For A Line	Sleeping Bag	5	—	—	—	10	—	—
SINITS Right Back Where We Started From	Fantasia	18	13	A	8	36	34	6
SIRI GAMES Your Luck's Changed	Epic	4	—	—	—	10	23	—
SOUL 2 SOUL 3 You're My Number One	Chrysalis	—	—	—	—	14	—	—
SOULI SOULS Back In Line	Virgin	19	17	A	4	32	26	12
SPRIT OF THE FOREST Song Of The Forest	Virgin	7	—	—	—	3	—	—
STANBURN, DONNA I Don't Wanna Get That	Warner Bros	47	18	A	40	40	10	—
STRONG MANIACS Invisible Man	Elohe	15	12	—	—	24	20	89
TERRANCE VAN DYKE The Only One	MCA	13	8	B	8	31	26	25
THE BONES OF MY SOUL	Island	—	—	—	—	22	—	—
THE UNDISCOVERED COUNTRY	DEP International	15	11	B	8	28	—	78
UBU! UBU! Love Love Love	Fantasia	5	—	—	—	3	—	—
VIXEN Live Made Me	EMI USA	11	—	B	8	18	19	36
WATERFRONT Cry	Polydor	5	8	—	—	29	34	54
WHITE, KARTI Spontaneous	Warner Brothers	—	—	—	—	24	15	59

**COMPACT disc**  
DIGITAL AUDIO

- 1 - **HEAVENS IN THEIR PAIN** Klicomay Polyphone
- 2 - **THE OTHER SIDE OF THE MIRROR** Steve Nicks East
- 3 - **THE MIRACLES** Queen Polyphone
- 4 - **RAW LIKE SUSHI** Reed Quay Cross/Virgin
- 5 - **ITS ABOUT A BOY** Various CBS/WEA/BMG
- 6 - **10 WATERMARR** EMI WEA
- 7 - **PAST PERFECT** Glanville RCA
- 8 - **THE CLASSIC CLASSICS, SOUL SILENCE** 10/Virgin
- 9 - **WHEN THE WORLD KNOWS YOUR NAME** Decca CBS
- 10 - **STREET FIGHTING TEARS** Simple Minds Virgin
- 11 - **7 INK MACHINE** The Machine EMI USA
- 12 - **A SPITFIT FOR DESTRUCTION** Guns 'N' Roses Geffen
- 13 - **INTERFETZ** Various CBS
- 14 - **DON'T BE CRUEL** Bruce Springsteen MCA
- 15 - **PRECIOUS METAL** Various Stylist
- 16 - **A NEW FLAME, SIMPLY RED** Elektra
- 17 - **THE RAW AND THE COOKED** Eric Burdon London
- 18 - **10 THIN GOOD REASONS** Jason Donovan PWL
- 19 - **AVALON SUNSET** Van Morrison Polygram
- 20 - **PASSION** Peter Gabriel Real World

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A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of the weekly service, call Freephone 01 387 4611 ext 274.  
Records are eligible for the grid if they are on the current Radio 1 playlist, on b1 had 4 or more plays on Radio 1, or had an airplay on Radio 1's Komcast computer or c10 featured on 11 or more current IIR playlists (A & B lists).

## B R I E F L I S T A T I O N P R O F I L E

● **SAVILLE'S TRAVELS**, METRO FM's Sunday lunchtime show, has been syndicated to the Yorkshire Radio Network, which comprises Radio Hallam, Penine and Yoring Radio, and to Capital Radio. METRO's programme controller Giles Squire says many other IR stations are "simply awaiting the go-ahead from sponsors before they take the programmes."

● **CHANNEL 4** has more music specials coming up with U2 and Yaz. U2 — All I Want Is You, broadcast date June 16 at 9.15 pm, is an exclusive premier of the promotional video for U2's forthcoming single 'Yin. Yaz, broadcast date July 28 at 6.00 pm, is a one-hour special comprising concert footage, recorded at the Hammersmith Odeon, and an interview.

● **RADIO ONE** DJ Simon Bates begins a nine-week journey around the world on June 30, as he goes in an attempt to raise £1m for Oxfam's work in the Third World.

● **RHYTHM RADIO**, another applicant for the London FM licence says its Channel 4-style approach "provides a healthy foundation for deregulation in 1991/2, when ideally many of the specialist music programmes would be spun off as stations in their own right". Stevie Wonder,

a Rhythm Radio trustee, comments: "I'm very excited about the possibility of the expansion of the scope of British radio. This is a great opportunity to bring closer together people of many different cultural programmes."

● **KISS FM** has announced that major shareholdings have been taken by EMAP, Crodley Group, magazine printers, and Centurion Press. The new board of directors includes Sir Frank Rogers, EMAP chairman and Keith McDowall CBE, ex-deputy director general of the CBI. Another London FM applicant, Crystal FM, has announced shareholders that include Virgin Broadcasting, the travel firm Saga and Wembley Stadium. Board members include Denis Norden, Ludovic Kennedy and Virgin Broadcasting MD Charles Levinson.

● **ROLLING STONE** Charlie Watts and trumpeter Dizzy Gillespie are supporters of Thames Radio, a jazz-based contender for the London FM incremental contract. Programme director for Thames is former head of music at Capital Radio, Tony Hale who says that he plans to offer rock, blues, R&B, Latin and African music as well as jazz. MD Paul Bacon claims that the station would have an audience of 750,000 Londoners.

**PETER QUEST** is head of music at Tim Radio which serves the county of Durham and surrounding districts. TFM has a presentation manager, Nick Pierce, who is in control of the DJs but has no influence over the musical output. His job is "to keep the jocks in check"; TFM claims it is no longer the poor relation of north-east neighbours Metro, from whom it used to take 15 hours of broadcasting a day. Because of the station's healthy financial position, it is now on air 21 hours a day with Metro filling in from 2 to 5am. TFM was formerly called Radio Tees and enjoyed a successful relaunch in January last year under the new name. Split frequency plans are in hand, but "being frustrated by the wrangle over needle time".

#### Music Policy

"IT'S QUITE a long playlist, derived from the national and local chart which is researched by MRB who visit retailers to collate the North East 30. We heavily rotate the material at the top of the charts. The DJs have no control; there is no personal taste here — we rely on the charts." Singles on the A list this week includes Jason Donovan, Cliff Richard, Neneh Cherry and Donna Summer) are played 20 times each. Singles on the B list (this week includes Daeon Blue, Bobby Brown, The Bangles, Waterfront) get 17 plays each. The C list, comprising new

singles, this week includes Joyce Sims, UB40, Danny Wilson and 10,000 Maniacs.

TFM rarely plays album tracks, except in specialist shows, most notably Power Tracks, presented by John Coire every weekday evening from 6.30 — 10.00, who plays "anything from REM to Tackhead".

#### Presenters

TFM'S MOST listened-to show is HI 30 on Saturday mornings presented by Mark Matthews. Quest attributes its popularity to the fact that it is a chart count-down show. Other presenters include Brendan Kearney of the Breakfast Show, Adrian Allan who presents *Land of the Good Grave* on Saturdays from 5 — 8.00pm, a soul and dance show, and Al Rhodes of Pressure Drop an indie/new music programme on Sundays.

#### Local Talent

BOTH SPECIALIST shows presented by Allan and Rhodes play music from new and local bands. Tfm receives around six demos a week from local bands and promotes local gigs and events.

#### The Industry

QUEST CONSIDERS TFM to have a particularly good relationship at Aniso — "always on the phone and very friendly" — and Island.



PETER QUEST: head of music

CBS is regarded as a bit slow and only sends one copy of its product. Quest's main complaint is that record companies don't send enough CDs, which comprise 75 per cent of their output. Quest says that TFM no longer has many pluggers knocking at its door. On the PPL dispute, he considers it "will go our way — right now smaller stations have to pay a lot of money to play records" despite a year-long experience in which TFM is involved, whereby needletime is unlimited.

#### Listenership

THE JICRAR survey for 1988 makes TFM brand leader in the area with a 29.5 per cent share of all radio listening, slightly ahead of Radio One with 28.8 per cent.

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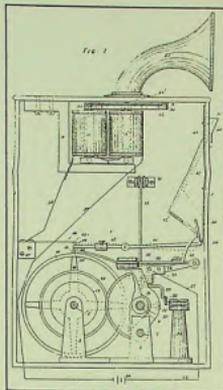
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# Jukebox durables



THE FIRST patent for a jukebox, or Apparatus for the Automatic Reproduction of Sounds from Records, was registered by Charles Adams Randall, a British electrical engineer, in July 1888. But it took the Americans to develop the idea

slowly moved towards integration. Many radio stations were forced to comply with reactionary (redneck) demands to ban certain kinds of music (like R'n'B) from the airwaves, so in some cases the jukebox became the only medium by which white kids could hear black music.

The system of dissemination, which to some extent still stands today, was as follows: the manufacturer would sell to a distributor who would then sell to an operator. The operator would leave his machines to local bars etc on a profit sharing basis, generally also supplying the records.

urers in their brochures always persisted in displaying jukeboxes in nice lounges with nicely dressed middle-aged people standing around looking elegant. But the chrome, the lights, the style of jukeboxes were obviously right for rock'n'roll — and they still are.

The golden age of jukeboxes faded with the golden age of rock'n'roll — after all, jukeboxes are not about people buying records, they're about people coming to hear records. They were

superseded by television music programmes, discos, LPs becoming more important than singles.

Nowadays, jukeboxes from the golden age are highly collectable. Christopher Pearce, proprietor of the Vintage Jukebox Company, has noted the changing market: "Ten years ago it was by and large people in the music business and ageing tedds and bikers, now it's changed tremendously. A rather unpleasant aspect is the advent of the investment collector. Not so much in the UK, but in the US there are guys with money their financial advisers have told them they can play around with. So they maybe lie up a couple of hundred grand in vintage jukeboxes and that obviously influences market prices. They can afford to pay more.

**W**e also have clients who are art dealers who look at jukeboxes from a design point of view, as pieces of modern art. "Around £3,000 will buy you a classic from the late-Fifties in good condition — with records thrown in!"

Pearce adds: "They're now re-making 78's in America, on vinyl not shellac, purely for the jukebox market, but they don't sound as good!"

Perhaps unsurprisingly, Pearce is unimpressed by the CD jukebox and points out how they have depersonalised the process in that operators and proprietors no longer choose songs for their jukeboxes, rather they choose CD compilations of current hits.

**D**ue to the unbelievable pace at which new models were being designed and developed, and the fact that quality was very high, the only planned obsolescence possible was the content pressure to have the newest and shiniest. For a short period old models were traded in and destroyed, but this gave way to a far more satisfactory (and to the modern day collector, less heart-breaking) system whereby a proprietor would take his now superfluous year-old and two-year-old machines to a smaller, poorer, maybe even black (!) proprietor and sub-contract. Thus a knock-on effect was created which went all the way down the line.

The contracts were informal and the had elements in the jukebox business began to flourish (a la The Girl Can't Help It) until legislation brought a change in the mid-Fifties. Another change occurred when people in record distribution began to offer jukebox renters their professional services by organising "picks" of records for them. By this time a jukebox's hard popularity meters which would indicate what were the most played records and the packs would be changed accordingly. This still applies to (vinyl) jukeboxes even now.

Rock'n'roll — a direct result of integration and enormous increases to teenage leisure and loose money — took the jukebox away from middle-aged people and gave it to teenagers, who made it an essential part of their lifestyle. Quite co-incidentally, jukeboxes aesthetically suited rock'n'roll perfectly, although manufac-

**T**HE STORY of the jukebox is almost exclusively an American one, starting in San Francisco where, on November 23, 1889, Louis Glass installed the first coin operated phonograph in the Palais Royal. It had four listening tubes, each with its own coin slot, and could therefore earn as much as 20 cents per play.

Then 1906 saw the introduction of Gobe's 'Automatic Entertainer' — a multi-selection phonograph that played discs. It sat in a five foot cabinet with a 40-inch horn on top. By the late Twenties electrically amplified automatic phonographs appeared, the jukebox as we know it had arrived.

Its first great manufacturer was J.P. Seeburg, soon to be in competition with Homer Capehart, Wurlitzer, Rock-Ola, and AMI (American Musical Instrument Co.). These were the big five who took jukeboxes into their golden age of the early of the Thirties. This golden age really began with the development of light-up plastics. Until then jukeboxes had been housed in

wooden cabinets, but with the huge new breakthroughs in plastics technology, jukeboxes became very much state-of-the-art items and for a brief, intense period just prior to entering World War 2, America went jukebox crazy. A very hard sell was undertaken and jukeboxes were placed in bars, tea rooms and cafes everywhere. In the war years, although no jukeboxes were being made, there were jukeboxes wherever there were US bases, and so they began to spread globally, becoming a focal point for patriotic music and memories of home.

After the war, until the mid-Fifties the music played on jukeboxes was strictly segregated, between black and white and between ghettos of immigrants, and it is still possible to find a jukebox that has not been used for 40 years which contains all Yiddish or Polish music, for example.

The jukebox was independent of the pressures that commercial sponsorship placed on radio stations, and this became increasingly relevant in the Fifties as the US

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# The return of the jukebox

**After years in the doldrums, the jukebox is back with a bang and helping out the music industry by boosting sales.**  
By Ian Gittins

**S**O, WHERE to next for the jukebox? How is the industry shaping up as it sets fair to move right into the Nineties? Is there a bright future for the traditional box which plays music in just about every pub in Britain?

The answer to the latter seems to be a resounding YES! A survey by Music Week of most of the country's leading manufacturers, operators and distributors found nothing but optimism. After a period of stagnation, or at best treading water, interest in the medium has been revived and increased by the CD jukebox, providing infinitely better sound quality and choice of music for a whole new audience. It's hard to imagine a trade in better heart as it looks to the immediate future. Mike Weston, of MAM Amusement Sales, takes up the tale.

The jukebox industry went

**'It's hard to imagine a trade in better heart as it looks to the future' — Mike Weston**

through the doldrums in the late Seventies and early Eighties, and then stabilised. But CD jukeboxes have changed everything. Old vinyl boxes are being replaced, and at the same time picking up appreciative new users because of the greater range of music. It's a whole new ball game. On some boxes, people might have 1,000 tracks to choose from. It's no surprise things are picking up!

The story is repeated throughout the trade. The first people to latch on to the CD boxes were major brewery chains, who replaced their old 45's boxes with them. Yet now even small operators are switching to new technology. Vinyl is looking very much a thing of the past. It comes down to simple customer satisfaction as well as sound-quality. There's more chance people will find a track they want to play; more people will look in the first place. Joanne Arbiter, of London's Arbiter Leisure, explains.

"CD jukeboxes can take three times as much money as a vinyl box. If a vinyl machine takes £50, a CD will take £150. The price of a play increases, sure, but people know they're getting something for it. And it's a totally different market. Singles aren't so relevant, because

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"CD jukeboxes can take three times as much money as a vinyl box" — Joanne Arbiter



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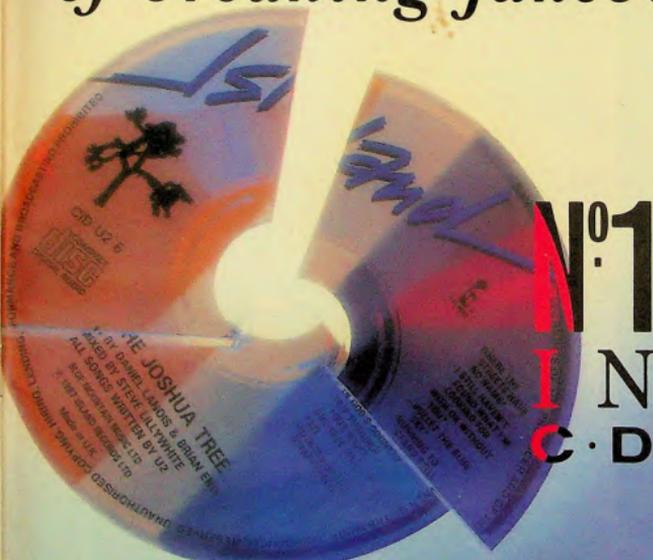
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▶ FROM PAGE 32

people who top the charts are often teenybopper acts, whose fans are too young to go in pubs anyway. U2, Eric Clapton and Dire Straits are far more likely to do well, and older people can go for the likes of Tam Jones, or Frank Sinatra."

Ian Blockaway of Yorkshire's Digital Disc Automation agrees, pinpointing late Sixties and early Seventies stars like Clapton or Bob Marley as big draws, and adding: "In my experience, Bros just don't do well at all!" Soap stars and models seem to pull Malcolm Batchelor, of Parkfield Entertainment, tells of a few dihard landlords who want the Top 10 on their box, but it seems the era of Top 10 oriented jukeboxes is over. Variety is the order of the day, and there's space for it.

The selection of records seems to be the main area now for the jukebox firms to perfect. Pam White, of Bell Fruit Manufacturing, sees disc management as being the priority for firms, and Keith Smith, from Deith Leisure, outlines the strong steps his firm takes to ensure customers have the best possible service.

"We'll make up packs for licensees, starting from basic starter packs. Then there are questions to be answered — where is the pub located? Will MOR do well? Or pop? Or is it a heavy metal sort of pub? Sometimes, we'll ask customers in the pubs what they'd like to hear. It certainly isn't the Top 20! The point is to have something there for everyone who looks at the jukebox, give everyone a choice. And if they do want today's chart songs, then there's always compilations on there, like Now That's What I Call Music. We try to cover everything."

**'There's hardly a pub without a jukebox'**

So, there's still fine turning to do. But there's no doubt CD has revitalised the jukebox market. People are playing songs in pubs again. And the trick is, says Sue Stott, of major distributors Photosound, to give the best service possible. Make sure no chances are wasted.

"Now there's hardly a pub without a jukebox, it's important to think of everything. Do the boxes have good appearance, for example? Are we doing all we can to help as a supplier? We're the middlemen supplying the records and CDs to be played, so it's important we get it right."

"The only reason vinyl boxes are still around, even now, is that CDs can be expensive to hire and install, so not everyone can afford them straight away. But it's going to keep growing and growing."

What future there is for vinyl remains unsure. The overall industry view is of it slowly dying a natural death as CD becomes ever more the norm. A few, like Joanne Arbitrator and Pam White, see vinyl as almost dead already. Others, like Albert Truelove of Leeds firm Sound Leisure, talk about the nostalgia trade, where their old 40's



"If ever there's a time for record companies to embrace the jukebox trade, it's now" — Ian Blockaway

reproduction boxes sell faster than they can make them. Yet the most accurate verdict is surely that the traditional box is tied inexorably to the single. When the much-heralded death of the '45 occurs, the box will go with it.

Video jukeboxes, while successful, get a mixed reaction. Most suppliers feel they're suitable for certain locations only, mostly trendy bars and nightclub-style young people's pubs.

And there are also problems similar to the vinyl jukebox, that as artists make videos only for singles, selections are tied very closely to the charts. There's room for development, however, and the onset of CD video boxes is awaited with excitement. It's a volatile market area.

So, are there no clouds on the industry's horizon? Well, just one. The constant lack of interest shown in the jukebox trade by the record industry continues to dismay.

Record companies, it is felt, are missing many chances for promotion, and giving no help or encouragement to firms who are, indirectly, selling their product for them.

There's no co-ordination, and little contact. Mike Weston explains. "In my experience, companies just take no interest in us. We can't make his, sure, but we can make bigger hits."

"People will buy a record after they've heard it in a pub. We're never seen as a promotional possibility, yet we could be. And we're paying PPL, and all the relevant

fees. So we're coughing a fair few bucks up into the industry!" Joanne Arbitrator: "We get no help at all from the record companies. Sometimes, we're diving around in the dark as regards what back catalogue will go well on boxes, and liaison would help. After all, the albums not getting played on jukeboxes are the same ones stacked up unsold in shop warehouses! In Tower Records, they've a box so people can listen to CD album tracks before they buy the record."

"There's scope to go that way. And we get print-outs of what jukebox customers are choosing, which must be useful to them. And cult bands who play live a lot could go down great on boxes! We just need to be told."

Ian Blockaway: "If ever there's a time for record companies to embrace the jukebox trade, it's now, in the death throes of the single. There are ways to promote records there, be it a disc automatically played on the hour, or labels, or whatever."

"We've even used to get promotional discs from the States at one point, where every 20 minutes an artist would appear to exhort people to put coins into the box. But all that did was make people want to throw things at it!"

So, it's clear CDs are in the ascendency. And the jukebox market is alive, kicking and buoyant. But that doesn't mean there aren't still many ways to get even better, even louder, even more successful. So, take note music industry. It's over to you...

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by Phil Hardy

THE REISSUES market continues to grow and grow. Fueled by the CD boom and the clamour by consumers, especially in the US, to replace vinyl with CDs, the majors have turned up the throttle on their reissue programmes.

This month WEA has put out some 80 mid price CDs, ranging from **Van Halen** to **James Taylor**. Among the best are a trio of albums from **Randy Newman**, 12 Songs (Reprise 927 449-2), Good Old Boys (927 214-2) and the classic Sail Away (927 203-2) probably the most ironic celebration of America ever recorded. Also on offer is **Prince's** anonymous second album from the period of **I Wanna Be Your Lover** (Warners 256 772), **American Beauty** (246 074), which with **Workin' Man's Dead** is **The Greatest Dead** in the peak, and a pair from **Neil Young**, his eponymous debut album (Reprise 244 059) and **Everybody Knows This** is Nowhere (244 073) the album which introduced the distinctive Young guitar solo on tracks like **Down By The River** and **Running Dry**. Equally interesting is **Spain** (A&O 790 391-2) from **Buffalo Springfield**, which sees Young battling for supremacy with **Stephen Stills** for control of the group, and **Da Capo** (Elektra 974 005-2) by **Love**. When it originally came out in 1967 it sounded highly mannered, now having passed through the era of power pop, Arthur Lee sounds almost conser-

R E I S S U E S

vative. A classic. MCA has also unveiled a mid-price CD reissue package. The first is the masterful Introducing **BB King** (DMC8 8001), a fine compilation of King's MCA recordings between 1969 and 1985. It deserves to do well, and unless someone rushes out a collection of the earlier classic material, looked set to become the definitive BB King set on CD. The gentle, battered voice of **Don Williams** is heard to good effect on **Visions** (DMCL 1185), the singer's most successful album from the Seventies in the UK. **Morning Dance** (DMCL 1788) features the jazz-rock fusion of **Spyro Gyra**, while **Tap Root Musicology** (DMCL 1707) features both the ponderous philosophising of **Neil Diamond** and his more interesting **African Trilogy**, an early celebration of the African contribution to popular music. The World's Greatest Entertainer (DMCL 1734) is a typically flamboyant selection of broadcast recordings from **Al Jolson** himself. From EMI there's the well-documented 24 track set **The Singles by Dr Feelgood** (CDP 7 92440-2), a collection of **McDonald's** Capital recordings. Best Of (CDP 7 92449-2) and best of all **Cahaots** (CDP 7 48420-2) and **Anthology** (7 48419-2) from **The Band**. The

former is a reissue of their fourth album and features **Allen Toussaint** and **Vin Morrison** in support, while the latter is a pleasing compilation from their first three outings (which as well as the classics **The Weight**, **Up On Cripple Creek**) includes the lesser known, but equally fine, **Daniel And The Sacred Harp** and **The Shape I'm In**. Charly, long the guardian of Sun, has continued its reissuing of Sun material in chronological order with **Black Music Originals Vol 4** (SUN 10), **Country Music Originals** (SUN 11) and **Rock & Roll Originals** (SUN 11). The last features several hits by **Jerry Lee Lewis** which he repeats on the 1987 recording **Live In Italy** (Magnatone Force, GDMF 071). Though this is a fairly routine recording it should be a success in view of the crescendo of publicity due soon in support of the soon to be released biographical film about Lewis. Far superior is **Memphis Days** (Bear Family BCD 15460), the first volumes of a projected complete recordings of **Howlin' Wolf** made for Sun. What with Sun material now flooding out from various sources, it's probably just as good that Charly has recently found itself a new identity as the salsa label. Introducing (CD 165) has the sinuous rhythms of **Johnny Pacheco** while **Hanging Out**

(CD 177) stars **Joe Cuba**. Best of all is **Mr New York** (CD 166) from **Joe Boston** with its street level view of life in the Big Apple and **We Got Latin Soul Vol 3** (CD 176) a collection of Latin versions of soul hits ranging from **Cool Jerk** to **Lady Marmalade**. It's been a good month for cult corner releases. Charly has double-backed the first two albums of **The Thirteenth Floor Elevators**, the glorious **The Psychedelic Sounds Of Live** (CD 159) and **Thunderbolt** but the earliest recordings of **Sunamo** one of the first groups to fuse Latin and rock music, **Persuasion** (CDBT 071). Also reissued is **Neil Ardley's** intoxicating mix of electronic and acoustic sounds, **Kaleidoscope Of Rainbows** (Line 9.00351 0), the two best albums made by **Spirit**, **Spirit** (Edsel ED 311) and **The Twelve Dreams Of Doctor Sardonicus** (ED 313), an adventurous blend of jazz and psychedelia, while **Pickwick** has let slip out the 22 track **Themes From Children's BBC** (which my daughter thinks is the month's best album). Absolutely essential are the **Mystery & The History of The Planet Song** (Thunderbolt CDTL 010) which covers the entire CD span of **Gene's** bizarre concert and **Zu Zu Man** (Thunderbolt CDB 069) early (pre-Atlantic) recordings from **Dr John**.

On the Soul front Charly continues its **Bobby Womack** series with a back to back CD of **Ticks Of Life** and **I Don't Know What The World Is Coming To** (CD 157). Equally interesting are **Stuck In Chicago**, a collection of **Stacy Johnson's** Hi recordings (Hi 424) and **Somebody's Gettin' It** (Charly CD 160), a collection of tracks from **Johnny Taylor's** Hi recordings, his biggest hit **Disco Lady**. It's hard to say anything about **Junior Walker's** **Shake and Finger Pop** (Blue Moon CD8M 072) beyond the fact it sounds great and isn't Motown recordings because the lengthy sleeve note is illegible, being both white on black and set in micro print. From Blanton comes a trio of releases in the **Sound Of Soul** series, **Bill Withers** (**BALTP 13**), which includes his trio of Seventies hits, a lesser set from **Teddy Pendergrass** (**BALTP 120**) and a collection of hits by **Billy Paul** (**BALTP 14**). Something To Shout About (London 820 618-2) is a well-documented compilation of **Lulu's** Decca singles featuring her exuberant rather than impassioned vocals. Lost but certainly not least is **The Original RMG Recordings** (Roller Coaster Roll 2014), a compilation of **Mike Berry's** recordings with **Joe Meek**. It's worth the money if only for the exhaustive sleeve-note which tells in elaborate detail the story of **TrIBUTE To Buddy Holly**. ● All entries marked \* are vinyl only.

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# Diary's

## D I A R Y

THORN EMI used to have to put up with the perennial question "When are you selling?" as its music division came under scrutiny at results meetings. Now the question has been turned around to "What are you buying next?" as Jim Fielding lines up their acquisitions for Thorn EMI boss Colin Southgate (see p1) ... Southgate claims equal first place for the newly-merged EMI-SBK operation alongside Warner Chappell and the company reckons to be saving \$20m a year by integrating offices, computers and management, losing 200 people worldwide in the process ... An intriguing rider to EMI's other recent big deal (with Chrysalis) means that Chrysalis will have to pick up the bill for any losses above \$2m in the US ... A much bigger deal — Warner Communications' proposed merger with Time Inc — has hit a brick wall in the shape of a £2bn bid by Paramount for the publishing giant ... A leaser, which recently elevated head of a multinational nearly came to fisticuffs with the company's retiring international chief over the use of an office. Secretaries left the area in a hurry and returned to find the two men sitting on either side of the same desk, reading newspapers ... A&M's Brian Shepherd and Chris Briggs have been spotted in a Tijuana taxi and we think we know in which direction it's heading ... Tim Blackmore, a Brit Awards producer (not this year) and now bowing out of radio syndication company PPM Airways, is lining up a move into television "for a few months" ...

COMMENTING ON his unique deal with Polydor (see p4), Summers doesn't have good things to say about most of the majors, explaining: "I wanted to stay independent in the UK but not many companies seemed to understand what I wanted to achieve." John Preston and BMG are honourable exceptions to this criticism, says Summers, and are believed to be last minute losers on the deal ... One-time High Street lame duck Boots has sparked with pre-tax profits up to £295m and is expected to become a more significant player in record retailing ... EMI's Mike Summers may not have been involved with the music business for long (see p4) but his impact will certainly be felt for some time to come ... The Landscape Channel — the pretty music and pictures service headed by former Beggar's Banquet partner Nick Austin — and former Old Grey Whistle Test producer Mike Appleton — is off Sky TV and is looking for an alternative satellite outlet ... EMI Music's chairman Baskar Menon hosted a private dinner in London for the company's outgoing corporate PR chief Brian Southall whose talents can be expected to be recognised elsewhere soon ... PolyGram International's top level conference in Portugal was capped by a gala dinner attended by artists as diverse as Swing Out Sister and James Last who was celebrating having just turned 60, spending 25 years with Polygram in which time he's sold more than 60m albums.

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RAPID VINYL movement: REM's Green album achieves silver status and the band celebrates with WEA staff.



VIDEO THRILLED the radio star: Mike Summers enjoys himself at the Virgin Megastore's video festival, in Oxford Street.



ONE HUNDRED and Hayes team: Cliff Richard celebrates his 100th single with EMI's manufacturing and distribution staff at Hayes.



NOISY LOT: CBS staff celebrate with Noiseworks after the group's London show.



INCREASED PROFILE: US record company Profile Records is launched in the UK.



BEDTIME VIEWING: Virgin Megastore Oxford Street, plays host to the 20th anniversary of Lennon and Ono's bed-in and the promotion of the Imagine video.



ALL YOU need is bugs: Phogram's promotions team flies in to Radio One to plug Pere Ubu's Love Love Love single.



THEY ARE, are you? The Independent Promotion Company makes its first awards to Radio One DJs.



WHALE OF a time: James Whale receives a silver disc for his help in promoting the Edelweiss single.



MAKING OCEAN Waves: The Chosen sign to London Ocean and Coastal Records.

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