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# MUSIC WEEK



£1.90 U.S.\$3.50 ISSN 0265-1548

Stylus storms classical chart	3
New product	3
Baker backs BPI school	4
Frontlines: A rising time with Dee Dee Vids	6
Classical: Koch sets up UK office; chart	8
Dance chart	10
NMS Preview: Indie chiefs look back over 10 years	Starts 12
Singles, album charts	15, 25
A&R: Joining The Cult, saluting the Claytown Troupe; Tom Jones and Transvision Vamp live, plus	

## INSIDE



Dance, Hamilton and reviews (the new ABWH album pictured)	Starts 18
Publishing	19
US charts	22
The Other Chart	23
Airwaves: Supergold set to show oldies; The man behind the beat	28, 29
Airplay action; CD chart	Starts 28
Focus on mid-price/low price: The state of the market and new product	Starts 31
Indie chart; Tracking	38
Diary; Dooley	39

## Sommers: Jamieson hits back

BPI CHAIRMAN Peter Jamieson is responding strongly to the stinging attack on the record industry by departing Entertainment UK managing director Mike Sommers.

Remarking that Sommers "should have devoted more of his brief sojourn within our industry to understanding a bit more about it", Jamieson singles out for comment the EUK chief's reference to the BPI

chairman's speech at the 1988 conference of the British Association of Record Dealers.

"His remark on my speech was so inaccurate and so wide of its cooperative mood that I can only believe he wasn't listening. In fact if my memory serves me correctly, he wasn't even present," comments Jamieson.

Speaking to MW last week, Sommers claimed that the BPI chairman had told dealers "you people have to get behind us and stick everything". But the transcript of Jamieson's BARD speech contains only one reference to stock-

ing policies in which he urges record companies and dealers to together to "give the customers the maximum choice", adding "let's none of us get overly greedy and keep the range of stock out there as big as possible".

Jamieson points out that, contrary to the confrontational tone of Mike Sommers' remarks, "following the first BARD conference, the BPI has met regularly to discuss issues of mutual interest with this new retail association in an endeavour to help it prosper".

## PRT to close after Lim's buy-out bid fails

PRT DISTRIBUTION is closing down following the collapse of a proposed management buy-out.

Caretaker managing director Richard Lim was expected to take over the company from owner Ray Richards with the help of funding from outside the industry.

But the collapse of the deal has left up to 94 people without jobs and about 150 labels without a distribution service.

Lim was expected to take over the business on July 1 but delays and changes in the negotiation de-

tails forced him to pull out he says. "Due to a last-minute change by the company in the basis of the negotiations I was forced to withdraw," he adds.

The division will now shut down by July 19 with the possibility of only a few members of staff being kept on temporarily. All debts will be paid and accounts settled and the company has stressed that it is not going into liquidation.

The PRT label is expected to continue business, although its back catalogue was recently sold to

Castle Communications, and the Oasis merchandising and Damant pressing operations will also continue trading.

Lim is now trying to set up an umbrella operation with a major record company to provide the necessary distribution service for the labels that have been left in the cold following the shut down.

PRT boss Roy Richards declined to give any statement or explanation regarding the closure before Music Week went to press.

But some of the labels affected by the collapse are reacting bitterly, with some considering legal action against PRT. Many have already managed to secure new distribution deals.

## Chrysalis beats 'mid-life crisis'

CHRYSLIS IS moving out of its "mid-life crisis" and with a number of management changes and developments is building a solid foundation for the future.

That is the message from chairman Chris Wright following the group's loss of £2.09m in the six months up to February 28. He now believes that restructuring within the company will bring it out of the red in 1990.

The problems stem from poor results for Chrysalis Records' US arm and Wright warns: "The second half of this year will be at least as bad." This he says will be a result



CHRIS WRIGHT: moving back into A&R?

of writing off the deadweight of releases withheld and product not sold in the US.

"At least we will start with a clean slate after that," says Wright. "Rather than trimming the over-

TO PAGE FOUR ▶

## Don't let a good track go unnoticed

A NEW monthly prize for excellence in sound engineering is to be awarded jointly by BASF and Music Week's sister magazine Studio.

The award is designed to draw attention to the work of an engineer on a particular track and is open to entrants from all European countries. The winner will be chosen by a panel of members of the UK Record Producers Guild.

Each monthly winner will receive an engraved brass plaque, as will

the studio and assistant engineers. The winning engineer will be profiled in Studio and will be given several hundred pounds worth of BASF Studio Master 911 tape. All monthly winners will in turn be judged for a special prize to be presented at the annual Music Week Awards.

Details of how to enter for the BASF/STUDIO MASTER AWARD FOR EXCELLENCE can be found in the July issue of Studio.

Ray Levy, managing director of A1 Records, describes the situation as the end of an era. "But I must say the writing was on the wall. The way it has ended, though, is disgusting for the people that work there and the labels associated with it," says Levy.

"Surely, accepting any bid would have been better than clos-

TO PAGE FOUR ▶

## Silver Clef shows faith in Michael

GEORGE MICHAEL has been awarded the Silver Clef for outstanding achievements in British Music. His album Faith has now sold more than 12m copies.

Foreground Attraction was the award for best newcomers.

The awards were made at the Silver Clef Luncheon last Friday,

which is expected to raise more than £300,000 for the Nordoff-Robbins Music Therapy Centre.

A large amount of the cash raised will come from an auction held during the event of items which included a silver replica guitar signed by Paul McCartney and a gold and silver drum kit.

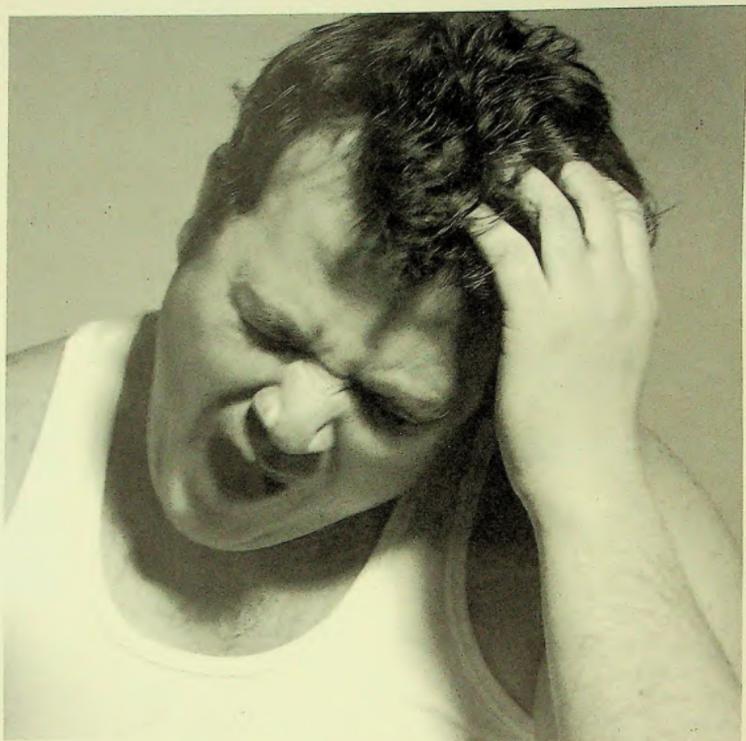
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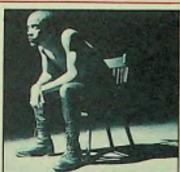
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# Chrysalis

B R I E F S

● **BEGGARS BANQUET** is launching an advertising and promotion campaign to back the re-release of the new *Cult* single *Eddie (Ciao Baby)* on June 26. There will be music press ads in *Kerrang!*, *Melody Maker*, *NME*, *Q*, *Raw* and *RM*; street leaser posters, retail display packs and radio promotions.

● **PULFANFARE** is backing the release of *Hit Factory 3* with a four week TV advertising campaign in *LWT*, *Central*, *Granada*, *Yorkshire*, *Scottish*, *Harlech*, *Anglia*, *Tyne* and *Tees* and *TV AM*. There will also be ads in *Music Week*, *Smash Hits*, *No 1* and *17* and regional radio support for the album which is released on July 3.



PLEASURE WILL be touring the UK in support of their *Anxious Records* single *Pain* which is released this week.

● **THE TELSTAR** release of the heavy rock compilation *Protect The Innocent*, this week, will be supported by a £250,000 TV advertising campaign throughout July in *Central*, *HTV*, *Yorkshire*, *Tyne Tees*, *Border*, *Grampian*, *Thames*, *Granada*, *STV*, *Anglia* and *TSW*. National press and radio ads will also be placed.

● **STYLUS** is backing the release of Tom Jones *After Dark* this week with a TV advertising campaign which breaks in *HTV*, *Harlech*, *Yorkshire*, *Central*, *TSW*, *STV*, *Anglia*, *TVS*, *Thames*, *TV AM* and *Border*.

● **A UK** tour by James will back the *Rough Trade* release of their new single *Sil Down* this week.

# Stylus budget releases storm MW classical chart

TV ADVERTISED product has transformed *Music Week's* mid price/budget classical chart in the last two weeks, with 10 new titles entering the top 20.

The company responsible is Stylus whose *State Records* label is offering popular classical compilations of 60 minutes in DDD at a suggested retail price of £2.99 for cassettes and £3.99 for compact discs.

The product is distributed through Entertainment UK and is available only to chains such as *Woolworths*, *Gateway* and *Asda*. The artists credited are the *Europa Philharmonic Orchestra* and the *Europa Orchestra and Chorus*, which Stylus managing director Humphrey Walwyn describes as a "flag of convenience".

Walwyn admits that the repertoire stems from a variety of sources on mainland Europe and in the UK. Walwyn says that the Europa concept gives the series a



THE LICENSING deal between *State* and *Stylus* is secured by *Wayne Bickerton (left)* and *Humphrey Walwyn*

strong corporate identity and enables it to have a quality consistent cover design which "follows concentric marketing ideas involving posters and mobiles. We want to make this series very collectable."

Stylus' use of the *State* name is

the result of a new licensing agreement with *Wayne Bickerton's Odyssey Group*. Under the deal much of *State's* catalogue of *Sixties* and *Seventies* pop material will be re-released via the tie-up with Entertainment UK.

## MUSIC WEEK

A Spotlight Publications Ltd publication, incorporating *Record* & *Topper* and *Record* Books.

Greater London House, Hemmings Road, London NW2 7DE. Tel: 01-287 6611. Telex: 299483 MUSIC G. Fax: 01-388 4002.

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*Music Week* is sold on condition that the papers containing charts will not be destroyed in such a way as to conceal any part of such papers and it may not be re-used without the same condition being repeated at the time of any subsequent publication. Printed for the publishers by Process Press Ltd, 200 West Regent Street, London W1B 3AH. Telephone: 01-475 3155. Fax: 01-475 3155. Japan: 01-60 01 2380. Single Copy UK Price: 90p. Subscription/Directory enquiries: Computer Publications, Inc. 120-126 Landonville Avenue, Mahwah, New Jersey 07430. Tel: 01-848 8873. Single Copy US Price: \$1.99. Single Copy UK Price: 90p. Tel: 01-489 4873.

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## Koch establishes UK base

CLASSICAL and jazz label Koch Records is setting up a UK office with distribution handled by its Austrian headquarters.

The new office in Hammersmith will administer the label as well as housing the sales and marketing staff and will be headed by general manager Klemens Kundratitz. Marketing manager is former BMG man Keith Shadwick and sales co-ordinator is Tony McLaughlin who comes from PolyGram. There will also be three sales staff on the road with more appointments due.

Koch began in Austria 15 years ago and now has its own compact disc manufacturing plant and recording facilities. During the last five years, it has expanded out of Austria and Germany and into the US and Holland.

The first releases will come from Austria in August or September. "Having the distribution from there is something of a revolutionary technique," says Shadwick. "We know the majors are heading towards this as well but they

are probably a little way off achieving it so we thought we would aim to be the first."

Koch is also entering into a deal with *New Note Records* which will mean that the two companies share the Koch sales team. "This means that the sales force will look after both labels and it will make things a lot easier," New Note's distribution will still be handled by Pinnacle though," he adds.

Shadwick says a full launch of the Koch label will be held in about a month's time. The office is situated at 320 King Street, Hammersmith, London W6 and can be contacted on 01-846 9010.

● **COLD HARBOUR** Music is working with Manchester's *Playtime* label on a new sub-publishing deal. *Cold Harbour* will represent all the bands signed to the label and, as part of the publishing company's expansion, it is moving to 129/130 London Road, London SE1. (Telephone: 01-620 1383). In-house PR Alan James is adding radio promotion to his services.

## Beatles trace with EMI over video

THE BEATLES' legal battle with EMI and Dave Clark over video tapes featuring performances by the band is close to being settled out of court.

George Harrison, Paul McCartney, Ringo Starr, Yoko Ono (an behalf of John Lennon) and the Beatles' company Apple Corps were seeking injunctions to stop the sale of tapes including footage from the programme *Ready Steady Go*.

Dave Clark's company *Dave Clark (London) Limited* was also being sued. The Beatles complaint against him was that he allegedly had signed a contract with EMI which was not entitled to grant to EMI to make the videos.

EMI claimed that contracts between the Beatles and an EMI associate company entitled it to produce the videos.

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# Baker awards music school top marks

EDUCATION MINISTER Kenneth Baker has welcomed the latest phase of the record industry's protest for a school of performing arts and technology.

Speaking at a lunch for industry executives and other leading business figures, Baker said that the school, to be based in Croydon, south London, was "a great credit to the BPI and the enthusiasm of its members". He added that the music industry remained one of the "growing edges of the economy", telling record company chiefs that "in my opinion you don't sell yourselves enough".

Discussing the school, the minister said that, like the song in *Phantom Of The Opera*, it had reached the Point Of No Return, with its scheduled opening in September 1990. He said that it was necessary to ensure the intake of pupils involved in "spread of talent" and that the school would be "massively oversubscribed". With the government providing 60 per cent of the costs, Baker said that the amount to be raised by private sponsors will be over £2.5m, of



ADMIRING THE new school are (left to right) Virgin's Richard Branson, George Martin (Air Studios), the Rt Hon Kenneth Baker and Thom-EMI chairman Colin Southgate.

which the BPI's British Record Industry Trust has already pledged £1.1m.

Reporting on the progress of the school for performing arts, BPI chairman Peter Jamieson said it was the first City Technology College of the creative arts and he hoped that more would follow its example. He said that the BPI was looking for more sponsors "in cash

or in kind".

Project director Maureen Milgram unveiled a model of the new school and revealed that it would include a 500-seat performance space, music and video recording suites and a radio broadcast studio. With an initial intake of 120 pupils, the school will have 720 students, aged between 13 and 18 by 1992.

## New team set and ready for SBK label launch

A NEW management team is being finalised for the July launch of SBK Records.

The joint venture between EMI Records Worldwide and SBK is headed by chairman Charles Koppelman and vice chairman

Martin Bandier. It will have offices in London, New York and Los Angeles.

Managing director is former SBK Songs head Peter Reichardt, former CBS Songs employee Sally Perryman becomes creative director, former AVL marketing coordinator Mark Richardson is the new marketing manager and Guy Mood becomes senior A&R manager following his post as talent manager at SBK Songs.

A subsidiary SBK Records label SBK One, which will specialise in dance music, will also be run by Mood.

Initial releases in the UK include Boogie Boy High and Kolina And The Waves with the first product coming this month (July).

## PRT closes

► FROM PAGE ONE

ing it doesn't it is a very unhealthy situation for the independents. We are now much closer to a distribution monopoly."

Levy doubts that AI has now secured a distribution deal with the Total Record Company, through BMG.

Nick East, of Supreme, says his company is moving to Pinnacle. "We are very sad about the way it has ended at PRT. It was quite a shock to find out that Roy Richards had pulled the plug," he says. "I think a lot of people thought the management buy-out would be successful. We are now considering whether to take any legal action," adds East.

Chris Popham, of Ace Records, says many people had expected the worst would happen eventually at PRT. "But we had been thinking that for the past six years and you kind of get used to them still being around," he says.

"It is unfortunate because it leaves us in the lurch. We had a need a release for this week which will have to be held back because we don't know what we will be doing now."

## Glasgow to host 'NMS' conference

GLASGOW IS to host its own equivalent of the New Music Seminar in 1990 as part of its year as the European City Of Culture.

The New Music World seminar, to be held from September 5-9 1990, will focus on the European market and the implications of 1992, promotion in Europe and the effects of new broadcasting regulations, and on issues of training, education and state music policy as in Denmark and Holland.

New Music World promises to bring together "a mass of exhibitors, stalls, videos and sounds" from independent labels from every European country and representatives from national trade organisations such as Umbrella.

## New distribution base as Virgin Vision expands

VIRGIN VISION is expanding its distribution service with a move to a newly-established warehouse at Masterpark in Dogenham.

As of August 1, Virgin/Palace Virgin Gold will be leaving S Gold and Sons (Records) Ltd which has distributed its product for the past five years and will be changing its name to Virgin Vision Distribution.

As part of the move, VVD is investing in additional staff and a tailor-made computer system at Virgin's west London head office

which will be in direct communication with the Masterpark site. The existing telephone ordering system will not be affected and Virgin Vision Distribution will continue to handle Orion Home Video, Palace Video, Odyssey Video, A&M, Handing and all labels under the Virgin Vision banner.

MSD has moved its north London distribution facility to Glasgow where orders are now being despatched from Wm Collins Sons & Co, Westerhill Road, Bishopbriggs, Glasgow G64 2QT.

## Chrysalis

► FROM PAGE ONE

heads, we have increased them by fully staffing the operation with a greater A&R effort and a lot of new product."

"These changes include a new vice president of marketing Michael Slater and vice president of promotions Tom Gorman — both from Capitol.

Peter Robinson's appointment as A&R director in the UK is also being reported to reap its rewards, adds Wright.

"What I want is a more solid operation so that I can play a more creative role. Our problems in the past have been due to not having this second tier of management but we are now overcoming this."

"As well as the disputes between Terry Ellis and myself and going public, I think the company from a management standpoint went into a period of mid-life crisis about six or seven years ago.

"We have now paid for the mistakes of the past and we have a solid foundation for the future. We have a strong bond with EMI and with the exception of a few isolated businesses the rest of the company is profitable," says Wright.

His own role within the company will also be changing. "I used to be heavily involved in A&R and I want to do so again. I sometimes think that if I had spent the last five years lying on a beach listening to demo tapes we could have done a lot better," he says.

His move will also involve setting up a new label within Chrysalis. "I am attempting to develop a secondary label like Ensign to increase the effort over here. Conversations are under way and I expect it to happen soon," says Wright.

Chrysalis Music, one of the more successful Chrysalis companies over the last year, is now developing its publishing interests worldwide and is aggressively seeking new writers.

"Through the EMI deal we have also got the money to buy publishing catalogues. The problem is that everyone is buying them at the moment. In the meantime, we are looking for writers."

"But I refuse to pay stupid money like Virgin pay. Whilst they are throwing money around, we are developing writers of credibility," he adds.

Wright says that Chrysalis Records now has a substantial backlog of product to release. "While there has been bad publicity, it has been difficult to sign writers and get artists to deliver product.

"A lot of product was held back by artists and management so we now have a very extensive release schedule for the end of the year.

"I am not saying that from now on I will be plain sailing, but with the help of EMI and the changes here we have a major role and every possibility of getting it right — and I fully intend to do that."

● THE INCREASED dealer price of Musicman Records' seven-inch product is £1.15, not £1.25 as reported in *Music Week* last week. Twelve-inch singles now go for £2.15 and distribution is through Pinnacle.

## WORLD BRIEFING

HANOVER: FM Revolver Records has opened a German branch at Im Heidkampfe 35, D3000 which will be responsible for marketing all the UK roster. FM, which has had success in the past with German bands such as Accept and The Scorpions, is looking to sign new German bands. At the moment, German recording companies cannot guarantee releases in the UK but any band signed to FM will have this assurance. The office will be run by label manager Jürgen Dramm who reports directly to Roy Brown (interim national manager) in the UK. FM Revolver and Heavy Metal Records will be distributed through BMG/Ariola (Munich). BMG/RCA are also distributors for the labels in the UK and a licensing agreement began in June through BMG/RCA in Italy.

VIENNA: Lift, the specialist display manufacturer which has a base in the UK, is setting up a new company called Lift Plastics. It will produce compact disc and video storage units for retail and domestic use. The company is producing 43m units annually, 90 per cent of which will be exported.

MARINA DEL REY, CALIFORNIA: A survey of 150 cassette and compact disc buyers conducted for Aspla and reviewed at the International Tape/Disc Association's How And Why conference, found that sound quality is a determining factor in cassette purchases, more so than convenience and price. In a blind test of CD, digital audio tape and cassettes, the survey team was asked to rate sound quality of the three formats on a scale of one to three. Average responses for the group were 2.23 for CDs, 2.05 for DAT and 1.93 for cassettes. Among cassette buyers only, the results were 2.20 for CD, 2.09 for cassette and 2.05 for DAT. Among CD buyers, about 22 per cent said they liked the sound of the analogue cassette better than that of the CD. In all cases, the CD fared better when the consumer knew the formats being played. 94 per cent said they would pay more for a better sounding music source with 79 per cent saying they would spend \$1 to \$3 more, 17 per cent saying \$3 to \$5 and four per cent saying they would spend \$5 or more for improved fidelity.

DUBLIN: The Malfunctions were the winners of the Irish Bore of 1989 competition. Their win brought them the prize of cash to cover the recording of a single as well as buying equipment. The group comes from Donegal and the prize was donated by EMI.

# DON HENLEY



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DANNY WILSON's hippy revival single *The Second Summer Of Love* is supported with a video directed by M-Ocean's Michael Geoghegan. Miles from the style of Geoghegan's ambient videos for *Enya*, the promo is a demonstration of backwards film-making. The reverse action was achieved by several days' rehearsal by the band in front of a reversed video to learn to lip-synch backwards and locations used include Parliament Hill, Oxford Street, an exotic country club and the north Kent Coast. The footage was finally reversed in post production and matched to the normal soundtrack.

## Walking back to happiness

by Selina Webb  
A FORTY-minute excursion to a land of palm trees and blue skies is promised by PMI with the release of Eddy Grant — *Walking On Sunshine*, a compilation music video

featuring 11 tracks from the rock/soul/pop/reggae artist.

*Walking On Sunshine*, Grant's latest promo, was shot in Barbados where he now lives along with other tracks on the compilation.

"The reason we chose Barbados as the location for most of the videos was that apart from the obvious reason that it's the most beautiful place in the world, I'm not too fond of flying so I thought I'd get all those wonderful people to come here," he comments.

Other tracks included are Gimme Hope Yo'anna with its partitioned, part-film promo and Electric Avenue.

*Walking On Sunshine* has a £6.50 dealer price.

Stylus Video has recently released the video accompaniment to the platinum-selling Soft Metal LP. The video, which goes out to dealers at £6.95, contains 14 classic hits including *The Stronglers'* Golden Brown and TPau's Sex Talk with live footage from their recent tour.

## MUSIC VIDEO

Description (tracks) Format/Dealer Price		
1	2 PINK FLOYD: <i>Delicate...</i> Live (16 tracks)/1hr 35min/£8.47	PMI MVN 99 1183 3
2	3 FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95	Video Collection VC 4077
3	5 GENESIS: <i>Invisible Touch Tour</i> Live (12 tracks)/1hr 36min/£8.34	Virgin VVO 558
4	13 U2: <i>Rattle And Hum</i> Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
5	15 BRUCE SPRINGSTEEN: <i>Video Anthology</i> Compilation (18 tracks)/1hr 30min/£9.04	CMV 4901 02
6	32 KYLIE MINOGUE: <i>Kylie The Videos</i> Video single (5 tracks)/20min/£5.75	PWL VWS 3
7	18 CLIFF RICHARD: <i>Private Collection</i> Compilation (16 tracks)/34min/£6.50	PMI MVPC 1
8	10 GLORIA ESTEFAN: <i>Homecoming Concert</i> Live (15 tracks)/1hr 20min/£8.34	CMV 4901 72
9	5 ERASURE: <i>Innocents</i> Live (4 tracks)/26min/£6.95	Virgin VVO 491
10	6 INXS: <i>In Search Of Excitement</i> Compilation (10 tracks)/1hr 30min/£9.04	PMW/Channel 5 CVF 08372
11	1 CLIFF RICHARD: <i>Guaranteed Live '88</i> Compilation (10 tracks)/1hr 15min/£6.95	PMI MVP 99 1179 3
12	1 ROY ORBISON AND ... Live (9 tracks)/25min/£5.47	Music Club/Video Col MC 2000
13	9 METALLICA: <i>2 Of One</i> Video Single (2 tracks)/20min/£3.47	PMW/Channel 5 CVF 08342
14	12 MICHAEL JACKSON: <i>Making Thriller</i> Compilation 1hr/£6.95	Vestron MA 11000
15	1 NEW ORDER: <i>Academy</i> Live (9 tracks)/25min/£6.95	Police PVC 303 094
16	1 TRANSVAMP: <i>Vamp Pop Art...</i> Compilation (4 tracks)/1hr/£5.50	PMW/Channel 5 CVF 04002
17	6 RICK ASTLEY: <i>Video Hits</i> Compilation (9 tracks)/37min/£6.95	BMG 7901 47
18	4 BROTHER BOND: <i>The Get Even Tour</i> Live (11 tracks)/1hr/£6.50	PMI MVP 99 1184 3
19	1 NEIL DIAMOND: <i>Greatest Hits Live</i> Live (19 tracks)/1hr/£6.95	CMV 4901 42
20	NEW THEN JERICHO: <i>BIG AREA</i> Compilation (5 tracks)/20min/£7.99	Channel 5 LDN 07922

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## Home comforts in the High Street

WOULDN'T it be nice if after two hours of frustrating shopping you could just nip into a store, put your bags down, grab a cup of coffee and listen to a great album?

Well you can. Ottakar's provides such a service in its book and music shops and now Cee Dee Vids is offering the same at its video and music stores.

But while Ottakar's caters for more specialist tastes, Cee Dee Vids offers compact discs of the latest pop sounds — all available within the comfort of its in-store coffee bar.

That is the style of the company's Kingston-upon-Thames store and manager Alan Colgan says it is a style that not only provides a welcome service but also sells CDs.

"Our sales have definitely improved from having the coffee bar and the listening facilities," says Colgan. "People are able to sit down and listen to what they want without being under the microscope and they seem to appreciate that."

"The idea was to create a relaxing environment. People know that CDs are quite expensive and it is only natural that they want to make up their minds properly before they decide to buy," says Colgan.

"With the Kingston shop, when people see the facilities for listening they take advantage of them and many of them have said it is a very welcome service."

He adds that even the punters don't decide to buy there and then, they often come back at a later date. "It is a sign that they can trust us and a lot of them still come back to us even if there is a Woolworths or something just down the road."

The first Cee Dee Vids shop was opened in 1987 by Peter Myson who has since sold the business to accountant Mike Bennett. Colgan is the longest serving member of staff and has seen the develop-

**'The idea was to create a relaxing environment. People know that CDs are quite expensive and it is only natural that they want to make up their minds properly before they decide to buy'**

ment of the chain to four stores.

He believes CDs and videos work well together in a retailing environment. "I think the two markets are increasingly becoming very similar — probably because of the music video connection," says Colgan.

But if anything, video has the edge. "They seem to be well matched but it seems the video market has wider appeal especially with the kids because a lot of video product is specifically aimed at them."

He cites the example of when the chain in Kingston sold more Bros videos than it did compact discs. But he also feels that more videos in general are sold because they are cheaper overall.

Colgan adds that the age group for his customers ranges from early twenties to 40-year-olds but there is not a particular type of punter that comes into the stores. "All four Cee Dee Vids shops are based in prosperous areas of south England — Kingston, Walton-upon-Thames (which was opened in March 1988), Cheltenham (April 1989) and Boscombe (January 1989)."

Unlike other retailers who have developed record retailing chains, Colgan says the move from one store to two was not as difficult as going from two to three.

"It wasn't that difficult setting up the third shop because it is only about 15 minutes from Kingston and the two stores were very much run in tandem," he says.

"The third shop was more of a problem because that was more of a move forwards for us. But the idea that we have done that, the idea is definitely to expand."

"At the moment, what I want to do is consolidate what we have with the four existing shops. But we are always on the lookout for a fifth shop," he adds.

Who knows, maybe in a few years time many more punters could be making the record shop their second home as the Ottakar's and Cee Dee Vids style makes more friends?

## REVIEW

Various: *Kerrang! Video Compilation IV*, Virgin/PMI/PolyGram, WD 516, Running time: 52 minutes. Dealer price: £6.95.

Comment: The *Kerrang!* video series has become the hard rock/heavy metal equivalent of the *Now* sequence; each is instantly identifiable in its field and sells on its own alone. As with *Now*, *Kerrang!* continues to come up with the goods and continues to present them in a familiar and uncomplicated format: this video compilation slips without comment or preamble from the likes of Black Sabbath to Little Angels to Onslaught and later to Guns N' Roses to give the fan nearby an hour of unmitigated guitar assault. One criticism, though, is that nobody can be familiar with everything that is happening in metal and perhaps there is an argument for identifying the bands on-screen.

Sales forecast: This series has become definitive and the sales will be as big as the hard rock/heavy metal market in your shop. **JC-M**

## BRIEFS

● **SUPPORT** is growing from retailers for the Be Alert anti-fraud campaign organised by the Cheque Card Committee.

Independent dealers are being encouraged to join the project which aims to encourage shops to follow strict standard checking procedures against cheque fraud. A video produced by the committee emphasises that staff should in all circumstances follow their own company procedures. For more details on the video, which costs £7.50, contact Hill And Knowlton Limited, PO Box 7, William Street, Leamington Spa, Warwickshire CV32 4HT.

● **SPONGE RETAIL** systems is developing a new display unit which will allow up to 120 videos. It claims can hold up to 120 videos using less than a metre of floor space. The ZJ210 is a spinner unit which is just over two metres high and is expected to cost under £130.



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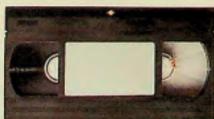


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# TOP DANCE SINGLES

1 JULY 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	
1	BACK TO LIFE	4	Soul II Soul/C. Wheeler	10	Virgin TEN(X) 245 (E)
2	BADANCE	1	Prince	Warner Brothers W2920(T) (W)	
3	JUST KEEP ROCKIN'	4	Double Trouble/Rebel MC	Desire WANT(X) 9 (PAC)	
4	JOY AND PAIN	5	Donna Allen	BCM BCM 257(X) (P)	
5	IT IS TIME TO GET FUNKY	2	D.Mob Feat. L.R.S.	London FX(1) 107 (F)	
6	FIGHT THE POWER	25	Public Enemy	Motown ZB42877 (12-2742878) (BMG)	
7	RIGHT BACK WHERE WE STARTED...	5	Sinitta	Fanfare (12)FAN 18 (P)	
8	EXPRESS YOURSELF	5	Madonna	WEA - (W29487) (E)	
9	GRANDPA'S PARTY	2	Manie Love	Coaltempo COOL(X) 184 (C)	
10	SUPERWOMAN	3	Korné White	Warner Brothers W2920(T) (W)	
11	YEARS	3	Knuckles/Tomnie/Owens	London FX(1) 108 (F)	
12	CRUEL SUMMER '89	3	Bananarock	London NANA19 (12-NANX19) (F)	
13	WOODOO RAY (EP)	20	A Guy Called Gerald	Rhino! RS504 - (12 RS 8804) (P)	
14	LOOKING FOR A LOVE	3	Joyce Sims	London FX(1) 109 (F)	
15	MANCHILD	6	Neneh Cherry	Circa/Virgin YK(T) 30 (E)	
16	WHY	3	Carly Simon	WEA U501(T) (W)	
17	FUNKY COLD MEDINA/ON FIRE	6	Tone Loc	Delicious 12(BRW 129) (F)	
18	POP MUZIK (1989 REMIX)	3	M	Free Style (12)FRS 1 (BMG)	
19	EVERY LITTLE STEP	7	Bobby Brown	MCA MCA(T) 1138 (F)	
20	FOREVER YOUR GIRL	17	Faoula Abdul	Siren SRN(T) 112 (E)	

21	I DONT WANNA GET HURT	4	Donna Summer	Warner Brothers U7567(T) (W)
22	GATECRASHING	2	Living In A Box	Chrysalis LIB(X) (C)
23	IF I'M NOT YOUR LOVER	15	Al B Sure!/Slick Rick	Warner Brothers W2908(T) (W)
24	I'M THAT TYPE OF GUY	20	L Cool J	Del Jam/CBS LCL(T) 3 (C)
25	MISS YOU LIKE CRAZY	19	Nikolai Costantino	EMI USA (12)MT 6 (E)
26	YOU'LL NEVER STOP ME LOVING...	1	Sonic	Chrysalis CHS(12)3385 (C)
27	I DON'T MIND THE WAITING	21	Omar	Kongo Dance DPS(T) 15 (J5)
28	HEAVEN	1	Island 12(BRW 132) (F)	
29	CHILDREN OF THE REVOLUTION	2	Baby Ford	Rhythm King 78(FORD4 - (BFORD4)) (J)

30	I'VE GOT YOUR PLEASURE...	1	Simon Harris/L. Gordon	London FX(1) 106 (F)
31	WOMEN BEAT THEIR MEN	2	Woodoo Doll	Champion CHAMP (12)208 (BMG)
32	FROM NOW ON	1	Jaki Graham	EMI (12)JAKI 15 (E)
33	HEAD ABOVE WATER	29	Glove Griffin	Mercury STEP4(12) (F)
34	ROXANNE ON A ROLL	2	Real Roxanne	Urban UR8(X) 42 (F)
35	LET'S PLAY HOUSE	2	Krazee	MCA MCA(T) 1337 (F)
36	I WANNA HAVE SOME FUN	2	Samantha Fox	Jive FOXY(T) 12 (BMG)
37	I'M EVERY WOMAN (REMIX)	9	Chaka Khan	Warner Brothers W2963(T) (W)
38	JOY AND PAIN	5	Maze Feat. Frankie Beverly	Capitol 12(CSL 531) (E)
39	HELVOM HALIB	27	V Cappella	Musica Man MMP57004 - (MMP1) 2004 (P)
40	LONDON NIGHTS	4	Corporation of One	Teldec/WEA YZ 393(T) (W)
41	REQUIEM	14	London Boys	Teldec/WEA YZ345(T) (W)
42	THE KING IS HERE/THE 900 ...	4	45 King	Dr Beat/Filmtrax - (DRBX12) (BMG)
43	THE REAL LIFE	4	Carporation of One	Desire WANT(X) 16 (PAC)
44	THEY WANT MONEY	1	Kool Moe Dee	Jive JIVE(T) 207 (BMG)
45	NOTHIN' (THAT COMPARES 2 U)	7	Jacksons	Epic 6548087 (12" - 6548081) (C)
46	BABY CAN I HOLD YOU TONIGHT	1	Sanchez	Charm - (CRT 34) (J5)
47	AFRO DIZZY ACT	1	Crysalis!	Escape - (AWOLT 3) (A)
48	WORK IT TO THE BONE	4	LNK	Kool Kat KOOL(T) 501 (1)
49	FOREVER TOGETHER	1	Jaymes Moize	Quack - (QUOT 17) (Imp)
50	ON OUR OWN	1	Bobby Brown	MCA MCA(T) 1350 (F)

## REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART
1	1	BABY CAN I HOLD YOU TONIGHT Sanchez
2	2	LOOKING OVER LOVE Kool Kat
3	3	BABY CAN I HOLD YOU TONIGHT Finlay Brown
4	4	RAGGAMUFFIN Girl PhyllisYankee/Line/Carley
5	5	STICK BY ME Jahmy 7
6	6	ON MY MIND/Heaven
7	7	BLN and Cheese Cheesest Ice
8	8	BIG CHAT Jahmy 7
9	9	PUSH PUSH Slim Beaton
10	10	LOVERS AFFAIR Raw/Triggac C

THIS WEEK	LAST WEEK	REGGAE ALBUM CHART
1	1	LOVE LINE Frankie Paul
2	2	THE LOVE LIFE YOU LIVE Scraggins Jerry
3	3	A REGGAE EXPERIENCE C. Robinson
4	4	SELESTA SHOWCASE BB Various Artists
5	5	WAITING FOR YOUR Thunder U
6	6	T-D SHOWCASE Various Artists
7	7	YOURS TO KEEP Finlay Brown
8	8	TOP TWELVE '89 REGGAE 2 Various
9	9	GOOD VIBRATIONS Donald Brown
10	10	FASHION REVIVES VOL 3 Various Artists

## NEW RELEASES — DISCO 45's

LEGAL RIGHTS Paper Sun / Jody G	Techniques 987 46
ILL PROVE IT TO YOU Thunder U	Techniques 987 45
PRISONER OF LOVE James Davis	High Power 990121
WHY DO FOOLS (REMIX) Phil Lee + CJ Lewis	White Label 81
MIDNIGHT HOUR Robert Lee + Bunny General	Unity FEA 01 6
I CHOOSE YOU Manique	Bloko Musi BEMA 005
I NEED YOUR LOVE Gladys Knight	New Tunes 81009
BUBBLING James 7	Back 2F Groove BNG 005

## NEW RELEASES — ALBUMS

SKIN TO SKIN Derrick Hovant	Sage SRP 22
JAH SHAKA PRESENTS DUB MASTERS VOL 1 Various Arts	Musica MPA 1001
AH ME DIS Tego Cans	GTJ/Rainco GTP 3
GREAT BRITISH D.J.'S ROLL CALL '89 Various	GTS GTP 2 4
DON'T THINK I'VE TROUBLE Various Artists	Arava ART 1 07
JOHNNY IN THE ECHO CHAMBER The Aggregators	Arava ART 1 06
NUMBER ONE SOUND Glen Brown	Panorama PNF 444
RASTAFARI CHANT Various Artists	Island NIS 514

## TOP 10 BUBBLERS

1	I SURRENDER	Frankie D. Love	Tom Tom - (TTT008) (P)
2	RAGAMUFFIN GIRL	Peter Himmelfarb/T. Irie	Clerkey & Blakey (15)
3	DREAMS OF SANTA ANITA/AL THE TEX.	Orange Lemon	Champion CHAMP(12)78 (BMG)
4	A BIT OF...	RUSS-AMC	Systopac/EMI (12)SY29 (E)
5	AS LONG AS WE'RE TOGETHER	Al Green	ABM USA(T)458 (W)
6	IT'S REAL	James Ingram	Warner Brothers W2975(T) (W)
7	JUST A LITTLE MORE	Fifth Of Heaven	Muscat 7FOH(12-12FOH) (A)
8	REFLECTIONS	Dorothy	Coaltempo COOL(X) 187 (C)
9	ALL OVER THE WORLD	Chuck Jackson	Nightmare MARE(5) 103 (A)
10	BRING FORTH THE GUILLOTINE	Silver Bullet	Tom Tom - (TTT008) (P)



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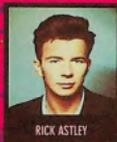
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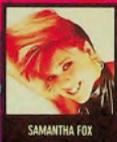
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**Growing up fast, New York's New Music Seminar hits 10 next month. Key players on the indie scene from both sides of the Atlantic reflect on how indie labels have fared in that time in an environment dominated by the majors**



**I**n the long run," declared Greg Shaw, "the effects of the new wave will be more visible in the way the music industry operate than in the nature of the music being sold. This can be seen in the intensely dedicated, uncompromising integrity and revolutionary zeal of many of the prime movers behind the spread of the new wave, people who are likely to be the next generation of industry leaders."

The words are more than 10 years old. Shaw was an independent label entrepreneur (Bomp Records) known both sides of the Atlantic, who championed the cause and the spirit of the hundreds of indies which sprang up in the heady new wave climate of the late Seventies. His operation was typical of the time: brash, ambitious, opinionated. Like many other labels born then, Bomp is barely to be seen today.

By contrast, another offspring of that time, created with many of the same ideals, is marking its tenth anniversary this year: the New Music Seminar. It is larger and more profitable than ever. And it is light years from the time when a couple of hundred people — regarding themselves as "the new counter-culture," in one participant's words — got together in New York in 1979 for professional self-help and mutual support, sharing stories about their inability to penetrate the mainstream of the music business. Many of them lacked Greg Shaw's confidence, but many did go on to work for — or with — the establishment. They did make a difference.

So where, since that explosion of talent and ideals in the late Seventies, do the independent labels stand today? They have had a profound impact on the industry, but probably few are as secure and comfortable as, for example, the New Music Seminar they helped create. In the following report, seven prominent figures from the indie scene of the past 10 years offer answers, opinions and predictions. By Selina Webb and Adam White.



**MALCOLM MCLAREN:** The whole do-it-yourself attitude I promoted in pop music was against the idea of being in a commercial industry

**T**WELVE YEARS ago, I remember sitting in the foyer of the Carlton Hotel at Midem, negotiating with Malcolm McLaren for quantities of Anarchy In The UK," recalls Mary Scott, who was then head of the US's leading importer and distributor of new wave/punk/indie product, Jem Records. "Today, Malcolm sits in Elaine's."

McLaren is surely unrepentant about being seen in one of New York's most fashionable (and expensive) watering holes, and about who's changed in the industry since the Sex Pistols. "I've always thought that indie record companies were just small record companies trying to be big record companies," he remarks. "They're all small at the start. They only become corporate by virtue of their success."

"The independent scene did become a phenomenon in respect of new musical genres in the Seventies when I was working with groups, particularly the Pistols. The whole do-it-yourself attitude I promoted in pop music was against the idea of being in a commercial industry, and that foreshadowed a great deal in the way of independent companies. I don't think that necessarily means the same thing today, although we still have a profusion of these fanzines to go alongside the do-it-yourself attitude."

McLaren continues: "That music genre has died away a little in that it's less topical, less important music from a fashion point of view. The indie scene is now more prominent in what we call dance music, which is a more pertinent kind of disco music. Radical statements which could be made more from an indie perspective than a corporate sector are channelled into the dance scene."

"The greatest thing about the independent record scene today is that the fact that it's conscious of the fashions and movements within that particular scene. It's probably the only audience which is con-

stantly fashion-conscious and demanding, and which will listen to new ideas as long as you adhere to one rule: you can dance to it!"

One-line Siff records chief and indie pioneer Dave Robinson agrees that dance music is where the independents today set the creative pace, along with heavy metal — "things that the majors weren't interested in." Yet he doubts that the indies are in a better position than 10 years ago. "They have more impact in certain key areas, as you can see from EMI buying into Enigma in the US and their Chrysalis deal," he says. "But the majors decide how the business is run — and they have no feel for the market working in that it should be based on public taste and young independents."

"As soon as an indie starts to do well," Robinson adds, "it's absorbed by a major, particularly now. There's still no real indie circuit that actually works well. It's great when you're small. Then you get to a certain size, and the problems start. So people are independent for a period, then eventually become part of the majors. The majors' job is to absorb indies, because the people involved have a real feel for the record business they don't have. Indies are in love with the music, they're passionate about it. They won't judge the pennies and pounds. That's very handy for a lot of groups."

Daniel Miller of Mute Records, whom Robinson regards highly as an exception to the inevitable indie-to-major absorption, emphasizes that the payoff is creative, not financial. "We don't do things that make common sense," he says. "We put out a lot of records that don't make money and we don't drop the artist because of that. We put them out because we think they ought to go out, and we try to cover the costs in other ways. We believe in developing our artists over a long period of time and sticking with them. I don't feel the major labels think like that."

Miller is one of the independent



**MARTIN HEATH:** The majors aren't particularly good at developing artists

community's optimists. "It's a better time now than it was five years ago," he comments. "Obviously it was brilliant 10 years ago, when the fact that a record was on an indie label was a selling point on its own. But indie distribution has come a long way in the last three years, and it's now very good indeed."

"Three years ago, there was a tendency for a band that had any success with an indie to try to sign with a major. Now they have more confidence to stay with the independents. And, of course, indie labels have to have successful bands to survive."

"The independents are never going to have as much finance as the majors to throw around. Not that I think that's necessarily a bad thing. They can't do the depth of advertising and depth of in-store displays, but they do have the facilities and the music to compete," concludes Miller.

Rhythm King chief Martin Heath concurs. "Indies have more employees per artist, and spend as much on those artists as they can to compete on equal terms. He also contends that the independents are increasingly involved in advising performers about what they must do to succeed. "Ten years ago," he says, "it was, 'Do what you want, man — we'll make the records, you make the music.' Now it's more professional. At the same time, the distribution system for indies has improved, but what's more significant is that indies are using what the majors have used, like strike forces."

Heath goes on: "The majors aren't particularly good at developing artists. They're brilliant at selling records and marketing, that's where they've got the edge. They're good at massive sell through — but there's no in-between, no building acts, no breaking them. What will happen is what's already happened in Japan. The majors licence the records, while production companies

TO PAGE 14 ▶



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## THE SEMINAR

THE COMPANIES taking exhibit space at this year's New Music Seminar are as varied as ever. They include:

- Independent labels such as CD Presents from San Francisco, Celluloid from New York, and Full Effect from Michigan;
- BMI and ASCAP, the US licensing societies;
- Trade organizations such as the National Academy of Recording Arts & Sciences (the Grammy paps), the Nashville Entertainment Association, Musicians for Hire, and the Songwriters Guild of America;
- Studios and equipment makers/distributors, such as Ardent Recordings, Memphis and Dolby Laboratories;
- CD manufacturers such as Philips & Dupont Optical (PDO) and floppy disc producers, Exo-Tone;
- Distributors such as Rough Trade and Scorpio Music;
- Corporate sponsorship matchmakers such as The Gary Group, Los Angeles;
- Trade and consumer magazine publishers, such as *Album Network*, *Morning Replay*, *Musican*, *Billboard*, *Pollstar*, *CVC Video Report*, and, of course, *Music Week*.

► FROM PAGE 12

are responsible for developing the artists.

The anti-establishment outlook of the independent entrepreneurs begs some questions, however, especially with regard to the American market. There, the UK's indies — even Mute's Doug Miller — have necessarily and willingly associated with the majors.

As a result, at least one US executive in this field thinks these affiliations have robbed the market of unusual, subversive or unpredictable elements, because these elements — exactly what the indies like to be — are either channelled as the high-profile and marketable promotional priorities of the major labels or completely Gram-ed out of the major majors.

"I've seen that today," says Marty Scott, whose 18 years running Jem brought him into contact with almost every influential British indie music source.

Ironically, this is one outcome of the new wave explosion of the late Seventies and early Eighties. When the music finally did take hold with US record buyers, largely stimulated by MTV, the US majors were anxious to acquire as many UK bands as they could, whatever their origin — or politics.

Ed Eckstine, formerly executive vice president of Warner-functived Qwest Records, recalls a New Order performance in London to raise money for England's striking coalminers. The venue was full of young Britons in sympathy with the cause — and, says Eckstine, "probably every A&R man in America."

LENE LOVICH: started out with *Shif*

Factory Records' Tony Wilson and Rob Gretton eventually did sign New Order to Qwest. Eckstine, who calls the Factory principals "quasi-Socialists," believes they made that choice because "they could reap all the rewards of WEA distribution without having to touch the monster". Other British indies have made deals along similar lines with, for example, Seymour Stern's Sire Records, which is also Warner-distributed and financed.

Thus, transatlantic indie/major relationships have been forged and maintained. Not that there were — or are — many alternatives. Marty Scott, who now heads an MCA-bankrolled custom label called Paradox, points to the lack of viable independent rock outlets in the US. Jem was one of the few, he says, which was subsequently hurt when its import operations were curtailed by major-label enforcement of copyright laws.

Another one-time importer, California-based Enigma (née Greenwood), has grown and prospered in rock, but today mostly develops American bands — and puts much of its distribution through Capitol/EMI, which now owns 50 per cent of the company. New York's Profile records had rock ambitions after breaking Boys Don't Cry a few years ago, but has subsequently reverted to its strongest suit, R&B and rap.

Those styles of music are, in fact, the bedrock of almost all US independent releases which have gone gold or platinum in recent times. "American indie distributors never did well with rock," observes Scott, "and when Jem went out of the market, I don't think that success was taken up. Most of the successful US rock indies today go through the majors. At the independent distributor level, rock and R&B don't mix."

One rock-oriented company which has remained resolutely independent is New York-based Important Record Distributors, celebrating its tenth anniversary this year. When the import crackdown happened, it was forced to sign and develop domestic artists to survive — which it did via the Relativity and Combat labels, dealing in hard rock and metal repertoire.

Important president Bob Kabrin remarks: "When the American majors exerted their copyright protection rights and came down on imports, I don't know what they gained. What they lost was a great marketing tool. There were a number of importers who were setting the key initial marketing and promotion for some great European bands.

"They don't have that now, and it's got to have hurt a lot of the independent European labels, who were making money by exporting. There was a little fire being lit for some of those bands, whereby the US labels would pick them up and know what to do with them. Now if the American labels pick up the



ARE THE days when indie 'greats' like Factory broke New Order (top) or Mute developed Depeche Mode (left) now over? The majors decide how the business is run, says *Shif's* ex-chief, Dave Robinson

licence, they start from scratch; there hasn't been that enthusiasm or fire set by the import."

Kabrin agrees that the majors have closer ties than ever with the European repertoire sources, "and understand more fully how to take a chart record in England and bring it to the charts in America". But, he says, "I think what they're doing subliminally is working more with American product. There's no doubt that while there are still a number of European acts selling here, the charts are dominated by American artists.

"I don't know if it's a healthier situation, but it certainly exists. I don't think the majors themselves have lost anything by it — they sell whatever they want to sell — but what's been lost is the breaking of a new English band excitement spontaneously in America. The new-artist excitement now is generated by the major-label machine."

Kabrin continues: "Take the great indie labels in England. Factory, for example, which broke Jay Division/New Order. What have

they broken since then? Beggar's Banquet and 4AD have some great bands, but what have they broken since the imports were stopped? While the importers were doing their job, there were many records on those types of labels broken in America."

The point of Kabrin's comments is that the next generation of UK indie talent cannot flower — or is not flowering now — in the US without the major-label connection. And at present, the American majors are pouring a great deal of their resources into domestic rock & roll.

Marty Scott agrees: "Nobody's really assessed whether the import crackdown stopped UK companies from getting revenues which they then put back into their artists," he comments. "It may be that less money is coming back into England, and fewer bands are being developed. I think the creative impetus has been affected, and a lot of small UK companies have suffered. The independent English scene doesn't have the same relevance for the US that it used to."

SEX PISTOLS: McLaren's anarchic phenomenon rode the crest of the indie wave in the Seventies



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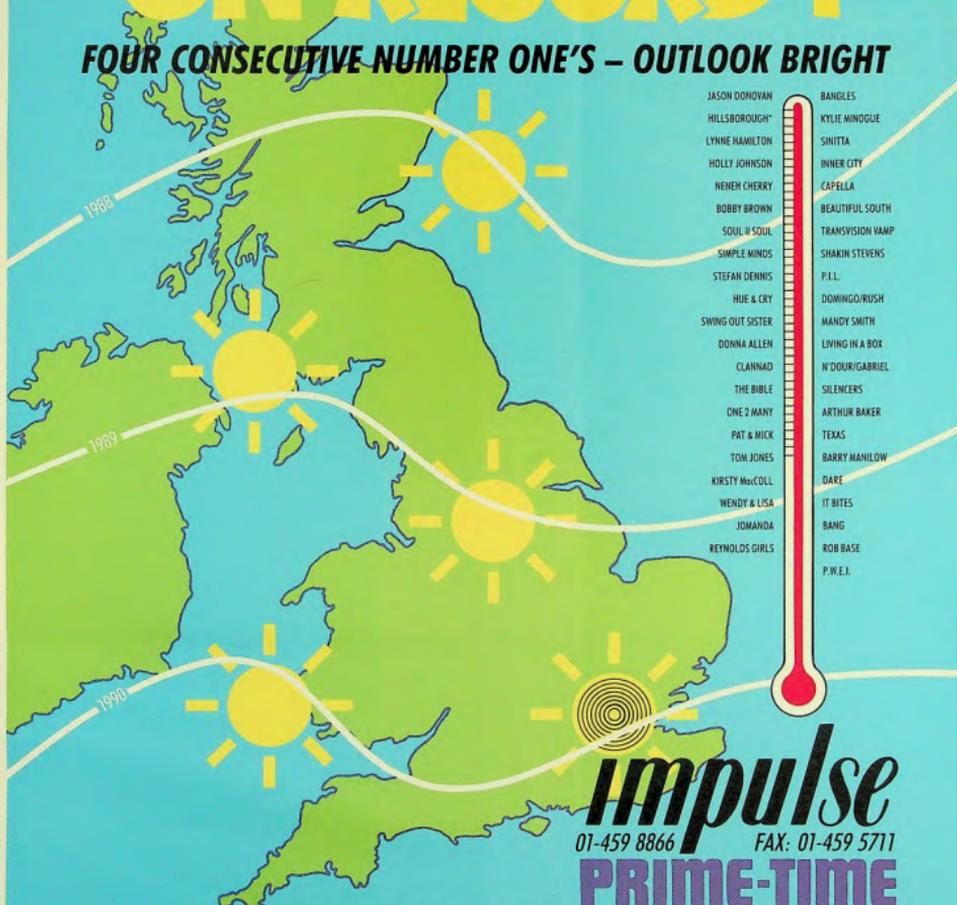
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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

1 JULY 1989

INCORPORATING LP CASSETTE & CD SALES



<b>1</b>	<b>RAMMAN (OST) • CD</b>	Warner Brothers, WJ 231
<b>2</b>	<b>CLUB CLASSICS VOL ONE • CD</b>	10/Virgin DDE 82
<b>3</b>	<b>TEN GOOD REASONS *** CD</b>	PH 147
<b>4</b>	<b>DON'T BE CRUEL * CD</b>	MCA/MCA 345
<b>5</b>	<b>RAW LIKE SUSHI • CD</b>	Great/Virgin CIRC 8
<b>6</b>	<b>PAST PRESENT • CD</b>	K&A H 1402
<b>7</b>	<b>APPETITE FOR DESTRUCTION * CD</b>	Geffin WJ 125
<b>8</b>	<b>FLOWERS IN THE DIRT • CD</b>	Parlophone/KCD 184
<b>9</b>	<b>A NIGHT TO REMEMBER • CD</b>	Epic 442891
<b>10</b>	<b>THE MIRACLE * CD</b>	Parlophone/KCD 187
<b>11</b>	<b>WATERMARK ** CD</b>	WEA WJ 191
<b>12</b>	<b>WHEN THE WORLD KNOWS YOUR NAME * CD</b>	CBS 443211
<b>13</b>	<b>THE OTHER SIDE OF THE MIRROR • CD</b>	EMI EMD 108

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<b>35</b>	<b>RATTLE AND HUM *** CD</b>	Head UZ 7
<b>36</b>	<b>KARYN WHITE • CD</b>	Warner Brothers WJ 235
<b>37</b>	<b>LIFE IS A DANCE - THE REMIX PROJECT • CD</b>	Warner Brothers WJ 248
<b>38</b>	<b>FOREVER YOUR GIRL • CD</b>	Sire/Virgin SMD 119
<b>39</b>	<b>2300 JACKSON ST • CD</b>	Epic 443351
<b>40</b>	<b>KICK *** CD</b>	Mercury/Phonogram MEM 114
<b>41</b>	<b>ANOTHER PLACE AND TIME • CD</b>	Warner Brothers WJ 219
<b>42</b>	<b>REMOTE • CD</b>	Great/Virgin CIRC 6
<b>43</b>	<b>PASSION • CD</b>	Virgin WJ 171
<b>44</b>	<b>G N R LIES ... • CD</b>	Geffin WJ 218
<b>45</b>	<b>HEAVY NOVA • CD</b>	EMI EMD 1007
<b>46</b>	<b>GIRLY KINGS • CD</b>	Telstar 1748 2335
<b>47</b>	<b>BIG GAME • CD</b>	A&M WJ 217
<b>48</b>	<b>BAD ***** CD</b>	Epic 45906-1
<b>49</b>	<b>MIND BOMB • CD</b>	Epic 443191
<b>50</b>	<b>DIESEL AND DUST • CD</b>	CB 44005-1
<b>51</b>	<b>BLIND MAN'S ZOO • CD</b>	Echovibe ECT 37
<b>52</b>	<b>GRETCHEN GOES TO NEBRASKA • CD</b>	Magical/Atlantic WJ 279
<b>53</b>	<b>DISINTEGRATION • CD</b>	Fleetwood/Philly 170114

# grize gays

by Robert Yates

"IT'S JUST very straightforward pop brought up to date with state-of-the-art technology, just a mixture of sadness and happiness conveyed through the standard verse, chorus and middle-eight." So speaks Patrick, vocalist and bass-player with Kitchens Of Distinction. His simple definition of the trio's sound contrasts sharply with the columns of praise which have welcomed the Kitchens' debut *One Little Indian* album, *Love Is Hell*.

When comparisons are sought, the two names most turned to are New Order and the Smiths. Smiths comparisons are pertinent, if only for the very personal nature of Patrick's lyrics. He explains, "In our world, the particular for outweighs the political; our way to deal with anything that causes a problem is from a personal point of view. Yet, it's not so personal, the lyrics are full of humour... *Prize* [their debut single] for example, has a really comic chorus."

For better (sales) and for worse (stereotyping), the Kitchens wind themselves through pop's latest trends and retrospectives, who after the Smiths' catalysed form a very healthy market, a market from which the *House Of Love* is the latest to benefit. Patrick recognises the shared audience but adds: "I don't think we have much in common with so-called 'indie, guitar, bands', and we certainly don't listen to them. I don't mind the Morrissey comparison, it would be foolish not to rate him. I remember first hearing his lyrics and thinking, 'At last, thank God for that!'"

# Sonic boom

by Kirk Blows

THE CULT continue to tread their own individualistic path. Despite the criticism that accompanied the band's shift into the heavy rock arena in 1987's *Electric Blue*, packed to the gills with brogue-favoured rifferama. Ian Astbury and guitarist Billy Duffy have successfully directed the beast on to a further plane of prosperity. The latest chapter is *Sonic Temple*, an album that merges the atmospherics of their earlier days with the heavy metal instincts of *Electric Blue*. *Die* (Cao Bao) the second single from the album, reveals the sensitive, passionate side of their nature in a ballad that, nonetheless, conveys an element of power. It's yet another example of the contrasts The Cult are capable of producing.

"It's all a very natural thing for us," states vocalist Astbury. "When we were writing the *Sonic* album it was a very reflective time for us and I think that's why we first approached it. We just found a lot of us, then that there were two direct elements of the band — the direct heavy sound and the atmospheric side."

The success of the band in other countries, particularly in the US where audiences have warmed to the band's approach, has done plenty to encourage an open-minded philosophy, and helped the band to put their own music into perspective.

"There's two things about America," says Astbury. "One is that they embrace rock with open arms, and secondly, music can exist so much better — Aerosmith can sit alongside George Michael and Kylie Minogue; it's all got a place. Before we went over there, we were getting a bit fed up with the peer pressure of not being able to expand, with people saying 'You can't do this' every time we put some with wah guitar on a record. We got very bored of that."

Indeed the band are currently on tour in the US with Metallica, itself a billing that illustrates not just an open-mindedness but also how The Cult have moved from their original gameplan. And while the band always expected *Sonic Temple* to be well-received in the US [it currently sits at number 10], Astbury remains confident that they should have a solid support in the UK.

"From an English perspective I think we've managed to retain most of our fans from the *Dreamtime* and *Love* albums, while attracting a lot of rock fans with that *Electric Blue*. We saw a big cross-section of people at our last UK shows and that was kind of cool."

Cult make their live return to the UK in the autumn.

# On a wing and a prayer Girls' talk

by Andrew Martin

LEGEND HAS it that in the early days of Island Records deals were struck with bonds on the backs of cigarette packets. Bristol may be a long way from the West Indies and the ink may have dried on a proper contract paper, but Claytown Troupe's deal with the label was struck just as rapidly.

Indeed it took under a week from first live sighting to signing the dotted line — a damn sight quicker than took U2 to clinch their deal with the label.

Instrumental in hauling the Island A&R people from London to the West Country was a video done "on the cheap". As the debate about whether promos are worth the expense bubbles on, Claytown Troupe's experience is one in the eye for the sceptics.

Singer Christian Riou says the band ordered him £1,500 — "money we'd borrowed from our mum" — to simply approach U2. A London promo company and asked if they could do the job. "Yes" was the simple answer.

"I'd been looking at things like the *Pat's Will Eat Itself* videos and wanted something that didn't look cheap but didn't cost £70,000," he says.

Since then Claytown Troupe have had considerable success with their debut single *Prayer*, a sonorous guitar-led piece with the displacement of South American indians.

"I've collected things on American indians since I was a child, but I've collected other things as well. *Prayer* was based on



INDIGO GIRLS: 'We both liked to express ourselves acoustically and it just clicked right away.'

a conversation I had with this old South American indian who had fled from his country and now lives in Bristol. He told me that when they wiped out his forest they wiped out the people too. They were in Bath, which is about 10 miles from Bristol, having a dance and prayer. That's what the song is about. I wanted to make a point."

Surprised by the debut single's success he mentions the songs of their forthcoming album very considerably.

"Prayer was like a letter of introduction, we didn't think it was going to go so high in the charts."

"Even though the critics have been rather harsh on us it proves that a lot of people like what we are doing. A lot of the people who are older, and hold the reins in this industry, like the music we've done. It's like Julian Cope is very West Coast of England in 1987."

by Nick Robinson

AMBY RAY and Emily Soligo have an acoustic folk/rock sound that is made distinctive by their harmony vocals and complementary guitarwork. The current single, *Closer To Fine* (Epic) encapsulates their sound.

The two girls spent their high school years together and in 1981, egged on by local musicians, they started playing gigs at talent shows covering a variety of folk and rock songs.

Months later they began writing. "We both liked to express our own ideas and it just clicked right away," says Ray. But as exams loomed and both girls found themselves staying up late after gigs rehearsing, they had to decide between music and some other career.

The exams over, they returned to music and in 1986, recorded an EP and a full album on their own label aided by a bank loan.

Two years later, Epic signed the duo. "We had been looking around for a deal of getting an independent deal and at the same time we had a lawyer who was shopping our album around. Epic then came to see us and that was it," says Ray.

Over the years, the Indigo Girls' sound has changed little, she adds. "It's pretty similar to what we were doing when we first started writing. But we have gone from being very introverted towards more vocal forward rock," she says.

due to be released next month, are enriched by producer Scott Litt and aided by fellow Georgians REM and Ireland's Hothouse Flowers among others.

# Back tracking

Record Retailer, 2 July 1984  
*A Which?* magazine report concludes "It's a much simpler if you don't join a record club"... Somewhere between initiation and publication, a RR feature on "new mod group" The High Numbers manages to re-name its members Roger Daltry, Peter Townsen, John Allison and Keith Moor... Peter Callender joins Shapiro-Bernstein as professional manager from Robert Mellin Music... Island advertises newly acquired *Use Back catalogue* and UK tour by Inez and Charlie Fox, opening at the Cavern Club in Liverpool. Duo also to record in the UK, backed by new combo, The Spencer Davis Group.

Music Week, 29 June 1974  
A UK music industry show to rival Midem, but also open to the general public, is announced for September 1975, the probable venue Earls Court, London... First-quarter statistics released by the European Trade Industry Association reveal a 94 per cent increase in sales of eight-track cartridges over the same period in 1973... Polydisc licence new Gem Taby Organisation (GTO) record label, headed by former Bell UK general manager Dick Leachy... Top Of The Pops blacked out as part of ongoing BBC strike action by the Association of Broadcasting Staffs... The Department of Environment gives the go-ahead for the first rock concert in London's Hyde Park in over two years, to feature Kevin Ayres, Chapman-Wheiny, Robert Wyatt and Keith Coyne.

Music Week, 30 June 1984  
Chappell Music and Channel Four television announce new pact, effective immediately, for music commissioned by C4 to be published by Chappell... Nimbus Records to go... 3 July as first and only UK manufacturer of compact discs... Artists begin Meat Loaf to worldwide long-term contract, Towerbirds signs Nils Lofgren to five-year deal.

Mark Lewisohn

# FOX pop

ON STAGE at London's Hammermith Odeon, Tom Jones had the air of an alien prizefighter rather than a perennial pop survivor. Coochloofs of devotees cheered on the housewife's favourite and in minutes enough sweat was pouring from his torso to cut a new valley through his beloved Welsh hillsides.

But though the flesh protested, the recently overhauled voice packed its familiar punch — those cleaned out tubes ringing as clear and true as the organs of the Albert Hall. Standards like *Delilah* and *If I Never Fall In Love* are as mighty as ever, and such ones as there from *It's Not Unusual* to *The Boy From Nowhere*.

Plenty from the new LP too — and here's further evidence of just how much Jones the Voice can get away with. The melodrama of his *Boy From Nowhere* operetta has been succeeded by a set of contemporary covers including the staggering *Kiss*. Fifteen stones of Welsh beefcake taking on the sophisticated swagger of Prince's cockiest compositions, and winning

Grain grinding sauciness is Jones' trademark, but even as he wipes his face on the twelfth pair of hankies of the night his expression shows he's fully aware how silly it's all becoming.

A closing romp through Great Balls Of Fire is worthy tribute to his mentor, Chuck Berry. But now Jones is determined to mix it with the Eighties and showing himself to be one of the most remarkable talents to ever bridge that gap.

Andrew MATTHEW COLE

# Food for thought

UBAO'S RELIEF at being back in their home to do their most and most, on the CD promoting their album was summed up by Ali Campbell's boyish grin when he walked onto the stage at St. Andrews football ground, Birmingham.

No-one would have been too surprised if the band had seemed a little lacking in energy and enthusiasm, on the contrary, they seemed full of life and determined to put on a good show for their home fans.

After the Dance With The Devil intro, they jumped into *Red Red Wine* which immediately had the whole field of onlookers dancing in the sunshine and that's the way it stayed for the next hour or so as hit after hit was rolled out.

The sound was immaculate and combined with an effective lightshow and onstage patter and dancing the whole set gelled nicely. The only minor complaint would be that older material from the gutbucket and strong vocal albums was more or less overlooked.

All the songs breezed along effortlessly and that's what makes UB40 so appealing — simplicity combined with light but rich melodies polished off with Campbell's soft, endearing vocals.

There's no doubt that UB40 hold on to that ability to write catchy songs that enthrall across the world lap up with such enthusiasm. As long as they retain their own vitality and interest they will continue to be one of this country's most consistent pop acts.

NICK ROBINSON

## Revamp required

**TRANSVISION VAMP** possess some clonking good tunes, an attribute which acts as a sort of all-purpose charm at live gigs where they avoid evil spirits, audience indifference and bad reviews.

Their two sell-out shows of **Brixton Academy** relied heavily on this musical magic to produce the goods because, sadly, there was very little else to get the punters excited.

Wendy James has many faculties which serve this band well — she is highly photogenic, instantly identifiable and much in demand from all sections of the media. However, her relationship with her audience is cool and distant, she offers a handshake at the door when most people are hoping to be invited in for coffee.

That leaves the punters to take the band's tunes unembellished — they are not encouraged into the belief that what is about to come at them is something worth missing a night in the pub for. So, the fact that virtually everybody in the hall went bonkers to the likes of Revolution and Baby I Don't Care says a great deal for the innate strength of the material.

Perhaps that is highly commendable; if people can be persuaded that bands are worthwhile because of what they play instead of how they look or how outrageous they can be on stage, there should be many bonuses for the music industry as a whole.

Even so, the word is that TV's networks will be a big production number. If Ms James can produce commensurate amounts of projected enthusiasm, it should be a spectacle of every level.

JEFF CLARK-MEADS

## No-score draw . . .

PAUL HEATON always seemed too good to be true. As lead singer of The Housemartins, he successfully fused socialist beliefs with an unpretentious approach to life and still turned out damn good music.

Now all that appears to be in the past as he hits the road with his new group, **Beautiful South**.

The packed house of the **Town And Country Club II** saw a Heaton who'd killed any remaining Housemartin in him for supper — a man who kept his fans waiting in intense heat for more than two

hours, inflicted upon them an unappealing bad support group and insulted them with his sarcastic jokes.

He came on stage after what seemed like eternity and ranted: "Don't you like waiting? I like waiting."

And, to add insult to injury, after yet another delay, Heaton told Arsenal fans in the North London venue: "If you can wait 25 years for a talented football team, you can wait 25 years for a talented band."

The problem was Beautiful South go on after their business in very much the same way as your average soccer hooligan.

Heaton throws his limbs around in an aggressive and most disturbing manner for an able-bodied man, and treats his fans to stores of undeniable contempt.

For the most part, the soothing harmonies and melodies of the current hit were usurped by a raw, jagged sound with Dave Hemmings and Heaton almost bowling out the words.

The songs lacked the lyrical strength of Heaton's previous material and, although it would have been wrong to expect a second Housemartins, this half-baked replacement scored an own goal for Hull.

CHRIS WILSON

## Everything's gone green

A **BENEFIT FOR GREENPEACE at the Town & Country Club** provided the setting for the debut live performance from **Shakespeare's (sic) Sister**, the outfit assembled by Siobhan Fahey after her departure from Bananarama. After an a capella introduction, the sound of the band was immediately much faster and more blustery than that of her former group. Boomy drums and wedges of loud guitar combined to create the impression that Fahey had "gone serious" and to drive the point home, there was a lot of huffing and puffing and jumping up and down. The stage was very cluttered and busy, the wailing theatrical backing vocalists and the proliferation of onstage bodies called to mind clips of Janis Joplin at Woodstock.

Initially you feel inclined to dismiss them as "stodgy" but when **Londonbeat** take the stage you realise that it's the fault of the sound engineers. It almost seems

de rigueur these days to bolster the drum sound so high that all the other instruments are drowned out. At least with **Londonbeat**, the trio of vocalists were audible and every now and again you caught a blast of Wiley M's Deep Purple guitar riffs. There were no great surprises, most of the material coming from their fine Speak LP.

**Tim Finn**, the former Split Enz vocalist, played a clutch of very well-crafted numbers in the classic pop mood favoured by his former colleagues (now Crowded House).

At this stage, he'd been the only artist to refer directly to the theme of the evening in his lyrics, and he delighted the crowd with some entertaining introductory monologues and even a spot of onstage gymnastics. We are surely destined to hear a lot more from this man.

DAVID GILES

## Spiral scratchings

AND SO here we all are, gathered faithfully of **Dingwalls** to witness the rebirth of the legendary **Buzzcocks**. An evening of nostalgia for a motley collection of die-hard 1976 punks and fresh faced young indie kids who've heard that the Buzzcocks are a bit like the Soup Dragons. It's an occasion bound to raise questions. Why revert to past glories when Steve Diggle the only original Buzzcock in attendance has, by all accounts a perfectly decent band in **Flog Of Convenience**?

The answer's in the name. No, not the Buzzcocks but **Flog Of Convenience**: taking on a banner to suit your own ends. Thus there's no reformation, just FOC reaping in what should really be their audience. And surprisingly enough, this is good stuff. Maddish and psychedelic melodies swirl into that well known power pop mould replacing any angered prolels with enthusiastic cries and instead of old men repeddling old ideas we have a young band with a refreshingly contemporary outlook. The Store Rosco, Firm Seal, The Charity Cars are all not a million miles away from this buoyant release, all children of the Buzzcocks get forefathers of **Flog Of Convenience**.

For once it's a strange time slip. If this was a new unknown quantity then I'd be waxing lyrical but as it is I merely feel cheated of the past yet cheerful for the future.

IAN WATSON

## Top lawyer unties artists' legal knots

SUB-SUB-PUBLISHERS and ghost songwriters are two of the many topics discussed in a highly readable new book that is likely to become indispensable for anyone trying to find their way round the music business.

Music Business Agreements (Waterlow, £45) is written by solicitor Richard Bagehot of Field Fisher Waterhouse. A specialist across the whole intellectual property field, he now deals with sponsorship agreements and is an active member of FLAG, the legal action group of the Federation Against Software Theft. With more than 20 years music industry experience and a client list that has included Deep Purple, Donovan and Joe Jackson, Bagehot brings a wealth of practical experience to some of the knottiest topics affecting songwriters, performers and recording artists.

"I had the concept of the book for a long time," he says. "People I was representing would ask if there was anything they could read on contracts and deals, and I realised there wasn't. It took about six months to complete once I sat down to write."

Although some specimen contracts are included as an appendix, Bagehot emphasises that there is

no such thing as an ideal or standard agreement. Since the proper fulfilment of a contract depends almost entirely on the commitment of a publisher, manager or record company, he says that it's vital that "both parties can make money on a deal."

"It's no good having terms where, however successful a song or a record, one party won't get properly rewarded. Unlike some of the macho lawyers around, I don't regard being fair as being weak." Instead of providing the ideal contract ("in any contract what's most important is what's left out"), the book takes each key relationship in the music business and provides a kind of checklist that each party should take into account when it comes to drawing up an agreement. For budding songwriters, the section on music publishing will provide vital advice on such thorny issues as sub-publishers and of allowing them to sub-publish in turn.

But Bagehot points out, every deal of this kind cuts dramatically into a writer's overseas earnings, and he provides a case law example in the 1974 lawsuit between Tony Macaulay and the Aaron Schroeder publishing company. **DL**

MUSIC WEEK



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UB40: a sort of home coming

## TOP 75 SINGLES

## MUSIC WEEK

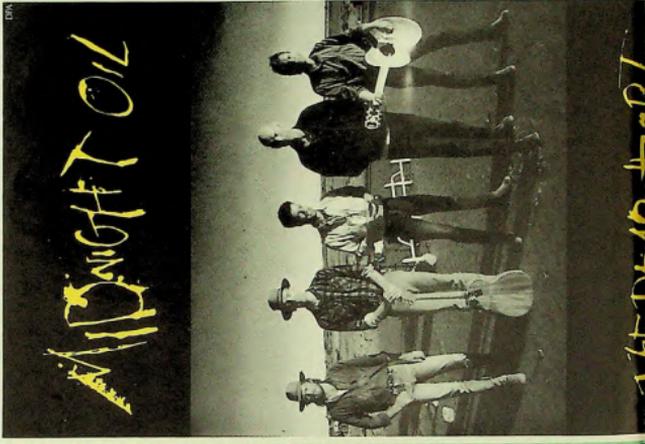
Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 500 record outlets. Incorporating 7", 12", Cassettes & CD single sales.



<b>1</b>	<b>BACK TO LIFE (HOWEVER DO YOU WANT ME)</b> Soul II Soul featuring Caron Wheeler POPS 10/Virgin (EMG) 36 (E)	
<b>2</b>	<b>BADTANCE</b> The Beatmasters Price	Warner Brothers W 294 (T) (W)
<b>3</b>	<b>SONG FOR WHOEVER</b> The Beatmasters Cap (Disc) GOOD (32) (F)	
<b>4</b>	<b>ALL I WANT IS YOU</b> U2	Island (12) (5) (2) (F)
<b>5</b>	<b>SEALED WITH A KISS</b> ○ Jason Donovan PWL (PWL) 39 (F)	
<b>6</b>	<b>RIGHT BACK WHERE WE STARTED FROM</b> Smif-N-Wissay Embryo (12) (FAN) 18 (F)	
<b>7</b>	<b>I DROVE ALL NIGHT</b> Cyndi Lauper Epic (CINT) 4 (C)	
<b>8</b>	<b>LICENCE TO KILL</b> Gianni Vignali MCA (MCA) (T) 139 (F)	
<b>9</b>	<b>IT'S TIME TO GET FUNKY</b> D-Mob featuring UB40 POPS 4 London (L) 107 (F)	
<b>10</b>	<b>JOY AND PAIN</b> Donna Allen POPS 4 BOM (BOM) 55 (X) (F)	
<b>11</b>	<b>JUST KEEP ROCKIN'</b> Double Trouble & The Rebel MC POPS 4 Dance (WANT) 9 (PAC)	
<b>12</b>	<b>SWEET CHILD O' MINE (Remix)</b> Guns N' Roses Geffen (GFF) 58 (T) (W)	
<b>13</b>	<b>BREAKTHRU'</b> Queen Polygram (12) (QUE) 11 (E)	
<b>14</b>	<b>THE BEST OF ME</b> ○ Cliff Richard EMI (12) (EM) 93 (E)	
<b>15</b>	<b>EXPRESS YOURSELF</b> Madonna Sire W 294 (T) (W)	
<b>16</b>	<b>PINK SHINE</b> Fuzzbox WEA (YZ) 40 (T) (W)	
<b>17</b>	<b>IN A LIFETIME</b> Classical (original) vocals Bono RCA (R) 43 (2) (12) (T) (2) (E) (E) (EMG)	
<b>18</b>	<b>ATOMIC CITY</b> POPS 4 Holly Johnson MCA (MCA) (T) 142 (F)	
<b>19</b>	<b>LONDON NIGHTS</b> POPS 4 London Boys Tidder (WEA) (Y) 39 (T) (W)	
<b>20</b>	<b>POP MUZIK (The 1989 Re-mix)</b> POPS 4 Freshly (12) (F) (EMG) 4 M	
<b>21</b>	<b>I DON'T WANNA GET HURT</b> Donna Summer Warner Brothers (W) 260 (T) (W)	
<b>22</b>	<b>PATIENCE</b> Guns N' Roses Geffen (GFF) 58 (T) (W)	



<b>41</b>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b> Lynne Hamilton A.I. A1 311 (EMG)	
<b>42</b>	<b>WIND BENEATH MY WINGS</b> Bebe Rebozo Atlantic A 872 (T) (W)	
<b>43</b>	<b>DOWNTOWN</b> One Z Money RAM (AMY) 4 (E) (F)	
<b>44</b>	<b>THE SECOND SUMMER OF LOVE</b> Denny Wilson Virgin (V) (T) 118 (E)	
<b>45</b>	<b>EVERY LITTLE STEP</b> Bobby Brown MCA (MCA) (T) 138 (F)	
<b>46</b>	<b>I WOULD DO FOR YOU</b> UB40 DOP International DEP 33 (T) (E)	
<b>47</b>	<b>FOREVER YOUR GIRL</b> Paula Abdul Sire (Virgin) 58 (T) 113 (E)	
<b>48</b>	<b>ORANGE CRUSH</b> R.E.M. Warner Brothers W 294 (T) (W)	
<b>49</b>	<b>REQUIEM</b> ○ London Boys Tidder (WEA) (YZ) 245 (T) (W)	
<b>50</b>	<b>I'M THAT TYPE OF GUY</b> LL Cool J Def-Jam (L) (C) 13 (C)	
<b>51</b>	<b>UNDER THE GOD</b> Tin Machine EMI USA (12) (EM) 48 (E)	
<b>52</b>	<b>SATISFIED</b> Richard Marx EMI USA (12) (EM) 44 (E)	
<b>53</b>	<b>CHILDREN OF THE REVOLUTION</b> Bobby Ford Rhino (Emg) (MCA) (F) (2) (2) (2) (2) (E) (UKT)	
<b>54</b>	<b>HERE COMES YOUR MAN</b> The Frinks 4AD (BAD) 69 (A) (T)	
<b>55</b>	<b>AND A BANG ON THE EAR</b> The Waterboys Ensign (ENVY) 62 (C)	
<b>56</b>	<b>TEARS</b> Frankie Knuckles presents Satoshi Tomiie Riv (London) (L) 108 (F)	
<b>57</b>	<b>CHINA DOLL</b> Julien Cope Island (12) (15) (2) (E)	
<b>58</b>	<b>A BIT OF...</b> Kiss A&M	
<b>59</b>	<b>DAYS</b> Kinky MacColl Virgin (MA) (T) 2 (E)	
<b>60</b>	<b>I'VE GOT YOUR PLEASURE CONTROL</b> Simon Harris featuring Lonnie Gordon Riv (London) (L) 104 (F)	
<b>61</b>	<b>FERRY 'ROSS THE MERSEY</b> ○ Christians/Johnson/McCarney/McCartney/Saw PWL (PWL) 41 (F)	
<b>62</b>	<b>CHA CHA HEELS</b> Guns N' Roses Geffen (GFF) 58 (T) (W)	









# TOP 75 SINGLES

## MUSIC WEEK



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<b>No 1</b>	<b>BACK TO LIFE (HOWEVER DO YOU WANT ME)</b> Soul II Soul featuring Caron Wheeler Pops 10/Virgin (TENN) 265 (E)
<b>2</b>	<b>BATDANCE</b> Prince Warner Brothers W 2924 (U) (W)
<b>3</b>	<b>SONG FOR WHOEVER</b> The Beautiful South Ged/Direct (GODN) 32 (F)
<b>4</b>	<b>ALL I WANT IS YOU</b> U2 Island (IZDIS) 422 (F)
<b>5</b>	<b>SEALED WITH A KISS</b> Jason Donovan PWL (PWL) 38 (F)
<b>6</b>	<b>RIGHT BACK WHERE WE STARTED FROM</b> Shirley Bassey Epic (E) 25 (AN 18) (P)
<b>7</b>	<b>I DROVE ALL NIGHT</b> Cyndi Lauper Epic (CMT) 1 (C)
<b>8</b>	<b>LICENCE TO KILL</b> Gladys Knight MCA (MCA) 1329 (F)
<b>9</b>	<b>IT IS TIME TO GET FUNKY</b> D-Mob featuring LES London (LX) 107 (F)
<b>10</b>	<b>JOY AND PAIN</b> Donna Allen BCW (BCW) 2573 (F)
<b>11</b>	<b>JUST KEEP ROCKIN'</b> Double Trouble & The Rebel MC Decca (WANT) 9 (FAC)
<b>12</b>	<b>SWEET CHILD O' MINE (Remix)</b> Guns N' Roses Geffen (GEE) 5511 (W)
<b>13</b>	<b>BREAKTHRU</b> Queen Parlophone (T2) (QUEN) 1 (E)
<b>14</b>	<b>THE BEST OF ME</b> Cliff Richard EMI (12) (EM) 92 (E)
<b>15</b>	<b>EXPRESS YOURSELF</b> Madonna Sire W 2448 (U) (W)
<b>16</b>	<b>PINK SUNSHINE</b> Fuzzbox WEA (W) 401 (U) (W)
<b>17</b>	<b>IN A LIFETIME</b> Claremont/Additional vocals: Bono RCA (R) 4273 (E, F) 4282 (E) (BMG)
<b>18</b>	<b>ATOMIC CITY</b> Holly Johnson MCA (MCA) 1342 (F)
<b>19</b>	<b>LONDON NIGHTS</b> London Boys Teldec (WEA) YR 3921 (W)
<b>20</b>	<b>POP MUZIK (The 1989 Re-mix)</b> K Epic (E) 12785 (E) (BMG) POPS
<b>21</b>	<b>I DON'T WANNA GET HURT</b> Donna Summer Warner Bros (W) 2924 (U) (W) POPS

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>41</b>	<b>ON THE INSIDE (Theme 'Prisoner Cell Block H')</b> Lynne Hamilton A.I.A. (A.I.) (BMG)
<b>42</b>	<b>WIND BENEATH MY WINGS</b> Bette Midler Atlantic A 8972 (U) (W)
<b>43</b>	<b>DOWNTOWN</b> Ora 2 Many A&M (AM) 476 (F)
<b>44</b>	<b>THE SECOND SUMMER OF LOVE</b> Danny Wilson Virgin (V) 1118 (E)
<b>45</b>	<b>EVERY LITTLE STEP</b> Bobby Brown MCA (MCA) 1338 (F)
<b>46</b>	<b>I WOULD DO FOR YOU</b> V.A.

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Reviewed by Jerry Smith

**PIXIES:** Here Comes Your Man. (4AD B1AD 909/CD). One of the most commercial tracks on the Pixies' brilliant new *Doolittle* LP becomes their next single, a catchy, sing-along burst of pop that can do nothing less than blast the charts apart.



STOCKIT

**TREEBOUND STORY:** Swimming In The Heart Of Jane (Native 12/CD)NTV 40). Some may remember this striking combo's excellent My Life's Example debut back in 1986. Well now they're back with an even more stunning four-track EP, full of infectious pop hooks and burning guitars offset by heart wrenching harmonies and a keen sense of dynamics. This band are destined to be massive.

**SPACEMEN 3:** Hypnotized. (Fire Blaze 36/7/CD). Aptly titled single for the alien trio, as they whip up a hazy, atmospherically swelling sound that envelops all in an unforgettably mesmerizing way. Very consumer friendly, it should receive wide attention.



STOCKIT

**BIRDLAND:** Paradise. (Lazy Lazy 14/AT). The much-acclaimed Birdland duo flight once again with an energetic, thrashing slab of bristling indie pop. Beneath the wall of guitars there lies an infectious melody that should entice yet more fans to their track.

**JESUS JONES:** Never Enough. (Food/EMI 12/FOOD 21). After the top 50 success of their debut single, *Info Freako*, Jesus Jones bounce back with a wild and breezy number, with its raw vocal backed by a heavy beat and plenty of spiky guitars, but lacking in the previous hit's crossover potential.

**THE POGUES:** Misty Morning, Albert Bridge. (WEA YZ 407/TC). The Pogues first single of 1989 is a dramatically nostalgic affair, produced by Steve Lillywhite, and building to a rousing finale of soaring strings and pipes. Should prove to be a fine taster for their forthcoming new LP.

**THE WATERBOYS:** And A Bang On The Beat. (Ensign/Chrysalis ENYX 624). From one Goec-oriented band to another, as The Waterboys get round to lifting an-



THE SNAPDRAGONS: loping chops from Leeds

other track off of their excellent Fisherman's Blues album, and very fine it is too. A poignant ballad with a spritely beat.

**PET SHOP BOYS:** It's Alright. (Parlophone 12/CD/TC/R5 6220). Seemingly always popping up in the right place at the right time, Tennant and Lowe comment on the world's ills with a perky disco beat and lush synth backing with yet another seductively memorable lyric. Wide exposure is assured.

**THE BLOW MONKEYS:** Choice? (RCA PB 42885/PT 42886). Dr Robert issues another solid dance track, having previously had a top 10 hit with *Wah*, here joined by hardcore reggae singer *Sylvia*. Tello in place of *Kym Mazelle*. With its pumping rhythm and superb vocal delivery, it should do just as well.

**DE LA SOUL:** Say No Go. (Big Life/Tommy Boy BLR 010/1). Soul sensation of the year, De La Soul issue a track from their acclaimed 3 Feet High And Rising album, and with its infectious nature it's sure to follow *Me Myself And I* right to the top of the charts.



STOCKIT

**NORMAN COOK:** Won't Talk About It/Blame It On The Bassline. (Go! Beat GODX/3). Former *Housesmartin*, having already made a name for himself with some killer remixes, strikes out with his own brilliant double A-sided single, one a superb slice of classic soul, helped out by Billy Bragg and featuring his guitar riot to Levi Stubbs' *Tear*, and the other, a wicked cut up of *Blame It On The Boogie* with a rap supplied by MC Wildski. Has massive crossover potential.

**THE REAL ROXANNE:** Roxanne's On A Roll. (Urban/Roxanne URB(X/A) 42). Talking of which, here's Norman Cook's excellent re-mix of this New York rapper's acclaimed single, merging the classic old Chic bass line with *Walk Like An Angel* refrain all beneath one of her aerobic raps.

**AXIS:** Rolling With Rai. (Gee Street GEE 18). The Gee Street crew unearths a mesmerizing slice of world music, with Algerian Rai fused with an undulating and irresistible dance groove that's perfect for steamy hot summer nights. Should go down well in the clubs with the promise of more to come from their *Global Project*.

**CACTUS WORLD NEWS:** Rebound. (MCA/MCA/IT 1340). Lush rockers return after a long break with a moody ballad, gaining in poise what they have lost in bluster this single should see a revival of their fortunes after the disappointment of previous releases.

**JAMES:** Sit Down. (Rough Trade RT/1 225). James issue their first single since returning to the more appreciative indie sector, and as a strong, medium paced, lilting ballad, characterised by an excellent vocal, it should pick up for wider attention than anything else.



STOCKIT

**THE SNAPDRAGONS:** Dale Boys On Futons. (Native 12/CD)NTV 41). Leeds-based The Snapdragons issue another fine single to follow their much-praised debut *The Things You Want*, built on a loping, seductive rhythm with a totally unforgettable chorus that, if given the exposure it deserves, could fail to leave a lasting impression.



SPACEMEN 3: four of the blighters this time

## TOP 40 SINGLES

1	SONG FOR WHOEVER	Gal Doves GDD313 (7)
2	THE ONLY ONE	Travis/Tone 1000
3	PINK SUNSHINE	NCA TVY7 (7)
4	ORANGE CRUSH	WEA T410 (7)
5	CHINA DOLL	214
5	CHILDREN OF THE REVOLUTION	Warner Bros/WB 9260 (7)
6	DOWN TO THE WIRE	Sloot 1506 (7)
7	GREEN AND GREY	Rhythm King RB-CHD4 (87)
8	BETTER DAYS	Chrysalis/CH3374 (7)
9	TROUBLE ME	EMI NMA8 (7)
10	WHERE WERE YOU	New World Army
11	WHERE WERE YOU	AM AM65 (7)
11	CAB IT UP	EMI NMA8 (7)
11	TROUBLE ME	Empire/Emg EC029 (86)
12	ONE BETTER WORLD	1000 Whores
13	LOVE, LOVE, LOVE	Elektra 18873 (7)
14	WHERE WERE YOU	Nonesuch/Phonogram NT114 (7)
14	WHERE WERE YOU	Fantasia 18823 (7)
15	PSYCHONAUT	Virgin T410 (7)
15	STREETS OF YOUR TOWN	Shogun Tones 9257 (87)
16	THE BIG E	Fiction 18823 (7)
17	ZOBI LA MOUCHE (THE FLY)	Virgin Bungee BUC322 (30)
18	PRAYER	Rhythm King RB773 (87)
19	GRACELAND	AM AM65 (7)
20	JUST LIKE HEAVEN	Chrysalis/BL3 (7)
21	HATCHECK GIRL	Blair Fast BFF04P (87)
22	SALLY CINNAMON	Virgin V431 (87)
23	DISAPPOINTED	Black 728E (28)
24	THE PLASTIC BAG EP	Virgin V431 (87)
25	ERLE	Fantasia 18823 (7)
26	CALLING OUT TO CAROL	Chrysalis/CP15 (87)
27	SCOTTISH RAIN	IRS 0815 (7)
28	LAYTHIIS	NCA 194731 (85)
29	EACH MAN KILLS THE THING HE LOVES	Factory FAC222 (7)
30	LULU!	Heaven 1548 (7)
31	GOODYE LITTLE GIRL	Fantasia 18823 (7)
32	JOE	Fiction 18823 (7)
33	WHEELS OF WONDER	Cow MOG3 (7)
34	A PLACE IN THE SUN	Virgin 1548 (7)
35	ROBURUM BUZZ	Silverstone 0887 (7)
36	LORELEI	MCA 194731 (85)
37	SOMETHING ABOUT YOUR GIRL	AM AM65 (7)
38	MONKEY GONE TO HEAVEN	EMI 985 (7)
39	MONKEY GONE TO HEAVEN	Polygram MNG 185 (7)
40	MONKEY GONE TO HEAVEN	AAD ADD94 (87)

## TOP 20 ALBUMS

1	2 GREEN	Warner Bros/WB 9260 (7)
2	POP ART	NCA MCA734 (7)
3	BLIND BOMB	Some Bizarre/CS 84311 (7)
4	MIND MAN'S ZOO	Elektra 9824 (7)
5	COUNTERFEIT EP	MCA 194731 (85)
6	DISINTEGRATION	Fantasia 18823 (7)
7	STONE ROSES	Shirley/Chrysalis/CH337 (7)
8	DOLITTLE	AAD CA065 (87)
9	SHOOTING RUBBERBANDS AT THE MOON	Galaxy 9824 (7)
10	SONIC TEMPLE	Virgin V258 (7)
11	TAKING ON THE WORLD	Empire/Emg EC029 (86)
12	KITE	AM AM65 (7)
13	HOPE AND DESPAIR	Virgin RM41 (87)
14	FRANCOPHOBIA	Dunoon FFD104 (7)
15	TECHNIQUE	Discey D113 (88)
16	101	Fantasia 18823 (7)
17	NATURE'S KITCHEN	MCA 194731 (85)
18	THUNDER AND CONSOLATION	Immi IMP99 (87)
19	GET ORGANISED	EMI 985 (7)
20	GET ORGANISED	Urban 29053 (7)

Compiled by Music Week from Gallup Data



JESUS JONES: wild 'n' breezy

TOP • 20 • COMPILATIONS

- 15 **STREET FIGHTING YEARS** ★ CD  
Simple Minds  
Virgin NINDS 1
- 16 **A NEW FLAME** ★★ CD  
Simply Red  
Epic/Nonesuch WEA 212
- 17 **LIKE A PRAYER** ★ CD  
Mediterra  
Sire/WB 219
- 18 **PROTEST SONGS** CD  
Faded Spirit  
CBS KMF 4
- 19 **PARADISE** ● CD  
Inner City  
10/Reggie/DXR 8
- 20 **THE RAW AND THE COOKED** ★ CD  
Fine Young Cannibals  
London E28391
- 21 **HELLY-JELSON** ● CD  
Holly Johnson  
MCA/MCA 5492
- 22 **ANYTHING FOR YOU** ★★ CD  
Gloria Estefan And Miami Sound Machine  
Epic A45125 1
- 23 **AVAILON SUNSET** ○ CD  
Van Morrison  
Polygram 897821
- 24 **POP ART** ● CD  
Transvision Vamp  
MCA/WCA 421
- 25 **TIN MACHINE** ● CD  
Tin Machine  
EMI USA WTS 104
- 26 **LOC'D AFTER DARK** CD  
Tone Loc  
Def Jam/Real Gone 54
- 27 **WALKING ON SUNSHINE (BEST OF)** CD  
Eddy Grant  
Polygram/KCSO 108
- 28 **GOOD TO BE BACK** ● CD  
Nobuo Saito  
Epic/USA WIT 102
- 29 **THE ESSENTIAL DOMINGO** CD  
Piaquito Domingo  
DEUTSCHE GRAMMOPHON PRIVI
- 30 **ANYWAYAWANNA** CD  
Bermontons  
Rhythm King ERTV 10
- 31 **STAGE HEROES** CD  
Cain Wilson  
RCA/RL 2105
- 32 **STEPPIN' TO THE SHADOWS** ● CD  
Shadows  
Polygram SHAD 20
- 33 **GREEN** ● CD  
K.E.H.  
Wesley Fisher/WV 224
- 34 **KYLE** ★★★★★ CD  
Kyle Minogue  
PML 45 3

- NO 1** THE HITS ALBUM 10 ★ CD  
Various  
CBS/WEA/MCA WTS 10
- 2 **NITE FLITE 2** ● CD  
Various  
CBS MOOD 8
- 3 **RAINBOW WARRIORS** CD  
Various  
RCA/H 7045
- 4 **PRECIOUS METAL** ● CD  
Various  
Sire/WB 976
- 5 **THE CHART SHOW - DANCE MASTERS** ○ CD  
Various  
Dance/Chryslr A407
- 6 **DIRTY DANCING (OST)** ★★ CD  
Various  
RCA/EI 8048
- 7 **DON'T STOP THE MUSIC** CD  
Various  
Sire/WB 977
- 8 **GOOD MORNING VIETNAM (OST)** ○ CD  
Various  
A&M/A&M 3713
- 9 **SOFT METAL** ★ CD  
Various  
Sire/WB 9802
- 10 **DEEP HEAT - THE SECOND BURN** ● CD  
Various  
Tahiti/STAR 2356
- 11 **BUSTER (OST)** ★★ CD  
Various  
Virgin V254
- 12 **NOW 14!** ★★ CD  
Various  
EMI NONT 4
- 13 **RAY MOORE - A PERSONAL CHOICE** CD  
Ray Moore  
MCA ERN 713
- 14 **FRFR - SILVER ON BLACK** CD  
Various  
Mer/London E28155
- 15 **THE PREMIERE COLLECTION** ★★ CD  
Various  
Kathy Aul/Chryslr A4W71
- 16 **THE BLUES BROTHERS (OST)** CD  
Various  
Atlantic 5075
- 17 **CHEEK TO CHEEK** ● CD  
Various  
CBS WOOD 4
- 18 **THIS IS GARAGE** CD  
Various  
Capitol/Capitol CTR 12
- 19 **MORE DIRTY DANCING (OST)** ★ CD  
Various  
RCA/EI 8056
- 20 **THE SINGER AND THE SONG** ○ CD  
Various  
Sire/WB 975

- 54 **Sam Brown** ●  
A&M/A&M 5195
- 55 **EAT ME IN ST LOUIS** CD  
H Bites  
Virgin V291
- 56 **ANCIENT HEART** ★ CD  
Tania Telford  
WEA/WV 270
- 57 **GOYA ... A LIFE IN A SONG** CD  
Piaquito Domingo  
CBS 642941
- 58 **KITE** CD  
Kirsty MacColl  
Virgin UKM 13
- 59 **MARIA MCKEE** CD  
Maria McKee  
Chryslr/WB 220
- 60 **THE INNOCENTS** ★★ CD  
Erosive  
MCA STUM 55
- 61 **THE GREATEST HITS COLLECTION** ★★ CD  
Bonnie Raitt  
London BAMA 5
- 62 **MONEY FOR NOTHING** ★★ CD  
Dire Straits  
Virgin/Phonogram WEN 64
- 63 **KALEIDOSCOPE WORLD** ○ CD  
Swing Out Sister  
Fonem/Phonogram 128291
- 64 **NEW YORK** ○ CD  
Lou Reed  
Sire/WCA WY 246
- 65 **ROACHFORD** ● CD  
Roachford  
CBS 604301
- 66 **THE STONE ROSES** CD  
The Stone Roses  
Sire/Wesley OHRP 292
- 67 **THE LEGENDARY ROY ORBISON** ★★ CD  
Roy Orbison  
Telstar STAR 2230
- 68 **THE TRAVELING WILBURYS** ★ CD  
The Traveling Wilburys  
Wesley/River Plate WY 234
- 69 **BADLANDS** CD  
Badlands  
WEA 191841
- 70 **THE BEST OF UB40 VOL 1** ★★ CD  
UB40  
Virgin UBT 1
- 71 **DOOLITTLE** CD  
Pirates  
A&M 440 959
- 72 **PRIVATE COLLECTION** ★★ CD  
Giff Richard  
EMI ORV 20
- 73 **THE JOSHUA TREE** ★★ CD  
U2  
Island U26
- 74 **OPEN UP AND SAY ... AHI!** ● CD  
Poison  
Epic/MCA Capitol EPT 2639
- 75 **TRACY CHAPMAN** ★★ CD  
Tracy Chapman  
Epic/WB ERT 44

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# TOP 75 ARTIST ALBUMS

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Price (Price)
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- 3** **2** **CD** TEN GOOD REASONS \*\*\*  
Janon Davon (Stones/Atkins/Waterman)
- 4** **1019** **CD** DON'T BE CHEAT **W**  
Baby Brown (Various)
- 5** **3** **CD** WALK LIKE SUSHI **W**  
Naneh Cherry (Various)
- 6** **3** **CD** PAST PRESENT **W**  
Classed (Various)
- 7** **840** **CD** APPETITE FOR DESTRUCTION \*  
Guns N' Roses (Mike Clink)
- 8** **1** **CD** FLOWERS IN THE DIRT **W**  
Paul McCartney (Various)
- 9** **11** **CD** A NIGHT TO REMEMBER **W**  
Cyndi Lauper (Various)
- 10** **5** **CD** THE MIRACLE **W**  
Queen (Queen/David Richards)
- 11** **7** **CD** WATERMARK \*  
Eyes (Nicky Ryan)
- 12** **11** **CD** WHEN THE WORLD KNOWS YOUR NAME \*  
Deacon Blue (Various)
- 13** **9** **CD** THE OTHER SIDE OF THE MIRROR **W**  
Steve Nicks (Rupert Hovey)
- 14** **1** **CD** EVERYTHING **W**  
Bangles (David Sigerson)
- 15** **12** **CD** STREET FIGHTING YEARS \*  
Simple Minds (Tom Houghton/Stephen Lipson)
- 16** **1** **CD** A NEW FLEW \*  
Simply Red (Various)
- 17** **1** **CD** LIKE A PRAYER **W**  
Madonna (Madonna/Leonard/Bry/Prince)
- 18** **11** **CD** PROTEST SONGS **W**  
Freddie Sprout (Freddie Sprout)
- 19** **18** **CD** PARADISE **W**  
Inner City (Kevin Sadonson/Joan Atkins)
- 20** **15** **CD** THE RAW AND THE COOKED \*  
Fine Young Cannibals (Cov/Steak/Gib/David Z)
- 21** **6** **CD** BLAST **W**  
Holly Johnson (Various)
- 22** **19** **CD** ANYTHING FOR YOU \*\*\*  
Gloria Estefan (Miami Sound Machine/Various)
- 23** **2** **CD** AVALON SUNSET **W**  
Van Morrison (Van Morrison)
- 24** **25** **CD** POP ART **W**  
Trans-Siberian Orchestra (Bridgeman/Zeus/Held)
- 25** **2** **CD** TIN MACHINE **W**  
The Machine (Tim Machine/Tim Palmer)
- 26** **23** **CD** LOC'D AFTER DARK **W**  
Tina Turner (Tina Turner/Michael Ross)
- 27** **10** **CD** WALKING ON SUNSHINE (BEST OF ...) **W**  
Eddy Grant (Various)
- 28** **10** **CD** GOOD TO BE BACK **W**  
Notoria Cole (Various)
- 29** **1** **CD** THE ESSENTIAL DOMINGO **W**  
Pisicco Domingos (Various)
- 30** **11** **CD** ANYWAWANNA **W**  
Beastmatters (Various)
- 31** **7** **CD** STAGE HEROES **W**  
Chaka Khan (Mike Bat)
- 32** **1** **CD** STEPPIN' TO THE SHADOWS **W**  
Shadows (Martin/Walsh/Banquet)
- 33** **8** **CD** GREEN **W**  
R.E.M. (Scott/Linn/R.E.M.)
- 34** **9** **CD** KYLIE \*\*\*\*\*  
Kylie Minogue (Stones/Atkins/Waterman)
- 35** **12** **CD** RATTLE AND HUM \*\*\*\*\*  
Liz (Jimmi/CD/CD)
- 36** **25** **CD** KATHY WHITE **W**  
Kathy White (L.A./Babyface/Prince/Lorber/White)
- 37** **4** **CD** LIFE IS A DANCE - THE REMIX PROJECT **W**  
Chaka Khan (Various)
- 38** **1** **CD** FOREVER YOUR GIRL **W**  
Poole Adair (Various)
- 39** **1** **CD** WARRIOR BROTHERS VIII (W) **W**  
C.W.X. 781C/CD-829383Z
- 40** **1** **CD** VIRGIN DIXIE III **W**  
C.D.D.I. 81C/CD-819028Z
- 41** **1** **CD** P.W. 197 **W**  
C.M.C.F. 18C/CD-882CZ
- 42** **1** **CD** MCA MCF 3425 **W**  
C.M.C.F. 25C/CD-3425Z
- 43** **1** **CD** CINE/VIRGIE (VARIOUS) **W**  
C.I.R.C. 81C/CD-81C8Z
- 44** **1** **CD** RCA R 74781 (BMG) **W**  
C.P.R. 74781C/CD-74781Z
- 45** **1** **CD** GOLFEX 125 (M) **W**  
C.W.X. 125C/CD-92418Z
- 46** **1** **CD** PARLOPHONE PCSD 136 (E) **W**  
C.T.C.F. 136C/CD-136Z
- 47** **1** **CD** HEA WEX 191 (M) **W**  
C.424994C/CD-42499Z
- 48** **1** **CD** PARLOPHONE PCSD 107 (E) **W**  
C.T.C.F. 107C/CD-107CZ
- 49** **1** **CD** C.W.X. 191C/CD-2333Z-2
- 50** **1** **CD** CMC 463211 (E) **W**  
C.463211C/CD-46321Z
- 51** **1** **CD** EMI 1008 (E) **W**  
C.T.C.M. 1008C/CD-1008Z
- 52** **1** **CD** CMC 462975 (E) **W**  
C.462975C/CD-46297Z-2
- 53** **1** **CD** WINGED VINDS (E) **W**  
C.M.N.D. 11C/CD-11CZ
- 54** **1** **CD** SIRE WEA 3442 (M) **W**  
C.W.X. 342C/CD-3442Z
- 55** **1** **CD** SIRE WEX 229 (W) **W**  
C.W.X. 229C/CD-2298Z
- 56** **1** **CD** C.W.X. 114C/CD-114Z
- 57** **1** **CD** C.W.X. 114C/CD-114Z
- 58** **1** **CD** C.W.X. 114C/CD-114Z
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- 69** **1** **CD** C.W.X. 114C/CD-114Z
- 70** **1** **CD** C.W.X. 114C/CD-114Z
- 71** **1** **CD** C.W.X. 114C/CD-114Z
- 72** **1** **CD** C.W.X. 114C/CD-114Z
- 73** **1** **CD** C.W.X. 114C/CD-114Z
- 74** **1** **CD** C.W.X. 114C/CD-114Z
- 75** **1** **CD** C.W.X. 114C/CD-114Z

- 39** **1** **CD** 2300 JACKSON ST **W**  
Jacksons (Jacksons/Teddy Riley-Gene Griffin) Epic 443521 (C)  
C.443521C/CD-44352Z
- 40** **5** **CD** KICK \*\*\* **W**  
Mickey Thompson (Mickey Thompson) Mercury/Panorama MBH 114 (C)  
C.MER 114C/CD-42597Z
- 41** **16** **CD** ANOTHER PLACE AND TIME **W**  
Donna Summer (Sticks/Atkins/Waterman) Warner Brothers WB 279 (W)  
C.W.B. 279C/CD-25397Z
- 42** **3** **CD** REMOTE **W**  
Hus And City (Goldberg/Bandall/Kane) C.I.R.C. 81A (E)  
C.I.R.C. 81A/CD-81A8Z
- 43** **3** **CD** PASSION **W**  
Peter Gabriel (Peter Gabriel) WEA 191 (M)  
C.W.B.C. 191C/CD-191CZ
- 44** **14** **CD** G N' R LIES... **W**  
Guns N' Roses (Guns N' Roses) Geffen WEX 118 (W)  
C.W.X. 218C/CD-92418Z-2
- 45** **3** **CD** HEAVY NOVA **W**  
Robert Palmer (Robert Palmer) C.T.C.M. 1007C/CD-1007Z
- 46** **17** **CD** GIPSY KINGS **W**  
Gipsy Kings (Pam/Vanessa) Interscope STAR 218 (M)  
C.STAC 218C/CD-132Z
- 47** **1** **CD** BIG GAME **W**  
White Lion (Michael Wagener) Atlantic WEX 277 (W)  
C.W.X. 277C/CD-78191Z
- 48** **1** **CD** BAD \*\*\*\*\* **W**  
Michael Jackson (Quincy Jones/Michael Jackson) C.45296-1 (C)  
C.45296-1C/CD-45296Z-2
- 49** **1** **CD** MIND BOOMB **W**  
The Roots (Various) Epic 46331 (E)  
C.46331 (E)C/CD-46331Z
- 50** **1** **CD** DIESEL AND DUST **W**  
Midnight Oil (Various/Live/Underground) C.46005-1 (C)  
C.46005-1C/CD-46005Z-2
- 51** **1** **CD** BLIND MAN'S ZOO **W**  
Blind Man's Zoo (Robert Asher) Helios TR 57 (W)  
C.B.T. 57C/CD-92418Z-2
- 52** **1** **CD** GRETCHEN GOED TO NEBRASKA **W**  
Kings X (Sam Taylor) Megalithic Atlantic WEX 279 (W)  
C.W.X. 279C/CD-81917Z
- 53** **1** **CD** DISINTEGRATION **W**  
Corys Robert Smith/David Allen (Various) Polygram/FBI 14 (E)  
C.46331 (E)C/CD-46331Z
- 54** **1** **CD** STOP **W**  
Sam Brown (Sam Brown/Pete Brown) A&M ANA 515 (E)  
C.A.M.C. 515C/CD-515Z
- 55** **1** **CD** EAT ME IN ST. LOUIS **W**  
Eric Burdon (Eric Burdon) C.T.C.V. 293 (W)  
C.T.C.V. 293C/CD-293Z
- 56** **1** **CD** ANCIENT HEART **W**  
Tania Toriano (Peter Van Hook/Rod Argent) C.W.X. 219C/CD-219CZ
- 57** **5** **CD** GOYA... A LIFE IN A SONG **W**  
Pisicco Domingos (Phil Romano) CMC 46294 (E)  
C.46294 (E)C/CD-46294Z
- 58** **1** **CD** KITE **W**  
Kissy McColl (Steve Lillywhite) C.T.C.M. 11C/CD-11CZ
- 59** **1** **CD** MARIA MCKEE **W**  
Maria McKee (Mitchell Brown/Bruce Brody) Geffen WEX 272 (W)  
C.W.X. 272C/CD-272Z
- 60** **1** **CD** THE INNOCENTS \*\*\* **W**  
Eros (Stephen Hogart) C.G.T.U.M.M. 55C/CD-55Z
- 61** **1** **CD** THE GREATEST HITS COLLECTION \*\*\* **W**  
Moneys (Various) Island RAMA 5 (E)  
C.I.R.K.A.M. 5C/CD-28162Z
- 62** **1** **CD** BONA FIDE FOR NOTHING \*\*\*\*\* **W**  
Verlaine/Foghorn VERM 64 (E)  
C.V.E. 64C/CD-64Z
- 63** **5** **CD** KALEIDOSCOPE WORLD **W**  
Swing Out Sister (Paul Storey/O'Duffy) Fontana/Panorama B329 (E)  
C.B.329C/CD-329Z
- 64** **1** **CD** NEW YORK **W**  
Lee Rock (Lee Rock/Fred Maher) Sire WEX 246 (W)  
C.W.X. 246C/CD-2528Z
- 65** **1** **CD** ROACHFORD **W**  
Roachford (Warner/Brower/Roachford/Forney) C.4604304C/CD-46043Z
- 66** **1** **CD** THE STONE ROSES **W**  
The Stone Roses (John Leick) C.O.M.C. 352C/CD-352Z
- 67** **1** **CD** THE LEGENDARY ROY ORBISON \*\*\* **W**  
Roy Orbison (Various) Interscope STAR 218 (M)  
C.STAC 218C/CD-132Z
- 68** **1** **CD** THE TRAVELING WILBURYS \* **W**  
The Traveling Wilburys (Orion & Nelson Wilbury) C.W.X. 224C/CD-92376Z-2
- 69** **3** **CD** BADLANDS **W**  
The Badlands (Paul O'Neill/Bedford) WEA 78166 (M)  
C.78166 (M)C/CD-78166Z
- 70** **1** **CD** THE BEST OF UB40 VOL. 1 **W**  
UB40 (Various) C.I.R.C. 81C/CD-81C8Z
- 71** **1** **CD** DOO LITTLE **W**  
Liles (Gail Norton) CAD 90C (E)  
C.CAD 90C/CD-842Z
- 72** **1** **CD** PRIVATE COLLECTION \*\*\*\*\* **W**  
Cliff Richard (Various) EMI CMT 30 (E)  
C.CT.CMT 30C/CD-30Z
- 73** **1** **CD** THE JOSHUA TREE \*\*\*\*\* **W**  
The Joshua Tree (Brian Auger) Island UDE 1 (E)  
C.1 (E)C/CD-1Z
- 74** **1** **CD** OPEN UP AND SAY... AHH! **W**  
Poison (Tom Wermer) Enigma/Capitol EST 2559 (E)  
C.T.C.EST 2559C/CD-2559Z
- 75** **1** **CD** TRACY CHAPMAN \*\*\*\*\* **W**  
Tracy Chapman (David Kershbaum) Elektra TR 5 (E)  
C.EKTR 5C/CD-80072Z-2

# TOP 20 COMPILATIONS

- 1** **5** **CD** THE HITS ALBUM 10 \* **W**  
Various (Various) CBS/WEA/BMG HTS 10 (W)  
C.H.T.S. 10C/CD-10CZ
- 2** **8** **CD** NITE FLUTE 2 \* **W**  
Various (Various) CMC MOODE (E)  
C.C.M.O.O.D.C. (E)C/CD-000CZ
- 3** **2** **CD** RAINBOW WARRIORS **W**  
Various (Various) RCA R 7486 (BMG)  
C.R. 7486C/CD-7486Z
- 4** **4** **CD** PRECIOUS METAL \* **W**  
Various (Various) Sire SBR 974 (E)  
C.S.M.C. 974C/CD-974Z
- 5** **5** **CD** THE CHART SHOW - DANCE MASTERS **W**  
Various (Various) Owen/Capitol/CBS 100 (E)  
C.O.C. 100C/CD-100Z
- 6** **2** **CD** DIRTY DANCING (OST) \* **W**  
Various (Jimmy Lerner/Bob Finkel) RCA R 8468 (BMG)  
C.R. 8468C/CD-8468Z
- 7** **1** **CD** DON'T STOP THE MUSIC **W**  
Various (Various) Sire SBR 977 (E)  
C.S.M.C. 977C/CD-977Z
- 8** **1** **CD** GOOD MORNING VIETNAM (OST) **W**  
Various (Various) A&M ANA 515 (E)  
C.A.M.C. 515C/CD-515Z
- 9** **1** **CD** SOFT METAL \* **W**  
Various (Various) Sire SBR 977 (E)  
C.S.M.C. 977C/CD-977Z
- 10** **1** **CD** DEEP HEAT - THE SECOND BURN \* **W**  
Various (Various) Sire SBR 977 (E)  
C.S.M.C. 977C/CD-977Z

- 11** **7** **CD** BUSTER (OST) \* **W**  
Various (Various) C.T.C.V. 254C/CD-254Z
- 12** **10** **CD** NOW 141 \* **W**  
Various (Various) EMI NOW 14 (E)  
C.I.C.N.O.W. 14C/CD-14Z
- 13** **8** **CD** RAY MOORE - A PERSONAL CHOICE **W**  
Ray Moore (Various) BIC 781 (E)  
C.BIC 781C/CD-781Z
- 14** **1** **CD** FFRF - SILVER ON BLACK **W**  
Various (Various) Ryland/Enigma EST 2559 (E)  
C.EST 2559C/CD-2559Z
- 15** **2** **CD** THE PREMIERE COLLECTION \*\*\* **W**  
Various (Various) Real Gone/Parlophone ART 1 (E)  
C.ART 1 (E)C/CD-1Z
- 16** **1** **CD** THE BLUES BROTHERS (OST) **W**  
Various (Various) Atlantic A 9015 (E)  
C.A. 9015C/CD-9015Z
- 17** **1** **CD** CHEEK TO CHEEK **W**  
Various (Various) CMC MOODE (E)  
C.C.M.O.O.D.C. (E)C/CD-000CZ
- 18** **1** **CD** THIS IS GARAGE **W**  
Various (Various) Cashbox/Capitol CTR 71 (E)  
C.CTR 71 (E)C/CD-71Z
- 19** **1** **CD** MORE DIRTY DANCING (OST) \* **W**  
Various (Various) RCA R 8468 (BMG)  
C.R. 8468C/CD-8468Z
- 20** **1** **CD** THE SINGER AND THE SONG \* **W**  
Various (Various) Sire SBR 975 (E)  
C.S.M.C. 975C/CD-975Z

Panel sales compared to last week... 45% (WEEK 25)

## FOR AS LITTLE AS 25¢ PER DAY YOU CAN RECEIVE VITAL INFORMATION ON...

### ARTISTS' A-Z

1000 ANNAKAS	51	MACCOLL, Emily	58
AK	52	MADONNA	59
BADINACI	60	MALINCHINI, Paul	66
BANANARAMA	61	MARLEY, Bob	67
BANGLES	62	MEDWATER, Gil	68
BANANAS	63	MELVIN, Sam	69
BROWN, Barry	70	MERSON, Vince	71
BROWN, Bobby	71	METZGER, Bob	72
CHAMBERLAIN, Tracy	72	MIDNIGHT OIL	73
CHERRY, Brenda	73	MIDNIGHT OIL	74
CHERRY, Brenda	74	MIDNIGHT OIL	75
CHERRY, Brenda	75	MIDNIGHT OIL	76
CHERRY, Brenda	76	MIDNIGHT OIL	77
CHERRY, Brenda	77	MIDNIGHT OIL	78
CHERRY, Brenda	78	MIDNIGHT OIL	79
CHERRY, Brenda	79	MIDNIGHT OIL	80
CHERRY, Brenda	80	MIDNIGHT OIL	81
CHERRY, Brenda	81	MIDNIGHT OIL	82
CHERRY, Brenda	82	MIDNIGHT OIL	83
CHERRY, Brenda	83	MIDNIGHT OIL	84
CHERRY, Brenda	84	MIDNIGHT OIL	85
CHERRY, Brenda	85	MIDNIGHT OIL	86
CHERRY, Brenda	86	MIDNIGHT OIL	87
CHERRY, Brenda	87	MIDNIGHT OIL	88
CHERRY, Brenda	88	MIDNIGHT OIL	89
CHERRY, Brenda	89	MIDNIGHT OIL	90
CHERRY, Brenda	90	MIDNIGHT OIL	91
CHERRY, Brenda	91	MIDNIGHT OIL	92
CHERRY, Brenda	92	MIDNIGHT OIL	93
CHERRY, Brenda	93	MIDNIGHT OIL	94
CHERRY, Brenda	94	MIDNIGHT OIL	95
CHERRY, Brenda	95	MIDNIGHT OIL	96
CHERRY, Brenda	96	MIDNIGHT OIL	97
CHERRY, Brenda	97	MIDNIGHT OIL	98
CHERRY, Brenda	98	MIDNIGHT OIL	99
CHERRY, Brenda	99	MIDNIGHT OIL	100

Compiled by *Golfex* for the *Billboard* Music Week and *Billboard* on a sample of 500 conventional record outlets. To qualify for a short-panel USA, Canada and UK, we have had a dealer price of £2.00 or more.

KEY TO CHART

W - Indicates panel sales increase of 100% or more.  
 \* - Indicates sales increase of 50% or more.  
 \*\* - Indicates sales increase of 25% or more.  
 \*\*\* - Indicates sales increase of 10% or more.  
 \*\*\*\* - Indicates sales increase of 5% or more.  
 \*\*\*\*\* - Indicates sales increase of 2% or more.  
 - Any change of the week is confirmed to grade by *Billboard* and *Billboard* on a sample of 500 conventional record outlets. To qualify for a short-panel USA, Canada and UK, we have had a dealer price of £2.00 or more.

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# Backing black

by Barry Lazell

BKO PRODUCTIONS is an extremely successful promoter of live music with huge-selling Wembley Arena concerts by Bobby Brown and Hammersmith Odeon shows by Chaka Khan (both part of the Capital Radio/Continental Airlines Music Festival) to its current credit. It is also, however, a promotion company with a distinct difference — it specialises wholly in black, soul and dance acts.

The reasons for its success dates from the end of 1984, when BKO founder Byron Orme split from promoter Marshall Arts to form his own company.

Says Orme: "Basically, I saw a gap in the market. A lot of black acts were not being seriously considered as major venue-fillers in the same way as internationally popular rock acts. Possibly because their records were perceived as club music, and 12-inch singles, just weren't generally taken seriously for promotion to larger UK venues. However, had already worked with the Commodores, who put on a big, wide-appeal show by any standards, and I formed BKO with the firm intention of creating a company which would not only treat black acts as serious live attractions, but also build a reputation whereby other black acts would want to work with us because of our commitment to them. Steadily building over a five-year period, I'm pleased to say that's exactly what has happened. People now approach us to promote them in the UK."

Orme's first touring success with the BKO was Kurtis Bow, a fine example of an act noted as scoring UK chart success and having the potential to attract audiences. The subsequent list of successful promotions reads like a who's who of current UK black/dance artists, and includes Alexander O'Neal, Anita Baker, Salt'n'Pea, Kenny G, Joyce Sims, Rose Royce, Sister Sledge, Bill Withers, Stanley Clarke, Grover Washington Jr. and many more.

BKO has also been instrumental in bringing similar UK acts to wider live prominence. And artists such as the Cool Tones, Jaki Graham, Steven Dante and Heatwave have



THE BKO TEAM: (from left) Carlton Dixon, Vivienne Haynes, Byron Orme, Florence Annang and Jimmy Colson

also benefited from the Orme hand.

An important ingredient, even when promoting one particular area of music is, as Orme is quick to point out, perceiving the kind of audience which a particular act attracts, and then targeting your efforts appropriately. This means not only deciding upon type and size of venue, but also making sure that advertising goes into the right kinds of publications to hit the core audience for a particular act. "When you are dealing with perhaps a limited amount of money for a promotional budget, it's important to spend it cost-effectively, and the newer an act is, or the more specialised their style, might be seen to be, the more important this is. It's a further expertise we've built successfully over the years. Obviously, when you've got an act of the popularity of Alexander O'Neal, for instance, [BKO is bringing him over in December, and ticket applications are already coming in] the act virtually sells itself, but we're obviously as keen to successfully push newer talent as well as the established superstars, and it's there that we work hard on getting staging and targeting right."

BKO works in cooperation with record companies, generally on a very successful basis, and also with fellow promoters in Europe — an important factor in which UK stint by an American artist may form part of a wider European journey. Orme does not see 1992 and the

**'A lot of black acts were not being seriously considered as major venue-fillers, possibly because their records were perceived as club music'**

future unification of European business as necessarily making much difference to the latter form of cooperation. "If I'm the expert on UK venues but have a colleague in Spain or Scandinavia or wherever who has the same level of expertise regarding his territory, working in tandem must still be the most sensible approach. However, BKO is an internationally-looking company already, so I think 1992 will bring only good for us."

He has a light team of specialised professionals at the company: Vivienne Haynes is director of legal affairs, Jimmy Colson handles production co-ordination, Florence Annang is administrative assistant, and Carlton Dixon is responsible for media liaison. All are gearing up for several major tours due in the autumn.

● BKO Productions is based at Unit 4, Glass House, 49 Goldhawk Road, London W12. Tel: 01-740 1535.

# beatline

THE ABRUPT closure of PRT has caused widespread consternation and upheaval in the dance music business, its distribution wing having handled perhaps more independent dance labels than any other, these now suddenly finding themselves without any way of marketing their releases.

Some of the more successful labels will doubtless already have formed new alliances, although it would appear that the major companies with their own distribution have little or no extra capacity to accommodate the minor labels who are currently beggaring. The 'phones must be ringing red hot at such remaining independent distributors as **Pinnacle, Spartan and Rough Trade!** While I wish none of the labels any ill, for one will not be sorry if this brings about a reduction in the quality, and improvement in the quantity, of future UK dance releases.

Meanwhile, selling an import from the US are the initially in short supply but massive moronically repetitive minimalist instrumental **LIL LOUIS FRENCH KISS** (Diamond Records LL-011); **Teddy Riley & Gene Griffin** remixed **DAVID PEASTON** Two Wrongs (Don't Make It Right) (Geffen Records 2-21215); this soaring and roaring gospel toned choral winner of the weekly amateur talent contest in the recently televised **Showtime At The Apollo** series also debuting with a mainly downtempo album; **Introducing... David Clayton** (Geffen Records GHS 2-4228); **Ronald Burrell** created blatantly **Ro' Ayers**-like jerky leaping jazz-funk-house **BAS NOIR** I'm Glad You Come To Me (Nugroove NG 017); terrific lazily drawled (with an ear grabbing false fade halfway for radio DJ) rolling P funk **DIGITAL UNDERGROUND** Dooowthwylkie (Tommy Boy TB 932).

UK recorded but also the **45 King** remixed bassily charged wordy rap (theater sound Manchester) **STEREO MC** On 33 (Cee Street W&L TB 8711); via Warlock; variously remixed though still to my mind not outstandingly well whittened slower than usual **TEN CITY** Where Do We Go? (Atlantic

0-86409); sultry split and spoken cool galloping **LIZ TORRES** Playback & A Bitch (What Goes Around Comes Around) (Jive 12391-JD); huskily moaned calmly stinging garage **BRAVO** Life (Quark OKO 016); quark gipsy sampling bass thrashed galloping house **SAURIA SAH** House Of Japanese (Trax Records TX 180); sluffery and jittery samples built **PINK NOISE** One Me Energy (Fourth Floor Records FF 1099); ominously slugging in fact more new beat style **FRANK 'BONES'** Call It Techno (Breaking Stone Records BRB-400); drifty wordy hip house **TOO POETIC** Poetical Terror (Tommy Boy/DNA International TB 930).

Previously reviewed import albums now out here are the soundtrack compilation **VARIOUS** Music From The Right Time (Motown TC 2645), and old school reggae **LL COOL J** Walking With A Panther (Def Jam 455 211).

Hot new UK singles include the frankly wordy Jazz Pauline rapped and **Almsfour** Dancing In Outer Space (Bass beat house) **A. MIX FEATURING JAZZ P** Get Loose (Breakout USA 659); **Gave Dorell & CD Mackintosh** **IN A HURRY** remixed terrific infectious chugging and scrubbing **Hall & Oates** I Can't Go For That because **DE LA SOUL** Say No Go (Big Life BLS 2); **Frankie Knuckles** remixed bubblely uplifting (plus an alternative moodier instrument) **revised BUFUS & CHAKA KHAN** Ain't Nobody (remix Version) (Warner Bros W28807); **Gipsy Kings** Bamboleo **Paul Koolhaas** **J. Bonell** Guitarrero-tye limely and already long established Spanish guitar picked Boleian **KOJO CLUB BAND** Parachute House (Columbia CB 1240); lurching bass powered striding instrumental and alternative female hip house rap **PRECIOUS** Definition Of A Crack (MCA Records MCAT 1349); **CD Mackintosh** remixed sinuously wailed unheavily rolling garage **KARIYA** Let Me Love You For Tonight (The Pumped Up Mix) (Sleazy Boy Records SBURK 41).

**Teddy Riley** arranged jerky rattling swingbeat/hip hop **REDHEAD KINGPIN & THE F.B.I.** Do The Right Thing (IQ Records TREN 271); **Steve 'Silk'** **Murley** remixed exciting stately percussive **ROBERTA FLANKE** (Lil-Uh Cash-Cash Look Out (Here I Come) (Atlantic AB9411); remixed plaintive **TAMMY LUCAS** Hey Boy (Curb Music) (Republic Records LCT 019); smoothly pulsing latin-house freshie-ish **SHEENA EASTON** (1) (The Remix) (MCA Records MCAT 1348).

IFORD P14

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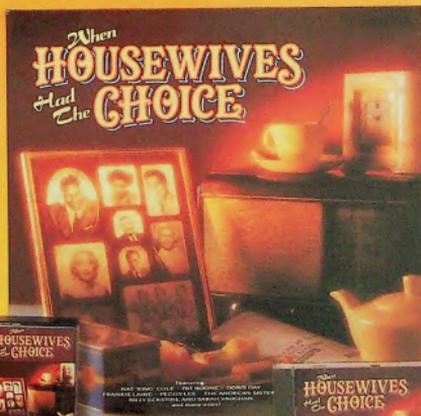
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# Terry Jervis: the power behind the beat



TERRY JERVIS: hot new music producer

by Sarah Davis

**T**ERRY JERVIS, one of the BBC's hot new music producers, is the man behind BBC 2's *Behind The Beat*, which returns in September. Jervis, 26, has only been in television for four years, but during that time he's gone from being, he says, "an absolute nobody to head of department. I've done everything from reporting to directing."

Jervis has produced and directed concert specials featuring acts such as Bros and Luther Vandross, and the Stevie Wonder concert which will be broadcast next month. "We filmed Stevie's birthday party at Wembley Arena," he says. "The guests included Aswad, Billy Ocean and Paul Young. It was a surprise for Stevie — he didn't know about the other artists and didn't know we were recording it."

Jervis came to the BBC after submitting an idea for a documentary on Sam Cooke: the BBC liked it and commissioned him. He followed this with a spell on *Ebony* where he introduced programming aimed at the youth market. He says: "Ebony needed to communicate with a new generation, a British generation with no links with Africa or the Caribbean apart from their parents. It became so successful we began to get letters from all over the UK."

Behind *The Beat* grew out of this success: "I thought it was about time we had a dance music show, something which covered all areas of black music: reggae, soul, jazz, even rhythm and blues. That's why we've got the Respect Due section in *Behind The Beat*, because a lot of people don't know where the music originated. We cover people like Charlie Parker, Nat King Cole and Dinah Washington. Lots of the things on *Behind The Beat* I learned on *Ebony*."

Jervis acknowledges the support he gets from Colin Davies, head of network TV at Pebble Mill. "He believes in my ideas. He said go away and do a pilot and see if it works. They liked it. Janet Street Porter came in at that time and said 'I want this for Def 11' which meant prime time."

Now, claims Jervis: "We have the highest viewing figures for teenage programming. Kids see these dance artists on our show and it gives them something to identify with; they go out and buy the records. We had Kool Moe Dee on the show once and it was funny going into a record shop and hearing kids saying 'Did you check *Behind The Beat*? I've got to get this Kool Moe Dee album.'"

Dance music may be popular television programming but Jervis feels record companies tend to

treat dance bands as "one hit wonders." He says that record companies have to start treating dance music like any other business and start forging careers. "It's proven that if some record companies take time to think about a black act being marketable, as CBS has done with Terence Trent D'Arby, then it shows you can have a black idol. It's really down to marketing."

Despite his criticism, Jervis appreciates the attention the industry has given to *Behind The Beat*. "The good thing about the record industry is it takes the programme quite seriously and goes all out to make sure that things work for us. So I suppose in one sense it's a great disappointment that they know if we're going to do something we're going to do it properly and to the benefit of their artists."

Why does he think *Behind The Beat* has been more successful than *Wired*, *The Tube* or *Big World Cafe*? "One of the things you've got to know what you want," replies Jervis. "I'm sure the producers on those other shows knew what they wanted, but I know for a fact that my audience would not accept some of the presenters that were on those shows. I'd be laughed out of town. I have to think about what the audience wants and we just decided to go for a much more direct approach. Just give them the music and the information that's necessary, throw in a few laughs, and forget the waffle."

"Otherwise, I can't say why *Behind The Beat* is more successful than those other shows. They've all had far more marketing than we have — we haven't had proper marketing and we're really only had the support from specialised magazines like *Blues And Soul* and *Echoes*. I can't ever remember having a review in *NME* or *Melody Maker*. Just think how many exclusives we had: from the Jackson concert to the Prince tour to the making of *Moanwalkers*. Right across the board we've been the first."

Jervis fervently believes that British black music is about to take off: "We're sitting on something that's boiling and it's being held down by a little cap at the top with a few people on it and the combustion in this chamber is going to reach such a level it's going to explode. People will realise that what they're still sitting on is the biggest thing to hit the music industry for years. And what we've actually got to start doing is building momentum here, something that's not American but that's British."

According to Terry Jervis, the new music encompasses a lot more: "Hopefully there'll be one record company, and it may be an independent, that actually recognises the potential and from that a lot of new records will be coming out. There'll be a lot more money devoted to promotions. That's all I want at the end of the day, that at least the music is actually given to the people that want to listen to it."

## STATION PROFILE

### BBC Radio Norfolk

SINCE OPENING in September 1980 BBC Radio Norfolk has been a market leader in its area. But though BBC figures show it beats the combined total of all local IRL stations, Radio Norfolk plans to alter its schedules in July. "It is not a re-launch, merely a restyling, to make our programme sharper and crispier," says programme organiser Chris Loverde.

Under the restyling, which includes a new jingle package, the station will have a new slogan: "The Talk Of Norfolk." "This is to underline our continued commitment to speech after the changes," says Loverde. The daily programmes begin at 6am and Radio Norfolk produces all its own shows until 10pm. The early evening show is also broadcast by BBC neighbours Radio Cambridgeshire at 10pm. Norfolk shares a regional show produced by BBC South and East from London, after midnight it offers stereo, for the otherwise medium wave-only, Radio One.

### Music Policy

LOVERDE DESCRIBES the new music policy as "melodic, commercial, sharper music"; it consists of 20 per cent chart material, five per cent new material and 75 per cent oldies and other. Last week's A list included Donna Summer, Barbra Streisand, Natalie Cole, Beautiful South, Van Morrison and Paula Abdul. The most plays in A list record releases is about a 4-7pm slot and the O or B list some of the titles include: Transvision Vamp, Cyndi Lauper, Malcolm McLaren and U2. The station has three specialist music shows, the Sunday evening

show is hosted by local resident John Peel. Sundays also feature an hour-long gospel show, three hours of what Loverde describes as "Nostalgia Melody and a Classical show."

### The industry

HEAD OF music programming at Norfolk is Lyn McKinney, who says she would welcome any visitor from the record industry: "Nobody wants to come as far as Norfolk, we do not receive enough attention." Generally the station has a good and improving relationship with the industry.

### Local talent

THE STATION is involved in a BBC regional talent search and the daily evening show covers the music scene in Cambridge and Norfolk.

### Listenership

"IN THE new schedules, we will be aiming at a core of 25-35-year-olds in the daytime shows, but we're not disregarding anyone," says Loverde. "The new style will broaden the appeal whilst maintaining our core audiences," he adds. He is proud of the station's audience figures which are an average 41 per cent weekly reach.

### Presenters

"OUR MOST popular presenter has to be Roy Waller in the afternoons. He attracts a sizeable audience and can only be described as quirky and very original." Other presenters include Wally Webb, who hosts the 4-7pm slot and the 9-11am show, and weekend presenters Dave Clayton, who also presents the Local Four programme, the Local Network, and Stuart White, a local TV presenter.

## UK pop radio still stuck in Sixties rut

POP RADIO in the UK is still run on a Sixties model, claimed Neil Spencer, editor of *Straight No Chaser*, at a conference on arts radio held recently by Greater London Arts.

Chaired by BBC media correspondent Nick Higham, the conference heard criticism of the lack of support for arts programming in the government's White Paper on broadcasting.

They were calls for the formation of a commissioning trust to enable independent producers or

stations to make specialist shows which could then be offered to new UK stations and to foreign broadcasters.

Supporting the trust proposal, Spencer said that a more international view of popular music was needed for the Nineties, moving away from a narrow personality and encouraging the export or exchange of programmes.

The GLA conference followed the publication of a report, *Radio City*, which considered the future of broadcast television in London. **BT**

## R E E V I E W

**ALL I WANT IS YOU**, Channel Four, June 16. Produced by Windmill Lane. A Dreamchasers production for Island Video Arts. Length: 15 mins. THIS EXCLUSIVE preview of the video new music single was accompanied by a short introductory programme including interviews with band members and the writer Barry Devlin. The plot and ideas were explained using a biblical string of interview snippets interspersed with a couple of obligatory shots of the band "lounging around". The video itself, a seven-minute black and white plant film was a beautifully acted and direct-

ed story of a circus dwarf's passion for a female trapeze artist, his subsequent rejection and her death.

This video was, according to U2 guitarist The Edge, "something completely different" — "innovative" and "ground-breaking". Apparently the monochrome motion shots and plot bear suspicious similarities to Wim Wenders' *Wings Of Desire* film. As the Edge pointed out, visual allegory can often be more effective than musical/lyrical allegory, and certainly the film has a remarkably uplifting effect on what, upon the final instrumental flourish, is a rather dull and uninteresting track. **DG**

**'Come on in, the water's lovely' said the pioneers of mid-price/low price, but now the majors have got involved, they've noticed that the pool is getting mighty crowded. Selma Webb reports.**

**B**AGS MORE room for everyone's want the cry in the mid-price/budget marketplace as recently as two years ago. Today, word is that the price specialists may have overdone their PR. No longer deterred by budget's borrow-boy image, a host of new contenders have entered the market and the retailers' racks are overflowing with good quality, competitively priced back catalogues.

"To a certain extent the market is becoming overcrowded," concedes K-tel marketing manager Caroline D'Alton. "The quality of product really is much stronger than ever but we've got to be realistic about the fact that the majors have now grasped hold of the potential of mid-price sales."

Roger Bull, audio marketing manager of MSD, agrees that the majors' increasing interest in mid-

price could make life tougher for the specialists.

"If a lot of the product comes from major record labels and they decide to pull it out themselves, then obviously third parties will suffer—there won't be enough product for licence."

"We're lucky because we have three or four sources, mainly American companies, so we've got a fairly good supply line," he adds.

Besides competition from major mid-price ranges such as WEA's Prime Cuts, new companies including Ocean Records—which puts out hit compilations from the Fifties, Sixties and Seventies at £3.99 for LP/cassette and £5.99 (retail) for CD—are strengthening the ranks. There's also interest from the non-mainstream pop end of the market with such labels as Beggars Banquet and Charly leaping out of the bandwagon.

"Small companies starting up haven't really affected us, but I can see how they can contribute to the overcrowding of the market," says D'Alton. "Our range is in excess of 70 titles, but with so many people putting out mid-price compact discs there's only going to be so much shelf space. Because the marketplace is overcrowded we are not releasing so many mid-price CDs

as we were two or three years ago."

Beggars Banquet entered the realm of mid-price last August with the launch of its Lowdown range. Marketing boss Graham Jells reports "good regular sales" and reveals that the company is so pleased with results that it's about to release a brand new album, the Fall's *Seminal Live LP*, straight into mid-price.

Beggars' Lowprice range is priced at £2.43 for LPs and cassettes and £4.25 for CDs. There are now 34 titles featuring such artists as Southern Death Cult, Love And Rockets, Nico and the Bolshoi. The nature of the repertoire has kept Beggars one step away from the glut in more mainstream mid-priced product.

"It's going really well considering that some of the product is relatively specialist in terms of not being mainstream," says Jells. "It has enabled us to highlight the catalogue to a wider market in the UK and, although sales aren't outstanding, they're good and regular. Once we'd launched and started to add titles monthly, the dealers accepted they were getting good releases at a reasonable price and continued to re-order." Instant is Charly Records' new



LOVE AND ROCKETS: back on Beggars

mid-price label which offers dealers LPs at £2.99 and CDs at £4.99. Repertoire will initially be taken from the company's vaults in the shape of soul compilations and single artists albums featuring such names as Chuck Berry and Muddy Waters, with licensing deals possible in the future. Like Jells, deputy managing director Bob Fisher is not anticipating feeling the pinch and is confident his range will do well, despite the competition.

"Mid-price is a very important area, particularly with the advent of CD. It's still a big market but a lot of companies do very boring things which they know will sell very easily to the non-discerning record buyer. Our product will be for the serious record buyer."

Part of the key to cracking the market, according to Fisher, is to acknowledge that most over-crowding occurs in the traditional retail outlets—record shops.

"The idea is to get into supermarkets or the garage forecourts," he reckons. "The garages now have either complete crap or top-priced fat 40 LPs or cassettes. In the US forecourts are a very lucrative market place, particularly for tapes—it's one angle to go for."

K-tel, which has a mid-price range consisting of previously TV advertised albums and other homegrown back catalogue from artists ranging from John Williams to Percy Sledge, intends to get round market saturation with special promotions and has already struck a deal with Woolworths for July.

"The consumer boom in mid-price product, particularly of CD, has slowed and the only way we feel we can generate volume now is in retail promotion such as money off discount offers," says D'Alton.

She's less concerned with the potential of new outlets, but Roger Bull at MSD acknowledges their importance and says sales through supermarket chains and petrol stations provide a substantial part of his company's business. As these outlets are biased towards the sale of cassettes, they also teach another nail in the coffin of vinyl as a mid-price/budget format.

"Vinyl is still alive, but it's on the wane for mid-price and budget prices," says Bull. "Cassette and CD tend to be better value for money

in terms of extra tracks and running time and the hardware is what people have in their cars and homes."

D'Alton estimates that 80 per cent of K-tel's sales are now on cassette and CD, with vinyl sales dropping every year but, perhaps surprisingly, the 12-inch record is not being mourned across the board. Tim Chacksfield, senior product manager of EMI's strategic marketing division, says that popular mid-price formats "vary from musical areas to musical areas" with Fifties R&B strong on record and virtually non-existent on tape while LP sales have dropped for MOR.

Rob Fisher anticipates his new Charly mid-price range being most popular on CD, but still expects more than a quarter of total sales to be on vinyl. "We are not seeing the same decline in vinyl because we are specialists," he comments, while Graham Jells at Beggars says that vinyl has always been his label's most prominent format because of the music's "collectability".

While opinions are divided on both formats and the threat posed by possible market saturation, all companies dealing in mid-price/budget product are agreed that it's time to replace marketing blitzes on rock bottom prices with an increased emphasis on quality and carefully-designed packaging.

"People have got the right to expect good quality product, whatever price they're paying," says John Bull at MSD which has recently re-launched its budget £2.99 Spectrum CD range as CRC with a new £3.99 price-pointing and upgraded design and packaging.

Although EMI has a range of £3.99 budget CDs released through Music For Pleasure, Manchester Square sees £7.99 as low enough for mid-price product. "Anyone can put stuff out cheaply," says Tim Chacksfield. "It'd much rather make a nice package of 20 or 25 tracks of older repertoire and put it out at the normal price."

"The market may look as though it is overcrowded, but for music lovers it's brilliant at the moment and there are vast amounts of repertoire available. CDs are picking up more and more and you don't have to go rock bottom with prices to sell them—I'm not real believer in good packaging and giving people the best quality available."

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MCDONALD - If That's What It Takes - K47018A/K457018A/257018 - MIKELETHEMECHANICS - Man &  
The Mechanics - WX49/C/2524262 - JONI MITCHELL - Clouds - K44670/K444670/244670 - JONI MITCHELL  
- Court & Spark - K5302A/K45302A/K25302 - JONI MITCHELL - For The Roses - K4600A/K45600A/946007  
K323007 - JONI MITCHELL - Hejira - K5300A/K45300A/K25300A - VAN MORRISON - Astral Weeks -  
K4602A/K45602A/K24602A - VAN MORRISON - Moondance - K4604A/K45604A/K24604 - TEDDY  
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Mummers - 790101/790101A/790102 - PRETENDERS - I - PAL3/PAL3C/256781 - PRETENDERS -  
Learning To Crawl - WX2/C/9229802 - PRINCE - Dirty Mind - K5488A/K45488A/9225862 - PRINCE -  
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REA - Water Sign - WX188/C/242722 - LINDA RONSTADT - Greatest Hits (Vol. 1) -  
K5355A/K45355A/K25355A - LINDA RONSTADT - Greatest Hits (Vol. 2) - K4225A/K45225A/K25225A - BOB  
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K52050A (LP/CD only) - TOM WATTS - The Heart Of Saturday Night - K5303A/K45303A/960519 - YES -  
90125 - 7901251/790125A/7901252 - YES - Close To The Edge - K5012/K45012/K25012 - YES - Fragile -  
K50009/K450009/K350009 - YES - Yes Album - K40106/K440106/K240106 - YES - Going For The One -  
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In-store retail promotions continue to be a key factor in the promotion of low and mid-price CD, album and cassette product. Chris White looks at some of the new releases and investigates the state of the marketplace



CONIFER'S RANGE in the Movie Stars and Happy Days series includes the above, each with a distinctive sleeve design

# The highs and lows of mid-price

**W**HILE SUMMER is often a relatively quiet time for new full-price product, low and mid-price still floods into the marketplace. What was once a seasonal market is now good all year round — provided that the repertoire is strong.

Conifer Records is launching two new mid-price series: Movie Stars which is a spin-off of the Happy Days label, and a Request label spin-off featuring more contemporary material. First three releases in the former are Alice Faye's This Year's Kisses, Frances Langford's Gettin' Sentimental and George Formby's Easy Going Chap — all feature songs performed in films. "We've gone for a strong sleeve design with authoritative notes, and, as an experiment, the Formby package will be available in all three formats and at the same dealer price, £3.04," says Ron Hopkins, Conifer's marketing director. "There has always been a cry from the trade about price differentials so we have looked at costs across the board and will be closely watching the reaction."

New releases on the mid-price Request label will include You And My Old Guitar, a Jimmy Rodgers Dreamland, and Shirley Bassey's, compiled in conjunction with John Steadman of the specialist JSP label, featuring material by Jimmy Witherspoon and Phil Guy among others.

There will be a further batch of MOR/jazz releases in the £3.99 Compact Selection series in the autumn with many releases on cassette. "We've gone for a strong merchandising profile in stores around the country in order to build up brand loyalty," Hopkins adds.

Music For Pleasure low price releases include Classic Brass by the Grimethorpe Colliery Band and a re-issue of the EMI TV-promoted Hymns and Anthems over four formats. Releases in the £3.99 Compacts For Pleasure series include Listen To The Shadows, Joseph & The Amazing Technicolor Dreamcoat, and Shirley Bassey's I'm In The Mood For Love.

There is also a new style of jewel case packaging for the CPF catalogue. Alec Sharman, MFP label manager, says: "It's important to create dealer awareness and let

them know just what product is available at this price. That leads on to consumer awareness so we do plenty of posters and leaflets, and also create specific theme labels like recent Great Entertainers promotion which has been very successful for us."

Sister label Fame, which markets more contemporary pop product at mid-price, recently had a Masters Of Metal (At The Right Price) in-store promotion backed up by new releases from WASP, Whitesnake, Deep Purple and Scorpions among others. "The trade certainly got behind us and it helped the whole Fame catalogue as well," reports Peter O'Connell, Fame label manager. "It's not enough to just reduce the price of product — you have to push the product as well and let the public know that it is available."

Kickback Records A&R manager John Howard says: "The Sixties have been a particularly good period for us so far as repertoire is concerned but we are now riding well into the Eighties with some of the product that we have released."

Retail promotions are very important because they create consumer awareness, not just of specific titles but of the whole catalogue available, but at the same time there has to be a reason for a retail promotion, it can't be done just for the sheer sake of it. "Howard adds, Kickback is launching a summer cassette promotion featuring titles at £2.99 that have previously been available only on low-price CD. Among the titles are Kenny Rogers' Love, Songs, Louis Armstrong's Satchmo, 16 Country Favorites by Billie Jo Spears, King Of Swing featuring Benny Goodman, The Very Best Of Pat Boone and Queens Of Country Music. A recent licensing deal with PolyGram has given the company some new low-price CD titles from Roy Orbison, Connie Francis, Dusty Springfield, Tom Jones, Engelbert Humperdinck and Hank Williams Sr among others.

Music industry veteran Tony Calder has recently launched Conifer Records with a volley of low-price

releases covering the whole spectrum of popular music. "We're planning 80 titles in the first 12 months. The third batch of releases is just about to come out, and we will then be switching to a monthly release of around five titles," says Calder. "Everything is available in all three formats with a dealer price of £2.45 for LP and cassette, and £3.65 CD. Promotion has included advertising in magazines such as TV Times, TV Guide, Family Circle, Lifesty, Nostalgia and the Observer, supplemented by distribution is through Terry Ladd, Soto Sound and Magnum, and we are aiming for a high retail profile, not just in traditional outlets but supermarkets as well."

"We haven't done any retail promotions as yet although we are probably going to be doing counter-boxes to attract consumer attention. We are putting a tremendous amount of repertoire into the marketplace in a relatively short period of time, but the accent has been on quality, particularly with the re-releases of classic titles. Latest releases from Ocean include various artist compilations like It's My Party, Sweet Talking (Oldies But Goodies), Dedicated To The Ones We Love, Were Out — Classical Instrumental, Tobacco Road, and Hits Of The Fifties and Sixties. There are also single artist compilations of material by rock and roll names like Johnny Cash, Carl Perkins and Little Richard, and Ocean is also releasing A Legend Begins — Elvis live, recorded back in the mid-Fifties and featuring songs like Don't Be Cruel.

Prism Records, in north London has had a lot of success with the mid-price compilations Devoted To You, Devoted To You and the recent For Ever And Ever, a combination of Sixties pop music and country music favourites. New releases from the label include two compilations, Rock Are Red and Violets Are Blue, featuring 32 Irish love songs by the likes of Daniel O'Donnell, The Furys with Davy Arbour, Foster and Allen, Ann Breen and Philomena Begley.

Steve Brink, sales and acquisition

manager at Prism says: "Some companies release product that features first re-releases of their original hits but we like the feel and sound of our original recordings. One of our projects of the moment is to release all our low and mid-price product on CD."

"There is a lot of competition around in these areas of the marketplace but we have managed to do some good exclusive licensing deals for product from the likes of Nancy Sinatra and Frankie Valli and the Four Seasons. It is important though that retailers do more to promote these price lines in-store. If they did we would find considerable consumer interest, and of course there isn't the high risk factor like with full-price product."

Multiple Sound Distributors which is now part of the Collins group is extensively promoting its low-price CKS CD and cassette series (dealer price £1.82, £2.43) which now has some 30 titles in catalogue including upcoming releases featuring the Nelson Riddle Orchestra, Frankie Laine, Vol Doux, Kenny Rogers and The Music Of Rogers and Hammerstein. "We've gone for strong eye-catching packaging which includes sleeveless so that the consumers feel that they represent value for money," says MSD audio marketing manager Roger Bull.

EMI Records has recently released mid-price the cream of the Harvest catalogue to celebrate its 20th anniversary. Included in the Harvest In June campaign are Deep Purple's first three albums Shades Of Deep Purple, Book Of Taliesyn and Deep Purple, available for the first time on CD, plus new compilations of material from Jeff Lynne, Roy Wood and Kevin Ayers, and also a CD release of ex-Pink Floyd Roger Waters' music from The Body. The Best Of Kevin Ayers features work from his nine albums between 1969 and 1978 while You Can Dance The Rock 'N' Roll (The Roy Wood Years 1971-1973) showcases Wood's work with the Move, Wizard, ELO and his solo career.

Old Gold Records is planning more mid-price releases in all three formats for autumn but in the meantime is promoting various mid-price titles on the Start label, which includes product from the Seventies pop label Chelsea Records (Lulu, Jim Gilstrap etc) and Vanguard, the premiere blues/jazz folk label from the sixties which includes albums by Joan Baez. "The catalogue has between 200

and 300 album titles and we're aiming to re-issue the cream of them during the next five years," says Old Gold's Keith Yershon.

"The problem with there being so many companies around now specialising in the low and mid-price areas is that it can create a bottle-neck for us as repertoire is confirmed. There's no shortage with availability of repertoire but it means that release schedules have to be worked out months in advance and there can be delay," Yershon adds.

WEA Records UK marketing director Art Murray points to the breadth and depth of that company's catalogue, much of which is now available at mid-price. "We have such top rock names like Yes, Van Halen, Rod Stewart, James Taylor, Chris Rea, Jani Mitchell, Little Feat, Fleetwood Mac, The Eagles, Randy Crawford, Robert Plant..." the list is almost endless, says Murray. "The fact that WEA has the best catalogue of any major record company but it is important to remind people that it is there and available. If the product is stocked properly then there is plenty of sales potential."

Murray added that many titles were now available on mid-price CD. "There is a new generation of CD buyers out there who are keen to buy classic rock and pop albums. Our catalogue covers the whole spectrum of music and includes some titles that may be better known to older territories than others. However they are included for cherry-picking by individual consumers."

John Waller, Phonogram's marketing director, says that his company, London Records and Poly-dor Records are joining together under the PolyGram banner to offer the public over 300 titles in the mid-price bracket.

The group is publishing a 24-page catalogue in full colour which will be in the shops by July and contain details of more than 300 titles. According to Waller the public should be able to buy CDs — with titles previously unavailable in this format — for less than £8. Dealer prices will be £4.86 for LPs and £2.45 for LPs and cassettes.

The catalogue will also be going out in Q magazine during August. Waller says that with a tremendous growth in circulation and an ideal receiver profile, Q is the ideal vehicle for an out of store campaign.

"This is all proven material and will provide the buyer with a full view of Z PolyGram's catalogue and all steps in between," says Waller.

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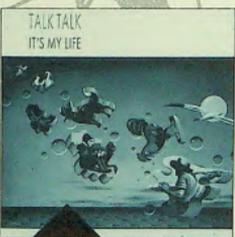
ATAK 138  
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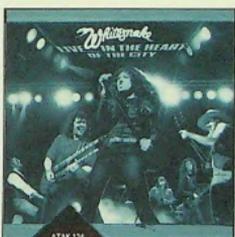
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1	3	SEALED WITH A KISS	Philly Dazzlers	PHIL/PMS (17) 39	
2	4	RIGHT BACK WHERE WE STARTED...	Foolish (17) FANE (18)		
3	5	JUST KEEP ROCKIN'	JOY AND PAIN		
4	4	JOY AND PAIN	JOY AND PAIN		
5	24	VOODOO RAY (EP)	Various Artists	RECORDED (22) 20	
6	5	ON THE INSIDE	A Guy Called Gerald	A.G. (17) 31	
7	9	CHILDREN OF THE REVOLUTION	Various Artists		
8	6	HAND ON YOUR HEART	Philly Dazzlers	PHIL/PMS (17) 39	
9	8	HELYM HALIB	Music Man	MMMP201 (21) 20	
10	7	FERRY CROSS THE MERSEY	George Harrison & Yoko Ono	PHIL/PMS (17) 39	
11	11	LOVE BOMB BABY	Various Artists		
12	4	WORK IT TO THE BONE	Music For Nations	MTN (17) 33	
13	5	PSYCHONAUT	Public Enemy	PHIL/PMS (17) 39	
14	11	WHO'S IN THE HOUSE	Red Hot Chili Peppers	Shelburne	Two Six (17) 30
15	NEW	THE FLY (OR LA MOUCHE)	Les Negresses Vertes	Bluebird	BLU (17) 31
16	12	MY TELEPHONE	Call of Duty	Ahead Of Our Time	COU (17) 30
17	3	QUE SERA MI VIDA (89 Mix)	The Chemical Brothers	Debut	DEB (17) 20
18	21	THE REAL LIFE	Various Artists	Debut	DEB (17) 20
19	4	DON'T IT MAKE YOU FEEL GOOD	Various Artists	Debut	DEB (17) 20
20	13	ME MYSELF AND I	De La Soul	Sublime	15 (17) 35
21	6	JUST LIKE HEAVEN	Various Artists	Debut	DEB (17) 20
22	NEW	I SURRENDER	Various Artists	Debut	DEB (17) 20
23	17	LET ME SHOW YOU	Various Artists	Debut	DEB (17) 20
24	NEW	SALLY CINNAMON	Various Artists	Debut	DEB (17) 20
25	26	BONNIE WE JEANNIE MCCALL	Various Artists	Debut	DEB (17) 20
26	20	LET'S DANCE	Various Artists	Debut	DEB (17) 20
27	NEW	THE PLASTIC BAG EP	Various Artists	Debut	DEB (17) 20
28	NEW	AFRO DIZZI ACT	Various Artists	Debut	DEB (17) 20
29	4	THERE AINT ENOUGH LOVE	Various Artists	Debut	DEB (17) 20
30	25	OPEN UP YOUR HEART	Various Artists	Debut	DEB (17) 20
31	NEW	AINT NOTHING BUT A HOUSE...	Various Artists	Debut	DEB (17) 20
32	19	WHERE HAS ALL THE LOVE GONE	Various Artists	Debut	DEB (17) 20
33	18	TOO MANY BROKEN HEARTS	Various Artists	Debut	DEB (17) 20
34	35	HEARTBREAKER	Various Artists	Debut	DEB (17) 20
35	28	COCOON	Various Artists	Debut	DEB (17) 20
36	32	11 JOY AND PAIN	Various Artists	Debut	DEB (17) 20
37	31	I COULDN'T LIVE WITHOUT ...	Various Artists	Debut	DEB (17) 20
38	27	MONSOON	Various Artists	Debut	DEB (17) 20
39	33	PEOPLE HOLD ON	Various Artists	Debut	DEB (17) 20
40	NEW	ALL OVER THE WORLD	Various Artists	Debut	DEB (17) 20

## by Dave Henderson

IN the wonderful summer heat, you could do no worse than grab a copy of a new Kent release through Ace and Pinnacle. Back On The Right Track is the 91st release on the specialist soul label and high-quality classics are the name of the game. On show are **Don Covay** with *See Saw*, **Otis Redding** with *Respect*, **Bernie Lewis'** *Someday We're Gonna Love Again*, *Ray Charles* with the title track, **Sam And Dave's** *Soul Man*, **Otis and Carla Thomas** on *Trump and Lots More*. A real finger clicking highlight. Also on the racks soon from Ace is a whole melange of craftily tasteful releases. The Ace label itself has **Peppermint Harris'** *Houston Cant*. Be Heaven featuring **Albert Collins** and **The Skyliners'** 1970 album, *Once Upon A Time*, with its bluesy coffee **Tate** **Bambo Kuyote**, from Mali with **Jatiqui** and **South Africa's Noise Khanville** with *The Art Of Noise*. On the West-bound label, the funk gets hotter with **The Ohio Players'** *Pain* and there's a fourth volume of the *Acid Jazz* compilation series on BGP.

AS EVER the independent sector fails miserably to take any holidays and the quality and diversity of upcoming releases set to take us through the summer looks like to be just as exemplary. Down Bristol way, the Airscape Chant has put together a compilation of music in the form of *Breaking Down Records through Revolver and the Cartel*. The assembled multitude have lent their resources to aid Airscape's cause and include the likes of **Clase Lobsters**, **Cud**, **Benny Profane**, **Stitch** and **The Flatmates**.

A COUPLE of evergreens blossom again this week, as former **Penetration** singer **Pauline Murray** releases a new album called *Storm Clouds* on Cat And Mouse through Pinnacle. The album includes the single, since a cover of **John Galt's** *Clase Watch*, as well as a batch of her own self-penned material. Also returning from the long of exile where, is **Tyson Dogg**, an eccentric violinist from the post-punk era who has a new album of his fading art singing called *Blentless*, which is minimal but available from the label.

ART TERRORISTS' **Greater Than One** release a new 12-inch, *I Don't Need God*, on K-K through Rough Trade and the Cartel. Will be followed by a domestic version of their *Wax Trax US Double* on London. Rough Trade has the new album from esoteric fundamentalists **Souled American**, their rootsy brand of dance country folk music. Flubber one of the most intriguing records so far this year and a worthy follow-up to their debut *Fe*. The Belgian Subway label, part of the best sets up an English arm called **Subway UK** which will undoubtedly cause problems with Subway, home of **The Flatmates**. The label will be

distributed by Rough Trade and the Cartel and the first release is **Jude A U's** *Rock It To The Bone* which **CJ Macintosh** and **David Dorell** are already re-mixing in preparation for some immediate success.

ELECTRONIC MINIMALISTS, **I Start Counting** release their first full length album on Mule and it's called *Fused*, featuring last year's *Roadside* which straddled the lower end of the charts. A quirky mix of irreverent samples and loops, it's sixth-form humour with a contrived but endearing veneer. Artier still are a couple of new video releases from JettaSoundz. It releases *Extreme Art and Extreme Art II*, through Pinnacle. At an hour each they have a dealer price of just under a fender and feature line art, video clips and performance music from unlikely Euro outfits like **Tasaday**, **Etant Donnes** and American **Mont Castin** among others. Also from Pinnacle is that Moonson which we last mentioned over for the last few weeks. Perfected and rapped by **Black Radical Mk II** on the 2 The Bone label, it's produced by **Coldcut** and a mighty blast for DJs.

NEW YORK'S DJ/producer **Freddy Bastone** unleashes the debut album from **Corporation Of One** on the Ace label through Pacific. Titled *Black Like Me* it's a sample and mix groove with a persistent dancebeat. **Millie** releases the States as the first release *Paradise Repeated* album on Republic - featuring more New York deep house - it is supported by a series of PA's from **Yeast God** and **Jerry Edwards** who both appear on the album.

MORE SKA, please! **The Busters**, from Heidelberg, follow up the German hit, a ska version of *Don't Worry, Be Happy*, with a three track 12-inch on Unicorn featuring the lead off track *Wax Trax* and it's available through Nine Mile and the Cartel. The fashion conscious **Dog Faced Hermans** have a new mini-LP on the Vinyl Drip International label through the Cartel called *Everybody's Timbamb*. Also from the Drip is a 12-inch only from **Death By Milk-Teat** called *Uninformatio*. The Backs label, through the Cartel, has a new album from **Venus in Furs** called *Megalomania* which has the lead off track, *Allycat*. **Andi Sex** and **Julia** are available through the Cartel, **The Ogdons** continue their enthusiastic pop burst with a new single on Casco, through ART, called *Rachel Put Your Arms About Me* on 12-inch.

THE BELGIAN Grammed label seems to have been quiet recently, but it returns with the debut album from **Dominic Sonic**. Shrouded in quiff and vaseine photography, Dominic Sonic hails from France and mix *flashy* tracks, quaffers on *Cold*. Thrusts in English and drives home in true leatherette style. The German *Jura/Fuego* label brings the world the African music of

**Farfina** on a new album called *Bolomate* through Pinnacle. **Conflict** release their second studio album this year, *Against All Odds*, on *Mortahole* through Jungla and the Cartel's barrage of outpoken period music with some intriguing musical style changes that jars as it beats before it gets more **Vangelis** than hardcore.

LAUREL AITKEN releases *Everybody Ska on Unicorn* through Nine Mile and the Cartel and sets out for a selective world tour to promote it and spread the word of the revival. Probably the best release so far from **Billy Bragg's** reformed Utility label comes from *Coming Up Roses*. Their six track album, *13 and Roll*, produced by **Grant Showbiz**, has an edgy soul quality and a resonant ambience supported by the multi-media line up. **Primal Screen** release a new single on Creation, through Rough Trade and the Cartel, and there's called *Ivy Ivy*. Scheduled for July 17 release, it's got a charming 'rock n' roll feel and a good hook line.

MERCYLAND ARE hailed as "the best sax shit kickers" from Atlanta, Georgia. Their *No Feet On The Cowling album* on Tupelo Recording Company through Revolver and the Cartel, has all the power and speed of prime punk but it relies on some distinct commercial verse/chorus constructions on top of a driving, forceful rhythm. **Yeast God's** *Refined* is a powerchord stuff. Also from the States, **The Lemonheads** dabble in similar vein on their new album *Back on World Service* the Rough Trade and the Cartel, the most intriguing cut being their cover of **Suzanne Vega's** *Luka* - a pop hit, no less! For noise, this time from **Bum** as **Yeast God's** *Nozzum* album is finally released on Chapter 22 through Nine Mile and the Cartel. Interestingly, it begs the question: *Whatever Happened To Kunz*, *Fluxus* and *Ronco Records* on side one's closing track. *Answers on a postcard, please to The Slide Fun Club*, Solihull.

CHRISTIAN DEATH live for more publicity (adverse or otherwise) with a new single, *Zero Sex*, and a short tour to promote. The single is released on Jungla through the Cartel, as is the new album, cassette and CD from **Andi Sex** and **Julia** features **Nick Ranson** on guitar and keyboards and he also produced the record. Still with Jungla, **The Fallen Angels** release an album called *Wheel Of Fortune* who feature former vibrators' front man **Knox**. The *Back Back* label, through the Cartel, releases a mini-LP from **The Granes** called *Self Non-Self*.

NEW FROM Pinnacle, there's **The Only Ones'** live album *Demon Tim Hardies*. This is Tim Hardin on *Revolution* Now album on *Delic* and **Paul Roland's** *Duel on New Rose*. *They'll be Power* by **Severance** is an album on *Glass* called *It's My Turn*. *Bill's Mike's* *Talented Legend on Mother*, a single from *Lovers* *Caravan* album, on seven and 12-inch, that's *Coffee Table Song*.

# TOP 20 ALBUMS

1	7	TEN GOOD REASONS	Various Artists	PHIL/PMS (17) 39
2	NEW	COUNTERFEIT EP	Various Artists	PHIL/PMS (17) 39
3	3	RAY MOORE - A PERSONAL CHOICE	Various Artists	PHIL/PMS (17) 39
4	2	TYLIE	Various Artists	PHIL/PMS (17) 39
5	5	STONE TEACHES	Various Artists	PHIL/PMS (17) 39
6	7	FEET HIGH AND RISING	Various Artists	PHIL/PMS (17) 39
7	6	DOODLETIME	Various Artists	PHIL/PMS (17) 39
8	8	THE INNOCENTS	Various Artists	PHIL/PMS (17) 39
9	NEW	PARADISE REGAINED	Various Artists	PHIL/PMS (17) 39
10	12	THE CIRCUS	Various Artists	PHIL/PMS (17) 39
11	9	WANTED	Various Artists	PHIL/PMS (17) 39
12	13	HOPE AND DESPAIR	Various Artists	PHIL/PMS (17) 39
13	4	TRANZOPHOBIA	Various Artists	PHIL/PMS (17) 39
14	17	TECHNIQUE	Various Artists	PHIL/PMS (17) 39
15	11	BROADWAY THE HARD WAY	Various Artists	PHIL/PMS (17) 39
16	10	10	Various Artists	PHIL/PMS (17) 39
17	NEW	THE NEPHILIM	Various Artists	PHIL/PMS (17) 39
18	16	ORIGINAL SOUNDTRACK	Various Artists	PHIL/PMS (17) 39
19	NEW	LOVE IS HELL	Various Artists	PHIL/PMS (17) 39
20	NEW	BLACK LIKE ME	Various Artists	PHIL/PMS (17) 39

## Dorsey's

## DIARY

THE LURE of the profits to be made from developing the Mitham site is said to be the reason **Ray Richards** decided to close **PRT Distribution** rather than sell to **Richard Lim**. And though **Gaisis** and **Damont** are being retained, it may not be for long ... One outraged **PRT** customer is **Ian Levine** of **Nightmare Records** who says that he has invested £400,000 on a new **Motown** artists project with a £10,000 advertising campaign using the **PRT** logo. **Levine** says that **PRT** told **Damont** to stop pressing his product and that **Ray Richards** "has treated **PRT** as a toy for his daughter and he should be lynched". Though a terse "no comment" is the only response from **A&M** to rumours that the company may soon be sold, senior company sources admit that the intense speculation is affecting staff morale. So expect a longer statement from **Jerry Moss**, this week ... The **CBS** marketing dept is said to be reeling from the loss of manager **Mark Williams** to **Virgin** and director **Alan Phillips** who is now vice president marketing and sales for **CBS Records International Europe**. He replaces **Paul Berger** who has gone to run the **Canadian** company ... Someone who's not on the move is **Simon Potts**, **A&R**'s senior vice president. **A&R** worldwide is sick and tired of that gossip about him. To prove he's staying, he's about to unveil a list of new signings ...

WHILE OTHER UK company heads bask in the praise of **Kenneth Baker** [p4], **Chris Wright** says that as the Conservative Government's laissez faire attitude has been "a disaster for the record industry", it's important for the new **BPI** chairman and its secretariat to start fostering relations with Labour ... **Wright** also has high praise for the new chairman — "**Terry Ellis** always takes things very seriously or not at all, and I know he'll take this extremely seriously" — but less for the **BPI** old guard. "I was the only one who voted against the same team running next year's awards," he says, though he also hopes that those key players will "give **Terry** a chance to learn what he has to do and then to accomplish it". Among the guests (and potential sponsors) at the **BRIT** lunch with **Mr Baker** were senior executives from **British Steel**, **Rank Xerox** and **Sony** ... At **Our Price** in **London's Notting Hill Gate**, an elderly lady buying a £2 gift voucher said it was for her son, a disc jockey. "Who might that be?" said the assistant. "**John Peel**" was the reply ... Record companies weren't the only ones who lost a distributor last week. **NS Distribution**, which handled music mags **Wire**, **Cut** and **Offbeat** has also called it a day. **Offbeat** editor **Dave Henderson** says that the monthly's future depends on offers from potential purchasers ... After 21 years with **Billboard**, international editorial director **Mike Hennessey** is leaving the **London** office. From his new German base, he will continue to co-ordinate **Billboard's** Continental coverage as well as getting back to his jazz writing.



HIGH FLYER: **Helen Jasper** meets **Barry Manilow** after winning a competition to fly to **New York** and see the star perform.



THIS CHARMING man: **Pavarotti** delights the crowds at **Tower Records**, **Piccadilly**.



KELLY'S HEROES: **Steve Tannett** and **Miles Copeland** of **IRS** welcome new sales director **Ann Kelly**.



PINNACLE OF his career: **Gene Pinney** meets **George Kimpton-Hawes** at **Pinnacle Records**.



VICE SQUAD: **Don Johnson** joins the gang at **Epic Records**.



WATCHING THE detectives: **Empire Music** signs a publishing deal with **The River Detectives**.



NICE ONE team: **HMV** staff are congratulated on sales for the fourth quarter of 1989.



WHEELING AND dealing: **Roulette/Rhino Records** completes its catalogue deal with **EMI**.



A WORD from our sponsors: **The Workshop** becomes the first company to use ad space on the new one-sided singles from **WM Records**.

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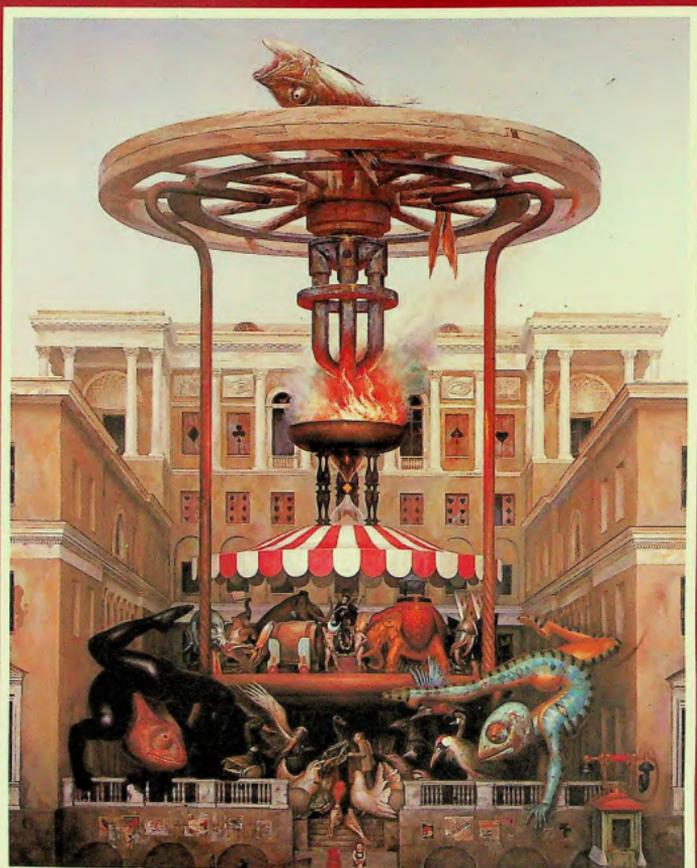
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