

Essential Classics 1989

THE ESSENTIAL DOMINGO: Songs and Arias 429 305-2

BATTLE/DOMINGO: Live in Tokyo 427 686-2

HOLST: The Planets BPO - Karajan 400 028-2

HANDEL: Messiah The English Concert + Choir - Pinnock 423 630-2

ALBINONI: Adagio - PACHELBEL: Canon - BACH: Air - MOZART: Serenata notturna

BPO - Karajan 413 309-2

J & J STRAUSS: New Year's Concert Battle - VPO - Karajan 419 616-2

VIVALDI: The Four Seasons Standaage - The English Concert - Pinnock 400 045-2

MAHLER: Symphony No 5 VPO - Bernstein 423 608-2

TCHAIKOVSKY: Symphony No 4 VPO - Karajan 415 348-2

MUSSORGSKY: Pictures at an Exhibition - RAVEL: Bolero BPO - Karajan 413 588-2

BERNSTEIN: West Side Story Yo Kanawa - Carreras - Bernstein 415 253-2

BACH: Brandenburg Concertos Nos 1-6 The English Concert - Pinnock 410 5001-2

DVORÁK: Symphony No 9 - 3 Slavonic Dances IPO - Bernstein 427 346-2

HANDEL: Water Music The English Concert - Pinnock 410 525-2

BEETHOVEN: Symphony No 9 BPO - Karajan 410 987-2

HOROWITZ PLAYS MOZART: Piano Concerto No 23/Piano Sonata K333

Orchestra del Teatro alla Scala - Giulini 423 287-2

SCHUBERT: Piano Sonata D960 - 3 Piano Pieces D946 Pollini 427 326-2

MAHLER: Symphony No 1 Concertgebouw Orchestra - Bernstein 427 303-2

POULENC: Gloria - Stabat Mater Battle - BSO - Ozawa 427 304-2

MOZART: Requiem VPO - Karajan 419 610-2

BEETHOVEN: Symphonies Nos 5 & 6 "Pastoral" BPO - Karajan 413 932-2

HANDEL: Music for the Royal Fireworks The English Concert - Pinnock 415 129-2

BEETHOVEN: Piano Sonatas Nos 8, 14 & 23 Barenboim 419 602-2

BERLIOZ: Symphonie Fantastique CSO - Abbado 410 895-2

GERSHWIN: Rhapsody in Blue - BERNSTEIN: West Side Story - Symphonic Dances

LAPO - Bernstein 410 025-2

MENDELSSOHN - BRUCH: Violin Concertos Mutter - BPO - Karajan 400 031-2

FAURÉ: Requiem Philharmonia Orchestra - Giulini 419 243-2

ELGAR: Enigma Variations - Pomp & Circumstance: Marches Nos 1 & 2

BBCSO - Bernstein 413 490-2

ORFF: Carmina Burana CSO - Levine 415 136-2

WAGNER: Siegfried-Idyll - Tannhäuser - overture -

Tristan und Isolde - excerpts Norman - VPO - Karajan 423 613-2

Certain titles available on MC and LP.

Imported from Germany.

Order from your PolyGram salesman
or telephone (01) 590 6044

TOP
FILL-PRICE
CLASSICAL
LABEL
Major Titles
Marked Special
Offers from
June 1989



the top thirty

Revolver signs distribution deal for Fire

FM REVOLVER is signing a distribution deal with Staxatraz in the Republic of Ireland.

Staxatraz will market HMR through its new metal rack sales division. This division will cover counties of the Republic, from the end of July.

● BEGGARS BANQUET has bought space in *NME*, *rm* and *RAW* to support the release of Love And Rockets' new single, *So Alive*, out on Monday (31). Fly-posting has also been organised

and in-store material will be available. The compact disc version of the single will be available in a metal box. An album is due to follow in early September.

● POLYDOR IS releasing a single from Soraya (pictured below). Love Has Taken Its Toll, to coincide with their support slot on the FM tour which runs from August 9 to 17.

● GARY D ALLEN and Lisa Lee are on a 60-date club tour to promote their single on Tek Records, *I Just Glide*. Distribution is through Supertrack/EMI.

● MUSIC PRESS advertising has been bought by Polydor to support the release of 12 back catalogue Van Morrison albums. The first seven are out this week of full price with the remainder released at mid-price on August 7. Each album will carry a leaflet promoting the others.

MUSIC WEEK



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

22-27 Tudor Street, London EC4A 3DF
Tel: 01-583 9199

Editor: David Davies. Deputy Editor: George Irving
News Editor: Jeff Clark. Music Reporters: Selma Wells, Nick Robinson. A&R Team: Jeff Clark, Hamish, David Davies, Duncan Haywood, Karen Fava, Dave Long, Andrew Martin, Nick Robinson, Kay Smith, Selma Wells. Production Editor: Kay Smith. Chief Sub-Editor: Duncan Haywood. Sub-Editors: Andrew Martin, Special Features Editor: Karen Fava. Contributors: James Jamieson and Barry Izzard (Dance & Discs), David Gledhill (Singles), Pauline Simpson (Classics), Dave Henderson (Television/US). US Correspondent: Joe Mazer, 188 East 18th Street, Brooklyn NY 11216, USA. (Tel: 718-460-9320). Research: Lynn Forry (magazines), Janet Yee, Gareth Thomas (concerts). Manager: Jon Coucho. Gloria Byers (London/Whisper Special Reports). Advertisement Manager: Andy Gray. Senior Ad Executive: Rob Blaxter. Ad Executives: David Horne, Judith Breen, Christine Church, Christy-Judith Breen, Gregg Ad Production Manager: Robert Clarke. Music Manager: Kathy Lippard. Publisher: Andrew Bacon.

Music Week is sold on condition that the pages containing charts will not be displayed in such a way as to conceal any part of such pages and it may not be reprinted without the express condition being imposed on any subsequent purchaser.

Printed for the publishers by Presswork Ltd. Great Britain registered at the Post Office as a newspaper. The Post Office Registration Number is 200000 and the Audit Bureau of Circulations, Ltd. Subscription rates: UK £7p, Europe (including Eire) £10.50 US \$16, Middle East & North Africa £15.00 S&S USA, 1, Lakeside, Cranston, Idaho & Singapore \$15.00 US \$24. Australia, For Post Office Mailing: £10.00 S&S USA, 1, Lakeside, Cranston, Idaho & Singapore \$15.00 US \$24. Single copy USA \$3.50.

Subscription/Directory enquiries: Computer Publishing Ltd, 100-120, Lakeside Avenue, Surrey CR8 3NP. Tel: Eileen Rowan on 01-440 8142. Fax: 01-448 8872.
Next Music Week Directory lists to subscriptions, contact in January 1989.



Sonic sets up reissues deal

SONIC RECORDS is the new label set up to exploit the Demon and Climax Blues Band back catalogue. Distributed by BMG, the label will also be handling new releases from Demon. The company is based at 14 Oxley Moor Road, Wetherham WV10 6UG.

Manufacturers expand facilities

TWO COMPANIES are developing new manufacturing plants this month.

Mayking is setting up its own cassette duplicating facility at a cost of £2.5m in a bid to keep up with increasing demand in the tape market and Sleepveepin is establishing a combined print and audio manufacturing company.

Mayking Cassettes will be sited at the group's existing headquarters in Baffersede and is expected to have a capacity of 5m units per annum rising to 10m after the first year.

The operation will be housed within existing buildings and staffing will be covered by workers already based at the group.

Managing director Brian Bonnar says the audio tape market is increasing at a rate of between 15 and 20 per cent a year by benefiting from the fall in vinyl demand.

"We could not guarantee being able to satisfy this demand for tape without our own duplication facility," he says. Bonnar adds that despite the fall in popularity of vinyl, Mayking Records pledges to supply it for as long as demand exists.

Sleepveepin's combined plant will be called Audio Manufacturing Services and will include seven-inch and 12-inch presses, cassette duplication and a compact disc line.

It will be installed on the same site in Bedford as Sleepveepin's existing printing works and production is due to begin by mid-August. The company says it will continue to produce print for the music and publishing industries.

Following the recent management buy-out, the executive team is now: Roger Masterson, managing director; Nick Flower, operations director; Roy Matthews, technical director; Richard Wallis, chairman and Geoffrey Lewis, business affairs director/company secretary.

Our Price vouchers

OUR PRICE is to begin marketing its own range of gift vouchers, redeemable at any of the chain's 274 shops across the UK.

Managing director Barry Hartog points to the similar schemes run by other national multiples and says the vouchers are not intended to conflict with Record Tokens.

MCA set to exploit new TV rules

MCA AIMS to use new rules governing television companies' output to get artists greater TV exposure. TV stations are now required to buy in 25 per cent of programming from third parties. To try to become one of those third parties, MCA is establishing a joint-venture TV production office.

Running the operation is Phil Smith, recently promoted to head of promotions, who will be liaising with both the BBC and independent TV companies on artist specials and other projects.

In addition to Smith's appointment, MCA managing director Tony Powell is making several other staff changes in preparation for "phase two of the company's expansion". Myra MacPhail is joining the promotions department to work on London-based radio; Spencer Baldwin is promoted from the strike force to the dance department and is being replaced by Nick James while former Phonogram press officer Linda Valentine is joining the marketing department as product manager.



PINK FLOYD'S Dave Gilmour and Nick Mason joined staff at EMI's compact disc factory in Swindon to celebrate the pressing of the 25-millionth disc. By happy coincidence, the record was *Dark Side Of The Moon*.

BPI told 'prepare for 1992'

MEMBERS OF THE BPI are being asked to consider two aspects of a single market in 1992 by the Department of Trade and Industry.

At the BPI annual general meeting, head of the ministry's European internal policy division, Richard King, said British companies would have to consider entering Continental markets and prepare for stronger competition at home.

King said the Government appreciated the underlying strength of the cultural industries in the UK and the considerable export suc-

cess already achieved by them. "For this reason, we are fighting on your behalf in Europe on purely free market grounds," he continued. King added that many European governments wished to take protectionist measures against foreign products on the grounds of preserving their own culture.

● APT DISTRIBUTION will be closed on Monday, July 31, for the installation of new computer equipment. The company will open again the following day.

THE SUMMER OF SKA ACTUALLY STARTS HERE

BLUE BEAT RECORDS PRESENTS



SWEET SKA FOR THE SUMMER!



BAD MANNERS FIRST LP IN TWO YEARS!

GONNA GET ALONG WITHOUT YOU NOW
BAD MANNERS Featuring VERONA

LP BBLP002
MC BBSM002
CD BBSM002
RETURN OF THE UGLY
BAD MANNERS

FOR RELEASE JULY 31 VIA PINNACLE - BLUE BEAT COMES BUSTERIN BACK!

NEW S

PolyGram sneaks lead in £300m race for Island

POLYGRAM IS believed to be heading WEA and CBS in the race to buy Island Records and Music. The winning price is said to be around £300m.

Island declines to comment on the matter except to say: "Negotiations are still going on. If they are successful they will not be concluded for two or three weeks."

'Blank' CD

► FROM PAGE ONE

Philips is a signatory to the document, as is French company AEG Thomson and all the main Japanese manufacturers. On the record industry side, it has been signed by the IFPI and the Recording Industry Association of America.

While the accord puts the onus on the signatories to press for legislation, legal opinion is that it is not legally enforceable in a court of law. The document has also been described by music industry lawyers as "unclear" and "very woolly."

The IFPI declines to comment on the matter, saying an announcement will be made later.

Classics survey

► FROM PAGE ONE

Pickwick comes in at third place, based on sales of its double album of Mahler's Resurrection Symphony.

In the budget/mid-price category, EMI takes the formidable share of 57.2 per cent, with PolyGram coming second with 18.4 per cent. Interestingly, Conifer, with its own label originally made for Boots, comes in third with 16.8 per cent.

The crossover section was much more closely contested between EMI (24 per cent), PolyGram (22.9 per cent) and Stylys (20.9 per cent).

The top full-price label was Deutsche Grammophon, the top mid-price label was Classics For Pleasure (heading Conifer by a margin of more than 30 per cent). The top crossover label was again EMI, with Stylys coming second and Deutsche Grammophon third. Another feature of the survey was the appearance of new labels including MSD/Collins Classics and AVA.

● More details, p32

Ertegun tribute

► FROM PAGE ONE

we shall follow gratefully," he says. Zomba group managing director John Fruin met Ertegun in the late Sixties when handling Atlantic's licence of Polydor. "We became friends and this led to an incredibly stimulating four years as managing director of WEA UK working for him," he says.

"He built an ace international team with his personality and drive motivated 20 different nationalities to work as one successful unit — not an easy achievement. What a sad loss to the world of recorded music."

● Obituary, p43

Prisoners sign up in bid for higher royalties

THERE IS no alternative. That was the clear message to emerge from a special meeting of Music Users Association members convened to consider the new Mechanical Copyright Protection Society membership agreement.

The new agreement would give MCPS a mandate to negotiate a higher royalty from record companies and to operate a European central licensing scheme (see MW, July 22). More fundamentally, if all major music publishers were to sign, MCPS would truly represent the weight of the publishing industry for the first time ever.

"The dilution of our rights and margins has reached a critical point," Virgin Music managing director Steve Lewis told his publishing colleagues and said that to record companies and other music users "we represent another unwanted overhead."

Warner Classics's Len Thorpe said that UK publishers had been "saddled" with the statutory 6.25 per cent royalty on record sales, while in Europe "publishers have enjoyed something like 17 per cent more".



SIGNING THE new MCPS membership agreement on the spot is Robin Godfrey-Cass, managing director of Warner Classics. He is flanked by Warner Chappell colleagues (left to right) Len Thorpe, John Brunning and John Hammond.

Few dissenting voices were raised at the meeting and a number of publishers signed the new agreement on the spot, including market leader Warner Chappell. One leading figure absent from

the meeting was EMI Music Publishing chief Peter Reichardt. "It's a very important step and we're still considering it," he told Music Week after the meeting, adding: "It is more than likely that we will go in."

Landscape back down to earth

THE LANDSCAPE Channel is leaving satellite television and returning to the traditional land-based format.

Nick Austin's programming service of instrumental music and video went off Sky Television three weeks ago as a result of finance and internal structure problems.

"We are running out of money," says Austin, chairman of Landscape. "We also needed to restructure internally and that is what we are doing now. We have a new finance agreement as well."

But when the service goes back on air — possibly in September — it will not be via satellite. "Having left Sky, a lot of doors have opened for us and we will now have terrestrial programming in the UK," says Austin.

Sony Classical

► FROM PAGE ONE

catalogue, followed by last year's appointment of Deutsche Grammophon's top classical man Gunter Beutzel to head the new Japanese/American classical label, demonstrated Sony's serious intent in the classical field.

This has been underlined by the new Hamburg-based company founded by Sony to run its classical enterprise, Sony Classical. To date, this has been announced only as administrative changes, but industry sources suggest that CBS Masterworks will go in favour of Sony Classical.

A formal announcement is expected in August — the details of the change-over are still being finalised.

Breest has undertaken an active recording schedule for his new company — Lorin Maazel has

completed the Mahler Symphony Cycle with the Vienna Philharmonic Orchestra and plans for up to 10 recordings with the Berlin Philharmonic Orchestra already exist.

It is also understood that Breest was planning to record Beethoven's Symphony Cycle with Herbert von Karajan and the Vienna Philharmonic Orchestra for Sony Classical, now prevented by the conductor's death on Sunday.

● Karajan obituary, p43

● A £51m management buyout is being finalised at Prestwich. Video Collection International managing director Steve Ayres and Strand Magnetix managing director Mike Campbell are heading the buyout, along with nine other management executives, as part of a new company Newco.

In a statement concerning the takeover, the management group says the future success of Prestwich in the medium term lies in video cassettes.

NMS report

► FROM PAGE ONE

account of the struggle for freedom against apartheid in his country.

"The South African record industry is currently in a state of consternation," he said. "Its profits have been affected by the withdrawal of other licences and product and the detrimental long-term effects include illegal importation, counterfeiting and piracy."

Clegg, a long-time anti-apartheid activist and promoter of multi-racial music in South Africa, said some believe an alternative would be for overseas companies and artists to lift the boycott, but commit part of their royalties and profits to an anti-apartheid organisation. He added, however, that critics believe the latter course to be "a ploy to hoodwink business into footling the bill for the damage apartheid has caused."

Introducing Clegg, seminar organiser Tom Silverman said NMS 10 had the largest international representation ever, with more than 23 per cent of delegates originating outside the US.

● The number of UK participants was 419, compared to 314 in 1988. Cern Barry, UK representative of NMS, says there are plans to make it easier for UK delegates to attend the event in 1990. These include commercial sponsorship for a number of young performers and songwriters and a government-assisted scheme similar to that operated by the Department of Trade and Industry for Midem. This would need the support of the BPI and the Music Publishers' Association. Graham Churchill of MCPS, attending the seminar on behalf of the MPA, said he would be giving the publishers' organisation a favourable report.

NEW S

RECORDS

NEW YORK: PRI Songs, formerly known as PolyGram Songs, is using Filmtax for the alleged breach of a publishing agreement made in October 1987. PRI claims Filmtax failed to give its US administrator, PolyGram, musical compositions that it had acquired through the purchase of Columbia Pictures Music Publishing group and Ivan Mogill Music. PolyGram is demanding that Filmtax either delivers all the Columbia and Mogill compositions to PolyGram for US exploitation over an 18-month period of time — equal to the amount of time Filmtax allegedly withheld them from PolyGram — or pay PolyGram at least \$5m in damages.

TOKYO: In terms of volume, compact discs are outnumbering vinyl records by a huge ratio, according to statistics from the Japan Phonograph Record Association. CD production in May totalled 14,32m, up 59 per cent on the same month in 1988. Vinyl production totalled 906,000, down 67 per cent on the previous year. The two figures equal a ratio of 94:6. Volume totals for January to May this year were: CDs, 61,924m; vinyl LPs, 6,06m and cassettes, 29,17m.

LOS ANGELES: WH Smith is believed to be one of three firms bidding for the 119-store Turtles Records & Tapes chain based in Atlanta. Turtles closed last year, but WH Smith has just entered the US market with the purchase of the 19-store Wee Three chain in Philadelphia.

NEW YORK: CBS Special Products is to re-release at least 50 film soundtracks from MCM musicals by the end of 1990. The initial release will be The Wizard Of Oz to coincide with the 50th anniversary of the film's debut. The titles have been previously available — first on MGM, then MCA — CBS is digitally remastering the collection, adding additional previously unreleased music.

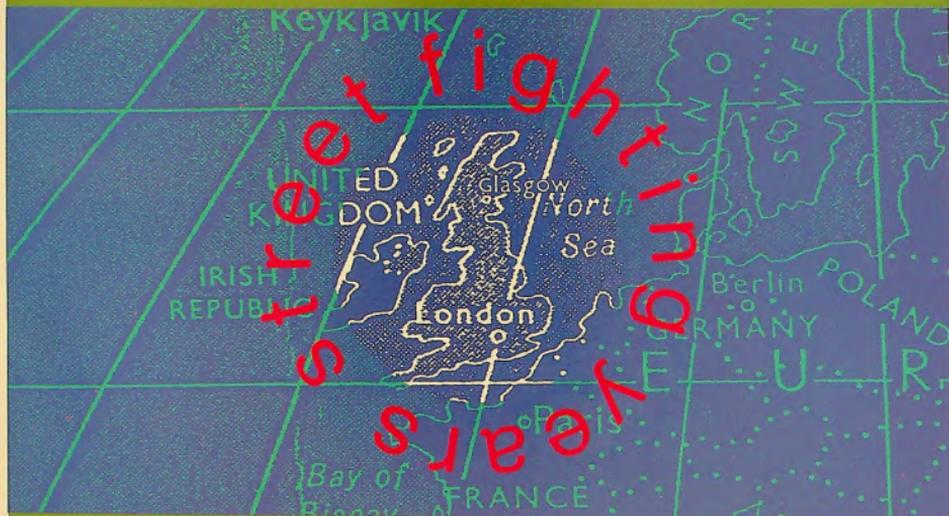
DELAWARE: The appeal court is expected to uphold a lower court decision that will enable Time to purchase Warner Communications, an arrangement that was devised to protect Time from a hostile takeover by Paramount. The final decision was expected as MW went to press.

LOS ANGELES: The Gordy Co has sold the Hitsville Recording Studios, fueling speculation that Joleen Rowe might be the next in line for the so-called Hitville was sold to New York-based studio Soundworks for a "mid-seven-figure" sum.

SIMPLE MINDS

the 'street fighting years' tour hits the uk

july 23 leeds roundhay park, 25-26-27 wembley arena,
august 1-2 birmingham n.e.c., 5 cardiff arms park,
8-9 glasgow s.e.c.c., 12 edinburgh meadowbank, 26 wembley stadium



stock up now

with simple minds'
most successful
album ever plus



live in the city of light



new gold dream



once upon a time

as featured in national co-op tv campaign week commencing 31st july

the latest hit 'kick it in' out now

on 7", cassette single, 12", & 3" cd

available from monday 31st july special 12" with gatefold sleeve & poster

'kick it in' unauthorised mix (smxtg 5)

also available on cd-album-tape

celebration (on cd soon)-empires and dance-life in a day
reel to real cacophony-sister feelings call (album-tape) sons and fascination-sparkle in the rain



Debenhams goes 4 it

YOU CAN imagine the look on the faces of executives at Debenhams when, after putting up with the name Virgin, they were asked to consider Four Play as the new generic title for their record retailing concessions.

Not surprisingly, Philip Ames — the man in charge of the outlets — was forced to reconsider his suggestion and settled for an abbreviated version 4.

"It made perfect sense really," says Ames. "It means we can now use it as a prefix in the shops for terms like 4 Sale, 4 Christmas and that sort of thing. Also, there seems to be a general move to shorter names like BHS, M and 5 etc."

Following the acquisition of 74 Virgin stores by WH Smith/Our Price over a year ago, Ames — at the time a senior figure at Virgin Retail — decided to go solo.

He has developed 21 of 22 of the Debenhams concessions that were up for grabs and has built a firm foundation for his 4 chain whilst remaining with Virgin, this time in more of a consultancy role on buying sites in Europe.

"I think I am a solo operator. I don't really fit into the corporate structure," he says. "I thought it was sad to let the concessions just close down so I stepped in."

Each of the concessions averages between 12,000 sq ft and 14,000 sq ft and Ames decided to

keep the interior layouts virtually unchanged. "The major problem was the name change but 4 symbolised what we intended to sell — four formats."

But as well as stocking vinyl, cassettes, compact discs and videos, Ames also intends to sell books in the future in the bigger stores. He says he discovered quite quickly what Debenhams customers wanted from such an outlet.

"We changed the profile of the stock subtly. I think we have begun to concentrate on video and compact discs more and brought the concession in line with what we feel is right for the average Debenhams visitor."

"Price points are also very important. For instance, we think it is important to keep prices of just under £5 and £10 — that is why something like the mid-price classics at £4.99 sell so well."

But he admits that it is hard to get customers other than regular Debenhams visitors into the store. "That is a difficult, slow process. It is also something we need to do more and more. What we have to try and do is make 4 a very credible outlet in the town for records away from the slightly luddi-duddy image of Debenhams," says Ames.

At present, it is the 4 stores that are on the ground floor close to the Debenhams entrance that do

particularly well but all the shops are in profit.

"The interesting thing with Debenhams is that because of the concessions system, the overheads are not as high as a separate shop. There are no problems like rates and it is much cheaper to operate. That is why we can set our prices very competitively," says Ames.

But he does believe that there is a popular misconception about record shops. "It may be a glamorous business but there is not a lot of money in record retailing. We are the paupers of the High Street," he says.

Having his own central supply centre in Preston has helped Ames keep costs down which in turn is now enabling him to expand the 4 chain.

Debenhams has agreed to give Ames another 10 of its concession placings of which two — Nottingham and Plymouth — are due to open during the next two months.

Ames also intends to open some stand-alone stores once sites have been found. These may be given the original 4 Play name. "We are fairly confident that we will have a few of these open just after Christmas," he says.

"We have a few ideas to make them more exciting and these include enhancing the visual impact." He is also looking to acquire other chains or develop partnerships.



PHIL AMES and his generic image: giving no quarter

The single with no price

TWO LABELS are involved in free single deals in co-operation with stores that are part of The Chain With No Name.

4AD is distributing the new single by Ultra Viva Scene entitled *Something To Catch Like In Heaven* with the intention of it be-

ing handed to customers free of charge, from July 24.

The Eorache label is supplying a free Napalm Death/Electro Hippies single to The Chain With No Name stores with all copies of *Grindcrusher* — The Eorache Sampler, also from July 24.

SAVANSFIELD
 this is the right time
 available on 7", 12", CD single

ARISTA
 A RECORDS LABEL WITH GREAT TASTE

LOVE AND ROCKETS

AMERICA'S TOP 5 SINGLE

SO ALIVE

AVAILABLE IN THE U.K. FROM JULY 31ST

CANNED CD	BEG 229CD
SEVEN	BEG 229
TWELVE	BEG 229T
TAPE	BEG 229C

REGGAE  BANANARAMA

ORDER FROM:
PRIME TIME TELESALES - 01-459 8866
WEA ORDER DESK - 01-998 5929



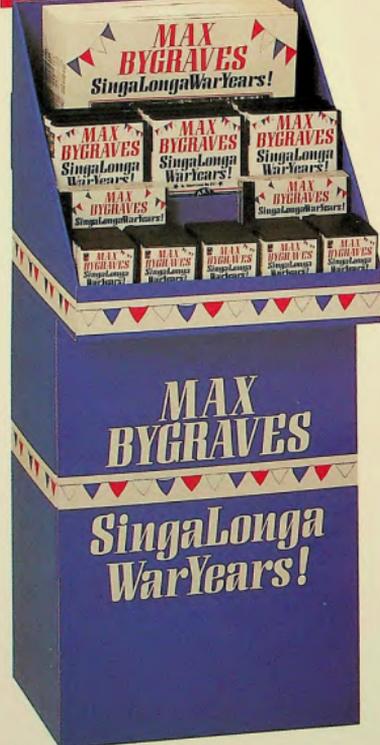
UNPREDICTABLE
UNUSUAL AND UNIQUE.

MAX BYGRAVES SingaLongaWarYears!



All Songs
From Theatrical
Audience Times
As Advertised On TV!

Available on Video
LP- Cassette & CD



Heavyweight Advertising & Promotional Support

- ★ RELEASE DATE 7th AUGUST 1989
- ★ AVAILABLE ON L.P., CASSETTE, CD & VIDEO
- ★ A STRATEGICALLY TARGETTED T.V. ADVERTISING CAMPAIGN, TO APPEAR IN ALL ITV REGIONS COMMENCING 14th AUGUST 1989
- ★ AN EXTENSIVE PR & PROMOTION SCHEDULE HAS ALSO BEEN ORGANISED WHICH WILL INCLUDE COVERAGE ON T.V. & RADIO, PLUS ALL MAJOR NATIONAL & REGIONAL NEWSPAPERS & POPULAR WOMEN'S MAGAZINES.
- ★ FREE P.O.S. & RACKING AVAILABLE FOR ALL FORMATS
- ★ DEALER PRICE: L.P. & CASSETTE £4.86
CD £7.29 VIDEO £6.95 (ALL EX. VAT)

ORDER NOW!



For L.P., Cassette & CD ring

021 500 5678

For Video & Maxpack ring

01-368-8822



Audio formats distributed in the U.K. by BMG Records (U.K.) Ltd.

Video & Maxpacks distributed by Parkfield Entertainment.

PARKFIELD
ENTERTAINMENT

A Division of Parkfield Group PLC, Unit 12, Branswick Ind. Park,
Bromwich Way, New Southgate, London N11 1BX.
Tel: 01 368 7788. Telex: 529195 PARENT G. Fax: 01 361 8877.

MAX BYGRAVES

Singa Longa War Years!

★ *As Advertised On TV!* ★

30 Songs



Woolard: Cambridge's folk hero

The Cambridge Folk Festival is more than just an event — it's an institution; people wed after meeting there, mega-stars busk in tea tents for free. Adam Blake meets the man who has run the show for 25 years, Ken Woolard

KEN WOOLARD has been organising the Cambridge Folk Festival since its inception, 25 years ago. A folk fanatic, you might think, fuelled by an incessant enthusiasm for the music. "God, no!" recalls Woolard, "I never had any of that." It was, rather, politics and not the music that was his motivation.

"I'd been the joint secretary of the Cambridge City Labour Party for seven years; the guy I was working with and two other Labour councillors proposed a series of three festivals: jazz, drama and folk — in some ways, in answer to the Cambridge Festival proper." Woolard makes a stoozy gesture with a pencil under his nose. "Folk was in vogue," he continues. "I was marginally interested in people like Alan Lomax and Pete Seeger; it was the time of the protest movement, which fitted in to my way of thinking. I expected it to be a one-off and it turned out to be a life's work.

"Cherry Hinton Hall was the venue then, as it is now. It was a lucky thing, and all credit goes to Cambridge City Council for allowing us to use it and we've used it ever since. The important thing is that people have respected it."

Woolard has always booked the acts for the festival. For the first, in 1964, he booked an unknown singer-songwriter named Paul Simon. Over the years, many artists have had their first break there — Ralph McTell, Flaco Jimenez — but what seems to give Woolard special pleasure is the fact that it was the Cambridge Folk Festival that re-introduced Stéphane Grappelli. "He actually credits that himself, that it was him coming over to Cambridge that set him off back on the scene in Britain. Rockin' Daggie played in Britain for the first time at the CFF — we were the first to present zydeco music, and we were the first to present Tex-Mex before that, but there's lots that we thought would take off but never did. There's always one, every year." The only criterion for choosing the acts is quality. "We listen constantly to what people tell us, not agents or managers necessarily, but people."

Money is raised by Cambridge City Council and sponsor, Greene King. "We spend most of our budget on amenities; unromantic as it is, bogs and basins are essential." There are few problems with the police. "We get police reports that are generally speaking glowing. I mean, we've had problems. There was a particular inspector or superintendent who, I always felt, used the festival as a means to fill up his quota but that's not a reflection on the police at all who've been very good." And as for the locals: "I think we had about two or three complaints last year. We

set up a caravan on site and pass the telephone number to all the locals so they can contact us if there are any problems. We always get some but people generally accept it. I would think, I would hope, that it was now very much part of the Cambridge scene and is regarded as an institution."

Regarding spin off products — compilation albums, T-shirts etc — Woolard is dismissive. "Compilation albums? We tried it once unsuccessfully. T-shirts, posters, yes, they're successful because the design is successful. John Holder's a very good illustrator." But the revenue raised by such things does not automatically go towards the next year's festival. "It's not as simple as that, not in local government. It goes to raise money, and sometimes if there's some over, we use it towards next year's festival but local government is a year on, year on funding situation. You can't make money this year and spend it next, it doesn't work like that — I assume that we will be funded [next year] but there's no guarantee."

After 25 years, Woolard still enjoys it. "I'm just a masochist I suppose. I'm semi-retired and I shall be retiring further and further as I get older. I still get the same pleasure out of the people who come, not necessarily the music but the punters who turn up year after year."

"The complimentary thing about the folk festival nowadays is that the young bands like Martin Stephenson and The Daintees, Air-ground Attraction, The Pogues, and Men They Couldn't Hang want to come and do Cambridge which

PROJECTION DISTRIBUTION

THE UK'S LEADING
SPECIALIST RECORD
DISTRIBUTOR IN . . .

FOLK, BLUES,
WORLD MUSIC,
TEX MEX, CAJUN
& COUNTRY



8 Queens Road,
Leigh-on-Sea, Essex
Tel (0702) 714025
Fax (0702) 715400



MARTIN STEPHENSON: he'll be there this year . . .

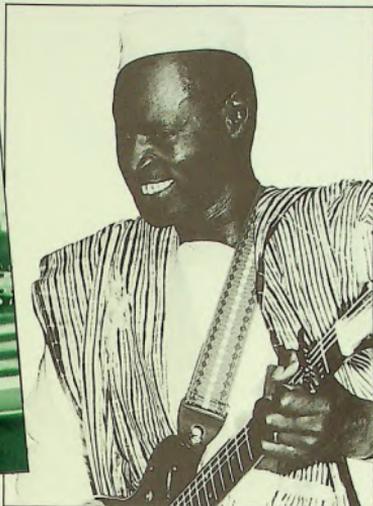
'I expected it to be a one-off and it turned out to be a life's work'

traditionally would not have been their scene. We've kept it that way and that gives you pleasure. The things that give you pleasure are the people who've come, single, met their partner, married, now their children come. That's happened. The fact that there's been a fire in a tent on the campsite and we've known nothing of it, but the people in the surrounding tents have clubbed together and replaced all the equipment of the people who were affected. Nights when it's been belting down with rain, people like Ralph McTell and Alex Campbell have sat in the catering tent and sung with punters to keep spirits up. The fact that people like Arlo Guthrie turned up and sung under a lamp on the site without announcing he was here. Jim Croce came down and did a performance unannounced. Sadly, he got killed before he could come again. Stevie Goodman turned up one year and played around the site for about 48 hours, no pay, just for the hell of it. I wish it'd happen a

'Steve Goodman turned up one year and played around the site for about 48 hours, not pay, just for the hell of it'



... AND SO will Lyle Lovett (left) and Ali Farka Toure



bit more often.

"One of the sad things about the whole scene is that the record companies are destroying it. They book everybody now whether they can sing or not. It's stopped the kids going around the clubs and doing their apprenticeship and becoming performers before they become recording artists. I mean people like Alex Campbell, Swarbrick, all these old guys, they all did their stint of playing clubs for £15-a-

night and sleeping on floors. I know that era's passed but what they learned from doing that was how to perform, not to play or write, but how to perform. And

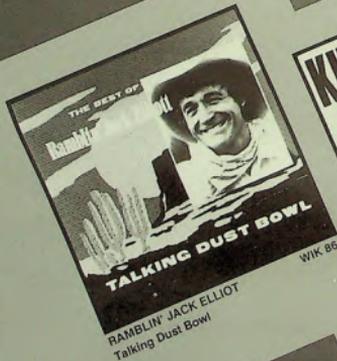
they don't do that anymore, they go straight into a recording studio."

Woolard admits to turning people down because they ask for

too much money. "I mean, a labourer is worthy of his hire, so it's not the fees, it's just that we can't afford it." But he has had more famous artists offering to play for less

than their usual fee, just because it's fun to play the Cambridge Folk Festival. Woolard smiles with satisfaction at this and really, that's all one needs to know.

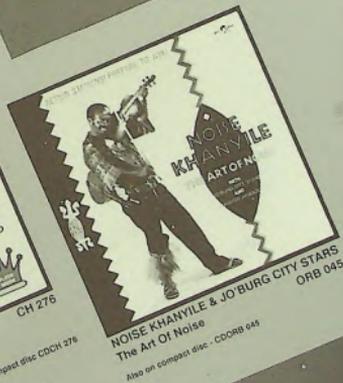
FOLK ROOTS FOR ALL!



RAMBLIN' JACK ELLIOTT
Talking Dust Bowl



KINGS OF THE BLUES/Various
Includes: BB King, John Lee Hooker,
Elmore James, Lightnin' Hopkins
Also available on cassette CMC 276 & compact disc CDCH 276



NOISE KHANYILE & JO'BURG CITY STARS
The Art Of Noise
Also on compact disc: CDORB 044



NESUHI ERTEGÜN

WEA INTERNATIONAL

His life was gentle, and the elements,
So mix'd in him that Nature might stand up
And say to all the world, 'This was a man!'

William Shakespeare

NESUHI ERTEGUN

Sadly missed by all your friends at WEA UK.

PWL

MANAGEMENT

CONGRATULATES

**SONIA
&
THE LONDON BOYS**

MUSIC WEEK 20 MAY, 1989

TOP 75 SINGLES					
The Week into chart	Title	Label	(12)	Number	(Distributor)
1	YOU'LL NEVER STOP ME LOVING YOU	Chrysalis	CHR12	1385	(C)
	Sonia (Stock/Aitken/Waterman) All Boys Music				
2	LONDON NIGHTS				
	London Boys (Rolf Rene Maue) Warner Chappell Music				
	BACK TO LIFE (HOWEVER DO YOU WANT ME)				

**PWL MANAGEMENT
MANAGING**

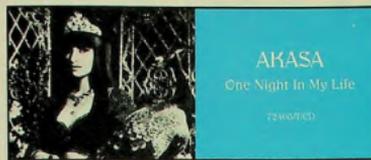
THE STARS OF A BRIGHT YOUNG BRITAIN

**SONIA
LONDON BOYS
HAZELL DEAN
MANDY
SHOOTING PARTY
JON OTIS**

**THANKS TO CHRYSALIS, WARNER BROTHERS, TELDEC,
RALF RENE MAUE & STOCK AITKEN WATERMAN**

"WE WOULDN'T CHANGE A THING"

TOP 75 SINGLES



AKASA
One Night In My Life
72M/50/70/3

DISTRIBUTED BY **WARRNER COMMUNICATIONS CO.** A WARRNER COMMUNICATIONS COMPANY
ORDER FROM THE **WARRNER TELE-ORDER DESK** (01-958-9520) OR FROM YOUR **WARRNER SALESREPRESENTATIVE**

The Week	Chart	Artist (Producer/Publisher)	Title	Label	(17)	Number	(Distributors)
1	NEW	YOU MUST STOP STOP ME LOVING YOU	Chryslis	CHS(12)	3385 (3)		
2	NEW	TROO MUCH	EMI Music/Graham Music/Warner Chappell Music	CB	ATOM(7)		
3		SWING THE MOOD	Music Masters ARO(12)	BMG	12	108	
4		LONDON ON THE TOWN	Takara/WEA	12	3739(1)	35	
5		ON OUR OWN (From "Ghostsbusters II")	MCA	MCAT(7)	1350 (9)		
6		DOIT WANNA LOSE YA	Epic	65550(12)	65554(8)	13	
7		AIN'T NOBODY	Warner Brothers W	29	280(1)	14	
8		WIND BENEATH MY WINGS	Atlantic	A	8972(1)	15	
9		BACK TO LIFE (HOWEVER DO YOU WANT ME)	30	751(1)	35	16	
10	NEW	FRENCH KISS	Hit/Rendez	FXD	115 (5)	17	
11		SUPERWOMAN	Warner Brothers W	29	270(1)	18	
12		IT'S ALRIGHT	Parlophone	12	620 (2)	19	
13		LICENCE TO KILL	MCA	MCAT(7)	1329 (9)	20	
14		DAYS	Virgin	VM	70(12)	21	
15		WOODOO RAY EP	Rhoad	85	884 (12)	22	
16		LIBERIAN GIRL	Epic	65497(12)	65497(8)	23	
17		A NEW FLEAME	Warner Chappell	W	274(1)	24	
18		CRY	Waterfront (Glean Skinner)	EMI Music	5	19	
19		SONG FOR WHOEVER	Gal	GOT	103(12)	25	
20		SAY NO GO	Taney Bay/WBL	BLR	107(1)	26	
21		GRANDPA'S PARTY	Columbia/Chryslis	COOLJ	184 (3)	27	
22		CHOICE	RCA	FB	4285 (12)	28	
23		KICK IT UP	Virgin	5	500(1)	29	
24		BANDANCE	Warner Brothers W	29	274(1)	30	
25		GET LOOSE	Breakaway/ARM	USA	145 (9)	31	
26		THE SECOND SUMMER OF LOVE	Capitol	5	571 (1)	32	
27		LET IT ROLL	A&M	A	864(1)	33	
28		DO YOU LOVE WHAT YOU FEEL	10	10	120(1)	34	
29		JUST KEEP ROCKIN'	Dustin Warrant	11	11	11	
30		WON'T TALK ABOUT IT/BLAME IT ON THE	Capitol	5	571 (1)	35	
31		PATIENCE	Geffen	GEF	56(1)	36	
32		CHA CHA CHA	Adco	12323 (12)	4133(1)	37	
33		SICK CHICK	Lava/RCA	FR	4247 (12)	38	
34		POISON	Epic	65567(12)	65567(8)	39	
35		BETTER DAYS	ARM	AM	505(1)	40	
36		SHE BANGS THE DRUMS	Silversone	ORE	67(1)	41	
37	NEW	THIS ONE	Parlophone	12	623 (2)	42	

Records to be featured on this week's Top Of The Pops
Panel sales compared to last week
% (WEEK 29)

TITLES A-Z (WRITERS)

Albanese/D'Arbore/Burns	75	King/Young/Shear/Too	73
Alton/Holmes/Johnson	76	Leitch/Leitch/Leitch	74
Alli/Women/De/You/Brown/20/21	77	Leitch/Leitch/Leitch	75
Anders/Leitch/Leitch/Leitch	78	Leitch/Leitch/Leitch	76
Anders/Leitch/Leitch/Leitch	79	Leitch/Leitch/Leitch	77
Anders/Leitch/Leitch/Leitch	80	Leitch/Leitch/Leitch	78
Anders/Leitch/Leitch/Leitch	81	Leitch/Leitch/Leitch	79
Anders/Leitch/Leitch/Leitch	82	Leitch/Leitch/Leitch	80
Anders/Leitch/Leitch/Leitch	83	Leitch/Leitch/Leitch	81
Anders/Leitch/Leitch/Leitch	84	Leitch/Leitch/Leitch	82
Anders/Leitch/Leitch/Leitch	85	Leitch/Leitch/Leitch	83
Anders/Leitch/Leitch/Leitch	86	Leitch/Leitch/Leitch	84
Anders/Leitch/Leitch/Leitch	87	Leitch/Leitch/Leitch	85
Anders/Leitch/Leitch/Leitch	88	Leitch/Leitch/Leitch	86
Anders/Leitch/Leitch/Leitch	89	Leitch/Leitch/Leitch	87
Anders/Leitch/Leitch/Leitch	90	Leitch/Leitch/Leitch	88
Anders/Leitch/Leitch/Leitch	91	Leitch/Leitch/Leitch	89
Anders/Leitch/Leitch/Leitch	92	Leitch/Leitch/Leitch	90
Anders/Leitch/Leitch/Leitch	93	Leitch/Leitch/Leitch	91
Anders/Leitch/Leitch/Leitch	94	Leitch/Leitch/Leitch	92
Anders/Leitch/Leitch/Leitch	95	Leitch/Leitch/Leitch	93
Anders/Leitch/Leitch/Leitch	96	Leitch/Leitch/Leitch	94
Anders/Leitch/Leitch/Leitch	97	Leitch/Leitch/Leitch	95
Anders/Leitch/Leitch/Leitch	98	Leitch/Leitch/Leitch	96
Anders/Leitch/Leitch/Leitch	99	Leitch/Leitch/Leitch	97
Anders/Leitch/Leitch/Leitch	100	Leitch/Leitch/Leitch	98



SEASONS WITH A KISS
If I Could Turn Back Time
NEW SINGLE - OUT NEXT WEEK

DISTRIBUTED BY **WARRNER COMMUNICATIONS CO.** A WARRNER COMMUNICATIONS COMPANY
ORDER FROM THE **WARRNER TELE-ORDER DESK** (01-958-9520) OR FROM YOUR **WARRNER SALESREPRESENTATIVE**

38	30	SEALED WITH A KISS	PWL	PWL(12)	39 (9)
39	32	EDIE (CUBA BABY)	Beggars Banquet	REG	20(1)
40	34	SATISFACTION	Wendy & Lisa/Wendy & Lisa/Rondor	EMI Music	1
41	28	RIGHT BACK WHERE WE STARTED FROM	Festive	12	119 (8)
42	23	BREAKTHRU!	Queen/Queen/David Richards	Queen Music/EMI Music	3
43	25	ON AND ON	Aswad	CHRIS	Porter
44	26	POP MUFFIN (The 1989 Re-Mix)	Freesite	11	1285 (1)
45	24	I DROVE ALL NIGHT	Cyril King/Carole	Capitol	1
46	27	YOU'VE GOT TO CHOOSE	The Darling Buds	PO	10
47	28	PURE	The Lightning Seeds	ION	1
48	29	DRESSED FOR SUCCESS	Roxette	12	118 (9)
49	NEW	GOODWILL CITY 'N' SICK OF YOU	Capitol	1	12
50	22	DO THE RIGHT THING	Redhead Kingpin & The FBI	R	1
51	NEW	TOY SOLDIERS	Martika	12	118 (9)
52	NEW	YOU'RE HISTORY	Shakespears Sister	12	118 (9)
53	35	IT'S TIME TO GET LUNNY	Dee Dee	12	118 (9)
54	42	LET ME LOVE YOU FOR TONIGHT	Raymond	12	118 (9)
55	41	BLAME IT ON THE RAIN	Miki Vanelli	12	118 (9)
56	43	WHERE IN THE WORLD	Phonogram	12	118 (9)
57	33	JOY AND PAIN	Donna Allen	12	118 (9)
58	37	EXPRESS YOURSELF	Madonna	12	118 (9)
59	56	REST OF THE NIGHT	Natalie Cole	12	118 (9)
60	34	ALL I WANT IS YOU	U2	12	118 (9)
61	NEW	PARADISE	Dionno Ross	12	118 (9)
62	72	COME HOME WITH ME BABY	Deed O'Alive	12	118 (9)
63	64	KATHLEEN	Rochford	12	118 (9)
64	62	GRATVITATE TO ME	The Real Meston/Matt Johnson	12	118 (9)
65	61	DON'T MAKE ME OVER	Sybil	12	118 (9)
66	62	BETWEEN A ROCK AND A HARD PLACE	Cutting Crew	12	118 (9)
67	NEW	THE END OF THE INNOCENCE	Don Henley	12	118 (9)
68	43	COME ON & GET SOME	Cookin' Cousins	12	118 (9)
69	40	SWEET CHILD O' MINE (Remix)	Queen	12	118 (9)
70	47	BLAZING SADDLES	Yellow	12	118 (9)
71	NEW	BE WITH YOU	Bangles	12	118 (9)
72	NEW	LIJH-OH-OH-OH LOOK OUT (HERE IT COMES)	Roberta Flack	12	118 (9)
73	NEW	CHAINS	The Beat	12	118 (9)
74	NEW	THE DOCTOR	Doobie Brothers	12	118 (9)
75	NEW	ABANDON	Dave	12	118 (9)

THE NEXT 25

76	THINE	Donna Summer	12	118 (9)
77	CALIFORNIA BLUE	John Fogerty	12	118 (9)
78	40	DO YOU WE GOT	12	118 (9)
79	41	SECRET SARIAN	12	118 (9)
80	42	THE CAROLING BACK	12	118 (9)
81	43	76	12	118 (9)
82	44	82	12	118 (9)
83	45	83	12	118 (9)
84	46	84	12	118 (9)
85	47	85	12	118 (9)
86	48	86	12	118 (9)
87	49	87	12	118 (9)
88	50	88	12	118 (9)
89	51	89	12	118 (9)
90	52	90	12	118 (9)
91	53	91	12	118 (9)
92	54	92	12	118 (9)
93	55	93	12	118 (9)
94	56	94	12	118 (9)
95	57	95	12	118 (9)
96	58	96	12	118 (9)
97	59	97	12	118 (9)
98	60	98	12	118 (9)
99	61	99	12	118 (9)
100	62	100	12	118 (9)

* Includes title available in audio only. ** Includes title available in video only. Panel sales compared to last week. % (WEEK 29)

A FISTFUL OF



DEMONS



SANDRA WRIGHT
Wounded Woman
Demon FEND 138



LARRY ALEXANDER
Riverboat Man
Demon FEND 139



PERCY SLEDGE
Wanted Again
Demon FEND 140
Also on CD



NICK LOWE
Basher: The Best Of Nick Lowe
Demon D-FEND 142
Also on CD & Cassette



OTIS RUSH
Tops
Demon FEND 143
Also on CD



EDWYN COLLINS
Hope And Despair
Demon FEND 144
Also on CD & Cassette



JIMMIE DALE GILMORE
Jimmie Dale Gilmore
Demon FEND 145
Also on CD



GIANT SAND
Giant Songs: The Best Of Giant Sand
DEMON GS-CD 1
CD only



THE WOOD CHILDREN
Global Village: Idiot
Demon WOOD EP 1



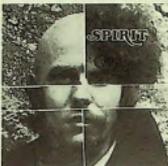
GREAT PLAINS
Colorized
Dubolo SORC 6



VARIOUS ARTISTS
This Is Merseybeat
Edel DED 270



TIM HARDIN
This Is Tim Hardin
Edel-ED 309



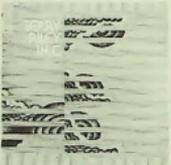
SPIRIT
Spirit
Edel-ED 311
Also on CD



JOHNNY WINTER
Second Winter
Edel-ED 312
Also on CD



SPIRIT
Twelve Dreams Of Dr. Sardonicus
Edel-ED 313
Also on CD



TERRY RILEY
In C
Edel-ED 314



FREDA PAYNE
Deeper And Deeper (The Best Of)
HiFi LP 005
Also on CD



JAN & DEAN
New Batman
Ran Cartoon KRI 068



VARIOUS ARTISTS
Freak Beat Fantoms (Raidle 13)
Ran Cartoon KRI 102



VARIOUS ARTISTS
The Hi Records Story
Hi UK CD 101
CD only



O.V. WRIGHT
Live
Hi Hi UK LP 426



Distributed in the UK Via Pinnacle.

For free Demon Records 1989 catalogue and any other information please contact:
Pete Macklin at Demon Records, Transport Avenue, Brentford, Middlesex, TW8 9HF.
Tel: 01-847-2481 Fax: 01-568-8223 Telex: 894666.



BILL BLACK'S COMBO
WILLIE MITCHELL'S BAND
Memphis Rock 'n' Soul Party
Hi Hi UK CD 102 CD only

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	19	VOODOO RAY (EP) A&R/Columbia	Excel 85 8304 (E) 1899 (P)
2	3	SAY NO GO DeLa Soul	Big Life 86 8101 (P) 87 (P)
3	9	JUST KEEP ROCKIN' Positive Vibes/Road Music	Decca 740712 (P) 87 (P)
4	8	JOY AND PAIN Cameo	ECM 86 8201 (P) 87 (P)
5	7	LET ME LOVE YOU FOR TONIGHT Cameo	ECM 86 8201 (P) 87 (P)
6	5	RIGHT BACK WHERE WE STARTED... Sleeping Bag	SPV 86 8502 (P) 87 (P)
7	14	PURE Lightning Seeds	Ghetto 87 02 (P) 87 (P)
8	7	SEALED WITH A KISS James Brown	Mercury 87 00 (P) 87 (P)
9	2	DO IT TO THE CROWD Cameo	Profile 87 00 (P) 87 (P)
10	NEW	DEFINITION OF LOVE A&R	A&R 87 00 (E) 0584 (P) 87 (P)
11	5	BLUE MOON REVISITED Crestwork	Crestwork 87 00 (P) 87 (P)
12	9	I'M A HAWAII KE YE KE Chickadee	Cooking Vinyl 87 00 (P) 87 (P)
13	10	PARADISE Boyz II Men	Music Man 86 85 83 (P) 87 (P)
14	11	MASTER MIX 2 Live 3	Loose 87 00 (P) 87 (P)
15	21	5 MASTER THE WORLD D.O.A.	Nightmare 86 85 81 (P) 87 (P)
16	12	CHILDREN OF THE REVOLUTION The Roots	Rhyme King 78 00 (P) 87 (P)
17	2	HYPOCOTIZED Spectrum 3	Flea 86 85 85 (P) 87 (P)
18	4	HERE COMES YOUR MAN The Roots	4AD 86 86 09 (P) 87 (P)
19	13	HAND ON YOUR HEART Kala Mook	PMA 87 00 (P) 87 (P)
20	18	SIT DOWN Rough Trade	Rough Trade 87 02 (P) 87 (P)
21	19	HELVOM HALIB D.O.A.	Music Man 86 85 86 (P) 87 (P)
22	NEW	WHAT TIME IS LOVE? KLF	KLF Communications 87 00 (P) 87 (P)
23	6	LOVE BOMB BABY Spectrum 3	Music For Nations 87 02 (P) 87 (P)
24	32	IN VIVO The Roots	Man 12 12 00 (P) 87 (P)
25	40	LIKE A YO-YO Yellowman	Yellowman 87 00 (P) 87 (P)
26	5	SALLY CINNAMON Steve Biko	Kool 12 88 05 (P) 87 (P)
27	18	WORK IT TO THE BONE LMB	Kool 12 88 05 (P) 87 (P)
28	2	THE PEEL SESSIONS General Carr	Strange Fruit 87 00 (P) 87 (P)
29	NEW	COCON (FROM 'HITMAN AND HER')	Lissas 87 00 (P) 87 (P)
30	17	ME MYSELF AND I D.O.A.	Big Life 86 87 00 (P) 87 (P)
31	28	5 THE FLY (ZOB! LA MOUCHE) Les Negresses Vertes	Rhyme King 87 03 (P) 87 (P)
32	15	WHO'S IN THE HOUSE Beastie Boys with MCA	Rhyme King 87 03 (P) 87 (P)
33	NEW	COFFEE TABLE SONG Beastie Boys	Demos 21 00 (P) 87 (P)
34	NEW	IN LIVERPOOL Beastie Boys	Foundation 79 10 (P) 87 (P)
35	35	PSYCHONAUT Felix O'Connell	Stratone Two 87 03 (P) 87 (P)
36	29	HEY BOY Tommy Stinson	Parade 11 00 (P) 87 (P)
37	40	ILLUSION B*Witched	Kool 12 88 05 (P) 87 (P)
38	2	THE PEEL SESSIONS A&R/Columbia	Strange Fruit 87 00 (P) 87 (P)
39	NEW	EARTHLY POWERS A&R/Columbia	A&R 87 00 (E) 0571 (P) 87 (P)
40	24	DONT' FIGHT THE MUSIC Mazzy Star	Dawnwood 74 00 (P) 87 (P)

TOP 20 ALBUMS

1	11	TEN GOOD REASONS Jaysu	PMA 87 00 (P)
2	2	THE HIT FACTORY VOL. 3 Various	Fantasia 87 00 (P) 87 (P)
3	18	3 FEET HIGH AND RISING De La Soul	Big Life 86 8101 (P) 87 (P)
4	NEW	I CAN MAKE YOU DANCE Koolhaas	Big Life 86 8101 (P) 87 (P)
5	4	STONE ROSES Stone Roses	Globe 86 85 82 (P) 87 (P)
6	10	THE INNOCENTS The Innocents	Man 12 00 (P) 87 (P)
7	53	KYLIE Kylie Minogue	PMA 87 00 (P)
8	13	DOOITLIE New Order	4AD 86 85 85 (P) 87 (P)
9	6	ANTYAWAWANNA The Roots	Rhyme King 87 03 (P) 87 (P)
10	5	MLAH Les Negresses Vertes	Rhyme King 87 03 (P) 87 (P)
11	98	THE CIRCUS Ernie	Man 12 00 (P) 87 (P)
12	NEW	SUBSTANCE New Order	Factories 87 00 (P)
13	6	TECHNIQUE New Order	Factories 87 00 (P)
14	2	GOOD TIMES BAD TIMES Various	Under One Flag 86 83 00 (P) 87 (P)
15	14	THE WORLD OF BFC THEMES Various	BBE 86 85 85 (P)
16	3	THE RINITY SESSION Crestwork	Cooking Vinyl 87 00 (P) 87 (P)
17	34	WANTED The Roots	Big Life 86 8101 (P) 87 (P)
18	NEW	MARGIN WALKER New Order	4AD 86 85 85 (P) 87 (P)
19	NEW	HOPE AND DESPAIR New Order	Demos 21 00 (P) 87 (P)
20	16	COUNTERFEIT EP Mazzy Star	Man 12 00 (P) 87 (P)

Compiled by Music Week from Gallup Data

A&R INDIES

by Dave Henderson
UNBELIEVABLE BRIBERY and payola and stuff hits the Tracking newswave in a flash of enthusiasm from the world's smallest record label, Rutland Records. Threats of killer curries from **Ruthie Pol** and talk of eternal friendship come with **Pol's** debut album for Rutland, the understated and slightly strummed Little Stones. Pleasant valley music in the daughter of the Filmateer comes with **Pol's** debut album for Rutland, the understated and slightly strummed Little Stones. Pleasant valley music in the daughter of the Filmateer comes with **Pol's** debut album for Rutland, the understated and slightly strummed Little Stones. Pleasant valley music in the daughter of the Filmateer comes with **Pol's** debut album for Rutland, the understated and slightly strummed Little Stones.

JACKSON SLOANE, lead singer of jump-jive outfit **The Rent Party** has been taking time out from making his pin-stripe suit suit to record his debut solo album. Old Angel Midnight is a swinging thing on the Prima label through Backs and the Cartel. Also through Backs, the Water front label has a compilation of the sounds of Southend — called **The Southern Connection** — and that features tracks from **The Mike Jupp**, **Mickey Jupp**, **Wilko Johnson**, the **Kursaal Flyers** and an early track from **Pete Dinklage** featuring **Alison Brasted**. Well, mine's a pint of pub.

GEE STREET is getting some distributive aid from Island and Four Leaf Brocade and the latest releases include the debut album/CD from **Richie Rich**, I Can Make You Dance, the chart friendly **On 33** by The Stereo MCs and a newie from **Queen Latifah**, the expressive, pumping **Princess Of The Posse**, all of which are worth a nod and square. Still on the dance beat, Island Records releases an album/CD and cassette of **Freak Beats**, a compilation featuring **Mighty Force**, **808 State**, **Koolhaas**, **Red Hot Chili Peppers** and **The Feathers** and more.

REVOLVER DISTRIBUTION, the Cartel's westerly lip has a bunch of CD releases from the defunct **Stakik** label, and they include **Fresh For Lulu's** Big Fun City, **The Chameleons'** Does Anything Mean? and **Script Of The Day**. **Dead Kennedys** also have Plastic Surgery Disasters and **Jeffrey Lee Pierce**, from the Gun Club, with the solo offering **Wildwood**.

4AD IS giving seven-inch singles away of selected Chain With No Name outlets. Yes, you can get **4AD** releases from **Ultra Vivid Scene** from Monday July 24 onwards featuring a couple of **Carl Rakette's** visionary tunes, something to Eat and H Like in Heaven. In terms of space exploration, **The Truly** receive a special box set called **Living On A Moon** to tie in with the

RECORDING

20th anniversary of man walking on the moon. The disc includes recordings of their last single, **Countdown To Love**, and it's available through Backs and the Cartel.

INTERESTING RUMBLES come in the shape of **The Man From Delmonte's** My Love Is Like A Gift, a 12-inch on the Bag label through Revolver and the Cartel, then there's **Faction's** **Go 12**-inch features two versions of **The Eagle Has Landed** and one bonus track. Then there's that 12-inch from **AR Kane** called **Pop** and it features the typical dreamy sounds of heavy echo and barbed vines. That's on Rough Trade as is the new single from **Shelleyan Orphan**, **Shatter**, which is taken from their **Century Flower** album — expect great interest in this one as the group has just completed a European tour with **The Cure**. **The Shakin' Street** label releases a new single from **The American Rose** called **I Need You** from their album **Death By The Gun** and **No Man Is An Island** release a 12-inch EP on the Plastic Head label, through Backs and the Cartel, called **The Girl From Missouri**.

AT NINE MILE, Unicorn has its **Skankin' Around The World** album put onto CD, there's a 12-inch from **United Force** called **Apolla Love 1979** and **No Man Is An Island** release a 12-inch EP on the Plastic Head label, through Backs and the Cartel, called **The Girl From Missouri**. **AT NINE MILE**, Unicorn has its **Skankin' Around The World** album put onto CD, there's a 12-inch from **United Force** called **Apolla Love 1979** and **No Man Is An Island** release a 12-inch EP on the Plastic Head label, through Backs and the Cartel, called **The Girl From Missouri**.

FOLLOWING THE demise of PART, Backs has picked up the distribution on the **Reckless** catalogue as of immediately. The catalogue boasts an array of psychedelic and freaky sounds including releases from **Arthur Brown**, **Hu**, **Burk**, **Kingie**, **Phil Miller**, **Black Sun Ensemble** and **Bevis Frond**. Backs is also shaking up the **Artcher** catalogue, featuring early **Nitzer Ebb** on the CD singles collection featuring **Isn't It Funny**, **Warsaw Ghetto** and **The Warsaw Ghetto**. **Remixes** along with an additional CD, the very rare, **Get Clean**. All of these are on **Power Of Wax**. More oldies come from **B Movie** with the 12-inch pic disc **Polar Opposites** on Wax, which is in a limited edition run of 1,000.

MARC RILEY is a work of a retrospective of his work in **The Creepers** from **APT**. A double is called **Sleeper** and it traces his early career through singles and outtakes and includes a tremendous cover of **Eno's** **Baby's** **On Fire**. **Seattle's** **Fastbacks** follow their debut single for **Subway**, **Through Revolver**, with a similarly raucous



JACKSON SLOANE, jump-jiving after midnight

debut album called... And His Orchestra, while classic garage pop is exhumed when the **Hanging** label dusts off the seminal pre-Mighty coosers, pre-Milkshakes garage sounds of **The Pop Rivets** and their Original First Album.

PROBABLY the most bizarre record release for the latter Eighties, comes from **Careese** and **Siclabom**, a collaboration between **Careese P** (bridge) (daughter of **Genesis P** and **Psychic TV**) and **Fred Gionelli** of Boston's **Turning Shines**. **Careese**, at the tender age of seven, runs through **Jimmi Hendrix's** **Are You Experienced** with the noisy charm of any child in search of exorcism. The disc also features one of the heaviest and most acidic guitar solos this side of **Bevis Frond**. A 12-inch on **Temple Records**, it's available through Revolver and the Cartel.

RECOMMENDED RECENT FAYRE includes **Wine's** new single, **In Vivo** on **Mute**, **Benny Profane's** **Trapdoor** **Swing LP** on **Play Hard**, **Blake Babies'** **Slow Learner** album on **Unity** and **Jowie Head's** **The Jowie Head Organiser** album on **Hollow Planet**.

Missing hit

by Adam Blake

TRACKING LONG distance down the phone from California was Mr Al Stewart. With some UK success dates imminent, and his first appearance at the Cambridge Folk Festival since 1971 next weekend, he defines his career goal as: "To complete 25 years as a recording artist without having a top 30 hit album or single in the UK. My first single came out in August '66 so I'm nearly there. I've had hits almost everywhere else, even Hong Kong!"

Stewart has been living in the US since 1976 when *Year Of The Cat* "spied for my house". He doesn't miss Blighty, "Britain was closed when I left. I don't know if it's reopened since." But he's looking forward to playing the Cambridge Folk Festival.

"I like the fact that every third person seems to be a musician and everywhere you go there are little pockets of music. My own performance will rather interrupt my watching other acts."

Stewart is a keen listener: Sinead O'Connor, The Waterboys, 10,000 Maniacs — "if it's well written I listen to it," Leonard Cohen "He did the most fantastic thing: he wrote a letter to Columbia saying, 'over the years I have been deeply impressed by the music of your interest in my career', and enclosed \$2,000 for them to make a few phone calls on his behalf. I would love to have done that!"

For his upcoming UK dates, Stewart will use a four-piece band led by long-time collaborator Peter White and he will draw material from all stages of his career. As for the future, he seems vague: "I want to write a book, I must get on with that. As far as music goes I think I'll just keep going until I get a hit in the UK."

Re-Mould

by Duncan Holland

HUSKER DU were more than just an influential force, they became a description. Take any old band that likes to play the guitar that little bit faster and before long somebody is bound to say they "sound like Husker DU".

The band broke up early last year amid many personal problems and a general feeling that they had achieved all they were capable of. So it's now onto the next step with guitarist Bob Mould's new solo LP on A&W, *Workbook*. He takes up the story:

"I'd been in Husker DU for nine years, and there was never any time for a period of reassessment. The procedure had all become too familiar and I think we reached a natural conclusion. The new LP came out a year of hard work, pretty much going into an isolation tank to reappoint myself with the language of music."

Workbook enjoys the variety of the styles of Husker DU, but Mould is concerned in a clarity of vision: this is Mould and Mould only at work, al-



MR MOULD, big and bold

though he is keen to praise the musicians he worked with on the LP. He is also quick with the compliments when it comes to Virgin, citing a genuine enthusiasm for music per se... "I go into other majors and there's a lot of empty desks around."

A musical enthusiasm also plays a fairly crucial part in Mould's activities mentioning The Feelies and The Replacement as bands he's been impressed with, adding: "Between Sonic Youth and the Pixies there is no need to mention Husker DU again."

Putting a little back into the industry Mould has recently established his own label SOL, singles-only label, with the positively subversive idea of only releasing seven-inch singles. Bands that have already recorded for SOL are not exclusively hard-core or thrash, but simple people who've impressed Mould and need that extra bit of muscle.

Workbook is an excellent record for Mould to start the next phase of an always intriguing career. Let's not forget the past, Husker DU were unquestionably one of the great bands, but new chapters are unfolding.

Larkin around

by Paul O'Mahony

THOUGH THE Foundation are a new group on the Irish scene, the Larkin brothers are well-known as key songwriters and performers from their days with the highly-rated metal act, Winter's Reign.

Now Leo (Guitar) and Billy (vocals) are keeping it in the family. "The Foundation is very much a giggling group but in decision terms it's just the two of us," says Leo. Billy explains that since the creative ideas were written and developed by the brothers themselves, and currently amounts to a set of 20 songs, then it "makes sense to keep control".

Billy and Leo live next-door to each other and no doubt pop around for the odd cup of coffee and crunching 'niff. "But it's not metal or AOR," claims Billy, "because since Winter's Reign we've been open to new influences such as dance music and Prince!". Featuring smooth vocal harmonies beloved of US radio, the Foundation define themselves as soul rock and plan to release three singles in quick succession in the near future to establish themselves in the Emerald Isle.

Licence to sell

by Jane Headon

MARKETING A film soundtrack is not the easiest task for a product manager. MCA's Maureen Keahly has the job of making a success of the James Bond album, *Licence To Kill*. "You ask any product manager in the business, sources are the biggest bug bear around unless you have a hit single."

Selling the record of the film can be a frustrating business. "Non-cinemas would like to stock the album in to tempt audiences after the film, but we would then be seen to be taking money from people at the HMV. We can't alienate the dealers."

Obviously the more successful the film, the greater chance of respectable record sales. *Licence To Kill* already looks set to break some summer release records as profits soar towards £300,000 in its first few weeks of opening.

But this isn't always the best news for the album people. Cinemas show films at staggered times around the country. *Licence To Kill* opened in June at two West End "showcase" cinemas, the Odeons Marble Arch and Leicester Square. It opened provincially two weeks ago and opens at London suburban cinemas in a fortnight.

"People in the north of England won't they've seen the soundtrack until they've seen the film," says Keahly. "With sales spread over six

weeks like this, our chart position is affected!"

Licence To Kill is the first James Bond soundtrack to be marketed by MCA. But at EMI, where several earlier ones were dealt with, marketing people admit that they don't sell a large number of copies.

Keahly has marketed the soundtracks of Beverly Hills Cop, and Ghostbusters but feels that *Licence To Kill* is very different. You often see just the title track and the rest is thematic. "A track entitled James And Felix On Their Way To Church performed by the National Philharmonic Orchestra doesn't sound likely top 10 fodder!"

But with the success of Gladys Knight's eponymous hit things look hopeful. The other "strong" track is Patti LaBelle's *If You Asked Me Too*, due for single release in August.

To sell a soundtrack the songs have to be strong within the film and there have to be visuals accompanying the record," explains Keahly. With *Licence To Kill* she is selling it on the fact that it's another Bond soundtrack. There are a lot of people within the industry who are very Bond-oriented, real avid collectors. The Gladys Knight single takes Bond back into the Shirley Bassey mode; and that's how we marketed it, to collectors of Bond."

A cold front

by Sarah Davis

CHRIS AND Casey don't compromise. They didn't in Throbbing Gristle, they haven't over the last nine albums. Their 1987 album *Exotica* and recently-released *Trust* continue to pursue an individualistic path of beguiling, cold electronic sounds and sensual vocals.

Title tracks from both *Exotica* and *Trust* have been released as 12" singles and *Exotica* was included on the Electro Body Beat album, a must for those new beat fans writing to icy beats and sexy lyrics on dancefloors, Belgian or otherwise.

Casey agrees their songs are both cold and sexual. "When we do the vocals and music we want to achieve a feeling of closeness but not be slushy, we want to be serious but not heavy. The music is really well structured and draws you in." She says she's not here to "pump messages into people. It's boring hearing about people who



CHRIS AND Casey: beguiling, sensual, icy

have been through it — there's enough in the charts like that. Like the lyrics to have the same effect as the music."

Chris and Casey's later work shows hip hop influences in some of the hard, crisp and danceable rhythms and drum sounds. Casey says: "I love the origination of black music, it all comes from people who had a need, which was not being catered for. The trouble is the big labels come in and grab it and turn it into pop. It's so frustrating you can't get hold of the good, street stuff, you can only hear it in the clubs. Because people don't hear the good music they don't know the difference between the good and the bad. They only hear what the big companies give them and have no way of quality control — but it's always been like that for all kinds of music."

Chris and Casey have cur of Germany coming up and will be going to Paris for interviews with the French media. They will also be touring the US and possibly Canada, in the autumn. But Casey has distinct feelings about the UK. Adds Casey: "Britain seems to be by the majors — there don't seem to be the alternative venues you'd want to start them up. People have got fed up with England." She says promoters, including colleges, "just want it easy, they don't want to buy acts from major record companies and make money from the sales over the bar."

The pair are also involved in a wide range of projects including videos, preparation for live concerts and they are already beginning work on a new album with Casey. "I don't know if that's just that are in a different mood so they didn't fit on that album."

Fantare for the common fan

by Philip Watson

TWELVE YEARS ago he was a 17-year-old poor boy at EMI Music Publishing. Now Simon Cowell is head of Fantare Records, the label that has had hit singles with Sinita and that promotes the Hit Factory compilations for PWL.

Hit Factory compilations are common currency in the industry, of course, but Cowell's path to Fantare, part of the Audio Fidelity Group, has been paved with several golden successes.

Not least are the Hit Factory albums, number three of which was released July 3. Having had one hit on the original volume, *Sinita's Toy Boy* — Cowell got involved in the compilations after he saw the sales figures for volume one and convinced PWL's managing director David Howells that he could do better.

Cowell says he doubled sales of *Hit Factory 2* to 350,000 by taking a fresh approach, even producing a two-hour radio programme on the history of Stock, Aitken and Waterman that was syndicated to the IRL network, transcribed and serialised in the *Daily Star* and which sold the compilation at the same time.

He says the success of the compilations has consolidated his excellent relationship with PWL and Pete Waterman, in particular. Cowell thinks Waterman was invaluable in the development of

Snitto, an artist he signed shortly after setting up Fanfare in 1985 with Ian Burton who had previously managed acts such as 'Hot Gossip' of SBK Management.

"Snitto's first song Cruising was a huge hi-NRG goy record all over the world but her first real hit was So Macho which was something of a fluke. It was a novelty record and everybody thought she was just another one hit wonder. It was not had to Stock, Aiken and Waterman to do the follow up, Toy Boy, she might well have been," he says. Yet the success of the Rondò Veneziano group, which combined a string orchestra with synthesizers and drum machines to offer modern interpretations of classical pieces, was entirely down to Cowell. He says although everybody else turned the group down, he had a top 20 LP with them in 1985 and sold more than 500,000 copies of their albums.

Future projects include a compilation for *Just 17* magazine launching in September, Hit Factory 4 in November, a Snitto album pre-released in Christmas and the development of two new signings, Yell and Tight n Up, the latter's debut single to be an Eighties reggae-roped cover of the classic Althea and Donna hit Uptown Top Ranking.

Back tracking

Record Retailer, 30 July 1984
EMI to be the first major to apply for exemption under the Resale Price Act, which has just restricted Kaye Ascent. Other companies are expected to follow suit, fearing the Act could lead to a price cutting war... Thirty of the top 100 singles are just restricted by UK/Rhiz acts... Bourne Music terminates its agreement with Peter Maurice and sets up as an independent.

Music Week, 27 July 1984
Chairman Sir Edward Lewis announces appointment of Ken Eay, former EMI MD, as Decca MD from 1 October... The Italian music industry loses as its government increases VAT on records and tapes from 12 to 30 per cent... Atlantic Records, Leslie Perrin PR and the Rolling Stones' office all reluctant to reveal identity of the Glimmer Twins, credited as producers of David's new single It's Only Rock 'n' Roll... BMRK figures for April-June indicate serious threat by CBS to EMI's traditional domination of the pop singles market. The companies score 15.8 and 18.9 per cent respectively... Radio One producer Paul Williams to make six-part *Diamonds Story* series, introduced by Ed Stewart.

Music Week, 28 July 1984
A City analysis of the music industry predicts that CD will become a household item, taking over from "outdated vinyl product"... RIAS president Stuart Gordon, angered by the Singapore government's indifference towards tape piracy... US-backed radio station Los 558, broadcasting from North Sea, to get 9m listeners in western Europe... Demon Records launches Zip, a new American music label distributed by Rough Trade and the Cartel... Zapp's first release is by LA band the Ron Tars.

MARK LEWISOHN

In the ghetto

"ONLY GHETTO consciousness will understand it and only ghetto consciousness will enjoy it" declares US political rapper KRS-1 of the latest **Boyz n the Hood Productions** long-player **Graphic Music: The Blueprint Of Hip-Hop**.

The same maxim may have been applied to BDP's performance at **The Town And Country Club**, but while large chunks of the audience could only claim a borrowed "ghetto consciousness", it was clear that all consumed the message — and enjoyed the energy and vitality with which it was delivered.

KRS-1 talks about violence but doesn't provoke in a manner which incites gig-goers to biff each other. His lyrics have become increasingly pared-down and hard-hitting, but his stance is neither intense nor aggressive. Instead, he states the case calmly, the self-controlled politician.

Joined on stage by a three-strong (two female) entourage of rappers, jock operators, KRS-1 sits his varied vocal contributions atop hard reggae and hip-hop rhythms. Reggae/rap covers of Tracy Chapman's I Love You and a surprising duet performance of Ebony And Ivory slipped into the non-stop proceedings next to ad libbed, and often ruthlessly curtailed, versions of tracks from the two biggest US rap acts. The backing beats were ever-changing and among the packed crowd of mixed black and white faces, there were many who chanted the words and loyally performed their actions in the tradition of a classic rock 'n' roll gig. But this was rap, and the atmosphere of unity and excitement generated by this audience, was a different beat altogether. The proceedings closed, all too soon, with Shut Down, the ultimate dig at the Wag's door policy which shut KRS-1 out of his own gig.

SELINA WEBB

Snappy stuff

WHATEVER YOUR taste, **The Snaddrops** are impressive. Young, confident and competent, they push the word "artful" into your head every time. Everything about them is contemporary, commercial even, but not in the way that we're used to. The guitars display obvious influences from the Shamen, the Wonderstuff... yet make the all important move of not being engulfed by them, thus we're not in the same familiarly.

The musicianship was superb. The goatee-bearing guitarist played like he should be in U2 but it came out sounding like the Snaddrops. His melodies were intricate, his chords ringing, guitars stabbing — all of today's ingredients — all of tomorrow's sound. The lyrics were alert. "It's the state of the art — it's the art of the state" they sing in the single *Do the Boys On Futons* and you'd be disappointed with anything less. Clever, witty, dry, all of the things

we expect from our songheists came spilling out of the Snaddrops collective mouth. The harmonies were left at home which was a pity because they enhance the record in the same way that their live forcefulness enhances their songs. Tracks which sound a mix of influences on vinyl found a more coherent force on the **Dingwalls** stage and when you tried your best to think who the Snaddrops sound like, it's the Snaddrops.

There was still a tendency to be just a bit too clever but each moment never lasts long enough to ruin a song, just to leave a troubled thought in the back of your mind.

But it's early days yet and maturity will bring the Snaddrops not only the genius of simplicity but also a star-studded future. Excellent.

IAN WATSON

Blues better

NOT ONE member of **The Blues Brothers Band** has been a professional musician for less than 20 years, so it was perhaps unsurprising that they put on such a polished and professional show.

The Hummersmith Odeon was full of people dressed as Blues Brothers and sales for the new **Charlie and the Night Cats** had just played some real Bay Area Frisco blues to almost complete indifference — too real, perhaps.

But the Blues Brothers Band played nothing but the right stuff and the audience were frenzied from the start. They played all the hits from the movie and more, they introduced Eddie Floyd who sang his heart out, they played like the best R&B musicians in the civilised world which, after all is what they are. Steve Cropper, 'Duck' Dunn, Blue Lou Marin, Matt 'Guitar' Murphy — these names are legendary, and not without good reason. We should be grateful to that sily and hugely enjoyable film for providing these guys with an excuse to go out and play what they still play better than anybody else. Especially when they play in the face of a load of esthetic kids who weren't even born when these very same musicians made up those classic records.

ADAM BLAKE

A good year for the Aussies

TWO OR three times a year, the **Town & Country Club** comes uninvited to the fore as the hosts of Australia. This time it was to see 1927. Although their recent single success also brought out a fair number of Brits, they remained fairly inconspicuous next to the great number of Shells.

Like many Oz bands of present, 1927 go in for expansive, epic rock with driving rhythms and a very full guitar sound, and bands that begin with solo piano accompaniment before sweeping into the chorus with a clattering drum tattoo. The backdrop of swing and bossa nova helped conjure up the impression of being stuck in the outback on a hot night with a bunch of rowdy cattle herdsman



BIRDLAND: loveable mop top?

(the keyboard player wore a wide-brimmed hat to enhance this effect).

The hit, *That's When I Think Of You*, and the current single, *If I Could*, blended powerful melodies and harmonies with surging rock vigour in a way many other trainee stadium rock bands of this type seem unable to do. For once, the bluster, sweat and excess energy weren't entirely wasted.

Regrettably they were unable to resist certain trappings of the rock genre; there was a lot of hands-above-the-head clapping and for too much boring guitar soloing (for one awful moment the case here was actually spotlighted at the top of a ramp). These excesses aside, 1927 exist to prove that there are still good things to come out of the traditional "soft rock" format.

DAVID GILES

Bird lives

DESPITE the heat and the weak sound that cut-out from both the **Family Cat** and **Birdland**, the bill of **Comden's Electric Ballroom** was enough to cut even the hottest of heads.

First of the five was **The Primitives** with a new bassist and six new songs. No major changes here, though the material now boasts some mood changes and a sprightly new single *Sick At Heart* which should consolidate their support.

The Family Cat and the soon-to-be-signed **Heart Throbs** set the assembled A&R hearts beating with their own differing brands of hard-edged pop. The former, with their three-pronged guitar rush are the meeting point of jangle-pop and new-wave thrust. **The Throbs**, meanwhile, parading many new songs sure to be included on their not-loo-distant debut LP, showed how quickly their potent rock bursts have matured.

The Sears' rather muggy blend of skateboard chic and enthusiastic but unfortunately laddish rock, like a poor man's **Wonderstuff**, provided a breather before **Birdland**

latched the temperature. Taken on face value, **Birdland** are little more than a (spunkily throwback to the virtues of power pop and spiky rhythms. It's a very 1979. Ignore that and they're the embodiment of fun. Four Midlands teenagers with an Andy Warhol fixation (a contrived rather than uncanny likeness) and the proof that in 1989 everyone is getting off an energy. There are no songs over three minutes and each is delivered with the thrill of kids reveling in their

TONY BEARD

Grand Bland

THE MALACO All-Star Blues Blast of the **Hummersmith Odeon** was nothing more or less than an old-fashioned soul revue. **Moseley and Johnson** opened the show with some nifty gospel-blend harmonising only for **Denise LaSalle** to let things slip with a set aimed at a nightclub rather than a concert audience. The star of the first half was **Johnny Taylor** making his first UK appearance. Representing his stuff and proving his Sixties hit (*Who's Masking Love, Cheaper To Keep Her*) for an audience composed mostly of old soul and blues fans, Taylor's showmanship was a typical mix of the wonderful and the embarrassing. More irritating was the fact that on too many occasions he and the band (and in a pick-up UK band but Malaco's own rhythm section) were at odds with each other.

And then came **Bobby Bond**. Supported by his own orchestra with guitarist Wayne Bennett, a stalwart of Bond's recordings from the early Sixties on, well to the fore, **Bland** alternately coaxed his audience (*Shake Your Love With Me!*) and hit them with hard-edged R&B (*Stormy Monday*) and a most bizarre version of *Merle Hagoburg's* *Today I Started Loving You Again*. The voice is undeniably going, but the style and those glorious horn-dominated Duke arrangements remain entrancing.

PHIL HARDY



MUSIC WEEK

W



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

- No 1** YOU'LL NEVER STOP ME LOVING YOU **POPS**
Chips (CBS) (7) (35) (C)
- 2** TOO MUCH **POPS**
Bros (CBS) (AT) (7)
- 3** SWING THE MOOD **POPS**
Jive-Bunny & The Music Makers (Music Factory) (MPT) (01) (BMG)
- 4** LONDON NIGHTS
London Boys (Teldec) (WEA) (Z) (29) (7) (W)
- 5** ON OUR OWN (From 'Ghostbusters II')
Bobby Brown (MCA) (MCA) (7) (35) (F)
- 6** DON'T WANNA LOSE YOU **POPS**
Gloria Estefan (Epic) (6) (59) (54) (7) (Z) (3) (59) (54) (C)
- 7** AIN'T NOBODY **POPS**
Ruben & Chaka Khan (Warner Brothers) (W) (38) (07) (W)
- 8** WIND BENEATH MY WINGS
Bette Midler (Atlantic) (A) (8) (27) (7) (W)
- 9** BACK TO LIFE (HOWEVER DO YOU WANT ME) **POPS**
Soul II Soul (featuring Caron Wheeler) (10) (Virgin) (7) (2) (7) (26) (F)
- 10** FRENCH KISS **POPS**
Jill Louis (Hr.) (London) (F) (3) (1) (F)
- 11** SUPERWOMAN
Karyn White (Warner Brothers) (W) (2) (20) (7) (W)
- 12** IT'S ALRIGHT
Pet Shop Boys (Polygram) (1) (2) (8) (2) (2) (B)
- 13** LICENCE TO KILL
Gladys Knight (MCA) (MCA) (7) (1) (3) (F)
- 14** DAYS **POPS**
Kirsty MacColl (Virgin) (KMA) (7) (2) (B)
- 15** VOODOO RAY EP
A Guy Called Gerald (Rome) (RS) (8) (1) (Z) (X) (8) (04) (7) (P)
- 16** LIBERIAN GIRL
Michael Jackson (Epic) (6) (5) (4) (7) (Z) (3) (5) (4) (7) (C)
- 17** A NEW FLAME **POPS**
Simply Red (WEA) (Z) (4) (4) (7) (W)
- 18** CRY
Waterfront (PolyGram) (W) (2) (6) (6) (1) (7) (F)
- 19** SONG FOR WHOEVER
The Beautiful South (Cap) (Disc) (GD) (3) (2) (7) (F)
- 20** SAY NO GO
De La Soul (Tummy) (P) (4) (7) (4) (7) (W) (7) (W) (7) (W) (7) (W) (7) (W)
- 21** GRANDPA'S PARTY
Monie Love (Columbia) (C) (2) (6) (6) (1) (7) (F)
- 22** CHOICE?
Blaze Monkeys (featuring Sylvia Tella) (Columbia) (C) (2) (6) (6) (1) (7) (F)



- The British Record Industry Charts © BPI. Compiled by Gallup for BPI, Music Week and BBC. Trade Publication rights licensed exclusively to Music Week, broadcasting rights to the BBC. All rights reserved.
- 41** 28 RIGHT BACK WHERE WE STARTED FROM **POPS**
Sinitta (Epic) (1) (2) (4) (1) (8) (7) (F)
- 42** 21 BREAKTHRU' **POPS**
Queen (Polygram) (1) (2) (4) (1) (1) (F)
- 43** 59 ON AND ON
Aventura (Mercury) (1) (2) (4) (1) (1) (F)
- 44** 26 POP MUZIK (The 1989 Re-mix)
Jr (Freestyle) (1) (2) (4) (1) (1) (BMG)
- 45** 24 I DROVE ALL NIGHT
Cyndi Lauper (Epic) (C) (1) (2) (1) (4) (C)
- 46** 45 YOU'VE GOT TO CHOOSE
The Darling Buds (Epic) (6) (1) (0) (7) (1) (4) (C)
- 47** 58 PURE
The Lightning Seeds (Columbia) (G) (7) (7) (1) (4) (W) (7) (F)
- 48** 49 DRESSED FOR SUCCESS
Roanne (EMI) (1) (2) (5) (4) (9) (4) (B)
- 49** 50 GOODWILL CITY/AM SICK OF YOU
Goodbye Mr. MacKenzie (Capitol) (A) (7) (1) (2) (1) (3) (8) (F)
- 50** 48 DO THE RIGHT THING
Redhead Kingpin & The FBI (10) (Virgin) (7) (2) (7) (1) (1) (B)
- 51** 50 TOY SOLDIERS
Morrika (CBS) (6) (5) (5) (4) (7) (1) (Z) (3) (5) (4) (9) (4) (B)
- 52** 50 YOU'RE HISTORY
Shakespeare & Sister (Hr.) (London) (F) (3) (1) (1) (2) (7) (F)
- 53** 35 IT IS TIME TO GET FUNKY
D'Male (featuring UB40) (US)
- 54** 44 LET ME LOVE YOU FOR TONIGHT
Karyn (Swinging Bag) (BLUK) (1) (7) (1) (7) (W) (7) (F)
- 55** 66 BLAME IT ON THE RAIN
Milli Vanilli (Columbia) (C) (2) (6) (6) (1) (7) (F)
- 56** 50 WHERE IN THE WORLD
Swing Out Sister (Fonix) (1) (2) (4) (1) (1) (F)
- 57** 33 JOY AND PAIN
Dorcas Allen (ECM) (8) (4) (2) (7) (7) (F)
- 58** 37 EXPRESS YOURSELF
Madonna (Sire) (W) (2) (4) (1) (1) (7) (W)
- 59** 56 REST OF THE NIGHT
Natalie Cole (EMI) (USA) (1) (2) (4) (1) (1) (F) (F)
- 60** 34 ALL I WANT IS YOU
U2 (Island) (1) (2) (4) (1) (1) (1) (F) (F)
- 61** 50 PARADISE
Dionne Ross (RCA) (F) (1) (2) (4) (1) (1) (F) (F)
- 62** 72 COME HOME WITH ME BABY
Dagmar & The Fouries (Epic) (6) (1) (0) (7) (1) (F) (F)

COMING INTO LAND AT HAMMERSMITH



POLYGRAM UK NEW ADDRESSES



**CHANCELLORS HOUSE,
2 CHANCELLORS ROAD,
LONDON
W6**

Tel: 01 741 1212
Fax: 01 741 4901
01 748 8994
Telex: 263828 POLYGM G



**1, SUSSEX PLACE,
PO BOX 1420,
LONDON
W6 9XS**



Tel: 01 846 8515
Fax: 01 741 4901
01 748 8998
Telex: 263828 POLYGM G

PHILIPS



Best Wishes from
David Walker, Lindsay Brown, Iain Jones
and all the artists we handle

STATUS QUO
BARCLAY JAMES HARVEST
PIP WILLIAMS
FRANKIE JOHNSON
PHIL FEARON
TAMBI FERNANDO



HANDLE ARTISTS
& Associated Companies

20 Wood Mews, London W1Y 3AH
Tel: 01-493 9637

Pioneer of the western trail!

PolyGram Leisure chairman Maurice Oberstein explains his reasons behind the move to West London's Hammersmith. By Dave Laing

companies housed in "a ragbag bunch of buildings in the West End. The operations were unwieldy. There were five floors for Classics, now we've got the three classical labels on one large, open floor. And Phonogram was on six floors — they're now on two."

"Another compelling reason for the move was cost. "We were heading for a rent review in spring '89", Oberstein recalls, "and I saw no need to go on paying West End rent and rates."

SEARCH

So, the search began for a new site to house PolyGram's 300-plus staff. "We drew a five-mile circle round Marble Arch and began to look. We saw immediately that the north was no better than the centre, and going towards the City, costs got higher," says Oberstein.

As for South London, "I would never cross the river to go to work!" he adds.

That left the west. Ladbroke Grove was considered, but there was nothing big enough. Buildings on the Olympia site might have fitted the bill but "we wanted something that we could stamp the PolyGram identity on." Finally, it came down to Hammersmith and a site sandwiched between the Odeon and the foyer. PolyGram moved in at the end of 1987 and this seven-storey building is now home for Polydor Records, the classical companies (Decca, Deutsche Grammophon and Philips), PolyGram Music Publishing and the company's sales and distribution area.

Once the decision was made, it was vital to set the idea, to PolyGram's workforce and to involve them in the design and lay-out of the building. "My greatest concern was that people would be lost," Oberstein recalls. "Without those we would have had a nice building with empty offices."

HEAD ON

The issue was faced head on. Staff from the PolyGram companies were brought to Hammersmith, shown the facilities for shopping and banking as well as "parking at the door, not three or four streets away. We also looked at each person's own problems and those that needed help with relocation got it. As a result we had a lower turnover in the first six months after moving here."

In the office building itself, Oberstein was determined that the "creature comforts" should be far superior to the Central London buildings his team were leaving. The consultants Fuller Peiser were brought in to work with an in-house team under Cor van Dijk. In addition, each manager chose the lay-out of his own floor.

"As a result, one company has an open-plan press office, another has separate offices. One MD is in the centre of the floor, another in the south-east corner. The one standard thing is that the size of the office in each company is the same relative to the status of the individual," says Oberstein.

ADVANTAGES

The PolyGram chairman waxes lyrical about the geographical advantages of Hammersmith: "It's only 25 minutes to Heathrow, which has transformed things for our A&R people. They can take the shuttle to Glasgow or Manchester, see a band and stay overnight then be back in the office next morning earlier than their usual time," he points out. "And we're picking up on Dublin acts we wouldn't have seen before."

Then there's the BBC at Wood Lane, less than a mile away. Currently the TV Centre, it will soon be home to the BBC's radio networks, including Radio One.



MAURICE OBERSTEIN: "We wanted something that we could stamp the PolyGram identity on"

How has the relocation of the six record companies affected their corporate status in relation to PolyGram itself? "Not at all," says Oberstein emphatically. "Philosophically we are no more and no less centralised than we were in the West End. Each MD still manages his own company."

Nevertheless, the proximity and interaction between the different labels will have its positive effects, Oberstein believes. He cites the classical companies: "Having them on the same floor means greater liaison and communication. It's easier to plan marketing campaigns or make sure we don't re-release three separate versions of Carmen at the same time."

He adds that where the labels come together under the PolyGram banner is in sales and distribution whose national team is based at Sussex Place, and with

whom individual marketing managers work on a daily basis. And finally, there are regular meetings that bring together finance directors, lawyers and MDs from each company. "We talk about the company and the industry and our plans, and each person brings along ideas and information to share with the rest," says Oberstein.

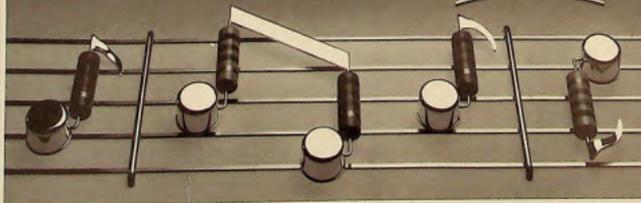
UNIQUE

So, the Hammersmith move will mean a strengthening of PolyGram's unique balancing act in which labels keep their individuality within the group's strong corporate identity. Stressing this, Oberstein points to the new riverside building, Chancellor's House, to be shared by London and Phonogram: "Each will have its own entrance and reception!"

'OUT WEST is now the hubland of the British music business," says PolyGram Leisure chairman Maurice Oberstein, the man who has masterminded the move to Hammersmith.

"As well as ourselves there's Island, A&M, Virgin, Mute, China and others nearby," he points out. "BMG will be moving out to Fulham soon as well. About the only people east of Hyde Park Corner are EMI and CBS!" When Oberstein took over at PolyGram, he found its various

LIKE YOU, WE'RE DEDICATED TO MAKING MUSIC.



With ten years of experience, Hilton Sound is no ordinary pro-audio hire company. We care as much about the creative recording process as you do. So we're not just committed to the latest technology, but the most reliable and cost-effective. Digital or analogue — talk to Hilton Sound about the options. We always make sound sense.

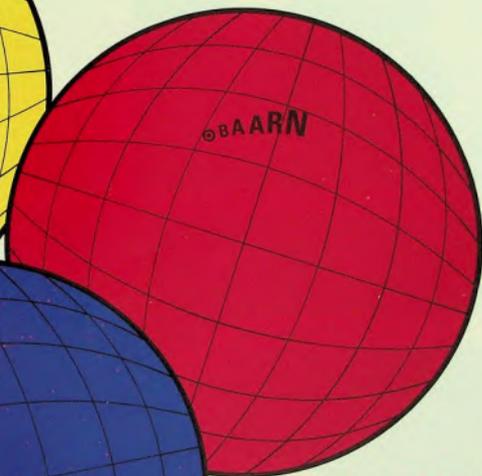
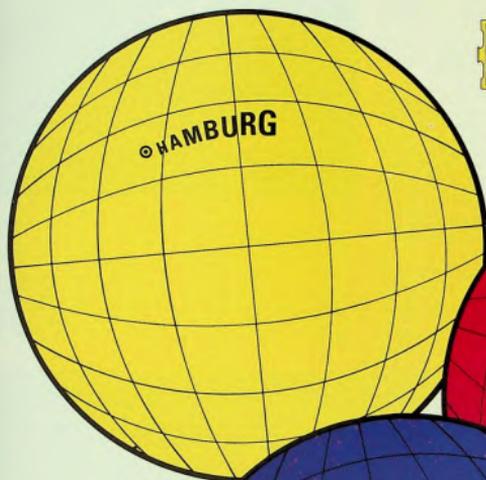
HILTON
SOUND

HILTON SOUND PLC
10 Steedman Street London SE17 3AF Tel: 01-708 0483
BP 160 75234 Paris CEDEX France Tel: +33 1 40 29 62 91
PIONEERS IN AUDIO ACCESSIBILITY

The Colourful World of PolyGram Classics



**ARCHIV
PRODUKTION**



PHILIPS



OUTLAW

and

TEARS
FOR
FEARS

Congratulations Polygram for all your success
and thank you for ours

Quality counts

THE MOST well known of all classical labels, with its distinctive yellow cartouche, is the international market leader Deutsche Grammophon, "the label of the stars" — thus called because of its philosophy of recording the greatest classical star artists in the world in repertoire to showcase their talents.

Among the star names associated with Deutsche Grammophon are the conductors Herbert von Karajan, Leonard Bernstein, Claudio Abbado, Carlos Kleiber, Carlo Maria Giulini, Giuseppe Sinopoli and James Levine. The singers Plácido Domingo, José Carreras, Kiri Te Kanawa, Dietrich Fischer-Dieskau, instrumental stars such as Vladimir Horowitz, Daniel Barenboim, Martha Argerich and Iv Pogorelich and world class orchestras like the Berlin Philharmonic, Vienna Philharmonic, and the Philadelphia Orchestra, feature on the impressive roster of artists.

Apart from the famous "yellow label" of Deutsche Grammophon there is the Archiv Produktion label which devotes itself to recordings of mainly the early and baroque period performed on original or reproduction instruments of that time. Many of the recordings are performed by British artists such as John Eliot Gardiner and Trevor Pincock (who won the BPI award for 1988 for his recording of Handel's Messiah).

The year 1983 heralded the launch of the compact disc, a product which DG championed from its outset as the sound carrier of the future. Responding to market forces,

by mid-1988 the company had announced that in the future all new product would be issued predominantly on compact disc only, with the exception of crossover related material. Seized upon by the national press as the death knell of the vinyl disc, shock waves resounded throughout the recorded music world.

DG's position as market leader is reinforced not only by domination of the high-price new issue market but perhaps even more dramatically by the success of the mid-price and budget ranges which have created a huge impact in non-specialist shops. Walkman Classics, the long playing, low-price cassette-only series, in particular, has made classical music more accessible for millions of previous "pop-only" music collectors. In addition, series such as Privilege, Galleria, 20th Century Classics, Panorama Classics, Dokumente and Facus have provided substance for a wide variety of musical palates.

At the same time, the label's consistent output of the works of the world's great traditional composers performed by world-famous artists and orchestras is maintained. The late Herbert von Karajan had for many years enjoyed a close relationship with DG.

His recordings of the complete cycle of Beethoven symphonies are definitive. In addition, his interpretations of the music of Richard Strauss, Bruckner and Brahms are without parallel. The company has the loyalties of many other great conductors of our time — James Levine, a musician of exceptional versatility who has just completed a new "Ring" cycle; and Carlo Maria Giulini, whose recent return to London was greeted with great enthusiasm by critics and public alike.

Giuseppe Sinopoli, a celebrated "psychological" interpreter of music, maintains his close links with the company, in particular with the London office through his work as music director of The Philharmonia. Similarly, Trevor Pincock, recipient of the 1988 BPI Award, and John Eliot Gardiner are based in this country and have produced a number of extremely well-received recordings of early music performed on authentic instruments. Leonard Bernstein, the extraordinarily talented composer and conductor who was, as one of his friends put it, "doomed to success", is at the moment recording a complete Mahler cycle for the company, which has been extolled for its red-blooded and innovative approach.

Deutsche Grammophon's operatic repertoire goes from strength to strength. With the contributions of such world famous talents as Plácido Domingo, José Carreras, Kiri Te Kanawa and Dietrich Fischer-Dieskau, and the rising young stars of the opera world Hans Peter Blochwitz, Andreas Schmidt and Anne Sofie von Otter, DG boasts an extensive opera catalogue spanning the history of the art form from Purcell and Mozart to Rossini, Verdi, Puccini and Wagner through to Berg and Bartok.

Similarly, DG has attracted a number of phenomenally talented young instrumentalists such as the American cellist Matt Haimovitz, Sophie Mutter, and the violinist Gil Shaham. These complement the impressive line-up of established performers which includes the world-famous pianists Vladimir Horowitz, Iv Pogorelich, Martha Argerich and Maurizio Pollini, the violinists Itzak Perlman, Pinchas Zukerman and Shlomo Mintz, and the cellist Mstislav Rostropovich. Krystian Zimerman, the Polish pianist, recently performed in London to great critical and public acclaim as did the cellist Michka Mitsu.

The 1984 recording of West Side Story conducted by its composer Leonard Bernstein proved a major breakthrough in terms of changing the public's perception of world famous opera stars and the conductor in a positive way. This recording paved the way for many others with opera stars performing Broadway musicals.

The Walkman Classics series, in particular, has made classical music much more accessible

Along with other PolyGram Group labels, DG launched compact disc video in the autumn of 1988. The medium is ideal for opera in particular, combining optimal audio sound with the visual thrills which a live performance can afford. In August the 1989 Vienna New Year's Concert will appear on both CDV and VHS, the first of many proposed Deutsche Grammophon VHS releases.

Bill Holland, the UK label chief, is fiercely dedicated to the cause of taking classical music into every home in the country. With a retail background both in this country and in the US, he is ever mindful of the potential pitfalls in marketing a quality product which many perceive as elitist and unapproachable. He cites Walkman Classics as a major factor in his marketing strategy of combining high quality product with easy consumer accessibility, with no compromise of the label ideals. Deutsche Grammophon is set to continue its unparalleled history of choice repertoire performed by the elite of the world's musical talent.

►► **fast forward**

MWE
M. W. Edwards

St. Michael's Close, Forest Road,
Aylesford, Kent ME20 7BU
0622 719136

CSP
COLLECTOR SET PRINTERS

St. Michael's Close, Forest Road,
Aylesford, Kent ME20 7BU
0622 716636

dp

DELGA PRESS

Raglan Road,
Bromley, Kent BR2 9NW
01-460 0112

with the

P
Peter Grey Printers

Wellington Road,
Bromley, Kent BR2 9NG
01-464 0827

Condor Litho

Scotts Road, Bromley,
Kent BR1 3QD
01-464 2177

Delga GROUP OF COMPANIES

Colour origination and printing for the world of entertainment

PROUD TO COVER THE REQUIREMENTS OF ALL OUR FRIENDS
THROUGHOUT THE **PolyGram** COMPANIES

PHILIPS CLASSICS is the youngest of the three classical labels operating within PolyGram. It started its activities in the late Fifties and has grown steadily since, doubling its market share in the last 19 years.

This achievement has been made possible by a constant development of Philips' musical horizons and by the intense promotion of new artists, while constantly exploring the more established catalogue which is today one of the most important in existence. Many of the most distinguished artists have recorded for Philips and some of them, like the pianists Alfred Brendel and Claudio Arrau, have committed their recording careers to the label.

Three of the world's greatest conductors — Bernard Haitink, Sir Colin Davis and Sir Neville Marriner — have recorded with Philips for most of their careers and they have been recently joined by Seiji Ozawa, Kurt Masur and one of the most outstanding young talents of our time, Semyon Bychkov.

A key policy of Philips Classics is to mature and develop talented young musicians, so while the continued aggressive marketing of superstar singers Jessye Norman and José Carreras keeps Philips' recordings in the spotlight, the new talents build their own repertoire and catalogue of recordings. The growing list of young artists includes the Russian violinist Victoria Mullova, the Austrian cellist Heinrich Schiff, and the Japanese pianist Mitsuko Uchida, who is

Young blood

making a tremendous impact with her recording of the complete Mozart Sonatas and Concertos.

More recently, Philips Classics has attracted the charismatic Italian conductor Riccardo Muti, who has already committed to Philips a live William Tell recorded in the legendary Teatro alla Scala, and is currently recording the Brahms Symphonies with his Philadelphia Orchestra.

The international signing of cellist Julian Lloyd Webber has proven particularly beneficial for the UK market; his recording of the Elgar Cello Concerto with Sir Yehudi Menuhin has featured in the charts constantly since winning the BPI Award for Best Classical Recording for 1987, and has just reached number one again. This has recently been joined by Julian's interpretation of one of the major works for his instrument, the Dvorak Cello Concerto. Future plans include Julian Plays Andrew, an album of his brother's works arranged for cello and orchestra.

Philips Classics is justly celebrated for the quality of its recordings, especially in the field of chamber music, where its catalogue is second to none. The world's most famous soloists (such as Arthur Grumiaux and Henry Szeryng) and chamber ensembles

like the Quartetto Italiano, Guarneri Quartet, Beaux Arts Trio and the Academy Chamber Ensemble have recorded for Philips the greatest chamber works which have now been transferred to CD as part of the mid-price series Musica da Camera.

Opera projects have included many firsts and the recording of Verdi's early operas — scheduled for release later this year — is a unique project. The recordings of standard opera repertoire culminate this summer in the release of what is without doubt the 'opera of the year', Bizet's Carmen, with an all-star cast led by Jessye Norman in the title role.

Philips' catalogue comprises a vast repertoire, and the label has been a leader in major recording projects. Throughout the Sixties and Seventies Sir Colin Davis recorded the complete works of Berlioz, a cycle which is still unique in its conception. The live recording of Wagner's operas from Bayreuth has received universal acclaim. Alfred Brendel has recorded the late Schubert piano works and the complete Beethoven Sonatas Tenets, and in addition the Mozart Piano Concertos.

One of the world's most popular orchestras, the Academy of St Martin-in-the-Fields, is celebrating



NEVILLE MARRINER (left) and Colin Davis

its 30th anniversary this year. They have chosen to commit the bulk of their recordings to Philips Classics and will continue to record for the label. To commemorate the event, Philips has issued a Jubilee Edition that includes 10 of the Academy's all-time best-sellers. Two Mahler cycles are currently under way with Bernard Haitink conducting the Berlin Philharmonic, and with Seiji Ozawa and the Boston Symphony Orchestra, while the best of the back catalogue is being transferred to CD forming the backbone of many popular mid-price and budget series such as Silver Line, which includes outstanding analogue recordings from the Seventies, Baroque Classics and Musica da Camera. Among the budget series, Concert Classics is especially popular, offering basic repertoire performed by outstanding artists and Legendary Classics, a series of historical performances.

Then there is the most ambitious project of them all: the complete

works of Mozart on 180 CDs, scheduled for release next year, to celebrate the 200th anniversary of the composer's death. This vast Mozart Edition, in 45 volumes, also contains works never previously heard; a number of manuscripts left unfinished by the composer have been carefully and faithfully completed by eminent Mozart experts especially for these recordings.

All the recording activity is controlled by Philips Classics' repertoire centre, based near Amsterdam in the Netherlands. Dr Johannes Kinz is the company's president and has ultimate responsibility for all recording policy. The UK organisation is headed by Mike Sage, supported by the press and promotion manager Isabella de Soboto.

Philips Classics' artists have shown over the years to be held in the highest esteem in the UK. Bernard Haitink and Sir Colin Davis have met with great success as music directors of the Orchestra of the Royal Opera House. Jessye Norman was presented with an Honorary Doctorate in Music by the University of Cambridge and Alfred Brendel has been awarded an Honorary Knighthood.

Congratulations to the Polygram Group – Phonogram, Polydor and London Records on their successful relocation to Hammersmith...

...From their major Pro-Audio rental supplier for Mitsubishi Digital Multitracks, Dolby Noise Reduction, Studio Outboard Equipment, Series III Fairlights, Artiste Backline, Computers, Keyboards, Amplification and Instruments.

Hardly worth mentioning our name really when only one company can provide all of the above and to the highest technical standards.

LONDON SOUND CENTRE LTD HIRE

Unit 32 Liddell Road, London NW6 2EW. Fax: 01-372 6595 Telex: 262298 lsound g

24 Hours Tel: 01-969 5822 / 01-372 6595 (9 Lines)

We never said we were modest! No one's perfect!

PHONOGRAM, RECOGNISED throughout the industry for the diversity of its roster, can truly claim to have had some spectacular successes in 1989.

Young Scottish band Texas followed up their inspirational first single I Don't Want A Lover with a top five debut album Southside, the sales of which have now exceeded 200,000 in the UK alone. This year also saw the continuing world domination of mighty rockers Def Leppard, who by being nominated in the Best British group category at the Brit Awards in February, received the recognition they deserved for their double platinum UK album Hysteria, which has now gone on to sell over 1.3m copies worldwide, making it one of the biggest selling rock albums of all time. Swing Out Sister are back in a big way with their second LP, Kaleidoscope World, already gold and spawning two hit singles, the second of which, Where In The World, is currently climbing the charts.

From current highlights to a classic name from the past, the Fontana label's burgeoning 13-art roster burns with style, musical credibility and that all-important element of unpredictability. The notion of reviving one of the premier pop labels of the Sixties as a passport to good listening in the late Eighties and early Nineties came initially from David Bates, director of A&R at Phonogram.

Aiming to prove that the UK-based independent labels were not the only purists left in the busi-

Rock solid!

ness, Phonogram has set about showing that a major label with the right attitude could sustain an independent-minded set-up within its corporate confines.

Bates, who has enjoyed massive international success with his signings Def Leppard, Wet Wet Wet and Tears For Fears, relaunched the Fontana label in February '87 and the roster now includes Tears For Fears (whose long-awaited new album is scheduled for September release and seems set to be the big album of the autumn) Swing Out Sister, Adult Net, Pere Ubu, Love & Money and from the Talking Heads camp Jerry Harrison and Tom Tom Club.

Of course, on top of its successful UK originated acts, Phonogram has one of the most successful international rosters currently operating in the market. The list includes such luminaries as Bon Jovi, INXS, John Cougar Mellencamp, Robert Cray and Yello, all enjoying current success, and the company looks forward to releasing quality new product later in the year from Don Read Network, Rainbirds, Kool and The Gang, Third World and US dance sensation Sofie.

On the rock front, an area in which Phonogram excels, forthcoming releases include Kiss, Russia's premier rock act Gorky Park, LA Guns, ex-Honky Rocks mainman Michael Monroe and

Sweden's innovative Electric Boys.

Not a company to rest on its laurels, Phonogram has recently negotiated two major joint venture deals, with the US Def American label, and Chris Murphy's Australian-based rooArt label.

Def American, brainchild of ex-Def Jam boss Rick Rubin, is the hippest label in the US. The current roster includes thrash metal supremos Slayer, Danzig, the acclaimed Masters Of Reality, outrageous comedian Andrew Dice Clay, and the UK's hottest new metal band Wolfsbane. Several other acts are currently being looked at and the label will not be restricted to metal, rap or any one musical genre other than, as 25-year-old Rubin put it, "music by and for young people, not music created by some middle-aged corporate executive, sitting in his glass and steel ' ivory tower' who couldn't care less about what kids want to hear... Our music is created by people who love to listen to it."

"I am delighted that Phonogram and Def American will be working together," says Hein van der Ree, managing director of Phonogram Ltd. "In the coming years Phonogram will establish Def American as a major force in the UK and other major markets outside North America. Rick Rubin is one of the most talented people in the business and has clearly demonstrated



POLYGRAM MD Hein van der Ree

that he is very much in touch with the youth market."

On the future, van der Ree continues: "This company's ability to break new acts was once again demonstrated with Texas's success in the first half of the year. We got very close with Love And Money and I'm convinced that they too will be tremendously successful artists for Phonogram. Our long-term commitment to this act is beyond doubt. So is their talent."

"For the second half of this year we have a very strong release schedule, starting with Tears For Fears, whose long-awaited third LP will be released in September. Elton John's new LP is his strongest for many years. The singles Healing Hands, Whisper and Club At The End Of The Street will put him right back at the top of the charts. "Wet Wet Wet are in the studio

working on their second album, which is scheduled for October release. The songs I've heard so far are wonderful. They will have no difficulty in making an LP which will match their phenomenal 1.5m unit sales in the UK of their debut, Poped In, Souled Out. I also predict immediate success for the young rock band Slide. Yet more talent from Glasgow!

"Curiously Killed The Cat also return this year, with an album produced by Nathan East. I believe the band's appeal is as strong as ever. Look out also for a new single by Dee Lewis, written and produced by Preston Glass.

"I also expect a lot from the All About Eve second LP, Mark Knopfler's soundtrack to Last Exit From Brooklyn and the debut LP from Robin Beck."

"On a broader front, I am very pleased with the way Fontana has developed. It is quite eclectic in musical terms and I expect some major new artists to emerge from it. The joint venture with Def American and rooArt are excellent opportunities to draw on the talents of Rick Rubin and Chris Murphy. These are both very much long-term deals.

"And Phonogram's rock solid commitment to developing new talent continues this year with the artists Blue, Taylor-Firth & Sheridan, Electric 101 and Ruby Blue.

"All of us at Phonogram look forward to the remainder of the year with absolute confidence in our artists, and in our ability to successfully market and promote their records."

SO. WHO'S MESSING ABOUT ON THE RIVER THEN?

Not PolyGram.

When it comes to audio quality, the creators of CD don't mess about. They choose Chop 'Em Out for Digital Editing, CD Mastering, high-quality tape duplication and real-time cassette copying.

With our new **NoNOISE** service, we can now restore classic back-catalogue titles to meet the high standards demanded by the CD marketplace. So can you.

No NOISE



at CHOP 'EM OUT

NoNOISE at CHOP 'EM OUT. YOU'LL LIKE WHAT YOU DON'T HEAR.

Chop 'Em Out

Trinity Mews, Cambridge Gardens, London W10 6JA. Tel: (01) 960 8128. Fax: (01) 960 0772.



It's plain sailing from Hammersmith



Best wishes to all at PolyGram from all at Green Ink

Green Ink Creative Services Limited - 122 Wigmore Street - London W1 - Tel 01-486 9877 - Fax 01-487 3098

Quietly confident

FROM THE extremes of James Brown to James Last, The Cure to Van Morrison, The Wonder Stuff to Andrew Lloyd Webber — Polydor has been confidently building a roster to take it into the Nineties.

Polydor has quietly grown into a very diverse and successful record company. The company has doubled its turnover since 1985 accounting for 40 per cent of PolyGram's pop music turnover and it can now boast one of the broadest rosters in the music business.

Polydor's ability in attracting such a wide range of artists is due to its success in promoting all types of music. Few people would have predicted that a double album from a musical would have been one of its recent success stories. Andrew Lloyd Webber's The Phantom Of The Opera has now sold more than 1m units in the UK and 3m worldwide, achieving triple platinum status and breaking the record for the biggest ever selling original cast recording. The story continues with the first single from Aspects Of Love entitled Love Changes Everything, sung by the star of the show Michael Ball, selling over 400,000 copies. Since the release of Tell Me On A Sunday nearly a decade ago, Polydor has enjoyed a long and enviable close relationship with Andrew Lloyd

Webber whose phenomenal career puts him in a league of his own.

The last few years has seen Level 42 and The Cure rise to international stardom and, more recently, Polydor has enjoyed chart success with new signings The Wonder Stuff and Waterfront. Both acts are also enjoying success in the US as The Wonder Stuff rapidly entered the top 10 college charts and Waterfront achieved a top 10 Billboard hit with their first US release. Another new and important signing to Polydor is Van Morrison, whose album Avalon Sunset earned Van his highest chart placing in recent years and a gold disc. This year Van Morrison celebrates 25 illustrious years in the music business and with this in mind, Polydor has obtained the rights to 12 of his previous recordings which will be made available on all three formats this summer.

Polydor has also been successful in building the careers of its rock bands, with Magnum and Kingdom Come both enjoying recent chart success. The infamous Dogs D'Amour have also made huge progress. From being a popular London band they are now successfully established across the country with a top 20 album under their belt paving the way for two excellent new signings Life Angels and The Almighty. Meanwhile, Polydor's dance label Urban, launched in 1987, has been re-

sponsible for selling more than 1m units. In keeping with the company's policy of diversity, Urban has branched out to include the four most talented and coming jazz acts: Cleveland Wolkoff, James Taylor Quartet, Steve Williamson and The Jazz Renegades, putting Polydor in the forefront of the new jazz movement. While these artists have their origins in jazz, the label recognises their immense crossover potential.

Polydor's other strength lies in its long and fruitful relationships with established artists such as The Shadows who celebrated their 30th anniversary with another gold album and a 40-date sold-out UK tour; Jean-Michel Jarre who made the headlines in every paper with his 'Docklands concert last autumn; Shakatak's 10-year career resulting in 6m sales worldwide and multi-million seller James Last currently celebrating 25 years as a Polydor artist.

One of the contributory factors to Polydor's rapid expansion is the company's variety of A&R sources. Polydor has under its umbrella labels such as Really Useful Records (new signing Michael Ball), Handle, Fiction (Eiti), Desire (Double Trouble), China (Art Of Noise, Dogs D'Amour) and from the US, Tin Pan Apple, Wing, Miko and Scotie Brothers all representing a wide range of artists. The diversity of product generated by the associated labels has always been strongly encouraged by Polydor's managing director David Munns. He was responsible for Polydor's recent coup of entering into partnership with the hugely successful label Big Life Records. The deal gives Polydor exclusive licensing rights of Big Life product such as Yazt and Coldcut



POLYDOR MD David Munns

abroad, as well as a shore in their overall profits.

The immediate future for Polydor promises to be extremely active with albums from Level 42 ('Best Of' containing 12 top 20 hits plus new material), Lloyd Cole, The Wonder Stuff, Siouxsie And The Banshees, The Style Council, Dogs D'Amour, The Art Of Noise, James Last, Barclay James Harvest, the soundtrack to Great Balls Of Fire and the original cast recording of Aspects Of Love, to name but a few.

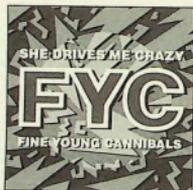
Polydor has risen to the challenge of the next decade with a broad and enviable roster and an enthusiastic team of staff headed by Jill Wall, director of marketing and John Williams, director of A&R. Along the way Polydor has stealthily become one of PolyGram's

most profitable labels. The market leaders of the Nineties? We can make it happen.

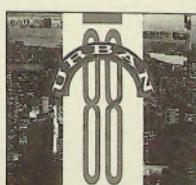
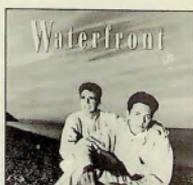
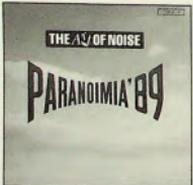
MUSIC WEEK



A Spotlight Publications Ltd publication, incorporating Record & Tape Regular and Record Business.
25, 27 Tudor Street, London EC4A 3DF
Tel: 01-583 9199
Published by Pensard Press, Newport, Gwent.



“Congratulations to PolyGram”



ST JAMES LITHO, SPECIALISTS IN LITHO PLATEMAKING TO THE RECORD INDUSTRIES.
St James Litho Ltd, 21 Wates Way, Mitcham, Surrey CR4 4HR. Telephone 01-640 9438. Fax 01-685 1719

London's burning!

IN 1979 PolyGram, already the world's largest classical company, acquired the premier British record company, Decca, by then a spent force in pop. With only Camel and the Moody Blues signed and with just six staff, it looked like a great pop tradition had died with Decca's founder Sir Edward Lewis. It would have taken a brave man to forecast in 1988 Decca Pop, now renamed London, would have a roster of 25 acts, turnover in excess of £6m, Chrysalis and MCA, among others, and a new staff of 40 people.

When Decca became London Records it had as assets a very good sound system, four typewriters and some headed paper. Now it has eight people in its A&R department alone.

Operating out of three offices in PolyGram's headquarters in Broad Street, the plan then was to build a company of international standing with a roster of contemporary acts of similar status. Nothing complicated.

London began by signing three breezy young girls living in a squat in central London. They called themselves Bananarama, and made a record called Aie A Mwana that did nothing chartwise but did get the girls on inordinate amount of press coverage. The result was a partnership with Fun Boy Three on the hit It Ain't What You Do. Those same girls — still on London Records — in 1988 became the most successful British all-girl group ever, with 19 hit singles and a triple platinum album.

Signing the techno-duo Blancmange in 1981 continued London's contemporary approach and resulted in album success, but the first major single hit came in 1982 with Arthur Baker's groundbreaking electro production of Walking On Sunshine by Rockers Revenge. The name London has been synonymous with American soul records from the mid-Sixties. It was no

surprise that Eighties record buyers in the UK would make the same association, especially as the London logo hadn't changed since its birth in 1949. The Rockers Revenge led to a seminal club record

followed by an instant number one with New Edition, only went on to confirm London's dance bias and would go on to prove an integral part of London's make-up in future years.

Spiced with hits from groups as diverse as The Bluebells, Blancmange, Mani Wilson, New Edition, Kane Gang and Carmel, London Records was getting noticed as a left-field, somewhat quirky label that wasn't afraid to take chances. Indeed, it broadened its eclectic roster when it took on board the fiercely independent West coast label Slash Records which included groups like the Hispanic Los Lobos, the esoteric Violent Femmes, and the feisty Faith No More.

If contemporary music sometimes reflects facets of the social and political environment, then it was with finger-on-the-pulse accuracy and lightning speed that London signed the as-yet-unknown Bronski Beat. They were openly gay, left wing, and none too pretty. But they made great records!

From the haunting debut single Smalltown Boy to the inspired disco stamp of Why Bronski Beat, under the leadership of singer Jimmy Somerville, notched up a string of hits between 1984 and '85 when the band split leaving

Jimmy to form the equally radical yet even more successful Communards. They went on to achieve pan-European success with all their singles and both platinum albums Communards and Red.

This period coincided with the acquisition of a Birmingham based three-piece outfit calling themselves Fine Young Cannibals featuring an enigmatic young singer called Roland Gift. Their single Johnny raced up the charts to number eight while their debut album reached number four, going gold. It would be another three years before their second album saw the light of day.

By this time London Records was having so much success with its home-grown talent as well as its American dance records that it had to gradually increase its staff level four-fold and even initiate a separate department for dance-orientated music like Joyce Sims and the myriad of records that was to form the backdrop of a huge revival in club culture called house music, as well as the fast evolving music of rap acts like Salt-N-Pepa and Run DMC.

With a combination of shrewd marketing expertise and — by the end of 1988 — eight pairs of finely tuned ears, London Records exposed the record buying public to the albums of Michelle Shocked, Bananarama, Mo'Nique Flowers, Los Lobos, Voice Of The Beehive, and Martin Stephenson And The Daintees, reflected by the growing album market share.

This year has already seen successful albums from Then Jerico and the Cookie Crew, while Fine Young Cannibals finally released their second album *The Run And The Cooked*. It was worth the wait. The album has already hit number one in the US, Australia, Canada, New Zealand and in the UK where their second single, *Good Thing*, charted at number seven.

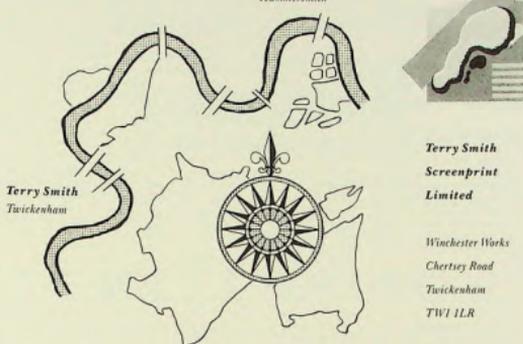
On the dance front London had won the prestigious No. 1 Dance Label of the Year award at the DMC awards at London's Royal Albert Hall in March, proving that both sides of London's music were equally successful.

Indeed, by the time London moves to its new premises in Chancellor's House it will have two divisions: the London Label, and ffr. The latter is designed to accommodate not just the US dance hits but a stable of long-term UK dance-orientated acts. The ffr label has already made in-roads into the burgeoning club scene with crossover hits from D-Mob, Simon Harris and the Cookie Crew who are all based in the UK and will all have albums released by June. Newcomers Blacksmith, June Montana and Shakespeare's Sister will have singles released this month, and to introduce the public to the music of ffr a double album sampler (for the price of a single album) is scheduled to launch the label. The label's aims in 1989 are exactly the same aims as London had in 1980. London achieved it, and ffr is under no illusions.

By the way, there's lots of office space in the new building... enough room for the publishing division. London Music — born 1989.

Terry Smith Screenprint Ltd. wish Polygram and all allied labels every success in their new offices, on the Thames at Hammersmith.

Polygram
Hammersmith



Terry Smith
Screenprint
Limited

Winchester Works
Chertsey Road
Twickenham
TW1 1LR

Telephone

01 891 6441

Fax

01 891 4069

· High Quality Screenprinting · Posters
· Point of Sale · Instore Material

congratulations on another shrewd move ...



THE P. LINARD GROUP OF COMPANIES

57-63 BROADFIELDS WELWYN GARDEN CITY HERTFORDSHIRE AL7 1JN
Tel (0707) 333716 Telex 297222 Fax (0707) 334211

ARTFUL DODGERS · POSITIVE SCREEN PRINTING · LINARD LITHOGRAPHIC PRINTING
LINARD REPROGRAPHICS · J & R TRUCKING

Exception to the publishing rule

Wherever and whenever music is heard, there is a potential for publishing — that's the philosophy of PolyGram Music

TRADITIONAL PUBLISHING companies have a history and a record of success based on the catalogue acquired over many years and the hits that go with it. Some of these hits become "standards" and the performance of the company rests both on the exploitation of that catalogue and successful new acquisitions.

With few exceptions the sheer number of owned copyrights will give a company a dominant position in the marketplace.

Barely three years ago PolyGram Music Publishing came into the world determined to make itself an exception to the rule.

Our main objective is the signing and development of new talent. Such development can be within the narrow confines of record success, but we do believe that music publishing should operate within a much larger sphere. Wherever and whenever music is heard, there is

a potential for publishing involvement. Whether writing for other artists, film or TV fits into an immediate place or is part of a long-term career plan, it was decided that we should be broad enough to facilitate the talents of our artists/writers.

In the majority of cases, however, the first step is the major record deal. PolyGram Music's function in this is to help its artists reach the position where they obtain the right deal with the right record company.

The Wonderstuff signed their publishing to PolyGram Music early in their career. They had played a handful of dates and released a promotional single. At that time the band were one of hundreds of independent groups trying to develop a fan base and thoughts of a major record release were still some time away.

The independent route was right for the Wonderstuff and PolyGram Music funded the next single Unbearable, together with a video, while the band consolidated their live profile by touring with All About Eve, The Mighty Lemon Drops and Big Country. Radio and TV picked up on Unbearable and its rise in the independent charts culminated with the record being voted independent single of the year in *RM*.

Against considerable competi-

tion Polydar signed The Wonderstuff and helped them to spearhead a whole new movement of bands. Because of the band's powerful position when the deal was done they were able to maintain their old audience and develop a new one without losing their original sense of identity.

The Wonderstuff's rise to success was very public, but there are many instances where the newly-released record is the audience's first introduction to an artist.

Del Amitri are a case in point. In 1985 their debut record met with limited success. When they signed to PolyGram Music the record companies had all but forgotten they existed. We believed strongly in the depth of their talent and helped them build up a catalogue of new songs.

PolyGram Music enlisted the skills of producer Gil Norton to produce demos to master quality and when the time was judged to be right, record companies were given the tapes and invited to see the band showcase. The response was overwhelming. Del Amitri finally decided on A&M, which releases the album in July. This record features Move Away Jimmy Blue, in the original version that helped them secure the record deal.

PolyGram Music's involvement with its writers is uniquely close. An

"open door" policy for both artists and managers has created relationships where all aspects of a career can be discussed. Advice, opinion or just information all contribute to the overall view of a complex business and the understanding of the changing patterns which are vital to career development.

Rooftop, Michelle Shocked, The Wonderstuff and newer artists such as John Moore and The Expressway, Little Angels and The Quireboys can only benefit by having PolyGram Music as a strong member of their team.

While it is readily acknowledged that, for recording artists, the main focus must be on their own releases, we believe in signing talented writers. The ability to write songs need not be confined to personal use, so as individually or in co-write situations we encourage our artists to evolve their talent. Recent examples of interesting combinations are Hugh Cornwell of The Stranglers writing with Toby Jepson of Little Angels, and a collaboration between Jon Bon Jovi and Paul Young.

It is a fact that relatively few European artists cover other people's songs. The picture is very different in the US where song plugging is an international activity, relying on regular communication and the exchange of ideas.

Obtaining covers is an exacting and time-consuming process, although obviously not without its rewards. Our recent international success with Marc Almond and Gene Pitney's "Something's Gotten Hold Of My Heart," written by Roger Cook and Roger Greenaway, shows this.

This emphasis on new artists and catalogue does not mean we neglect our "pure" writers. Marvin Hamlish wanted to move into the contemporary market when he signed to PolyGram Music. He now has songs being recorded by Roberto Flack and Taylor Dane. Keith Reid, once a member of Procol Harum, is also one of the world's top lyricists and has had tracks recorded by John Farnham and Jeff Healey.

We are now proud to announce the signing of Tim Rice and are looking forward to exploring his great talent over a wide range of music.

Our writing team of Bradley and Stewart James have the decided



CONGRATULATIONS TO

PHONOGRAM
ON THEIR
NEW PREMISES

THIS WAY FOR
PHONOGRAM



P.S. You can forget the two hour turn-around.... It'll take us that long to find you !!

advantage of also being a self-contained production unit with their own studio. Their ability to write over a wide range of styles with ease and confidence has led to a range of projects. They rearranged two classical melodies by Puccini and Schubert for Nona Mookkari, wrote and produced Barbara Dickson's latest (certified gold) album, collaborated with Alan Gomie for the next Average White Band LP and are currently engaged in writing and producing for a new 4th & Broadway/Island artist, Rosie Ania. In between, they write for other artists and their compositions become part of our song service to the industry.

In 1987 PolyGram Music acquired Dick James Music and this has given us recent international hits with Candle In The Wind, Something's Gotten Hold Of My Heart and Ferry Cross The Mersey. Other classic titles such as Can't Smile Without You, Melting Pot, Your Song and hundreds more are recorded again and again.

Managing director Lucian Grainge (left) leads the company's 'open door' policy, offering advice, opinion or just information to both artists and managers

A more recent purchase has been the great American catalogue of Welk Music. Ranging from most of Jerome Kern's output in the Twenties and Thirties (Smoke Gets In Your Eyes, O' Man River), to a country of great modern pop and country songs, Midnight Train To Georgia by Gladys Knight and I Want You by Animation, I Will Survive by Gloria Gaynor and Reunited by Peaches And Herb, are just a small part of this catalogue.

The old and the new come together in film use. Please, Please Me (one of a number of Beatles songs we represent), was used in Scandal and Gerry And The Pocomakers' How Do You Do It appeared in Buster, Michelle Shocked has contributed Graffiti Limbo to the soundtrack of the new film of the Martin Amis novel, The Rachel Papers, and we have recently commissioned Stephen Duffy of Lilac Time and Justin Currie of Del Amitri to write new songs for projects about to go into production.

PolyGram Music's artists are now releasing records internationally. Roachford recently reached 25 in Billboard's Hot 100 and his album is steadily climbing the charts in the US and all over Europe. Michelle Shocked has now sold close to 1m albums worldwide and in each territory PolyGram Music has played its part.

In the last three years PolyGram Music has become one of the most successful new publishing companies in the UK. During that period we have opened offices throughout the world and are now represented in all major territories.



SO NOW YOU ARE ALL IN
IT TOGETHER
—WELL DONE—
from someone who has been in
it
for over 25 years!!
Senol. The Printers 01-641 3890

**Vanderquest wishes the
POLYGRAM Group every
success in its move to
Hammersmith, and
continued growth
in the future.**

VANDERQUEST LTD.

Video Duplicators to the Music Industry

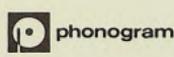
**7 LATIMER ROAD TEDDINGTON MIDDXTW11 8QA
Telephones: 01-977 1743 ... 01-943 2818**

CONCORDE ARTISTES

THROUGH THEIR ASSOCIATION WITH

ANDY PAWLAK

WISH



EVERY SUCCESS IN THEIR NEW HOME

also representing:

Christian Death	The Close Lobsters	Dark Side	Fields Of The Nephilim
The Heathrobs	Thee Hypnotics	The Jack Rubies	Jive Turkey
Mega City 4	Mezzoforte	The Milltown Brothers	Katrina And The Waves
The Right Stuff	Rose of Avalanche	Salvation	Red Lorry Yellow Lorry
			Shakatak
			Yargo

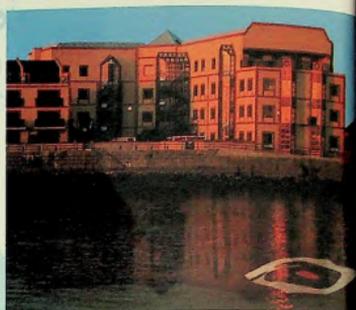
CONCORDE GROUP OF COMPANIES

FOX LTD — artists management
CONCORDE TELEVISION — tv production/sales/documentaries
MIDAS PROMOTIONS — p.r.p.a.s & record production
new associated with Celebrity Plus — business management & sponsorship
Louis Parker John Gannon Tony Fox Byron Peckard Paul Bolton
Derek Hanton Vickie Maskell Louise Parker David Williams Paul Hatfield
Diane Hinds Jo Johnson Jacqui Morris Beth Cooper

CONCORDE HOUSE, 1 BARB MEWS, BROOK GREEN, LONDON W6 7PA
TELEPHONE: 01 602 8822/TELEX: 94012318 STAR G/FAX No: 01 603 2352

EVERY
ARTISTS
NEW DREAM
HOME

Adult Net
All About Eve
Andrew Dice Clay
Andy Pawlak
Ben Elton
Big Country
Blue
Bob Geldof
Bon Jovi
Cameo
Charlotte Edwards
Clive Griffin
Curiosity Killed the Cat
Dan Reed Network
Danzig
Dee Lewis
Def Leppard
Dire Straits
Electric 101
Elton John
House Of Love
Impossible
Inxs
Jerry Harrison
Johnny Cash
John Cougar Mellencamp
Kathy Mattea
Kool and the Gang
Love and Money
Masters of Reality
Metallica
Miriam Makeba
Mortal Sin
Oleta Adams
Pere Ubu
Rainbirds
Robin Beck
Ruby Blue
Sa-Fire
Shy Reptiles
Slayer
Slide
Status Quo
Swing Out Sister
Taylor Firth & Sheridan
Tears for Fears
Texas
The Fall
The Lilac Time
The Mission
Third World
Tom Tom Club
Tom Verlaine
Top Billin
Trauble
Vitamin Z
Was Not Was
Wet Wet Wet
Wolfsbane
Yello
Zodiac Mindwarp



PHONOGRAM
HAVE MOVED
THE NEW
ADDRESS IS:

Phonogram Limited

P.O. Box 1425

Chancellors House

Hammersmith

London W6 9QB

Tel 01 741 1212

Fax 01 741 4901



SINGLES A & R

Reviewed by David Giles

THE OTHER CHART

TOP 40 SINGLES

1	SONG FOR WHOEVER	Get Down 00327 (F)
2	DAYS	Top Gear 00423 (F)
3	CHOICE	Vogue 00402 (F)
4	EDIE (CIAO BABY)	RCA 00408 (BMG)
5	YOU'VE GOT TO CHOOSE	Reggae Basement 00238 (F)
6	BETTER DAYS	Epic 00404 (F)
7	BLAZING SADDLES	ARM 00405 (F)
8	NEVER ENOUGH	Mercury 00404 (F)
9	TORAYKATE TO ME	Epic 00402 (F)
10	SLOPPY HEART	Vogue 00402 (F)
11	MISTY MORNING, ALBERT BRIDGE	The Pogues
12	BLUE MOON REVISITED	Project Motion/WEA 02467 (F)
13	PARADISE	Cooking Vinyl 00131 (BMG)
14	CHILDREN OF THE REVOLUTION	Rhythm King 00404 (BMG)
15	CRAWLING BACK	Fred Thomas 00221 (F)
16	HYPNOTIZED	Epic 00402 (F)
17	HERE COMES YOUR MAN	ABC 00409 (BMG)
18	PINK SUNSHINE	Faloutsos
19	AND A BANG ON THE EAR	Empire 00402 (F)
20	WHERE WE WERE MEANT TO BE	Smith Street/Cherrytree
21	IN VIVO	Mary Mullen 00189 (BMG)
22	SALLY CINNAMON	Black 02826 (F)
23	CLOSER TO FINE	Epic 00402 (F)
24	THE PEEL SESSIONS	Strange Fruit 00402 (F)
25	SMES SO YOUNG	Cherrytree 00402 (F)
26	ZOBI LA MOUCHE (THE FLY)	Rhythm King 00402 (F)
27	IN LIVERPOOL	Foundation 00402 (F)
28	ORANGE CRUSH	Warner Brothers 00402 (F)
29	TROUBLE ME	Elektra 00402 (F)
30	SIT DOWN	Empire Tracks 00402 (F)
31	TRYING TO BE KIND	Blue Catalyst/Capitol 00402 (F)
32	PRAYER	Island 00402 (F)
33	DOWN TO THE WIRE	Cherrytree 00402 (F)
34	POEM OF THE RIVER	Empire 00402 (F)
35	THE BIG E	ARM 00402 (F)
36	STREETS OF YOUR TOWN	Reggae Basement 00402 (F)
37	LAZITIS	Factory 00402 (F)
38	GREEN AND GREY	EMI 00402 (F)
39	ALL THE ROYZ (AT WAR)	Virgin 00402 (F)
40	PSYCHOMAUT	Shanton Tapes 00402 (F)

STOCK IT

BAZOOKA JOE: Drive. (Play It Again Sam 12/CD) **BIAS 129.** As with most of their labelmates, Bazooka Joe have strong dance-floor leanings, but on this occasion are leaping by a better of a song. It sounds remarkably like Black (the group) with an electro beat, especially the singer's voice.

STOCK IT

DIESEL PARK WEST: The Hoodoo EP. (Food/EMI 12/7/CD) **FOOD 20.** With a "special" remix of their LP track When The Hoodoo Comes on the A-side, and a dull live track on the B-side, you might think this release is a bit of a let-down. But the B-side also includes a marvellous new song, Fine Lily Fine, which could pass for one of the Beatles' gems. Worth flipping over!

THE INDIAN GIVERS: Fake I-D. (Virgin 12/VS199). Pleasant summer pop song from another Scottish trio who have graced old *Poskaree* discs on to MOR/white radio. A clever hook and good harmonies lift it out of the ordinary. Promising.

FOUR TOPS: The Sun Ain't Gonna Shine. (Arista 17/12) **112 252.** Not the Walker Brothers' chestnut, although it does begin with some impressively deep crooning from Levi Stubbs, before opening out into a pleasing, late-Motown-style song complete with bells and Clarence Clemons' sax solo.

TONE LOC: Got It Goin' On. (Island/4th & Broadway 12/BRW 139). Lots of background partying noises accompany a standard rap with usual Tone Loc bragging sentiment and a slightly gogo-ish rhythm. It's quite minimalist, with very little actual music involved save a few subdued guitar runs, but it could see him start to emulate his US success over here.

STOCK IT

AKASA: One Night In My Life. (WEA 12/CD) **YZ 405 (24684-8).** A superb fusion of sitar instrumentation and ulupembo club rhythms with a splendidly infectious chorus that should propel it right to the top of the charts. This is the ultimate Bhangra pop single.

NEW FANT AUTOMATIC DAF-FODLIS: Lions. (Playtime 12/Amusa 11). A vocalist as manic and eccentric as the band's name delivers some forceful words about disposability of pop. Harassed to some wild rough'n'ready chunks of guitar it lends a certain DIY charm to these post-punky Mancunians.

SHAKESPEARE'S SISTER: You're A History. (Hfr 12/CD) **ZPMSC 11989.** Fairly cluttered record built around a wailing bluesy chorus, chugging rhythm and choppy guitar. Very tired but it's not dull, perhaps too hard and the Live In Leningrad B-side is quite ridiculous.

FUZZBOX: SelfH (WEA 12/7/CD) **YZ 408 2292-46769-7.** A major offering than the previous two singles in their Barbie Doll reincarnation, SelfH boasts some powerful thrusts of metal guitar and some snarling vocals. Despite all it manages to remain tame and harmless, probably because of the SAW-style production.

STOCK IT

B.R.O.T.H.E.R.S.: Beyond The 16th Parallel. (4th & Broadway/Island 12/BRW 139). A collaboration by 14 UK rap artists, contributing a stanza verse each. This hurts righteous indignation at the South African apartheid regime with all the royalties going to the ANC London Rhymer Syndicate, Cookie Crew and the excellent Overlord X give it everything they've got — the best charity record in years.

STOCK IT

HORSE: You Could Be Forgotten. (Capitol 12/CD) **514.** Powerful performance from the Glaswegian outfit that showcases the lushly soulful vocals of Horse herself, somewhere between Gladys Knight and Tina Turner. A dynamic and punchy song to boot.

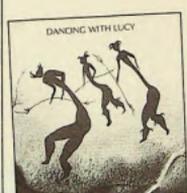
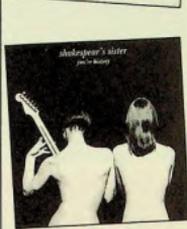
DEL AMIRI: Kiss This Goodbye. (A&M 12/CD) **am 515.** Scottish pop bond surely destined for big things, perhaps as an Eagles for the Nineties. This single has a very strong Seventies Californian flavour, especially the banjo and harmonica contributions and the slightly weary, laid-back vocals.

DANCING WITH LUCY: Rachel Smiles/Cure For Love. (Blue Zone BZ 701). First single on their own label by Sheffield duo with a penchant for the classic soul sound of artists like Al Green and the Jeters. The singer sounds a little like Roland Gift, and although the songwriting isn't quite there yet, the home production enhances their earnest passion.

SIMPLE MINDS: Kick It In. (Virgin 12/7/CD). Trevor Horn has managed to make Jim Kerr sound at first but will undoubtedly receive maximum exposure.

THE LILAC TIME: American Eyes. (Phonogram/Fonzone 12/UK LICRA 512). Interestingly constructed song with some pleasing harmonies and Aztec Camerastyle guitar riffs. A little too close to MOR, but this could ensure a good deal of airplay.

CUTTING CREW: Between A Rock And A Hard Place. (Siren 12/CD) **SRN 108.** Bloated mid-Atlantic soft-rock single that could see them back in the charts. In their better moments they probably aim to be Def Leppard, but Eye Of The Tiger would be nearer the mark.



FROM THE TOP: Horse: powerful, Shakespeare's Sister: choppy. Del Amiri: laid-back and Dancing With Lucy: earnest

MIKE OLDFIELD: Earth Moving. (Virgin 12/VS 1189). Dramatic arrangement for a terribly melodic-sounding song with crashing drums, a histrionic sax solo and some horse-wallowing from vocalist Nikki B' Bentley. The overall effect is akin to Todd Rundgren production of an Andrew Lloyd-Webber musical.

THE WEATHERMEN: Bang Bang! (Play It Again Sam 12/BIAS 127). This is a track that was released three months ago under the name Bang!, now renamed by Joe Morton, affectionately known as "the SAW of new beat". In their better moments they probably aim to be Def Leppard, but Eye Of The Tiger would be nearer the mark. Quite chilling in places.

TOP 20 ALBUMS

1	VELVETEN	RCA 00402 (F)
2	GREEN	Warner Brothers 00402 (F)
3	DISINTEGRATION	Fiction 00402 (F)
4	1111	Virgin 00402 (F)
5	TAKING ON THE WORLD	ARM 00402 (F)
6	MIND BOMB	Some Bizzare/EMI 00402 (F)
7	STONE ROSES	Shiraz 00402 (F)
8	POP ART	Cherrytree 00402 (F)
9	SONIC TEMPLE	Reggae Basement 00402 (F)
10	HOTTEST SONGS	Kilburners 00402 (F)
11	SWING THE HEARTACHE	Reggae Basement 00402 (F)
12	MARIA MCKEE	Geffen 00402 (F)
13	MILAH	Cherrytree 00402 (F)
14	POCULTURE	ABC 00402 (F)
15	SEXUAL LIVE	Reggae Basement 00402 (F)
16	WAKING HOURS	ARM 00402 (F)
17	THE HONETANGLE	Fiction 00402 (F)
18	BLIND MEN'S ZOO	Shiraz 00402 (F)
19	WORDBOOK	Virgin America 00402 (F)
20	THE FINAL THING	Island 00402 (F)

Compiled by Music Week from Gallup Data

14	11	WATER THE COOKED RICE	CD	Various	CS 4432111
15	14	STREET FIGHTING YEARS	* CD	Virgin MM011	
16	10	RAW LIKE SUSHI	• CD	Care/Mylor/CICA 8	
17	16	LIKE A PRAYER	* CD	Sm/WV 239	
18	12	EVERYTHING	* CD	CS 4429711	
19	18	THE RAW AND THE COOKED	* CD	London 0284911	
20	21	KARYN WHITE	• CD	Warner Brothers/WV 235	
21	33	BEACHES (OST)	CD	Atlantic 2819311	
22	20	FLOWERS IN THE DIRT	• CD	Fidelphone/KCD 105	
23	17	A NIGHT TO REMEMBER	CD	SpC 4429911	
24	NEW	BEBOB MOPTOP	CD	Virgin V 2394	
25	27	LIFE IS A DANCE - THE REMIX PROJECT	CD	Warner Brothers/WV 248	
26	22	G.N.R. LIES ...	• CD	Columbia/WV 218	
27	19	FULL MOON FEVER	• CD	MCA/MC 4624	
28	24	WATERMARK	** CD	WEA/WV 119	
29	28	PARADISE	• CD	101/Virgin/DIG 81	
30	31	BAD	***** CD	Emp 4427611	
31	42	3 FEET HIGH AND RISING	CD	Big Lake/DIG 14	
32	23	WALKING ON SUNSHINE (BEST OF)	• CD	Blue Wave/KCD 108	
33	26	THE OTHER SIDE OF THE MIRROR	• CD	EMI BMD 1008	
34	37	KYLIE	***** CD	PMI/IF 2	

1	1	NOW DANCE '89	CD	EMI/VIR NDD 3	
2	2	DEEP HEAT 3	CD	Telstar STAR 2344	
3	3	THE HIT FACTORY VOL 3	• CD	Fusion/PMI/IF 8	
4	5	NITE FLITE 2	• CD	CS 5MOC08	
5	4	THE HITS ALBUM 10	* CD	CS 5WEA/IMG HTS 10	
6	7	HOT SUMMER NIGHTS	CD	Spina 5M4 989	
7	6	PRECIOUS METAL	• CD	Spina 5M4 974	
8	8	DIRTY DANCING (OST)	** CD	KCA R 06488	
9	10	PROTECT THE INNOCENT	CD	Telstar STAR 2343	
10	11	THIS IS SKA	CD	Telstar STAR 2346	
11	9	RAINBOW WARRIORS	CD	RCA R 74655	
12	15	GOOD MORNING VIETNAM (OST)	• CD	AMA/AMA 3113	
13	12	RHYTHM OF THE SUN	CD	Telstar STAR 2342	
14	14	THE BLUES BROTHERS (OST)	CD	Atlantic 429715	
15	13	SOFT METAL	* CD	Spina 5M4932	
16	NEW	GLAM SLAM	CD	K14/STAR 2256	
17	16	GHOSTBUSTERS II	CD	MCA/MC/CT 6056	
18	NEW	BUSTER (OST)	** CD	Virgin 2524	
19	18	NOW 141	** CD	EMI NOW 14	
20	17	DON'T STOP THE MUSIC	CD	Spina 5M4 977	

54	46	ION JONES	CD	Spina 5M4 978	
55	40	WALTZ DANCING	CD	SpC 4402311	
56	NEW	JUMP - THE BEST OF THE POINTER SISTERS	CD	KCA R 06319	
57	72	SONIC TEMPLE	• CD	Empire/Imperial BECA 98	
58	59	DIESEL AND DUST	• CD	CS 4400511	
59	45	GATECRASHING	• CD	Olympic/DIG 1476	
60	NEW	DELICATE SOUND OF THUNDER	• CD	EMI EQ 2009	
61	NEW	MYSTERY GIRL	• CD	Virgin V 2374	
62	NEW	DISCO	* CD	Fidelphone/MC 1001	
63	50	GREEN	• CD	Warner Brothers/WV 234	
64	63	TRACY CHAPMAN	*** CD	Eidos EIT 44	
65	NEW	SOUTHSIDE	• CD	Mercury/Panopticon 1381711	
66	58	MONKEY FOR NOTHING	***** CD	Vergo/Panopticon 129814	
67	57	FOREVER YOUR GIRL	• CD	Smak/Virgin 5M42 19	
68	56	DISINTEGRATION	• CD	Fusion/Polystar 17814	
69	64	THE INNOCENTS	** CD	Mus-TUM 55	
70	51	POP ART	• CD	MCA/MC/CT 3421	
71	55	THE JOSHUA TREE	***** CD	Island 028	
72	49	TIN MACHINE	• CD	EMI USA HTS 1044	
73	48	TAKING ON THE WORLD	CD	AMA/AMA 3007	
74	NEW	ANCIENT HEART	** CD	WEA/WV 210	
75	NEW	COSMIC THING	CD	Rykla/WV 233	

CD - Released on Compact Disc
 The British Record Industry Chart, © 1991, Compiled by Gallup for the R.I. Music Week and S.C. Trade Publications system licensed exclusively to Music Week. Broadcasting rights in the BBC, M.I. rights reserved.

Wizard of Oz

by Barry Lazell

ROBERT OZN used to be the vocal of a New York synth-sound duo named Ebn-Ozn, successful in rock-dance clubland Stateside, with singles such as Bag Lady and A-E-I-O-U. In recent months, though, he's been making a much bigger US dance-floor success as writer, producer and leader of Dada Nada, which is that rarest of species — a white US house music act.

Signed to New York dance indie label iVoice Records, Dada Nada has produced one of the few house tracks to reach top 10 on the US dance chart, having recently hit number five with Haunted House (first release on iVoice, which made the label's immediate chart success almost unique too). The single was imported here to get favour in many clubs (including Manchester's Hacienda and London's Heaven and Phuture) in its Garage Mix, remixed by Chicago's Mike 'Hilman' Wilson.

With its strong house trappings, Haunted House was also huge in the Chicago dance world, getting "Hot Mix" radio and club play from the likes of Wilson himself, Marshall Jefferson and Steve 'Silk' Hurley. Ozn followed this success by taking Dada Nada into PA performances in Chicago, LA and Miami.

The follow-up single, Deep Love, again written and produced by Ozn, has just surfaced in the US with a 12-inch remix put together by Frankie Knuckles and David Morales at New York's Shakedown Studios. Again, it's a re-housing project of notable power: "Deep Love was truly fierce", Knuckles and Morales are quoted as saying, "and now it's fierce."

As this is written, Deep Love is the subject of interest from several UK labels, alerted to Dada Nada by Haunted House and by the calibre of DJ Talent, on both sides of the Atlantic, which the act's music has so far attracted.

UK contact for iVoice is Max Trengon on 01-995 2344, while the label itself is based at Suite 45, 15 MacDougal Street, New York, NY 10012, USA.



AKI NAWAZ. Fusing world music with club music helps the listener to identify with it a bit more'

Taking on the world

by Martin Aston

MORY KANTE'S world music dance track and Euro chart smash Yeke Yeke and Ofra Haza's Im Ina Lu opened doors in peoples' perceptions — now it's about time someone pushed us through into what is still a relatively untested sound and style.

Distributed by Pinnacle, the new north London-based Nalin Records has that aim in mind with its compilation, Fuse, where traditional world music meets Western dance beats.

Among a variety of global beats, including Oriental, Egyptian and African, Fuse's dominant strain is Bhanga, the Asian-UK hybrid that's already made its mark among the Asian communities (simply, if Gallup had a broad spread of Asian outlets on its Charts panel, groups such as Alopp and Holly Holly would make the top 10).

Fuse takes the creative East-meets-West beat further into the heart of post-acid clubland — SOPHIA AKI KUDIA borrows the siren and Can U Feel It? chant from Todd Terry — with relatively undiscovered artists.

Nation's credentials might also raise a few eyebrows, given that the owners are Katherine Canoville, ex-PR/promo person for Afterhours Records (best known for New Model Army), and Aki Nawaz, ex-drummer of the original Cult (then known as Southern Death Cult) and an Asion from Bradford: "I was always interested in exploring different types of mu-

sic — SDC's drumming was always very tribal. I was always trying to find an outlet for my interest then."

The pair are keeping Nation separate from their management company Quickfire, but have spent the last 18 months negotiating deals for Bhanga's leading acts. "It was just what the Asian community always needed — a musical outlet, like the Afro-Caribbean community has," Aki enthuses, "but on the business side, a lot of the artists were getting ripped off, so because of our backgrounds, we knew how to work things. But we came up against a weird attitude from the majors toward Bhanga — the bands were selling between 50 and 80,000 copies and I was offering them to labels like Island for £15,000, and they could've doubled their sales beyond that point. But they didn't go for it."

The belated world music went overground. But now that Latin American and African have become commonplace, Asian roots might be next up. "We want a label that concentrates on the new talent, but we're very open-minded regarding all aspects of music. Fusing world music with club music helps the listener to identify with it a bit more. It's almost like educating them. We just want to shake people's views of how they see music and break some barriers, because there's so much richness in the third world that's never been explored."

Stars of Fuse are David Harrow, aka Pulse 8 — "a brilliant keyboard player," according to Aki — a full time member of Jah Wobble's Invaders Of The Heart and a valuable sessioner, working with the likes of Adrian Sherwood, Ann Clark and Frank Chickens; the percussionist Mahomud I — real name Talvin Singh — and his pioneering use of south Indian instruments; and his group project Sopna, with their Afro-influenced fusion. Aki is equally enthusiastic about working with Gai Bangla, two East End Asian rappers and DJ's: "They're young, whereas most Bhanga players are over 40."

Aki is convinced if there is enough world dance music to go round, then it can compete in the clubs. "We've been servicing all the clubs with great reactions outside London too, like in Brighton and Birmingham. It just has to be marketed properly. Dare I say it, but Joe Punter who buys records and doesn't go to clubs is a bit older, but the young people who do should find it interesting. Anything could happen."

James Brown

C O L U M N

MY MAIN preoccupation at the moment is trying to master a fiendish computer on which to write all my copy for not only this column but also, especially, for my sections in *Record Mirror* and *THE GONG* (Mercury MEXR 293). **Pick Ashley** (though garage-style in **Rud Simpson's** tougher mixes) **ARTHUR BAKER AND THE BACKBEAT DISCIPLES** Talk It Over (Breakout USAF 655); totally remade lightweight Euro house-style **VIOLA WILLS** Conno Get Along Without You Now (The Las Adams Mixes) (Music Man MMAPT 12-006, via Pinnacle); **Black Alien Waterman** created other good gorgeous slickly groovy old **Princess-style** girls code **SEGUE** Tell Him I Called (Capitol 17C 578), but reasonably snappy inspiring bright newbies remixed and fully available: **PRINCES** Love Don't Go (Touch Tone Records, CUT 1), via BMG/total.

Albums selling strongly to a home listening rather than dancing audience have recently included the deliberately specialiser pop **BOOGIE DOWN PRODUCTIONS** Ghetto Music, The Legend Of Hip Hop (via HIP BO), and soaringly gospel toned **Apollo** amateur show winner **DAVID PEASTON** Introducing... (David Peaston Claffen Records KR242281), which import album sellers include the swingbeat/tender slow divided solo **BABYFACE** Tender Love (Solo: FZ 45288), and highly pioneering's quite acute **BE FLIGHT** In Flight (RCA 9776-1-8).

Another big European import is the excellent steadily chugging German **ODYSEY** Going Back To My Roots (Film Flam Records/Streetheat STH 545), other imports from the US getting a tickle in the hot weather depleted dance market being the danted snappy exciting young **FLAME** (heating Tony Terry) On The Strength (Epic 49-68900); wily amused dry-lead twopping jerky pop **TUFF CREW** She Rides The Pony (52e Deff Records WAR-052); old album based adopting now **Let's All Chant** based good if predictable hip house **ULTRAMAGIC MC'S** Traveling At The Speed Of Thought (Hip-House Club Mix) (Nesl Plateau Records INC NP501 033), "remastered" 1986

German original of **Believe**, a Boleonic chanting **BLUIN & NELSON** Jbara (CBS CBS 65469 1) 6; **Jim & Lewis** created disappointing **Jacksons** Heartbeat/Heart Copying **NEW EDITION** N.E. Heartbeat (MCA Records MCA-23891), strange considering that in Supermarket they have one of the hottest tracks on the **Ghostbusters II** soundtrack.

IMPORTANT ANNOUNCEMENT

HELD BACK DUE TO LITIGATION

BIG LOS FRENCH KISS

RELEASE DATE NOW 7 AUGUST

SCAM 1 DISTRIBUTED BY PINNACLE



TOP DANCE SINGLES

29 JULY 1989

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

THIS WEEK LAST WEEK ON CHART		NEW	
1	ON OUR OWN	1	MC/MCA(1)1350 (F)
2	BACK TO LIFE	2	10/Virgin TENX1 245 (E)
3	FRENCH KISS	3	London FX(1)115 (F)
4	ANY1 NOBODY (REMIX)	4	Warner Brothers W2800(T) (W)
5	YOU'LL NEVER STOP ME LOVING...	5	Chryslis CHS(12)3385 (C)
6	VOODOO RAY (EP)	6	Rhombi R5804 - (12) R5 8804 (P)
7	SAY NO GO	7	Big Life BLR 10(1) (I)
8	GRANDPA'S PARTY	8	Cooltempo COOLX(1)184 (C)
9	IT'S ALRIGHT	9	Parlophone/EMI (12) R6220 (E)
10	SUPERWOMAN	10	Warner Brothers W2920(T) (W)
11	SWING THE MOOD	11	Music Factory MFD(10)1 (BMG)
12	GET LOOSE	12	A&M USA(T)659 (F)
13	LONDON JAZZ!	13	Teldec/WEA V2 393(T) (W)
14	LET IT ROLL	14	Alltantic AB866(T) (W)
15	LET ME LOVE YOU FOR TONIGHT	15	Sleeping Bag SBUK 4(T) (I)
16	LIBERIAN GIRL	16	Epic 6549470 (12-6549478) (C)
17	CHOICE?	17	RCA PB42885 (12-PT42886) (BMG)
18	WON'T TALK ABOUT IT/BLAME IT...	18	Gal Distcs GOD(X) 33 (F)
19	DO THE RIGHT THING	19	10/Virgin TENX(X)271 (E)
20	DON'T MAKE ME OVER	20	Champion CHAMP (12)213 (BMG)

21	JUST KEEP ROCKIN'	Desire WANT(X) 9 (PAC)
22	BAIDANCE	Warner Brothers W2920(T) (W)
23	DO IT TO THE CROWD	Profile PROF(1)255 (F)
24	JOY AND PAIN	BCM BCM 257(X) (P)
25	COME ON AND GET SOME	London F110 (12-FX 110) (I)
26	UH-UH OOH OOH LOOK OUT...	Atlantic AB941(T) (W)
27	ON AND ON	Mango (12)MNG 708 (F)
28	DEFINITION OF LOVE	Kool Kar KOOL(T)504 (I)
29	SANDYCA	Virgin VIV1 1194 (E)

30	WHERE DO WE GO?	African A 886(1) (W)
31	FIGHT THE POWER	Motown ZB42877 (12-ZT42878) (BMG)
32	IT IS TIME TO GET FUNKY	London FX(X) 107 (F)
33	BLAME IT ON THE RAIN	Cooltempo COOLX(1)180 (C)
34	WE GOT OUR OWN THANG	MC/MCA(1) 1344 (F)
35	I'M IN LOVE	Dev Con/RCA ZB42891 - (12-ZT42892) (BMG)
36	SHUT A MOVE	Delicious (12)BRW 137 (F)
37	DO YOU LOVE THE WAY YOU FEEL	10/Virgin TENX(X)273 (E)
38	IN MOTION	MC/MCA(1)1349 (F)
39	101	MC/MCA(1)1348 (F)
40	GET BACK TO LONDON	F110 (12-FX111) (I)
41	POP MUSIC (1989 REMIX)	Free Style (12)FRS 1 (BMG)
42	TEARS	KnuKnu/Tomita/Owens London FX(X)108 (F)
43	CHAC CHA HEELS	Cartha/Kim/Bonnie/Beet Aristo 112331 - (6)12331 (BMG)
44	REVERE OF THE NIGHT	EMI-USA (12)EM169 (E)
45	THE KING IS HERE/THE 900 ...	Dr Beat/Film/Track - (DRX9) 12 (BMG)
46	BABY CAN I HOLD YOU TONIGHT	Charm - (C)RT 34 (J5)
47	LET LADIES	Capitol (12)CL540 (E)
48	RIGHT BACK WHERE WE STARTED...	Fontaine (12)FAN 18 (P)
49	LET'S WORK	RCA ZB42887 (12-ZT42888) (BMG)
50	MASTER MIX	Radical RADC 5 - (RADICAL 5) (SP)

JET SET ADVERTISEMENT 01-961 5818

REGGAE CHART

1 (1) BABY CAN I HOLD YOU TONIGHT Sanchez Charm CRT 34
 2 (1) RAGGAMUFFIN GHEE P/Hanover/111 Inc/Clarke Belsin CB 001
 3 (1) I AM COMMANDING WIFE Bush/Gardner Warner Bros WB 2920(T) (W)
 4 (1) CLOSE TO ME Sade German GDC 33
 5 (3) BABY CAN I HOLD YOU TONIGHT Froya Brown Charm CRT 34
 6 (6) NICE EVERY TIME Compton's St George SC 108
 7 (2) RUCKING FASHION Tessa P/Hyphen Blackie Donald BD 39091
 8 (4) LOOKING OVER LOVE Lutz Arusa AB 89
 9 (10) STEP UP IN LIFE Benetton/Levy Time One Records 100 29
 10 (1) COME BACK TO ME Johnson/Miller & Tiger Technique TNC 24
 11 (12) NEW WAY TO SAY I LOVE YOU Weigand Warner Bros WB 2920(T) (W)
 12 (17) EXPENSIVE AND DEAR Johnny P Long Beach OH 15
 13 (12) MAKING LOVE Billy Ocean The Power FC 024
 14 (18) MIX UP! In Madison & Captain Berkeley Spring Sea 5011
 15 (26) ITAL JOCKEY Johnny P Technique WRT 49
 16 (25) ONE BLOOD Tony Brax Ocean Media M 01
 17 (23) CRUISING IN LOVE Mike Anthony Magma MGR 003
 18 (21) MY HEART IS BLEEDING Gregory Isaacs Super Power SP 44
 19 (16) I'LL PROVE IT TO YOU In-Dee In-Dee Musing Lab MFL 001
 20 (15) MIDNIGHT HOUR Robert Lee & Barry General Liona FLS 016

REGGAE ALBUM CHART

1 (7) WAITING FOR YOU Taylor/Tyler Lion and Lamb LAMP 31
 2 (3) LOVE THE LIFE YOU LIVE Benetton/Levy Time One 100B 003
 3 (1) LOVE LINE Freddie Paul Glory Gold GGLP 003
 4 (6) JUST LOVERS Various Artists Charm Records C.R.P.
 5 (23) A REGGAE EXPERIENCE C'Ubacha Greenhouse GRS 130
 6 (7) SELKITA SHOWCASE '89 Various Artists Greenhouse GRS 130
 7 (8) SWEET SURRENDER Janet Kay Body Music JAMST 02
 8 (27) ANY HE DIS COULD BE Mingo MFL 002
 9 (10) MIXING LAB SHOWCASE Various Artists Musing Lab MFL 001
 10 (4) GOOD VIBRATIONS Dennis Brown Topone's Special CSPSP 01

NEW RELEASES DISCO 50

I WANNA GET NEXT TO YOU Moulder Capitol Records C 001
 HOW DO YOU DO Tony & Anthony Milder Blue Mountain BMD 004
 JUST INFATUATION Gregory Isaacs Jab Shaka Music JPSM 814
 O'LA SOCA Avenue Mingo MFL 010
 FRANKIE PAUL Out Of This World Technique WRT 51

NEW RELEASES ALBUMS

THE SANTIC COLLECTION VOL 2 Various Artists Santic Sounds SS 001P
 NO CONFEST Dennis Brown & Gregory Isaacs Greenhouse GRS 133
 JAMAICA'S FINEST VOL 1 Various Fashion FASHY 012
 AFRICAN DUB FT. 5 new CDs GMS 012
 REGGAE - SOCA FOR LOVERS VOL 2 Rudy Gray Santic Sounds SSA 48P
 BRING THE COUCHIE 1974-1976 Hines & Friends Topone MFL 073
 MY VOICE IS INSURED FOR HALF A MILLION Dennis Altagone Topone MFL 073

TOP 10 ALBUMS

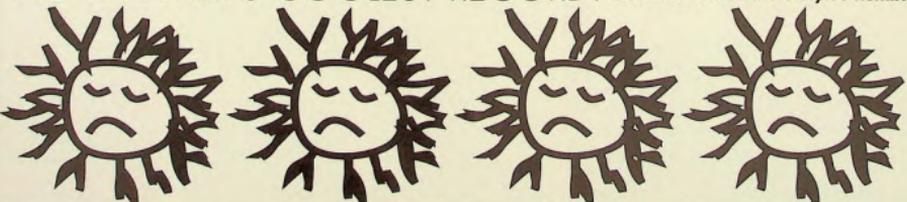
1	CLUB CLASSICS VOL ONE	10/Virgin D1X82/CD1X82 (E)
2	NOW DANCE '89	EMI/Virgin NOD3/TCNOD3 (E)
3	DEEP HEAT 3 - THE THIRD DEGREE	Telstar STAR2364/STAC2364 (BMG)
4	DON'T BE CRUEL	MC/MCA 3425/MCFC 3425 (F)
5	GHETTO MUSIC	Boogie Down Productions Jive HIP80/HIP80 (BMG)
6	KARYN WHITE	Warner Brothers WX235(C) (W)
7	NITE FLITE 2	Various CBS MOODB/MOODCB (C)
8	BATMAN	Warner Brothers WX281/WX281 (C) (W)
9	3 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSM1(C) (I)
10	I CAN MAKE YOU DANCE	Ricnic Rich Gee Si GEE34/GEEMCA3 (I)

TOP 10 BUBBLERS

1	THINK	Precious Red Champion CHAMP (12)210 (BMG)
2	ALL OVER THE WORLD	Chuck Jackson Nightmarer MARE5103 - (MARE5103) (PAC)
3	25 MILES ('89) REMIX	Edwin Starr Motown ZB41 965 - (ZT41 966) (BMG)
4	STOP THIS THING	Dynasty Of Time RCA ZB42889 - (ZT42890) (BMG)
5	YOU'RE HISTORY	Shakespeare's Sister London FX(X)112 (F)
6	SO WOT CHA SAYIN'	EPMD Fresh (USA) - (FR 80133) (Imp)
7	MFE (MISSIN' PERSONS BUREAU)	Womack & Womack 4th & Way (12)BRW138 (F)
8	I NEED A RHYTHM	28th St Crew Vendetta - (VE 7023) (Imp)
9	YOU'RE THE ONE	Jelly Chaires Champion CHAMP12(12)100 (BMG)
10	EARTHLY POWERS	A Man Called Adam Acid Jazz - (JAZZ15) (I)

THE SUMMER'S COOLEST RECORD!

Ben Liebrand's Yardie Stylee Remix



THE FOUR TOPS "THE SUN AIN'T GONNA SHINE" (SEVEN, TWELVE AND CDS)

ARISTA

PLAY

AIR WAVES

New AM station breezes into Radio Two's manor

by Bob Tyler
ESSEX RADIO aims to "deliberately" woo listeners from Radio Two with Breeze AM, according to Keith Rogers, the South-East-based station's programme controller.

Opened on July 16, independent radio's latest slight frequency service is one of the few stations to begin 24-hour programming from the outset and is aiming for the 45-plus age group.

Rogers believes his new listeners will tune in for the music rather than the personalities. Nevertheless, there is an experienced team of eight presenters, including ex-Radio Two man, Bill Rennells.

The programmes, drawn from three lists: traditional, covering artists such as Nat King Cole, Bing Crosby and Dean Martin; contemporary with artists like Elton John, The Carpenters and Barry

Manilow and a small number of Fifties, Sixties and Seventies oldies. "Soft or unbrash chart music may creep in occasionally," Rogers adds.

Breeze AM now brings the number of split frequency stations up from 14 to 15, with the station operating on a full or nearly full-time basis to 12. The Broadcasting Bill will propose an end to simulcasting, for which IBA stations are preparing themselves.

B R I E F S



ATLANTIC 252's promotions coordinator Dave Alkey (left) and international radio consultant, John Collett

● ATLANTIC 252 has made its first appointments with Dave Alkey as promotions coordinator and Paul Kavanagh as head of music. Alkey has worked for Radio One as both programme producer and on promotional projects and Kavanagh from Sunshine 101, the Dublin-based pirate station, closed in 1988.

● KISS FM, disappointed in its bid for the Greater London FM licence, says it will not return to pirate broadcasting and that it and its listeners will lobby extensively for the right of Londoners to have a dance/block music station. KISS

says the IBA has already identified two more FM radio frequencies that could be allocated in the next six to nine months to suitable runners up. It adds that Radio One's 104.8 FM frequency was allocated as a temporary frequency which Radio One will be relinquishing in November and there are no plans for its alternative use.

● BBC One's music and magazine show, UP2U, has returned for a 10-week summer series on Saturday mornings. As well as the Music Mission, presented by Radio One's Mark Goodier and featuring the search for a new music writer,

there will also be a look backstage at the Bto Wembley concert in August.

● SUPER CHANNEL's audience of potential viewers has reached 44m according to a survey by International Multimedia SA of Madrid. The data shows Super Channel's network in Spain is now more than 1m and the channel's total network now stands at over 17m connections in 17 European countries.

● TONY BLACKBURN celebrates his 25th anniversary in radio on July 25. His illustrious career spans pirate radio, BBC radio and independent radio where he now presents the Capital Good Breakfast Show.

R E V I E W

Def II: Ibiza Beat. Broadcast Monday 10th July & Monday 17th July. A TVc and Creative Entertainment Group Production for BBC2.

TOP ACTS from all over the world have been making high summer appearances at that it and its listeners will lobby extensively for the right of Londoners to have a dance/block music station. KISS

needed only the half-willed, lacklustre approach of a programme like this to undermine the whole enterprise. Less than a bare minimum of scene setting left it up to Spanish star Miguel Bae to give us an idea of why everyone was there. The latin pan up being one of the few performers who managed to write an interesting answer out of some woefully drab before-and-after questioning from presenter Brenda Emmanuel.

In-concert footage was shot in dully standard format, barely concealing the efforts of those miming bodily to tape, and hardly ever giving the club venue or audience a sell so much as a look in. Altogether a badly missed opportunity. DAVID ROBERTS

	RADIO 1 NEW 11 207-131 MUSIC FIVE	RADIO 1 NEW 11 207-131 MUSIC FIVE	REGIONAL NEW 11 207-131 MUSIC FIVE	LISTENERS '87			
ASWAD On And On	Mango	11	7	B	37	35	59
BAKER, ARTHUR Tell It Over	Breakout	—	—	—	14	13	—
BEAUTIFUL SOUTH Song For Whoever	Get Discs	8	14	A	33	37	8
BEVITY & GREEN RAPPERS The Green Rap	—	5	—	—	—	—	—
BEYONC MONNETT's Choice	RCA	14	18	A	32	35	27
BIG MAN MOUTH	CBS	20	19	A	27	21	—
BROWN, BOBBY On Your Own	MCA	20	23	A	36	37	24
BROWN, KATE Young Boys Are My Weakness	London	4	7	B	5	6	—
CLUB, NATALIE Live On The Night	EMI/USA	6	—	—	37	30	56
COOL, NORMAN Blow Me Out / Jheri	Night	9	4	—	23	24	64
COOPER, ALICE Run	—	—	—	—	—	—	—
CLUB, The Eds (Cool Baby)	Reggae Beatpost	10	12	B	8	19	18
CUTTING CORN Between A Rock And A Hard Place	Sirex	4	9	B	23	23	69
DANNY WILSON The Second Summer Of Love	Virgin	22	20	A	36	39	23
DARK! Abandon	AAI	10	—	—	9	—	—
DARKING BUDDY You're Got To Go	Epic	19	16	A	26	27	45
DI L'ISOLLEY Day In The Sun	Big Time	18	13	B	8	11	13
DIOM King Of The New York Streets	—	—	—	—	—	—	—
DOOBIE BROTHERS The Doctor	Capitol	18	11	—	—	—	—
EASTON, SHEENA I O	MCA	—	—	—	18	20	54
ESTAFAN, GLORIA Don't Wake Me Up	Epic	19	13	A	37	40	9
FLACK, PHOENIX Uh-Uh-Ohh-Ohh-Ohh Look Out	Atlantic	—	—	—	21	17	85
HIZZON Set	WEA	11	—	—	13	—	—
GIFTY KINGS Bombalito	AI	5	5	—	4	—	—
GUN Better Days	AAI	10	11	B	8	15	13
HENLEY, DON The End Of Innocence	WEA	15	12	—	25	—	—
INNER CITY Do You Love What You Feel	—	8	—	—	21	—	—
IT BETS Super Smash	Virgin	8	—	—	5	—	—
JACKSON, MICHAEL I Wanna Get	Epic	19	19	A	37	40	13
JAMES, ETTA I Got The Will	Island	2	2	—	11	11	—
JIVE BUNNY & MASTERMIMERS Swing The Mood	—	7	—	—	12	—	—
KIARA Early Love Time	Aristo	5	8	B	—	4	—
KING, EARTHAN/BRONSKI BEAT Chu Chu Heels	Aristo	22	18	A	18	20	39
KITTY, GLADYS Lorraine Love It All	MCA	15	16	B	8	10	40
LA BIRD vs. JAZZ F Got Love	Breakout	—	—	—	15	—	25
LAUPER, CYNDI Drive All Night	Epic	7	16	B	22	33	24
LIGHTNING SEEDS Pure	Gheetto	18	12	A	29	24	58
LONG TIME American Eyes	—	5	—	—	11	—	—
LONDON BOYS London Nights	WEA	20	21	A	31	35	2
LYLE, MICHAEL Goodnight Party	Cooltempo	—	—	—	15	15	14
MACCOLL, KRISTY Days	Virgin	17	15	B	38	41	15
MARTINA Top Soldiers	CBS	7	7	—	30	29	79
MCCARTNEY, PAUL The One	Parlophone	15	7	B	33	36	—
MCGIBERT, KEVIN Where We Were Meant To Be	Island	—	—	—	11	11	—
MIDLER, BETTE Wind Beneath My Wings	Atlantic	8	—	—	39	57	5
MILLER, ELLI Haines On The Run	Cooltempo	9	—	—	26	27	66
MONTGOMERY, ELITE Whomsoever A Thing	RCA	12	—	—	24	—	—
MONTANA, JUNE I Need Your Love	Rev	9	10	—	7	6	—
ONE 2MANT Writing On The Wall	—	6	—	—	14	—	—
ORISON, BOY California Blue	Virgin	5	5	—	27	28	82
PEZ SHOT BOYS It's Alright	EMI	23	25	A	39	40	7
PINET SWAMPERS On The Run	Warner Brothers	10	21	B	17	22	14
PIRETS Detectives Chant	WEA	17	13	B	18	16	88
ROACHFORD Kathleen	CBS	20	13	B	32	36	43
ROOSTIE & BOOPSE Poppa Wawa	—	4	—	—	—	—	—
ROSS, DIANA Paradise	EMI	—	—	—	20	19	—
ROXTETS Dream For Success	EMI	—	—	—	31	31	49
RUFFLES GREATEST HITS (Various) (Remix)	Warner Bros	17	22	A	33	38	6
SHAKESPEARE THE MUSIC BY	Parlophone	14	14	—	16	16	84
SHARPE'S SISTER Year In History	London	5	5	—	10	7	—
SIMPLE MINDS Set It Free	Virgin	11	13	B	27	27	—
SOMIA You'll Never Stop Me From	Chryslis	14	15	B	34	37	1
SOUL IS EQUAL Rock To Me	—	10	28	23	B	34	37
SWINGING SISTER Where In The World	Festival	14	24	A	22	37	50
TEN CITY Where Do We Go?	Atlantic	6	—	—	14	8	60
THEX Everyday Now	Mercury	7	—	—	16	—	—
THANIS Jerrily Sugar Boy	London	6	—	—	9	—	—
TRANSVISION VAMP Inside Of Love	MCA	11	—	A	19	—	—
WATERBURY City	Polygram	5	—	—	35	40	17
WAZLEY, JUDITH	MCA	14	—	—	18	—	—
WENDY I USA Satisfaction	Virgin	16	12	B	22	23	46
WHITE, MARTIN Superwoman	Warner Brothers	14	13	A	32	37	11
WILD WIKENDI Cowboy Back	Parlophone	8	6	—	18	17	98
WIDMACK & WIDMACK Awful 4	44 & 5 Way	7	9	—	18	20	92
YELLO Boazie Sadies	Mercury	8	4	—	14	12	47

A more detailed playlist breakdown, including specific records, is available from the Research Department for details of this weekly service, call Tony Ferry on 01 287 4611 or 224. Records are eligible for the grid if they are on the current Radio 1 playlist, or hit had 4 or more plays on Radio 1 last week as monitored by Radio 1's Romeo computer or if a featured on 11 or more current IBA playlists (A & B lists).

COMPACT

disc

DIGITAL AUDIO

1	A NEW FLAME, SIMPLY RED	Epic
2	THEMES, Vangelis	Polygram
3	THE TWELVE COMMANDMENTS OF DANKE, London Boys	WEA
4	I DON'T BE CRUEL, Bobby Brown	MCA
5	4 COLOR CLASSICS VOLONE, SOUL LOU	10/15
6	10 NEW DANCE '88, Various	EMI/Virgin
7	4 EVERLASTING, Transvision Vamp	MCA
8	THE MIRACULOUS, Various	Parlophone
9	11 REFRESHZ, Queen	CBS
10	9 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
11	5 PAST PRESENT, Clavette	RCA
12	3 BARMAN, Odes, Pines	Warner Brothers
13	14 STREET FIGHTING YEARS, Various	Virgin
14	18 IN ANYTHING BUT YOU, G.E. Smith/Blond Luu	Epic
15	4 DEEP HEAT 3 - THE THIRD DISCO, Various	Takara
16	17 WHEN THE WORLD KNOWS YOUR NAME, Various	RCA
17	13 FULL MOON FEVER, Tom Petty	MCA
18	19 THE RAW AND THE COOKED, Flet, London	—
19	20 BROP HOPTOP, Danny Wilson	Virgin

© BPI Compiled by Gallup for BPI Music Week and BBC.

Jazz and ethnic stations are awarded London contracts

by Sarah Davis

LONDON JAZZ Radio has emerged the winner of the Greater London FM franchise. Head of music Dave Lee says: "It's such a relief after nine years of trying."

The other prize, the London AM station, was secured by north London-based Spectrum which offers a range of ethnic music.

URS Lee is a long-time jazz devotee, an Ivor Novello award winner with many years music industry experience and a campaigner for government recognition of the need for jazz in London. "Kenneth Clarke put me on it — he said 'musically speaking, there's nothing I want to hear — I go to my records.' I wrote to MPs, asked their advice on who to see and I'd get letters back from them saying we'd go to jazz station. People like [MPs] John Prescott, Jim Lester, Lord Colwyn. I'll always be thankful for their support."

London Jazz Radio will broadcast the widest possible range of jazz, 24-hours-a-day, seven-days-a-week. Lee says: "Jazz will be broken down into its constituent parts. We will have an A list and a B list and we will play Cuban, Latin American, salsa, Afro, rhythm and blues, vocal — all styles."

There will be some specialist programmes and freeform, the "jazzy" side of new age, big band sounds and traditional jazz.



DAVID LEE, MD, London Jazz Radio, winner of the capital's FM contract

Lee is sure of significant demand to support a round-the-clock jazz station. He says research indicates a large potential audience, mainly in the A/B bracket aged 45 to 55. Surprisingly, research also showed that jazz interests women of 24 to 35 and has an increasing following among 17 to 25s of both sexes.

Broadcasting will begin in six to eight months — "probably February" — and Lee says that he "can't

talk about DJs at the moment — some one or other companies but until we've got a definite date they can't give in their notice". Until DJs sign up, full programme details cannot be finalised, although the station plans a "Young jazz musician of the year" concert and will record concerts in club venues, broadcasting them the following night.

Prominent backers and board members, "All jazz fans", include

Johnny Dankworth, Sir David Lumsden, head of the Royal Academy and Grand Metropolitan Hotels board member Jasper Grinling. Spectrum Radio, a multi-racial radio group, started life nearly five years ago as one of the original Greater London Council community funded training projects that we set up in the lost days of the Council's reign, writes Bob Tyler.

The IBA advertised the Greater London AM station to offer some of the smaller, currently untested ethnic groups, with a radio service which would be supported by a larger core service or services.

Spectrum's appointment has resulted in what its chairman, John Kyriakides, calls, "A unique, interesting and very different style of radio".

The station will be owned and operated by seven ethnic groups including Jewish, Italian, Arabic and Hispanic, as well as the main London ethnic communities of Hindi, Afro-Caribbean and Greek. "Most of our music will come from these areas but will be adding a

few programmes such as Chinese and Portuguese," says Kyriakides.

Spectrum has overcome the problem of how to include all these different strands of programmes without sounding disjointed or "alienating anybody", by having most peak-time, breakfast and mid-morning programmes presented in English. "It is only after the peak time when we will break off into individual targeted strands," continues Kyriakides. He sees this as a great advantage over mainstream broadcasting. "When we broadcast — say, our Arab programme — we will have a truly dedicated audience."

The station hopes to begin broadcasting within nine months from north west London. Costs of £1.5m will be raised from within the participating ethnic groups.

Kyriakides sees the musical output of the station as being of major importance and is anxious to make contacts with record distributors or any other sources of ethnic music. He can be contacted on 01-229 7244.

STATION PROFILE

Northsound

by Nick Maybury

Celebrating its eighth birthday this Thursday is Northsound Radio — the ILR station which covers the North East of Scotland and Aberdeen. Based in a converted school, Northsound has always been a small, tightly knit station with a potential audience of only around 300,000. Despite this it has achieved remarkable results. Damien McLeod, the station's head of music and presentation for the last 16 months, has been busy consolidating and broadening Northsound's appeal.

Music Policy

McLeod theoretically has total control over what is played on Northsound — but in practice he believes that his presenters should have the kind of freedom many DJs can only dream about. Each programme has 30 to 40 per cent freeplay.

The Selector program is used to compile playlists, something which McLeod was originally wary of, but now acknowledges the time it can save: "The presenters don't have to waste time filling in PRS return forms."

The A1 playlist consists of 30 records — taken from the top 50

singles and the best of new releases. Surprisingly, singles on their way down may still be on the A1 list, while a climber may not — especially if it received heavy airplay on its way up. The A2 list is made up of singles with chart potential but which may not be "chart cuts". Examples given by McLeod include: "Good Scottish bands like the Kevin McDermott Orchestra or Love and Money."

Releases with a more specific appeal are placed on the B list along with new artists and more obscure sounds to give freshness and diversity to Northsound. This listing policy certainly sees some strange combinations. The likes of Black Sabbath and Julio Iglesias have appeared in the same week but, as McLeod explains, they will be aired at specific times of the day to tie up with the relevant audiences. Specialist programmes include country & western, Scottish, soul, rock and jazz.

Presenters

McLeod refuses to name any particular presenter as "standing out above the others because he feels the rest would seem in some way lacking. However, he does point out that many Northsound DJs go on to further success — including of Radio One.

Listenership

"Our audience is essentially aged 20 to 40," says McLeod, "but we are aware of the others and don't forget them." Northsound recognises that it is primarily a Scottish station. JCRAR figures consistently show it to be the top radio station in the region with Radio One usually trailing by around 20 points. Currently, Northsound has a rating of 58 per cent and it has been as high as 67 per cent.

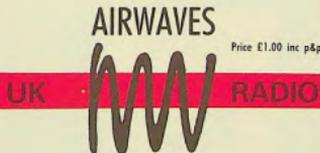
Local talent

McLeod admits that local bands don't get as much airtime as he would like: "We don't have the resources — for example we can't record them. But we will accept master tapes and will play them if the standard is high enough."

The Industry

Northsound's relationship with record companies is good, according to McLeod — with a few exceptions. This problem has been persuaded reps that coming to Aberdeen is worthwhile. Much of the business is done over the phone but personal visits are becoming more frequent. McLeod points out that, generally, Aberdeen is an affluent part of the country thanks to the oil business and that this can have a knock on effect for record sales.

An indispensable display map of UK radio stations both ILR, BBC and other stations, including those who will begin broadcasting between August and early 1990. Names, addresses, phone numbers and key contacts, all displayed on one map.



Due to demand we have printed some extra copies of Music Week UK Radio Map (MW Issue 17 June '89). If you didn't manage to obtain your own personal display map or you would like extra copies, please call Siobhan Mullen at Music Week — 01-387 6611.

Classical

- | | | |
|----|------------------------------------|--|
| 1 | ELGAR CELLO CONCERTO/SEA PICTURES | EMI
Barbieri/LSO/Baker/Du Pre
ASD655/TCAS0655 (E) |
| 2 | ELGAR CELLO CONCERTO/ENIGMA ... | CBS Masterworks
D Bornheim/PDO/J Du Pre
CBS76529/4076529 (C) |
| 3 | ANDREW LLOYD WEBBER REQUIEM | HMV
Domingo/Singhman/Moazell/ECCO
ALWI/TCALWI (E) |
| 4 | ELGAR CELLO CONCERTO | Philips
Munihin/RPO/Webber
4163541/4163544 (F) |
| 5 | VIVALDI FOUR SEASONS | L'Oiseau Lyre
Hogwood/Academy Ancient Music
4101261/4101264 (F) |
| 6 | MAHLER RESURRECTION | Imp Classics
Gilbert Kaplan
DPCD910/CMPC910 (PK) |
| 7 | ALBINONI/GOUD/FAHELBEL ... | Deutsche Grammophon
Herbert Von Karajan/BPO
4133091/4133094 (F) |
| 8 | HOLST THE PLANETS | Deutsche Grammophon
Herbert Von Karajan/BPO
2532019/332019 (F) |
| 9 | PUCCINI MADAME BUTTERFLY ... | Decca Opera Gals
Herbert Von Karajan/VPO
4212472 (F) |
| 10 | BERLIOZ SYMPHONIE FANTASTIQUE | EMI
Roger Norrington/LCP
EL7495411/EL7495414 (E) |
| 12 | HANDEL MESSIAH | Deutsche Grammophon
Trevor Finknoth/ECC & Choir
4236301/4236304 (F) |
| 12 | ELGAR AND DELIUS CELLO CONCERTOS | HMV
Du Pre/Barbieri/Sargent Etc
ASD2764/TCASD2764 (E) |
| 13 | BRITTEN WAR REQUIEM | Decca
Benjamin Britten/LSO
SET252/K27K22 (F) |
| 14 | MENDELSSOHN AND BRUCH VIOLIN ... | Deutsche Grammophon
Anne Sophie Mutter/Karajan/BPO
2532011/6/3302016 (F) |
| 15 | MOZART PIANO CONCERTOS NO. 13 & 18 | Philips
Jeffrey Tate/ECC/Uchida
422317/4222318 (E) |
| 15 | ELGAR ENIGMA VARIATIONS ETC | Deutsche Grammophon
Leonard Bernstein/BBCSO
2532026/3/3302027 (E) |
| 17 | MAHLER SYMPHONY NO. 2 | HMV Reflexe
Simon Kottler/CBSO
EX 270583/EX 270585 (E) |
| 18 | MOZART SERENADE IN B FLAT MAJOR | Novello
Jane Glover/London Mozart Play
NVL103/NVLC103 (BMG) |
| 19 | MENDELSSOHN/BRUCH/SCHUBERT | HMV
Nigel Kennedy/Jeffrey Tate/ECCO
EL7496631/EL7496634 (E) |
| 20 | MOZART REQUIEM | Decca
Christopher Hogwood/AAM
4117121/4117124 (F) |

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

CLASSICAL

Labels prepare for von Karajan demand

by Nicolas Soames

THE DEATH OF Herbert von Karajan will undoubtedly awaken a new interest in the conductor and his recordings, even though it is less than a year since the massive marketing campaigns from both Deutsche Grammophon and EMI to celebrate his 80th birthday.

"Frankly, it is a difficult situation because he was such a monumental figure and people do want to know about his recordings, but it is inappropriate to be crossly commercial," says Bill Holland, DG's UK marketing director.

Deutsche Grammophon is preparing to re-advertise on TV the Essential Karajan which was the lynch-pin of its von Karajan birthday celebrations last year. It is also likely to re-release the 25-CD set Masterpieces — the recordings will also be available separately. Dealers will also be glad to know that the 1952 recordings of Beethoven's Symphonies — regarded as von Karajan's finest — will come out on CD in September.

But Holland points out that there are a number of new recordings still to come. The most welcome will

be Verdi's Un Ballo in Maschera, which von Karajan was due to conduct in Solzburg this week. This is scheduled for September.

Other recordings awaiting release are studio recordings of Brahms' Symphonies Nos 3 and 4 with the Berlin Philharmonic Orchestra; a concert recording of Tchaikovsky's Piano Concerto No 1 with the Soviet teenager Evgeny Kissin; a studio recording of Schumann's Symphony No 4 with the Vienna Philharmonic Orchestra, and concert recordings of Bruckner's Symphonies Nos 7 and 8, again with the VPO.

In addition, the vast library of video recordings made by von

Karajan for his own company Tele Mondiale in recent years has yet to be seen — virtually everything since the digital era has been preserved on video and lies edited, awaiting a suitable time for release.

EMI is preparing a number of special In Memoriam editions. The company will release the set of Beethoven symphonies von Karajan made with the Philharmonia in the Fifties, and sets of recordings commemorating his work with the VPO and the BPO. EMI has, to date, released about 60 von Karajan recordings on CD, and there are a further 100 other recordings in the archives.

Classical market analysis

AT FIRST glance the classical market survey goes very much to form, with the Yellow Label taking its accepted place at the head of the full-price labels. Deutsche Grammophon is the market leader in many other main classical territories.

Initial glances do provide a surprise, however, in that Philips comes third on the list and Decca fourth, even though the former UK company assumes a much larger profile. In fact, by adding Decca's 9.1 per cent to the 6 per cent of L'Oiseau Lyre, the 2.1 per cent of Decca Opera, and the 0.8 per cent of Argo (all very much Decca labels) the survey reaches the total of 18 per cent market share for Decca, which puts the picture into focus.

It is equally interesting, therefore, to do the same sum for EMI. HMV marks up 20.4 per cent. When this is added to the 4.7 per cent of HMV Reflexe and the 3.6 per cent

of EMI, it propels the EMI classical division to a percentage of 28.7.

The single greatest factor for EMI here has been the continuing success of labelwise Deutsche Grammophon's recording of Elgar's Cello Concerto which still shows no signs of dropping sales.

Recordings of more than 20 years ago also gave EMI its extraordinary lead in the budget-mid-price range — it dominates both the company and the labels charts, and in the crossover section, it maintains a slender lead.

There are other points which need to be highlighted.

The full-price releases are slightly distorted by the inclusion of Pickwick's recording of Mahler's Symphony No 2 conducted by Gilbert Kaplan which was thought to be a double album mid-price release. However, it simply demonstrates the commercial success of the recording, and shows how just one blockbuster can make such a difference — it pushes Pickwick a noble fifth in the labels list.

Pickwick's IMP recording brings it a 6.9 per cent share in the full-price section, while CBS Masterworks, with its whole price catalogue comes in sixth with 6.5 per cent.

One result of this market survey which should concern the industry is that few, if any, are able to regard as the leading independents — labels such as Hyperion, Chandos, ASV, Nimbus — are represented. The US label Telarc is there as the only imported label within the full-price region, and Conifer has squeezed in with 0.8 per cent. But from the point of view of classical buyers, these independent labels are widely regarded as the lifeblood of the industry, offering often some of the most interesting repertoire and recordings — albeit somewhat specialised — and some of the best young performers.

Interestingly, too, is the immediate appearance of MSD through Collins Classics, a label which was only launched this year, while Virgin Classics makes a minor appearance in the crossover section.

CROSSOVER CLASSICS	
1	THE ESSENTIAL... Deutsche Grammophon Pops/Domingo POP1/POV1 (C)
2	GOTTA ALIVE IN SONG... CBS Plecco Domingo 4632941/4632942 (E)
3	TUTTO FAVAROTTI... Decca Luciano Pavarotti 4256811/4256814 (F)
4	THE CLASSIC EXPERIENCE... EMI Various EMT453/TCM453 (E)
5	THE FAVAROTTI COLLECTION... Syde Luciano Pavarotti 5468637/5468637 (S)
6	THE NEW FAVAROTTI COLLECTION... Syde Luciano Pavarotti 5468537/5468537 (S)
7	GREATEST LOVE SONGS... CBS Plecco Domingo CBS44701/4044701 (E)
8	GERSHWIN FORTY AND BESS... BMG Simon Barrow/LSO RCK21/TKF0K01 (E)
9	THE COLLECTION... PolyGram Plecco Domingo 5468254/5468254 (S)
10	KILL... EMI Kis-Ten Karavan NE1442/CE242 (E)

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

ERICH WOLFGANG KORNGOLD

3 SPECIAL ISSUES OF GREAT DISTINCTION

RCA VICTOR

RCA VICTOR

© CD 97869
ECC 0687889© CD 97890
ECC 0687890

© CD 97867 (2 CD Set)

RCA VICTOR OPERA BOXES

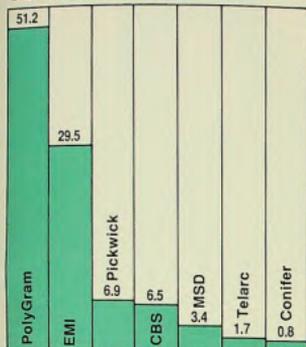
THE TOTE SIBIR

ORDER FROM BMG OPERATIONS ON 021-500-5678

CLASSICAL MARKETSHARE JAN-JUNE 1989

FULL-PRICE

COMPANIES %



LABELS %

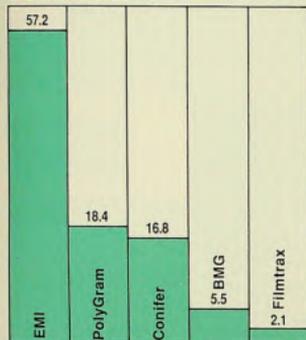


DISTRIBUTORS %



BUDGET/MID-PRICE

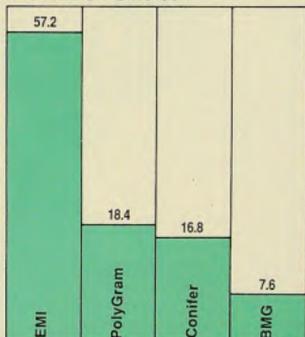
COMPANIES %



LABELS %



DISTRIBUTORS %

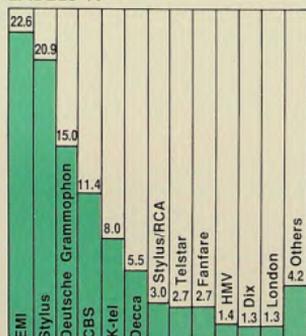


CROSS-OVER

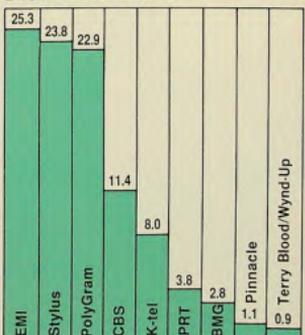
COMPANIES %



LABELS %



DISTRIBUTORS %



The statistical data shown in these graphs has been compiled by the Music Week Research Department, based upon panel sales for the top 50 full-price and mid-price/budget charts, and on panel sales for the top 30 crossover chart, for the six-month period January to June 1989, as supplied by Gokip.

The changing face of opera

by Nicolas Soames
LEATHER-JACKETED, 23 and with the model looks more commonly seen in fashion houses, Cecilia Bartoli does not fit the accepted description of an opera singer. But having already been noticed by conductors such as Barenboim, and having scored a prodigious success in performances of Rossini's *The Barber Of Seville*, she has been signed up by Decca and is tipped to be the next great operatic mezzo.

She was originally spotted by Decca's senior producer Christopher Raeburn and, following the company's new policy of signing young artists with proven potential, joins the likes of Joshua Bell and Ute Lemper on the roster.

Her first recording is issued this month — a selection of arias from Rossini operas including *L'italiano in Algeri*, *La Cenerentola*, *La Donna del Lago* as well as *Fac ut Parten* from his *Stabat Mater*. She is accompanied by the Vienna Volksoper Orchestra and conducted by Giuseppe Patone (CD 425 430 and on tape). This is just a taster for what is to come. On September 8, Bartoli makes her UK debut at the Wigmore Hall, and in autumn, Decca releases her first full opera recording — *The Barber Of Seville* with Bartoli singing Rosina. It was recorded with Luca Nucci as Figaro, and conducted by Giuseppe Patone who died tragically in May — conducting a performance of *The Barber in Munich* — aged 57.

Bartoli regards herself as a child of the theatre. "My parents are opera singers — on my debut as

Rosina of the Rome Opera House in 1989, my father was singing in the chorus in his last appearance at that theatre."

In fact, Bartoli's personal operatic experience goes back to her childhood: at the age of nine she sang *Pastorello* in Tosca, again in Rome, and went on to study at the Academy of Santa Cecilia in Rome at 16. Her extraordinary vocal maturity allowed her to shine in a talent show, when she was presented to the public by Katia Ricciarelli and Leo Nucci.

The last 12 months has included recordings, performances in Mozart's *Marriage Of Figaro* and Lucia

Silla under the baton of Horanocourt.

"I owe a great deal to van Karajan who gave me an audition for the *B minor Mass*," Bartoli remarks. "He was looking for a particular voice for Bach, and my timbre probably struck him. He gave me some invaluable advice which I shall never forget."

Bartoli feels particularly suited to Rossini: "I discovered my great love for Rossini when I was 19. The role of Rosina seems to be ideal for me — the age of character is important, but it is also a question of voice. Rosina has to be a mezzo soprano and not a soprano — a



CECILIA BARTOLI: "I discovered my great love for Rossini when I was 19. The role of Rosina seems to be ideal for me"

little high class Carmen who lives in an aristocratic environment." Naturally, Carmen itself is one of

her principal ambitions — But not yet. "My mind is full of Carmen," she says.

Domingo spearheads CBS's opera agenda

CBS HAS a major operatic release in August. Placido Domingo sings on two new recordings — partnered by Ilona Tokody in the premiere recording of Mascagni's *Iris* (CD 45526-2 and on LP/tape) and Domingo Live At The Philharmonic with the New York Philharmonic conducted by Zubin Mehta (CD 44942 and on tape).

There are four recordings of baroque works directed by Jean-Claude Malgouère on CD only: Rameau's *Platée* (CD 44982 — 2CDs); Monteverdi's *Il Combattimento di Tancredi e Clorinda* (CD 44688); and sacred works by Charpentier, Te Deum and Messe de Minuit (CD 57706) and Vepres

Solennelles (CD 42618).

CBS also has a programme of seven operatic reissues, and Verdi's Requiem. Renata Scotta sings in Puccini's *Edgar* (CD 79213), Fredrica von Stade sings the title role of Massenet's *Candide* (CD 79231), Eva Marton sings Korngold's *Violanta* (CD 79229), Montserrat Caballe sings in Verdi's *Aroldo* (79328), Samuel Ramey and Caballe sing Rossini's *Il Turco in Italia* (CD 37859 (mid-price), Marilyn Horn sings in Meyerbeer's *Le Prophete* (CD 79400) and Horn sings *Alternative Rossini Arias* (CD 44820). Verdi's Requiem is conducted by Leonard Bernstein (CD 77231) and is also mid-price.

B R I E F S



JOSE CARRERAS

● OTHER OPERA product news. The highly praised series of early Verdi operas recorded by Umberto Gardelli in the Sixties and Seventies for Philips, including *I Lombardi*, *I Masnadieri*, *Un Giorno di Regno*, *Stiffelio*, *La Battaglia di Legnano*, *Attila* and *Il Corsaro*, is to be released on CD in October. The recordings feature performances by Carreras, Ricciarelli, Norman, Caballe and Ramey in their early years.

And a new recording of Saint Saens' *Sanson* and *Delia* with José Carreras and Agnes Baltsa, conducted by Sir Colin Davis has been recorded by Philips. Carreras has also completed Haley's *La Juive*, again with Agnes Baltsa.

Agnes Baltsa sings in a new Deutsche Grammophon set of Rossini's *The Italian girl in Algiers* (*L'italiana in Algeri*) with Ruggero Raimondi conducted by Claudio Abbado (427 331-2). It will be advertised in the music specialist press, including *Opera Now*.

A GREAT DEAL FOR THE LISTENER

PAUL ROBESON
Of Man River



Conifer is Growing

In the first half of 1989, Conifer has stormed to second position in the market for Budget/Mid-Price Labels in the UK.

No dealer can afford to be without the superb "Compact Selection" range which offers the best of classical, nostalgia, big-band and jazz music at a price which encourages multiple purchases from customers who want quality at a great price.

DON'T MISS THIS SALES OPPORTUNITY — CONTACT OUR ORDER DESK FOR DETAILS, NOW! AND LOOK OUT FOR MORE TITLES IN THE AUTUMN...

CONIFER RECORDS LIMITED HORTON ROAD WEST DRAYTON MIDDX UB7 8JL
TEL: 0895 447707 ORDER DESK: 0895 441422 FAX: 0895 427013

ONLY £3.99 CD RETAIL PRICE





EMI USA

Record
Talent

NOTE

MCCRB

Stateside



PMI
PICTURE MUSIC
INTERNATIONAL



TRADE MARK
PARLOPHONE

**CLASSICAL MARKET SHARE -
A TRULY CLASSIC PERFORMANCE**



EMI

THE GREATEST MUSIC COMPANY IN THE WORLD



BBC Records delves into the past for a new identity

by Nicolas Soames

THE CLASSICAL music wing of BBC Records has had a rather chequered career to date, releasing repertoire that is often intrinsically interesting yet so varied that, as a record label, it defies any clear identity on purpose.

This month, however, BBC Records gives this corner of its enterprise a new look through a combination of rigorous deletions and a different initiative that takes the label strongly into the historical market.

Of the past recording policies, little remains. The two issues featuring the prodigiously talented horn player Michael Thompson (playing concertos by Mozart and Strauss) are both deleted, as is the interesting recording of music from the Sistine Chapel sung by the William Byrd Choir under the direction of Gavin Turner.

In fact, only three existing classical recordings remain. The evergreen bestseller — Highlights From The Last Night Of The Proms. The Classic Years In Digital Stereo — Opera 1904 To 1953 with Caruso, Tetrazzini, Patti and others is also available on all three formats. But the complete recording of Tchaikovsky's *The Sleeping Beauty* conducted by Rozhdenskiy on LP only.

What gives BBC Records its new look is a series of five historical recordings called The Vintage Collection which have been carefully remastered and issued on all three formats. Most of the programmes are based on recordings made by leading international artists between the wars, run for about 60 minutes, and will, in one guise or another, appear on Radio Three's *The Vintage Years*.

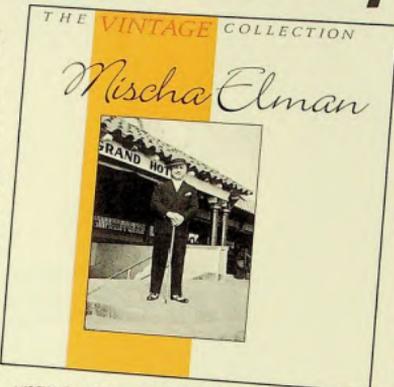
They are: *Opera, Volume 1*, Opereetta Volume 1, Mischa Elman, Solomon/Walker Gieseking, and Dvark's Slavonic Dances conducted by Talich in 1936.

The recordings were originally issued on 78 rpm by EMI, not, as might be expected, from the BBC archives. Copyright law forbids the issue of material originally broadcast being issued in record format without the paying of a royalty. Thus, although Talich and the Czech Philharmonic did record for the BBC on the same trip it made the EMI recordings, BBC Records would have to pay fees at today's level to issue the broadcasts. In any case, sound quality can be better retrieved from 78s than from broadcast material.

The impetus for this series of five recordings came from the producer Bruce Talbot, and the initiative of Patrick Lambert, an authority in the transfer of old recordings, transformed by computer processes, to modern digital sound. Lambert successfully made similar BBC transfers from jazz and popular music records.

But Talbot insists: "We are trying to bring this music and these performers to life for a whole new generation of people — those who, say, would have vaguely heard Elman but who do not know what a remarkable violist he was."

The transfer of 78 rpm recordings to CD format has become something of a controversy in the past 18 months. Some of the "clean-up" operations are widely admired while others — including the American process used by Philips — has been heavily criticised for taking the life along with the clicks out of the performances.



MISCHA ELMAN from BBC Records' The Vintage Collection

Talbot believes that any process is only as good as the person directing it, and quotes the current favourite, Cambridge's Cedar process, as having produced both good and bad results.

The recordings Talbot has chosen are certainly interesting. The great pianist Solomon, who died last year, is presented playing Tchaikovsky's Piano Concerto No 1 in a 1929 performance conducted by Hamilton Harty, as well as in three pieces by Liszt; and Gieseking's play's Franck's *Symphonic Variations* (BBC CD 718). Mischa Elman plays Tchaikovsky's violin Concerto conducted by

Barbirolli (1929) and Beethoven's *Romance in G* (BBC CD 717). Gigli, Björling, Chidiyas and others sing on *Opera, Volume 1* (BBC CD 715), and Richard Tauber, Lotte Lehman, Julius Patzak and others on *Opereetta, Volume 1* (BBC CD 716).

The CD is sold with a dealer price of £4.96, and the LP/tape at £2.99. Distribution is by Pinnacle. BBC Records is making a concerted effort to market and promote the new series effectively. The CDs, pressed by Nimbus, will be gold, and the packaging attractive. A further five titles will be issued in November.

Yellow Label pins hopes on mid-price 3D Classics

AS THE classical market survey shows, Deutsche Grammophon's various mid-price series performs extremely well both on tape and CD — adding Walkman, Galleria and DG together, it puts the company well into second place after CFP/Eminence.

DG aims to maintain its position in the Nineties and pins its hopes on a new mid-price series, 3D Classics, with a striking visual series identity based on Vasarely's distinct hologram-like designs.

3D Classics is issued on CD and tape, with a first release of 25 titles. DG has not operated cautiously on the choice of repertoire or recordings: they are all DDD, and feature popular works played by artists who are still in the forefront on the musical world, many still making full-price discs for DG.

James Levine conducts Mozart (427 811), Seiji Ozawa conducts Karajic-Koroskov's *Sheherazade*

and Prokofiev's *Romeo and Juliet* (427 816), Leonard Bernstein conducts Schumann's *Piano Concerto* and *Violin Concerto* (Lustz Frantz, Mischa Miskay) (427 819), and von Karajan, Jarvi, Maazel, Giulini, Bohm (Beethoven's Choral Symphony) also feature.

The CDs have a dealer price of £4.86 and the tapes £2.45. Bohm's recording of Beethoven's *Symphony No 9* (427 802) is being personally selected by Vasarely offered as a special mid-price sampler for a limited period at a much reduced price (£3.05, CD/£1.82 tape).

The importance given to the series can be determined by the effort spent on design. The artist Victor Vasarely — now in his 80s — has personally selected 25 masterpieces used on the series, and there will be a higher profile promotion campaign than is customary for a mid-price release.

Dealers too will benefit from this.



THE STRIKING packaging of DG's 3D Classics

Deutsche Grammophon is running a special dealer competition. There will be a further 3D Classics release in the spring of 1990.

REVIEW

London Chamber Orchestra, Sinfonia Concertante for violin and viola; far oboe, clarinet, horn and bassoon. LCO1. Virgin Classics VC y 7 90818. The Lark Ascending, Fantasia on a theme by Thomas Tallis, Vaughan Williams/Introduction and Allegro, Serenade for Strings, Elgar, LCO2. VC y 790819-2. Four Seasons, Vivaldi/Canon, Pachelbel/Adagio, Albinoni. LCO3. VC y 7 91081. Albini. LCO3. VC y 7 90817-2. Prelude and Fugue, Simple Symphony, Lachrymae, Chaconne. Britten. LCO4. VC y 791080-2. LP and tape also. Under the Eye of Heaven, Nick Bicat. LCO. LCOCD 1/VIC 7 90817-2 (Available from Virgin and Virgin Classics). LP and tape also.

I first heard these CDs before going to the LCO's debut concert of the Barbican. They seemed a little too lively in tempo, too extravagant in gesture, for my taste, with a strong showmanship element. I acknowledge it is rather dangerously generous to recommend to cover five discs, but a brief summation. But it was impossible not to be impressed and excited by the Barbican concert. It was as the LCO's founders had hoped, a new kind of concert giving, where risks were taken in presentation, performance and programming — Elgar, Vaughan Williams, Britten in the first hour. Under the Eye of Heaven in the second — and it paid off. Christopher Warren-Green, the director, gave a particularly compelling performance of *The Lark Ascending*, and, on returning to the CD, it was matched there.

I found Bicat's combination of classical strings, classical violin, viola, rock drums, and sensitive percussion and session-synthesizers a little predictable on CD, even true. But in concert, with Gary Kettle, excelling himself in the percussion department and some excellent solo playing elsewhere, it was fun and dramatic and atmospheric. I listen often to the CD.

NS Crossover.

B R I E F S

● KATHRYN STOTT, the English pianist who, over the past two years, has become very much the star of confier records, moves into mainstream repertoire with her next release issued in August. It is *The Chopin Collection*, and follows the series of "collections" (Debussy, Figure 1 & 2, Rachmaninov) in which the virtuosic pianist has attempted to show a cross-section of the composer's work.

In the Chopin Collection (CDF 169 and on tape) Stott plays the *Four Ballades* and other works. She has also recorded a concerto disc for Confier, with the unusual coupling of Ireland's *Piano Concerto* and Walton's *Sinfonia Concertante* with the RPO conducted by Vernon Handley.

● THE NEW recording of *Fauré's Requiem* by the Trinity College Choir conducted by Richard Marlow will, curiously, find its way onto two separate recordings, one at budget price, one of full price. The budget label will be the successful Boots series. It should be released

this year. The full price label is Confier itself. It will be coupled with *Debussy's Les Nocturnes* and other works. It will probably not be released until next year.

● TELARC, KNOWN originally as an audiophile label, is continuing with the release of its back catalogue on tape.

The repertoire chosen is popular. *Beethoven's Pachelbel's Canon*, Vivaldi's *Four Seasons* (with Joseph Silverstein conducting by Ozawa) and Lorin Maazel's original Wagner arrangement, *The Ring Without Words*, a paraphrase of the music orchestra must be less than a digital master. The dealer price is £3.65.



Pickwick is proud and delighted to be Number 3
UK Classical Record Company.

THANK YOU TO ALL OF OUR CUSTOMERS.

We would like to take this opportunity to announce the forthcoming launch of two new labels, both of them true to the standards of excellence in repertoire and quality that have made IMP Classics one of Britain's premier classical labels.

IMP MASTERS

A series of major recordings of unique talents, digitally recorded for the finest possible sound quality.

Janice Weber

has astounded press and critics with her unmatched performances of Liszt's Transcendental Studies in the 1938 version. Her stunning debut recordings for IMP Masters are destined to become collectors' items.

John Ogdon and Brenda Lucas

The genius of John Ogdon has already graced three IMP Classics recordings. It is fitting that his latest recording, with his wife Brenda Lucas, has been selected as one of the first on IMP Masters.

IMP COLLECTORS SERIES

Classic performances by world renowned artists, digitally remastered for appreciative listening.

A look at just some of the soloists, conductors and orchestras featured in the first five IMP Collectors Series releases is enough to underline the superlative quality of the performances.

Geraint Evans, Gabriel Bacquier, Robert Merrill, Hilde Gueden, Regine Crespin, Pilar Lorengar, Renata Tebaldi & Mario Del Monaco, Renata Tebaldi & Carlo Bergonzi, Gwyneth Jones.

Richard Bonyngue, Alberto Erede, Robert Stolz, Zubin Mehta, Anton Paulik, Antal Dorati, Lorin Maazel.

*English Chamber Orchestra, Vienna State Opera and Chorus,
London Philharmonic Orchestra, Los Angeles Philharmonic Orchestra,
Israel Philharmonic Orchestra.*

Both ranges will be available in September 1989.

For more information on all IMP ranges please contact Pickwick Group PLC, The Hyde Industrial Estate, The Hyde, London NW9 6JU.

PICKWICK
THE HOME OF ENTERTAINMENT

APPOINTMENTS



Product Manager

RCA Records has an exciting opportunity for an enthusiastic, conscientious success orientated individual to join our Product Management team.

Your key responsibility will be to initiate marketing strategies in a creative and cost-effective manner, promoting domestic artists of a wide career and musical range. You will report to the Head of Marketing and should have previous marketing experience.

It is also important that you have a broad knowledge of musical trends, are energetic, self motivated with good communication skills and have an eye to the future.

In return, you will enjoy excellent career prospects and a highly competitive salary.

To apply please send your CV to Valerie Elliott, Personnel Officer, BMG Records (UK) Limited, 1 Bedford Avenue, London WC1B 3DT, or phone for an application form on 01-636 8311 ext. 2169



TOP RESIDENTIAL STUDIOS
seeks

Catering/Domestic Manager

with experience and personality.

Excellent salary

Prefer person with base in Surrey area, but accommodation can be supplied. Pleasant rural environment. Send CV and references to:

Box No. 1765, c/o Music Week

INDEPENDENT
DISTRIBUTION
COMPANY
requires

SELF EMPLOYED

REP

FOR LONDON AREA

Car and telephone

essential

Box No. 1767, c/o Music Week

MUSIC WEEK



BINDERS

You can now file invaluable back issues of Music Week and use them as a constant source of information by using our custom made binders.

These smart, easy-to-use binders hold 26 issues (six months of Music Week). They cost £5.95 each or £10.95 for two and multiples of two thereafter (including P&P). Airmail rates on request. To order simply send your cheque/postal order to:

ASP Reader Service, P.O. Box 35,
Wolsey House, Wolsey Road,
Hemel Hempstead, Herts, HP2 4SS.

Making the amount
payable to "ASP LTD".

Please allow 28 days for delivery.



C O O L

▶▶ if you can keep yours,
whilst all about you
are losing theirs . . .

... you'd probably make a great Receptionist/Secretary with Making Records.

The world of record pressing, cassette duplication and compact disc manufacture can be fragile and could rely on you to maintain a calm exterior to great winners, answer the phone, type (up preferred at least 10 w. p.m.) and to deal with fines and rebates, cast-aways and couriers alike.

We are a young and successful, forward-thinking company with plenty of energy and a friendly, professional approach.

We work on great surroundings, in new offices in S.W. London, close to the river.

If you're looking for a company that recognises and rewards effort, look us over.

Phone: Rowena Niaz on 01-924 1661 or write to her at Making Records, 250 York Road, Battersea, London SW11 3JF.

MAYKING RECORDS

Edit/Copy

Post Production work

PREFERABLY WITH
KNOWLEDGE OF DIGITAL
EDITING

Very attractive salary for the
right person

Telephone number 01-637 2223

**THE
SPECIALISTS**
*In the
MUSIC
WORLD*

**Handle
Recruitment**
Permanent/Secretarial
Temporary/Secretarial
Consultants to the
CREATIVE INDUSTRIES

01-493 1184

EXPORTER/SOUTH LONDON

Small, personable exporter needs people who can answer 'yes' to most of the following:

Are you enthusiastic, self motivated, flexible, intelligent, organised, loyal, numerate?

Do you have a positive attitude, commonsense, good basic product/company knowledge, a sense of humour?

Can you cope under pressure, write legibly, do several things at once, account for yourself, communicate without waffling/bullshitting?

FANCY A FOUR-DAY (MON-THUR/FRIE NIGHT INC.) WEEK?

Send details of yourself and abilities to:

Director, Box No. 1766, c/o Music Week
PART-TIMERS (eg SHIPPING/INVOICING) CONSIDERED

MERCHANDISING

"The One Stop"

FOR ALL YOUR PROMOTIONAL PRODUCTS from Concept, Artwork and Design, to Production and delivery. We can handle the whole project for you.

See major advertisement in next week's Music Week Marketplace

Stage 1 call us now

Stage 2 call us when you need

Stage 3 Promotions

BOOK NOTION, BANNERY, DESIGN OXYS ENT
RETAIL, WHOLESALE AND MAIL ORDER DISTRIBUTION OF PH HOUSE AND CLIENT PROMOTIONAL MERCHANDISE

Stage 3 International

The T-Shirt Company
Knightsbridge House
229 Acton Lane
London W4 5DD

Heini
Tel: 01-742 1752
0836-758182
Tlx: 263126

Manufacturers and Printers of T-Shirts & Sweatshirts and other promotional items to the Record and Retail Industry. Also other promotional garments.

VERY COMPETITIVE PRICE

For free list ring
BRIAN WESTON on
091-478 6369

or write to
PSM MERCHANDISING
48-50 WORKSWORTH STREET
GATSHED
TYNG WEAIR NE31
FAX NO. 091-4784501

DISCS

UNLIMITED SELECTION

We have a wide selection of 7" & quality back catalogue 7" & 12" singles in quantity. We constantly update our lists and mail to our customers.

A WORLD OF CHOICE

We buy records worldwide and can contact you regularly with offers at low prices.

Contact us for details of these services

TEL: 0952 616911

OLDIES UNLIMITED

Dept. MW, Dunes Way, St. Georges
Telford, Shropshire TF2 9JQ
Telex 3400 Dunes G. Fax 0952 612244

ROCK LP SALE

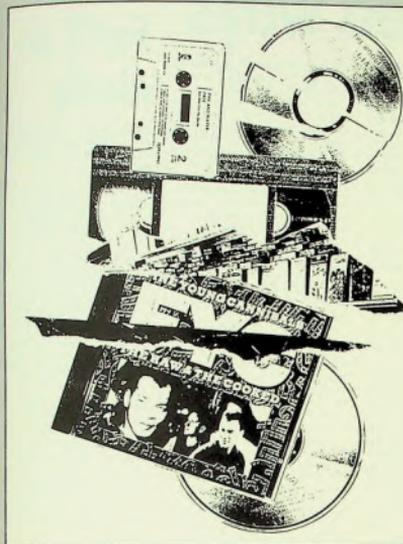
We have over 2000 rock LPs (mainly independents) which we urgently need to clear from our warehouse.

Prices range from:
50p to £1.95 + VAT
Minimum order: £50 + VAT

For free list ring
BRIAN WESTON on
091-478 6369

or write to
PSM MERCHANDISING
48-50 WORKSWORTH STREET
GATSHED
TYNG WEAIR NE31
FAX NO. 091-4784501

APPOINTMENTS



MUSIC RETAIL MANAGERS

IT'S IN THE MIX

... and HMV have it all. A vast selection of music on CD, cassette or album, videos and an exciting range of related merchandise. No wonder we're the world's best music stores.

Our ambitious growth plans mean that we are looking for store managers throughout the UK. You will have the mix of qualities that makes you both musically aware and commercially astute. We will give you considerable autonomy to make a large number of crucial decisions - from buying the product to managing your people - to ensure the achievement of sales and profit targets for your store.

You are probably in your mid to late twenties, have a strong educational background and will have experience in retail management, ideally music related.

If you are ambitious and have the necessary drive to produce the results, the opportunities to develop your career in a lively, dynamic and rapidly expanding company are tremendous. Our salary package is geared to ensure that we can attract the best people around.

Start mixing it. Send full personal and career details to **Emma Segall, Personnel Department, HMV UK Ltd, Film House, 142 Mardour Street, London W1V 3AU**, or alternatively telephone for an application form on **01-439 2112**.



ZOMBA

COOMBE MUSIC INTERNATIONAL LTD.

BUSINESS ASSISTANT/P.A.

required for the
GENERAL MANAGER

For this position we require a person of good education with an extensive musical knowledge plus the usual secretarial skills needed to administer a busy office.

You will be expected to deputise for the General Manager in his absence and to have the ability to liaise effectively with the company's clients. A commercial background would be useful as you will sometimes need to act on your own initiative.

You will be able to rapidly absorb a great deal of information and be keen to contribute to the company's expansion. There are very real prospects for career development and the salary is negotiable.

Please apply in writing detailing your career to:

DAVID STONE

Zomba Group of Companies
Zomba House, 165/167 High Road, Willesden,
London NW10 2SG

All applications treated in the strictest confidence.

ASSISTANT MARKETING MANAGER

Phonogram Limited need an experienced marketing person to fill the newly created position of deputy to the Marketing Manager.

This role involves assisting the Marketing Manager in the running of the department and product-managing both established and new acts.

Many of these artists are rock and metal acts who appear on the premier rock label Vertigo and our new label Def American.

If you feel you are ready for the next step in your marketing career and have a strong interest in a wide range of music with a particular bias to rock then you should apply now.

Please send a detailed cv to Melanie Higgs, Personnel Manager, at the address below or telephone her on 01-846 8515 for further details.

Phonogram will be relocating to their new offices over-looking the River at Hammersmith this week.

Phonogram Limited
1 Sussex Place
London W6 9XS



SERVICES

"9,000% PLUS! PROFIT!"

Buy full reproduction rights for pennies

* Sell publications for pounds!

* Increase record sales too!

Telephone for information pack now before your competitor will!
025-(0706) 841411



Do you need your Radio Programming -
Contractual - Interview delivered throughout
the UK and Europe via Satellite? If so, we may
be able to help - if you wish to
Please TELESTAR SATELLITE
RADIO LTD, PO Box 381, St Albans,
Herts AL3 6JH, England.
Tel: 0727 47622
Telex International: +4 727 47622
Fax No: 0727 42066
Fax No. International: +44 727 42066

FOR SALE

STUDIO

FOR SALE
FRESHOLD HOUSE WITH
DETACHED RECORDING STUDIO
RICHMOND-KINGSTON AREA
Professional working studio - facilities include
* RECORDING AREA
* AIR CONDITIONING
Price includes 20 hours free machine,
desk and chairs
£185,000
Phone: 01-549 0251

WANTED CO-WRITER/ PRODUCER

for pop-dance
artist with
management

BOX NO 1768
c/o Music Week

IMPORTANT

**PLEASE ADDRESS ALL
BOX NUMBER REPLIES TO:**

**BOX No . . .
MUSIC WEEK**

**23-27 TUDOR STREET, LONDON
EC4Y 0HR**

MUSIC VIDEO

Description (Track/Video Dealer Price)		
1	PINK FLOYD: Delicate... Live (16 tracks/1hr 25min/£8.47)	PMI MVN 99 1186.3
2	U2: Rattle And Hum Live (21 tracks/1hr 36min/£8.34)	CIC VHR 2308
3	GENESIS: Invisible Touch Tour Live (13 tracks/1hr 56min/£8.34)	Virgin VVD 358
4	THE HIT FACTORY VOL. 3 Compilation (11 tracks/35min/£6.95)	PWL/Fanfare VHF 8
5	MICHAEL JACKSON: Making Thriller Compilation 1hr/£6.95	Vestron MA 11000
6	HARD 'N' HEAVY: VOLUME 2 Compilation (11 tracks/1hr 19min/£6.95)	PMI MVP 99 1186.3
7	ERASURE: Innocents Live (14 tracks/56min/£6.95)	Virgin VVD 391
8	KYLIE MINOGUE: Kylie The Videos Video Single (5 tracks/20min/£6.25)	PWL VHF 3
9	BRUCE SPRINGSTEEN: Video Anthology Compilation (11 tracks/1hr 30min/£9.94)	CVC 4910.12
10	FRANK SINATRA & FRIENDS Live 1hr 30min/£6.95	Video Collection VC 4077
11	INXS: In Search Of Excellence Compilation (11 tracks/1hr 30min/£9.94)	PMV/Channel 5 CVF 08372
12	CLIFF RICHARD: Private Collection Compilation (11 tracks/1hr 54min/£6.95)	PMI MVPC 1
13	ROY ORBISON AND THE CANDY MEN Live (9 tracks/25min/£3.47)	Mus. Club/Video Col MC 2000
14	THE HITS TO VIDEO SELECTION Compilation (16 tracks/1hr 30min/£6.95)	49822.2
15	CLIFF RICHARD & THE SHADOWS... Live (5 tracks/13.47)	Mus. Club/Video Col MC 2012
16	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks/1hr 20min/£8.34)	49017.2
17	MICHAEL JACKSON: Legend Continues Video Single (2 tracks/55min/£6.95)	Video Collection MV 1000
18	METALLICA: 2 Of One Video Single (2 tracks/20min/£3.47)	PMV/Channel 5 CVF 08342
19	TINA TURNER: NICE 'N' ROUGH Mus. Club/Video Col (12 tracks/55min/£4.99)	MC 2014
20	THE INDIE TOP 20 VIDEO VOL. 1 Compilation (15 tracks/1hr/£6.95)	MVP 99 1187.3

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

Wicked ways

by Selina Webb

TOWNS HAVE been doing it for years, but it's taken 1992 and Channel to prompt more widespread hitching up with those on the continent. Ahead of the pack is Wicked Films which has joined forces with Paris-based production company Midi Minuit to produce promos which combine French directing talent with UK artists and vice versa.

It is a venture, which promises to add a fresh new edge to Wicked Films' work and, according to producer Nicky Bell, it could be the road to "cracking the staid state of music videos at the moment.

"When we started, Europe was completely unexplored, primarily because of the language barrier," says Bell. "We were getting to the point when it was touch-and-go with Wicked, so we decided to give this idea a go."

The light bulb flashed over Bell's head when he was watching MTV in a pub. The clip responsible was directed by Sebastian Chantrel for French popstar Etienne Daho and, after Bell made the link with his production company via Wicked's multi-lingual producer Paul Trybicki, the director is now available for promos in the UK. Described by Bell as "easily as good as Madonna, it's just that none of the record companies have had the guts to use him yet", Chantrel is in-

deed a golden asset if the powerful short films on his show reel are representative of his promo work.

Also available, thanks to the merger with Midi Minuit, is Stéphane Clavier who has just completed a promo for Texas — the first fruit of the new set-up. Clavier is described as "the best directing director around" and demonstrates his skill with the carefully-framed shots and luxurious colours captured from the Louisiana location of Every Day Now.

"English promo-makers tend to rely more on the amount of images and post-production, while the French pay more attention to the actual frame — that's why the promos look different," reckons Bell.

Wicked's most established director Richard Stanley — aka The Shadow Theatre — is fully occupied with the direction of a science-fiction horror film, leaving Anthony Rogers (who has just shot a promo for French band Dominique PJ) and Danio Poloni to hold the fort in London.

"It's initially going to be easier to use the English directors in France than the French directors in England because the record companies find it difficult to relate to the music they've worked with in the past," says Bell. "When we've overcome that, I think some very special work will be produced."

REVIEW
Fat'll do nicely

FAT BOYS: 3 × 3. PMV/Channel 5. CVF 08392. Running time: 16 minutes. Dealer price: £4.17.

Comment: The flabby threesome's trio of top 10 successes together on one video, 3 × 3 is really everything you'd expect if you're unfamiliar with the rehashes, you're sure to know the originals (Wipeout, The Twist, Louie Louie) and the Fat Boys approach add a great new humorous element to each of the songs. The videos themselves are generally party scenes based loosely around a particular theme but tend to be interchangeable as the rotund rappers flounder around with amiable anarchy. The appearance of Chubby Checker and the Beach Boys add some interest but the collection remains little more than three promos for three hits.

Sales forecast: Should do well considering the chart position of each of the songs, but then it's possible that the real fan may well have taped these videos from the TV. Not much for £5.99, but could be popular with the party fanatic. **iw**

MARKETPLACE

RETAIL T-SHIRTS

ROADRUNNER SALES LTD.

TEL: 0604 300877/1885 Fax 0604 731113

ATTENTION ALL RECORD STORE MANAGERS
+ T-SHIRT BUYERS IN THE U.K. & EUROPE
WE HAVE THE "HOT ONES" FOR SUMMER

U2, SIMPLE MINDS, NEW ORDER, PET SHOP BOYS,
SISTERS OF MERCY, CRAMPS CULT - OVER 200 TITLES
AVAILABLE

ALL LICENCED DESIGNS • NEW RELEASES WEEKLY •
IMMEDIATE DELIVERY • ALL 12" PACKED FOR RECORD
STORES • EXCLUSIVE DISTRIBUTOR

LONDON SHOWROOM 11 POLAND ST., W1. 01-287 5975

IMPORT SERVICES

MUSIC WORLD
IMPORTS

IMPORTERS FROM EUROPE/USA
LP, CD, DCS, 12" & MC
MAJOR AND INDEPENDENT LABELS

* Competitively priced * Computerised
* Weekly new release updates

Ring **LESLEY-ANN** NOW for your
comprehensive catalogue on:
01-427 6107 or Fax 01-427 6119

or write to:
MUSIC WORLD IMPORTS
1 Graham Rd, Wealdstone, Harrow, Middx HA3 5RP

EQUIPMENT

POSTING RECORDS?



Don't leave
anything
to chance!

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

Contact: Kristina on 01-341 7070 (6 lines)
Stanhope House, 4/8 Highgate Street, London N6 5JL
Telex: 257363. Fax: 01-341 1176

FOR SALE

COMPACT DISC
SPINNER RACKS

Holding approx 100 CD's
COST WHEN NEW
£30.00 EACH
22 FOR SALE AT ONLY
£30.00 EACH!

Tel: 0222 373984

PROPERTY
FOR SALE

ATTN: ALL LOVERS OF
HISTORICAL BUILDINGS!
Unique 14th Century
Chantry House
in idyllic country location in
Northfolk
(2 hours from London via M11)
Features include: body-chamber,
medieval fireplace, delightful
garden with lily pond.
OFFERED FOR SALE.
Tel: 01-287 4670

TOUR MERCHANDISING

ACME

DESIGN AND PRODUCTION TOUR SUPPLY ADVISORY SERVICE AND SHIRT EUROPEAN RETAIL DISTRIBUTION

TEL 01 439 2472 TELEX 317366 T-SHIRT FAX 01 287 6397

MERCHANDISING

ROCK
T-SHIRTS

from
£1.50
Phone
Brian Mack
for brochure
01-879 3949

SERVICES

STORAGE

Temporary or permanent
DISTRIBUTION IF
REQUIRED
HALON COVER AVAILABLE
WE NEVER CLOSE!
01-702 1581
LONDON E1
Nick — Tony — Keith — Alf

TO PLACE YOUR
ADVERTISEMENT
IN
MARKETPLACE
CALL JUDITH ON
01-583 9199

Warner's DIARY

NEW YORK: With the increase in UK participants at the New Music seminar, the Marriott Marquis' 8th floor revolving bar sometimes seemed like the Martinez in Cannes. Perhaps the NMS organisers should fly over Martin Grinham next year to make the Transformation award. Receiving his Joel Webber Award for excellence in Music and Business, Chris Blackwell gave a two-word speech: "Thank you." He was slightly more forthcoming to an interviewer from *NMS Today*. Asked about the sale rumours, he said: "There's the possibility that we may do some transaction with some entity which can give us more strength in the marketplace, because we're of a certain size where we need to be better financed." ... During a panel discussion on French music, Rhythm King's Martin Heath hit out at the UK industry: "There is a real prejudice of record companies and to a certain extent the public against foreign music." ... A heavyweight publishing panel produced this exchange between Carlin's Freddy Bienstock and Les Bider of Warner Chappell — Bienstock: "Like everyone else we never worked our back catalogue." Bider: "That's why Chappell was such a bargain when we bought it from you." ... Americans concerned about Europe becoming a fortress in 1992 were reassured by moderator Budda Kramer with his panel's vision of the horror Europe of the future. "Germany would be in charge of entertainment, England in charge of the haute cuisine, Italy in charge of the organisation and the French in charge of the international affairs. So you see, you have little to fear." ... said.

ARRANGEMENTS WERE made long ago for a group of Japanese journalists to interview Richard Branson about the airline and other matters. They turned up this week and when, as a courtesy, they were shown round the record company, several Virgin execs thought Fujisanki had already arrived. "We have had approaches from several corporations and a number of record companies," says a Virgin spokesman and a deal is not expected before late August. ... Following Nesuhi Ertegun's death a new IFFI president will not be confirmed for a couple of weeks and in the meantime the organisation is being steered by a powerful triumvirate of PolyGram's David Fine, EMI's Bhaskar Menon and Bob Summer of CBS. ... The bitter legal dispute between Charly Records and MCPJS was due to reach the High Court last week but has been postponed by mutual consent. ... Quick to react to fears expressed about Aristo's long-term individual identity, BMG chairman John Preston says that, following the company's move to Fulham, Aristo will be housed in a "single tenement" in the same complex as the main building, while Aristo MD Roger Watson adds, bluntly, that his label "will have a totally separate identity, a separate building, a separate address, with a separate roster and a completely separate set of hits".

Nesuhi Ertegun

NESUHI ERTEGUN, who died aged 71 on July 15 from complications following a cancer operation, leaves behind a unique figure who made major contributions over four decades as a producer, executive and international record industry leader.

Sons of a Turkish diplomat, Nesuhi and his brother Ahmet had a cosmopolitan upbringing in France and Switzerland before settling in the US in 1939. Nesuhi ran a small label and lectured on jazz history before joining Ahmet's label Atlantic in the Fifties.

There he built a jazz roster that included Charles Mingus, John Coltrane, Ornette Coleman and, above all, the Modern Jazz Quartet. Ertegun produced the MJQ's most recent album only last year.

When Atlantic became part of the WEA group, the multi-national Ertegun was given the task of creating the company's international arm. During the Seventies he built up WEA International as a major force by opening branches in Europe, Latin America and the Far East, hiring local executives and signing local talent as well as marketing US product. He handed over the presidency of WEA International to Ramon Lopez in 1987.

Ertegun's commitment to the global marketplace led him to a place on the board of IFFI in 1975. His passionate opposition to piracy led to his election as IFFI president three times, the most recent less than two months before his death.

A tireless campaigner for improved copyright protection, Ertegun travelled the globe to urge governments in Asia, Africa and the Middle East as well as Europe. In recent years he had the satisfaction of seeing the cleaning-up of such markets as Singapore, Indonesia and his native Turkey.

ed them into one powerful international company, WEA. He was both the architect and builder of this company and fathered it from birth through adolescence into an adult with all the stormy passages this involved.

Having been in the Warner family for 18 years I have known Nesuhi all of my career in the music industry and well remember working once to a group of WEA people that I knew I had made it when Nesuhi acknowledged me in the IFFI lobby in New York in 1974. He has since been a great inspiration and great friend. His love of music always dominated his pursuit in business and this love of music has also dominated the executives of the company he built. He abhorred the term "product" and would always delight in picking up people whenever they used the terminology that is the norm in our industry.

This love of music also led to his devotion for the protection of rights. In this fight he always, for example to us all with his fearless enthusiasm taking him to all parts of the world. His natural diplomacy and command of many languages made him unique in leading the world industry in this fight. Although he made great strides there is still much to be done and, knowing Nesuhi, I am sure the greatest tribute to him will be to carry on until the rights of music are fully protectable.

The diversity of his work was incredible and I can well remember attending an IFFI meeting in Madrid and being impressed by his diplomacy and authority. I attended the meeting whilst enjoying the almost schoolboy silliness of our dinner together the same evening when the antics of the man to whom Bowly songs were heartily sung.

He was a never ending source of great stories of our business and the character of that business, the twinkle never leaving his eye.

This man had it all.
by Rob Dickens
chairman, WEA Records

Herbert von Karajan

HOWEVER CONTROVERSIAL he may have been, the stature of Herbert von Karajan could be seen by the response of the media to his death after a heart attack at his Salzburg home on Sunday aged 81. Over the following days, the world's media reflected extensively upon his remarkable musical achievements — even acknowledged by his strongest critics — who were not again the darker side of his life as an empire builder and his Nazi connections. It would be difficult to imagine more comment for a world leader on the political stage.

But it was just this larger-than-life personality that made von Karajan into the leading conductor of the post-war period, at least in terms of records sold: a conservative estimate totals 115m units from 900 titles for Deutsche Grammophon alone.

Von Karajan became a legendary figure because his personality, his ambition and his musical gifts were able to match the huge and uninhibited marketing campaigns sustained by his record companies. His popularity was aided by the jet set life he led and proclaimed so publicly, flying his own planes, sailing yachts and even diving.



HERBERT VON Karajan, conductor

His work with the Berlin Philharmonic Orchestra — as he appointed its music director "for life" in 1954, though he resigned amidst much controversy in April — did have a magical quality that was, simply, not equaled by anyone.

He attained a superb technical perfection of performance at a time when the standard of recording was improving dramatically and could thus be appreciated — a shrewd step, he enthusiastically embraced the new digital medium from the start, both compact disc and compact disc video and by recording all the masterpieces in digital sound and video ensured a recorded legacy which is second to none in size alone.

Yet many of his best recordings came from an earlier age. He recorded Beethoven's Symphony Cycle four times, once with the Philharmonia Orchestra, the Fifties and three times with the Berlin Philharmonic, yet consensus places the 1962 version above the later one in quality.

Brought to England by Walter Legge, his recordings of the early Fifties resulted in such classics as Strauss' *Rosenkavalier* with Elisabeth Schwarzkopf for EMI, and further fine opera recordings for EMI came in the late Seventies, with Don Carlos, Aida, The Flying Dutchman, Tristan und Isolde, and Debussy's *Pelleas et Melisande*.

But the vast majority of his output was for Deutsche Grammophon. Somewhere between 30 per cent and 50 per cent of the company's sales currently come from von Karajan's recordings. Among those for whom he worked in 1962, Wagnner's *Parsifal* and Bizet's *Carmen* were his last recordings.

He will be remembered equally for his electric presence on the podium. No one who saw him in concert, even in his later years, hampered by illness, pain and age, will forget the authority and magnetism with which he directed his orchestra and, as he acknowledged, he himself imposed his will upon the players in front of him.

For, aside from the well-publicised row over contracts and cancellations, he was a conductor of the old dictatorial school. And while he must have been saddened by the dispute with his beloved BPO which soured his last months, he will no doubt have been glad that he died of the helm of the Salzburg Festival he created.

by Nicolas Soames



NESUHI ERTEGUN, IFFI president and chairman and co-chief executive officer, WEA International

Ertegun: a tribute

HE WAS timeless, never geared to one era or another, as enthusiastic with great jazz from the heyday of New Orleans as he was with the new of today. His empathy with all musicians was boundless, he was just as much at home talking into the early hours with Mick Hucknall of Simply Red as he was with John Lewis of the M3. He was, too, clearly comfortable with him.

He pulled together three completely diverse US labels and forg-

Strange Fruit

NEW PEEL SESSIONS FROM CURRENT CHART ARTISTES

SFPS 071 A GUY CALLED GERALD

(also on cassette)

SFPS 072 INSPIRAL CARPETS

(also on CD)

071/072
ALREADY IN INDIE
TOP TEN

Current best seller

The Double Session from

NAPALM DEATH

SFPD049

(also CD & cassette)

Distributed by Piranha



is pleased to announce that
SOUTHBOUND, WESTBOUND & BGP
 are now distributed by
PINNACLE



FATBACK BAND/Keep On Steppin'
 SEW 001/CDSEW 001



FUNKADELIC/Maggot Brain
 SEW 002/CDSEW 002



MILLIE JACKSON/Caught Up
 SEW 003/CDSEW 003



OHIO PLAYERS/Pain
 SEW 004/CDSEW 004



DENISE LASALLE/On The Loose
 SEW 005/CDSEW 005



DETROIT EMERALDS/
 I'm In Love With You
 SEW 006/CDSEW 006



SYLVESTER/Star - The Best Of
 SEW 007/CDSEW 007

Albums On BGP Include
 The Best Selling Series:

“ACID JAZZ”

ACID JAZZ VOL. 1 - BGP 1015
 ACID JAZZ VOL. 2 - BGP 1017
 ACID JAZZ VOL. 3 - BGP 1025
 ACID JAZZ VOL. 4 - BGP 1029



The Best Of Acid Jazz/Various
 CDBGP 921

Classic 70's Singles:
 (Available on 12", 7" & CD Single)



SYLVESTER
 You Make Me Feel (Mighty Real)
 12" - SEWT 700
 7" - SEWS 700
 CD - CDSEWT 700



ISAAC HAYES
 Theme From Shaft
 12" - SEWT 701
 7" - SEWS 701
 CD - CDSEWT 701



PINNACLE RECORDS

For more info talk to your Pinnacle rep or telefax 0689 73144
 Marketed by Ace Records Ltd, 48-50 Steele Road, London NW17 7AS

MASTERFILE

the comprehensive guide to the new releases



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

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

Here's a list of what you get:

- ★ A-Z of the year's single releases
- ★ A-Z of the year's album releases
- ★ Full track listings for album releases
- ★ Albums categorised by type of music
 - ★ CDV listings year to date
 - ★ Album tracks in alphabetical order
- ★ Singles chart - new entries for the year to date plus initial entry date, highest position, weeks on chart and producer, all fully cross referenced
- ★ Albums chart - new entries for the year to date plus initial entry date, highest position, weeks on chart, and producer, all fully cross referenced
- ★ Music Video releases - the year's releases listed alphabetically with dealer price
 - ★ Sell-Through Video releases - the year's releases listed alphabetically with dealer price
 - ★ Classical releases in composer order.

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

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

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

