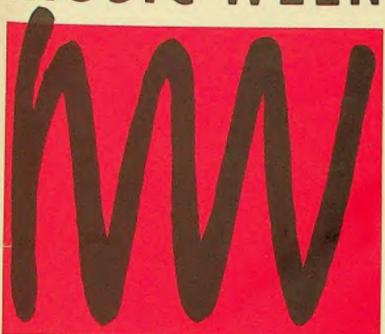


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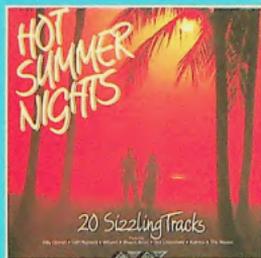
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CULTURE CLUB

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KEN BOOTHE  
BLONDIE  
MADNESS  
BOB & MARCIA

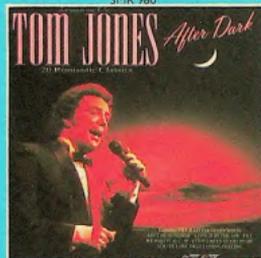
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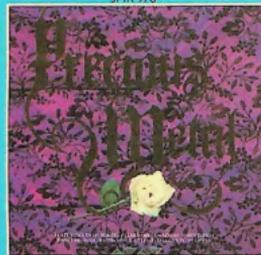
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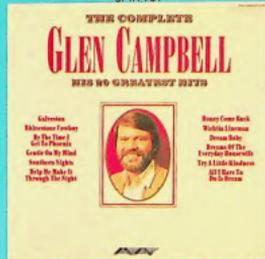
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SMR 975

# THE CUMMINE MIX



**1. MAXI PRIEST**  
Some Guys Have All the Luck  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 12 1987  
Maxi Priest has topped every dance chart he's ever topped - a feat that earned him a nomination for Best Male Vocalist at the 1988 Brit Awards. He has also topped the charts in the US, Canada, and Australia. This is his second album in the UK, and his first in the US. It's a tribute to his Caribbean roots.



**2. BILLY OCEAN**  
Calypsos Crazy  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 30 1987  
After a string of hits on the West Coast, Billy Ocean has topped the charts in the UK, Canada, and Australia. This is his second album in the UK, and his first in the US. It's a tribute to his Caribbean roots.



**3. BLACK SLATE**  
Amigo  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 9 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**4. BOB AND MARCIA**  
To Be Young Gifted and Black  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 5 1987  
This song proved to be one of Jamaica's great contributions to the world of soul music. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**5. BOB AND MARCIA**  
Pied Piper  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 11 1987  
One of the best songs in the British public eye since the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**6. GREYHOUND**  
I Am What I Am  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 29 1987  
One of the best songs in the British public eye since the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**13. PLUTO**  
Ram Liver  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 43 1987  
Though Pluto Ram Liver has never topped the charts, it's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**14. DAVE AND ANSEL COLLINS**  
Monkey Spinner  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 7 1987  
Perhaps the first time the popular world music scene, the music industry has been committed to a single artist. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**15. BYRON LEE & BOBB GARDINER**  
Elizabethan Reggae  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 14 1987  
Byron Lee and Bobb Gardiner have been a part of the reggae scene since the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**16. CULTURE CLUB**  
Do You Really Want to Hurt Me  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 1 1987  
Culture Club's debut single, it's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**17. BOY GEORGE**  
Everything I Own  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 1 1987  
After Boy George has made his name in the music industry, he's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**18. BARRY BIGG**  
Work All Day  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 28 1987  
One of the best songs in the British public eye since the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**25. BARRY BIGG**  
You Are My Life  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 36 1987  
After Barry Bigg has made his name in the music industry, he's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**26. MADNESS**  
It Must Be Love  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 4 1987  
Madness's debut single, it's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**27. GREYHOUND**  
Moon River  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 12 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**28. BRUCE RUFFIN**  
Mad About You  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 8 1987  
The singer who has made his name in the music industry, he's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**29. FAITH**  
Black Pearl  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 13 1987  
After Faith has made her name in the music industry, she's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**30. GREYHOUND**  
Black and White  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 6 1987  
One of the best songs in the British public eye since the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**37. DANDY LIVINGSTONE**  
Big City  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 26 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**38. THE PYRAMIDS**  
Train Tour to Rainbow City  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 35 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**39. DESMOND DEKKER**  
The Aces 007 (Shanty Town)  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 10 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**40. NICKY THOMAS**  
Love of the Common People  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 10 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**41. R. LEE BARBADOS**  
Barbados  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 10 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**42. MIGHTY GABBY**  
Compared  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 10 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**49. SMILEY CULTURE**  
Police Officer  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 12 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**50. TAD HUNTER**  
Mental Hospital  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 1 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**51. MAXI PRIEST**  
Wild World (Long & Sexy)  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 13 1987  
The song that led to the film London Undercover. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**52. GREGORY ISAACS**  
Rumours  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 9 1987  
Gregory Isaacs is one of the great soul singers who has made his name in the music industry. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**53. SOPHIA GEORGE**  
Girly Girlie  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 1 1987  
Sophia George is one of the great soul singers who has made her name in the music industry. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.



**54. HARRY JOHNSON & THE ALL STARS**  
Liquidator  
(Remix)  
Atlantic  
#1  
1987

Highest UK Chart Position - 19 1987  
Harry Johnson is one of the great soul singers who has made his name in the music industry. It's a tribute to the great soul singer, and the great soul singer of the 1960s. It's a tribute to the great soul singer, and the great soul singer of the 1960s.

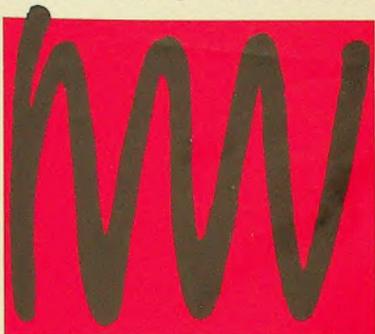
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## MUSIC WEEK



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## PolyGram/Island: the checklist

● THE PURCHASE of Island is the biggest such deal in PolyGram's history, says Fine, and it will have spin-off benefits.

"We want greater visibility; and we want it most in the one area that is most important to us — the creative community. We want to be increasingly important to the artistic community."

The acquisition should also help work off what Fine considers as unfounded rumours of PolyGram's sale by parent company Philips.

He contends the stock market crash put an end to Philips' plan to float more PolyGram stock.

● POLYGRAM WAS not alone in its expressed desire to acquire Island. Says Blackwell: "We had approaches from all the labels and from some companies not in the entertainment business."

He adds that he had extensive conversations with Warner but those talks were eclipsed by the Warner involvement with Time. "I met David in May. Then I really had the chance to think about this

from all aspects and see which environment I would feel most comfortable in."

Island has a number of distribution deals with WEA and BMG around the world and these will run their full term before transferring to PolyGram, according to Blackwell.

● ALTHOUGH THE alliance of Island with a major record company is being portrayed in several quarters as a watershed for the independent sector, Blackwell has this to say about the indie ethos: "There will always be independent companies. It's just that when you get to a certain size you lose the edge of an independent. Independents have always been the lifeblood of the business."

● CHRIS BLACKWELL'S service contract will last for "between five and seven years", he says. He will be contributing to PolyGram management decisions although he will not be joining the board of the company.

## INSIDE

News analysis: The saga of Salopicy; New product 4  
 DAT, no law, no releases 3  
 Frontline: New look for Discovery 6  
 Publishing: Johnny Gordon's 52 years at EMI 6  
 Focus on touring and merchandising: The big arenas 8-12  
 Feature: Ken Dampier on soundtracks 13  
 Singles, album charts 14, 23



A&R: How to Make Or Break, fun with Playtime; The Cure and Edwyn Collins live, plus Dance, Hamilton, Tracking and reviews (Nanci Griffith's single pictured) Starts 16

US charts 20  
 The Other Chart 21  
 Dance chart 25  
 Airwaves: Extra London FMs in the balance; Black music gets two contracts 26, 27  
 Airplay action; CD chart 26  
 Classical; Chandos/CRD distribution deal; plans for Mozart's 200th anniversary plus charts 28, 30  
 Indie chart 31  
 Music video: Pickwick gets McCartney video; market share survey, plus chart 36  
 Diary; Dooley 37

## Conroy — 'I'm ready for the top'

PAUL CONROY, who next week officially takes over as president of Chrysalis Records International, feels that he has been growing towards just such a top echelon job for some time.

"It's like the coach coming off the bench and saying he's ready to manage the club," he comments.

Conroy, who is moving from being managing director of WEA UK's US division (MW, August 5), adds: "I've had a lot of offers over the years, but Chrysalis is one of the few companies that I would be prepared to go to."

TO PAGE FOUR ▶

## Berlin lifts vinyl curtain

EAST MEETS West later this year in East Berlin at the first conference designed to exploit the dramatic opening up of music markets in the Eastern bloc.

Under the banner Looking East, 350 music industry executives from Western Europe, North America,

TO PAGE FOUR ▶

## Spring buying spree stokes up Island price

AGGRESSIVE BUYING by EMI earlier this year is being cited as having forced up the price PolyGram has had to pay for Island.

The industry consensus is that the true asset value of the Island group is around £50m. However, EMI's inflationary pressure coupled with intense, last-minute bidding means that PolyGram has had to pay four times that amount, though spread over a period of years and ultimately based on Island's profit performance.

Bidding for Island has been going on for a number of months with one of the benchmarks coming when Warner Communications offered £100m. This was bettered by BMG and, ultimately, PolyGram although Warner is known to have made a vastly improved, eleven-hour offer. None of the parties involved, though, will comment on the amounts involved.

For its money, PolyGram has gained the record and publishing companies and Island Visual Arts. The sale of Island comes in the wake of EMI's £250m spree during the spring when it acquired SBK



FINE (LEFT) and Blackwell blow their own trumpet at the announcement of the deal

Entertainment World and 50 per cent of both Enigma and Chrysalis Records. As with the EMI-Chrysalis deal, PolyGram is adamant that Island will retain its creative independence.

PolyGram president David Fine says Blackwell and his team will be

left alone to find and nurture talent but will benefit from his company's worldwide marketing and financial resources.

Fine adds that Island's expertise in the visual arts will be a high-

TO PAGE FOUR ▶

## Our Price: top five directors suspended

THE TOP five directors of Our Price remain suspended this week following court injunctions granted on Friday preventing them from setting up a competing business.

A High court judge granted orders holding the men to the terms of their contracts of employment. Those injunctions are founders Garry Nesbitt and Mike Isaacs, managing director Barry Hartog and directors David Coine and Frank Director.

Parent company WH Smith says all five have been suspended from their duties.

## JULIA FORDHAM 'LOOK &amp; FEEL'

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32 TOP CHART HITS



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## PUTS THE REST IN THE SHADE

### RECORD 1 SIDE 1

1. I WANT IT ALL  
QUEEN
2. KICK IT IN  
SIMPLE MINDS
3. GOOD THING  
FINE YOUNG CANNIBALS
4. AMERICANOS  
HOLLY JOHNSON
5. BABY I DON'T CARE  
TRANSMISSION VAMP
6. MYSTIFY  
IRMS
7. THE LOOK  
ROXETTE
8. ROOMS ON FIRE  
STEVIE NICKS

### RECORD 1 SIDE 2

1. MY BRAVE FACE  
PAUL McCARTNEY
2. FERRY ' CROSS THE MERSEY  
GERRY MARSDEN/PAUL McCARTNEY/  
HOLLY JOHNSON AND THE CHRISTIANS
3. SONG FOR WHOEVER  
THE BEAUTIFUL SOUTH
4. DAYS  
DIRTY MacCOLL
5. THE SECOND SUMMER OF LOVE  
DANNY WILSON
6. CRY  
WATERFRONT
7. VIOLENTLY  
HUE AND CRY
8. THE BEST OF ME  
CLIFF RICHARD

### RECORD 2 SIDE 1

1. BACK TO LIFE (HOWEVER DO YOU WANT ME)  
SOUL II SOUL FEATURING CARON WHEELER
2. MANCHILD  
NENEH CHERRY
3. EVERY LITTLE STEP  
BOBBY BROWN
4. DO YOU LOVE WHAT YOU FEEL  
INNER CITY
5. IT IS TIME TO GET FUNKY  
D-MOB FEATURING LRS
6. JOY AND PAIN  
DORRINA ALLEN
7. LICENCE TO KILL  
GLADYS NIGHT
8. MISS YOU LIKE CRAZY  
NATALIE COLE

### RECORD 2 SIDE 2

1. IT'S ALRIGHT  
PET SHOP BOYS
2. SWING THE MOOD  
JIVE BUNNY AND THE MASTERMIXERS
3. YOU ON MY MIND  
SWING OUT SISTERS
4. CRUEL SUMMER '89  
BANANARAMA
5. SAY NO GO  
DE LA SOUL
6. BLAME IT ON THE BASSLINE  
NORMAN COOK & MC WILDSKI
7. JUST KEEP ROCKIN'  
DOUBLE TROUBLE AND THE REBEL MC
8. LULLABY  
THE CURE

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## TV campaign hails Philips' Carmen opus

POLYGRAM IS launching a national TV advertising campaign in HTV on August 14 to support the release of Carmen Highlights on the Philips label.

The campaign will break in HTV for two weeks before rolling out nationally. There will also be a co-op TV campaign with Windows in the Tyne Tees area for one week and radio advertising on Capital Radio and LBC.

Accompanying this will be national press advertising, British Rail poster advertising in September and a national display campaign. The album is a new recording featuring Jessye Norman singing excerpts from the opera.

## Max gets the max

PARKFIELD MUSIC is launching what it claims is its biggest point-of-sale campaign to back the release of SingalongaWarYears by Max Bygraves.

At 1000 Parkfield, Aspen In-Store Marketing plans to place displays in 1,000 UK retail outlets to coincide with a £500,000 TV advertising campaign being run by Parkfield.

Aspen aims to have the displays

— which include 500 for independent stores — installed within a five-day period. The display includes free-standing units that hold the album, cassette, compact disc and video formats of the product.



IN-STORE display for Parkfield's SingalongaWarYears by Max Bygraves

## BRIEFES

● **STYLUS** IS backing the release with imagination with a £250,000 TV advertising campaign which breaks in Harlech and Yorkshire on August 7 before rolling out nationally.

The album is a remix compilation of hits by Imagination and includes Body Talk, Music And Lights and Just An Illusion.

● **EMI** IS releasing the Canned Heat single Let's Work Together this week to tie-in with the Electricity Board TV ad campaign which features the song. A compilation album will be released in early September.

● **THE RELEASE** of the Dennis Seaton single What Ya Talkin' About by Brouha Records on August 7 will be supported by trade and consumer ads, nationwide flyposting and in-store displays.



**VIRGIN** WILL be releasing a new single by Danny Wilson to tie in with the group's UK tour in September/October.

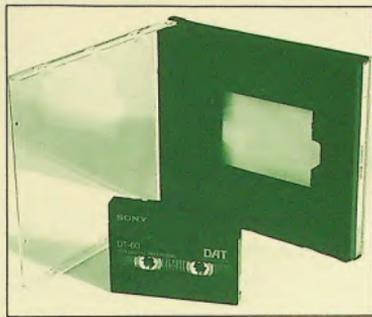
● **A SINGLE** from Fish's debut solo album Vigil In A Wilderness Of Mirrors will be released by EMI in October to coincide with the artist's UK dates during that month.

● **WEA** IS releasing the Woodstock II album on all formats to coincide with the 20th anniversary of the Woodstock Festival. The album has been unavailable since 1982.

● **TEXSUN RECORDS** IS releasing Heartaches the debut album by Rob Hertner this week, through EMI Supertrack, to tie-in with Hertner's UK concerts.

# The saga of Solocopy

**Record and music hardware companies have finally agreed on a system for preventing the endless cloning of compact discs on to digital audio tape**



A DAT cassette — the next generation of recording hardware?

THE IDEA of a spoiler, to prevent people copying records, dates back more than 20 years — to the Beatles and their Apple Electronics company.

The grand plan was to put a very expensive tone on the Sergeant Pepper LP. In theory, this would be inaudible to the human ear, but would mix with the equally high pitched "bias" signal generated in all tape recorders. The result would be an audible whine on tape which spoiled the recording.

This kind of spoiler system can be made to work in the laboratory, but not in real life. People who bought Sergeant Pepper had no difficulty copying it onto tape. The same idea has been re-invented and embellished many times since then. And always without success.

The CBS Copycode system backed by the IFPI was quite different. It relied on circuitry built into the recorder. This detected a supposedly inaudible trigger signal recorded with the music.

The trigger is a notch, quite literally sucked out of the music. A recorder with a Copycode circuit switches off when it senses the notch.

Obviously, the millions of people who already own tape recorders will not voluntarily have them modified. So Copycode can be used only with a completely new generation of tape recorders, with the manufacturers compelled by law to incorporate switch-off circuitry.

Hence the IFPI's decision to back Copycode as a way of preventing DAT recorders from taping recordings marked with its notch.

The US Government asked its National Bureau of Standards to look at Copycode. In March 1988 it gave the system a thumbs down.

This left the way clear for a Philips system called Solocopy. All digital recordings, whether on CD or DAT, routinely have inaudible digital codes which mark the beginning and end of each music track. There is also space set aside for a few extra codes or "flags" which signify that the recording may not be copied.

The CD format was designed from day one to incorporate these "no copy flags". The plan was to make any DAT recorder switch off when asked to record flagged music. The system has not been used.

It was made redundant when the Japanese electronics industry agreed to make all domestic DAT recorders incapable of making a direct digital copy or "clone" dub

from any CD player.

In the spring of 1987, Philips suggested that DAT recorders should be allowed to make dubs but automatically put a no-copy flag on the tape.

Any attempt at cloning the dub onto another DAT recorder would then fail. This is Solocopy.

**'All digital recordings, whether on CD or DAT, have inaudible digital codes which mark the beginning and end of each music track. There is also space set aside for a few extra codes or "flags" which signify that the recording must not be copied . . .**

There were signs that Philips was losing patience, however, when a party of American journalists visited Eindhoven on Easter. For the first time they found Philips willing to talk about Solocopy.

Now, at the latest round table meeting in Athens, a combination of events has led to agreement on an improved system called Solocopy-Plus.

Although a compromise, it prevents the cloning which George Martin once referred to as the "awesomest thing" about DAT.

Technically, Solocopy-Plus is easy to implement. A computer microchip inside the DAT recorder is programmed to add flags to every digital copy recording made. The flags do not affect normal listening in any way. There is no chance of a hi fi buff with a screwdriver bypassing the system. The new copyright laws in the UK make it an offence to defeat anti-copy systems of this type.

But Solocopy Plus will only work if its adoption is backed by legislation. Without laws to prohibit the sale of DAT recorders that do not have a Solocopy chip, there would be nothing to stop electronics firms (say, from Taiwan and Korea), who were not party to the round table discussions, introducing DAT decks which can repeatedly clone tapes.

● DAT: latest news p4

**... the CD format was designed from day one to incorporate these 'no copy flags'. The plan was to make any DAT recorder switch off when asked to record flagged music. The system has not been used'**



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## Island

► FROM PAGE ONE

valued asset at PolyGram and that the acquisition of Island Music will mean PolyGram "can rival any publisher worldwide."

Blackwell says he feels "comfortable" with its involvement with PolyGram, although he acknowledges that Warner was, until May, leading the race to buy his company.

Asked why he is selling up, Blackwell says: "It seems like the right time now. It becomes more difficult to continue as an independent company when you have grown as much as we have."

"We're too big to be small and too small to be big."

## Vinyl curtain

► FROM PAGE ONE

For the East and Australia will have the opportunity to take part in informative seminars, attend showcases of Eastern European artists and talk business directly with 150 of their counterparts from the Soviet Union, East Germany, Hungary, Poland, Yugoslavia, Czechoslovakia, Bulgaria and Romania. Top management from Eastern European record companies, artist agencies, video firms, rights organisations, concert promoters, radio and TV broadcasters will be among the delegates representing territories which form an emerging marketplace with a potential of 420m consumers.

Business sessions will cover basic issues such as barter agreements, joint record ventures, rights to tours, catalogue licensing, music on radio and television, and the developments of video markets and new technologies.

Looking East is being organised by Tribute Productions, a new company set up by producer Tony Hollingsworth in consultation with US record producer Jack Riley and with the co-operation of East Berlin hosts the German Democratic Republic's Ministry of Culture, Music Week and Toshiba are co-sponsors of the conference.

Brochures detailing conference participation are available from Alisonburgh, Tribute Productions Ltd, Unit F, 144 Liverpool Road, London N1 1LA (Tel: 01-700 4515; Fax: 01-700 0854).

## Dual deal ends as Mute goes Cartel-only

MUTE RECORDS is switching distribution after reaching what it says is an unworkable situation.

After 10 years of dual distribution with the Cartel, Mute's boss Daniel Miller has decided to deal solely with the Cartel, as of August 29.

"Because Mute has had a very good working relationship with Spartan over the years this was a very difficult decision to make but dual distribution has become an increasingly unworkable situation," says Miller.

Associated labels Blast First and Rhythm King are also affected by the new deal and will be distributed solely by the Cartel.

## DAT accord fails to shake 'no-law, no release' stance

THE ACCORD on digital audio tape between music hardware and software companies is proving insufficiently strong to persuade one of the world's biggest record companies to go ahead with DAT releases.

The agreement commits both sides to press for legislation making the Solocopy-Plus system compulsory in all DAT players (MW, July 29). However, PolyGram says it

will not release repertoire on the format until such laws are in place.

Solocopy-Plus allows one DAT clone of a compact disc to be made but precludes further digital cloning from that original cassette. Thus Blackwell, who, through the acquisition of his Island group, is now part of the PolyGram management team, says he believes DAT will repeat the growth pattern of CD. PolyGram president David

Fine is adamant, though, that there will be no releases from his company in any territory "until the legislation is enacted."

Fine, who was part of the IFPI team which negotiated the accord with the hardware companies, points out that the agreement is the first of its kind between the two sides of the industry.

"The accord is imperfect," he concedes, "but it does give us some confidence."

He adds that, although the major European and Japanese hardware companies are party to the agreement, there is still a threat from emerging manufacturing nations such as Taiwan and Malaysia.

Fine also contends that, no matter who the success of DAT, the music industry will always be a two-format industry with CD continuing to grow in significance.

● The history and practice of Solocopy-Plus — p.3.

## Accord highlights East/West divide

THE DAT agreement points up a difference between the European and Japanese hardware companies. While the Europeans agree not to resist moves for a blank tape levy by record companies, the Japanese give no such assurance.

A spokesperson for Dutch company Philips argues, though, that

this is not cause for concern. She contends that the Europeans have a tradition and culture of copyright protection unlike the Japanese.

The difference in the companies' attitudes, she says, is not a sign of conflicting aims but is an expression of different prevailing attitudes in home markets.



PAUL CONROY (left) is welcomed to Chrysalis by chairman Chris Wright

## Conroy

► FROM PAGE ONE

"I feel this is a challenge that is impossible to turn down, and it happened to come along at the right time. I'd done the corporate world for six or seven years and I wanted to get back to something smaller."

"It's hard to leave Bob Dickins because we are very close friends, but I think he understands." Conroy will be responsible for Chrysalis's activities outside North America where Joe Kiener will continue to head the operation. Conroy's appointment comes at the same time as news that longstanding worldwide president Doug D'Arcy is leaving the company. D'Arcy is believed to be about to unveil plans for his own label in conjunction with Chrysalis.

Conroy describes the task facing him with: "The big challenge is to do what I'm best at which is to pull everyone together and give them a sense of purpose — something that's been sadly lacking."

"I want to get to grips with

everything from going out with the sales force to propping up the bar in The Marquee."

Asked whether he is planning alterations at the company, he responds: "Undoubtedly there will be changes, but I haven't even started in the job yet so it's too early to talk about it."

## Ink dries on Virgin/MCEG video deal

VIRGIN HAS concluded the sale of its video arm to Los Angeles-based Management Company Entertainment Group. MCEG bought Virgin Vision for \$83m (£50.3m) and as a result Virgin now owns a 22 per cent share of the US company.

● PINNACLE is now distributing product on the Old Gold label following the demise of PRT Distribution. The new deal takes effect from August 7 and label manager at Pinnacle is Carol Scudder.

## US publishers raise DAT royalty protest

NEW YORK: Music publishers in the US are registering their protest that the DAT accord does not provide for a royalty for themselves and their artists.

They are annoyed that record companies have agreed to allow one copy of each work to be made without first securing a concession for those whose works will be recorded.

The National Music Publishers Association in the US, backed by ASCAP, is pressing for legislation which will provide "reasonable royalties" for writers and publishers.

## Profits up six-fold at Filmtrax

PROFITS AT Filmtrax have increased six-fold over the past year — a rise due largely to acquisitions. Profits before interest stands at £3.7m compared with the loss of £660,000 in 1988. Turnover during the two years rose from £2.5m to £13m.

Music publishing was the main contributory factor to this success with its profits rising from a loss of £28,000 to £3.5m in the black. This increase was due to the acquisition of the Columbia Pictures Music Group.

The Records and Video division suffered a drop in profits from £79,000 in 1988 to a loss of £233,000. Filmtrax says this fall was due to the establishment of a video division, investment in new record products and marketing costs.

The company claims profits will increase over the next year in both music and video divisions.

## World BRIEFING

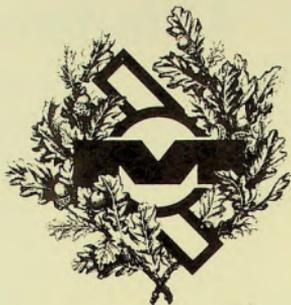
NEW YORK: Formal response to the long-awaited DAT agreement has been muted. Sony says it will see the Philips chip before it has any comment. Record industry executives cite the long legislative as well as technological road ahead prior to implementation and many observers simply question whether the agreement provides realistic compensation for business lost to home taping. In addition, there is hardly unanimity among RIAA members concerning the proposed Serial Copy Management System — despite the fact that the RIAA itself has formally endorsed the scheme — with BMG the most vocal opponent and PolyGram and CBS the loudest supporters. Even with RIAA support however, no-one is promising software in the short term preferring to wait until Congressional hearings are over and cases of illegal duplication mechanisms are in place. Both Sony's Sprinter and Otari's high speed video duplicating systems are claimed by their manufacturers to be adaptable to DAT. Neither is commercially available for audio-only duplication as yet.

LUXEMBOURG: A European Court decision has ruled that national authors' societies could be in breach of the Rome Treaty if they don't set their fees for music use in line with those in other EEC countries. The judgement followed a French Supreme Court hearing in which the French performing right society SACEM successfully challenged what it considered to be exorbitant fees charged by a group of dishevelled owners. The owners then took the case to the European Court.

LOS ANGELES: Dealers are painting a dismal picture for overall sales in 1989. After three good years, they have been surprised by what they see as a sales slump. In some cases, top 10 sales have dropped by a third compared to 1988 figures. Possible explanations for the drop are the absence of big sellers, variable interest rates and high compact disc prices.

OTTAWA: The Canadian Recording Industry is introducing overall protection for music videos. Gold certifications will be for 5,000 units with a sales value of \$150,000 and platinum for 10,000 units with \$300,000 sales value.

BONN: The West German government is planning to extend protection in neighbouring rights for artists from 25 to 50 years. But it has no plans to change its present blank tape levy system.



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# Discovery plumps for new look, new image

WEST MIDLANDS-based independent Discovery Records is giving its mascot the boost in favour of a new image.

Until now, Bob Barnes' stores have used a little cartoon man as their logo but with the opening of the sixth Discovery shop he has decided to go for a new look.

Discovery opens a second store in Dudley at the Merryhill Centre — in November and it will be the first to incorporate the new title logo.

Another new store is planned to open before the end of the year and marketing manager Donna Fitzsimons anticipates that all seven Discovery stores will change to the new look just after Christmas.

"The front of the shops will change to a new corporate image. It won't have a particular design but we just felt that now that we are opening our sixth shop and have another couple in the pipeline we should bring them all together," says Fitzsimons.

by Nigel Hunter

FIFTY-TWO years is a goodly port of a lifetime, and, in the music business, 52 years working with one company is virtually unprecedented.

If the criteria permitted it, Johnny Gordon would qualify on his own placed in the Guinness Book of Records. If the EMI Music Publishing-58K Songs merger had permitted it, he would have actually notched up 53 years service before retiring next spring.

But that was not to be. Gordon, a big, hearty, gregarious man, is nothing if not a realist. He knows as well as anybody that change is inevitable. Indeed, no one has lived through more changes in musical fashion and methods since he started in the post and packing department of the Keith Prowse Music Publishing Company in November 1937.

Nevertheless, the manner of the merger and the enforced mass exodus of many of his colleagues and friends have clouded his own departure. Gordon himself hasn't raised the point but it seems puzzling that he couldn't have worked out his time until next spring and left accordingly to schedule and contract after the year.

That way the new EMI/58K mega grouping headed by the erstwhile 58K team would have benefited of a few more months the enjoyer of his knowledge, experience and — above all — contacts. The latter are still the lifeblood in successful music publishing where standard catalogues are involved and nobody has more than Gordon.

He acknowledges changing times and attitudes without applauding them or regarding them necessarily as improvement.

"Today, the new system of mega publishing is controlled by professional management people rather than professional music people, and it shows," Gordon observes. "It always used to be a family-type business, with writers, publishers and artists genuinely friendly. The publishing business, in my view, is a simple one — find the song, record the song and promote the song. Then it's up to the public. It's always been a gamble."

He recognises the need for specialist lawyers these days when a publishing contract contains page after page of clauses.

"Good publishers always recommended writers to seek independent legal advice before signing a contract. Accountants are very necessary for controlling the huge sums of money which are easily spent without thought. I strongly believe you have to spend money to make money, but the individual doing the spending should have ears and the ability to know a good deal from a bad one."

He also thinks in-house exploitation plays a vital role with big company catalogues and it is great to play to presenters when done knowledgeably, feeding interesting and relevant information to them for their programmes. Standard songs must be promoted and not left to rot in the basement.

Gordon's experience includes the sales department of Peter Maurice Music which merged with Keith Prowse to become KPM Mu-



JOHNNY GORDON retires in the spring after more than half a century working for EMI's music publishing unit — is this a record?

the world, takes over another company and ends up being run by that company."

On the subject of publishers, Gordon states how lucky he has been in his career to work for "probably the greatest music publisher of all — Jimmy Phillips" and "a great record MD who became a very good publisher — Ron White."

"And, although regretfully it was only for a short while, there was Frans de Wit, one of the nicest and most respected figures in the publishing business."

Gordon regards the late Fifties and the Sixties as the best years for the publishing industry. There was more melody around then and sensible lyrics, and less TV sets.

"People still had real home entertainment, especially music, instead of gaping at the box for hours on end."

He hopes the wheel may turn a fuller circle in publishing, particularly for the benefit of writers.

"They used to compose songs for other people to record, but now it's all self-contained and self-centred and very difficult to get covers. I'd like to think there'll be a trend back to melodic music and artists considering other people's melodies as well as their own. If it does happen, it will bring back writers again who aren't bothering at the moment because they think nobody to record their work. There are far too many people just thinking of today. In the old days, we thought of the future and looked for songs that would last."

Mergers are obviously not new to him, but the modern method of implementing them and the ruthlessness in human terms certainly are.

**'The publishing business is a simple one — find the song, buy the song, record the song and promote the song. Then it's up to the public. It's always been a gamble'**

And what of J Gordon's future? Firstly, he would like to see his youngest son, James, settled in the industry they both love. To gain as much experience as possible, James is currently presenting a two-hour chat show for hospital radio at the Queen Victoria Hospital, East Grinstead. It looks likely there will be another JG around in years to come.

As for the man himself, there is a farewell party in early August that should be better attended than the annual garden bash at Buck House. And he's been meeting with several interesting people lately, which seems to suggest that the golf course cannot yet claim him exclusively for its own.

**'I'd like to think there'll be a trend back to melodic music and artists considering other people's material as well as their own'**

"I was very upset about the way it ended and the clumsy, inept manner in which things were handled for all my colleagues at EMI/MP. I've known the American publisher Al Gallico for 40 years, and he was flabbergasted about the unbelievable way things have been done."

"Al and many other US publishers are very puzzled about the merger and the way it has been implemented throughout the world. It remains a mystery to me as to how EMI/MP, rated as one of the most successful companies in

## Spong offers 'designer' POS

CREATING AN individual look for independent shops is the aim of a new service being set up by Spong Retail Systems.

Spong is forming a new design team to help retailers solve any problems they have with point-of-sale organisation. The team will produce POS displays for any product and will build prototypes if required, says the company.

"Our costs for such a service depend on how speculative the enquiry, type of product and so on but we have yet to meet a problem we cannot solve at the point-of-sale," says Spong marketing director Peter Whitmore.

Once a design has been approved, Spong says it will produce the required quantity of systems of their Midlehall factory.

## C O U N T E R P O I N T

IT IS about time that record companies recognised changes in the market and looked to the future, says P Kees, of The CD Shop in Epsom, Middlesex, which sells only compact discs.

"We are now to both retailing and the music business so we tend to compensate for our naivety by overstocking what we think will sell only to find it doesn't sell and nobody is more surprised than the rep."

"We stock all types of music. We are not a specialist shop but we are viewed as odd as we do not stock a few cassettes. Any display ma-

terial provided by the companies is based upon vinyl album sleeves and sales promotion teams insist on sending us free seven-inch vinyl singles for in-store play.

"Why then are the record companies so slow in recognising the evolving market situation and so desperate to retain their old out-moded ways? The vinyl age is over, tape stretches but the future belongs to CD." 9

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A1'S MIKE Howell had quite a surprise when this Simply Red single (left) arrived in his south London shop. Howell dug up one of the original Twenties A1 Stores 78 sleeves and spotted the uncanny similarities between the two. WEA UK marketing manager Tony McGuinness has since confessed that he took his inspiration for the Simply Red design from old 78s at his father's house — including an original A1 sleeve.

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**From the UK club circuit to worldwide mega-tours there's a crew of professionals to take any band on the road. Anette Peterson takes a look behind the scenes**

# On the road with the profes

**B**ANDS PLAY live and go on tour even before they start promoting records. Stories of hotels trashed and wild parties on the road are frequently heard. What most people do not realise is the amount of hard work and the thousands of hard-nosed professionals it actually takes to make successful tours happen.

The sizes of tours vary enormously, from one minibus taking a band and equipment on the UK club and pub circuit, to major operations involving hundreds of people travelling by road, sea and air around the globe.

Steve Hill, director of Bandwidth Vehicle Hire says: "The bottom line for touring is the amount of tickets sold. If 5,000 kids have paid £5 per

ticket to go and see a show, you have a responsibility to them and you have to be there. When people ring and ask for quotes on a minibus for a tour I will tell them, say, £2,500. I sometimes find out later that they went somewhere else for £1,500 — but three gigs into the tour their vehicle seizes up and they miss the next gig. I consider such an example completely irresponsible. You also have to employ crew that are professional — basically you get what you pay for."

Pink Floyd's recent tour used even more trucks than Michael Jackson's tour. Taking care of the trucking side was Redburn Transfer, a family company which has been in existence since 1880. Fourth generation Chris Redburn took the company into the music industry in 1982 with one vehicle — and hundreds of tours have been done since then. Last year alone they went out with Simply Red, Al Jarreau, Elvis Costello, Frank Sinatra, Liza Minelli and Sammy Davis. Stevia Wonder and Pink Floyd.

Some 16 production trucks containing PA, lights, backline and stage set were used for Pink Floyd and this is not including the trucks used for staging. Similarities with a military operation are not too far off the mark when organising all these trucks. On a normal sized six-truck

tour there is a so-called lead driver in charge. But when dealing with more than 10 trucks a trucking co-ordinator is specially assigned for the job.

Chris Redburn explains: "When loading out shows, it can take up to five hours to get out, some of the drivers are asleep and it is too much for an ordinary lead driver to delegate who goes where in the right order. In this situation one man is out there all the time just to deal with the trucks. He organises border situations, deals with everything regarding the trucks on site and he keeps in constant contact with base in England."

On the road the trucks are usually strung out over about a three-hour period, but in Russia there had to be a convoy. They were escorted by the Russians from Moscow all the way up to Lathi in Finland.

The trucks are specially made for touring. The suspension on the tractors and trailers is adjusted so that the gear will not bounce as much as it would on an ordinary truck. The trucks are also serviced every 10,000km, while a fitter travels on the tour and one of the trailers has a repair section with tools, enabling anything that can be repaired on the road to be done. There are special cargo loading devices to make loading on and off as easy

as possible. A record breaking time for load out was noted on the Floyd tour.

"With a tour this size no-one in their right mind would attempt to do a 'back-to-back' show," says Redburn. "Floyd did. They decided to do London — Holland within 24 hours. The trucks arrived at Nimegen at 2pm after having played London the previous night. The whole load out took three hours, from the end of the show to the last truck leaving. Twelve trucks were used on this one. Pink Floyd have the best of everything working for them. That is why they get things done."

The quickest, but most expensive way of transporting equipment is by air freight. For journeys across the globe when time is not so desperate, sea freight is used. Specialising in these forms of transportation is Rock It Cargo. According to Redburn, nobody does it better.

"They are miles ahead of anyone else. If there is any problem getting gear from somewhere, Rock It can do it," he says.

Problems with the trucks on tour, apart from breakdowns, can be caused by difficult customs officers — even before getting out of England. Occasionally, customs men decide to check everything going out of and coming in to Dover, and this

## Nobody does it better!

Transporting people and equipment is done by many companies using many different means. Some of the key companies supplying minibuses and vans are: A. M. Vehicle Rentals, Bandwidth, Starles and Showtrans. Buses and coaches: Berryhurst, Len Wright Travel, Motts Travel and Phoenix Bussing Services, Trucking companies: Edwin Shirley, Crossbow Trucking, Transam, Euro Trux, and Redburn Transfer. There are also travel agents working specially for the touring industry: Trinfold Travel, HEP Travel, Platinum Travel, Ten Tents and Lin Sergeant.

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# Professionals

can mean unloading with hours of delays. Again Rock II can be involved to make sure customs are cleared in London. A customs officer is invited to the site to inspect the gear so it is loaded onto the trucks. For an extremely big tour, it is the only way to do it.

The transportation of crew and band evolved rapidly over the years. The use of sleeper coaches is one of the most economical ways of travelling. The crew very often live on these buses for entire tours.

Len Wright was one of the first people to put sleeper buses on the road in England, along with Edwin Shirley, who started at the same time. Edwin Shirley now runs the biggest trucking and staging company in the UK, but Len Wright stayed with the buses and developed Len Wright Travel.

The buses then were nothing like they are today. Only the barest basics. The beds were simple mattresses, and there was little regard to safety aspects. Today, a first class sleeper bus is like a rolling miniature five star hotel.

More and more tour managers are now ringing us for references for quotes. Sometimes they will use a different company for the crew buses than that used for the gear, or they will go for a little over package. Whatever happens, 90 per cent of the time the company will have to win that tour with the most competitive and quickest quote. Then the mileage, drive times and any overdrives will have to be worked out. Long gone are the days of paying the driver an extra £50 to do a certain drive. The whole touring business is now a very professional industry.

Lyn Moulding of Len Wright Travel explains: "The ministry people are looking over our shoulders all the time and we have to run legally. Overdrives have to be covered and sometimes you will go back to clients saying, 'No way can we make that show.' It can be cut very fine though. Recently we had to do London-Stockholm with one travel day. I said we would do it, but that it was going to be tough. We had one driver to Dover where he was joined by another bus and two more drivers. The two new drivers took the buses to Copenhagen. We then flew the main drivers to Copenhagen, the others got off and flew home and the buses continued on route straight to Stockholm. They made it on time."

As the tours tend to be growing in recent years, so are the crews. More caterers are going out and a lot of the thrash metal bands are taking security teams with them.

Phoenix is one company respon-

sible for the increase in standards of the crew buses. Other companies are following suit with regards to looking after the crew, equally well.

Moulding continues: "Our whole fleet is now interchangeable and a crew locker after our buses just as well as the bands. You could find one bus out with the Lou Reed band and the same bus could go out again on Slammer crew. Of course, you expect a bus to come back much messy after three months on the road, but they hardly ever come back with anything maliciously damaged."

Travelling together for long periods requires a competent, polite and intuitive driver, friendships often develop, making the travelling party like a family. Bands are also bringing their own families with them more often.

All experienced drivers know border procedures and they also have their own special tricks to get through as easily as possible. There is also quite a lot of interest when a tour bus goes through borders.

Wendy, operations manager at Len Wright says: "Sometimes, when the border guards get on the bus all they want is to be introduced to the musicians or just get an autograph. On the Chris de Burgh tour he actually sat at the front of the bus at every border crossing, signing photographs. 'How many do you want this time, he would say.' Parking production vehicles can sometimes be a problem. Not so much at the larger venues, but the smaller ones in town centres simply do not have the parking facilities needed. A lot of cities also have regulations against trucks driving at night.

A bus driver is very different from a truck driver. He has to live with the people on his bus. He is totally responsible for the bus and its upkeep. He makes sure supplies are kept up, repairs are done and a lot of them are good mechanics. Every bus has something going wrong on a tour, yet most of the crew do not know about it.

A bus driver who knows his job,

THE PLUSH interior of one of Bandwidth's mini buses



**'Today, a first class sleeper bus is like a rolling miniature five star hotel, while drivers have to be competent, patient and intuitive'**

especially in the music industry, is incredibly important. Most drivers really learn their work and buses can even be known by the name of the driver.

Specialists are also needed when using travel agents. Redburn says: "With five minutes notice we had to send double drivers to Russia because of a Siberian rail crash, and an extra show had to be put in. They have to expect to change all the flights overnight, so flexibility is very important."

In 1974, Mike Woksworth started booking flights and hotels for The Who and Lynard Skynard. He founded his travel agency on the basis of looking after the bands at that time. A travel agent in the music industry must be prepared to work 24 hours a day, seven days a week.

Attention to detail and flexibility is an absolute must, as unexpected situations frequently occur.

When a travel agent takes on a client he is working for the entire tour. Woksworth says: "We did the Michael Jackson tour last year with over 200 people on the road. Our logistics have to be extremely accurate. Say you lost a sound engineer in Munich, then you have a problem. Everyone on that tour was — every day, literally hour by hour — my responsibility."

When booking hotels everything has to be checked, location of the crew hotel with regards to the venue, for example. British travel agents tend to stick to the territory they know best — Europe.

They do book worldwide flights, but the hotel side is taken over by

US or Australian agents in their own territories.

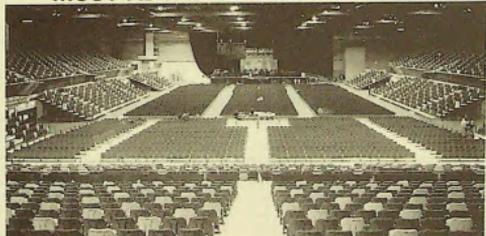
Flying is still the most expensive way of getting from A to B. Any flexible European ticket on a scheduled flight is pricey compared to the US. When, in 1992, the new regulations came in, prices should drop.

The hiring of whole planes for the stars still happens, but the more lucrative days of the Seventies are over. "The whole touring industry is now run in a much more business-like fashion", says Woksworth. The understanding of the needs of the artists and crews are greater. Their work has become an acceptable and respected profession in an international setting.

Preconceived ideas aside, touring is an acquired art which is getting more sophisticated each year.

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## Mark Jenkins surveys the new, bigger (and better?) UK venues

**W**ITH THE London Docklands Arena successfully launched, and plans for an even more enormous "Londondome", taking shape, are we entering a new era of bigger and better venues? It is still common to hear London-based bands complaining that there is "nowhere to play" in the capital, and there is no doubt that operating on the "pay-to-play" pub scene can be terminally soul-destroying.

But that is not to say that there have not been developments in the venue market in the recent past, and while many of these have involved the very largest venues and big-name bands, there are a few rays of hope both in and out of London for smaller bands as well.

Aaron Siegel of International Sports Marketing, which is behind the Londondome development north of the Royal Victoria Dock (Jean-Michel Jarre's cold and wet open-air venue last October) emphasises the planning that has gone into its new project. In ISM's opinion, the running of a successful venue depends on the right balance of music and non-music events.

"We'll be running the Londondome very much as we run other existing venues in the States," he explains. "The Londondome will be a multi-purpose venue catering equally for music, conferences, horse shows and other types of event." ISM is also the developer of a 15,000 seat venue in Sheffield due to open in 1991, and although it will primarily be for athletics, it will also be a significant new music venue.

Meanwhile, the London Docklands Arena, which opened with a successful Duran Duran show on April 2 and went on to host Pink Floyd's return to London in July, is intending to de-emphasise conference and exhibition work and, in fact, to concentrate more on music events in the near future.

The venue's capacity is being increased from 11,000 to 12,500 by Christmas, in time for an Erasure concert — so a little building work is still going on. But good access via the Docklands Light Railway has been a major factor in establishing the Arena, which has also hosted a Pavlovski show. "We haven't experienced any crowd control problems, and people are finding it quite easy to get here," claims Belinda Brook from manager Alan Erics's office. Several other large concerts are awaiting signature of contracts at the moment.

Outside London, one of the major concert venues is Manchester's G-Mex, although this tends to be a seasonal music venue. Concerts tend to take place from November to January, with the summer period devoted to exhibitions, and special Christmas events such as Walt Disney's Ice Show or even an indoor

fantair also eating into the concert period.

For major pop acts, G-Mex has a normal capacity of 9,000, although a 10,000 seat configuration and a smaller 6,500 seat configuration are also possible. G-Mex already has concerts lined up from Erasure, Alexander O'Neal and Deacon Blue later this year, so obviously intends to keep the music part of its business alive.

In July, G-Mex hosted a series of Halle Orchestra concerts, but later this year the Halle will have its own new Manchester concert venue just along the road from G-Mex. The Halle have used Manchester's Free Trade Hall for some time, and are finding this a little restricted now — but the possible loss of the Halle's business will not affect G-Mex's music policy too much.

One new booking is a northern version of the British Music Fair, to take place on October 5-7 1990 in addition to the London BMF each July. BMF director David Nevins has been quoted as saying that the London BMF only reaches 30 per cent of the consumer popu-



NEW DERBY nightclub, Ritzy

lation, so the addition of a northern event is significant — another 30 per cent of the population lives within one hour's drive of G-Mex, a fact as significant for concert bookers as for the British Music Fair, and G-Mex has better access than the Birmingham NEC, which is aimed at car users.

Also on the subject of northern locations, but looking at small venues, Derby has a newly restyled music venue to offer — the Ritzy night club, a part of the Mecca group which includes Cinderella Rockefeller.

The Ritzy is located in a late-Victorian building in the heart of the city centre, and was previously known as Confetti. The existing Victorian facade has been restored and enhanced, but in contrast there's a new "Ritzy" sign in neon lights. Chrome fitting and globe lights are the order of the day, and the capacity of the venue is 1,200. Rather bizarrely, the combined themes are Jingles Verne and Aztec, and striking DJ's console inset with a sunburst design. A gold, carved phoenix, galleried dining areas and balustrades, fabric tented canopies and comfortable chairs and sofas complete the redesign by Fiona Greenesdale of The Tibbatts & Co design group.

DJ Paul Douglas explains that the music policy for the venue spans alternative, soul, dance and Sixties/Seventies music, with one night per week kept free for pri-

vate functions and band bookings. The Ritzy uses a portable stage and has full three-phase power and other band facilities. However, it has found that a full live band leaves little space for customers, and has tended since opening in April to stick to a series of PAs, including Jason Donovan, Edwin Starr, Buster Bloodvessel, Princess and London Boys. Future PAs are planned to include Kylie Minogue and Madonna, while live band appearances are likely to increase in the future with The Tremeloes already having played.

Mecca has an even more impressive project opening in Burnley in August. The Central Park/Ritzy/Waldo T Pepper concert includes a pub, club and restaurant, and will be managed by Peter Smith. Costing £2.5m, the venue will feature live music as well as an extensive program of PAs. Mecca has also done a deal with the South of Scotland PAs appearances to launch a new magazine, which will begin in the near future.

As far as London is concerned, the most active company on the smaller venue front seems to be the Mean Fiddler organisation. As well as taking over the promotion of the Reading Festival, the company has launched a new club, the Powerhouse, which opened inlington in March. It is open seven nights a week, licensed until 2am, and hosts a variety of club and live band nights.

Also opening soon is Subterranea, built under a motorway flyover near Portobello Road. Another Mean Fiddler project, it is a conversion from a disused community hall and cost £550,000. A motorway theme of bare concrete, rubber and earth colours contrast with its first floor steel gallery which takes the capacity up to 600.

Meanwhile, the new-look Reading Festival from August 25-27 will have a capacity of 25,000. The Powerhouse promotions staff believe that the formula for success will include a wider range of music, improved security, bar, food and toilet facilities for this 28th year. The usual site is retained, but there is just one giant stage featuring more than 20 bands. Headliners are New Order, The Pogues, and The Associates, and there will also be a Mean Fiddler tent (capacity 2,000) including African, country, R&B and other alternative styles of music.

With open-air festivals generally having experienced problems over the last few years, it is tempting to think that they are being replaced in the mind of the public by sell-out concerts at mega-venues such as the NEC, G-Mex, Wembley Arena or the Docklands. Yet there still seems to be a lack of venues larger than a club but smaller than a huge arena which can cater for up-and-coming bands, despite efforts by The Rock Garden and one or two other London venues to promote afternoon sessions for unknown bands. There may be little money to be made in managing small band venues, but if they don't exist, the stadium bands the public may never get a chance to develop either.

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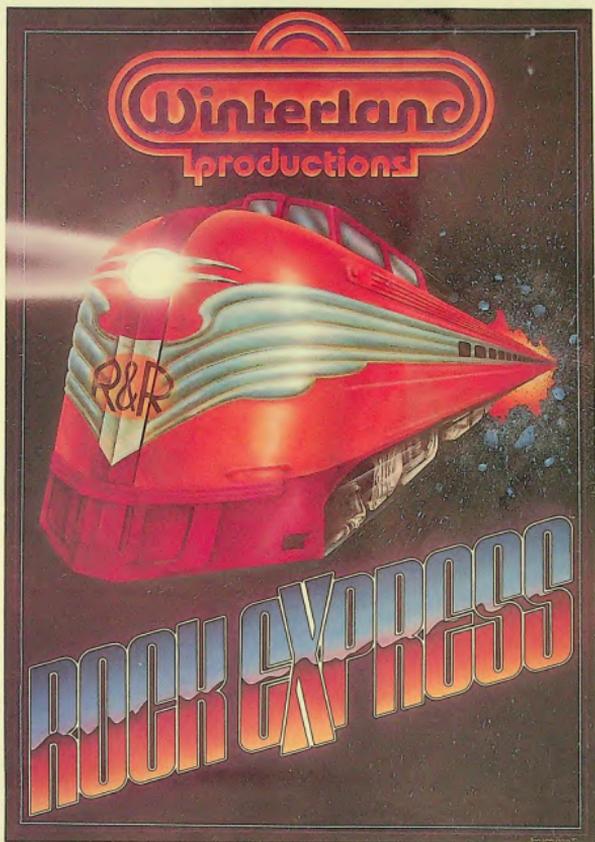


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**Dave Henderson on who's making what, and who's wearing them**

# Not so humble -shirt

**E**VER SINCE James Dean and Marlon Brando pulled on their clean white cotton T-shirts, teenagers — and juvenile delinquents the world over — have looked similar in an attempt to don short, sporty and cool.

The punk explosion in the mid-Seventies brought the garment into the fashion market with Vivienne Westwood's Seditionaries designs utilising modernised/customised shirts bearing erotic and sensationalist screen-printed designs and, as ever, it didn't take long before every street corner was rife with similarly "anarchic" T-shirts daubed with the latest slogans.

The design qualities have always varied from the expensive, fashion designer shirts — adorned with all manner of other materials or print designs — to the quick profit wide boys who cash in so easily each summer with gaudy copies. For example, last year's dreaded catchphrase "Loadsamoney" was everywhere, beating hands down the previous summer's "Relax", a style originally coined by Katharine Hammett for her progeny season a couple of years before.

It wasn't long before the major, and independent, record companies realised that the T-shirt was an

ideal merchandising tool. First of all it was easier to produce for press purposes than the occasional marketing play of Sad Cafe track-suits and the like which existed in the mid-Seventies. Of course, each label designed around its needs and produced variations on the say-it garment, some opting for collared tennis shirts, some going for the more luxurious American sweatshirt, but saying it on a T-shirt soon became more viable than buying space or getting editorial coverage.

For example, EMI spent a fortune promoting the hapless guitar pop of Spell Like This in the early Eighties, with its greatest marketing move ever coming when it produced anagrams of journalists' names and had them printed rather tastelessly on black shirts with the legend "Spell Like This" printed beneath. An expensive, individual move for press consumption which successfully introduced a huge number of people to a new act. Sadly, one listen to the accompanying record soon had the collected journo scratching the name off the garment.

But there's life beyond press promotion. And in the T-shirt merchandising market, the latest designs, featuring the latest band artwork, has become an established concert

hall item. From the smallest independently motivated venue — where fanzine enthusiasts jostle for position with garish say-it shirts — to the more expensive "designer" Tin Machine logo shirt next to the tour programme seller, the variation is remarkable. For example, the flyer at a Depeche Mode concert is strewn with paraphernalia that's consumed with great glee by entering and excited fans. Larger-than-life-size posters, badges, records, shirts, sweats, etc. are all available, while the vendors and road crew for the last tour sported specially designed Depeche Mode leather biker jackets. Insigne is all important... right down to the man who's selling it direct.

**'In The T-shirt merchandising market, the latest designs, featuring the latest band artwork, has become an established concert hall item'**

In terms of design the quality varies, but that usually falls in line with the kind of group/act that are being merchandised. The likes of Alternative Tentacles have a suitably "punk" garmenting with relevant sloganeering promoting the likes of The Dead Kennedys and The Beatnuts, while the thoughts of chairman Jello Biafra are set to graphic image by American collage expert John Yates on both T-shirt and supplementary pamphlets. Similarly, the progress of "zany New Yorkers" Sonic

Youth has been traced through a series of highly collectable T-shirts, from collage and photographic images to daubed graffiti and sundry items by the hand of illustrator Savage Pencil. And the Sonics have the sporadic foray to underline their image and ideals, the tacky but coffee-table-Sonic Life.

It seems that it's entirely up to the label whether it decides to branch into the merchandising T-shirt arena and just how far it goes. As mentioned in Music Week's recent Factory Records supplement, they're not so keen on press advertising but New Order's series of 12-inchers was heralded with a string of Peter Saville images set down on cotton — all of which looked quite bizarre after a few washing machine cycles, especially the succinct typography on Touché By The Hand Of God and the simple AIDS virus image which overtook the world as the shirt became baggie and "raggy". It's no easy to print T-shirts with any kind of image that last the course, but 4AD's releases have been marked with originality.

Utilising its in-house design team, 23 Envelope, 4AD's merchandising wing is an admirable foil to its musical activities. For example, the artwork for the recent Fixies album, Dazzle, was previewed with a gold leaf print for Valentine's Day. The album sleeve was a spectacle in itself, with a book of illustrations based on the songs, and it was supported by a set of nine postcards and the inevitable T-shirt bearing the campaign image.

Now, that might sound like a simple enough development, but 4AD T-shirts have a little more to them than that. Using high quality American shirts, the designs aren't merely slopped on the front and forgotten, they're carefully tailored to each release. For example, AR



**4AD'S RELEASES have been marked for their originality**

Kane's Lollip single was promoted with a Vaseline lens shot of a moody, naked girl on the front, the back having a reverse shot of her holding a knife. That was followed by M/A/R/R/S's Pump Up The Volume, which featured the legend in big letters on the reverse, printed slogans on the sleeves and a small logo on the front.

That kind of completeness is very much why 4AD has built up such a reputation and it's in the independent sector where what seems to be a caring attitude impresses fans. The Wedding Present, recently signed to RCA, built a sturdy following with their excellent live shows and a series of strong releases. Their simple, gangst T-shirts were highly popular with the nation's lovers, while a self-financed and produced fan magazine, Invasion Of The Wedding Present, was produced for fan information, firmly cementing their staunch following.

In basic terms, the T-shirt is always going to be a staple accessory for record promotion and music fan affiliation, that some labels/groups are keen to give a decent return for enthusiasts investment is admirable, that there's always going to be someone selling fluorescent "Smiley" faces with "Acid" scrawled over them is an inevitable quick-buck asset stripper which is out of the control of group, artist and label.

As yet, none of the labels, not even those with excess cash or even a heavy metal love of gore, have opted for the current trend in splatter shirts with plastic alien heads coming out of stomachs, but it's sure to be a press-catering move should someone care to indulge. Yes, I can just see Kylie's head emerging from the centre of such a gaudy garment, perhaps with the slogan "She's here!" scrawled across the back.

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# How to get ahead in advertising

**An ad man with music values, Ken Dampier's commercial soundtracks reach the parts . . . Fiona Brenton reports**

**W**HILE ADVERTISING agencies will cheerfully spend a couple of hundred thousand pounds producing a 30-second film, most will balk at paying more than £4,000 for music production. Soundtracks run a poor second to sumptuous filmic techniques in the ad biz.

Seeking to redress this imbalance, or at least make a lot of noise about it, is Ken Dampier — creative director of the advertising agency Dampier Robertson Redel, part-time musician, composer and champion of music production companies.

His cause, he says, is quite logical. "The way I always work it out is, that if you look at the high quality of film production in advertising, the screen time per second in a commercial is more expensive than the screen time per second in a feature film.

"It then seems a little silly when you look at the cost per second of music time in a commercial, in relation to say the cost of making an album. Agencies expect to get the same quality of sound on a commercial track as on an album which has taken years and great expense to produce."

Not only does Dampier argue that musicians should be paid according to their efforts, but that they should not be given a "patetically short" amount of time to produce a high quality track. Even

with the current craze for using background music with no voice-over in commercials, Dampier claims agencies are reluctant to fork out more than one or two per cent of their ad budget.

"Music is still regarded as an afterthought, he groans. "It amazes me that music is often at least 50 per cent of the soundtrack, yet is still something that is put together at post-production stage."

The reason for this neglect, he claims, is a general lack of understanding among agency creatives of the nuts and bolts of music production. "Most agencies don't consider how long it takes to create and produce music and what the costs are."

While film techniques in advertising are constantly improving — becoming more experimental and stimulating — music in commercials has been left in the Dark Ages of the jingle, one argument is that Joe Public is more likely to notice cheap and nasty visuals than, say, a second-rate reproduction of a popular song, or even a predictable jingle. In fact Dampier stresses that the very word "jingle" denigrates the professionalism of producing sound tracks for commercials.

A self-confessed music junkie, this 34-year-old redhead not only takes advertising tracks seriously, but the whole music industry. Ever since punk shook the UK in the mid-Seventies, Dampier has been torn between his career in advertising and the desire to become a full-time musician.

From his days as a guitarist in the underground band Tennis Shoes, through to a stint with the garage surfing group, The Corvettes, Dampier has maintained his semi-professional career as a musician with the Steve Cook Soul Band. This Ray Ban-ded, 12-piece is hinged together with three professional musicians and a mish mash of frustrated admen.

"It started purely for fun about

seven years ago, when four of us got together in a dubbing theatre to play for our own amusement," recalls Dampier.

"It began to become more organised, and we found ourselves playing at chums' houses and agency Christmas parties."

Although not spied on the club circuit, the band now takes itself semi-seriously with gigs or diverse as country weddings to £150-a-head advertising awards ceremonies in Istanbul.

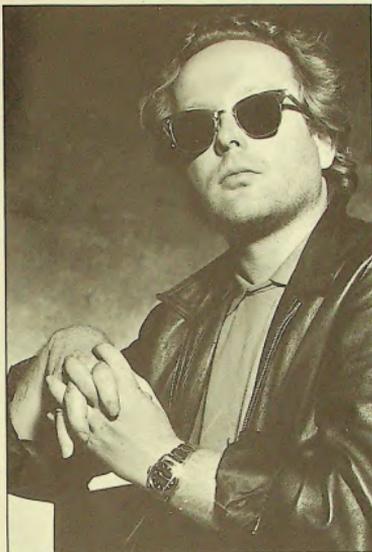
So other years of jiggling about on stage at agency dos, Dampier earned himself a reputation among his colleagues of knowing a thing or two about music. Enter advertising's unofficial spokesman on music, it then took a matter of weeks for journalists to realise that this squat little ad man had a lot to say on the subject — and was frank about the industry and his colleagues.

Earlier this year Dampier decided to practice what he preached by resigning his post as a group director of the agency Ogilvy and Mather, to start his own agency with former Still Moving Music director Angus Robertson. Commissioning original tracks for clients such as Warner Chappell will be a major objective for the fledgling agency.

But the new venture hasn't shut him up about his reservations with the ad industry. He has no qualms talking about his pet hates — the tempering of well-known lyrics to fit advertising copy and the editing of key bars from famous songs to fit the timing of a commercial.

"I particularly hate that Smiths craps commercial, on a white egg, with the potatoes singing to Bobby's Girl. It was a rotten use of the song, had nothing to do with the product, and generally sounded clumsy, crass and horrid. Why force a script onto a tune that doesn't fit?" He complains.

As for the indiscriminate editing of popular songs, Dampier la-



**KEN DAMPIER:** *I think a greater awareness from agency people on how rhythm works, how tone and texture work, would make it easier for them to commission interesting, original music.*

ments: "People who have grown-up with music as a main source of entertainment are very familiar with the rhythms and sequences of songs, and find it very distracting to suddenly find the song jumping around."

"So what does Dampier consider to be a worthy soundtrack? "Oh, I do like the Rover ad," he enthuses. Apparently this car commercial, with two Germans marvelling at British ingenuity, used original music, voice-overs and sound effects to complement the sharp copy.

"There are people who produce good music tracks, but generally speaking the level of awareness of how music works, what it costs to produce, and how long it takes to do properly are not considered enough," he argues.

"I know I have been guilty of this in the past. I'd ask for something like taking Heads and it would come back from the music production house sounding like Cliff Richard."

He also admits he is a "rotten client" when it comes to commissioning original music, because he gives a very specific brief. But perhaps the more dangerous extreme is the ad man who comes waffling into a briefing meeting, giving the producers little idea of the mood or role of the soundtrack.

"Briefing is about saying what

the music should achieve. It's not enough to say, 'something like the Rolling Stones'," he says.

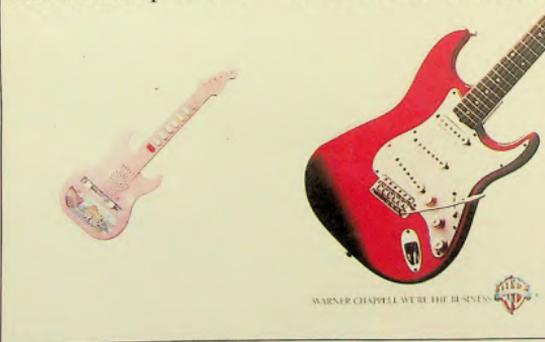
"I think a greater awareness from agency people on how rhythm works, how tone and texture work, would make it easier for them to commission interesting, original music."

With such a black and white attitude, and his readiness to vocalise it, has Dampier made enemies in the ad camp?

"I'm sure I have. Obviously I'm not going to be popular by telling agencies and clients they should be spending more money. If I think something's no good I'll say so. But the converse is also true if I like something, I simply believe you have to respect music and musicians."

**'Most agencies don't consider how long it takes to create and produce music and what the costs are'**

There are music publishers. And there is Warner Chappell.



WARNER CHAPPELL WITH THE BUSINESS

ONE OF the ads Dampier created for Warner Chappell

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**TITLES A-Z (WRITERS)**

Alphabet (Morton/Barnes)	83	Long Way To Go (Pitkin)	94
Amber (Morton/Barnes)	84	Miami (Morton/Barnes)	95
Back In The Saddle (Morton/Barnes)	85	My Love (Morton/Barnes)	96
Back To Back (Morton/Barnes)	86	My Love (Morton/Barnes)	97
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Back To Back (Morton/Barnes)	189	My Love (Morton/Barnes)	200

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The Week	Label	Title	Artists/Promoters/Publishers	Label # (17)	Number (Distributors)	WBAZ
1	1	SWING THE MOOD	Music Factory (Morton/Barnes)	FX 1315 (F)	1	1
2	2	WOULDN'T CHANGE A THING	Paul McCartney (MPL)	FX 1315 (F)	2	2
3	3	FRENCH KISS	U2 (Island)	London Music	FX 1315 (F)	3
4	4	YOU'LL NEVER STOP ME LOVING YOU	Chryslis (CBS)	12-2385 (C)	4	4
5	5	POISON	Alice Cooper (Desmond Child)	Euro Music/Kat & Moseley (EMI)	112-6550 (M)	5
6	6	DON'T WANNA LOSE YOU	Gloria Estefan (Estatee Jr)	Casas/C O'Hair (EMI)	112-6550 (M)	6
7	7	TOO MUCH	Brox (Nicky Graham)	EMI Music/Graham Music/Warner Chappell	CBS ATOM7 (7)	7
8	8	ON OUR OWN (From 'Ghostbusters II')	Bobby Brown (L.A./Babyface)	MCA Music	MCA CAT3 (3)	8
9	9	TOY SOLDIERS	Manika (Michael Jay)	Famous Warner Chappell	CBS 455897 (7-455894) (M)	9
10	10	AINT NOBODY	Ruffalo & Chaka Khax	Ruffalo Warner Chappell Music	Warner Bros W 38007 (W)	10
11	11	WIND BENEATH MY WINGS	Rainie Maida (Art Maida)	Warner Chappell Music	Adisic 819270 (W)	11
12	12	LONDON NIGHTS	London Boys (Roll Race Music)	Warner Chappell Music	Telnic/WEA 72 2937 (M)	12
13	13	YOU'RE HISTORY	Shakespears Sister (Irvine/Feldman/Shakespears Sister)	Warner C/O'Connell	London 1212 (L)	13
14	14	LANDSCAPE OF LOVE	Travis (Zee B. Held)	Cinepop Music	MCA WYV 81 (F)	14
15	15	DATS	Kerry MacCall (Steve Lillywhite)	Dorsey Music/Carlin Music	Virgin KMA21 (2) (F)	15
16	16	PURE	The Lightning Seeds (Ian Broudie)	Chryslis Music	Globe OTG1 (4) (F)	16
17	17	DO YOU LOVE WHAT YOU FEEL	Iner City (Kevin Saunders)	Drive On Music/Virgin Music	10/Virgin 12022 (F)	17
18	18	THIS ONE	Paul McCartney (Paul McCartney)	MPL Communications	Parlophone 1728 4223 (F)	18
19	19	BACK TO THE LINE (HOWEVER DO YOU WANT ME)	Soul II Soul/Carole Wheeler (Jazze/B/Hopser)	Virgin/Low/Warner C	10/Virgin 12021 265 (F)	19
20	20	KICK IN MIND	Simple Minds (Stephen Lipson/Trevor Horn)	Virgin	SMW7 (5) (F)	20
21	21	A NEW FLAME	Simply Red (Stewart Levine)	EMI Music/So What	WBA 72 4947 (M)	21
22	22	SUPERWOMAN	Kornia White (L.A./Babyface)	Warner Chappell Music/Green Skirt	Warner Bros W 39207 (M)	22
23	23	DO THE RIGHT THING	Boyz n the D (Kingsman, M. Riley, Col-Gen)	Virgin	10/Virgin 12021 271 (F)	23
24	24	LOSING MY MIND	Lisa Minelli (Phil Shop Boys/Julian Mendelsohn)	Carlin Music	Virgin 2407 (1) (C)	24
25	25	BLAME IT ON THE BOOGIE	Big Fun (Stock/Aiken/Waterman)	Global Music	IVE JIVET 21 (M)	25
26	26	SATELLITE KID	Dogs D'Amour (Mark Doreau/Dogs D'Amour)	Empire Music	Chase CHINA 17 (17)-CHNK 17 (17) (F)	26
27	27	THE SUFFRAGETTE	Wendy & Lisa (Randox)	EMI Music	Virgin V511 (1) (F)	27
28	28	RIDE ON TIME	Black Box (Grove Groove Melody)	Warner Chappell Music	10/Virgin 12021 285 (M)	28
29	29	WOODDY RAY	Gay Cullid Gerald (Chapler/Gerald)	Stypos Music	10/Virgin 12021 286 (M)	29
30	30	CHOICE	Blow Monkeys/Sylvia Tola (Blow Monkeys)	Trashings/Warner Chop.	RCA PB 4385 (12-PT 4386) (M)	30
31	31	BATDANCE	Prince (Prince)	Warner Chappell Music	Warner Bros W 39247 (M)	31
32	32	ON AND ON	Axcent (Chris Porter)	Warner Chappell Music	Manga/Island (12MNG 70) (M)	32
33	33	LUCCENO TO KILL	Gladdy Knight (Norenda Michael Walden)	EMI Music/Virgin Music	MCA WYV 81 (2) (F)	33
34	34	BETTER DAYS	Kenney (MCA/EMI)	Randox Music	ABM AM1 (5) (F)	34
35	35	HIT IT CAN'T...SKA TRINIDAD	Benny Ben Mottel/Betty Boo	Rhythm King/Zomba	Virgin KBY 347 (1) (F)	35
36	36	SICK OF IT	The Primitives (Paul Simon/Wayne)	Empire Music	10/Virgin 12021 304 (M)	36
37	37	THIS IS THE RIGHT TIME	Lisa Stansfield (Coldcut)	Big Life Music	Aena 11212 (17-42121) (M)	37

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The Week	Label	Title	Artists/Promoters/Publishers	Label # (17)	Number (Distributors)	WBAZ	
38	38	SELF!	Kixxos (Andy Kirkland)	Warner Chappell Music	WBA 72 4967 (1) (M)	38	
39	39	FIZZES ON THE WIND	Neneh Cherry (Dyomok Duo/Nick Pylts)	Virgin Music/Fiction Songs	Cora/Virgin 187 (12) (F)	39	
40	40	IT'S ALRIGHT	Pat Sharp Boys (Trevor Horn)	EMI Music	Parlophone 1728 4229 (F)	40	
41	41	FRIENDS	Jody Watley with Eric B and Rakim (Andre Cymone)	EMI/Warner Chop.	MCA MCA71 (32) (F)	41	
42	42	MENTAL	Manic MC's feat Sara Chan (Manic MC's/Paul Burg)	Hot Chickz Music	RCA PB 4302 (17-PT 4328) (M)	42	
43	43	GRANDPA'S PARTY	Monie Love (Donna/Danny D'Richee)	Mercury/CMA Music	Capitol/Capitol COOL1 (18) (C)	43	
44	44	CRY	Waterfront (Glenn Skinner)	EMI Music	Polydor W0MZA1 (1) (F)	44	
45	45	SAY NO GO	Then Jerico (Rick Nowels)	Tha Sonz/Dajamas	London LON121 (23) (F)	45	
46	46	SUGAR BOX	Then Jerico (Rick Nowels)	Tha Sonz/Dajamas	London LON121 (23) (F)	46	
47	47	WARNING!	Adava (Smack Prod Inc)	Smack Music/MCA Music	Capitol/Capitol COOL1 (18) (C)	47	
48	48	STAND	R.E.M. (Scott Litt/R.E.M.)	Warner Chappell Music	Warner Bros W 2827 (1) (M)	48	
49	49	LIBERIAN GIRL	Michael Jackson (Quincy Jones/Michael Jackson)	Casas/Warner Chop	Epic 654972 (17-454974) (C)	49	
50	50	THE END OF INNOCENCE	Don Henley (Don Henley/Bruce Hornsby)	Jackson Warner Chop	Geffen GEF 57 (3) (F)	50	
51	51	EVERYDAY NOW	Teena Marie (Palmer)	10 Music	Mercury/Phonogram TEA 312 (F)	51	
52	52	CHAINS	The Real Detectives (Gavin Mackillop)	Empire Music	WBA 72 3937 (1) (M)	52	
53	53	MY FIRST NIGHT WITHOUT YOU	Cyndi Lauper (Cyndi Lauper/Lennie Petre)	Rialto/Warner Chappell	Epic CYN11 (3) (C)	53	
54	54	BAD LUCK	FM (Neil Kannon)	Warner Chappell Music/EMI Music	Epic 655031 (17-455031) (C)	54	
55	55	SEAL WITH A KISS	Jason Donovan (Stock/Aiken/Waterman)	Warner Chappell Music	PWL PWK 37 (3) (F)	55	
56	56	THE WAY TO YOUR HEART	The Beautiful South (Mike Hedges)	Go! Discs Music	Go! Discs 100 (3) (F)	56	
57	57	CHA CHA HEELS	Earth, Wind & Fire (Ronnie Baker)	Warner Chappell Music	Arista 112323 (17-42323) (M)	57	
58	58	BLAME IT ON THE RAIN	Milli Vanilli (Frank Farian)	EMI Music	Capitol/Capitol COOL1 (18) (C)	58	
59	59	DON'T MAKE ME OVER	Stevie Nicks (Rupert Hovey)	Warner C/Screen Gems	EMI 12068 91 (6) (M)	59	
60	60	LONG WAY TO GO	Stevie Nicks (Rupert Hovey)	Warner C/Screen Gems	EMI 12068 91 (6) (M)	60	
61	61	THE SECOND SUMMER OF LOVE	Danny Wilson (Danny Wilson/Fred Delaney)	Warner Chappell Music	Virgin V511 (1) (F)	61	
62	62	WHEN THE HOODOOS COME	Drugs Love (Doug Larty)	Warner Chappell Music	Affinity 88841 (1) (M)	62	
63	63	LET IT ROLL	Drugs Love (Doug Larty)	Warner Chappell Music	Affinity 88841 (1) (M)	63	
64	64	DRESSED FOR SUCCESS	Rothetta (Clarence Chatterton)	Jimmy Fan Music/EMI Music	EMI 12068 94 (1) (M)	64	
65	65	PATIENCE	Roxanne (Mike Cliner)	Warner Chappell Music	Geffen GEF 54 (1) (M)	65	
66	66	GET LOOSE	L.A. Muz featuring Jazzi P (Adams/Stevens/Frenlich)	Capitol/Scratch	Brooks/A&M USA11 (65) (F)	66	
67	67	WON'T TALK TO YOU	Normas Cook (Lorli/A)	Warner C/Go Discs	Capitol GOC02 (3) (F)	67	
68	68	LET ME LOVE YOU FOR TONIGHT	Konjia (Bob & Jerry) EMI	Swing Back SBLK1 (4) (M)	Swing Back SBLK1 (4) (M)	68	
69	69	JUST KEEP ROCKIN'	Double Trouble & The Rebel MC (Double Trouble)	Fiction Songs	Domin WANT10 (9) PAC	Double Trouble & The Rebel MC (Double Trouble)	69
70	70	SHE BANGS THE DRUMS	The Stone Roses (John Leckie)	Zomba Music	Shirone ORE1 (1) (F)	70	
71	71	RUNNIN' DOWN A DREAM	Tommy Li (Lorli/Phil/Mike Campbell)	EMI/Warner Chop	MCA MCA11 (25) (F)	71	
72	72	I GOT IT GOIN ON	Tone Loc (Mark Dice/Michael Ross)	Blatant Music	Delafon WYV 169 - 10/Virgin 12021 303 (M)	72	
73	73	WHAT'S YOUR WHOLE DREAMING?	Robert Palmer (Don Gehman)	BMG Music	EMI 12068 95 (1) (M)	73	
74	74	YEO	Queen (Chester/David Richards)	Queen Music/EMI Music	Chase CHINA 10 (12)-CHNK 10 (17) (F)	74	
75	75	BREAKTHRU	Queen (Chester/David Richards)	Queen Music/EMI Music	Parlophone 120206N 11 (F)	75	

**THE NEXT 25**

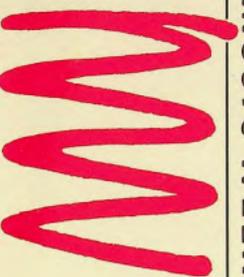
76	76	THAT'S HOW I'M LIVING	Donna Summer (Donna Summer)	10/Virgin 12021 306 (M)	76
77	77	THE UNDEAD	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	77
78	78	ON WORLD	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	78
79	79	KING OF THE NEW	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	79
80	80	FOREVER TOGETHER	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	80
81	81	SOMETHING'S JUMPIN'	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	81
82	82	THE DOCTORS	Black Sabbath (Black Sabbath)	Mercury 12021 307 (M)	82
83	83</				

# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

12 AUGUST 1989

INCORPORATING LP CASSETTE & CD SALES



<b>No1</b>	<b>CUTS BOTH WAYS</b> CD 1 Gloria Estefan Epic 4614151
<b>2</b>	<b>A NEW FLAME</b> *** CD 2 Simply Red Elektra/WEA MK 242
<b>3</b>	<b>TEN GOOD REASONS</b> ** CD 4 Jason Donovan PWL 147
<b>4</b>	<b>THE TWELVE COMMANDMENTS OF DANCE</b> CD 3 London Boys WEA/WX 728
<b>5</b>	<b>DON'T BE CRUEL</b> * CD 5 Bobby Brown MCA/MC 243
<b>6</b>	<b>VELVETEN</b> CD 7 Transvision Vamp MCA/MC 659
<b>7</b>	<b>CLUB CLASSICS VOL ONE</b> * CD 6 Soul II Soul 101 High/One 82
<b>8</b>	<b>APPETITE FOR DESTRUCTION</b> * CD 8 Guns N' Roses Geffa/WX 175
<b>9</b>	<b>STREET FIGHTING YEARS</b> * CD 9 Simple Minds Virgin/MNO 51
<b>10</b>	<b>BATMAN (OST)</b> CD 10 Prince Warner Bros/WX 281
<b>11</b>	<b>THEMES</b> O CD 12 Vangelis Polyda/VOT 1
<b>12</b>	<b>ANYTHING FOR YOU</b> *** CD 13 Gloria Estefan & Miami Sound Machine Epic 44135-1
<b>13</b>	<b>FLOWERS IN THE DIRT</b> CD 19 Paul McCartney Polygram/KCD 194

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50 Sizzling Tracks

**HOT SUMMER NIGHTS**

20 Sizzling Tracks

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CD SHD 990/COMPACT DISC

National TV advertising campaign

<b>35</b>	<b>KITE</b> CD 34 Krity MacColl Virgin/MU 1
<b>36</b>	<b>3 FEET HIGH AND RISING</b> O CD 37 De La Soul Big Life/DSP 1
<b>37</b>	<b>BAD</b> ***** CD 35 Michael Jackson Epic 45279-1
<b>38</b>	<b>THE OTHER SIDE OF THE MIRROR</b> CD 41 Stevie Nicks EMI EMO 108
<b>39</b>	<b>KICK</b> *** CD 39 INXS Mercury/Phonogram MERR 114
<b>40</b>	<b>INTROSPECTIVE</b> ** CD 38 Per Skaug Boys Polygram/KC 725
<b>41</b>	<b>SOUTHSIDE</b> CD 45 Tears Mercury/Phonogram DB3771
<b>42</b>	<b>KING OF STAGE</b> CD 40 Bobby Brown MCA/MC 184
<b>43</b>	<b>GIPLY KINGS</b> CD 43 Gipsy Kings Telstar/STAR 235
<b>44</b>	<b>BEBOB MOPTOP</b> CD 36 Donny Wilson Virgin/V 294
<b>45</b>	<b>WATERFRONT</b> CD 45 Waterfront Polyda 837701
<b>46</b>	<b>WALKING ON SUNSHINE (BEST OF ...)</b> O CD 42 Eddy Grant Blue Note/KCD 108
<b>47</b>	<b>THE STONE ROSES</b> CD 57 The Stone Roses Silvertone/OHEL 392
<b>48</b>	<b>WALTZ DANCING</b> CD 42 Malcolm McLaren/Boyz n the Bunch Epic 440731
<b>49</b>	<b>TAKING ON THE WORLD</b> CD 58 Gen A&A/MAR 707
<b>50</b>	<b>THE INNOCENTS</b> ** CD 64 Erasure Mercury/STW/M 55
<b>51</b>	<b>BLAST</b> CD 44 Holly Johnson MCA/MC 644
<b>52</b>	<b>AWALON SUNSET</b> O CD 53 Van Morrison Polyda 837421
<b>53</b>	<b>EARTH MOVING</b> CD 55 Mike Oldfield Virgin/V 210



MAD HATTERS Bernstock and Speirs (right). The boundaries between fashion and music are disappearing very quickly!

## One in a millener

by Selina Webb  
ON THE road to picking up a recording contract on the strength of their autumn/winter season brochure, milleners for the music business Paul Bernstock and Thelma Speirs have switched hats for a bash at making "the dancefloor out of the summer."

"When the record companies first approached us we hadn't really thought of making a record, but once the idea had been put in our heads it started to seem quite a good one," admits Speirs.

As a fast-designing team, Bernstock & Speirs have earned something close to cult status. Now with their own fan club and quarterly newsletter, *Mad Hatters*, they built their following via collections for Warehouse, Oasis, Davies and Jigsaw. Their exclusive designs are found on the heads of French & Saunders, Christopher Lambert and Lloyd Hunningham while their record industry clients include the Pet Shop Boys, U2, Neneh Cherry and Holly Johnson.

In their latest brochure, Bernstock and Speirs are pictured "hanging around" their creations atop such well-knowns as Jimmy Somerville, Mica Paris, Courtney Pine and Bananarama.

When't they surprised a fashion brochure could attract record company interests?

Bernstock: "Not really. The boundaries between fashion and music are disappearing very quickly. The music business motivates the fashion business and vice versa."

Speirs adds, "Just as our designs have to instantly excite people, so our music will have to. It's not that we want to be pop stars at the end of the day, we're just creative people and this is just part of what we do."

Although Bernstock and Speirs believe that "a lot of creativity comes out of ignorance" they have chosen to work with producer/writer Gene Pourtouche to help with recording their samba-influenced dance track. The duo have

yet to decide on the right record deal but, when they do, they plan on an exciting visual package of live shows and video to accompany their first release.

## A lucky break

by Nick Robinson  
ABOUT A year ago, three bands appeared on Channel Four's *The Chart Show*. What was unusual was that none of them were signed to a record label.

Their performances were part of a new slot on the programme called *Make Or Break*. They were the lucky ones to be picked by the programme's researchers to have a video made especially for them. Of the three bands, Joseph Groom Towers are now talking to record companies, Baby Ford is on a rhythm king and River City People signed to EMI within two months of their *Chart Show* appearance.

RCP vocalist Sibhoan Maher says the band had been performing together for two years when Channel Four got hold of one of the group's demo tapes. "We were amazed when they contacted us. They had commissioned two independent producers to do a video for us on a budget of £2,500," she says.

"It was really great for us because we were so pleased with the video which showed us exactly as we wanted it to when it could have easily been a disaster.

"Although we were at the point of signing to a record company, that appearance on *The Chart Show* put us in a much stronger position. It was a great way to show the band off," says Maher.

"It was definitely a valuable experience for us. The problem is that

it is an expensive way of promoting new talent. I just wish more shows would take the chance."

Sadly *The Chart Show* has not featured any more unsigned bands since the initial three. Executive producer Keith MacMillan explains why. "That was a Channel Four idea that we decided to experiment with. Since we changed channels, I have not approached ITV about resurrecting it," he says.

"The problem was that it was very useful for the bands but in our minds it wasn't useful for the show. Maybe if we had more time and space then I would think about doing it again.

"I certainly haven't completely killed the idea out of touch."

● The River City People video shown on *The Chart Show* featured the latest single (Who's Wrong With Dreaming?) Their debut EMI album, *Say Something Good*, is released on September 4.

## Workers' Playtime

by John Slater

PAULA GREENWOOD reclines behind a G-Plan desk littered with the rustling laurels of the previous year, and contemplates the re-birth of Playtime Records.

Last year was hard. This mistress of the Mancunian groove discovered *The Inspiral Carpets* only to have them desert, along with Tom, the crooner with Too Much Texas. The final straw was the demise of her distributor, Red Rhino. Greenwood would be the last to deny that the struggle to re-build has been long and hard.

A recent showcase at The Boardwalk in Manchester attracted a plethora of talent scouts from the majors, all eager to associate themselves with the new line-up of Too Much Texas, The Rankings and the wonderfully named New Fast Automatic Daffodils (or New Fads for short). The last band was recently lipped by one of the national broadsheets as "the band most likely to" in the *Nineites*.

Besides running Playtime, Paula has her own PR and plugging company. Or so she so aptly puts it: "Trying to convince the majors that record PR is just as important as the national press..."

The next project on the agenda is a world music label featuring Tunisian folk music and ethnic

American country. This is a woman with many strings to her bow, a head full of ideas and, with the backing and finance of her new distribution company, APF, the future of Playtime Records looks rosy. Today the new single from Too Much Texas, tomorrow the world.

## Heddo case

by Ian Watson

THE RECENT downturn in fortunes of Hedd Records has meant problems for many promising acts. Bands such as Soho and The Seers, both set to realise what threatened to be successful records, are now stuck in the quagmire of having no financial backing.

The Seers have the extra problem of not having access to the tops of their recently recorded albums. In fact the whole Heddo episode seems to have been one big headache.

So what went wrong? Set up by Virgin as a subsidiary along the lines of Siren, Hedd felt that it could compete on a major's terms whilst retaining the profile and credibility of an indie. This approach naturally led to problems culminating with Virgin terminating the contract with Hedd shortly after the Seers had finished their album. This left the Seers with a fully recorded LP (produced by Pat Collier — Darling Birds, Wanderlust etc) but no label to release it on.

The album itself is a gem. A mixture of garage noise and pop — not a million miles away from what made the Wanderlust and Guns N' Roses so popular.

Sun Is In The Sky, the single released on Hedd, went into the top 100 with almost no airplay.

With the correct handling, both *Welcome To Deadtown* and *Flyaway* are surefire top 40 successes. And the rest of the album is of a quality to ensure chart longevity.

However, there are a few US-based major labels which have expressed an interest in the Seers and it would be sad if another successful English band found it had to move to the States merely because of an unfortunate choice of label here.

## Punk flock

by David Giles

JUST WHEN you thought the excitement and energy that inspired the punk explosion of the late Seventies had become no more than a hazy memory, along comes a young Birmingham band to shake us all out of our complacency.

Birdland's first single — the Birdland EP — is on Lazy Records, the label owned by the Primitives' manager Wayne Morris.

Such one, where the tracks *Hollow Run*, *Crystal and Gotta Get a Lowly Run* into each other without any real pauses, is possibly one of the most thrilling pieces of vinyl to emerge in years. It sounds rather like the Clash's first record, capturing the anarchy, mayhem and power of Birdland's live performances, a combination that saw them get crowned off the British top by US rockers Jane's Addiction, after only one date.

"If you ever see us play, you'll

realise that we played a normal gig," explains Robert Vines, one of the band's five. "At the time, microphones got smashed out of our hands, the band got a real stiff like that, nothing really outrageous, and we went down really well. Afterwards we were loading our stuff into the van and this guy ran out going 'don't bother turning up tomorrow, you've been sick all over the dressing room, smashed everything up...' They needed a good excuse because we went down so well."

Jane's Addiction aren't the only people to have their feathers ruffled by Birdland. Such pop dignitaries as Phil Collins, Pete Murray and Cliff Richard were all starfired when the video for *Hollow Heart* appeared on the one-off revival of *Johnnie Walker* a while back. Disc-gruntled mutters were all the confirmation the band needed to prove they were on the right tracks.

You may scoff at such a seemingly dated attitude, but plenty of people did that in 1976, remember.

## Backtracking

Record Retailer, 13 August 1984

Decca launches the Atlantic label in the UK with singles by the Drifters, Bobby Darin, Solomon Burke, the Ska Kings and Carla Thomas... The Animals are the latest Brits to be signed to the new House Of The Rising Sun jumping from 100 to 10 in the *Billboard* Hot 100... Decca recruits retailers that it intends to register records under their own names (and, accordingly, its produce must not be sold below the prescribed retail price.

Music Week, 10 August 1974

Tony Roberts appointed MD at Bell Records UK, the label currently enjoying nine singles in the UK top 50. Replacing Roberts as general manager of Warner Bros Music is Rob Dickens, 24, the company's professional manager... Yviva Espana, by Swedish singer Sylvia, enters the top 50 UK single charts eight months after appearing in the *MIV* chart breakers section... MD Geoff Hamington reports a record-breaking half-year at RCA Records, with sales up 13 per cent over same period in 1973, thanks to catalogue strengths of Perry Como, David Bowie and Jack Jones... Louise Kruger's Harlequin chart buys all three London one-stop retail outlets owned by Island Records.

Music Week, 11 August 1984

Having been on the market for a year, PolyGram finally disposes of Chappell Music, Intersong and all affiliates to a consortium headed by Curtin Fielder, Freddy Bierstock... Estimated prices: \$120m (£76m)... Richard Branson closes Virgin's loss-making London night-spot *The Venue*...

After three successive poor showings, the BBC instigates new rules in an effort to rejuvenate British chances in the Eurovision Song Contest... MCPS raids (vinyl) pressing plants, seizing 20,000 records which EMI and Warner Bros allege infringe their copyright.

MARK LEWISON



RIVER CITY People: Although we were at the point of signing to a record company, that appearance on the *Chart Show* put us in a much stronger position

# Smith's Best Cure

AS ROBERT Smith stumbled onto the **Wembley Arena** stage the crowd erupted with cheers. Thirty-six songs and three hours 40 minutes later when Smith shambled off stage they were just as enthusiastic.

Not many artists can command such devoted attention but it is credit to **The Cure's** 11-year career that they have managed to build it up following without compromise.

Indeed, it was a concert that proved just that, with Smith delving into the group's varied back catalogue to play songs from all their musical phases with none sounding out of place.

It's Smith's plaintive vocal that maintains that unity because although his voice varied little throughout, it slipped easily from sorrowful mourning to daft croonings of love. At the same time, the band behind him matched his moods, adding colour when necessary but without resorting to tedious solos.

The latest album, *Disintegration*, was fully represented, but well considering its often dark atmosphere. This was aided by excellent lighting both bright and colourful that provided a neat contrast to the stark images of the songs and lyrics.

The really odd stuff like *M, Boys Don't Cry* and *Killing An Arab*, were a reminder of how *The Cure* have always grasped pop sensibilities mixed with their own unique style — a quality still evident today on songs like *Lullaby* and the new single *Love Song*.

At the end of the marathon set, Smith suggested that this could have been the last-ever *Cure* gig. It would be a terrible shame if that were so but as one of the most complete and satisfying concerts of the year it would also be the best way to go.

NICK ROBINSON

# Have Hello

AT FIRST **sig** *Big Blue Sea* appeared to be the kind of well-groomed, almost manufactured band that A&R people dream about. But as they proved in little over an hour at a *Borderline* showcase, they are capable of intelligently mixing rock with jazz, funk and soul elements without obscuring the main dance component.

Despite a lack of an introduction and having to play their first few notes in semi-darkness, *Big Blue Sea* quickly triumphed over the incongruous Mexican decor with an impressive crossover style at times

reminiscent of Working Week.

The bass, drum, guitar, keyboard and sax line-up worked its way through some homogeneous-sounding material, characterised by a sweeping opening sax solo, and some top register vocals. The Julie Roberts-soundlike with a mass of riffs and assertive stage presence confidently tackled the jazz-tinged funk arrangements.

*Cry And Whisper* was one such tune and proved to be a highlight, complete with a mid song rap and climactic finish. Strong harmonies abounded on songs such as the jaunty *Are You Happy Now?* But the full force of the shimmering vocals was saved for a spirited burst of a cappella that saw all six band members come to the front of the stage on the gospel influenced *Sweetest Devotion*.

The band slimmed down to a quartet for a closing love song *One Day* which neatly rounded off an apt paced set. *Big Blue Sea* have a future called *One More Mile* and will document how close they must be to fulfilling their potential with record company backing.

PETE FEENSTRA

# Juice on the loose

THE MOST astounding thing about the 1989 model *Edwyn Collins* is his hard-nosed *edynyn*. The comeback LP, on *Demon*, has drawn praise from all quarters and is a sure-footed return to the stage at *The Mean Fiddler* confirms the wimp-pop messiah is not such a delicate flower after all.

His new set replaces the jangle of his record with a more confident, confident country twang. Compositions as crafty as ever are now backed by a rock consciousness to match the quiff and Gretsch guitar.

The opener and new single, *Coffee Table Song*, is a rare departure from the more urgent and infectious tunes to follow. *Collins*' new collaborators put a rocket under his usual lugubrious delivery with Denis Bovell on bass and drummer David Ruffly keeping a tight rein on some near perfect rock 'n' roll like *Pushing It To The Back Of My Mind* and *Dorling They Want It All*.

*Orange Juice* nostalgia was kept to a minimum but a scorching version of the early single, *Bridge*, seemed to excite its composer, much as the ecstatic audience. "That was the highlight so far, but we're not finished yet," said *Collins*. How right he was. If the sell-out crowd had come remembering *Edwyn's* past they left looking forward to his freshly squeezed future.

MATTHEW COLE

# Solid soul

FIRST UP at *The Summer Soul Spectacular* at *The Harrold*, **Smith Osdon** was the UK's own *Lavine Hudson*. She received an extremely warm welcome for this, her last gig. In the sell-out crowd had come remembering *Edwyn's* past they left looking forward to his freshly squeezed future.

**Chapter 8** were big on pantomime-style audience partici-

pation but short on imagination, while **Peabo Bryson's** silky smooth vocals veered towards MOR territory. Things only lived up during a spirited, first time hit, *Reaching For The Sky*.

All three acts had the same strengths, and, unfortunately the same serious flow and assertive stage of the vocals and the standard of musicianship were both impeccable. What was lacking was decent songs.

Almost without exception, the lyrics dealt with love. Not that there is anything wrong with that; it has always been the favourite subject of soul songwriters. But these days it is dealt with in such an unimaginative way. Still the titles of *Peabo Bryson's* songs — *All My Love*, *Lover's Paradise*, *True Love* are good to induce sleep. And listening to the songs performed at the show, it was impossible to imagine that they were part of a lineage which goes back to such greats as *Tears Of A Clown* and *Heard It Through The Grapevine*.

Real soul is digging itself into a rut. It needs to find new ways of dealing with love. *Blackford's Taxi* showed that it can't be done. Alternatively, it needs to look elsewhere for subject matter, as *The Winans* did with *Let My People Go*. However, on the basis of this show, there seems to be a strong reluctance to change.

ANDY BEEVERS

# Mindless mangling

OVER The last three years and with their last two albums, *Simple Minds* had begun to take the standard rock big-grenos-means-big-grenos mentality too seriously.

With this year's *Straight Jacket* Years album it seemed that they had gone at least some way back to their roots and become a little more thoughtful in their songwriting.

But it only took 15 minutes of their performance at *Wembley Arena* to realise that this was not *straight* but *Jim Kerr* and co are now slaves to that big rock sound.

It was an infuriating three hours as the band mangled their recorded works live, turning songs into laboured self-indulgence. Even the majority of the new album which opened the set struggled to breathe as the band swamped it in melodramatic riffs and pauses.

Most of the songs began well and built nicely to a crescendo only for the group to try and repeat the build-up by adding another tedious two minutes and making the song into something of a *Pink Floyd*-style epic.

What made it worse was that this disregard for reasonable song length was extended to older material (and not probably mercifully — nothing before *New Gold Dream* was featured). Songs like *Book Of Brilliant Things* and *Somebody* were reworked live with all their passion replaced by pomposity.

There was little relief from the slaughter with only the Celtic instrumental *Once Upon A Time* and the segmented *East At Easter* showing any sense of reserve or emotion. Otherwise, the audience



THE END and the beginning: Robert Smith bows out (or does he?) at Big Blue Sea catch the tide...

was bombarded with the usual fist-pumping anthems which left you thinking nice sentiment, shame about the song.

Maybe it is about time *Simple Minds* thought a little more about their own cause.

NICK ROBINSON

# Blues rules

"FOUR HUNDRED years from there to here and back — how about that?" said *Taj Mahal* at the end of his blues jam with *Mollan guitarist All Faras Toure*. A simplification of the message of the heart of WOMAD's Blues And Rhythm festival at *Bredkell's South Hill Park*.

Broadening its base considerably WOMAD netted some giants to headline its first foray into the world of blues. The Texas swing of *Clerence "Gatemouth" Brown* was an early highlight as the silver-haired master coaxed fireworks from his guitar and clouds of smoke from his pipe.

His dazzling set was followed by the hardcore urban blues of *Buddy Guy* and *Junior Wells*. Their vintage is equally impressive but the slicker Chicago style struggled to fit this particular bill.

Elsewhere a selection of R&B, Cajun and country blues boogied beside more usual World WOMAD attractions like the uplifting *Real Sounds Of Africa* from *Zimbabwe* and *Balkan songs*, *Trio Bulgartica*.

*Bernese Whistled* and *The Savages* should have been the hottest of the bunch but were upstaged by scorching Californian outfit *The Paladins*, whose Alligator Records releases are available here through Sonnet.

Tying up all the loose ends was headliner *Taj Mahal*. He stirred together a delicious blend from Africa, the Caribbean and the Mississippi delta in a near perfect demonstration of the lifeblood of the blues. The performance, like the festival, was right on target. Watch out for the blues renaissance.

MATTHEW COLE

# World for the taking

WORLD DOMINATION Enterprises' first gig for some months, bar their recent *Russian Jant*, served two purposes, as a showcase for their new material — it's now well over a year since their debut album appeared — and as further proof that their latest label, *One True Indian*, is a growing force.

Performing at *Bedlam*, the *Islington Powerhouse*' new hardcore dance/rock club, provided a chance for the band to forget what's gone before them this year (three different labels and one indifferent single) and take their sounds a few steps further. *World Dom* have always been an inspired live experience, all sculptured white noise and black back beats, but what has been in doubt of late is their ability to change: The *Company News*, the last release, and *Rare Mix* merely tread water.

Message For You People was positively subdued, a mish-mash of tension and awkwardness that only began to dissipate with the acid-reggae loop of *Blü Money*. So far so standard. It was only with the arrival of a clutch of new songs that *World Dom* really let go. *Too Bad*, possibly a future single, and *Woke Up Just In Time* proved that their blueprint of sonic guitar scrawls and cross-fertilised beats, reggae, hip-hop etc. can be bettered. For more forceful than the heavy drab of the *Dinosaur Jr* school, the *Ladbroke Grovers* collage of soundscapes is set for some healthy expansion.

TONY BEARD



## MUSIC WEEK



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

<b>1</b>	<b>SWING THE MOOD</b>	Jive Bunny & The Mastersixers	Music Factory WFD(0) 1001 (BMG)
<b>2</b>	<b>WOULDN'T CHANGE A THING</b>	Kylie Minogue	PWL PNL(T) 02 (P)
<b>3</b>	<b>FRENCH KISS</b>	Li'l Louis	Hit/London: PFI 1153 (P)
<b>4</b>	<b>YOU'LL NEVER STOP ME LOVING YOU</b>	Sonia	Chryslis CHR(2) 2385 (C)
<b>5</b>	<b>POISON</b>	Alice Cooper	Epic 659047 (12"= 659048) (C)
<b>6</b>	<b>DON'T WANNA LOSE YOU</b>	Gloria Estefan	Epic 659640 (12"= 659648) (C)
<b>7</b>	<b>TOO MUCH</b>	Brook	CE6 ATOM(7) (C)
<b>8</b>	<b>ON OUR OWN (From 'Ghostbusters II')</b>	Bobby Brown	MCA/MCA(7) 1350 (P)
<b>9</b>	<b>TOY SOLDIERS</b>	Mariah Carey	CRS 659497 (12"= 659498) (C)
<b>10</b>	<b>AIN'T NOBODY</b>	Ruff & Chikio Khan	Warner Bros/War 2880(T) (W)
<b>11</b>	<b>WIND BENEATH MY WINGS</b>	Barbie Midler	Atlantic A 8732(7) (W)
<b>12</b>	<b>LONDON NIGHTS</b>	London Boys	Teledisc/WEA Y2 393(T) (W)
<b>13</b>	<b>YOU'RE HISTORY</b>	Shaggy/Busta Rhie	Hit/London: PFI 1153 (P)
<b>14</b>	<b>LANDSLIDE OF LOVE</b>	Transvision Vamp	MCA/TW(7) 2 (P)
<b>15</b>	<b>DAYS</b>	Kirsty MacColl	Virgin MA(7) 2 (P)
<b>16</b>	<b>PURE</b>	The Lightning Seeds	Glenca GTC(7) 4 (WRT)
<b>17</b>	<b>DO YOU LOVE WHAT YOU FEEL</b>	Inner City	10 Virgin: TSN(V) 237 (P)
<b>18</b>	<b>THIS ONE</b>	Paul McCartney	Parlophone 1274 6232 (P)
<b>19</b>	<b>BACK TO LIFE (HOWEVER DO YOU WANT ME)</b>	Soul II Soul featuring Caron Wheeler	10 Virgin: TSN(V) 265 (P)
<b>20</b>	<b>KICK IT IN</b>	Simple Minds	Virgin SA(7) 5 (P)
<b>21</b>	<b>A NEW FLAME</b>	Simply Red	WEA Y2 464(T) (W)
<b>22</b>	<b>SUPERWOMAN</b>		

# LISAMARIE WITH MALCOLM MCLAREN & THE BOOTZILLA ORCHESTRA



<b>41</b>	<b>FRIENDS</b>	Judy Whaley with Eric B And Rakim	MCA/MCA(7) 1152 (P)
<b>42</b>	<b>MENTAL</b>	Musiq MC's feat. Sade Carlson	RCA PL 0307 (12"= 71 43236) (BMG)
<b>43</b>	<b>GRANDPA'S PARTY</b>	Monie Love	Columbia/Crysis COOL(U) 114 (C)
<b>44</b>	<b>CRY</b>	Waterfront	Teledisc/WON(M) 1 (P)
<b>45</b>	<b>SAY NO GO</b>	De La Soul	Tommy Boy/Big Life/Life 1070 (UKRT)
<b>46</b>	<b>SUGAR BOX</b>	Then Jerico	London LO(NK) 232 (P)
<b>47</b>	<b>WARNING!</b>	Ardeva	Columbia/Crysis COOL(U) 181 (C)
<b>48</b>	<b>STAND R.E.M.</b>	Warner Bros/War 2832(T) (W)	
<b>49</b>	<b>LIBERIAN GIRL</b>	Michael Jackson	Epic 654470 (12"= 654472) (C)
<b>50</b>	<b>THE END OF INNOCENCE</b>	Don Henley	Gulfair GEF 57(T) (W)
<b>51</b>	<b>EVERYDAY NOW</b>	Texas	Mercury/Phonogram TEX(3) (P)
<b>52</b>	<b>CHAINS</b>	The River Detectives	WEA Y2 383(T) (W)
<b>53</b>	<b>MY FIRST NIGHT WITHOUT YOU</b>	Cyndi Lauper	Epic/CMD(7) 1 (C)
<b>54</b>	<b>BAD LUCK</b>	Phi	Epic 659217 (12"= 659218) (C)
<b>55</b>	<b>SEALED WITH A KISS</b>	Jason Donovan	PWL PNL(T) 29 (P)
<b>56</b>	<b>SONG FOR WHOEVER</b>	The Beautiful South	Gold/Discs GDD(0) 32 (P)
<b>57</b>	<b>CHA CHA HEELS</b>	Earth, Kin & Braids/Rat Beat	Arise 1123(1) (12"= 41233) (BMG)
<b>58</b>	<b>BLAME IT ON THE RAIN</b>	Milli Vanilli	Columbia/Crysis COOL(U) 130 (C)
<b>59</b>	<b>DON'T MAKE ME OVER</b>	Sibyl	Clampson CHAMP 112(1) 3 (BMG)
<b>60</b>	<b>LONG WAY TO GO</b>	Stevie Nicks	EMI 121EM 97 (E)
<b>61</b>	<b>THE SECOND SUMMER OF LOVE</b>	Danny Wilson	Virgin V30(T) 1186 (P)
<b>62</b>	<b>WHEN THE HOODOO COMES</b>	Dry Cell/Park West	Parlophone 1274 6232 (P)

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15 LONCON RIGHTS London Boys	15 CHICKEN OWN (FROM GHOSTBUSTERS II) Moby-Dick	15 BACK TO THE FUTURE DO YOU WANT ME Doggystyle
16 THE WINDY CITY Wendy & Lisa	16 SATURDAY KID Moby-Dick	16 SATELLITE KID Moby-Dick
17 SAN JO JO Wendy & Lisa	17 SKEWER (FROM GHOSTBUSTERS II) Moby-Dick	17 SKEWER (FROM GHOSTBUSTERS II) Moby-Dick
18 KISS ON THE WIND Newts Cherry	18 SATELLITE KID Moby-Dick	18 SATELLITE KID Moby-Dick
19 LANDSCAPE OF LOVE Newts Cherry	19 SATELLITE KID Moby-Dick	19 SATELLITE KID Moby-Dick
20 THE LIGHTING STRIKE The Lightning Strike	20 SATELLITE KID Moby-Dick	20 SATELLITE KID Moby-Dick
21 SUPERMAN Korn White	21 SATELLITE KID Moby-Dick	21 SATELLITE KID Moby-Dick
22 THE NEW LEADER (feat. Sylvia Cole) The New Leader	22 SATELLITE KID Moby-Dick	22 SATELLITE KID Moby-Dick
23 TIME HE OVER Sylva	23 SATELLITE KID Moby-Dick	23 SATELLITE KID Moby-Dick
24 GRANBY'S FAMILY Mama Love	24 SATELLITE KID Moby-Dick	24 SATELLITE KID Moby-Dick
25 LETT FROOL The Only One	25 SATELLITE KID Moby-Dick	25 SATELLITE KID Moby-Dick
26 THE ONLY ONE The Only One	26 SATELLITE KID Moby-Dick	26 SATELLITE KID Moby-Dick
27 DRIVING ON Paul McCartney	27 SATELLITE KID Moby-Dick	27 SATELLITE KID Moby-Dick
28 LET ME LOVE YOU FOR TONIGHT Korn	28 SATELLITE KID Moby-Dick	28 SATELLITE KID Moby-Dick

23	DO THE RIGHT THING Richard Kingpin & The FBI 10 Virgin TRNVA 271
24	LOSING MY MIND Liza Minnelli 10 Virgin TRNVA 271
25	BLAME IT ON THE BOOGIE Bar Fan 10 Virgin TRNVA 271
26	SATELLITE KID The Doggs D'Amour Class China 17 12 CHINA 17
27	SATISFACTION Wendy & Lisa Virgin KST 119
28	RIDE ON TIME Black Box 44 Construction PCA PR 42555 12" PT CD360 (B)
29	VOODOO RAY A Guy Called Gerald Rhino KS 884 12" 4X 888A
30	CHOICE? Blow Joints (feat. Sylvia Tella) ACA PR 42585 12" PT CD360 (B)
31	BATDANCE Prince Warner Brothers W 29474
32	ON AND ON Award Mega/Real Gone 12 INMG 78
33	LICENCE TO KILL Gladys Knight MCA MCQT 112
34	BETTER DAYS Gun A&M AMPS 54
35	HEY DJ I CAN'T...JKA TRAIN Beaumont feat. Benny Go Egym King LEFT 5411 (B) (PT)

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<b>24</b>	<b>LOSING MY MIND</b> Lisa (Hinnell) Epic (ZEP) 110
<b>25</b>	<b>BLAME IT ON THE BOOGIE</b> Lisa (Hinnell) Epic (ZEP) 110
<b>26</b>	<b>SATELLITE KID</b> The Dogs D'Amour Chis Chis 17 (TZ-CHINA 17) (P)
<b>27</b>	<b>SATISFACTION</b> Wendy & Lisa Virgin (VSD) 114 (P)
<b>28</b>	<b>RIDE ON TIME</b> Black Box 44/Continuum (CCA) P1-4355 (TZ-PT 4356A) (MG)
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<b>30</b>	<b>CHOICE?</b> Blow Mankers feat. Sylvia Tello RCA P1-42985 (TZ-PT 4298A) (MG)
<b>31</b>	<b>BATDANCER</b> Prince Warner Bros. W 29247 (W)
<b>32</b>	<b>ON AND ON</b> Award Meropol (Med) (ZM) MC 208 (P)
<b>33</b>	<b>LIGENCE TO KILL</b> Gladys Knight MCA (MCA) 1339 (P)
<b>34</b>	<b>BETTER DAYS</b> Geri A&M (A&M) 655 (P)
<b>35</b>	<b>HEY DJ I CAN'T...SKA TRAIN</b> Beatmasters feat. Betty Boo Nym (Nym) (EPT) 401 (HRT) <b>POPS</b>

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WEA TZ (WEA) 17 (W)

Cross/Virgin 19311 33 (P)

Parlophone (118) 4220 (E)

<b>63</b>	<b>LET IT ROLL</b> Doug Lozy Atlantic (A) BMAT (W)
<b>64</b>	<b>DRESSED FOR SUCCESS</b> Roxette EMI (ZEM) 84 (E)
<b>65</b>	<b>PATIENCE</b> Guns N' Roses Geffen (GFF) 507 (W)
<b>66</b>	<b>GET LOOSE</b> LA Mix featuring Jazz P Brookline (A&M) (A&M) 1469 (P)
<b>67</b>	<b>WONT TALK ABOUT IT/BLAME IT ON THE BASSLINE</b> Norman Cook Cap Beat (CDB) 23 (P)
<b>68</b>	<b>LET ME LOVE YOU FOR TONIGHT</b> Kerry Sleeping Bag (SUKY) 47 (HRT)
<b>69</b>	<b>JUST KEE ROCKIN'</b> Double Trouble & The Rebel MC Decca (WANT) 9 (PAC)
<b>70</b>	<b>SHE BANGS THE DRUMS</b> The Stone Roses Shirleyone (ORE) 14 (P)
<b>71</b>	<b>RUNNIN' DOWN A DREAM</b> Tom Petty MCA (MCA) 1339 (P)
<b>72</b>	<b>I GOT IT GOIN' ON</b> Tina Turner Delicious (Kyn) 14 - Popp (ZEM) 148 (P)
<b>73</b>	<b>(WHAT'S WRONG WITH) DREAMING?</b> New City People EMI (ZEM) 93 (E)
<b>74</b>	<b>YERO</b> Art Of Noise feat. Manoharlani Chis Chis 18 (TZ-CHINA 18) (P)
<b>75</b>	<b>BREAKTHRU'</b> Queen Parlophone (118) 4020 (E)

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**SIDE: SKA TRAIN**

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**ANYWAYAWANNA** LEFT 34 (P)

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<b>1</b>	<b>HERKISS</b> Lil Nas X Atlantic
<b>2</b>	<b>THE WOOD</b> Jim Berry & The Freedommen Meropol (Med) 208 (P)
<b>3</b>	<b>WOULDN'T CHANGE A THING</b> The Commodores Meropol (Med) 208 (P)
<b>4</b>	<b>POISON</b> Alice Cooper A&M (A&M) 655 (P)
<b>5</b>	<b>DO YOU LOVE WHAT YOU SELL</b> The Right Thing Richard Kaplan & The FB Blk and Chis 18 (P)
<b>6</b>	<b>RISE ON TIME</b> RCA P1-42985 (TZ-PT 4298A) (MG)
<b>7</b>	<b>DO YOU OWN (HAIN) (SPOUTER) (P)</b> Baby Boom Sire (Sire) 927 (P)
<b>8</b>	<b>BACK TO US/WHENEVER YOU WANT ME</b> Dope Doctor Meropol (Med) 208 (P)
<b>9</b>	<b>SATELLITE KID</b> The Dogs D'Amour Chis Chis 17 (TZ-CHINA 17) (P)
<b>10</b>	<b>PERFECT DANCE TO...SKA TRAIN</b> Beatmasters feat. Betty Boo Nym (Nym) (EPT) 401 (HRT) <b>POPS</b>
<b>11</b>	<b>LET IT GO</b> Lil Nas X Atlantic
<b>12</b>	<b>WINNIN'</b> Blk and Chis 18 (P)
<b>13</b>	<b>BLAME IT ON THE BOOGIE</b> FRENDS 44/Continuum (CCA) P1-4355 (TZ-PT 4356A) (MG)
<b>14</b>	<b>100000 A.M.P.</b> A Guy Called Gerald Bant 15 86 (TZ-8X 86A) (P)
<b>15</b>	<b>US WAY WIND</b> Lisa (Hinnell) Epic (ZEP) 110
<b>16</b>	<b>YOU'LL NEVER STOP BELONGING TO US</b> Sons Sire (Sire) 927 (P)
<b>17</b>	<b>TOY RE HISTORY</b> The Toyroom Star Atlantic
<b>18</b>	<b>YOU'VE GOT TO BE A MENT</b> Ariana
<b>19</b>	<b>MILK IN</b> Tina Turner Delicious (Kyn) 14 - Popp (ZEM) 148 (P)
<b>20</b>	<b>DON'T WANNA LOSE YOU</b> Tina Turner Delicious (Kyn) 14 - Popp (ZEM) 148 (P)
<b>21</b>	<b>700 MICH</b> Tina Turner Delicious (Kyn) 14 - Popp (ZEM) 148 (P)
<b>22</b>	<b>LONDON NIGHTS</b> London Boy Meropol (Med) 208 (P)
<b>23</b>	<b>WENDY &amp; LISA</b> Wendy & Lisa Virgin (VSD) 114 (P)
<b>24</b>	<b>SAY NO GO</b> Tina Turner Delicious (Kyn) 14 - Popp (ZEM) 148 (P)
<b>25</b>	<b>ESSEX ON THE MIND</b> Newkerry Meropol (Med) 208 (P)
<b>26</b>	<b>LANDSLIDE OF LOVE</b> The Lightning Seeds Meropol (Med) 208 (P)
<b>27</b>	<b>PURE</b> The Lightning Seeds Meropol (Med) 208 (P)
<b>28</b>	<b>SUPERWOMAN</b> Erin White Meropol (Med) 208 (P)
<b>29</b>	<b>WANTY WANTE ME OVER</b> More Love Meropol (Med) 208 (P)
<b>30</b>	<b>IT'S ALRIGHT</b> Dough Eary Meropol (Med) 208 (P)
<b>31</b>	<b>LET IT ROLL</b> Paula Abdul Meropol (Med) 208 (P)
<b>32</b>	<b>THIS ONE</b> Paula Abdul Meropol (Med) 208 (P)
<b>33</b>	<b>LET ME LOVE YOU FOR TONIGHT</b> Kerry Meropol (Med) 208 (P)

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# US TOP FORTIES

## SINGLES

1*	4	RIGHT HERE WAITING, Richard Marx	EMI
2*	2	ON OUR OWN, Bobby Brown	MCA
3	1	BATDANCE (FROM BATMAN), Prince	Warner Bros
4	3	SO ALIVE, Love & Rockets	RCA
5	6	ONCE BITTEN TWICE SHY, Great White	Capitol
6*	9	COLD HARTED, Paula Abdul	MCA
7	8	LIKE IT, Dina	Mercury
8	7	LAY YOUR HEAD ON ME, Bon Jovi	Mercury
9*	14	DON'T WANNA LOSE YOU, Gloria Estefan	Capitol
10	5	TOY SOLDIERS, Marisa	Epic
11*	17	HANGIN' TOUGH, New Kids On The Block	Columbia
12*	13	SECRET REVENGE, Karyn White	Warner Bros
13*	7	FRIENDS, Judy Watley With Eric & Rakim	MCA
14*	21	THE END OF THE INNOCENCE, Don Henley	Geffen
15	15	I'M THAT TYPE OF GUY II, Cool J	Def Jam
16	16	IF YOU ONLY KNOW ME BY NOW, Simply Red	Elektra
17	20	NO MORE HEROES, Bruce Springsteen	Columbia
18*	24	ANGEL EYES, The Jeff Healey Band	Arista
19	18	HEY ABIE, Henry Lee Summer	CBS Assoc
20*	22	SACRED EMOTION, Donny Osmond	Capitol
21*	23	HEADED FOR A HEARTBREAK, Wigler	Atlantic
22	28	KEEP ON MOVIN', Soul II Soul	Virgin
23*	25	HOOKED ON YOU, Sweet Sensation	A&O
24	11	EXPRESS YOURSELF, Madonna	Sire
25*	31	SHOWER ME WITH YOUR LOVE, Surface	Columbia
26*	12	18 AND LIFE, Cool J	Atlantic
27*	34	IF I COULD TURN BACK TIME, Cher	Capitol
28	32	CRAZY ABOUT HER, Rod Stewart	Warner Bros
29	6	DRESSED FOR SUCCESS, Rosette	EMI
30*	36	HEAVEN, Warnat	Columbia
31	33	COVER OF LOVE, Michael Damian	Cypress
32	27	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
33*	39	TALK IT OVER, Grayson Hugh	RCA
34	26	WHAT YOU DON'T KNOW, Exposé	Arista
35*	—	GIRL I'M GONNA MISS YOU, Milli Vanilli	Arista
36*	—	SOUL PUNCH, Michael Bolton	Columbia
37	29	WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	MCA
38*	—	THE PRISONER, Howard Jones	Elektra
39	30	GOOD THING, Fine Young Cannibals	I.R.S.
40*	—	ONE, Bee Gees	Warner Bros

## ALBUMS

1	1	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros
2	3	HANGIN' TOUGH, New Kids On The Block	Columbia
3*	4	REPT OFFENDER, Richard Marx	EMI
4	2	THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
5*	5	FULL MOON FEVER, Tom Petty	MCA
6	6	DON'T BE CRUEL, Bobby Brown	MCA
7	7	FOREVER YOURS II, Paula Abdul	MCA
8	8	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
9	9	WALKING WITH A PANTHER, LL Cool J	Def Jam
10*	10	TWICE SHY, Great White	Capitol
11*	11	SKID ROW, Skid Row	Atlantic
12*	12	THE END OF THE INNOCENCE, Don Henley	Geffen
13*	13	LIKE A PRAYER, Madonna	Sire
14*	15	LOVE AND ROCKETS, Love And Rockets	RCA
15	16	BLIND MAN'S DOG, 10,000 Maniacs	Elektra
16	16	GHOSTBUSTERS II, Original Soundtrack	MCA
17	17	MARITZA, Lucinda Williams	Epic
18	18	CUTS BOTH WAYS, Gloria Estefan	Arista
19*	19	BIG GAME, White Lion	Atlantic
20*	24	DIRTY KOTTEN FILTHY...!.. Warnat	Columbia
21	18	NEW JERSEY, Bon Jovi	Mercury
22	23	A NEW FLAME, Simply Red	Elektra
23*	29	KEEP ON MOVIN', Soul II Soul	Virgin
24*	20	BEACHES, Original Soundtrack	Arista
25*	21	SONIC TEMPLE, The Cult	Sire
26*	22	THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
27*	31	BIG TIME, Tony Danza & The Brides	MCA
28	26	CYCLES, The Doobie Brothers	Capitol
29	27	DISINTEGRATION, The Cure	Elektra
30	35	BIG DADDY, John Cougar Mellencamp	Mercury
31	32	LET'S GET IT STARTED, M.C. Hammer	Capitol
32	38	INDIGO GIRLS, Indigo Girls	Epic
33	33	WHAT YOU DON'T KNOW, Exposé	Arista
34	34	ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford & Wakeman	Arista
35	35	GHETTO MUSIC THE BLUEPRINT, Boogie Down Productions	Atlantic
36	30	KNOWLEDGE IS KING, Koolhaas & The J.B.s	Jive
37*	—	IN STEP, Savie Ray Vaughan	Epic
38	36	NICK OF TIME, Bonnie Raitt	Capitol
40	40	LARGER THAN LIFE, Royce Walfrey	MCA

Charts courtesy Billboard, 12 August, 1989 • \*Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## LP REVIEWS

**ZIGGY MARLEY AND THE MELODY MAKERS: One Bright Day, Virgin America. VUSLP5.** While the first album, *Conscious Party*, wasn't quite the celebration it might have been promised, *One Bright Day* is the fully-fledged event with the Marley family creating some exuberant, colourful and ultimately soulful reggae rhythms that bring the group closer to the reggae/mainstream crossover market. The depth of sound and the strong melodies should make this a consistent seller. **NR**

## STOCK IT

**THE ONLY ONES: Live. Pinnacle/Mau Mau 603. Distribution: Pinnacle.** This live testament to one of Britain's finest new wave, nay, all time bands is so on the case it's hard to believe we've endured the Eighties without them. Recorded in their last year (1980), singer Peter Perrett is wonderfully languid form, John Perry's quicksilver guitar matching him all the way, smeared over each "greatest hit" that never was. There's a lot of media attention for this giant cult item, with a release of a reformation too. **MA**

**STEVE "SILK" HURLEY: Work It Out. Atlantic 782 003-1.** Two tracks each by James Principle, Risse, Jackson and Moore and presiding producer Steve "Silk" Hurley. Relatively melodic but with exciting changes. From Risse's winged-out jauntig pop/soulhouse to straight-voiced Prince to keep heads nodding. Hurley produces with restrained flair, and deserves action on the light side of the dancefloor with this. **SL**

## STOCK IT

**MARSHALL CRENshaw: Good Evening. Warners 925 908-1.** Here's the perfect follow-up to the understated and underrated *Maya* Jean album. Crenshaw again captures the intense yearnings of youth with the complications of adulthood via catchy tunes by himself, Richard Thompson, John Hiatt, the late Brothers and the late Bobby Fuller. Undiluted arrangements whispering the spirit of *Fifties/Sixties America* help make it my number one album of the year — so far. **NR**

## STOCK IT

**ALAN PRICE: Liberty. BMG 210 042.** Best tracks are the quiet new single *Fool's In Love* and that Yuppie-infectious *Soundtrack*, Changes, as heard on the *VW Golf* TV ad. Of course he couldn't keep on writing *The Jarro* song, but some of the humour and bite of that would have helped this somewhat top-heavy affair. There's a lot going down, presumably due to Price's collaboration with guitarist Steve Grant, but he's at his best when he keeps it simple. Worth a reasonable eye each way. **DN**

**RAMONES: Brain Drain. Chrysalis, CHR 1725.** You have to admire their commitment and consistency. The ultimate garage rockers

are still at it and still going for the three-minute burn out. They remain oblivious to trends by keeping their heads down and thrashing out more of their minimalist punk-pop tunes and while their direction may have changed little, it sure would be a dull world without them. **NR**

## STOCK IT

**THE BIRTHDAY PARTY: Hee-Haw. Mute Records. CAD307 CD. The Birthday Party Munity/The Bad Seed. Mute Records. CAD 301 CD.** Two wonderful releases from Mute's back-catalogue, which confirm The Birthday Party's standing as one of the most important bands of the Eighties. Hee-Haw is a collection of early material most of which was previously unavailable in the UK. The other release brings together their two classic EPs, *The Bad Seed* and *Munity* both of which took the world by storm when originally issued. Two extra tracks recorded at the Munity session are also included, best of which is a stunning early version of *Six Strings* that Drew Blood. All-in-all an essential purchase for anyone ever affected by music. **LP**

**SPIRIT: Rapture In The Chambers. IRS EIRSA 014.** More California dreaming with, as ever, a commendably limp grip on reality. This takes a couple of steps further in the direction of the present, but simply can't help itself and slips back to a happier age when tape loops, power-whispers and phasers provoked serious comment. The guitar is pretty solid throughout and all-in-all this is rather encouragingly dated, probably a bit like some of your customers. **DM**

**WRECKLESS ERIC: Le Beat Groupe Electrique. New Rose ROSE 779.** Distribution: Pinnacle. Closing the chapter on The Len Bright Combo, the punker Steve Stiff Records and underground supreme has gone back to supporting garage pop sponge and ramshackle riffing crooning intact. His Beat Groupe haven't produced a *Whole Wide World* classic but tell me I'm The Only One. So rarely are timeless Eric — cheeky, feisty and often pretty funny. The cult carries on. **MA**

**TAV FALCO'S PANTHER BURNS: Tonight In Memphis. New Rose Records. ROSE 185 CD.** Falco and co celebrated 10 years in the biz with a show taking in all the songs that they've made their own over the years and this double set records that night's events. An acknowledged master of the cover version, Falco breathes new life into us, Drop Your Mask, The World We Knew and it's *Only Make Believe* and his rocky Makka delivery adds that vital edge. Falco is very much a cult figure and while this will hardly bring him any new fans, it will certainly delight current aficionados. **LP**

**GREEN ON RED: Live. China Records. 841 013-0.** These boys have come a fair way since their *Doory* days. The *Doory* and this limited edition 10-inch and cassette sets them in top form with the accent on rich guitar melodies topped off with Don Stuart's half-

whining vocals. Predominantly rock and roll with an injection of blues, this set captures the live atmosphere well. **NR**

## STOCK IT

**VARIOUS ARTISTS: Freak Beats. SCAM BIP 501.** Distribution: Revolver/Cartel. The new Manchester-based sister label to *Box Car* settles celebrates its city's monster dance underground, with Eric B and Rakim hip beats hook beats house music. *World's best* world's best new beat, in the bedroom, studio and club, under a rainshower of Ecstasy. Featuring 808 State, Suns Of Arqa, Mighty Force, Toss The Feathers and four more. *Freak Beats* could be as heavyweight an independent release as the scene it's documenting. **MA**

**NAKED PREY: Kill The Messenger. Fundamentals Music SAVI 73.** Distribution: APT. This welcome return to vinyl for Van Christian and co catches them in top form, producing blues of the highest standard. Christian's vocals are superb, perfectly augmenting some fine lead and steel guitar. The music ranges from the haunting blues of *I See The Light* to the raunchy stamp of *Road Run*. Production comes from the Green On Red team: nothing fancy, just perfect. This is the album which will escalate their already substantial cult following. **LP**

**THE NOSEFLUTES: Zib Zob And His Kib Kob. Rictus Recording REAT 001.** Distribution: Probe Plus/Cartel. This has been called the most original of reggae compilations which may very well be true, but it's not necessarily a good thing. If anything it's too diverse with very little focus. That said, it is good value with 14 tracks and all but five of which are absolute crackers, especially the enduring *Chant*. They were easily build on this to carve out a happy little niche as an enduring English eccentric. **LP**

**VARIOUS: Def Reggae — The Best Of UK Reggaemix Hop. Jive HO2P23.** Endearingly gauche and irresponsibly infectious, this cassette price *reggaemix* compilation of uncompromising homegrown talent is a must. The differing textures of rap and reggae, stark rhythms, surprising samples and smooth rocksteady, combine wonderfully for fine hip hop, reggaemix style. Gritty tales of London life in stand-out tracks by Just The Duce and Family *Yes*. **SD**

**VARIOUS ARTISTS: Rhythm Zone Vol. 1. Big Life/Kool Kat Kool P1.** Of these night-length mixes, only producer *Boyz II* (Derek May) takes the rhythm zone to the twilight with *Rhythm to Rhythm's* *daring Strings of Life* and *R-Tyme's* stretchy *Illusion*. Otherwise, the splintered varieties of house — deep, techno, hi-house etc — are worked through with little innovation and soon forgotten. **SL**

**TUDOR ROCKS: Martin Aston, Sarah Davis, Les Playley, Duncan Holland, Robin Metz, Stu Lambert and Nick Robinson**

Reviewed by David Giles

THE OTHER CHART  
TOP 40 SINGLES



**LISA MARIE WITH MALCOLM MCLAREN:** Something's Jumping In Your Shirt. (Epic 12/CD) WALT 3. A strange compound of ideas: pop vocals from top model Lisa Marie, quasi-classical bursts from the Bootzilla Orchestra, cabaret audience murmur and McLaren talkover, all hitched to a brilliant synth riff. His best since Madam Butterfly.

**EAT:** Summer In The City. (Fiction 12/ CFX 2). Francic but reverent interpretation of the Lovin' Spoonful classic. Highly topical, but the band's original material is far more interesting, as the 12-inch demonstrates with two typically eccentric examples. The dilocated funk of Gyrate is particularly impressive.

**BLISS:** How Does it Feel The Morning After? (Parlophone 12/CD) IOR 6222). Heady combination of blues, soul and gospel guided by Rachel Morrison's remarkable voice. Melodically derivative and restricted but performed with such panache one can't help but warm to it.



**SOUP DRAGONS:** Backwards Dog. (Raw TV/Big Life 12/ RTV 6). A fiery return to their original label following an unsuccessful stint at WEA. The interim has found the Scottish guitar band growing more frenetic, retreating even further into garage psychedelia. Brash and bracing.

**DEBBIE GIBSON:** We Could Be Together. (Atlantic 12) AB896. 756 788 896-7. Seventies-sounding pop song which will provoke comparisons with Olivia Newton-John. Sickeningly wholesome, but melodically superior to most of this week's offerings.

**THE TRIFFIDS:** Bury Me Deep In Love. (Island 12) IS 424. An old LP track reissued as a single due to its forthcoming airing in a Neighbours episode. A pleasant, plaintive ballad (it doesn't need any extra publicity to hit big). The 12-inch contains bizarre covers of Into The Groove and the Pet Shop Boys' Rent.



EPMO: wound down and brooding



**RED HOT CHILI PEPPERS:** Knock Me Down. (EMI 12/CD) MT 70. The Chili's fusion of punk and funk won much acclaim last year and, on this showing, that can only increase. The way they bend styles creates soulful and powerful music of which Knock Me Down is a shining example.

**CULTURE CLASH DANCE PARTY:** Ghetto Blaster. (Live 12) CDCD 17 2). Another change of direction for the multi-racial, multi-cultural London outfit, as a very colourful and commercial excursion into reggae mixes in with some laid-back rapping.

**GEORGE CLINTON:** Why Should I Dog U Out? (WEA 12) W7557 922557-7). Mantrously funky, of course. Clinton struts and growls his way through a groove of solid gold with some wickedly waggly guitar accompaniment. James Brown and Prince can only stand and admire.

**KISS AMC:** A Bit Of U2. (Mushroom/Syncoate 12/CD) RYP 29). At last the Manchester rap duo get permission to incorporate the hallowed phrase "U2" into the title. Don't really know why they bothered, since the track is strong enough by itself. Chattering, busy and dynamic, could this reissue be the one that crosses over?

**IAN LOONEY GROUP:** Need. (Situation Two 12) SIT 59 17). Former King Blank vocalist returns with a typically brawling and boisterous single. Imagine a malevolent Godfather or Dr Faegold. The term "maximum R&B" has never been more appropriate.

**THE FAMILY CAT:** Tom Verlaire. (Bad Girl 12) BG RCT 01). Debut from much-lauded north London indie rockers, rather scotchily produced by ex-Jam drummer Rick Buckler. Guitars fizz and crackle, but nothing ever really happens. Marc Riley & The Creepers on a bad day, I'm afraid. Disappointing.

**NANCI GRIFFITH:** It's A Hard Life Wherever You Go. (MCA 12/CD) MCA 1358). An easy-listening lay-by between folk and country, benefiting from some tastefully subdued orchestral backing and some suitably gloomy lyrics.

**QUEEN:** The Invisible Man. (Parlophone 12/7/CD) QUEEN 12). It's a shame Queen haven't chosen to release any of the good tracks from their recent LP. A somewhat watered-down effort to create a modern dancefloor frenzy is enhanced by a Brian May guitar solo — but then, he's probably the only person in the world to make guitar solos sound interesting these days.

**ADULT NET:** Waking Up In The Sun. (Phonogram/Fantasia 12) BRX 312). Suffering from an economy of words, the title being repeated for too often, but is otherwise a delicious Banglesy song with crisp jangly guitar that manages to build up quite excitingly. A hit surely?

**FINE YOUNG CANNIBALS:** Don't Look Back. (London/HRR 12/7/CD) LON(X)220). Rockier than the best of the LP, with bludgeoning intrusions of power guitar, a thumping beat and another good performance from Roland Gift, it should hit home all right.



PAUL RUTHERFORD: updating Seventies Soul

**EPMD:** So Whatcha Sayin' (Fresh/Sleeping Bag). Very slurred, wound-down rap from New York duo Erick and Parrish. The loose, disjointed parsing of the vocals and the muffled spluttering guitar lends the track a strange, drowsy atmosphere, which excellently conveys the brooding menace of the words.

**PAULA ABDUL:** Knocked Out. (A&M 12/CD) SRN 92). The conventional sound of this single a fine approximation (again) of Madonna's hits — will ensure masses of airtime and hefty sales. Melodically, it's very bland and drowns in a welter of unwelcome beafoob clutter.

**PAUL RUTHERFORD:** Oh World. (A&M & Broadway/Island 12) BRW 136). Remarkably competent effort at updating Seventies soul à la Ten City. Strings soar away in the background, bass rumbles nicely and the piano interrupts things prettily. Shame about the fairly crass lyrical content ("what we need is unity" etc).

**QUEEN:** The Invisible Man. (Parlophone 12/7/CD) QUEEN 12). It's a shame Queen haven't chosen to release any of the good tracks from their recent LP. A somewhat watered-down effort to create a modern dancefloor frenzy is enhanced by a Brian May guitar solo — but then, he's probably the only person in the world to make guitar solos sound interesting these days.

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1	LANDSLIDE OF LOVE	MCA 1798 1
2	SICK OF IT	ICA PR4247 (BMG)
3	DAYS	Virgin EM45 1
4	YOU'RE HISTORY	London F113 1
5	BETTER DAYS	A&M AM54 5
6	CHOICE	ICA PR4263 (BMG)
7	SHE BANGS THE DRUMS	Sirestone CH8 1
8	SELF	WEA T248 1
9	YOU'VE GOT TO CHOOSE	Epic B10ND4 1
10	GRAVITATE TO ME	Epic EM81 1
11	EDIE (CIAO BABY)	Reggae Bureau BEG728 1
12	GOODWILL CITY	Capitol CL33 1
13	WHEN THE HOODOO COMES	Foed F00D09 1
14	WARIOR	Virgin V5119 5
15	NEVER ENOUGH	Foed F00D01 1
16	SONG FOR WHOEVER	Capitol CD032 1
17	BLUE MOON REVISITED	Cooking Vinyl VPT1 1
18	AMERICAN EYES	Fantasia UAC3 1
19	PARADISE	London LON24 1
20	LONDONDERRY ROAD	Virgin V5119 6
21	SLOPPY HEART	Pappo Malena WEA T242 1
22	MISTY MORNING, ALBERT BRIDGE	A&M AM53 1
23	KISS THIS THING GOODBYE	Island IS42 1
24	WHERE WE WERE MEANT TO BE	4AD A2908 1
25	HERE COMES YOUR MAN	Cherryfish PCH1 1
26	CHILDREN OF THE REVOLUTION	Virgin V5119 7
27	SHE'S SO YOUNG	Virgin V5119 8
28	HYFNOUT	Rough Trade RT225 1
29	SIT DOWN	Virgin V5119 9
30	FAKE ID	Epic 64497 1
31	CLOSER TO FINE	Rough Trade RT217 1
32	SHATTER	Strange Fruit SP927 1
33	THE FEEL SESSIONS	MCA MUTEN 037 1
34	IN VIVO	London LON24 2
35	SALLY INCAMORON	Foundation F11 1
36	IN LIVERPOOL	Rough Trade RT226 1
37	POP	Blue Cloud/Chrysalis CHS133 1
38	TRYING TO BE KIND	Rhylin King LEF733 1
39	ZOBI LA MOUCHE (THE FLY)	Demon D1641 1
40	COFFEE TABLE SONG	

TOP 20 ALBUMS

1	VELVETEEN	MCA MC340 1
2	PEACE AND LOVE	Pappo Malena WEA24 1
3	KITE	Virgin KH11 1
4	STONE ROSES	Sirestone CH8P2 1
5	BEYON HOPTOP	Virgin V224 1
6	GREEN	Warner-Bros WB214 1
7	SONIC TEMPLE	Reggae Bureau BEG48 1
8	POP ART	MCA MC341 1
9	THE INNOCENTS	Mute STAMMS 01 1
10	MINI BOMB	Soma Records/SBS 46311 1
11	DOOLITTLE	4AD CA205 1
12	BLIND MAN'S ZOO	Blacks WB22 1
13	MARIA MCKEE	Geffen WE22 1
14	DISINTEGRATION	Fantasia FPH14 1
15	THE TRINITY SESSIONS	Cooking Vinyl COO011 1
16	SHOOTING RUBBER BANDS AT THE MOON	Geffen WE21 1
17	PROTEST SONGS	Kitchenware KW14 1
18	POP SAID	Epic 46281 1
19	ALAN	Rhylin King LEF711 1
20	WAKING HOORS	A&M AM456 1

Compiled by Music Week from Gallup Data



# TOP • 20 • COMPILATIONS

No 1		NOW DANCE 89 CD		EMI/Virgin NOD 3	
1	VARIOUS	2	DEEP HEAT 3 ● CD	3	THE HIT FACTORY VOL 3 ● CD
	Various		Various		Various
	Various		Various		Various
2	VARIOUS	4	HOT SUMMER NIGHTS ○ CD	5	GLAM SLAM CD
	Various		Various		Various
	Various		Various		Various
3	VARIOUS	6	NITE FLITE 2 ● CD	7	DIRTY DANCING (OST) ** CD
	Various		Various		Various
	Various		Various		Various
4	VARIOUS	8	THE HITS ALBUM 10 * CD	9	THIS IS SKA CD
	Various		Various		Various
	Various		Various		Various
5	VARIOUS	10	PRECIOUS METAL ● CD	11	PROTECT THE INNOCENT CD
	Various		Various		Various
	Various		Various		Various
6	VARIOUS	11	RAINBOW WARRIORS CD	12	GOOD MORNING VIETNAM (OST) ● CD
	Various		Various		Various
	Various		Various		Various
7	VARIOUS	12	REGGAE HITS VOL 6 CD	13	SOFT METAL * CD
	Various		Various		Various
	Various		Various		Various
8	VARIOUS	13	THE 2 TONE STORY CD	14	THE BLUES BROTHERS (OST) CD
	Various		Various		Various
	Various		Various		Various
9	VARIOUS	14	GHOSTBUSTERS II CD	15	BUSTER (OST) ** CD
	Various		Various		Various
	Various		Various		Various
10	VARIOUS	15	MORE DIRTY DANCING (OST) * CD	16	VARIOUS
	Various		Various		Various
	Various		Various		Various
11	VARIOUS	16	VARIOUS	17	VARIOUS
	Various		Various		Various
	Various		Various		Various
12	VARIOUS	17	VARIOUS	18	VARIOUS
	Various		Various		Various
	Various		Various		Various
13	VARIOUS	18	VARIOUS	19	VARIOUS
	Various		Various		Various
	Various		Various		Various
14	VARIOUS	19	VARIOUS	20	VARIOUS
	Various		Various		Various
	Various		Various		Various
15	VARIOUS	20	VARIOUS		
	Various		Various		
	Various		Various		
16	VARIOUS				
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32	VARIOUS				
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	Various				
33	VARIOUS				
	Various				
	Various				
34	VARIOUS				
	Various				
	Various				

15	16	PARADISE ● CD	10	Wipe Out 81 Inner City
16	15	THE END OF THE INNOCENCE ● CD	9	Deacon Blue CBS 662311
17	29	PAST PRESENT * CD	8	Glenne Waks MCA 6233
18	17	EVERYTHING * CD	7	Don Henley KCA 11 4824
19	11	ALL THE HITS CD	6	Peace & Love ○ CD The Pogues
20	14	THE MIRACLE * CD	5	Queen Polygram PCSD 1197
21	24	THE RAW AND THE COOKED * CD	4	Joe Longthorne Fic 482199
22	22	A NIGHT TO REMEMBER CD	3	Kylie Minogue PMA 11 3
23	33	ESPECIALLY FOR YOU CD	2	Beaches (OST) CD Beth Milder
24	32	KYLE ***** CD	1	Karyn White ● CD Kerry White
25	21	BEACHES (OST) CD	1	Like A Prayer * CD Madonna
26	20	JUMP - THE BEST OF THE POINTER SISTERS CD	1	Watermark ** CD Eurythmics
27	31	POINTERS SISTERS CD	1	Full Moon Fever ○ CD Tom Petty
28	23	LIKE A PRAYER * CD	1	Life Is A Dance - The Remix Project ● CD Celine Dion
29	27	WATERMARK ** CD	1	Everything * CD Bangles
30	26	FULL MOON FEVER ○ CD	1	All The Hits CD Insignia
31	28	LIFE IS A DANCE - THE REMIX PROJECT ● CD	1	Guns N' Roses ... ● CD Guns N' Roses
32	25	EVERYTHING * CD	1	Double Platinum * Platinum
33	23	ALL THE HITS CD	1	Triple & Platinum Platinum
34	30	GUNS N' ROSES ... ● CD	1	Gold (150,000 units) Silver (100,000 units) New Entry Re-Entry

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# TOP DAME SINGLES

12 AUGUST 1989

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

THIS WEEK LAST WEEK	WEEKS ON CHART		
		<b>1</b>	<b>FRENCH KISS</b> 3 Lil Louis London FX(1)15 (F)
		<b>2</b>	<b>SWING THE MOOD</b> 4 Jive Bunny/Mastermixes Music Factory MFD(700) (BMG)
		<b>3</b>	<b>DO THE RIGHT THING</b> 4 Redbone Kingston/FE 10/Virgin TEN(X)27 (E)
		<b>4</b>	<b>DO YOU LOVE WHAT YOU FEEL</b> 3 Inner City 10/Virgin TEN(X)273 (E)
<b>5</b> NEW		<b>5</b>	<b>MENTAL</b> Maz/MC/Sara Carlson RCA PB43037 (12 PT43038) (BMG)
		<b>6</b>	<b>RIDE ON TIME</b> Black Box De/Casablanca PB43055/PT43056 (BMG)
		<b>7</b> NEW	<b>WOULDN'T CHANGE A THING</b> Kylie Minogue PWL PWL(7)42 (F)
<b>8</b> NEW		<b>8</b>	<b>WARNING!</b> Adava Cooltempo COOL(X)185 (C)
		<b>9</b>	<b>YOU'LL NEVER STOP ME LOVING...</b> 3 Sonia Chryslis CHS(12)3385 (C)
<b>10</b>		<b>9</b>	<b>ON YOUR OWN</b> 5 Bobby Brown MCA/MCA(T)350 (F)
<b>11</b> NEW		<b>10</b>	<b>BLAME IT ON THE BOOGIE</b> Big Fun Jive JIVE(T)217 (BMG)
		<b>11</b>	<b>FRIENDS</b> Jody Watley/Eric B & Rakim MCA(T)1352 (F)
<b>13</b> NEW		<b>11</b>	<b>HEY DJ I CAN'T.../SKA...</b> Schemmies/Betty Boop Rhythm King/West LEFT 34(T) (I)
		<b>14</b>	<b>YOU'RE HISTORY</b> 2 Shakespeare's Sister London FX(1)12 (F)
<b>15</b> NEW		<b>12</b>	<b>THIS IS THE RIGHT TIME</b> Lisa Stansfield Arista 112512 (12 E12517) (BMG)
		<b>16</b>	<b>ON AND ON</b> 3 Awood Mango (12)MNG 708 (F)
		<b>17</b>	<b>DON'T MAKE ME OVER</b> 4 Sybil Champion CHAMP (12)213 (BMG)
<b>18</b> NEW		<b>13</b>	<b>EVERYTHING BEGINS WITH AN 'E'</b> E-Zee Passé More Protein/PROT(1)12 (E)
		<b>19</b>	<b>BACK TO LIFE</b> 10 Soul 2 Soul C/Wheeler 10/Virgin TEN(X)265 (E)
<b>20</b> NEW		<b>14</b>	<b>THAT'S HOW I'M LIVING</b> Toni Scott Champion CHAMP(1)297 (BMG)

<b>21</b>	<b>5</b>	<b>AIN'T NOBODY (REMIX)</b> Ruffa And Choko Khan Warner Brothers W2880(T) (W)
<b>22</b>	<b>50</b>	<b>I NEED A RHYTHM</b> 2 ZTTN S/Crew A&M USA(T) 666 (F)
<b>23</b>	<b>12</b>	<b>SUPERWOMAN</b> 9 Karyn White Warner Brothers W2920(T) (W)
<b>24</b>	<b>9</b>	<b>GRANDPA'S PARTY</b> 8 Monia Love Cooltempo COOL(X)184 (C)
<b>25</b>	<b>15</b>	<b>LET ME LOVE YOU FOR TONIGHT</b> 6 Karyn White Sleeping Boy SBUK(4)7 (I)
<b>26</b>	<b>5</b>	<b>CHOICE?</b> 13 5 Blow Monkeys/S Tella RCA PB42885 (12-PT42886) (BMG)
<b>27</b> NEW		<b>KISSES ON THE WIND</b> Neneh Cherry Circa/Virgin YK(T)33 (EM)
<b>28</b>	<b>24</b>	<b>SATISFACTION</b> 5 Wendy A Little Virgo VST(1)194 (E)
<b>29</b>	<b>11</b>	<b>LET IT ROLL</b> 5 Dany Layo Atlantic A8866(T) (W)

**HEAT SET** ADVERTISEMENT 01-961 5818 **REGGAE**

**REGGAE DISCO CHART**

WEEK	LAST WEEK	TITLE	ARTIST	CHART
1	1	MY COMMANDING WIFE	Sam Gordon	Chart CH 23
2	2	RAGGAUMFANG!	Hi/Chakay	Bitesy CH101
3	3	CLOSE TO ME	Sony	Chart CH 53
4	2	BABY CAN I HOLD YOU TONIGHT	Tanaka	Chart CH 34
5	5	NICE EVERY TIME	Chantrel	Si/Groce SO 558
6	7	MAKING LOVE	Bunny Bone	Five Star ST 024
7	8	STEP UP IN LIFE	Beatrice Lory	Time One Records TCR 29
8	6	BABY CAN I HOLD YOU TONIGHT	Yvonne Brown	Chart CH 34
9	11	CRUISING IN LOVE	Mike Anthony	Merge MER 003
10	14	COME BACK TO ME	Anthony Hobbs & Tiger	Technique WRT 47
11	12	ON AND ON	Awood	Mango 12MNG 708
12	18	OVER SIZE MAMMIE	Cregory Cook	Steady 4 Greens VOR 438
13	17	TOO GOOD TO BE TRUE	Gregory Isaacs	Champion CHG 250
14	15	ONE GOOD LASS	Junior Roy	Champion MALLA 88 01
15	10	ROUGHNECK FASHION	Tommy Hunter/The Flangies	Mercury CHG 89 006
16	21	WANNAG GET NEXT TO YOU	Wanna	Caron Records CH101
17	-	LOVERS AFFAIR	Roni Duddy/Endless	Baggy CHG 006
18	12	ITAL JOCKEY	John P. Walker	Technique WRT 47
19	13	LOOKING OVER LOVE	Kali	Arise AR 89
20	20	THEIF	Frederick & The D's	Mango LMG 23

## TOP 10 ALBUMS

<b>1</b>	<b>17</b>	<b>SOUL II SOUL</b> 10/Virgin DXB82/CDXB82 (E)
<b>2</b>	<b>3</b>	<b>DEEP HEAT - THE THIRD DEGREE</b> 4 Various Telstar STAR2364/STAC2364 (BMG)
<b>3</b> NEW		<b>INTRODUCING... DAVID PEASTON</b> David Peaston Geffen 9242281/9242284 (W)
<b>4</b>	<b>30</b>	<b>DON'T BE CRUEL</b> 3 Bobby Brown MCA/MC 3425/MCFC 3425 (F)
<b>5</b>	<b>4</b>	<b>GHETTO MUSIC</b> 4 Boogie Down Productions Jive HIP90/HIPC80 (BMG)
<b>6</b> NEW		<b>PARADISE</b> Inner City 10/Virgin DXB81/CDXB81 (E)
<b>7</b>	<b>5</b>	<b>NOW DANCE '89</b> 5 Various EMI/Virgin NOD3/TCNOD3 (E)
<b>8</b>	<b>7</b>	<b>BATMAN</b> 4 Prince Warner Brothers WX281/WX281.C (W)
<b>9</b> NEW		<b>PAUL'S BOUTIQUE</b> Paul's Boutique Capitol EST 2102/TCES1 2102 (E)
<b>10</b>	<b>6</b>	<b>KARYN WHITE</b> 8 Karyn White Warner Brothers WX235/WX235.C (W)

<b>30</b>	<b>14</b>	<b>VOODOO RAY (EP)</b> 4 Forey Calzed Records Rham! RS804 (12-RX8804) (P)
<b>31</b>	<b>26</b>	<b>FOREVER TOGETHER</b> 2 Raven Music Republic UK(1)014 (I)
<b>32</b>	<b>7</b>	<b>SAY NO GO</b> 6 De La Soul Big Life BLR 10(7) (I)
<b>33</b> NEW		<b>OH WORLD</b> Paul Rutherford Island 12BRW1.36 (F)
<b>34</b> NEW		<b>I'M GLAD YOU CAME TO ME</b> 10/Virgin TEN(X)282 (E)
<b>35</b> NEW		<b>READY 4 LOVE</b> Razette/Fat Lanya Champion CHAMP(1)206 (BMG)
<b>36</b>	<b>21</b>	<b>WON'T TALK ABOUT IT/BLAME IT</b> 6 Norman Cook Gold Disc GDC(0)33 (F)
<b>37</b>	<b>10</b>	<b>LONDON NIGHTS</b> Telford/WEA YZ 393(T) (F)
<b>38</b> NEW		<b>TELL IT AS IT IS</b> Company 2 Tam Tam (12)TTT10 (P)
<b>39</b>	<b>28</b>	<b>BATDANCE</b> Warner Brothers W2920(T) (W)
<b>40</b> NEW		<b>I'M WRONGS (DON'T MAKE)</b> David Peaston Geffen GEF53(T) (W)
<b>41</b> NEW		<b>GONNA GET ALONG WITHOUT YOU...</b> Willie Wilks Music Man MMP57006/MMP(T)2006 (P)
<b>42</b>	<b>23</b>	<b>THINK</b> Farley Foez/Priscious Red Champion CHAMP(1)212 (BMG)
<b>43</b>	<b>7</b>	<b>LET LOOSE</b> 6 La Mix Featuring Jazz P A&M USA(1)559 (F)
<b>44</b> NEW		<b>I GOT IT GOIN' ON</b> Tina Turner Delicious (12)BRW140 (F)
<b>45</b> NEW		<b>FRENCH KISS</b> Big Lovers Living Beat SCAM(1) (F)
<b>46</b> NEW		<b>SO WATCH SAYIN'</b> EPMD Sleeping Boy SBUK(1)7 (I)
<b>47</b>	<b>18</b>	<b>IT'S ALRIGHT</b> 4 Pat Shop Boys Parlophone/EMI (12)R2620 (E)
<b>48</b>	<b>22</b>	<b>UH-UH OOH LOO LOOK OUT...</b> 4 Roberts Flock Atlantic A894(T) (W)
<b>49</b> NEW		<b>KYLE SAID TO JASON</b> KLF KLF Communications KLF10(T) (P)
<b>50</b>	<b>33</b>	<b>DO IT TO THE CROWD</b> 2 Twin Hype Profile PROFIT(2)55 (P)

## TOP 10 BUBBLERS

<b>1</b>	<b>1</b>	<b>CASANOVA (PASSION HERO)</b> Jazz & The Brothers Grimm Production House PNT008 (SEL)
<b>2</b>	<b>2</b>	<b>BEYOND THE 16TH PARALLEL</b> R.D.T.H.E.R. 4th Broadway (12)BRW139 (F)
<b>3</b>	<b>3</b>	<b>RINDROPS</b> Kool And The Gang Mercury/Pinnacle MER(X)293 (F)
<b>4</b>	<b>4</b>	<b>SUNSHINE '89</b> Faz Yussuff Avam 75087 (12)5087 (SP)
<b>5</b>	<b>5</b>	<b>PAYBACK IS A BITCH</b> Liz Torres Jive JIVE(T)211 (BMG)
<b>6</b>	<b>6</b>	<b>THE KING IS HERE/90 NUMBER</b> 45 King DK Bore DRY(1)2 (BMG)
<b>7</b>	<b>7</b>	<b>SOMETHING'S JUMPIN' IN YOUR...</b> Lisa Marie/Mal. McLean Epic WALT(1)73 (C)
<b>8</b>	<b>8</b>	<b>DEFINITION OF LOVE</b> K.S. Sounderson Presents KAOS Kool Kat KOOL(T)504 (I)
<b>9</b>	<b>9</b>	<b>PARADISE</b> Sonic Club Band CityBeat-CBE1240 (W)
<b>10</b>	<b>10</b>	<b>SUENO LATINO</b> Dufay-(DFC)014 (IMP)

**DUKE**  
DJ LEADER ONE

ON THE STREETS 14TH AUGUST

# THROWN AIR

your hands in the

12, NOTE 27  
Rap & Swing Mixes for the long hot summer of '89

7, NOTE 27, first 2000 include free MC Duke sticker

**S I C K**  
**L I F E**

DISTRIBUTED BY PINNACLE

# REPLAY

# REMAVES

# Extra FM on FMs Lung in the balance

KEY A=Radio 1 'A' list  
B=Radio 1 'B' list

	RADIO 1 A 21 19 KITE'S PLAYS (if not)	RADIO 1 B 21 19 FLAVOURS (if not)	REGIONAL A 21 19 FLAVOURS (if not)	LAST WEEK
ABDUL PAULA Knocked Out	Sirex	---	23	---
ADENA Warning	Sirex	---	12	---
AET Of Noisy Nibs	Chips	11	6	---
ASWAD On And On	Mango	15	14	B 42 39 40
BATMASTERS FEAT BETTY BOO Hey DJ	Rhythm King	---	B	9
BIBLE THE House Is Good	Chrysalis	---	---	13
BIG FUN Blues 9 On The Boogie	Jive	---	---	15
BLACK BOX Kids On The Run	de Construction	9	4	---
BLISS How Does It Feel The Morning After	EMI	---	---	12
BLOW MONKEYS Chase	RCA	22	16	A 36 37 22
BOLTON, MICHAEL Soul Provider	CBS	5	---	27 18
BROS Too Much	CBS	26	26	A 37 37 4
BUCHON, ROBERT On Your Own	London	3	7	B
CEBESANO, KATE Young Eyes And My Weakness	London	1	7	B
CHERRY I Could Turn Back Time	Geffin	---	---	19 11
CHEEK, NENEH Excess On The Wind	Cineca	17	6	A
COOPER, ALICE Fusion	Epic	9	12	B 20 15 13
DAD Abandon	ASAP	---	---	13 12 71
DEE LAMBERT The Thing Goodbye	ASAP	11	8	B 25 15
DIANE PARK WEST When The Mood Comes Down	Food	---	---	11
DISC Jockey Of The New York Streets	Arista	13	19	---
DOOBIE BROTHERS The Doctor	Capitol	8	15	B 35 35 73
DOGS D'AMOUR Satellite Kid	China	12	5	B
ESTYHAN, GEORGINA Don't Want To Lose You	Epic	13	18	A 42 41 6
EUTHYMIS, THE Breeze	RCA	5	---	---
FINE YOUNG CANNIBALS Don't Look Back	London	4	---	---
FINN, TIM How'n I Guess Sleep	Capitol	---	---	14
FM Bad Luck	Epic	4	---	8
FLYBOYZ Self	WEA	19	12	A 25 21 49
GIBSON, DEBBIE We Could Be Together	Arista	---	---	18
GRAND Funky Days	ASAP	15	17	A 18 18 33
HENLEY, DON The End Of The Innocence	WEA	26	21	A 38 33 46
INNER CITY Do You Love What You Feel	10	10	10	B 32 33 16
JIVE BLINN/MASTERMIXERS Swing The Mood/Music Feet	14	12	---	30 26 1
JOHN, ELTON Healing Hands	Rockaf	7	---	16
JOHNSON, PAUL Magnificent	CBS	8	6	---
KALPER, CINDY My First Night Without You	Epic	10	---	28 21
LIGHTNING BLOOD FINE	Chisno	17	17	A 38 30 32
LILAC TIME American Eyes	Fontana	6	5	---
LONDON BOYS London Nights	WEA	17	26	B 4 29 29 8
LOVE AND ROCKETS So Alive	Beggars Banquet	---	---	19 8
MALCOLM KERRY Stop	Virgin	8	13	B 40 39 12
MANNING'S MEET SARA CARLSON Master	RCA	8	---	11
MARTIKA Top Soldiers	WEA	16	14	A 39 37 27
MATE HEAR FRANKIE BEVERLY Can't Get Over You	Warner	4	---	---
MCCARTNEY, PAUL The One	Parlophone	15	17	B 40 40 30
MILAREN, MALCOLM Something Jumpin'	Epic	13	---	16
MOLLY BETTE My First Breath Of Air	Mercury	7	8	---
MULLYVANNI Brown & The Mind	Chisno	11	20	B 33 33 9
MURRELL, LIZA Loving My Man	Epic	8	---	27
MUSKOGEE, KYLIE Wouldn't Change A Thing	PWL	24	18	A 40 35 2
MINOLES, MICHAEL Who Do You Love	Wing	---	---	14 13
NICKS, STEVIE Love Way To Go	Parlophone	7	7	---
ONE A MANY Writing On The Wall	ASAP	---	---	12 17
PATTO, TOM Barrow/Down A Dream	MCA	12	13	B
REHMAN, THE SUE OF	RCA	11	9	B 19 17 24
FREDDIE KINGPIN & FBI Do The Right Thing	10	9	8	---
R.E.M. Star	Warner	8	---	13
RIVER CITY PEOPLE Who's Wrong With Dreaming	EMI	---	---	15 15 90
ROSEY O'NEAL CHASE	WEA	13	9	B 25 18 51
RUFFALO, CHAKA KHAN Ain't Nobody (Butta)	11	20	8	A 33 33 9
ROYCE, PAUL On Hold	4th & E-way	6	7	---
SHAKESPIER'S SISTER Your's History	London	15	10	B
SMILE MINDS G&S II	Virgin	20	20	A 30 28 15
SMOKEY RED A New Flame	WEA	20	21	A 40 41 17
SONJA VEE Never Stop Me Loving You	Chrysalis	14	18	B 37 37 2
STANFIELD, LISA This Is The Right Time	Arista	9	11	B
TEXAS Everyday Now	Mercury	14	8	B
THEN JERICHO Sugar	London	18	16	A 22 17
TRANSVISION VAMP Landside Of Love	MCA	19	20	A 30 28 19
TRUFFO, THE They Are Disin In Love	MCA	---	---	12
WATZ, JOEY Friends	MCA	8	9	---
WENDY & LISA Satisfaction	Virgin	13	14	B 29 26 34
WILLIAMS, ALISON I Need Your Loving	Daf Jam	8	---	---

by Bob Tyler  
HOPES FOR two additional London radio stations may have been dashed.

Press comment during the early stages of negotiations between the IBA and Home Office is bleak. Paul Boon, chairman of the Association of Broadcasting Development, which campaigns for more radio stations, says: "The ball

has now really kicked out of play. Such speculative reports will only intimidate the decision makers."

The IBA had hoped that speedy talks with the Home Office last month would enable it to offer two extra FM frequencies to applicants from the remaining 31 applicants for the London FM contract. This would open the way for two more stations in the capital.

But David Vick, of the IBA's radio division, says: "We may have lost the ability to obtain a quick decision."

"It now looks likely, if we get the frequencies, we will not be able to offer them to the remaining 31, but will have to re-advertise."

The Home Office, expected to announce its decision next week, says the matter now lies with ministers.

# B R I E F I N G S

● THE IBA has only received one application for the ILR contract for Dumfries (south west Scotland). It was made by South West Ltd in Ayr. An announcement about the contract award is expected after the applicant's proposals have been considered.

● THE FIRST Russell Harty Scholarship, awarded jointly by Red Rose Radio and BBC North West has been awarded to Richard Frediani, 22, president of Portsmouth Students' Union. The £6,000 scholarship is for a place this autumn on the postgraduate diploma course in radio and television journalism at Lancashire Polytechnic. Harty, who died last year, was a founder and director of Red Rose Radio.

● MTV EUROPE celebrated its second birthday on August 1. The channel now reaches more than 14 countries and an audience of 10m including 300,000 cable households in Zurich and new households in the Benelux countries.

● ACCORDING TO unofficial reports Atlantic 252 sent out test signals last week which were clearly received in London and the South East.

● ATLANTIC 252, in a bid to "bring fresh new impetus to radio advertising in the British Isles" has joined the Radio Advertising Bureau, the New York-based association for the promotion of radio advertising. RAB is supported by some 3,400 radio stations.



RICHARD FREDIANI (right), winner of the first Russell Harty Scholarship with Christine McGawley, news editor of BBC Radio Lancashire and Julian Altit, assistant MD of Red Rose Radio

● RADIO ONE has launched a new competition, The Rock War, designed to give UK heavy rock bands regular exposure on the Friday Rock Show and a recording session in the BBC studios. Bands are invited to submit recordings to the show and three will be featured on a weekly basis. Listeners will vote for the best from each week. They will go on to the final.

● RADIO WYVERN, which made headlines for banning the new Bros single, Too Much, is now playing the record after 6m in response to its chart status.

# R E V I E W

1989 DMC/Technics World DJ Mixing Championships. BBC producer/director Terry Jarvis. ProC Pebble Mill. Broadcast July 24.

FROM A curious clash of styles, visual and musical, honours emerge for the Behind the Beat team, especially those involved in the graphics. The links between guest performers and DJs were diverse, stylish, compelling and innovative.

The production design, at the Royal Albert Hall where the event was staged, and in the programme production, was excellent. The

stage set was a giant Technics SL1200 turntable, the DJ's favourite deck from the show's sponsors. The lights were lush, drama was in the air.

So why were the oddly-chosen guests at this hip hop event—mostly smoothies such as Alexander O'Neal, Mica Paris and even Sheena Easton—on a film in a conventional, reverential style. Use of crane-shots and light close-ups made the poor DJ, supposedly the central item, appear like convicts at an ID parade.

STU LAMBERT

# COMPACT disc

## DIGITAL AUDIO

1	CITY BOYS WAYS, Gloria Estefan	Epic
2	A NEW FLAME, Simply Red	Elektra
3	THAMES, Vangelis	Polygram
4	11 YELVEEN, Tomazovic Young	MCA
5	9 STREET FIGHTING TIGERS, Simple Minds	Virgin
6	THE THREE COLOURS/MENTS OF DANIEL, Wea	WEA
7	5 DON'T BE CRUEL, Bobby Brown	MCA
8	BATHAN (OST), Peace	Warner Brothers
9	FLOWERS IN THE BUSH, Paul McCartney	Parlophone
10	19 THE END OF THE INNOCENCE, De Niro	Geffin
11	11 CLUB CLASSICS' VOL. ONE, Soul II Soul	Virgin
12	15 ANYTHING FOR YOU, G. Etienne/Wood	ASAP
13	14 CLEAR LEANS, Various	K. Tel
14	28 HOT SUMMER NIGHTS, Various	Stylis
15	12 WEST PRESENT, Cleaned	SKY
16	16 ANYTHING FOR DESTRUCTION, Guns N' Roses	Geffin
17	17 WATERMARK, Eury	WEA
18	13 DEEP REAL'S - THE THIRD DISCRE, Various	Telstar
19	8 THE MIRACLE, Queen	Parlophone
20	10 FULL-MOON FEELS, Tom Petty	Parlophone

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A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of its weekly service, call Lynne Faxon on 01 387 6611 or 3724.  
Records are eligible for the grid if they are on the current Radio 1 playlist or at least had 40 spins on Radio 1 last week as monitored by Radio 1's Remote computer or if they featured on 11 or more current IRL playlists (A & B lists).

# Back stations clinch more contracts

by Bob Tyler

THE IBA more or less closed its file on incremental radio with the awarding of the last batch of stations last week.

In Birmingham, Buzz FM won the contract to broadcast a full spectrum of black music to the city's 750,000 population.

Buzz carried out extensive audience research for its application. It showed that 47 per cent of the inner city population wanted to hear soul music with another 27 per cent wanting contemporary jazz.

"Birmingham really is a funky town," says Buzz spokesman John Henry. Buzz FM will be aiming at 14-25-year-olds, playing a wide range of soul music, reggae, latin, tropical and salsa as well as music for second generation Asian youth.

In south London the Briton contract was awarded to South London Radio (SLR). It also plans an extensive black music service.

Programming of the new station, which will cover more than 1/2m of London's population, is the job of Terry Jarvis, a producer with BBC Two's *Behind the Beat*, and Vince Herbert, the presenter of television's *Flamby* programme.

Spokesman Yvonne Thompson says: "We want to make it clear that although the IBA application said that the licence is for Briton, the area does in fact cover three London boroughs and beyond and will give us a good young audience, currently unserved."

Also in the south of the capital, a contract has been awarded to a cable station Radio Thamesnet, now known as RTM.

Set up by a new town development corporation, the station has operated for 11 years over a rapidly deteriorating cable system.

The programmes are currently aimed at a local, community audi-



**BRITON VICTORS:** Howard Baugh (left), chairman of SLR, and Patricia Berry, SLR's managing director

ence, but this will change as the station will cover a wide area — spanning three boroughs in south east London and parts of Kent.

RTM's station manager, Bob Smith, says: "We will extend our programmes from our existing 10 hours-a-day to hopefully 24."

"One of the areas we want to develop is our specialist music programmes."

Smith hopes that if the station were to operate all night, the service would be entirely specialist music. However, he was not sure what form it would take.

The cable station currently has evening shows of new country, roots, and world music.

"These will be expanded and will be included in the daytime programmes outside of the peak time shows," he says.

RTM plans to be a truly local station and will air demo tapes in mainstream programming as well as in a specialist show, *Demo*

Showcase, he claims.

The final contract, for the airport information service, went to a consortium involving Surrey-based Radio Mercury. It will be a speech service aimed at giving air travellers at Heathrow and Gatwick flight and parking information.

One more contract is still outstanding from the IBA — West Lothian. The sole applicant was given the chance to re-submit an application for consideration in October.

Black music stations have fared well in the contract bidding. Birmingham and Briton will join the new stations in Manchester, Bristol and the part-time service in north London.

Yet the question of a London-wide service remains. It could harm its smaller brothers in the suburbs. And would it add to existing services? Maybe the solution is for more small-scale, inner city black services.

MUSIC WEEK



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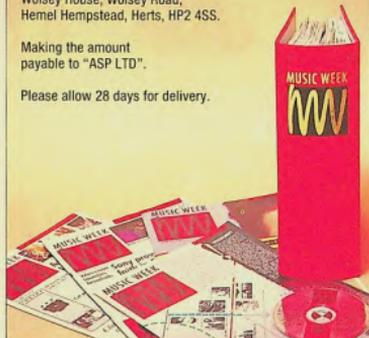
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## STATION PROFILE

### Capital Radio 104.4 FM (Dublin)

By Paul O'Mahony

RTÉ'S MONOPOLY of Irish airwaves was finally broken on July 20 when Capital Radio 104.4 FM began broadcasting in Dublin. Capital will be followed by a further 24 local stations in Ireland as well as the long-awaited, non-state national channel, Century Radio. According to Capital, the "financial investment involves a total commitment of IRE1.2m and this includes shareholders' funds of IRE1/2m with the remainder coming from advertising and banking loans." Among the directors are promoters Jim Aiken and Maurice Cassidy.

Capital estimates that a potential advertising market worth IRE3.5m.

#### MUSIC POLICY

Given that Capital's target market is the 15-35 age group on a weekday basis, its music policy is design-



**DUBLIN'S CAPITAL** Radio directors Gareth O'Leary (left) and Maurice Cassidy

ed to reflect "a distinctive youthful image". It presents "speech-led as well as music-led" programmes on a 24 hour basis, seven days a week. Capital's music policy is chart-based, although "the pace of the music will be tempered to suit the time of day", so it does not differ much from many of the pre-regulation stations.

#### Local Talent

Capital has a grass-roots policy, including plans for *Battle Of The Bands* promotions as well as a firm decision to support new talent "in the areas of music, acting, script-

writing, and direction". It will also encourage new broadcasting talent.

#### Presenters

Capital features experienced presenters like Colin Hayes and his morning radio show, but has no well-known figures such as the current crop of RTE presenters. This may never happen either, in view of Capital's Dublin broadcasting market. For the first time its people are going to experience the idea of regional personalities.

Record companies in Ireland will also have to gain regional knowledge of producers and presenters instead of the previous narrow range of contacts based in Dublin. It will be new faces and new voices all round the country. The occupation of professional radio pluggers will also be a necessity for the first time in the Emerald Isle.

#### Listenership

After the first weeks of transmission, comments range from "extremely professional and buoyant" to "just another top 40 station". Capital intends to introduce new ideas as it develops.

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RADIO

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## CLASSICAL

## CRD strikes distribution deal with solo Chandos

by Nicolas Soames

JUST A year after taking the gamble to go out on its own, Chandos Records has taken on its first independent label for nationwide distribution — CRD Records. Regarded as one of the most interesting labels of the Seventies and early Eighties — though it has been in decline slightly in recent years — CRD was one of the best-selling classical clients of PRT, and the collapse of the company left it with distribution being handled only by Taylors.

The decision by Graham Pouncefoot of CRD to go with Chandos is something of a surprise — he was approached by all the main independent distributors who would have regarded the label as a major catch.

"We are delighted to be associated with CRD," says Andy West, sales and distribution manager, Chandos. "The stock is currently being packaged at PRT and will be sent to us as soon as possible. Meanwhile we are putting the label on the computer and we hope to be fully operational by the middle of August."

But Chandos is not going into the

distribution business in a big way.

"We would like to take on one or two more good labels and that will be it — we don't want to take too many on board. But we hope we have now proved to the market place that we did the right thing in going out on our own," adds West.

"It might seem odd that we have gone to a competitor," says Graham Pouncefoot, CRD's chairman, "but the Chandos catalogue competes less with ours than many other independents — they are into mainstream and we are into chamber music."

"They were very kind to take us on and although we were ap-

proached by many companies, Chandos seemed to be the best option."

Chandos remains active with its own catalogue. September sees two releases aimed at the popular market, both played by the Ulster Orchestra under Brydon Thompson. Romantic Favours (CHAN 8767 and an LP/tape) includes Tchaikovsky's Romeo and Juliet Overture, Grieg's Peer Gynt Suite No 1 and Brahms and Classical Favours (CHAN 8746 and an LP/tape) which includes Schubert's Symphony No 8, Mozart's Symphony No 40 and Beethoven's Egmont Overture.

## Brave face on Sony Classical after bulwark Karajan's death

KARAJAN'S DEATH came as a particular blow to Gunter Brest and his fledgling label Sony Classical. Brest, a personal friend, had carefully looked after Karajan as Deutsche Grammophon's A&R head. And he had depended on the emperor/conductor giving his new label the ideal start.

Not only was Karajan destined to record the Beethoven symphonies for Sony Classical, he was also scheduled for an operatic production — none other than Beethoven's Fidelio in January. This was revealed by Walter Gurtelshmid, the Austrian critic who now runs the Vienna office of Sony Classical and, at the Salzburg Festival was holding fort in Die Goldener Hirsch, finding the curious questioning of all comers.

The Sony Classical office was largely there to demonstrate the new High Definition Sony TV, playing a taped concert given by the American pianist Merula Perahia, one of the finest performers on the CBS roster. He was also in Salzburg last week, featuring in a televised Mozart concert conducted by James Levine.

Perahia admitted that his contract with CBS Masterworks was

coming up for renewal, and he would probably go with Sony Classical, although he only had praise for the way he was treated by CBS. Most of the main CBS artists are likely to continue with Sony Classical, it seems.

In addition to Mozart's orchestral works already announced, I understand that he is to do a Puccini opera cycle with La Scala, Milan, starting with Eva Marton in La Fanciulla del West. And Eva Marton is to star in a new recording of Stravinsky's Solome with the Berlin Philharmonic Orchestra conducted by Zubin Mehta.

Placido Domingo, who has no royalties to record companies, has already recorded some Puccini operas; Giulini has recorded Mozart's Requiem but otherwise has returned to the Deutsche Grammophon fold; and it is no secret that Brest has shown great interest in the substantial library of visual material taped by Karajan's own company, Telemondial, over much of the last decade of his life. But DG will also be bidding for it.

The first formal statement on Sony Classical's future will be made in Salzburg on August 15.

NS

## B R I E F S

MOZART TAKES on a new dimension in October when Harmonia Mundi UK distributes new recordings of The Marriage of Figaro and Così Fan Tutte — sung in Arabic.

The project was masterminded by an Egyptian aesthete, Dr Aly Sadek, a Mozart enthusiast and a fervent believer in the beauty of his own language.

The recordings on the Harmonia Mundi label, feature soloists from the Cairo Opera Company, the Choir of Silesia, the Polish National Radio Orchestra, and are conducted by Yussuf El-Sissi.

Dr Sadek, who translated the Da Ponte libretto himself, is now working on Don Giovanni, to be recorded in Poland this year.

RICCARDO MUTI follows in the footsteps of the American soprano Barbara Hendricks in having been made an Honorary Ambassador of the Italian Nations High Commissioner for Refugees.

"If we look at history, artists of all kinds have always been among the most influential and deeply involved members of society," he told a press conference in Salzburg.

He added that he intended to visit camps for refugees and displaced people while on tour. He is also organising two major benefit concerts dedicated to the UNCHR, one at La Scala, Milan, where he is director, and the other in Philadelphia in an event with the Philadelphia Orchestra.

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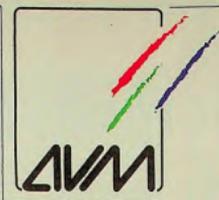
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# Philips makes record on shelf

## It's a mammoth Mozart canon

by Nicolai Soames

ALTHOUGH THE 200th anniversary of Mozart's death is still more than 10 months away, the classical music industry in general and the record companies in particular are gearing up for an uninhibited commemoration — none more vigorously than Philips.

Last week, in the Mozarteum, the heart of Mozartland in Salzburg, Erik Smith, head of A&R Philips, announced the launch of one of the biggest recording projects in the Complete Mozart Edition. It is a mammoth undertaking, covering some 180 compact discs arranged in 44 volumes each containing between one and 12 CDs. It will be released over 14 months, starting in August 1990 and finishing in October 1991.

These Mozart enthusiasts — established fans and the new Amadeus converts — will have to find not only the better part of £1,500 but also create two-and-a-half metres of shelf space or nearly 10 feet.

It comes as no surprise that Philips decided to make the Complete Mozart Edition a mid-price affair. But Paul Schneider, project manager, proclaimed that some 25 per cent of the recordings were recorded in the last two years. The rest will come from back catalogue, mainly, but not exclusively,



ERIK SMITH, Philips' head of A&R, has the unenviable job of compiling the complete works of Mozart, covering 180 CDs in 44 volumes

from Philips.

Of course, the record industry, and especially PolyGram Classics, has a tradition of huge ceremonial editions. Deutsche Grammophon produced a Bach Edition, a Beethoven Edition and a Brahms Edition, but it was Philips which, about 15 years ago, produced a Mozart Edition. It wasn't designed as a "complete" edition, though it proved another bulky affair.

Yet it suggested Philips as the obvious candidate to attempt what may prove an impossible task. For although Mozart died at 36, his natural ability to compose left a huge legacy of works spanning just about every imaginable form

Aside from the symphonies, operas and chamber music, that we hear regularly, there were numerous other works, including 300 minuets and 200 contredanses and many fragments that need to be lovingly gathered together if Philips' ambitious title is not to find itself under fire from a sniper-critic.

In fact, the fragmentary details must have caused Smith, who has produced for Philips for two decades, as many months of work as the main works. But some major guidelines had to be established at the start of the project.

A project like this is as much a prestige affair as a reference library and there could be no suggestion that the entire set could consist of new recordings. But the whole concept must have created some concern within Philips because of the increasing importance with Mozart of authentic performance — and new recordings on conventional instruments.

"We could have included some of the late symphonies conducted by John Eliot Gardiner," admits Smith, "except that that would have caused an imbalance with the earlier symphonies on modern instruments."

So Volume 1 and 2 (12 CDs) will comprise the Symphonies in the performances by the Academy of St Martin-in-the-Fields, directed by Neville Martinie, taken from back catalogue. There is, however, the addition of some recently discovered manuscripts, the Symphony in K 319a and two sonnets. Smith has declined to record the symphony discovered in Denmark but only ascribed to Mozart.

The Serenades and Divertimenti will be contained in Volume 3-5 (18 CDs), again mainly featuring the Academy.

The Piano Concertos (Volume 7, 12 CDs) will be the Brendel recordings. "We could have chosen Mitsuko Uchida, but she will be represented in the Edition by the Piano Sonatas which she is doing now," explains Smith.

"Brendel is one of our most distinguished artists, and it was important that he should appear in the Edition."

Incidentally, Uchida's recording plans for the Sonatas have had to be hastened somewhat to fit in with the Edition's release date. The opera will form one of the largest sections of the Edition; Volumes 26-44, a total of 49 CDs. Most will be from back catalogue, but there is a new recording of La Finta Semplice, with Ann Murray and Barbara Hendricks, conducted by Peter Schreier.

And there will be a new Idomeneo with Ariza, Hendricks and Thomas Allen conducted by Sir Colin Davis.

The Quartetto Italiano perform the String Quartets (Volume 12, 8 CDs), while the Griouxieux Ensemble play the Quintets.

In addition to the masterworks are the hours of frankly light entertainment that Mozart as a jobbing

composer produced to aid his livelihood. These must have caused Smith many headaches and some fun. He enjoyed the academic work of searching for the fragments which have yet to appear on record. He himself completed one of the Contredanses. It existed only in the first violin part. And he even brought to performing state a Contredanse which existed only in a second violin part.

"That may sound a bit like creating a dinosaur from just a tooth remnant, but I don't honestly think that the reconstruction could have been otherwise."

But for most of the Contredanses and Minuets Smith turned to Decca and a recording he knew well — for he was the producer when the Vienna Philharmonic made them in the Sixties.

He also had to look to another company for one of the most unusual of Mozart's works for glass harmonica — Bruno Hoffman, the last glass harmonica virtuoso. But he declined to record the work again, and Vox Turnabout agreed to license its memorable recording to Philips.

Attempting to go some way to redress the Amadeus film image of "a sublime idiot, a pipe on which the gods tattle" Smith made the most of the Mozarteum launch to once again gain the praises of the composer, and justify the Philips enterprise.

"If we want to know Mozart as he really was, not as seen in the naive, romantic and really rather derogatory vision as a divine idiot, we can find him in the rich humanity of his letters, but above all in his music which will be available now for the first time in its entirety."

## 'Mozart will sell' — Philips

MIKE SAGE, Philips' UK general manager, was a rep of the firm of the company's last Mozart Edition, and remembers well the green boxes — and some of the problems that attend large releases.

"It went very well at the start, but after a few months, dealers began to say that it was difficult selling the series," admits Sage.

"But I think it will be different now. First of all, there is a very different attitude towards Mozart — he is very much in vogue these days, far more than he was 15 years ago.

"And I realise the importance of getting the message across to the consumer, not just at the beginning of the series, but throughout the 18 months."



MIKE SAGE, Philips UK general manager, allays dealers' fears over Mozart works

Sage plans to extend the campaign through the selling period and to consider various incentive schemes covering reductions on successive purchases and possibly even CD prizes for those who buy the full set.

"I think Philips has the advantage in being very much the Mozart catalogue in the eyes of the public, and it will be a challenge to ensure that they will be aware of Complete Mozart Edition. It is very much a labour of love for us."

## Festival tinged with black

FOR ALL the life and activity in the Salzburg Festival now in full swing, it remains dominated by the death of Herbert von Karajan. His EMI photos are displayed in all the shop windows, ribboned with black; there is a black flag hanging from the Grosse Festspielhaus and there is even a black-edged Mozart memorial in a confectionery store.

No conversation seems to be complete without some Karajan comment and once again there was inescapable feeling of the end of an era.

Certainly the memorial concert in the Festspielhaus last Sunday was a sombre affair. The packed auditorium was almost exclusively attired in black, and silence the hallmark — neither the performers nor the performances were applauded.

Former Karajan protégé Seiji Ozawa, dressed in black, walked with partially measured tread to the black velvet podium to direct the Vienna Philharmonic Orchestra in Bach's Air on a G String to open the concert. He initiated the kind of seamless orchestral control the master himself would have done. Then, in silence, Ozawa slowly stepped down and took his seat, the audience, close to Karajan's widow.

This funereal atmosphere was clearly too much for a pragmatist such as Solti — or perhaps he is more sanguine, having the septuagenarian's more

philosophical view of death. Anyway, he shot from the artists' entrance at a brisk walk, leaped up the podium in sprightly form and conducted the slow movement to Beethoven's Symphony No 7 with energetic colour. Solti, one feels, will do well.

Then James Levine, regarded by many as the inevitable but somewhat unlikely successor to Karajan at the Berlin Philharmonic, took control of the Vienna Philharmonic for selections from Brahms' Ein Deutsches Requiem.

In a typical Austrian gesture, the ceremony ended with the Vienna Philharmonic Orchestra playing Mozart's Mass in G minor without a conductor. Ironically, it was clear that the piece needed some strong control from the vacant podium for neither the entries nor the balance were what they could or should be. But perhaps that was the desired effect.

It is not, of course, the end of Karajan, far as one of the Austrian newspapers declared in an extraordinary headline — "Karajan lives"; there are still new recordings to be released, and the benefit of the thousands of recordings will keep DG, EMI and Decca going on for years.

But for the habitués of the Salzburg summer festivals and the hundreds from the classical record industry who gathered to say farewell, there was a sense of a new century beginning, albeit a decade early. **NS**

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ACCEPT	THE HEAT EPIC	LP/MC/CD	652291/4652294	CD	4651302	(C)			Metal
ACID	DONT LOOSE YOUR DREAMS SPV	LP	0806604	(A)					Metal
ADAMS, Bryan	BRYAN ADAMS A&M	CD	CD34	3100	(F)				Rock
ADAMS, Bryan	YOU WANT IT YOU GOT IT A&M	CD	CD34	3154	(F)				Rock
AEROSMITH	ROCKS CBS	CD	CD 3257	(F)					Rock
ARMATRADING, John	SHOW SOME EMOTION A&M	CD	CD3946632	(F)					Soul
BABYFACE	TENDER LOVER MCA	LP/MC/CD	6064/MCDD 6064	Dance/Disco	CD/MC/DD 6064	(F)			Rock
BAD MANNERS	RETURN OF THE UGLY BLUE BEAT	LP/MC/CD	B85L002/B85M 002	CD	B85CD 002	E 3.65/6.99P			Reggae
BANK STATEMENT	BANK STATEMENT VIRGIN	LP/NTVC	2609	CD	CDV 2600	(E)			Rock
BECK, Jeff	BLU BY BLOW CBS	CD	CD 32367	(C)					Rock
BLUE OYSTER CULT	AGENTS OF FORTUNE CBS	CD	CD 32221	(C)					Rock
BOLAN, More	THE BEGINNING OF Doves MCA	LP/MC/CD	1324/CD 1324	MC/MC/CD 1324	TEEMS 1324	CD/234/4.85E			Rock
BOW WOW	WOW THE VERY BEST OF BOW WOW RECEIVER	LP/PR	LP116	E 3.85P					Rock
BROUGHTON BAND, Edge	INSIDE OUT BGO	LP/BGO	LP 59	E 3.99P					Rock
BURNELL, Kenny	BLUE LIGHTS VOL 1 BLUE NOTE	LP	CD BNZ 223	E 4.85E					Rock
BURNELL, Kenny	BLUE LIGHTS VOL 2 BLUE NOTE	LP	CD BNZ 224	E 4.85E					Rock
BURNETT, Johnny	ROCK N ROLL MASTERS EPIC	LP/MC/EMS	1324/TEEMS 1324	TEEMS 1324	CD/234/4.85E				Rock
BYRD, Donald	MI TRIN TO GET HOME BLUE NOTE	CD	CDZ 227	E 4.85E					Rock
CARPENTERS	THE CLOSE TO YOU EPIC	CD	CD 3184	(F)					MOR
CHELSEA UNRELEASED	STUFF RECEIVER	LP/CLAY	LP 112	E 3.85P					Rock
CLINE, Patsy	LIVE AT THE OFFY MCA	CD	CDCL 1891	(F)					Country
CONTI, Bill	BETRAYED TRC	CD	CD 1163	(F)					Country
COOLIDGE, Ron	GREATEST HITS A&M	CD	CD 3238	(F)					Country
COOPER, Alice	TRASH EPIC	LP/MC/CD	4651301/4651304	CD	4651302	(C)			Rock
CRICKETS	THE ROCK N ROLL MASTERS EPIC	LP/MC/EMS	1318/TEEMS 1318	TEEMS 1318	CD/234/4.85E				Rock
DE BURGH, Chris	BEST MOVES A&M	CD	CD 5083	(F)					Pop
DESTROYERS	A NIGHT OF THE LUSTY QUEEN SPV	LP	LP080702	(A)					Metal
G B H N	SURVIVORS RECEIVER	LP/CLAY	LP 102	E 3.85P					Metal
GENTLE GIANT	GENTLE GIANT LIVE	LP/CD	102	E 7.90/9.9E					Country
GRIFFITH, Nanci	POET IN MY WINDOW MCA	CD	CDM603	6.50	(F)				Country
HEAVY D	AND THE BOYZ BIG TIME MCA	LP/MC/CD	6057/MCDD 6057	CD	CD/MC/DD 6057	(F)			Hip Hop
HENDRIX, Jimi	JIMI HENDRIX CONCERTS	MEDIA	MEDIA 1	CD	CD 256	(A)			Rock
HENDRIX, Jimi	THE LAST UNRELEASED ISLAND	LP	LP 9937	E 3.99/7.99P					Comedy
HOLLY, Buddy & The CRICKETS	THE CHIRPING CRICKETS MCA	CD	CDM1CL 1753	(F)					R 'n' R
HOLTEN, Gary & Mick	ROSSI SING IT TO ME RECEIVER	LP	LPRLP 15	E 3.85P					Pop
HONEYBUS	AT THEIR BEST SEE FOR MILES	CD	CDSECC 264	E 6.08P					Pop
JACKSON, JOE	BOY AND SOUL A&M	CD	CD 6500	(F)					Dance/Disco
JOHNSON, Jesse	SHOCKADELLA A&M	CD	CD391222	(F)					Soul
JONES, Quincy	THE DUDE A&M	CD	CD 6321	(F)					Soul
JOPLIN, Janis	CHEAP THRILLS CBS	CD	CD 32004	(C)					Rock
JOURNEY	INFINITY CBS	CD	CD 8244	(C)					Rock
KANSAS	POINT OF KNOW RETURN CBS	CD	CD 32361	(C)					Rock
KING SUN	LIVE PROFILE LP/MC/CD	270/CD	CD/FLICRT 270	E 3.85/6.99P					Hip Hop
KRAMER, Billy J.	LISTEN - BGO	LP/BGO	LP 56	E 3.99P					Pop
LIQUIDATORS	THE LIQUIDATORS CONCEPT LP/MC/VSOP	136/VSOP	136	CD	CD/VSOP 136	E 3.05/4.55P			Reggae
LOVERBOY	GET LUCKY CBS	CD	CD 46252	(C)					Rock
MCCLEEN, Jackie	LIVE SILK BLUE NOTE	CD	CD BNZ 225	E 4.85E					R & B
MCUE, Bill	LUCKY WHITE HEATHER SCOTDIS	MC	KITV 484	CD	CD/DTV 484	(G/D/H)			MOR

Artist	Title	Label	LP	MC	CD	Cat Nos	Dealer Price	(Distributor)	Category
MCGREGOR, Freddie	LOVE AT FIRST SIGHT	JOE GIBBS	LP/JGM	0019	Reggae	E 3.85/5.9E			Reggae
MOLLY HATCHETT	FLIRT WITH DISASTER CBS	CD	CD 462490	(F)					Rock
NELSON, Bill	CATALOGUE OF OBSESSIONS COCTEAU	CD	CDJCCD 9	E 6.08P					Instrumental
NELSON, Bill	CHAMBER OF DREAMS COCTEAU	CD	CDJCCD 7	E 6.08P					Instrumental
NELSON, Bill	PAVILIONS OF THE HEART & SOUL COCTEAU	CD	CDJCCD	E 6.08P					Instrumental
NELSON, Bill	SUMMER OF GODS' PIANO COCTEAU	CD	CDJCCD 6	E 6.08P					Instrumental
NEW CLASS REVIVAL	FRIDAY NIGHT IN AMERICA	CAPI	CD	CD 19739/C 490739	CD	3970392	E 4.26/4.85E		Rock
NIGHTHAWK	NO MERCY SPV	LP	LP080604	(A)					Metal
NIGHTGRANGER	GREATEST HITS MCA	CD	CDDMC 4045	(F)					Rock
NIGHTMARE	Ted GAT SCRATCH FEVER CBS	CD	CD 32254	(F)					Rock
ORIGINAL SOUNDTRACK	KARATE KID III MCA	LP/MC/CD	Films/Shows	6066/1/MC/CD 6061	CD	DDMCC 4061	(F)		Rock
POLICE, The	OUTLANDOS D'AMOUR A&M	CD	CD3947532	(F)					Pop
POLICE, The	NEW GENERATION A&M	CD	CD 43735	(F)					Pop
POLICE, The	ZENYATTA MONDATTI A&M	CD	CD 44831	(F)					Pop
PSYCHIC T.V.	LIVE AT THE PYRAMID TEMPLE	LP	LP077	047	E 3.65/5.9E				Rock
SEX	NO FUTURE UKY RECIEVER	LP	LPRLP 117	CD	CDRCC 117	E 3.85/6.05P			Punk
SHAKIN STEVENS	THE TRACK YEARS MEDIA	MEDIA	MEDIA 3	CD	CD 3043/64P	(F)			R 'n' R
SIFFRE, Lohi	LABI SIFFRE CONSCIENCEUR	LP/MC/VSOP	136/VSOP	136	CD	CD/VSOP 136	E 3.04/4.55P		Soul
SKOUXIE & THE BANSHES	A KISS IN THE DREAMHOUSE WUNDERLAND	LP/CD	LP/CD 839707	(F)					Rock
SKYNYRD	LYNARD SECOND HELPING MCA	CD	CDM1L 1746	(F)					Rock
SUPERTRAMP	CRIME IN AMERICA A&M	CD	CD 63708	(F)					Rock
SUPERTRAMP	CRIME OF THE CENTURY A&M	CD	CD 62528	(F)					Rock
SUPERTRAMP	CRISIS WHAT CRISIS A&M	CD	CD 4540	(F)					Rock
SUPERTRAMP	EVEN IN THE QUIETEST MOMENT A&M	CD	CD 4534	(F)					Rock
SUPERTRAMP	SUPERTRAMP A&M	CD	CD3931492	(F)					Rock
TWIN HYPE	TWIN HYPE PROFILE	LP/MC/FLICRT	270/FLICRT 270	CD	CD/FLICRT 270	(F)			Hip Hop
VARIOUS	BLACK HAVANA SYNCPATE/CAPITOL	LP/MC/SYLP	Dance/Disco	6003/TSYLP 6003	CD	7909232	E 4.26/7.29E		MOR
VARIOUS	CLASSIC VOL 2 EMI	LP/MC/EMS	1338/TEEMS 1338	MOR	E 2.45E				MOR
VARIOUS	CHAMPION TRUCK CHAMPION	LP/MC/CHAMP	1018/CHAMP	Dance/Disco	1018	CD/CHAMP 1018	E 3.99/8.0G		Dance/Disco
VARIOUS	HEART & SOUL - B CLASSIC	Soul	CD	CD 3057	(F)				Soul
VARIOUS	INDestructible RECEIVER	LP	LPRLP 107	E 3.85P					Punk
VARIOUS	NEW BEST OF LIFE LIVE MUSIC OF LIFE	CD	CDSPCKCD 1	E 6.99P					Hip Hop
VARIOUS	NEW BEST SAMPLER A&M	LP/MC/AVM	SOB 0001/SOB	0001	Dance/Disco	CD/SOB 0001	5.9P		Dance/Disco
VARIOUS	REGGAE HITS JETSTAR	CD	CDJCCD 106	(S/E/M)					Reggae
VARIOUS	Soul KISS KNIGHT	LP/MC/KNLP	12013/KNMC	12013	CD	KNCD 12013	E 2.99/4.86P		Soul
VARIOUS	Soul LIVE KNIGHT	LP/MC/KNLP	12009/KNMC	12009	CD	KNCD 12009	E 2.99/4.86P		Soul
VARIOUS	Soul POWER KNIGHT	LP/MC/KNLP	12014/KNMC	12014	CD	KNCD 12014	E 2.99/4.86P		Soul
VARIOUS	THE BEST OF 12 GOLD OLD GOLD	LP/MC/COG	1407/MCOG	2407	CD	COG 2407	E 2.60/4.86P		Pop
VARIOUS	THE BEST OF CAPITOL CLASSICS 1 & 2	CD	CD 1917942	E 4.85E					MOR
VARIOUS	THE DAY WAR BROKE OUT EPIC	LP/MC/EMI	1341/TEEMI 1341	Nostalgia	CD	7927962	E 2.46/4.85E		Nostalgia
VAUGHAN, Stevie	RAY TEXAS FLOOD CBS	LP	LP	CD	CD 460951	(F)			Rock
WAKEMAN, Rick	THE SIX VIEWS OF HENRY VIII A&M	CD	CD3932292	(F)					Rock

14 August 1989-18 August 1989 Album releases: 90

Year to date: 32 Weeks To 18th August 1989 Album releases: 3785

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Spot colour — prices available on request.

## Macca puts it there

PICKWICK VIDEO is lining up a heavyweight marketing campaign to support the release of Paul McCartney's new 70-minute Paul McCartney video due out on September 4.

Pickwick, which struck the licensing and distribution deal with McCartney's company MPL for sale of the video on the MPL label, is planning both television and national newspaper advertising for September. It is also releasing the video in Australia through its new Australian company.

Paul McCartney is released to coincide with the former Beatle's first worldwide tour for over a decade

and includes new footage of him performing classics such as Let It Be, Fool On The Hill and The Long And Winding Road.

Shot on film, the tape also focuses on the making of the current Flowers in The Dirt album and includes footage of McCartney working with Elvis Costello and Trevor Horn.

Pickwick group marketing manager Melvin Simpson describes Paul McCartney's new video as "our biggest music title yet" and an important part of the company's increased interest in music video. The first McCartney video for two years, Paul II There will go out to dealers at £7.65.



PAUL McCARTNEY: Pickwick biggie

## Carnival time at Channel 5

A CARIBBEAN cocktail of rhythms leads Channel 5's August packages of music videos, which are due for release to coincide with the Notting Hill Carnival.

Cool Runnings (running time 52 minutes, dealer price £6.95) features 17 tracks from reggae legends including Bob Marley and Burning Spear while Calypso Season (running time 60 minutes, dealer price £6.95) is a film record of the Trinidad Carnival. The latter release will be promoted via a Channel 5-sponsored steel band during the Notting Hill Carnival while both posters and leaflets will be distributed throughout the area. Completing the triple bill is a 15-track compilation from the

World (running time 72 minutes, dealer price £6.95).

Also due for release on August 11 is A Bunch Of Videos And Some Other Stuff (running time 60 minutes, dealer price £6.95), a compilation from Tam Petty including his first hit single American Girl, his latest I Won't Back Down — and 11 more tracks in between.

Meanwhile channel 5 is re-releasing its 16-track Eurhythmic Live and Tears For Fears' Sceneries From The Big Chair at lower prices of £12.99 (£9.94 dealer) and £9.99 (£6.95 dealer) respectively. There is also a 60-minute live set from Graham Parker (dealer price £6.95) recorded in Chicago in 1982.

# MUSIC VIDEO

Description (tracks) / Running Time / Dealer Price			
1	8 PINK FLOYD: Delicate... Live (16 tracks) / 35min / £9.47	PML MVN 99 1186 3	
2	19 U2: Rattle And Hum Live (21 tracks) / 35min / £8.24	CIC VHR 2302	
3	38 KYLIE MINOUGE: Kylie The Videos Video Single (5 tracks) / 20min / £6.25	PWL VHF 3	
4	21 BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks) / 1hr 30min / £9.04	CMV 490102	
5	11 GENESIS: Invisible Touch Tour Live (12 tracks) / 1hr 55min / £8.24	Virgin VVD 358	
6	14 GLORIA ESTEFAN: Homecoming Concert Live (15 tracks) / 1hr 20min / £8.34	CMV 490172	
7	19 ERASURE: Innocents Live (14 tracks) / 55min / £6.95	Virgin VVD 491	
8	47 MICHAEL JACKSON: Making Thriller Compilation (1hr) / £8.25	Westron MA1 1000	
9	13 FRANK SINATRA & FRIENDS Live (1hr 20min) / £6.95	Video Collection VC 4077	
10	11 THE HIT FACTORY VOL 3 Compilation (11 tracks) / 25min / £6.95	PWL/Fanfare VHF 8	
11	16 METALLICA: 2 Of One Video Single (2 tracks) / 20min / £3.47	PMV/Channel 5 CV 0234	
12	7 ROY ORBISON AND THE CANDY MEN Live (9 tracks) / 25min / £3.47	Music Club/Video Cal MC 2000	
13	4 HARD 'N' HEAVY: VOLUME 2 Compilation (1hr) / 15min / £6.99	MV 99 1188 3	
14	2 CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks) / 1hr / £5.50	MV 99 1179 3	
15	14 JNXS: In Search Of Excellence Compilation (10 tracks) / 1hr 30min / £9.04	PMV/Channel 5 CV 08372	
16	1 TRANSVISION VAMP: Pop Art... LEVEL 42: Fall Accomplish Compilation (4 tracks) / 16min / £5.56	PMV/Channel 5 CV 04002	
17	1 LEVEL 42: Fall Accomplish Compilation (16 tracks) / 1hr 30min / £9.04	PMV/Channel 5 CV 08181	
18	1 RICK ASTLEY: Video Hits Compilation (9 tracks) / 37min / £6.95	BMG 790147	
19	1 LED ZEPPELIN: The Song Remains... Live (9 tracks) / 2hr 7min / £6.95	WHV PE5 01389	
20	16 CLIFF & THE SHADOWS: Thank... Live (36 tracks) / 1hr 24min / £6.44	Music Club/Video Cal MC 2002	

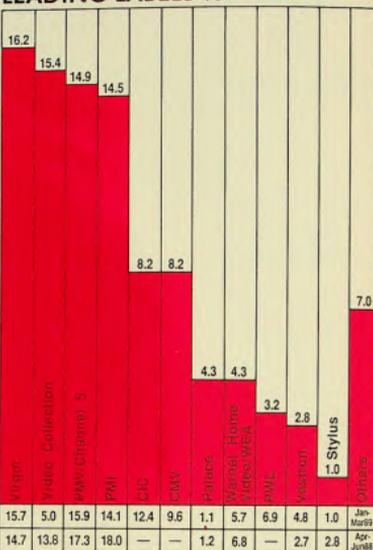
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# MARKET SURVEY

## APR-JUNE 1989

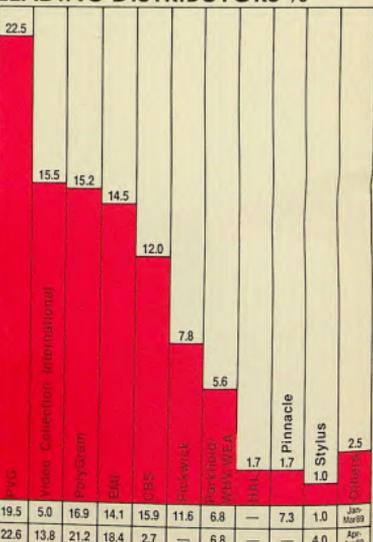
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# Diary

WERE PLEASED we got it right in being first to suggest that PolyGram was leading the pack in the race to secure Island but can't help thinking that Warner would have made a much stronger challenge had it not been distracted by the Paramount and Time maneuverings... The enormous general press interest in the deal overwhelmed both parties and is testimony to Chris Blackwell's long term impact on the UK music scene... Creative genius Blackwell may be, financial genius he ain't — questioned about historical profit and loss figures for Island, he told one City page journalist: "This is not my strong point. That's part of the reason why I'm doing this deal..." Blackwell reckons he has been "lucky" with PolyGram, having had his first hit through Fontana in 1964, and David Fine will be hoping some of the luck rubs off as the company continues on what Fine describes as "an expansionary track" underlined by the Island deal... Perhaps also underlining the internationalisation of PolyGram, it now boasts two Jamaicans as label heads in Blackwell and London's Roger Ames... Now, we know that Island's UK MD Clive Banks is very much his own man, but it's worth noting that the deal effectively gives PolyGram another voice at the BPI council table... An indie that doesn't grab the headlines so much but is doing very nicely thank you, Beggar's Banquet is delighted to have had two of three UK-originated albums in the US top 20 with Love And Rockets and The Cult and company boss Martin Mills is even more delighted that both bands have recently re-signed... RECALLING The observation by WH Smith managing director Malcolm Field that "I wouldn't say we have power; we have influence", we reckon that will be put to the test if Our Price does go ahead and phase out vinyl (details next week)... Paul Canoy has worked under (some might say in the shadow of) some of the most charismatic characters of the UK music industry in Tony Stratton Smith, Dave Robinson, Rob Dickins and now Chris Wright, but he can be expected to step out of the shadows this time. Hard working and universally liked (a pair of qualities unusual in the music business), the worst that can be said of Canoy is that he sometimes gets boring in his evangelical zeal for country music. Not many country acts on Chrysalis — yet... In spite of any exploratory talks, Chris Wright may have had with David Simone, or anyone else, the Chrysalis chairman maintains: "The only person who was offered the job was Paul Canoy"... Suddenly office-less, having announced his move at WEA, Canoy has been operating out of Wright's plush suite, while the boss plays tennis and sois in the South of France on his "first holiday in ages"... Picture Music International got a rude shock in missing out on the McCartney video which successful purchaser Pickwick regards as a strategically important move in its video growth... As the excitement mounted over the Island purchase, PolyGram UK had celebrations of its own as staff gathered at the Riverside Studios to toast their move west.



IN WORKING order. Yell sign to Jeff Chegwinn's Working Music.



EXPLOSIVE PARTNERSHIP. The Bombers sign to A&M America.



BYE FOR now. Worldwide PR director Brian Southall (centre) says goodbye by EMI Music.



JUST WHAT the doctor ordered: PolyGram's international marketing managers present the Cure with gold discs.



SELL IT with flowers: EMI marketing director Rupert Perry and rose grower Bernard Derand give Paul McCartney the birthday gift of a McCartney rose and a gold disc.



NIGHTINGALE SINGS. Nightingale Records toasts its new signing Johnny Spurling.



HEART AND gold: No Sweat receive gold discs for Irish sales of their single Heart And Soul.

## COMMENT

AS A straight asset acquisition, the Island deal is a disaster. Yet, as a strategic move to strengthen PolyGram's global market position and creative platform for the future, it is a brilliant coup of which PolyGram International president David Fine is rightly proud.

Experienced music industry executives can know better than City analysts and there is no doubt the likes of Ramon Lopez, Jim Fifeild, Walter Yankoff and Michael Dornemann will all be jealous of this deal.

PolyGram may not see much of Chris Blackwell but it will still get plenty for its money. As one Island old hand observes: "You don't see him hanging around the office but there is absolutely no doubt that it is his company. His influence is apparent from top to bottom." And while he is still perceived to be at the cutting edge of the create area of the music industry, it's worth noting that he has a depth of experience born of the fact that he has been around longer than all but a handful of executives operating now. He had his first dealings with what is now a PolyGram company in the early Sixties and, coincidentally, David Fine is one of the few people who go back further than that with PolyGram. Blackwell also reckons that with management in place of the calibre of Clive Banks in London and Lou Maglio in New York, the company has built up "a huge momentum" that will not carry such double-edge peril within a large company.

Of course it's sad to see such an independently minded, creative force pass into the hands of a major. Of course it's sad that the business environment does not allow companies to take risks and prosper as assuredly as they once did. But could Island have carried on as it was? I doubt it. Blackwell's move is a practical recognition of the realities of the market. Just as he realised back in 1964 that Mills's My Boy Lollipop was too big for him to handle and licensed it to Fontana, he now perceives that Island is "too big to be small — too small to be big."

He doesn't believe he is sounding the death knell of the indie label. "But what has changed is that it is now possible to operate as an independent within a large company," he observes and points out that in recent times Island has not been competing so much with fellow independent companies, but with the majors. London which is also part of the PolyGram empire.

Indies may have changed but, more significantly, the majors have changed their outlook to embrace the indie ethos and, to more cynically, the artists.

*David Jaltor*

## John Ogdon

THE DEATH of UK pianist John Ogdon last week from bronchopneumonia aged 52, came as a sad conclusion to a life which began with such natural promise but which was studded with periods of genius and periods of mental illness.

Certainly the best-known British pianist of the post-war period, he combined a mammoth technical accomplishment with an inventive and original musical mind which made him tickle not only mainstream works but difficult repertoire from Liszt to some of the most taxing works from the twentieth century.

Ogdon first made an impact upon UK concert audiences in 1958 with a striking performance of Busoni's Piano Concerto in the Proms. But he rose to international acclaim when he won joint first prize in the prestigious Tchaikovsky Piano Competition in Moscow with Vladimir Ashkenazy in 1962.

However, his career was interrupted by re-occurring attacks of schizophrenia, and his life, which he shared with his wife, the pianist Brenda Lucas, was a turbulent one as the dramatised TV documentary, Virtuoso screened last year showed so clearly.

Nevertheless, he was still a remarkable pianist, making worthwhile recordings of Beethoven and Chopin for Pickwick's IMP Classics in recent years, and putting on disc also the notorious and lengthy sonata Opus Clavicembalisticum by Sorabji.



ONLY The best: Booze 'N' Bloomie win the Banks's Mild Ale Best of Blues contest.



GOLDEN BOY: Bobby Brown receives a platinum disc at HMV Oxford Street.



TAKING The Mick: Brass get in on the act with Capitol Radio's Mick Brown.

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