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MUSIC WEEK

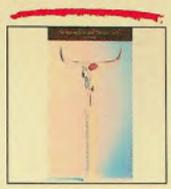


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Music video caps decade

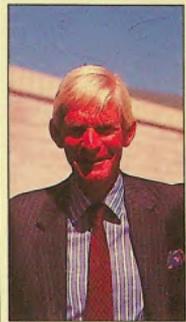
THE ESSENCE of the Eighties is being captured by what is being labelled the most comprehensive music video project ever undertaken, resulting in a 10-cassette series tagged Eighties — The Decade Of Music Video.

Wienerworld has spent most of 1989 piecing together more than 140 tracks, including 25 number

ones, and Ian Wiener says: "The concept is not an afterthought" tagged on to a record campaign. It is designed to make people go out and buy music on video and I believe it could be very important in persuading more record dealers to promote music video."

A TV campaign will back the

TO PAGE FOUR ▶



Handover of power at Our Price

THIS IS the new face of the head of Our Price, Richard Handover who takes over as managing director this week.

Handover, 43, has been with Our Price's parent company, W H Smith, for 25 years. He has also worked as retail group planning manager and retail group development manager. Before his appointment at Our Price, he was regional sales manager, South-west.

Our Price finance director Alan Humphrey has also been appointed deputy managing director and former managing director David Cliphson has taken on the title of Our Price chairman.

Of Handover, Cliphson says: "He understands and admires the

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EMI joins MCPS royalty lobby

PUBLISHING INDUSTRY support for the Mechanical Copyright Protection Society's new membership agreement is virtually guaranteed with the news that EMI Music Publishing's Peter Reichardt has signed on the dotted line.

The agreement — designed to give MCPS a full mandate to achieve a higher mechanical royalty rate in the UK and to enable it to pitch for central licensing deals with international record companies — was sent to the organisation's 10,000 writer and publisher members in July.

With the support of EMI added to that of the other major publishers, MCPS will now be in a position to intensify its negotiations with the BPI over a new royalty.

Bob Montgomery, managing director of MCPS, has already made clear the body's aim of improving the existing 6.25 per cent royalty to equal the 7.4 per cent enjoyed throughout the rest of Europe.

BPI urges retailers to cut the cost of CD

RETAILERS COULD do more to help bring down the price consumers are having to pay for compact discs.

With a new survey indicating that 80 per cent of record buyers think CD prices are too high, the BPI argues that shops should follow the record companies' lead in lowering costs.

It claims that over the past year, the average dealer charge for full price CDs has been reduced from about £7.30 to £7 due to a reduction in manufacturing costs and an increase in the market.

But it says this reduction has not been reflected in the shops where CDs are being sold from around

£10.99 to £11.99. "If one takes £11.49 as the retail figure, approximately £1.50 of this is accounted for by VAT, leaving around £9.99 for the retailer by way of contribution towards costs and overheads and actual profit," the BPI says.

"The average record company profit, so far as the BPI is able to ascertain, on a full price CD is likely to be in the region of 90p," it adds. This figure is reached after various costs — including manufacturing, packaging, distribution and royalties — have been deducted.

The market survey by Mintel shows that public support for the CD format is growing fast, with one

in 10 UK households owning a CD player.

Growth of the format in terms of how many players are being bought is increasing at an average of seven per cent a year with the 20 to 44 age group and the AB socio-economic group being the predominant buyers.

Popularity within the classical and jazz markets has ensured that players are being bought within the older section of that age group, says Mintel. It adds that ownership is biased towards London and the South-east, which are 50 per cent above the average ownership figure.

The average number of discs owned is between 15 and 20, but of those who do buy the discs, eight out of 10 think they are either "a bit too expensive" or "much too expensive".

Mintel adds that the figures indicate a possible growth in sales of personal, portable and in-car compact disc players as a result of improving technology within the fields of laser optic drives and digital-to-analogue converters.

TO PAGE FOUR ▶

City signals Thorn takeover

THORN EMI is denying renewed speculation that the company is about to be taken over.

Sources within the City suggest a rise in Thorn EMI's share price is an indication of an imminent bid. Music industry rumour has extrapolated this to mean the group

will be split up with the music division going to a separate owner from lighting and television rental.

However, a company spokesman says: "There is no truth in what is being said. These rumours have been going around almost from the time Thorn EMI was formed."

If You Could See Me Now

Big Bam Poo

7" 12" & CD Single
MCA 1321, MCAT 1321, DMCA 1321



Wither the time-off LP in the big world of distribution

IF YOU are PWL or Mute or Factory you are looking for a new indie distributor, but most companies would agree that every day of the week was Wednesday and that there are no Germans in Hanover if it was a condition of getting your business. However, if you have one album without the prospect of a follow-up, you get a different story.

The Indies say that it isn't as if they don't want to help, but they point out that it's no assistance to

anybody if they commit commercial suicide. So, with the demise of PRT and the closing off of one avenue of indie distribution, what are the possibilities for the small label and the one-off album project?

Sarah Simmonds, who performs with and administers the business affairs of her band Fatal Charm, tells this story of their self-financed, own-label album:

"I sent a tape to every member of the Carfil and to Pinnacle and elsewhere but nobody ever got back so it was just a question of ringing up and ringing up. Eventually, I got a variety of reasons for being turned down, including 'we've got too much on', which is annoying because if they said that in the first place I wouldn't have wasted money on sending them a tape.

"Pinnacle said they lost the tape so I had to send another one. In the end, I got two standard rejection letters in the post — one for the tape they lost and one for another tape.

"Finally, I spoke to Fast Forward. I sent them a tape and rang them quite quickly after that and, at last, they said they'd distribute it."

She describes the process of finding distribution for a one-off album as "extremely difficult", adding: "My impression is that the companies are not really interested, which I found surprising. They were friendly enough but for them it's an A&K decision — if they don't like it, they won't distribute it."

Pinnacle general manager George Kimpton-Howe ascribes the kind of difficulties Simmonds faced to the fact that "there are less distributors than there used to be."

He comments: "Not many labels have gone away in the last five years, which is not something you can say of distribution companies."

"If somebody comes to us, it really does depend on who you are and what you've got. Maybe you're the guy who's just got the new Damned live album. But, if it's a new project then I'd say it's considerably more difficult to find distribution than it is five years ago. If you are trying to break a one-off act, it's no good just getting

distribution. Whatever you're doing has got to get a lot of attention."

Rough Trade Distribution marketing manager Simon Edwards follows up the point with: "Most people we hear from don't have any understanding of promotion and marketing."

He describes Rough Trade's position with: "We haven't had an open house for a long time. If we took an every record and every label that came in then we'd be bankrupt very quickly."

"The independent distributors and labels are very good at picking up on anything that has got possibilities. But, a lot of people make records that just aren't good enough to get anywhere."

"Edwards says all tapes are listened to and, where possible passed on the Rough Trade's in-house and distributed labels. However, asked about his attitude to one-offs, he says: "If it was Madonna, we would take it very seriously."

Spartan's Dave Thomas argues, though, that there is hope for the smaller project, saying: "We were the kings of it all that. Don't forget Mute had just one single to start off with, and EMI had a one-off when they started."

"But, it does depend on the product very much. If the band is gigging everywhere and we have a boss from which we can sell them we're in business."

'Not many labels have gone away in the last five years which is not something you can say of distribution companies'



CHRYSLIS SIGNING Runrig will be on tour from September 28 onwards in support of the release of their single *News From Heaven* on September 4 and album later in the month.

Neneh promo — part two

CIRCA RECORDS is launching the second phase of its Neneh Cherry (left) album promotion with a £150,000 TV campaign.

The company will be backing the Raw Like Sushi album with co-operative ads with *Our Prices* in London and *Salsu* in Yorkshire, from September 4. This will be followed by a co-operative with *Long Player* in TVS and *Salsu* in Central and Granada from September 11. The campaign will be backed with consumer music press and national daily press ads.



B R I E F S

T V ADVERTISING for the Castle Communications release of the 25-track *Kinks album The Ultimate Collection* begins on September 4.

I RS IS backing the release of the album's new single *Sold Me Down The River*, on September 4, with music press ads, national flyposting and instore displays.

T HE WONDER Stuff will be on tour throughout October and November to support the Polydor release of their album *Hup* on October 2.

M ARILLION (right) are backing the EMI release of their new single *Hooks In You* on August 29 and album *Season's End* on September 25 with a UK tour.

A RIOLA IS releasing Lou DeCree's *Something So Real* single which is the theme for the *Cherubs* characters in the *McEwens TV ad*, on August 28.

The band will be supporting the release with a full PA tour.

P OLYDOR ARTISTS *Kingdom Come* and *Little Angels* will be touring together through September. Both bands will be releasing singles to tie-in with the dates and *Little Angels* will have an album to follow.

T HE SANDKINGS will be on tour throughout August and September to back the release of their single *All's Well With The World*, on their own *Long Beach* label (through Nine Mile/Corte), this week.



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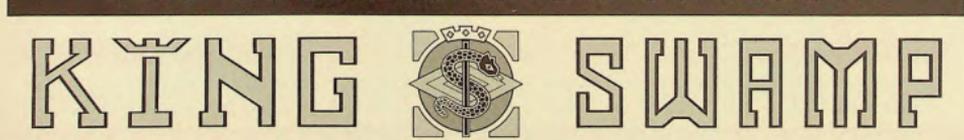
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THE CUNGEE AGE OF ROCK



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STHS LOVE? — ON 7" & 12" OUT NOW — KSW 1/KSW 112

CD cost

▶ FROM PAGE ONE

It also claims the three-inch CD singles will aid the trend towards low cost personal players. But Mental adds that it is too early to say what effect compact disc video is having on the market.

Handover

▶ FROM PAGE ONE

Our Price culture and is committed to its future development. His very strong retail experience combined with planning and development skills will ensure our continue success.

The vacancies at Our Price, caused by the dismissal of four directors and the suspension of one other senior employee, will all be filled internally, says Smiths.

Music video

▶ FROM PAGE ONE

£9.99 releases and the first five programmes, covering 1980 to 1984, are launched on September 29 through Parkfield at a dealer price of £6.95. The campaign — with an equivalent rate card spend of £1.5m — starts in the Granada region on October 2 before rolling out across the country and the years 1985 to 1988 will be shipped on October 20. The final video covering 1989 will be rush released on November 17 and consumers who collect the entire set of 10 will receive a free copy of The Awards video which features 14 hits from last year.

Wienersworld put together the world's first music video compilation back in 1921 and Wiener says: "The Eighties has been the first complete decade of music video and we believe this series will be highly collectable." It is aiming to sell 200,000 units and adds: "We will be out in the decade with the biggest video project of the year."

● SINCE THE preparation of the article *Brought To Book* (MW August 17), Pete Nash has left the Fair Warning Agency. Set up in 1984 by current MD John Jackson, Fair Warning's current roster of more than 60 acts includes Guns 'N' Roses, Madsen, Frank Zappa, Midnight Oil and Deacon Blue.

PRS appeals to High Court over disco royalty rate

A HIGH Court appeal is being made following a copyright tribunal decision that discos must pay a royalty rate of £45.50 for every 1,000 customers.

The Performing Right Society had originally asked for a royalty calculated as a percentage of a disco's total turnover but the tribunal ordered that it should be a

fixed amount.

The PRS is now making an appeal against the decision which it feels should be reconsidered. Its grounds for appeal are that the tribunal erred in law.

"In its decision as to the amount of royalty payable, it did not take proper regard to relevant matters and took in irrelevant matters

and/or failed properly to direct itself as to the principle to be applied."

"It also adopted an illogical approach," says Len Croker, assistant licensing controller at PRS.

As to the costs awarded against the PRS as a result of the tribunal, Croker says the tribunal erred in law in reaching its decision.

Murphy to spearhead WEA classical drive

WEA UK director of operations Phil Murphy is to take up a new degree-extended international role as a promoter of WEA's push into the classical market.

Murphy is to become director of WEA Europe from September 1, a job in which he will oversee the company's strategies on classical, compact disc video and other initiatives.

Of his appointment, Stephen Shrimpton, senior vice president

for WEA Europe, says: "WEA Europe has undergone extensive growth in a very short time, particularly in the light of the recent acquisitions we have made. Murphy's qualifications and impressive track record with WEA makes him ideal to fill this important role."

Murphy has been responsible for WEA's UK distribution centre at Alpertown for the last four years and latterly took on responsibility for WEA Ireland.



PHIL MURPHY: from Alpertown to Europe

Our Price turns publisher with national magazine

OUR PRICE is set to become the first national record retail chain to have a paid-for music magazine.

Its scepticism of instore free magazines and the success of publications such as *Q* have prompted the chain to relaunch *Zig Zag* magazine in November.

"It has been a long time coming but we have always wanted a magazine like this," says Our Price marketing manager Glen Ward. "It gives us the opportunity to have a genuine magazine of good quality with a cover charge."

Our Price's involvement is predominantly financial as the advertising and editorial control will be handled via a separate publisher, Jim Maguire. It will be a glossy

aimed at the 20 to 35 age group, the first issue in early November.

Original *Zig Zag* staff members Andy Childs and Bela Frame will be working for the new version of the magazine which is expected to have 100 pages.

Asked whether *Zig Zag* would be aimed at the same market as *Q*, Ward comments: "You could say that."

● DISTRIBUTION OF Domino Records is now handled by Supertrack-Dance via EMI following the collapse of PRT Distribution. The first two releases through this deal — singles by The Sample Syndicate and TK Dodgers — will be available on August 29.

Motown record appeal fails to make its marq

MOTOWN RECORDS has failed in an Appeal Court attempt to ban the use of the Motown name for a UK tour featuring former stars from the company's roster.

Motown complained that the artists on the tour called "Magic Of Motown Review" where no longer current Motown stars and were, in some cases, "past their best".

Lord Justice Balcombe and Croom-Johnson dismissed Motown's appeal against the decision of a High Court judge last week refusing to order the tour's promoters, TAC Holiday And Leisure Entertainment, to drop the Motown name. Motown was refused leave to appeal to the House of Lords.

World BRIEFING

BEVERLY HILLS, CA: Jose Enrique Menendez, chairman of LIVE Entertainment Inc, has been shot dead along with his wife, Mary, in their home here. While there are no known suspects in the case, and the police have stated there is no evidence linking the murders to Menendez's business affairs, much speculation has centred over the gangland-style shootings. There was no evidence of robbery or break-in at the house. LIVE owns the Strawberries retail chain which it bought from Morris Levy. Analysts say LIVE paid below market price because of the unfavourable publicity surrounding Levy, the one-time head of Roulette Records who was convicted last year of conspiring to record payments from a record wholesaler. Levy is presently serving two concurrent prison terms but has consistently denied allegations by the FBI that he has links with organised crime. Menendez spent 14 years with RCA in the US.

HAMBURG: PolyGram in West Germany is to have a new president from October 1, Wolf D Gramatke. Currently vice president of RCA/Columbia Pictures International Video, he was previously involved in international marketing and management for BMW's international motorcycle business.

SACRAMENTO: US giant retail chain Tower is having discussions with Soviet state record company Melodiya with a view to setting up joint-venture stores in the USSR. Melodiya director Valery Sukhorado has met with Tower management here to progress talks on the establishment of Tower-like stores in Moscow and other cities.

MIAMI: The Video Jukebox Network, an interactive television system whereby viewers call in and pay \$2 to hear and see the music video of their choice, now has 35 stations in 13 states around the country. Most are cable or highly localised low-power channels.

SILVER BULLET

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TTT013



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is the most triumphant"**

Daily Mirror



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Today

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Fitting and fixtures galore as Spong's dump trump exhibition season kicks off

EXHIBITIONS AIMED at providing the independent retailer with better knowledge and facilities for his business are being finalised.

EPOS 89 is the 10th electronic point-of-sale exhibition and takes place at Alexandra Palace, in London, on September 12-13. On show will be many retail information systems relevant to the independent dealer.

There will be 30 new companies exhibiting this year including many overseas firms. A number of smaller software suppliers and suppliers of peripheral equipment and add-on systems (time management and security) will be displaying their goods.

The event is free to visitors and

is expected to attract about 200 exhibitors. Personal computer systems will also be displayed as well as the standard stock control and accounting equipment.

Also, during the exhibition on September 12, there will be an independent retailer seminar briefing on In-Store Systems. This will be of interest to single or multiple branch dealers and will discuss the options available to retailers in terms of all the latest systems.

The cost of this session is £135 plus VAT.

Two more exhibitions planned — for 1990 — are Shopex International and Interior Design International. The two will run simultaneously.

The exhibitions run from May 13 to 17. Shopex is at the National Hall, Olympia, and Interior Design International will be at the Earts Court Exhibition Centre.

Shopex will offer hi-tech retail design, display and shopfitting equipment with IDI offering a wider spread of interior design facilities.

TEAM DIAMOND is offering a new compact disc storage system for dealers to sell in their accessory racks.

Relydisc is a plastic storage unit available in three sizes which can hold 10, 15 or 20 compact discs. Dealer prices for the three units are £5.06, £6.06 and £7.27.

Spong's dump trump

SPONG RETAIL Systems is inviting dealers to get their customers down in the dumps.

The display systems manufacturer has designed a new style dump bin for retailers to display their stock in.

The Spong Sales Sack has been designed with a deck-chair principle which means that it can be in full display during busy sales periods and folded up and stored during other times of the year.

The Sack has a wooden frame

surrounded by polyester cloth which when opened forms a large dump bin for displaying the various formats.

Spong sales and marketing director Peter Whitmore says: "We can produce the cloth for the bin in just about any colour depending on the size of order."

"For one-offs, we will normally supply in grey, red and white stripes which in our experience tone in well with existing decor in most retailers' shops."

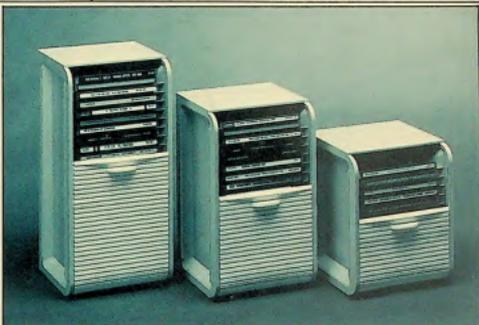
Check cheques call

GREATER VIGILANCE is needed from shops once the new £100 and £250 cheque cards are launched, says the National Chamber of Trade.

It suggests that retailers should take note of a new campaign by the Association for Payment Clearing Services which is being launched in September to inform dealers about the new cards.

APACS and the NCT warn that higher amounts mean higher risks with a consequent greater need for point-of-sale staff to be alert to fraud and to carry out the usual procedures conscientiously.

The chamber will be distributing a special pack to all members which contains staff information posters and other training materials to coincide with the launch.



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The end of the festival?

by Alan Gardiner

THE DISASTROUS outcome of the Lincolnshire International Country Music Jamboree, held in Grantham over the Spring Bank Holiday weekend, has raised doubts about the viability of large country festivals in the UK.

Losses at Grantham have been estimated at £1m, with promoter Colin Kettle of Multi-Media Services reportedly losing his house as a result of the festival's collapse, organisers had hoped to attract 100,000 visitors to the three-day event, but fewer than 10,000 attended the jamboree's first two days. The failure of the festival has been blamed on its ambitious scale (attractions on offer included a circus, aerobic display and motor show) and on high ticket prices. The concert performances received good reviews but the lack of

major stars and the withdrawal of several headliners must also have had a damaging effect. The Grantham experience provides further evidence of the apparently declining fortunes of large country events. Jeffrey Kruger, who has organised the Peterborough Festival for the last three years, is not staging the event this year. Leslie Lewis of the Kruger organisation explains: "Big festivals with top US stars are just too expensive to run. Flights, accommodation, transportation — the costs are enormous."

He cites also the difficulty in obtaining media exposure for the event and the negative attitude of Peterborough Council, which was unwilling to continue its investment in the festival.

The Wembley Festival, the largest country event in Europe and the flagship of country festivals in the UK, has also had its difficulties in recent years. The festival has not had a commercial sponsor since 1987 and attendances were down this Easter. Hoping to turn the situation around is David Griffiths, whose company David Griffiths Associates recently merged with the Mervyn Conn Organisation to form the Lime Leisure Group. Mervyn Conn is chairman of the new company but principal responsibility for the running of the festival passes from him to Griffiths, the Group's managing director and a former chief executive of Wembley Stadium.

He explains that although the format of the festival will remain the same (a three-day event held over the Easter weekend) he is hoping to alter its image: "We will try to appeal to a more catholic taste. I'm also hoping to negotiate a sponsorship deal, and the event will continue to be televised — the contract with the BBC has two more years to run."

While the larger festivals have run into problems, small festivals, usually with a predominantly UK line-up of acts, have multiplied in the last few years. One of the most successful is Neil Copendole's All-British Country Festival, held at Worthing every August Bank Holiday weekend and attended by around 3,000 people. The event is now in its 12th year. Copendole

comments: "I don't believe there's a market at present for events the size of Grantham — though Wembley is perhaps an exception. I'm convinced country has a large potential audience, but it needs better marketing. Until the media treat country as seriously as other forms of music it will remain a cottage industry in Britain. I'm certainly very encouraged by David Griffiths' ideas for Wembley."

NEW PRODUCT



● **CANADIAN VOCALIST** Anita Ferras (above), who has achieved hits and awards on home territory is now looking to develop an international profile with her debut solo album *Touch My Heart* on the Savannah label, distributed in the UK by PI Music. Ferras, who in the past has worked mainly as a duo with husband Tim Taylor has gone all out for a traditional sound that travels between the catchy, upbeat melody of *One Smokey Rose* to the soulful blues of *I've Found Someone Too*. Fresh from the success of performing at Holland's Florida Festival, Ferras has plans for UK live dates later this year.

● **WHEN** The late Keith Whitley sings about his good friend Jack Daniels, the RCA album *I Wonder Do You Ever Think Of Me* completed just before his death due to an alcohol overdose in May, seems a little too autobiographical for comfort. Just released in the US, the LP ultimately transcends poignancy and with Whitley's searing and straightforward delivery of solid tracks such as *Im Over You* and *Tennessee Courage* it's easy to see why his career was in the ascendant when he died. The UK release has yet to be set.

2nd September 1989

TOP-10
COMPILATIONS
LPS

- 1 THE COMPLETE GLEN CAMPBELL
Glen Campbell
Liberty 584979 (2X)
- 2 THE KENNY ROGERS STORY
Kenny Rogers
Liberty 58709 (R)
- 3 DOLLY PARTON'S GREATEST HITS
Dolly Parton
RCA PB1842 (BMG)
- 4 THE COLLECTION
Jim Reeves
Collector Ser. CCS9183 (BMG)
- 5 20 GOLDEN GREATS
Glen Campbell
EMI 84172 (R)
- 6 GREATEST HITS
Glen Campbell
Capitol 572185 (R)
- 7 ANNIVERSARY - 20 YEARS OF HITS
Kenny Wynette
Epic 450291 (R)
- 8 THE VERY BEST OF JIM REEVES
Jim Reeves
RCA PB19017 (BMG)
- 9 THE BEST OF DOLLY PARTON
Dolly Parton
RCA PB19007 (BMG)
- 10 GREATEST HITS
The Judds
RCA PB26243 (BMG)

1	COPPERHEAD ROAD	MCA MCF3426 (F)
	Steve Earle	CMCF3426/CD/MCF3426
2	WHITE LIMOEZEN	CBS 465135 (I)
	Dolly Parton	C.465135/4/CD.4651352
3	RIVER OF TIME	RCA/Curb 2L74127 (BMG)
	Judds	C.2K74127/CD.2D74127
4	ABSOLUTE TORCH AND TWANG	Sire WX259 (M)
	k d lang & The Reclines	CWX259/CD/WX259CD
5	ONE FAIR SUMMER EVENING	MCA MCF3435 (F)
	Nanci Griffith	CMCF3435/CD/MCF3435
6	LOVE STAR STATE OF MIND	MCA MCF3364 (F)
	Nanci Griffith	CMCF3364/CD/MCF3364
7	NEXT TO YOU	Epic 4650281 (C)
	Tommy Wynette	C.4650281/CD.4650282
8	STOM THE HEART	Telstar STAR2327 (BMG)
	Daniel O'Donnell	CSTAC2327/CD.TC2327
9	I NEED YOU	Ritz RITZLP038 (SP)
	Daniel O'Donnell	CRITZL0038/CD.RITZCD104
10	KENTUCKY THUNDER	CBS 465144 (I)
	Ricky Skaggs	C.465144/CD.4651442
11	DON'T FORGET TO REMEMBER	Ritz RITZLP0043 (SP)
	Daniel O'Donnell	CRITZL0043/CD.RITZCD105
12	OLD 8 X 10	Warner Bros WX1162 (I)
	Travis	CWX1162/CD.K9254662
13	LYLE LOVETT & HIS LARGE BAND	MCA MCG6037 (F)
	Lyle Lovett	CMCG6037/CD/MCG6037
14	TWO SIDES OF DANIEL O'DONNELL	Ritz RITZLP0031 (SP)
	Daniel O'Donnell	CRITZL0031/CD.RITZCD107
15	BLUEBIRD	Warner Bros 957761 (M)
	Emmylou Harris	C.925776/CD.9257762
16	A HORSE CALLED MUSIC	CBS 465438 (I)
	Willie Nelson	C.465438/4/CD.4654382
17	JIMMIE DALE GILMORE	Demon FIEND145 (F)
	Jimmie Dale Gilmore	
18	LITTLE LOVE AFFAIRS	MCA MCF3413 (F)
	Nanci Griffith	CMCF3413/CD/MCF3413
19	SOMETHING INSIDE SO STRONG	Reprise 925792 (I)
	Kenny Rogers	C.925792/CD.9257922
20	WILL THE CIRCLE BE UNBROKEN 2	MCA MCFD9001 (F)
	Nitty Gritty Dirt Band	CMCFD9001/CD/MF9001

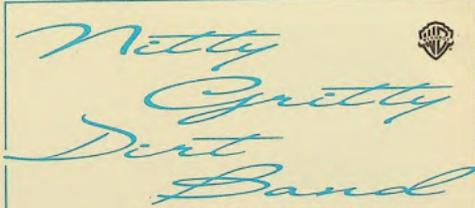
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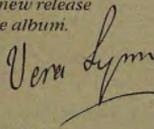
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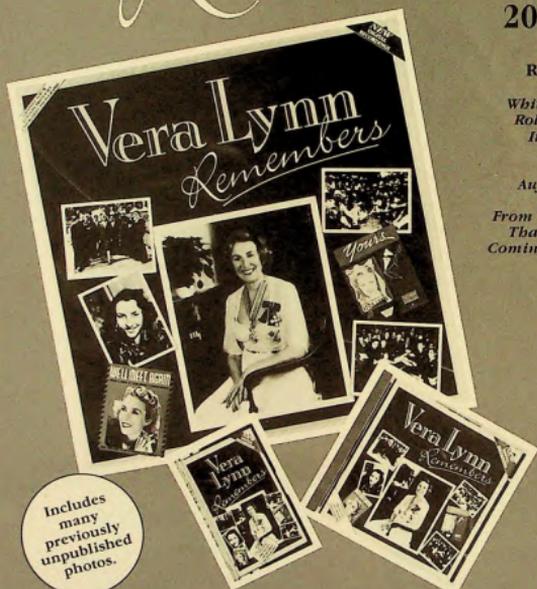
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A hitmaker par excellence

by Gerald Mahlowe

FOR EVERY independent publisher that attracts the attention of a major label, there are several more going quietly about their business untroubled by predators and doing very nicely, thank you.

A typical example is writer/producer Pierre Tubbs' Universal Sons, established some 20 years ago, 800 copyrights strong, and recently back in the limelight via Sinatra's silver-plated cover of Right Back Where We Started From, which Tubbs co-wrote with Vince Edwards.

True, Universal's share of that title has now been loaned to Virgin Music, "but that's just a cashflow thing," explains the half-French Tubbs. "Rather than wait, I thought I'd have my money now. Virgin want their name in the charts and they know they'll earn it back."

As a writer, Tubbs' songs have been earning for 25 years, ever since I've Been Crying was a minor hit here (for Decca's Denny Mitchell Soundations) and a number one in France. But it was his stint at mid-Sixties indie label Strike that not only turned him into a pro-



PIERRE TUBBS: a man of many chapeaux

ducer (with Roy Harper and Carl Douglas), but also into a publisher. "I met this guy named JJ Jackson in the kitchen there and we wrote two songs," he recalls. "One was But It's Alright, which JJ took to number one in America, and the other was Come See Me, which was a hit for The Pretty Things."

These and others were assigned to Strike's publishing wing, and when the company ended in tears at the Old Bailey, he fought to rescue them. "Something inside me said, 'Try to keep hold of these songs,' so I did."

Universal was thus in the wings when he went to work for United Artists at the tail end of the Sixties. With typical corporate logic, UA appointed him art director, and it wasn't until he wrote, produced and published Foo, a smash for Al Matthews on CBS, that they woke up to his hit-making capability and belatedly gave him carte blanche.

"The first artist I picked up was the girl who sang backing vocals on Foo — Maxine Nightingale," he says, and Right Back made her top 10 here and number one in the States. Tubbs also found the Average White Band (then known as The Scab of St James), which his songwriting success and semi-independence (through Universal) seemed to irritate UA and they let him go.

When, on top of this, a six-figure production deal with Phonogram fell through because of a senior management reshuffle, Tubbs turned his back on records and decided to try jingles. So successful was the switch that, up to about two years ago, adverts provided his bread and butter, with top name clients including Tesco, Woolworths, Stella Artois and Gold Blend.

But with the jingle fast becoming an endangered species, 1989 finds the man reverting to his first love — writing and producing records.

"For the last two or three years, I've been building a studio in Kent and I'm working there now with an all-gear band from the Midlands, called The Girl Can't Help It." He likens them to a lighter Vixen or a heavier Bangles.

This suits Tubbs' SAW-like approach. "It doesn't take long to write a song; it doesn't take long to produce a record. You just have to know how to do it."

B R I E F S

● FOLLOWING THE success of last year's two day conference, the Music Publishers' Association is to repeat the event on October 16 and 17. The conference title is Music Publishing In The Nineties and some of the issues it will address are the impact of the 1988 Copyright Act, the significance of the European single market and the service provide to music users by the publishing industry.

The event will be held at the Castle Hotel, Windsor, and details of prices and booking arrangements will be available shortly from the MPA.

● FAY-DOH-DOH MUSIC is the title of the newly-created publishing arm of Initial Film & Television

Ltd, producers of *Wired*, *Saturday Night At The Movies* and the forthcoming feature *The Rachel Papers*.

The company's MD is Debbie Mason, formerly associate producer on *Wired*. As well as publishing Initial's TV and movie material, Mason says that Fay-Doh-DoH will seek out new talent. "Our plan is to provide young artists with an alternative to the big music publishing companies which are often very difficult for new artists to crack," she adds.

The Fay-Doh-DoH catalogue will be administered by Virgin Music Publishing and Mason will be working closely with Simon Mariner, Virgin's film and television manager.



THE ART OF JOE'S JJ Jeczolki is a recent signing to Warner Chappell Music. The picture shows (left to right), Nick Burnett (JJ's lawyer), Jeczolki, Don Davies (JJ's manager) and Warner Chappell managing director Robin Godfrey-Cass.

REISSUES

by Phil Hardy

IT'S A truth universally acknowledged in the record biz that name acts don't want to release new product in the summer months. In the past this resulted in the early time blues, but the ongoing reissue boom has changed all of that. This month sees a clutch of important re-releases. Priced at place goes Star's release of some 20 CDs of Vanguard material, including seven by **Joan Baez**. The best of these are undoubtedly the early ones: Joan Baez, Vol One (VFC 7101) and Vol Two (VFC 7102) in which her fierce, powerful soprano is seen at its best on traditional material such as Silver Dagger and Barbara Allen. The epitome of the pre-Dylan folk movement, these records, which still bring a shiver to the spine, encouraged thousands to nervously stand up in folk clubs and sing in public for the first time. Less successful, but still riveting, is 1965's *Farewell Angelina* (VFC 7105) which sees Baez attempting songs by Dylan and others and being rebuffed by the purity of her voice; it wouldn't be until a decade later and A&M's *Diamonds* And Rust that Baez would find a less measured, more successful approach to Dylan. But then as Star's other Vanguard releases show, Dylan posed one heck of a problem to folk movement. **Eric Anderson** (VNP 7316), **John Hammond** (VNP 7134) and **Buffy Saint-Marie** (VMCD 7329), all of whom were recorded by Best Ofs, each in their own way reflect the burden of Dylan for the folkie of the mid Sixties. The result is four more flawed albums. In marked contrast **The Weavers** 1955 live outing (VWC 7302) has a ring of authenticity about it that remains undiminished to this day. The Weavers' songbook contains folk music that the traditional/ethnic vein of music now in favour in the world of roots music, but Seeger, Hayes and the company sing with original (and political) vigour that laid the ground for the emergence of Boez and Dylan. A seminal album.

Very different but equally important are two releases from Revere. No Future UK! (RRLP 117) is a compilation of **The Sex Pistols** (EMI T) studio recordings and includes virtually all their significant releases bar *Holidays In The Sun*. Still shocking for their rawness and anger, in retrospect these recordings, like Presley's first for Sun and the first Beatles releases, ushered in a decisive new era in music. More calculated is **Bob New Wave's** Best Of (RRLP 116) which marks the end of the punk era and the beginning of power-ethnic pop and, in retrospect, was a clear pointer to Malcolm McLaren's later solo career.

And then there's the blues. Two 24-track offerings from Charly are the first introductions one could imagine to Chicago blues as recorded by Chess. *The First Time I Met The Blues* (CD Red 11) and *The Second Time* ... (CD Red 12) are just wonderful, rich compilations of all favourites and little known gems. From Charly's budget CD label, Instant, there's a trio of well chosen, 14-track compilations of the last years of **Muddy Waters** (Chicago Blues, CD INS 5003), **Chuck Berry** (Rock And Roll Music, CD INS 5002) and **Bo Diddley** (Roadhouse, CD INS 5004). Also from Chess there are two compilations of lesser known

artists, **Sugar Pie So Santo** (Down In The Basement, LMP 7001), who is best known for the raunchy *Souful Dress*, and **Shenae** (Cherry Moore, LMP 7004). What version of George Gershwin's *Summertime* remains one of the most innovative ever, but the label worst is only a consolation. From Ace Comes *Kings Of The Blues* (CH 276), which, apart from provoking the question of why does Ace use the word King so often in its album titles, is a pleasant collection of (mostly) West Coast blues. From Charly there's a fine collection of side guitar **Bluesman James'** Sixties recordings for Bobby Robinson. Come Go With Me (CD 180) and from Vanguard, *Give Us All Out* as a folk album there's the marvellous **Skip James** Today (VMS 7210) which includes *I'm So Glad*, a song better known by Cream. For collectors the Danish-based Official Records has two intriguing slices of Forties black music, the jump blues of **The Beale Street Blues Band** (Official Home Blues, Official 6050) and the smoothish sounds of **The Beale Street Blues Band** (Official To The Top Of Me, Official 3034), a vocal group firmly in the mould of the Ink Spots.

But the goodies don't stop there. Great Best Of Fire (CD Charly 185) is a 30-track best-of **Jerry Lee Lewis** days with Sun which should do even better on the back of the Lewis bio pic, presenters Dion and the Belmonts (ACE CDCHM 107) is a glorious reissue of the last album by the best white doo-wopper of Fifties, **Gene + Soul = Jazz** (Essential ESSCD009) is a crucial listening album in the CD Volume 2 (ACE CDCHM 131) which Little Richard's second Specialty album which he anto CD for the first time. Equally important are the pair of albums from **The Yardbirds**, the Studio Sessions, 1964-67 (Decal CD 187) which collects together all the group's Columbia singles plus a couple of rarities (notably *Stral On from the Film Blow Up*) and the excellent *Five Live Yardbirds* (Decal CD 182). From Castle Communications there's two contrasting versions of Seventies folk, a 20-track collection of **The Chieftains** (CCSCD222) and a collection of former folkie **Billy Connolly** (On Tour With The Big Yin, CCSCD218) which climaxes with Connolly's reworking of *The Crucifixion*. Almost final, two nice surprises, **Glenm Frey**'s *The Allnighter* (MCA DMC 1893) is a peppy slice of American pop as a la Miami Vice-introduced international hit *Smugglers Blues* while **Nik Kershov's** *Human Rhythms* (MCA DMC 1892) is a perfect snapshot of British pop in 1984.

And then for collectors there's *Mano* (Maraca 5/8) which brings together recordings from the Little Wizard's Granada TV series, *The Original* (CAPO TFOCD 021), which consists of two albums from **Bory Goughier**, *Talking and Bluespit*, *Something/Anything from Todd Rundgren* (ESCCD007), *One More Road* (Charly CD 192) by the Rollstones, the group which included cult hero **Joe Ley** and cult songwriter **Butch Hancock** and finally there's *Freek Beat Phantoms* (Beat Club KBI 102) another in the Rubble series of British psychedelic oddities.

● All views marked * are vinyl only

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Fiddler on the hoof

by Nicolas Soames

STANDING PROUDLY on the kitchen shelves in Nigel Kennedy's winch are rows upon rows of empty champagne bottles. There are well over 50 with some very distinguished marques indeed, including one bottle of Cristal, a fairly recent addition which, Kennedy explains, came from a notably generous Bernard Haitink after a performance earlier this year of Bruch's Violin Concerto.

The collection says many things about Kennedy. Firstly, it demonstrates that, though in his thirties, he is the leading English violinist with a career unmatched by any of his peers and in the last few years, Kennedy has had a lot to celebrate. There may be a number of British pianists with international solo careers, but only one violinist.

Secondly, it shows his joyously hedonistic nature. Kennedy loves life — a fact evident from his upheaval of a home, his avowal of jazz and rock, his love of football and boxing and his notoriously uninhibited speech. "Hey, this is monstrous, how are you man?" he says on greeting, and "Be bad!", he shot out as a farewell. What Bernard Haitink made of him, I can't imagine.

Except, of course, that Haitink and Kennedy communicated principally on a musical level, and that's what counts.

Perhaps the most surprising factor is that from all this apparent turmoil emerges a disciplined yet spontaneous talent. Kennedy must be a CD addict and perhaps like everyone else to keep his fingers in trim, but for the rest he can let his imagination wander.

When he played the Beethoven concerto recently, he provided his own cadenza which, while bas-

ed on the themes of the work, was blatantly influenced by jazz. Beethoven, he points out, didn't write a cadenza of his own. Nor did Brahms. So Kennedy cadenzas are in order.

When he records them, it will knock the critics back on their respect. His recording of Elgar's Violin Concerto won accolades and all the major awards, including the BBC and the Gramophone Award.

It opened up his career, gave him the start without the grind of competitions, but it is to his credit that he took the chance with both hands, and established himself as the outstanding fiddler he is.

Though it must be remembered that he began his career with an Elgar recital record for Chandos, his steps up the ladder have been marked by his changing relationship with EMI. First, he joined the mid-price label of EMI Eminence (courtesy of Simon Fraser). Under this contract came Elgar's Violin Concerto, and Tchaikovsky's Violin Concerto (also a distinctive performance).

Then he was elevated to EMI UK, and from that contract came his recent and varied output — Concertos by Sibelius, Wollon, Bartok's Solo Violin Sonata and Duke Ellington's Mainly Black.

Now, he has been finally taken on by the International Classical Division of EMI, and among the forthcoming projects, he hopes, will be Brahms' Violin Concerto, Bartok's Concerto No.2, and he hopes to announce a new concerto. Also, he admits, he has just started playing Mozart again after a break of five or six years.

It is a long time to come to a personal way of playing Mozart — you have to come up with



LOTTA BOTTLE: combining a peerless talent with a joyously hedonistic nature, violinist Nigel Kennedy

something heartfelt of your own. I have been playing the works by ear and only then checking it against the score to see if I have been really degrading the animal," he says.

Of course, Kennedy is still active in other fields of music, and among his jazz plans are records with Chick Corea and John Patulachi. But before he goes off on the next stage of his recording career,

R E V I E W S B R I E F S

Piano Sonatas Op 109, 110, 111, Beethoven. Rudolf Serkin. Deutsche Grammophon 427 89-2 CD only.

Serkin is 86, yet shows little of his advanced age in this remarkable recital, topped at a concert by Austrian radio a couple of years ago. There are glazes, of course, and a certain amount of audience sound, but here are noble, musically readings from a man who Roberts, one of the most performers and study of the great piano literature. An important document.

◆ General interest.

33 Variations On A Waltz by Diabelli, Beethoven. Bernard Roberts. Nimbus N1 5193. CD only. Own distribution.

Roberts, one of the most consistent of the UK's solo pianists, gives the kind of steady, unmanipulated but thoughtful performance that has become so much his hallmark. In this series the extended Beethoven series he has done for Nimbus, based on the Sonatas. He always demands attention.

◆ General interest.

Davidbuntlerantz and Kreisleriana, Schumann. Paul Berkowitz. Meridian CDE 84156. CD and tape.

After his noted Schubert recordings for Meridian, Berkowitz turns his attention to Schumann with similar results. There is tender phrasing but much vigor also — though not particularly well-known in wider classical circles, Berkowitz shows the big name such as Ashkenazy and Brendel cannot claim a monopoly on pure pianism.

◆ Specialist.

Grand Sonata Op 37/The Seasons (excerpts), Tchaikovsky. Barry Douglas. RCA Victor RD 87887.

Douglas's growing catalogue for RCA shows that he is far from being a whiz-kid competition prize winner interested in just immersing himself in mainstream.

Here is another issue which is musically intrinsically interesting, covering repertoire that is not widely known. The Grand Sonata, especially, contains attractive virtuosic flourishes as well as poetic lines. An intriguing release.

◆ Specialist.

Dido And Aeneas, Purcell. Anne Sofie von Otter, Stephen Vachor. The English Concert and Choir. Trevor Finnoch. DG Archiv 422 824-2. CD only. The orchestral work here is exquisite as one would expect, but I am not so taken vocally. Von Otter is highly musical, has an engaging voice, but, curiously, rather lacks the intimacy for a work of this kind — and it shows most vividly in the famous closing aria, When I Laid In Earth, Dido's Lament.

Lynne Dawson, too, sounds quite hard vocally, so despite the typically attractive and thorough Archiv package — even though this is just one CD set, it comes with copious notes — it is a little disappointing.

◆ General interest.

Iris, Mascagni. Iloa Tokody, Placido Domingo, directed by Giuseppe Fathe. CBS Masterworks M2K45526 (Two CDs). This is a premiere recording, but it demonstrates that Mascagni should not be known just as the composer of Cavalleria Rusticana. It is a full-blooded formerer of Purcini's Madame Butterfly, with a poignant Japanese story, and while it may not quite touch the perfection of Puccini, it is captivating nevertheless, especially when championed by Tokody and Domingo. Just a short extract from the Prologue is enough to persuade the casual listener that Iris has been unjustly neglected.

◆ General interest.

ESA-PEKKA SALONEN, the 31-year-old Finnish conductor, has been appointed the new music director of the Los Angeles Philharmonic filling the vacancy left by the departure of Andre Previn. Although he conducts them extensively over the next two seasons, the formal contract begins in 1992.

The appointment comes after his auspicious debut with LAF five years ago, and a number of highly successful concerts since. But the move will have been helped by his exclusive contract with Sony Classical/CBS Masterworks. Salonen is clearly being regarded by Gunter Brüst, head of artist and repertoire for Sony Classical, as EMI regards Simon Rattle.

Salonen has already made a dozen recordings for CBS despite his youth. His next recordings, of Strauss's Masterworks, is due out in October.

THE AMERICAN conductor Leonard Slatkin takes the London Philharmonic into the studio this weekend to record Elgar's Symphony No.1, just 24 hours after presenting it to perhaps the most able English audience — at the BBC Proms. Coinciding with the performance is the release of two Elgar recordings with which Slatkin is making his bid for recognition as

Kennedy has one unfinished project: overseeing the launch of Vivaldi's Four Seasons. It has been a slightly problematical affair, as can be seen by the recording dates. Most of the works were recorded in 1986, but some slow movements were finished only this year.

The late release was partly due to the decision to give the recording a real promotional kick — with a video and a single. It was also intended to put it out during a Kennedy UK tour, and last year he did in his inimitable style. But there were delays in the release.

Clearly Kennedy was slightly worried about the changes in his playing style in the intervening four years. "When I listened to the tapes again, I thought it was going to be much worse than it was," he admits. Only the slow movements, he felt, needed re-recording, and this he did a couple of months ago.

The video is still in production and will be out in the next few months. But the single (vinylage Kennedy) the CD single (CD Season 1) has the whole of Summer on one side, and the same arrangement on the other. The 7-inch vinyl single (Season 1) has just Summer. They will be released in conjunction with the album (CDC 7495577 and on LP/tape) on September 25.

Kennedy is being interviewed widely to promote the album and there will be an extensive press advertising campaign. EMI is also breaching new territory by taking the first ever classical gatefold in Music Week, which indicates the importance of the release.

There will also be a special singles bag, posters, counter boxes, instore and window displays and CD layout only.

"We have a number of very strong releases this month, including Anything Goes and the highlights of Showboat which we think are going to be very successful," says Nigel's Four Seasons as one of the major releases," remarks Fiona Fraser, EMI Classical press officer.

a leading Elgar conductor.

These are the Engine Variations coupled with the Overtures Cockaigne and Froissart (ED/RK 60073). And Elgar's Symphony No 2 completed with the Serenade for Strings (ED/RK 60072). BMG/RCA has had a short delay on CD versions, but anticipates good supplies imminently.

THE AMERICAN artist appearing at the Proms this year is the distinguished German conductor Gunter Wand. He conducts at the Royal Albert Hall on September 8, and BMG is releasing Wand's cycle of the nine Beethoven Symphonies in box-set form at mid-price.

THE AMERICAN pianist Van Cliburn has been presented with a platinum album for his recording of Tchaikovsky's Piano Concerto which, according to BMG/RCA, has sold over 1m copies. He also received a gold album for Chopin's Greatest Hits with sales over 1/2m. The Tchaikovsky recording was the first platinum purchase ever on an exclusive RCA artist since winning the Tchaikovsky Competition in 1958, had made for the company.

THE CHARISMATIC sitar player Inrat Khan plays in a special CD with the evening of the BBC Proms next week (August 29).

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COOKING IN G

by Dave Henderson
 FOLLOWING THE CD release of their Makorokoto album — with six additional tracks — **The Four Brothers** new album, lovingly called *Bros*, is on the racks, with initial copies including an additional 12-inch containing those six additional, previously unavailable, CD tracks. On *Cooking Vinyl* and available through Revolver and the Cartel, it allows for a complex take of modern marketing, but that's what we're into these days at Tracking. Free things, weird and wonderful, oddball things... and so on. There's a stylish debut seven-inch single, in a garish pink sleeve, on *Cooking Vinyl*, from **God's Little Monkeys**. Professing political posturing and punk and folk roots, Sound Out The Symbols is a tasty preview for the group's September album *Maps Of Hell*.

THE APT Fox messages are getting worse. Now with pictures of sheep and "bad" jokes, they also become a simple and suggestive list of releases which include **The Stone Roses'** So Young single on Thin Line, **Cud's** bizarre *Uno As Praised In Whitty* single on Imaginary, **The Slaterbox's** Gift from Finally on CD on Merciful Release and albums/CDs from Play It Again Sam that include **The Young Gods'** Red Water, **Aztec's** A Hard Day's Knight and **Neon Judgement's** Blood And Thunder.

THE DAMNED are back but departing. The Final Damnation is released on Cattle Communications and features the original line up live in 1988. It's available on album, cassette and CD — with a limited edition colour picture CD for Damned-n-piles. Taken to an illogical extreme, you can now see a couple of thrash's wildest and fastest exponents with two new video releases from Jetstroud. **Extreme Noise Terror** call their noise From One Extreme To Another when they're caught live At The Future Greyhound, and so do **Dr-And The Crippens** — who sub-titled their blast live *Snit*. Both are available through Pinnacle.

AMERICAN COUNTRY crooner, **Lucinda Williams** releases an EP called *Passionate Kisses* on Rough Trade this week. The title track is taken from her excellent new album, with three new additional tracks for good measure. **Anthony Adverse** releases her second album *Spin on Revolver* through Revolver on CD. **Temper Temper** (great name, folks) release a seven and 12-inch debut called *The Switch* on the Sheer Bravado label through Backs and the Cartel.

FROM NINE MILE, Damaged Grooms has a couple of newies. **The Sed's** release a 12-inch called *Summer Girls*, while **The Roadheaders** release a seven-inch called *Rhythm And Speed*. On the horizon is a seven/12-inch and CD single from the very popular **Inspiral Carpets**. On the Cow label it's called *Find Out Why*. Similarly mooted are **The Sandkings** and they turn up



JAZZ BUTCHER and pals worry about Big Planet Scarey Planet

with a new release on Longbeach. On both seven and 12-inch it's called *All's Well With Words*.

THE SUGAR CUBES upcoming UK dates will promote their new album, their second for One Little Indian. Here Today, Tomorrow Next Week is set for October 2, which is pre-viewed by a single, *Regina*, out now. **The Funxtones** release the second track from their *Heat* album on Situation Two through the Cartel. Nine Months Later should keep fans happy until the group unleashes a new single and live album in September/October. American band **Seraval** have their first UK release with *Her's Drunk* on album on Rough Trade. It's actually their second platter, the first being two years old and released in the States alone. Those impressed with *Her's Drunk* though, will also be able to plug into earlier stuff if they purchase the CD version which contains both sets.

ON the tempting dancefloor, **Elio** emerge with a UK rap on Rhim. The label that brought you *A Guy* called Gerald offer *Give It Me on 12* inch, through Pinnacle's re-cuts department. Hottest dance track, however, is by San Francisco's **Digital Underground**. In the style of De La Soul, but even more wacky, *Dowdutchyalike* is a bleepy rhythm with a peace and love vocal in hippie hop style, know what I mean? Actually it's a must — have "fun" item with all manner of tape interruptions, DJ intrusions and some wry wit. On BCM it's destined to be massive. Also on BCM is the debut album from **Donna Allen**, *Heaven On Earth*.

AT BACKS, there's the inevitable selection of strange material. Incent on supplying a broad musical education, it unleashes **The Krowmen's** Curse Of The Graveyard Demon album on

Skyclad, while Rackless weighs in with a CD/cassette by **The Crazy World Of Arthur Brown** called *Strangelands*, a CD and cassette of **Black Sun Ensemble's** *Lambert Flame* and a CD/cassette of **The Best Of Mu**. Also on CD is **The Surfins' Lungs** Let Them Eat Surf on the Surfins' Again label, while there's plastic from Plastichead with the album from **Every New Dead Ghost** called *River Of Souls*.

GERMAN SKA keeps on skanking with the release of the album *King Ska* by **Me Sports** on the Unicorn label though Nine Mile and the Cartel. The Ambition label from sunny Southampton releases (and distributes) two newies [D703 476985 for details]. First from the label is **The Mayfields** World Of Our Own which is softly followed by **Jano Paw's** *Witly*.

ALTERNATIVE TENTACLES grasps the realities and possibilities of the CD medium with three releases from his brand-conscious crew. The marvelously titled **Hellfire Fall Down And Look Up Your Dress** offers a mere 60 minutes of Tragic Mulatto and it contains their current LP *Hot Man Pusy* plus some earlier raves. Follow that with liberal doses of Bucketfuls Of Sickness And Horror In An Otherwise Meaningless World by **Alice Dewalt** and the disappointingly short and normal title. Because I Say So from former Dead Kennedys bass player **Klaus Fluoride**. See what I mean... silly label name, dull album titles and a good time was had by all.

BEST OF the bits this week includes, **The Jazz Butcher's** Big Planet! *Scarey Planet* on Creation, **The Caretaker's** *Race's* *Wish I'd Said That 12*-inch on Foundation plus **Phantom 309's** *A Sinister Alphabet* and **Nirvana's** *Bleach* albums on Tupelo.

TOP 40 INDIE SINGLES

1	3	HEY DJ I CAN'T DANCE TO...	Rhythm King/Music Left/RTI/RS
2	4	WOULDN'T CHANGE A THING	PHL PHL71/21/RS
3	9	PIRE	Glebe/OT12/12/RS
4	10	LOVE PAINS	Usson/DO54/12/RS
5	24	WOODOO RAY (EP)	Shem 55/RS/RS/8866/21
6	2	MOVE YOUR FEET TO THE RHYTHM...	Scream SUP12/11/RS
7	5	MICHAEL MANIA MEDLEY	Radical/RACS/RAD/CAL/12/RS
8	10	THROW YOUR HANDS IN THE AIR	Music Of The 70's/OT12/RS
9	5	SAY NO GO	Big Life BLR101/12/RS
10	13	SUNSHINE '89	AW 71/02/12/RS
11	3	THE KING IS HERE/900 NUMBER	Dr Beat DBR12/12/2/AC
12	8	LET ME LOVE YOU FOR TONIGHT	Shaping Pop SHAP12/12/RS
13	9	CAN WE TALK	BCM BCM27/12/RS
14	15	JUST KEEP ROCKIN'	Decca WRAN19/12/AC
15	10	SHE BANGS THE DRUMS	Creation OHE12/12/RS
16	2	BACKWARDS DOG	New Top Products NTP12/12/RS
17	4	FOREVER TOGETHER	Republic 1102/12/12/RS
18	12	SEALED WITH A KISS	PHL PHL11/12/RS
19	24	CASANOVA (PASSION HERO)	Production House PTH12/12/RS
20	2	GIVE ME A SIGN	Earl LHM001/12/AC
21	3	KYLIE SAID TO JASON	ELF Communications ELF12/12/12/RS
22	13	IVY IVY	Creation CHE12/12/12/RS
23	14	FRENCH KISS	Living Beat SCAM1/12/RS
24	5	GONNA GET ALONG WITHOUT YOU...	Music Man MMRP12/12/RS
25	13	BLUE MOON REVISITED	Cooking Vinyl CV12/12/12/RS
26	27	JOY AND PAIN	BCM BCM27/12/RS
27	21	MASTER MIX	Radical/RACS/RAD/CAL/12/RS
28	3	GONNA GET ALONG WITHOUT YOU...	Blue Beat BBP12/12/RS
29	25	TELL AS IT IS	Tom Tom 1211/12/12/RS
30	26	DO IT TO THE CROWD	PHL PHL12/12/12/RS
31	18	HAND ON YOUR HEART	PHL PHL12/12/12/RS
32	19	SALLY CINNAMON	Black 1126/12/12/RS
33	29	SO WATCHA SAYIN'	Shaping Pop SHAP12/12/12/RS
34	36	PARADISE	Levy LAZ12/12/12/RS
35	NEW	SAM	KLP Communications KLP12/12/12/RS
36	33	HELYM HALIB	Music Man MMRP12/12/12/RS
37	35	WHAT TIME IS LOVE?	ELF Communications ELF12/12/12/RS
38	34	LION IN A CAGE	Engaged Road ENG12/12/12/RS
39	40	I GO TO PIECES	Usson DO54/12/12/RS
40	13	RIGHT BACK WHERE WE STARTED...	Feeling 12/RS/12/12/RS

TOP 20 ALBUMS

1	16	TEN GOOD REASONS	PHL H7/12/RS
2	23	FEET HIGH AND RISING	Big Life BLR12/12/12/RS
3	14	STONE ROSES	Creation OHE12/12/12/RS
4	3	THE HIT FACTORY VOL 3	Earl PHL12/12/12/RS
5	5	KYLIE	PHL H7/12/RS
6	7	ANYHAWAANA	Rhythm King/Music Left/RTI/RS
7	6	THE INNOCENTS	Music SUMAN 55/12/12/RS
8	10	THE 3000 SONS	Music SUMAN 55/12/12/RS
9	10	DOOITILE	EARL CAD 101/12/RS
10	NEW	UNFINISHED BUSINESS	Shaping Pop SHAP12/12/12/RS
11	12	THE TRINITY SESSION	Cooking Vinyl CV12/12/12/RS
12	9	RHYTHM ZONE VOL 1	Big Life KOOL12/12/12/RS
13	NEW	TECHNIQUE	Factory FAC12/12/12/RS
14	11	CAN MAKE YOU DANCE	One 21 GEAR12/12/RS
15	18	LES MISERABLES	First Night ONE12/12/RS
16	NEW	ASSISTANCE	Factory FAC12/12/12/RS
17	14	THE MIXDOWN PART 1	Shaping Pop SHAP12/12/12/RS
18	15	SURFER ROSA	EARL CAD12/12/12/RS
19	5	ROCKY HORROR PICTURE SHOW	One/PHL CV12/12/12/RS
20	16	THE MAN	Demon DEM12/12/12/RS

Compiled by Music Week from Gallup Data

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

2 SEPTEMBER 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No 1	1	CUTS BOTH WAYS CD	Epic 4641431
		Gianni Esposito	
	2	TEN GOOD REASONS *** CD	PMI HP7
		Jason Donovan	
	3	TRASH CD	Epic 4641381
		Alice Cooper	
	4	A NEW FLAME *** CD	Epic/WEA WK 212
		Simple Red	
	5	CHOICES CD	RCA R 71191
		The Blow Monkeys	
	6	RAW LIKE SUSHI • CD	Casablanca/CICA 4
		Neneh Cherry	
	7	IMAGINATION CD	Sony SMI 885
		Imagination	
	8	BATMAN (OST) • CD	Warner Bros/WK 281
		Prince	
	9	SACRED HEART CD	London CBS 111
		Shakespears Sister	
	10	DON'T BE CRUEL * * CD	MCA/MC 3425
		Bobby Brown	
	11	VEVETEEN • CD	MCA/MC 659
		Transvision Vamp	
	12	THE MIRACLE * CD	Philips/RSCD 107
		Queen	
	13	BIG BANG! ○ CD	WEA WK 282
		Fuzofox	

THE TWELVE COMMANDMENTS OF DANCE • CD



THE STUNNING DEBUT ALBUM

Featuring the smash hit

Toy Soldiers

	35	FRENCH KISSES CD	Hifi/London CBS 170
		Lil' Louis	
	36	PAST PRESENT * CD	RCA R 7674
		Clonard	
	37	THE BIG AREA CD	London CBS 121
		Then Jerico	
	38	ELECTRIC YOUTH • CD	Atlantic WK 231
		Debbie Gibson	
	39	G N' R LIES ... • CD	Columbia WK 218
		Guns N' Roses	
	40	A NIGHT TO REMEMBER CD	Epic 462891
		Cyndi Lauper	
	41	KICK * * * CD	Mercy/Phonogram/MCA 114
		INXS	
	42	WALTZ DANCING CD	Epic 462781
		Medicine Men/Decca/Boyzville Orch.	
	43	PEACE & LOVE ○ CD	Pagan/MCA/WEA WK 247
		The Pogues	
	44	NEW JERSEY * CD	Vergil/Phonogram/WEA 42
		Bon Jovi	
	45	3 FEET HIGH AND RISING ○ CD	Epic 461587 1
		De La Soul	
	46	BATMAN (OST) CD	Warner Bros/WK 282
		Donny Elston	
	47	BAD * * * * * CD	Epic 462796 1
		Michael Jackson	
	48	ANYWAYMANNA CD	Rhyme/Kang ERTU 10
		Redemptors	
	49	EVERYTHING * CD	CBS 462767 1
		Beings	
	50	BEACHES (OST) CD	Atlantic 7819331
		Bette Midler	
	51	TAKING ON THE WORLD CD	A&M/WA 7007
		Guns	
	52	THE STONE ROSES CD	Siamese ODEB 592
		The Stone Roses	
	53	LIFE IS A DANCE - THE REMIX PROJECT • CD	Warner Bros/WK 284
		Chaka Khan	

Soneto blaster

by **Marin Aston**

MORE THAN 20 years after they formed, South Africa's township jiveers Mahlatiini, the Mahotella Queens and the Makgona Tshole Band found themselves on Wogan and breakfast television while their video was shown on the late-night James Whale Show, between the items on fluorescent condoms and topless girls.

Recording a single with the Art Of Noise obviously has had the desired effect. "It's an adventure," laughs band leader, saxophonist and producer Steve Nkomo. "Something new that we have started for the future of the music business."

The Art Of Noise's JJ explains how the two parties got together for Yabo and two tracks on the new Art Of Noise album, *Below The Waste (Polydor)*. We used them, says JJ, "because there's no one like them. They're unique, as are the Art Of Noise, so it seemed like a good idea. The idea isn't new but we thought we had a better chance of a unique approach by having them sing in their own language rather than using a translator."

On the South Africans' part, they have embraced the vocal quality of the Art Of Noise groups that, "as

we expected," says JJ. Says West. "The lyrics and tune are African but the backing track is rock. We call it mbaqanga, which is our music, made from all different rhythms from Africa, with a little bit of rock in there from the drum beat. The music with Art Of Noise needs to be given a new name as it's something new. We'll have one as soon as it takes off. But we don't have any problem calling it mbaqanga."

Similarly, their home audiences don't think they're compromising by playing with white musicians and for white audiences — people want to see "The Beatles of SA" grow for the sake of African national pride.

West adds: "Somebody has to start somewhere, and I feel we have built a bridge for black South African musicians to be able to mix their music with white people."

Trevor Herman of Earthworks, which has released Mahlatiini and the Mahotella's best work, says: "All the most popular groups in South Africa has been Western pop music, and none of the white guys at the top of the record companies listened to township jive. But now they see they're successful in the West, it changes things. It's important they influence their South African musicians because almost none are playing this music."

To critics that Mahlatiini is selling-out, Herman says, "I used to be a purist but not any more. When you see how hard they're going across, as long as it's not totally damaging the music, it's good. Mahlatiini could be on Top Of The Pops this week. That's a big difference."

HEAVY METAL ALBUMS

The Month	Title, Artist	Label, Catalogue No.
1	NEW TRASH <i>Black Copper</i>	Celpha 4651.201
2	1 APPETITE FOR DESTRUCTION <i>Guns N' Roses</i>	Celpha/WG2 11.56
3	2 THE LIES, THE SEX, THE DRUGS... <i>Guns N' Roses</i>	Celpha/WG2 11.86
4	4 TAKING ON THE WORLD <i>Queen</i>	AMA 4444.707.01
5	2 PRECIOUS METAL <i>Van Halen</i>	SW 54875.5.57
4	NEW PROTECT THE INNOCENT <i>Van Halen</i>	Waltos 51A 2363 B/MG
7	NEW PRATIC WHAT YOU PREACH <i>Testament</i>	American WC92.97
8	16 SUFFERT WHEN WEY <i>Iron Maiden</i>	Virgin VRS28.97
9	4 ANDERSON BRUFORD WAKEMAN HOWE <i>Anderson Bruford Wakeman Howe</i>	Arista 2979.97 B/MG
10	12 REPTIC OFFER <i>Richard Marx</i>	BMG AAMA311.97
11	11 HISTERIA <i>Black Sabbath</i>	Bludge/BMG 91.97.11
15	5 SONIC TEMPLE <i>Van Halen</i>	Begem/BMG 884.98.06
17	17 SKID ROW <i>Skid Row</i>	Arista 781.951.56
19	9 RECKLESS <i>Byron Adams</i>	Arista AAMA311.97
15	12 OPEN UP AND SAY... AHH! <i>Phish</i>	Capitol 5297.97.01
16	16 SOFT METAL <i>Black Sabbath</i>	Arista 5488.97.11
17	7 BAT OUT OF HELL <i>Lionel Lincol</i>	Columbia Int. 6DCA94.97
18	8 HITS OUT OF HELL <i>Lionel Lincol</i>	Celpha 4544.71.01
19	NEW LIVE, DIE, FAST <i>Wahbone</i>	Dell America 838.66.11
20	NEW HERE TO HEAR <i>Wahbone</i>	HS 818A 100.01
21	NEW MR BIG <i>Mr Big</i>	Arista 781.951.56
22	1 INSIDE THE ELECTRIC CIRCUS <i>WASP</i>	Celpha 4544.71.01
23	22 FOUR SYMBOLS <i>LED Zepplin</i>	Arista 45008.98
24	18 THE HEADLESS CHICKEN <i>W.A.S.P.</i>	Celpha 4537.98.01
25	20 THE NUMBER OF THE BEAST <i>Tina Turner</i>	Fame/EMI 3A137.01
26	25 ...AND JUSTICE FOR ALL <i>Metallica</i>	Virgin VRS161.97
27	15 NEW JERSEY <i>Jon Bon Jovi</i>	Arista 45008.98
28	11 TIXEN <i>Jon Bon Jovi</i>	EMI-Manhattan 101.02.01
29	23 RADIO ONE <i>Jon Bon Jovi</i>	Celpha/C 2912.1 B/MG
30	8 PERMANENT VACATION <i>Aeroblast</i>	WVA 3126.96.06
31	14 EAT ME IN ST LOUIS <i>Bliss</i>	Virgin V299.97
32	37 LED ZEPPELIN III <i>LED Zepplin</i>	Arista 45008.98
33	16 BIG GAME <i>Bliss</i>	Arista 45007.97.01
34	8 LED ZEPPELIN II <i>LED Zepplin</i>	Arista 45007.97.01
35	26 SEA HAGS <i>Sea Hags</i>	Celpha 4124.97.01
34	14 LOVE THE CAT <i>Begem/BMG 884.98.06</i>	Begem/BMG 884.98.06
37	29 LOOK WHAT THE CAT DRAGGED <i>Phish</i>	MGM 9789.97.01
38	25 HIGH 'N' DRY <i>Clay Aiken</i>	Arista 45007.97.01
39	31 HARD WORK <i>Bliss</i>	EMI-Manhattan 101.02.01
39	32 WHITESNAKE 1987 <i>Whitesnake</i>	EMI 4544.75.01.01

Compiled by Music Week from Gallup Data

With strings attached

by **Dave Laing**

With TV advertising budget of £150,000, and a commercial directed by animator Mike Smith the Woolworth's-owned Union label is giving its first album release a big send-off.

Entitled *Legends*, the LP is the tenth — by arranger extraordinaire Louis Clark, who found fame and fortune with the Hooked On Classics series — for the first time, Clark is giving the rhythm n'strings treatment to famous rock songs rather than classical pieces.

"These are all songs which have stood the test of time and been hits of least twice," explains Clark. "They've also got to have a backbone, a structure without their lyrics. A lot of songs sound silly without words."

Among the tracks chosen for *Legends*, recorded in Dublin's Windmill Lane with the London Philharmonic Orchestra, are the Sex's *Dancing Queen*, Goffin & King's *Will You Still Love Me Tomorrow* and Oh Pretty Woman by Roy Orbison, with whom Clark worked on the Mystery King album.

Clark, who was born in Shropshire and cut his musical teeth in the Birmingham beat scene of the Sixties. He played bass with Raymond Froggatt, one of the city's unassuming and did his first arrangements for a Froggatt concert with the Birmingham Symphony Orchestra.

After an unsuccessful attempt to break into the London rock scene, Clark went to music college in Leeds. "It was the best thing I ever did," he says. There he met Geoff Downes (for whom he did tracks on the last Asia album) and moonlighted in a summer show at Scarborough.

The first big break came when Jeff Lynne heard Clark's arrangements for a Froggatt rock-opera on the life of Shakespeare. The strings on *Eldorado* soon followed and in the late Seventies Louis Clark was in demand for numerous sessions.

Hooked happened in 1981 when Clark was working on a classical medley album for Don Redman of K-Tel. "In the session with the RPO," I sneaked in Hooked On Classics," he recalls. "Mike Read came to the studio and took an acetate and began playing it on Radio One." The result was a number two and silver disc.

The formula became a live show when Jim Beach approached Clark to conduct orchestral versions of Queen songs of the Albert Hall, Now,



LOUIS CLARK: hooked on rhythm n' strings

he regularly tours the UK, US and elsewhere with various symphony orchestras. In addition to a current series of British concerts, he goes to Tokyo next April with the RPO and fellow guest-conductor Henry Mancini.

A spoof bimbo

by **Robin Katz**

FORGET THE aliens from space. With the September cinematic release of the Jeff Goldblum/Geena Davis film *Earth Girls Are Easy*, audiences will get their first sighting of multi-talented Julie Brown. Writer, comedienne, singer, and visually kitch to the max. She may even be out of this world.

This is not the British MTV presenter, but a 30-year-old spoof bimbo. US cult status arrived with the release of the EP *Godless In Progress* (Rhino). This featured demented girl group workouts: (I Like 'em) Big and Stupid, Homecoming Queen's G and Cuss, *Y'm A Blonde* (I can't spell 'W/But I've got a Porsche') and *Earth Girls Are Easy*. Brown's song which eventually became the *Julien Temple* film. She's also recorded an album called *Trapped In The Body Of A White Girl* (Warners).

California-born Brown started out doing stand up comedy with partner Charis Coffey, opening on the West Coast comedy club circuit for such artists as Robin Williams. They also wrote TV specials for Olivia Newton-John and Toni Tennille which they recall as "sobering experience."

Brown's Valley girl persona made her a household name, thanks to pre-film release exposure on MTV. First MTV video was a parody of her Shangri-Las parody, *Homecoming Queen's Got A Gun*. Next, she sat in for the UK VJ Julie Brown and lampooned several sacred cows. ("I said

stuff like 'Stevie Nicks is really great because she stuck with fashion choices that went away in the Seventies'").

MTV then gave her a six week slot to do her own show, *Just Say Julie*. In addition she's created several other American TV shows as both writer and actress. *Totally Witchin'*, described as a cross between *Bye Bye Birdie* and *The Exorcist*, may be the next film in the pipeline.

Brown is part of the West Coast J's just want to have fun bunch and counts Cindy Lauper, songwriter Allee Willis and Carrie Fisher among her social chums. Let's hope her Grace Allen-style of humour crosses the ocean more successfully than Tracy Ullman's American efforts have done to date. If so, the next hurdle will be Radio One airplay for that *Sonic-excess* indicator of female libido: (I Like 'Em) Big and Stupid.

Back tracking

Record Retailer, 3 September 1984

RR describes as "sensational" latest Board of Trade figures showing June record sales up by 40 per cent over June 1983. After she borrowed £300 to hire a studio and make the recording, Decca releases debut single by Anita Harris with *Wah Wah* under the press release, "can sing, dance, act and ice-skate"... *Y're* forced to temporarily close *Mitcham* pressing plant owing to rainwater. *Swamp* (company) The Locks of the record being pressed, the *Honeycombs* number one *Have I The Right*, "the album coming out like lumps of pudding".

Music Week, 31 August 1984

Charlie Gillett launches *Oval Records* by releasing an album to promote a single... Record figures for *Five Records*, *Precision Tapes* and *ATV Music* show 83 per cent profit increase over previous year. *Swamp* (company) sold in the six years since its inauguration, *Pickwick* prepares the 40th album in the *Hallmark Albums* Top 100. *Popcorn* (company) Epic issues debut single by *TOTP* dancers *Paul* and *People*.

Music Week, 1 September 1984

Pickwick emphatically denies speculation suggesting imminent entry into mid-price classical and pop CD market... MD Peter Anderson exacts major re-warnings of senior EMI positions in which David Munns becomes director of artist development and David Hughes the director of strategic marketing. *Wah Wah* (company) Deighton, alias Chris Farlowe, declared bankrupt with debts of £30,000... *Vangelis* angry at *Polydor* for issuing a shrink-wrapped *Wah Wah* (company) new single with previous success *Charlies Of Fire*, *Gallup* considers asking *BPI* to review chart rules to exclude this new form of market.

MARK LEWISOHN

Bros in arms...

PARED DOWN, slicked up and still factoring undying loyalty to their disc, the new **Bros** have not suffered at the departure of Craig Logan. At **Wembley Stadium** they lost no time in exploiting their trademark two-bro company profile with a snister opening sequence focused on the screens straddling the stage. Matt on one side, Luke on the other, the twins appeared as recalcitrant two's opening profile with a snister opening sequence focused on the screens straddling the stage. Matt on one side, Luke on the other, the twins appeared as

Class Encounters style — as aliens from the planet Goss: yellow eyes irradiating early. Then — amid pyrotechnics, hysterics from the audience and powerful flashing lights — they showed their faces for real and launched into a sturdy rendition of the now-nonsensical *When Will I Be Famous?* Besides flamboyant lighting and the occasional elevation of Matt or Luke skywards on mobile platforms, the remainder of the set was without thrills, not much drama and none of the musical pontification normally associated with stadium gigs.

The new material showed a George Michael-style maturity but, although Matt's rousing vocal was well up to this challenge, his cover of Stevie Wonder's *Higher Ground* was sadly soul-less. Bros performed the songs we expected to hear with professionalism and a certain humility. But, for this reviewer, their set remained without character or emotional substance: a sign which bodes dolefully for their long-term future.

Earlier, the predictably teeny audience had been ably entertained by up-tempo PAs from *The Beatmasters*, *Sonia*, *Double Trouble*, *Smitta* and the reggae-energetic *London Boys*. *Inner City* turned in a five-song set which earned cheers for Paris Grey's powerful voice and infectious high spirits, despite the inclusion of the dreary *Power Of Passion*.

But the surprise treat of this six-hour pop feast was *Dobbie-Gilby*, who, through his discography, offers us expectations of a bubblegum bimbie. Her unflattering set of strong, memorable songs was supported by acrobatic dancers-cum-choreographers and a highly polished band.

SELINA WEBB

Milton mettle

WITH THE disappointment from the cancellation of this year's *Monsters of Rock* festival at Castle Donington still running in the mind, the *Bon Jovi* line up at the *Milton Keynes Bowl* was highly anticipated as the next most likely highlight of this year's hard rock calendar.

The opening spot is often considered a prime position and *Skid Row* were determined to exploit that to the full, delivering a set that purposefully conveyed the band's conviction on this their debut appearance in the UK.

For *Vivian* it was a case of not just kicking out the jams but also any lingering cynicism of whether

the girls can compete within a male territory. They tried their best and proved their competence, though it was only with *Girls Got Rhythm*, an A.C.D.C. cover, that suggested that girls really do just wanna have fun.

By now the main problem of the day was obvious, and perhaps *Europe*, suffered the most. The sound was dreadful, there was not enough volume, and at 6.45pm it was far too early and light to have the Special Guests on stage. Quite simply, these were not the circumstances to even remedy a cover judging a band's merits, but having said that, *Europe's* bravery must be applauded. Battling resolutely in the face of adversity and even taking risks in the process, they played four brand new songs that confirmed the direction indicated on their last album.

With Let It Rock, *Bon Jovi* (the most relaxed himself with the stars and stripes, sounding off like a young Springsteen before rattling out the hits and crowd favourites. The climax came with the appearance of Aerosmith's Steve Tyler and Joe Perry for a wicked *Walk This Way*, and for those five minutes you could almost forget all the horrible grunge we'd had to suffer the rest of the night.

With an extra band on the bill, and a British one at that (why could we not have had FM, Dare or even Wolfbane to open up) and a greater concentration for the paying public, this event just might have followed in the footsteps of Donington in celebrating heavy rock. As it stood, it failed to live up to expectations.

KIRK BLOWS

Critikin' at the bridge

THINGS LOOKED promising for *Richie Rich's* show at the *Fridge* on Saturday night. In his debut LP which has its fair share of strong tracks, and he was adventurous enough to go beyond the standard PA format. Joining him on stage for a relatively low set were MC Rumble and female vocal duo, *Obsession*, who also played live drums and keyboards.

However, he found himself battling with a poor sound system which meant that much of the intricacy and fine detail of his mixing was lost. There was also a distinct lack of atmosphere in the rather empty nightclub. Half of the track of a hip hop concert is usually provided by the sheer exuberance of the home boys and home girls in the audience, but there was little of that at the *Fridge*. Although they were competent enough, MC Rumble and *Obsession* failed to generate any excitement.



DEISEL PARK WEST: sweet home Shakespeare Alabama

The live format tended to restrict *Richie Rich* to the weakest material from the LP, such as the stoddy pop, *I Want Sex*. His excellent studio megamixes, such as *Turn It Up and Rock!* On the Go Go Scene, are too complex to mix on stage. He did have a stab at his superb *Die* but it was not to his advantage as it lost more than it gained by being performed live.

ANDY BEEVERS

Green Fingers

MADONNA MEETS the Cocteau Twins in the backroom of a Britpop pub! Straddling the gap between indie and chart music, *The Secret Garden* played a set at the *Old White Horse* that revealed their potential to become one of the leading lights of the new indie scene.

The band is basically a brother-and-sister duo, Sophie & Peter Johnston, who in a previous incarnation got as far as recording an LP for WEA which contained some of the most soaring, uplifting pop songs you'll ever hear. The difficulty then was that they didn't quite fill into the mould of what programme-makers term Radio One music or the credible, journalist-approved left-field area of rock. In truth they transcend both categories. Sophie has the voice of a jilted angel, a pure church-chor-fimbriate, while Peter — the multi-instrumentalist and songwriter — supplements swirling keyboard proggy music with crystalline, often jazzy guitar.

Most of the songs have very straightforward chord structures which might render them unadventurous if they fell into the wrong hands, but the Johnstonian magic — Peter's lush arrangements and Sophie's voice — elevate them into something very special indeed.

From faster, poppier numbers like *I Could Happen to dreamy ballads like Eternal Circle*, *The Secret Garden* reflect all angles of traditional accessible pop, even the occasional lyrical banality melts away into the melody.

All this, combined with the Johnston's lack of showbiz pretence, makes the *Secret Garden* an irresistible proposition. Get through the wrough-torn gates as soon as you can!

DAVID GILES

Head West

THE DWINDLING popularity of guitar-toting pop combos has not deterred *Diesel Park West*. Shaped in the old-fashioned way, ie white levis, messy haircuts and

Lennon-McCartney songbooks under their arms, their style to acclaim followed the release of a fine debut album on EMI, *Shakespeare Alabama*, earlier this year.

Their headline spot at London's *Astoria Theatre* drew a perspiring crowd of beer-sipping puntils. The group's intelligent approach to guitar music has attracted acclaim from numerous directors, fired primarily by their polished and conclusive recorded work to date.

On stage at the *Astoria* however, a muddy sound and an occasionally over-enthusiastic delivery distracted from the subtleties of their song.

When *The Hoodoo Comes* — the new single — drew the cheers of an audience not inclined to ponder upon such trifles, the band concentrated through the LP repertoire with a handful of new songs to a raucous and vocal response.

The best moment was the downbeat psychedelia of *All The Myths* recorded through the LP repertoire with a hand of new songs to a raucous and vocal response.

JULIAN HENRY

Preservation Society...

THE KINKS haven't had many hits this decade, yet they still managed to sell out the *Town & Country Club*. Normally with these events, the show consists of two halves: in the first, golden oldies are finely sifted and interspersed with just enough of the unfamiliar (and invariably abysmal) new material, plus plugs for the latest LP; in the second, the audience wishes are answered as the band romps — a little wistfully — through their back catalogue of hits.

Tonight's performance stuck closely to the trusty formula. The Kinks seem to have learned little from the Eighties musically, their only acknowledgement to the present day coming in the form of cringe-worthy lyrics about 1992 and the evils of advertising. The new single, *UK Jive*, a lumpy R&B boogie, sounded particularly dated. "It's a hell of a hill" cried Ray Davies excitedly at its completion. Sorry to disappoint you, Ray.

But the old stuff was marvellous, even *Lola*, which was partly ruined by an unnecessary less an increase in the chorus. *Apeeman* and *David Watts* sounded especially fine, the rendition of the latter veering closer to the Jam version thanks to

the rockier instrumentation now on offer. Dedicated *Followers* of *Fashion* revealed the band's essentially English, music hall roots, with the crowd singing along in real "good old days" fashion.

Very few bands can have spawned a greater variety of cover versions than the Kinks, and you can bet that a fair proportion of the audience registered surprise when realising that what they'd always marked down as a "Stranglers song", or a "Kirsty MacColl song", had in fact emanated from Ray Davies' pen. MacColl added to their confusion by queuing on the stage. *Johns*, indeed she had never really added much to the original except her gravelly tones. One rather hoped they might take in Mark E. Smith to sing *Victoria*, but then they never even played *Autumn Almanac*, their finest moment...

DAVID GILES

Blues' new Big Daddy

THE QUEEN *Elizabeth Hall* is not a venue normally associated with bar-room boogie woogie. Consequently, *Little Willie Littlefield's* contribution to the *South Bank Blues Festival* was somewhat strained. Anxious to impress, his showmanship came across at the expense of his music.

On their own, *The Kinsey Ray* played a good mixture of Seventies funk and heavy rock, with the guitars hovering around Albert King and Hendrix. They did it well, and with feeling, but it upset some of the purists in the audience who, by leaving, denied themselves the real treat of the evening: *Big Daddy Kinsey*. Father to three of the band, *Kinsey* strode onstage with such authority that suddenly *The Kinsey Ray* were a blues band after all. *Kinsey* delivered a towering set. A man of immense dignity and natural presence, with a voice like railroad steel, he shared his blues with no fuss.

The sight of father and sons, eyes closed, heads swaying to a slow, ancient Mississippi beat, was well moving. A tribute to Muddy Waters had *Kinsey* playing some real Delta slide and by the end the audience, initially outraged at the rockiness of *The Kinsey Ray*, were completely won over. *Big Daddy Kinsey* is a star.

ADAM BLAKE

TOP 75 SINGLES

MUSIC WEEK

WW



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

No 1	SWING THE MOOD *	POP	POP
	Jive Bunny & The Mastersmasters	Music Factory Dance (MFD) 001 (BMG)	POP
2	RIDE ON TIME		POP
	Black Box	44-Construction (RCA PR 42055) (12" PT 42056) (BMG)	
3	I JUST DON'T HAVE THE HEART		EM (125EM 10) (E)
	Cliff Richard		
4	POISON		
	Alice Cooper	Emp. 45500 (12" 45506) (C)	
5	TOY SOLDIERS		
	Martina	CEK 45500 (12" 45549) (C)	
6	BLAME IT ON THE BOOGIE		
	Big Fun	CEK 45500 (12" 45549) (C)	
7	HEY DJ I CAN'T.../SKA TRAIN		
	Beatmasters feat. Betty Boo	Jive JIVE 217 (BMG)	
8	FRENCH KISS		
	LJ Louis	Rhyme King LEFT 247 (J&R)	
9	SONG THE SEEDS OF LOVE		
	Tears For Fears	Emp. 45500 (12" 45549) (C)	
10	WOULDN'T CHANGE A THING		
	Kylie Minogue	Emp. 45500 (12" 45549) (C)	
11	NUMERO UNO		
	Starlight	PAK PW 012 (C) (P)	
12	I NEED YOUR LOVIN'		
	Alyson Williams	Chrysalis/Beggins Beggaree CEK 762 (CEE 1242) (W)	
13	YOU'RE HISTORY		
	Shakepeeters Sister	Del. Jive 455 124 (12" 455 124) (C)	
14	LOSING MY MIND		
	Leza Minelli	Emp. 45500 (12" 45549) (C)	
15	THIS IS THE RIGHT TIME		
	Liza Minnelli	A&M 1125 (12" 45517) (BMG)	
16	THE INVISIBLE MAN		
	Queen	Parlophone 12 (ROQUEEN 12) (E)	
17	WARNING		
	Address	Cooltemp/Chrysalis COOLTEMP 185 (C)	
18	LAY YOUR HANDS ON ME		
	Bon Jovi	Vergil/Phonogram JOV 012 (P)	
19	DO THE RIGHT THING		
	Redwood Kingpin & The FBI	164/Virgin TRK 021 (P)	
20	LOVES ABOUT TO CHANGE MY HEART		
	Danna Summer	Warner Brothers U 249 (12) (W)	
21	THE TIME WARP (SAW Remix)		
	Damian	Emp. 45500 (12" 45549) (C)	
22	SUGAR BOX		
	Thao-Jarco	London 2 (LON 2) (E)	



41	IF ONLY I COULD		
	Staryu Youngblood	Capri/Vergil VY 011 (A) (P)	
42	BATDANCE		
	Prince	Warner Brothers W 274 (12) (W)	
43	BE FREE WITH YOUR LOVE		
	Spandau Ballet	CEK SPAN (12) 4 (C)	
44	LOVESONG		
	The Cure	Fiction/Polydor FIC (12) 38 (P)	
45	VERY METAL NOISE POLLUTION EP		
	Rock/A&M	Rock/A&M 42083 (12" PT 42084) (BMG)	
46	AIN'T NOBODY		
	Ruff & Chicks (Vocal)	Warner Brothers W 280 (12) (W)	
47	HEALING HANDS		
	Elton John	Rocktel/Phonogram EJS W (12) (P)	
48	MIXED EMOTIONS		
	Rolling Stones	Rolling Stones 45513 (12" 45519) (C)	
49	KNOCKED OUT		
	Paula Abdul	Sire/Vergil SNT (12) (P)	
50	SALSA HOUSE		
	Ricija Rich	Emp. 45500 (12" 45549) (C)	
51	LANDSLIDE OF LOVE		
	Transvision Vamp	MCA TV (12) (P)	
52	PROUD TO FALL		
	Jon McColloch	WEATZ 017 (12) (W)	
53	PUMP UP THE JAM		
	Technronic feat. Felly	Swanwick SWK 14 (BMG)	
54	HONEY BE GOOD		
	The Bible	Emp. 45500 (12" 45549) (C)	
55	WIND BENEATH MY WINGS		
	Bente Medler	Atlantic 4 8972 (12) (W)	
56	AFRO DIZZI ACT		
	City Slicks	Emp. 45500 (12" 45549) (C)	
57	RUNNIN' DOWN A DREAM		
	Tom Petty	MCA MCA (12) 135 (P)	
58	I AM THE MUSIC MAN		
	Black Lace	Emp. 45500 (12" 45549) (C)	
59	EDGE OF A BROKEN HEART		
	Vivian	EMI US (12) 164 (E)	
60	BACK TO LIFE (HOWEVER DO YOU WANT ME)		
	Soul II Soul featuring Caron Wheeler	Emp. 45500 (12" 45549) (C)	
61	BREAK 4 LOVE		
	Black	Emp. 45500 (12" 45549) (C)	
62	LOVE PAINS		
	Queen	Emp. 45500 (12" 45549) (C)	

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THE MASTER — John Peel on receiving his honorary MA from the University of East Anglia

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TO : JOHN PEEL

FROM : — CHERRY RED RECORDS



BEST WISHES ON YOUR 50TH BIRTHDAY.

THANKS FOR YOUR SUPPORT OVER THE LAST 10 YEARS.

MARTIN COSTELLO
CHERRY RED RECORDS LTD



TOP 75 SINGLES

MUSIC WEEK



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41	IF ONLY I COULD Sydney Youngblood	Crown/Virgin VRT 34 (F)
42	BATDANCE ○ Prince	Warner Brothers W 2974 (F) (W)
43	BE FREE WITH YOUR LOVE Spandau Ballet	CBS SPANISH L (C)
44	LOVESONG The Cure	Fiction/Polygram FIC 33 (F)
45	VERY METAL NOISE POLLUTION EP Pop Will Eat Itself	RCA RB 4283 (12" 7" CD) (A) (MG)
46	AINT NOBODY Ruth & Chaka Khan	Warner Brothers W 2880 (F) (W)
47	HEALING HANDS Elton John	Rockliff/Phonogram US 19 (12) (F)
48	MIXED EMOTIONS B. Williams	Atlantic/Columbia 46833 (12" 45) (F) (A) (C)

Radio 1
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1	SWING THE MOOD * Jive Bunny & The Mastersingers	Music Factory Dance MFD 01 (00) (MG)
2	RIDE ON TIME POPS Black Box	POPS deConstruction RCA PB 4285 (12" 7" CD) (A) (MG)
3	I JUST DON'T HAVE THE HEART Cliff Richard	EMI (2) BM 1 (F)
4	POISON Alice Cooper	Epic 4558 (12" 45) (A) (C)
5	TOY SOLDIERS Manic Street Preachers	CBS 4558 (12" 45) (A) (C)
6	BLAME IT ON THE BOOGIE POPS Big Fun	POPS Jive 4915 (7" 45) (MG)
7	HEY DJ I CAN'T.../SKA TRAIN Beatmasters feat. Betty Boo	Rhythm King LEPT 34 (12) (WRT)
8	FRENCH KISS U2 Louis	Meridian/PFR 115 (F)
9	SOWING THE SEEDS OF LOVE Tears For Fears	Eastwood/Phonogram DE
10	WOULDN'T CHANGE A THING Kylie Minogue	PWL PW
11	NUMERO UNO Cuban/reggaesque Manzanera	CBE 742 (DE)
12	I NEED YOUR LOVIN' Alyson Williams	Del Jam 6514 (A) (12" 45)
13	YOU'RE HISTORY Shakemaster Sister	Meridian/PFR
14	LOSING MY MIND Liza Minnelli	Epic 2822
15	THIS IS THE RIGHT TIME Lisa Stansfield	Atlantic 1155 (12" 45) (12) (F)
16	THE INVISIBLE MAN Queen	Parlophone 120 QUEEN
17	WARNING Adeva	Columbia/Columbia COOL 118
18	LAY YOUR HANDS ON ME Bon Jovi	Virgin/Phonogram JOV 412
19	DO THE RIGHT THING Redhead Kingpin & The FBI	10 Virgin TENDR 27
20	LOVE'S ABOUT TO CHANGE MY HEART Danna Summer	POPS Meridian Business DJ 34 (12) (W)
21	THE TIME WARP (SAW Remix) Dominan	POPS Meridian Business DJ 34 (12) (W)
22	SUGAR BOX Thorn-Becco	POPS Meridian Business DJ 34 (12) (W)

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How did an embryonic cotton broker with ambitions to be a zookeeper become a Radio One disc jockey — and stay there for more than 20 years despite a fickle audience and even more fickle industry? Hugh Fielder reveals all

Peelie's festive fiftieth

member."

DJs are generally regarded by the music business as little more than the means to airplay, a view from which Peel himself would probably not dissent. But in doing that job John Peel has become something more.

In the business and beyond, Peel is as much an adjective as a proper noun. He represents an attitude to rock music that is seemingly untainted by personal ambition or even the desire for personal recognition. Which is truly remarkable in an industry that is geared around both.

The entire rock industry has grown up with John Peel. He is a constant reference point within the shifting patterns and fashions that makes the record industry an exciting and unpredictable affair. He is the boy who got turned on to rock music in the Fifties and has never grown out of it. He has an unerring instinct for what is different and new, while everyone else gets jaded and pins their corporate budget to the last big thing while waiting for the next big thing to come along.

Everyone has listened to John Peel, some fleetingly, others intermittently and some faithfully. You don't have to like him to respect him. And no one can deny his impact and influence, although few would care to define it. The industry is truly in awe of him.

Certainly, nobody would dare try to hype a record to John Peel.

The only bribe that might conceivably work would be a record token.

Peel has broken all the rules that apply to any normal DJ. "He turns down nearly every career move that comes up and continues to enhance his career," laughs Clive Selwood.

Selwood has looked after Peel since the latter's pirate days on Radio London with The Perfumed Garden, the show that was an audio joss-stick for the Sixties generation. Selwood was a plunger back then, good enough of his job to get Cream's first single into the charts three weeks before it came out.

"He was the only DJ who would play a lot of the things I worked on, like The Incredible String Band. I just used to give him the records and he'd generally find something he wanted to play.

"He was more of a pop-jock then. But the way he used to present his show was clever. There was a kind of coded speak for those that 'knew' about the underground world of the time, but it was just as accessible to those that didn't."

Peel had come to Radio London from the US where his broadcasting career was more eventful in five years that it was over the next



THE MASTER — John Peel on receiving his honorary MA from the University of East Anglia

TO PAGE THREE ▶

'The entire rock industry has grown up with John Peel'



FAX

TO : JOHN PEEL



FROM : — CHERRY RED RECORDS



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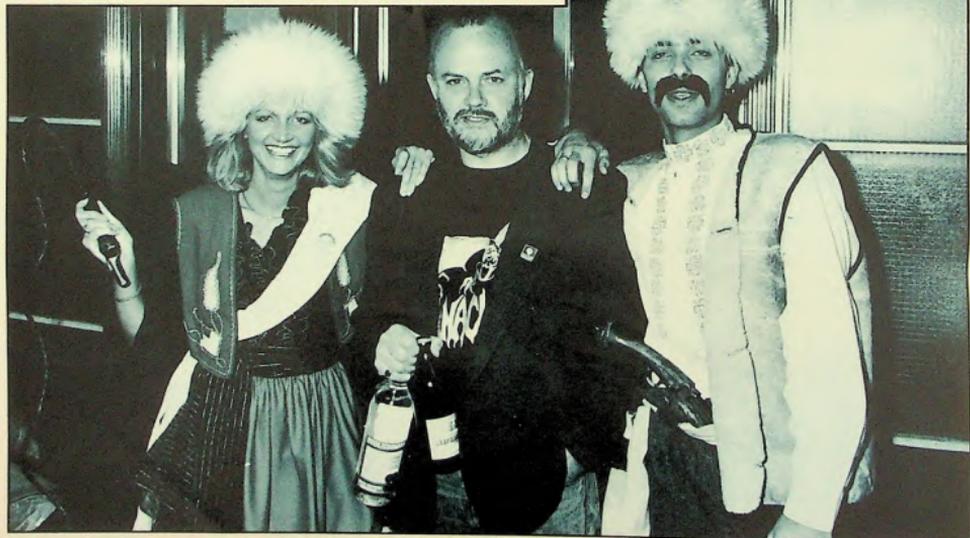
INSIDE

Winner of the John Peel lookalike comp. (John R.P. Ravenscroft of Dandelion Records) receiving his free hangover from Richard 'Epic' Evans (far left).



To avoid his 21st, John 'I hate parties' Peel fled to America. 29 years later he tried to flee to Russia to enjoy a birthday bottle of his favourite tippie.

BIRTHDAY BOY CAUGHT RED-HANDED



CBS

CONGRATULATIONS TO 'THE CULTURAL GURU OF YOUTH'
ON YOUR 50TH BIRTHDAY

Epic



IN REHEARSALS for his anonymous appearance on *The Archers*?

► FROM PAGE ONE
20. He got a job on a Houston radio station and managed to shake hands with President Kennedy on the day he was assassinated. Later on Peel moved to California and was airing his Scouse accent over the airwaves when Beatle-mania hit the US and for a while his birth-place alone was reason enough for him to be mobbed.

A couple of years later he found himself drummed out of the station for refusing to play the all-American *The Ballad Of The Green Beret*, earning himself a "serious death threat" in the process.

But it would be wrong to think that he had already marked out his future as a DJ. When the pirate sta-

tions came to an end he decided he'd become a zookeeper at London Zoo, which suggests he had not quite realised the impact he'd had on radio at that time. Even the BBC had taken notice and was interested in having him on Radio One for the sake of hip credibility.

"I was slightly more practical about it," says Selwood. "I was about to lose a major outlet for my records so I helped him get the job at Radio One. It was something of a rush at the end, though. John finally signed on the dotted line 20 minutes before that famous group photo of the first Radio One jocks was taken. No wonder his expression looks slightly pained."

And that is where he remains to this day — still on an annual con-

tract, still subject to frequent "Beeb to chop Peel" rumours, still impossible to second-guess, and still with a flourishing audience taking each track as it comes, listening, liking or disliking it, and hanging on for the next.

So how does he do it? How can one DJ reach such an eminent status by doing exactly the same thing for more than 20 years, while all around him the record industry and radio changes almost beyond recognition?

"I don't think there's any real secret to it," says Selwood. "Playing records is all he really does. If you do go to his house that's what he's doing, listening to records, timing them, often while he's eating or watching TV with the sound down."

Most DJs see their job as a means to an end, but for Peel it is an end in itself. He never thought of it as a route to anything else and seemingly has no interest in being a celebrity. That is not to say that he hasn't dabbled in other areas, but none of them have proved as successful as his show. "The only thing he's ever done on TV that I thought worked well was on Tony Palmer's *How It Is* show back in the early Seventies," says Selwood. "He did a piece to camera each week, and it worked because it was simply an extension of his radio show."

The Top Of The Pops slot he used to do with Kid Jensen was viewed as a gag and he enjoyed it while it was fun. But like all jokes, it eventually started wearing thin so he stopped it. The consummate John Peel TV spot remains his guest

appearance with The Faces on Top Of The Pops playing the mandolin.

The other thing Peel enjoys doing is writing a regular column. In the late Seventies he wrote a weekly column for *Sounds* magazine, easily identified by the picture of him dressed up as a schoolgirl that adorned the top of the piece. And more recently he wrote a regular column for *The Observer* where the subject matter was always as interesting as it was unexpected. And you never read the column without learning something new.

But his only venture into the record industry itself was the ill-fated Dandelion Records in the Seventies which, despite some modest successes with artists such as Bridget St John and Clifford T Ward, met with an early demise.

There are still the legendary Peel roadshows, though not as frequent as they used to be. He doesn't have the time to devote to them any more, but that's probably just as well. Rumour has it that he would play the universities and get the

'The consummate John Peel TV spot remains his guest appearance with The Faces on Top Of The Pops playing the mandolin'



social secretary to book a local band to play with him and then land up giving the band his fee and then having to hitch home.

Despite the fact that record companies are more than happy to supply him with any record he fancies, he will still spend up to a quarter of his weekly earnings buying records in small specialist shops. "He is inordinately proud of his record collection," reveals Selwood. "He even had to have the floors in his house specially strengthened to take them all."

"I suspect he's more interested in vinyl than people. He's certainly

TO PAGE FOUR ►



1939



CONGRATULATIONS FROM POLYDOR PROMOTIONS DEPARTMENT



JOHN PEEL may be a Liverpool supporter but he is truly the Brian Clough of rock — developing new talent as no-one else can, going his own way with no regard for the establishment and therefore unlikely to ever be Chairman of the BBC. Peel for England is the cry — seconded by artists he has supported down through the years:

Incredible String Band

Nick Drake

Fairport Convention

Sandy Denny

10,000 Maniacs

Marta Sebestyen

...and countless others

Happy Birthday and thanks from us all.



Hannibal Records and Joe Boyd
PO Box 2401 London W2 5SF 01-727 7480



► FROM PAGE THREE

happier to drink with some unknown bunch of lads in a band than anybody who's even relatively famous. In fact he'll deliberately avoid them.

It should not be forgotten that Peel has an excellent ear for hits, even though the record itself may not be to his personal liking. For instance, he was one of the first to recognise Abba as the perfect pop group.

But he steadfastly refuses to analyse what he does or how he does it. He never talks about it and he hates being interviewed on the subject. In fact he doesn't appear to like interviewing other people either — perhaps he feels he's intruding on their privacy.

It is all part of his character as a reserved British eccentric, and a lot of that has to be down to his upbringing. His father was a cotton broker and his background was upper middle class. He was brought up by a nanny and the combination of that and living in Liverpool seems to have made him utterly classless.

Peel's self-effacing modesty is part of his trade-mark, although he's notably proud of some achievements — like being one of only half a dozen people to appear in *The Archers* under their own name (and woe betide anyone who tries to contact him while *The Archers* is on), or his recent honorary MA from the University of East Anglia, which particularly pleased him as he'd only gained four O-levels at school.

The list of honours and awards

he's received as a DJ is almost endless. Last year, for instance, he was voted Radio Personality Of The Year in Australia on the strength of a one-hour weekly show on the BBC's World Service.

But his position on Radio One has seldom felt secure throughout his 20-odd years with the station. Although Peel has been something of a permanent fixture there, his show has frequently been subject to changes — losing a spot here and there and being shifted to a different time slot. Every time there



'HE IS inordinately proud of his record collection.

He even had to have the floors strengthened to take them all'



are rumours that Peel is being edged out, and every time he comes out stronger than before.

Then there are the young pretenders willing to take over his role — going back to Bob Harris and Kid Jensen and running through to Janice Long and Andy Kershaw. "I keep warning him about clasping vipers to his bosom, but he never takes any notice," says Selwood. "He nurtures all these youngsters and yet none of them have ever taken over from him."

Last year Radio One moved his show forward to 8.30 pm, a move that provoked even more "Peel being edged out" rumours. And yet within three months he had tripled his audience.

"I don't think anyone at Radio One could believe it," says Selwood. "I got a call from a senior Radio One executive saying that it was quite remarkable and he just couldn't understand it. 'Yes, it is remarkable isn't it', I replied. 'The only people that like him are his audience.'"

Yo John



Fac 231

Dear John,

Thanks for your support from

**Echo And The Bunnymen
The Sisters Of Mercy
The Jesus And Mary Chain
Aztec Camera
A House
Pogues
Bhundu Boys
Fuzzbox
Everything But The Girl
London Boys (er ... some mistake surely)**

*All of whom have been broken
thanks to your impeccable taste.*

wea



50 (or so) fascinating facts

Everything you ever wanted to know about Peel, but were afraid to ask — by John Platt

The many faces of Peel...



... as Messiah?...



... as sex symbol?...



... as footballer?

1939-1960

JOHN PEEL entered the world as John Robert Parker Ravenscroft on August 30 1939. His family were middle class Lancashire cotton brokers and although business was declining, the young Peel had a nanny, went to prep school and at the age of 12 went to Shrewsbury public school. The academic life was not for Peel and he performed badly and remained a shy and solitary character. Music and the radio were already part of his pre-Shrewsbury life. A regular listener to Forces Favourites and Housewives Choice spawned an interest in the popular music of the day and led to his buying records by (ultimately) Johnny Ray and Frankie Laine. His record buying was often governed as much by the colour of the label as the musical content. The years 1954 and 55 saw Peel discovering Bill Haley records, but the real experience came in 1956 when he heard Presley's Heartbreak Hotel on Family Favourites and, shortly after, Little Richard on AFN from Stuttgart, which played the US Top 10. "Great, unhinged performances" is how he describes them. They sparked the first (of several) "Saul on the road to Damascus" experiences for him. About the same time he heard the equally strange (for the time) sound of Lonnie Donegan and skiffle. Donegan in particular led him to digging back and discovering blues and trad jazz.

The year 1956 also saw Peel leave school clutching four O-levels and (thankfully for him) no chance of going to Oxbridge. Six months as an office boy in a rival company to the family firm was followed by the then still mandatory two years National Service. Like fellow Liverpoolian George Melly before him, he became that rare animal, a public school boy who failed to become an officer. Although he admits to having enjoyed his military career, he was, apparently, a totally inept soldier. If nothing else during his service he gave "Little Richard recitals" in his ballet. His fellow soldiers (mainly working class lads from the big cities) undoubtedly saw him as a figure of fun, but at least they had more interest in rock and roll than his high-minded colleagues at Shrewsbury.

He left the army in 1959, still shy and withdrawn, but with an undiminished, if solitary, passion for rock and roll.

1960-1967

NATIONAL SERVICE was followed by six months in a Rochdale cotton mill. Then in 1960, Ravenscroft Snr packed his son off to the US to "learn the cotton business". He settled in Dallas, Texas and did indeed work in the cotton business for a while, although this was abandoned for a two-year stint selling insurance around west Texas.

Peel had brought his record collection with him, including a series of old blues albums only issued in France. One of the hot local radio stations (WRR) had a programme that featured blues, but they were unaware of the albums he owned. They invited him on to talk about them, more, he suspects in retrospect, for his bizarre accent ("like a minor member of the Royal Family") than for his knowledge of the blues. It lasted until he asked for money. Two years later, in 1964, he tried again. This time as a genuine (almost) Liverpoolian and an expert (definitely not) on the Beatles, for station KLFJ. Such was the demand for anything approximating to the real thing, that he became a local celebrity, pursued by girls clamouring to experience bodily contact with him.

When the clamour faded in early 1965 he moved on to a full-time job on station KOMA in Oklahoma. Here he played a lot of the newer English bands, like the Hollies and the Yardbirds. He also started doing outside gigs, including several bizarre ones on Indian reservations. He (and his radio partner Paul Miller) became "very big" in

TO PAGE EIGHT ▶



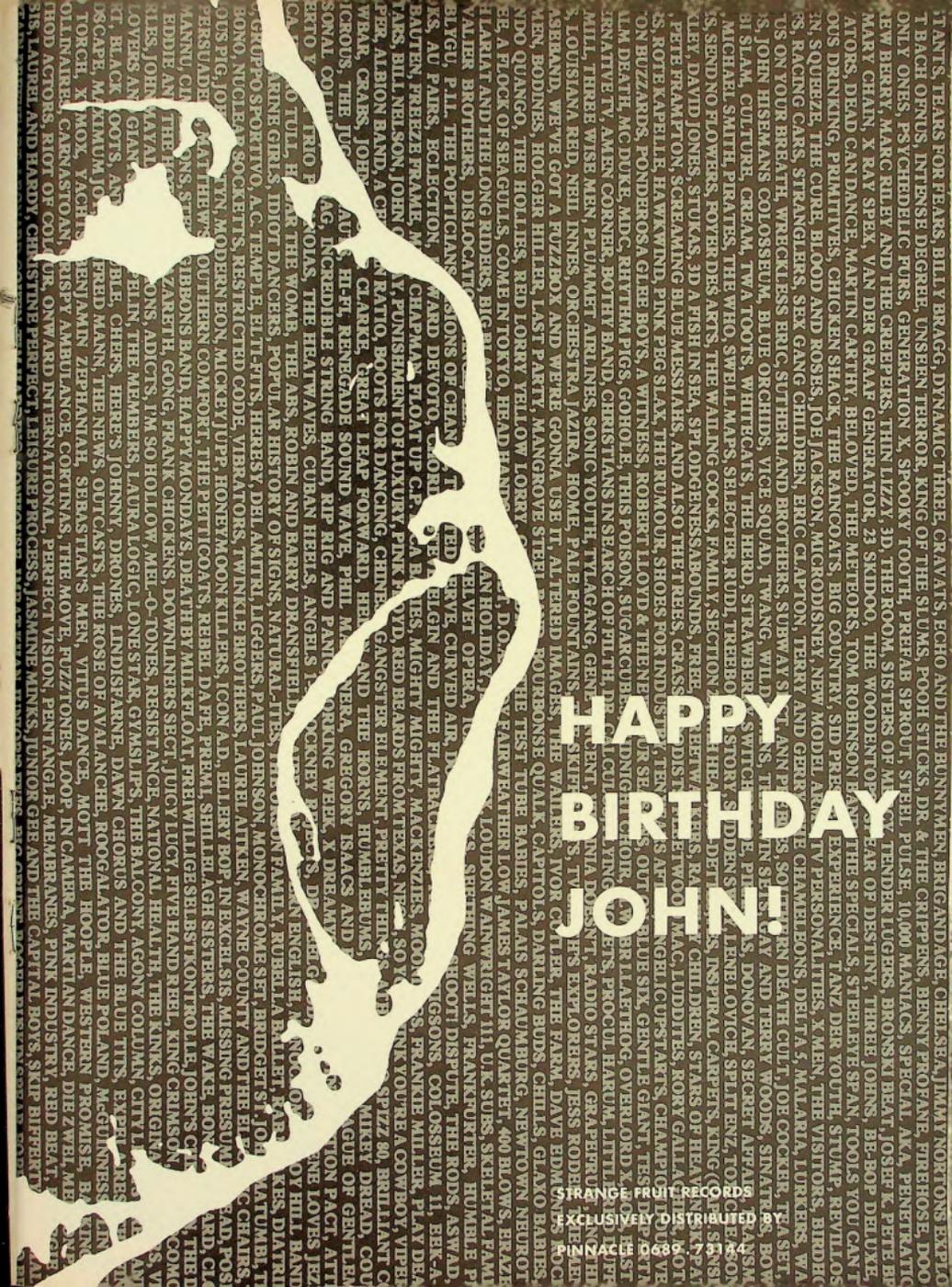
CONGRATULATIONS
HALF CENTURY - NOT OUT

FROM YOUR CHUMS AT CHARLY

D'ya ken John Peel
Now his hair's turned grey
And there's no 'Top Gear'
At the end of the day
Will he work 'til he drops?
Well, we just couldn't say
But we all wish the man
'HAPPY BIRTHDAY!'

- Charly songbook, 1989





HAPPY BIRTHDAY JOHN!

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JOHN PEEL — 50 YEARS ON

▶ FROM PAGE SIX

Oklahoma. He found time, as well, to manage the superbly named Dann Yankee And The Carpet-baggers. The novelty of his Englishness faded and in early 1966 he was sacked. He wrote to two stations in Southern California, one in San Diego and one in San Bernardino. Both offered him a job and he took the San Bernardino one (station KWEN) simply because he liked the name better.

Here his talents developed and his desire and willingness to play "different" material took shape. He put together a weekly UK chart, rigged to include people like John Mayall, and he began playing the early records by the emerging West Coast bands like Jefferson Airplane and The Doors.

The two major "discoveries" (both definitely in the Saul/Domascus category) were *Capt Beefheart* — who he first saw supporting Them in LA — and the legendary *Misunderstood*. The latter became actively involved with, ultimately sending them to England since they were unable to make it in California. He was soon to follow them to London. Owing to a worsening of an already delicate domestic situation, he left California "under a cloud" at the beginning of 1967.

1967-1976

ON HIS return to England, Peel was offered a job on the pirate station Radio London — two weeks on, one week off. It was a secretary at the station who named him Peel, Ravenscroft for Ravenscroft as he'd been known in the US), being "too unwieldy". Initially he did a straight top 40 daytime show, but as the new boy he also had to do the unpopular midnight till two shift. After a few weeks he realised no-one on the ship or in the office was listening. Gradually he dropped the ads, news and weather and began playing the records he'd brought back from California, like *Beefheart*, *Country Joe and The Fish And Love*, plus the new English bands like *Pink Floyd* and *The Incredible String Band*. The programme acquired a name, *The Perfumed Garden*, and a ready-made audience who seemed to have been simply waiting for the programme to happen. They wrote poetry



John Peel as DJ (left) — probably the job he knows best, after all — and (right) feeling a bit of a drip



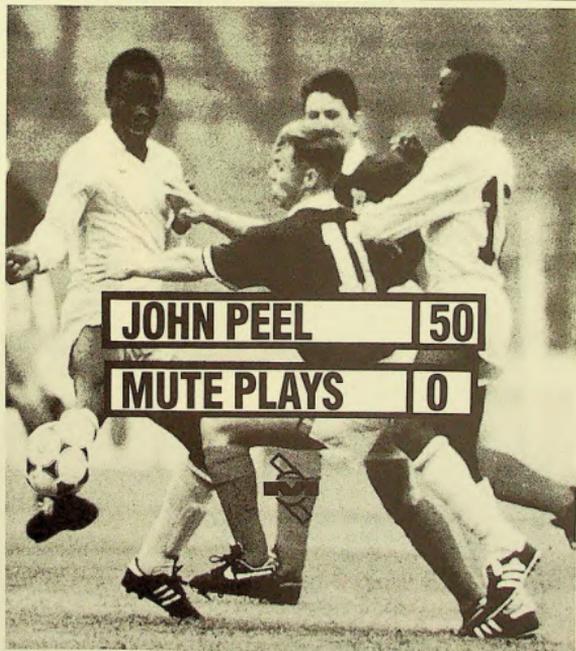
Just good friends — with producer John Walters (left). Those zookeeping ambitions come to the fore again (right) as Peel and Alan Freeman do what comes naturally



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► FROM PAGE NINE

Somewhere he even persuaded the BBC to let him do a late-night show from 12 until one, part of a regular slot called Night Ride. Peel was on Wednesdays, starting March 6, 1968. Night Ride was as lively as less anarchic Perfumed Garden, with Peel playing classical music as well as rock. He delved into the BBC archive and came up with esoteric field recordings (who remembers the Welly Boot Stomp from Africa?). Poets came in as well, under the supervision of poetry consultant Pete Roche. "Have you had anything published?" Peel would ask. "Oh yes," they'd reply. "I'm in Pete Roche's Love, Love, Love anthology."

Sadly, Night Ride came to an end little more than a year later — after Peel admitted, on air, that he'd once had the clap. That was enough for the powers-that-be. A possible TV career also failed to take off. How it was on an early Friday evening BBC1 show hosted by Peel and Co editor Richard Neville and featured serious discussions as well as music. It was certainly dangerous by Beeb standards, so it was moved to a late-night slot on BBC2 and was then taken off altogether. Also in '68 was Peel's first Top Of The Pops appearance. He bemoaned the lack of Capt Beefheart and forgot Amen Corner's name. He didn't work on the show again for more than a decade.

Top Gear continued to go from strength to strength. Peel became the crusader, frequently for ultimately lost causes (although to be taken up by Peel at least guaranteed cult success) but sometimes, as in the case of Marc Bolan and David Bowie, mega-stardom resulted.

Although psychedelic music was on the wane as Top Gear started, the new rock covered a wide spectrum — blues, folk-rock, jazz-rock and progressive. Peel played all of it and either as guests or on record you could always be sure of hearing the likes of Soft Machine, Fleetwood Mac, The Bonzos, Family and Fairport Convention. Peel became a benefactor as well. He'd support bands by giving them money, buying them pieces of equipment or simply letting them sleep on his floor. In early '69 he and ex-Elektra label manager Clive

Selwood set up Dandelion Records, a determinedly non-profit making society, to further the careers of artists who couldn't find a home elsewhere. Over the next few years they released albums by the likes of Bridget St John, Siren (with Kevin Coyne), The Occasional Word Ensemble, Clifford T Ward and Medicine Head. Most were modestly successful but the harsher realities of the early Seventies led to the label's ultimate demise.

By 1970 Peel's esoteric sounds had become, in many cases, almost mainstream. In the April of that year Radio One started its Sounds of the Seventies series, a nightly slot for rock fans. Alongside Peel, the other DJs included Bob Harris, Alan Black and David Symonds.

Peel always tried to find the new things and could still upset people. In late '72 he played his first reggae record on the air, Poppo Top by Andy Capp. The listeners were not amused. In time the music took off with the hip public and two sessions by Bob Marley in '73 were better received.

This was also the period when, via Peel's extolling of the Liverpool football team, young middle class rock fans discovered the game (previously considered uncool in the more aesthetic Sixties). The many early Seventies rock festivals were incomplete without an impromptu game that frequently involved Peel himself.

New sounds still found their way to the world through Peel. 1973 also saw him championing the new German rock (or Kraut rock as it became known) with bands such as Amon Düül, Neu and Can. Most played a kind of futuristic, stripped down version of late Sixties Pink Floyd. Often forgotten is that Peel played a lot of American black music during the period, not to mention (and less surprisingly) southern Californian country-rock & boogie, most of which (with the exception of Little Feat) he'd probably like to forget.

The period from '70-'76 is reckoned to have been the lowest point of UK (and probably US) rock music and ultimately even Peel's programmes couldn't hide that fact. By early '76 the sessions almost inevitably included forgotten bands like Shanghai and Widowmaker.



Comparing the Reading Festival — he was back there again this year (August 25-27) — but where did he get that coat?

The Peel sessions

First year: Top Gear

- Pink Floyd
- Traffic
- Cream
- Jeff Beck (Peter Green's) Fleetwood
- Mac
- Jimi Hendrix
- Blossom Toes
- Family
- David Bowie
- Manfred Mann
- Pretty Things
- Donovan
- Procol Harum
- Yardbirds
- Tim Buckley
- Cpt Beefheart And His Magic Band
- Bonzo Dog Doo Dah Band
- Fairport Convention
- The Kinks
- Tyrannosaurus Rex
- Jimi Mitchell

Last year

- The Four Brothers
- Loop
- Sound Garden
- The Pixies
- Sonic Youth
- Live Skull
- The Darling Buds
- Benny Profane
- Sandie Shaw
- Wedding Present
- Napalm Death
- Extreme Noise Terror
- Pere Ubu
- Doom
- Culture
- Shalawamba
- Dinosaur Jr
- Colour Blind James
- Experience
- Shame
- House Of Love
- Viv Stanshall

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VILLAGE PUNK ETC SUB ROSA MAZE POSITIVE RODGER

MEANTIME SPY SUBWAY WHO'S THAT BEAT ANTILER LD KAOS
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1976-1989

PEEL'S FIRST hint of change came when he saw Eddie And The Hot Rods live. Although it was basically white RNB/rock, what he saw was an energy and enthusiasm that had been missing for years. His producer, John Walters, saw nothing that hadn't been done better 10 years earlier. Shortly after Peel acquired the first Ramones album on import, largely because he liked the name, and was staggered by the aggression and the brevity of the songs. He put about five numbers from the album on the next show and once again the audience reacted badly.

By the summer of '76 punk was starting to emerge as a musical and social force. The first semi-genuine UK punk to record were The Vibrators, who did a Peel session in October, but the first real punk band to appear were The Damned, who did their first session in November. The whole nature of the programme was changing. Over the next few months he still played the Eagles, ZZ Top, et al, but as more indie/punk singles were released the proportion of new wave to old wave shifted proportionally. Many old listeners couldn't handle it, but a new generation took their place — the average age of the audience allegedly dropped from 25 to 15 in a matter of months.

By the early months of '77 the sessions were coming almost exclusively from the likes of The Stranglers, The Jam and Generation X. What Peel liked was the fact that bands could form, make their own record, hear it played on the radio and — if they felt like it — split up straight afterwards. Careers stretching into middle-age no longer seemed important.

Demo tapes began pouring into the office: some were played on the air, some resulted in sessions. Often this was the first exposure the artists received — bands like The Undertones and Siouxsie And The Banshees were signed up purely as a result of their appearances on the programme.

Punk and new wave (both English and US) dominated the programme for nearly 18 months and, as Peel says, both he and the programme became "fleetingly fashionable". In retrospect he regrets

this, feeling that, for once, he was responding to the audience's expectations rather than always playing new and different things.

The immediate post-punk era produced a wider variety of bands and styles for Peel to investigate. In early '79 he played the first session by Joy Division, with whom he felt an affinity ("introspective and rather Russian"). He did, however, faintly resent that they (and many other highly original bands like The Fall and Durutti Column) came from Manchester rather than his beloved Liverpool.

In August '79 he played the first Echo And The Bunnymen session. They did come from Liverpool, along with Teardrop Explodes and Wash, but their influences (particularly Jim Morrison) were always more obvious than the Manchester bands.

Since the beginning of the Eighties Peel has continued to champion an ever increasing variety of styles and bands. The Smiths first session in May 1983 was broadcast before they had recorded commercially.

Hard-core thrash is not everyone's idea of fun, but bands like Napalm Death and Extreme Noise Terror certainly fulfil Peel's desire to play music that provokes people. Hip-hop and rap have also found their place on the programme in recent years. All of these things (not to mention recent sessions by Viv Stanshall and Sandie Shaw!) still consistently surprise, anger and entertain the audience. That Peel can still do that after all this time is a remarkable feat by any standards.



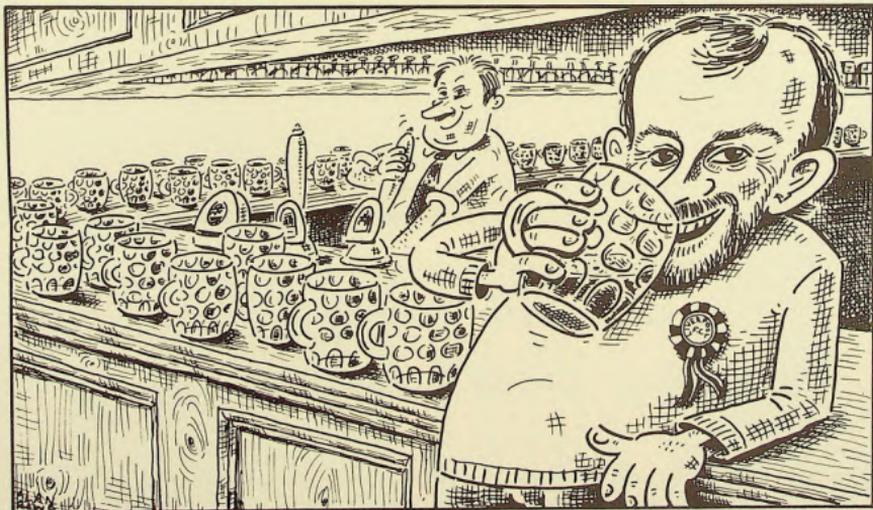
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Here's to the next 50 years
from all of us who toil away
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Reviewed by David Giles

TOP 40 SINGLES

1	YOU'RE HISTORY	London F113 (1)
2	PURE	The Lightning Seeds
3	SELI!	WEA T249 (M)
4	LANDSLIDE OF LOVE	MCA TV9 (2)
5	KISS THIS THING GOODBYE	ASLW AM51 (5)
6	HONEY BE GOOD	Epic B185 (2)
7	STAND	Warner Brothers W2633 (2)
8	SO ALIVE	Reggae Bunch BQ279 (2)
9	SICK OF IT	RCA PM2407 (M)
10	GANGSTERVILLE	Epic ST81M (1)
11	SHE BANGS THE DRUMS	Silverline CFE4 (2)
12	WHEN THE HOODOO COMES	Foxed F0027 (2)
13	DAYS	Virgin RMA2 (1)
14	BACKWARDS DOG	Real TV Productions RTV3 (1)
15	WAKING UP IN THE SUN	Fontana F083 (1)
16	RIO ROCKS	Parlophone 555A (1)
17	IVY IVY IVY	Creston CRE047 (2)
18	BETTER DAYS	ASLW AM50 (5)
19	GRAVITATE TO ME	Epic EM9 (1)
20	GOODWILL CITY	Capitol C138 (1)
21	BUY ME DEEP IN LOVE	Island 1624 (1)
22	LYLE SAID TO JASON	RIP Communications ALP12 (1)
23	FRIENDS	Polydor 0462 (1)
24	AMERICAN EYES	Fontana 116A (1)
25	THE MACKAYON REVISITED	Cooking Vinyl REV11 (1)
26	RFT	Parlophone 8436 (1)
27	JAM ETERNAL	RIP Communications RIJ17 (1)
28	FAKE ID	Virgin V1199 (1)
29	YOU'VE GOT TO CHOOSE	Epic B180 (1)
30	CLOSE TO FINE	Epic 65490 (1)
31	LONDON/BERKY ROAD	London LON24 (1)
32	TOM VELAINE	Real Girl RGR101 (1)
33	TEMPATION	Situation Two ST16 (1)
34	WHERE WE WERE MEANT TO BE	Island 1543 (1)
35	SLOPPY HEART	Virgin V1197 (1)
36	PARADISE	Lox 1471 (1)
37	THE PEEL SESSIONS	Strange Fruit SF262 (1)
38	YOU TAKE AWAY THE SUN	Epic 6489 (1)
39	HYPERKILLED	Epic B182 (1)
40	SUMMER IN THE CITY	Fiction/Decca CP2 (PAC)

THE POGUES: White City, (WEA 12/7/CD) Y24097 2292-46707-0). Highly commercial — and alarmingly brief — tribute to the demolished White City greyhound stadium and the "poodles and fogs" who once frequented it. Their best effort for years, recapturing the early spirit, and featuring some impressive banjo-picking.



THOMAS DOLBY: My Brain Is Like A Sieve, (EMI (12/CD) MT 71). Remixed version of the best track from the Aliens Ate My Buck LP, now 16 months old. But well worth recharging for its superb melody recalling Bowie at his Seventies best, boosted by a souped-up white reggae rhythm.



THOMAS DOLBY snakes in as Amy Madden catches a train to greater acclaim

TEARS FOR FEARS: Sowing The Seeds Of Love, (Phonogram (12) IDEAT 12 874 711-1). They've pulled out all the stops here. There seems to be three or four different songs all competing for prominence, but it's the full-blown rousing chorus that wins through, and don't be surprised to see it hurfling number one-wards.



SUGARCUBES: Regina, (One Little Indian (12) IR 26 TP). Another extraordinary performance from Ireland's finest export. Chugging rhythms, splintered guitar and eccentric outbursts from male vocalist Einar do little to halt Bjork in her soaring flow. It won't be long before they become more than mere "indie favourites".

DIGITAL UNDERGROUND: Doowitchyalike, (BCM/Tommy Boy (12) BCM 330). Elaborate rap tapestry incorporating a multitude of elements. Some madcap vocalists akin to those of labelmates De La Soul, some fruity horns and a brilliant extended jazz workout on piano. Destined for the top drawer.

DEPECHE MODE: Personal Jesus, (Mute (12/CD) BONG 7). Their first release for over two years, and hardly a radical style departure — it's not as radical as it still employing the distinctive technique of vocal harmonies on octave apart. Strong enough to go top five, but fast losing ground to the Belgium beat experimentalists.

POP WILL EAT ITSELF: Very Metal Noise Pollution EP, (RCA 12/7/CD) P8 43883. Includes two remakes from the recent LP and two new songs, which suggest a shift away from the Poppies' flirtation with rap music. Still witty and irreverent, but more song-based. Why, they even throw in a female blues vocalist for good measure!

JAMAICA MEAN TIME: Rock To Dis, (Tom Tom/Savage (12) TT 012). Powerful blend of varied elements by this British duo. DJ Maxi Jazz raps over a basic hip-hop beat, but the horn sample is from the Specials' Gangsters, and the other sample almost certainly an all-blown-bus number about halfway through.



THE NEON JUDGEMENT: Games Of Love, (Play It Again Sam (12) BIAS 133). The poppy side of these Belgian electronic technocrats surfaces. The swirling, airy synths freshen up the vocal to such an extent that a hit is a possibility. A convenient reference point: early Teardrop Explodes?

WATERFRONT: Nature Of Love, (Polydor (12/7/CD) WON 2). The Cardiff duo's follow-up to Cry, which establishes them firmly as the natural successors to Johnny Hates Jazz, in the smoothly-polished-pop-with-traces-of-soul stakes.



WORKSHY: You're The Summer, (Magnet/WEA (12/CD) YZ 413 2292-46724-7). Sultry jazzy debut from that rare commodity — a London band — nestling somewhere between Malt Bianco/Bossa and the Style Council, a genre much underpopulated of late. A delightfully shuffy cross between a fiesta and a siesta, backed by a splendid jazz swing with solo piano accompaniment.

SWANS: Can't Find My Way Home, (MCA (12) MCA 1347). Almost unrecognisable as the Swans of old and that mid-Eighties obliterating noise. This is a gentle and sensitive version of an old Steve Winwood ballad featuring female band member Jarboe on lead vocals. How time can change a band!

AMY MADDEN: Minor Disturbances EP, (One Big Guitar (12) OEG 0087). Impressive debut from a London-based but New York-bred singer-songwriter. There are traces of folk, country and rock in these four songs, allied to some piercing lyrics and the glowing guitar work of Suzanne Vega collaborator Jan Gordon.

RUN DMC: Ghostbusters, (MCA (12) MCA 1360). Theme from Ghostbusters II written, like the original, by Roy Parker Jr. The rapping is worryingly benign, undoubtedly 'U' certificate and one hopes to use the term "sell out", but this can only serve to dent their street-level credibility. A hit, of course.

W.A.S.P.: Forever Free, (Capitol (12/7) CL 546). Large-scale number with gentle, melodic verses and crashing, grandiose choruses. An archetypal HM anthemic rant against authority and conformity, but should sink its chord with metalheads everywhere.

MARILLION: Hooks In You, (EMI (12/CD) MAR110). The first release since Fish's departure, marking the debut of Steve Hogarth. He sports a more conventional rock grunt, which, allied to a pretty standard sub-HM song, confirms suspicions that, without Fish, Marillion are little more than a run-of-the-mill rock outfit.

THE MARINES: Say Goodbye, (CBS (12) WET11). The New Borns anoramu? Well, three women, singing in union, aiming at a very Supremes/Motown feel... the thought must have crossed someone's mind. It's a very fine pop single, with a tremendous chorus. Watch it rise and rise.

UNDERNEATH WHAT: Straight Ahead Money, (WEA (12) YZ 422 2292 46699-7). Slightly disappointing WEA debut for a band who, on their night, can be one of the most devastatingly noisy acts on the live circuit. Never really quite lets rip, perhaps too restrained by the studio, but wins the Song Title Of The Month award for the B-side, Elvis Presley's Doctor.

ZIGGY MARLEY AND THE MELODY MAKERS: Look Who's Dancing, (Virgin America/AVL (12/CD) VUS 3). Best release so far from Marley Jr, although the comparisons with Marley Sr remain inescapable, such is the similarity in tone and phrasing in his voice. Sunny and joyful, with a snatch of toasting near the end, but one can't help feeling that he's, despite being reggae's Julian Lennon.

TOP 20 ALBUMS

1	VELVETEEN	MCA MC6850 (1)
2	PEACE AND LOVE	Poppy Mobsaw M247 (2)
3	STONE ROSES	Silverline CRE190 (1)
4	KITE	Virgin RMA1 (1)
5	GREEN	Warner Brothers W2634 (1)
6	FAKING ON THE WORLD	ASLW AM500 (7)
7	THE INNOCENTS	Mute STUM151 (1)
8	WAKING HOURS	ASLW AM506 (1)
9	BRAIN DRAIN	Chrysalis CH4 3706 (1)
10	DISINTERGRATE	Fiction F10104 (1)
11	DOOLITTLE	4AD CAD05 (1)
12	BLIND MAN'S ZOO	Elektra WKE24 (1)
13	MOTHER NATURE'S KITCHEN	Island IJPS90 (1)
14	BEBOP MOTPO	Virgin V229A (1)
15	MARX WCKEE	Geffen WCK79 (2)
16	LES NAGES VERTES	Byblos Gals LEP111 (1)
17	WORKBOOK	Virgin America VUS12 (1)
18	THE INDIGO GIRLS	Epic 65211 (1)
19	MIND BOMB	Sava Razzone CAS 6431 (1)
20	SHOOTING BIRD BANDS AT THE MOON	Geffen WCK78 (1)

Compiled by Music Week from Gallup Data

CBS

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TOP • 20 • COMPILATIONS

- 18** **NEW** ROCK ISLAND **CD**
Chrisyde, CHR 1708
- 19** THE RAW AND THE COOKED **★ ★ CD**
19 Fine Young Cannibals
London: BBE001
- 20** APPETITE FOR DESTRUCTION **★ ★ CD**
20 Guns N' Roses
Geffen: WY 175
- 21** ANYTHING FOR YOU **★ ★ ★ CD**
16 Gloria Estefan & Miami Sound Machine
Epic: 40135-1
- 22** JUMP - THE BEST OF THE POINTER SISTERS **CD**
14 Pointer Sisters
RCA: R 49319
- 23** PARADISE **• CD**
23 Inner City
18/Virgin: DNE81
- 24** FULL MOON FEVER **• CD**
25 Tom Petty
MCA/MCG: 404
- 25** STREET FIGHTING YEARS **★ CD**
18 Simple Minds
Virgin: HMO21
- 26** WHEN THE WORLD KNOWS YOUR NAME **★ CD**
21 Deacon Blue
CBS: 463201
- 27** THE END OF THE INNOCENCE **○ CD**
22 Don Henley
Geffen: WY 153
- 28** ESPECIALLY FOR YOU **CD**
26 Joe Longthorne
Telstar: STAR 246
- 29** SOUTHSIDE **• CD**
31 Texas
Mercury/Phonogram: B381711
- 30** KYLIE **★ ★ ★ ★ ★ CD**
30 Kylie Minogue
PAA: H4 3
- 31** FLOWERS IN THE DIRT **• CD**
24 Paul McCartney
Polygram: PCD 106
- 32** LIKE A PRAYER **★ ★ CD**
34 Madonna
Sire: WY 129
- 33** KARYN WHITE **• CD**
32 Karyn White
Warner Brothers: WY 255
- 34** WATERMARK **★ ★ CD**
29 Eyre
WEA: WY 179
- 1** NOW THAT'S WHAT I CALL MUSIC 15 **CD**
EMI/Virgin/Phonogram NOW 15
- 2** HEART AND SOUL **• CD**
2 Various
Horn & Son/Phonogram: HASTV1
- 3** NOW DANCE 199 **CD**
3 Various
EMI/Virgin: NDD 3
- 4** DIRTY DANCING (OST) **★ ★ CD**
5 Various
RCA: RL 5408
- 5** DEEP HEAT 3 **• CD**
4 Various
Telstar: STAR 234
- 6** THIS IS SKA **CD**
6 Various
Telstar: STAR 236
- 7** HOT SUMMER NIGHTS **★ CD**
7 Various
Sire: SMR 980
- 8** GREATEST EVER ROCK 'N' ROLL MIX **• CD**
13 Various
Sire: SMR 838
- 9** THE HIT FACTORY VOL. 3 **• CD**
8 Various
Futura/PWL: PF 8
- 10** NITE FLITE 2 **• CD**
9 Various
CBS: MCD08
- 11** PRECIOUS METAL **• CD**
11 Various
Sire: SMR 876
- 12** SUNSHINE MIX **CD**
12 Various
Sire: SMR 984
- 13** REGGAE HITS VOL. 6 **CD**
13 Various
Juno: JEL 706
- 14** GLAM SLAM **CD**
10 Various
K&L: NE 174
- 15** MIDNIGHT LOVE **CD**
15 Various
Sire: SMR 873
- 16** THE BLUES BROTHERS (OST) **CD**
17 Various
Atlantic: 50773
- 17** GOOD MORNING VIETNAM (OST) **• CD**
16 Various
A&M: A&M 313
- 18** TOP GUN (OST) **★ CD**
15 Various
CBS: 35264
- 19** PROTECT THE INNOCENT **CD**
19 Various
Times: TDR 354
- 20** THE 2 TONE STORY **• CD**
20 Various
Epic/Capitol: CMT 539
- 54** REMOVE **• CD**
72 Hue and Cry
Crest/Virgin: CRC 64
- 55** RAW **CD**
55 Alison Williams
Dol: Dol: 55-43201
- 56** THE OTHER SIDE OF THE MIRROR **• CD**
46 Steve Nicks
EMI: EMD 1008
- 57** GIPSY KINGS **• CD**
33 Gipsy Kings
Telstar: STAR 255
- 58** DISINTEGRATION **• CD**
61 Cure
Futura/Polygram: PDR14
- 59** GREEN **• CD**
56 R.E.M.
Warner Brothers: WY 234
- 60** KING OF STAGE **CD**
47 Bobby Brown
MCA: MCA 1186
- 61** SKID ROW **CD**
61 Skid Row
Atlantic: 781561
- 62** THE INNOCENTS **★ ★ CD**
58 En Vogue
MCA: STUM 55
- 63** SLIPPERY WHEN WET **★ ★ CD**
62 Ben 501
Virgin/Phonogram: VGH 38
- 64** KITE **CD**
49 Kirsty MacColl
Virgin: VMU 17
- 65** RAINDOWN **★ CD**
60 Deacon Blue
CBS: 46584-1
- 66** AVALON SUNSET **○ CD**
54 Van Morrison
Polygram: D36261
- 67** ANOTHER PLACE AND TIME **• CD**
67 Donna Summer
Warner Brothers: WY 219
- 68** RATTLE AND HUM **★ ★ CD**
64 U2
Island: IL 127
- 69** FOREVER YOUR GIRL **• CD**
59 Paula Abdul
Sire/Virgin: SMLP 19
- 70** INTROINSPECTIVE **★ ★ CD**
52 Pez Shop Boys
Telstar: FCS 225
- 71** TRACY CHAPMAN **★ ★ ★ CD**
63 Tracy Chapman
Elektra: EKT 64
- 72** MONEY FOR NOTHING **★ ★ ★ ★ CD**
68 Dire Straits
Virgin/Phonogram: VBRH 4
- 73** LAZY 86-88 **CD**
73 Primatives
LACT 15
- 74** HYSTERIA **★ ★ ★ CD**
64 Def Leppard
Blanton/Belton/Phonogram: BHS 1
- 75** THE CREAM OF ERIC CLAPTON **★ ★ CD**
65 Eric Clapton/Cream
Polygram: ECT 71

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★ ★ DOUBLE PLATINUM (2x100,000 copies)
★ PLATINUM (100,000 copies)
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RE-ENTRY

CD: Released on Compact Disc

The British Record Industry Chart, or R1, is compiled by Chartlab on behalf of the British Record Industry Association. The British Record Industry Association is a not-for-profit organization that represents the interests of the music industry in the United Kingdom. The R1 chart is based on sales data from all major UK retailers and is the most authoritative source of information on the UK music market.

TOP DANCE SINGLES

2 SEPTEMBER 1989

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
				RIDE ON TIME	
1	4	Black Box	De/Construct PB43055/PT4305A (BMG)		
2	3	Cliff Richard	EMI (12)EM101 (E)		
3	1	I NEED YOUR LOVIN'	4 Alyson Williams Def Jam/CBS 6551437-(6551436) (C)		
4	5	NUMERO UNO	5 Starlight CityBeat CB8742 (12)CB8742 (W)		
5	4	THIS IS THE RIGHT TIME	4 Lisa Stansfield Arista 112512 (12)612517 (BMG)		
6	7	SWING THE MOOD	7 Joe Bonny/Westmasters Music Factory MFD(7)001 (BMG)		
7	2	DO THE RIGHT THING	7 Redwood Kingpin/FBI 10/Virgin TEN(9)271 (E)		
8	12	HEY DJ I CAN'T.../S.K.A...	4 Beatmasters/Betty Boop Rhythm King/Muscle LEFT 34(1) (I)		
9	1	FRENCH KISS	4 Lil Louis London F(1)15 (F)		
10	11	FRIENDS	4 Jody Watley/Eric B/Rakim MCA(1)1332 (F)		
11	4	WARNING!	4 Adeva Cooltempo COOL(X)185 (C)		
12	21	LOSING MY MIND	4 Lisa Minelli Epic ZEE(11) (C)		
13	13	BLAME IT ON THE BOOGIE	4 Big Fun Live JIVE(1)217 (BMG)		
14	NEW	LOVES ABOUT TO CHANGE MY...	4 Daemo Summer Warner Brothers U7494(T) (W)		
15	NEW	MENTAL	4 Monty-Cox/Sue Carlson RCA PB43037(12)PT43038 (BMG)		
16	27	YOU'RE HISTORY	5 Shakespear's Sister London F(1)112 (F)		
17	34	KISSES ON THE WIND	4 Neesh Cherry Circa/Virgin YR(1)33 (EMI)		
18	44	WOULDN'T CHANGE A THING	4 Kyla Misogue PWL PWL(T)42 (F)		
19	26	SMOOTH OPERATOR	2 Big Daddy Kane Cold Chillin' W2804 (T) (W)		
20	39	THE TIME WARP	3 Damian Live JIVE(1)209 (BMG)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
21	46	SOMETHING'S JUMPIN' IN YOUR...	2 Lisa Marie/McLaren Epic WALT(12) (C)		
22	31	IF ONLY I COULD	2 2-3 Youngblood Circa/Virgin YR(1)34 (F)		
23	15	1-2-3	7 Chimes CBS 6551667 (12)-6551666 (C)		
24	18	ON AND ON	6 Awared Mango/Island (12)MANGO (F)		
25	10	DO YOU LOVE WHAT YOU FEEL	4 E-Zee Posse 10/Virgin TEN(X)273 (F)		
26	NEW	KNOCKED OUT	2 Paulo Abdul Sires SRN(1)92 (F)		
27	16	THE RIGHT STUFF	3 Vanessa Williams Wing/Polydor W(1)G(1)3 (F)		
28	17	EVERYTHING BEGINS WITH AN E	4 E-Zee Posse More Protein/Virgin PROT(1)12 (F)		
29	NEW	LOVE PAINS	4 Hazel Dean Lison DOLE(1)12 (P)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
30	NEW	DON'T PUSH IT	3 Ruth Jay MCA RJOY(11) (F)		
31	NEW	THROW YOUR HANDS IN THE AIR	4 MC Dubs & DJ Leader One Music CH 147/NOT(27) (NOT(27))		
32	14	DON'T MAKE ME OVER	7 Sybil 4-Champion CHAMP (12)213 (BMG)		
33	4	OH WORLD	4 Paul Rutherford 4-B/Way/Island (12)BRW136 (F)		
34	NEW	BE FREE WITH YOUR LOVE	3 Spontaneous Boylet CBS SPAN(1)14 (C)		
35	30	SUNSHINE 89	3 Fax Yourself AVM 75087 (12)-125087 (SP)		
36	NEW	A BIT OF U2	3 Kiss A.M.C. Syncope (12)5729 (E)		
37	32	ON OUR OWN	4 Bobby Brown MCA MCA(1)1350 (F)		
38	NEW	MOVE (DANCE ALL NIGHT)	3 Slam Slam MCA MCA(1)1346 (F)		
39	NEW	AFRO DIZZY ACT	3 Cry Sical Escape AWOL(T) 1 (P)		
40	22	MY FANTASY	3 Teddy Riley/Fat Guy MCA MCA(1)1353 (F)		
41	NEW	YOU'LL NEVER STOP ME LOVING...	3 Sonia Chrysalis CHS(1)213385 (C)		
42	11	BACK TO LIFE	13 Soul II Soul/C. Wheeler 10/Virgin TEN(X) 265 (F)		
43	NEW	YOU'RE SO MUCH	3 Janet Jackson A&M USA(1)663 (F)		
44	NEW	SALSA HOUSE	3 Ricky Rich London F(1)113 (F)		
45	NEW	PUMP UP THE JAM	3 Technotronic/Fat Freddy Swanyard SYR(T)4 (BMG)		
46	NEW	AIN'T NOBODY (REMIX)	3 Rufus and Chaka Khan Brother Brothers W 2880(T) (W)		
47	50	MOVE YOUR FEET TO THE RHYTHM...	3 Hithouse Supreme SUPE(T)49 (P)		
48	38	SATISFACTION	3 Wendy & Lisa Virgin VS(1) 1194 (F)		
49	NEW	THE KING IS HERE/THE 900 NO...	45 King Dr-Beat DRX(1)12 (PAC)		
50	NEW	BRING FOURTH THE GUILLOTINE	3 Silver Bullet Tom Tom - (1)T(1)33 (P)		

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	ON AND ON Again	4 Mingo 12MGO 708		
2	2	MAKING LOVE Baby Boop	4 Fine Style FS 024		
3	5	RAGGAUMFIMPIN GIBL (Hummingbird) Top Clackay	4 Madly CA 050		
4	3	STEP UP IN LIFE Bongolava	4 Tone One TOE 29		
5	7	OVER SIZE MAMMIE Gregory Park	4 Steady 4-Champ VPRD 438		
6	19	TOO GOOD TO BE TRUE Gregory James	4 Greenstone GRSD 250		
7	10	ONE BLOOD Sameer Red	4 American AM(1) 862		
8	4	MY COMMANDING WIFE Boris Goodwin	4 Champ CR 32		
9	6	CLOSE TO ME Scally	4 Gammion GCM 53		
10	12	COME BACK TO ME Anthony Malone & Tiger	4 Techniques TRT 47		
11	14	BOOY FUSION Michael Pringle	4 Pringle PR 7		
12	13	IWANNA GET NEXT TO YOU! Jambalaya	4 Carna Carna(1) 160		
13	16	FAST CAR Remy Bon	4 Champ CR 25		
14	15	OUT OF YOUR MIND Frankie Paul	4 Techniques TRT 51		
15	11	BABY CAN I HOLD YOU TONIGHT Teaches	4 Champ CR 24		
16	17	BRING IT TO ME Scally & Shabazz	4 Paradise PH 11		
17	10	CRUISING IN LOVE Mike Anthony	4 Manager MEX 003		
18	18	FAST CAR Wayne Underly	4 Paradise PH 12		
19	20	DANGER Super D	4 T & D Records YSO 01 29		
20	28	KEEP MOVING Dennis Brown & Frankie Paul	4 White Label P(1)		

REGGAE ALBUM CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	REGGAE HITS VOL 6 Various Artists	4 Jet Star JST 1006		
2	2	LOVE AFFAIR Frankie Paul	4 Techniques TRP 22		
3	6	WAITING FOR YOU Frankie Paul	4 Live and Love LALP 31		
4	3	LOVE THE LIFE YOU LIVE Bongolava	4 Tone One TOE 05		
5	6	GREAT BRITISH DJ'S ROLL CALL '89 Various	4 City Beats CTR 05		
6	5	YOUNG AND THE GREEN Jahnpop	4 Techniques TRP 21		
7	7	COUNT OUT! Michael Pringle	4 Greenstone GRB 134		
8	10	BUBBLE CULTURE Anshel & Almas	4 A&M ABFL 048		
9	12	KOTCH Kals	4 Mingo M(1) 1003		
10	18	LOVE LINE Frankie Paul	4 Glory Gold GGLR 003		

NEW RELEASES - DISCO 45s

ARTIST	TITLE	RECORD LABEL
HURTING ON THE INSIDE	Savory Love	Pringle PR 3
THERE GOES AGAIN	Leary Mallo	Mallo & Rusty MR 010
HOLD TIGHT	Hudson & Lou Marso	Flash Beat FB 8
AN OFFER YOU CAN'T REFUSE	Chris Drablay	St George SG 061
CHERISH THE LOVE	James & Johnny P.	Soy One Records M(1) 061
RAM DANCE HALL	Steady 4-Champ	VPRD 433

NEW RELEASES - ALBUMS

ARTIST	TITLE	RECORD LABEL
DJ. COL. LLOYDIE SAYS TENDER	Di. Col. Lloydie	Stark Muth

TOP 10 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	FRENCH KISSES	2 Lil Louis London 8281701/8281704 (F)		
2	20	CLUB CLASSICS VOL. ONE	10/Soul II Soul 10/Virgin D(1)R(2) CD(1)R(2) (F)		
3	NEW	IMAGINATION	3 Stylus SMR955/SMC985 (STY)		
4	NEW	UNFINISHED BUSINESS	4 EPMD Sleeping Bag SB(1)PL/SBUKMC(1) (F)		
5	4	HEAR AND SOUL-18 CLASSIC...	2 Various Heart & Soul HASTV 1/HASTC 1 (F)		
6	13	DON'T BE CRUEL	3 Bobby Brown MCA MCF 3425/MFC 3425 (F)		
7	NEW	BIG TIME	4 Heavy D & The Boys MCA MCG6057/MCG6057 (F)		
8	NEW	RAW LIKE SUSHI	3 Menah Church Circa CIRC(A) CIRC(F) (F)		
9	4	INTRODUCING...DAVID PEASTON	4 David Peaston Geffen 9242281/9242282 (W)		
10	5	DEEP HEAT 3 - THE THIRD DEGREE	5 Various Telstar STAR2364/STAC2364 (BMG)		

TOP 10 BUBBLERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	RECORD LABEL
1	1	MICHAEL MANIA MEDLEY	3 Michael Reilly Radical RAD(C) 12-RADICAL(1) (SP)		
2	2	GET FUNKY	3 Royal House Champion CHAMP(1)21218 (BMG)		
3	3	THE BETTER PART OF ME	3 Jaki Graham EMI (12)JAK(1) (E)		
4	4	WORK IT OUT	3 Steve Silk Hurley/M Doc Atlantic AB856(T) (W)		
5	5	DON'T EVEN THINK ABOUT IT	3 T-Weeks/Dave D Wide Island (12)1435 (43) (F)		
6	6	BREAK 4 LOVE	3 Raze Champion CHAMP(1)2167 (BMG)		
7	7	KEEN LOVE NEWS	3 Betty Wright Sere Delight SD(T)11 (JIS)		
8	8	MASQUERADE	3 Paul Johnson CBS PJ(O)H(1) (C)		
9	9	DOWTUCHYALKE	3 Digital Underground BCM BCM330(X) (P)		
10	10	UNSHINE	3 Alexander O'Neal Tabu 6551917-(6551916) (C)		

HEAVEN ON EARTH

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PLAY

AIR WAVES

IBA puts new London contracts out to tender

by Sarah Davis
THE IBA is advertising for applications for another two incremental independent local radio contracts for the Greater London area.
This follows the Home Secretary's agreement to the IBA's proposal that additional frequencies should be made available for further Londonwide stations. Both contracts are for services on the VHF-FM waveband.
Each application should provide for predominantly music-based programming to widen listener choice in London, taking into account existing stations and those groups already awarded incremental contracts.
Both previous applicants and

new groups may apply. Previous applicants may revise their earlier proposals if they wish, but must resubmit their proposals on the IBA's new application form which has been slightly modified from those used during the first round of applications.
The contract will be offered provisionally until December 31 1994. But it is likely that new legislation will be in operation before then. Unlicensed broadcasters who stopped operations before January 1 1989 will be eligible to apply.
The deadline for completed applications is November 13 1989. Successful applicants for the contracts should be announced at the end of the year.

'It was piracy,' says scuppered Caroline

"IT WAS an act of piracy," was Radio Caroline's response after being forcibly taken off air by UK and Dutch DTI officials. Station engineer Mike Watts says the crew of the Ross Revenge refused a demand by UK officials to leave their ship and were then surprised to find armed Dutch officials "swarming aboard."
Watts says the officials' original brief was to remove the transmitters intact which proved "impossible as they are welded on" So,

claims Watts, the Dutch started to "vandalise the ship. They ripped out all the studios and completely cleared out the record library."
The raid was supposedly due to rumours that Caroline's short wave transmitters were causing interference with emergency services. There was no official complaint against the boat. Dutch and UK government departments responsible and is taking legal advice on how to proceed.



BEAT'S Larry Steinbocker (above) was one of the judges, along with Liz Kershaw, Sonia and pop duo YELL, in the heats and semi-finals of the BBC's Satellite Show Junior Dance Championship at Windsor Safari Park, which will be shown on the Satellite Show from September 26. The final will be broadcast live from Birmingham later in the year.

KEY A=Radio 1 'A' list B=Radio 1 'B' list	RADIO 1 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	RADIO 2 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	RADIO 4 A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	REGIONAL A B C D E F G H I J K L M N O P Q R S T U V W X Y Z	LIST HEAT OFFER		
ADOLF, PAUL Knocked Out	Sirex	—	4	—	25	28	45
ADVA Viewing	Sirex	7	5	B	—	22	18
AEROSMITH Live In An Elevator	Capitol	4	—	—	—	8	—
ART OF NOISE/MAHOETEI QUEENS Waka	Chino	5	—	—	—	—	—
BEATLES best BETTY BOO Hey DJ	Rhythm King	18	14	A	23	22	11
BIBI, THE Honey B Good	Chrysalis	22	12	—	—	28	26
BLACK FLOWERS On The Boogie	Jive	16	16	B	8	40	36
BLACK FLOWERS On The	de Construction	20	12	A	B	29	21
BON JOVI You Can Run But You Can't Hide	Vertigo	13	10	B	8	26	14
CALL THE THE Dogs	MCB	13	—	—	—	8	—
CHEER IF Could You Take Time	Geffin	10	10	B	8	19	16
CHERRY, NINEM Kisses On The Wind	Circle	24	18	A	34	31	20
CINEMAS, THE 1,2,3	CBS	—	—	—	—	17	15
COOPER, ALICE Fusion	EMI	13	14	A	A	20	24
CRAMER, THE Emergency	Jive	—	—	—	—	12	—
DANNY WILSON Never Comes Back The Same	Virgin	10	—	—	—	23	20
DEAN, HAZEL Love Pains	Lissans	—	—	—	—	—	—
DEAN, AMITRI Kiss This Goodbye	ALAM	13	8	B	8	29	25
DEPEHE MOOD Personal Jesus	Mute	7	—	—	—	6	—
DIOM KING Of The New York Streets	Airtite	16	13	—	—	17	23
DOVANOVA, JASON Every Day	PWL	17	11	A	A	38	25
ESTERAN, GLORIA Don't Want To Lose You	EMI	9	14	B	A	34	38
ETHEREGE, HEUSIA No Saviours	Impact	5	—	—	—	—	—
EYE THINGING, The Renewal	ICA	21	15	B	8	35	21
FINE YOUTH CANNIBALS Don't Look Back	London	12	14	B	8	36	33
FORDHAM, JULIA Look And Key	Circle	5	—	—	—	21	18
FRANKLIN/HOUSTON (It's A Wonderful World)	Airtite	—	—	—	—	26	—
FUZZBOX Split	WEA	13	18	B	A	22	29
GIBSON, DEBBIE We Could Be Together	Affinity	8	5	—	—	32	32
GODDIN, LONNIE If I Had You	Supernova	5	12	—	—	—	—
GRAHAM, JARVIS The Better Part Of Me	EMI	4	—	—	—	28	26
GUNS N' ROSES Nigh Train	Geffin	12	—	B	7	—	—
HENLEY, DON New York Minutes	WEA	7	—	—	—	11	—
JACKSON, JIMMET Mea Tau Much	Breakout	9	5	—	—	21	7
JACKSONS, THE 2300 Jackson Street	Eric	—	—	—	—	22	19
JERRY DADS, THE Love Through The Bricks	Polydor	8	—	—	—	9	—
JIVE BUNNYMASTERS/REYES The Mood That I'm In	Impact	5	12	—	—	38	29
JOHN, ELTON Healing Hands	Backlot	21	15	A	4	17	34
JOHNSON, PAUL, Massachusetts	CBS	—	4	—	—	41	30
KATRINA & THE WAVES That's The Way KLF Kisses Good To You	SBK	4	—	—	—	25	20
KLF Kisses Good To You	—	—	—	—	—	—	—
LABRIE, TITTY You Added Me To Me	MCA	—	—	—	—	17	19
OCIAN, JOHNNY All I Ever Wanted	Eric	—	—	—	—	13	9
LOVELY, LYLE Can't Remember	—	—	—	—	—	7	6
MADONNA Christmas	WEA	22	6	A	—	36	—
MANNING, CLOVE SARA CARLSON Meant	ICA	12	14	B	8	18	9
MARLEY, JIGGY Look Who's Dancing	Virgin America	5	—	—	—	—	—
MARTINA Top Soldiers	SBK	15	15	A	4	43	40
MAXI, RICHARD Right Now Waiting	EMI USA	10	—	—	—	33	18
MELANIE LYNN Head To Tail	WEA	—	6	—	—	20	7
MILKERN, MALCOLM Something's Jumping In My Heart	EMI	9	12	B	8	28	24
MILLIHA Happy Radio	Hit	7	—	—	—	18	13
MINELLI, LIZA Loving My Mind	WEA	21	21	A	4	43	37
MINOQUE, KYLIE Wadda' Charge A Thing	PWL	21	22	A	4	34	39
MORRI, ALEXANDER Sandrine	Tabu	7	—	—	—	17	—
MURPHY, ROBERT If Could Happen To You	EMI	—	—	—	—	23	22
PETTY, TOM Repeat Dream To Dream	MCA	18	15	B	8	30	29
POGGIES, The White City	Warner	7	—	—	—	16	—
QUEEN The Invisible Man	EMI	12	8	B	34	28	12
REHARD, CLIFF & FBI Do The Right Thing	10	11	5	B	8	15	16
RICHARD, CLIFF I Just Don't Have The Heart	EMI	24	21	A	4	43	37
ROLLING STONES, The Mandeville Express	Capitol	6	—	—	—	30	13
ROSE, PAUL On Your Feet	Alb & Blue	7	6	—	—	22	23
ROSE, PAUL On Your Feet	WEA	4	8	A	4	24	9
SHARPE'S SISTER Wake Up History	Impact	5	8	—	—	20	20
SPANDAU BALLEW In Face With Your Love	CBS	17	19	—	—	35	24
STANFIELD, LISA (It's In The Right Time)	Arista	20	26	A	4	39	33
STARLIGHT Numero Uno	Citybeat	13	8	B	—	22	17
SWEENEY, BONNIE I Love To Boogie	WB	5	—	—	—	38	30
TABU FOR THE BEARS Using The Seeds Of Love	Mercury	30	22	A	34	26	—
TAN, JERICO Sugar Love	London	18	19	A	4	31	24
TEIFFOS, The Bye Bye Deep In Love	Island	4	—	—	—	—	—
TURNER, TINA The Best	Capitol	10	10	—	—	29	27
WATERGONT Nature Of Love	Polydor	—	—	—	—	15	—
WATLEY, ZODDY Friends	MCA	16	13	B	8	31	26
WATSON, KAREN Soundtrack	Warner Brothers	4	—	—	—	16	—
WILLIAMS, ALISON Need Your Love	Capitol	6	4	B	—	34	29
WILLIAMS, LUCINDA Romance Kisses	Rough Trade	5	—	—	—	—	—
WILLIAMS, VANESSA The Right Stuff	Polydor	5	—	—	—	12	13
YOUNG, THE Loving	Virgin	—	—	—	—	14	—
YOUNG BLOOD, SYDNEY If Only Could	Circle	12	9	B	8	15	6

A more detailed playlist breakdown, tracking special records, is available from the Research Department. For details of this weekly service, call Lynne Fox on 01 387 6611 ext 224.
Records are eligible for the grid if they are on the current Radio 1 playlist, or if they had 10 more plays on Radio 1 last week than on any other station by Radio 1's Romex computer or if one featured on 11 or more current NR playlists (A & B list).

BRIEFINGS

● AFTER APPEALING for demo plays on Dave Pearce's Friday rap show on GLR to find a new DJ, rapper Einstein has made his choice. The winner is KJC (Kris "Cul" Jones), who worked with the Mastermix crew before going solo in 1987. By coincidence, KJC was sitting up for his regular Friday mixing session for Pearce's show in an adjacent studio when Einstein visited. The pair will now finish Einstein's forthcoming album for Music Of Life and undertake live appearances later this year.

● SATELLITE MEDIA Services reports that all 47 IR stations have agreed to take its audio and data satellite transmission service which will be fully operational in September.

● THE FIRST LA Gear'New York Rap Exchange programme, hosted by Morley Mast and Westwood on Capital Radio, has been hailed a huge success. Letters have flooded in to Capital and the station claims some specialist record stores have been selling bootleg copies of the programme. The show featured the world premiere of many records including those by Heavy D & The Boyz, Stephanie Mills, Craig G and Kevin Keav.

● TONY CHURCHER has been appointed to the new post of PRS head of broadcasting administration. He is responsible for managing the society's broadcasting licensing and the provision of research information on commercial and other developments in radio and television. Previously, Churcher was the sales marketing director with Independent Radio Sales.

● A NEW Capital Radio jingle package has been created by the Los Angeles based HLC/Killer Music. It includes urban, rap, rock and contemporary hit radio IDs according to HLC's Al Capps who wrote, arranged and produced the package which features both acoustic and synth tracks. The jingles were created under the supervision of Capital programme controller Richard Park who worked with the HLC team at its Hollywood studios. Park describes the material as "a jingle package that ties in perfectly with the music on Capital FM in the Nineties."

● CENTURY RADIO, Ireland's new national radio station, goes on air on September 4. Mark Gray, who's worked for RTE, Capital and Radio One is head of programmes and Keith Pringle, formerly with Capital Radio, is head of music.

COMPACT disc

DIGITAL AUDIO

1	CUTS BOTH WAYS, Gloria Estefan	Eric
2	3 NEW TITS... JESSIE CLAY Live (Delays/Pyram)	—
3	A NEW FIDELITY, Simply Deep	Elektra
4	7 REAR ALICE, Simply Deep	—
5	ROCK ALLIANCE, Justice Fall	Chrysalis
6	5 CHICKS, The Blue Mankeys	ICA
7	SACRED HEART, Shakespeare's Sister	London
8	6 HARTY 5000 - 18 CLASSIC... Var	Phon & Soul
9	7 THINGS, Yvonne	Polydor
10	10 IMAGINATION, Imagination	Stylus
11	8 THE MIRACLES, Queen	Polyphonic
12	9 BARMAN (OST), Prince Warner Brothers	—
13	4 FULL MOON FEVER, Tom Petty	MCA
14	14 FULL MOON FEVER, Tom Petty	—
15	17 RAW LIE SESH, Moush Chany	Citra/Virgin
16	15 THE RAW AND THE COOKED, Fly	London
17	11 BIG BANG, Teardrop	WEA
18	13 STREET MARTINA TAYLOR, Simple Minds	Virgin
19	18 CLASS CLASSES VOL. ONE, Neil S	10/10/10
20	16 VELETTEN, Transvision Vamp	MCA

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Atlantic's uncharted waves

by Bob Tyler

ATLANTIC WILL be hot," promises Paul Kavanagh, the 22-year-old head of music of the new Irish long wave station due to be launched on September 1. Kavanagh, previously with Dublin pirate Sunshine, says he won't be divided to by the charts: "The sound of the station is more important than the charts."

Atlantic's target audience is 15 to 34-year-olds, the broadcast area is most of the British Isles — a potential audience of 30m. For now Kavanagh and station manager Travis Baxter are keeping their programme plans under wraps, but they promise a tight format of hot hits and familiar music not more than four-years-old.

Atlantic 252 is going for an international sound with DJs from England, Ireland and the US, including former Laser 558 wildman Charlie Wolf, Gary King (the Breakfast show), Henry Owens, Tony West and Dicky Rhodes.

Atlantic 252 will broadcast from the tiny village of Trim, 15 miles north west of Dublin. Trim is so tiny that every Friday the station staff have to compete for parking spaces, and even fresh air, with the weekly cattle market. An idyllic, but most unlikely, place for a new wave British and Irish radio.

However, the seriousness and

The radio market is by no means saturated, it has far more potential'



ATLANTIC STARS: Charlie Wolf



(left) and Tony West

size of the Atlantic project is realised when visiting the nearby transmitter station: a two-year project for the RTE engineers involving a 60-acre site, a 248 metre mast and a third of a mile of new road. A vast investment for a long wave station that many people in the industry claim is ignored wobble.

But Baxter sees no problems, just advantages: "First we can cover one large area on a single frequency, no re-tuning as you drive; second, when the BBC launch Radio Five it will be on long wave and aiming for a younger audience."

More music is played on IR now than ever before and deregulation will remove some speech obligations from programmes.

However, Baxter, a true radio man, believes that the UK has just scratched the surface in radio. He says: "The radio market is by no

'Atlantic will be hot . . . the sound of the station is more important than the charts'

means saturated, it has far more potential, Atlantic will increase listening all round."

Atlantic 252 will, he claims, set the pace for major changes in radio: like the Laser experience of five years ago, listeners will tune to uncharted parts of the radio dial.

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

Plymouth Sound

by Stu Lambert

PROGRAMME CONTROLLER Mark Seaman happily admits that his station takes few risks. Its listeners are mostly over 35, and they enjoy the close contact the station maintains with the locality. Daytime programming features "the safer side of the chart", but an A-list which currently includes Del Amiri, Freddie MacGregor and the Lighting Seeds shows that this implies no sacrifice of variety or interest.

Music Policy

Daytime programming divides fairly evenly between the playlist and "gold"/Mor sounds. The A-list is split down the middle and presenters select from alternate halves to avoid duplicating plays. Most played record of the moment is Gloria Estefan with 18-20 plays per week.

After 6pm the B-list is played, with then Jericho and Shakespear's Sister featuring at present. Evenings also offer specialist jazz, folk, country, and big band "pop" shows, with a new soul show the most recent addition.

On Wednesday evenings Soundcheck looks into the local music scene, and local acts whose demo tapes meet with approval are offered a session in Plymouth Sound's studio.

Presenters

Plymouth Sound's head of music Pete Greig starts the day, followed by Mark Seaman and Chris Dennis. Next comes the most popular presenter, Ian Colvert who has been on air at Plymouth for more than 15 years and has a close relationship with his community. The most popular slot, however, was inherited by Seaman when he took on the mid-morning show. Johnny Haywood hosts the specialist evening shows.

Audience

The strong local emphasis gives a JICRAR rating of 54 per cent, with a potential listenership of 300,000. Competition comes mostly from BBC Devon, DevonAir and BBC Cornwall. The bias towards over-35s will probably change next year, with the planned frequency split adding a younger audience.

Industry

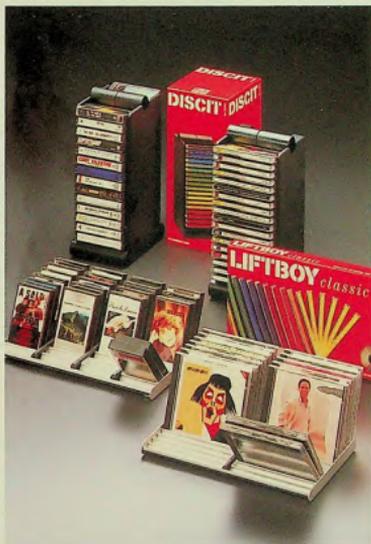
"Unethical" perhaps best characterises Plymouth Sound's re-



MARK SEAMAN: Plymouth controller.

lationships with record companies, and industry organisations. Greig phones PPL and PRS once a fortnight. Visits from pluggers are rare.

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TOP 30 MUSIC VIDEOS

3	2	Last	This	(Description (Tracks) Timings/Dealer price)	
wks	wk	wk	wk		
—	—	1	1	BROS: Push Over Compilation (6 tracks)/25min/£6.95	CMV 49830 2
2	1	2	2	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
—	—	11	3	MAX BYGRAVES: SingaLangaWarYears Compilation (30 tracks)/50min/£6.95	Parkfield MKM 0003
6	8	5	4	GLORIA ESTEFAN: Homecoming Concert Live (13 tracks)/1hr 20min/£8.34	CMV 49017 2
7	4	6	5	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VD 491
3	3	4	6	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
1	2	3	7	PINK FLOYD: Delicate Sound Of Thunder Live (16 tracks)/1hr 25min/£8.47	PMI MVN 99 11 86 3
12	—	16	8	ROY ORBISON & THE CANDY MEN Music Club/Video Col Live (9 tracks)/25min/£3.47	MC 2000
4	15	9	9	BRUCE SPRINGSTEEN: Video Anthology 1978-88 Compilation (18 tracks)/1hr 30min/£9.04	CMV 49010 2
NEW			10	TOM PETTY: A Bunch Of Videos ... Compilation (13 tracks)/1hr/£6.95	PMV/Channel 5 CFV 087 42
NEW			11	QUEEN: Rare Live Live (18 tracks)/1hr/£6.50	PMI MVP 99 11 89 3
9	5	8	12	FRANK, LIZA AND SAMMY: The Ultimate ... Video Collection Live (30 tracks)/1hr 30min/£6.95	VC 4077
8	16	18	13	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000
19	19	10	14	LED ZEPPELIN: The Song Remains The Same Live (9 tracks)/2hr 7min/£8.95	WHV PES 61389
—	13	15	15	CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MVPCR 1

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10	6	13	16	THE HIT FACTORY VOL. 3 Compilation (11 tracks)/35min/£6.95	PWL/Fanfare VHF 8
14	14	12	17	CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr/£6.50	PMI MVP 99 1179 3
—	—	—	18	EURYTHMICS: Live Live (15 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08132
NEW			19	JOHNNY MATHIS: In Concert Music Club/Video Collection Live (16 tracks)/57min/£8.47	MC 2010
5	7	7	20	GENESIS: Invisible Touch Tour Live (12 tracks)/1hr 56min/£8.34	Virgin VD 358
NEW			21	SAMANTHA FOX: I Wanna Have Some Fun Compilation (6 tracks)/30min/£6.95	Zomba ZV 0001
—	—	—	22	GLAM ROCK Compilation (16 tracks)/52min/£6.95	Virgin VD 454
—	17	—	23	NOW DANCE '89 Compilation (13 tracks)/46min/£6.95	Virgin/PMI/PMV VD 628
15	10	19	24	INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08372
—	—	—	25	DIRE STRAITS: Alchemy Live Compilation (11 tracks)/1hr 30min/£6.95	PMV/Channel 5 CFV 00122
11	20	—	26	METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47	PMV/Channel 5 CFV 08347
—	—	—	27	QUEEN: Live In Budapest Live (23 tracks)/1hr 25min/£11.99	PMI MVN 99 11 46 3
—	—	—	28	HOT CHOCOLATE: The Very ... Music Club/Video Collection Compilation (16 tracks)/1hr 5min/£3.47	MC 2002
—	—	—	29	MADONNA: Ciao Italia Live (16 tracks)/1hr 40min/£7.80	WEA 9381-WEA
—	—	—	30	PRINCE: Loveisxay Live 1 Live (16 tracks)/1hr 7min/£6.95	Palace PVC 3017M

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 DP. £6.95 SRP. £9.99

Godley goes for it (and why not)

by Selina Webb
 ACCORDING TO Kevin Godley, music video is currently basking in a marked upsurge in fortunes.

"There's been a vast improvement over the last two or three years when video had really hit rock bottom," he says. "MTV was full of crap: people's creative juices had dried up."

Now he believes the industry's back into "go for it" mode, thanks in part to the advent of new technologies. "Directors are mucking around with images and experimenting again and, not to say all the experiments are working, it's very healthy."

This optimism for the medium has persuaded Godley, temporarily at least, to abandon America, commercials and his creative partner Lol Creme and dip back into his own promo-directing talents. The

first fruit of the new solo venture was Don't Look Back for The Fine Young Cannibals and it is followed by a similarly performance-based promo for Island Records' newcomers And Why. Not.

"Most of my stuff is performance in an unusual context, I don't particularly like the kind of videos that act out a particular storyline," he reveals.

The striking effects in Don't Look Back were achieved with a technique which, simplified, resembles cutting holes in frosted glass. "I transferred all the footage in focus, and then all out of focus," he explains. "Then I cut holes through the out of focus using various techniques." The shudder on the chorus was "almost an accident" achieved via very fast cuts in the edit suite.

Godley's award-winning reputation with Lol Creme at Medialab

has earned him a privileged status among promo directors. He is able to call the tune on virtually all aspects of his work and his average working budget is around £100,000. But, he says, boundless funds won't make a good promo if he doesn't click with a particular track.

"There's got to be a chemical thing. Sometimes an idea is 99 per cent great and one per cent inspiration, but you still need that inspiration," he says. "If you've got the imagination I wouldn't say that you can't make a great video for £10,000, but it's difficult for someone like me to go back to that sort of amount. I'm used to using a lot of complicated editing techniques, and they cost a lot of money."

As for the break from Lol Creme, his creative cohort over the last 27 years, Godley says it's "refreshing." "I can think of an idea without consulting anyone else. It's more spontaneous," he says.

Kevin Godley names his favourite videos of recent years as New Order's True Faith, Siouxsie And The Banshees' Peak-a-boo and, predictably, Peter Gabriel's Sledgehammer. His enthusiasm for music video as opposed to the more lucrative world of commercials — where he's equally in demand — stems from the "rock 'n' roll, go for it" attitude of the record industry.

"The fun in commercials is being extremely perfectionists and of course you've got more time and money at your disposal," he explains. "In music video there's more adrenalin involved, you come up with your own ideas and go for it. I'm in this business because I want to see my ideas on the screen."

R E V I E W S

MAX BYGRAVES: Singalonga-
 WarYears! Parkfield MKM0003.
 Running Time: 55 minutes.
 Dealer price: £6.95.

Comment: Marketing the music of the war years is the ultimate exercise in sentimental nostalgia, and in some respects Bygraves has missed out on an excellent opportunity with this video. Most of it is footage from the present day. Any nostalgia appeal is immediately blown by the sight of Bygraves singing Good Morning — a Good Morning from the luxury of a sparkling swimming pool. Later on he assembles a mobly crew of pensioners in a pub and leads them through a sing-song (complete with appalling lip synching). There are a few obligatory shots of planes, rubble and evacuees, but one feels that this could have benefited from a little imagination and a bit of period re-creation. **Sales Forecast:** Never undermine the buying power — or the credibility — of the over-Sixties. Bear in mind, though, that at watching a band perform a nostalgic act and b) the medley format may deter prospective buyers who would prefer a faithful rendition of the entire song.

VARIOUS: Hard 'n' Heavy. PMI.
 MVP 9911883. Running time: 75
 minutes. Dealer price: £6.50.

Comment: The second issue of the heavy metal video magazine Hard 'n' Heavy has a suitably varied selection of rock music. Taking the reverent approach of such magazines as Kerrang! it bolsters the choice of artists with different interview situations and location reports. Ranging from the "serious" rock of The Scorpions (girls and spasshied) to more alternative metal bands such as Testament and Exodus, Hard 'n' Heavy manages to straddle its sexism with intelligent and entertaining viewing. Although big names are included, (Ozzy, Lemmy, Judas Priest) they've also done their best to unearth new talent — thus we have the excellent dustbin noise of GWAR (who dress up like the monsters) and the punky tunes of girl band L7. Considering the market and the approach they're almost obliged to take, Hard 'n' Heavy is a great success. **Sales Forecast:** Running well over an hour with a good selection of rock and heavy metal to attract fans, Hard 'n' Heavy is great value for money and sure to build sustained sales.

So you wanna be a rock 'n' roll star...

HOW TO Break into Heavy Metal (Without Getting Screwed) is the unashamed title of Wienerworld's latest release which is unleashed on the public on September 1 with a dealer price of £6.95.

"It is the perfect guide for anyone with aspirations to graduate in metal work at Rock 'n' Roll High School," claims Wienerworld. "Just follow the advice given by the music industry experts and learn how to be a real rock 'n' roll rebel in the privacy of your front room!" Anthrax, LA Guns, White Lion, Helloween and Lizzy Borden are some of the guests who lend their own personal philosophy and wisdom on starting a band. Also covered are merchandising, the low, good management, the producer and the record company.

A heavy promotional campaign in all the music press, but focused on one specialist heavy metal magazine, will back up the release. How To Break into Heavy Metal

Everything You Wanted To Know About The Rock Business, But Were Afraid To Ask!



(Without Getting Screwed) is exclusively distributed by Parkfield.

Wurlitzer wonders

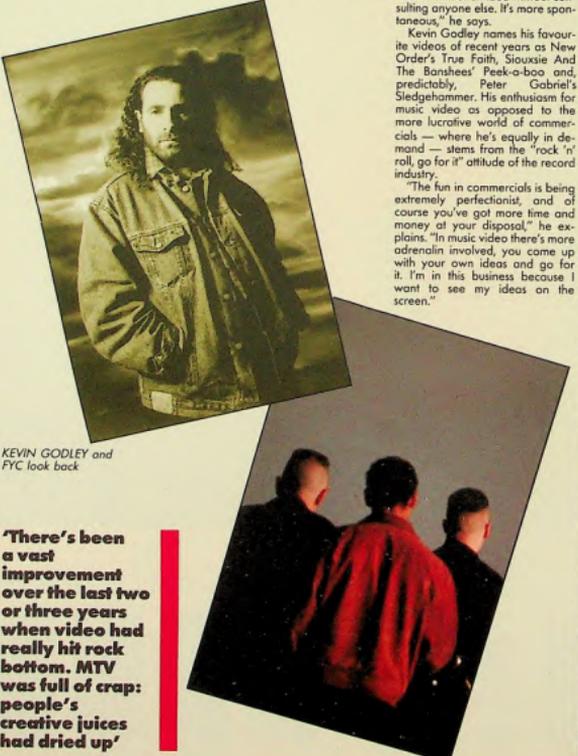
AN ORIGINAL 1957 Wurlitzer jukebox from a small downtown bar in North Carolina is the first prize in a consumer competition to promote four new rock and roll videos from The Video Collection.

The gleaming Model 2204, containing the original hit records from the Fifties and Sixties, is the star prize in a phone-in competition featured on the packs of Rock 'n' Roll — The Greatest Years 1950s Volumes I and II, and Rock 'n' Roll — The Greatest Years 1960s and 1969. Runners-up prizes included three complete sets of The Video Collection's Fifties, Sixties and Seventies hits tapes.

Volumes I and II of the Fifties tape contain 45 classic hits captured

ed on black and white film, evoking the rebellious dawn of a new era in popular music. The artists featured include Elvis Presley, Little Richard, James Brown, Eddie Cochran and Fats Domino.

Following on from VCI's success with its previous five music videos from the Sixties, the 1968 and 1969 volumes contain 33 hits between them including Mary Hopkin's first single Those Were The Days and David Bowie's Space Oddity. Heavyweight advertising and promotions support the releases including a competition spread in the Daily Star. All four titles are released on September 11 with a £6.95 dealer price.



KEVIN GODLEY and FYC look back

'There's been a vast improvement over the last two or three years when video had really hit rock bottom. MTV was full of crap: people's creative juices had dried up'

Latest circulation figures show titles aimed at older readers are flourishing while magazines bought by teenagers face tough times. Matthew Fearnley reads between the lines

Rise and fall



DECISIONS, DECISIONS: with a quarter fewer teenagers in four years' time, will *Today's Tiddler* have as wide a choice of titles when he or she reaches the age of consumption?

IN FOUR years time it's acknowledged there'll be one quarter less teenagers than there are now, and this dramatic demographic trend is already being mirrored in the Jan-June ABC figures for the consumer music press. For while the titles aimed at the younger end of the market, such as *Number One* and *Just Seventeen* have lost hard-earned circulation despite solid marketing and creative editorial strategies and *Smash Hits'* meteoric circulation rise is frustrated, titles aimed at the more mature readers like *EMAP Metro's Q* and *IPC's NME* have seen healthy jumps in circulation.

The editorially-led *Q* has won an outstanding circulation leap from 117,359 (ABC, Jul-Dec '88) to 133,975. "I think the market has developed more in certain areas than in others, and development in the market for the more mature reader is one very important such area. This has helped *Q*. But the basis of our success is an excellent product which provides readers with what they want," argues *Q's* publisher, Rita Lewis.

As well as solid editorial — an important review section cross-subsidizing an up-front, extended feature section — astute marketing has played an important role in *Q's* success.

"I think promotions have been very important. We've promoted

Q off front cover with photo-books this year. And instead of keeping a fraction of our increased readership from such promotions, as we'd expect, we've kept almost all of the newly attracted readers. This has really swelled our circulation," continues Lewis.

Meanwhile, *Q's* editor, Mark Ellen, delights in his title's overtaking of *The Tatler's* circulation.

Unfortunately, *EMAP Metro's* other titles failed to live up to their promise this half-year. *Flagship Smash Hits* fared reasonably well, but failed to repeat the excellent circulation climbs of previous periods. Its slanted growth was only 19,340 (Jan-Jun '89) compared to 165,390 (Jul-Dec '88). And *Just Seventeen* lost circulation, dipping from 306,207 (Jul-Dec '88) to 300,107, despite editorial changes and high promotional activity.

Despite *Smash Hits'* less dramatic climb, publisher Rita Lewis remains hopeful: "I still think there are plenty of young readers out there who are interested in *Smash Hits*. But the pop world must continue to throw up exciting acts like Bros, Kylie and Jason to stimulate our circulation. There is an increasing interest in the older, 'stadium' rock musicians but there are still plenty of young people to service our publishing requirements."

IPC's Number One had an even poorer half-year than *EMAP Metro's* two titles, falling from

146,980 (Jul-Dec '88) to 130,721. "The record industry and the consumer market is moving towards an older profile and *Number One* has missed out on this," says the title's publisher, Andy McDuff.

"We've had a major re-think in strategy terms for *Number One* on two points. Two years ago it was moved from our music division into our new general division. A few months ago we've moved it back again — it is a pop music title, not a general interest, young girl's title. I'm chasing a more unisex audience," says McDuff.

"I also want to make *Number One* slightly more accessible to older readers without alienating the younger readers we've built up. Demographics are against us and we hope to re-dress that. It's more of a marketing problem than an editorial problem and I think by capturing more boy readers and making it more accessible to the slightly older reader we'll solve the problem," he concludes bullishly.

United Magazines' *Record Mirror* has also suffered a battering in the last six months falling from 43,930 (Jul-Dec '88) to 41,089. "I think all the youth music titles have suffered within the last few months or so," says publisher Lynn Keddie. "But *RM* has appointed a new editor, Eleanor Levy, who's looking to make subtle editorial changes to put *RM* even more in line with its readership."

RM is also investing resources in a long-term promotion which aims to find a "band of the Nineties" with readers sending in demo-tapes.

Kerrang!, United Magazines' niche heavy metal title, fared moderately well during the last half year, increasing its circulation from 59,638 (Jul-Dec '88) to 60,126. "This is obviously a sign that our promotions have been well received," says publisher Eric Fuller. "And we're continuing to promote with flexi-disc and posters over the coming three months. We've also developed new editorial features, including our highly popular *Weekly Retrospective*, and *Any Questions*. These are designed to reinforce the strong bond we've created between reader and magazine," confirms Fuller. "If you don't please your reader, you don't have a magazine."

But a slipping *Sounds'* circulation presents publisher Fuller with more serious problems. The title has fallen from 55,457 (Jul-Dec '88) to just 49,201. "The tabloid market has become harder and harder to succeed in and, despite reader research, we've lost circulation.

"So I've initiated a change in strategy to accommodate the prevailing changes in the news trade which have hindered *Sounds's* fall. The title is set to go full scale or return from September, which means

Sounds will be seen in a much wider spread of newsagents giving more purchasers the chance of buying copies," discloses Fuller.

Meanwhile, the other consumer music tabloids, *IPC's New Musical Express* and *Melody Maker*, have fared very well indeed, both boosting their circulations.

NME has jumped from 92,667 (Jul-Dec '88) to 95,949 while its sister title, *Melody Maker*, has also seen a healthy growth, from 57,146 (Jul-Dec '88) to 59,962. "Basically," points out twin-publisher McDuff, "we are simply producing good words which are far more readable than our competitors. We've realised our strengths and played on them, namely beat-up news and including more reviews. I also can't underestimate the input of our staff. They are now all very enthusiastic about music, not politics or the media, but music. And this rubs off on our readers. If writers don't produce words people want to read, you've not got a magazine."

'If writers don't produce words people want to read, you've not got a magazine'

ABC Figures	% change in last 6 months		
	Jul-Dec 88	Jan-June 89	
<i>NME</i>	92,667	95,949	+3.54
<i>Sounds</i>	55,457	49,201	-11.28
<i>Melody Maker</i>	57,146	59,962	+4.93
<i>RM</i>	43,930	41,089	-6.47
<i>Number One</i>	146,980	130,721	-11.06
<i>Smash Hits</i>	767,546	786,886	+2.52
<i>Just Seventeen</i>	306,207	300,107	-1.99
<i>Kerrang!</i>	59,638	60,126	+0.48
<i>Q</i>	117,359	133,975	+14.16
<i>Time Out</i>	88,253	88,814	+0.64

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The success of more life-style-oriented magazines such as *Opera Now* has stirred the rather stuffy and learned world of classical music journalism. Nicolas Soames reports

THE GREAT stir caused by *Opera Now* when it launched in April was largely due to its bold attempt to break the rather formal mould in which all classical music magazines to date have been cast. Right from the start, *Opera Now* nailed its colours to the life-style mast, with the emphasis in its advertisements as much upon hand-made shoes and slick watches as upon new productions and the latest compact disc releases.

Its ebullient editor and founder, Canadian-born Mel Cooper, believed firmly that opera was a medium which was not only expanding quickly, but reaching youthful and enterprising audiences keen to enjoy the art and the extravagance of one of the most expensive dramatic forms.

He seems to have been proved right. The success of the grandiose *Ado and Carmen* productions and the huge response to super-tenors Luciano Pavarotti and Plácido Domingo have been mirrored in the response to his magazine.

Although the first six-monthly ABC figure will not arrive until the end of the year, Betty Yao, marketing director, reports that 6,000 subscriptions have been taken out so far, an acceptable number for

such a magazine; while there was also a lively newsgast shelf sale.

Allowing for seasonal fluctuation, between 25,000-30,000 copies are sold per month in the UK, and a further 10,000 are sent abroad. Around 40,000 has been suggested as a break-even figure.

"We are in the happy position where we now have to decide not whether we will survive, but in which direction we should take the magazine," says Yao. "Do we start writing more about grass roots — the British amateur operatic scene — or do we venture abroad, looking to New York and Japan and take a more international view?"

Despite such confidence after less than six months, Yao does not claim that it was easy. She is the first to deny that Cooper and the *Opera Now* magazine found a magic formula that can be duplicated to cover other areas of classical music.

Yet the rather stiff-backed nature of much of classical music journalism suggests that it is ripe for change. It is ruled by *Gramophone*, the august review magazine dubbed the bible of classical records. Although it has lightened a little, its general approach to its subject under the direction of its young editor Christo-

Biting the stiff upper lip

pher Pollard, it still caters for a higher specialist readership. The reputation of the magazine lies in the highly arduous reviews.

It seems to have arrested a falling circulation and sells around 70,000 copies a month, 45,000 of those in the UK, as such, it has the largest classical circulation, followed by *Hi-Fi News* which likes to think of itself as second only to *Gramophone* as a serious classical review magazine.

There are a number of other hi-fi mags, including *Hi-Fi Review* and *Hi-Fi Answers* which touch upon classical, and more general classical consumer magazines, including *Opera*, *Musical Times*, *Music and Musicians*, though often with very small circulations. Almost without exception, they appeal to a specialist audience.

What about new and young classical buyers seen most prominently at the opera, but evident in other classical contexts too?

Nicola Harvey, editor of *Which Compact Disc?* has developed a considered approach with these new readers specifically in mind.

WCD? gives equal space to rock, classical, jazz and other music forms. Equally importantly, however, it makes a concerted effort, both in the accessible content and the bright and attractive lay-out, to make the articles comprehensible by all. It gauges its response partly

for its circulation — generally a little below the 30,000 mark — and partly through the CDs it sells through regular special offers.

If *Opera Now* has broken the mould for opera, and WCD? suggests a new line for the hi-fi magazines, is there room for developments elsewhere to respond to the awakened interest in classical music? David Hepworth, editorial director with EMAP Metro, has talked about the possibility of launching a classical music magazine with a popular approach but, even though he actually buys classical CDs regularly, he has never taken those discussions further. "There is a need for greater accessibility in the coverage of classical music in newspapers and magazines," he says and points out that since *Q* began, it has always devoted some space each issue to classical music.

He adds: "It is difficult to develop a magazine with the aim of breaking its readers into a new area — it tends to end up educating the readership so that, in this case, after a year they would end up buying *Gramophone*."

It is a curious pessimistic view, but one that does seem to be borne out by the failure of such attempts in the recent past. There was the Canadian *Magazine Fugue*, which had a more lively approach to reviews, it failed after

a year or so, but perhaps more because of administration problems than content. And there was *Kradio 3 Magazine*, which again failed after a year or so despite frequent plugs on Radio Three, probably largely through content than anything else — though commercial expectations were very high.

Significantly an increasing number of entertainment and record magazines are now including classical reviews, *20/20*, *Time Out's* new offspring includes four or five pages devoted to classical music, including classical reviews, each month. And the plethora of in-house magazines such as *In Sight* in WH Smith shops and *TOP* in Tower Records similarly feature regular classical columns.

"There is no question about classical music expanding," remarks Hepworth. "We definitely think that it is a market that is expanding, and at that moment in a magazine such as *Q* we feel there is room for it to develop."

"But it is a matter of approach. When the classical press reviews records, it discusses which are the best versions of a work, but this is too specialist and just puts people off who are trying to get in. What these new listeners want to know, for example, is which are the five keyboard works of Bach they should listen to, and then some suggested versions."

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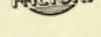
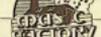


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DIARY

JUST A few short weeks ago, at the time of the Island acquisition, PolyGram International president David Fine told *Music Week* that he was getting no signals from Philips that the Dutch corporation was looking to increase the 10 per cent of PolyGram stock it has placed with outside investors. Now the signals are very different, with a further flotation likely to test Fine's assertion that the electronics giant "will never give up a majority shareholding in PolyGram". The best part of breaking up? The music industry is no stranger to rumours surrounding a possible sale of EMI, but this time the talk does not come from music biz circles questioning Thom EMI's commitment. Break-up fever is gripping the City, with Thom EMI's diverse interests making it a candidate to be bought and sold on its neat packages. As execs return from holiday, it is in some cases to different jobs as companies gear up for a potentially bumper autumn. Paul Conroy has been quick off the mark at Chrysler, recruiting director of promotion Judd Lander from London. Lander is a "star player", reckons Conroy, and "shows how we intend to rebuild this company with true music professionals". CBS label marketing manager Mark Williams has switched to Virgin as general manager among several changes. New broom at EMI Music Publishing Peter Reichardt appears to have finally swept clean with catalogue expert Bob Clifford and business affairs chief Crispin Evans the latest — and likely to be the last — to leave. Evans has upped sticks to PolyGram International's growing music publishing operation, while Clifford may well have stayed had EMI secured an administration deal for Jobete. It now seems Berry Gordy is keen to sell his valuable rights to a string of Motown classics. PR Bernard Docherty has quit Rogers and Cowan and has taken clients Paul McCartney and Tina Turner with him. We're pleased — not just because we like to see former *Music Week* colleagues do well — to report that EMI PR Terri Anderson has become EMI's first female director.

ALARMING RESEARCH in the States by the Street Pulse Group indicates that in-store customised taping — already pioneered by Persons in the US — could have a devastating effect on sales of both singles and albums, with young consumers keen to make up their own "Now" compilations, while older buyers would cannibalise catalogue. The Rolling Stones finally settled on Budweiser as the official sponsor of their US tour and while sales for The Who tour were moderate, Stones tickets have been snapped up within hours. You will tickle the ivories no longer: the world's two biggest manufacturers of musical instruments — both Japanese, of course — have pledged to switch to plastic because of public pressure to protect elephants. *Smash Hits* is saying goodbye to about £100,000 in ad revenue in banning premium 0898 telephone service advertisers over fears that the teenage readership could be exploited.

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MUSIC THERAPY: Our Price Music's Gary Wyle (right) hands a \$9,500 cheque for the Hillsborough Disaster Fund to Football Association chief executive Graham Kelly, an behalf of the retail chain.



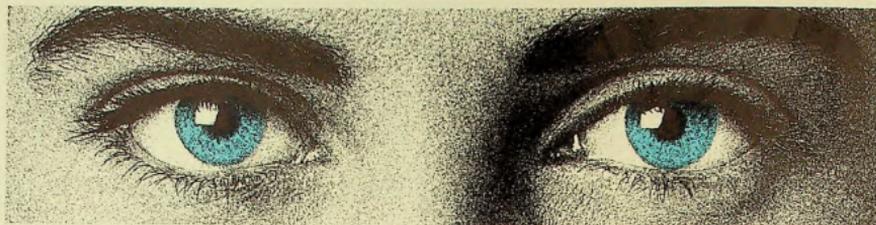
KISS ME, Spartan, Haralot Nelson confirms its new distribution deal with Spartan.



LAY YOUR Heins on me: Phonogram MD Hein van der Ree joins Ban Javi at their Tower Records, Piccadilly Circus, signing session.



MAKING A noise: Fanfare Records signing Yell conclude an agency deal with Mecca/Worldwide.



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