

MUSIC WEEK



£1.90 U.S.\$3.50

ISSN 0265-1548

Pluggers in fix over BBC/ITV videos dispute

THE BBC is making light of accusations this week that it is leaning on pluggers and record companies to prevent an ITV programme from showing videos as an exclusive.

Pluggers within the industry are believed to be at the sharp end of a dispute between Top Of The Pops and The Chart Show. They say that TOTP is upset that The Chart Show often shows videos first.

This, they claim, has led to TOTP's staff telling pluggers that any videos shown exclusively on The Chart Show will not be shown on the BBC programme.

Such a request puts the pluggers in a dilemma and many are confused and worried by the apparent conflict between the two programmes.

The BBC's assistant head of light entertainment (variety) John Bishop, says the whole issue has been blown out of proportion. He contends that the rumours are the result of a personal conversation between a BBC producer and a member of a record company.

"He simply expressed his personal frustration that The Chart Show sometimes got videos first. We have not sent letters or contacted record companies on this.

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DESMOND LLEWELLYN — 'Q' from the James Bond series — lends a hi-tech image to the launch of Philips' new CDV models. Ray Harris is pictured with him (right)

CDV: 'let's work together'

THE TWO companies responsible for the launch of compact disc video say they are finally overcoming their differences and are working together towards the format's successful introduction.

PolyGram and parent company

Philips have argued — sometimes publicly — over CDV's progress, each accusing the other of failings with software or hardware penetration.

However, Philips' UK marketing TO PAGE FOUR ▶

Gane goes — PRT in turmoil again

A CYCLE of dismissal, departure and re-instatement among PRT's senior management is bringing renewed speculation about the company's future this week.

Richard Lim is back as managing director of the distribution operation after being dismissed by Richard Gane, chief

executive of the PRT Music Group, six weeks ago. In addition, Gane has now left the company after what he says was an abortive management buy-out.

Gane comments: "I tried to do a management buy-out of PRT Distribution, the record label and racking operation

Oasis. It failed because the price was too high."

He says he was encouraged in his venture by PRT owner Ray Richards whose daughter, Kim Hurd, is also an executive with the company.

"I knew I was in a hazardous situation," adds Gane. "I knew if the buy-out failed that, because PRT is a family business, loyalty to the family would take precedence."

He contends that his bid had the backing of a group of investors already involved in the music business. Of his situation now, he says: "I'm pissed off."

PRT declines to comment on the matter. A statement issued by the company makes great play of a £5m investment in the company's compact disc plant and of changes in vinyl production at Damont and Lytton. The final paragraph of the statement notes the termination of Gane's employment and says Lim has taken up the post of "caretaker managing director".

seven-inch version of the record.

Pointing to the success of the format in the US, Oberstein comments: "If the experience of the States is anything to go by, this is the format kids have decided to buy singles in. The cassette single will definitely boost singles sales in the UK."

He says he is unconcerned that PolyGram is making a solo effort, adding that he feels it is important to lead the format at retail level. "A number of major accounts feel they can sell it," he states.

● See World Briefing, p4.

PolyGram goes solo on cassingle

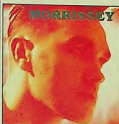
POLYGRAM IS to make a go-it-alone effort to establish the cassette single as a mainstream format.

The company has consistently stated its belief in the format over the last two years but so far its enthusiasm has not been matched by other majors. Nevertheless, from next month, all PolyGram's top 40 singles will be available on cassette.

Chairman Maurice Oberstein says dealer price has yet to be established but it will be pitched so that the singles can retail for £1.99. Each cassette will contain the

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EMI:Reichardt in, de Wit out

MUSIC PUBLISHERS' Association president Frans de Wit is the first casualty of publishing's biggest acquisition, that of SBK by EMI.

He resigned last week as SBK's Peter Reichardt was named managing director of the UK arm of the £50,000 song company which is to retain the EMI Music Publishing name.

Reichardt says that the merged company will occupy the Charter Cross Road offices of EMI and will relinquish SBK's current Rathbone Place premises. He adds that he

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Debbie Gibson

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Telstar's TV launch for big three

TELSTAR IS launching £700,000 worth of TV advertising to back the release of three albums.

Deep Heat 2 will be supported by a £250,000 campaign which broke in Thames, Tyne Tees, Anglia, TSW and Central on April 17 before rolling out nationally.

The same day a £200,000 TV advertising campaign was launched to back the release of the instrumental album by Richard Harvey entitled Evening Falls. The campaign breaks in Granada, York-

shire, Tyne Tees, TSW, HTV and ITV before rolling out nationally.

On April 24, a £250,000 campaign will break in TSW, Tyne Tees, HTV, STV, Yorkshire and Granada and then roll out nationally to support the release of the new Barbara Dickson album, Coming Alive Again. A single of the same title will be released on Valley Records to coincide with the campaign.



SYNCOPE/EMI released the new Reid single, *Good Times*, on April 17 to coincide with the band's support slot on the Yazz tour.

● A £300,000 TV advertising campaign to support the release of the Gypsy Kings self-titled album is being launched by Telstar. This will coincide with the band's UK dates and one of the tracks, *Quiéreme Saber*, is featured in a new Diet Coke ad.

● JIVE RECORDS will be launching test TV marketing in Yorkshire along with national in-store displays to back the release of Tom Jones's new album on May 2. Jones will also be touring in the UK to support the release.

● NIGHTSHIFT RECORDS is releasing the Leslie "Dirty Den" Gramham theme tune for the TV series *Winners And Losers* this week and it will be backed by national TV and press promotion.

● THE NEW Pretenders single, *Windows Of The World*, is released by Polydor this week to coincide with the film release 1969.

● IRS IS backing the release of the album *Night Of The Guitar* and video of the same name, with advertising in *Q*, *Time Out*, *Melody Maker* and *Guitarist* magazine. Display material will also be available as well as a special video for in-store play.

SP&S goes solo again after management buyback

VAN SALES operation SP&S has been sold back to its management by Freshwick Holdings which resumed it in February two years ago.

Managing director Peter Harris

is adamant that SP&S is now in a position to trade successfully in its own right and has overcome the cash-flow difficulties which forced it into receivership.

He feels that the working rela-

tionship with Freshwick was profitable for both parties but, in line with Freshwick's policy of divestment, the time is right for SP&S to go it alone.

SP&S's racking operation was sold to Oasis around the time of receivership leaving the company to concentrate on its principle activity of van sales and its specialist dealers services.

Harris says that he is also about to sign a deal with Dutch delimiters operation Hermanex whereby SP&S will represent that company's product in the UK.

MFP/Argo speak as one

MUSIC FOR Pleasure, EMI Records' subsidiary low-price catalogue, has struck a deal with PolyGram for the prestigious Argo Records spoken-word catalogue which has such narrators as Richard Burton, John Gielgud, Judi Dench, Robert Hardy, Sir John Betjeman and Sir Winston Churchill.

The Argo label was started in the early Fifties and for many years was closely associated with Decca Records, coming under PolyGram ownership when it bought out the old Decca company. Roger Woodhead, MFP's general manager, says: "It has taken a year to put the deal together and it is probably the biggest licensing deal in our 23-year history. The Argo catalogue has many classic spoken-word recordings from the last 35 years and as a label it has always had great respect within

that particular market. Our aim is to take Argo firmly into the Nineties with new eye-catching packaging while protecting its great heritage."

Patricia Byrne who has headed MFP's *Listen For Pleasure* label, says: "Argo will complement the LPP series while having its own very distinctive identity. Between the two labels we should be able to supply all the needs of the spoken word market."

MFP is releasing an initial 30 Argo spoken-word titles — all double cassettes and many with a playing time of more than three hours. Retailing price will be around £6.99 and there will be full marketing support including point of sale material, bumper bins and leaflets. There will be a further 10 titles released in June, followed by regular releases of around five titles.

NEWS IN BRIEF

● FORMER ATLANTIC Records Europe general manager Peter Price is to become the new managing director of WEA Ireland. He takes over the post from caretaker MD Phil Murphy who will now concentrate wholly on his title of director of operations UK.

Price began his music industry career in 1974 as sales rep for Record Merchandisers before taking up sales, promotions and A&R posts at Virgin, MCA and then Virgin again when he became responsible for A&R, marketing, promotion and international at 10 Records.

In 1986, he took up the Atlantic Records Europe post. He will now be responsible for the running of the Irish company in both the north and south and will report to Bob Dickens.

● VISTA ENTERTAINMENTS has been successfully launched on the stock market. The company has also signed a joint venture agreement with Elias Elias of Red Bus to produce and publish a number of artists via its subsidiary, Anglo Atlantic Entertainment. Vista's current capital stands at £4m and several "major acquisitions" are planned.

● MORE THAN 400 counterfeit cassettes have been seized in a raid on a market stall in Birmingham.

● Officers from the Birmingham Consumer Protection Office made the seizure of the city's market. The cassettes included albums by Kylie Minogue and the Pet Shop Boys. Two men were arrested in connection with the illegal cassettes.

MUSICAL

Chairs

ROLAND ROGERS is the new managing director of Songs For Today, The Kruger Organisation's music publishing division.

He had been head of Granada Television's music publishing companies for eight years ...

Marie Birch of Sound Promotions and Everton Webb of Sidstep Promotions have joined forces to form PA's Unlimited ...

Chris May, recently of Westside/Street Sounds, has joined the Contemporary Dance Trust as head of marketing and communications ...

Brian Peters, who ran London's Nashville and Clarendon rock venues, has been appointed manager of The Astoria ...

Don Coughlan, previously with CBS and Mercury Music, has joined the Old Gold group of companies as licensing coordinator ...

Michael Neidus moves on to become label manager for the Vanguard, Chelsea, Start and Old Gold catalogues ...

Joint managing director of Bullet Street Goodies is leaving the company to pursue a career in management ...

Russell Millard, previously with Matthew Freed Associates, has joined Jennie Hallsall PR Consultants as account executive ...

Rebecca Baker, formerly with Concord Artists, is now PA to Halcott ...

Paul Dowling has left Chrysalis to join Polydor as a product manager ...

Former Polydor business affairs manager Tim Spencer has set up as a business consultant to the creative community ...

MUSIC WEEK



A Stafflist Publications Ltd publication, incorporating Record & Tape Review and Record Business.

Creative London House, Harpenden Road, London NW11 7DZ. Tel: 01-287 6411. Issue: 299-485

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Music Week is sold on condition that the paper

containing therein will not be displayed in such a

way as to conceal any part of such pages and

no part will be published by any subsequent purchaser

except as authorised by the Proprietor Press Ltd.

Group Registered at the Post Office as a weekly

Member of the Periodical Publishers Association and the Audio-Visuals of Circulation.

All material © copyright 1989 Music Week Ltd.

Subscription rates: UK £70. Europe (including

Irish) £99.50. Middle East & North Africa

£120. USA & America: Canada, Mexico &

Pakistan £140. US \$200. Australia, Far East &

Japan £195. US \$300. Single copy UK £1.95.

Single copy USA \$1.95.

Subscription enquiries: American Computer

Print Ltd, 170-176 Livingston Avenue, Melville,

Queens, NY 11357. Tel: 516-433-7600.

Single copy USA \$1.95.

Head Office: Music Week Distribution has its subscriptions

contacted in January 1989.

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DADA praises sleeve design but promos get thumbs down

A REVOLUTION in record industry artwork is being predicted by the chairman of an influential design society.

Edward Booth-Clibborn of the Designers and Art Directors Association (DADA) is praising an "uplift in standards" after both record sleeves and promo videos were shunned from the association's annual awards in 1988. But, although this year's entries in the sleeve design category were well-received, promos are still deemed not up to scratch. The record industry is also facing criticism for its "archaic"

product display and sloth in recognising the design requirements of compact discs.

The DADA awards dinner on Tuesday saw Mike Dempsey win a silver award for his set of four album sleeves for the London Chamber Orchestra. Other nominees were Peter Saville for New Order's Fine Time and Mark Farrow for Neil Tennant and Chris Lowe for The Pet Shop Boys' introspective album cover. Dempsey was also successful in the annual report category where his design for Chrysalis took the silver award, beating

The Design Council's 1988 Review.

"I really was impressed with the work we had in this year. There was a lot of interesting stuff, some extremely attractive sleeves," comments Booth-Clibborn who believes the advent of compact disc heralded a revolution in music industry visual arts. He foresees stronger branding and more simple designs for CD coupled with a fresh approach to displaying music product in the shops. "It will be more like supermarkets selling soap," he says.

More details, p.6.

Bosses to get a taste of the frontline reaction

FIVE RECORD company managing directors will be laying themselves open to dealers' questions when the BPI's retail liaison roadshow begins tonight next month.

BPI council members Clive Banks (Island), Steve Mason (Pinnacle), Rupert Perry (EMI), Tony Powell (MCA) and Jon Webster (Virgin) will be available for two hours at each venue.

Mason, chairman of the BPI's retail liaison committee, will chair the meetings where the British Association of Record Dealers and Music Week will also be represented.

Mason comments: "We'd had various meetings with BARD but we would like the input of more

independent dealers and more views from the shop floor."

The meetings will be open to all shop owners, managers and staff at all of the country's regional over-seers. Proceedings will run from 7 to 9 pm and, says Mason, if the project is successful, more meetings may be organised. Venues are: Tuesday, May 9, Strathallan Thistle Hotel, 225 Hogley Road, Edgobaston, Birmingham; Thursday, May 11, Holiday Inn, Great North Road, Seaton Burn, Newcastle-upon-Tyne; Tuesday, May 16, Portland Thistle Hotel, Portland Street, Piccadilly Gardens, Manchester; Thursday, May 18, Macdonald Thistle Hotel, Eastwood Toll, Giffnock, Glasgow.

Bullish Castle celebrates self-sufficiency

SELF-SUFFICIENCY is the key to the future of Castle Communications as it celebrates a doubling of business over the past year.

The company now plans to expand its base both at home and abroad and enable itself to rely less on other companies' service.

Pre-tax profits for the second half of 1988 rose 100 per cent on the same period in 1987 to £803,000. "I think the increase last year was mainly due to our core business increasing dramatically," says commercial director Jon Beecher.

Other major contributing factors included licensing the rights for PML and PolyGram Music Video for Germany and Scandinavia and increased business from the rental operation Castle Home Video.

"We will now continue to introduce more titles into the sell through market and we are now producing our own programmes. We intend to start companies in Germany and Australia, as this is an obvious way for us to expand," says Beecher.

"What we also want to do is acquire more music catalogues outright, as well as licensing product. We already control certain titles overseas. Once we are in Germany we can then move into Europe generally," he adds.

"We want to be more self-sufficient and the natural way to do that is to expand internationally."

Stylus listing

STYLUS MUSIC has now explained that its "enforced withdrawal" from seeking a Slack Exchange listing in December last year (*Music Week*, April 15) was on the advice of its financial advisers for two main reasons. First was the change in the BPI rules which excluded all compliance records from the Gallup album charts. Second was the state of the music industry sector of the market at that time.

It was regarded that the suggestion that it was required to withdraw because of irregularities with the presentation of accounts to Companies House is entirely untrue and without foundation.

CDV

FROM PAGE ONE

director Ray Harris contends that the record company and the hardware manufacturer now understand each other better and are making strides towards co-ordinating their efforts.

He comments: "The real nub of the problem is that when a consumer goes out to buy a player, it's difficult to then direct them to a software shop because we don't know where they are. It looks to be a problem with distribution."

Harris adds that Philips, because of its close links with retailers, can make direct representation to shops on stocking policy. Record companies, though, are separated from the stores by a distribution arm and that decreases the amount of influence they can exert.

Philips is now trying to bring both sides closer together by including PolyGram in talks it is having with retailer Laskey's.

The aim of the talks, says Harris, is to make CDV hardware and software visibly available in each retail location. Philips hopes to include within that the new models which it launched to the retail trade last week.

Pluggers fix

FROM PAGE ONE

issue and as far as we are concerned everything is carrying on as it always has done," he says.

But anxiety among the pluggers was sufficiently high that The Chart Show sent a letter to the BBC's producers stating: "It seems that the BBC (Top Of The Pops) is putting pressure on the record industry in an attempt to stop us supplying videos for that particular slot."

The ITV programme says it cannot understand why such contracts are up and would also put MCA in accord with the original purchase agreement that stipulated 20 per cent minority ownership of Motown.

According to label president Jerold Busby, Motown also anticipates signing two all-star albums in the near future, one for Sounds Of New York (SONY) and another for Apple. Busby says he has yet to have signed with CBS last year but that deal was aborted.

Reichardt in

FROM PAGE ONE

"believes in keeping music publishing as simple as possible" and confirms that the staff of the new EMI Publishing operation will be considerably smaller than the 100 currently working under de Wit.

The new EMI Publishing managing director will report directly to chairman Charles Koppelman and bypassing president chief executive officer Irwin Robinson. Reichardt also says he will have "some involvement" with the SIO record label, a joint venture between EMI and Koppelman and Bandier.

Not unwilling to comment on whether he was offered a post within the new EMI set-up, de Wit says that he "will try to look after my staff." He also intends to resign his position with MPA, the partnership of the Performing Right Society.

RECORDING BRIEFING

LOS ANGELES: The success of the cassette single in the US had led a number of record companies to consider the possibility of selling back catalogue product via the same format. A&M is already involved and has been marketing 10 titles of "oldie" material since March and will release another four this month featuring artists including Squeeze and Breathe. Each one will be simultaneously released on seven-inch vinyl. Other companies planning to get involved include RCA, WEA and Capital-EMI. Those adopting a wait-and-see attitude include MCA, Arista and PolyGram.

SYDNEY: The Australasian Performing Right Association's seventh annual awards will be presented to composers, lyricists and publishers at the Hilton Hotel Grand Ballroom, on Monday May 1. Silver awards will be made for national successes and gold pieces for international success. Platinum awards go to those writers who have become a major part of the Australian music scene. Composer Hal David will be this year's presenter.

LOS ANGELES: Motown Records, owned by BAC, Boston Ventures and Diana Ross, is offering to buy the catalogue of Australia's Richard and Steve Wonder. The move is an effort to encourage the two stars to remain with the label when their contracts are up and would also put MCA in accord with the original purchase agreement that stipulated 20 per cent minority ownership of Motown. According to label president Jerold Busby, Motown also anticipates signing two all-star albums in the near future, one for Sounds Of New York (SONY) and another for Apple. Busby says he has yet to have signed with CBS last year but that deal was aborted.

NEW YORK: Two new members have been elected to the ASCAP board of directors. Johnny Mandel in the pop music writers field and Dean Kay of PolyGram International in the pop music publishing area.

KUALA LUMPUR: The new Malaysian Copyright Act that took effect in December has been hailed by the industry as a landmark in copyright infringement in 1988. The International Intellectual Property Alliance estimates a loss of \$25m a year. A spokesman for the problem is a result of the fact that the Malaysian government has yet to provide full protection for foreign works within the framework of the act.



Our Price plumpers for EROS

THE UK's largest record retailing chain is to be equipped with the Electronic Record Ordering System.

The companies behind EROS — PolyGram, EMI and BMG — say that Our Price has made a commitment to the system and stores will now be fitted with terminals at the rate of 10 a month.

The record companies add that

a number of independent stores have also expressed an interest in the system even before seeing the EROS roadshow which begins touring the UK this week.

Picked planning the system's future are (from left) EMI's albums sales general manager Malcolm Anderson, PolyGram commercial director Rexford Alexander, BMG sales director Dave Harmer.

● BBC ENTERTAINMENT is entering the music publishing world with a new venture, BBC Music. It will be administered by Combar Music which will enable BBC Enterprises to offer a complete package to composers of music for the BBC's radio and television programmes.

● EQUINOX RECORDS is releasing its first product in May. The company is set up by Bob Hackett and Andy Taylor in January this year — releases Good Good Feeling by Eric and The Good Good Feeling on May 8, with distribution through PMG.

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Industry to meet dealers ...and it's 'about time too'

ABOUT TIME too" is the overwhelming reaction from dealers across the country to plans by a number of industry organisations to go out and meet the retailers in the frontline.

Many of them feel they have been ignored by groups within the music industry that were set up to look after their interests or provide them with information or services.

The BPI's retail liaison committee, the British Association of Record Dealers and the record companies behind the new Electronic Record Ordering System are all heading out on roadshows to help improve dealer relations, during the spring.

For many of the retailers it will be the first time that they have met any representatives from such organisations. But sadly, there will also be others who will not get the chance because the roadshows only visit a limited number of towns.

Christine Bennett, at Bostock Records in Manchester, says she has very little communication with the three organisations at present. "We have no contact with the BPI and that is something that I think we should have," she says.

"It would be great if we could

regularly get all the up-to-the-minute facts and figures from the industry and information about other things. At the moment, even customers are telling us about things we didn't know about," she says.

Bennett says she relies on the information within Music Week to keep her up-to-date as do most of the dealers questioned in this survey.

Roy Sams, at TW Records in Bexleyheath, says his only involvement with any of the organisations is helping the BPI in its anti-piracy campaigns. "Without a doubt, there should be more communication between organisations as big as those," he says.

"At the moment, the only way we stay in touch is through Music Week. I am interested in the new electronic catalogue system because it makes sense to have the information on computer but I had to get in contact with EROS, they made no attempt to contact me," he says.

"The nearest of the EROS roadshows is in Croydon, I think. Obviously, I would love to go to it but it is not easy for an indie dealer like me to just take the time off and go.

"It seems to me that all these or-

ganisations have money tied up in the big boys' companies anyway and because of this we seem to come last. We rarely get much say."

Sams also complained that the dealers' organisation BARD had not been in contact with him to let him know exactly what the association was about. Therefore, he has not felt obliged to join.

Beth Atkins, of Venus Records in Farnham, says she would have liked to have known about EROS at an earlier date. "I know hardly anything about it and that's because I haven't received any details about it," she says.

Like most of the dealers, Atkins adds that if the organisations were more forthcoming she would be more than happy to respond. But John Fisher, of Groove Records in Falkirk, says the dealers he knows might have a different view.

"The ones I know would be quite happy to go on in their own way without people like the BPI's aid. They believe they don't need anyone's help but I must admit that I would not refuse someone's help or advice," he adds.

Kevin Malta, at Saffron Records in St Austell, says something must change. "There is a lot of informa-

'It would be great if we could regularly get all the up-to-the-minute facts and figures from the industry... at the moment, even the customers are telling us about things we didn't know about'

REP OF THE WEEK



STEVE JOHNSTON has been with CBS since the summer of 1984 and has enjoyed many successes with the company. His current position is as senior representative for the northern region and he hopes to pursue his career steadily through the sales team.

He is married with two sons and his hobbies include presenting radio programmes for his local hospital radio station and playing football. He has two main ambitions that he would like to see achieved over the next couple of years. They are to see Tranmere Rovers in Division One and to keep up the unbeaten run for the northern reps football team.

tion those people can give us that would help us speed up many things we do," he says.

"I think that just now and again they should send people along to individual dealers to talk about the problems and solutions on both sides and work together."

From that remark, it would seem that the three organisations are at least taking a step in the right direction.



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TOP 40 SINGLES

by Dave Henderson

OH WHAT a week, and all that. Did you know that the **SWANS**, or SWANS as they like to be known, had signed worldwide to UNI/MCA? Well they have and their first single for MCA is about to be followed by a highly palatable album which seems to have left their post grinding furor behind them. Now, SWANS are embittered soulful types with more than a hint of a beatnik beard. Meanwhile, their label, or former label, Product Inc. has disappeared from the roster of associated MCA labels, in fact label supreme, **Bob Collins** has currently set up MCM Management. To manage what we here at Tracking are unsure, as the anamorphose of its new number said nothing more than they were, but I'm sure it'll be managing something.

MAY I just say that we told you so about **Do La Soul**, even though others told you so as well, we knew where they were coming from [etc]. More soulful offerings to come from Big Life, through Rough Trade and the Cotel, include the impending debut album from **Cold Cut**. Although led into action by the recent chart hit with **Leo Sayer**, the album doesn't quite hold its end up in terms of pop and when it tries to get arty it lacks the cheeky irreverence of Original Soundtrack, that rather splendid debut long thing from Express. But what else is coming our way in terms of independent stuff? Well, quite a lot actually. So, excuse my haphazard waywardness, but let's get our teeth into it all.

ROUGH Trade distribution called to acclaim the virtues of **And Also The Trees**, a play that people have been

trying for years, their newest vice coming in the shape of a 12-inch cover version of Col Stewie's Lady D'Arbonville on their own, yes, their very own Reflex label. Talking of old songs, perhaps you'll be surprised to greet the **Melanie** revival as Food For Thought reissue Ruby Tuesday this week. Why not the classic rollerkates song I hear you ask. Well, why not, indeed. The Cooking Vinyl version of folk music has more than eclectic quills strapped to its facade. **The Oyster Band** release their new album, *Ride*, and mix the heartfiel rock sounds with a contemporary edge all topped with a sympathetically harmonious vocal line. That's available through Revolver and the Cotel.

THE GLASS label returns from the murky depths of its inside coat pocket with a couple of capable releases, one of which is the arty cravings of **Red Crystal** on Male Factor. And the other is the swinging, instrumental charm of the exceptional Canadian trio **Showdown Men On A Showdown Planet**. These guys are a grove thong in the true Showdown meet the Sputniks style. Plenty of tremolo and a great sense of humour for your back pat. Not to be missed and to be cherished on the interestingly titled album *Savvy Show Stoppers*. Pweh!

THE TRACKING desk seems to be festooned with letters this week. Not including a new publishing era or wishing us well in another week of death defying air transports, but what does it all mean? **Bea And The Buzzans** are quick to come to our attention, they say "check out their new album *Dress In Deadman's Suits*" on Link Records. Oh, yes, sir, yes, sir. One for the quaff quota and the rockably contingent for sure — and sent with a first

class Stamp! Rough Trade bleats hopefully about the new album from **Shades** on their own label. It's a lush, lush-released [hal lush-released from an independent label, lush-released through Rough Trade]. Well that's not true, it claims and the resultant vinyl, Century Flower is well worth the rushing. The reason they are rushing this album, but on the heels of the single *Shutter*, but that those Orphans are about to go on tour with **The Cars** who are quite simply, megabuck material. To their credit, the new Orphan album is quite a stunning thing. More controlled and slightly more approachable than their debut, it should see them clenching the hands of lots of new friends.

THE GRIP have some serious hair-dresses on their team. To celebrate the fact they release a 12-inch single on Survival called *My Teenage Bride* and all have their pictures on the sleeve in nice colour. It's available through Backs and the Cotel, reads the legend. Backs sent me its story on a team of A4 paper, which in fact turns out to be a list of its next two weeks of releases. A lot of stuff, it is. It includes numerous Pabbles series releases, featuring psychedelic garage groups, plus *Sortle Of The Cootages* on Vox, with tracks from **The Chesterfield Kings, Plasticland, the Slickers** and **Numer's** another US weirdos. Also from Vox there's the **Graveldigger V's** All Back And Holy LP. **The Mirvado Workers'** Inside Out album. **The Surf Trio's** Almost Summer. **The Crowdeddy's** Here This and plenty of other stuff in the pipeline.

THE NEWLY active APT has a couple of devilish 12-inches in **The Cops** *Outlier* Nothing Of You, which is finally released on medium Cool. **Clank Click's** *Yokuboku* on Ploy. **Alan Spector's** *Quick Money's* new best revenge with Fry Dee on Rodgers. There's also more dancefloor sensations from **Borghesia's** Survival. And Punishment and **The Weathermans's** Bang. Suffice it to say, the cancellations that these records are aimed at aren't in Cleahorpes shopping centre.

THE BERSERKIE label dusts off its back catalogue in preparation for its reissue in CD format. The first batch include the first five, integral if every one should have that. **Jonathan Richman** albums, which follow the moon from his electric rock to his folkly peed introspective nursery rhymes. And there's more from the label on the Seattle label, who has found a UK distribution deal through Revolver. Doubtless the whole wealth of its loud and obnoxious back catalogue will be more readily available, but for now it offers a quartet called *Swallow* who're sure to be Peel favourites before their album spirals off the deck. By contrast, the ID label, also through Revolver and the Cotel, has picked up the license of **Pankow's** self-titled dance album. Pankow is Italian and enlisted the help of Adrian Sherwood to produce this mighty toe-crunching genre. Feeling international, of sorts, the Link label continues to unleash that dangerous ska music on the UK public with **Sko For Sake's** compilation featuring **The Park Workers** (where else!) while the ID is represented by **The Loafers, Pick It Up, Maroon Town** and many others.

THE BLAST First label has new album from **the Band Of Susans**, available on LP and CD. Love Agenda features yet another new line up from the US despite the fact it still remains a four-piece band. BF also has **Symphony No. 6**, an in depth systems piece featuring nine guitars, conducted by **Glenn Branson**. If you ever wanted to find out why Sonic Youth were so God Damn viced up, then this is your

TOP 40 SINGLES

1	4	PEOPLE HOLD ON	Head	Head	Head
2	4	I HAVEN'T STOPPED DANCING YET	Head	Head	Head
3	7	TOO MANY BROKEN HEARTS	Head	Head	Head
4	2	ME MYSELF AND I	Head	Head	Head
5	4	FATHER JACK	Head	Head	Head
6	5	ROUND AND ROUND	Head	Head	Head
7	4	WOODOO RAY (EP)	Head	Head	Head
8	6	HEY MUSIC!	Head	Head	Head
9	11	THIS IS SKA	Head	Head	Head
10	9	MONKEYS GONE TO HEAVEN	Head	Head	Head
11	4	COOCON	Head	Head	Head
12	3	BIRDLAND E.P.	Head	Head	Head
13	4	THE REAL LIFE	Head	Head	Head
14	2	SAT HIGH	Head	Head	Head
15	6	YO YO GO FUNKY	Head	Head	Head
16	8	EVERYTHING COUNTS (LIVE)	Head	Head	Head
17	19	CRACKERS INTERNATIONAL EP	Head	Head	Head
18	6	JUST A LITTLE MORE	Head	Head	Head
19	NEW	WHITE KNUCKLE RIDE	Head	Head	Head
20	17	A LA VAMOUR	Head	Head	Head
21	18	SWEET JANE	Head	Head	Head
22	13	ESPECIALLY FOR YOU	Head	Head	Head
23	6	I'M RIFFIN' (ENGLISH RASTA)	Head	Head	Head
24	NEW	THE WALK	Head	Head	Head
25	10	CAN'T BE SURE	Head	Head	Head
26	5	BLACK IS BLACK	Head	Head	Head
27	25	THE SUN AIN'T GONNA SHINE...	Head	Head	Head
28	NEW	DO DO BROTHER TO KNOCK	Head	Head	Head
29	24	FIN TIME	Head	Head	Head
30	21	REACHIN'	Head	Head	Head
31	15	NEVER STOP	Head	Head	Head
32	5	MADE OF STONE	Head	Head	Head
33	20	TRAIN SURFING	Head	Head	Head
34	3	IT'S GET TOGETHER	Head	Head	Head
35	16	FIN TIME	Head	Head	Head
36	2	TIME TO GO FUNKY	Head	Head	Head
37	4	LIGHTNING	Head	Head	Head
38	29	RAIN, STEAM AND SPEED	Head	Head	Head
39	NEW	JOY AND PAIN	Head	Head	Head
40	NEW	FREEDOM	Head	Head	Head

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1	3	ORIGINAL SOUNDTRACK	Head	Head	Head
2	4	3 FEET HIGH AND RISING	Head	Head	Head
3	10	TECHNIQUE	Head	Head	Head
4	4	101	Head	Head	Head
5	50	THE INNOCENTS	Head	Head	Head
6	29	WANTED	Head	Head	Head
7	6	KYLE	Head	Head	Head
8	84	THE CIRCUS	Head	Head	Head
9	12	THE TRINITY SESSION	Head	Head	Head
10	2	EXTREME AGGRESSION	Head	Head	Head
11	70	WONDERLAND	Head	Head	Head
12	3	ONE MAN CLAPPING	Head	Head	Head
13	15	STUFF	Head	Head	Head
14	5	SURFER ROSA	Head	Head	Head
15	15	LES MISERABLES	Head	Head	Head
16	16	TEAR CAFFEINE PIERCE	Head	Head	Head
17	16	ROCKY HORROR PICTURE SHOW	Head	Head	Head
18	17	A CHANGE IN THE WEATHER	Head	Head	Head
19	17	RECOGNITION	Head	Head	Head
20	16	HOT LEMONADE	Head	Head	Head

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The combination of Australian talent and Stock, Aitken and Waterman's writing and production has proved unstoppable. The first Jason Donovan single "Nothing Can Divide Us" went to No 5, and was swiftly followed in December by the duet with Kylie, "Especially for You" which after four weeks at No 2, went to No 1 on January 1st this year. It has sold over 950,000 copies to date. But then came Jason's second single, "Too Many Broken Hearts", released on February 20th. It rocketed to No 1 on 5th March and has sold over 450,000 copies. The public can't get enough of him and the new album, "Ten Good Reasons", which contains these three hits, will be released on 1st May.

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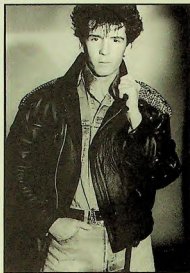
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PUBLISHING

Crisis, what crisis? ask PolyGram and STEMRA

by Dave Laing

CLAIMS OF severe problems in the distribution of royalties from the PolyGram-STEMRA central accounting deal have been rejected by both parties, and the Mechanical Copyright Protection Society.

Ronald Mooij of STEMRA, the Dutch authors and publishers body which collects songwriters' royalties on PolyGram record sales for the whole of Europe, says that "STEMRA has distributed 100 per cent of the royalties to its sister societies in other countries and to its members".

He does, however, admit that there have been some problems in identifying copyright owners on certain tracks. But he adds that "this is a normal situation for any collecting society" and says that STEMRA's access to information held by other European societies makes a central accounting system more efficient than a purely national one. Mooij points out that reports of £50m in unpaid royalties were involved are totally inaccurate, and that this sum is considerably higher than the annual turnover of the PolyGram-STEMRA

agreement.

Under the terms of the PolyGram deal, STEMRA is pledged to pass on royalties for each European country on a quarterly basis. Because of protracted negotiations between the Music Publishers Association and STEMRA, royalties for the first half of 1988 were not paid to UK writers and publishers until November. But Graham Churchill, commercial operations controller at MCPS says the UK was the first territory to complete the most recent distribution of PolyGram royalties.

"Inevitably there will be some problems in setting up a system of this complexity," says Churchill. "But we are only into the ninth month of operation of the PolyGram-STEMRA contract and we are confident that it is beginning to work extremely well."

At PolyGram International, head of corporate legal affairs, Richard Constant agrees: "While there are obviously items that can't be allocated immediately to particular copyrights," he says "these are no greater, than in any pre-existing system."

Running for the cause

NEXT WEEK'S London Marathon and an auction of music memorabilia at Sotheby's are among the focal points for fundraising by the Paul Jenkins Cancer Help Fund.

Named after the Chappell executive who died last year, the fund aims to raise £50,000 to build and equip a music room at the Bristol Cancer Help Centre which Jenkins attended in the last two years of his life. The Centre aims to provide patients with a safe, gentle "self help" therapy to assist in the struggle against cancer.

To date over £12,000 has been raised and the organisers of the fund are seeking sponsors for Jeff Chegwinn's participation in the London Marathon, at a minimum of 50p a mile. Items are also needed

for Sotheby's auction in August. These should each have a minimum value of £200 and BMG Music Publishing's Paul Curran says that he is hopeful that a guitar from Eric Clapton and a harmonica from Stevie Wonder will be among the items donated, which should be with Sotheby's by April 28.

Other fund-raising events planned for the Paul Jenkins fund include a concert to be organised by Level 42 manager Paul Crockettford, football, 10-pin bowling, golfing and a comedy evening supervised by Steve Lindsey of Gal Discs Music. Anyone able to contribute to any of these projects and events should contact Claire Hedin at BMG Music Publishing on 580 5566.



PAINTER-PUBLISHERS Paul and Clive Rich are to have an unusual 'father and son' show. Carlin Music vice-president Paul works in oils while his barrister son Clive, head of business affairs at BMG Publishing, concentrates on portraits, both drawings and watercolours. The exhibition will be held at Burgh House, New End Square, Hampsstead, London NW3 from 29 April to 10 May.

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Records sleeves as TV stars

As more and more records are backed by television advertising campaigns, many sleeves are designed as an integral part of the commercial. Lloyd Bradley looks at how art and salesmanship are combined to profitable effect

nic business, though, combined with a post-punk attitude of either upwardly mobile or street-level credibility, has practically put an end to such contrivances.

But in certain areas of sleeve design, new boundaries are being crossed as graphic artists are faced with a consideration other than the track listing, the mood profile shot and the pop star's art school aspirations. As an increasing number of records are supported by TV advertising campaigns — a natural by-product of the recent explosion of pop and "youth-oriented" programmes — so part of the sleeve designer's brief will often be "Make sure it's televisual!"

Naturally, most concerned with this aspect is the rapidly-growing world of the compilation album (either by individual or various artists), where a hefty TV campaign seems almost de rigueur. Thus, sleeves and commercials must tie in with each other. To lead prospective buyers to the album and, hopefully, to the cash register, the record sleeve needs to instantly remind them of the advert — as far as the album goes, its packaging has a function as "commercial for the commercial." Or that is how Adrian Shoughnessy, partner in charge of graphic design at Intro, puts it.

Intro handles art work for Telstar Records, pioneer of the TV advertised LP — its initial releases were only available on mail order from adverts seen solely on the box. A relatively young design company (six months old), Intro put Telstar back in the front of the field by producing both the sleeve art and TV commercials for their releases.

"We work on both areas simultaneously, thus combining them for a total look. Obviously we start off with a static drawing, but it can be developed in the two areas together with both sides having input into the other and problems being discussed as they arise. For example, how a sleeve feature will work on the commercial, or an interesting moving image that may translate well into an aspect of the sleeve can be worked on there and then. It's by far the smoothest way of doing things, with both aspects benefiting considerably. Usually, few record companies work this way. The most common method is for the sleeves to be commissioned first, with the TV commercial put together afterwards. Although, given the relative cost of both aspects, this seems like the cart pulling the horse, it is actually far more important to get the sleeve right, in the case of a big-selling mainstream release such as Now That's What I Call Music, the in-store displays of the product will be seen by many more people than the TV advert. For proof, calculate how many hundred thousand people walk past Virgin and HMV in London's Oxford Street each day and with full-of-centre releases, the Hits Of House series

for instance, specialised market credibility is all important — a house fan, or any "youth tribe" member for that matter, will not want to take a product home unless it looks the part as well.

John Cellier of Quick On The Draw, makers of the TV commercials for the last seven Now That's What I Call Music commercials, describes how the sleeves for the series are designed "in-house" at the record company then presented

animation or a combination of both. That way, during its 30 seconds, the commercial gives the viewer a taste of what fun this album's going to be, plus it keeps coming back to the logo preparing them for when they see it in the shops.

The Now sleeve designers work with the commercial in mind, then leave Quick On The Draw a free hand to interpret it how they feel fit. Unsurprisingly, this makes Cellier's job much easier, but not all TV campaigns are produced in this interference-free method. The recent All Because The Lady Loves compilation was sponsored by Cadbury but the 'man in black' didn't get a look-in when the commercial was made

advert specifically for that rather than the artists concerned and the images they put across, as is often the case with mainstream compilations.

Mainartory is also responsible for what may well become the next trend in the linking of sleeve art and television presentation. After designing a single's bag and album sleeve for house act The London Boys, the company was given responsibility for the duo's image.



THE RECENT All Because The Lady Loves compilation was sponsored by Cadbury but the 'man in black' didn't get a look-in when the commercial was made



... TV advertising is ...

ed to his firm as an unchangeable starting point.

"I can see their point that as a massive volume, probably impulse purchase, the albums command a vast amount of prime display space at the point of sale and it's important for them to scream the logo out. Thus that logo has got to be the cornerstone of the commercial," explains Cellier.

"We'll examine the most immediate videos of the album's tracks — probably the liveliest songs — and look for footage that shows the artist singing the hook line and looking direct at camera. This is often the hardest part of the selection as very few videos actually contain such sequences! Once we've got three or four of them we link them together with an animation of the sleeve logo, either done with fully drawn or computer



... virtually a must

This led to Mainartory putting together the video for their forthcoming single, London Nights, and blending the record sleeve and band logo (both statically and animatedly) into the video's live footage and graphic imagery.

"It's the kind of upfront admission of the video being little more than an advertisement for the record that Mainartory's Peter Hayward believes pop stars tend to shy away from. "Many see videos as an art form and, while taking advantage of them, pretend they don't consider their commercial potential," he explains. "This video shows combining advertising and music can be done and look both interesting and in good taste. We feel that in the near future you'll be seeing more and more of this combination so sleeve designers will start to take it into account."



FOR COMPILATION albums ...

A COUPLE of years ago, Wild Willie Barrett (late of John Otway & released Organic Bondage, an album truly remarkable in one respect: it had a hand-carved, solid wood sleeve! But rather than representing a bold new marketing trend, this was more a throwback to the days of Their Satanic Majesties! Request's "3-D" sleeve, the Small Faces' Ogden's Nut Gone Flake complicated circular tobacco tin effect (Ooh La La) and the Waiters' Zippo-style lighter (Catch A Fire), when "concept" albums called for equally "far out" packaging. Today's cash-conscious mu-

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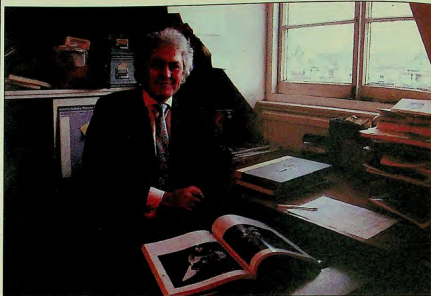
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SLEEVE PRINTING & DESIGN



EDWARD BOOTH-CLIBBORN: 'the freshness is coming from outside'

New blood boosts design, but can art meet the CD challenge?

THIS TIME last year Edward Booth-Clibborn suffered the wrath of the record industry after declaring all entries for DADA's sleeve design and promo awards "boring and safe".

The decision to dump the music categories from the awards was a kick in the teeth for record industry design but Booth-Clibborn, 26 years as chairman of the Designers' and Art Directors' Association, has a happier message in 1989.

Though promos are still shunned as not up to scratch and the industry criticised for its archaic product display, and sloth in designing specifically for compact disc, entries for DADA's Silver Award for sleeve design have been well-received.

"I really was very impressed with the work we had in this year," says Booth-Clibborn. "There was a lot of interesting stuff, some extremely attractive sleeves, and I was interested to see that the record companies are using people not normally associated with record sleeve design. The freshness is coming from outside, not necessarily from within the industry."

The year's best sleeves were designed by Mike Dempsey for the London Chamber Orchestra, Peter Saville for New Order and Mark Farrow with Neil Tennant and Chris Lowe, for the Pet Shop Boys. Booth-Clibborn is encouraged by the uplift in standards but maintains that sleeve design is no longer the area of innovation it was in the mid to late Seventies when he remembers "staggering" work such as

DADA chairman Edward Booth-Clibborn welcomes fresh ideas in sleeve design but recommends a trip to the supermarket to discover the real possibilities of packaging. Selina Webb meets him

Hyposis's Technical Ecstasy for Black Sabbath.

"Sleeve design is a small but important area to us, but is no longer an area for innovation. It used to be, that's the saddest sadness. Perhaps the innovation has disappeared for financial reasons, or perhaps because the designs are controlled by the groups themselves. Maybe there's just too much outside interference. It's obvious when you look at some of the stuff that groups have said 'I want this, I want that.'"

Today innovation is more likely to be recognised in other forms of graphics and editorial — Booth-Clibborn names ASDA packaging and *The Face* magazine's "anti-design" as outstanding examples, though he concedes that music fly posters are up there with the best as an area of "marvellous and exciting" work.

Looking to the future, a recent visit to Tower Records in New York has prompted Booth-Clibborn to question the relevance of the record sleeve. "The compact discs had taken over in the shop with the records pushed away to one side. Does this suggest what is going to happen in the future? Perhaps record sleeves are destined to become purely collectors' items," he muses.

Even if Booth-Clibborn's deduction proves incorrect, he stresses that the record industry should get down to tackling the unique design problems posed by the smaller CD format instead of settling for a re-

duced version of the record sleeve slapped under the plastic.

"People have got to start thinking about CDs as a different design problem. The designs that will work are the ones that are specifically for CDs," he says. "There is going to have to be a very strong brand ID, either for the record company or the group. It will be more like supermarkets selling soup — you can't have these very designs covers on a CD."

While the design departments are down at ASDA picking up tips on packaging, they would do well to take a glance at the layout of the shelves. According to Booth-Clibborn record dealers are lagging behind supermarkets when it comes to presenting their wares, particularly compact discs.

"They are a different looking product, you can't have them half hidden like a 12-inch. The display is so bad and archaic and it goes against the whole excitement of what CD means to people. The record industry should look at how supermarkets do it for some ideas of how to display their product properly," he says.

In conclusion, Booth-Clibborn is relieved that record sleeve design has taken a U-turn after last year's poor crop and sees CD as an opportunity for the industry to get back on the road to the innovation of the Seventies.

"It all goes in cycles — and here, with compact disc, is an opportunity to have another revolution," he says.

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Selina Webb investigates the trials and triumphs behind the production and printing of eye-catching record sleeves and finds that creativity always has its price

Art for sales' sake

AN INCREASINGLY strait-laced approach to sleeve design has edged out the gimmicky extravagance of the Seventies. Pop-up, technicolour gatefolds are rarities on the racks but, with the fussiest of bands and record company executives to answer to, keeping up with the creative demands of the music industry can still prove a headache for the specialist sleeve printers and manufacturers.

"Ultimately you are trying to print what some people consider to be fine art reproduction in what really is a very high volume business," comments Mayking Records MD Brian Bonnar. "You're attempting to match extremely exacting standards and you can't always do it. There's tremendous pressure to turn round these fine art reproductions in an incredibly short time."

David Mitchell, general manager of Robert Stace, agrees: "Our customers demand a very quick turnaround. We can do most of the more adventurous designs that come in, but occasionally we have to tell them that it wouldn't be practical in the time they have allowed."

Phil Judd, managing director of Sonic Plates, is also aware of record company pressures. To meet deadlines his company has staff

working shifts 24 hours a day and has recently bought £3m worth of equipment to speed the process.

"The declines within the record industry are lighter than most other industries. We have to meet these otherwise all the schedules for that release just fall apart and the whole thing is ruined," he says.

In Bonnar's opinion the most protected stage of the record manufacturing process comes with deciding the finer details of the sleeve design. "You have a proof or a chromalin of the design and have to show it to the band, the band's mother, the label director and so on. Seven or eight people are usually involved in all and invariably one of them will want something changed — people take ages to agree on the sleeve and they can be very fussy," he says.

The use of chromalin is a recent development which has become more popular in the last two years. It means that last-minute changes

can be made more economically although there is a disadvantage in that ultimately the image does not come from the printing plate — a detail which can put off perfectionists.

Robert Stace and Company says it has just invested £1.5m on improvements across all three areas of its service: origination and platemaking, printing and finishing. A new printer with cooling on-line allows for a far shorter turnaround time and Mitchell adds that the company has become "smarter about customer service" with staff discipline and the importance of meeting deadlines.

Sonic Plates' new Scitex page composition system minimises the manual work involved in the printing reproduction of artwork and any adjustments that need to be made can be done on screen rather than by hand. The company, which works primarily for EMI, Virgin and BMG, also retains its man-

ual reproduction system so that more work can be done and all rush jobs are covered. Either way, the end result has to be of top quality to please record company staff.

"If you get a job passed first time by the record industry you are doing well," says Judd. "Thankfully, certain companies are getting better at sorting out their artwork before they hand it to us. That helps."

Gory Wothan, art director at Virgin Records, explains how important Sonic Plates' new Scitex system is to his job: "When I receive artwork from America it is often necessary to change certain colours and elements of design," he says. "Putting the job up on screen allows us to do this simply and cost-effectively and ensures that the final film work will achieve the desired effect."

A recent example of changes having to be made quickly came when EMI wanted to make an adjustment — the addition of a censored sticker — to a Sigeu Sonic Sputnik release. Sonic Plates achieved this in a matter of hours.

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ADRIAN PREWETT: 'a bit of an inventor'

Bonnar states "the bigger the challenge the better" and adds that the weird and wonderful specifications which occasionally come his company's way are more likely to be pounced on than avoided by staff.

"It's great experimenting with design. Everyone likes dealing with the artwork that comes in. It's vibrant, it smells good and there's a challenge in the exact replication of the designer's design. Until you've printed it, you don't really know what it will look like," he says.

Bonnar names some of his company's biggest challenges as making a sleeve in the shape of a cross — at a cost of £1.50 — a wooden sleeve for Red Rhino and a metal box for Southern Studios. A more recent oddity was the set of sleeves for The Sugarbushes' album in different combinations of fluorescent colours. Generally, however, Bonnar believes sleeve design has calmed down in the late Eighties.

"When we started we tried hard to offer people lots of different textures. We were among the first people to experiment with embossing, graining, spot varnishing, but now things are regressing towards the mean, largely because of costs. Once people would do a fabulous sleeve instead of spending money on marketing but now that happens less often."

Holding the banner for wacky sleeve design and piling on the challenges for his Hertford print factory is Andrew Prewett of Axis Productions. Formerly head of the creative department at Phonogram, Prewett now deals exclu-

sively in special packaging from his small office in the Finsbury Business Centre. Much of his work is, by his own admission, "totally impractical but great fun".

"I've always worked on the basis that product is bought and not just sold. I'm criticised by people who say 'I thought we were selling music, not packages' but although you can't play a cardboard sleeve it can help sell what's inside. After 25 years designing record sleeves I really felt that the special packaging side of the record industry hadn't been fully exploited. We try to fill that niche," he explains.

Recently Prewett has been involved in designing special packages for London and WEA artists including: *Hothouse* — Flowers, *Guns 'N' Roses*, *Perfect Day*, *Gail Ann Dorsey*, *Phil Collins*, *REM*, *Debbie Gibson*, *Then Jerico* and *A-ha*. The packages can take the form of straightforward boxes or pop-ups or employ more expensive gimmicks such as mirrors or liquid bubbles. The cost of manufacturing such sleeves may appear unrealistically high — between 30p and £2 a piece — but is covered by record company promotion budgets on initial runs of singles. It has been shown to pay off

to have little things that the kids like. They are virtually throwaway items but they are cheerful and fun and can persuade the purchaser that they are getting value for money, a second function from their record," he says.

Describing himself as "a bit of an inventor", Prewett comes up with ideas by the dozen, but says his biggest problem is in educating the record companies that their special packages cannot be turned around at the same speed as an ordinary record sleeve.

"All our concepts and designs are individual and they have to be treated totally individually," he says. "Basically we give the factory a hard time. In most cases the packages are hand assembled. It takes a long time and cannot be speeded up with new technology."

But innovation is not restricted to the side of the record companies and designers. David Mitchell at Robert Slone concludes that the way to a happier accord with the music industry can come with the printers originating their own ideas.

"We try to be innovative and come up with ideas ourselves and they usually go down very well."



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TOP DANCE SINGLES

22 APRIL 1989

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

THIS WEEK		LAST WEEK		TITLES ON CHART	
1	KEEP ON MOVIN'	10	Virgin TEN(X) 263 (E)		
2	PEOPLE HOLD ON	3	Columbia/Streetline Ahead Of Our Time CCUT5(T) (I)		
3	STRAIGHT UP	4	Pavlo Abdul Siren/SRNL 19/SRNS 19 (E)		
4	I BEG YOUR PARDON	7	Kon Kan Atlantic A 89691(T) (E)		
5	AMERICANOS	10	Holly Johnson MCA/MCA(T) 1323 (F)		
6	MUSICAL FREEDOM	4	Pep Simpson Feat Adevo Cooltempo/COOL(X) 182 (C)		
7	GOT TO KEEP ON	17	Cosmic Crew Hfr/London FFR(X)25 (F)		
8	ME MYSELF AND I	13	De La Soul Big Life/Tommy Boy BLR7(T) (I)		
9	I HAVEN'T STOPPED DANCING YET	5	Pat & Mick PWL/PWL(T) 33 (F)		
10	DEVOTION	11	Tan City Atlantic A8916(T) (W)		
11	DON'T BE CRUEL	5	Bobby Brown MCA/MCA(T) 1310 (F)		
12	REAL LOVE	16	Jody Watley MCA/MCA(T) 1324 (F)		
13	WOODCOCK RAY (EP)	14	A Guy Called Gerald Rhani/R3904 - (12)RS 8804 (F)		
14	THIS TIME I KNOW IT'S FOR REAL	9	Donna Summer Warner Brothers U7780(T) (W)		
15	THATS HOW I'M LIVING	25	Toni Scott Champion CHAMP(1)2/97 (BMG)		
16	SLEEP TALK	9	Alyson Williams Def Jam 6545657 - (6546566) (E)		
17	PLANET E	14	K C Flight RCA/B84903 (12)***RR-PT49404 (BMG)		
18	BEAUTY'S ONLY SKIN DEEP	3	Awonad Mango/Island (12)MNG105 (F)		
19	AIN'T NOBODY BETTER	10	Inner City 10/Virgin TEN(X) 252 (E)		
20	ONE MAN	11	Chazelle Cooltempo/Chryslis COOL(X) 183 (C)		

21	THIS IS YOUR LIFE	RCA PB42695 (12)***PT-42696 (BMG)
22	WHOS IN THE HOUSE	Beatmasters with Merlyn Rhythm King LEFF 31(T) (I) (R)
23	REGUIM	London Boys Teldec/WEA Y2345(T) (W)
24	MISS YOU LIKE CRAZY	Natalie Cole EMI USA 12/M21 63 (E)
25	THIS IS SKA	Longsy C. Big One V/V(1)G(1) (F)
26	SOMETHING SPECIAL	Sharon Dee Clarke Urban/Polydor URK(X)321 (F)
27	CRUCIAL	New Edition MCA/MCA(T) 1333 (F)
28	ACTIVATED	Cornell Alton Motown ZB 62681 (12)***RR-ZT 42842 (BMG)
29	R'DATHER JACK	Reynolds Girls PWL/PWL(T) 25 (F)

30	GOT TO GET YOU BACK	Kym Mazelle RCA/B84295 (12)SY25 (E)
31	GOOD TIMES	Syncopata/EMI (12)SY 27 (E)
32	WITH EVERY HEARTBEAT	Five Star Tent PB42693 (12)***PT-42694 (BMG)
33	JOY AND PAIN	Rab Beas & D.J. E-Z Rock Supreme SUPET(1) 143 (A)
34	ALL MY LOVE	Heremias Epic/HER(T) 1 (C)
35	ROUND & ROUND	New Order Factory FAC263(12)***FAC263 (F)
36	MAKE MY BODY ROCK (FEEL IT)	Jamanda RCA PB 42749 (12)***PT 42750 (BMG)
37	FM THE ONE	Various MCA/MCA(T) 1311 (F)
38	ROMEO & JULIET	Blue Magic Del Jam 647697 - (6547696) (C)
39	SLAM	Humanoid Westside WSR(T) 14 (A)
40	THE REAL LIFE	Carporation Of One Desire - (WANTX 16) (P)
41	PRESSURE DROP (EP)	Various Mango/Island (12)MNG 25 (F)
42	LEAVE ME ALONE	Michael Jackson Epic 6546722 (12) - (6546726) (C)
43	DREAMIN'	Vanessa Williams Wing/Polydor YWRK(X)4 (F)
44	CELEBRATE THE WORLD	Womack & Womack 4th & Bway/Island (12)BRW125 (F)
45	NOT GONNA DO IT (I NEED A MAN)	Vicky Morris Epic 6546720 (12) (R)
46	HEY MUSIC LOVER	S'Kress Rhythm King LEFF30(T) 120 (F)
47	THE KING IS HERE/THE 900 No. 1	45 King Dr Beat/Filmtrax (DRKX) 2 (E) (BMG)
48	JUST A LITTLE MORE	Dalness Uniqye UNQ 5(T) (SP)
49	BUN AND CHEESE	Clement Injo Blue Mountain BMD 055 (J)
50	TURN UP THE BESS	11 Tyree/Kool Rock Steady Hfr/London FFR(X)24 (F)

REGGAE ADVERTISEMENT
01-967 5818

REGGAE DISCO CHART

THIS WEEK	LAST WEEK	TITLES	ARTISTS	RECORDS
1	(1)	TWO TIMING LOVER	Janet Davis	File 3645 035
2	(2)	ACID FRONTS	Paul Power	S/CMA 82/89665
3	(5)	LOVE ME SESS 'TU	Cal	Dance Vibe 701 001
4	(3)	FOLLOW ME	Clarence 'Red' Blue Mountain	8M0 039
5	(4)	WHO SHE LOVES S. Bamba/C. Tee		Home 14 Live - Lane 1103
6	(6)	I WANNA BE LOVED BY YOU	Philip Lee	File 3645 031
7	(9)	LET'S MAKE A BABY	Pauline Toph	Anchor 84 86
8	(10)	FATAL ATTRACTION	Tommy	Black 175 001
9	(8)	WEST INDIAN	Conrad Rabbin	Y D Records 1100 01 34
10	(19)	TAKE YOUR TIME	Sandra Cross	Anchor 84 87

REGGAE ALBUM CHART

1	(1)	REGGAE HITS VOL. 9	Various Artists	1st Step 1000
2	(2)	LOVE LIFE	Tommy Heat	Glory Gold 1024 003
3	(5)	KING TUBBY SOUND CLASH DUB PLATE	Various	DSR 401 (8M)
4	(3)	TOP TEN '89	Compilation/Various	Super Power SPF 11
5	(4)	NUFF CRISIS	Calixte	Blue Mountain 8M07 37
6	(16)	BOWLED OVER	John McLean	Anchor 84 037
7	(11)	IN THE BALANCE	Scotty Scully	Scully 84 002
8	(7)	A REGGAE EXPERIENCE	S. Schloss	WMS Records CUP 2
9	(9)	ROUGH MEAN AND IRRE	Various Artists	Redman 10 REC 1 P 3
10	(6)	LIBERATION	Bunny Walker	Solomonev SH 2597 (8M)

NEW RELEASES - REGGAE DISCOS 45's

CANT COME A DANCE AND STAND UP	Laticia Clutch	Y&D Records 1100 01 34
LOVING FEELING	Dennis Brown	Yonnie Special CS8 01
A IT MEK DUBBY	Osbourne	CBS Records EKCM 4101
WHY DO COOLS FALL IN LOVE	Philip Lee & C.J. Lewis	fusion 845 003
J.O.Y	Johnny Osbourne	Rock Star 85 003
AGAIN	Chuck Linder	Music Space 7X 0093
I BET YOU DONT KNOW	Candy Man	C&C Records KCM4 4104
JAIL HOUSE CANT STAT EMPT	Conrad Campbell	C&C Records KCM4 4103
THE POWER	Red Skimmer	Red Skimmer Discs 1

NEW RELEASES - REGGAE ALBUMS

SELEKTA SHOWCASE '89	Various	Dreadnobs GRS 130
CLIMAX Jolly & Jolly	Jolly	Black Star 35A 8 3
WHY I CARE	Jah Jah	Dreadnobs GRS 127
ALMS HOUSE BUSINESS	Various Artists	Glory Gold 1064

TOP 10 ALBUMS

1	CLUB CLASSICS VOL. ONE	Soul II Soul 10/Virgin DIX 62/CDIX 62 (E)
2	DON'T BE CRUEL	MCA MCF3425/MCF3425 (F)
3	FOREVER YOUR GIRL	Patrice Abdul Siren/SRNL 19/SRNS 19 (E)
4	25 FEET HIGH AND RISING	De La Soul Big Life DLSLP1/DLSMC1 (I)
5	RAW	Alyson Williams Def Jam 652931 - (652934) (C)
6	ORIGINAL SOUNDTRACK	Rhythm King LEFT18R/LEFT18C (I) (R)
7	DEEP HEAT	Various Telstar STAR 2345/STAC 2345 (BMG)
8	FOUNDATION	Ten City Atlantic WX249/WX249C (W)
9	PURE RIGHTOUSNESS	Lekim Shobazz Sure Deltic SDLP 1 (J)
10	HIP HOUSE - 20 HIP HOUSE HITS	Various Stylus SMRP74/SMC74 (ST)

TOP 10 BUBBLERS

1	COME BACK	Luther Vandross Epic LUTM(T) 10 (C)
2	TWO-TIMING LOVER	Janet Davis File Style - (F5020) (J)
3	ALL OR NOTHING AT ALL	Al Jarreau PRA/WEA U7 663(T) (W)
4	BURN OUT - DON'T FADE AWAY	Beats Workin' Hfr/London FFR(X) 26 (F)
5	BEATSKI MIX	Smalltown Boys AIA ONE 6106 (12)***RR-ONE 6686 (J)
6	LOLLY LOLLY	Wendy & Lisa Virgin V51(T) 1175 (E)
7	CALM DOWN	Maxi Wanda Fever SP 830 (IMP)
8	DAYDREAMIN'	Johnny Mathis CBS 6547737 (12)***RR-6547736 (C)
9	TOGETHER	Ace & Action 3 Prism (USA) PS 2024 (IMP)
10	THANKS TO YOU	Stimzom Living Beat/SMASH(12)SMASH(3) (P)

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RECORDS

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THIS IS WAR
10 Rap and Hip House trax from a new generation of stars including Kool Rock Steady, Fat Albert and Chi-Boyz.

the house

C O L U M N

I AM amazed at the continued absence (at least weekly) of **Madonna's** current single and album from the Dance chart opposite, especially as I know that pop jobs have been buying both just as much as they must have been buying the chart. It calls into question the criteria used by **Billboard** in its compilation. Presumably now the emphatically coloring **KYLE MINOUE** *Hold On Your Heart* (PWL Records PW1135) will also be included?

Right on with the hardcore club stuff! On import are the **Lukin Shekha** rapped typical funk break beat backed **THE 45 KING** *The Red The Black The Green* (Tuff City Tuff RV-011), flipped by the more catchily uptempo **Crows Highlights** *After sampling Dance, Dance, Dance*, boss bopping sinuous hip house **T.L.A. ROCK 'n' Louie** *With The T's* (Fresh RE-80139), newly remixed and, currently much quoted catchy driving **LNR Work It To The Bone** (House Jam Records HJA-8907), **James Brown** Funky President sampling excitingly charming **New Edition** style swangbeat **Robert Brinsley** *Don't Tease Me* (MCA Records MCA-25936), **Rhaji Burrell** creating funk hip house meet swingbeat (especially if slowed down) **Rhaji** *Lower* (Nugroove NG-014), **Roquee Lee** produced gapping conversational **SPECIAL ED** *Call Me* (Profile PRO-7245), **Parliament** quodling funky bumping rap **MC HAMMER** *Turn This Mutha Out* (Capitol V-15437), remixed bubbly leaping but not another Turn Up The Bass **TYREE** *Hard Core* — Hip House (DJ International Records DJ 974); pretty basic thumping (but with a stronger hip houseish feel) **THE SITUATION** *Clap Your Hands* (Sample Records SR0021), hit up **Neon** *Party* **PRIVATE PARTY** *Don't Fly Away* (Easy Street EZ5-7250), samples drawn fully drummed soulful house **RICKETTS presents KLE** *We Got The Music* (UnderWorld Records AP 137); **Smack Music Productions** created mournfully gapping conversational rap **HENDRIX** *Me Wanna See Ya Dance* (Easy Street EZ5-7547); **Samantha Farrell** *It's A Kick* (U-Fongit SRO-488), wriggly shrill smacking **APOLLONIA** *Musmatch* (Warner Bros. W 642); Weekend flipped poor value full instrumental **THE DDD TERRY PROJECT** *The Circus* (Fresh FR0128).

Albums include on import, the

break beats built lively latin and **NONE BAD BOY ORCHESTRA** *Still Buggin'* (Smokin' TAI LP 4444) and routinely rapped **GANG STARR** *No More Mr. Nice Guy* (Wild Pitch WPL2001), while out here are the derivative samples backed about through effective **BLACK, ROCK & RON STAY** *The World* (Supreme Records SL15), vocal hot strategy and under-produced **COLD CUT** *What's That Noise?* (Ahead Of Our Time CCUT LP1), typical limitless **Delfonico** like sweet Philly soul [with some chunker current swangbeat] **BLUE MAGIC** *From Out Of The Blue* (ORCAS 463392 1); funky techno, acid and hip house compiling **VARIOUS TECHNO-1** *KMS Records KMS-018*, via Kool Katl, hip house and straight rap compiling **VARIOUS This Is War** (Radical Records RAPI 1), via Spearhead, exclusively imported on **Trax Records** as *Kop Trax Volume One*; **Master "The Beatmaster"** *Teo* produced hip house, street sound, acid and straight house compiling **VARIOUS** *The Rebel Presents...* (Intelligence Uniqvo Anas ICE LP1).

New UK released 12-inches include **Dancin'** *Danny D's* a long and excitingly remixed **CHAKA KHAN** *In Every Woman* (Warner Bros W29631), exciting leaping acid house hip house backed **DOUBLE TROUBLE & THE REBEL MC** *Just Rock Kickin'* (Desire WANIX 9), **Derrick "Meyday"** *My produced ending*, early funk techno (another **Voodoo Key**); **RHYTHM IS RHYTHM** *Strings Of Life* (Lack Trax 12.72433 1); **Beverly Brinsley** produced brightly empathic **THE PRESS GANG** *Manic* (IMP 1217T-1033, via Priority/BMG), strings backed bumpily striding garage-'81 **THE BIDDU ORCHESTRA** *Humority* (Trax 12154); **Magic Juice Adams** mixed, blurring, shuffling semi-instantaneous though girls changed **YAN'N** *re* (The RCA BANG 1); **George Michael** produced/accompanied/co-produced typical breathy downtempo US smash **DIOM ESTER** *Heaven Help Me* (Polydor MIKAZ 2); **Les Adams** remade (relating just to the vocal, the original's worst part) the vocally shuffling **BURRELL** *Tal Your Trust* in *The Music* (10 Records TENX 264); **DI Mark** *The 45 King* created, **James Brown** "Clap your hands" sampling, widdly joggling rap **LAKIM SHABAZZ** *Pure Rhythms* (Sure DeLight SDT 8, via Jet Star), life track though for as the longest **MC La Klen** now also UK import album (but with only SLP 1), off which the hip house — and "12" *Trains* sampling — Adding On would have been more timely.

Anything he Khan do . . .

by Barry Lazell

HUSBAND-AND-wife teams running independent record labels are not that uncommon, but Mr and Mrs Khan of Springbridge Mews, Ealing, offer a new variation: after working alongside him at his company for some years, she has just split (on a purely professional level) to launch an independently-run outfit of her own.

Hubbie in question is, of course, Morgan Khan of Westside Records. His Dutch-born wife Jacqueline, who has worked with him at Westside for some years, involved in both its UK and the Benelux and West German operations, is going her own way with Radical Records, a dance-oriented label which will be distributed through Sparrow, and which launches its initial products this week.

Jacqueline's stated aims are quite simply "to promote some of the best dance acts around". The label will be building its own roster of UK dance acts, as well as licensing hot dance tracks from the US — Jacqueline will be pleased to pick up tracks that her husband may choose to ignore if she thinks they have potential. Coming from Holland herself, she also intends to ensure that Radical keeps a close tab on the burgeoning European dance scene, still under-represented in terms of UK releases; perhaps it may just take a UK-based European ear to break more comprehensively here the sort of sounds with which most labels only dabble on a one-off or experimental basis.

Radical launches with two albums. The first, titled *This Is War*, is a compilation of new, young Chicago rappers, including Kool Kick Steady (recently heard with Tyree on the Turn Up The Bass smash), while the second release, *Virgo*, features Merle Sanders and Eric Lewis, also from Chicago, with an ear-opening blend of what is being described as "new age house". The latter has already been scoring strongly as an import.

Also in line for early release are a new *Phuture LP* and the album by Pierre Fantasy Club, while Mrs Khan, underterred by her husband's best-forgotten foray in that direction, also hopes to make her own debut as a recording act on Rad-11, off which the hip house — and "12" *Trains* sampling — Adding On would have been more timely.

The label is based in the same Springbridge Mews building as



JACQUELINE KHAN: taking on the old man of her own game

Westside, and can be contacted at (01) 579 2155.

Remix reaction

by Paul Sexton

THESE ARE times without number in the recent history of dance music when a remix has revolutionised a record's life. One thing that doesn't always get reported is how the artist feels about his work being revamped.

Chris Birkett's *Chrysalis* remix of Tony Stone's *Brave* ballad of 1987, *Con't Say Bye*, has transformed the track into a very different sort of dance groove and brought the song back to attention, but Stone himself doesn't mind words on this or any other subject. "I hate it," he says. "I'm no judge of that music, but the record was finished when we originally finished it. From a marketing point of view, it's alright. You just have to let it go." Good news for Stone, then, that the seven-inch version remains intact.

Stone, the 24-year-old former roofer whose debut album *For A Lifetime* was released last year, has a *Soul London* voice that becomes a sweet soul serenade on record, and his series of showcases at the lamented Langan's late in '88 showed he has the nerve for performance, even when being accosted by a tired and emotional restaurant owner. His firm belief is that even recorded music should

be as live as possible. "That's why Prince's records are so great, he doesn't do demos. His records are demos. I'd love to do stuff like that."

Having worked on the first LP with lauded US jazzmen The Yellowjackets and producers Ned Doherty and Leon Ware, Stone now has some 60 songs written for his next project, prepared in his own four-track studio at home.

Bold cut

by Andy Beevers

"WHAT'S THAT noise?" ask Coldcut on the file track of their first "proper" LP. It is not an easy question to answer with such a wealth of styles and such a variety of guest singers on offer. Who else would bring together the jazz, Mark E. Smith of The Fall, Junior Reid of Black Uhuru and Lisa Stansfield on to one LP?

All the hits include: *People Hold On*. Stop This Thing and a restructured version of *Doctoring The House*. There are also versions of the duo's TV themes for *Reportage* and *The Big World* *Cole*.

The biggest surprise is *I'm In Deep* which features the inimitable ranting of Mark E. Smith. "We have always written into his work with The Fall and we consider him to be one of the best 'rappers' in Britain," explains Matt Black. Smith's voice is set against an acid bassline and Deep Purple guitar solos to surprisingly good effect.

My telephone should be the next single. Like *People Hold On*, it features the superb voice of Lisa Stansfield. However, she takes a back seat to samples of BT dialling tones and announcements, and to recordings of ranting New Yorkers taken from a special phone line set up by the duo. Shierks. "The song is how the telephone is both essential and irritating," says Jonathan More.

The LP comes with a free 12-inch featuring a radical Adrian Sherwood remix of Crazy Dance plus one of their early megamixes, *Beats And Pieces*. Listening to this against the newer tracks shows how Coldcut have developed. "It has been a gradual process from stealing large chunks from other people's records and playing nothing to stealing smaller and smaller chunks and writing and playing more and more ourselves", explains Black.

the neville brothers:

breakout

"sister
rosa"

c/w a change

is gonna
come

the hank
shocklee
mix

7" &
4-track
12" single

12" includes
3 "sister rosa"
mixes



TOP · 75 · ARTIST · ALBUMS

MUSIC WEEK

22 APRIL 1989

INCORPORATING LP CASSETTE & CD SALES

W

No 1 WHEN THE WORLD KNOWS YOUR NAME ● CD

Discon Blue

CS 142011

2 A NEW FLAME ★ CD

Simply Red

Eaton/WEA WZ12

3 SONIC TEMPLE ● CD

Cult

Bigman/Bonipati RCA 98

4 AMYNTING FOR YOU ● CD

Glorie Esterson And Miami Sound Machine

Emp 483125-1

5 CLUB CLASSICS VOL ONE ● CD

SOLU! SOLU!

10/Pop! B&W E

6 LIKE A PRAYER ★ CD

Madonna

Sire WZ39

7 THE RAW AND THE COOKED ● CD

Finn Kemp Caribbees

London 828697

8 APPETITE FOR DESTRUCTION ● CD

Guns N' Roses

Geffin W 125

9 DON'T BE CRUEL ● CD

Bobby Brown

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Paula Abdul

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11 EVERYTHING ○ CD

Boyz II Men

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The Monkeys

4-Rain CD

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49 Alysian Williams

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Return to mentor

by Selina Webb

EMERGING from the shadow of a mentor as illustrious as Prince, Wendy And Lisa can be forgiven for making their first solo album a complete departure from the funkadelics they've branched as members of The Revolution.

The eponymous debut was interesting not on fruit At The Bottom, their second LP offering since signing to Virgin, the duo sound no good deal more relaxed. No doubt sufficiently confident to risk a few Prince-without-Prince jokes, Wendy Melvain and Lisa Coleman play the stuff they're used to and chalk up a collection of funk'n' smooth songs which stand tall in the company of their work with the Paisley Park supremo.

"Funk was the one thing that our first record lacked and we missed playing that way," admits Melvain. Coleman agrees: "I loved the first album, but it was more of an expression on its own, more introspective in a way. We missed jamming, that real bond feel — this album is a lot more positive and it has a lot more energy."

Responsible for virtually all the writing, production, vocals and instruments on the new album, Melvain and Coleman assert that they are "perfectly capable" of doing it all themselves.

"It's different being an embelisher than the ideas man, and in The Revolution we were definitely embelishers," says Melvain. "Prince would give us the songs and we'd put skins on them. The change hasn't been difficult, though. We're artists, not fabricating images — we wouldn't have a record deal if we were."

Talking of fabricated images, it's hard to imagine Wendy And Lisa as "a couple of ding-dongs people could tell what to do," as Melvain puts it. Both from Los Angeles and friends "since we were in diapers", the pair are friendly, instantly likeable and, I suspect, dead tough.

"People sometimes think we are a little too assertive," Melvain admits. "If we were men it would be called 'strong character', but because we're women it's 'pompous' or 'bitchy'."

"But never even think about being a woman in rock. I think about being a woman when I'm putting my bra on," she adds.

Wendy And Lisa appear live at the Town And Country Club on April 25. Their latest single, Lolly Lolly, was released last week.

WENDY & LISA: fruitful



GEORGE KWIAKIEWICZ, taking the road to Exit 21

Looking after No.1

by Dave Laing

ONCE YOU'VE had the thrill of a number one album, the thrill goes with a major. Then you see a niche in the market and you want to follow it all the way through.

That's the view of George Kwiatkiewicz, who left PRT quietly at the end of February, where he was responsible for the success of the acid mix of Petula Clark's Downtown. Before that he had a number one album at RCA with 5 Star's Silk And Steel. Now he's putting together a new label, called Exit 21, a name which struck him "driving up the motorway to my home town, Leicester".

George K sees Exit 21 as "a sort of latter-day Charisma, an allacious rock label". Among those working with him will be producer and composer Simon Heyworth. His Major Picture Music Company will supply "product from the instrumental end".

More rock-favoured material is promised from Richard Newmark, producer of the high-energy R&B effort Good Time Down The Road which enjoyed healthy sales.

Kwiatkiewicz says that Exit 21 is being created by "the reverse of the usual process when you take an idea round to potential backers". Instead he already has some 20 albums worth of material and has put together a promotion team.

Currently, he is finalising plans for distribution and finance. His first product should be launched in the early autumn, with tracks from the new signings he expects to find ready for presentation at Midem in January 1990.

Keys to the coror

by Paul Sexton

THERE'S NO shortage these days of sax, female moaning persuasive dance music. But the ones who can perform a lush ballad and still make it sound like 1989 don't happen very often. Epic has just found a new contender in Amy Keys.

Washington-born Keys has spent some years on the jangle-singing circuit, which led her to

commercials and now an acting career that's bearing fruit just as her recorded life takes off. She has a big role in a new movie called Elliot Faulstich, PhD and her debut single, Lovers Intuition, was featured in the Gregory Hines film Taps. "The soundtrack has opened doors that I hope would have opened anyway, but it certainly made it easier," she says.

The album of the same name, out in the UK on May 1, has working with grade A producers Larry Graham, Preston Glass and Dexter Wadwell. And it's the most stylish collection of ballads and up-tempo material of its kind since Anita Baker's breakthrough.

Keys has also been working with Julia and Co, joining just after their 1987 UK hit Brekin' Down (Sugar Sambal), but feels she'll be breaking away soon. Amazingly she still has a part-time job in a doctor's office and admits, a little sheepishly, that she's no manager yet. "The main thing is to keep the job together and pay the bills," she says modestly.



AMY KEYS: stylish

Musicians without hats

by Adam Blake

WHAT ABOUT the musicians who don't fit? The ones who insist on composing and performing music that cannot be immediately categorised as anything other than new. How do they make a living? Without them, music as an art form cannot develop or grow. Yet all musicians it is they who have the hardest job in getting their work before the public — either live, or in recorded form. This curious state of affairs has precipitated the production of a 130 page report, titled Music In Between, commissioned by the Calouste Gulbenkian Foundation. Its author is Tony Hayes, composer and conductor of music for the Grand Union Orchestra — a multi-racial 16-piece jazz ensemble. Hayes was assisted in the preparation of the report by MW's Dave Laing and Julie Eagan, now Arts Council regional marketing officer for the Solent Region.

The report's main recommendation is that more direct relationships and communications be established between musicians and audiences. Says Hayes: "I think the crucial nexus is between the artist and the audience. Audiences

needn't be large, in fact we spent some time trying to demolish the notion of majority taste because there are only different sizes of minority. I don't think that innovative artists don't have an audience, a lot of their work is extremely accessible, so all you're talking about is making it possible for them to produce. If there is an audience for your work, and it's a growing audience even though it's small, that validates the work you're doing."

Although Hayes considers the Arts Council of the Thatcher years to be "unembarrassable", he does not see the report as an indictment of the music business generally: "No, I'd like to think that it will inform them. I hope the report fills in some details. I think the struggle that musicians have in order to survive is generally overlooked and that people may be ignorant of the way musicians make a living and how they make their work."

Ultimately, Hayes is quite optimistic: "We're at the end of a historical and cultural cycle. I think, in wider social terms, the world is gradually determined. I don't think that the relationship of creative musicians to their music and the production of their music, to society, is large — in spite of all the technological changes — is greatly different from what it was in the 18th century. You'll always find the people who dominate. In any case, I tend to be the ones who can hustle their work and manage to get on with it."

● Copies of Music In Between are available, price £7.50 from Calouste Gulbenkian Foundation, 98 Portland Place, London W1N 4ET.

Tales of Irish woe

by Paul O'Mahony

SINCE HE began actively promoting in Dublin nearly 10 years ago, Denis Desmond of New Grooves has been consistently active on all levels of what is, by usual standards, a high risk occupation. While other major promoters in Ireland stage occasional huge events, for the likes of U2, MCD run an average of two large shows per week, in addition to setting-up nationwide tours for visiting and domestic acts alike. The roll call of MCD's achievements to date includes Bon Jovi, Iggy Pop, Bruce Hornsby, Pat O'Byrne, Ozzy Osborne, The Pogues, Anthrax, Tracy Chapman and Simple Minds.

According to Desmond the main difficulties in Ireland are the high cost of financing a gig and the lack of venue facilities. "Promotions in Ireland are VAT exempt which means that while there's no VAT liability on your income you also can't reclaim VAT on hiring a venue or printing a ticket or posters or doing press, radio, or TV ads, which means you're paying VAT to VAT which increases costs by 25 per cent. Insurance rates are also ridiculous here. For an act like Iggy Pop or Huey Lewis it can be 60 per cent more in Ireland than in the UK it's about five or six pence per head. As Northern Ireland works under UK rates, I can

get the King's Hall in Belfast with, let's say, £1m public liability cover and the premium would be in the region of £50,000 for 6,000 people. In Ireland 6,000 people would be about £3,600.

On the more positive side Desmond says that word-of-mouth can be as important as good reviews, particularly for open-air concerts. "Hothouse Flowers and Tracy Chapman did 35,000 people a few months ago, which in proportion is their size. It says they shouldn't have — they should have done 20,000."

Outside promoting, Desmond has also involved in management with acts such as Henry Coughlan and Blue In Heaven. While Coughlan has enjoyed success in the UK, Blue In Heaven broke-up recently after battling for recognition for more than two years after parting with Island.

"I won't even say we were talking to him, because from our dealings with Island we had to deal with A&R people again," says Desmond. "From my experience a lot of companies in the UK will not even show you their books. We've such a high turnover of staff that the same guy who signed the band is gone to another company six months later. When Blue In Heaven we had five A&R people within an 18 month period."

Desmond and his partner in Solid Records, Oliver Walsh, are planning to do production deals. "What we want to do with bands is that we'll record them but in effect it's their own label. And we're planning to do production deals in the sense where they're not restricted by an A&R person."

Hometown blues

by Nick Robinson

THE UNRETRAINED passion of Kevin McDermott for "real" music often sounds like one of those. "People are settling for a lot less these days than they should be," he states. Once again, the 27-year-old Glasgow singer-folk-blues-writer/guitarist finds himself in the despair at what he sees as the local pop and gufless rock around him.

The first time was in his home town shortly after punk reached its peak. Having had a short ride with local post-punk band Suede Crocodiles, he found himself craving for something more.

It was through watching folk guitarist Rob Nookes that he found an answer. "He just stood there and played — him and his guitar — that's what I wanted to do," he says.

Shortly after that, he explains, McDermott was on the road and put out a solo acoustic album, *Subtle as the Blues*. "It was a disaster. No Strings label. His dissatisfaction with the Glasgow music scene led him to venture abroad. "The atmosphere in Ireland was a change in Glasgow. If one band made it then the others tried to copy them. It was very static and I never was a part of that and I never was Blues," he says bitterly.

During the months abroad, he stored all his experiences and these influences were cultivated on his return. "I came back and I fell within a band format was also renewed and to find that Glasgow had not changed in his absence was infuriating."

"I can't be that really smug and everything seemed in perspective but when I saw what was happening in Glasgow I really felt like the

little by the crowd when the emperor went by with no clothes on," says McDermott.

He immediately recruited his brother and drummer, plus bassist Steph Greer and recorded a two-track demo of what he describes as "a wee bit of honesty and a wee bit of recklessness."

The result was enough to impress Island Records who signed them immediately. It wasn't long before they were in the studio — with the help of former Pretenders' guitarist Robbie McIntosh — recording what has become their soon-to-be-released debut album, Mother Nature's Litch.

McIntosh introduced McDermott to local guitarist Marco Rossi and after long discussions about their mutual frustration with Glasgow's music scene, Rossi became the fourth and final band member.

Now the Kevin McDermott Orchestra is ready to shake the foundations and wake a few sleepy heads with its rich, uplifting rock songs. "People who are rejected and get into the music and that's what I want to bring out of them."

Five go wild in Hollywood

by Nick Maybury

LESS THAN a year ago Mansfield outfit Slaughterhouse Five were just another local band playing New Zealand pubs for a few quid. Today they are collectively looking to the future, thanks to a combination of talent, fate and that essential show biz ingredient — pure luck.

That talent comes from four musicians who supply the ear with some nifty, powerful pop full of rich melodies. Singer Dave Lawrence has that sort of characteristically quirky voice that stands out. His guitar playing is counterbalanced by Robbie Hogue's atmospheric keyboards. The whole lot is held together by the rhythm section of drummer Graham Boffey and linchpin Steve Litterer on bass.

Yet if success does come, Slaughterhouse Five must give up their newspaper-employee Hogue and the Roosevelt scholarship he won. That award took him to the US and into the home of Jackie Korman, who scores songs for tracks for Lorimar, the makers of Dallas.

The rest of the story is a bit obvious and fair-voiced: Hogue deposits a demo tape with Korman and he, presto, the English find themselves in Barnesley's Globe Theatre 12 months after Hogue left the US. Tired up to look like a sleazy working man's club, the Globe was used in the opening scenes of Bert Rigby, *You're A Fool*, with Slaughterhouse Five appearing as themselves in a talent contest.

All right, so the pit heads of South Yorkshire are a long way from Hollywood, but when the film stars Robert Lindo and Robbie Coltrane, you can only be grateful for small breaks.

In another bit of fate, Lorimar has been taken over by Warner's organisation not unknown for its recording subsidiary.

So expect the film soundtrack with the Mansfield singles song by and it look out for Slaughterhouse Five. A demo tape of their album won't be too far away.

Everything's gone green

MUCH MEDIA ballyhoo has greeted the return of **Green On Red**, whose recent LP, *Here Come The Snakes* has been hailed in some quarters as the "greatest rock 'n' roll LP of the year."

The truth, as witnessed at the **Town And Country Club**, is that the band have got the right feel, but insufficient charisma. The improbably named Chuck Prophet wins all the awards for his guitar playing, but the rest sit uncomfortably behind. The rhythm section featured a suspiciously-hatted character on drums and the worrying figure of a chop on an electric stand-up bass. The most recent time this latter ingredient was sighted at the T&C was with Lyle Lovett's Big Band and we all know the trouble that led to.

Once upon a time Green On Red carried the tint of being Neil Young copyists, Dan Stuart winning awards as approved style. This time round it's The Stones that might start worrying about whether they've recorded an LP they'd forgotten about. Here Come The Snakes was almost spot-perfect in places. Live, fortunately, Prophet was able to stretch this brief to encouraging diversity, looking like a fired Tom Petty, but giving the bonus purpose where the punches went missing.

Guitar rock is again getting its annual "saviour" of this process" push and while Green On Red will stand as prime movers in the mass, we'll have to wait for REM later in the year for the movement to fully exploit itself.

Earlier **Blue Aeroplanes** were their place as the **Madness** of such a guitar-oriented genre. An unlikely band in most respects, too many guitars, an off-beat dancer and a wide approach slightly the wrong side of the divide between serious and silly. Nonetheless they ground along enjoyably enough, but predictions of their imminent greatness, as with Green On Red, remain premature.

DUNCAN HOLLAND

Next stop Wembley...

ANDREW ROACHFORTH rises from obscurity and the well-trodden pub circuit to Top Of The Pops and here with his adoring fans at London's **Town And Country Club** it well deserved. He has a great voice, by turns rough-edged

and refined and one perfectly suited to the rock/soul/R&B collisions he creates.

Live, Roachford and his band fire an energy and excitement into the music far beyond anything that their debut album would have you believe. Roachford is a strutter and a showman and he had great presence on stage, guitarist Howe Goodwin adds a hard, Hendrix-like punch to the group's sound and their enthusiasm had his audience swinging, jumping and singing along after just a couple of numbers.

The price of Roachford's current success however, is more than the extra three quid they now charge for his distinctive T-shirts. His music has always been as tight and coordinated as the band's blue jeans and matching cowboy boots, but now the presentation is almost too slick, too mannered.

It's as if he has been on a two-week audience and stage management course and come away with a high opinion of himself. In physics, his shout and call technique ("I can't hear you up in the balcony"), the false start to Cuddly Toy to tease an audience, "not quite all built the show up perfectly, if predictably, to a climaxing of his two hits, Family Man and (yes, eventually) Cuddly Toy. Roachford played this gig as if it was a dress rehearsal for Wembley Stadium. In his mind and in the audience's, no doubt it was.

PHILIP WATSON

Brahm works

THE COSTLY setting of the **Reverb Club** at Islington's Market Tavern has played host to an impressive series of young singer/songwriters since the New Year. Most recent headliner, Sumisha Brahm — aka **13 Frightened Girls** — has been attracting a considerable amount of record company interest of late, and received a rapturous ovation from an attentive audience.

Brahm is certainly the most exciting female songwriting talent to emerge on the London club scene for quite some time. Raised in California and living in the UK she has the touch of genius of a Joni Mitchell or a Patti Smith while retaining the ability to write accessible pop songs. Jaunter uptempo numbers like *Carousel* and *Lost At Sea* have enormous single potential, but she is at her best on the slower, moodier songs, which showcases her remarkable voice.

It's a voice which possesses a delightful fragility, occasionally dipping to a whisper but then startling the listener by blurring out a phrase with surprising force. Her enormous dynamic range is matched by



THE LA'S Scallies scaling the pop heights

its range of expressiveness and unshibbled emotions. These qualities were most evident on songs like *Be Your Own Sky*, *Paul Robeson* and a superb new one called *Soft Soft*.

Midway through the set, Sumisha switched from guitar to keyboards for ballads like *This Is The Place* and *Somebody*, comparisons that work equally well. The final song, *Hell On Wheels*, brings out the most impressive performance of the evening.

Bewitching, captivating and spellbinding are three adjectives that spring to mind... it won't be long before plenty more will be added to her file of press cuttings. DAVID GILES

Dead sound

IT'S SURELY can't be long before Liverpool's **Top Top's** are recognised for what they are — one of the most articulate but breathtakingly simplistic pop bands since those of the Sixties.

Striving up on the catchy rhythmic structures and vocal harmonies of The Beatles and some subtle guitar injections, they have created a fresh, original sound.

At **The Marquee**, their growing following was fully evident and greeted each song with relish. The band was most effective when it combined electric and acoustic guitars — both complementing each other perfectly.

The last single *There She Goes* is a prime example with its drifting mid-tempo belting the love-struck vocal lament but what makes the group even more convincing is their diversity and seemingly effortless originality.

This enabled them to move from those gentler numbers to the brooding power of songs like *Looking Glass* which kept the audience in its grip throughout all of its nine minutes.

The LA's are destined to become one of the most precious finds of the Eighties and while comparisons with The Beatles' lasting influence are foolish at this early stage, one can only hope that they can grow and stay with us for a long, long time to come. NICK ROBINSON

M appeal

THE DRUMMER sits under an archway of white lights while two more lightbulbs on sticks pop to and fro at the front of the **Dingwall** stage like sitting ducks before a firing range. To the right, double bass is being attacked by its bow, while the other three hillbilly gypsy-jazz victims are bouncing

between harmonic, guitar, accordion, organ and whistled-down-the-throat vocals.

This is the very strangely named **M Walking On The Water**, and the excited students down the front confirm they are indeed German. And a bit psycho too.

M are apparently the cutting edge of German independence, which proves that life exists after electronic Teutonic rock and pop. Their Poguesh fervour is global a headstrong leap into the global folk roots field and a harking back to their country's cabaret tradition; the result is fun and frolicking, moody and very musical, with some seriously thoughtful melodies and a delectable clash of acoustics and electric.

The more rumbustious songs such as *Skin On The Cocoa* and *Party In The Cemetery* work best in this lively, illuminating atmosphere, with less of their own witty, canny polka-Latin-party undertow in evidence, but instant communication was the name of this game. MARTIN ASTON

Picture gallery

WHATEVER INTERNAL combustion fuels the pained emissions Symon Bye calls singing, it's not the stuff found inside an average pop vocalist. From Gloucestershire four-piece **This Picture** at London's **Bordeirline Club**, his performance had an intensity which left him drained and breathless by the end of each tortuously emotional number. And, while the sound of his vocal provoked the gush, similarly knocking lyrics about man plundering the countryside and the advantages of life over death made the effort seem justifiable.

This Picture writing some of the most stirring folk-influenced rock on earth which on a good night can send mobs of their followers into frenzies to match Bye's passion. The strident drums, reverberating bass and, on some numbers, bouncing bongos carry the earthy Gaelic-style sentiments into tougher territory. In contrast, jangly guitar arpeggios, scuffling piano pipes and a full repertoire of seductive intones entice the listener into a music which sounds familiar yet indefinitely refreshing.

Tonight This Picture galaxy fought an unflattering sound system and sparsely populated — thanks to the tube strike — venue to emerge only a prodigious best. Despite the drawbacks, the gorgeously undulating rhythms of their strongest track, *Naked Rain*, are alone enough to convince that it's about time the record companies caught on to their appeal. SELINA WEBB



GREEN Red's Dan Stuart and Chuck Prophet

TOP 75 SINGLES

MUSIC WEEK

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



No 1	ETERNAL FLAME Bonnie Tyler	POPS	CBS MANGOST'S 10
2	IF YOU DON'T KNOW ME BY NOW Simply Red	POPS	Elektra TZ 2770 (W)
3	BABY I DON'T CARE Trans-Siberian Orchestra	POPS	MCA TW 0714 (F)
4	AMERICANOS Highly Johnson	POPS	MCA MC 010 1222 (F)
5	I BEG YOUR PARDON Kon Kon	POPS	Atlantic 4 8947 (W)
6	WHEN LOVE COMES TO TOWN UZ with B. B. King	POPS	Island 12015 01 (F)
7	STRAIGHT UP Paula Abdul	POPS	Sire/Virgin 8400 (1) (E)
8	LIKE A PRAYER Madonna	POPS	Sire W 7539 (W)
9	GOOD THING Ernie Young Combs/Rob	POPS	London LON 021 218 (F)
10	THIS TIME I KNOW IT'S FOR REAL Dionne Warwick	POPS	Mercury/Phonogram LMS 1312 (F)
11	TOO MANY BROKEN HEARTS Jason Donovan	POPS	Mercury/Phonogram LMS 1312 (F)
12	LULLABY The Cure	POPS	Mercury/Phonogram LMS 1312 (F)
13	THIS IS YOUR LAND Simple Minds	POPS	Virgin SM 0714 (E)
14	MISTIFY INXS	POPS	Mercury/Phonogram LMS 1312 (F)
15	PEOPLE HOLD ON Coldcut featuring Lisa Stansfield	POPS	A&M/Capitol/CBS 00008 100 (C)
16	KEEP ON MOVIN' Soul II Soul featuring Caron Wheeler	POPS	10 Virgin TM 010 263 (E)
17	GOT TO KEEP ON Coochie Crew	POPS	Mercury/Phonogram LMS 1312 (F)
18	ONE Metallica	POPS	Mercury/Phonogram LMS 1312 (F)
19	PARADISE CITY Guns N' Roses	POPS	Geffe GEF 500 (W)
20	AIN'T NOBODY BETTER Inner City	POPS	10 Virgin TM 010 263 (E)
21	BEDS ARE BURNING MCA/Phonogram	POPS	Sire/MCA 001 012 (C)
22	HAVEN'T STOPPED DANCING YET Pop 14 M.A.S.	POPS	EMI 001 012 (C)



41	NEVER House Of Love	POPS	Fontana Phonogram HDL 1102 (F)
42	SHE'S A MYSTERY TO ME Roy Orbison	POPS	Virgin VS 011 1121 (E)
43	THE BEAT(EN) GENERATION The The	POPS	Epic LAM 011 8 (C)
44	WISE UP! SUCKER Pop Will Eat Itself	POPS	RCA FR 0216 (BMG)
45	CAN YOU KEEP A SECRET? (89 Mix) Brother Beyond	POPS	Parade/Blue 1128 8197 (E)
46	CAN'T STAY AWAY FROM YOU Gloria Estefan & Miami Sound Machine	POPS	Epic 0514467 1651646 (C)
47	MAKE MY BODY ROCK Jonnanda	POPS	RCA FR 0216 (12" FF 0216) (BMG)
48	THAT'S HOW I'M LIVING/THE CHIEF Tom Scott	POPS	Champion CHAMP 131 97 (BMG)
49	FREE WORLD Kirsty MacColl	POPS	Virgin KM 011 8 (C)
50	SLEEP TALK Alyson Williams	POPS	Del. Jam 65468 712-65468 8 (C)
51	JOY AND PAIN Rob Base & D.J. EZ Rock	POPS	Supernova SUP 011 14 (A)
52	FIRE WOMAN The Cont	POPS	Reggae/Impact REG 280 (T) (W)
53	ONE MAN Cherelle	POPS	Columbia/CBS 00008 100 (C)
54	ORDINARY LIVES Bea Gees	POPS	Warner Brothers W 7520 (T) (W)
55	TYPICAL! Frazier Chorus	POPS	Virgin VS 011 1174 (E)
56	LOVE CHANGES EVERYTHING Michael Ball	POPS	Real/100/Phonogram R 0000 3 (F)
57	VOODOO RAY EP A Guy Called Gerald	POPS	Planet BS 101 (12" FF 0001) (F)
58	SLAM Humabond	POPS	Warner VS 011 114 (A)
59	COME BACK Luther Vandross	POPS	Epic LUT 011 10 (C)
60	ALL MY LOVE Hernandez	POPS	Epic HER 011 1 (C)
61	PLANET E KC Flight	POPS	Planet/100/Phonogram R 0000 3 (F)
62	I CAN SEE CLEARLY NOW (Remix) Johnny Nash	POPS	Mercury/Phonogram LMS 1312 (F)
63	HELL! WE HAVE TO GO	POPS	Mercury/Phonogram LMS 1312 (F)



23 **WHO'S IN THE HOUSE**
The Beatmasters with Merlin
London Biquem
EMI 1284 (12)
Pop

24 **REQUIEM**
The B-52's
London Biquem
EMI 1284 (12)
Pop

25 **MUSICAL FREEDOM (MOVING ON UP)**
Paul Simpson featuring Jivea
London Biquem
EMI 1284 (12)
Pop

26 **ME MYSELF AND I**
De La Soul
London Biquem
EMI 1284 (12)
Pop

27 **DON'T BE CRUEL**
Bobby Brown
London Biquem
EMI 1284 (12)
Pop

28 **OF COURSE I'M LYING**
Yello
London Biquem
EMI 1284 (12)
Pop

29 **ONLY THE LONELY**
T-Pain
London Biquem
EMI 1284 (12)
Pop

30 **DO YOU BELIEVE IN SHAME?**
Duran Duran
London Biquem
EMI 1284 (12)
Pop

31 **REAL LOVE**
Jody Watley
London Biquem
EMI 1284 (12)
Pop

32 **THIS IS YOUR LIFE**
The Blow Monkeys
London Biquem
EMI 1284 (12)
Pop

33 **WHAT DOES IT TAKE?**
Teena Marie
London Biquem
EMI 1284 (12)
Pop

34 **BEAUTY'S ONLY SKIN DEEP**
Aventura
London Biquem
EMI 1284 (12)
Pop

35 **PLEASE DON'T BE SCARED**
Berry Manilow
London Biquem
EMI 1284 (12)
Pop

LEFT 311

WHO'S IN THE HOUSE
THE BEATMASTERS
WITH MERLIN

NEW 7" & 12" OUT NOW

biddu orchestra

HUMANITY

TRAX · MUSIC ·

7" 7TX5
12" 12TX5

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7" 12" CD
Ben Liebrand remix

HERNANDEZ

36 **YOU ON MY MIND**
Swing Out Sister
Atlantic A & M (11) (W)

37 **I'D RATHER JACK**
The Reynolds-Gribs
EMI USA 12 (11) (12) (E)

38 **DEVOTION**
Tina Turner
Atlantic A & M (11) (W)

39 **MISS YOU LIKE CRAZY**
Nirvana
Geffen (11) (12) (E)

40 **INTERNATIONAL RESCUE**
We've Got A Turntable And We're Gonna Use It
WEA 12 (11) (12) (W)

T W E L V E • I N C H

1 **IF YOU DON'T KNOW ME BY NOW**
Sade
Eternal Label
A&M (11) (12) (E)

2 **ETERNAL FLAME**
Sade
Eternal Label
A&M (11) (12) (E)

3 **ANYBODY BUTHER**
Boyz n the Bay
A&M (11) (12) (E)

4 **WHO'S IN THE HOUSE**
The Beatmasters
Merlin
A&M (11) (12) (E)

5 **I BEG YOUR PARDON**
Korn
Geffen (11) (12) (E)

6 **THE MANSION**
The Roots
A&M (11) (12) (E)

7 **GO TO KEEP ON**
The Roots
A&M (11) (12) (E)

8 **SMILEY DON'T CARE**
American Vamp
A&M (11) (12) (E)

9 **AMERICANS**
The Roots
A&M (11) (12) (E)

10 **THIS IS YOUR LAND**
Single Head
A&M (11) (12) (E)

11 **IF YOU BELIEVE IN ME**
The Roots
A&M (11) (12) (E)

12 **STRAIGHT UP**
The Roots
A&M (11) (12) (E)

13 **ROCK N' ROLLION**
Cedar Walton
Jive/Banfield
A&M (11) (12) (E)

14 **LULLABY**
One
A&M (11) (12) (E)

15 **ONE**
A&M (11) (12) (E)

16 **UTAH LIKE COME TO TOWN**
The Roots
A&M (11) (12) (E)

17 **MUSICAL FREEDOM (MOVING ON UP)**
Paul Simpson
Merlin
A&M (11) (12) (E)

18 **INS**
The Roots
A&M (11) (12) (E)

19 **REQUIM**
The B-52's
A&M (11) (12) (E)

20 **LIKE A PRAYER**
Madonna
A&M (11) (12) (E)

21 **NEVER**
House Of Creel
A&M (11) (12) (E)

22 **DON'T BE CRUEL**
Sade
Eternal Label
A&M (11) (12) (E)

23 **THE TIME I KNOW IT'S FOR REAL**
Dennis Sumner
A&M (11) (12) (E)

24 **MADE BY FOOT LOCK (FEEL IT)**
The Roots
A&M (11) (12) (E)

25 **THAT'S HOW I'M LYING**
The Roots
A&M (11) (12) (E)

26 **THE MANSION**
The Roots
A&M (11) (12) (E)

27 **GO TO KEEP ON**
The Roots
A&M (11) (12) (E)

28 **BALLROOM**
Jody Watley
A&M (11) (12) (E)

29 **DO YOU BELIEVE IN SHAME?**
Aventura
A&M (11) (12) (E)

30 **WOODDOLL BABY**
Aventura
A&M (11) (12) (E)

31 **THIS IS YOUR LIFE**
The Blow Monkeys
A&M (11) (12) (E)

32 **OF COURSE I'M LYING**
Yello
A&M (11) (12) (E)

33 **DEVOTION**
Tina Turner
A&M (11) (12) (E)

34 **SLEEP TALK**
Alton Miller
A&M (11) (12) (E)

35 **FAVORITE CITY**
K-Ci & Jay-Z
A&M (11) (12) (E)

36 **COME LICK**
Luther Vandross
A&M (11) (12) (E)

37 **RESSURECING**
Luther Vandross
A&M (11) (12) (E)

38 **HAVIN'T STOPPED DANCING YET**
Port & Mink
A&M (11) (12) (E)

75 **HELLY HATE TO GO**
Johnny Nash
EMI 1284 (12) (E)

63 **GOOD TIMES**
Bronze Ferry
Sympatico (11) (12) (E) (12) (E)

64 **THE LOOK**
Roxette
EMI 1284 (12) (E)

65 **ROUND & ROUND**
New Order
Factory (11) (12) (E) (12) (E)

66 **LEAVE ME ALONE**
Michael Jackson
Epic 65827 (12) (E) (12) (E)

68 **HELP**
Bananarama-Lanane
Epic 65827 (12) (E) (12) (E)

69 **STOP**
Scam Brown
A&M (11) (12) (E)

70 **BROKEN ARROW**
Warrant
Polygram (11) (12) (E)

71 **FAMILY MAN**
Rocaford
CBS (11) (12) (E)

72 **HEY MUSIC LOVER**
S'Express feat Eric & Billy
Epic 65827 (12) (E) (12) (E)

73 **BLEFAS CHILD**
Simple Minds
Virgin (11) (12) (E)

74 **GET BACK**
The Beatles with Billy Preston
Apple 6577 (E)

75 **THAT'S WHAT I THINK OF YOU**
1977
WEA 12 (11) (12) (W)

Why do I always get it wrong

A Song for Europe

LIVE REPORT

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JOE JACKSON: Blaze Of Glory. A&M AMA 5249. You can always rely on Jackson to come up with something a little bit special. By taking a reflective but by no means doled look at his past work, he has come up with a definitive collection of musical styles and moods that flow gracefully — such one showing a different side to Jackson's songwriting character. This should appeal to many tastes. **NR**

CAROLE KING: City Streets. Capitol EST 2029. Have fun by asking punters to identify the familiar voice set to the unexpected punchy Springsteen beat. Contributing to King's first release in six years are Eric Clapton and Branford Marsalis. Courageous un'Tapescy' esque sentiments prevail though King wisely doesn't let despair get the last word. Final track is an ace demo for Whitney Houston. **RK**

BONNIE RAITT: Nick Of Time. Capitol EST 2095. With her tenth album, the first for Capitol, Raitt is back doing what she does best — finding good songs and bringing out the best in her lyrics. With excellent production by Don Was, Bonnie soars and struts with sympathetic backings from the Fabulous Thunderbirds and Crosby and Nash among numerous others. With a strong single — her own Nick Of Time — this should get good airplay from our more grown up stations. **DL**

COMMODORES: Rock Solid. Polydor 835 249-1. Fairly perfunctory release from the once-great

purveyors of soul-pop; this is the sound of them running out of ideas. Has Numbers like Grip and Miracle Man struggle to whip up any sort of a real groove, and the ballads — Thank You and Right Here? — Now — are downright embarrassing. Only Solitaire manages to remind us of the Seventies soul supremos the Commodores once were. **DG**

PETER CASE: The Man With The Blue Post-modern Fragmented Neo-traditionalist. Guitar. Geffen 924 238-1. OK Pete, enough of this file tom-foolery and let's stick to the record, an exceptional piece of American folk-country. All the right birds are in there (Roy Cooper, T Bone Burnett and so forth) but it's little Casey who steals the nod. Given the right push this could be huge and not just another smug Q writers' preserve. **DM**

VARIOUS ARTISTS: The Songs Of Bob Dylan. Start STDL 20. To make a compilation from the myriad cover versions of Dylan's 500-song catalogue is such a good idea, it's surprising no one's done it before. Here, in chronological order of the compositions are the good, the bad and the wonderful, stretching from Sam Cooke's gospelly Blowin' In The Wind (1964) to Bonnie Raitt's Unplugged (1992). The double-album is good

value with 32 tracks and copious sleeve notes, though the CD has only 20 songs. With TV advertising to come this should sell well. **DL**

VARIOUS: Artists For Animals — The Liberator. Delic Records. DELT CD3. Distribution: Pinnacle. The message is clear and put very effectively on this anti-violence/animal cruelty compilation. Some, like Shellyan Orphan, are direct in their lyrical approach while others like Duritt Colomn take a more subliminal approach. Either way, it's a diverse but thoroughly listenable piece for composition and change. **NR**

GISSY KINGS: Gypsy Kings. Telstar STAR 2355. A superb collection from the flamenco-poppers who hail from the Basque region of France. Even the mesmerising strumming of a dozen guitars can rescue their version of My Way (A Mi Manera) from turkey status, but the other 11 tracks are pure brilliance. A steady mixture of hell-for-leather romps like the hit single Bamboleo, cool ballads and dreamy instrumentals. Bosque in their glory! **DG**

HURRAH! The Beautiful. Kitchenware Records/Arista. KWLP 10. After a long break, Hurrah! return to once again weave those guitars within some impassioned vocals. Little has changed since the last album except that this is a slightly more studied set with more mellow moods. It lacks the immediacy of their debut but it could be a grower. **NR**

STOCK IT

BILL PRITCHARD: Three Months, Three Weeks And Two Days. Play It Again Sam BIAS 106. Third stab sees Pritchard come off persuasively like a European Matt Johnson. Coloured bright and acoustic, he's at his very best, yet still feels capable of serious, investigative hilariously on Kenneth Bark. Splendid stuff overall, finding an artist at his most comfortable, and a cert for those in-store, not the curious passers. **DM**

STIFF LITTLE FINGERS: See You Up There. Virgin VGD 3515. A double album from the reformed Fingers, which shows they can still mix and match it in punk circles, headbanging on request, but that they've developed into professional musicians during their time on-curl influences — essentially a rabble-rousing expate for a while who've more secure now than they were when this music was originally performed. See You Up There includes essential leftist posturing and splendid versions of Alternative Ulster and Johnny Was. **DM**

THE SEX CLARK FIVE: Strum & Drum. SUBCORC 7. Distribution: Revolver/Carter. Subway's continuing predilection for sweet, jangly pop has found the SCS in NASA-land, Alabama, where they've combined their pop-curl influences — essentially The Monkees, Beatles and dB's — to make an idiosyncratic, unpredictable 20-track two-minute set. It's not a flavour of the month sound, but Subway has a very loyal following. A possible cult hit in the making. **MA**

TIM FINN: Tim Finn. Capitol EST 2088. Poor Tim. It must be a little galling that the third solo effort from the man who formed and led Split Enz is likely to be sold on back of young brother Neil's success with Crowded House. Not only do they share the same label but the latter's producer Mitchell Froom has been bought in as well. Sadly this is rather spiky, inauspicious stuff — not exactly unpleasant but all pretty anonymous. **JP**

THE PRESIDENT: Bring Yer Camera. Elektra Musician 960 799-1. Six Americans bring together in a free-form psycho-analytical jam that toots and drones through a number of "worthy" jams. Good vibes and heavy self expression abound, but this is for purists and people who've listened on the wild side. Still, Elliot Sharp has some nice moments with his guitar. **DM**

PAULA ABDUL: Forever Your Girl. Siren SRNLP19. The Straight Up girl debuts with a sturdy, well-produced album with half a dozen similar formula efforts intended to convince us of her staying power. Also on show are some mis-paiced ballads and a couple of more interesting, less formal tunes, set into the structure to provide a little variation. In total it's everything you'd expect from a promoted popette whose voice has a lot more power than that chart topping 45 suggested. **DM**

BITCH MAGNET: Star Booty. What Goes On... GOES OH 27. Distribution: Rough Trade/Carter. More US post-hardcore pent-up adolescents with guitars get produced by Steve Albini, but Bitch Magnet's debut sounds like Albini

just made sure the studio was uncluttered and the tea sugared. As rough as sandpaper, the vocals sound more behind the scenes than Boy's 'n' the best underground pop by any means, and makes you wonder how soon the US boom will be bottoming out. Too much, too soon! **MA**

STOCK IT

PHOEBE SNOW: Something Real. Elektra EKT 56. Hallelujah! This is what I call singing. The breakthrough thing that is Snow's voice returns for the first time in eight years with a delicious mix of rock/jazz/blues/folk. There simply aren't enough releases like this where the range of grown women's emotions are so well-drawn. A&R Men please note — we've been waiting to hear "Something Real" more often. **NR**

CARDIACS: On Land And In The Sea. Alphabet Records: ALPH LP 012. Distribution: Pinnacle. Tim Smith gives us another piece of the jigaw but still the picture remains unclear and yet fascinating to puzzle over. Nothing is straight forward in the Cardiacs' jumbled world of cut-up song structures and splintered, awkward lyrics. But this curious egg contains a wealth of perverse delights and is a challenge to listen to. **NR**

FIREHOSE: FROMOHIO. SST Records SST39. After the last album to lay the ghost of the "ten minute rule" to rest, with a superb set of new songs and expert musicianship FIREHOSE prove that they are at the forefront of current US guitar acts. Ed Crawford's guitar particularly shines with Mike Watts' bass work as strong as ever. Recent UK dates have shown that there is a market for them and this should well see them get a high indie chart placing, if nothing more. **LF**

THE SNEETCHES. Sometimes That's All We Have. Creation CRELP 043. Sneetching, in the musical context, means displaying an interest in summer pop music that never once veers beneath the delicious. Quite simply, when it comes to soft acoustic guitars, harmonies plucked from the palm trees and wondrously warm tunes, you'd have to get up somewhere around 40m to better the sneetches. If you're a fan of the record shop: don't let them stay there. **DM**

LET'S ACTIVE. Every Dog Has His Day. IRS EIRSA 100. Let's Active is former REM producer Alton Easter's rock 'n' roll band who prefer Sixties pop sensations to the equivalent techno-wits of the Eighties. Easter's gutturing, singing and writing on this, their third LP, is reaching something of a groovy plateau. One strategic Kershaw play and we could be looking at some well-deserved success. Making its way Let's Active's way. Let's hope so. **DC**

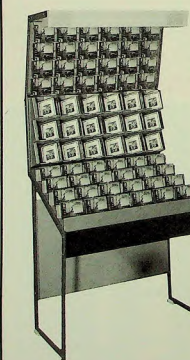
DISTRIBUTION OF Sidewalk by Capercaille (Green Linnet) is through Rough Trade/Carter and not as published last week.

GENTLEMEN AND PLAYERS: Martin Aston, Dave Cavanaugh, Robb Kohn, Rough Trade/Carter, Dave Finley, David Gills, Dave E Henderson, Duncan Howell, Dave Laing and Nick Robinson.

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Reviewed by Jerry Smith

TOP 40 SINGLES

1	ETERNAL FLAME	The Bangles	CBS BANGLES (C)
2	BABY I DON'T CARE	Whitney Houston	MCA WY9 (V)
3	FIREWOMEN	Reggae Babylon	BU228 (M)
4	THE BEATEN! GENERATION	The Beat	Epic EMBR (C)
5	INTERNATIONAL RESCUE	Paula Abdul	WEA VY347 (M)
6	ONLY THE MOMENT	Maxi Priest	Polygram RAB3 (S)
7	ROUND AND ROUND	Factory	FAC743 (S)
8	FREE WORLD	Janet Jackson	Virgin VMA (S)
9	TYPICAL	Janet Jackson	Virgin VY1128 (S)
10	LIKE PRINCES DO	Dread Punk Rock	Food FOOD19 (S)
11	LET'S GO ROUND TO HERE	Clay Aiken	Epic BLOND3 (C)
12	JOCELYN SQUARE	Love And Heart	Fantasy MON87 (S)
13	MONKEYS GONE TO HEAVEN	AD	AD379 (L) (S)
14	THE RATTLER	Black Eyed Peas	Capitol CL52 (S)
15	WHEELS OF WOODER	Keanu McEwen Orchestra	Island IS44 (S)
16	BIRDLAND EP	Island	Lata LA213 (S) (S)
17	DANCERAMA	Maxi Priest	Polygram 3555 (S)
18	SHE GIVES ME LOVE	The Saturdays	Epic C774 (S)
19	EVERYTHING GONES (LIVE)	Dogpile	Mare BMG16 (S) (S)
20	PA AND PA	Island	Epic F192 (S)
21	NOGOL VISIT	Thrashing Doves	AMM AMM7 (S)
22	WHO WANTS TO BE THE DISCO KING	The Roots	Polygram GOM6 (S)
23	WHITE KNUCKLE RIDE	Clay Aiken	Awesome AOR2 (S) (S)
24	WHEN I GROW UP	Marshall Crenshaw	Cooking Vinyl COV07 (S) (S)
25	THE GOLDEN CALF	Proton 5	Kidnaping 2841 (S)
26	VAGABONDS	New Model Army	EMI NMA4 (S)
27	TAKE ME	Adult No	Fantasy BBS3 (S)
28	BIG SKY	Norfolk	Kidnaping SKG3 (S) (S)
29	SWEET JANE	Black Eyed Peas	Cooking Vinyl BV08 (S) (S)
30	25 HUNDRED AWAY	King James	Virgin K7W (S)
31	IT'S IN THE SKY	The Roots	Head/Origin HD005 (S)
32	INTE FREAKO	Maxi Priest	Food FOOD18 (S)
33	WHAT I AM	Black Eyed Peas & The New Generation	Capitol C64 (S) (S)
34	CAN'T BE SURE	Island	Rough Trade RT18 (S)
35	WAITING FOR MARY	Maxi Priest	Fantasy BRU2 (S)
36	HAVE LOVE WILL TRAVEL (EP)	Island	Food/Polygram SCE205 (S)
37	NEVER STOP	Red Rhino Lounge RRB1 (S) (S)	
38	MADE OF STONE	Stone Roses	Shirleyone SRE2 (S)
39	FLESH	The Light	Red/Rough Trade RT19 (S)
40	TRAIN SURFING	Inspired Current	Cow MOO2 (S) (M)

STOCK IT

MORRISSEY: Interesting Drug. (His Master's Voice/EMI) (12/POP 1621). The Great Moz is back with an infectious, shuffling up tempo number, another new Morrissey/Street song and again produced by Stephen Street. With the help of the old Smiths crew and Kirby MacColl on backing vocals, an another epic is destined to send the nation's sweet and tender youth swirling merrily round their bedrooms while the title and video gets up the nose of stuffy authorities who deserve nothing less.

THE BEATMASTERS WITH MERLIN: Who's In The House. (Rhythm King LEFT 31(T)). Top notch hip-house exponents team up with wizard rapper of Bomb The Boss Game, Merlin, for an overpoweringly hip-swaying killer of a dance track which surely can't fail to sweep the clubs and become a massive hit.

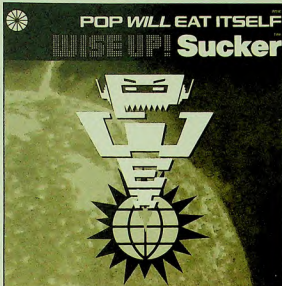
STOCK IT

RICHIE RICH: Rockin' On The Go Go Scene. (Gee Street GEE(T) 12). Rockin' Richie Rich takes a step back to issue a bubbling slice of Washington go go, with its hard, punchy rhythm supporting energetic all together percussion and a catchy vocal loop that should prove irresistible on the dancefloors of the nation.

INNER CITY: Ain't Nobody Better. (10/Virgin TEN(X/CD) 252). Techno genius Kevin Saunderson is back to see if he can make it three in a row after his massive success with the stunning dance hits Big Fun and Good Life. With characteristic mesmerizing synths and clinical beats beats Paris Gray's vocal, he can't really fail.

NATALIE COLE: Miss You Like Crazy. (EMI-USA (12/CD/M) 63). Natalie Cole trails a brand new album with this strong, sweeping ballad, where her soaring vocal talents are amply displayed among Michael Masser's dramatic and highly polished production.

POP WILL EAT ITSELF: Wize Up! Sucker. (RCA PB 4276(PT) 4276(2)). The mad Poppie bunch celebrate their recent top 40 hit, the excellent Can U Dig It! with an-



POP WILL Eat Itself: more squawking stuff

other wild, squawking blast of danceable electronic pop which should go on to conquer yet more hearts and minds to their cause.

STOCK IT

THE DEL-LORDS: Cheyenne. (Enigma/Virgin ENV(T) 10). New York's rockin' Del-Lords issue a fine, slinkingly catchy number from their low-key released, latest album Based On A True Story. If the rest is as good as this excellent, guitar-lick powered track, it must be well worth searching out.

MIRACLE LEGION: You're The One Lee. (Rough Trade RT 226). Well-regarded American duo deliver a simple, but highly effective tune, lifted from their new album, Me & Mr Roy, cleverly working around a sensitive vocal and its acoustic guitar accompaniment.

MIKE & THE MECHANICS: Nobody Knows. (WEA U 7602(T/CD)). After the huge success of the Living Years single and album, Mike Rutherford's Mike & The Mechanics lift another strong, poignant track from their album, again given its distinctive feel by Paul Carraco's superb voice.

THE TRAIN SET: Hold On. (Play Hard DET 17). Long awaited follow-up to the Mancunian band's exceptional debut She's Gone, proves to be very disappointing. Previously chiming guitars have lost their edge and the vocal fails to take off. Don't discount them yet though, as they are sure to be back.

CARDIACS: Baby Heart Dirt. (Alphabet ALPHA 011). The fun-loving Cardiacs pave the way for a brand new LP, On Land And In The Sea, with this weird and chirpy blast of eccentric wackiness. More an orchestrated cat fight between guitar and violin, but still should please their fans.

XTC: King For A Day. (Virgin VS(1) 1177). Those wonderful, eccentric XTC chappies have come up with another fine song, lifted from their recent LP, Oranges & Lemons, and with its smooth sound and catchy harmonies, to do even better than The Meyer Of Simpleton.

POISON: Your Mama Don't Dance. (Enigma/Capitol (12/CD) CL 523). After the massive worldwide success of their ballad Every Rose Has Its Thorn, Poison return with an ordinary slice of good-time rock'n'roll which is highly unlikely to enhance their reputation as wild, heavy rockers.

THE FANATICS: Suburban Love Songs. (Chapter 22 12CHAP 38). Bright and refreshingly lively Birmingham-based band deliver an EP of engaging indie pop songs shot through with vim and verve in their ringing guitars and beguiling style. A band to keep an eye on.

STOCK IT

GAIL ANN DORSEY: Just Another Dream. (WEA YZ 349(T/CD)). With one truly brilliant, but sadly ignored, album, The Corporate Under, her multi-talented but, it's about time Gail Ann Dorsey had her first big hit and infectious pop like this track deserves to do that, just as much as her previous singles have.



MIKE & The Mechanics: strong, poignant, distinctive

TOP 20 ALBUMS

1	TECHNIQUE	Factory	FAC727 (S)
2	POP ART	Transmission Vinyl	MCA MCF421 (S)
3	DEGREE BLADE	Maxi STUMMAS	STU278 (S)
4	DRESS FOR EXCESS	Black Eyed Peas	WEA VY348 (S)
5	THE INNOCENTS	Maxi STUMMAS	STU259 (S)
6	GREEN	Warner Bros	WB735 (S)
7	STRANGE KIND OF LOVE	Maxi Priest	Fantasy SIF3 (S)
8	THE TRINITY SESSION	Cooking Vinyl	COV001 (S) (S)
9	SHOPE! SHARP SHOCKED	Cooking Vinyl	COV143 (S)
10	POP SAID	The Eminent Seven	CBS 48284 (S)
11	EIGHT LEGGED GROOVE MACHINE	Polygram GOM6 (S)	
12	ONE MAN CLAPPING	Rough Trade	CRM4M1 (S) (S)
13	THUNDER AND CONSOLATION	EMI	EM1453 (S)
14	THEY'RE COME THE SNAKES	AD	AD379 (S) (S)
15	SHAKESPEARE ALABAMA	Clay Aiken	Chino EBPT4 (S)
16	SHOOTING RUBBERBANDS AT THE MOON	Lata	LA213 (S) (S)
17	A CHANGE IN THE WEATHER	Clay Aiken & Christine Callahan	Special Delivery SPD103 (S) (M)
18	HUNKY DORY	Thrashing Doves	AMM AMM7 (S)
19	THE BEATEN! GENERATION	Maxi Priest	WEA VY347 (S)
20	THE BEATEN! GENERATION	Factory	FAC728 (S)

15	MYSTERY GIRL • CD Roy Orbison Vega/V 2516
16	GIPSY KINGS • CD Gipsy Kings Telstar ST4225
17	SOUTHSIDE • CD Texas Mercury/Phonogram EB31711
18	BAD ***** CD Michael Jackson Epic 48280-1
19	THE HEADLESS CHILDREN • CD W.A.S.P. Capitol EST 2087
20	ANCIENT HEART * CD Tina Turner WEA W4710
21	ORIGINAL SOUNDTRACK • CD Stripes Hypnotic/Imp/MCA/LSTU 8
22	1984-1989 ○ CD Lloyd Cole & The Commotions Polygram 817724
23	POP ART • CD Transvision Vamp MCA/MCA 3471
24	STORY • CD Sam Brown A&M A&M 5175
25	ROACHFORD • CD Roachford CBS 64848-1
26	GOOD DEEDS AND DIRTY RAGS • CD GOODBYE MR. MACKENZIE Capitol EST 2089
27	3 FEET HIGH AND RISING • CD De La Soul Big Life DL519
28	THE GREATEST HITS COLLECTION *** CD Barron/Organia London 34M4.5
29	RATTLE AND HUM *** CD R2 Island UZ7
30	THE INNOCENTS ** CD Estivare MCA STUM455
31	KYLE ***** CD Kyle Minogue PWL PR 3
32	HYSTERIA *** CD Dixie Lizzard Religion/Religion/HYS131
33	ANOTHER PLACE AND TIME ○ CD Dennis Summer Wessex Indirect WX131
34	THE TRAVELING WILBURYS * CD The Traveling Wilburys Wilson/Werner Bros. WY224

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TOP • 20 • COMPILATIONS	
No. 1	NOW THAT'S WHAT I CALL MUSIC 14 • CD Various BMG/RCA
2	CHEEK TO CHEEK • CD Various CBS/MCA 6
3	DIRTY DANCING (OST) ** CD Various RCA BL 8448
4	UNFORGETTABLE 2 • CD Various EMI BMT 46
5	BUSTER (OST) ** CD Various Vega/V 254
6	DEEP HEAT • CD Various Telstar ST4215
7	THE PREMIERE COLLECTION *** CD Various Rough Trade/Polygram ALWY1
8	HIP HOUSE • CD Various Sire/S 504 974
9	THE SINGER AND THE SONG • CD Various Sire/S 504 975
10	THE MARQUEE - 30 LEGENDARY YEARS • CD Various Polygram/MCA 1
11	THE BLUES BROTHERS (OST) • CD Various Mercury 8 50715
12	AND ALL BECAUSE THE LADY LOVES ... • CD Various Dover 400 5
13	THE SONGS OF BOB DYLAN ○ CD Various Sire STD 320
14	THE GREATEST LOVE 2 • CD Various Telstar ST42 235
15	THE GREATEST LOVE ** CD Various Telstar ST42 234
16	DEEP HEAT - THE SECOND BURN Various Telstar ST42 236
17	HIP HOUSE - THE DEEPEST BEATS IN TOWN • CD Various K-Tel KE 100
18	COCKTAIL (OST) • CD Various Epic/RS 54
19	MORE DIRTY DANCING (OST) * CD Various RCA BL 8445
20	TOP GUN (OST) * CD Various CBS 37074

54	HEE AND OY 46 Crest/Vega CCR4
55	THE ULTIMATE COLLECTION ** CD 52 Bryan Ferry/Roxy Music Epic/Vega EST 73
56	TRUE LOVE WAYS • CD 40 Buddy Holly Telstar ST42 229
57	HEARSAY *** CD 65 Alexander O'Neal Telstar 629756-1
58	LIVING YEARS • CD 51 Mike & The Mechanics WEA W4702
59	THE FIRST OF A MILLION KISSES * CD 59 Fairground Attraction RCA 8171164
60	N YORK ○ CD 56 Lou Reed Sire/WEA W474
61	RAINDOWN * CD 48 Deacon Blue CBS 65564-1
62	INTROSPECTIVE ** CD 61 Pet Shop Boys Polygram R23 7325
63	THE BLACK SWAN • CD 63 The Triffids Island 1195 929
64	ANY LOVE • CD 71 Luther Vandross Epic 45291-1
65	PICTURE BOOK ** CD 65 Simply Red Eikart EST 27
66	RAGE * CD 63 Tina Turner Sire/Vega S&M 20
67	GET EVEN * CD 67 Boyz n the Bay Polygram R23 7327
68	THE CIRCUS * CD 58 Estivare MCA STUM455
69	PHANTOM OF THE OPERA *** CD 69 Various Polygram/ROA13
70	FLAG ○ CD 70 Pablo Mercury/Phonogram EB3778-1
71	PUSH ***** CD 71 Boyz CBS 66297-1
72	STOP THE WORLD • CD 72 Black Rock And Ron Sire/S 515
73	UNION • CD 73 Toni Childs A&M M&M 5175
74	WHITNEY ***** CD 74 Whitney Houston A&M 200 141
75	JULIA FORDHAM • CD 55 Julia Fordham Crest/Vega CCR4

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Cliff is wired for vision



IT'S THERE: Cliff Richard's Live And Guaranteed 1988 is released on PMI this month.

by Selina Webb
CLIFF RICHARD'S triple platinum Private Collection video has been

followed by the release of Live And Guaranteed 1988, the sequel to Rock In Australia.

Leading PMI's batch of April releases, the hour-long performance tape features 13 tracks which span from older tunes such as We Don't Talk Any More and Devil Woman to the perennial star's more recent hits Two Hearts and the ballad So Some People. Live And Guaranteed 1988 has a dealer price of £6.50.

The diverse musical talents of Duranduran, Sheena Easton, Thomas Dolby and some of the world's most-respected guitarists are also featured in PMI's release package: Six By Three is a six-track EP containing tracks from Duranduran's Notorious and Big Thing albums. It runs for 23 minutes and has a dealer price of £5.21.

For Your Eyes Only (The Best of Sheena Easton) chronicles Easton's transition from the guiding hand of Esther Rentzen to Prince protégée with 17 tracks, including Nine To Five, Modern Girl, For Your Eyes Only and Sugar Walls. It runs for an hour with a dealer price of £6.50.

The Golden Age Of Video (running time 45 minutes, dealer price £6.50) is the first Thomas Dolby release since Live Wireless in 1983. The selection of 12 promos show the changes in Dolby's career and include Hyperactive and Airhead.

Completing the line up is Night Of The Guitar Volume One (running time 60 minutes, dealer price £6.50), an IRS Records release which shows some of the world's greatest exponents of the electric and acoustic guitar in action.



RAIN DANCE: prizes of Prince's Lovexxy Live and New Order's Academy can be won by answering the four questions below.

24 but dealers can win copies by answering the following questions and sending the answers to: Alison Rowley at Music Week, Greater London House, Hampstead Road, London NW1 7QZ. Closing date is April 24. Expiry to retailers only:

1. Excluding the infamous Black album, how many LPs has Prince released to date?
 - a) 10
 - b) 9
 - c) 8
2. What is the name of the sexy dancer who has accompanied Prince on stage since the Sign Of The Times tour?
 - a) Suzannah
 - b) Cat
 - c) Sheila E
3. Which of New Order's promos walked away with the BPI music video award in 1988?
 - a) Blue Monday
 - b) True Faith
 - c) Touched By The Hand Of God
4. By Monday reached number 40 last Monday re-released last year. Who was responsible for the remix?
 - a) Arthur Baker
 - b) Quincy Jones
 - c) Kevin Saunders.

The first two correct entries drawn from the hat after the closing date will each receive three sets of the Prince and New Order tapes, plus boxer shorts and other goodies.

A purple poser

MUSIC WEEK and Palace Video are offering dealers the chance to win sets of the latest music video releases featuring Prince and New Order. Following the success of the Sign Of The Times video, Lovexxy Live is a twin cassette, 127 minute release which includes 29 tracks recorded at last year's extravagant

tour by the Paisley Park supremo. New Order—Academy is also a concert video recorded live at Brixton Academy in 1987. Produced and directed by Mike Mansfield, the nine-track video runs for 51 minutes.

Both Lovexxy Live and Academy are due for release on April

MUSIC VIDEO

	Description (track)	Timing	Dealer	Price
1	3 U2: Rattle And Hum	(21 tracks)/1hr 36min/£8.34	CIC	VHR 2308
2	3 ERASURE: Innocents	Live (4 tracks)/5hr 6min/£6.95	Virgin	VD 491
3	5 BRUCE SPRINGSTEEN: Video Anthology	Live (14 tracks)/5hr 6min/£6.95	CMV	490102
4	2 KYLIE MINOGUE: Kylie The Videos	Live Single (5 tracks)/20min/£2.25	PWL	VHF 3
5	3 MICHAEL JACKSON: Making Thriller	Compilation (16 tracks)/54min/£6.95	Vestron	MA 11000
6	3 NOW THAT'S...MUSIC VIDEO 14	Compilation (15 tracks)/1hr 26.95	Virgin/PMU/PK/V	MNDW14
7	11 BROS: The Big Push Tour	Live (10 tracks)/1hr 26.95	CMV	490022
8	10 CLIFF RICHARD: Private Collection	Compilation (16 tracks)/54min/£6.50	PMI	MICR1
9	6 KIM WILDE: Close	Compilation (17 tracks)/26min/£5.56	Virgin	WC 526
10	5 DEPECHE MODE: 101	Compilation (1hr 57min/£8.34)	Virgin	VD 469
11	4 CLIFF RICHARD: Guaranteed Live '88	Compilation (10 tracks)/1hr 26.95	PMI	MVP 99 112 9
12	13 CLIFF RICHARD & THE SHADOWS: Thank...	Live (53min)/£3.47	Music Club/Video Col	MC 2012
13	14 MICHAEL JACKSON: Legend Continues	Compilation (22 tracks)/55min/£6.95	Video Collection	MC 1000
14	1 MADONNA: Ciao Italia...	Live (13 tracks)/1hr 40min/£7.80	WEA	9281 413
15	7 RUSH: A Show Of Hands	Live (4 tracks)/1hr 30min/£8.34	Channel 5	CV 07812
16	11 CRYSTAL GAYLE: In Concert	Live (19 tracks)/1hr 16min/£6.50	Music Club/Video Col	MC 2011
17	16 ROY ORBISON AND THE CANDY ...	Live (53min)/£3.47	Music Club/Video Col	MC 2000
18	19 3 STIFF LITTLE FINGERS: See You...	Live (13 tracks)/55min/£6.95	Virgin	VD 510
19	17 5 BANANARAMA: The Greatest Hits ...	Compilation (11 tracks)/45min/£6.95	Channel 5	CV 07929
20	11 PAVAROTTI	Live (1hr 17min)/£3.47	Music Club/Video Col	MC 2003

Compiled by Gallup for Music Week © 1989

US TOP FORTIES SINGLES

1*	3 LIKE A PRAYER, Madonna	Sire
2	1 SHE DRIVES ME CRAZY, Fine Young Cannibals	I.R.S.
3	2 THE LOOK, Roxette	EMI
4*	7 FUNKY COLD MEDINA, Tone-Loc	Delicious
5	11 I'LL BE THERE FOR YOU, Bon Jovi	Mercury
6	6 STAND, R.E.M.	Warner Brothers
7*	12 NEVER HEAR ME, Dean Cain	MCA
8	5 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
9	4 ETERNAL FLAME, Bangles	Columbia
10*	14 SECOND CHANCE, Third Eye Blind	A&M
11	10 YOUR MAMA DON'T DANCE, Poison	Enigma
12*	16 ROOM TO MOVE, Animation	Polydor
13*	15 ROCKET, Del Lapidus	Mercury
14	21 REAL LOVE, Jody Watley	MCA
15*	20 AFTER ALL, Cher & Peter Cetera	Geffen
16	18 SINGERS WITH THE SEA, Sweet Sensation	Arista
17*	22 FOREVER YOURS, Paolo Abdul	Virgin
18*	19 THINKING OF YOU, So-Fie	Cotting
19	9 YOU GOT IT, Roy Orbison	Virgin
20	8 SUPERWOMAN, Karly White	Warner Brothers
21	26 CULT OF PERSONALITY, Living Colour	Capitol
22*	27 IKO IKO (FROM REIN MAN), The Belle Stars	Capitol
23*	30 SOLDIER OF LOVE, Donny Osmond	Capitol
24*	29 ROCK ON, Michael Damian	Cypress
25	31 ELECTRIC YOUTH, Debbie Gibson	Arista
26	14 ORNOCO BENEATH MY (SAIL AWAY), Erya	Geffen
27	35 WINO BENEATH MY WINGS, Belle Miller	Geffen
28	38 EVERY LITTLE STEP, Bobby Brown	MCA
29*	33 SEVENTEEN, Winger	Arista
30	17 MY HEART CAN'T TELL YOU, NO, Rod Stewart	Warner Brothers
31*	34 EVERLASTING LOVE, Howard Jones	Elektra
32	13 DREAMIN': Vanessa Williams	Wing
33*	— PATIENCE, Guns N' Roses	Geffen
34	32 I WANNA BE THE ONE, Stevie B	LMR
35*	— CLOSE MY EYES FOREVER, Lil' Ford	RCA
36	36 BIRTHDAY SUIT, Johnny Kemp	Columbia
37*	— I'LL BE LOVING YOU, New Kids On The Block	Arista
38	25 THE LIVING YEARS, Mike & The Mechanics	Atlantic
39*	40 A SHOULDER TO CRY ON, Tommy Page	Sire
40*	— WHERE ARE YOU NOW?, Jimmy Hornen with Lynch	WGT

ALBUMS

1*	3 LIKE A PRAYER, Madonna	Sire
2	1 LOC-ED AFTER DARK, Tone-Loc	Delicious
3	2 ELECTRIC YOUTH, Debbie Gibson	MCA
4	1 DON'T BE CRUEL, Bobby Brown	I.R.S.
5*	6 THE RAW & THE COOKED, Fine Young Cannibals	Geffen
6	12 G N' R LIVES, Guns N' Roses	Virgin
7	5 MYSTERY GIRL, Roy Orbison	Columbia
8*	10 HANGIN' TOUGH, New Kids On The Block	Virgin
9	9 FOREVER YOURS, Paolo Abdul	Wibury
10	7 TRAVELING WILBERTS, Traveling Wilburys	Epic
11	11 WILD, Living Colour	Geffen
12	8 APPETITE FOR DESTRUCTION, Guns N' Roses	Arista
13	18 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
14	15 BEACHES, Original Soundtrack	Atlantic
15	16 EVERYTHING, The Bangles	Columbia
16	14 NEW JERSEY, Bon Jovi	Mercury
17	13 LIVING YEARS, Mike & The Mechanics	Mercury
18	17 HYSTERIA, Def Leppard	Arista
19	21 SKID ROW, Skid Row	Warner Brothers
20	18 CREEK, R.E.M.	Warner Bros
21	22 CUT OF ORDER, Rod Stewart	Warner Bros
22	24 — AND JUSTICE FOR ALL, Malice	Vertigo
23	20 SHOOTING RUBBERBANDS AT THE STARS, Eddie Bricken	Geffen
24	23 OPEN UP AND SAY...AHHH, Poison	Enigma
25	26 WATERMARK, Erya	Geffen
26	27 KARYN WHITE, Karyn White	Warner Bros
27	32 MELISSA ETHERIDGE, Melissa Etheridge	Island
28	28 RINGO, Ringo Starr	Arista
29	25 GIVING YOU THE BEST THAT YOU GOT, Anita Baker	Elektra
30	— LARGER THAN LIFE, Jody Watley	MCA
31	28 THE TRINITY SESSION, Cowboy Junkies	RCA
32	33 SPIKE, Eivis Costello	Warner Bros
33	30 THE GREAT RIVALRY CONTROVERSY, Toots	Geffen
34	35 GUY, Guy	Updown
35	31 SILHOUETTE, Kenny G	Arista
36*	39 RAIN MAN, Original Soundtrack	Capitol
37	37 STRAIGHT OUTTA COMPTON, N.W.A.	Columbia
38	40 DIRT KITTEN FILTH... Worst	Elektra
39	38 THE RIGHT STUFF, Vanessa Williams	Wing
40	42 HOLD AN OLD FRIEND'S HAND, Tiffany	MCA

Charts courtesy Billboard, April 15, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

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DEVIL INSIDE, NEVER TEAR US APART & NOW **MYSTIFY**

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KICK

THE LP KICK (MERH 114)
CHROME CASSETTE (MERHC 114)
AND COMPACT DISC (832721-2)



MUSIC WEEK

Avton links with HAL to prove You Can

AVTON HAS signed a sales and distribution contract with HAL, the distributors of the top selling Kylie Minogue music video, for its You Can series of videos.

Headed by Michael and Tony Klinger, Avton is established as a film producer with films to its credit including Get Carter, Repulsion and Gold. John Cooper has joined the company to concentrate on the development of product for the sell through market; the first releases being You Can Model, You Can Massage and You Can Knit, scheduled for release on May 8.

These will be followed by regular monthly releases in-

cluding You Can Cook Indian, You Can Live Longer and You Can Defend Yourself. All titles have a dealer price of £6.95. The series will be advertised in appropriate specialist magazines with demonstration sessions arranged to tie in with the launch.

HAL is also releasing an hour-long concert video featuring Barbara Dickson at the Albert Hall (dealer price £6.95), a six-track Toyah compilation (dealer price £5.56) and has rush-released a Pat and Mick double-header for PWL (dealer price £2.78) all proceeds from which are going to the charity Help A London Child.



GARY SHOEFIELD: Neighbours

Channel 5 gets cooking

CHANNEL 5 is moving into video production with two cookery titles presented by Neighbours star Elaine Smith.

The production was arranged by Gary Shoefield, Channel 5's director of acquisitions and programming. The two programmes, filmed in London, are entitled Entertaining The Neighbours and each programme demonstrates the preparation of two complete meals.

Smith, who plays coffee shop owner Doghine in the Australian soap, appears in the style of her TV character in the first, which shows the preparation of informal meals, while channel 5 says the second, 'more upmarket', programme reveals her 'elegant and outgoing' true self. The videos are likely to be released in the summer.

'To some extent we are creating these programmes to exploit the amazing popularity of Neighbours, which is watched by over 20m people in the UK,' explains Shoefield. 'But we also felt that the time is right for Channel 5 to begin producing its own programmes.'

Hendring's talking feet

THE CHOREOGRAPHY of Twyla Tharp and music of Talking Heads' David Byrne combine on a specially-adapted video version of The Catherine Wheel, released by Hendring on April 14.

Also in New Yorker magazine as 'the meeting of two of America's most original minds', the dance video runs for 90 minutes and has a dealer price of £10.45.

Music releases from Hendring also include The Quintessential Peggy Lee (60 minutes, dealer price £6.95), a chance to see Lee in a recent live performance, and Main Street Cafe (55 minutes, dealer price £8.34) in which the original super session man Leon Russell and Jones, Winkles, and young brother Edgar join forces.

Following its Brian Eno collection and Natural States video, Hendring has also released two further programmes designed to stimulate total relaxation: Natural Light: Windance (60 minutes, dealer price £6.95) by award-winning photographer David Fortney, and the Swimmer (40 minutes, dealer price £6.95) by film makers Valerie Clarke and Kenneth Hannon'. Both were released on April 14.



VCI goes walking with Sony

THE VIDEO Collection is supplying a package of titles for Sony's revolutionary new Video Walkman, a portable personal TV and video recorder.

VCI is supplying an initial batch of 10 top titles — The Postman Always Rings Twice, Dressed To Kill, Moonlighting, Debauching, Aethel Franks, Blues — BB King, Lionel Richie, Asterix The Gaul, and Danger Mouse — for use in the small Video 8 software format with the Walkman.

Paddy Toomey, director of VCI, says: 'We are delighted to be in at the beginning of the introduction of the Video Walkman in the UK and are honoured that Sony has chosen some of our quality titles for its launch package.'

The Video 8 format was launched three years ago by Sony and initially software was restricted to a handful of titles. The list of suitable product has grown to a catalogue of more than 230 titles and with the advent of the Walkman, Sony is about to spend £1m on the acquisition of major titles.

VCI's conventional video releases for April are led by a package of 11 feature films which include the cult horror film Howling II, together with A Breed Apart, A Streeter Named Desire and The Return Of The Soldier.

Four children's titles featuring Scooby Doo, The Flintstones, The Smurfs and Yogi Bear, three Hits Of The Seventies music tapes, three fitness titles and two special interest programmes on the Flying Scotsman and GCSE Maths share the April 14 release date.

The children's videos have dealer prices of £4.86 with all other titles going out at £6.95 except A Streeter Named Desire, Amsterdam Kill, Skelaton, Coast and Night Games which are priced at £5.56 for dealers.

BVA snow backs success of the sell through sector

SELL THROUGH is set to enjoy a high profile at Video '89 as part of the British Videogram Association's efforts to demonstrate its support for the fastest-growing sector of the home video industry.

Billed as Britain's largest-ever trade show dedicated to home video, the convention is being held at the Wembley Conference Centre on June 27 and 28. Awards for sell through retailer of the year and sell through label of the year plus a seminar presentation on Sell Through Opportunities have been added to the programme to 'recognise the very important part that sell through plays in our market', according to BVA PR committee chairman Nick Hill.

Besides the usual video distributors and trade exhibition with several hours of 'how to' seminars, it is hoped that the Home Secretary Douglas Hurd will make the keynote speech during Video '89. Oscar-winning film producer David

Putnam has been booked to give the closing address on the first day and US retail expert Peter Glen — shown by research among delegates to have been the star attraction of Video '88 — returns to talk about dramatic improvements on the retail scene.

'In putting together Video '89, the BVA has been guided first and foremost by the video trader's feedback on the hits — and misses — at last year's show,' says Hill.

'The first consideration was venue. Eighty per cent of last year's attendees — and 67 per cent of all dealers surveyed — thought Wembley was fine. So we're back there for Video '89. At the same time, we found a minority who weren't inclined to visit an event in the Southeast so we're keeping an open mind on the Nineties location.'

Other factors taken into account by the BVA were cost, timing and format, with the latter shifting to-

wards a greater emphasis on the self-help seminars. For the first time the BVA's annual trade awards will be presented at a gala dinner at the Park Lane Hilton on June 27.

PARKFIELD ENTERTAINMENT

has set up a sell through division to cater for 'what it sees as a "key element" of its business. "As well as the exclusive distribution agreements with RCA/Columbia Pictures, Warner Home Video, MGM/UA, Guild and Missing In Action, the division will be responsible for third-party product," says division director Elizabeth Stockwood.

Stockwood has announced details of her sell through team, based at the company's new headquarters at New Southgate. It includes Janice Fiat as purchasing manager and Pauline King as sales administration manager.

Lennon lives on with Warner Video

WARNER HOME Video is planning a 'fast and furious' advertising campaign to support the April 28 release of Imagine: John Lennon. A network TV blitz will follow on the May Day bank holiday weekend.

Worth around £300,000, Warner's joint promotional venture with Parkfield Publishing comprises a 30-second advertisement with slots running from April 27 until April 30, promoting both the Lennon documentary and Parkfield's offering Sweet Toronto, the advertising campaign is anticipated to be watched by half the UK's adult.

Warner marketing director John Keeling comments: 'The decision to release Imagine: John Lennon directly on to sell through represents a milestone for Warner. The substantial advertising support is another example of Warner's con-



JOHN AND YOKO: 'milestone for Warner'

tinuing commitment to its sell through product.'

Produced by David L Wolper

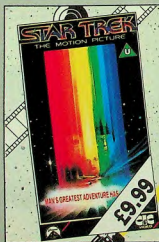
and directed by Andrew Solt, Imagine has a dealer price of £6.95 and runs for 99 minutes.

Video BESTSELLERS

Best-selling non-music video titles for the six weeks ending 8th April 1989
Compiled by Gallup for Music Week © 1989.

1 DIRTY DANCING (Vestron)	VA 17237
2 CALLANETICS (CIC)	VHR 1335
3 CROCODILE DUNDEE (CBS/Fox)	5105 50
4 ALIENS (CBS/Fox)	1504 50
5 LETHAL WEAPON (Warner Home Video)	PES 11709
6 PLATOON (Hollywood Collection)	CVT 21107
7 PINOCCHIO (Walt Disney)	D202392
8 JANE FONDA'S NEW WORKOUT (Video Collection)	LR 2218
9 ALIEN (CBS/Fox)	1090 50
10 LIZZIE WEBB'S EXERCISE VIDEO (Video Collection)	VC 6041
11 THE TERMINATOR (Virgin)	VVD 420
12 WATCH WITH MOTHER (BBC)	BBCV 4091
13 STAR TREK III: SEARCH FOR SPOCK (CIC)	VHR 2118
14 POSTMAN PAT'S BIG VIDEO (BBC)	BBCV 4168
15 MONTY PYTHON'S LIFE OF BRIAN (CBS/Fox)	2101 50

16 THE ENTITY (CBS/Fox)	1234 50
17 COMMANDO (CBS/Fox)	1484 50
18 JEWEL OF THE NILE (CBS/Fox)	1491 50
19 THE SWORD IN THE STONE (Walt Disney)	D202292
20 THE NEVERENDING STORY (Warner Home Video)	PES 61399
21 POLICE ACADEMY 4 (Warner Home Video)	PES 20025
22 BLACK ADDER THE THIRD: DISH & DISHONESTY (BBC)	BBCV 4142
23 MORE CAR WARS (Front Runner)	KT 8509
24 BILL AND BEN FLOWERPOT MEN (BBC)	BBCV 4208
25 ROMANCING THE STONE (CBS/Fox)	1358 50
26 RAINBOW/BUTTON MOON/SOOTY (Video Collection)	WTP 1
27 WINNIE THE POOH: GREAT HONEY POT ROBBERY (Walt Disney)	D208092
28 ENEMY MINE (CBS/Fox)	1492 50
29 BLACK ADDER THE THIRD: SENSE & SENILITY (BBC)	BBCV 4143
30 NICK FALDO'S GOLF COURSE (Vestron)	VA 17247



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SELL THROUGH

The comedy store

Video firms are reaping huge profits from a cheap, abundant source — comedy. Rosie Horode discovers it's a serious business

AREAS of the video sell through industry are growing to resemble the music business — particularly with comedy. That's the view of Virgin Video's general manager William Campbell.

He says one point of comparison is that comedy video is increasingly becoming a "hit" business — the successes coming mostly from the big names, with the occasional newcomer getting in on the act. Campbell also believes that a successful label identity can be established, both as a vehicle for big names and also to give consumers confidence in new artists appearing on the label. So convinced is this is Virgin that last autumn the company launched a brand new label, Comedy Club.

Initial releases on the label were Roy Bremner, Whoopi Goldberg and Rodney Dangerfield, quickly followed by a variety of material ranging from stars such as Hale and Pace to the lesser-known Jerry Sadowitz. And in time for Christmas came the "blockbuster" of the package, Harry and Paul Simon's *Enfield*. All titles had a £9.99 retail. Campbell says the company consciously copied the record label format in order to create a vehicle for Virgin to promote new, lesser-known artists off the back of established ones. He hopes people will eventually buy the material simply on the strength of it being a Comedy Club release. "But I don't see that happening for at least another year."

The drive to establish a Comedy Club following will continue in the autumn with releases from top American comics Robert Townsend, Eric Philips, Gary Shandling and Richard Lewis. There will also be concert footage of the late Hector Nichol, the man Campbell refers to as Billy Connolly's predecessor, and "major signings" in the pipeline.

Virgin also has product in a different area of comedy — classics with nostalgia appeal. Virgin Audio has carried such greats as Lloyd, Keaton, and Laurel and Hardy, and the product has been packaged to appeal to collectors. Campbell sees the two markets as totally distinct.

Virgin has had major successes with comedy, most notably with Billy Connolly's *Billy And Albert* and the recent *Comic Relief* compilation. Both were chart toppers and Connolly sales now exceed 160,000. Campbell says he is confident they will have big comedy hits in the new year, and that the company will continue to explore the possibilities of comedy on video.

Most of the Virgin material exploits the virtue of video — you can get away with saying things that



LOADS SALES: HARRY Enfield's comedy Christmas sell through "blockbuster"

might not be permitted on broadcast TV. But Comedy Club releases all carry a warning.

The opposite is true of the material from the market leaders in comedy product, the BBC. Tony Greenwood admits that comedy is one of BBC Video's three big areas of sales — the other two being sport and children's programmes. In its current top 10, five titles are comedy material, all four of the Fawcett Towers compilations (joint sales of which have now passed the half million mark) and *Double Scotch And Wry*, which has sold more than 100,000 units.

BBC Video's most recent releases are two compilations containing three episodes of *Black Adder The Third*, Rowan Atkinson's hilarious historical comedy series. The company has also re-released its Victoria Wood programme, obviously hoping to capitalize on the comedienne's recent BAFTA award.

Greenwood says these are rare types of what BBC Video tries to achieve with its comedy releases — to reflect the best of what is popular on broadcast television. That is not to say the company would not be interested in making its own programmes, but Greenwood admits the costs would probably be prohibitive. Instead it has a wealth of ready-made material available, both of current programming and archive material. It also makes a point of coloring for regional loaves. And occasionally a release, such as *Double Scotch And Wry*, makes a nationwide success. The BBC will continue with its current policy — as a compiler said recently, if you already owned material like *Fawcett Towers*, wouldn't you?

Of course, the BBC does not have a monopoly of TV artists. Many of the UK companies have

material on release, most notably Thames via its links with Video Collection. Some of the major film companies also have rights to TV-based comedy, such as Warner Home Video's April releases grouped as *Comedy On The Box*. This series includes such titles as *Are You Being Served*, *Steptwo* and *San and On The Bus*.

There is also non-TV material available from popular comics. Jasper Carrott appears on *Castle Vision's* recent release, *American Carrott*.

The other main source of comedy on video is, of course, films. There have been some major successions on sell through, in particular CICI's *Beverly Hills Cop*. Most recently CBS/Fox has done phenomenal business with its sell through release of the original *Crocodile Dundee*. Marketing manager Mike Esser says that the title has sold more than 250,000 units, and shows no sign of slowing down.

There's an impressive collection of titles from RCA/Columbia and MGM/UA, through their recently concluded deals with Parkfield Entertainment. March 24 saw the release of *Blind Date*, *Three Amigos*, *Hunted*, *Honeymoon*, *Hot Stuff*, *Nice Dreams* and *Things Are Tough All Over* (RCA/Columbia), followed by MGM/UA's *Strange Brew* and the hilarious *Billy Crystal/Gregory Hines* movie *Running Scared*, on April 21. Then May 26 sees a further RCA selection including *Slave Martin's* very funny movie *Roxanne*, *Hanky Panky*, and *Harry And Walter Go To New York*. MGM/UA has *Laughing '20s*, a Laurel and Hardy compilation, available on May 19 — all with a \$9.99 retail.

With major comedy titles now regularly selling more than 100,000 units, it is an area of the market retailers cannot afford to ignore.



LIVE N' DANGEROUS

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OFF	HARRY ENFIELD LIVE IN CONCERT VID 447 '18	THE IRISHMEN LIVE IN CONCERT VID 446 '18	SOCKS
	HALE AND PACE LIVE IN CONCERT VID 445 '15	WHOOPI GOLDBERG LIVE IN CONCERT VID 439 '18	
YOUR	RODNEY DANGERFIELD LIVE IN CONCERT VID 440 '18	PEE-WEE HERMAN LIVE IN CONCERT VID 444 '18	LAUGH
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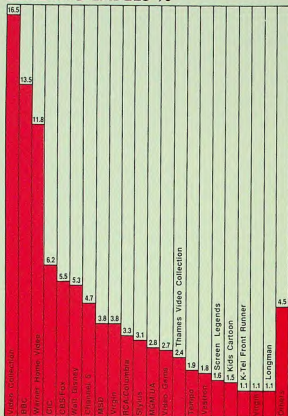
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MARKET SURVEY JAN-DEC '88

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SELL THROUGH

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Big three steal the video share

TWO VERY different performers helped Video Collection to top spot in label listing for non-music titles in 1988. Jane Fonda's *New Workout* was number four in the year's chart while, more surprisingly, *The George Best Story* weighed in at number 10. Football documentaries also helped BBC Video to second place, with the label's Manchester Utd and Celtic compilations in the year's top 20 best-sellers plus, of course, *Watch With Mother*. Warner Home Video completed the trio of labels with a 10 per cent plus market share. The label's success was built solidly on feature film material.

Among distributors, the industrious Pickwick took over a quarter of the market in 1988. It was chased home by Prestwich, parent company of the number one label and by WEA/Hollywood Nites which handles the number three label as well as RCA/Columbia sell through product. The enduring strength of the kiddie sector was proved by the strong showing of MSD whose Tempo label had *Children's TV Favourites* among the year's top 10 titles.

THE GRAPHS on this page were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK during 1988.

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More Power to the Mean Fiddler's elbow

OPENING A honky tonk bar in Harlesden might not be everyone's idea of making money, but like a boy who wants his own full size train because he likes toy ones Vince Power, owner of the Mean Fiddler had a dream of running his own small club where he could put on country and western bands.

In the early Eighties Vince Power, originally from Ireland, was a self-proclaimed "Arthur Daley of the furniture trade" in North London. This business took him over to the US where his love of honky tonk developed. The man with a dream turned into a man with a plan. On his return from one of these expeditions he came across an ad in the evening paper for a small club "with great potential". When he turned up to inspect it he found a lone man mopping up the floor because of a pipe leak — there was no proper

"People told me I was stupid, how can I have a honky tonk in Harlesden?" recalls Power. However in 1982 he sold one of his two furniture shops and bought the leasehold of the club for £15,000. The freehold was owned by Terry Downes former boxer and friend of the Kray Twins: "The chap that was selling me the place didn't tell me the whole truth — that he had been closed down by the police for illegal drinking." Power says "So when it came to transferring the lease, subject to getting the drinks license - it didn't happen."

"The first time we went to the court we were refused one on the basis that there would be more trouble for the police. They wanted it closed and saw no reason for opening it." After re-applying continuously, a license was obtained.

The next part of the teething stage came with the old punters. "We had some trouble with local, how shall I put it, eggheads," he smiles: "It just needed a little weeding out in the first six months." In fact, those who turned away took out their revenge on his car. So Power bought several old VW Beetles and was thus guaranteed that one would remain unscathed. After the initial problems

were sorted out, Power realised that business was not as good as it could be. The weekend saw the place full of US servicemen who came to see US country and western bands but most weekday evenings remained dull.

Very soon he found himself on his last legs financially and a change in direction was called for: "We had good facilities but obviously I was doing something that the people didn't want to hear." So Irish groups like The Pogues and The Chieftans made their appearances. Power sold his house to raise more capital: "Money was never a problem. As long as I could get hold of some to keep going it was fine. If I ran out completely it would be the end of it. But the place was doing so badly nobody would buy it. The only way out was to make it work."

The turning point was the venue's Los Lobos' in 1983 which attracted crowds never before seen in the area. The Mean Fiddler then hosted concerts by such artists as Lloyd Cole and the Commotions, Sandy Shaw and comedy acts such

as The Joan Collins Fan Club. It got a reputation among record companies as being the place for discovering new talent. Paul Charles discovered Tanita Tikaram there at her first London concert.

Power puts his perseverance down to stubbornness. He was determined to prove everyone wrong. But if he knew then what he knows now, he takes that he would never go near a club. "It was pure stubbornness really, a lot of good will from people who stuck with me, and courage from bands and managers to play at the club." He agrees that most record company executives would rather pour out of Wardour Street pubs to see a band launch locally than make a journey to Harlesden. Despite this the club has held receptions for Roy Orbison and Huey Lewis and if Eric Clapton and Mick Jagger ("he came twice and paid once") make the effort to see a band, then so can anyone else.

The Mean Fiddler has never stood still. Its expansion plans have multiplied since the day it was bought in 1980. The restaurant used to be number 24 on the street and was built in 1986. 1985 saw number 26 being transformed into the Acoustic Room which officially opened in 1987. That same year saw extra bars fitted into the main hall to supply growing demand. The capacity has increased from 300 to 800.

Power now complains that the place is too small. He now turns people away due to lack of space. Employing 50 staff he reckons he makes more profit than any Central London club due to lower overheads.

"People told me I was stupid, how can I have a honky tonk in Harlesden?"

The builder he employed in 1980 has not left yet. He is working on Power's next venture, a venue called Subterranea in Ludbrook Grove.

Another venue has just opened, The Pied Bull pub in Islington, in which Power hopes to duplicate Mean Fiddler acts. However, no buying up neighbouring property here, it's next to Marks & Spencer. The pub was originally in a dreadful state, the previous owner had packed the place despite the fact that it was only licensed to hold 90 people due to insufficient fire exits. Power put this to right at a cost of £200,000.

Probably most adventurous of Power's plans is to run this year's Reading Rock Festival. "We'll be booking the acts, running the bars and taking the profit, hopefully."

Power now has no time to listen to his favourite country music artists. Indeed in fact his musical tastes have broadened. What was originally an idea to have a place where all his friends could meet has turned into one of the Eighties' most successful music business ventures. But he has kept one of his furniture shops "just in case".



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27 NOTTINGHAM, Polytechnic; 28 LONDON, Queen Marygate University; 29 BIRMINGHAM, Palace;
20 BIRMINGHAM, Queens Hall; May: 10 BRANCHBURT, International 1; 21 LIVERPOOL, Royal Court;
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Domingo/Englishman/Mozzari/ECO ALW1/TCALW1 (C)
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CLASSICAL

NVC opera video goes pop

by Nicolas Soames

THE FINAL touches to a new programme of popular opera and ballet video compilations has been devised by NVC Arts International and will be available by Christmas.

There will be two series: Opera Stories introduced by Charlton Heston, and a highlights compilations based on ideas common in mainstream classical recordings. They will, it is hoped, create new interest in the arts video market, appealing to consumers who may not feel ready to watch full-length operas, and are part of a newly confident move by NVC Arts International, which has made opera and ballet programmes for television since 1980.

While the demands of television have been more prominent in the company's approach, the classical video market is increasing according to managing director John Smith. "While CDV is still a speck on the horizon, video sales have been constant but small, and there are signs that it is improving," comments Smith.

Since September last year, Castle View has been distributing the catalogue of NVC and already some 60,000 units have been sold, with best sellers such as the ballet La Fille Mal Gardée which has sold more than 4,000 copies. The video has since featured in W H Smith's video top 10. Paul Hembury, NVC marketing manager is con-

vinced that there are many more sales opportunities particularly through record retailers than specialist video outlets.

The company expects much of the Opera series. The 10 hour-long programmes cover operas such as Verdi's Aida, Puccini's Tosca, Strauss's Die Fledermaus and Verdi's Il Trovatore, each with a top international cast.

"We want to show that while we are still committed to full length recording, we are not catering just for the highbrow minority," says Smith.

"This is an unashamed attempt to scrape away some of the myth which can so often be associated with opera but performed in a foreign language. The works featured in the series demonstrate the humour, drama, characterisation and will which can so often be lost to those who attend opera and will, we believe, widen the audience for opera."

In unveiling this series, NVC also disclosed plans for its new productions in 1989. The company has just finished filming Le Corsaire with the Kirov Ballet in Leningrad, but the demands of CDV meant that considerable sums had to be spent on maintaining technical standards.

Further productions are being made in Finland (Wagner's The Flying Dutchman), in Paris (Beethoven's Fidelio), and in Bologna

(Verdi's Joan of Arc). More than \$3.5m will be spent on the 1989 production schedule.

NVC Arts International is, at the same time, searching for a major sponsor to help with future productions. The company reaches a world-wide TV audience of 20m. Paul Hembury, NVC marketing director remarks: "This is a very cost effective means of communication with an audience that is traditionally difficult and expensive to reach. This audience includes a new group, young with a high disposable income and has a special attraction for corporate sponsors."



THE KIROV Ballet perform Le Corsaire

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Hyperion leads with Brian Colossus

THE PREMIERE recording of Havergal Brian's Symphony No 3 — scored for the huge force of a 120-piece orchestra including two pianos, two tubas and organ — heads the release this month of Hyperion Records.

It has an unusual provenance in that it was made possible only through the financial support of Philip Lesh, the bass player with The Grateful Dead; the costs of recording such a large orchestra would have otherwise proved prohibitive for a company like Hyperion, even with the backing of The Havergal Brian Society. It is available on CD (CDA 66334) and tape.

Hyperion has another release of 20th century orchestral music: the 1982 recording of Panufnik's Sinfonia Valiva (Symphony No 8) and Sessions' Concerto For Orchestra played by the Boston Symphony Orchestra conducted by Seiji Ozawa has been issued on CD transcoded from the original Soundstream Masters (CDA 66050) — tape version (KA66050) is issued for the first time.

Among the more characteristic Hyperion releases is a programme of the mezzo Sarah Walker and the pianist Roger Vogler — Bloch Blah Blah And Other Trifles, recorded live in the Wigmore Hall (CDA 66289 and on tape); and two comparatively rare string quartets from Strauss and Verdi played by The Delme Strung Quartet (CDA 66317 and on tape).

BRIEFS

● THE BRITISH pianist Peter Katin is undertaking the cycle of Mozart's Piano Sonatas for Olympia, with the Sonatas K330, 331 and 457 plus the Fantasy K475 on the first disc issued this month (GCD 230). The series is being made in Norway with Simax's recording engineer Arne Akselberg. All the sonatas will be contained on four CDs. Olympia is distributed by Conifer.

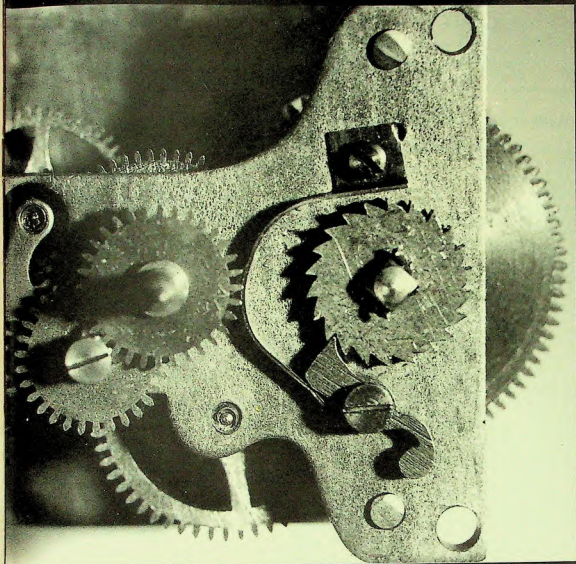
● THE SWEDISH label Bin starts a new series of music by Benjamin Britten this month with two popular orchestral scores: The Young Person's Guide To The Orchestra and the Four Sea Interludes from Peter Grimes.

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- 5 VENICE IN PEARL EMI
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- 6 GREATEST LOVE SONGS CBS
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Respighi/Ghedini: Violin Sonatas – F. Gulli/E. Cavallo – CD: CDS39

Rossini: 24 pieces for solo piano – Bruno Mezzena – CD: CDS42/1-2

Paganini: Sonatas for Violin & Guitar – L. Bianchi/M. Preda – CD: Vol.1 – CDS34 Vol. 2 – CDS43/1-2

Lipatti: Piano Concertino & other works – M. Vincenzi/Padua C.O./G. Meditz – CD: CDS57

Chausson: Violin & Piano Concerto – S. Accardo/B. Canino – CD: CDS44

Vivaldi/Pergolesi: Flute Concertos – M. Ancilotti/Perusina S.O./T. Bricetti – CD: CDS53

Dvorak: Piano Quintet, 4 Romantic Pieces – Accardo/Canino/Batjer/Hoffman/Wiley – CD: CDS51

Dvorak: Double Bass Quintet, Terzetto in C – Accardo/Batjer/Hoffman/Wiley/Petracchi – CD: CDS45

Ravel/Franck: String Quartets – Academica Quartet – CD: CDS50

Enescu: 3 Violin Sonatas – M. Sirbu/M. Sarbu – CD: CDS41

Haydn: Violin Concertos 1, 3 & 4 – A. Cappelletti/Scottish C.O./J. Blair – CD: DCU25

Last Time Rag: Ragtime Music from Scott Joplin to Stravinsky – Marco Fumo – CD: CDS48

Lyrita vinyl runs dry

THE MUCH-admired Lyrita catalogue of English music, with its absorbing canon of over 200 recordings containing many works which are not otherwise recorded, is now almost completely unavailable, and the owner, Richard Iiter, warns that CDs will not be forthcoming until 1991.

A last sale of LPs earlier this year has now left just five titles in stock,

and these will shortly be exhausted, Lyrita has never issued tape versions.

The resilience of LP sales for the day remains steered after this year on a commitment to CD was necessary according to Iiter. But now the sales of LP have dropped to the extent that it is no longer worthwhile to press more vinyl.

Though Iiter acknowledges that

it could take just a few months to bring out some of the best Lyrita recordings on CD, he says that none would be available until 1991. "We are at a transitional stage," he adds enigmatically.

Among the first recordings likely to be earmarked for eventual CD release are Alwyn's opera *Miss Julie* and Malcolm Arnold's English, Scottish and Cornish dances.

Gamut launches own label

GAMUT, THE Cambridgeshire-based distribution company, has followed other distributors such as Conifer and Target by diversifying into its own label — though in some unexpected directions.

It has taken over the catalogue of Oxford University Press records and has started issuing some of the best-sellers on tape, with CDs expected to come in June. Three titles are now available on tape, *Tudor Anthems* sung by Christ Church Oxford (GOUPC 153) and English Madrigals Volume 1 (GOUPE 151) and Volume 2 (GOUPE 152). A CD of the *Tudor Anthems* is expected to be available in June.

Gamut has also taken over the catalogue of Cambridge Classical, with the first title being works by Debussy, Wolf, Tippett and Brahms with the Cambridge University Chamber Choir conducted by Richard Marlow (CAM 502). CDs

of the Cambridge Classical range may be forthcoming later in the year. The dealer price of the tapes is £3.95.

"We were getting requests for the OUP and Cambridge Classical labels, but they were out of stock all the time," says Clive Bright of Gamut. "OUP felt that they were not really geared up to records, and were happy for us to take over the titles, and Cambridge Classical needed a new impetus."

In a very different venture, Gamut has also moved into nature recordings. The first title on the Nature Series is of *Winter Sounds At Welney*, the *Widow* Trust at Welney in Norfolk. Don Revett, manager of the trust, discusses the characteristic sounds of birds on the Fenland wastes with Ken Jackson of Sounds Natural. The recording (INS 101) was made on one mid-February day at Welney.

Nimbus opens European base

IN PREPARATION for the open European market in 1992, Nimbus Records is opening a European office based in Paris which will act as a "bridge" into Europe for all sides of the company's work, compact disc manufacturer, the classical label, and CD Rom.

It will be headed by Serena Woolf, currently manager of the company's international public relations. Count Labinsky, president of Nimbus comments: "Since the creation of a new marketing department early last year, the Nimbus Records CD label has established an important foothold in the European market place and turnover has doubled. This new and crucially-timed step will enable us to make further inroads into Europe on all fronts."

REVIEW

FULL PRICE

Overtures, Weber, The Hanover Band, Roy Goodman. Nimbus NI 5154. CD only. Seven overtures, including Der Freischütz and, most thrillingly, the *Ruler Of The Spirits*, played on authentic instruments for the first time. The importance is placed on zest and sheer thrills. Who cares about a few spells?

● General interest/specialist

The Rosary Sonatas, Biber, Franz Josef Maier, violin. EMI Deutsche Harmonia Mundi. Two CDs. CDs 7492448. CD only. A remarkable but little-known set of 12 sonatas written for violin and accompanying instruments. Intense and profound, each sonata requires the violinist to return his instrument to a different tuning in order to obtain special chordal effects. A 1983 recording which does not take into account period performance ideas, but fascinating nonetheless.

● Specialist

Piano Concertos Nos 1 and 2, Beethoven. Mervyn Tan, Portland, London Classical Players, Roger Norrington. EMI CDC 749505-2. Symphony No 3 *Eroica*/Prometheus Overture, Beethoven. London Classical Players, Roger Norrington. EMI CDC 749101-2. Symphonie Fantastique, Berlioz. London Classical Players, Roger Norrington. EMI CDC 749541-2. Available on all formats. The first of two block releases this year of Norrington's period performance recordings on EMI — and every one a winner. Though it sounds glib, it is difficult to see any one of these being superseded in the near future, for Norrington's careful scholastic preparation is allied to a truly flamboyant conducting spirit. So, with Tan in fine form, the Piano Concertos are exquisite, Beethoven's *Eroica* as exciting as it has ever been, and Berlioz's *Symphonie Fantastique*, heard for the first time on authentic instruments, is a complete revelation. They are all available on all three formats because EMI expects — rightly — a wide demand.

● General interest

Missa Osculetur Me For Double Choir and other works, Orlandus Lassus. The Tallis Scholars, Gimell. CDGIM 018. Available on all three formats. More exquisite singing from The Tallis Scholars, who have demonstrated that even sacred music from the renaissance can give a label worldwide recognition and sales. Lassus was the greatest of the 16th century composers.

● Specialist

Requiem/Messe des Pecheurs de Villerville. Faure. La Chapelle Royale, Ensemble Musique Oblique, Philippe Herreweghe, French Harmonia Mundi 901292. Another version of the original economical scoring of this beautiful work without violin or woodwind. I don't think it quite matches the John Rutter of the first recording by John Rutter (Collegium Records, COL CD 109, distributed by Har-

monia Mundi) because the acoustic is very resonant and the solo violin in the Sanctus rather too sweet. But it is a useful second choice.

● General interest

I'll Never Walk Alone, Dennis O'Neill, tenor, BBC Welsh Symphony Orchestra, Greenwood, Diabros. Dennis CD 1. Distribution: Virgin. Available on all three formats. You'll Never Walk Alone. Be My Love and other pop-favourites swanned across basic classical melodies from Carmen, I Pagliacci, Eugene Onegin, as the TV tenor sinks all his passion in the CD pits.

● Cross-over

Joy, Michael Conn, guitar. ECO, Leslie Williams. Decca New Line 425 20. Available on all three formats. What Claydon did for the piano, Conn hopes to do for the guitar. Certainly, the arrangements of Albeniz, Chopin, Fauré (Pavane), Albinoni (Adagio), Sate (Gymnopedie) and others are skillfully done, and if cross-over works, then he should. As yet, his name is not widely known.

● Cross-over

MID PRICE

The Well-Tempered Clavier, Bach. Glenn Gould, piano. CBS MKC 42266. The legendary, idiosyncratic recording of this eccentric and master pianist. Forward, with flashes of genius, this three CD reissue set will be cherished by some and despised by others. For me it is one of the delights of my collection.

● General interest

Opera In English. Mary Stuart, Donizetti. Janet Baker, Rosalind Plowright, ENO, Mackerras. EMI CMS 769372-2. Three CDs. Julius Caesar, Janet Baker, Volera, ENO, Mackerras. EMI CMS 769760-2. Three CDs. Rigoleto, Verdi. John Rowlley, Helen Field, Arthur Davison, ENO, Mark Elder, ENO, Mackerras. EMI CMS 769369-2. All sponsored by the Peter Moores Foundation. This is a mixed bunch. Mary Stuart was recorded live at the Coliseum and sounds like it; Julius Caesar has an appropriately light orchestral accompaniment but rather opulently-voiced singers (pace, Janet Baker). But Rigoleto, an unqualified success on stage in the famous mezzo-soprano Hunsdon, has transferred well to CD, and is excellent. Generally, opera works well in English on disc.

● General interest

Play It Again — Cello Encores. Alexander Baillie, cello, Peter Evans, piano. Unicorn-Kanchana Souvenir Series. UKCD 2017. Baillie doesn't have the public profile of some British cellists — yet. But this varied selection — Faure's *Elegie*, Saint-Saëns's *Le Jardin*, Paganini's *Hungarian Rhapsody* and more — shows that he is a compelling player, intense, sensitive yet balanced.

● General interest

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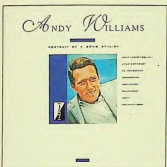
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Alternative states of independence

Although both espousing the indie ethic of fun and commitment, the operations of Fire Records and Fiction are very much at opposite ends of the spectrum. Nick Robinson reports

Separating Fiction from the fraction

FEW PEOPLE can have a more appropriate background to become a label manager than Chris Parry and at the same time not become jaded from their experiences.

Originally from New Zealand, he came to England in 1969 as a drummer before studying to become a member of the Institute of Marketing.

That background enabled him to secure the post of international manager at Phonogram followed by a switch to Polydor's A&R department in 1975. "That was much more my scene and it seemed like the ideal existence to watch bands and get drunk," he says.

But Parry didn't become totally enthused by the job until punk arrived. "When the punk thing came, that really opened the doors for me. Few people were positive about it, but I loved it," he remembers.

It wasn't long before he had signed The Jam, Siouxsie And The Banshees and Sham 69 and went on to produce some of The Jam's early material.

But once the punk storm had died down Parry became restless again. "I had run out of steam and that was when I formed Fiction," he says.

The label was formed initially as a subsidiary of Polydor which said it would provide some capital if he brought the talent to the label.

The name Fiction — suggested by The Cure's Robert Smith — was adopted and in 1978, the label moved into offices in Willesden and Parry became immersed in studio work.

The initial output included The Cure's first album and three singles and albums by The Associates and The Passions. Ironically, Polydor originally turned The Cure down and they have since gone on to be-

come Fiction's most successful act.

But at that stage, Parry had still not signed a firm deal with Polydor and a lot of the finance was beginning to come out of his pocket. Eventually they did agree but as a result of a disagreement on the quality of the label's music, Parry decided not to maximise the deal.

"I redefined my contract to one band and one band only and that was The Cure. The principle was that you took a band that people didn't really understand and gave them enough rope to hang themselves and some more and worked inside and outside of a major distributor," he explains.

"The idea was to do exactly what the independent does but do it with a major and force their hand — and it worked. It worked a treat.

"My style is if you can find really good talent and you take their ideas all the way you will end up with a lot of success. I don't think The Cure would be what they are without Fiction but then Fiction would not exist without The Cure," says Parry.

In 1979, his contract was re-signed with certain clauses added. These included a video for every Cure single, total control over creativity for Parry and if Polydor did not release a particular record it would lose the act internationally.

"The good thing about Polydor is that we used to say they were so bloody stupid that it made them the best record company to work with." This relationship, he adds, has helped him get into a position where he can now offer Fiction's services to more bands again.

He came back from a trip to America and other countries with a renewed enthusiasm for new talent



FICTION OFF-SHOOT Desire now boasts Bam Bam and Freddy Bastone



and plans to set up a dance label called Desire.

"A lot of dance stuff is here today gone tomorrow but because of my experiences I felt I could be more helpful in the crossover area," he says. "I decided to stick with Polydor's backing overseas to ensure a certain stability but in the UK I decided to go with Pacific because you need a certain flexibility with dance stuff."

"I felt there was a gap for a label that put on a bit more style and creativity rather than being money-grabbing." This style will come from having a songwriting team of top Chicago producers and artists like Bam Bam, Adonis and Fingers Inc that is allowed to develop its talents, he believes.

There have already been a number of 12-inch singles and a compilation album released on Desire but, as Parry admits, building the label's identity is a slow process.

Meanwhile, on the Fiction label there will be a new release by Eat, industrial samplers Die Warrau and of course The Cure. Parry has also bought new offices in Charlotte Street which will accommodate an in-house studio complex for the artists. This will start operation in September.

And with plans to open a New York office as well, Parry is looking forward to a new era in the history of Fiction. "The idea is to go into the Nineties and combine all its talent together and have a very exciting time."

Working with Fire and steel

WHEN CLIVE Solomon first became involved in the music business he had no intention of setting up an independent label or any idea that that label would become an enterprising source of talent in the Eighties.

"I thought that there were a lot of people doing a very good job of running indie labels but there were no bona fide organisations looking after their interests," he says.

That was three years ago at a time when Solomon was running the Twist And Shout Music publishing company. "We then set up Fire Records to service bands that had signed to that publishing company. We just thought 'od this, the bands are good enough so let's put the records out ourselves.'"

At the time, the bands signed to the label included Pulp, 1,000 Mexicans and Blue Aeroplanes — bands who were already catching the critics' eyes.

"From then on it was a gradual process of evolution. It was difficult for a publishing company that had to make money and we realised we were on a hiding for nothing."

"We created so much interest with the releases that we decided to put our energies into the label. We kept the publishing side but it is not a pre-condition for any of our releases."

At that period, says Solomon, there were fewer interesting labels around because many had gone to the wall. "These days you have to be incredibly lucky and have a favour-of-the-month band."

"Otherwise you have to have a label that is run very astutely which I suppose often means a certain amount of compromise," says Solomon.

When Fire began in 1985 it was based in a flat in West Hampstead before personal reasons forced Solomon to move the label to its present office/flat in Highbury.

Although many Fire signings began their careers with other indies like Fon and Glass Records, it has been with Fire that they have matured. The Parachute Men and Perfect Disaster have certainly achieved substantial critical acclaim and Blue Aeroplanes and Spacemen 3 have released albums this year that have brought them to wider audiences.

This success has established Fire's own identity and for its roster of creative, guitar-based acts. These days, A&R is done with collectively by Solomon and his deputy Dave Bedford. This partnership usually sees no more than two bands signed every year.

"We try to stick with what we have already signed because I think that shows a long-term commitment

and the bands tend to return the favour," says Solomon.

But another reason for not having a high turnover of acts is the financial restrictions. "We have lost money hand over foot since we started and we've had to borrow a fair bit. But one thing we have done is not give bands advances when

we sign them basically because we don't see why we should.

"What money we do make we channel back into promotion. It does make you wonder how we survive but then there is also a shared belief in Fire by all the people involved and a lot of them help us for the love of it.

"You have to convince people of the label's importance. I am not convinced that it is going to get any better, it's just survival of the fittest. In financial terms, we are not a success

but we can see the potential from what we have at the moment."

That potential was strengthened earlier this year with the signing of licensing deals with Vogue in France and Rough Trade Records in Germany.

Solomon's philosophy on Fire and its position in the music scene is summed up in one sentence. "Most indies suffer from a lack of professionalism and majors lack commitment. We combine the best of both worlds."



SPACEMEN 3: brought to wider audiences by Fire Records

Dorsey's

D I A R Y

IF EVER a company could be said to have emotions, then surely **PRT** must feel like an unloved foster child... sometimes squabbled over, buffeted about from parent to parent over the years and in need of a caring home... There must be signs of relief at the **Musicians' Union** following publication of the **Monopolies and Mergers Commission** report on labour practices in the TV and film industries. The report concludes that the MU's closed shop is not against the public interest... A euphoric **Peter Reichardt** (see p11) promises to "smash to pieces" the old-fashioned **EMI Music Publishing** image. **Charling Cross Road** will never be the same again... **Frans de Wit** will be a sad loss to the MPA as he was in the process of tackling several thorny issues head on. Former MPA president **Tony Pool** of **Boosey & Hawkes** is likely to step into the breach short term but a long term replacement will almost certainly come from the ranks of the pop publishers... is **BMG's John Preston** getting the boot (or more accurately, **Bookit**), as the company seems destined for the chemist's former premises near **Putey Bridge**... Ever wondered what happened to those talks between the **IFPI** and Japanese hardware representatives the **EIAJ**? Well, the latest round was in **Amsterdam** last Tuesday and, according to all concerned, very little happened. And we can believe it... Expect changes of **Jive**: Is somebody taking a top job there on impulse?... **Paul McGuinness** became the first rock manager to achieve the status of TV mogul when the **Windmill Lane** consortium was awarded **Eire's** third channel franchise last week...

AS **FAST** expanding UK media company **TVS** looks to grow further, could the **Midem Organisation** be sold to help finance its ambitious plans? Reported asking price could be £1.5m-plus... **DAT's** arrival in the US is "inevitable within a couple of years" says **CBS Records** president **Tommy Mattola** in **USA Today**, though he sticks to the record industry line that anti-recording devices must be installed first... **Finnac's Steve Mason** reckons that **Kylie's** new single is the first to ship silver since **Do They Know It's Christmas?** If it's not, write to him, not us... Amazing what a mention can do for a career. **Lincoln Elias** and **Gordon Charlton**, who have both figured in our coverage of possible **A&R** moves, have now been made directors of **CBS**... **Maurice Schneider**, who with **WEA** and **CBS**, has been plugging **Radio One** since 1977 and is reckoned to be the longest-serving company promo man to workshop at the waiting wall, is finally giving it a rest. He's moving to an international job with **CBS**... Are you "honest, efficient, loyal, discreet, polite, sensible, workaholic"? Then you might qualify as **Richard Branson's** "driver/person Friday", as the job was described in a press ad last week. It doesn't mention anything about being able to drive a powerboat or pilot a balloon, though...



INXS OF 950,000: INXS and Phogram staff celebrate sales of the group's album *Kick*.



N-N-N-NEW SIGNING: Paul Hardcastle celebrates the release of his new single with staff at his new label **AJK Music**.



SILVER AND Cole: Natalie Cole receives a silver disc for sales of her *Everlasting* album.



EXPRESSED WISHES: *S'Express* launch their debut LP at **HMV Oxford Circus**.



TOM CATCH: **Jive Records** secures the deal for new signing **Tom Jones**.

DEL GO a long way: **The Del-Lords** and **AVL** staff backstage at one of the band's **London** gigs.



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