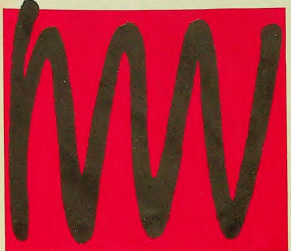


MUSIC WEEK



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Virgin Vision backs LA connection

THE DEAL that will see Virgin Vision sold to Los Angeles-based Management Company Entertainment Group for \$83m is expected to be finalised early this week.

The sale will mean an end to the rival bid by Swiss consortium Barrons Financial Services which came in with an eleventh-hour offer.

As MW went to press, Virgin Vi-

sion managing director Mike Watts said he and the other directors were happy with the MCEG offer. He was confident that was the one which would be accepted.

MCEG is aiming to pay for the home video operation with cash and 51/3m of its shares. That will make Virgin the single largest shareholder in MCEG.

Virgin is still expected to sell one-

quarter of its record company to Japanese media conglomerate Fuji-sankei before the end of the month in a deal unaffected by the sale of Virgin Vision.

Time up for Bugs Bunny

NEW YORK: The Delaware Supreme Court has given approval to Time Inc. and Warner group's acquisition of Warner Communications. The decision effectively forces Paramount to withdraw its own offer to purchase Time.

According to court papers, the new Time-Warner group is projecting sales worth \$7.5bn by 1991 with net profit of \$1.9bn.

The combining of the two companies would not add to the music division. However, it may provide Time's very active direct marketing wing with access to a large catalogue of music that could be sold by mail order.

PolyGram set to take Island

POLYGRAM IS expected to emerge victorious in this week in the race to secure Island.

Music Week has already suggested that PolyGram was heading WEA and CBS in negotiations (MW, July 29) and although neither party would confirm agreement, a leasing invitation to a PolyGram press briefing early this week talks of an announcement which will "significantly enhance" PolyGram's market position.

While the final price is reckoned to be less than the £300m mooted in last week's issue, the contract is certain to contain key conditions stipulated by Chris Blackwell in order to secure the character of the company he founded.

Warner Chappell cleans up

JUSTIFYING ITS "We're The Business" slogan, Warner Chappell once again dominates MW's quarterly market survey of music publishing.

On the strength of hits by Holly Johnson and Jason Donovan, Warner Chappell increased its market share in the individual publisher category from 17.1 per cent in January to March to 24.5 per cent in the second quarter of the year. Newly-elected Performing Right Society director and Virgin Music MD Steve Lewis has something else to celebrate as his company took second spot from Stock Aitken Waterman's All Boys Music.

TO PAGE FOUR ▶

Hartog bemoans 'unrepresentative' association

Our Price quits BARD

THE LARGEST specialist music chain in the UK is pulling out of the British Association of Record Dealers.

Our Price is leaving BARD, the organisation it helped found 16 months ago, saying it has failed to become representative of the whole retail sector. Our Price managing director Barry Hartog argues the association is simply a talking shop for the multiples.

BARD chairman Steve Smith declines to comment publicly on Hartog's decision, although he is known to have written to Hartog to try to persuade him to change his mind.

Hartog, though, is adamant. He says: "BARD's been going for 16



BARRY HARTOG: 'BARD's not doing what it set out to do'

months and it's just all the multiples sitting around the table. I know Steve has tried really hard to get the independents interested, but it can't be a voice for all retailers then it's not doing what it set out to do. It's a question of are you serving a purpose for the multiples or the industry. Just because the board of BARD agrees on something does not mean it is the view of the industry."

Hartog says he has been discussing the matter with his colleagues in Our Price management for some time. He maintains he is "at one" with David Cliphom, Our Price managing director at the time of the establishment of BARD and now W H Smith's director of specialist chains.

Comments Hartog: "The easiest thing in the world would be for us to just keep going to BARD meetings. But if you aren't making progress, I don't see the point of continuing."

STOP PRESS: Paul Conroy, managing director of WEA UK's US division, is to be worldwide president of Chrysalis Records. He replaces Doug D'Arcy, who has been with Chrysalis since its foundation. More details next week.

WEA takes top slot; PWL moves on up

THE SUCCESS of PWL has led to the best performance by an independent distributor since the Music Week market survey distributor category first appeared in 1987.

The company's distributor, Pinonade, beat CBS and BMG to take fourth place in the second quarter singles share — the first time it has out-performed two majors.

This was partly due to PWL's year-on-year performance in the singles market — a rise from 3.3 per cent to 8.8 per cent — to push it into the top six ahead of MCA and BMG.

Pinonade's performance in the singles market moved from 5.5 per cent in the same period in 1988 to 12.7 per cent. In the albums

share, it increased by four per cent year on year to make sixth place.

WEA performed well in almost all areas of the survey while MCA was close to doubling its percentages in many categories.

WEA is now the leading company in both the singles and album shares.

● Full details on p32.

Debbie Gibson

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TV ads back PolyGram soul

POLYGRAM is backing the release of the soul compilation album Heart & Soul on August 7 with national TV advertising.

There will be co-operative TV advertising with two records in LWT and Morrisons in Yorkshire as well as radio advertising on Capital Radio. Co-operative press ads will be taken with Top Gear and there will be display campaigns in Our Price, Morrisons and John Menzies with in-store videos of HMV, WH Smith, Woolworths and John Menzies. A promotion will be taken with National Mecca Club for the album which features tracks by Michael Jackson and Sade.

BRIEFS



KING DIAMOND: a conspiracy of books and LPs

● **ROADRUNNER** will be supporting the August 28 release of King Diamond's new album *Conspiracy* with a promotional campaign that includes ads in *Kerrang!*, *Metal Hammer*, *Metal Forces* and *Music Week*. More than 500 King Diamond comic books will be sent to dealers along with extensive internet display material.

● **VIRGIN** is releasing the soundtrack to the film *Slaves of New York* on July 31 to coincide with the film's theatrical release.

● **EURYTHMICS** will be touring in September to promote the RCA release of their new album.

● **THE NEW Queen** single *The Invisible Man*, which is released by Parlophone on August 7, will be available in six formats including seven-inch and 12-inch clear vinyl. The release will be supported by ads in *Sounds*, *Raw*, *Music Week*, *Smash Maker*, *Kerrang!* and *Slouch Hits*. There will also be point-of-sale and merchandising material, instore posters, window acetates and national flyposting.

● **JOHN FIDDY** music has secured a licensing deal in the UK and Republic of Ireland for the US catalogue Omniscium, from August 11 onwards.

NMS warned against single-minded deals

THE IMPACT of 1992 on international deal-making was spotlighted at NMS 10 when UK solicitor Tony Morris predicted that single territory licensing deals will be made impractical by the new Europe.

"You can't think British any more, you can't think German and you can't think French when you are doing these deals," said Morris, a partner in solicitors Cameron Mackay Hewitt. "Once there's a valid licence anywhere, that country can sell on the records anywhere it likes."

Morris explained that single territory deals contravene Article 85 of the Single European Act 1986 which rules that the free movement of goods and services should not be restricted. The only exception is if a deal can be proved to be "not anti-competitive, contribute to the improvement of distribution of the product and allow consumers resulting benefits" — a lengthy process — when it can be exempted from the provisions of the Act, he said.

Morris also predicted changes in the operation of collecting societies and the small print of artists' contracts while Jani Jone of PolyGram France described the reorganisation of record companies into national, international and European departments.

Speaking of the cultural impact of Europe 1992, Jean Davoust of Warner-Chappell France said that creatively continental Europe should go back to its roots.

"We should not try to imitate the Americans or the English," he said. "A lot of people are taking the influence of African or Caribbean people but that's not our roots. Rock and roll is not our roots either, we must work closely with our own roots that make the music."

German independent publisher and producer Hille Hillenkamp believed that the cultural impact would not be so significant, but feared that independent companies would have to join forces to survive against the majors in a post-1992 Europe.

UK defends stance on dance music

DANCE MUSIC's high profile in the UK pop chart was attributed to the English having "one train of thought" by house music pianist Hugh Gureli.

To indignant responses from UK representatives, Gureli's owner of San Francisco-based KAMEL, commented that the UK dance boom was linked to the country being "very small".

"Everything comes out of London. New York is like the equivalent of England, he said.

Gureli's comments came after the UK House scene was praised for its huge cross-over success in a panel entitled *House Music: Are We Just Dancing On The Ceiling?* Guy Moot of SBK Records UK believed there was a greater exposure and awareness of house music in the UK, aided by the club scene and pirate radio, while inner City vocalists Paris Grey credited Europeans for being "more open-minded".

Producer Marshall Jefferson tempered Gureli's comments by adding: "It's not a case of everyone having the same train of thought in England, it's everyone being exposed to the same thing at the same time. It's easier to hit the whole country at one time."

In an earlier panel of independent labels and distributors the UK's knack of making hit independent records was highlighted by Pinnacle's Steve Mason who urged the audience to "lean from us".

"Our independent distribution network has matured quicker than anywhere else and the majors are worried — as of course they should be," he said.

MUSIC WEEK

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GARZA WILSON ANONYMOUS
FACTORY RECORDS: Tony Wilson moderating the seminar's most controversial panel: Drugs and Rock. Wilson told delegates that the UK is "in the grip of a youth drug culture that makes the LSD love and peace thing look like shit" and added, "what drugs have done for rock throughout history is give it a sense of community".

Glasnost reaches Russian writers

FREEDOM FOR Russian writers to sign to foreign publishers and an improvement in payments to visiting artists have been suggested by a leading figure in the Soviet music industry.

Speaking on the Soviet bloc/Red rock panel, Sergei Semtyurov of VAAP, the Soviet copyright body, said that the Russian situation is "changing rapidly" and that VAAP would not oppose any modifica-

tion of its monopoly to allow songwriters to make their own deals with publishers in the West. He added that the Soviet authorities were considering making the rouble a convertible currency, which would enable a normalisation of royalty payments and concert fees for Western artists performing in Russia.

He added, however, that "everything depends on the econ-

omic situation. Without an improvement in the economy payment in hard currency will not be possible."

The NMS audience also heard that Western rock was receiving increasing coverage in the Soviet Union, there are TV programmes using rock while the IASIS news agency releases a monthly cassette of the best selling singles based on sales in 55 cities.

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Warner Chappell

► FROM PAGE ONE

In the corporate publisher listings, Warner Chappell's showing was even more impressive, with a market share of 28.2 per cent. With the merger between SBK Songs and EMI Music Publishing not finalised until June, the two companies are listed separately, but their combined total of 13.7 per cent still leaves them trailing in Warner Chappell's wake.



PICKWICK GROUP chief executive Ivor Scholberg (above) is to become the company's new chairman. He succeeds Monty Lewis who retired of Pickwick's last annual general meeting. Non-executive director Jeremy Hayward becomes non-executive chairman and Pearson senior executive Anthony Del Tufo becomes a non-executive director.

Conn expands further into entertainments

PROMOTER MERVYN Conn is expanding up a new company to lend further into the leisure and entertainment business.

The Lime Leisure Group is being formed with David Griffiths of David Griffiths Associates and former chief executive of Wembley Stadium. The company will continue promoters handled by the Mervyn Conn Organisation including the International Festival of Country Music.

Conn will be chairman of the company with Griffiths as managing director. Lime Leisure intends to expand its existing international cultural touring department and will be involved in a new arena and leisure complex in 1990.

MU urged to make votes count

MUSICIANS UNION members should not be so satisfied with the results and should make their vote for a new general secretary, says the union's spokesman.

Sten Martin has made the appeal following a poll for the first ballot in which only 25 per cent of the union's 40,000 membership was represented.

"This is the first time for 19 years that musicians will be choosing their spokesman and given the profound changes likely to occur in the music business and broadcasting world over the next 10 years it is astounding that so few MU members exercised their right to vote in the first ballot," says Martin, presently the union's Central London secretary.

Two candidates were distributed following the first ballot on July 21 and the remaining candidates for the second vote which closes on September 6 are Martin and east/past north-east district organiser Dennis Scord.

Bullet closes as indie promo market collapses

THE COLLAPSE of the market for independent promotion companies is being blamed for the decision to cease trading of Bullet.

Managing director Barry Evans comments: "The truly independent, nationwide record promotion company is now almost extinct as a species and it's obvious the only strike forces that will survive are those

aligned with, or funded by, a major record company, distributor or substantial independent, as in the case of Zomba's ownership of Impulse."

Evans says cash flow problems and internal difficulties were additional factors in the decision to pull out of the market. Bullet employed 24 people.

Evans will be continuing to work

from the Bullet offices, concentrating on his management company and Power Records label.

Of the state of the independent promotion industry, Evans says: "Unfortunately, the promotion market has been undermined as a viable operation by strike forces that have come into the market charging fees which are totally uneconomic."

IFPI confirms accord on DAT Solocopy

THE IFPI has confirmed that record companies and music hardware manufacturers are agreed on the introduction of the Solocopy system in digital audio tape machines.

As revealed by *MW* last week, the two sides have signed an accord saying that DAT players should not be restricted to consumers without the Solocopy device. This system allows a DAT clone of a compact disc to be made but precludes other

clones being produced from that original cassette.

A statement from the IFPI also confirms that hardware and software interests will work together to prevent any threat from recordable and erasable CDs. The European hardware companies also pledge not to oppose attempts to have a levy placed on blank tapes.

● The history and operation of Solocopy in next week's *MW*.

New company to exploit music in ads

A NEW company is being set up with the aim of encouraging the advertising industry to use more music in its commercials.

Admusic is being formed by Siletta Music and Video and former advertising Airlines magazine vice president Richard Hovers who was responsible for that company's music-based radio campaign.

The new company intends to offer advice to the advertising industry on the technicalities of synchronisation licensing, the re-recording of existing tracks, the composition of original music and information on what music is already available for use.

But Siletta's director of music operations Paul Watts says:

"We will negotiate with record companies on behalf of an advertising company in order to obtain the use of a piece of music but at the same time we will work with the record companies," he says.

"What we can do is assist the process whereby when a brand is considering using a bill, we know all the ins and outs of how to exploit the fact that the song is going to be on television. That could help a record company get a hit single and we can help them plan that campaign."

CBS UK: 'we're sticking with vinyl'

MOVES BY CBS in the US to phase out vinyl album releases are not likely to be repeated in the UK, maintains a spokesman here.

Industry observers in the US believe that CBS's decision to release a new compilation on cassette and CD only is the precursor of a gradual phasing out of vinyl on main-

stream product.

However, a UK company spokesman says: "It's not going to happen here."

"What the market tells us is that there is still a very, very strong feeling for vinyl."

"People here still want to buy their music on vinyl."

MUSICAL



CHANGES AT EMI Music International marketing division. John Briley becomes director of international artist development UK. Jeremy Hammond, vice president of international artist development for Capitol Records in Los Angeles and Rick Boskey, director of international marketing and promotion for Europe...

Lighting shows executive Simon Collins is promoted to southern regional manager (rental) at Parkfield Entertainment... Julian Gibbs has left Animation City to become commercial and promotions director at Intro... AVI's head of radio Roy Steer is leaving to form his own promotions company R'n'R (Rock And Roll) at Line 101, Camelot Studios, 222 Kensal Road, London W10 5BN (01-264 0648; fax: 01-969 1044).

RECENT MOVES: Jeff Barratt Publicity to Room 10, Panther House, 38 Mount Pleasant, London WC1X 0AR (01-837 4166; Fax 01-278 3068)... Martin Sound And Light to 125 Blackstock Road, London N4 2JW. All other details are unchanged... Apostrophe to 66 Bedminster Parade, Bristol BS3 4AL (0272-633523)... International Rescue to 111a Westbourne Grove, London W2 4JX (01-221 4795; fax: 01-221 4934)... Beechwood Music to Shepperton International Studios, Studios Road, Shepperton, Middlesex TW17 0GD (0932-562611; fax: 0932-568049)... Panther Music to Unit 4, Chapman's Park Industrial Estate, 378-388 High Road, Willesden, London NW10 2DY (01-459 1234; fax: 01-459 1119).

B R I E F S

● **AVM RECORDS**, the pop and classical label which was distributed exclusively by PRT, has signed a marketing and distribution deal with Castle Sales and Marketing. The first sales presentation will take place on August 1 and AVM product will be available via Castle from August 29.

● **THE COPYRIGHT ACT 1988** and how it affects the entertainment industry will be discussed at a seminar at Covenish Conference Centre, Duchess Mews, London W1, on Thursday September 21. Speakers include Patrick Listerwood and Bob Montgomery.

WORLDWIDE BRIEFING

NEW YORK: Warner Communications has reported a sharp increase in second-quarter profits for its recorded music and music publishing divisions. Profits rose by 35 per cent, compared with the same quarter last year, to \$98.7m. This was achieved on a turnover of \$573m, an increase of 18.6 per cent. For the first six months of the year, music group profits have risen 48 per cent to \$214m.

ROME: BMG Music International has agreed to acquire 50 per cent of the shares in the La Drogueria Di Drogueria (DDD) label. Under the deal, DDD will continue to operate an independent label, led by chairman and managing director Roberto Calanti. Before the share acquisition, DDD had a licensing deal with BMG Ariola in many European territories.

OTTAWA: Only 43 per cent of Canadian songwriters actually collect royalties, according to a survey conducted by the Songwriters Association of Canada. The survey also indicates that only five per cent of writers spend more than 30 hours a week on their craft, and 81 per cent finance their own demos. Of those who receive royalties, 77 per cent receive income from public performance, 48 per cent from mechanicals, 15 per cent from synchronisation and nine per cent from sheet music rights.

NEW YORK: Film company TriStar is pulling out of the record industry by closing down its music business affairs division. No reasons for the move have been cited.

THE HAGUE: More than 55,000 people attended the North Sea Jazz Festival here, a record for the event. The festival, sponsored by JVC, included performances from 150 groups.

NEW YORK: The Sears & Roebuck department store chain is mounting a new music and video initiative by leasing space to rack jobbers. Lieberman Enterprises and The Handicman Co. Last year, it was being rumoured that the 824-store chain might pull out of music altogether and the number of its music outlets dropped to around 100. The figure now, though, is some 330.

NEW JERSEY: New executive vice president of the National Association of Record Merchandisers Pam Horowitz has outlined encouraging more indie members and tackling retail. Her priorities in her new position.



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Veterans
steal
the show

by Dave Laing

WHILE THE arguments rage over the ability of publishing giants to help new talent, the biggest of them all continues to do well by its veteran songwriters. Once again, Warner Chappell has for outstripped its nearest rivals in both the individual and corporate categories.

The company's biggest hits for the April-June quarter include the venerable Gold-Uddell ballad Sealed With A Kiss, being the kiss of life by first aid (and Ferry Aid) trio Stock Aitken Waterman. Sixties' veteran Gerry Goffin was one of the writers on the Natalie Cole hit Miss You Like Crazy, a copyright shared between Warner and Rondor, while more contemporary writers were represented in Eternal Flame (The Bangles, co-published with SBK) and Holly Johnson's Americans. Another couple of his like and Warner's have got back that six-figure advance it paid to the ex-FGTH singer!

The Warner Chappell winning streak gave the company almost a quarter of the individual category, three times as much as the runner-up, the ever-constant Virgin and All Boys. While Kylie Minogue's Hand On Your Heart scored for SAW's publishing arm, Virgin's investment in black/dance music paid off handsomely through hits from Soul II Soul (Back To Life) and Sinitta (Right Back Where We Started From), both shared copyrights.

EMI Music Publishing moved up to fourth in both categories, relying on yet more established writers, Queen and I Want It All. Although this was the quarter during which EMI Music and formally merged with SBK, the statistics treat the companies as separate entities for the April and May. However, sales figures for singles containing SBK copyrights which charted after the merger and which credited EMI Music Publishing on the label, have been allocated to EMI. Figures for individual affiliates of SBK have been included in the SBK total in the corporate graph, irrespective of when the record charted.

For the third quarter, SBK will disappear from the corporate listing. If its market shares had been incorporated into EMI's this time round, the joint company would have moved into second place, with 8.8 per cent of the individual sector and 12.7 of the corporate.

Among other publishers, the most striking result was that of Island. In what might be its swansong as an independent entity, its most back catalogue material — Gamble & Huff's If You Don't Know Me By Now (through the affiliated Mighty Three Music) took the company from ninth place last quarter to third in the corporate chart.

● *MW's* quarterly survey is based on chart panel sales for the *Singles* of the top 200 singles of April-June 1989, as supplied by Gallup.

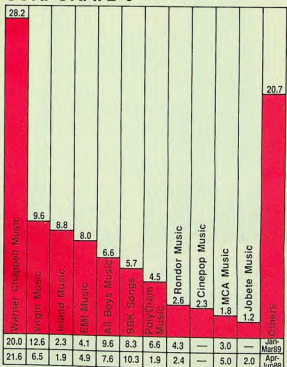
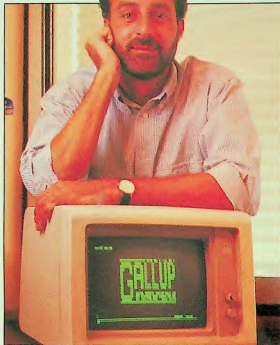
PUBLISHING
INDIVIDUAL %PUBLISHING
CORPORATE %

CHART PERFORMANCE

WRITERS

- | | | | |
|---|-----------------------|---|---------------------------|
| 1 | Stock Aitken Waterman | 7 | Rameau/Wheeler/Law/Hooper |
| 2 | Hoffa/Steinberg/Kelly | 6 | Sayer |
| 3 | Moue | 6 | Geld/Uddell |
| 4 | Marston | 5 | Gamble/Huff |
| 5 | Masser | 5 | Johnson |



JOHN PINDER: 'the dealer can see exactly what is going through his shop'

Making the most of Gallup

IF YOU have ever wanted to know exactly what is being sold in your shop and in what quantity, you will know the hassle involved in getting that information.

But what many dealers may not realise is that there is someone else waiting to do the job for them. While Gallup will be familiar to most as the people that compile the UK chart, they also do sales checks for dealers.

"What we feed back to them is basically a store chart," says chart manager John Pinder. "It means they can find out all their weekly sales figures."

All the information is sent to the dealer on Tuesdays and is calculated from sales during the week before. "The first page contains the top 50 singles and albums for the shop. Then there is a sales summary of the type of product and format sold," says Pinder.

Also included in the service are figures on sales for every quarter hour of the day and a total for the past 10 weeks. This is a facility for a complete listing of sales in alphabetical order by artist.

"By having this facility, the dealer can see exactly what is going through his shop and can see what sales patterns emerge," says Pinder. He adds that dealers

who already use the service find it invaluable.

The only hitch is that any dealers that want the service must rent a Gallup Epsilon computer and pay an extra £6 a week. But although the chart panel is currently to capacity, Gallup is keen to encourage more check panel shops.

The present system for selecting the full panel is done on a rotation basis but to get on that panel shops must reach certain criteria.

This means that each shop would have a stock control system in operation and representatives from Gallup visit shops randomly to check that dealers have one.

Once that check is done, shops are selected from all regions of the UK and of all types and sizes. "One of the misconceptions is that we only go for the big stores but that is not true because we also include specialist stores," says Pinder.

Gallup has many calls from dealers who wish to become members of the full panel but Pinder says there is a greater need for check panels. "We are more than willing to have more dealers on the check panel," he says.

"It is the first step towards getting a computer for the full panel and any dealers interested should get in contact with Gallup."

REP
OF
THE WEEK

DAVE TWEED, known affectionately to his dealers as Zodiac Tweedwards, has been a PolyGram rep covering the Gloucester area for more than 20 years.

"Music is my life," says Tweed, whose hobbies include acid house parties at his windy country seat in Longharpe, Gloucester.

His ambitions include securing an area management position, and finding a reliable hairdresser.





THE MOST EFFECTIVE WAY TO COMBAT CHEQUE CARD FRAUD.

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All counter staff should be aware of the cheque card checking procedure and the importance of following it every time a cheque is issued as payment. And with the forthcoming introduction of higher limit cards for certain customers, the need for staff to 'check it out' will be even greater. Further details of the higher limit cheque cards will be announced later in the year.

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Country only video label is launched

by Alan Gardiner
THIS MONTH sees the launch of a new video label devoted exclusively to country music.

Music Farm Home Video is the latest venture from Music Farm Limited, publishers of Country Music People magazine and the UK's leading retail specialists in country videos.

Music Farm's mail-order operation has been running for over a year and the new label indicates the company's confidence in the demand for country on video. Managing director Craig Baguley explains: "The great advantage of the country market is that it's not a transient one. Our mail order



DANIEL O'DONNELL Live *reached the Music Video top 20 and is still selling well*

business has gone great guns since we set it up and the new label will be one hundred per cent country."

Its first release is a four volume Marty Robbins series, *The Drifter*. Each volume contains three episodes of a black and white series made for US television in the mid-Sixties but never transmitted.

The most popular titles in the Music Farm mail order catalogue reflect the traditional tastes of the mainstream UK country audience. They include Tammy Wynette in *Concert (Vestron)*, Roy Orbison in *Concert (Music Club)* and Johnny Cash Live in London (in the BBC Country Greats series). Also still selling well is Daniel O'Donnell Live (Ritz), which unusually for a country release, made the top 20 Music Video chart and has sold more than 50,000 copies.

New releases likely to prove popular include The Dirt Band *Tonite (Picture Music)*, a 1981 concert by the Nitty Gritty Dirt Band, and the Real Patsy Cline (Prism), a mixture of archival performances

and interviews about the singer with other artists. Due soon from Cheryll is *I Am What I Am*, a Canadian television documentary on the career of Jerry Lee Lewis, sales of which should benefit from interest generated by the autumn cinema release of the film *Great Balls Of Fire*.

In contrast to this activity in the sell through market, promotional videos for country acts continue to have limited significance in the UK. Craig Baguley argues that if they received more exposure they could be a particularly effective marketing play for New Country artists: "The new Country acts have a modern image and it's already been proved that they can appeal to a young, unmarketed audience."

He points to the growing importance of promotional videos in the US, where videoclips are increasingly the norm for successful country singles. The new live and a half minute Kenny Rogers video cost \$600,000 to make.

Another elaborate video production was used to promote Hank Williams Jr's recent single, *There's A Tear In My Beer*. The single is a duet, on which Williams is accompanied by a rare tape of his father singing the song. Producers of the video doctored an archive film of Hank Williams Sr performing another number so that he appeared to be miming to the single. An image of Hank Jr was then transposed and father and son were seen singing side by side. The video attracted a lot of interest and helped the single into the country top 10.

The growth of satellite television may yet give UK record buyers the chance to see such videos, but the early signs are not encouraging: Country Time, the only country programme on MTV Europe, enjoyed only a brief run before being dropped by the station.

● JIMMY C. NEWMAN and George Hamilton are now confirmed to appear at the Ayr Festival from October 22-23.

The autumn calendar continues with nationwide tours from Tammy Wynette (November 11-December 3) and Billy Jo Spears (November 4-19).

TOP • 20 • ALBUMS COUNTRY

29th July 1989

1	NEW	WHITE LIMOZEEN Dolly Parton	CBS 4651351 (C) C4651354/CD4651352
2	NEW	RIVER OF TIME Judds	RCA/Curb ZL74127 (BMG) CZK74127/CD.ZD74127
3		COPPERHEAD ROAD Steve Earle	MCA MCF3426 (F) C.MCF3426/CD.RITZCD104
4	2	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C.3TAC2327/CD.TCV2327
5	4	I NEED YOU Daniel O'Donnell	Ritz RITZL0038 (SP) C.RITZL0038/CD.RITZCD104
6	5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZL0043 (SP) C.RITZL0043/CD.RITZCD105
7	11	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (F) C.MCF3435/CD.DMCF3435
8		OLD 8 X 10 Randy Travis	Warner Bros WX162 (W) C.WX162/CD.K9254662
9	3	ABSOLUTE TORCH AND TWANG k d lang & The Reclines	Sire WX259 (W) C.WX259/CD.WX259CD
10		WILL THE CIRCLE BE UNBROKEN 2 Nitty Gritty Dirt Band	MCA MCFD9001 (F) C.MCFD9001/CD.DMFD9001
11	13	BLUEBIRD Nanci Griffith	Warner Bros 957761 (W) C.9257764/CD.9257762
12	8	LONE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (F) C.MCF3364/CD.MCAD5927
13	16	ALWAYS AND FOREVER Randy Travis	Warner Brothers WX107 (W) C.WX107/CD.WX107CD
14		LYLE LOVETT & HIS LARGE BAND Lyle Lovett	MCA MCG6037 (F) C.MCG6037/CD.DMCG6037
15	20	GITAR TOWN Steve Earle	MCA MCF3335 (F) C.MCF3335/CD.DMCF3335
16	10	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (F) C.MCF3413/CD.DMCF3413
17	18	NEXT TO YOU Tammy Wynette	Epic 4650281 (C) C.4650284
18	9	SOMETHING INSIDE SO STRONG Kenny Rogers	Epic 4651841 (F) C.9257924/CD.9257922
19	19	501 BLUES Merle Haggard	Epic 4651842 (C) C.4651844/CD.4651842
20	12	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZL0031 (SP) C.RITZL0031/CD.RITZCD107

Compiled by Gallup for the Country Music Association © 1989

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AVL see out

A cocktail of big bands and new talent has shaken AVL into a potent force. Jane Heaton discovers even bigger sister, Virgin, is stirred by its heady success

TWO SHELVES in Jeremy Marsh's office are generously filled with pink and white champagne bottles. As managing director of the recently launched Associated Virgin Labels, Marsh considers this not an extravagance but a necessity.

For a company set up less than a year ago, its chart record is enviable. Within six months five artists — Soul II Soul, Inner City, Menesh Cherry, Hue And Cry and Paula Abdul — have had top 30 selling albums. The summer's number one dance record, Back To Life has gone silver.

Associated Virgin Labels (AVL) was set up as a marketing group last Christmas. Siren had already merged with 10 Records under David Betteridge. When Betteridge decided to concentrate exclusively on Siren, the Virgin Music Board set up AVL as an autonomous "umbrella" company to look after their various labels. Now, 10, Siren, Circo, Enigma/Caroline and EG would handle their marketing, press and promotions deal with by a new team of people.

"It was really a way of throwing new light on the same situation," explains Marsh. "The record industry is one that survives on dynamics and here there have been a very young set of people who run a diverse roster in our own style."

Virgin's decision to grow sideways by acquiring other labels, rather than upwards by expanding itself, has allowed AVL to grow alongside the success of its respective labels.

It is an accommodating structure. Working Week left Virgin to record an album on their own. Having completed *Fire In The Mountain* they hawked it around various record companies until it caught the eye of Mick Clark, A&R man at 10 Records. He immediately signed it.

Although AVL's sales team is based with Virgin at Kensal House, the main body of activity takes place a healthy few miles away in Portobello Road.

"In the past five months we've had enormous success and perhaps even outshone Virgin," says promotions head Mike Mathieson, "but I still think it's nice to have that little distance from Virgin." If there is one thing that AVL staff are unanimous on, it's that Big Sister doesn't interfere.

"Virgin's policy seems to be to give yourself enough rope to hang

yourself by," says Marsh, hastily adding "or, of course, to make a success of things. I think basically that trust has been put in the right people."

One of the obvious advantages of such a set up is that major artists can generate publicity for lesser known bands. Each label, whether it be 10's dance, Siren's rock or Circo's serious pop, has a development band which AVL gears towards long-term rather than short-term success. There is, admittedly, a fair amount of door opening.

"It's important to have a mixture of big bands and up and coming new blood," says Mathieson. "My job is to get my records played on radio and television, and you always have to have the big acts. They generate phone calls from Radio One and then we can mention the up and coming bands that don't quite merit on their own whistness just yet."

The combination of successful dance music and chart hitting pop

dance charts of 12 having pre-sold 50,000 copies. As when Masley asserts that "we are the success of AVL," he is not boasting.

"Dance promotion is drastically overlooked," AVL Dance Department is the first department to come along and shake the whole industry up. We've been trying to prove all along that dance music is happening and now it's worked. Siren are even thinking about signing dance music now."

Two major shake ups have hit AVL since it became a bona fide label in February. The first is the loss of Enigma. At the beginning of June EMI's Jim Field bought a 50 per cent share in the Los Angeles glam rock label. Enigma's whole catalogue will be gradually handed over.

"After looking after Enigma for nine months, it's a little like having a baby taken away," admits label manager Matt Vass. "But the time wasn't really right for Virgin; it made little sense financially to put



THE AVL team, from left Elyse Taylor, head of marketing, Jeremy Marsh, AVL's managing director, Mike Mathieson, head of promotions, Rob Manley, head of dance, and Jan Stevens, head of press

attracts enough attention to keep the more obscure sounds going.

"Obviously someone like Hue And Cry make a lot of money for Circo," explains head of marketing Elyse Taylor. "That doesn't get fed directly back into Circo, it goes into AVL's melting pot. At the end of the day, it's Virgin's money but as they continue to believe in what we're doing, they continue to back us."

Perhaps at the core of AVL's success is its industrious dance department. Born of the same time as AVL, it handles both Virgin's and AVL's dance records. Previously this was encompassed in Virgin Dance, but as Virgin the label didn't really deal with dance oriented music, Rob Manley was asked to take over.

Basically, Virgin didn't really know how to handle the dance department, so at AVL we put a whole department together to create a new home for the 12's.

Manley and fellow DJ Lisa Loud get their records played in clubs and on specialist radio shows around the country. Starting with Soul II Soul and Inner City, they even broke Paula Abdul through the clubs. Keep On Moving pre-sold 25,000 records before release and Back To Life entered the

money into bringing so many bands over."

Yet having had a moderate amount of success with bands such as The Untouchables and The Dead Milkmen, Vass feels that not only has AVL set EMI up, but that, "we learned a lot about how to market very different kinds of records."

The sound, and happier, shake-up is the launch of the Virgin America label. Virgin started its American label two-and-a-half years ago signing bands in the US and marketing them in the UK. The success of its "large and balanced roster has led to the label needing its own identity over here," says label manager Martin Scott.

At the moment acts such as Paula Abdul are already being marketed over here on Siren. The next few months will see a gradual transfer of the American artists onto Virgin America. They hope to emulate the label's US success where artists like Ziggy Marley, having signed to Virgin America, sold more records than his father.

Newest signings are Bob Mould — the singer-songwriter from Husker Du — Syd Straw and Larry Kravitz, a New York-based Jewish rasta who apparently sounds like a cross between John Lennon and



AVL DANCE success Soul II Soul. "Virgin didn't really know how to handle the dance department, so at AVL we put a whole department together to create a new home for the 12's"

Princel

Diversity is the name of the game. "The advantage of having so many labels to look after," says head of press Jan Stevens, "is that there is always something that somebody likes. Everybody's working on products that they feel enthusiastic about."

Given the constant high profile of late EG is the only label not to have released anything) and the fact that the staff were plucked from key positions at other major labels; perhaps the most surprising thing about AVL is its age. The marketing team's average age is 25, nobody is over 30.

"I think the word is hungry," Marsh adds. "People have been

given the chance to do things a little bit earlier here than usual and we're all hungry."



UNDER AVL's wing, Lovelorn (Siren), below, and Inner City's Kevin Sanderson (10 Records)



Big Apple gets to the core of sell through

by Selina Webb
THE ATLANTIC Ocean seemed broader than ever listening to New Music Seminar panels in New York discuss the growing issue of music video. While the Americans complained that they have too many promo outlets on US television, they praised the innovation and creativity of British promos, a refreshing change from the prime whinges of home. But the most frequently-discussed topic during the five panels devoted to video was sell through.

Factory Records' Tony Wilson, perhaps over-stating his case, told the International Music Video panel that it had become "the biggest revolution in the UK youth market in the last two years", and urged young bands to grab the opportunity by putting together promo and live footage packages.

His view was shared by Robert Smith of EMI Records (US) who told a panel on the record company viewpoint that by the time big dollars had been spent on two or three clips for a major artist "you might as well put another 20 or 30 per cent into a home video package."

Overall the US view was cautious, however, with RCA's Michael

Omsky describing sell through music video as "very much in the embryonic stage."

Barry Guttman of *Video Insider* magazine expanded with a criticism that music videos are released way past their sell-by date.

"In order for music video to really take off as a consumer format you have to have more current releases with more current material included," he said.

Speaking on the International panel, Jim Greenough of PMV in the UK said that more co-ordination between artists, managers and record companies was needed to move music video forward.

"Too often we go into the marketplace with video without promotion, for example the band may be on holiday or doesn't think it's worth it," he said.

Other topics discussed by the international panel were the wealth of often-ignored opportunities for music video exposure abroad, particularly in Japan; the difficulty of placing "concept" promos which do not feature the artist and, according to MTV International's Liz Neslon, the problem of obtaining videos from other territories who remain "very nationally limited". Greenough also commented that

everyone "needs to start taking brave pills and use new directors for long form, not the established directors".

A living product of brave pills being consumed in MCA's commissioning department, promo-maker Alek Keshishian is a new director who, after kicking off his career with big-budget Bobby Brown videos, is heralded as America's brightest new directing talent.

He put the directors' point of view on the Artists On Video panel. "I don't want the limelight but there's something to be said about the effort and work that goes into making a video," he said. "I live with that song for four weeks, but the artist just takes one day out to do the video then gets to see the rough cut."



BROS: no pushover

REVIEW

BROS: Push Over. CMV 49830.2. Running time: 25 minutes. Dealer price: £6.95. Release date: 7.8.89.

Comment: The Goss brothers mark the end of their era as a trio with the release of this six-track promo compilation. Infinitely more watchable than the Big Bus Tour release — which was strictly for avid fans — the promos included here focus on the mix of smouldering looks and street cred which has made the group so irresistible to 14-year-olds. (The US version of *When Will I Be Famous* remains the most impressive inclusion, while the twistiest story-telling *Got Among The Pigeons* and *Silent Night* appeal for the (supposed) glimpse they give of the REAL boys behind the phenomenon.)

Sales forecast: Despite the lack of extra fan-appeal footage and the fact that they are not the greatest promoters ever made, every Brosette will demand a copy for repeat viewing before ending up beside the scrapbook. Expect gargantuan and enduring sales as each batch of birthdays come round. **SW**

BPM boys steal NMS

by Selina Webb

DANCE ENJOYED a skyscraping profile at the 10th New Music Seminar in New York where a large proportion of delegates attending panels and schmoozing in the Marriott Marquis lobby could identify themselves as members of the hip-hop/dance communities.

This shift of emphasis away from leather-clad indie rock types to the more BPM-conscious was confirmed by the line-up for the official opening night party at the Palladium. De La Soul, entertaining and less regarded than poor live reports have so far suggested, and George Clinton, "pammy" away while looking (and sounding) as wild as ever with his dozen-plus cohorts, were the highlights with a soulful Odia Haza sandwiched in between.

Other dance contributions to the impossible-to-coordinate New York Nights programme were the fourth annual MCA DJ competition *Battle For World Supremacy* (won by MC Fresco and DJ Miz); a rap showcase including Ice T, 2 Live Crew, MC Hammer, NWA and Easy E; and appearances from Scratch Records, MC Killa, Daddy Freddy, Frankie Knuckles, Robert Owens, Chanelle and Longy D.

During the day, the more serious business of the panels focused frequently on matters dance and included such topics as the Art Of Programming Dance Music, Dance Oriented Songwriting, Live After-DJ-ing, Remixers and Sampling. Particular attention was paid to the UK dance explosion with 10 Records' Nick Clark taking delegates at the UK Market Issues panel that Britain had "led the way in changing perception towards dance over the past two years."

S'Kress, Yazoo, Soul II Soul and Inner City have all crossed over through Europe to sell albums after success in the UK, he said, adding that pirate radio was responsible for breaking Soul II Soul in London.



REDHEAD: 'Is with a bullet record says 'do the right thing', it's anti-drugs, anti-violence, anti-negativity.'

He is, however, eager to break some of the stereotypes that have built up around rap. "To wear a gold necklace is OK but some of these big dooky outrageous rapes just give rap a really bad 8 Boy image. Songs don't make his right now unless they have a hip hop kick and the singers using our beats are still downing rap because of its violent image. Why can't we get paid off and be happier about it at the same time?"

Fresh from an all-guy time with Sugarhill Records, Redhead has recently signed to Virgin. He is unwilling to expand on the Sugarhill deal: suffice it to say that he signed a void contract with them at 16 and his mother eventually pulled him out of it.

But his future looks livelier now. He is currently producing *Wreck's Effects* (Itchy Blue) — young Brother's band's first album, polishing up a frenetic acrobatic extravagance of a stage act and is due to release his first album *A Shade Of Black* in August. For someone who's built a career out of his hair colour, he's not doing too badly.

Remix rebirth

by Andy Beever

THANKS TO a CJ Mackintosh remix, Karina's *Let Me Love You For Tonight* is finally getting the recognition it deserves. It was an underground club hit when it was first released last year, but now it is posted just outside the top 40 and could give *Sleeping Bag* UK its first hit.

Karina, known as Deborah Cephus to her mum and dad, explains how she came to make this, her first record. "I was singing some R&B songs at a party and the DJ said that he and his friend wanted to record some songs and suggested I should sing. I was like, 'Bob Moss and Jerry Ferrer wrote and produced *Let Me Love You For Tonight*, an uttempo freestyle track and Karina added her distinctive vocals.' I like to sing aggressively, and with this song, I guess you would be aggressive, she says.

The track did not have much success as her native New York, but picked up more and more club plays in the UK and got a new lease of life with the Pumped Up Mix. "I love the remix," says Karina. "It's a life more jazzy." A string of hits in the UK has given her first hand experience of the popularity of the track. "It is strange that the record is successful now, so long after we recorded it. It's like opening a bit of doors. We are planning another single and I can't wait to do an LP."

MUSIC VIDEO

Description (track): Timing/Dealer Price			
1	PINK FLAVO: Delicate... Use 1 (6 tracks)/1hr 35min/£38.47	PMI MVN 99 11863	
2	12: Ruff And Hum Use 21 (16 tracks)/1hr 36min/£38.34	WHR 2309	
3	8:37 KYLIE MINOQUE: Kylie The Videos Video Single (5 tracks)/20min/£6.25	PWL VHF 3	
4	9:26 BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CMV 49012	
5	9:18 ERASURE: Innocents Use 14 (4 tracks)/55min/£6.95	Virgin VDF 391	
6	16:13 GLORIA ESTEFAN: Homecoming Concert Use 15 (16 tracks)/1hr 20min/£8.34	CMV 49017	
7	10:12 FRANK SINATRA & FRIENDS Use 19 (30 tracks)/55min/£6.95	Video Collection VC 4077	
8	3:10 GENESIS: Invisible Touch Tour Use 11 (2 tracks)/1hr 20min/£6.95	Virgin VDF 391	
9	5:46 MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA11000	
10	13:6 ROY ORBISON & CANDY MEN Use 19 (tracks)/1hr 35min/£3.47	Music Club/Video Col MC 2000	
11	4:2 THE HIT FACTORY VOL 3 Compilation (11 tracks)/35min/£6.95	PWL/Fontaine VDF 8	
12	7:2 MICHAEL JACKSON: Legend Continues Compilation (2 tracks)/35min/£6.95	MVJ 9000 MFI 1001	
13	NEW CLIFF RICHARD: Guaranteed Live '88 Compilation (10 tracks)/1hr/£6.50	MW 99 11993	
14	11:11 INXS: In Search Of Excellence Compilation (11 tracks)/35min/£6.95	PMV/Channel 5 CF 08322	
15	6:3 HARD 'N' HEAVY: VOLUME 2 PMI Compilation/1hr 15min/£6.99	MW 99 11883	
16	16:12 METALLICA: 2 Of One Use 19 (tracks)/20min/£3.47	PMV/Channel 5 CF 08342	
17	15:5 CLIFF RICHARD & SHADOWS... Use 5 (3 tracks)/1hr 35min/£6.95	Music Club/Video Col MC 2000	
18	NEW MADONNA: Ciao Italia... Use 1 (6 tracks)/1hr 40min/£7.80	WEA 928143	
19	12:2 CLIFF RICHARD: Private Collection Compilation (16 tracks)/54min/£6.50	PMI MWPCK1	
20	NEW BROS: The Big Bus Tour Use 11 (16 tracks)/1hr/£6.95	CMV 49600	

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Dance
AND DISCO

James Hamilton

C O L U M N

FIRST IT was **Soul II Soul**, now it's **Li! Louis**: two massive hits on the trot that have come smashing out of the dance market — or "from nowhere?" — to take the overground media by surprise. No wonder everyone in the dance music biz is feeling rather smug: Li! Louis has such a head start that it probably won't matter that there are now two rival cover versions also attracting mild interest, both emulating the orgasmic tempo dropping break. **Simon Harris** going under a cheeky pseudonym to make **BIG LOUIS** French Kiss (Living Beat Records SCAM 1, via Pinnacle) while from Germany comes **HONESTY 69** French Kiss (BCM Records 12306).

While on the subject of huge hits coming from nowhere, I actually had to buy a copy of the excellent **JIVE BUNNY & THE MASTERMIXERS** *Swing The Mood* (Music Factory Dance MFD001) as it was never serviced to me, which irritated considering that it was I who literally discovered the **John Anderson Big Band** Glen Miller Medley on which the current hit is based, and championed it for years both in print and on the radio (featuring it without fail every new year's eve in **Capital Radio's** continuous party music programme). Ironically, the place where I discovered it was in the "chuck-out" pile of unwanted records at Capital itself!

Right, back to the earlier mentioned **Soul II Soul**, whose increasingly busy

Jazzie B and **Nellee Hooper** are currently giving their golden touch to a variety of remixes and productions, this week's being their instantly snapped up remix of the slinky slow soulfully jaggig **ALYSON WILLIAM** 'Need Your Lovin' (Def Jam 655143 6), and production of the wriggly tapping huskily semi-spoken unhurried **DIANA BROWN & BARRIE K. SHARPE** *Blind Faith* (frfr FX 114). The best thing about the current prominence of **Soul II Soul** is that they are helping bring tempos back down at many venues so that soulful grooves can get a look-in again alongside the frantic mindless house.

Three hot ladies this week are the brightly jittering latin hip hop **NENEH CHERRY** *Kisses On The Wind* (Circa Records YRT 33), **First Choice/Loleatta Holloway** adapting wriggly wailing garage **LONNIE GORDON** *It's Not Over* (Let No Man Put Asunder) (Supreme Records SUPET 151), and **Mica Paris's** sister wailed decidedly dance-aimed garage **ALISHA WARREN** *Touch Me* (RCA PT 42824). A plea for peaceful unity, the lushly arranged **PAUL RUTHERFORD** *Oh World* (Fourth & Broadway 12BRW 136) has the style if not the sound of Seventies Philadelphia, while the Belgian recorded **FAX YOURSELF** *Sunshine 89* (Sound Of Belgium/AVM SOB 12/7, via Spartan) is a snappily simple strident

remake of the **Eddy Grant** originated **Rockers Revenge** classic now in Euro-disc style.

Other UK releases happening on the floor include the big house **TOO NICE** *Git Minze* (Arista 612 437); gospel swooping swingbeat **DAVID PEASTON** *Two Wrongs (Don't Make It Right)* (Geffen Records GEF58T); Mancunian girls rapped interestingly varied breezy hip house **ELLE** *Give It To Me* (Rhani! RS8906); sweetly sultry **Delores Springer** moaned striding street soul **DELUXE** *So Good* (RMX) (Unique Artists UNQ 106T, via Spartan); funky grooves backed jiggly rap **THE GROOVE ROBBERS** featuring **Flakey C** *Work It Out* (*We Can Make It Better*) (Cheque This Records CTT 3, via Pacific). More next week, including imports!



NENEH CHERRY: brightly jittering

JODY WATLEY FRIENDS WITH ERIC B & RAKIM



JODY WATLEY with Eric B. & Rakim
'Friends (Extended Version)'

(MCA Records/MCAT 1352)
The Hank Shocklee, Eric Sadler and Paul Shabazz remixed fidgety bouncing and bumping ultra-jittery (0-1)100/bpm swingbeat jolter with Rakim's guest rap was surprisingly slow to take off on imports but is so rhythm packed it's sure to hit here, flipped (instrumental too) by the similarly Andre Cymone produced more plaintively jittering 102/bpm 'Private Life'. (James Hamilton)

Available on 12" Remix by Hank Shocklee, Eric Sadler & Paul Shabazz.
Friends also available on 7" CD & Cassette Single.

MCA 1350 MCA 1355 DMCAT 1359 MCAC 1355



PolyGram

DISTRIBUTION

WELCOMES

Virgin

RECORDS

AND LOOKS FORWARD TO A
LONG AND SUCCESSFUL RELATIONSHIP

PolyGram

Virgin

TOP DANCE SINGLES

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

THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	FRENCH KISS	2	Lil Louis	London	FX(113) (F)
2	SWING THE MOOD	1	Joe Barry/Mastromars	Musica Fonica	MFD(T)001 (BMG)
3	ON OUR OWN	4	Bobby Brown	MCA	MCAT(1)350 (F)
4	YOU'LL NEVER STOP ME LOVING...	5	Sonia	Chryslis	CHS(12)3385 (C)
5	AIN'T NOBODY (REMIX)	6	Rufus and Okia Khan	Warner Brothers	W 2860(T) 245 (F)
6	BACK TO LIFE	7	Soul II Soul/C. Wheeler	10/Virgin	TEN(X)265 (E)
7	SAY NO GO	8	De La Soul	Big Life	BLR 10(T) (I)
8	DO YOU LOVE WHAT YOU FEEL	9	Innocent City	10/Virgin	TEN(X)273 (E)
9	GRANDPA'S PARTY	10	Mozzie Love	Cooltempo	COOL(X)184 (C)
10	LONDON NIGHTS	11	London Boys	Teldec/WEA	YV 293(T) (W)
11	LET IT ROLL	12	Dougy Lutz	Atlantic	A8866(T) (W)
12	SUPERGOMAN	13	Karyn White	Warner Brothers	WR920(T) (W)
13	CHOICE?	14	Blow Monkeys/5 Tella	RCA	FB42885 (12-PT42886) (BMG)
14	VOODOO RAY (EP)	15	A Guy Called Gerald	Rhino	RS804 (12-RS 8804) (P)
15	LET ME LOVE YOU FOR TONIGHT	16	Kanya	Sleeping Bag	SBUK 4(T) (I)
16	DO THE RIGHT THING	17	Redhead Kingpin/FBI	10/Virgin	TEN(X)273 (E)
17	GET LOOSE	18	LA Mix Featuring Jazziz P	A&M USA	(T)659 (F)
18	IT'S ALRIGHT	19	First Step Boys	Parlophone/EMI	(12)R6220 (E)
19	DON'T MAKE ME OVER	20	Sybil	Champion	CHAMP 112(1)3 (BMG)
20	ON AND ON	21	Akwad	Mango	(12)MNG 708 (F)

21	WON'T TALK ABOUT IT/BLAME IT	22	UH-UH OOH OOH LOOK OUT
18	5 Norman Cook	26	3 Roberto Falcão
18	5 Norman Cook	26	3 Roberto Falcão
23	THINK	24	SATISFACTION
NEW	Foxy Brown, Precious Red	29	4 Wendy & Lisa
Champion	CHAMP(1)2120 (BMG)	Virgin	V5(T) 1194 (E)
25	JUST KEEP ROCKIN'	26	YOU'RE HISTORY
11	2 Double Trouble/Rebel MC	NEW	4 Chaka Heels
Desire	WAN(X)9 (PAC)	NEW	4 Eartika Hill/Broski Beat
London	FX(112) (F)	43	5 Chaka Heels
27	BANDANCE	28	BLAME IT ON THE RAIN
7	2 Prince	33	2 Mill Vanilli
Warner Brothers	WR920(T) (W)	3	2 Mill Vanilli
29	COOLtempo	COOL(X)180 (C)	

JET SET ADVERTISEMENT		REGGAE CHART	
01-961 5818		01-961 5818	
1	MY COMMANDING WIFE	1	MY COMMANDING WIFE
2	CLOSE TO ME	2	CLOSE TO ME
3	NICE EVERY TIME	3	NICE EVERY TIME
4	KANY CAN HOLD YOU TONIGHT	4	KANY CAN HOLD YOU TONIGHT
5	NEW WAY TO SAY I LOVE YOU	5	NEW WAY TO SAY I LOVE YOU
6	STEP UP IN LIFE	6	STEP UP IN LIFE
7	ROUGHNECK FASHION	7	ROUGHNECK FASHION
8	NEW WAY TO SAY I LOVE YOU	8	NEW WAY TO SAY I LOVE YOU
9	CRUISING IN LOVE	9	CRUISING IN LOVE
10	THE JOCKEY	10	THE JOCKEY
11	MAKING LOVE	11	MAKING LOVE
12	COME BACK TO ME	12	COME BACK TO ME
13	EVEREADY	13	EVEREADY
14	GOOD TO BE TRUE	14	GOOD TO BE TRUE
15	OVER SIZE MAMMIE	15	OVER SIZE MAMMIE
16	ON AND ON	16	ON AND ON
17	THIEF	17	THIEF

REGGAE ALBUM CHART	
1	THE LIFE YOU LIVE
2	WAITING FOR YOU
3	JUST LOVERS
4	LOVE LINE
5	LOVE AFFAIR
6	A REGGAE EXPERIENCE
7	AH ME I'S
8	MIXING LAB SHOWCASE
9	SO IN LOVE
10	REGGAE HITS VOL 5
11	GOOD VIBRATIONS
12	ROUGHNER YEK
13	LOVERS FOREVER
14	SWEET SURRENDER
15	GREAT BRITISH DJ'S CALL
16	CHICKEN SCRATCH
17	YOUNG AND SHE GREEN
18	DOUBLE ATTACK
19	SELETA SHOWCASE
20	HILARY
21	RESERVED FOR GREGORY
22	SURROUNDED BY THE DREAMS
23	SKIN TO SKIN
24	BUPPIE CULTURE
25	FRANCO REVIEWS VOL 3

30	PARADISE	EMI	12(EM)94 (E)	
31	COME ON AND GET SOME	London	F 110 (12-FX 110) (P)	
32	WHERE DO WE GO?	Atlantic	A 8845(T) (W)	
33	DO IT TO THE CROWD	Bach	PROF(1)255 (P)	
34	JOY AND PAIN	RFM	BCM 257 (P)	
35	WE GOT OUR OWN THANG	MCA	MCAT(7)134 (F)	
36	FOREVER TOGETHER	Republic	LIC(1)014 (I)	
37	DEFINITION OF LOVE	Kool Kat	KOOL(T)1504 (I)	
38	I'M IN LOVE	De Can/RCA	2842891 (12-2842892) (BMG)	
39	REST OF THE NIGHT	EMI-USA	(12)MT69 (E)	
40	TEARS	London	FX(1)108 (F)	
41	FIGHT THE POWER	Public Enemy	Motown	ZB42877 (12-ZB42878) (BMG)
42	BAFFY CAN I HOLD YOU TONIGHT	Charm	CRMT 341 (J5)	
43	IT IS TIME TO GET FUNKY	London	FX(1)107 (F)	
44	IN MOTION	MCA	MCAT(1)349 (F)	
45	THE KING IS HERE	45 King	DR49121 (BMG)	
46	POP MUZIK (1989 REMIX)	Free Style	(12)FRS 1 (BMG)	
47	BUST A MOVE	Delicious	(12)BRW 137 (F)	
48	101	MCA	MCAT(1)348 (F)	
49	WHAT TIME IS LOVE?	KLF	KLF Communications	
50	I NEED A RHYTHM	A&M USA	(12)USAT 666 (F)	

TOP 10 ALBUMS

1	DEEP HEAT 3 - THE THIRD DEGREE	1	DEEP HEAT 3 - THE THIRD DEGREE
2	NOW DANCE '89	2	NOW DANCE '89
3	CLUB CLASSICS VOL. ONE	3	CLUB CLASSICS VOL. ONE
4	DON'T BE CRUEL	4	DON'T BE CRUEL
5	NITE FLITE 2	5	NITE FLITE 2
6	KARYN WHITE	6	KARYN WHITE
7	GHETTO MUSIC	7	GHETTO MUSIC
8	BATMAN	8	BATMAN
9	THIS IS SKA	9	THIS IS SKA
10	3 FEET HIGH AND RISING	10	3 FEET HIGH AND RISING

TOP 10 BUBBLERS

1	READY 4 LOVE	Champion	CHAMP(1)21206 (BMG)
2	DREAMS OF SANTA ANITA THE...	Champion	CHAMP(1)21278 (BMG)
3	FIRST NATIONAL RAPPER	CityBeat	(CBE1)239 (W)
4	(WALKING ON) SUNSHINE '89	Rodici	RADCB (RADCB14) (F)
5	I GOT IT GOIN' ON	Delicious	(12)BRW 140 (F)
6	ALL OVER THE WORLD	MARE'S 103	(MARE)03 (PAC)
7	MPB (MISSIN' PERSONS BUREAU)	4th Way	(12)BRW 138 (F)
8	SEDUCTION	A&M USA	(12)USAT 1651 (F)
9	PARADISE	CityBeat	(CBE1)240 (W)
10	KRAZY HOUSE	Supreme	SUPRE(1)145 (P)



THIS SUMMER'S ESSENTIAL DANCE ALBUM - OUT NOW WATCH OUT FOR THESE FORTHCOMING SINGLES

- ☆ FROMBIGLIFE AND KOOLKAT ☆
- ☆ MICHELLE & THE WORLD WAR FOUR 'LEAVE IT ALL BEHIND' (BLR11)
- ☆ THE BASS BOYZ 'LOST IN THE BASS' (KOOL 505T)
- ☆ SMOKIN' GANG featuring DJ JACK BOY 'JUST ROCK' (RAP HOUSE ANTHEM)

COMING SOON... A SIX TRACK MINI ALBUM FROM RHYTHM IS RHYTHM

KOOL KAT

"THE BIG NOISES ARE AT BIGLIFE"



TOP 75 ARTIST ALBUMS

MUSIC WEEK

5 AUGUST 1989

INCORPORATING LP CASSETTE & CD SALES

W

gloria estefan



cuts both ways

No 1	W	CUTS BOTH WAYS CD Gloria Estefan	Epic 4615161
2	1	A NEW FLAME *** CD Simply Red	Epic/WEA W4242
3	2	THE TWELVE COMMANDMENTS OF DANCE CD London Boys	MCA W4239
4	6	TEN GOOD REASONS ** CD Jason Donovan	PWL W47
5	3	DON'T BE CRUEL * CD Bobby Brown	MCA W42315
6	4	CLUB CLASSICS VOL ONE * CD Soul II Soul	10/Wepa D14 82
7	8	VELVETEN ● CD Television Vamp	MCA W42 6150
8	7	APPETITE FOR DESTRUCTION * CD Guns N' Roses	Globe W4235
9	15	STREET FIGHTING YEARS * CD Simple Minds	Virgin MIND11
10	9	BATMAN (OST) ● CD Prince	Warner Brothers W4281
11	5	PEACE & LOVE ○ CD The Pogues	Fogor/Melrose W44 W4242
12	11	THEMES ○ CD Vergil's	PolyGram VG11
13	12	ANYTHING FOR YOU *** CD Gloria Estefan & Miami Sound Machine	Epic 4611511

35	30	BAD ***** CD Michael Jackson	Epic 462781
36	24	BEBOP MOPTOP CD Danny Wilson	Virgin V284
37	31	3 FEET HIGH AND RISING ○ CD De La Soul	Epic 461641
38	37	INTROSPECTIVE ** CD Pat Sharp Boys	Pantheon K53 225
39	38	KICK *** CD INXS	Mercy/Phonogram MERN114
40	W	KING OF STAGE CD Baby Brown	MCA/MCA 188
41	33	THE OTHER SIDE OF THE MIRROR ● CD Steve Nicks	EMI EMD 1008
42	32	WALKING ON SUNSHINE (BEST OF ...) ○ CD Eddy Grant	Blue Wave K530 188
43	42	GIPSY KINGS ● CD Gipsy Kings	Telstar 5148 235
44	W	PAUL'S BOUTIQUE CD Beastie Boys	Capitol EBT 2102
45	65	SOUTHSIDE ● CD Texas	Mercy/Phonogram E331711
46	36	BLAST ● CD Holy Johnson	MCA W42 6412
47	53	THE COMPLETE GLEN CAMPBELL CD Glen Campbell	Syde-Side S48 879
48	W	LIVE FAST, DIE FAST CD Wolfstone	Dad American/Phonogram E331811
49	41	RATTLE AND HUM *** CD U2	Island U 27
50	46	LOCED AFTER DARK CD Tom Lee	Dallone/Island B42 534
51	39	ANDERSON BRUFORD WAKEMAN HOWE CD Anderson Bruford Wakeman Howe	Arista 397970
52	41	KALEIDOSCOPE WORLD ● CD Sving On 521418	Fremont/Phonogram E332911
53	51	AVALON SUNSET ○ CD Van Morrison	PolyGram 533121

Scotlan' n' Russian

by Philip Watson

KILLED ROCKERS Highlander were being together for little over a year, have no record deal and are almost unknown outside their home territory of Edinburgh. But, according to their manager Kenneth Jacob, go onto the streets of Leningrad and you'll find they are one of the city's cult bands.

This remarkable paradox is the result of the five cassette bands' recent concerts — their first outside the UK — at Leningrad's White Nights Of Rock 'n' Roll Festival.

Set up by Jacob with Melodia, the Soviet label, Highlander were the only non-USR group of the event playing alongside top domestic bands St Petersburg and Laskovi Mai to 24,000 people over three days.

Their music is really incredible — the boys were so popular it took them three hours to walk less than a mile through the main shopping precinct because so many people wanted to pose for photos with them," says Jacob.

The group proved popular enough to be invited back for a second tour last year in addition to the other Eastern European visits already planned, touring Poland and East and West Germany, the latter with an outstanding high profile.

Jacob rejects the idea that Highlander's music — which stretches from hard pop to soft metal — only succeeds in the USSR because it is Western pop music.

"The Russian audiences are very polite, they don't scream and shout at concerts, but they are also very discerning. Highlander are a very visual band — the Leningrad public had never seen guys in kilts playing rock music — and I know from the organisers that they went down very well," he says.

Jacob is convinced there is a market for the group's music in the USSR that he says he will be talking to Melodia about a possible Soviet record deal.

"It's an enormous market and the Soviet youth are experiencing great freedom now compared to what they had just four or five years ago. The points out LPs are very expensive in real terms, but young people there seem prepared to spend a much greater percentage of their disposable income on music and leisure products than we do here."

Yet Jacob says Highlander are not neglecting the UK market having done a Radio One session and been finalists in Musician Style '89, and he is talking to several UK labels about a record deal. He says the Soviet concerts were part of a deliberate international promotional strategy.

"The group obviously want to do more work in the UK but the home market is not the be all and end all of their recording industry. There's a lot of money to be made overseas and while you need to be very patient, it is the Russians who are saying 'anything is possible'."



JOHNNY LOGAN: *"I can't knock Eurovision, with 500m viewers it provides a big shop window"*

You're a vision, Johnny

by Chris White

JOHNNY LOGAN last year finally overcame the stigma of being one hit wonder and even created a bit of pop music history by becoming the first Eurovision Song Contest entrant to win the contest twice. Now he is set to release a new album, one that sees him moving away from MOR and into mainstream pop.

Mention My Name, released on CBS, was produced by Christopher Neil (whose most recent success was with Mike & The Mechanics) and has an impressive line-up of musicians including Mechanics' drummer Peter Van Hook, and backing vocals supplied by Sad Coles' Paul Young and Chris Neil among others.

What Another Year with Eurovision with what Another Year at the beginning of the Eighties and then sunk into virtual oblivion before returning to win with his own song Hold Me Now, a hit which he sold in Europe.

"I can't knock Eurovision, with 500m viewers it provides a big shop window, but unfortunately there were various problems with my career which held me back," Logan admits. "People told me I was crazy to go in for the contest again but it paid-off."

Logan is looking to the future with greater confidence. "I'm actually signed to CBS through the Germany company which is good for my chances in Europe, and the first single All I Ever Wanted out here this week is going to be released in the US and I'm making my first promotional visit there. I'm also looking to do more live work."

"I'm an extrovert by nature and love working in front of an audience. We had some good notices on the last UK tour so we plan to build on that too."

Laudable Nelson

by Selina Webb

"WE HAVE the technology," states an exuberant Charles Nelson. "We know that we can produce material that appeals to a large number of people and we've got the talent and production skills necessary to do it."

Nelson's confidence stems from the success of Commercial Music, the jingle company best known for its "hopeless as a goat" sound bite on the Brook Street Bureau advertisement. Now he's shifted a gear to become the driving force behind

Commercial Records, a new dance label which aims to produce "credible music that creates its own buzz."

"We have been involved in music production for five years and during that time we have worked with some very talented people like The Beatmasters and Ray Stillion (who went on to co-produce the debut Sugarcoats LP), he adds. "Because we didn't have the structure to exploit it ourselves we had to watch it pass through our hands."

Now the structure is in place and Nelson is ready for the off with what he describes as a production-oriented record label. "The emphasis is on the fact that we can produce quite rapidly and we produce good tracks. We are still weak on the distribution, promotion, and manufacturing side, but we can make records like standing on our heads."

Logan's first tracks to leave Commercial Music's Wardour Street studios are all foot-pumping floor-fillers. Most impressive are the rap thump of 1,000 Years Of Boss by The Powers — still in demo form — and a generously scratched offering from female rap trio The Lordesses. Promising at least club action are rhythmic lounge Grod A Go Go from Black Plastic Magic featuring Naneh Cherry's half-sister Talia on vocals, hi-NRG booster Love Machine by Sun Corporation and Size Ten's housy Shout To Me. The tracks from the first batch of white labels is currently being researched by Club Net and the most enthusiastically received will earn release over the next few months.

"Really what we want to achieve is credible music that is not successful purely because of a good plugger and Radio One approval. We want to start off with a good ground swell buzz before going for maintaining playlisting and so on," Nelson explains. "We do have our sights set on crossover success so we need to put down some roots first."

To fully exploit the long-term potential of Commercial Records, Nelson admits that he's keen to get under the wing of a major label. But he's quick to stress that the company constitutes more than "a couple of people in a garage". "We've got day-to-day funding, we're confident about our production and administration skills — what we need is people to tie in with label and music industry expertise."

Mind games

by Gareth Thompson

ALTHOUGH IQ have been around in one form or another for several years, it's fair to say that the presence of a distinctive sound emerged when they recorded in front of an audience. Menel came south and joined in 1985. The album that followed, Nomzamo, revealed stunning musical ideas and a sophisticated pop world. Yet despite picking two commercial singles from the LP, their first four singles — Veritas/Phonogram, sales were disappointing and the band fell apart. "Essentially the radio stations just didn't pick up on us despite they very commercial nature of the two singles we released at the time. It was frustrating, but we pulled ourselves up and wrote the material for the new LP, Are You Sit-

ting Comfortably?, which I feel confident is our best yet."

No arguments there, and Menel gives credit to producer Terry Brown: "We wanted someone who had worked in the fields of pop, compilation, arrangement and compilation pop. Terry, having worked with both Ruth and Cutting Crew, was a perfect choice, although Rush's singer Geddy Lee might have done the job had he not been up with their own live album."

The second LP blends their diverse styles to great effect and offers two perfect singles. Drive On is the story of Aboriginals who are dying in Australian police cells, whilst Sold On You is the partly autobiographical tale of escape from a rural northern mining area. Stirring subjects that both catch along on waves of sublime, effortless pop.

So how can the band fail to be going through? "While it's encouraging that Radio One is beginning to play more LP tracks it's important that Sold On You, as the first single off the new LP, has been getting a fair amount of play nationally in order to get the band's name known to radio stations. When we follow up with Drive On I think we'll be heading for our first decent singles chart placing. The fact the band have always been in progress forward musically, but we also know when a song has said enough. Thus we have a blend of longer pieces such as at Wareham, which has evolved over the past two years, and the potential hits like Sold On You, which we write in a couple of days."

The band have been touring Europe as support to Mike & The Mechanics, and will be returning around May for their own tour, which will hopefully tie in with the start of their own new record. IQ's huge potential is realised.

Phyhm 'n' boozie

by Adam Blake

AFTER His first visit to the UK in the early Sixties, Sonny Boy Williamson Jr. and his band of English lads, they won't play the blues so bad and all they do by playing the blues so bad." But good or bad, blues sells beer.

Phyhm was the motivation behind the decision of the brewers of Bank's Mill Ale to hold a competition to find the best up-and-coming British blues band.

With a staggering 480 inquiries resulting in some 200 entries, the Grand Final was held in Wolverhampton last month. There were 17 acts, among them Tom McGuinness of Manfred Mann and Blues Band fame.

"The general standard was very good," he says. "One thing that's changed over the last 20 years is that rhythm sections these days tend to swing and shuffle more than top. There were a lot of Blues Brothers imitations, those ZZ Top-type bands, but there was a great deal of variety. My only reservation was an overlack of creativity. Musicianship was very important. The overall thing is that someone has to lose."

Actually, every band lost except

for a band called, unsurprisingly, Boozie'n'Booze — a six-piece from Essex whose prize is a week in a studio with Mike Vernon. They are all amateurs but determined to turn full-time professionals.

"They're not sure what they're going to do with Mike Vernon," says the band's spokeswoman Linda Culmore, "but they want to be there."

The best guitarist prize went to Pete Boss of Oxford-based band, the Elmors. He was a genuine Fender Stratocaster — presumably a new one which he will have to spend at least 10-15 years breaking in.

"Really," sums up McGuinness, "blues and R'n'B is the staple music of the club and pub scene in Britain and it has been for 20 years. The media ignore it, but it never goes away." Nor will it ever stop selling beer. Cheers.

Back tracking

Record Retailer, 6 August 1984

Citing needless restrictions and a claim that it has no "master plan" to beat the pirates, assistant director of sound broadcasting, Richard Marriott, refutes suggestions that the BBC will ever broadcast continuous pop music (see page 36). The corporation has no plans to issue a memorial album for Jim Reeves, who died this week. Three Reeves albums were already scheduled — Argo to the moon and production competition commemorating 50th anniversary of World War I outbreak.

Music Week, 3 August 1974

CBS UK sets up separate manufacturing division under managing directorship of Maurice Oberstein. In contrast to previous statements, John Reid announces that Elton John product will be issued on Rocket when DJM contract expires in February 1975. Another Rocket signing is Kenny Everett who will make an album in the form of a radio show, with songs sung by himself... Mama Cass dies after her London, aged 33, just before she dies after finishing a fortnight stint at the Palladium... EMI issues 540 titles from catalogue in first deletion exercise for 18 months, and at the same time records new EMI International label launching successful EMI label launch.

Music Week, 4 August 1984

IBA director general John Whitely acknowledges demand for community radio in UK and says that it should be properly subsidised. Report by C.I.C. Ethnic Minorities Committee, under chairmanship of Ken Livingstone, alleges widespread racial restrictions and discrimination in the London music and record industry, and suggests new trade association specifically for blacks... In a bid to expand its business opportunities, EMI Music sets up M&A, EMI Manufacturing and Distribution Services, under managing director Ted Harris.

MARK LEWISOHN

New York, new talk

NEW MUSIC Seminar 1989's accompanying showcase concerts was again given its own separate identity in order to gauge the public's reaction as well as the schmooze types. And it worked for those who ventured downtown right into the very few hours of the morning, as the New York Nights were packed out, lively, and like the city, full of incident.

None more so than the first night, when thrashing trio **Old Skull** caterwaulled away, with a member over 10. I hope they were in bed by the time **Gwar** came alive, with their turgid Black Sabbath riffing, Viking costumes, mock decapitations, limb-severing and blood-spitting.

Less hysterical but more musically memorable were the later pairings of bohemian folk-pop rockers **Speed The Plough**, friends and maintainers of the **Feelies** and their humming rhythms — and **Downey McDow**, whose more euphoric, delicate 1980s Marquee-style pop-punk marks them down as serious new major label contenders.

Rough Trade USA's label night confirmed that one day we'll be watching "meat and drink." Sellers are doing it for themselves all right, from diminutive trio **Scravid's** beaty Mid-Western tangle of UK post-punk pop to **Lucinda Williams'** cover of folk classics and **The Wyzkals'** uptempo rock-pop, vocals and guitars chiming as clear as bells.

As a night, these Iceland's comprehensive jazzy pop originals **Sexile** — women on lead vocals, sax and violin — and their fearsome fellow countrymen and rock hard-core fans were outstanding value.

Not forgetting Kurt Ralski's **Ultra Vivid Scene**, who were hard to evaluate this early in their live band incarnation (especially without the gift of on-stage monitors), but more engaging than night were the clumsily-named but seriously mesmerizing **Angel & The Green God**, another female singer and lead guitarist too.

Of course, a bewitching siren named Bjork led the **Sugarcubes** through an excellent big-band support act to **Pill** and **New Order** in New Jersey's 18,000 seater Meadowlands basketball stadium on the last of the trio's month-long tour. Chosen for the NMS closing night's showcase of showcases, like "I haven't we arrived, guys?" scenario.

PII came on all bombastic with their 'we can't hear you at the back!' shenanigans, and it was time to head back to the bottom of the heller-skelter and the Shimmy Disc label night, starting among others the jaunty **King Missile**, Boston trio **Galaxie 500** with their beautiful three-chord ache and thrall guitar ballads — the perfect example of how "old" music can still sound as new — and label boss Kramer's **BALL**, whose power-trio mania will undoubtedly flatten all dinosaur lovers out there in the UK, come this September tour.

MARTIN ASTON



PET SHOP BOYS: annual nightlife

Pet sounds

THE PARTNERSHIP of Tennant and Lowe, who have absorbed the styles and ideas from duos ranging back to Rodgers and Hammerstein, through Lennon and McCartney to Almond and Ball, finally revealed themselves and these influences to the public and pretty well earned it.

The gripes? **Wembley Arena** is still a rotten venue and the fact that so much of the sound was pre-recorded left you with the feeling that nothing human was ever really in control of the proceedings, a lamentable impression for such a lively, stogy show.

But when the scam worked, it worked superbly. The glittering cabaret of *One More Chance*, Rent and West End Girls was wonderful to behold, with Jarman's films and backdrops competing for attention with a dazzling troupe of dancers, Courtney Pine's stunning saxophone solos and the powerful lungs of the accompanying singers. In fact Tennant and Lowe seemed often to be almost bit-part actors in the proceedings — no doubtless another ploy to deflect attention from stadium rock macho bores away from the music.

The set slowed down for an acoustic Love Tonight and the smoochy Nothing Has Been Proved, although given Tennant's love of show-stopping numbers, the set was crying out for I Couldn't Happen Here, the most baffling omission of the evening.

Yes, there was even a drum solo too! But only to allow time for one of the many costume changes. Domino Dancing which followed it, was pure solo and another good indication that the **Pet Shop Boys** don't pigeon-hole alone. And by the time it's *Alright* closed the show and had the whole arena dancing, it was left off to a pair of old-fashioned stylists who have combined the best of the old and new to create the sort of entertainment that ought to send all the declamatory stadium rock macho bores away packing up their marquees, portaloos and PA systems in total shame.

GARETH THOMPSON

See for Miles

IT HASN'T been easy for the Black Prince since his widely-publicized comeback to the scene he'd graduated for so long prior to 1980.

An obvious diminution in playing ability was all too apparent both on record as well as in live performance following **Miles Davis'** return from a long self-imposed retirement.

More recently, though, an aura of renewed vigour, increased creativity and easily-perceivable confidence has manifested itself, the lack of which has too often been masked by Miles' over-emphasis on his own unique brand of smouldering arrogance. His recent Warner Bros album *Amanda* contains what is probably his finest post-comeback playing.

Just to prove that this was no one-off, his two-concert appearance at this year's JVC/Capitol Royal Jazz Festival at the **Royal Festival Hall** produced the kind of consistency in performance even some of his fiercest admirers must have thought impossible at this stage. For one thing, it's doubtful whether Davis — literally speaking — has played as much in many years. Whether using open horn, or utilising that utterly inimitable Harmon-muted approach to his genius, this was vintage Miles.

Not surprisingly, material both from *Amanda*, as well as its predecessor, *Siesta*, was amply displayed. Plus a delightful, if temporary, excursion into the past — and the classic *Sketches of Spain* in particular.

A brand new Miles Davis gave totally supportive effort throughout, even if, solo-wise, only guitarist Joseph "Foley" McCreary's blues-based contributions registered with any real potency.

STAN BRITT

Woodoo noo-ha

THERE WAS a fair sized crowd at the **Marquee** to see **Philip Boa And The Voodoo Club**, a band seriously in danger of losing their "journalist's band" tag. Not that they've lost favour with the press just that their new LP, *Hair*, is so good that everybody is going to catch on. They're already the highest band out of Germany since Can, but signs are that they are going to have a more commercial impact than their influential predecessors.

Hair they're a formidable outfit, with the imposing figure of Boa leading a hard-hitting, two drummer-based outfit through an, at times, heavily Teutonic but always amenable set.

Any band with two drummers has to be good, and the Voodoo's

pair ratched up the rockier numbers while adding sparkle to the slower ones such as Albert L A Headplane. Highlight of the evening was *Annie L A*. An Airplane, with Boa and keyboardist Pat trading wails and vocals to startling effect.

Similarly well received was *Container Love*, a rattling good rockabilly party, and their next single.

This was **Boa & Co's** only UK date this time around but it was certainly enough to get the old word-of-mouth network going, and considering that *Hair* had already sold more than 100,000 copies worldwide prior to its release here, their September tour could well see them capitalising on some degree of chart success. Certainly *Container Love*, given any radio-play will do the business. Europe 1992 beckons, but it looks like they'll take us over long before then.

LEO FINLAY

Slow train coming...

LOVE TRAIN'S performance at the **Mean Fiddler** in London made the same impression as their debut album — there were many fine moments but everything is quite in place yet.

The six-piece certainly has the foundations of a strong

guitar pop sound but, at the moment, they are still working on creating a certain originality within their songs.

That doesn't mean that they don't have good tunes — there are plenty of those — it's just that if *Love Train* are going to be a commercial success they need to establish their own distinctive style and not try to do too much at once.

That was one of the problems with the **Mean Fiddler** gig. *Night Thoughts* is a brooding, atmospheric number from the debut album and is hardly a set-opener.

Yet that is exactly what it was at the **Fiddler** and not surprisingly the group's attempt at a moody introduction had little effect on the half-capacity crowd. In fact it was until the guitar chords on *Workstart* burst into life that much of the audience began to take notice.

From then on, *Love Train* eased into their stride and played some really stirring stuff. The semi-psychedelia of *Big Mo's* *BattleShip* moved them up a gear with Jonathan Keys settling into his role as vocalist/frontman.

A couple of new tracks showed that they are certainly moving in the right direction with some interesting guitar touches coming through.

Love Train have the potential of a less pompous Deacon Blue, with a little more style. Hopefully, the next album will confirm this.

NICK RICHMOND

HEAVY METAL ALBUMS

This Month's New Title, Artist	Label, Catalogue No.
1 APPETITE FOR DESTRUCTION Gary N. Ross	Celcius 1012/124
2 THE LIES, THE SEX, THE DRUGS... Gary N. Ross	Celcius 1012/124
3 PRECIOUS METAL Various	Slyde 54975/571
4 NEW ANDERSON BRUFORD WAKEMAN HOWE Anderson Bruford	Arts 20970 BMG
5 SONIC TEMPLE The Cult	Begonia Reprise REC 249
6 TAKING ON THE WORLD GUN	ASAR 94202/1
7 BAT OUT OF HELL Meat Loaf	Credence 10K 234/1192
8 HITS OUT OF HELL Meat Loaf	Epic 45444/1 CD
9 RECKLESS Bryan Adams	ASLA 5451/1 CD
10 SOFT METAL Various	Slyde 54862/571
11 HYSTERIA David Gilmour	Blackdog 1001/1 CD
12 OPEN UP AND SAY... AH!!! Phish	Copac 12720/1 CD
13 REFAT OFFENDER Richard Marx	ASAR 94202/1
14 EAT ME IN LONDON'S Various	Slyde 54975/1
15 NEW JERSEY Van Halen	Vanigo 9218/1 CD
16 SLEEPY When We Were Surfers	Vanigo 9218/1 CD
17 SKID ROW Skid Row	Albino 78126/1 CD
18 THE HEADLESS CHILDREN W.A.S.P.	Copac 12702/1 CD
19 BIG GAME Various	Albino 78127/1 CD
20 THE NUMBER OF THE BEAST Iron Maiden	Capricorn 1001/1 CD
21 GOOD TIMES BAD TIMES (MINI LP) Nicki Katt	Under One Flag 12541/1 CD
22 FOUR SYMBOLS Ed Zepplin	Capricorn 1001/1 CD
23 INSIDE THE ELECTRIC CIRCLE W.A.S.P.	Capricorn 1002/1 CD
24 PHANTOM BLUE Various	Blackdog 1001/1 CD
25 AND JUSTICE FOR ALL Metallica	Albino 78126/1 CD
26 THE LAST COMMAND W.A.S.P.	Capricorn 1001/1 CD
27 STRETCHEN GOES TO NEBRASKA Doug E. Doug	Magnatone 94278/1 CD
28 SEA HAGS Sea Hag	Orchard 1081/1 CD
29 HIGH 'N' DRY David Gilmour	Albino 78126/1 CD
30 LOOK WHAT THE CAT DRAGGED IN Various	Albino 78126/1 CD
31 WENZEL Various	EMI 45444/1 CD
32 WHITESNAKE 1987 Whitesnake	EMI 45444/1 CD
33 BADLANDS Badlands	Albino 78166/1 CD
34 LOVE IN THE CAJ Begonia Reprise REC 249	
35 CONTROLLED BY HATRED Saccharin Tendons	Epic 45444/1 CD
36 THE WORK OF IDEAS Various	Albino 78126/1 CD
37 THE ZEPPELIN III Led Zepplin	Albino 78126/1 CD
38 RADIO ONE Eric Burdon	Celcius 1012/1 BMG
39 HEADLESS CROSS Bad Sabbath	RS 1854/102 CD
40 IN YOUR FACE English Core	Polystar 83191/1 CD

Compiled by Music Week from Gallup Data

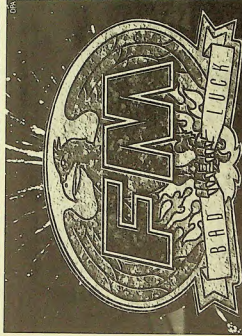


MUSIC WEEK



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.

1	SWING THE MOOD Jive Bunny & The Mastersmasters Epic 659548 (12) 659548 (10) (BMG)	CEB ATOM (7) (C)
2	WOULDN'T CHANGE A THING Kylie Minogue PWL PWL (12) 42 (P)	4th/10th - (P) 115 (F)
3	YOU'LL NEVER STOP ME LOVING YOU Sound Cyrus 04512 3385 (C)	6
4	TOO MUCH Bros Epic 659548 (12) 659548 (C)	7
5	FRENCH KISS Lil Louis MCA/MCA (1) 130 (F)	8
6	DON'T WANNA LOSE YOU Glenn Esposito MCA/MCA (1) 130 (F)	9
7	ON OUR OWN (From 'Ghastbusters II') Bobby Brown Teldec/WEA TZ 393 (1) (W)	10
8	LONDON NIGHTS London Boys Warner Brothers W 280 (1) (W)	11
9	AIN'T NOBODY Ruff & Chaz Atlantic 8 9972 (1) (W)	12
10	WIND BENEATH MY WINGS Bertie Higgins Soul II Soul featuring Caron Wheeler 10/Virgin TENX 345 (F)	13
11	BACK TO LIFE (HOWEVER DO YOU WANT ME) Soul II Soul featuring Caron Wheeler Virgin KMA (1) 2 (F)	14
12	DAYS Kirsty MacColl Epic 65580 (12) 65580 (8) (C)	15
13	POISON Alice Cooper Warner Brothers W 292 (1) (W)	16
14	SUPERWOMAN Korné Wilke Virgin SM (1) 5 (F)	17
15	KICK IT IN Simple Minds 10/Virgin TENX 227 (F)	18
16	DO YOU LOVE WHAT YOU FEEL Inner City WEA TZ 40 (1) (W)	19
17	A NEW FLAME Simply Red MCA/MCA (1) 133 (F)	20
18	LICENCE TO KILL Gleaze Knight MCA/MCA (1) 133 (F)	21
19	LANDSIDE OF LOVE Transatlantic Wamp Epic 65580 (12) 65580 (8) (C)	22
20	VOODOO RAY Boyz II Men (12) 44 880 (1) (F)	
21	IT'S ALRIGHT A-Jay, Gaille, Gerald Polygram 124 8 226 (1)	
22	CHOICE? Blow/Johnny Nash, Sylvia Tella Epic 65580 (12) 65580 (8) (C)	



BAD LUCK

THE NEW SINGLE

7" - 4 Track 12" - CD

Now available on limited edition SHAPED PICTURE DISC



41	PATIENCE Guns N' Roses Geffen GEF 5 (1) (W)	41
42	LET IT ROLL Doug Lazy Atlantic A 886 (1) (W)	42
43	GET LOOSE LA Mix featuring Jazz P Breakout/AMM USA (1) 689 (F)	43
44	SHE BANGS THE DRUMS The Stone Roses Silvertone OBE 1 (A) (P)	44
45	WON'T TALK ABOUT IT/BLAME IT ON THE BASSLINE Norman Cook G-S-Bar G00X 131 (F)	45
46	JUST KEEP ROCKIN' Double Trouble & The Rebel MC Dustin Wanzel 1 (PAC)	46
47	SEALED WITH A KISS Jason Donovan PWL PWL (1) 39 (F)	47
48	THE END OF THE INNOCENCE Don Henley Geffen GEF 5 (1) (W)	48
49	SELF! Fuzzbox WEA TZ 40 (1) (W)	49
50	EDIE (CIAO BABY) The Cull Beggins Beggins BEG 230 (1) (W)	50
51	CHAINS The River Detectives WEA TZ 303 (1) (W)	51
52	BREAKTHRU Queen Parlophone 1 (2) QUEEN (1) (E)	52
53	BLAME IT ON THE RAIN Milli Vanilli Columbia/CBS/CBS COOL (1) 180 (C)	53
54	YOU'VE GOT TO CHOOSE The Darling Buds Epic BLOND (1) 4 (C)	54
55	I GOT IT GOIN' ON Dionne Farris Epic BLOND (1) 4 (C)	55
56	DRESSED FOR SUCCESS Korvette Epic BLOND (1) 4 (C)	56
57	LET ME LOVE YOU FOR TONIGHT Kerliya Shining Bag SHIN (1) 4 (1) (K)	57
58	EVERYDAY NOW Texas Mercury/Phonogram TEX 312 (F)	58
59	MY FIRST NIGHT WITHOUT YOU Cyndi Lauper Epic CYN (E)	59
60	RIGHT BACK WHERE WE STARTED FROM Sade Epic CYN (E)	60
61	SOAK UP THE SUN Cher Epic CYN (E)	61
62	GOODWILL CITY/IM SICK OF YOU Guns N' Roses Epic CYN (E)	62

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62 ^{JP}	GOODWILL CITY/IM SICK OF YOU Goodbye Mr. Mackenzie	Epic (EMT) 13 (C)
63 ^{UK}	GRAVITATE TO ME The Ravine	Mercury (MERC) 13 (BMO)
64 ⁴¹ M	POP MUZIK (The 1989 Re-mix)	Real Gone! (REMG) 14 (E)
65 ⁶¹	PARADISE Diana Ross	Food (EMI) 12 (FOOD) 20 (E)
66 ¹⁰⁰	WHEN THE HOODOO COMES Dread Park West	Republic (RCA) 14 (R)
67 ¹⁰⁰	FOREVER TOGETHER Robert Johnson	Epic (EMT) 14 (C)
68 ⁴⁵	I DROVE ALL NIGHT Cynid Laufer	Sire (W 21487) 11 (W)
69 ⁵⁸	EXPRESS YOURSELF Madonna	Epic (EMT) 12 (E) 453011 (E) (C)
70 ¹⁰⁰	BAD LUCK FM	A&M (A&M) 519 (F)
71 ⁷⁵	ABANDON Dare	EGM (EGM) 519 (F)
72 ⁵⁷	JOY AND PAIN Dionne Allen	Capitol (DCA) 538 (F)
73 ⁷⁴	THE DOCTOR Doobie Brothers	London (EMI) 107 (F)
74 ⁵³	IT IS TIME TO GET FUNKY D'Mob featuring IRS	Atlantic (A&M) 11 (W)
75 ⁷²	UH-UH OOH OOH LOOK OUT (HERE IT COMES) Roberto Foa	

THE DOGS DAMOUR

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Produced by Neil Kerman
Mixed by Nigel Green

85.50.35.7.5.2.3

(CBS)

36 ⁵⁰	DO THE RIGHT THING Richard Kilgore & The FBI	100% (pic) (TMC) 21 (F)
37 ¹⁹	SONG FOR WHOEVER The Beautiful South	Get Disc: GDD.03.12 (F)
38 ³²	CHA, CHA HEELS Eartha Kitt & Bronkie Beer	Amie (11231) 112-41231 (BMG)
39 ²⁶	THE SECOND SUMMER OF LOVE Danny Wilson	Virgin (VST) 118 (F)
40 ⁴³	ON AND ON Acward	Margal/Island (12) MANG 198 (F)

T W E L V E • I N C H

1	FRENCH KISS Eurythmics	71	LET IT ROLL Dread Zepp
2	BACK TO THE FUTURE The Rods	72	BACK IN THE U.S.S.R. Smyth Music
3	ON DREAMS FROM (GHOSTWRITER E) Janet Berry & The Music Masters	73	GET LOOSE The Roots
4	AMT 10/01/01 Baba Au Rio	74	LET ME LOVE YOU FOR LONGER Kanye
5	WU DUO! The Roots	75	THE PRICE Sade
6	WU DUO! The Roots	76	SATURDAY KID The Dogs Damour
7	BACK TO THE FUTURE The Rods	77	FOREVER TOGETHER The Roots
8	YOU GOO! (PART 2) The Roots	78	DON'T MAKE ME OVER Nirvana
9	YOU GOO! (PART 1) The Roots	79	BLAME IT ON THE BASILISK! Nirvana
10	DO YOU LOVE WHAT YOU FEEL The Roots	80	THE RAIN The Roots
11	WU DUO! The Roots	81	YOU'RE HISTORY The Roots
12	DO THE RIGHT THING Richard Kilgore & The FBI	82	THE LIGHTS The Roots
13	ON DREAMS FROM (GHOSTWRITER E) Janet Berry & The Music Masters	83	TOY SOLDIERS The Roots
14	DO NOT WANT TO LOSE YOU The Roots	84	SHE BANGS THE DRUMS The Roots
15	DO YOU LOVE WHAT YOU FEEL The Roots	85	THE RAIN The Roots
16	WU DUO! The Roots	86	THE RAIN The Roots
17	DO THE RIGHT THING Richard Kilgore & The FBI	87	THE RAIN The Roots
18	ON DREAMS FROM (GHOSTWRITER E) Janet Berry & The Music Masters	88	THE RAIN The Roots
19	DO NOT WANT TO LOSE YOU The Roots	89	THE RAIN The Roots
20	DO YOU LOVE WHAT YOU FEEL The Roots	90	THE RAIN The Roots
21	WU DUO! The Roots	91	THE RAIN The Roots
22	DO THE RIGHT THING Richard Kilgore & The FBI	92	THE RAIN The Roots
23	ON DREAMS FROM (GHOSTWRITER E) Janet Berry & The Music Masters	93	THE RAIN The Roots
24	DO NOT WANT TO LOSE YOU The Roots	94	THE RAIN The Roots
25	DO YOU LOVE WHAT YOU FEEL The Roots	95	THE RAIN The Roots
26	WU DUO! The Roots	96	THE RAIN The Roots
27	DO THE RIGHT THING Richard Kilgore & The FBI	97	THE RAIN The Roots
28	ON DREAMS FROM (GHOSTWRITER E) Janet Berry & The Music Masters	98	THE RAIN The Roots
29	DO NOT WANT TO LOSE YOU The Roots	99	THE RAIN The Roots
30	DO YOU LOVE WHAT YOU FEEL The Roots	100	THE RAIN The Roots

22	Blow Monkeys feat. Sylvia Tella	RCA (RCA) 112-22384 (BMG)
23	BATDANCE Prince	Warner Brothers (W 27241) 11 (W)
24	SICK OF IT The Firmives	Long (RCA) 112-27241 (BMG)
25	CRY Waterfront	Polygram (WON) 11 (F)
26	YOU'RE HISTORY Shakespeare's Sister	First (London) (F) 112 (F)
27	TOY SOLDIERS Meriko	CBS (S50) 112-45558 (RCA)
28	SAY NO GO De La Soul	Tommy Boy (J&J) (J&J) B&B (J&J) (RKT)
29	GRANDPA'S PARTY Manie Lovelace	Chrysalis (Chrysalis) COOL (C) 184 (C)
30	THIS ONE Paul McKernney	Polygram (17) 8 (227) (E)
31	LIBERIAN GIRL Michael Jackson	Epic (S50) 112-45549 (RCA)
32	PURE The Lightning Seeds	Globe (GLOB) 11 (RKT)
33	BETTER DAYS Guns	A&M (A&M) 560 (F)
34	WENDY & LISA Wendy & Lisa	Virgin (VST) 118 (F)
35 ¹⁰⁰	SATELLITE KID The Dogs D'Amour	Chine China 112 (2) CHINE 11 (F)

WARNING!

ADEVA

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COOLTEMPO

Dion

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KING OF THE NEW YORK STREETS

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US TOP FORTIES SINGLES

1*	2	BATDANCE (FROM BATMAN), Prince	Warner Brothers
2*	5	ON OUR OWN, Bobby Brown	MCA
3	5	ALIVE, Ricki-Lee Coulter	ECM
4*	10	RIGHT HERE WAITING, Richard Marx	EMI
5*	1	TOY SOLDIERS, Marika	Columbia
6*	8	ONCE BITTEN TWICE SHY, Great White	Capitol
7	7	LAY YOUR HANDS ON ME, Boyz II Men	Mercury
8*	9	I LIKE IT, Dene	4th + Broadway
9	13	COLD HEARTED, Paula Abdul	Elektra
10	6	IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
11	3	EXPRESS YOURSELF, Madonna	Sire
12	11	CRAZY ABOUT HER, Rod Stewart	Warner Brothers
13*	18	SECRET RHYTHMS, Gloria Estefan	Warner Brothers
14*	24	DON'T WANNA KISS YOU, Karyn White	EPIC
15*	19	I'M THAT TYPE OF GUY, LL Cool J	Def Jam
16*	14	DRESSED FOR SUCCESS, Roxette	EMI
17	26	HANGIN' TOUGH, New Kids On The Block	Columbia
18*	20	HEY BABY, Honey Lee Summer	CBS Assoc.
19*	22	FRIENDS, Judy Watley With Eric B/Rakim	MCA
20*	21	NO MORE RHITME, Debbie Gibson	Atlantic
21*	23	THE END OF THE INNOCENCE, Don Henley	Geffen
22*	29	SACRED EMOTION, Donna Diamond	Capitol
23*	28	HEADED FOR A HEARTBREAK, Wenger	Capitol
24*	31	ANGEL EYES, The Jive Jaxx Band	Arista
25*	35	ROCKED YOU, Sweet Sensation	Alco
26*	12	WHAT YOU DON'T KNOW, Exposé	Capitol
27*	17	BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
28*	34	KEEP IN MOVIN', Soul II Soul	Virgin
29	15	WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	Wing
30	16	GOOD THING, Fine Young Cannibals	LRS
31*	38	SHOWER ME WITH YOUR LOVE, Surface	Columbia
32*	39	18 AND LIFE, Shal Roux	Atlantic
33*	36	COVER OF LOVE, Michael Damian	Cypress
34*	-	IF I COULD TURN BACK TIME, Cher	Geffen
35	35	BE MYSELF + I, De La Soul	Tammy Bay
36*	-	HEAVEN, Warrant	Columbia
37*	27	MISS YOU LIKE CRAZE, Natalie Cole	EMI
38	37	IN MY EYES, Steve B	UMG
39*	-	TALK IT OVER, Grayson Hugh	RCA
40	33	BUFFALO STANCE, Neneh Cherry	Virgin

ALBUMS

1*	1	BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros.
2*	2	THE RAW & THE COOKED, Fine Young Cannibals	LRS
3*	3	HANGIN' TOUGH, New Kids On The Block	Columbia
4*	8	REPEAT OFFENDER, Richard Marx	EMI
5*	6	FULL MOON FEVER, Tom Petty	MCA
6*	4	DON'T BE CRUEL, Bobby Brown	MCA
7	5	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8	7	WALKING WITH A PANTHER, LL Cool J	Def Jam
9*	10	FOREVER YOUR GIRL, Paula Abdul	Capitol
10*	11	THREE SHY, Great White	Arista
11*	12	SKID ROW, Skid Row	Atlantic
12*	10	LIKE A PRAYER, Madonna	Capitol
13*	17	THE END OF THE INNOCENCE, Don Henley	Geffen
14	13	BLIND MAN'S ZOO, 10,000 Maniacs	RCA
15*	16	LOVE AND ROCKETS, Love And Rockets	Elektra
16*	14	GHOSTBUSTERS II, Original Soundtrack	MCA
17*	25	MARTIKA, Marika	Columbia
18	19	NEW JERSEY, Boyz II Men	Mercury
19*	27	BIG GAME, White Lion	Arista
20	15	BEACHES, Original Soundtrack	Arista
21	18	SONIC TEMPLE, The Cult	Sire
22	20	THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
23*	24	A NEW FLESH, Simply Red	Elektra
24*	27	DIRTY ROTTEN FEELING... Warrant	Columbia
25	21	BIG DADDY, John Cougar Mellencamp	Mercury
26	23	CYCLES, The Doobie Brothers	Capitol
27*	26	DISINTEGRATION, The Cure	Elektra
28*	28	CUTS BOTH WAYS, Gloria Estefan	Capitol
29*	38	KEEP ON MOVIN', Soul II Soul	Virgin
30	28	KNOWLEDGE IS KING, The Most Deep	MCA
31	35	8IG TIME, Heavy D & The Boys	EMI
32*	31	LET'S GET IT STARTED, M.C. Hammer	Sire
33*	34	WHAT YOU DON'T KNOW, Exposé	Arista
34*	30	ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford...	Arista
35	29	FLOWERS IN THE DIRT, Puff McCartney	Capitol
36*	32	NICK OF TIME, Bonnie Raitt	Capitol
37	33	9 NINE LIVES, Guns N' Roses	Geffen
38*	39	INDIGO GIRLS, Indigo Girls	Capitol
39*	39	GETHTO MUSIC: THE BLUEPRINT, Boogie Down Productions	Epic
40*	36	LAGER THAN LIFE, Judy Watley	MCA

Charts courtesy Billboard, 5 August, 1987 * Bullies are awarded to those products demonstrating the greatest airplay and sales gain.

A & R LP REVIEWS



STOCK IT

STEREO MCs: 33 45 78. *Go Street*, BRP 532. A breeze blows through hip hop alley and puffs up a 15-track debut of smooth coherence, refreshing innovation and occasionally hypnotic quirks. New wave stretch rears its ugly head through musical ingredients too numerous to mention while Rob B's LRC rapping puts it all, undesired for wide appeal, not least for the sampled poultry. **SW**

HEAD: Intoxicator: Virgin V2595.

The maverick Gareth Sogger and his Head Crew return with their swaggering third album, aptly titled *Intoxicator*. In typically bizarre style, they have enlisted the production talents of Tommy Boy and Jonzun crew maestro Michael Jonzun, adding a slicker groove to their big sexy guitars and sharp turn of phrase. With slonduard track leader *The Influence Of Books*, Ice Cream Skin and Walk Like An Angel, it is time their brash, larger than life, bluesy rock got wider attention. **JS**

LONDON BOYS: The Twelve Commandments Of Dance. WEA W278.

Perfect, simple fun, infectious pop music that attempts to be soulful but lacks any kind of charisma. The London Boys' *his Requiem* and *London Nights* appear each side, the remaining commentaries repeat the formula ad nauseum. Pop music has had some good times recently, but this album is a danger to youngsters everywhere. **DEM**

THE DIRTY DOZEN BRASS BAND: Voodoo. CBS 4658977.

The Dirty Dozen Brass Band are an eight-piece group comprising six horn players and two drummers. They play their own patent brand of Cajun bebop jazz and they're wonderful: loose, relaxed and like it should be. With an immitably off-hand cameo from Dr. John, and other guest appearances from Dizzy Gillespie and Branford Marsalis, this is an album to cherish. **AB**

ROBBY KRIEGER: NO HABL. IRS Records No Speak 009.

Robby Krieger's achievements as a rock and blues player have ensured he will never be forgotten. Always a distinctive guitarist, this entirely instrumental album makes no real departures from the style he established some 23 years ago. It benefits from a modern production, but suffers from a lack of any real atmosphere. Requires a Dionysian sex-god singer. **AB**

SLEEPING DOGS WAKE: Understanding. One Little Indian (PLP1).

Distribution: Nine Mile and the Cortel. One man/one woman struggling in a contemporary society and, as a result, producing a post-industrial rumble that is totally aware and positively austere. Sleeping Dogs Wake haven't quite got the songs to succeed but the quality production helps them survive. A cult album with a gothic after taste, specialist stuff that takes some understanding. **DEM**

STED HAWKINS: I Love You Too. PT Records PTLP 008. TED HAWKINS: The Best Of The Venice Beach Tapes. UNED American Activities UACD101. Hawkins returns to the limelight with another enticing collection of searing blues with love for his locs. All 13 tracks are self-penned and reflect his feelings on his God, his family and his life. It's well worth a listen and could well convert those yet to hear his work. Five Venice Beach Tapes LPs, the best of which are now available on a highly collectible CD. **LF**



STOCK IT

X POSSE: Project X. Mango Street WPKS 31.

Based around the hip hop axis of Overlord X, this conglomerate of rappers, fast cut technicians and high class dance specialists come together under the title *X Possé* to bring us some of the hardest and most provocative sounds to emerge from a smouldering UK dance scene. All the way from Hackney, E8, the X Possé includes a more street-wise version of the *Cookie Crew* and the swart Freshi Dames and some contortion-inducing edits and raps from Dark Heat, Kandy, Super T And Storme Lee, Singray, Middleage and Magnificent Sam. An essential and innovative album. **DEM**

THE FUNKNOTZ: Let's Play Scratch's Sniff With Grandpa's Butt. Whanghead Records WH008.

His Hillo and *Art Phage* members meet up at the album might indicate, decide to be very rude indeed. The humour is, of course, purrile consisting mainly of cover of such as *Buena Vista*, the *Munster* theme and *Peter Gun* given new and highly unAmerican names. They get it right here and there however; *F U U I Ain't (Shardic)* is a minor classic and seasons in *The Scum* is a delight. It's childish, it's deranged, it's great. Stock under sick. **LF**

ASTOR PIAZZOLLA: The Rough Dancer And The Cyclical Night. American Records AMR 1019.

Distribution: Confair. First heard in the UK via Sting's postage label, undisputed king of the bandoneon Piazzolla is the 67-year-old Argentinean founder of *Nuevo Tango*, whereby the intoxicating fire of traditional tango rhythms is prolonged by the improvising spice and dance troupe is doing and quite entralling, like Buenos Aires in your living room. He's got the *Face* readers and *Soho* dwellers excited, with a London showcase to amplify the sales. Pure genius. **MA**

BRANFORD MARSALIS: Trio Jeepy. CBS 465134 1.

A double from one of contemporary jazz music's most exalted talents. Press attention has praised this, comparing it to "bender" than Branford's brother Wynton's latest. Branford plays in classic structures, regimented and intense, perfect for the new generation of jazz buffs with its professional delivery and soulful emotion - quality and a qualified. However, the trendy dabblers seeking jazz awareness are far more likely to opt for Wynton's dark sketches than the immediacy of the household Pine. **DEM**

MUSRAT FATEHI KHAN AND PARTNER: Shahan-e-Hind. Real Music World. RWLP 3. *Ghawral* is the musical expression of mystical Islam, the devotional music of the Sufis, and Ali Khan arguably it's greatest exponent. Sufi Gabriel's admitted admiration for music and music won't be enough to popularise it; the harmonium, tabla, hand-clapping backing and possessed singing is fascinating, riveting, awe-inspiring, compelling, given it's four-track, 11 minute format. **MA**

VARIOUS ARTISTS: The Bridge - A Tribute To Neil Young.

Caroline CARL S. Distribution: AVU/Virgin. Discs scallways open the Neil Young wine and oil the engine the better for it, as the proceeds go to The Bridge School charity, so it's in a good cause anyway, but the music is just fine as usual. Lumpy's Cinnamon Girl stands happily with Nick Cave's *Helpless*, but there's not really a duff one amongst them with Pixies, Sonic Youth and Psychic TV also picking up gold stars. Looks to be the most successful of the recent flurry of tribute LPs. **DM**

THE BLACK SORROWS: Hold On To Me. Epic 462891 T.

The *Marionettes* aside (and a touch of the Phil Lynott romanticism too) this still stands up as a credible recording. Although we've come to expect something more basic from Australians, the recording is on the other side of the coin with the emphasis switching more to the art of songwriting. The only thing that looks to hold these people back is a rather warring attitude of jealousy. A Doctor writes: touring should cure this condition. **DM**

WORKING WEEK: Fire From The Mountain. 10 Records C 3098.

Larry Stabbins' lengthy sojourn in the south of Spain has brought an exotic bloom to his saxophone and the luxuriant vocals of new singer Julie Taggett (formerly Julie Driscoll) bind the disparate threads of jazz, Latin and rock to produce a beautifully textured work. There are some dramatic swings in mood from the smoky, rock commentary provided by Mancunian poet Lem Sissay on *This Time* to the haunting piano vocal on *Contemplation* - vocal of Etienne Daho. *Fire From The Moon*. Fire From The Mountain brings new credibility to Working Week's eclectic music cause. **MF**

THE NEW CRITICS: Distemper. Citadel Records CGAS 807.

Distribution: Rough Trade/Capt. At lost an album from a young Aussie band who don't want to sound like INXS. No, these boys are into genuine assikin' rock'n'roll and much the better for it. Singer Lou Younger has a nice line in snappy lyrics and the band behind him are a veritable power-house. It's all good hard rocking and they should have a great live band. The September session should prove this and do wonders for their sales. **LF**

MUSIC LOVERS: Martin Aston, Adam Block, Karen Faux, Leo Dunne, Mike Henderson, Duncan Hulton, Peter Smith and Selina Webb

Reviewed by David Giles

RIVER CITY PEOPLE: (What's Wrong With) Dreaming? (EMI 12/CD) EM55. Powerfully built around a Smiths-style guitar riff, the vocal harmonies have a distinctly American — country, even — feel about them, which could ensure a lot of airplay for this Liverpool quartet.

THE DECEIVERS: It Breaks My Heart. (Sedation 12) EDIT 3. Definite shades of mid-period Roxy Music about this Anglo-Irish band's sound, notably the vocals which are crooned in Ferris-style manner. Their ability to pen powerful melodies as demonstrated here should see them do well.

LIZA MINELLI: Losing My Mind. (12/CD) ZEE 11. Minelli is "brought back to life" by the Pet Shop Boys, writing one side and producing the other. One song is a cover of a Stephen Sondheim classic with synthesizer backing, the other is a Tennant/Lowe original with orchestral backing. Presumably, it's the former track that ends up on the A-side...

STOCK IT

REM: Stand. (WEA 12/CD) W2833 759 922833-7). Another chance for the anthemic track from the Green album (in a recycled paper sleeve no less) that ranks alongside their best, simply for its immensely addictive chorus. A big hit in the light of their recent shows.

NENEH CHERRY: Kisses On The Wind. (Circa 12/CD) YR 33. Precocious track lifted from the LP which isn't as strong as her previous two singles but should still follow them into the top 10. This one begins with an outburst in Spanish and locks into a naked, sparse groove like a soul number with the bottom removed.

THE KLF: Kylie Said To Jason. (KLF Communication 12/CD) KLF 010. Latest scam from Bill "JAMS/Time Lords" Drummond, a mercifully irreverent parody of everyone from SAW to the Pet Shop Boys to house music. Like Doctor's The Tardis could well



PRIMAL SCREAM: furiously fine, explosive and singalong

fool us all and strike it rich. Extremely irritating after a few spins, but presumably that's the idea.

STOCK IT

SKIN GAMES: Tirade. (Epic 12) SGA 51. Wendy Pogue's 'feminist anthem' and the band's most potent number. Like previous singles it's a heady combination of rock power and strong songwriting, and although radio producers may initially balk at lyrics about "underwear" and "child-bearing hips", it's about time this lot got the huge success they deserve.

STOCK IT

PRIMAL SCREAM: Ivy, Ivy, Ivy. (Creation 12/CD) CRE 067 T-A. A furiously fine return to the Creation label for a group still hoping to shake off the 'Sisters revival' tag. Should do it, as it's their hardest and noisiest offering to date, like a cross between the Beach Boys and early Johnny Thunders, with explosive guitar hooks and a singalong chorus.

STOCK IT

SYDNEY YOUNGBLOOD: If Only I Could. (Circa 12) YR (T) 34. Lush, sonorous vocal driven by a pulsating bass line and complemented by some sparkling streams of Flamenco guitar. Youngblood looks set to become a big name on the strength of this single.

BEEF: Head Exploding Experience EP. (Arista 12) T 0022. Second offering from London-based quartet who combine intricate rhythms with the intriguing vocals of Jone Stokes. She switches effortlessly from the Liz Fraser "alteral" style of singing one moment to gravelly raunch the next.

THE ART OF NOISE FEATURING MAHLATHINI AND THE MAHOEFLA QUEENS: Yebel (China/Polydor 12) CHIN4 18 889 685-1). Poor old Mahlothin (The Lion of Soweto) gets the old beatbox treatment. Is this really the only way we can market African music in the UK? I think not. But nevertheless, an interesting clash of cultures. This year's Ye Ke Ke Ke

THE OUTSIDERS: Handfuls Of Nothing. (Red 12) (I) a.r.m.a.d.i.l.l.a. A sprightly pop song in thePrefab Sprout/Aztec Camera vein which is already receiving a good deal of airplay. Its lyrical exuberance and plaintive delivery make it worth investigation.

DAVID PEASTON: Two Wrongs Don't Make A Right. (WEA/Geffen 12) GEF 58 927 518-7). Debut from latest Geffen soul discovery, ex-Brooklyn schoolmaster Peaston. Another big-man-with-a-big-voice in the Vandross tradition, and judging by the spry charm of this single, he could soon find his record sales emulating his girl.



NENEH CHERRY: not as strong, but should still do it

LISA STANSFIELD: This Is The Right Time. (Arista 12/CD) 112 512). The first release from Stansfield since her successful collaboration with Coldcut, and a very effervescent, bouncy number it is, reminiscent of her Big Life colleague Yaz. There are nods to Seventies soul in the vocals and the beat is house-influenced, so big bucks beckon.

THE BEATMASTERS: Hey DJ I Can't Dance To That Music You're Playing/Ska Train. (Rhythm King 12) LEFT 34/1. A double A-side that makes all other dance records of the week wilt. A stomach-churning bassline alternates with a sorrowful chorus and some sturdy rapping in Hey Mr DJ, while the spirit and manic edge of ska is given an extra lift on the reverse. A massive hit.

MOHAMED: Ham Safar. (Dance Factory/Fun Factory) 12/CD) FUNFAC (M) 1912. Smiley does a feat! A bizarre blend of eastern and western music where the vocals of former political activist Jowad 'Mohamed' Kazimi from Afghanistan are battered into submission by an eerie pounding bassline courtesy of A Guy Called Gerald. Quite unique!

THEN JERICHO: Sugarbox. (London 12/CD/T) LON 235). TJ wind down a little after the brow-beating bluster of their last few records. It's a pleasant, if a little melodramatic, rock ballad, although it has too much of an air of a rock band taking a breather between more punchy numbers.

NIK KERSHAW: Elizabeth's Eyes. (MCA 12) 257577-0. Kershaw couldn't crack the charts with his last — and very fine — single, then what hope this one? Another track pulled from the recent LP, it boasts a surging melody and memorable chorus. A superior pop record, as you'd expect.



BEEF: head exploding

TOP 40 SINGLES

1	2 DAYS	Virgin EM42 (E)
2	SICK OF IT	BMG 94247 (BMG)
3	SHE BANGS THE DRUMS	Sirestone CBS (E)
4	BETTER DAYS	ARM AM95 (F)
5	QUE (CIAO BABY)	Bigman Bopcat BEG235 (E)
6	GOODWILL CITY	Capitol CDS (E)
7	YOU'VE GOT TO CHOOSE	Fox B CDMS (E)
8	CHOICE!	BMG 94285 (BMG)
9	YOU'RE HISTORY	London 117 (E)
10	CARIVANTO TO ME	Epic EM9 (E)
11	SONG FOR WHOEVER	Capitol CDS (E)
12	SLOPPY HEART	Virgin 9511 (E)
13	NEVER ENOUGH	Foal FOOD21 (E)
14	BLUE MOON REVISITED	Cooking Vinyl PV1911 (E)
15	WARRIOR	Virgin 9511 (E)
16	WHERE WE WERE MEANT TO BE	Mercury 15423 (E)
17	PARADISE	Island LAZY14 (E)
18	MISTY MORNING, ALBERT BRIDGE	Fogus Motown/WEA T240 (E)
19	CHILDREN OF THE REVOLUTION	Rhythm King 187054 (E)
20	IN VIVO	Muse MUTE8 (MUTE) (E)
21	HYMNOTIZED	Fox B4233 (F)
22	HERE COMES YOUR MAN	A&M 409 699 (E)
23	CLOSE TO FINE	Epic 654907 (E)
24	THE FEE SESSIONS	Strange Fruit SF5982 (E)
25	PAK SUNSHINE	WEA V241 (E)
26	SALLY CINNAMON	Island 13835 (E)
27	TRYING TO BE KIND	New Yorker/Columbia/CBS 3318 (E)
28	SHATTER	Bigman Bopcat BEG235 (E)
29	FOR LA MOUCHE (THE FLY)	Rhythm King 18713 (E)
30	POP	Bigman Bopcat BEG235 (E)
31	ORANGE CRUSH	Warner Brothers W9296 (E)
32	PRAYER	Island 15413 (E)
33	SIT DOWN	Bigman Bopcat BEG235 (E)
34	SHE'S SO YOUNG	Columbia/EMI (E)
35	STREETS OF YOUR TOWN	Bigman Bopcat BEG235 (E)
36	IT'S IN LIVERPOOL	Foundation 751 (E)
37	BLAZING SADDLES	Mercury 15414 (E)
38	POEM OF THE RIVER	Enigma ENY11 (E)
39	PSYCHONAUT	Sirestone Two 5153 (SIRE)
40	THE BIG E	A&M ACK31 (E)

TOP 20 ALBUMS

1	PEACE AND LOVE	Fogus Motown W9247 (E)
2	VELVET	MCA MCA265 (E)
3	BETTER MOPTOP	Virgin 9529 (E)
4	KITE	Virgin 9529 (E)
5	SONIC TEMPLE	Bigman Bopcat BEG149 (E)
6	GREEN	Warner Brothers W9234 (E)
7	THE ROSES	Sirestone CBSL202 (E)
8	POP ART	MCA MCA247 (E)
9	DISINTEGRATION	Foal FOOD14 (E)
10	DOOLITTLE	A&M CAD95 (E)
11	MIND BOMB	Sirestone CBS 64331 (E)
12	MARIA MCKEE	Geffen GEF272 (E)
13	PROTEST SONGS	Kitchenware KMR1 (E)
14	BLIND MAN'S ZOO	BMG BOW24 (E)
15	SHOOTING RUBBER BANDS AT THE MOON	Geffen GEF218 (E)
16	LAH	Rhythm King 187131 (E)
17	SEMINAL LIVE	Bigman Bopcat BEG104 (E)
18	SWING THE HEARTACHE	Bigman Bopcat BEG104 (E)
19	WAKING HOURS	ARM AM4656 (F)
20	WORKBOOK	Virgin ANOVA51 (E)

Compiled by Music Week from Gallup Data

THE BRAND NEW ALBUM

LP MC CD

465145 1-4-2

TOP • 20 • COMPILATIONS

- 1** NOW DANCE '89 CD
Various
EMI/Virgin 1400 J
- 2** DEEP HEAT 3 CD
Various
Telstar 512K 2344
- 3** THE HIT FACTORY VOL. 3 • CD
Various
Foster/PMI HF 8
- 4** NITE FLITE 2 • CD
Various
CEP MCO08
- 5** HOT SUMMER NIGHTS CD
Various
Sphix 53M 680
- 6** THE HITS ALBUM 10 • CD
Various
CBS/WEA/BMG HITS 10
- 7** GLAM SLAM CD
Various
K 14512K 2155
- 8** THIS IS SKA CD
Various
Telstar 512K 2246
- 9** PRECIOUS METAL • CD
Various
Sphix 53M 875
- 10** DIRTY DANCING (OST) ★★ CD
Various
RCA 8184108
- 11** PROTECT THE INNOCENT CD
Various
Telstar 512K 2243
- 12** RAINBOW WARRIORS CD
Various
RCA 8171045
- 13** REGGAE HITS VOL. 6 CD
Various
Jedster JED 1086
- 14** GOOD MORNING VIETNAM (OST) • CD
Various
A&M 14M 9712
- 15** GHOSTBUSTERS II CD
Various
MCA/MCA 6056
- 16** THE 2 TONE STORY CD
Various
2Tone/Chrysalis/Chart 5097
- 17** SOFT METAL ★ CD
Various
Sphix 53M 843
- 18** THE BLUES BROTHERS (OST) CD
Various
Atlantic 8 10713
- 19** RHYTHM OF THE SUN CD
Various
Telstar 512K 2242
- 20** BUSTER (OST) ★★ CD
Various
Virgin 5254

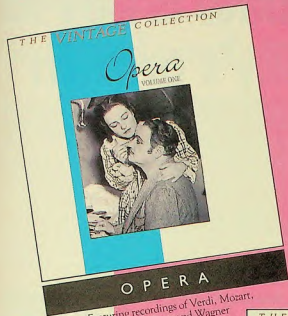
- 54** ROACH'ORB • CD
Roach'orb
CBS 464001
- 55** EARTH MOVING CD
Mike Oldfield
Virgin 72419
- 56** RENOTE • CD
Herb Alpert
Crest/Virgin 62K4
- 57** THE STONE ROSES CD
The Stone Roses
Silvertone OREK 507
- 58** TAKING ON THE WORLD CD
Gun
A&M 14M 707
- 59** GOOD TO BE BACK • CD
Nondie Cole
EMI/USA INT 142
- 60** THE ESSENTIAL DOMINGO CD
Piaquito Domingo
Dunhill Cosmopolitan PDI7
- 61** DIESEL AND DUST • CD
Madrigal Oil
CBS 464005 1
- 62** WALTZ DANCING CD
Medicine Melodians/Boadilla Orch.
Fpc 460733
- 63** THE FIRST OF A MILLION KISSES ★★ CD
Fairground Attraction
RCA 8171186
- 64** POP ART • CD
Transmission Vamp
MCA/MCA 3121
- 65** DISINTEGRATION • CD
Cure
Friedman/Polystar 110014
- 66** THE INNOCENTS ★★ CD
Exposure
A&M 14M 95
- 67** LIVE IN THE CITY OF LIGHT ★ CD
Simple Minds
Virgin 520X17
- 68** MONEY FOR NOTHING ★★ CD
Dire Straits
Virgin/Phonogram V95H 14
- 69** SONIC TEMPLE • CD
Cult
Beggins/Beggins EGCA 98
- 70** GHETTO MUSIC CD
Boogie Down Productions
J&M 8P 88
- 71** SHE'S SO UNUSUAL CD
Cheryl Lempert
Personel 453267
- 72** THE JOSHUA TREE ★★★★★ CD
U2
Island 105
- 73** GREEN • CD
R.E.M.
Warner Brothers 1W224
- 74** MYSTERY GIRL • CD
Roy Orbison
Virgin 1375
- 75** TRACY CHAPMAN ★★ CD
Tracy Chapman
Elektra 8734

- 14** Queen • CD
Paralogue PCSD 107
- 15** WHEN THE WORLD KNOWS YOUR NAME ★ CD
Deacon Blue
CBS 462311
- 16** PARADISE • CD
Inner City
10/Vega 12481
- 17** PAST PRESENT ★ CD
Clonard
RCA 817874
- 18** RAW LIKE SUSHI • CD
Neneh Cherry
Crest/Virgin 62K4 8
- 19** FLOWERS IN THE DIRT • CD
Paul McCartney
Paralogue PCSD 106
- 20** KARYN WHITE • CD
Karyn White
Warner Brothers MW 235
- 21** BEACHES (OST) CD
Brite Midler
A&M 14R1833
- 22** A NIGHT TO REMEMBER CD
GundLapper
Fpc 462491
- 23** LIKE A PRAYER ★ CD
Madonna
Siv MW 239
- 24** THE RAW AND THE COOKED ★ CD
Fine Young Cannibals
London 128081
- 25** EVERYTHING ★ CD
Bangles
CBS 46279 1
- 26** FULL MOON FEVER ○ CD
Tom Petty
MCA/MCA 6024
- 27** WATERMARK ★★ CD
Eurythmics
WEA MW 191
- 28** LIFE IS A DANCE - THE REMIX PROJECT CD
Chino Milan
Warner Brothers MW 248
- 29** THE END OF THE INNOCENCE CD
Don Henley
Giblin MW 252
- 30** G 'N' R LIES ... • CD
Guns N' Roses
Giblin MW 218
- 31** JUMP - THE BEST OF THE POINTER SISTERS CD
Pointer Sisters
RCA 819019
- 32** KYLIE ★★★★★ CD
Kylie Minogue
PWL HF 3
- 33** ESPECIALLY FOR YOU CD
Jon Longthorne
Telstar 512K 2245
- 34** KITE CD
Kirsty MacColl
Virgin 6M4 1
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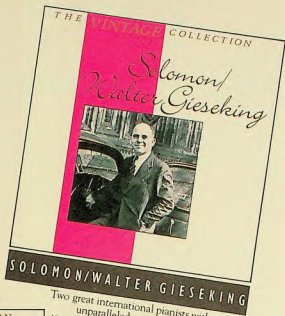
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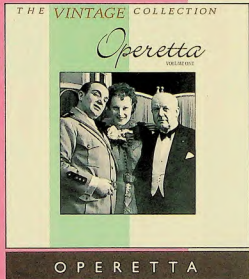
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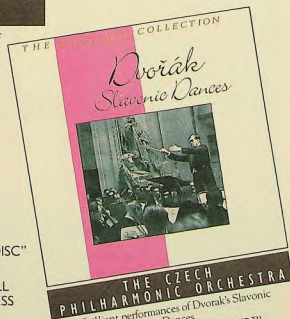
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New name is key to Piccadilly's growth

by Bob Tyler

IN A move to attract a stronger audience Piccadilly has made important changes to its FM service, Key 103.

The Manchester station is now called Piccadilly Key 103. "We want to re-establish the Pic-

cadilly brand name," says Piccadilly MD Julian Allitt.

"Until now Key's music has been a little esoteric. The playlist has been amended to take into account chart music and strengthen specialist music areas such as indie."

Changes have also been made to the AM service. It is now targeted to a marginally older audience and has more of a Gold and Classic Hits flavour.

All the changes have been made with the full support of the station staff and, subject to IBA approval, Allitt plans to increase the local news output of both services.

Before the end of the year Greater Manchester will have two new incremental stations on air, KFM in Stockport, and Sunset.

Allitt welcomes the competition: "The Miss World Group has always supported the IBA's plans for incremental radio."

Invicta floats with France in its sights

by Sarah Davis

IN THE bicentennial year of the French Revolution, Ken's Invicta Sound has its sights on France as well as England for major expansion. To finance its future plans Invicta has announced its flotation on the Unlisted Securities Market, sponsored by Charterhouse Bank. Managing director Nigel Reeve says Invicta is interested in forming a south east radio group in which there is no such group in the area at present.

He points out that Invicta — which broadcasts two services, Invicta FM for 15 to 35-year-olds and Coast AM aimed at 30 to 55-year-olds — is currently the largest radio group in the south east outside London.

Latest BARB figures show it's the most popular choice in the area with 25 per cent of adult radio listening compared with its nearest rival, Radio Two with 20 per cent and Radio One with 18 per cent.

Invicta also recently bought an interest in a new radio station in Boulogne called Continental Invicta and wants to invest in further stations in north west France. Local community radio in areas such as Ashford, Dover/Folkstone and Thanet is also coming under close scrutiny as an alternative service to Invicta FM and Coast.

B R I E F S

● THE NEW IR station for Oxford, Fox FM, is due to open on September 15 on 102.6 FM. Although only on one frequency the station proposes to offer "split" services. Fox FM will be the main daytime service, handing over to Red Fox, aimed at the 15-24 age group, at 7pm, then giving overnight with Gold Fox, aimed at an older age group.

● EPIPIPH, CONSIDERED jazz musician and composer Charles Mingus's most complex composition, is to be screened by Channel four on August 5 at 11pm. The world premier of the longest and largest work composed for a jazz orchestra was recorded at New York's Lincoln Center on June 3.

● A NEW six-part series on Beethoven, introduced by Michael Berkeley, started on July 29 with Symphony No. 6. The BBC Two programmes are broadcast on Saturday from 6.40 to 7.30pm.

● ROBIN ROSS, head of music at Piccadilly Radio, is on attachment to the overnight satellite-delivered service, Radio Radio. He is working with Radio Aire MD David Thomas. Both stations are part of the Miss World Group.

● CAPITAL RADIO'S Tim Westwood will be visiting New York every month until the end of October to record a show with New York DJ and record producer Marley Marl. Sponsored by a US sports show interviews with New York rap artists. New York is the home of rap and I'll be bringing that vibe back to the Capital Radio show."

Westwood says he is bringing New York rap radio to London: "There will be exclusive dub plate specials plus interviews with New York rap artists. New York is the home of rap and I'll be bringing that vibe back to the Capital Radio show."

	RADIO 1 NOV 20 1989 ESTABLISHED 1967 FM only	RADIO 1 NOV 20 1989 ESTABLISHED 1967 FM only	REVENUE NOV 20 1989 ESTABLISHED 1967 FM only	LIST NOV 20 1989 ESTABLISHED 1967 FM only
ART OF NOISE	China	6	—	—
ASWAD On And On	Mango	14	B	8
BLACK BOX Ray On Time	de Construction	8	—	—
BLOND MONKEYS' Choir	RCA	16	A	A
BOSTON, MICHAEL Soul Provider	CBS	5	—	—
BOS' Top Muck	CBS	28	20	A
BROWN, ROBERT On Four One	MCA	25	20	A
CBRABAN, KATE Young Boys Are My Weakness	London	7	7	B
CHERRY, NIKKI Kiss On The Wind	Coca	6	—	—
COLE, NATALIE Ray Of The Night	EMI USA	6	6	—
DOOPER, ALICE Passion	Epic	7	8	B
CUTTING CREEP Forever A Rock And A Hard Place	Capitol	20	22	B
DANNY WILSON The Second Summer Of Love	Virgin	20	22	B
DEAR JEANETTE	ASM	—	—	—
DARLING YOU'RE GONNA BE A STAR	Epic	11	19	A
DEAD OR ALIVE Come Home With Me Baby	Epic	—	—	—
DELA MITRI Kiss This Thing Goodbye	ASM	8	—	—
DE LA SOUL Say No Go	Atlantic	17	18	B
DEEN, KING OF THE NEW YORK STARS	Arctic	19	4	—
DOOBIE BROTHERS The Doctor	Capitol	15	18	B
DOGS D'AMOUR Savella Kid	Chase	5	—	—
FLACK, GLORIA Don't Want To Lose You	Epic	19	19	A
FRANK, JERRY (aka Link Choo Choo Look Look)	—	—	—	—
FUTURES	AT&T	11	8	B
GUN BROTHERS	ASM	17	10	A
HENLEY, DON The End Of Innocence	WEA	21	15	A
INNER CITY Do You Love What You Feel	10	8	8	B
JACKSON, MICHAEL Liberman Girl	Epic	12	19	B
JIVE BUNNY & MASTERMINDS Swing The Mood	—	—	—	—
JONASSEN, PAUL Musicopolis	CBS	6	—	—
KIT, EARTH, NIKKI BEAT Che Cha Chee	Arctic	20	22	A
LAUPER, CYNDI Through The Night	Epic	—	—	—
LIGHTNING SEEDS Pure	Ghetto	17	18	A
LIVE TIME American Eyes	Fantasia	5	5	—
LONDON BOYS London Nights	WEA	20	20	A
LOVE AND ROCKETS Say Alive	Beggars Banquet	8	—	—
MACCOLL, KRISTY One	Virgin	13	17	B
MARTINA McBride	CBS	10	10	B
MCCARTNEY, PAUL The One	Parlophone	17	15	B
MIDEMASTER, KEVIN Where We Were Meant To Be	Island	4	—	—
MILLI, BETTE Wild Enough My Way	Atlantic	8	8	B
MILLI VANELLI Kiss On The Run	Cooltempo	—	—	—
MINOCCI, KATE Madman Change A Thing	FML	18	14	A
MONTANA, JUNEI Never Lose Love	5	9	9	B
MORALES, MICHAEL Who Do You Love	Wang	—	—	—
NICKS, STEVE Long Way To Go	Parlophone	7	7	B
ONE 2 MANY Writing On The Wall	ASM	6	—	—
ORSON, BOB Columbia Bus	Virgin	—	—	—
PETTY, TOM Running Down A Dream	MCA	18	23	B
PRIMITIVES, The So's Off	RCA	9	8	B
RIVERDANCE KINGPIN & FBI Do The Right Thing	10	8	—	—
RIVER CITY PEOPLE When's A Woman With Dreaming	EMI	—	—	—
RIVER DELICIOUS Cheems	WEA	13	17	B
ROSE DIANA Paradise	EMI	—	—	—
ROSETTE Dedicated For Success	EMI	—	—	—
RUPUS & CHAKA KHAN Ain't Nobody's Business	Warner Bros	20	17	A
RUETHERFORD, PAUL Oh, World	8th & Broadway	7	—	—
SHAARAT Turn The Music Up	Polydor	—	—	—
SHARPEXPER'S SISTER Revue History	London	10	5	—
SILVERCREST The Real Life City	RCA	—	—	—
SIMPLY MINDS Look In	Virgin	20	11	A
SIMPLY RED & New Flame	WEA	21	19	A
SOMIA You'll Never Stop Me From...	Chrysalis	10	14	B
SOUL ISLAND Back to Life	10	16	18	B
STANFIELD, USA This Is The Right Time	Atlantic	—	—	—
STAYC The Real Thing	Silvercrests	8	7	—
TEXAS Everlong Now	Mercury	5	—	—
THEN ERIC! Sugar Babe	London	16	6	A
TRINIBONIAMP London's Of Love	MCA	29	11	A
WATERFRONT City	Polydor	5	5	—
WATTS, JODI Friends	MCA	9	4	—
WENDY & Lisa Landshuter	Virgin	14	16	B
WHITE, KAREN Supervision	Warner Brothers	11	14	B
WILD WATERS Cruising Club	Parlophone	5	8	—
WILLIAMS, ALYSON I'm Never Your Loving	Def Jam	6	—	—
WOMACK & WOMACK A&P	8th & Broadway	—	—	—

A more detailed playlist breakdown, tracking special records, is available from the Research Department. For details of this weekly service, call Tony Taylor on 01 387 6611 or 274. Records are eligible for the grant if they are on the current Radio 1 playlist or on at least 4 or more plays on Radio 1 (not week as monitored by Radio 1's Romeo computer or CI) or on the current or more current UK playlist (A & B & C).

SMS dishes up a solution to signal sending problem

by Stu Lambert

WHAT'S THE quickest way from London to Glasgow? Up to a satellite and back down again, according to John Ross-Barnard, chief executive officer for Satellite Media Services.

SMS uses the Intelsat satellite to distribute mono or stereo audio information and supporting text or data from its London control centre, or even directly from a facility house over a direct line, to suitably equipped radio stations anywhere in northern Europe.

EMI took advantage of Satellite Media to simulcast the first play of Cliff Richard's 100th single, and satellite transmission of a series of concerts by major artists including Elton John, Bobby Brown and Fairground Attraction began on June 30, scheduled by PPM Radiowaves.

The system is increasingly used by the ILR network, where it already provides a strong service for radio commercials, and to syndicate radio programmes including Radio Clyde's music show, Soundcheck.

SMS points out that the system is fully proven; similar operations link more than 4,000 radio stations in the USA. Because it uses digital audio, the quality of the material is high, and, perhaps most importantly, satellite transmission is a fast and direct method of distribution, allowing virtually instant delivery and confirmation.

The basic installation at the receiving end consists of a 1.8 metre dish connected to a computer downlink equipment which provides 2x7.5 kHz mono audio signals for news, interviews and AM services. Adding optional equipment to suit the particular needs of



SATELLITE SIGNAL is high quality digital audio, transmission is fast and direct

the site substantially improves the quality and flexibility of the system. A 2 x 15 kHz stereo modulator feeds specially developed remote control DAT recorders or DAMS, (Digital Audio Storage), allowing fully automatic remote control downloading of material.

In addition, the system can send data to printers, providing news as well as hard copy of scripts, schedule details and any other associated documentation, and can also address computers directly. Up to five DAT recorders and three printers can be controlled at the site allowing material to be placed directly with the traffic office, programme controller's office or with special individuals.

Grae Allan, chief engineer at Radio Clyde, uses Satellite Media Services to distribute Soundcheck, which is broadcast by all Scottish ILR stations. The show is recorded

on Thursday and received by the stations on Friday for Sunday broadcast. Allan says that sending a DAT tape to the SMS control centre for satellite broadcast to the Scottish stations is faster and more cost-effective than distributing the tapes by conventional methods.

Clyde also uses the services to receive ads and are thinking about simultaneous live transmission in the future. Allan says he "definitely expects increasing traffic in the next six months. It's really good."

Tim Blackmore, programme director at PPM Radiowaves, is just as happy to endorse the satellite idea. Around 25 stations receive PPM's NatWest-backed series of concerts, some broadcasting the show live, others from DAT.

Blackmore has also cut costs on an existing show. For the last two years he's been transmitting Rockline over a British Telecom video circuit, simply because no stereo audio transmission lines were available. SMS has solved his problem, and Blackmore says: "As far as we're concerned it's going to prove an immensely useful system of distribution. We'll certainly be using it a lot in the future."

With others including Celia Ketch, of EMI Records' regional sales promotions office also acclaiming the service, Ross-Barnard is keen to emphasise the potential for record companies to improve their distribution to radio stations. And he agrees that smaller labels might benefit from the cost-effectiveness and simplicity of satellite.

Another intriguing option is broadcast interviews with journalists at each station making their own contributions. And no squawky telephone line quality — it's gone digital.



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RADIO

STATION PROFILE

GWR FM

by Chris Reistrick

STEVE ORCHARD has been GWR FM's programme controller for two months and presents the breakfast show from the Bristol studios. GWR has two other breakfast shows for Bath and Swindon. News bulletins and commercials are also split.

GWR covers south Gloucestershire, west Oxfordshire, north Somerset, Wiltshire, Avon, and parts of Devon and Berkshire. Orchard claims GWR "belongs to probably the most acquisitive radio group in the network." The GWR group comprises Radio 210, 2CR, Plymouth Sound and Brunel on MW. "GWR competes with Radio Two, Radio Bristol and Radio Wiltshire. But Radio One is GWR's enemy."

GWR is a shareholder in Superstation, formerly Radio Radio.

MUSIC POLICY

"We've gone for much more music-led programming recently. We

have category one, high rotation 15 to 40 records, roughly in line with the top 15. We place an emphasis on what is selling well, what is on TOP, and what the papers are talking about." These records get 4.5 plays per day on average.

Category two is low rotation — "stuff which is possibly too growing a little tree" — and new releases; 25 singles are played a couple of times a day. The station now uses a computer system to choose tracks, presenters only have one choice an hour. "We're not slaves to computers. We're quite happy with people overriding them to a certain extent."

PRESENTERS

Orchard singles out Peter Rowell (Ex-BBC Radio Newcastle) as "producing really creative radio from 9am until noon, and Phil Kennedy on Superstation. He makes special mention of Gary Vincent whose show from 2 to 5pm includes Hilline, a slot for listeners' choice via the BRP telephone network. These votes are incorporated into the playlist meeting.

The only specialist show is CD classics from 10 until midnight on a Sunday, but Andy Westgate showcases local demo tapes whenever possible on his 5-6pm show.

LOCAL TALENT

GWR helps run an annual competition, this year called First Cut, with HTV to find the best rock bands in the area. Two demos are played each day for about two months and again listeners vote. Included in the prizes are a session in Peter Gabriel's studio in Bath and an MTV-made video.

LISTENERSHIP

The latest RSGB gives GWR in Bristol 40 per cent of listenership against Radio One's 35 per cent. In the south west area where it is 50 per cent against Radio One's 33 per cent. Orchard feels that with a new BBC station having just opened in April, and FIP (For the People) due to go on air in August, the atmosphere is "bracing".

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

Table of Top 40 Singles with columns for rank, artist, title, and label.

TOP 20 ALBUMS

Table of Top 20 Albums with columns for rank, artist, title, and label.

A&R INDIES

CRACKING



WRECKLESS ERIC and his Le Beat Group Electrica

by Dave Henderson THE RELEASED Emotions label releases a second volume of laid spoken guitar noise on Soft Lights And Loud Guitars. Available through Pinnacle it's a showcase for Welsh warlocks **Anhrefn** and the wonderfully named **Least Rough Cause**. Loud and snotty stuff — with more than a slap of venom. The fabledly named Heloptra Records label releases an album from **The Disney Razers** titled **750kg Maximum Breakdown** and that'll be available in a flurry of fur and leather from Probe and the Cartel. From Soem's North eccentrics, **Beef** release a new four-track EP called **Head Exploding Experience** on the German Artios label and the swingingly swinging **Delmonos** release their third album, simply called **The Delmonos**, on Hangman through Revolver and the Cartel.

THE EVER-productive **Dub Sex** release an album/CD package called **Splintered Faith** on the Cut Deep label and take their threadbare jackets closer to the hearts of the nation with an even more pronounced, but still politically succinct sound. From the Channel Islands, **The Risk** check the **State Of The Union** with a three-track 12-inch EP on the Unicorn label through Nine Mile and the Cartel and Manchester's most labelled band (they've been an every-rated album since Napsaid Death, the thrash generation lost to embrace **Defection's** Purity Dilution on Nuclear Blast through APT. So, if that's your bag, then there it is. Also from APT, there's a "wacky" punk album from **Cocks In Stained Sheets** and that's on **SPN** and it's called **Tune In, Turn On**. Also from APT, **Grinder's** best selling album **Down For Living** is now on CD and German eccentrics **Kivi Sex** come up with hard punk acid dance on **Home Fucking Is Killing Prostitution** (an interesting wordplay I'm sure you'll agree). From Fundamental, APT has **Drowning Pool's** Aphonia, from Canada's Network label there's **Top Bad**, a 12-inch from **MC 900PI Jesus**.

BACKS ANNOUNCES a new distribution deal with Run River Records, a label which has released folk to flamenco. There are album, cassette and CD releases from **Steve Tilston**, **Maggie Boyle**, **Felicity Buiskin**, **Gary Mall** and **The Shamblers** and **Wizz Jones** among others. The late **Nico** turns up on an album and CD featuring a selection of live cuts. On the Performance label, it's called **Live Heroes** and it's available through Revolver. Also on the Revolver shelves is the debut album from **Wild Billy Childish's** new productive base, **The Headcoats** with **Headcoats Down!** **The Charlottes'** **Lovehappy** album on Subway and a 12-inch from **Kaveah Millibar** on Subway titled **Do It Again**. **Roy Harper's** Valentine LP from 1974 gets a dusting off on **Awareness** in album/cassette and CD format). **The Electric Nipples** have a CD on Peacerville called **The Peacerville Recordings**. It features everything they ever recorded for the label, running in at 40 tracks.

THERE'S A new release from Crammed sampling division, the **SSR** label, now distributed by Pinnacle's dance distribution arm Recut. The 12-inch in question

is **Hallucination Generation** by the gore-friendly (well, the name is anyway) **Groesome Two-some**. The industrial generation gets an overhaul with a new album/CD issues from **One Little Indian**, **Sleeping Dogs Awake's** debut set. **Understanding**, is austere and emotion-pocked and available through Nine Mile and the Cartel.

ACCLAIMED AS the most highly-rated album since **Napsaid Death**, the thrash generation lost to embrace **Defection's** Purity Dilution on Nuclear Blast through APT. So, if that's your bag, then there it is. Also from APT, there's a "wacky" punk album from **Cocks In Stained Sheets** and that's on **SPN** and it's called **Tune In, Turn On**. Also from APT, **Grinder's** best selling album **Down For Living** is now on CD and German eccentrics **Kivi Sex** come up with hard punk acid dance on **Home Fucking Is Killing Prostitution** (an interesting wordplay I'm sure you'll agree). From Fundamental, APT has **Drowning Pool's** Aphonia, from Canada's Network label there's **Top Bad**, a 12-inch from **MC 900PI Jesus**.

THERE'S A couple of CD packages by **The Birthday Party**, following the release of this year's **Prayers On Fire** and **Junkyard**, the newies are **Hee Haw** and **Mulholy/The Bad Seed**. Both are available through Rough Trade and the Cartel. On Playtime, through APT, the highly press-praised **New Fast Automatic Deffoliva** have their first single, simply titled **Lions**. A 12-inch it also includes two more cuts. **Flower power**, or what?

AT PINNACLE, there's the inevitable shell shock of all-consuming **interest**. On the way out of the door at the moment is **Shedowy Men** on **A Shadowy Planet's** **Sonny Show Stoppers** on Gloss, a copy of which I've been trying to secure from Mr Glass for some three weeks now. Advance tapes suggest that it's a groove of instrumental delights from this

Canadian trio who take the whimsy of **The Shadows** several steps further. Mr Glass? Are you out there? [And, can I have a CD?]. Also at Pinnacle, there's a brace of **BCM Records** hooting up the dance floor, and these include **Guest Crew 2's** **So Def**, **So Fresh**, **So Stupid** album and the **2 Live Crew's** **Love Somthin'** double set. **The Pandoras** have an album on **Roadrunner** called **Rock Hard**, **Bow Wow Wow** have **The Very Best Of Bow Wow Wow** on **Receiver** and from the archives, **Beat Goes On** come up with **Bladwyn Pig's** **A Head Hiss**, **Out and Quicksilver Messenger Service's** **What About Me**. **New Peel** sessions due on **Strange Fruit** include **The Four Brothers**, **Gary Human**, **Doom** and German combo **FSK** (which stands for the typesetting delight **Freiwillige Selbstkontrolle**). On the cards from **New Rose** is **Chris Spedding's** album and **CD**, **Chris Spedding And Hart**, **Wreckless Eric's** **Le Beat Group Electrica** and **Tav Falco's** **Midnight In Memphis**.

BACK AT Revolver, **Phantom 309** continue to rip it off with an LP/CD called **A Sister Alphabet**. On **Temple**, **Fossil** lead offers **Ian Mackaye** on **In Your Face** and **The Hole** in **The Wall**. **Gang** offer a 12-inch on Institute called **Li Zevig's**. Now there's three diverse moments captured on plastic for the discerning ear who claim there's nothing different or "new" anymore. Hrmmph!

AND A SUMMERY summary... recent releases from the following are all fun of fun (and snuff). There's **The Man From Delmonos's** **My Love Is Like A Gift**, a 12-inch on the **Bop** label through Revolver and the Cartel, **Al Kane's** **Pop on Rough Trade**, **The Creeper's** retrospective **Sleeper** on **Bleed** label through APT, **Cerosse** And **Slicknab's** cover of **Jimmi Hendrix's** **Are You Experienced** and the **Cartel's** **Through Revolver** and the



No. 1
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MARKET SURVEY

APR-JUNE 1989

Independents make their mark

AN UNFAMILIAR pattern is emerging within the market share with two majors and two independents making their mark.

Year on year, WEA has improved in almost all areas with MCA close to doubling its percentages. At the same time, PWL has gone from strength to strength, particularly in the singles market, as has its distributor Pinnacle, which has moved into fourth place ahead of two major distributors.

WEA is now the leading company in both the singles and album shares, stretching to a 6.7 per cent lead in the former. EMI remains steady at second and fourth positions respectively.

In the singles share, MCA has moved year on year from 3.9 per cent to 6.6 per cent, while in the album market it has gone from 1.5 per cent to five per cent.

PolyGram's fortunes have been virtually the opposite. From being market leader in the singles share at the same time last year with 15.4 per cent, it has dropped to third place and 10.3 per cent. With albums, it remains at third place but with a fall from 14 per cent to 13.2 per cent.

Another company finding it hard to keep up with the pack is BMG. Year on year, the company has dropped from 10 per cent to 3.4 per cent in the singles share and from 9.7 per cent to 6.6 per cent with albums. These figures are explained further in the leading labels shares where RCA has dropped in both and Aristo is not even featured.

Other companies that suffered a year on year drop in share percentages were CBS, Chrysalis and Island, while independent Big Life improved its standing in the singles market. In the battle of the TV merchandising companies,

Telstar increased its album share while Stylos continued its drop in percentage.

In the leading labels shares, PWL and MCA showed the biggest year on year increases, while Virgin moved from being the singles market leader with 6.3 per cent down to 2.4 per cent. But at the same time, its associated label 10 Records increased its singles share from 1.6 per cent to 3.3 per cent.

EMI suffered a slight drop in both label shares while its associated label Parlophone improved in the two markets. The PolyGram labels also achieved mixed results with London dropping in its singles and album shares and Polydor remaining steady in the album market. A&M showed little improvement in each share.

The rise of Pinnacle is the most notable feature of the distributors' shares. With the help of the success of PWL, Pinnacle increased its singles share from 5.5 per cent to 12.7 per cent year on year, beating CBS and BMG into fourth place. In the album share, it rose from two per cent to six per cent.

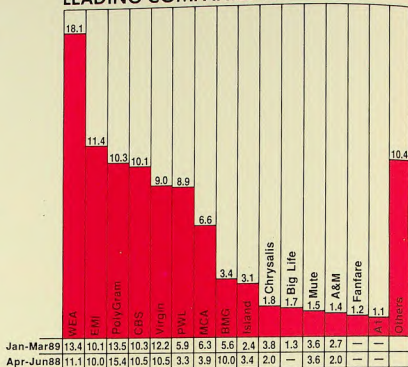
EMI and PolyGram continue to battle for the top two distributor positions and in this quarter they share the honours, but with EMI showing the greater improvement overall.

At the same time, WEA is rising fast, particularly in the singles share, where it increased to 18.4 per cent from 11.7 per cent during the same period in 1988.

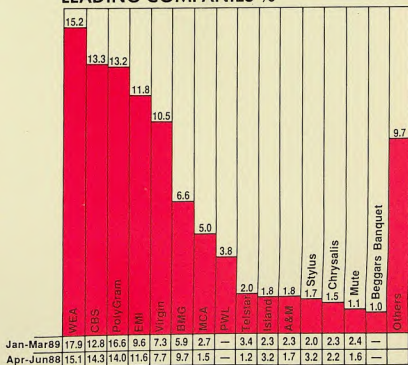
CBS and BMG suffered a fall in both album and singles distributor shares while the Carrel had mixed fortunes.

Finally, PRT — featuring in the shares for possibly the last time following the demise of the distribution company — went out with a fall in percentages.

SINGLES LEADING COMPANIES %



ALBUMS LEADING COMPANIES %

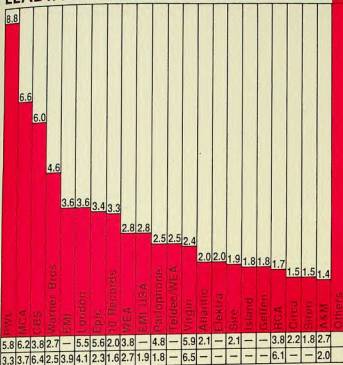


The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1989 market survey marks the eighteenth year since these were introduced.

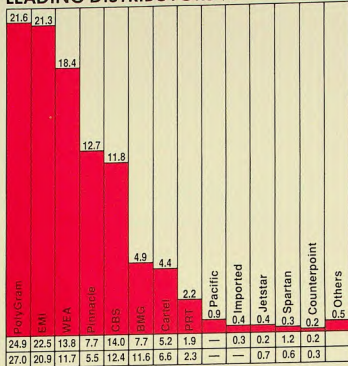
SINGLES CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 SINGLES
1 Bangles	1 Stock Aiken Waterman	1 Eternal Flame, Bangles, CBS
2 Kylie Minogue	2 Davitt Sigerson	2 Hand On Your Heart, Kylie Minogue, PWL
3 Soul II Soul Feat. Caron Wheeler	3 Jazzie B/Nellie Hooper	3 Ferry Cross The Mersey, The Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stock Aiken Waterman, PWL
4 Jason Donovan	4 Ruff Rene Moore	4 Miss You Like Crazy, Natalie Cole, EMI USA
5 London Boys	5 Michael Masser/Gerry Goffin/Preston Glass	5 Requiem, London Boys, Teldec/WEA
6 The Christians, Holly Johnson, Paul McCartney, Gerry Marsden, Stock Aiken Waterman	6 Stewart Levine	6 Back To Life, Soul II Soul featuring Caron Wheeler, 10/Virgin
7 Natalie Cole	7 LA/Babyface	7 Scandal With A Kiss, Jason Donovan, PWL
8 Simply Red	8 Mike Clark	8 If You Don't Know Me By Now, Simply Red, Elektra/WEA
9 Transvision Vamp	9 Duncan Bridgeman	9 Baby I Don't Care, Transvision Vamp, MCA
10 Madonna	10 Andy Richards/Steve Levell	10 Americanos, Holly Johnson, MCA

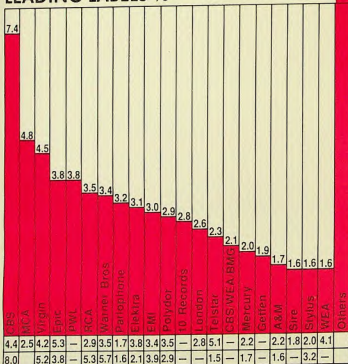
LEADING LABELS %



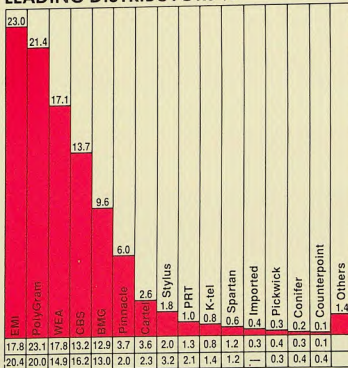
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS

- 1 Jason Donovan
- 2 Deacon Blue
- 3 Simple Minds
- 4 Simply Red
- 5 Soul 2 Soul
- 6 Queen
- 7 Gloria Estefan & Miami Sound Machine
- 8 Bobby Brown
- 9 Fine Young Cannibals
- 10 Guns 'N' Roses

PRODUCERS

- 1 Stock Aitken Waterman
- 2 Warner Livesey/Deacon Blue
- 3 Stewart Levine
- 4 Trevor Horn/Steve Lipson
- 5 Jazze B
- 6 Queen/David Richards
- 7 David Z/Fine Young Cannibals
- 8 Mike Clark
- 9 Madonna/Patrick Leonard/Stephen Bray/Prince
- 10 Duncan Bridgeman/Zeus B Held

TOP 10 COMPILATIONS

- 1 The Hits Album 10, CBS/WEA/BMG
- 2 Now 14, EMI/Virgin/PolyGram
- 3 Nine Five 2, CBS
- 4 Precious Metal, Stylus
- 5 Dirty Dancing OST, RCA
- 6 Deep Heat — The Second Burn, Telstar
- 7 Cheek To Cheek, CBS
- 8 Rainbow Warriors, RCA
- 9 Buster OST, Virgin
- 10 The Chart Show — Dance Masters, Dover

TOP 10 ALBUMS

- 1 Ten Good Reasons, Jason Donovan, FWL
- 2 When the World Knows Your Name, Deacon Blue, CBS
- 3 Street Fighting Years, Simple Minds, Virgin
- 4 The Hits Album 10, CBS/WEA/BMG
- 5 A New Flame, Simply Red, Elektra/WEA
- 6 Club Classics, Volume One, Soul 2 Soul, 10/4-gram
- 7 The Miracle, Queen, Parlophone
- 8 Anything For You, Gloria Estefan And The Miami Sound Machine, Epic
- 9 Don't Be Cruel, Bobby Brown, MCA
- 10 The Raw And The Cooked, Fine Young Cannibals, London



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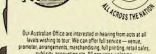
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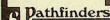
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Academy celebrates 30 years

by Nicolas Soames

THE ACADEMY of St Martin-in-the-Fields is not only one of the most versatile chamber orchestras, it lays claims to being the most prolific. In the 30 years since its foundation, it has made more recordings than any other rival.

And as it celebrates its third decade it appears to be in as strong a shape as ever, with more recording requests than it can possibly cope with, and a touring programme which takes it abroad for at least four months of the year. "We can tour the USA twice a year — no sweat," declares executive director Hilary Keenlyside.

The Academy also gives about 35 concerts in the UK every year and makes about 20 recordings, mainly for Philips and EMI. But unlike the English Chamber Orchestra, which adopts itself admirably to distinguished guest conductors, the Academy has maintained the very different principle of working with either its founder Sir Neville Marriner, or its two principal violinists, Kenneth Sillitoe and Iona Brown.

It is this, perhaps more than anything else, that has given the Academy its identity.

When founded by Marriner — it is still affectionately known as the Academy of St Neville — it played mainly baroque repertoire. But very soon it branched out into



ERIK SMITH, of Philips classics, presents Sir Neville Marriner with the first copy of the Academy Jubilee Edition, issued by Philips to celebrate the 30th anniversary of the Academy of St Martin-in-the-Fields.

broader musical field to take in Mozart, Rossini, and then Stravinsky and Bartok. Even the advent of period performance did not restrict the range of the Academy, although it certainly plays less baroque music than it did.

As its repertoire ambitions grew, so did the size of the orchestra, and its unique ability to range from 16 to 80 players without loss of identity. The three decades have also seen the transformation of Marriner from a violinist/director to a respected international conductor.

It is also one of the proud boasts

of the Academy that all this has been done without government subsidy. "Our financial security rests on our foreign tours and our recordings," details Keenlyside. "We have no substantial gaps in our touring diary until 1992."

Keenlyside also points out that the Academy's main recording contracts with Philips and EMI are up for renewal.

The commitment to Philips, however, is clearly going to continue. The last five or six years have seen the Academy, Marriner and the company develop a reputation for opera, especially the works of

Rossini and Mozart, and next summer they are to record Mozart's The Magic Flute.

But Philips has chosen this jubilee year to look back as well as cementing plans for the future. In August, it releases a celebratory set, a 10 CD box containing some of the Academy's finest recordings for the company. It includes Bach's Brandenburg Concertos — highly regarded even in this authentic age — Beethoven's Eroica Symphony, and music by Grieg, Rossini, Vivaldi, Rodrigo, Handel, Mozart and others. Everyone features Marriner conducting.

The 10 CDs are all still available at top price, but have been packaged in the 30 Years — Limited Edition box set (£22.92-2) at the dealer price of £41.31. The slip case also contains a complete Academy/Philips discography. Dealers can, if they wish, break up the set for separate sale — there is a re-designed packaging theme styling Academy Jubilee for each of the CDs.

Philips is also issuing a bargain price special sampler, The Best Of The Academy Of St Martin-in-the-Fields, containing popular works including movements from Vivaldi's Four Seasons, Beethoven's Symphony No. 6, Mozart's Eine Kleine nachtmusik and the Obse Concerto. The number is 426 051-2, and it has a dealer price of £2.45.

BRIEFS

● THE SECOND volume in Hyperion's projected series to record all Liszt's solo piano music played by Leslie Howard has been awarded the 1989 Grand Prix International du Disque Liszt by the Liszt Society of Budapest.

The recording (CDA 66301 and on tape) includes Two Ballades S170/171, Two Legends S175, and the first recording of the Klavierstück in A Flat S189.

The mammoth series which will be released over the next few years will be contained on more than 40 CDs. Volume 3 (CDA/KA 66302) contains the Bach Fantasia and Fugue and the Weinen Klagen Prelude and Variations. Volume 4 will be issued in September with the Transcendental Studies as the principal works. Howard will be presented with the award on October 22.

● THE NASH Ensemble, celebrates its 25 years with an exclusive recording contract with Virgin Classics. A recording of chamber music by Saint-Saens, including the Piano Trio in F, the Septet and the Carnival Of The Animals. And in November there will be more releases, including Mozart's Flute Quartets played by Philippa Davies, as well as Mozart's Clarinet Trio, Horn Quintet and Obse Quartet.

Other plans include Beethoven's Septet, Schoenberg's Verklarte Nacht, and Weber's Chamber Symphony. **NS**

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Diary's

DIARY

THE PROSPECT of the sale of Island to PolyGram may herald the end of an era after more than 25 years of independence, but it marks the start of a new era for PolyGram as that company aims for top spot internationally with renewed vigour ...

A&M promo man John Turner's enthusiasm for the Gun single has attracted the attention of Gallus's field investigations chief John Mair who has prepared a report for the BPI ... "If we don't get bored, we are going to get dead," said Paul McCartney, conceding that "some people might find green issues a bit boring" as he announced that the considerable sponsorship opportunities attached to his forthcoming world tour will be handed over free to Friends of the Earth ... PolyGram's Pete Rezon on Virgin's switch of distribution: "It's amazing what you can get out of Jon Webster for a pair of Cure tickets" ... More on the possibility earlier this year of David Simone joining Chrysalis: the job would have involved running the label in all territories outside the US but the Uni/MCA exec stresses that he's determined to make his mark Stateside. "I will win out here," he says. "The Chrysalis job would have been attractive had it included America." Just such an offer was offered to tempt WEA's Paul Conroy ... CBS's head of corporate press Jonathan Morriss deserves special credit for not only getting Music Week's new address right, but also for being first to test the route with a delivery of foaming liquid to help us toast our new offices ... Also lurking into the buck's fizz, Max Hole toasted his WEA UK division staff to celebrate three albums in the top five ...

HAVING AGREED to agree, it seems the parties involved in the DAT accord (see p4) couldn't agree on how to say it, judging by the inordinate length of time it's taken to issue a formal statement. While recognising the difficulties involved in getting hardware interests and the recording industry to see eye to eye, one can't help thinking that the "Memorandum of Understanding" they have reached is a woolly recipe for misunderstanding ... While it is sad to see such an important deflection from BARD (see p1), some indie dealers may see the resignation of their closest multiple rival Our Price as an incentive to join the organisation ... Worth noting that Sonia's number one for Chrysalis represents the continuation of A&R director Peter Robinson's successful connection with SAW, first forged at RCA with Rick Astley ... In this year's National Marketing Game — a contest of marketing skills among various branches of industry — EMI has been knocked out in the first round, but MCA has progressed to the second ... Tony Visconti — one of the first producers to have his own studio — is closing Good Earth with the observation that "there are too many studios now and most of them have the same equipment and offer a similar service". Of the future he says: "I don't want to be in the studio business any more. I just want to make great records."

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ISH IS for you: 1927 and WEA staff receive five platinum discs for Australian sales of the group's album ... Ish



RON AND Roll: The Designer Music Company makes a new friend at the New Music Seminar



EVERYONE AND Anything: First Night Records, coproducers Tim Rice and Elaine Paige and Mr and Mrs David Hamilton and Pete Murray celebrate the recording of Anything Goes



INTERCITY SERVICE: The London Boys visit John Mans in Edinburgh



NAME FROM the past present: Clannad sign copies of their album at HMV Henry Street, Dublin



SAM AGAIN please: Sam Brown receives a number of platinum and gold discs

Vic Maile

PRODUCER AND engineer Vic Maile renowned for his work with a number of top rock acts has died of cancer aged 46.

Maile began his career as the resident engineer at Pye's mobile studio where he recorded Jimi Hendrix, Led Zepplin, Eric Clapton and The Who, among others.

His work continued throughout the Sixties, Seventies and Eighties with his more recent collaborations being with Motorhead, The Godfathers, Screaming Blue Messiahs and Guns N' Roses.

He leaves his wife Lesley and daughter Judy.



COOPERMAN: CBS deputy managing director Tony Woolcott meets up with Alice Cooper

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