

MUSIC WEEK

24 MARCH 1990



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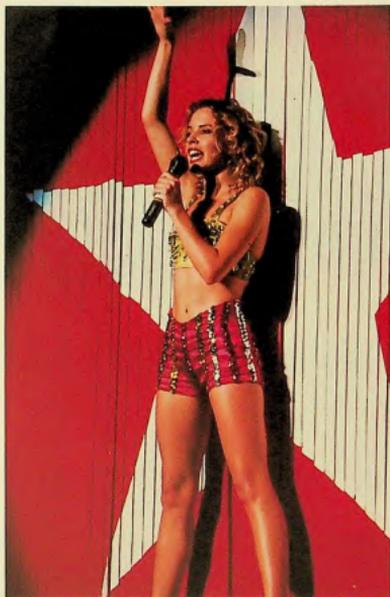
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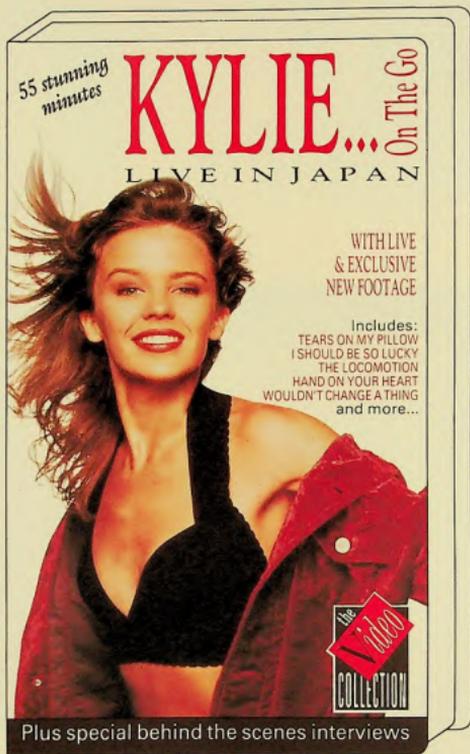
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MUSIC WEEK

Geffen 'heir to throne'

DAVID GEFFEN is being seen as heir to the MCA throne this week following a deal which has seen him become the single largest shareholder in the group.

In return for Geffen Records and publishing, he now owns the equivalent of 10m shares in MCA Inc and is reckoned to be in line to take over from Lou Wasserman as chairman.

In decision, the eleventh-hour agreement between MCA and Geffen is thought to have been promoted by Wasserman's desire to hand control to a man he respects and trusts and for MCA to remain wholly American.

In addition, this move should ensure that MCA is not itself bought by an outside interest. It is believed that too many of its shares are now concentrated in too few hands to make it vulnerable to unwelcome advances.

Like Wasserman, Geffen also appears more comfortable when dealing with fellow-Americans and this is likely to have been a factor in his decision not to join forces with British company EMI.

An agreement between Geffen and EMI was seen by the vast majority of the music industry as a vir-

TO PAGE FOUR ▶

INSIDE

AIRPLAY FAIRPLAY?
The MW/Euromonitor survey on the relationship between sales and airplay

DANCE DECADE
A special feature on what the future holds for dance music

ON THE MAP
A unique guide to all the BBC and independent local radio stations across the UK

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ISSN 0265-1548

BBC, Gallup, retailers back fresh initiative from July 1

Charts enter a new era with Music Week

by David Dalton

CHARTS COMPILATION will enter a new era on July 1, from which date *Music Week* will be commissioning a new authoritative set of charts for the UK music business, serving the interests of record companies, retailers and the media alike.

Following the BPI's decision to terminate its agreement with Gallup, *Music Week* and the BBC, *Music Week* has responded to calls for a fresh approach to the charts.

Consequently, *Music Week* has made arrangements with Gallup, the research company, to compile the charts from July 1 and has reached agreement with the BBC to broadcast the chart on Radio One and Top Of The Pops, though it is anticipated that the new charts will be made more widely available than ever before.

Recognising the vital interest of dealers in the charts, *Music Week* has been consulting key retailing

figures in order to secure broad support for its aim in shaping the charts in the best interests of the whole business.

Similarly, *Music Week* has taken into account the needs and concerns of record companies and is continuing discussions regarding their role in helping to steer the charts in the future.

Commenting on this exciting new venture, *Music Week's* executive publisher Andrew Brain says: "Underlining our intention to establish these charts as widely as possible as the unchallengeable industry standard, *Music Week* intends to set up a separate company — distinct from *Music Week* itself — to administer the charts. A high level executive, with appropriate experience, will act as a focal point for day-to-day contact with Gallup, record companies, retailers and the media.

"Further, we intend to set up a broadly representative chart supervisory committee to comprise

representation for record companies, record retailers, a representative for the BBC and a representative for *Music Week*.

Representatives from Gallup and others who may usefully advise the committee would be invited to attend and through this novel, yet simple, mechanism, we would seek to ensure that the charts would be supervised to the benefit of all."

In terminating the present arrangement earlier this year BPI chairman Terry Ellis made it clear that he felt that it was "no longer appropriate" and added that it was "wrong [that] the BPI is paying for" the chart (*MW*, January 6).

Music Week has worked hard to respond to this objective and Brain comments: "We believe in the substantial advantages of our plans:

- The cost of compiling the charts will be met directly by *Music Week*;
- The removal of general concern as to record companies charting and policing themselves;

staff as ahead of other stations in imaginative programming and ILR broadcasting as bland and unlikely to break new acts.

However, on the other side of the coin, local stations say they are largely neglected by record companies and are unable to compile

definitively up-to-the-minute playlists because of a lack of servicing by reps and because of a lack of product support information.

The Airplay Study analyses stations' playing policy compared

TO PAGE FOUR ▶



ANDREW BRAIN, executive publisher (right), and David Dalton: poised to chart the Nineties

- The diverse elements most keenly interested in the shape and credibility of the charts would be brought together on neutral ground by *Music Week*;
- The charts would be established as the industry standard;
- The new charts would reach a wider public, through more diverse media, than ever before; and
- *Music Week's* research operation and commercial development of the chart would provide a natural focal point and specifically dedicated service to all users."

Commenting on the BBC's involvement, Radio One controller Johnny Beaulieu says: "We are delighted to support this bold new initiative because it means the BBC will continue to provide its listeners and viewers with the fastest and most accurate charts," while Gallup director Graham Dasset adds: "We are looking forward to working within a framework geared to

the interests of all those involved in selling records."

Andy Gray, head of Andy's Records and chairman of the British Association of Record Dealers, comments: "BARD is excited at the opportunity for retailers to have an important voice in the standards and make-up of the chart."

John Deacon, director general of the BPI, comments: "It would be fair to say that we have reservations about whether the proposals will achieve their stated aims; nevertheless, we will consider these proposals in good faith. Clearly, there is no reason for us to be pressurised into making a quick decision since contractual obligations preclude the setting up of new charts until July 1, 1990 at the very earliest."

Brain concludes: "We firmly believe that this is the most positive way forward in charting the Nineties."

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NATIONAL TV AM from release date for 1 week.

CAPITAL RADIO advertising for 2 weeks from release.

NATIONAL PRESS ADVERTISING including *The Guardian*, *Independent* & *Sunday Times*.

Consumer music and leisure press advertising including *Q* magazine, *Time Out* and *NME*.

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 PolyGram

RUG puts finishing touches to new label

THE EXECUTIVE line up and first release from the Really Useful Group's new record division are being finalised.

The label, as yet unnamed, was set up in conjunction with former Telstar consultant Steve Edgley as a result of RUG's desire to expand.

Edgley, creative director of the new label, is keen to stress that the deal is with RUG and that Andrew Lloyd Webber, the group's owner, is not directly involved.

Former Rough Trade and PolyGram staffer Stefan Heller has been appointed general manager and Telstar's Neil Reed is the sales and marketing manager.

Edgley says the label will release

all types of music, some with TV advertising support. A premium division will also be set up to supply promotional product to companies.

"I think the whole idea of the label is something that RUG should have done ages ago and we intend to be very successful like every other aspect of RUG," says Edgley.

The first release on the label is the double dance compilation *Skin Beat* — The First Touch, out on March 19 and backed with TV ads. It's distributed by PolyGram.

Edgley says the label also intends to sign new acts "as soon as something worthwhile comes up".

Fine warms to global domination

POLYGRAM CAN be the biggest record company in the world without being the biggest in the US, according to company president David Fine.

PolyGram is presently the third-largest operation on the globe, put there by its success in territories outside the US.

However, Fine argues that so long as its American presence is sufficiently large for it to be viable in that country, it does not need to dominate there to dominate the world market.

He adds, though, that the acquisition of Island and A&M will add to its market share and operating efficiency in the US.



THAT'S ENTERTAINMENT Records signs a sales and distribution deal with Conifer Records. Pictured, from left: Rashmi Patani, Conifer national sales manager; Brian Hopkins, Conifer marketing director; Alison Wenham, Conifer managing director; John Yap, TER managing director; and John Milton, Conifer finance director.

BRIEFS

● AUSTRALIAN Firm Albert Productions is expanding into Europe with Peter Dawkins heading the company's London office.

● FM REVOLVER is celebrating its 10th birthday by setting up a new label, FM Film Music, which will be film soundtracks based and is launched with Kuls Entertainment in Toronto. It will handle the total output from Sony's new film/video division SVS in the US and the first release will be The Best Of The Best.

● DEAD DEAD Good Records and the label's owners The Coraltions have signed a licensing deal with Beggars Banquet.

Directory

RECENT MOVES: Super Channel to Melrose House, 14 Lanark Square, Limehaour, London E14 9QD (01-418 9418; fax 01-418 9419) ...

Tabitha Music to Sandpiper Court, Harrington Lane, Exeter EX4 8NS (0392-462294; fax 0392-462299) ...

The Unique Broadcasting Company to Unit 18, 50 Lisson Street, London NW1 5DF (01-402 1011; fax 01-402 3259) ...

Judy Totton Publicity to 9 Eccleston Street, London SW1W 9XL (01-730 9875; fax 01-730 2721) ...

NEW PRODUCTS

● CBS PRODUCT presented at the spring conference in Birmingham:

April 17: *Love/Hate* album *Blackout* in the Red Room (CBS); a self-titled album by The Front (CBS); *Blue Oyster Cult* album *Career Of Evil* (CBS); Andrew Ridgeley album *Son Of Albert* (Epic); a Ben Leibrand album (Epic); *Mary Davis* album *Separate Ways* (Tabu/Epic); *Cock Robin* album *First Love* Lites (CBS).

Also on April 17, Epic launches its Epic Rock campaign with albums

by: *Donnie Miller* — One Of The Boys; *Sanctuary* — Into The Mirror Black; *Nuclear Valdez* — I Am I; *Shark Island* — Love Of The Order; *Killer Dwarfs* — Dirty Weapons; *Pronk* — Beg To Differ; *Johnny Crash* — Neighbourhood Threat; and *Burning Tree* — Burning Tree.

April 23: *Kid Creole* album *Private Waters* in The Great Divide (CBS) and *Public Enemy* album *Fear Of A Black Planet* (Def Jam). Other spring releases include albums by The Icicle Works and The Chimes.

● BEECHWOOD MUSIC is launching a five-week press advertising campaign to back the release of Indie Top 20 Volume Eight on March 26.

The push includes ads in *NME*, *Sounds* and *The Catalogue* and will run from March 24 to April 21. Artists featured include *Dispeche Mode*, *The Sugarcubes* and *Inspiral Carpets*.

A compilation video, *Indie Top Video* (Iske 3), will be released on the same day and features 14 tracks.

● A NATIONAL TV campaign in support of The Best Of Van Morrison album is being mounted by Polydor.

The promotion breaks in London, Central and Grampian and on national TV to coincide with the album's release on March 26 and will be followed by a nationwide roll-out.

In addition, space has been bought in *Q*, *Time Out* and in national newspapers. In-store promotions material will also be available.

Heir to throne

► FROM PAGE ONE

tual certainty, and one senior MCA insider says:

"Geffen came very, very close to a deal with EMI. Now, not only have EMI been left with egg on their faces, but they're facing huge bills from bankers and lawyers.

"The problem was that EMI left their offer on the table. When Geffen told them he was off to talk to Time-Warner, they didn't say 'You've got three days then we withdraw,' so there was no real pressure on him.

"Don't forget, Geffen is very American-oriented. He's never opened an office in England, and I think he wouldn't feel comfortable operating on his own there."

With some 10 per cent of MCA Inc shares — worth around \$550m —

Geffen is seen to be the most powerful man within MCA, a situation which throws new light on the position of MCA Music Entertainment Group chairman Al Teller.

MCA plus Geffen: 'the mind boggles'

THE DEAL with Geffen Records is being widely regarded as a coup for MCA.

Not only will it put a respected rotor in the MCA stable, but the combined product flow of the two companies will mean that a number of joint ventures internationally will be possible.

MCA-Geffen will undoubtedly be looking to have a presence in territories where it is not currently represented under its own banner. In addition, both MCA and Geffen's distribution deals with WEA are up at the end of the year so new ventures in this area are also possible.

MCA UK managing director Tony Powell comments: "This deal doubles the size of the company overnight. When you look at what it means for the future, the mind boggles."

"The game plan now changes. We have to take a very close look at how we operate in the UK."

From post boy to supremo

FORTY-SEVEN-YEAR-OLD David Geffen had his first job in the entertainment industry in the mail room of the William Morris Agency. It is a popular legend that he learned the business by reading executives' mail before it was sent to them.

He moved into management in the late Sixties with Crosby Stills And Nash, then set up the Asylum label in 1971 before selling it to WEA for \$5m in 1972.

From that point until 1975, he was president of Elektra/Asylum and set up Geffen Records in 1980.

During the late Seventies, he was mostly involved in film production. His film interests, though, are not part of the deal with MCA.

Geffen Records had worldwide sales of \$225m in 1989 and has a roster which includes Guns 'N' Roses, Aerosmith and Tesla.

Young guns challenge old guard for PRS control

POP PUBLISHERS are staking their claim for greater control of the £100m business they have helped to create.

They are seeking increased voting power on the general council of the Performing Right Society to which they claim to contribute 95 per cent of its income.

The remaining five per cent comes from the so-called serious publishers who at present dominate the council with eight out of 12 places on the executive board.

Although this issue has dismayed the pop-based PRS members for a number of years, they are now working together in a bid to balance the power on the council.

A resolution is due to be discussed at an extraordinary meeting of the PRS on March 29 which could see such changes coming into effect. The proposal is to introduce an electoral college system.

This would see candidates for appointment as writer-directors being nominated and voted on solely by writer members and vice-

versa for publisher-directors.

"On this resolution, the council comments: 'It is the council's view that a concentration of writer member votes for certain candidates may have unduly influenced the outcome of these elections.'

"This proposal is therefore intended to ensure that no one group of interest would have undue influence as regards the appointment of individual directors."

Steve Lewis, managing director of Virgin Music Publishing, says the pop publishers are not at war with the serious minority but simply want a fairer balance of power.

"The basic complaint is that we all feel that the present arrangements are inadequate. What we need to do is galvanize the pop writers to accept the responsibilities that the serious writers are used to dealing with," he says.

"Unfortunately, some of the serious publishers had misinterpreted this as us wanting to take over. That is definitely not the case. We are going to try and discuss this with

our other publisher colleagues."

Paul Curran, managing director at BMG Music Publishing, says it is time for the pop writers to make their influence felt not only in terms of income but on the council which represents the music publishing industry.

"A small minority of serious writers who had the time have made their small numbers very powerful. But it is definitely not an us versus them situation," says Curran. "At the moment, it looks more like there is a dialogue in progress towards a system that affects both sides being happy and makes the confrontational element lesser."

The pop publishers, in general, believe that if a decision is not agreed on at the EGM then discussions will continue nonetheless to find a solution. But they add that the idea of a separate pop publishers rights organisation could be a possibility if negotiations reach deadlock.

Stuart Hornall, managing director of Ronda Music, believes the pop writers will achieve their aims.

"I suppose there is no reason why BMI or ASCAP could not set up a separate organisation but it would be a hell of an undertaking and I don't think things will get to that stage," he says.

PRS chairman Donald Mitchell is diplomatic about the whole affair. "It is an issue that has been discussed for a very long time and will not go away," he says.

"It would certainly worry me enormously if an agreement couldn't be reached but a very distinguished colleague of mine made an interesting point when he said that both sides may need each other more than they realise."

● THE HIGH COURT in Dublin has granted Phonographic Performance Ireland Ltd an injunction against The Place disco preventing it from playing any records under PPI's control.

A&M and Island AIM to take the high road

A NEW sales team will take to the road next month to represent the product of the two companies bought by PolyGram last year, A&M and Island.

Being part of the same group has prompted them to set up AIM, a company which will handle all album, single and catalogue sales and merchandising functions. AIM will put more reps on the road than either Island or A&M has individually at present. AIM's director of sales is John Pearson currently head of sales at Island, and he will report directly to both A&M managing director Howard Berman and Island MD Clive Banks.

Berman comments: "The real marketplace is probably the

most volatile in the world. The way it has currently developed means that if we're to remain competitive, we need the increased penetration and flexibility which only a larger team can provide. The link-up with Island gives us the perfect platform and opportunity to do this."

Banks adds: "Island have long since wanted to increase the size of our sales force, but we never found the right partner until A&M also joined the PolyGram stable."

"The highly compatible nature of our catalogues will not only enable us to strengthen the release patterns of both companies, but will also afford us the opportunity of joint marketing exercises through our extensive repertoires."

US visa laws get tough on UK talent

UK ENTERTAINERS are going to find it harder to get work in the US as a result of new regulations on visas.

This month, the new Immigration and Naturalization Service rulings require entertainers to prove they are commercially successful in the US before they can obtain a desired H-1 visa. In the past, artists just had to prove they were well-known.

The revisions were made in response to complaints from the US creative community but while clarifying visa requirements, the new rules also look set to restrict the number of H-1 visas issued.

Radio survey

► FROM PAGE ONE

with a record's chart position and looks at radio's influence on the record-buying public. It also carries the results of in-depth interviews with senior record company and radio station staff and concludes that they are often out of touch with each other and with their customers.

A further conclusion is that, as far as radio is concerned, the single is here to stay. Says the study: "The music industry is built around exposure and exposure relies on repeated plays of the same piece of music." Quoting a record company man, it adds: "You still need the single because of the way radio is structured."

● Full details on p24, 25. ● Further details are available from Euromonitor, 87-88 Turnmill Street, London EC1M 5QU (01-251 8024).

WORLDWIDE BRIEFING

LOS ANGELES: Record labels, artists, distributors and retailers are working together to back an RIAA-drafted plan to standardise the sticking of certain recordings. The plan was announced at the NARM convention. The proposal urges a standard size for the block of copy and consistent placements of stickers on LP, cassette and CD packages. A common view within the industry is that pending laws that could penalise retailers for selling obscene or otherwise objectionable recordings would be struck down if challenged in a court of law. A recent example was a dealer in Alabama who was found guilty of selling obscene materials. In the case of *2 Live Crew's Move Somethin'*, but retailers across the country have voluntarily limited sale of certain releases to customers aged 18 and over. The RIAA plan is an effort to bring self-regulation to the business and to head-off further legislative initiatives at both state and federal levels.

NEW JERSEY: Atlantic Records has established a \$20,000 scholarship endowment with the National Association of Recording Merchandisers' Scholarship Foundation in memory of Nesuhi Ertegun, who, at the time of his death, was president of special projects for the WCI Record Group. The endowment will ensure that a \$6,000 scholarship will be given to a deserving student over the next four years.

SYDNEY: The Prices Surveillance Authority, a government watchdog panel, is to investigate the retail price of sound recordings. The government criticises "mounting public concern" as the reason for the move, but the Australian Record Industry Association believes there are deeper political motives. The first hearing is to be held three days before a federal election and the music industry sees this as an attempt to woo young voters.

OTTAWA: CBS is reducing its CD dealer price, a move the company says should lead to a \$2 drop in retail prices. The initiative has been fuelled by an industry-wide agreement to abandon expensive six-by-12-inch packaging. Don Oates, CBS's senior vice president of sales and marketing, also says the company has been fuelled by "until the bottom absolutely drops out of the market."

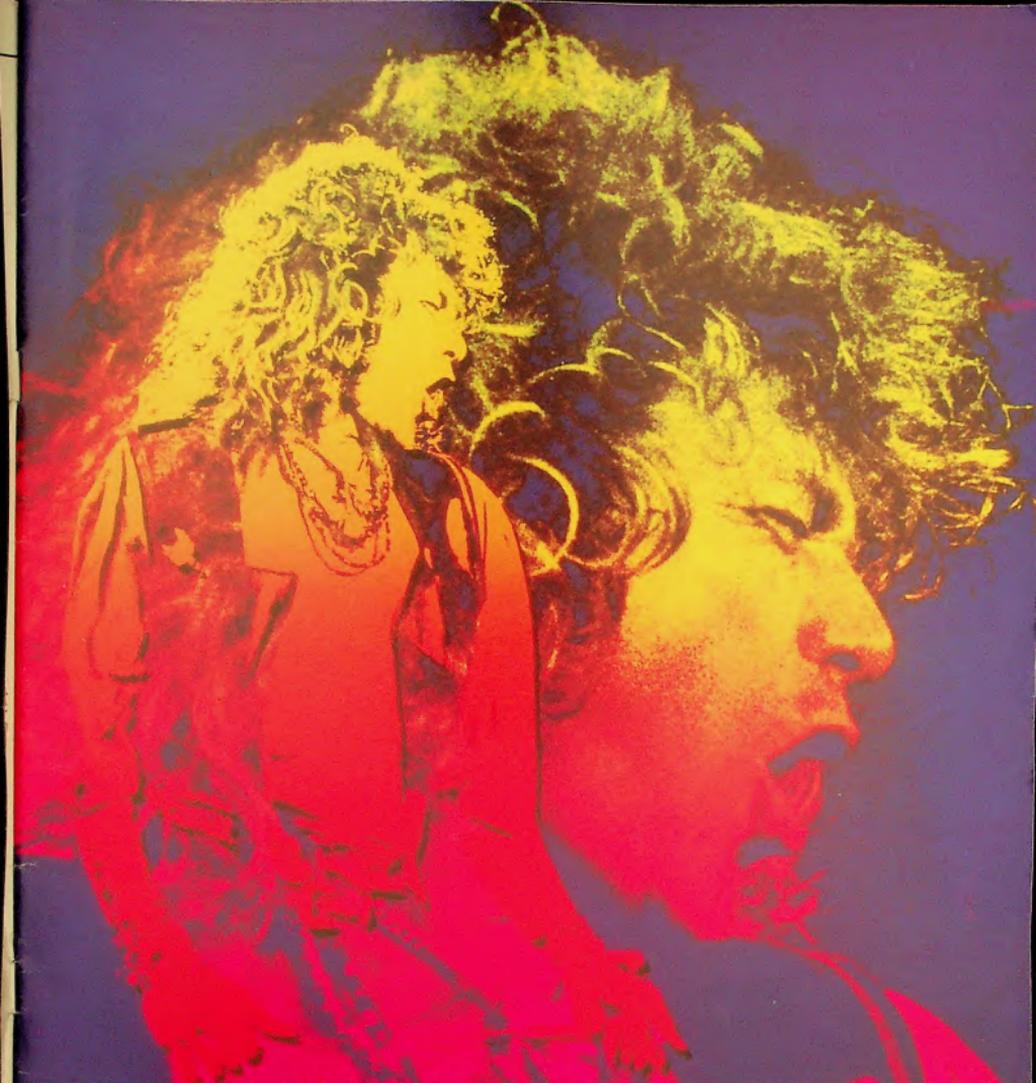
NEW YORK: The Apollo Theatre is launching four record labels this month. Artists will record the complex's hi-tech studio.



VIRGIN VISION is promoting Angus Margerson to the position of managing director of its UK company.

Also at Virgin Vision, Peter Buckingham becomes director of film and Sue Cook is promoted to head of retail marketing.

● Present Virgin Vision managing director Mike Watts is moving to Central Television as MD of its programming production division.



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Frank's wild years

by Dave Laing

IT'S A long way from Whitney Houston to Barones Orzcy (1965-1943), but writer/producer Frank Wildhorn has been involved with both in his brief career.

His best known song is probably the Whitney hit Where Do Broken Hearts Go, while one of numerous current projects is a musical based on the Scarlet Pimpernel, the baroness' best-known fictional creation. But currently top of Wildhorn's list is his collaboration with singer Linda Eder, whose new BMG album Vienna he master-minded.

BRIEFS

● **BRIGHT MUSIC** and Carlin have renewed their sheet music and songbook deals with International Music Publications (IMP). Bright's roster of writers includes Fleetwood Mac and Justin Hayward of the Moody Blues. Among the Carlin list are his records by Elvis Presley, Roy Charles and Jerry Lee Lewis plus the Redwood catalogue of standards stretching back to the Twenties.

● **HIGH STANDARDS** Unlimited is the name of a new song promotion company formed in New York by ex-Warner Chappell professional manager Mary Beth Roberts. Specialising in catalogue songs, HSU's initial client list includes MCA Music Publishing (Lambert & Potter, P/S Sloan), PolyGram International Publishing (Jerome Kern, Elton John) and Williamson Music (Rodgers and Hammerstein).

● **GERRY GOFFIN** has signed a co-publication and administration agreement with EMI Music Publishing. In a career stretching over three decades, Goffin's credits include *You Love Me Tomorrow*, *One Fine Day* and *Tonight I Celebrate My Love For You*.

● **THE PRS** Enterprise Awards is the new title for the Awards for Choral Enterprise given by the Performing Right Society. Founded in 1985, the awards are now available to orchestral and concert societies as well as choirs. Applicants are judged on their programming initiative for both past and future seasons. The closing date for receipt of applications is April 23 and forms are available from PRS.

● **THE RESPECTED** catalogue of Breitkopf & Hartl-Leipzig will be distributed in the UK, Republic of Ireland and the British Commonwealth by Schott London. This enables the two companies to offer the works of all the major classical companies — at the beginning of the century, the Leipzig publishers had produced the complete works of Bach and Beethoven, as well as critical editions of Mendelssohn, Berlioz, Lutz and Haydn and the Wagner works of Brahms and Schubert. Many of these are now produced in prestigious facsimile editions. Schott will hold stocks in its distribution centre at Ashford, Kent. Phone 0233 628987.

Eder, who came to prominence by winning Starsearch to US equivalent to Opportunity Knocks) for a record 12 times, embodies Wildhorn's artistic idea of mixing pop and musical theatre. "There's a lot of theatre in her pop voice and a lot of pop in her theatre voice," he explains. "When I first heard her I had a vision that she could be the first since Streisand to do both pop and theatre."

The pop part of that project is the new album, while theatrically, Eder and Colm Wilkinson (the Irish-born star of such shows as *Evita*, *Les Miserables* and *Phantom of the Opera*) have recorded the songs from Jekyll And Hyde. "Both Colm and Linda are great interpreters of lyrics," says Wildhorn.

This new version of the classic Robert Louis Stevenson tale will be staged in Houston in May (with Eder in a lead role) preceded by the album, an approach which Wildhorn acknowledges was pioneered in the UK. There are further British connections too, through the lyricist on the project, Leslie Bricusse and the support given by BMG's chairman John Preston.

"I was over here on business for the show and I had offers from a couple of other labels," explains Wildhorn. "But Dennis Colopy [executive producer] and now heading EGM] suggested I went to see John. As I played him the tape of Linda singing, he rolled up his sleeve and showed me the goosebumps!" Wildhorn adds that Preston is "sensitive to the vision" which combines pop and theatre.

The indefatigable Wildhorn (he once wrote a song for Southern rockers Molly Hatchet in 20 minutes) is also quick to give credit to his regular collaborators. Co-producer on Vienna is Karl Richardson, the Florida-based producer whose credits stretch back to the Bee Gees' *Spirits Having Flown* and forward through *Streisand* and *Donna Warwick*: "he's one of the members of the 200m sales club". Musically, the key figures are arranger Kim Scharnberg and keyboard and rhythm programmer Jeremy Roberts, who also masterminded Linda Eder's frequent live performances around America.



FRANK WILDHORN and Linda Eder

Wildhorn has packed a lot into the seven years since he had his first major cover through Stacy Lattisaw's version of *We Can Make Miracles Together*. But the Nineties threaten to be even more hectic. As a show writer, he has completed Vienna, a Gothic pop, romantic and melodic evocation of fin-de-siècle Central Europe, has acquired the rights to *Zorro* (where his lyricist will be Carpenters' writer John Bettis) and is planning his first ballet score for the Bolshoi ballet. And that's not forgetting *Boleyn*, a musical based on the first all-black town in the US.

Then there is what he calls "my pop side". In an unusual deal, EMI's Bruce Lundvall has signed Wildhorn to a three-year writing and production deal. "It forces me to stay current with pop," says Wildhorn, whose publishing outside the US is handled by BMG. The first product of the EMI deal is the Natalie Cole/Freddie Jackson duet *I Do* while there are plans for tracks pairing Linda Eder with Lou Rawls.

And it's for Eder that Wildhorn reserves his greatest enthusiasm. "It's wonderful to have an artist like her to write for — it's like the Bergmans' must have felt about Streisand in the mid-Seventies!" He adds that Gershwin remains his own great hero for his versatility and Eder comments: "you'll be the next Gerry Gershwin and I'll be the next Ethel Merman."



NELLIE THE Elephant has joined Peer Music, which has acquired worldwide administration rights to the Animated Music catalogue. Animated is the publishing division of 101 Films, which makes the *Mr Men* and *Nellie* programmes. Pictured are Animated managing director Terry Ward, composer John Hyde and Peer Music MD Stuart Ongley.



OPUS MUSIC owner Maggie Garrett (right) unloads copies of Miss Saigon on the helicopter with the help of WEA local rep John Slater and Opus's Penny Keen

West gets a touch of Eastern promise

A TASTE of the East came to the West Country when Opus Music in Truro got WEA's help in trying to push sales of the Miss Saigon album sky-high.

Copies of the cast recording were flown direct to the city by chartered helicopter then rushed by car to the store, which had been kitted out in the trappings of war to be in keeping with the military nature of the operation.

All those efforts meant that Opus is claiming to have been the first in the country to sell copies of Miss Saigon — to customers who had queued since early morning to be the first to buy it.

The idea for the project came from Opus owner, former Virgin commercial director Maggie Gar-

rett. "The helicopter was my idea," she says. "Warners wanted to do some things with independents but they wanted to do something that was a bit unusual."

"We think they did this with us because they felt it was such a good idea."

Garrett feels there is plenty of scope for tie-ups between record companies and indie stores and argues that a good idea from the dealers will usually be backed.

"Since opening in November, we've found that all the record companies want to do something if it's a bit unusual," she declares.

The Miss Saigon venture also had a charity element, with money raised being donated to the Cornish Air Ambulance Service.

Seminar looks at computers in retailing

A CONFERENCE and exhibition which will address some of the applications of computer technology in the retail sector is to be held at Brighton Metropole on April 4 to 6. Organized by RMPD, the show will feature bar code readers, hand-held computers and tagging systems. The seminars on the first day will consider stock ordering and point-of-sale applications. Details from RMPD on (0273) 722687.



Thanks and we're coming your way...

THANK YOU to all the independent dealers across the UK — and beyond! — who have invited Frontline to come to look at their local market. We will be delighted to accept your generous offers, but sadly, we can't be everywhere at once so it might take a little while for us to arrive in your neck of the woods. Nonetheless, thanks for asking us, we'll be coming your way soon.

Making your shop display Myles better

DEALERS ARE being invited to enter East West Records' national competition on Allonah's Myles Black Velvet single. The retailer showing "the most imaginative support for the single — whatever that may entail" will win an expense-paid trip to see Myles play in New York in the spring.

Indie by name, but not by nature — Chris Murphy aims to put his label rooArt on the international map and the 'business' back into the Australian music business. That's no mean feat, as Martin Aston discovers

Business as usual

headquarters in London, Sydney and Detroit. Apparently, rooArt's ambition is "to foster, develop and deliver the very best of new Australian talent to the international marketplace... a record label that would ultimately follow and build upon the success of INXS."

Alongside Murphy is his long-term comrade Sebastian Chase — manager, promoter and label owner (Chase Records), a man who's always shown, according to Murphy, "the insight or capability to see beyond the instant commercial results of today." The label also includes Justin van Slom from Murphy's booking and management agency MMA — both handle A&R — plus UK manager Paul Craig — all of them based in northwest London.

The first UK release was the compilation album, *Youngblood*, featuring various independent Oz bands. After last year's local release, rooArt took on five of said bands: The Tribbles; Crash Politics; and — the trio who kick off the release schedule — singles and albums from Martha's Vineyard (al-

ready out); Tall Tales And True (with a 12-inch EP), and The Hummingbirds (albums due in April).

Licensed to a rooisher Fretlanders, a rock-pop band in the mould of Deacon Blue and indie-style guitar-popsters, respectively, all three confirm that Australia's talent pool can fulfil the expectations raised by INXS and Midnight Oil as opposed to the follow period that followed. *Men At Work*. "When we announced rooArt, we had coverage in the daily papers, like the cover of Perth's daily that read, 'Be a star, INXS manager launches new label, send in a tape'."

"We resisted the hype," Murphy laughs. "But we had a lot of bands to choose from." Two more have since joined the roster — No and songwriter Sean Kelly.

As the ebullient and good-natured Murphy reasons, rooArt isn't simply a business exercise — "if you're doing anything for money, it'll get you in the end" is his maxim. A worldwide venture with a roster that's not even proved a solid commercial success in Australia — although *Youngblood* topped the Australian indie charts — is one fuelled more by self-belief and not a little nationalistic pride.

"I've dealt with prejudice against Australian bands on a daily level for eight years — ever since INXS came here, when the reviews were enough to send anyone home to another job for the rest of their lives," Murphy winces at the memory. He adds that Australian business people have tended to be intimidated by the UK music industry's demand for a hit single, while journalists still review Oz music as Australian first and a piece of music second.

"Even people in our record company used to want to talk more about cricket than the album I'd just travelled with under my arm for 10,000 miles — sorry John Waller! But what I love about Australian musicians is that they're persistent, and at the end of the day, we outlasted everyone's negativism and turned it around. We kept coming here and eventually our management company set up an office which gave us a more daily persistence in the market place. It became a dare, which was positive."

Ironically, the motivation behind rooArt was triggered by his own music industry. "I had no intention of ever being a record company, let me tell you that right now. I developed out of being an agent and came across INXS — the nicest six guys I'd ever met, with more deter-

mination than anyone in life — and here we are, 10 albums and 20m sales."

"But I was sitting in New York in 1987 when I realised that for 18 months I'd been seeing what people called 'Oz music' manufactured at home and promoted in America as 'Australian', and that they'd just had a big hit in Australia and I thought, 'Hold on, do you mean AC/DC, Midnight Oil, The Triffids and The Go-Betweens?', bands that left Australia and worked their balls into the ground, some getting commercial and financial success and others still trying to achieve life security from it. If they've done it just so these... probs can come along and be fed by major record labels to make a world conquering album, without it mattering what it says or how... well, that's why rooArt was established."

You can't accuse Murphy of mind-reading. In a 1988 interview with the *Australian Financial Review*, he accused the Oz record industry of "indifference to artist development" (not helped by the fact that a still-poor INXS couldn't win backing from the airline Qantas which soon after sponsored an already multi-millionaire Alan John). He also accused the heads of the multi-nationals who had Madonna and Bruce Springsteen albums delivered to their doorstep of sloppy, "arrive late, go home early" moral. "God, the aftermath of that interview. People started telling me I should black out my windows."

Instead, the industry has had to take notice of an entrepreneur who added rock music clients to his parents' theatrical agency before managing INXS and forming MMA. Murphy makes no secret of his influence: the first person to talk bands on a percentage deal in Australia and the man who set a new standard in management. "You can't go to the beach, make a few calls and go home at five. You may smile, but I know people who do that. When I asked my parents if I could do rock music, I found that the industry set up a professional, ungettable and dotted. Basically, MMA put the pressure on."

"Over here, I saw that you had an industry, so since 17 I've tried to put the business into the Australian music business. You can wear T-shirts in this industry, but it's only now that people in banking are respecting the music industry, and a lot of that's been to do with us. We still don't really have any Australian music accountants and the ones we do have are so naive, that I just created MMA Financial Services so we can give expert advice to financial people who can pass it on to other businesses and artists."

Murphy is equally disparaging about the Australian government's business-injecting industry committee. Ausmusic — he's since withdrawn his services — on how to break Australian music in Europe. "I just don't understand a community and government that can allow itself to be advised by people who have never meant anything to the Australian music industry or tried to tackle the interna-



CHRIS MURPHY: "If you do anything for money, it'll get you in the end"

tional market, who have tried and given up and are back home consolidating their position. Who else knows the problems in France, Holland or Canada? Excuse the arrogance, but it's only me. Ask my children — 'Look, there's Daddy in the photo'."

Murphy spent the greater part of the last five years based in the northern hemisphere, winning individual territorial deals for INXS. "I've had a flat and an office here as well as in America, so what PolyGram has seen is Australians who operate internationally. A lot of Australian independent companies have come overseas and done big deals for their artists and that's the last you see of them. People lost faith, with Australia being so far away. But Phonogram have seen, in our business ethics and with INXS, that you never had to go and find us because we were always here."

"The Phonogram people came down to see INXS, but checked out the rooArt bands without any talk of rooArt being put with them, because at the time it was Warners hunting me down. We were initially concerned about having a relationship with INXS's record company but we talked about how to get around it — rooArt will have its own administration and staff that'll liaise with the Phonogram people. We're hoping the combination will produce a special sort of magic."

The label plans to buy some permanent accommodation in the UK, so that "when the press call to say we got a Radio One play and can they do a photo session for *Smash Hits*, the band don't have to say, 'OK, we'll be there in three days. We want to establish things. It scares me when everyone goes on about Australian music being the next big thing because it's impossible to be so when you're 10,000 miles away from New York or London. But Australia is no longer an unacceptable talent source because artists and managers are too far away."

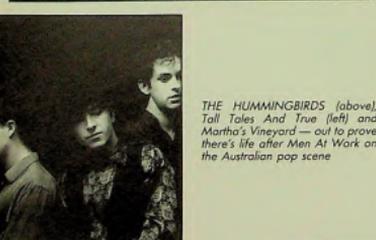
For his pains, Australia's *Business Review Weekly* made Murphy *Entrepreneur Of The Year* in 1990. "I asked if it wasn't a music section award. I thought it was a joke at first. But it was a great moment for me, that the business world turned round after 17 years of me doing what I did, to say that somebody in the music industry is also part of our world."

SHOULD CHRIS Murphy feel like it, he could more or less sit back and reap the pay-off that seven years of managing INXS — from Sydney beer halls to stadiums and worldwide platinum sales — has finally delivered.

Instead, Murphy has founded rooArt, billed as Australia's first truly international label, with worldwide licensing and distribution deals through Phonogram and



THE HUMMINGBIRDS (above), Tall Tales And True (left) and Martha's Vineyard — out to prove there's life after Men At Work in the Australian pop scene



BMG marvels at comic-video deal

CBS/Fox's Big star pursues more video buyers

by Selina Webb
VIDEO COMICS are set to become a part of UK armchair culture following the launch of Leisureview Video this spring.

Leisureview has the sole distribution rights to the Marvel Comics range of animated programmes. The Marvel roster includes such characters as Spiderman, Captain America and Robocop, alongside would-be Superheroes such as Rude Dog and The Dweebs.

Leisureview is handing the rights on behalf of New World International Television. Its president, Jim McNamara, reports that deals are already in place with the UK television networks to ensure "massive broadcast exposure" for all the Marvel characters. "We look forward to seeing Leisureview establish video as a brand new medium for comic fans in the UK," he says.

Headed by Richard Jones and former Parkfield marketing director Ross Crowley, Leisureview has signed a distribution deal with BMG Records for the Marvel range. It also plans to move into music, sport, drama and documentary videos.

● VIRGIN VIDEO has signed a sales and distribution deal with video publishing specialist Watershed Pictures.

The first release under the new agreement will be The Brian Clough Story in May with The Nigel Mansell Story, Mansell & Ferrari and The Official History Of The English Football Team to follow.

Watershed was formed by Grant Bowry to acquire and market rental video product. But the success of its first video production for the sell through market — Wembley, Wembley: The Official Nottingham Forest Season 1988/1989 — led the former Brewworld sales director to change his business base. This first production was released last year by Castle Vision.

Other publishing projects have since been co-ordinated with Philip Schofield, Going Live and BBC's Big Peter programme. Virgin Vision general manager William Campbell had the following to say on the new deal: "Watershed Pictures' programming will complement ours perfectly to create one of the most interesting and commercial catalogues in the business."

"That films have their part to play, the industry will now depend upon the originality of programmes released and this will be the key to success in the future."

CBS/FOX AIMS to make its feature films irresistible to potential purchasers by including big name interviews on its cassettes.

From the April 12 release of Big, the company will feature interviews with top stars before the main programme. Big star Tom Hanks will be the first to feature in this way, to be followed by others in future months.

Marketing manager Simon Hewlett says: "Following on from our provision of full cast lists and credits, original film posters for classic titles and other items to add interest and value for consumers, this is another move to offer even more."

"Each star will be properly featured on cassette and will be slickered on the front of all cassettes."



BETTE DAVIS will feature prominently in ads for the Twentieth Century Movie Classic brochure

CBS/Fox has also launched a long-term offensive to promote awareness among film collectors of its range of vintage Hollywood films. The focus of this push is a £100,000 investment in a full-colour glossy brochure aimed to be

"not a catalogue but a collectors' item in its own right"

The 18-page brochure Twentieth Century Movie Classics is available free via full-colour ads in TV Times, Empire and a variety of fan club publications.

P R E S S T O P L A Y

by Selina Webb

THE WULGAR but never crude Carry On films hold a place of affection in the hearts of many comedy lovers. Now Video Collection is releasing 10 classics from the series on its Cinema Club label, with dealer prices of just £4.17 each. The films chosen for release on March 26 all feature highly in film buff's polls and include Carry On Up The Khyber, Carry On Doctor, Carry On Again Doctor, Carry On Loving, Carry On Up The Jungle, Carry On At Your Convenience, Carry On Matron, Carry On Girls, Carry On Abroad and Carry On Dick.

Daglanian, Willy Fog, Sooty Raintop, Buton Moon and The Smurfs are among the new selection of children's videos from VCI on March 19. Around The World With Willy Fog Volume 5, Sooty's Favourite Stories, Raintop Make & Do, Stories And Rhymes, Animals On Buton Moon and The Smurfs are all released with £5.56 dealer prices. The Complete Adventures Of Dogtanian, a full-length 90-minute feature film, goes out at £6.95. Grow-up-should note that VCI is spending £100,000 on advertising The Jimmy Greaves Story on prime-time national television and in the tabloid press, as well as in London's Evening Standard. Greaves will be personally promoting the video around its release on March 19. In the video television's charismatic soccer pundit talks frankly to Brian Moore about his memorable career, his great games and goals, his disappointments and his battle to beat alcoholism. The 73-minute tape has an £8.34 dealer price. Still in sport, Castle Handring has richly released, perhaps in record time, Victory — West Indies v



CARRY ON up the video shop

England, First Test, 1990, a 60-minute record of the recent cricket from Kingston, Jamaica. The video has a £6.95 dealer price.

Now for some serious stuff. Considered by critics to have a passion and imagination unseen in British cinema since the days of Powell and Pressburger, Terence Davies' Distant Voices, Still Lives is an imaginative portrayal of working class Catholic life during the Forties and Fifties. Featuring the music of Ella Fitzgerald and Jessye Norman, the film has an £8.34 dealer price. Virgin Video is also releasing The Y Plan fitness programme and three further titles from its Comedy Classics Laurel And Hardy series, all with £6.95 dealer prices. These are The Star Lineout, Canteen, Collection, County Hospital, The Bar Hills/Tit For Tat and Beau Hanks/With Love And Hisses.

BBC Video's March release package is kicked off by Open All Hours, which features adventures with Ronnie Barker as corner shop owner Arkwright, his sidekick David Jason and Lynda Baron as County Hospital's nurse. A minute late, it re-releases a new lower dealer price of £6.95. BBC has also released Joyce Grenfell Entertains, Blake's 7 — The Beginning, Duet, Orac, The Aftermath, rugby league video Great Britain Team The Kiwis, The Boys From Brazil — The Of-

ficial BBC History Of The Brazilian World Cup Team, 25 Years Of Match Of The Day Part Two: The Seventies, Fantastic Max 2 — Attack Of The Cubic Rubes and six further titles from the BBC Shakespeare series. These are Hamlet, Julius Caesar, Measure For Measure, Othello, Merry Wives Of Windsor and Henry V.

For trekkies everywhere, CIC Video is releasing the first Star Trek story The Cage on April 2 with a £6.95 dealer price. The Cage was intended to be the pilot episode of the original US television series, but was never actually aired.

The ultimate modern fable of infidelity Fatal Attraction shares the April 2 release date, going out with a £9.04 dealer price. CIC is also examining the relationships between mothers and children with the release of two dramas with £6.95 dealer prices.

Chris and Anne Concraft take the maternal honours in Mask and Night Mother, with Eric Stoltz and Sissy Spacek playing a son suffering from a rare, disfiguring disease and a daughter with emotional problems.

Other releases from the label are Stephen Spielberg's fantasy Batteries Not Included, and the first double episode in the Star Trek series, The Next Generation.

Known as the world's greatest living animators and the recipients of seven Oscars and seven Emmy awards, William Hanna and Joseph Barbera have chosen their personal cartoon favourites of Yogi Bear, Animal Follies and Johnny Quest for sale through release through Bowlerbird Video. They are set to go out on March 23 with £5.56 dealer prices.

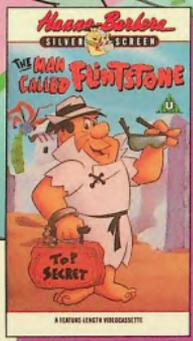
In contrast, Brewworld is also releasing a series of six new courtroom dramas featuring Perry Mason, television's most celebrated defence lawyer. The six dramas, which have £6.95 dealer prices, were all made in the late Eighties.

SELL THROUGH VIDEO

Description	Times/Dealer Price	Video Collection
1	2 THE RUNNING MAN Sci-F/97 min/£6.95	VHR 3332
2	3 CROCODILE DUNDEE II Comedy/107 min/£9.04	VHR 2304
3	4 THE BLUES BROTHERS Comedy/127 min/£9.04	VHR 1382
4	5 MIKE TYSON vs BUSTER DOUGLAS Sport/60 min/£6.95	8639
5	2 THE BLACK ADDER: The Foretelling Comedy/100 min/£6.95	BBCV 4293
6	4 THE BLACK ADDER: The Queen Of Spain's Beard Comedy/95 min/£6.95	BBCV 4296
7	4 CALLANETICS Special Interest/60 min/£6.95	VHR 1335
8	2 BARRY MANILOV: Live On Broadway Music/70 min/£6.95	BMG 790 327
9	9 STAR TREK: Episodes 39 & 40 Sci-F/98 min/£6.95	VHR 2356
10	2 SCOTLAND THE BRAVE Sport/92 min/£8.34	Video Collection VC 2096
11	4 DIRTY DANCING Drama/100 min/£6.95	Vestron VVA 15223
12	11 PHIL COLLINS: The Singles Collections Music/55 min/£6.95	Virgin VHR 1384
13	25 YEARS OF MATCH OF THE DAY: The 70's Sport/60 min/£6.95	BBCV 4324
14	7 THE SCOTT AND CHARLENE LOVE STORY Drama/92 min/£6.95	VHR 821
15	9 BEGINNING CALLANETICS Special Interest/60 min/£6.95	VHR 1386
16	11 BLAKE 7: The Beginning Sci-F/60 min/£6.95	BBCV 4326
17	4 SLEEPING BEAUTY Children/72 min/£9.04	Walt Disney D024763
18	3 JANE FONDA'S NEW WORKOUT Special Interest/90 min/£6.95	Video Collection VHR 13218
19	4 ROBOPOP Action/95 min/£6.95	Virgin VHR 1387
20	1 PREDATOR Action/102 min/£6.95	CBS/Fox VHR 1315 90

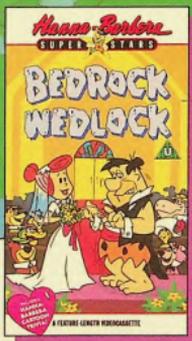
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Welcome To A Whole New World Of Classic Cartoon Fun!



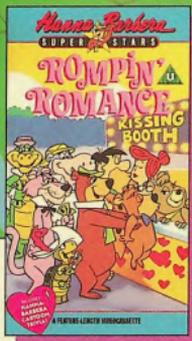
CASSETTE # 881115 APPROX. 87 MINS. 

 Superior Rock Slog is a shifty-eyed show. Apr. 007. He's also Fred Flintstone's "Auntie!"



CASSETTE # 881120 APPROX. 88 MINS. 

 Fred has a heart-breaking mix-up over an engagement ring which leads Barney into the heating oven!



CASSETTE # 881121 APPROX. 88 MINS. 

 Yogi Bear® develops an unbearable affliction for a beautiful acquaintance. Will Yogi forget the first law — Jawsie! Awahie!



We're putting a new spin on the world of home entertainment with classic cartoon excitement on a sensational scale! Drawn from the world's largest animation library, our colourful cast of unforgettable animated all-stars includes The Flintstones®, Yogi Bear® and other fun-loving favourites!

Plus, packed inside each debut cassette, children will discover a special value-added colorful GROWTH CHART.

So stock-up TODAY — and be part of the greatest cartoon show on Earth. Exclusively from Hanna-Barbera Home Video.

£ 9.99
99p each

Street Date: 9 April 1990

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Hanna-Barbera
HOME VIDEO

Colourful
Growth Chart
Inside Each Package!
ACTUAL SIZE: 6 1/4" x 4 1/2"

Executive Producers WILDEN BASSAN and JOSEPH BARBERA. © 1990 Hanna-Barbera Productions, Inc. All rights reserved. ©1990 Hanna-Barbera Home Video, Inc. "The Flintstones" and "Yogi Bear" are registered trademarks of Hanna-Barbera Productions, Inc. All rights reserved.

VCI pulls off Kylie coup

by Selina Webb
VIDEO COLLECTION has struck a deal with Kylie Minogue's management to release a 60-minute concert video of the Australian star performing live in Japan. Bypassing PWL's own video labelling deal is a further coup for VCI which is also releasing the Beatles films *Help!* and *Magical Mystery Tour*.

The company has also European rights to Kylie... On The Go which is released across the continent on April 9. The video includes an en-

ergic performance plus interviews with the artist voiced "best female singer in the world" by *Smash Hits* readers.

"This live concert special reveals a mature and exuberant performer whose appeal is broadening," says VCI. "Kylie's involvement in the conception and production of the video certainly shines through."

The launch will coincide with Minogue's sell-out UK tour which begins on April 17 at the Birmingham NEC and VCI head of marketing Nick Cregor reveals that the

company is spending £400,000 on a substantial marketing campaign which will include television advertising. Kylie... On The Go has a £6.95 dealer price.

On March 19 Video Collection is releasing four further titles from its Rock 'N' Roll The Greatest Years series.

New releases on VCI's lower priced Music Club label are *Dancing On The Valentine* featuring Duran Duran; *BB King And Friends* and *James Brown And Friends*, all going out to dealers at £4.17.

Inspirational performers return in Castle series

THE INSPIRATION for many modern performers is rediscovered in a package of video releases from Castle Hendring on March 23.

In *Bunny Wailer* — The Blackheart Man (running time 89 minutes, dealer price £6.95) the father of reggae is captured on stage at the Madison Square Garden in 1986. He is joined by an array of talent rarely seen outside the festival circuit, with his backing band comprised of members of Roots Radics, The Wailers and the Skatalites. What little space that is left on the stage is filled by the combined gymnastics of Umojah and Switch.

Osibisa — *Warrior* (running time 55 minutes, dealer price £6.95) offers non-stop dance music rich in polyrhythm and percussion. Precursors of the current interest in world music by a good 10 years, Osibisa fuse together the unlikely brew of African, Caribbean, jazz, rock and R&B.

The *Gospel At Colonus* (running time 90 minutes, dealer price £6.95) is the film of the highly acclaimed Broadway show of the same name. Its release is accompanied by the relaunch of two further Castle Hendring gospel titles — *Mahalia Jackson and Gospel Joy* — A Live Celebration.

Happy birthday Hard 'N' Heavy

MORE HOT and heaving rock and metal from Hard 'N' Heavy is unleashed by Music Club International on April 2. PMI is also releasing a Squeeze concert video, more from its Indie Top Video series and a lower-priced Phil Collins Video EP.

Hard 'N' Heavy celebrates its first birthday with more metal mayhem in Volume 6 which includes music and interviews with Whitesnake, The Cult, Quidreboys, Michael Monroe, Kiss and Joe Satriani. The dealer price is £6.50 for this 80-minute tape.

A Round And A Boy is the first live Squeeze video, filmed on the band's recent sell-out tour. Running for 65 minutes with a £8.47 dealer price, the video includes such classic Squeeze tracks as *Cool For Cats*, *Up The Junction* and *Take Me I'm Yours*.

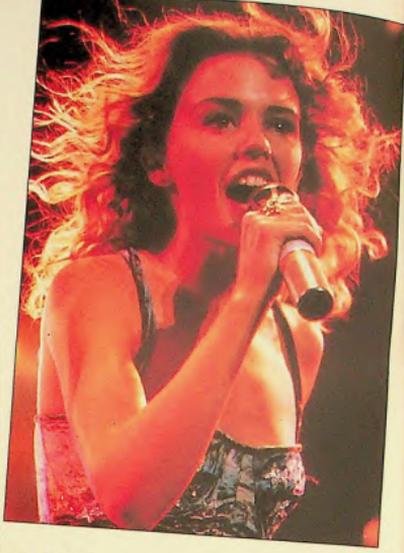
Another hour of currently hot independent music is dispatched up in Indie Top Video Take three which has a £6.50 dealer price. Coinciding with the release of its audio companion, the video includes tracks from Depeche Mode, Inspiral Carpets, The Shamen, Spacemen 3, Loop, The Telescopes and The Hypnotics.

Finally on the newly launched Price Attack label is the Phil Collins EP including *In The Air Tonight*, *I Missed Again* and *You Cant' Hurry Love*. Running for 17 minutes, it goes out at £4.17.

MUSIC VIDEO

Description (track) Dealer Price		
1	BARRY MANLOW: On Broadway Live 1hr/30min/£6.95	BMG 790332
2	PHIL COLLINS: Singles Collection Compilation (4 tracks)/55min/£6.95	Virgin VMD 594
3	PUBLIC ENEMY: Fight The Power-Live Live 1hr/£6.95	CHV 490202
4	UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin VMD 547
5	BARRY MANLOW: Live At The NEC Live (14 tracks)/50min/£6.95	Pickwick PGP 2127
6	ALEXANDER O'NEAL: Live In London Live (9 tracks)/1hr/24min/£6.47	PMI MWN 9912123
7	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
8	QUEEN: We Will Rock You Live (2 tracks)/1hr/20min/£3.47	Music Club/Video Col MC 0202
9	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
10	QUIREBOYS: A Bit Of What You Fancy Live (7 tracks)/30min/£5.21	PMI MVR 9910083
11	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/1hr/£6.25	PWL VHF 7
12	NEENEH CHERRY: The Rise Of Neeneh... Compilation/mix/£6.95	BMG 790335
13	ERASURE: Innocents Live (4 tracks)/50min/£6.95	Virgin VMD 491
14	DANIEL O'DONNELL: Thoughts Of Home Compilation (11 tracks)/55min/£6.95	Telstar TVE 1007
15	THE MISSION: Waves Upon The Sand Compilation 1hr/£6.95	PMV/Channel 5 CFV 10202
16	NIGEL KENNEDY: Vivaldi Four Seasons Compilation 1hr/£6.50	PMI MWP 9912143
17	QUEEN: Rare Live Live (13 tracks)/1hr/20min/£6.95	PMI MWP 9911893
18	JEAN MICHEL JARRE: Destination... Live (2 tracks)/50min/£6.95	PMV/Channel 5 CFV 10212
19	CLIFF RICHARD & SHADOWS: Thank... Music Club/Video Col Live (5 tracks)/45min/£4.17	MC 2012
20	POISON: Slight For Sore Ears Compilation (8 tracks)/45min/£6.50	PMI MWP 9912083

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KYLIE: Go for it!

R E V I E W S

THE SWEET: *Ballroom Blitz*.

Castle Communications CASH 5092. Running time 60 mins.

Dealer price £6.95.

Comment: Grown men in thick make-up, very silly haircuts and stack heels, most of us would prefer to forget the more excessive low-points of Seventies fashion which, for many, the proto-metal popsters Sweet epitomised. Teamed with the prolific Chinn-Chapman writing/producing talents, Sweet enjoyed a string of hits from *Coco* through to *Ballroom Blitz* and *Hellraiser*. The gauche sheets of *Top Of The Pops* and *Superstar* (remember the ITV monster?) form the backdrop for the androgynous four-piece to turn through the songs that earned them more than a mere 15 minutes of fame between 1971 and 1978.

Harmless and amusing if taken in the right spirit. But by interviewing the members of Sweet as they are today — and so to attempt to give the music some credibility — is untenable. Deeply-liked, lubby and with even more ludicrous hairstyles, Messrs Scott, Connolly and Tucker even manage on reforming the band.

Sales forecast: If your store has a fair turnover in Seventies nostalgia from Gary Glitter to Slade then place this on your order form. Otherwise, don't bother.

ing quite lighthearted, LOL2 gives a good insight into the personalities of the band members not only through various short interviews, but also by their various takes in jokes and reasons for exploring their roots both musically and personally. In all it is well produced, mixing prime promo footage with off-the-cuff video clips in such a natural way that there's no sense of this video being forced or contrived.

Sales Forecast: Considering it includes the single *Homey Girl* and most of the current LP of the same name (which is still going strong in the top 20), *Labour Of Love 2* will set cash tills ringing.

Eurythmics style captured

THE OUTSTANDING visual imagery of Eurythmics' BMG showcase on a new long form released by BMG Video on April 23. Directed by the duo's long time video maker Stephen Muller, *We Two Are One* runs for 60 minutes and includes live performance, interviews and what is described as an unblinded behind the scenes look at Eurythmics.

The cameras join them on their 1989 tour to locations as varied as Brazil, Australia and the US and, in addition to the three promos for *Don't Ask Me Why*, *The King And Queen Of America* and *Reveal*, two new clips get their exclusive premiere with the release — namely, *Baby's Gonna Cry* and *Angie We Two Are One* has a £6.95 dealer price.



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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	NEW	ARTIST	TITLE	RECORD LABEL
1	1		STRAWBERRY FIELDS FOREVER	Debut/Passion DEBT(X) 3092 (PAC)	
2	1		MOMENTS IN SOUL	17 And The Big Family Champion CHAMP(1) 237 (BMG)	
3	26		SNAP	Logic - (A12938) (IMP)	
4	4		NATURAL THING	4 Innocence Coltempo/Chrysalis COOL(X) 201 (C)	
5	7		DUB BE GOOD TO ME	8 East International Go Beat GOD(X) 39 (F)	
6	5		INFINITY	6 Guru Jostice/Construction/RCA PB43475 (PT43476) (BMG)	
7	16		EVERYTHING STARTS WITH AN 'E'	E-Zee Possee More Protein/Virgin PROT 112 (F)	
8	NEW		CHIME	Original London FX(1)35 (F)	
9	27		WE'RE COMIN' AT YA	4 Quarts feat. Stept Mercury/Phonogram ITM 212 (F)	
10	32		THAT SOUNDS GOOD TO ME	3 Jive Bunny & Mastersounds Music Factory MFD(T)004 (BMG)	
11	63		DEVOTION	9 Kickbox Band With Tamasoo 10/Virgin TEN(X) 297 (F)	
12	8		BRING FORTH THE GUILLOTINE	4 Silver Bullet Tom Tom 777(1)13 (12-777013) (PAC)	
13	4		THE BRITS 1990	4 Various RCA PB 43565 (12-PT 43566) (BMG)	
14	23		WANTED	3 Pincoy Ineri Supreme SUPET(1) 163 (P)	
15	34		DON'T YOU LOVE ME	4 4Eves 4th + B Way/Island 12(B)RW 167 (F)	
16	9		LOADED	4 Primal Scream Creation CRE 070(T) (UK/R)	
17	11		RAGGA HOUSE [ALL NIGHT LONG]	5 S. Harris/Daddy Freddy Living Beat 75MASH99 (SMASH97) (F)	
18	10		WARRIOR	10 M. Wildski Aristo 112956 (12-612956) (BMG)	
19	13		WHAT ABOUT THIS LOVE (REMIX)	3 Mr. Fingers Hm/London FX(1) 131 (F)	
20	7		TALKING WITH MYSELF	101 Mercury/Phonogram MER(X) 316 (F)	

21	39		REACH UP TO MARS	2 Earth People Champion CHAMP(1) 239 (BMG)
22	NEW		MAMMA GAVE BIRTH TO THE SON	Queen Latifah/De La Soul Ge Si SEU(T)26 (1)
23	4		JAILBREAK	3 Paradise Queen Latifah/De La Soul Roin 792 (12-R) (GAM)
24	43		FESTIVE	2 Sweet Exorcist Warp/Outer Rhythm - (WAP 3) (U/R)
25	NEW		DANCE ON LOVE	1 World London FX(1)29 (F)
26	NEW		LIVE LIKE THE OTHER HALF DO	London Posse 6 Manago 50 BMG5735 (12M5735) (F)
27	NEW		FUTURE F.I.P./HEARTBEAT	101 Editions D de/Construction PT43376 (BMG)
28	48		SPACE TALK	2 Masters Of The Universe Remour - (RUMAT 1) (PAC)
29	30		AFTER THE RAIN	3 Tillye Aristo 112722 (12-612722) (BMG)

30	NEW		ANOTHER DAY IN PARADISE	1 Jam Tronik Debut DEBT(X)3092 (PAC)
31	NEW		RONK THE NATION	Rob 'n' Raz With Lela A Aristo 112971 (612971) (BMG)
32	16		IT MAY BE WINTER OUTSIDE ELSE	2 Don't Know ANYBODY ELSE Sure Delight SLR(1) 85 (J)
33	28		THE POWER	2 Power Jam & Chill Rob G Wild Pitch - (WP 1018) (IMP)
34	NEW		IT MAY BE WINTER OUTSIDE ELSE	4 Alex Choler's Sure Delight SLR(1) 85 (J)
35	15		GET UP BEFORE THE NIGHT IS...	8 Technomatic feat. Ya Kid K Swayward 57(T) 2 (BMG)
36	29		GOT TO HAVE YOUR LOVE	14 Mantrina (featuring Wandress) Capitol 12(C)CL 559 (E)
37	31		ALL WE WANNA DO IS DANCE	2 House Crew Pacific/Prod. House (PNT 010) (PAC)
38	33		FEELING GOOD	4 Pressure Drop Big World - (BWT 005) (PAC)
39	18		BLACK BETTY (Lionbrand Remix)	5 Ram Jam Epic 655430 7 (12-655430 6) (C)
40	NEW		WE'RE ALL IN THIS TOGETHER	1 David Peaston Given GEF(1) 237 (W)
41	22		GET BUSY	5 Mr. Lee Jive Chicago JIVE (2)30 (BMG)
42	25		WALK ON BY	9 Sybil PWL PWL(T) 48 (P)
43	17		COME TOGETHER AS ONE	5 Will Downing 4th + B Way/Island 12(B)RW 159 (F)
44	19		NOTHING HAS BEEN PROVED	4 Strings Of Love Breakout/AM USA(T) 688 (F)
45	NEW		RHYTHM OF LIFE	10 Oleto Adams Fontana OLTA 112 (F)
46	NEW		ALL NIGHT LONG	17 Jam & Lavin' Boss 10 TEN(X)304 (F)
47	20		THE HUMPTY DANCE	4 Digital Underground BCM 8M 144 (UK/P)
48	41		MAN MACHINE	5 Man Machine Outer Rhythm - (MMAN 21) (C)
49	NEW		YOU'RE MINE	10 Rezia Big Life/Kool Kat KOOL(T)511 (1)
50	NEW		BELIEVE IN YOUR HEART	10 Larry Joseph & Science Smokin' (TAI 1126432) (IMP)

THIS WEEK	LAST WEEK	NEW	ARTIST	TITLE	RECORD LABEL
1	(1)		CHAKA ON THE MOVE	Chaka Demus	Profile/MSD2
2	(2)		AMAZING GRACE	Saatchi	Charm CE1 41
3	(3)		WIDE LOVE	Major Sade	Sony/SFF 016
4	(4)		BAD IN BED	Shabba & K. Crystal	Greenstones GRED 258
5	(7)		LOVE IS ALL I HAVE	Foxy Brown	Charm CE1 40
6	(3)		TWICE MY AGE	Shabba R. & K. Crystal	Greenstones GRED 258
7	(5)		NEW TALK	Sweetie Lee & Joe 90	Mango 12MNG 730
8	(8)		STOP LOVING YOU	Freddie McGregor	Steady & Cleave SC 76
9	(11)		HALF MY AGE	Samuel & Lady G	Greenstones GRED 258
10	(11)		FARTY GODMOTHER	Arrested 4	Charm CE1 42
11	(9)		HOLY WATER	Adrian Baker	Jayson's Nation 906
12	(10)		HOW ABOUT US	Frankie Paul	Cashbox CB 001
13	(13)		SHE BIG AND SHE REDD	Lita Clarke	Y & D/CD 01 64
14	(14)		NO MORE WALLS	Demus Brown	Greenstones GRED 263
15	(21)		CARELESS WHISPER	Julie-J	Fashion Super Paper 4037 1
16	(20)		MAK UP YOUR MIND	Demus Brown & J. Taylor	Greenstones GRED 265
17	(22)		ROCK WITH YOU	Frankie Paul	Jayson's Nation 010
18	(22)		LOVE IS THE MESSAGE	Savory Linn	Edge/HCF 102413
19	(24)		KNOW HOW FI MOVIE	Major Demus	Edge/HCF 102512
20	(31)		SHARING THE NIGHT	Lloyd Brown	The Nations Sound PH 1401

THIS WEEK	LAST WEEK	NEW	ARTIST	TITLE	RECORD LABEL	
1	(1)		HOLDING ON	Michael Jackson	Greenstones GRED 142	
2	(3)		DIORAHG	Glasgow	Greenstones GRED 129	
3	(2)		REGGAE FISH VOL 7	Various Artists	J&S J&S 1007	
4	(5)		LOVERS FOR LOVERS VOL 2	Various	Bonanza BLP 903	
5	(4)		MUSIC WORKS SHOWCASE '90	Various	Greenstones GRED 130	
6	(7)		PAST AND FUTURE	Gregory Isaacs	Technique WRP 35	
7	(8)		BEST BABY FATHER	Shabba Bees	Blue Mountain BM 71	
8	(6)		THE HITS OF SIR LLOYD	Various	Sir Lloyd/HCF 206	
9	(10)		NIJANJAM VS JOHNNY P	P. Johnson & Johnny P	Pickup/HCF 205	
10	(12)		JAMJAMIAN LOVE	Various	Living Bones LMB 101	
11	(9)		SCORE OF LOVE	Various	Jayson's HCF 18	
12	(13)		SOUNDCLASH	Various	Pickup/HCF 204	
13	(11)		TWO FRIENDS	PRESENTS GIRLS & GUTS	Various	Blue Mountain BM 218
14	(14)		RAGGA HIP HOP	Various	Manhattan 993	
15	(15)		357 MAGNUM	Various	Steady & Cleave 996 1048	
16	(17)		IN THE COUNTRY	Various	Brown BMGN 2	
17	(16)		MASSIVE 3	Various	Hm 9791 23	
18	(12)		ROCK WITH ME BABY	Various	Blue Mountain BM 027	
19	(19)		WICKED IN BED	Various	Blue Mountain BM 027	
20	(18)		NEVER KNEW LOVE	Carlita	Charlita/BlueMountain 001	

1	VISIONS	Robert Owens	4th + B Way (BWAY 497) (IMP)
2	UNDERSTAND THIS GROOVE (...)	U.F.I. featuring Frankie	Virgin VS(T) 1247 (F)
3	SHOW 'M THE BASS	M.C. Mackay G	A1 (12A1) 319 (BMG)
4	ME SO HORNY	2 Live Crew	Skywalker 7GRUK127 (GRUK127) (GY)
5	NO MORE LIES	Michelle	Atco/East West B9149 (T) (W)
6	SWEAT	Jay Williams	Urban URB(X)50 (F)
7	PAWNS IN THE GAME/L.A.D.	Professor Griff	Skywalker 7GR131 (GR131) (GY)
8	WHY YOU GOT FUNNY ON ME	Today	Motown (MOT 47 11) (P)
9	SATURDAY LOVE (REMIX)	Cherelle & Alex O'Neal	Tolu 6558007 (6558006) (C)
10	DON'T MISS THE PARTY	Bizz Nizz	Byte (BYTE 12002) (IMP)

TOP 10 ALBUMS

1	1		NOW DANCE '90	Various	EMI/Virgin/Poly. NOD 4/TCNOD 4 (BMG)
2	3		RIGHT STUFF 2 - NONTHIN' BUT...	Various	Stylus SMR096/SMC098 (STY)
3	NEW		THE PLANET DANCE	Liquid Oxygen	Pyramid Productions PM001 (IMP)
4	16		AFFECTION	16 Lisa Stansfield	Aristo 210379/410379 (BMG)
5	2		DOUG LAZY GETTIN' CRAZY	Doug Lazy	Affinity/East West 7567820661 (W)
6	12		PUMP UP THE JAM	12 Technomatic	Swayward SYRP 1/SYBMC1 (BMG)
7	NEW		THE CACTUS ALBUM	3rd Boss	Def Jam/CBS 466031/466034 (C)
8	8		JOURNEY THRU THE NY UNDER...	2 Metro	Republic/LCMP 036 (1)
9	NEW		OOO THE WORLD OF BABY FORD	Baby Ford	Rhythm King/BFORDS/BFORDSC (U)
10	NEW		DONE BY THE FORCES OF NATURE	Jungle Brothers	Eternal WX332/WX332C (W)

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D-Mob rules

by Andy Bevers

YOU DO NOT have to be better than out why Danny Poku is better known as Dancin' Danny D. He has done just about every type of job in the dance music industry has to offer: from DJing to club promotions; from A&R work to remixing; and from producing to being a star in his own right.

An affable, modest character, Poku gives the impression that his career progression has not happened through any master plan or driving ambition. It is simply his knowledge of what makes people dance that has carried him through to where he is now: his D-Mob project has just notched up its fourth consecutive Top 20 hit, and he has recently set up his own A&R company, Slam Jam.

Danny started young, playing percussion at the age of eight in Oshana, his uncle's African/funk fusion band. He was DJing by the time he was 16, and went on to spin at Gulliver's club four nights a week.

Wanting to get more involved in dance music, he packed in his day-job as manager of a McDonalds and joined a new promotions division which Erskine Thompson had set up at Hot Mix. From there he went on to do in-house club promotions for Cooltempo soon after the label's foundation.

Working directly for a label gave him the chance to indulge in some A&R work. "It was hearing the new tracks that were coming into the specialist shops," he says, "and if anything stood out I would take it back to Cooltempo and suggest they signed it."

That led to him working on A&R full-time at the label. "Nirilo Deluxe was the first track I signed, and I also brought in Adeva, Monie Love, Kid'n Play and Eric B and Rakim's I Know You Got Soul."

Danny D's first remixing experience came when he was working at Hot Mix. "They had Loose Ends' Gonna Make You Mine, but I did not like the final mix. I was the only one who did not think it was good, so they suggested that I should see if I could do better." The track went on to be big dancefloor success



DANNY D: the UK's answer to Teddy Riley?

even though it did not cross over.

After a few more remixes for Loose Ends, Danny D was asked to do Gwen Guthrie's Ain't Nothing Going On But The Rent. "That was the big jump — the record was ginormous at the time." Since then he has created one of the all-time great remixes, Chaka Khan's I'm Every Woman. "She is in my all time top 10, so working on that track was pure pleasure."

His first taste of recording his own tracks came back in 1985, when he and two other fellow DJs formed DSM. "It started off as a laugh at first, but we ended up with a track called Warriors Groove. Derek B and Tim Westwood played the demo on their pirate radio show and it got a really good reaction. We put it out on the Elite label and the majors began calling us up."

There was just one DSM follow up, called Destiny. "It was all just a bit of fun at the time — I never planned to make a career of it," claims Danny. However, while doing A&R for Cooltempo, he did release one of his own creations under the pseudonym of The Taurus Boyz. You Are The One is a poppy house track that did little over here but was popular in New York.

Danny's next recording project — D-Mob — came about almost by accident. He explains: "I was in the studio doing a remix of a Salt 'n' Pepa track, which I finished early. With the time left over I started to create We Call It Acided." The track went on to be released as a single. "It was so successful, I had little choice but to record a follow up," admits Danny. "The pressure was on from the record company, and in a way it was something that I had wanted to do, but had never had the full confidence to try."

He has taken a back seat with D-Mob, carrying out the writing and production himself but using other people to front the group. He

left Cooltempo to concentrate on the creative side of his career at around the time of the second D-Mob single, It's Time To Get Funky. However, in many ways D-Mob is a continuation of his work for that label, as he explains. "It is my way of doing A&R under one name, pulling in talent and helping them on their way using my experience."

He has already achieved this for The London Rhymer Syndicate, Juice, Dennis, and Danny Maddon. He says that he does not have to actively seek new acts — his A&R contacts from his Cooltempo days, plus the high profile of D-Mob ensure that he gets more demo tapes than he has time to listen to.

Danny has recently formed his own company which will provide him with additional ways of satisfying his love of A&R and production work. "Slam Jam is my baby," he says. "It is my way of concentrating on A&R again. I have to submit four acts a year to the label. I am working with their new Eternal dance label which is run by Pete Edge, who I used to work with at Cooltempo." He sees Slam Jam as a breeding ground for young British talent. "I suppose that I will take on some US product, but I really want to concentrate on UK acts who know what they want, but just need a little help on the way."

Some of the Slam Jam acts will be produced by him, but not all. "I would not want anything to have a Danny D. stamp on it. It would be good to use some young producers. We are going to see British producers making their mark in the same way that Americans like Teddy Riley and Jam and Levis have done — Jazzie B and Nellie Hooper will get there and others will follow."

Danny admits that there is some conflict working for both Warners and ffr. "Some problems occur when you cannot deal with one project because the other is doing well at the time. At the moment, D-Mob is so successful, I have not had time to apply myself to Slam Jam. But we are coming to the end of the single releases from the LP, so things will change around soon."

Danny says that he has not decided on whether there will be a follow up LP. "There are negotiations going on — the pressure is on from ffr, especially now that we have had success in America, in addition to the one Top 20 and three Top 10 singles over here. Every time I walk into their office they ask me when I'm starting on the new LP!"

C O L U M N

IT SEEMS ironic that after being promoted and creatively marketed here in at least five different UK pressings, the one that's reportedly cutting a stir is the inclusion of **THE CHANGES** (US Columbia 44 731 71), only **David Morales'** Physical Mix being previously unreleased of its four mixes! Also currently attracting attention are import acts the **Frankie Knuckles** & **David Morales** produced husky moodful contering **ROBERT OWENS** Visions (US 4th - 8' way BWAY 497); instant interest rousing, as featuring early Eighties stars **Fonda Rae**, **Leroy Burgess** and **Sharon Redd**, combining contering **LARRY JOSEPH** & **SCIENCE** Believe In Your Heart (US Smokey [AT 12 6632]; soulfully inviting with a "sex line" phonecalls sampling X-Rated Uncensored Mix) **Marshall Jefferson** created flurrying wriggly **SCREAMIN' BACALAE** Rock Me (US Westbrook Records BBRW 11 2); Les Adams remixed, in contrasting house and swingbeat styles, guy named **MAURICE** & **DA POSSE** featuring **Keith Fluff** All Because Of You (US Buell's Floor Records BF-111 0); Planet Rock-ish electro and house fusing **LIQUID OXYGEN** The Planet Dance (US Pyramid Productions PM 001); muckily galloping **Musto** & **Bones** and **Brooklyn Funk Essentials** mixed **WIRED** New York, New York (US Buell's Floor Records BF-111 0); attractive adonidol girl cooed contering ecological **Ryo Kawasaki** & "SATellites" featuring **Bana Iguesna** Pleasure Garden (US Satellites ST-109); **DJ Pierre** produced warid house four-track **PFANTASIA** Let's Get Busy (US Hot Wax 5 Inc. Records HMF EP 4); **Ben Liebrand** remixed chunky listening (though, by nature of the song, not entirely current) **BILL WITHERS** Harlem '89 (German CBS 654831 6). An import album that's poised to fly is the stars crammed **(Flavor) Flav**, **Lu**, **Coz J** & **Warrior**, **Kid 'n Play** (c) ORIGINAL **MOTION PICTURE SOUNDTRACK** House Party (US Motown MCI-6296).

Current UK releases include the superb sultry soul/amplod, of course, **Soul II Soul** (and, with a little bit of US **Shanell** featuring **ALISHA KIRKIN** & **Wesley** **ALISHA WARRLEN DAVE** (RCA PT 43492); **Technobone** album track covering cheeky German **MC B featuring DAISY DRE** This Beat Is Technomatic (Big One WBIG 20); previously limited though now ffr distributed shuffling acid instrumental **ORBITAL** Chime (Oh-Zone Records FX 135); cliched ambient birds and flare overlaid but otherwise **Soul II Soul** who's good girl chatted slikey jogging **HISTORY** featuring **G-TEE** Afrika (SBK One 1258K 7008); fast talking excellent itery storming London rap **SASHI GREW** One Decade (Vinyl Solution TORK 12, via SRD); **Frankie Knuckles** mixed strong smoothly driving soulful **TONGUE 'N' CHEEK** Tomorrow (Syncope 1257 34); **Paul Simpson** (and, on the flip, **Demographic 3**) remixed five years old soulful falsetto wailed lurching **SKIPWORTH & TURNER** Thinking About Your Love (Fourth & Broadway 12BRW 165); new **Norman Coaker** remixed (in three different ways) much improved reissued rap **SILVER BULLET** Bring Forth The Gullotine (The Revolution Mix) Tam Tam Records RTT 01 3; AA-sided good jerky rolling rap (stronger than the sparse house instrumental) **Weight For The Bass** plus side **UNIQUE 3** Musical Melody (10 Records TENS 298); **Electric 101** ish girl cooed twibley contering **TERRAJACKS** Total Stranger (RCA PT 43582); **Frankie Bones** remixed dromonily burbling nine months old import instrumental **EQUATION** The Answer (Sincity Underground HEMAN 003); snappily fitting swingbeat **MICHAEL JEFFREYS** with **KARLYN WHITE** Not Too Being With You (Warner Bros W27977); officially 8-sided jaunty good chunkily chugging **STACY LATTISAW** What You Need (Motown TW 43500); train chao-chood (yet also ambient birds chirruped) dramatically mazing lolo house **GOODEYE F.B.I.** Paradise Express (Urban UR85 48).

© Pisco note that although the North-west London pop/strike appears to be over, it is still best to bike records to my home address for review!

© Pisco note that although the North-west London pop/strike appears to be over, it is still best to bike records to my home address for review!

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24 MARCH 1990

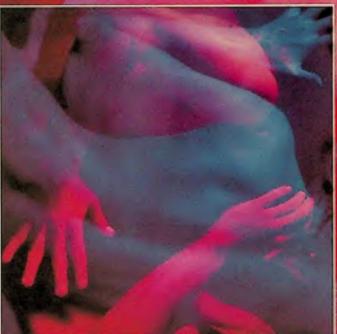
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- 4** ... BUT SERIOUSLY ★★★★★ CD
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 EMI Wot W3230
- 53** 38 MOVE YOUR SKIN CD
 53 And Why Not?
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Prison

THE CRAMPS are back with a bang. Their four-year absence from the vinyl front has been successfully bridged with both the single and the LP denoting the charts. And the hardies who packed out the **Brixton Academy** proved that they are still the hippest act around.

Marxist Blues, a typical slice of garage rockabilly, set the scene with Ivy's slashing guitar getting the crowd bopping, and Nick Knox stealing the "cool" honours with some nonchalant one-handed drumming.

The set was based largely on the current **Stay Sick LP**, with Creature From The Black Leather Lagoon providing an early highlight. But there was still room for older classics like **What's Inside A Girl** and **Go Go Muck** — this is, after all, a band who know the value of crowd-pleasing.

As gigs go this was a highly predictable affair. But there's a lot to be said for a band who know what the fans want and give it to them. Lux, on vocals, was the same old semi-naked psychotic. Munster lookalike while Nick remained idly and candy bored throughout. Ivy and Candy deserve praise for holding the groove while perched on some evil-looking stiletos. They thoroughly earned their honours, including a breath-taking reconstruction of **Drug Train**, and finally left the stage to thundering applause.

On this performance, The Cramps look set to leave cult status behind and draw nearer to the stadium circuit — but at least we know they'll always stay sick.

LEO FINLAY

Works wonders

KENNY DALGLISH and Ian McNabb are men whom both inspire loyalty and a degree of incredulity. Both are ever mindful of Liverpool and its heritage, be it musical or sporting.

Yet whereas the plegmatic Scots manager of the football club that bears the city's name has progressed in a linear manner, McNabb's advancement has been in a more crab-like fashion. During the mid-Eighties the tozzur, sloe-eyed frontman of **The Idle Works** scored some notable hits with such classics as **Understanding Jane** and **Love Is A Wonderful Colour**.

But band members came and went with the regularity of Spanish soccer league managers and laudable albums like **Blind** made little impression on the chart.

Now under the auspices of Epic and with some new team mates progress begins anew for The Idle Works, hence tonight's performance at London's **Marquee**. And to the delight of the eager



OLETA ADAMS: sparking

audience it is clear McNabb is back on form.

Bearded, mop-haired and in Beatnik mode McNabb leads his latest line up through an assured set that augurs well for the band's next release.

The single **Motorcycle Rider** — its subject matter as retro as the full-throated riff that propels it — is lumbered out and greeted with as much delight as the more familiar numbers.

Ian McNabb is a matchwinner. ANDREW MARTIN

Dog eat dog

AN AMERICAN revue at Camden's **Electric Ballroom** showed just why the country is a constant musical source.

Opening were **Rough Trade's Souled American**, finally playing to support albums one and two, but here playing the instrumental life song from the new **Around The Horn**.

This American soul is an authentic journey through the backwaters, from bullfrog blues to country corn to hillbilly howdowns. Not bad for Chicago urbanites. With Chris Grigoreff's porched vocal croakle going a wide berth except by the lead boss, plucked like the proverbial bullroger, they're a sorely underrated crew.

Such drifting sparsely was directly contravened by **CBS's Poi Dog Pondering**, a Texas trio who have travelled the world, at least in their own heads. This is America gone haywire, as every conceivable reeded and string-driven thing — eight of these rattle-gauge gypsies in all — tops into Brazilian carnival, African highlife, Romany cante as well as some urban guitar-winging spirits.

They're exuberantly infectious; the crowd loves them. But on first encountering PDP, the songs themselves don't seem strong enough to carry the baggage.

If the Dog sound too much like tourists why do **Virgin's Camper Van Beethoven** escape the accusation? Because their range — Middle Eastern, Romany and Sixties folk interwoven by perfect pop — is less overstretched and more able to get on with the job.

So their own Take The Skinheads Bowling **Status Quo's Pictures Of Matchstick Man** and an elongated violin-frenzied **Hava**

Nagila (traditional Yiddish dance) are played side by side, part in pastiche, part in devotional but all-over with Californian cool.

Having reached their fourth album, **Camper** have proved they won't be REM-style worshipping. But they are joyful carriers of traditions that appear to have no end of permutations.

MARTIN ASTON

All saints

TO A raucous chorus of taped **Aborigine** chanting, **Jenny Morris** bounced on stage to kick her **Tears For Fears** support slot with **Energy** and self-obsession. Occasionally her Rambozyng stage craft and vocal intonation was surprisingly reminiscent of Siouxsie. Mostly, however, the Australian stuck to tried and tested rock mannerisms, relying on her band's strong percussion to add a spark of originality to her sound.

The songs from her **WEA** album **Shiver** were performed with a full and clean sound, the robust, clearly defined layers suggesting the influence of **INXS's Andrew Farris**. Three or four songs stood out, particularly the pumping and emotional **Saved Me** which, I kid you not, begs a dancerolesser fix.

By now we know that **Tears For Fears** set includes versions of **You Need Love** and **When The Saints Go Marching In**. But despite such musical tamfoolery **Curt Smith** and **Roland Orzabel** are still unusual showmen. Their attempts at chugging up **The Wembley Arena** audience were twee and their modest presentation was in sharp contrast to the sparkling star quality of singer and pianist **Clela Adams** who was raised centre stage with her grand.

Tears For Fears haven't been on a London stage for more than a full year, their absence filled with an arduous creative process which has spawned **The Seeds Of Love** for **Phonogram**. The live performance of **Sowing The Seeds** in particular was evidence that all that production time and money had been wasted — this could have been recorded live in one take. At least, amazingly, that's the impression it gave.

SELINA WEBB

Chicago in transit

THE SOUNDS of America were very much in evidence even before headlines **Chicago** came on stage at **Hammerstein Odeon**. Support act **Michael Snape** and his slick, light band performed a set of distinctly US-style rock that brought the likes of **Bryan Adams** to mind. The results of a second crew in a recording studio could be worth monitoring.

It wasn't too surprising to hear American accents among the assembled as an eight-piece **Chicago** did their best to hide the fact that the talented **Peter Cetera** is no longer with them.

Chicago were completely handled in his absence, but on such songs as **Stay The Night** and **Hard Habit To Break** it became evident just how much the singer is missed. Always more than just a great voice, his presence would also have made much more of an evening that never flagged, but equally never really ignited.

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GARETH THOMPSON

Berlin maul

IN THE non-conformist capital of Mitteleuropa, **State 808** pulled the cheekiest of strokes. Flow over to headline the final night of Berlin's three-day **Atonal Festival**, the Mancunians performed just six tracks before waggily waving out wiedersehen.

In the grand hall of a converted hospital in Kreuzberg **Baby Ford** had been first up. Unsure of his pixie-like charms, the assembled throng of hipsters treated him with respect rather than excitement, un-

til the luxurious swoop of **Children Of The Revolution** finally brought the walls down.

State 808 were the real ticket-sellers though. Their relaxed entrance brought shrieks of anticipation from Berlin's house-starved dance fans. They were six strong tonight with two drummers, two sets of keyboards, rapper **MC Tunes** heroically posing at the back and a chief DJ, teplete with fan, hyping the crowd upfront.

Eagerly everyone wiggled along with their lush techno constructions, until manic mayhem broke out when a delirious "check this!" introduced Pacific.

State 808's willingness to weave Dynasty samples with Detroit strings and German industrial rhythms deserves better than some ambient-house noose. But their Mancunian attitude, no doubt wacky and witty back home, simply intones when it leaves with a set of barely 30 minutes.

DAVID DAVIES

Birds of a feather

FOR A band with only four gigs to their credit **The Bluebirds** are difficult to pin down. There's an American country influence in their tunes; vocally and lyrically **Timbuk 3** come to mind. Yet musically they could be anything from **Jason And The Scorchers** to **The Smithereens** to **The J Geils Band**.

If all this confusion isn't bad enough, their guitar style is very noisy, reminiscent of **Husker Du** or even **Dinosaur Jr.**

What is clear, however, is that **The Bluebirds** are very good indeed. The Devil Inside drops out a wah wah peddle and some woop wah backing vocals for a bit of a Seventies danceroles number reminding me of **The Village People**. **Im On Fire**, on the other hand, gives cowpunk the perfect pop treatment producing a sound so familiar that it seems to be a cover.

What really shows the worth of this band, moreover, is that the **Opera On The Green** was absolutely packed with adoring fans and those not familiar with the Bluebird sound were soon won over.

IAN WATSON



ICICLE WORKS: Bearded, mop haired and in Beatnik mode McNabb leads his latest team mates on another musical cruise

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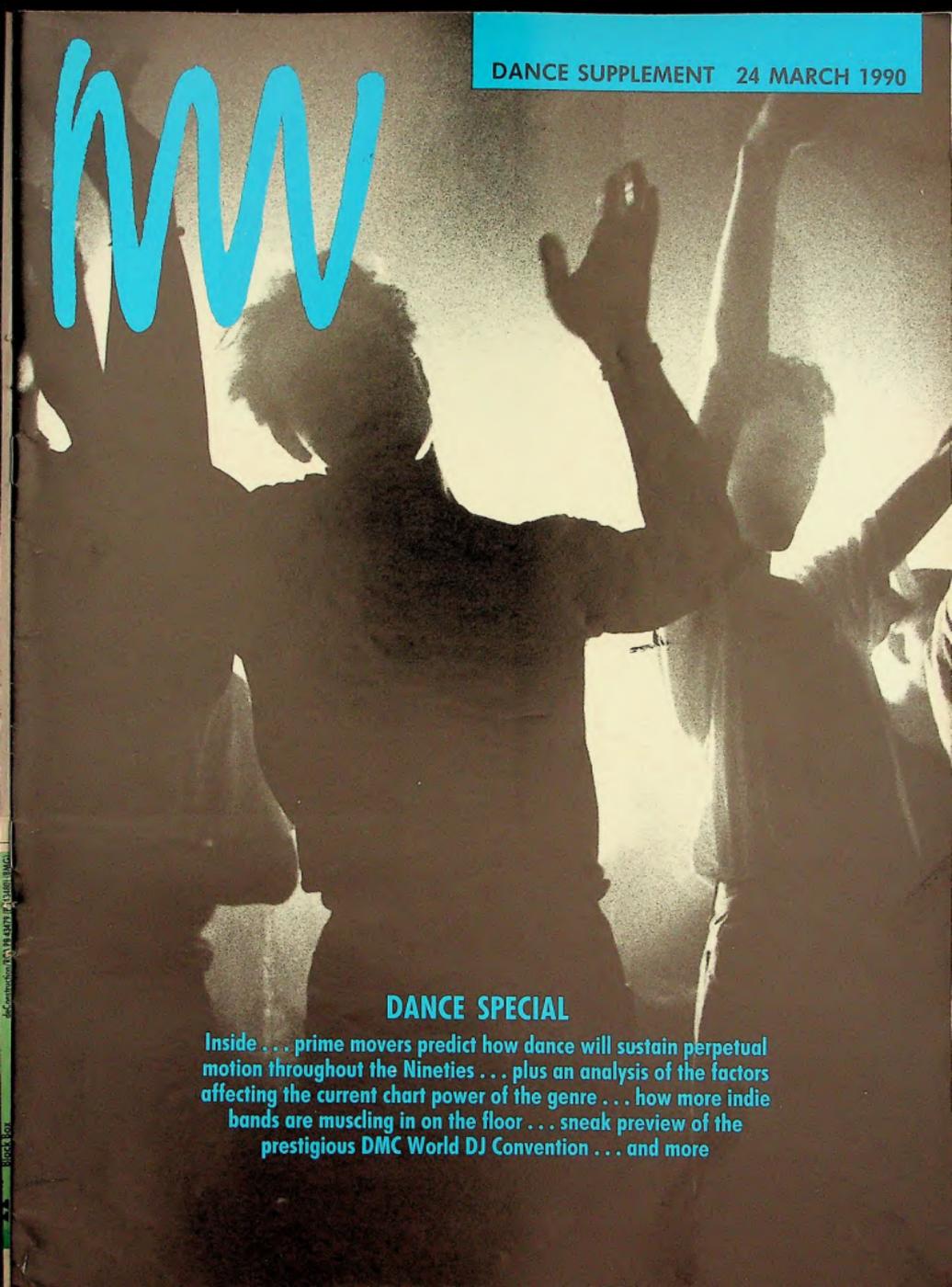
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DANCE SUPPLEMENT 24 MARCH 1990

DANCE SPECIAL

Inside . . . prime movers predict how dance will sustain perpetual motion throughout the Nineties . . . plus an analysis of the factors affecting the current chart power of the genre . . . how more indie bands are muscling in on the floor . . . sneak preview of the prestigious DMC World DJ Convention . . . and more



DANCE SPECIAL

Inside . . . prime movers predict how dance will sustain perpetual motion throughout the Nineties . . . plus an analysis of the factors affecting the current chart power of the genre . . . how more indie bands are muscling in on the floor . . . sneak preview of the prestigious DMC World DJ Convention . . . and more

What does the future hold for dance music in the Nineties? Andy Beevers finds out from some of the industry's key players

Dance into the Nineties

THE FINAL years of the Eighties were good ones for dance music. But what will happen in the Nineties? Ken Grunbaum, who heads Cooltempo, enters the new decade optimistically. "I see dance music being very successful — it will be the pop music of the Nineties."

Pete Tong, who runs ffr, is more reserved in his judgment: "The explosion in dance music will not roll on for ever — I see it leveling out." Republic boss Dave Lee points out that dance music cannot remain fashionable indefinitely. "The Nineties will have its equivalent of punk — some form of white rock music will become more trendy," he predicts. However, he does not think that this is necessarily a bad thing: "It does not mean that there will not be any more dance records in the charts; and dance music is usually better in terms of quality when it's untrendy — you do not get records like Guru Josh!"

Most people in the industry agree that success of dance music in the singles charts during the Eighties has to be turned into greater LP sales. "There are still so few dance acts selling LPs," points out Tong. "The investment will have to level off because the returns are just not there unless you are selling albums in the way that Soul II Soul and Neneh Cherry have done. It is something that has to be sorted



KEN GRUNBAUM: 'The investments are lower'



BRIAN CARTER: 'Rap is so innovative'

out — it is not going to happen by accident."

Grunbaum acknowledges the importance of developing long-term artists, but highlights the fact that investment costs for dance artists are much lower than for rock acts. "Dance music does not follow the traditional rock route of a big signing, expensive LP recordings, loss-making tours and lengthy development periods," he says. "The investments for dance music are much lower and everything hap-

pens much quicker."

However, dance artists will never achieve the longevity of rock stars, says Brian Carter, who runs BCM. "If anyone does go beyond two or three successful LPs, then they tend to move out of dance and into the pop arena," he says. The problem is particularly acute in rap, as Tong describes: "No rap act has continued to achieve success beyond their third or fourth LP. Rap is so innovative, but none of the individual artists have the vision to change with the times. It will be interesting to see how the third De La Soul LP does."

The dance music boom of the past three years has seen all of the majors trying to grab a piece of the action. "They are trying to pull in people who know about dance music," says Carter, "which is not surprising when you see how well the independents are doing."

For example, the influential DJ Norman Jay has been recruited by Phonogram and been given his own subsidiary label, Global Village. He says that such a policy is "the only way that the majors are going to get to grips with the dance market."

Republic's Lee believes "the majors have currently got a lot of people in their dance departments who know what they are doing". He also says that many of them are being paid "incredible wages". However, he warns that many will lose their jobs when dance music becomes less fashionable and they are unable to maintain the same rate of hit singles.

Tong has watched other majors try to emulate the success that Poly-

Gram, Virgin and Chryslis have achieved with ffr, AVI and Cooltempo respectively. "I feel that it has all happened before — this is the second wave." He says "Cooltempo fuses things and puts prices." However, he believes "There's a lack of individuals with vision in the industry and the few people who have been successful will continue to be so."

The biggest change over the past few years has been the emergence of "a hell of a lot of Indies," says Tong. However, he does not see them as competition: "Most of the tracks they are interested in and make their money from are not the sort of thing we would release. If we or AVI, Cooltempo or Fourth and Broadway are interested in a record we can get it anyway."

Carter says he is certain there will continue to be enough room for the Indies, despite the increased interest of the majors. Lee adds, Indies, such as his Republic label, should be able to ride out a fall in sales if dance music becomes less fashionable. "At the moment a strong selling indie can be selling shifting around 15,000 to 25,000 copies," he says. "Because of our lower costs compared with the majors, we can still make money from sales of 6,000 to 7,000." He also points out if the music does become less fashionable, then licensing costs will drop: "We will be able to pick up a US record for \$2,000 instead of \$10,000."

Everybody in the industry seems reluctant to predict how dance music itself is going to change during this decade. They all point out that the developments over the past three years have come thick and fast and been totally unpredictable. Carter says that the speed of change will increase further and the dance audience will become even more fickle. Jay believes technology has accelerated everything: "Twenty years ago a trend would last several years — now it's more like several weeks."

Grunbaum and Tong agree dance music is likely to become more soulful and more song-based. Tong identifies an increase in the influence of late Seventies reggae: "You can hear it in Soul II Soul, and it is even clearer in the Beats International single."

Everybody agrees the importance of UK dance artists, producers and remixers will continue to grow. "For the first time in my career, records from the UK are more important than those from the US," claims Tong. "We have a weird situation now where American records have to be remixed to make them work for the UK."

There has been a corresponding increase in the number of UK remixers. Grunbaum admits that there have been occasions when Cooltempo has paid more than it should have done for a remixer when the job could have been done much better for the UK market by a UK remixer. "I think British remixers, producers and artists are as good as anyone in the world at the moment," he says.

Tong finds himself spoilt for choice when it comes to remixers, but identifies Dave Dora and CJ Mackintosh as being particularly

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brilliant: "They can make something left-field fit the mainstream." He also names Blacksmith, Massive Attack and Frankie Fancett as other people to watch.

Bristol-based Smith and Mighty have recently been signed by Iffr and are bound to become massive as producers, remixers and artists in their own right during the Nineties. "I have not come across anybody else who is as innovative as they are," claims Tong.

In the past year Tong says he has not heard as many good US tracks, although he warns: "You cannot ignore New York." He believes Rheji Burrell is one of the few Americans worth watching, although he has also got a lot of respect for Frankie Knuckles and David Morales.

Grunbaum also admires Knuckles' "very musical" remixes, while Lee agrees with Tong about Burrell's talent. In addition, he identifies Bobby Konders, Andrew Komis and Marshall Jefferson as the US producers who will earn respect during the decade.

One factor that is bound to effect dance music in the Nineties is the legislation of Kiss FM. This has been welcomed within the industry and everybody agrees that it will boost dance music sales in and around the capital.

Many also believe there will be additional benefits. Lee says it will improve the quality of music being sold: "At the moment, the clubs and pirate radio stations are playing one type of house music, and nothing else is getting a look in. Kiss FM will provide an outlet for soulful

garage, swing beat and mid-tempo soul."

Jay was a DJ for Kiss when it was a pirate and will continue with the station when it is legalised in the autumn. He says: "It will have a stabilising effect. At the moment the balance is greatly upset because one type of dance music is dominating. We will play jazz, hip-hop, soul and funk, as well as house."

Tong and Carter have reservations about the station's policy of not playing records once they have become hits. Tong, who has a weekly dance show on Capital Radio, says: "I have done shows where I have not played any hits, and I have seen the audience figures drop off." He currently includes about nine playlisted records among the 35 tracks he plays each week.

On the club front, most people agree that there will be a return to smaller venues after the massive raves of the end of the Eighties. "The big room was something that New York had in the early Eighties and we envied," says Tong. "We did not get it right until 1988/89 and now we have had two manic years and it has worn most people out."

The biggest change most industries face in the Nineties is the opening up of the European market in 1992. However, the dance industry seems to have jumped the gun. "It's already opening up," says Carter. His Germany-based company opened a UK operation last year. Grunbaum agrees: "It's already here — everybody knows



SOUL II SOUL'S Caron Wheeler: Seventies reggae influence

how important the European market is for dance music."

However, Tong envisages some problems for the indies which do not have European outlets. "1992 will hurt people like Champion and

Rumour who do UK-only licensing deals, unless there is a European equivalent of the Cartel," he says.

Perhaps the most interesting European development will be the opening up of markets in the East-

ern bloc. Both Lee and Carter identify the potential opportunities that have been created. "We may even find ourselves signing Romanian hip-hop acts," says Carter, with only a trace of irony!

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More than a single success

In 1987 22 per cent of dance singles hit the top 40. By 1989 there were 400 — the highest figure ever. Alan Jones looks at how, with the help of Radio One and ILR, the power of dance music will continue to grow

RADIO ONE's recent decision to devote more airtime to dance music is a belated but welcome recognition of what the rest of the industry already knew — dance music is no longer a specialist area, with rock bands like the Stone Roses and Happy Mondays glad to add a dance beat to their records.

Last year 400 singles reached the top 40, of which 32 per cent were dance discs (this figure excludes danceable but more Mecca-oriented pop fodder) — the highest figure ever achieved. In 1988, only 26 per cent of the top 40 were dance discs, while in 1987, when the dance boom began, the figure was just 22 per cent. Even this would have seemed impossibly high a few years ago. But the combined muscle of discotheques, clubs and pirate radio have created a dance music demand that has readily translated into sales at a time when the singles market for more traditional rock and pop fare is sluggish, partly due to too many singles.

As a result, dance music has been able to throw up some remarkable success stories. Two years ago, with little support from legitimate radio, Bomb The Bass's debut single Beat Dis stormed on to the chart at number five, equalling the best ever first week showing by a previously uncharted act.

More recently, in one historic week in February, a record seven of the Top 10 singles crossed over to the pop charts from the clubs, among them Technronic's Get Up (Before The Night Is Over), which entered the chart at number three, the highest ever debut by a dance disc.

A major factor in the success of dance records has been in-house and independent dance promotions departments, which service records to key radio and club personnel several weeks ahead of release, building solid demand for records.

Beat Dis was broken by Clubnet, Get Up by Rush Release, arguably the two most successful and clued-up of the independents, both of



BOMB THE BASS stormed the charts at number five

which run highly professional and demanding operations, finely tuned to the needs of record companies.

Clubnet, for example, created a buzz on Bomb The Bass from a mail-out to fewer than 500 disc jockeys. Impressive, especially when you consider that the UK has at least 40,000 record spinners.

Dance music sometimes seems to succeed almost in spite of the major record companies, whose A&R departments continue to spend an inordinate amount of time and money marketing conveyor-belt pop bands aimed at a rapidly shrinking and increasingly fickle

teen and pre-teen audience.

The identikit band is usually given a look, an image, a logo and expensively-produced records (many of which are note-for-note remakes of oldies) released typically in a bewildering and financially unviable range of formats against a background of carefully planned TV slots and newspaper coverage, consisting largely of half-truths and invention.

Dance music, by comparison, is much more organic, developing in a less structured, more random manner. However, too many dance records simple and re-create the same tired clichés —

currently the "woah-yeah" of Lynn Collins Think, and the drum patterns of James Brown's Funky Drummer and Soul II Soul's Keep On Movin'.

The most dominant forms of dance music are rap and house. Though both originate from the US, they have been eagerly seized upon and reshaped by numerous European artists to create a more palatable and commercial pop-based alternative.

British artists are to the fore, though sundry Belgians, Germans, Swedes, Dutchmen and other Europeans, particularly Italians, are sufficiently proficient in English and street-smart to make an impression.

Among the most influential purveyors of dance music in the past few months are Italy's Daniele Davoli, the man at the apex of the triangular Groove Groove Melody team that has been responsible for discs by Black Box, Starlight, DJ Lelewell and others; Holland's Ben Liebrand, a disc jockey whose remixes of Bill Withers, INXS, Jeff Wayne, Culture Break, Ram Jam and others are tailor-made for the dancefloor.

Land Of Oz DJ Paul Oakenfold is directly responsible for Electro and the man behind stunning floorfilling remixes of discs like Nothing Has Been Proved (Strings Of Love), Hallelujah (Happy Mondays) and Sometimes (MAX Q); Soul II Soul's Neilson Hooper and Jazze B, whose influence has been impossible to over-estimate, while their direct involvement has paid dividends for artists like Alyson Williams, the Chimes, Family Stand and even Sinead O'Connor.

Earlwise Housemaster Norman Cook has steered his own Beats International to the top of the chart, while lending his talents to records by Silver Bullet, Fideleffo, Ester B and a host of others. And DJ Mark The 45 King, Frankie Knuckles and the perennial Shog Petbone are up there among the leaders.

Before Radio One wised up dance music was at an all-time high. With its support, plus the commitment to dance music shown by new ILR incremental stations like KISS FM and Sunset Radio, its influence and power will continue to grow.

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Disco in a spin

This year's Disco Mix Club World DJ Convention is on course to be the biggest yet, with the final of the Technics DJ Mixing contest sure to attract a mega audience.
By Barry Lazell

THE 1990 Disco Mix Club World DJ Convention looks like being the biggest of these prestigious annual gatherings, now recognised as one of the key international events for the dance music industry.

This year's convention runs over three days — 18-20 March — and three venues: London's Hippodrome, Hammersmith Palais and Wembley Arena. The latter replaces the Royal Albert Hall for the high-profile third day because the event and the number of delegates it attracts — from the UK and worldwide — has outgrown the capacity of the previous venue.

The central feature of the convention is the Technics World DJ Mixing Championship, the final of which will be held on day 3 at Wembley. National elimination heats have been taking place in 23 different countries (a new record number) since the new year, and the winners of these will be in London to represent their countries.

These national champions invariably throw up some surprises, and Norway's Kjell Bechelle is likely to be one of the most startling; he's an intuitive wizard of the turntables who is totally blind!

The first international eliminations will take place at Hammersmith on the second day and from these a select nine finalists will join the USA's defending World Champion Colmaster Swift to battle for the 1990 title 24 hours later at Wembley.

The UK DJ championship, from which Croydon's DJ Reckless emerged triumphant as the home-grown flagbearer in the international event, was a clubland highlight around the country throughout January and February. It took in 13 hotly-subscribed preliminary heats, four regional finals in Manchester, Blackpool, Chippenham and London, and a UK final on March 1 at Camden Palace. Eleven regional winners plus last year's defender, DJ Pogo, contended head-on and it was DJ Reckless who eventually triumphed over probably the most skillful array of UK turntable manoeuvring yet gathered in one place.

DMC's Christine Prince says the standard throughout the UK event this year has been "absolutely tremendous". Clearly, the ever-growing interest among the young in the art of DJ mixing has rocketed to an all-time high since the chart successes of Norman Cook, Ben Liebrand and others.

"There is now the realisation that if you're good enough at this, you



JERMAINE JACKSON: graced DMC with his presence

can become a star," says Prince. "We were seeing more and more kids at every heat, and some of the youngest teenagers have shown skills equalling those of 19 and 20 year olds."

Her one regret is the almost total male domination of the scene. Some girls did enter this year's heats and acquitted themselves well, but female DJ mixers do not exist in abundance, almost certainly due to a daunting male dominance, rather than female lack of ability. Prince believes that the field is wide open for a skilled lady turntable wizard to make a killing in the UK, and DMC would love to find her.

Female DJ mixers do not exist in abundance, almost certainly due to a daunting male dominance rather than female lack of ability — the field is open for a lady turntable wizard in the UK

The other major contest at the convention is the Sleeping Bag/Shure Rapping Competition, which went through four preliminary heats at the DJ Championship regional finals, and now sees its winners going on to the National Final on 18 March at the Hippodrome.

The second day is always highlighted by the various DJ and dance industry seminars and debates, as well as the world eliminations. Details of these have not yet been announced, but the debates have never failed to throw up their share of fireworks.

The most intriguing questions hover over the high profile third day. As well as the DJ Final, Wembley Arena will be hosting the Stanton Awards to the dance industry, and this has traditionally attracted the odd celebrity to immortalise the proceedings. Previous years' catches have included James Brown, Whitney Houston, Alexander O'Neal, Janet and Jermaine Jackson, and Jimmy Jam and Terry Lewis, and it is unlikely that the upgrading of the venue to a major showcase arena of the size of Wembley will not attract a star or two.

A vast number of the UK's dance industry personnel, as well as that of the DJs with whom the industry does its business, will be making what is now an essential pilgrimage to DMC annual spectacle this year.

1990

a year of

consolidation

*...and
a year of*

innovation



Soul II Soul
Inner City

Redhead Kingpin

Kicking Back

Jay Mondi

Unique 3

Techno II

Loose Ends

Fresh 4

Maxi Priest

Junior Tucker

Blow

Artie Hoyle

Basscut

Whatabouthis



Neneh Cherry

Sydney Youngblood

Movement 98



Paula Abdul

After 7

EG

Teutonic Beats L.P.
Marathon



EG

Black pack storms US

UK dance has taken the US by storm — Neneh Cherry, Fine Young Cannibals and Soul II Soul have closed the top 10 door on their US counterparts.
By Ian McCann

"IF YOU had told me a year ago that Good Thing was going to be an American number one, I'd have said you were nuts," says David Steele of Fine Young Cannibals.

Have no doubt: the Black Brits have arrived in the US. More than that they've shocked, confused and colonised the place.

Here are the raw facts of UK soul successes in the US up until March 1 of this year: Soul II Soul's debut album has sold 1,790,000 units, soon to be boosted by Grammy publicity. Their Back To Life was the biggest-selling 12-inch single in New York of the past five years, never mind what Keep On Moving did, and it went to number four in the US pop charts.

American-born but UK-produced and resident Neneh Cherry has shifted 458,000 albums Stateside. Buffalo Stance, originally recorded as an ignored B-side years ago, hit number three. Fine Young Cannibals' fusion of pop and soul has sold more than 3m copies of The Raw And The Cooked, which has been in the US chart for a year and three weeks, going triple-platinum, and is six-times platinum in Canada. In its wake, FYC's debut album has picked up a healthy half-million US sales. She Drives Me Crazy was number one for seven weeks and sold 800,000 in a singles market in deep decline.

It has taken a long time for British soul acts to gain the confidence to make their own R&B, free-from America interference. As has been said before, we have always been able to take American styles, adapt them to our taste and sell them back to their originators as our own inventions.

Modern British soul is not really taking cools to New York. It is ahead of the US — innovative, fresh and alive.

To understand why it has happened one must look at the roots of modern dance. House grew from Chicago DJs in the early-Eighties playing the likes of Depeche Mode, Kraftwerk and a range of danceable European music. Those same acts had a profound effect on New York producers like Arthur Baker, whose Looking For The Perfect Beat with Afrika Bambaata was instrumental in making electronic rap acceptable in clubs worldwide.

In the UK, the black kids already understood reggae better than their New York counterparts, having come from the same roots but grown up in a culture with no dominant black music of its own, enabling them to retain their own music — reggae — a little more easily. When American dance mu-



NENEH CHERRY: US-born

sic, pushed by hip-hop and to a lesser extent, house, went into a more rhythm-section dominated style in the mid-Eighties, UK kids were ready for it.

And the UK, with less of a ghetto mentality, mixed cultures more freely to create bands like FYC, mixed black and white bands are still a rarity in the US.

The US has no choice but to praise UK soul. British import dance singles are prized in the same way as US imports are here.

The more honest US music execs admit that the UK club scene is ahead of America's, and that British black acts are supplying the US with something it has got but cannot seem to put to good use. "England is generating real soul singers and that's what America has been lacking," says Jeff Bywater, America's MCA's marketing vice-president.

Last year was not a freak year: other acts are on their way. D Mob, fronted by ex-Chrysalis dance supreme Danny D, have had three US number one dance records in the past six months and Come On And Get My Love is currently top 20 pop, with their album hovering in the lower reaches of the Hot 100. And Caron Wheeler, a voice proven in the market, has cleverly signed a separate deal there to ensure the maximum push.

Let's hope the US is ready.

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cooltempo

The time: November 1989. The place: BBC's Top Of The Pops — indie-dance had arrived, the biggest phenomenon to hit the dance floors for years. Ian McCann reveals what indie-dance is really all about

A full house for indie-

NOVEMBER 1989, and two bands entirely unknown to the majority of British pop kids make their debut on Top Of The Pops, in the same week.

Many will come to see that show as the proof that indie-dance had arrived: The Stone Roses and Happy Mondays had, until that point, been thought of as bands with a limited, if steadily growing appeal. It was the recognition that they had something to say for the dancefloors, that instant barometer of brood-based appeal, that threw them into the BBC's pop showcase.

If these bands could do it, so could anyone.

There is no good generic term for the music that arrived that November. Basically, the attitude comes from indie rock: independence, humour, noise, getting 'out your face'. The beats are pure black music. The songs are straight from the indie canon of defiance: The Mondays' Rave On, The Roses' meandering Fools Gold.

If it works for those dressed entirely in black as much as for those in Paisley hoods and trainers, it qualifies. It is the biggest, most exciting sound to emerge from the UK in years and its success is getting kids back to live gigs again. But is it really anything new, and



MANCHESTER'S HACIENDA club plays house and hip-hop

why has it happened?

The best UK pop has always been black-based since The Beatles covered the Marvelettes and Smokey Robinson on their first album. The Rolling Stones built a career on blues and R&B, and there wasn't a single Sixties' beat band in the UK without a series of soul covers in their repertoire.

Periodically, pop has returned to dance roots for inspiration; Bowie's Young Americans' Philly impres-

sions; Gary Glitter's Anglicised Hamilton Bohannon on Rock 'N' Roll Part 2; The Blackbeats' funky rhythm section behind Ian Dury's Max Miller patter; Soft Cell's switched-on Northern soul Tainted Love; Two Tone's ska skank; ABC's gloss-disco Lexicon Of Love; Frankie Goes To Hollywood's adaptation of hi-NRG.

It is clear that the dictum of Sam Phillips, discoverer of Elvis, still applies, albeit to beats and not voice:

"If I could find a white man who had the negro sound and the negro feel, I could make a billion dollars."

Throughout the Eighties, however, the independent rock bands forgot pop's black base, perhaps too deeply influenced by the punk ethic which loathed disco as a mainstream phenomenon.

It is a sad fact that indie pop's audience was dwindling by the mid-Eighties, with the music seeming dated and unappealing in a world becoming dominated by the drum machine, sampling and breakbeats. The groups that did dabble in dance, like Depêche Mode, Human League and New Order were the ones having the big hits.

The later dominance of PWL's disco-based music, the rise of Rhythm King's white dance supremos The Beatmasters, Bomb The Bass and S-Express, Coldcut's clever fusions of disco, pop and hip-hop, and, later, Soul II Soul and Neneh Cherry, proved that the most exciting things in British music in the Eighties were aimed squarely at the dancefloor.

However, the saviour of British bands was already around, albeit imported from Chicago. House's grip on British kids could not be



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dance

underestimated.

In Manchester, where house became a mass a year earlier than in London, indie music and the dancefloor were already fused under one roof, with Factory Records' Hacienda club playing house, hip-hop and Happy Mondays.

As Chicago house was heavily influenced by *Disco* and Human League, as well as German electronics Kraftwerk, it was only a short step for British pop groups to install house and dance beats into their songs.

That generalised picture does not, of course, tell the entire story. Electrice 101, perhaps the ultimate fusion of dance and indie pop, are four guys from Birmingham fronted by a female German singer and signed to Phonogram.

Their songs are torn from the *Jay Division* book of alienation, but with *Billie Ray Martin's* soul vocals and a beat that has gained US house legend Frankie Knuckles' seal of approval.

As *Electrice's* Joe Stevens puts it: "We couldn't have come from a Birmingham rave scene, because there isn't one. We were just writing songs, and they seemed to fit naturally into house."

Billie Ray was a regular fixture at London raves and sang on *S Express's* *Hey Music Lover* before joining *Electrice*. Their egotistical approach, reminiscent of most independent bands, divides the labour equally, with *Billie Ray* writing her own lyrics.

Indie-dance has confused many. Is the *Beloved's* *Hello* a dance record? Undoubtedly it is, so despite being suffused with a *Sixties* pop feel.

Pop Will Eat Itself have also specialised in dance and hip-hop fusions with rock, but found themselves on the receiving end of trouble on tour with *Public Enemy* and have yet to make a real commercial impact.

Primal Scream, *Tangerine*, and *Love Corporation* are all signed to *Factory*, an indie that would have had little to do with dance beats and the pop charts until this year. All use dance beats to support traditional rock ideas, and *Primal Scream's* *Andy Weatherall*-mixed *Loaded* has taken the label into the charts for the first time.

One theory as to why it has all happened comes from *Paul Oakenfold*, the DJ, ex-Def Jam UK representative and currently the hottest catalyst for mixing indie into



HAPPY MONDAYS: Innovators

floor-filler: "It's not something that's just occurred, it's been brewing for a couple of years." He claims to have tried playing rock to club audiences years ago as part of a basic modern house/hip-hop format, but, in his own words, "almost got run out of the place. When I was playing a *Woodentops* or *Thrashing Doves* record the mixes weren't quite right, they made the DJ's job harder. Now that I'm mixing these records, I can make them exactly right for the clubs and that's why it's working."

Oakenfold views the Ibiza Balearic summer of 1988 as crucial: the clubs on the island were not divided into specialists in soul, house, rock, or hip-hop. Instead, Ibiza DJs played anything they felt like hearing.

When he saw that it could work, *Oakenfold* persisted with it in London. He now DJs at *Stone Roses* and *Happy Mondays* gigs, and has mixed *Gary Clail's* *Beef*, *Happy Mondays' Rave On*, *Wrote For Luck* and *Halleleujah* (with *Andy Weatherall*), and tracks for *Cobaret Valtierra* and *Max Q*.

Inevitably, stories of the majors throwing money at DJ-mixers sympathetic to rock — like ex-*Shoomb* jock *Andy Weatherall*, *Donny Rampling*, *Steve Leo*, and the aforementioned *Mike Pickering* — are rife. The main thing that the major record companies have never liked about house music is its facelessness; the acts are just names, not personalities.

With traditional, identifiable rock acts going dance, there is now a marketable image. That, if nothing else, ensures that indie-dance is here to stay, even if it struggles to retain independence virtues proves a chase for *radio's* gold.

Paul Oakenfold views the Ibiza Balearic summer of 1988 as crucial: the clubs on the island were not divided into soul, house etc. DJs played anything they felt like hearing



OAKENFOLD: IT'S working



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Mango puts beat back into reggae

The explosion in ragga, Lambada and reggae has not caught Island Record's Mango label on the hip-hop — it's now busy signing the best on offer, in London and worldwide. Stuart Lambert reports

The world dance party continues: ragga, hip-hop is busting out all over London and New York, Lambada gets platinum sales in Northern Europe. London, Jamaica and South America are pumping new blood and Island's world music label, Mango, is right there in the heartlands.

Mango is already well established as a roots reggae label with a strong roster of Jamaican artists. Now we are about to see the first fruits of a licensing agreement with venerable Colombian label Discos Fuentes and, under the direction of Mikey Roots, the Mango Street label is signing up the cream of London's raggauffin talent.

"There's been a Mango label for about ten years," says Rab Partridge, label director for Mango and jazzy sister Antilles. "It was really a US label for most of that period, handling Islands' reggae repertoire."

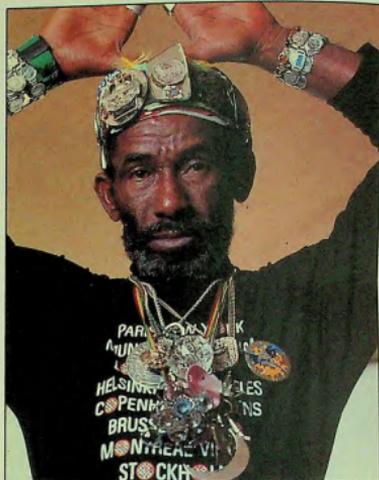
Three years ago the label's profile was boosted. For most of the Eighties there wasn't a great deal of reggae on Island. Now, says Partridge, "Mango has helped to put the reggae back into Island

Records". In return, Partridge has gained Island's reggae catalogue: 27 years of historical material. Planned exploitation of this heritage commences with a Lee Scratch Perry retrospective, followed through the summer by a series of mid-price CDs with reissues of Junior Murvin, The Heptones and George Faith.

Perry's new Mango album, *From My Secret Laboratory*, features two old songs — *Vibrate On*, which he did with Augustus Pablo, and *George Faith's I Got The Groove*. "Though I'm a long-time fan of his, I hadn't really enjoyed what he'd done for ten years or so," comments label manager Jumbo Vanrenen. "But the last album *Time Boom De Devil Dead* was very good and sold quite well. We were approached with the idea of paying homage to his back catalogue which he'd done for Island. Island did very well with Lee Perry back in those days, so to continue that story is good."

Vanrenen disputes any special division between world music and reggae. He ran Virgin's very influential Frontline reggae label in the seventies and five years ago started Earthworks, which was central to the late-Eighties world music scene. He finds that "working with world music and reggae is very easy; I've always looked on reggae as world music anyway". The roster boasts some of the best-known exports of the tropics — Salfi Keito, Thomas Mapfumo, Arrow, and the stirring rebel Rai of Fadelao & Sahraoui.

The new face of reggae and its alliance with hip-hop through raggauffin is the province of Mango Street, set up by Vanrenen and Roots about 18 months ago with Overlord X as the first signing. Roots says: "The experiments are starting to work commercially. I get



LEE PERRY personifies Island's reggae heritage

more in-put from my UK acts."

These include the *Demon Boyz* and the *London Posse*, whose imminent release *Live Like The Other Half Do* should be well received for its cheery social comment. Both crews have been associated with ragga pioneers *Music Of Life*. "Music Of Life inspired me to start Mango Street, respect is due there," Roots affirms. "We were the only ones, now there's a lot of action from the majors, ragga this and ragga that..."

So far, reggae's revitalisation hasn't emulated the success of dance in the charts or on radio. "All the dance specialist shows have become more open, but you have to fuse the reggae feel with other influences to get them interested," says Roots.

Vanrenen adds: "I think everybody knows you have to play certain rules to get radio success. It's

a lot easier working with British-based artists who can make their music for an audience here. Over the next six months or so you'll see a lot more street music, mixtures of reggae and hip-hop, reggae and house, different types of dance music, being successful in that *Radio One* area."

Indications of a possible breakthrough are coming from the US, where Jamaican-born New Yorker Shelly Thunder's crackling debut dancehall album *Fresh Out The Pack* has made an impact, and two young dancehall artists, Foxy Brown and Sanchez, have dominated the reggae chart. Roots confirms that both are "doing very well in reggae shops on the strength of their singles". Both are signed to Ras Records and licensed to Mango here. Brown's album fea-

TO PAGE 14 ►

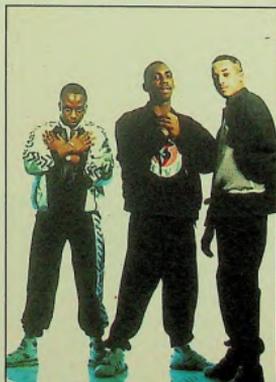


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LONDON POSSE (left) and Demon Boyz: cheery social comment



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▶ FROM PAGE 12

tures striking cover versions of several Tracy Chapman songs, and Sanchez has recorded Chapman's Sorry — it topped the US reggae chart when Brown's version of the song stood at number two.

Promotion at Mango relies heavily on press. "We made an early decision to make print one of our primary areas of promotion because the live side is very important," says Partridge. "People seeing the band is the best way to sell records. The specialist radio journalists around the country are also interested in our kind of stuff — Andy Kershaw, Jo Shinner, Razer Hill in Merseyside, Steve Barker at Radio Lancashire.

"We slot into so many different areas: reggae, jazz, dance music, soca, Latin, which gives us a range of outlets from the mainstream right through to the specialist. Rhythms Of The World's been very helpful to us, it gives us a lot of TV space." ROTW is soon to broadcast a 90-minute documentary on Salif Keita, followed by a 60-minute live concert special.

The highest listening figures for the past series of ROTW went to

'We made an early decision to make print one of our primary areas of promotion,' says Rob Partridge



PARTRIDGE: Mango bass

Joe Arroyo, a Cuban artist who comes to Mango through its licensing deal with Discos Fuentes, a Colombian label with a 50-year history. "Lots of records were coming in to the import shops and flying out again," Vanreenen says. "I'd been collecting South American records for a long time, and wanted to find a Latin music label which would present us with consistently good product. We went down there last year and signed a deal and the records start coming out this month."

The Fuentes series is launched with a sampler album and every other month there will be three new releases as well as a series of compilations.

Cumbia, the country's dominant musical style, is much like



SALIF KEITA: tropical export

Lambada. Developed on the coast of Columbia (the fusions in Lambada come from its coastal origin), it combines the three elements of the Colombian population; flutes from the native Indians, drums from Africa and the Caribbean, and Spanish melodies. "Lambada is a good catchphrase," says Vanreenen. "That music covers the whole of the North of Latin America. There's Lambada music from Colombia, Bolivia, Venezuela... it's just that feeling with accordions, percussion and so on. There are going to be a lot more international hits coming out of that region.

"These are not crossover records," he adds. "They're aimed at a market which is growing in its own right. The London School of

Samba is extremely successful and there are lots of Latin-American dance clubs."

The concert season commenced with Sonora Dinamita in London in early March. "A gig can be packed out without heavy promotion, it's done through *Chronica Latino*, the South American Spanish language paper in London. It's a bit like pulling reggae records out — you know you've got an Afro-Caribbean audience here already. What's been so difficult with African music is that the audience is almost exclusively white. There's no significant Malian audience for Salif Keita, no audience built up through years of people buying imports."

Mango is now the main world music label in the PolyGram group.

"You'll probably see more of our licensed products being tied in with PolyGram companies around the world now," says Partridge. "And being part of PolyGram we can have access to music from other PolyGram labels."

The future also holds a reggae album from Courtney Pine, temporarily transferred to Mango for one album made in Jamaica when he was down there. Dub poet Benjamin Zephaniah releases an album in early summer; "a real corker," enthuses Partridge.

His final remarks are those of a confident label boss: "Island, I think it's true to say, is the only company to make such a commitment to world music and, indeed, to jazz music. The sale to PolyGram obviously gave us the resources of the world's biggest music group to establish Mango as a frontrunner in the world music sector."

MUSIC WEEK



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Mood

NWKT 6

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Revamped by Kevin Saunderson, Marc Kinchin & Carl Craig

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34	INFINITY	34	THE SINGLES CHART
35	INFINITY	35	THE SINGLES CHART

23	I MIGHT	Epic	SHAKTTI 11 (C)
24	BLACK BETTY (Ben Liebrand Remix)	Epic	655400/712-45528/6 (C)
25	MADE OF STONE	Silverstone	ORBITAL (M)
26	GET UP (BEFORE THE NIGHT IS OVER)	Swingtime	STYPT (M)
27	DELIVERANCE	Mercy	MUSICGRAM MTH035 (P)
28	CHIME	Orbital	ORBITAL (M)
29	HERE WE ARE	Chorus	ESTABLISH (C)
30	MADLY IN LOVE	Bros	CEBACOMIT 10 (C)
31	A GENTLEMAN'S EXCUSE ME	Fish	EMI 12HEM 135 (E)
32	READ MY LIPS (ENOUGH IS ENOUGH)	POPS	LONDON (M)
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- 29** 23 HERE WE ARE
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EMI 123EM 125 8 E
- 32** 40 READ MY LIPS (ENOUGH IS ENOUGH)
Jimmy Somerville
London/LON125 1 F 
- 33**  11 I WANNA DO IT MAKE LOVE TO YOU 
Mamma
Capitol 112 CCL 549 8 E
- 34**  MAMMA GAVE BIRTH TO THE SOUL CHILDREN
Queen Latifah - De La Soul
Tommy Boy/Cas 35 CEET1 26 10 P F
- 35** 19 DOWNTOWN TRAIN
Rod Stewart
Worner Brothers W 24PT11 1 W

- 63**  ALL NIGHT LONG
Joy Manfeld
10 Virgin 175M 2M 1 F
- 64** 37 ADVICE FOR THE YOUNG AT HEART
Paul Young
Virgin 155T1 254 1 F
- 65** 53 9% TEARS
The Stranglers
Epic TEARS11 1 C
- 66** 45 WE'RE COMIN' AT YA
Quartz featuring Sleepz
Mercury/Phonogram 12M 212 1 F
- 67** 59 WARRIOR
MC Widiak
A&R 127554 1Z-412755 1 BMG
- 68** 40 I WISH IT WOULD RAIN DOWN
Phil Collins
Virgin 155T1 254 0 F
- 69** 38 LOVE AND ANGER
Kane Bush
EMI 123EM 124 8 E
- 70** 50 JUST LIKE JESSE JAMES
Over
Gulf+GFP 6711 1 W
- 71** 43 RUNAWAY HORSES
Belinda Carlisle
Virgin 155T1 254 1 F
- 72** 47 WALK ON BY
Sybil
PWC PW11 47 1 F
- 73** 51 STRONGER THAN THAT
Ciffrichard
EMI 123EM 123 8 E
- 74**  EVERY BODY OF THE HEART
The Railway Children
Virgin 145T1 1222 1 F
- 75** 69 WANTED
Princess Ivori
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The Stone Roses |
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Silver Bullet |
| 5 3 INFINITY
The Roots | 25 25 SMILE SOUL SISTERS |
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Orbital | 26 18 GET UP (BEFORE THE NIGHT IS OVER)
Technomatic featuring Yo-Kai K. |
| 7 12 ROYAL SHACK
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Moby Tunes |
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Erasmus | 28  ELITE AUNTIEAN LOVE REMIX
Gerrard and Alexander O'Neal |
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Rik |
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The Roots | 30 25 YOU LOVE TAKES ME HIGHER
Rova Saxa |
| 11 16 LU WASH BURN
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The Stone Roses |
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New Kids On The Block |
| 13 4 THE BRITS ARE
Various Artists
Epic 655423 9 1Z-655423 8 1 C | 33  ELITE ALL NIGHT LONG
Joy Manfeld 2, The Little Bos |
| 14 7 THAT SOUNDING GOOD TO ME
The Roots | 34 17 ELITE RHYTHM OF LIFE
The Roots |
| 15 17 ELITE MAMMA GAVE BIRTH TO THE SOUL...
Queen Latifah | 35 20 ELITE COGNIZANCE
Moby Tunes |
| 16 4 THIS IS HOW IT FEELS
Inspired Caravan | 36 27 ELITE MAMMA GAVE BIRTH TO THE SOUL...
Queen Latifah |
| 17 19 ELITE YOU LOVE ME
The Roots | 37 24 ELPHANT STONE
The Stone Roses |
| 18 9 ENJOY THE SILENCE
Dependent Heads | 38 26 ELITE REMOVED IN YOUR SOUL
The Stone Roses |
| | 39  ELITE ALL I WANNA DO
The Roots |



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ALBUM OF THE WEEK

ROBERT PLANT: Manic Nirvana. Esperanza Records. WX339. Distributed by WEA. Plant's fourth solo outing builds on the foundations laid by Now And Zen. With a degree of self-deprecating wit and panache he proves that rock music of the more lecher kind can still be innovative and fulfilling. Employing samples, abrasive guitar and, yes, making reference to his Led Zeppelin past, Manic Nirvana shows poddled-haired Plant is today as sure a winner as that other great crowd pleaser Desert Orchid. Ride on. **AM**

DEPECHE MODE: Violator. Mute Records. Stumm 64. They don't seem to be getting any more cheerful, this lot. That said, musically they are opening up a little with both guitar and more expressive vocals playing a bigger part in the group's stark, synthetic sound. They still sound ridiculously mournful at times but sonically like the two singles and *Waiting For The Night* are both colourful and hypnotic. **NR**

OZZY OSBOURNE: Just Say Ozzy. Epic 465910. If this six-track, live offering has an anti-drugs message, it's pretty muted. There are a couple of sideways references to the Just Say No campaign, but that's about it. Most Ozzy/Black Sabbath fans will see

this more as an opportunity to add new versions of War Pigs, Sweet Leaf and Shot In The Dark to their collections — and with Geezer Butler also appearing, these tracks should be well sought-after. **JC-M**

STOCK IT

BEN VAUGHN: Dressed In Black. Demon Records. FIEND 166. This, Vaughn's fourth LP, is quite simply brilliant. Ben has gathered together his friends in the trade, including Alex Chilton, John Trudell and Marshall Crenshaw, but instead of being the usual muso's collective, the overall feel is of a man who writes great tunes and gets his famous mates in to linkle the verses or whatever. Opening track Big Drum Sound has 'hit single' stamped all over it, and there isn't a bad song anywhere — hurrah! **LF**

DAVID HASSELHOFF: Lonely Is The Night. Ariola 210300LP. David, in case you're wondering, is that tall toned and windproof geezer who's made a bomb playing decent skins in TV's *Knightrider* and *Baywatch*. There are a few of the expected overblown croons here, but also quite a few surprising, bouncy Euro-beat dance tracks. **LF**

THE OOSTER BAND: Little Rock To Me. Cooking Vinyl COOK 032. Distribution: Revolver and the Cartel. The heady

chemical potency of roots folk and rock music sounds like a pear-on-ear, but these Oysters are near-encrusted and more than ready for their preparatory swirl. The rampant earthiness of Little Rock is enveloped with a sensibly perspective set of arrangements that make it all the more accessible and, most notably, lovely. Like holiday snaps with a soundtrack, this journey is well worth the jet lag. **DEH**

EARTH, WIND & FIRE: Heritage. CBS 466241. Man for all seasons Maurice White returns with the spirit, if not the sound, of Africa on his mind. Although a couple of their feature rappers, ballads like *Daydreamin'* will still appeal to a more mature audience. Notable is the P-Funk style rave-up *Good Time*, featuring Sly Stone. Glossily over-produced in places, but with a good degree of contemporary punch in others. **RB**

VARIOUS: Live at the Knitting Factory. New York City Volume One. Enemy EMY 111. **VARIOUS: Live at the Knitting Factory.** New York City Volume Two. Enemy EMY 112. **VARIOUS: Rough Trade and the Cartel.** Two incisive insights into the free form jazz extremities that make up the nightly entertainment at NYC's Knitting Factory. With elements of everything from rock to ethnic, these two albums show off some interesting creative ideas that even aspire to assimilate the wild world of *Leipzig*. Cooking Vinyl's two's *Marley/Bennett* offering *Silver Lining*. Certainly worth a highrow glance. **DEH**

thrash compilation that brings together the relatively established likes of Hellwetter, Motorhead and King Diamond, and the emerging talents of Britain's Xenrix, Brazilians Sepultura and German Running Wild, with a couple of garage proffs going to aid the development of metal in East Germany. Put together by Roadrunner in conjunction with SPV and Noise, should prompt interest from fans curious to check out names on the fringe of the main thrash arena. **KB**

MARINO: After Forever's Gone. FM/Revolver WKFM LP 139. Marino is a guitarist with one hero: Carlos Santana. His atmospheric playing has all the hallmarks of the man, except for the lack of latin flavoured percussive backing, but still this instrumental compilation of material from his self-financed four solo albums carries an air of integrity. Yes, it's derivative — even the games of sun, light and sky bear no surprises, but there's no denying he can play. **KB**

RUBELLA BALLET. At the End Of The Rainbow. Brove BND 2. **Rubella Ballet's Greatest Hits.** BND 3 (CD only). A name to conquire with from the past, Rubella Ballet's boisterous pop-lined punk might not be radical news but the reformed band shouldn't find it an uphill struggle, given that the anarcho-punk crowd and genre they belonged to — probably its most commercial representative — is still an active scene. The CD is a 27-track retrospective that ties in neatly with the present. **MA**

BENNY PROFANE: Dumb Luck Charm. Imaginary Records. ILUSION 007. Another healthy dose of tenebrous observations from Liverpool's finest. It's quite straightforward in sound, but Dave Jackson's sweet vocals and the witty lyrics raise it above the norm. If the Housemartins had been good as their lyrics, they would have sounded like this. Expected good sales, particularly of the low-price CD which includes their equally splendid debut LP, *Trapdoor* Swing. **LF**

SONIC BOOM: Spectrum. Silvertone ORE Z1P56. First album release for Spaceman's 3 Peter Kambar, who's been a lot more applicable to his work with that group. This is a desperately sombre affair, almost psychédélic ambience, but no less likeable as there's a brilliant version of *Suicide's* Rock 'N' Roll Is Killing My Life here, but the originals also stand up to repeated listening. Perfect late-night listening the deletion LP appealing will also be loved by the challenge that The Big F presents. **KB**

THE BIG F. The Big F. Elektra EKT 70. An LA power trio that is on a winning roll, this fresh funk ride. They produce an overwhelmingly big sound, one that is intense, idiosyncratic and thoroughly anchoring, though surprisingly the effect is not as inescapable as one might imagine. The immense guitars and irascible vocals still threaten however, and those who found the last Jayne's Addiction LP appealing will also be loved by the challenge that The Big F presents. **KB**

THE CLEAN: Voyage. Rough Trade ROUGH 143. New Zealand's premier post-punk supremos split in '83; small surprise then that such a classic back catalogue has drifted rather than instantly celebrated its rightful status. After 89's live-in-London EP (*on Flying Nun*) and debut world tour, a casually reformed Clean brings truly fresh fuel for their ongoing pop festival, making the kind of arch-simplistic, serotyped Postcard-era guitar-dazzle that can never date. Obviously Rough Trade agrees. **MA**

VARIOUS ARTISTS: Thrash The Wall. Roadrunner RR9293-1. A

quarter in the future. **JS**
MC 900 FOLK JESUS WITH DJ ZERO: Hell With The Lid Off. Network. NET 015. For all the white underground influences (the Residents, Fear's own *Bubble Surfers*), the album's production here is serious — authentic hip-hop and house beats tweaked in a fashion that should see a cross over to influence more established dance producers. A brilliant dance LP, highlighted by the very silly *Truth Is Out Of Style*. **RB**

STOCK IT

BRADFORD: Shouting Quietly. Foundation FOUND1. Distribution: Rough Trade and the Cartel. Produced by Mozafriendly Stephen Street, this debut from Bradford lives up to expectations — Englishness of its creativity is quirky, commercial and cheeky. The Noel Coward cover that fully illustrates their proud posturing, a stance that will long outshine the current snappy house sounds. Perhaps that genre will stunt their sales, but Bradford's chorus is chirpy and wonderfully accessible. Great songs, great sounds and great titles; *Lust Roulet!* I rest my case... **DEH**

VARIOUS: Club It Up. Supreme CLUBLP1. Supreme's first dance sampler for the new decade and better compiled than most. Tracks licensed in five from the US, three UK and one German! Includes the current rising *(Princess Ivon's Wanted)* and the already popular *(Cry Sisco's Afrodisiac)*. As an LP, the only problem might be the musical ground covered — from big songs, great sounds and great titles; *Lust Roulet!* I rest my case... **DEH**

DAVE GRANNEY WITH THE WHITE BUFFALOES: My Life On The Plains. Fire LP20. Distribution: Pinnacle. Leading light of early Oz rock pioneers and sorely missed *Moodists*, Granney has drunk from the same passionate and expansive well of songs and scenarios fellow countryman David 'Triffid' McComb has been supplying for these past years. It's a ballad-heavy, bluesy well of melody and melancholy, six songs strong in all topped up by Fred Neil, Gram Parsons and a host of Rock covers. And he's got the voice to carry it. **MA**

TELEVISION PERSONALITIES: Privilege. Fire LP21. Distribution: Pinnacle. Words like 'legendary' and 'seminal' take on new dimensions in the company of Don Treacy's TVP's, post-punk pop icons shatters that, by virtue of their non-conformist, are alive and kicking years after peers and disciples have bitten the dust. The 'Part-Time Punks' don't do come across as often so when they do, they're defiantly tuneful pop psychedelia and ultra-nice lyrical bent sounds aqso-fresh, even more so given a lush production job. **MA**

PLANT POTTERS: Martin Aston, Kirk Blows, Russell Brown, Jeff Clark, Leeds, Leo Finley, Paul Hendon, Andrew Smith, Andrew Smith.

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SINGLES A & R

Reviewed by David Giles

SINGLE OF THE WEEK

BOO-YAA T.R.I.B.E. R.A.I.D. (4th & Broadway/Island 12 BRW 158). First release from six rather large and fearsome Samoan gentlemen from the reggae rappers NWA and Ice T, they have excellent taste in samples, mostly Seventies funk — bouncy James Brown guitar lick, raucous Jerry Funkadelic bassline — that provide a splendid undercarriage for the overpowering vocals. As brutally earthy as NWA, but with a smattering of wit, and the B-side is, amazingly, even better.

SYDNEY YOUNGLOOD. I'd Rather Go Blind. (Circa 12/CD) (R 43). Surprisingly good cover of the Jordan/Foster classic that should allow Youngblood to complete his hot-trick of hits. The original is spruced up a bit, with some nice slick wah-wah guitar and, as on *Plucked And Wait*, there's a sprinkling of flamenco-style guitar too.

NICK CAVE & THE BAD SEEDS: The Ship Song. (Mute 12/CD) MUTE 108. As a solo artist, Cave has never quite recaptured the inspiration that made the Birthday Party such a compelling outfit; these days the quality of his work depends on how seriously the listener takes him as a solo artist. Here he clearly sees himself as a Tom Waits figure, with moody, tortured vocals and lush piano and string accompaniment. Unlike Waits, however, his voice lacks character and, above all, melody. One of the converts, I'm afraid.

ICE MC: Easy. (Cooltempo/Chrysalis 12/CD) COOL 222. Pleasant rap/soul collaboration, and in places there is even a hint of reggae looting in the vocals. Lyrically it appears to be an opportunity to namecheck all the favourite musical styles and artists, but cryptic enough to keep us guessing.

HUGH MASEKELA: If You Don't Know Me By Now. (Novus/BMG 12/CD) PB 43525. Strange choice for a release from the Upfunking LP to coincide with his UK dates. The version of the Gumble & Young showcases Masekela's expertise as a trumpeter, though his somewhat stiff competition from the painfully historic lead vocals of Branice McKenzie.

STOCK IT

DEBORAH HARRY: Sweet And Low. (Chrysalis 12) CHS 3491. Probably the best single she's lifted so far from the *DeLuxe* album. Blonde LP. Aimed squarely at the dancefloor, which creates a plush backdrop for her sugary vocals. There are some great sweeping harmonies and a ballad to ignite the public's imagination. Not a patch on their recent Love On Love

E-KEEZ POSSEE FEATURING MC KINNY: Everything Starts With An 'E'. (More Protein/Virgin 12) PRO 112. Third release of a track that's been popular in clubs but has, as yet, failed to ignite the public's imagination. Not a patch on their recent Love On Love



BOO-YAA T.R.I.B.E.: six rather large and fearsome Samoan gentlemen from the ghettoes of LA

single; it obeys the golden rules of house too closely, right down to the chants of 'ecstasy' (drug references will of course be fervently denied). Already in the 40, though, so expect a big hit this time round.

SUMMERHILL: Don't Let It Die. (Polyder 12) TTRC 2. Summerhill have all the makings of a fairly tedious guitar pop outfit with too glossy a production job to remain interesting. Here, though, the use of strings gives the song a considerable boost, and the result is a stirring, stately effort. The forthcoming LP will be the real tester though.

ADRIAN BURLAND AND THE CITIZENS: Beneath The Big Wheel. (Play It Again Sam seven-inch only) BIAS 1555. Former Sound man Burland takes another track of his Alexandria City band. Though the song itself isn't his strongest, it is bolstered by some delightful instrumental work. Danny Thompson's double bass is complemented by gentle percussion and occasional bursts of strings and clarinet.

COURTNEY PINE: Hi Fi Or Miss. (Antilles/Island 12) ANN 111. Jazz-fledged knees-up from the fully-eclectic that sounds a little strange in seven-inch form, clacking in at under two-and-a-half minutes. Colourful and dynamic, while it lasts, the melody faintly reminiscent of Chris Montez's *Let's Dance*.

THAT PETROL EMOTION: Abandon. (Virgin 12) VS 1242. After their somewhat disappointing LP of 18 months or so ago, TPE return with a vintage maximum-R&B number that uses abrasive funk guitar and repetitive bass to create a powerful climax. The songwriting, though, still isn't quite up to scratch.

STOCK IT

THE SOUP DRAGONS: Mother Universe. (Big Life 12) RTV 8. After their recent excursion into garage grunge territory, failed to catapult them into the charts. The Soup Dragons plump for a Primal Scream-style 'trendy remix' toic — and it's a brilliant success! The DeVies/Sidelys treatment turns the band into a latter-day T. Rex, and the chorus is designed to be chanted by a cast of thousands. Against all the odds, a hit could be on the cards!

KIRSTY MACCOLL: Don't Come The Cowboy With Me Sonny Jim!

(Virgin 12) KMA4. MacColl has a deft knack of being able to fashion infectious pop songs out of well-worn country or folk formats. This is a shining example of a quality song with a noggingly familiar intro and a clever use of country trappings, like steel guitar. And the sort of title that radio DJs adore.

THE CURE: Pictures Of You. (Fiction/Polyder 12/7/CD) FICA 34. Third track to be released from *Disintegration*, and just as powerful as *Lullaby* and *Lovesome*. No great surprises for non-converts, though. The guitar lines and tortured vocal are unmistakably Cure, but they have enough diaphragm fans to run out and buy it for the live B-sides to chalk up yet another hit.

DEL AMBITO: Kiss This Thing Goodbye. (A&M 10/12/CD) AMS 551. Very strong follow-up to *Nothing Ever Happens* and could be an even bigger hit. Here, the band move firmly into Seventies California, with distinct shades of the Eagles. It now seems as though little can prevent them from reaching Wembley status by Christmas.

KICKING BACK WITH TAXMAN: Devotion. (Ten 12) TEN 297. Fine example of the cross-cultural fertilisation so rife in UK dance music at present. Kicking Back are a Nottingham outfit, and on this record they have matched a bluesy soul track with bursts of raggamuffin looting from guest artists Taxman. An exciting experiment that works superbly.

ALICE: Giving Our Hearts Away. (TDP 12) TDP5 005. Second single from a young singer from Manchester with a marked vocal similarity to Kate Bush. Musically more up-tempo, though, and building up to an exciting conclusion. Strong, solid pop.

A TRIBE OF TÖFFS: Terry Wogan's On TV (Again!). (Completely Different 12/CD) DART 35. First we've heard from this lot since their John Kettlely hit the Christmas before last. Good, strong melody that should ensure it plenty of airplay. And, while it's not exactly Pythian-standard humour, it's still a refreshing change to hear a lyric that aims to induce laughter rather than sleep.

AFRIKADELIC: Piti Pata. (A 12) A1 318. 'World dance' number that brings together a house rhythm, beated up with African beats and a variety of African chants, with a distinctive chorus that uses the house piano sound cleverly.

THE OTHER CHART

TOP 20 SINGLES

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
BLUE SAVANNAH	MADE OF STONE	THIS IS HOW IT FEELS	LOADED	DEVERANCE	ELPHANT STONE	BIRDHOUSE IN YOUR SOUL	SWEET SOUL SISTER	ENJOY THE SILENCE	RAINBOW CHILD	MAD LOVE (EP)	MOTORCYCLE RIDER	EVERY BEAT OF MY HEART	HARD RAIN'S A GONNA FALL	OBSCURITY KINGS	PROBABLY A ROBBERY	INDIAN ROPE	SUN COMES UP IT'S TUESDAY MORNING	NOTHING EVER HAPPENS		
Meru MUTE 187 (R) 387	Silverstone CRE 2 (R)	Cow/Mute GUNG 7 (R) 385	Creation CRE 78 (R) 387	Mercuro MYTH 1 (R)	Silverstone CRE 1 (R)	Phunks DUK 104 (R)	Peggy's Ragout BSG 24 (R)	Mute BONG 18 (R)	Don Reed Network	Some Reason/Polygram R 828 (R)	Epic WORSE 100 (R)	Virgin VS 1229 (R) 387	MCA/MCA 1397 (R)	Gel/Dun GDD 304 (R)	Mute MYTE 152 (R) 385	Real Good GDD 208 (R)	RCF PAF 1 (R) 385	A&M AAA 158 (R)		

CHART COMMENTARY

Rampant activity thrallies the Other Chart, with a barrage of new entries propping up another number one for **Erasure** with *Blue Savannah*. At two, the second reissued **Stone Roses** *Brickell's* cover of Dylan's *A Hard Rain's A Gonna Fall* from the Tom Cruise movie *Born On The Fourth Of July* appears at 15.

In the albums arena, there's three new entries and the re-appearance of **Faith No More's** *Introduce Yourself* album at 16. Their *The Real Thing* jumps up to six showing some public interest following live shows and a smattering of success for a couple of singles taken from the *Real Thing*. Hotted new entry goes in at pole position and that comes from **Thunder**, their *Back Street Symphony* features the recent *Dirty Love* hit single and plenty more angst-ninded rock postulating. At nine, **Specimen 3's** *Sonic Bone* arrives with his tastefully packaged Spectrum album on Silverstone and at 12 **Baby Ford's** homage to northern soul and hi-NRG house arrives with a throbbing back beat. Oh, yes, that's called *Ooo, The World Of Baby Ford*.

TOP 20 ALBUMS

1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
BACK STREET SYMPHONY	WAKING HOURS	HOUSE OF LOVE	THE STONE ROSES	HAPPINESS	CARVED IN SAND	THE REAL THING	WHAT OF YOU FANCY	SPECTRUM	TRIKATE	READING, WRITING AND ARITHMETIC	OOO THE WORLD OF BABY FORD	STAY SICK!	THE COMPLOTS OF MADNESS	COUGLUCOOLAND	INTRODUCE YOURSELF	SHOWTIME	ALICE	PSYCH OUT	SWAGGER	
EMI CMC 3572 (R)	A&M AAA 9066 (R)	Fantasy B42221 (R)	Silverstone CRE 250 (R)	Epic WWS 3178 (R)	Mercuro B42 9511 (R)	Stock/Island RSD 5141 (R)	Parlophone C2 7222 (R)	Silverstone CRE 250 (R)	Cop Sange B42064 (R)	Virgin BONG 18 (R) 387	Rayful/Island RSD 5141 (R)	Erigena ENYV 106 (R)	A&M CAD 9603 (R)	Globe GHE 7 (R) 385	Stock/Island RSD 5141 (R)	Mute TUDAM 72 (R) 387	Silverstone TWS 5072 (R) 385	Cherry Red BRSD 30 (R)	Erigena CHEN 112 (R)	

Compiled by Music Week from Gallup Data

14	New Kids On The Block	CS 448871
15	10 AFFECTION ★★ CD Lisa Stansfield	Ami 11079
16	14 WAKING HOURS ● CD De La Soul	AAJ AAJ 906
17	18 THE SYNTHESIZER ALBUM CD Project D	Palmer 2154 2271
18	20 CUTS BOTH WAYS ★★★ CD Glorie Esterson	Fac 4451651
19	NEW MANNERS & PHYSIQUE CD Adam Ant	MCAC MC 8048
20	25 WILD! ★ CD Eivissa	Mel 217MM 75
21	12 JOURNEYMAN ★ CD Eric Clapton	Duck/Venue Broken WK 222
22	49 LABOUR OF LOVE II ★ CD UB40	DEP Int/Vergal LP097 14
23	27 THE GREATEST HITS CD Thompson Twins	Sigs 5M8 972
24	17 THE RAW AND THE COOKED ★★★ CD Fine Young Cannibals	London B280491
25	29 HAPPINESS ○ CD The Belfoned	Earl West WK 299
26	30 THE STONE ROSES ● CD The Stone Roses	Silverstone OHEP 502
27	34 HOLDING BACK THE RIVER ★ CD Web Wet Wet Wet	Prevision Cyp/Prevision B270111
28	15 The Stringers The Stringers	Fac 444831
29	24 THE SEEDS OF LOVE ★ CD Tears For Fears	Foregone/Prevision B27201
30	22 HOUSE OF LOVE CD House Of Love	Foregone/Prevision B27203
31	23 THE VERY BEST OF CAT STEVENS ● CD Cat Stevens	Head CATV 1
32	26 CLUB CLASSICS VOL ONE ★★ CD Soul II Soul	10/Vergal OHC 82
33	NEW CAUTION HORSES CD The Cowboy Junkies	KCA H 9459
34	28 RAW LIKE SUSHI ★ CD Neneh Cherry	Cross/Virgin CHCA 8

NATIONAL TV MARKETING
RELEASE DATE: 19th MARCH
DISTRIBUTED BY: POLYGRAM

CASSETTE _____ SAVING 10%
CD _____ SAVING 10%
LP _____ SAVING 10%
VINYL 10%

TOP · 20 · COMPILATIONS

1	1 NOW DANCE 901 CD Various	EMI/Vergal/Prevision NDD 4
2	2 RIGHT STUFF 2 - NOTHING BUT A ... CD Various	Sytns 5M8 078
3	NEW THE TWO OF US CD Various	CS 5M002 11
4	3 BODY & SOUL - HEART & SOUL II ● CD Various	Hearst & Seal B02713
5	6 THAT LOVING FEELING VOL 2 CD Various	Don DINTV 7
6	4 PURE SOFT METAL ★ CD Various	Sytns 5M8 976
7	5 ALL BY MYSELF ● CD Various	Dann/Chrysalis A0D 12
8	8 PENNIES FROM HEAVEN CD Various	BARC REF 748
9	10 THE BLUES BROTHERS (OST) ★ CD Various	Atlantic K 50715
10	7 THE AWARDS 1990 ● CD Various	Telstar STAR 2106
11	11 DEEP HEAT 5 - FEED THE FEVER ● CD Various	Telstar STAR 2A111
12	9 MILESTONES - 20 ROCK OPERAS CD Various	Telstar STAR 2179
13	14 DIRTY DANCING (OST) ★★★ CD Various	KCA E 8408
14	NEW EMERALD CLASSICS I/II CD Various	Westwood WWT 1
15	NEW CHEEK TO CHEEK ★ CD Various	CS 5M003
16	15 THE CLASSIC EXPERIENCE ★ CD Various	EMI ENTVO 45
17	16 PRODUCT 2378 CD Various	Telstar STAR 2173
18	13 ROCK OF AMERICA ● CD Various	Telstar WCD 0038
19	17 THE PREMIERE COLLECTION ★★★ CD Various	Kelly/London/RCA/ATV 7
20	15 CAN U FEEL IT? - THE CHAMPION LEGEND CD Various	K 7410 0182E

55	50 SKID ROW ● CD Skid Row	Atlantic 313294
56	48 A BIT OF WHAT YOU FANCY ● CD The Quireboys	Empire/Island FCS 2325
57	40 STRONGER ★ CD Cilla Black	EMI BMD 0172
58	57 49ERS CD 49ers	441 3 King/Island BLS 47
59	NEW JOIN TOGETHER CD The Who	Virgin VDT 102
60	55 BACK ON THE BLOCK ○ CD Quincy Jones	Quest/Venue Broken WK 313
61	53 THE LANGUAGE OF LIFE ○ CD Everything But The Girl	henson resp/Int/WEA BKN21
62	36 BLUE SKY MINING CD Mighty Oll	CS 4456531
63	43 A COLLECTION - GREATEST HITS... AND MORE ● CD Barbra Streisand	CS 4448410
64	42 THE REAL THING CD Froth No More	Siskit/London B281541
65	57 RUNAWAY HORSES ★ CD Rhino/Capitol	Virgin V 2599
66	NEW THE BEST OF UB40 VOL 1 ★★ CD UB40	Virgin UBTV 1
67	NEW VIGIL IN A WILDERNESS OF MIRRORS ○ CD Fish	EMI BMD 0115
68	NEW ASPECTS OF LOVE ★ CD Original Cast	Kelly/London/Island BLS 1261
69	51 PURGATORY/MADEN JAPAN CD Iron Maiden	EMI BNS 3
70	NEW STORM FRONT ★ CD Bill Jazel	CS 4446881
71	54 THIS SHOULD MOVE YA CD Mentorix	Capitol EST 3173
72	48 APPETITE FOR DESTRUCTION ★★ CD Guns N' Roses	Columbia WKT 125
73	NEW SONGS FROM MY SKETCH BOOK CD Van Morrison	Redwood/IMP 5914
74	NEW SOUNDCLASH CD Reinvented Soundscapes	Atco STWMA 43
75	NEW THE HEALER CD John Lee Hooker & Friends	Silverstone OHEP 208

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GOLD (100,000 units)

Sunset shake-up casts shadow over black music stations

THE FORCED resignation of Sunset Radio managing director Mike Shaft has raised a question mark over the financial viability of the UK's new breed of local black music stations. The Sunset shake-up came in the wake of major problems at London's WNR and Bristol's FTP, each of which has had cash injections from major radio groups.

Former TV presenter Shaft left Sunset's board earlier this month, after what he claims was a compromising motion that offered the board no alternative other than to vote him off. Sunset was the first of the new incremental radio sta-

tions to open last October. With a format of urban contemporary music, it has already built up a substantial audience reaching 17 per cent of the population in Central Manchester. National advertising sales however have never reached the target level that Shaft had budgeted for, forcing the station into a cash crisis within months of opening. Shaft says "I believe we were forced into this situation. What went on I believe breaks the rules."

One major shareholder in the station is believed to be the national radio sales house BMS. The control in BMS is shared by Trans

World, owners of Manchester's Piccadilly Radio, and MD of Liverpool-based Radio City, Terry Smith.

Shaft vows to continue his fight to win back control of Sunset: "It took me 10 years to get the station on the air, I will get it back if it takes me another 10 years."

Since Shaft left Sunset, the station's management has maintained a wall of silence over its future. It is believed that a new head of programmes will be drafted in from another north-west station and that a dilution of Sunset's music policy will be introduced in order to attract mainstream advertisers.

KEY A=Radio 1 'A' list B=Radio 1 'B' list R=15 ACTUAL PLAYS P=PLAYED REGIONAL R=15 PARACHUTES (if relevant) LIST WEEKS ON AIR

4 OF US (The Dragg My Bed) Home Demo	CBS	9	—	—	—	—	—	—
16 TAMBOURINES (How Green Is Your Valley)	Arista	—	—	—	12	16	—	—
4YES Don't You Love Me	Island	9	8	—	22	23	—	—
ACADEMY MICHAEL SHAW AM (Suggested To Love)	Fontana	6	8	—	22	12	—	—
B 5'S Love Shock	Wanzer Brothers	18	21	A	41	40	6	—
BEATS INTERNATIONAL (Do Us Good To Me Go Beat)	WEA	20	18	A	39	38	1	—
BELOVED, The Your Love Takes Me Higher	WEA	17	10	A	32	17	—	—
BIG FISH (Handful Of Promises)	Jive	6	—	—	26	—	—	—
BOLTON, MICHAEL SHAW AM (Suggested To Love)	CBS	12	11	B	48	48	—	—
BRICKELL, ERIC (How Many A Gonna Fall)	MCA	—	—	—	22	19	8	—
BROS (Always In Love)	CBS	16	16	B	39	37	14	—
BROWN, SAM With A Little Love	A&M	11	8	B	28	37	46	—
BUSH, KATE Love And Anger	EMI	—	10	—	22	25	38	—
CANDY FLIP Strawberry Fields Forever	Debut	15	10	A	26	11	18	—
CARROLL, Joe (You You)	London	—	—	—	15	—	—	—
CARRACK, Paul (Kathleen)	Chrysalis	—	—	—	22	21	—	—
CHRISLEA, O'NEAL Saturday Love	Telma	—	—	—	11	—	—	—
CHICAGO (How Kind Of A Man Would Be)	WEA	5	—	—	28	28	—	—
CHILLS, The Heavenly High Hit	Slosh	7	—	—	—	—	—	—
CHRISTIANS, The I Found Out	Island	7	—	—	14	—	—	—
CUBBY LUCAS (Handy Handy)	Wanzer Brothers	—	—	—	25	23	—	—
CUTTING CREW Everything But The Truth	Sire	4	—	—	26	30	—	—
DEAMITRIS (No Thin Goodbye)	A&M	25	20	A	43	40	—	—
DEPECHE MODE Enjoy The Silence	A&M	18	16	A	36	38	12	—
D-MOB That's The Way Of The World	HR	4	—	—	—	—	—	—
EDWARDS, DAVE King Of Lions	Capitol	4	—	—	18	—	—	—
ELTON JOHN Goodbye	Mercury	22	24	A	41	46	8	—
ESTEFAN, GLORIA Here We Are	Epic	17	14	A	49	49	23	—
EVERYDAY PEOPLE Headline News	S&K	7	—	—	12	—	—	—
FAMILY STAND, The (Ghetto Heaven)	Atlantic	6	7	—	—	—	—	—
FINN A Gentleman's Excuse Me	EMI	5	—	—	32	22	30	—
FRANKIE KOVACI (I'm A Fool)	De Construction	6	—	—	24	—	—	—
HALO (Hello Hello)	Epic	7	—	—	49	43	68	—
HARRIS, Hugh (W-Woman Loves Me Man)	Capitol	6	—	—	—	—	—	—
HEART All Wishes Done Make Love To You	Capitol	8	—	—	34	15	—	—
HORSE (The Speed Of The Beat Of My Heart)	Capitol	4	6	—	12	12	19	—
INNOCENT NAUGHTY Thing	Columbia	14	11	A	35	34	—	—
J&B (The Family) (Man's World)	Champion	7	6	—	28	22	—	—
JACKSON, JAMAL (Everybody Needs A Good Friend)	Care	15	5	A	34	12	—	—
JAMTROM (Another Day In Paradise)	Debut	7	4	—	5	—	—	—
JET, JOAN (Dirty Days)	Chrysalis	5	—	—	8	—	—	—
JIVE JUAN & MASTERMINDERS That's Music For You	Mercury	15	9	B	41	34	4	—
JOE BILLY (I Got Ya Extraneous)	CBS	17	14	A	28	43	75	—
JUBILEE FAMILY (Man's World)	Champion	7	6	—	28	27	7	—
JINGLE BROTHERS (What I Was Working 4)	Debut	7	7	—	—	—	—	—
KICKING BACK (Devotion)	10	8	—	—	6	—	61	—
MACCOLL, KIRSTY Don't Come The Cowboy	Virgin	5	4	—	24	—	—	—
MARTINA WATER	CBS	16	10	A	29	29	64	—
MAXX, RICHARD (I Got To See You Goodbye)	EMI USA	5	—	—	22	—	—	—
MAYFIELD, CURTIS (Honesties)	Mercury	4	—	—	22	12	—	—
MICHAEL, The (Insubstance)	Mercury	—	5	—	23	17	27	—
MOORE, GARY (Ch Prady Woman)	Virgin	12	8	—	—	—	82	—
MILES, ALAN (Black Velvet)	Atlantic	5	5	—	28	23	71	—
NEWKIDS ON THE BLOCK (I'll Be Loving You)	Epic	13	9	B	41	39	11	—
OCYONKON, SINEAD (Nothing Compares 2 U)	Virgin	12	20	B	48	34	8	—
PELTON, DAVID (You're A Gonna Get This Together)	Crescent	4	—	—	14	10	91	—
PRIMAL SCREAM Loud	Crescent	6	7	—	27	21	24	—
QUEEN LATIFAH (LA SOUL) (Man's Best Friend)	Teaony Bay	4	4	—	18	8	—	—
RAIWAI CHILDREN (Ever Best Of The Heart)	Virgin	7	—	—	24	21	77	—
REBE BROWN, DANI (Rainbow Child)	Mercury	9	—	—	11	—	66	—
REDFLEET ANDREW (Shade)	Epic	5	—	—	—	—	—	—
ROCK N' ROLLERS & The Nation	Arista	—	—	—	18	12	49	—
RUSH, JENNIFER (Higher Ground)	CBS	—	—	—	13	—	—	—
SHOOK, MICHELLE My Life Story	London	4	—	—	17	15	—	—
SHOOTING PARTY Let's Have Fun	Lisasin	—	—	—	13	—	—	—
SKIN (Freaky Breakin' Stuff)	Epic	4	—	—	15	14	—	—
SLOSH	Arista	4	—	—	—	—	—	—
SOMERVELL, JIMMY (Real My Eye)	London	20	21	A	42	34	48	—
STEWART, DAVID (A Little More)	Arastone	17	12	B	45	42	10	—
STONE ROSES, The (The Adepts Of Stone)	Shirburne	6	—	—	22	—	—	—
TEARS FOR FEARS (Are You Ready 4 This?)	Fontana	12	17	B	45	42	37	—
THEY MIGHT BE GIANTS (Baroque In Your Soul)	Blacks	24	20	A	40	34	7	—
THE RAKAS (The First Time You Kissed Me)	Mercury	—	—	—	11	8	83	—
UB40 (Dancing Queen)	DEF JAY	18	6	7	7	—	—	—
VANDROSS, LUTHER (Love Train)	Epic	—	—	—	14	—	—	—
VARIOUS (The Best Of 1990)	RCA	—	6	—	33	33	2	—
WASHINGTON, BERNADETTE (Crossing The Beat)	Debut	6	4	—	6	—	—	—
WITNET (We'll Get To The End)	Parade Organisation	5	12	B	24	24	31	—
WOLFE, DECEMBER (The)	Mercury	—	—	—	18	19	—	—
YOUNGBOY, DON (I'm A Rebel)	CBS	—	—	—	12	—	—	—

Specialist shows on-line from Brixton Academy

by Sarah Davis
THE ACADEMY Broadcasting company will shortly begin production on two new music shows: Dancing Into The Nineties and the Monster Metal Show. Both series will comprise 12 one-hour programmes.

Academy Broadcasting, the television arm of Simon Parkes' and Johnny Lawes' Brixton Academy group, recorded the first two parts of the 12-part dance and fashion series Dancing Into The Nineties at

the Academy's night-long Decade Of Style, Dance Night on December 29. For broadcast in mid-April, the pilot included Chak Kham, Aswad, D Mob, Jim Mazerle, Double Trouble and the Rebel MC, Adamski and RockNRoll featuring Lello Kramlich among others. The remainder of the series begins production in May for UK broadcast in July and for worldwide broadcast within three months. This series will be released on the Academy video label for sales worldwide.

The Monster Metal show will follow the same format as Big World Cafe which was filmed at the Academy. The series will feature live performances by major rock acts on a specially designed set. The series begins production in June for worldwide broadcast in the autumn and will be released as an adult-only video.

Channel Four will be the UK broadcaster of both Dancing Into The Nineties, and Lawes says: "C4 is also very, very interested in launching Monster Metal", but he adds, "we are talking with BBC2. Negotiations are now under way with NHK in Japan, and with broadcasters in Portugal, Sweden and many other countries for Dancing Into The Nineties.

REVIEW

SIMPLE MINDS — Street Fighting Years: March 6, 1990. Director: Graham Proudlove. BBC2.

The lining of this broadcast rather inhibited the desired effect of this competent documentary. Originally scheduled for a December 1989 showing, the programme was put back and edited down from one hour to 40 minutes. If everything had gone ahead as planned, Street Fighting Years — which includes substantial comment on the Mandela issue — would have been set at the height of the campaign to free the political prisoner. But that said, the end result is both detailed and constructive in its approach and virtually overcomes that problem. By tackling a number of issues — via interviews and archive footage — Proudlove manages to explore the workings of Simple Minds and the reasoning behind their work. Only Michael McNeill comes across as a little more human than the rest when he admits that the band's political involvement comes perilously close to overshadowing their music. Jim Kerr and Charlie Burchill remain unforgettable. The majority of the camerawork, excluding the obligatory "how to set up an arena stage" segment, was imaginative and focused well. Credit also due for the use of a Billy Connolly interview which stopped the programme getting too heavy. **NR**

B R I E F S

● **WISHBONE ASH**, Uriah Heep, Gary Numan and The Buzzcocks are just some of the bands from the Seventies and early Eighties given a new lease of life in a BBC2 video, a new 13-part series of televised rock concerts. Featured bands are recorded in front of live audiences in the studio to give a live gig feel. The series, given a late night transmission time, is being made by Sunset And Vine for Central Music, a division of Central TV and will be shown by more of the 15 ITV regions. The first concert will go out in the Central Region on April 2, when the other ITV stations will carry it later.

● **SUNSET AND VINE** is also planning to film a seven-part youth and music series in the summer. Rock 'N' Roll Convey, a mix of the

music, dancing and fashion, will be shot around the clubs and discos of Europe's holiday resorts. Each show will feature European current top 20 dance tracks and two rock bands will guest each week.

● **MEDIA SALES & Marketing**, Capital Radio's radio sales house, has been appointed to represent Radio Mayak, the USSR's largest national radio station with a weekly audience of over 150m. MSM&M will also represent the station's advertisers under licence from Euroadio, the Paris-based company, now appointing sales representatives in western Europe and the US.

● **UNFORTUNATELY**, a caption in last week's Music Week described Jeff Young as working for Capital. He is of course a Radio One jock.

COMPACT

DIGITAL AUDIO

1	100 WATT...Sheryl D'Onofrio	Epic	Ornamental
2	CHANGECOURSE David Brubeck	Real Gone Music	Ornamental
3	RESISTANCE...Kurtis Cobain	Yankee	Ornamental
4	WYLLIE FROM SCOTLAND, Nigel Kennedy/Alto	EMI	Ornamental
5	2...BUTTERFLY, The Callies	WEA	Ornamental
6	THE ROAD TO MILL CREEK	MCA	Ornamental
7	HONEY OF HONEY...Lisa Madsen	EMI	Ornamental
8	3000 MILES...Various	EMI/Parlophone	Ornamental
9	18 (EIGHTY EIGHTEEN), Helen Frensholt	Decca	Ornamental
10	4 BEST OF BOB DYLAN...Various	Wanzer	Ornamental
11	8 NIGHT STUFF 5, Various	Syde	Ornamental
12	SOUL PIONEER, Michael Butler	CBS	Ornamental
13	FOREIGN AFFAIR, Tim Turner	Capitol	Ornamental
14	JUST THE TWO OF US, Lisa Madsen	Epic	Ornamental
15	12 (TWELVE) LIVE, Steve Haskin	Arista	Ornamental
16	HEART OF STONE, Cori	Geffen	Ornamental
17	17...JOURNALS, Greg Ginn	Teaser	Ornamental
18	11 (ELEVEN) MILES, Dan Aykroyd	Duck/Disk	Ornamental
19	16 (SIXTEEN) DAYS, The Capetans	A&M	Ornamental
20	20 (TWENTY) YEARS...Tanganyika	Syde	Ornamental

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A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of this weekly service, call Lynne Fayer on 01 583 9199 ext 263. Records are eligible for the gpd if they are on the current Radio 1 playlist, or if held in a more play on Radio 1. Last week's playlist is also on Radio 1's Xpress computer or on a flopp disc on 11 or more current UK playlists (A & B list).

Are you listening carefully?

At last week's Radio Academy conference Music Week and research company Euromonitor unveiled the most substantial project yet on the attitudes of the record industry, radio stations and record buyers towards the vexed question of the relationship between sales and airplay. Stu Lambert reports on the findings of The Airplay Study

AT LAST week's Radio Academy Festival, *Music Week* and Euromonitor unveiled The Airplay Study, a new research survey of radio play and record promotion. It makes absorbing but sometimes depressing reading.

Radio is portrayed as bland, safe, shackled to playlists and charts and, with the exception of Radio One and Capital, a necessary but unexciting promotional medium for record companies — "free advertising." Communication between the radio industry and the record industry is scant, despite the "profitable symbiosis" of material for radio and exposure for records which links the two industries so closely. Both industries are out of touch with their consumers, who "are much more positive about the importance of radio listening in influencing their choice of music to buy than the music industry is," but want less concentration on the top of the charts, less influence from record companies and more album tracks played on the radio.

The Airplay Study sets out to "investigate relationships between record companies, radio stations and the public in respect of promotion, airplay and the consumer's singles purchase decision". This entails a heavy pre-occupation with singles chart performance, though the authors are wisely concerned with mapping the variety of relationships between radio, records and consumers, not with establishing causes and effects. It is struc-

tured in three stages: an analysis of the airplay and chart performance of selected records from the top 75 in the last part of 1989; in-depth interviews with radio station and record company personnel; and an RSGB consumer survey on 2,000 adults aged 16 plus in 130 locations in the UK.

Stage One, the singles chart position analysis, looks at 18 "interesting and typical" top 75 singles by acts as diverse as The Wonderstuff, Tears For Fears, Cher, Milli Vanilli and The Rebel MC. The Radio One and regional airplay of singles is correlated with their performance in the Gallup chart, which is strictly sales-based and has no airplay ingredient. A sample is given in Table One.

Though there is a positive relationship between getting more to almost every record in the survey before the regional stations picked up. Significant Radio One play for the Rebel MC's Street Tuff started three weeks before regional play and peaked in the week that the single entered the top 75. Radio One is widely held to lead the regions; certainly it starts playing records significantly ahead of release — seven weeks ahead for Cherish by Madonna — and tends to drop them sooner as they go

down. In week 40, however, 32 records in positions 31-75 got less than four Radio One plays. Regional chart to play relationships are fairly similar, though there is a tendency to sustain play for longer as a single falls in the chart. Table Two shows a comparison between Radio One and ILR stations for one week of the survey.

Next come the in-depth interviews, to a prepared sheet of questions, with record company and radio people. The record companies clearly value airplay immensely: "If you're going for a top 10 record, if you're going to appeal to the broadest number of people that might conceivably buy your record, I think airplay is critical: it's absolutely vital," said one marketing manager. Radio is essential for crossing over from the loyal following to the mass market for chart success; for taking a top 40 single to top five; and for encouraging dealers to take stock on the strength of predicted heavy airplay. Around 10 plays a week was seen as a suitable level for achieving crossover success without a large fan base though, interestingly, fewer plays are needed for a record with a strikingly different sound.

The survey suggests that record companies regard singles as a loss-leader, "just a promotional piece of plastic", trailing the associated album. Crossover singles chart success with a rock band such as Bon Jovi

can have the effect of tripling album sales. So why aren't the airwaves full of the album tracks which two-thirds of the consumer sample would like to hear? Because, says the Airplay Study, "The music industry is built around exposure and exposure relies on repeated plays of the same piece of music." Or because, in the words of a record industry person, "You still need the single because of the way radio is structured".

This last remark is not totally fair to radio; the mutually beneficial relationship between the record companies and the radio industry is reinforced throughout the study: "The tendency of the play lists to stick to top 40 titles is felt to be in the interests of the record companies, selling albums, and the radio stations, seeking mass audiences." It does begin to reveal, however, the hands-off attitude of record companies towards one of their major promotional media and the enigmatic of structural assumptions on both sides about the relationships between the study's three subjects: the record and radio industries and the consumers.

One probable reason for the low involvement of record company marketing staff with radio is that "radio" effectively means "Radio One", with Capital mentioned as an afterthought. The term "independent" is used interchangeably with the more accurate "commercial" for ILR stations, but it

STATION PROFILE

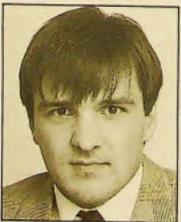


POWER FM is Ocean Sound's maximum music station, broadcasting to Portsmouth on 103.2 MHz.

MUSIC POLICY
Power operates A, B and C lists — a heavily rotated record "may get six plays in a day, but not for a whole week," says group programme controller Michael Betton. The Selector system is used to achieve the programming mix of 60 per cent chart material, 30 per cent oldies and 10 per cent new product. The long-running In Session show goes out every weekday evening and features one track a night from a local band's session along with a daily guide. Power takes the Network Chart.

PRESENTERS
Pete Wardman powers up from 10 to 11, Bernie Simmons follows until 2pm. Following this comes the first Powerplay — on an hour of non-stop music. Chris Kelly presents from 3 to 7pm, then there's another Powerplay. An Anaphone is your host between 8 and 9pm — on Powerline, listener's phone in and record the links. Adrian Lovell goes into the night 9pm to 1am, when Power joins the rest of the Ocean Group for Nightline.

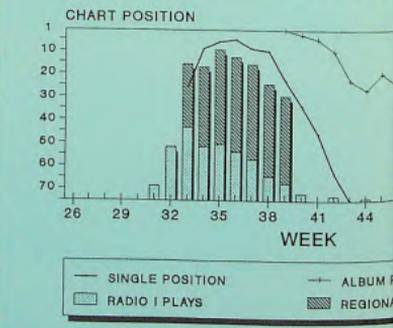
AUDIENCE
Betton feels the target audience is between 15-35, but says Power FM's style suits an audience who want an up tempo pop service. "No individual research figures are available yet. But JICRAR gives a 47 per cent reach for all the services. Power FM's main competition is Radio One.



POWER's Michael Betton

THE INDUSTRY
Good telephone contact is the secret of a satisfying relationship with the record companies and "we see a couple of reps." Relations with industry organisations are described as "very businesslike".
STU LAMBERT

TABLE ONE SOWING THE SEEDS OF SUCCESS: SINGLES AND ALBUMS IN THE CHARTS



seems to be Radio One which monopolises musical independence, holding to the classic BBC brief to "educate, entertain and inform", and quoting the old improver Lord Reith — "Don't give them what they want, give them something better." Radio One comes out gleaming from the study's scrutiny, attracting more listeners and playing more adventurous music. It has a 10 per cent lead over ILR in the daytime across the sample, 17 per cent among heavy singles buyers. The Radio One Top 40 attracts more than twice as many listeners as the Network Chart. Among heavy singles buyers, 21 per cent favoured the BBC chart, only eight per cent tuned in to the Network chart.

Radio One is also widely seen as ahead of other stations musically, more committed to pop music and leading the way for commercial radio. Radio One is unique in operating a fixed appointments system for pluggers; the formality of its structure in this and other respects may be a factor in the record industry's picture of radio as a field with its own imperatives, rather than as a potential area for strong collaboration. "I think they regard record companies as a necessary evil... It's very hard for a pluggler to even get to talk to a Radio One producer," said a marketing director.

Regional stations really should be very concerned about the way they are seen by the record industry on the basis of this study. "Independent radio's a bit of a curiosity really... It doesn't seem to be particularly significant in terms of generating sales... it is useful as a background filler up to the rest of your campaign... The only possible exception

is Capital", is one damning comment from a marketing director. The study concludes that regional radio is more dominated by playlists than Radio One, but that playlist selection is generally thought to be fair. The consensus among the record industry respondents was that regional radio is bland, appeals to an older audience not likely to be instrumental in breaking new sounds, and is therefore not worth a lot of effort.

This point of view, and the record industry's preoccupation with London, which is raised with some resentment by the radio fraternity, may well affect the nature of regional radio. Stations complain of neglect by record company sales teams, (CBS is an honourable exception), and poor product support information. So, assuming ILR stations wanted to be up to the minute with their playlists, they would find it difficult because of entrenched attitudes in the record industry.

But commercial stations don't want to lead — compare these descriptions of commercial radio stations by their heads of music: "Up to mid-tempo tunes, bright and breezy sound, emphasis is on familiar music... 'classic hits'... 'contemporary hits' with this calm assertion from a Radio One executive: "Our objective is to present the public with the widest possible range of rock and pop music."

The final stage of the Airplay Study is the consumer survey. Two strong aspects emerge right away: radio massively influences the choice of music listed by over 70 per cent of those who buy a lot of records and music is what people listen to radio for. The statement "The Radio DJ is much more important than his (sic) choice of music," was, say the authors, "decisively rejected... by all sub-groups of age, sex, class, region, record purchasing and listening habits." More album play was favoured consistently across the age range; over 60 per cent of 16-19 year-olds and 71 per cent of those aged 30-34 agreed. Radio stations were thought to do a better job of bringing new and unknown music to the public's attention than record companies, but the survey suspects that "new and unknown" has a less bold meaning for punters than for the industry. Table Three shows what record buyers were influenced by.

While the Euromonitor survey offers only a snapshot of the current state of affairs, substance to the record industry's accusations that radio narrows the spectrum of music than the radio industry's opposite claim. Country music and jazz are given as examples of music which is clearly under-represented on radio, but, as

AVERAGE PLAYS BY CHART POSITION

CHART POSITIONS WEEK 40 1989

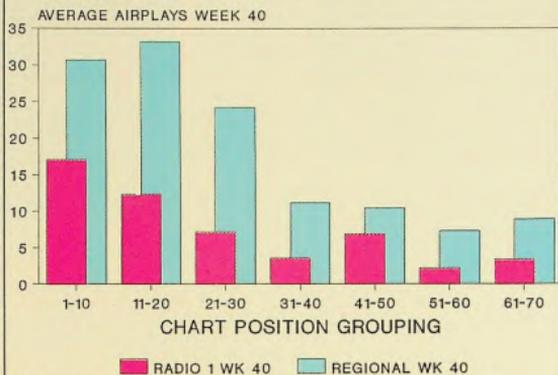


TABLE TWO

MOST IMPORTANT INFLUENCE ON LAST RECORD PURCHASE

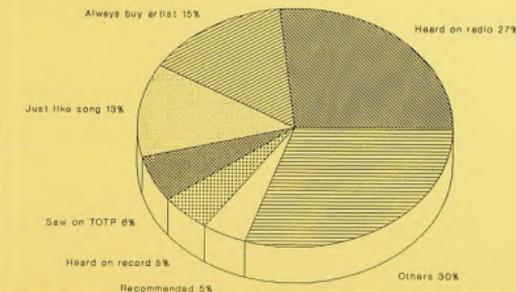


TABLE THREE

some of the new incremental stations would be quick to point out, the same applies to club/dance music, reggae, Indian music and African music.

The record industry's structure is more diverse right now than the radio industry's and it generates a considerable quantity of minority music which, apart from hole-in-corner specialist shows, gets no radio play at all.

Though The Airplay Study illuminates the often contradictory assumptions of the record and record industries, it offers few clues as to why the people in control think the way they

do. Fundamental questions need to be asked. Why is the pursuit of a single mass market for a limited range of music preferable to forging an accumulating market for a diverse range of music? If "strikingly different" records can succeed with less airplay, why don't we hear more of them? How is it known that repeated exposure of a single sells an album better than evenly spread play of selected tracks which might capture listeners who wouldn't buy the single? Would closer attention to the regions benefit record companies by improving regional radio's "fit" with the

record industry's needs?

Hope for the future seems to lie with the increasing specialisation and tight marketing of radio which is being heralded by the incrementals and will eventually become universal practice. This will suit the record industry and the consumers, who will have a clearer idea of where to go to get what they want. In their concluding remarks the authors seem to hope that things will change. I hope they are right, and that The Airplay Study becomes a milestone for the end of a dull, isolationist period in the history of pop radio.



SOUNDS

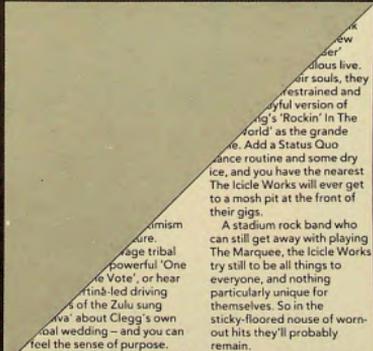
**STARTS
THIS
WEEK**

ROCK NUTTERS

Barrett, Bez, Moon and Mozz. . .yes, the crazy world of rock 'n' roll just keeps on throwing up strange, eccentric and downright nutty characters whose exploits seem as unfeasible as Arthur Scargill's house mortgage with the Alliance & Libya.

From March 24, *Sounds* embarks upon an exhaustive, four-week investigation and celebration of rock 'n' roll's looper side, putting the record straight on those legendary incidents and giving you the lowdown on all those rockers, famous and unknown, who dared to be that little bit different. There'll be facts and figures, court records and bar tabs, plus profiles on musical obsessives past, present and future. Yes, settle those family disputes here.

Did Moonie really drive his Rolls-Royce into a swimming pool? What does Syd Barrett look like these days? How many bedroom windows have been broken by flying TV sets at the Columbia Hotel? And can today's crop of weird-beards hold a candle to the likes of Captain Beefheart, Brian Wilson and David Bowie (when he was still nutty, of course)? Only *Sounds* has the answers.



Andy Stout

Cathl Unsworth

Classical

- | | | | |
|----|--|---------------------------------|--|
| 1 | VIVALDI FOUR SEASONS | Nigel Kennedy/ECO | NIG62/TCNIG62 (E) |
| 2 | BERNSTEIN IN BERLIN: BEETHOVEN... Deutsches Grammophon
Leonora Bernheim | 429861/11429861 (A/F) | |
| 3 | MENDELSSOHN/BRUCH/SCHUBERT | Nigel Kennedy/Jeffrey Tate/EMI | EL7496631/EL7496634 (E) |
| 4 | ELGAR CELLO CONCERTO/SEA PICTURES | Barbora/LSO/Baker/Du Pre | ASD655/TCASD655 (F) |
| 5 | ELGAR CELLO CONCERTO/ENIGMA ... CBS Masterworks
D. Bornheim/POC/J. Du Pre | CB576529/4076529 (C) | |
| 6 | VIVALDI FOUR SEASONS | Hoogwood/Academy Ancient Music | 4101261/4101264 (F) |
| 7 | ANDREW LLOYD WEBBER REQUIEM | Domingo/Brightman/Maazel/EMI | ALW1/TCALW1 (E) |
| 8 | ALBINONI ADAGIO/PACHEBEL CANON | Herbert Van Karajan/BPO | 4133091/4133094 (F) |
| 9 | MAHLER RESURRECTION | Gilbert Kaplan | DPCD910/CMP910 (PK) |
| 10 | SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO | Nigel Kennedy/Simon Rattle/CBSO | EL7497171/EL7497174 (E) |
| 11 | HOLST THE PLANETS | Herbert Van Karajan/BPO | Deutsche Grammophon
2532019/3302019 (F) |
| 12 | ELGAR CELLO CONCERTO | Manu/Philips | 4163541/4163544 (F) |
| 13 | ESSENTIAL HIGHLIGHTS OF NUTCRACKER | Mark Ermler/ROHO | RHLP002/RHLM002 (CON) |
| 14 | ESSENTIAL HIGHLIGHTS OF SWAN LAKE | Mark Ermler/ROHO | RHLP001/RHLM001 (CON) |
| 15 | BIZET CARMEN HIGHLIGHTS | Jessye Norman/Siejia Ozawa/OND | 4260401/4260404 (F) |
| 16 | BEETHOVEN SYMPHONY NO. 5 | Herbert Van Karajan/BPO | Deutsche Grammophon
4139222 (F) |
| 17 | WELL! DIE DREI GROSCHENOPER | John Mauceri/RBS | 4300751/4300754 (F) |
| 18 | BIZET CARMEN (HIGHLIGHTS) | Herbert Van Karajan/BPO | Deutsche Grammophon
4133221/4133224 (F) |
| 19 | MOZART REQUIEM | Christopher Hogwood/AAM | 4117121/4117124 (F) |
| 20 | FAURE REQUIEM OP48 | Charles Dutoit/MSO/Te Kanawa | 4214401/4214404 (F) |

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Third East bloc label joins the Olympia fold

by Nicolas Soames
THE ROMANIAN STATE label Electradisc has joined the growing portfolio of Eastern bloc countries to sign agreements with Francis Wilson's label Olympia. This follows the success Wilson has had with the Russian company Melodiya and the Polish label Polskie Nagrania.

Electradisc has signed what is described as a "far-reaching agreement" with Olympia for the pressing of compact discs and marketing of the label both in the UK and abroad. The Romanian label manufactures 8m LPs and 1m tapes a year for home and export.

But it has been hampered in its development. Grigore Petreanu, Electradisc's managing director explains: "Under the Ceausescu regime, all cultural matters were stifled and we became isolated from the rest of the world."

"Since the 22nd December revolution, it has become an urgent priority that we build international links and enter the CD age."
"Under the new deal, Olympia will help Electradisc create a CD label, with the discs manufactured at Distronics in West Sussex. About

30-40 titles will be released each year and the catalogue will be marketed by Olympia.

The repertoire will be mainly classical. However, Romanian folk, liturgical and popular music will also be issued. Olympia will license 12-15 titles each year from

Electradisc for its own label. "For Olympia and Distronics the deal is good," says Wilson. "It provides the complete revenue package on a long-term basis as we are making up other countries."

The new "Electradisc Romania" label is planned for launch in May.



LEONARD BERNSTEIN signs on the dotted line for a new long-term contract

Bernstein renews DG deal

LEONARD BERNSTEIN has signed a new long-term exclusive contract with Deutsche Grammophon. The exclusivity was crucial to the Yellow Label which is concerned to maintain its self-declared image as "the label of the stars" after the demise of Karajan.

Bernstein will continue his work with the four orchestras which have featured in his recordings over the past few years — his association with DG goes back to 1972.

His recordings with the New York Philharmonic will include Mendelssohn's Elijah, Shostakovich's Symphony No 5 as well as Bernstein's own recently composed Arias and Bacaroles for solo voices and orchestra.

He will conduct the Vienna Philharmonic in Bruckner's Symphony No 9, Beethoven's Concertos with Krystian Zimerman and symphonies by Haydn and Mozart.

The continuing series of Mozart's

choral music with the Bavarian Radio Symphony Orchestra will be completed, and there will be other recordings with the Israel Philharmonic and the LSO.

Among the recordings already made are Mozart's Symphonies Nos 25 and 29 coupled with the Clarinet Concerto (Peter Schmidt) with the VPO; Tchaikovsky's Symphony No 5 and Charles Ives' Symphony No 2 and other works with NYP. These are scheduled for release this spring.

One of the other major projects will be the release of his own Candide made last year with June Anderson, Jerry Handley and Christa Ludwig. It is scheduled for autumn release.

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Luciano Pavarotti | 5MB851/5MB857 (5F) |
| 4 | JOSE CARRERAS SINGS A. L. WEBER | WEA
Jose Carreras | WB3351/WB3352 (A/F) |
| 5 | THE COLLECTION | Shelk/WCA
Pavlos Danagas | 5MB825/5MB826 (5F) |
| 6 | CLASSIC ROCK: THE LYNDY BIRDS | GIS
London Symphony Orch. | MCC001/MCC002 (E) |
| 7 | THE PAVAROTTI COLLECTION | Shelk
Luciano Pavarotti | 5MB861/5MB867 (5F) |
| 8 | GREATEST LOVE SONGS | CBS
Pavlos Danagas | CB54701/404701 (A/F) |
| 9 | JOSE CARRERAS COLLECTION | Shelk
Jose Carreras | 5MB869/5MB860 (5F) |
| 10 | TUTTO PAVAROTTI | Decca
Luciano Pavarotti | 425811/425814 (F) |

BRIEF

● PAUL GIMENEZ, the young Argentinian tenor currently enjoying a royal Opera House's sings arias from that opera as well as others by Donizetti and Bellini with the Scottish Chamber Orchestra under Michelangelo Veltri for Nimbus Records (NI 5224).

Also on Nimbus in February is a further release in the Prima Voce series which uses the company's unique transfer technique. It features the Italian tenor Beniamino Gigli (1890-1957). The centenary of his birth will result in a resurgence of interest this year — EMI plans a major release in March. Gigli Volume 1 covers the years 1918-1924. A second volume is to be released later.

SINGLES

1*	2	BLACK VELVET, Alannah Myles	Atlantic
2*	4	LOVE WILL LEAD YOU BACK, Taylor Dayne	AS&A
3	1	ESCAPADE, Janet Jackson	Reprise
4	3	ROOM, The B-52's	Atlantic
5*	8	I WISH IT WOULD RAIN DOWN, Phil Collins	Sire
6*	14	IT'LL BE YOUR EVERYTHING, Tommy Page	Arista
7*	12	ALL AROUND THE WORLD, Ian Stanfield	Columbia
8	4	I GO TO EXTREMES, Billy Joel	Sire
9*	15	KEEP IT TOGETHER, Madonna	S&W
10*	17	GET UP! (BEFORE THE NIGHT IS OVER), Technocrat	FFRR
11	20	C'MON AND GET MY LOVE, D.Mob	Warner Bros
12*	24	DON'T WANNA FALL IN LOVE, Juice N'Kid	RCA
13	16	NO MTH, Michael Penn	RCA
14	7	NO MORE LIES, Michelle	Reprise
15*	21	HERE AND NOW, Luther Vandross	S&W
16*	22	ALL MY LIFE, Linda Ronstadt	Elektra
17*	23	FOREVER, Koolhaas	Mercury
18	9	JUST A FRIEND, Boyz n the Banda	Cherry
19	23	SACRIFICE, Elton John	MCA
20	5	PRICE OF LOVE, Bad English	EMI
21	11	DA DANGEROUS, Roxette	Atlantic
22	18	OPPOSITES ATTRACT, Paula Abdul & The Wild Pair	RCA
23	26	WHOLE WIDE WORLD, A'imee Lorain	Virgin
24	31	I WANNA BE RICH, Calloway	Solar
25	13	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
26*	33	WITHOUT YOU, Mosley Cne	S&W
27*	30	SOMETIMES SHE CRIES, Whornt	Columbia
28*	36	HOW CAN WE BE LOVERS, Michael Bolton	Columbia
29	25	HERE WE ARE, Gloria Estefan	EMI
30*	32	LOVE ME FOR LIFE, Steve B	LPR
31*	37	HEARTBEAT, Seduction	Vendetta
32*	39	WHIP APPEAL, Babyface	Solar
33*	63	NOTHING COMPARES U, Sinead O'Connor	Chryslis
34	28	THE DEEPER THE LOVE, Whitesnake	Geffen
35	27	WE CAN'T GO WRONG, The Cover Girls	Capitol
36*	-	HEART OF STONE, Cher	Geffen
37	40	YOU'RE THE ONLY WOMAN, The Back Pack	Capitol
38	29	ANYTHING IS POSSIBLE, Tommy Page	Vendetta
39*	-	IF U WERE MINE, The U.Krew	Chryslis
40*	-	THE HEART OF THE MATTER, Don Henley	Enigma
			Geffen

In Veritas Virgin paces its all-gender music hopes

NEW RECORDINGS of Monteverdi's opera *The Coronation of Poppaea* with Arleen Auger in the title role, and a reconstruction of the musical celebrities for a sixteenth century Venetian coronation are to spearhead a general promotion on Virgin Classics's authentic music series, Veritas.

The significance of performing music on original instruments was noted at the initial launch of Virgin Classics with the first recording on original instruments of Schubert's *Symphony No 9* with the Orchestra of the Age of Enlightenment under Sir Charles Mackerras.

Over the next 12 months it was followed by nearly 30 other titles, ranging from medieval to nineteenth century composers such as Weber, Mendelssohn and Schubert. It has proved one of the most highly-praised aspects of the young international label — and now represents one third of the total catalogue.

"We didn't plan it that way and we are not doing quite so many over the next 12 months, but it is very important to us," says Jeffrey Copps, general manager, Virgin Classics.

REVIEW

Die Dreigroschen Oper — The Peasantry Opera, Kurt Weill, Hertha Paul, Kollo, Lemper, Milva, Dernesch etc, RIAS Berlin Sinfonietta, John Mauceri. Decca 402 075-2. This CD comes with a sticker on the front giving the English title. Clearly, Decca fell — with some justification perhaps — that to have a clever typographical cover was one thing and to have it in German only was another. But together they make the issue too obscure for the general public. The same good intentions yet confused result seem to have attended the recording. There is a great mixture of voices here. Helga Dernesch (Frau Peachum) and Rene Kollo (Macheath) have classical operatic backgrounds. Ute Lemper (Polly) and Milva (Jenny) have more popular backgrounds, and the same applies, I presume, to Susanne Trember. All this is not bad, not merely because the work calls for different singing characters. Yet this is not entirely satisfactory despite the fact that the dramatic urgency is caught superbly and the music is truly brought to life. Kollo manages the midworld between singing and speaking well and is generally acceptable. Dernesch similarly, although having heard Ute Lemper sing the Ballad Of Sexual Obsession, Miss Dernesch sounds lame by comparison. Sadly, Lemper herself is not in best voice for her best vocal numbers; and Milva is superb in the Ballad Of Immortal Earnings, yet slightly uneasy in her version of *Fraulein Jenny*. Nevertheless, Mauceri's direction makes the recording as a whole curiously addictive.

● General interest **NS**

L'incoronazione di Poppaea is the first opera on Virgin presented in authentic form, but it follows a strong Virgin opera tradition. The confidence invested in the whole production by the company is illustrated by the choice of photographer for the front cover: Lord Snowdon took the photograph of Arleen Auger in costume.

Ms Auger is joined by Della Jones, Linda Hirst, James Bowman, and other leading English singers, with the City of London Baroque Sinfonia directed by Richard Hickox. It is released on a three-unit set, on CD and tape [VCD 7 90775-2/4].

Though *A Venetian Coronation* comes from the same period, it is a more inventive project. It is a musical reconstruction of the coronation of Doge Marino Grimani in 1595, known to be spectacular, and features the works of Giovanni and Andrea Gabrieli. The musical detective work has been a labour of love for the director of the Gabrieli Consort and Players, Paul McCreesh.

The recording was sponsored by Technics which enabled Virgin Classics to make it in the magnificent setting of Brinkburn Abbey, a well-known solitary Benedictine abbey in a Northumbrian valley. Even electric cables had to be especially laid for the recording. It is released on CD and tape [VC 402 075-2].

These two new recordings and the whole Veritas catalogue are included in a new eight-page brochure which will be bound into the companion. There will also be ads for *Poppaea* in *Opera*, *Opera Now* and *Early Music*.

Instore and window campaigns will cover approximately 90 classical specialist stores in April. Tower Records, both HMV Oxford Street shops, and Virgin Megastores in Oxford Street and Birmingham will also be targeted.

It is interesting to note the different backgrounds of the musicians involved: they demonstrate Virgin Classics's intention to make the label international in its provenance as well as in its distribution.

There are the English groups, such as the Orchestra of the Age of Enlightenment, Fretwork, and the recently signed Emma Kirkby, and the consort of Musick and Anthony Rooley. There is also a close working relationship with the label's director, Sir Rowland Kuiken and La Petite Bande who is recording symphonies by Haydn and Mozart; and the Dutch group Collegium Vocale Philippe Herreweghe.

More recent developments include a strong American connection. It began with a diverting collection of American ballads and theatre music called *In the Streets* And Theatres Of London played by the Musicians of Swanee ally; and it is to continue with Schubert's Piano Trios played by the Caeste Trio, and Mendelssohn's *Octet* played by Atlantic. **NS**



AUGER'S WELL: Arleen by Snowdon

Blood on Silva's tracks

SILVA SCREEN continues to be active in the studios as well as releasing soundtracks.

It has just issued the new recording of the Carl Davis score used in the recent screenings of MGM's 1925 silent classic *Ban-Hur*. It was made with the Royal Liverpool Philharmonic Orchestra conducted by the composer (FILMCD 043/FILMCD 043). A possible 10-date UK tour in the autumn is currently under negotiation.

The other new release is *Musica From The Hammer Films* — the famous collection of *Dracula* movies which, despite the ham-fisted gore, produced some outstanding film scores.

The Philharmonia is conducted by Neil Richardson, and the album [FILMCD/FILMCD 66] contains suites from *Dracula*, *Dracula Prince Of Darkness*, *Hands Of The Ripper* and others.

"Although some of the music is very predictable in the Horror score genre, I believe that many people will be surprised by the quality of the music, especially the 17-minute suite from *Taste The Blood Of Dracula*," says James Fitzpatrick, director of Silva Screen.

Encouraged by the success of the first two releases in the Digital Film Scores Series *The Big Country* and *Lawrence of Arabia*, and the response to *Ban-Hur* and *Hammer Films*, Silva Screen has just recorded the next album — provisionally titled *Classic British Film Music*. It will include world premiere recordings of a new suite from *Coastal Command* by Vaughan Williams, a suite from *Conquest Of The Air* by Arthur Bliss, themes from *The Captive Heart* by Alan Rawsthorne and the first digital recording of the ballet music from *The Red Shoes* by Brian Eddle.

This has been recorded by the Philharmonia Orchestra conducted by Kenneth Alwyn. The release date has not yet been fixed. **NS**

ALBUMS

1	1	FOREVER YOUR GIRL, Paula Abdul	Virgin
2	4	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
3	3	37 SECONDS, The Black Crowes	Atlantic
4*	2	SOUL PROVIDER, Michael Bolton	Columbia
5	5	COSSIC THING, The B-52's	Reprise
6*	12	NICK OF TIME, Bonnie Raitt	Capitol
7	4	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
8*	9	ALANNAH MYLES, Alannah Myles	Atlantic
9	7	CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
10	8	STORM FRONT, Billy Joel	Capitol
11	10	PUMP, Aerosmith	Geffen
12	11	FULL MOON FEVER, Tom Petty	MCA
13	13	BACK ON THE BLOCK, Quincy Jones	Quincy
14	15	PUMP UP THE JAM, Technical Itch	S&W
15	16	DR FEEGOOD, Motley Cne	Elektra
16	17	LIVE, Kenny G	Arista
17	14	DANCEL...YA KNOW IT!, Bobby Brown	MCA
18	19	TENDER LOVER, Babyface	Solar
19	18	STONE COLD RHYMIN', Young MC	Delicious
20	20	HANGIN' TIGHT, New Kids On The Block	Columbia
21	21	ETSU BOTH WAYS, Gloria Estefan	Elektra
22	24	THE END OF THE INNOCENCE, Don Henley	Geffen
23	22	JOURNEMAN, Eric Clapton	EMI
24	25	LOOK SHARPI, Rawls	Capitol
25*	31	PLEASE HAMMER DON'T HURT ME, M.C. Hammer	Capitol
26*	29	LONDON WARSAW NEW YORK, Basia	Atlantic
27	23	SKID ROW, Skid Row	Arista
28*	32	CAN'T FIGHT FATE, Taylor Dayne	Arista
29	30	THE BEST OF LUTHER, Luther Vandross	EMI
30	28	REPEAT OFFENDER, Richard Marx	Capitol
31*	-	BLUE SKY MINING, Midnight Oil	Columbia
32	39	AFFECTION, Ian Stanfield	Arista
33	33	MARCH, Michael Penn	RCA
34	26	SUP OF THE TONGUE, Whitesnake	EMI
35	12	KEEP ON MOVIN', Soul 2 Soul	Virgin
36*	38	REACHES, Soundtrack	Atlantic
37*	37	MICHELLE, Michelle	Ruffless
38	36	NOTHING MATTERS WITHOUT LOVE, Seduction	Vendetta
39	35	STEE WHEELS, Rolling Stones	Columbia
40*	-	SLEEPING WITH THE PAST, Elton John	RCA

Charts courtesy Billboard, 24 March, 1990 • Albums are awarded to those points demonstrating the greatest airplay and sales gain.

TRACKING

by Dave Henderson
HAVE the indies made it? Or have they sold out. The first TV advertised indie album is how Product 2378 is being billed. On Teltar it, in fact, features a gaggle of major label acts with indie spirit, but it has quality performances from **New Order**, **Happy Mondays**, **Plazes**, **Travis Muses** and **Inspiral Carpets**. Try and separate them on performance and passion from the likes of the Wonderstuff, Wedding Present, Jesus and Mary Chain, Morrissey, New Model Army, and The Weather Prophets among others.

THE GLASS Hammers release a four track 12-inch EP called **Yellowrain** on their own, their very own, Sheffield-based label **Over Under Through Music**, through Backs and the Cartel. **The Oyster Band** release an album, cassette, CD on Cooking Vinyl through Revolver and the Cartel. Big in Arkansas, Hoboken and Scunthorpe, the Oysters fly the flag under the legend Little Rock To Leipzig.

THE PEACEVILLE label kicks hard and peevs for a new decade with the pleasantly titled **Deviated** indie album **Cultural Breath** and that's distributed by Revolver and the Cartel. Australian excessive noise makers **Massappeal**

release a special album and 12-inch gatefold sleeve package called **Jazz** (and Extra Jazz) on Vinyl Solution through Pinnacle and there's also a flurry of excitement from **Macebore** on the self-same label as they release the album/CD **Gloom**. On Eorache. **The Billy Christians** offload **Mean** and there's a CD release for the currently touring **GodFlesh** — which features their six track **Swordfish** debut plus an additional two cuts. Both Eorache releases are available through Revolver and the Cartel.

ON The crazed dancefloor, **Master Of The Universe** release **Space Talk** on Rumour through Pacific and there's similarly wild and irrelevant scenes from **MC 900 Ft Jesus** called **The Going Straight To Heaven** on Nettwerk through APT. On the ska front, **Laurel Aitken** teams up with **Derrick Morgan** for the album **Two Knights Of Ska** on Unicorn through APT. And, there's a Unicorn subsidiary label called **LA Records**, which debuts with an album of regomuffin Jamaican sounds called **Cry For A Sound Boy**. Again, that available through APT.

WALTER SALAS Hums, singer-songwriter from the much touted **Silos**, has a solo album released on Rough Trade through

the Cartel. Titled **Loggato**, it's **Walt's** nickname from years gone by — it's Spanish for "Little Loud". Wow! All this and a bit of culture too. But, let's get back to the records and, if you're in the mood for a touch of country-tinged rock guitar, then **Walsh** is your man. **Los Maniacs** unleash Live At Bukokon an LP and CD for the Danceteria label through Revolver and the Cartel.

THE LEGENDARY Pink Dots release their tenth album **Crushed Velvet** on the Play It Again Sam through APT. **Seak Cadillac** release the harder and more edgy **Tagged And Numbered**... Tales from the Urban Tundra on the Rave label through Southern Record Distribution. Back at Play It Again Sam, **Wreck**, a trio of noisy hermits from Chicago, release their fourth EP called **simple Wreck**. And, that's produced by former Big Black producer Steve Albini.

NEW LABEL Brake Out debuts in the UK, through Rough Trade and the Cartel, with an album from **Barkmarket** called **The Easy Listening Record**. **Big Apple** are hailed as a cross between **Burt Bacharach** and **The Birthday Party**. Culture? Who needs it? **Forteen lead Beers** release a catch-all singles compilation called **Precision**. Singles 1986-1989. At Rough Trade distribution there's a couple of intriguing albums from the Enemy label, which features acts who've trodden the boards at the legendary **Knitting Factory** in New York. Live At The Knitting Factory Volumes One and Two feature such diverse talents as **The Jazz Passengers**, **Curlew**, **Abra Rogers**, **Scammers**, **Chunk**, **Joey Baron** and a whole load more.

WEVE HAD a couple of nice letters this week at Tracking HQ and we always like to get things like that. First off, **Clare** from **Sarah Records** wrote a short sweet note to tell us that **Heavenly** — who are based in Oxford and might just feature one or two former Tishah Gosh people — release a single called **I Fell In Love Last Night** and that can be had through Revolver and the Cartel. And there was a similarly moving epistle from Ian Watson who asked us to look for spelling mistakes in his home about the new seven-inch single from the gloriously named **Screening Curtain**. The double A-side **Tracy/Nokid David** is on a Paul's Mum's Front Room Records through the Cartel and it claims it sounds like "Clare Grogan in a spin driver". Worra concept.

STILL THERE or thereabouts. **The Inspiral Carpets**' This Is How It Feels on **Cow/Mute** through the Cartel. **Sonic Boom's** solo album **Spectrum** on the Silvertone label through Pinnacle. **Breadfruit's** debut album on the Foundation label through Rough Trade and the Cartel titled **Shouting Quietly**, and **GOD's** Situation Two 12-inch **Breach Birth** through Rough Trade and the Cartel.

DISTRIBUTION
 TOP INDIE
 TOP 40 SINGLES

1	3	2	BLUE SAVANNAH <small>James</small>	Maye 12 (MAY) 99 (11)
2	1	5	ENJOY THE SILENCE <small>Dogshe Made</small>	Maye 12 (MAY) 99 (11)
3	NEW	4	STRAWBERRY FIELDS FOREVER <small>Comix/Fig</small>	Debut/Strand DEBT02, 2001 (PAC)
4	NEW	11	MADE OF STONE <small>The Stone Rose</small>	Shirton CRO72 (11)
5	NEW	13	THIS IS HOW IT FEELS <small>Inspiral Carpets</small>	Cow/Mute DUNG07 (11)
6	4	3	LOADED <small>Creation</small>	CRO72 780 (11)
7	2	3	ELPHANT STONE <small>The Stone Rose</small>	Shirton CRO72 (11)
8	7	3	BRING FORTH THE GUILLOTINE <small>Little Bird</small>	Tom Tom TTTT (11) (PAC)
9	9	2	RAGA HOUSE (ALL NIGHT LONG) <small>James Brown/Quincy Tandy</small>	Living Rev 75MAY99 (11)
10	5	8	WALK ON BY <small>Earth</small>	PWL PW1 (11) (48)
11	6	8	HAPPENIN' ALL OVER AGAIN <small>Laura Carter</small>	Soprano SUSP12 (11) (PAC)
12	NEW	14	WANTED <small>Supernova</small>	Soprano SUSP12 (11) (PAC)
13	8	2	MAD LOVE (EP) <small>Earth</small>	BAD-RAD 9801 (11) (PAC)
14	12	4	JAILBREAK <small>Roxy</small>	Roxy 782 (11) (48) (PAC)
15	NEW	11	SPACE TALK <small>Waters Of The Universe</small>	Rumour 9801 (11) (PAC)
16	15	16	MADCHESTER RAVE ON E.P. <small>Huggy Mondays</small>	Factory FACT 042 (11) (PAC)
17	11	4	THE HUMPTY DANCE <small>Signal</small>	BCH 98M 3401 (11)
18	10	7	PROBABLY A ROBBERY <small>Strength</small>	Maye 12 (MAY) 12 (11)
19	16	2	ALL WE WANNA DO IS DANCE <small>Production House (PWL) (11) (PAC)</small>	Wang/Octone Rhythm 98M 3 (11) (PAC)
20	36	5	TEST ONE <small>Real Estate</small>	Dead Dead Good 1000000 (11) (PAC)
21	17	6	INDIAN REPLY <small>Earth</small>	Fanfare 12 (FAN) 11 (11)
22	13	9	INSTANT ROPE <small>Earth</small>	PWL PW1 (11) (47)
23	14	9	YEARS ON MY PILLOW <small>Earth</small>	Creation CRO72 (11) (PAC)
24	19	8	THE RIDE EP <small>Earth</small>	Creation CRO72 (11) (PAC)
25	18	3	FEELING GOOD <small>Pressure Drop</small>	Big World (BMG) 9801 (PAC)
26	NEW	14	NDODEMNYAMA - FREE S. AFRICA <small>Big World (BMG) 9801 (PAC)</small>	See 9-12 (11) (11)
27	24	14	GOING BACK TO MY ROOTS <small>Big World</small>	Rumour RUM070 (PAC)
28	14	2	20 SECONDS TO COMPLY <small>Strength</small>	Tom Tom TTTT (11) (PAC)
29	25	2	MAN MACHINE <small>North Machine</small>	Octone Rhythm 98M 11 (11) (PAC)
30	22	26	WFL <small>Huggy Mondays</small>	Factory FACT 2327 (11) (PAC) (11) (PAC)
31	NEW	1	I WONDER WHY <small>James Brown</small>	Cow/Mute DUNG 2372 (11) (PAC)
32	17	1	LET THERE BE HOUSE <small>Earth</small>	Big One 11 (BIG) 11 (11)
33	26	11	THE MAGIC NUMBER <small>On the Road</small>	Big One 11 (BIG) 11 (11)
34	27	14	YOU SURROUND ME <small>On the Road</small>	Big One 11 (BIG) 11 (11)
35	27	14	YOU SURROUND ME <small>On the Road</small>	Big One 11 (BIG) 11 (11)
36	38	6	BEACH BUMP <small>On the Road</small>	Rhythm King/Mute 7 8 (PAC) (11) (PAC)
37	38	6	5, 6, 7, 8 <small>On the Road</small>	GTI 10 (11) (11) (PAC)
38	30	23	STREET TUFF <small>On the Road</small>	Deane WANT111 (11) (PAC)
39	28	7	SLEEP WITH ME <small>On the Road</small>	Levy LAZY 1 (11) (11)
40	NEW	11	MOVE <small>On the Road</small>	Cow/Mute DUNG 43 (11) (PAC)
41	NEW	11	RIGHT BEFORE MY EYES <small>On the Road</small>	Debut/Strand DEBT02, 2004 (PAC)



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TOP 20 ALBUMS

1	2	5	PENNIES FROM HEAVEN <small>Vermin</small>	BBC 889 288 (11)
2	1	44	THE STONE ROSES <small>Creation</small>	Shirton CRO72 889 (11)
3	5	19	WILD! <small>Erasure</small>	Maye 12 (MAY) 99 (11)
4	4	31	3 FEET HIGH AND RISING <small>Erasure</small>	Teary Bear Big Life 25.8 (11) (PAC)
5	4	4	WALK ON BY <small>Earth</small>	PWL PW1 (11) (47)
6	NEW	6	SPECTRUM <small>Sonic Boom</small>	Shirton CRO72 889 (11)
7	6	8	READING, WRITING & ARITHMETIC <small>The Smokey Robinsons</small>	Strength Trade 80UGH 148 (11)
8	10	19	BUMMED <small>Huggy Mondays</small>	Factory FACT 230 (11)
9	8	17	THE HEALER <small>James Brown & Friends</small>	Shirton CRO72 889 (11)
10	9	21	ENJOY YOURSELF <small>Kids Magazine</small>	PWL PW1 (11) (47)
11	7	4	THE COMFORTS OF MADNESS <small>Paul Simon</small>	CAD 9801 (11)
12	NEW	10	OOD THE WORLD OF BABY FORD <small>Baby Ford</small>	Rhythm King/Mute 8 (PAC) (11) (PAC)
13	15	6	FLYING IN A BLUE DREAM <small>Earth</small>	Fan Fare Thought 14 (11) (PAC)
14	19	131	THE CIRCUS <small>Earth</small>	Maye 12 (MAY) 99 (11)
15	13	44	TEN GOOD REASONS <small>James Brown</small>	PWL PW1 (11) (47)
16	NEW	11	COLLECTION <small>James Brown</small>	Accords RC 1 (11) (PAC)
17	18	11	SCAR <small>Earth</small>	BAD-RAD 9801 (11) (PAC)
18	12	21	MIXES <small>James Brown & Friends</small>	Deane WANT111 (11) (PAC)
19	16	97	THE INNOCENTS <small>Erasure</small>	Maye 12 (MAY) 99 (11)
20	18	6	CLOUD/CUCKOOLAND <small>The Lightning Seeds</small>	Cherry CHEE73 (11)

Compiled by Music Week from Gallup Data

Muzak companies making a big noise

They do it in lifts, supermarkets and even railway stations — background music companies have expanded quickly since a 1983 licensing deal. But some firms are unhappy with the large royalty payments for re-recorded music. David Golder reports



AUTO-REVERSE cassette players and music packs are typical of the product provided by muzak-making firms

THese days there is more to providing background music than sending out tapes to of bland, insipid instrumentals for use in lifts and supermarkets. Music is now seen as a vital ingredient in the design of an environment. When a major bank recently went through a redesign to attract a younger clientele, the use of background music was incorporated into the concept from the beginning. One pizza chain uses fast, up-front music in the belief that this increases turnover. Waterloo station plays poezy music in the mornings when the commuters arrive to go to work, and more subdued, slower material in the evenings to help them calm down. As one managing director puts it, "music is a demo-graphic tool to get people into the right places at the right time".

Background music companies today are concerned with providing the right music to create a certain mood or atmosphere a business may require. This may simply mean playing the latest hits in a trendy boutique or it may have a deeper effect.

Phil McCauley, of Tape Techniques, explains that background music can be used in offices purely to mask ambient noise. "But it also works on a subconscious level. Used continuously but at a varying tempo background music keeps your subconscious occupied, so that you can concentrate on your main job," he says.

The general structure of background music companies is three-tiered: they supply the music, they supply and install the hardware and they have an ongoing customer aftercare service to supply further tapes and maintenance.

As Frank Tomlinson, of the UK's largest background music company, points out: "What essentially our company provides is an all-en-

compassing service... which takes the worry away from the user."

One important way in which all these companies take the worry away from the user is in guiding them through the licensing minefield. Says Tomlinson: "Our biggest competitor is the customer wanting to do it himself. We don't recommend that."

Any music being played in public is subject to some form of licensing. Whenever an original recording is played, the BPI, MCPS, PPL and PRS are all waiting with their corporate hands out. Even re-recorded instrumentals still have to make payments to the MCPS and the PRS.

Today, background music companies can offer users nearly every recording ever made because of a special copyright deal struck with industry organisations. The breakthrough came in 1983 with the formulation of the dubbing licences which covered payments due to the BPI and the MCPS.

"Dubbing licences mean that background music companies do not have to approach each individual record and publishing company to buy the rights to record a certain record for use on the tapes which it sends to users. Instead the BPI and the MCPS act as agents for their members and the one all-encompassing licence need be arranged."

The licences came about for two main reasons. Patrick Isherwood worked at the BPI in 1983 and was involved in their formation. He explains: "In the early Eighties there was a growing black market. The licences were partly a defensive measure to discourage pirates."

McCauley, who was also involved in the drawing up of the licences, adds: "It was a time of great refurbishment of pubs and breweries. This spawned the situation. I was working on various marketing schemes which involved music, and I found that there was no across-the-board licensing available". To approach each company individually would have been "logistically impossible".

So bowing increasing outside pressure, the BPI finally collaborated with the other industry organisations to draw up the terms of the new dubbing licences. Once completed, many new background mu-

sic companies sprung into existence, including Tape Techniques which claims to be the first company to be granted a licence.

Most dealt almost exclusively with the supply of original hit music. Redifusion was the first large existing company to be granted a licence. In 1984 the PPL took over the licence administration.

Most of the 25 or so background music companies in the UK today are, in fact, primarily concerned with the supply to customers of music by original artists. The main reason for this is that Redifusion, which claims to cover 70 per cent of the market, supplies the vast majority of larger premises — warehouses, DIY shops, shopping centres etc — and these are quite happy with the company's wide selection of re-recorded non-original instrumental music, which do not have such libraries, battling it out for the supply of original music to smaller operations, such as pubs, restaurants, and even offices and factories.

It is these companies, though, which are now worried about the escalating rates being demanded by the PRS and the PPL. They say that customers are being put off using original music by large increases which were instigated without any discussion.

McCauley sees the PPL/PRS fees as inhibitive. "Say a guy phones us up and wants to play music in a 100,000 square feet shopping centre. If he wanted to play music in there our service would cost about £300 to provide. The PPL and PRS fees combined would be £2,000. They take a very mercenary view of the situation and rather than look at the medium-term growth of the market they look at the short-term gain."

Roy Khan, head of Music Systems and BPI Liaison at the PPL, argues that they are only charging what the service is worth: "If I go into a shop and say to the salesman 'I don't think his suit is worth £200, I am only going to pay £50', the salesman will say it costs this much to make the suit, it costs this much to run the shop and pay the staff. I cannot afford to lose £150, so you will have to go else where."

"People are trying to tell us what to do. If administration fees go up, then the money has to come from somewhere."

Frank Tomlinson at Redifusion is

sympathetic to the smaller companies, though. "I think there is going to be some resistance on the part of the market place to paying such high copyright fees". But he feels that Redifusion are in no danger because its library puts it in an ideal situation to take up businesses who feel that original music is essential to them. "Other suppliers are going to have to face up to this."

And companies like Tape Techniques already are. It is now buying-in library music from the US to supply its customers, though McCauley refers to this material as "muzak", with distaste evident in his voice. "The law accounts for about a third of the company's business."

But McCauley has other plans to continue supplying original music, including a subscription satellite service. "Under the new copyright act, PPL are able to license the broadcast of music but they're not able to license the receiving of it," he says. "If I go to Luxembourg tomorrow I can start beaming up to a couple of satellites over Europe and send signals everywhere."

There is one final point which McCauley feels that the industry does not appreciate. "Our music reaches a wider audience than the Radio One Top 40 show. We could be used as a very effective marketing tool in the promotion of records, yet we get surprisingly little help from the record companies."

Whenever an original recording is played, the BPI, MCPS, PPL and PRS are all waiting with their corporate hands out. Even re-recorded instrumentals still have to make payments



REDIFUSION MUSIC produces material at its own custom-built studios

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 BE—Beats 0003 627 490
 BL—Black 0089 763 16
 BR—BR 01 395 15
 CA—Caffrey 01 836 3546
 CD—CD 0023 1147
 CH—Cherry 01 429 8003
 CI—CI 01 429 8003
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Artist / Title / Label	LP	MC	CD	Cat Nos	Dealer Price	(Distribution)	Category
ALWAYS (LOOKING FOR MR WRIGHT SURVIVES OF HEAT LP50H 005)				AL1	Adm Manning & Phipps MCA / PMCCMG 6068/IMPCCG 6068 CD DMCG 6068		Rock / Pop
BAEZ, Joan anti day now VANGUARD / PMCCMG 52756/79307				BLITZ THE BILING DREAM SKUNK LP SKUNKLP 002 (R)			Folk / Punk
BOY, CRAIG & NEW FRONT NATION 4TH WAVE LP/MC BRP 544/BRCA 544				CD BRCD 544 & 2 677 599			Folk / Punk
BULL, SUDLEY & FLORIAN LINUM VANGUARD / PMCCMG 52756/79307				CD BRCD 544 & 2 677 599			Folk / Punk
BUNDLES SOT MACHINE SEE FOR MILLS CD/SEC2 282 (P)							Rock / R & B
CANNONBALL CROWD ROADCRACKER CD/RE 97542 (P)							Metal / Rock
CHASTAIN MYSTERY OF THE LINDSON ROADCRACKER CD/RE 97542 (P)							Metal / Rock
CHURCHURA, John THE ESSENTIAL JOHN CHURCHURA CSA / PMCCMG 52756/79307				CD/RE 97542 (P)			World
CHURCHURA, The GOLDEN AFTERNOON RX ARTIST LP/MC 216541/4105161							World
CIRCLE JERKS VJ ROADRUNNER CD/RE 95842 (P)							Metal / Rock
CUNYAK CHICAGO BLESSES A LOT OF BOTTLE CS / PMCCMG 52756/79307				CD/RE 97542 (P)			Rock / R & B
COCKRAE, Brenda THE VOICE POSITION LP/MC BRP 544/BRCA 544				CD BRCD 544 & 2 677 599			Rock / R & B
COOKE, Sam LIVE IN THE HARLEM SQUARE CLUB 1963 RCA CD/NO 90543							Soul / Folk
CROSBY, Bing CLASSIC CROSBY BIC / PMCCMG 52756/79307				CD/			

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This is a demanding role, in an exciting environment which will provide excellent career opportunities.

To apply, please send us a full career history, with a covering letter saying why you feel you are suitable for the job.

Write to: The Personnel Department, Rough Trade Distribution Ltd, 61 Collier Street, London N1 9BE. (No Agencies)

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Factory

Factory Communications Ltd are seeking for a "Head of International" to work out of their new Manchester headquarters. The successful applicant will run Factory's relationships with its overseas licensees, contractual, promotional, and production matters. Experience of the international side of the UK record industry, multi-currency, and the ability to understand what our lawyers are talking about, at the time it might not be essential. Salary commensurate with knowledge. Basing non-negotiable. Applications only to: Christopher Smith, Factory, 86 Palestine Rd, Manchester M20 3JN, England.

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Due to the rapid expansion in our video business, Pickwick Group Plc, a market leader in home entertainment, has a vacancy for a Label Co-ordinator to assist our Senior Executive Label Manager.

The ideal applicant would possess good administrative skills, the ability to work on their own initiative and have the ability to communicate at all levels. A knowledge of the video industry would be an advantage but is not essential.

If you think you possess these qualities and have the drive and enthusiasm to join this exciting and lively team please send your details, detailing current salary to:

Karen Malone, Personnel Manager
Pickwick Group Plc
The Hyde Industrial Estate
The Hyde
London
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You already know Titles Video Stores. We're part of the Kingfisher Group and we've taken the market by storm. We'll soon be the best video rental chain in the UK, with a commitment to standards that are second to none.

Our rapid expansion programme has led to a number of outstanding opportunities for ambitious professionals who can make a real contribution to our future growth.

**Area Managers
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With at least two years management experience preferably gained in video or related products, you'll be a self-motivated, energetic individual with good organisational and communication skills. You'll be responsible for maximising the sales and profitability of all the stores in your area, motivating an enthusiastic team of managers to ensure that our customers receive the highest standards of service.

The opportunities for advancement within this exciting

and forward-looking company are limitless, and your success will reflect our growth and development.

**Branch Managers
Nationwide**

You'll have sound retail management experience, the ability to motivate the staff working with you to provide the very best customer care, and the qualities of inspired leadership that will make Titles an even bigger success.

When applying, please state which part of the country you are available to work in, and if you are willing to travel away from home.

We are offering a generous salary and a wide range of benefits including company car for Area Managers, plus the opportunity to enjoy a rewarding career in this progressive company, so write now with full CV to:

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Reporting to the General Manager, you will be working as a member of a highly effective team, dealing with a wide range of product, professionally managing instigation of campaigns from initial brief to finalisation, and you'll be given ample opportunity to innovate and bring fresh ideas to your role.

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SHAKE, RUSSELL and roll: Andrew Ridgeley talks about his single Shake with Paul Russell and other executives at the CBS mid-term conference.



CRAMPED STYLE: The Cramps make an appearance at Virgin Megastore, Oxford Street.



MAKING SURE the Icicle Works: CBS promotions staff deliver the Icicle Works' single Motorcycle Rider to Radio One.



FROM BROADWAY to Glasgow: Barry Manilow promotes his new album at Virgin Megastore in Glasgow.



PICTURE THIS: Paintings are sold to raise money for the Rainbow Rovers relief convoy, which left the country on Saturday for Algeria.



THE WRITE move: Dominic Walker, right, welcomes Swedish writer Lot to BMG Music Publishing.



SWEET SUCCESS: Staff from B&W Speakers and East West celebrate the success of Tanita Tikaram's concerts.



BOOSTING THE Profile: Profile Records MD Andrew Cleary, centre, and his staff welcome 2 x Def and Neutron 9000 to the label.

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AMONG FRIENDS: Del Amitri meet fans at Our Price Music in Sheffield.



MAKING THEIR Mark: Five Star make an appearance at the CBS conference.



RICH PICKINGS: Richard Clayderman and Flying Music are all smiles after the artist's 15 UK dates.



TO HELL with Rea: Chris Rea and East West staff celebrate the triple platinum success of his *The Road To Hell* album.



BALLOON BABY: Rhythm King's Baby Ford joins the launch of the find-a-prize-balloon promotion for his new single album.



MY LIFE with Viv: Nigel Kennedy gets a surprise as Michael Aspel says this is Your Life and he is presented with a gold disc for *Vivaldi's Four Seasons*.



WHATSOEVER YOU say Colin: Half of The Stranglers meet their new manager Colin Johnson.

Back tracking

Record Retailer, 25 March 1965

It is revealed that EMI's licensing contract with Tamla Motown was signed only 10 minutes before a 30-minute press-only artist showcase at Manchester Square, after which an RR editorial roves. "The 100 per cent negro company is probably the only record set-up in the world to compare with Brian Epstein's NEMS Enterprises." ... Contradicting recent comments by Sir Joseph Lockwood that pirate radio stations damage chart singles sales, John Barker, manager of Unit Four Plus Two, attributes top 10 success of Concrete And Clay to Radio London plugging ... EMI and Pye hotly deny allegations of inefficiency in dealings with new Kenny Lynch Record Shop in Central London.

Radio trend, after more than six years of 208 ... Despite 25 per cent increase in tape sales in 1974, the eight-track market begins to falter ... K-Tel and Ramco indicate they'll be asking for exclusivity in licensing tracks ... The EMI and CBS UK dispute over the use of the Columbia trademark is referred to the European Court of Justice.

Music Week, 23 March 1965

Wham! dominate the Ivor Novello awards as manager Simon Napier-Bell returns from a concert-arranging visit to China ... Industry lawyers anxiously studying court judgment in which former Lindisfarne singer Roy Jackson successfully sued EMI for "loss of opportunity" arising from its failure to release his singles ... MusiQuest announces plans to begin building a new CD factory in southern England within two months ... The IPI — Independent Phonographic Industry — is formed by Len Beale, backed by money from the City of London.

Music Week, 22 March 1975

CBS moves into new Soho Square HQ ... Explaining "I" want to get into daytime radio", Luxemburg DJ Kid Jensen announces move to

Dooley's DIARY

IT'S A funny old world, when you think about it. One of the few people on the planet who doesn't actually need another bob or two is David Geffen yet he's now got a set of shares in MCA Inc which, it is reliably reckoned, will bring him a dividend of \$11m or \$12m a year. Another bob for Geffen's bank manager is that under US law he won't pay any tax on his shareholding until he sells it — which is probably one of the reasons why he took payment in that form in the first place (another is that when you've got as much money as David Geffen, the only thing left to be sought is a bit more power and influence) ... Now, Dooley would never sink as low as to say we told you so, but when the whole world was unquestioningly allying Geffen with EMI, you may have noticed the small voice of dissent in this column ... Back in this country, Geffen Records' one-time, would-be bedfellow Chrysalis is celebrating beating its own record by achieving number one slots in 14 countries with *Sinead O'Connor's Nothing Compares 2 U*. Its previous best was 13 with Paul McCartney's inappropriately-titled 19 ... If Valerie Mitchell would like to contact Chris Manley at the BPI, she will learn something to her advantage ... The Push & Plug Company is asking for people to bear with it for a while until damage from a gas explosion in its offices is repaired ... "Del Shannon is working on some new tracks, produced by Jeff Lynne" the *NME* reported last week. Dooley hopes Del is still creating wherever he is, but the man died in mid-February ...

GONE A bit quiet on the Phonogram managing director front, hasn't it? There's actually more speculation at present that former BMG boss Peter Jamieson may return to the UK to take over [eventually] from Obie as PolyGram chairman ... You know the real value of *Music Week's* A stall-holder at a Brighton market last weekend was flagging our cover-mounted CDs for £3 a go (and we only charge two quid for the whole magazine). Be interesting to know where he got them from, though ... Well done Soul II Soul on getting a hot-track of Soul Train Awards in Los Angeles. With a Grammy already under their belt, the only thing they haven't won anything this year is at the Brits ... Anyone who hasn't already got their invitation to the Silver Clef Awards lunch should contact Audrey Ballour on 01-960 7936 a bit shortly ... Who was the well-known music industry lawyer seen dropping a Summerhill banner from Polydor's Hammersmith Q&A and starting passing motions. Dooley knows ... Tempted by a job offer from WEA, Decca classical press officer Terri Robson was persuaded to stay put when satisfied artists Sir George Solti and Andras Schiff rang to tell her she simply couldn't leave them.

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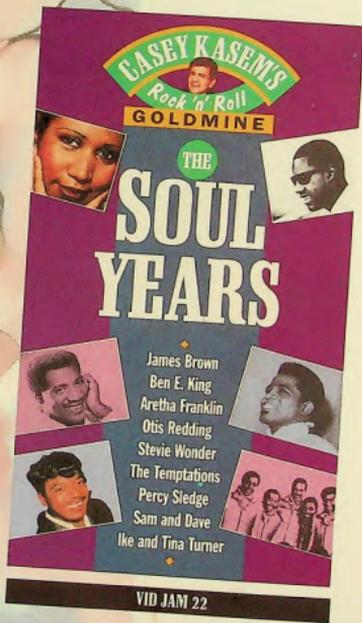
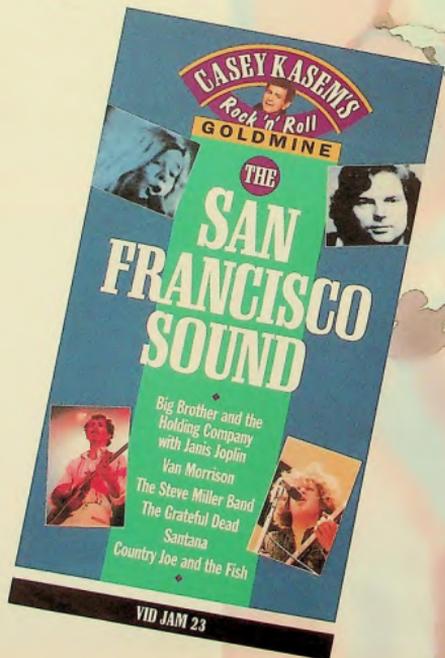
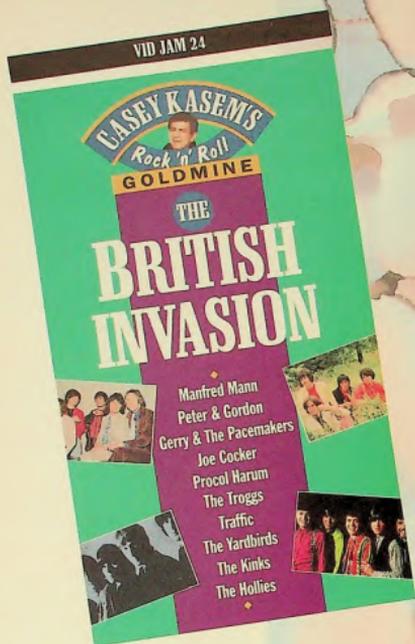
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