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# MUSIC WEEK

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## Stores look to stars to boost flagging sales

RETAILERS ARE hoping that a string of big-name albums will put some wind back in the sails of a static record market.

They say there has been no big-selling product released for more than a month, with sales failing to sparkle as much as in previous years. But record companies say the industry has been merely going through its regular lull in sales and that things are changing fast.

Our Price chairman David Cliphson says sales have not followed the trend of recent years. "There was a period when there was really nothing in terms of there being a large-selling title," he says. "There have to be one or two big ones around all the time to keep the momentum running and for about a month there were not. Sales are still not as spectacular as we have been used to over the last couple of years."

But Cliphson adds that sales are

still up on last year.

HMV managing director Brian McLaughlin says the poor trading came at a critical time for retailers. "The last six weeks have been far quieter than we anticipated. In our view, this has been largely due to lack of good product, the hot weather and there is some evidence of consumer resistance to the recent price increases," he says.

"This quiet period could not have come at a worse time. Retailers are already facing massive rent and rate increases and further erosion of margin, at a time when, coincidentally, nearly all the major record companies are announcing a huge increase in profits."

Managing director of PolyGram Record Operations, Pete Reason, says any poor sales are part of a general lull within the industry.

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## INSIDE

### SHAKING THE FOUNDATIONS

Rising stars shake up the local radio scene

**QUALITY CONTROL**  
Video duplicators keeping up with the times

**YESTERDAY TODAY**  
How The Carpenters made a return to the charts

### MCPS: 'no special deals'

INDEPENDENT and major record companies are unlikely to end up paying different mechanical royalty rates, despite hints of a deal specifically for indie by Umbrello. The indie sector organisation says an announcement regarding "a possible new royalty agreement specifically for UK independent companies" will be made at its annual seminar on June 16 and 17.

However, Bob Montgomery, md of the Mechanical Copyright Protection Society, says: "We would not seek to move towards differing rates for differing groups."

The MCPS is still negotiating with Umbrello over new rates. Its next round of discussion with the BPI will take place before the Copyright Tribunal on June 28 and 29.

## Stiff founder takes £1.4m dispute to court

A JUDGE is to decide whether Stiff Records and Island were ever a single company.

Stiff founder Dave Robinson is making a High Court claim for £1m plus £389,280 interest he says is owed to him by Island as a result of a £2m deal in which Island would buy half the Stiff shares.

But Island is counter-claiming that Robinson owes the company the return of £1m it had already paid him when it pulled out of the deal.

Stephen Desch QC, for Robinson, told Deputy Judge Sir Michael Oden QC that the case would centre on whether Island was induced to buy the Stiff shares on the basis of false financial information on the firm and whether the original deal, agreed in December 1983, was mutually dropped at a meeting in Nassau in August 1985.

Desch claims that Robinson agreed to sell to Island boss Chris Blackwell half the shares in Stiff and that Robinson then became managing director of Island Records in January 1984 on £40,000 a year plus a 26 per cent share of the firm's profits.

Robinson's success at Island, with bands such as Frankie Goes To Hollywood, was to the expense of Stiff, contends Desch. The case was continuing as Music Week went to press.

## Disney takes on UK — van der Ree at helm

THE WORLD'S biggest entertainment corporation is poised to pounce on the UK music market.

Hollywood Records — an offshoot of the Walt Disney organisation — is now set to use Disney's massive resources to compete for signings with the established majors.

Heading the operation in Europe will be former Phonogram managing director Hein van der Ree. He says: "We plan to be a significant player worldwide within five years."

Currently at Disney's headquarters in Los Angeles, van der Ree is due to return to the UK where he will begin the task of finding offices and organising manufacture and distribution.

Of his signing policy, he says: "What I want is for us to be a contemporary record company. I will be looking for pop and rock acts. Disney is determined to be successful."

Disney is also enthusiastic for Hollywood Records to be seen as distinct from Disney Records which releases its children's and archive soundtrack material.

"It's the same reasoning as went into the setting up of Touchstone," says van der Ree. "Some men might not take their girlfriend to see a Disney picture even if it was Dead Poets Society, but because that movie was made by Touchstone it's OK."

He maintains he still has an open mind about the format of his UK operation. Once back on this side of the Atlantic, he will investigate the merits of a number of pressing and distribution and sales and distribution options. He says he has no preference whether the final deal is done through a major or an independent. "I simply want to find the right partner," he states.

From his London office, van der Ree, who left Phonogram in January, will also oversee Hollywood's continental European activities.

In overall charge of Hollywood Records is Peter Palermo who established his reputation in the music industry as a lawyer.



WALT DISNEY and Hein van der Ree: not a Mickey Mouse outfit

## Watkins gets 3pc of Bros claim

BROS ARE to pay their former management company £42,564 as a settlement for a £1.2m claim against them.

In a brief formal hearing, the High Court heard that Bros had agreed to pay 3 Style management and Tom Watkins after Watkins had sought £1.2m damages alleging breach of contract.

3 Style's barrister told Mr Justice Mummery that one reason for accepting the terms was Bros's recent earnings were "so negligible".

The judge ended a freezing order on 20% of Bros's future earnings imposed in April by the Court of Appeal. A counter-claim for damages by Bros was also made.

A spokesman for CBS says: "Whatever is good for Bros is good for CBS. It's CBS's job to help them with their music because that's what the fans pay to hear — bands not managers."

Of Bros's "negligible earnings", the spokesman says: "It is never our policy to comment on acts' financial situations."

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## Joe Loss



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## Virgin to open Belfast store

VIRGIN IS set to become the first London-based music retail chain to open in Northern Ireland through a store due to be trading in Belfast by the end of the autumn.

The megastore, in the new Castlereagh shopping centre, will be the chain's first opening of an outlet with more than 10,000 square feet for 18 months.

Virgin and HMV both have stores in Dublin in the Irish Republic.

## Execs renew contracts

THREE SENIOR record company executives are this month starting new, long-term deals with their employers. At MCA, managing director Tony Powell has agreed a new contract as has Jeff Golemba, who has now been confirmed as deputy managing director. At Phonogram, Dave Bates has signed a new contract as A&R director.

## Arts Council cash awards

THE ARTS COUNCIL has made 12 awards for projects under its Music For Small Groups scheme. Each receiving between £1,000 and £4,500 are: Black Voices, The Castilian Band, The Determined Band, The English Guitar Quartet, Harare Dread, Horn and Harp Duo, Mistral Saxophone Quartet, North Star Steel Orchestra, The Parley of Instruments, The Popy Ensemble, Rog Rong and Sinfony.

## Roxy man's new label

PHIL MANZANERA's new label, Expression Records, is launched this month. First product is an album, Southern Cross, by Manzanera, through Pinnacle.

## Fridge expands

A RECORD label and music publishing operation is being set up by the Fridge group of companies, known mainly for its south London nightclub.

# PolyGram pledges end to distribution chaos

BELEAGUED DISTRIBUTOR PolyGram claims this month will see the beginning of the end of its long-running problems.

The company says it has signed a lease which will extend its premises at Chadwell Heath by 35 per cent, and that the extra space will help to deflect the strong criticism

it has received from retailers and the labels it handles.

PolyGram chairman Maurice Oberstein states: "By the end of June, people should know that we can deliver the goods as well as the artists."

The company has had difficulty in coping with its growing market

share for more than a year. In the first quarter of 1990, it shipped 29 per cent of all UK albums but points to the fact that this volume is spread across 19,000 catalogue lines as the root cause of its operational difficulties.

The poor quality of PolyGram's service, say the labels it distributes, has cost them chart placings, while retailers feel that they have lost sales.

The latest criticism from the retail sector came at HMV's annual conference when managing director Brian McLaughlin declared: "If only we could have the same service from PolyGram this year as we did last, how much better sales would be overall."



## Thatcher's day in the life of a recording studio

THE PRIME Minister's expressed desire to visit a recording studio came to fruition when she was a guest at EMI's Abbey Road complex. The visit, instigated and organised by her office, coincided with the presence in the UK of EMI Music Worldwide president Jim Fielder for Thom EMI's results announcement. Pictured (from left) with Margaret Thatcher are producers Alan Shucklock, Fielder, EMI senior vice-president Philip Rowley, Abbey Road general manager Ken Townsend and EMI operations managing director Richard Burkett

## Airplay on seminar agenda

HOW TO get black music on radio airplay lists is one of the key topics that will be debated at the Black Music Association's fifth anniversary seminar.

The association was set up with the purpose of promoting black music and its artists, and organising seminars.

Record promotion is an area

that is continually discussed by the association at its seminars and the next one will be held at Willesden Green Library Centre in Willesden High Road, London, on July 7.

Invited speakers include representatives from radio stations and record companies. Entry is £12/£10 and for information call the BMA on: 081-961 4857.

## MUSICAL CHAIRS

CHANGES AT Our Price: Three men have been promoted into the executive ranks of the music industry as operations director Philip Downer as staff and training director and Pete Kern as development director.

At EMI Music, Mark Jackson is promoted to senior vice president, finance and control and R. Anne Payne is promoted to senior vice president, information technology. RCA's international director Chisna Harwood is being promoted to the same post of BMG UK.

High Phillimore joins event specialists The Joanthan Seward Organisation. MTV's US sales account director Christopher Foley is moving to MTV Europe in London to take up the post of account director for the UK.

Tony Pallford leaves Tachos Cameras to become product manager at hi-fi accessories distributor Sundridge. Richards tones also joins the company, as key accounts sales manager.

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TONY POWELL: 'I'd be only too happy to have a new album from some of my major acts'

## Sales boost

► FROM PAGE ONE

"We are simply going through a traditional period," he says.

"At the same time, we cannot be expected to be putting out big albums all the time. Artists will deliver albums when they are ready and in the spring a lot of those artists are usually on tour."

MCA managing director Tony Powell says: "I'd be only too happy to have a new album from some of my major acts but all these people have to tour the world then get back and start the creative process again. It takes time," he says.

Powell adds that he is lucky if he gets an album from an artist every 18 months.

CBS director Jonathan Morrish says he is surprised to hear retailers bemoaning a lack of sales. "As well as the usual number of album releases, there has been a sensible use of back catalogue," he says.

"As for as albums by major artists are concerned, people should realise that the creativity of an artist cannot be turned on like a tap."

The good news for retailers is that the famine is already coming to an end. As well as albums already out on a variety of labels — Madonna, Jason Donovan and Soul II Soul — a new album by New Kids On The Block, among others, is due soon.

● IN LAST week's *Music Week* the single page Top 75 Artist Albums Chart was incorrect because of an inputting error. The two page pullout Top 75 Artist Albums Chart was correct, however. We apologise for any inconvenience caused.

## Deal paves way to Soviet market

THE VAST potential of the Soviet market is reckoned to be one step closer to opening up to Western record companies this week.

Dennis Taylor, the former head of Legacy Records and Maison Rouge Studios, says his deal with Russian company Starbel will ensure European companies pressing, distribution and marketing in the USSR.

Taylor argues that he has also found a way of overcoming the

rouble's worthlessness outside the Soviet Union: companies can leave their profits in Soviet bank accounts or can take the money out of the country in the form of blank cassettes.

He comments: "I'll look forward to the day when we are able to release the likes of Michael Jackson, Rolling Stones, Madonna and all the big-name acts the Russian public have, craved for far too many years."



CHECKING IN: (l-r) DAT/Starbel executives Stan Naimin (USSR) and Dennis Taylor (UK) and Jimmy Goolie of Big Wave Records

## R1 beats rivals to live summer shows

RADIO ONE is planning to eclipse its commercial rivals with exclusive live broadcasts of all of the summer's top-name concerts.

In addition to live programmes from Knebworth and Donnington, Radio One will also broadcast live specials by David Bowie, Madonna and Erasure.

The station is also understood to have won broadcast rights to the forthcoming Rolling Stones tour, though it declines to comment on this.

The heavy-weight schedule reflects a new commitment to live performance signalled in an internal policy document presented to the BBC Board of Governors two weeks ago. It also shows the cor-

poration's popular music service gearing up for competition from the forthcoming national Commercial stations.

The document, *Music Radio For The Nineties*, defines a two-pronged strategy for the decade, and was compiled after consultation with more than 70 of the station's staff.

Says head of music Roger Lewis:

"We wanted to position Radio One with clarity and definition in an increasingly competitive radio marketplace and in the context of the BBC as a public service broadcaster."

In line with that, the document includes pledges to develop specialist areas of music, encour-

age new talent and launch social action campaigns on such problems as AIDS and unemployment as well as playing chart music.

"Rock and pop music is an established part of popular culture — not merely a team phenomenon," it says.

However, the station's promise to experiment with more non-music programming comes as disconcerting news for the music industry. But as the concert series, *Live Summer Rock*, indicates, music continues to be the station's main focus.

Radio One has already broadcast live concerts this year from U2, Eric Clapton and Billy Joel, as well as the recent Mandela Day special.

## Our Price Video gets new head

OUR PRICE is expressing its commitment to the video market by appointing a separate managing director for its stand-alone video stores.

Until this month, Richard Handcock was in charge of both the music and video chains. But now Nigel Kerryon Jones (former marketing and buying director of DA-All), another part of the WH Smith Group will take on video.

## Swoop closes south coast plant

A PIRATE tape factory capable of producing 5,000 cassettes a week has been raided in a joint operation between the BPI's anti-piracy unit and Sussex police.

Five people have now appeared before Brighton magistrates following raids on premises in Brighton and Newhaven. The actions netted four high-speed duplicators, 20,000 sets of printwork along with quantities of inlay cards, blank cassettes and library boxes.

BPI anti-piracy co-ordinator Tim Dobin says the tapes were destined

for sale at car boot sales and in pubs and clubs along the south coast.

## Evans re-joins MW

TONY EVANS rejoins *Music Week* this week as associate publisher after two-and-a-half years as UK advertising director with *Billboard*.

Evans, whose new role includes responsibility for the *Music Week Directory* and *Masterfile*, was assistant advertising manager at MW before leaving in 1987.

## World BRIEFING

CHICAGO: Sony says its Digital Audio Tape machines in the US will be priced at about \$800. The announcement was made at the Consumer Electronics Show where JVC, Denon and Toshiba also displayed DAT machines promised for delivery this summer. Other Japanese hardware manufacturers are expected to enter the market immediately. Sony says blank DAT cassettes will sell for \$12-\$18 while initial pre-recorded releases will sell for \$19.95. Also at CES, was the launch of Lucasfilm's Home THX sound system. The multimedia surround sound system is expected to retail for \$12,000 and a budget version will sell for \$7,000. The entire THX system will be marketed as a package by Technics. Meanwhile, sales of Laserdisc video and audio players are increasing. Projections for this year are 215,000 units — a rise of 34 per cent. Compact disc player sales are expected to increase by 19 per cent to 8.2m units.

NEW ORLEANS: The Louisiana Senate is expected to approve a strict record labelling bill despite efforts by the Recording Industry Association of America to unite the industry behind a voluntary sticker system. The lower house of the Louisiana legislature has already approved the bill.

NEW YORK: Sales of pre-recorded music are expected to increase from \$6.5bn in 1989 (based on list price) to \$7.8bn in 1995, according to research by trade publication *Entertainment Marketing Letter*.

DUBLIN: A sponsorship seminar, hosted by The Arts Council, heard its panel of speakers claim that Ireland is well-positioned to become one of the global capitals of popular music and that music sponsorship, in particular, offered many marketing opportunities.

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## Adrians aims for Wickford domination

IT'S NOT really surprising that some people think the town of Wickford in Essex should be re-named Adrians.

Such is the presence of Adrian Rondeau and his Adrians chain of shops. The chain of four stores is somewhat unusual in that all the outlets are situated in the one town.

In fact, the four shops are all in the town's High Street and the three in operation are doing great business, says Rondeau. The fourth shop, which caters for video rental, opens next month.

In the mid-Seventies, Ron-

deau — a former repertory actor — set up a second-hand records market stall with the help of a £25 loan. By 1976, this had transformed into a fully fledged record shop in the High Street.

The success of that store led to the opening of a video outlet during the sell through boom of 1986 and a CD outlet in June last year. Also in 1989, Rondeau picked up the British Videogram Association's sell through retailer of the year award.

Rondeau prides himself on his claim of owning the largest inde-

pendent record store in Essex and the fact that the stores cover many areas of music from nostalgia to new wave. He also runs a record and video mail order operation.

Although sell through is rapidly becoming better business than records, Rondeau says punters still travel many miles to get the records they want. "We have developed something of a reputation because of our concentration of stores and people tend to visit us from quite far away," he says.

So does that mean that Adrians will be expanding into other towns? "No, we're quite happy where we are. If you have a good shop then the public comes to you, so why move?" he adds.

## 'I'll fight unfair rate,' says new NCT head

AN UNJUST and unfair price is being paid by shops as a result of the new Uniform Business Rate, claims the National Chamber of Trade's new president.

As part of his inaugural speech, the new president Ronald K Lang told members that he is committed to ensuring the best deal for retailers.

"Predictably, the most strident protests at meetings which I have attended over recent months have been reserved for the Government's inept handling of the transition to the new rating system," says Lang.

The NCT fully supports the principle of the National Business Rate or Uniform Business Rate. But despite our many warnings to Nicholas Ridley and the Department of Environment at the Green Paper stage of the new system, they ignored the unjust and unfair price to be paid for its introduction by the distributive and service sector," he says.

He adds the NCT is certainly not given up on the issue. "While continuing to assist our members in observing the practical realities on the appeal front, we have only recently taken the issue up yet again

with the minister for local government, David Hunt."

Lang says he has told Hunt that the main components of the high transition costs for the new system are the "overpending of local councils and the Government's failure to grasp the nettle of reallocation every five years instead of

leaving it for 16 years".

He also believes: "Some amendments to the system of raising local government finance must be possible for 1991 and Treasury funding must be made available to offset the harsher impact of the changes on the distributive and service sector."



SOUL MATES: WEA signings Warrior Soul paid a visit to the Record Store in Kingston-upon-Thames to sign copies of their new album

## Zomba claims top spot after buyout

ZOMBA IS claiming top position in the worldwide music library industry as a result of its acquisition of the First Com Broadcast Services.

Founded in 1981 by Jim Long, the Dallas-based group includes an extensive background music library catalogue and distribution arm plus a new Direct Results Radio Advertising Service division. The purchase price is believed to be around £2m.

"We have been in discussions with Zomba for eight months and every time we meet, we see more potential synergies," says Long. "In addition to our offices in four US cities, we now have access to top writers and performers as well as Zomba's recording studios in most of the creative capitals of the world — London, New York, Nashville and Chicago.

"This association will allow us to turbocharge our products and services for the broadcast, film, TV and multi image industries."

Long will remain as executive chairman of First Com, and chairman and CEO of Zomba Clive Calder pays tribute to the "first class reputation for creativity and innovative products and services" enjoyed by Long and his team.

"This acquisition is of strategic importance to us, when added to our extensive European library interests and our joint venture with EMI in the US music library distributor APM," he adds.

Zomba entered the UK music library business through purchasing Bruton Music in 1986. It added Coombe Music International and the Chappell Music Library during the next two years.

## B R I E F S



TO PROMOTE its catalogue to the advertising industry, Campbell Connelly recently ran a song title contest for readers of trade journal Campaign. More than 300 entries were faxed in, from places as diverse as Dubai, Trinidad and Milton Keynes. All entrants received a copy of the theme-based music finder listing hundreds of songs from the catalogue, while winners won bottles of champagne. The picture shows Rick Cardinoli, professional manager of Campbell Connelly, with assistants Gina Colella and Michelle Roy.



WARNER CHAPPELL Music has concluded a worldwide deal with the trio Northbeat, one of the first fruits of its new arrangement with Nomis Studios. The photo shows (from left) Robin Godfrey-Cass (MD, Warner Chappell), Lesley Hatch (Warner Chappell), David Stanton (MD, Nomis, Northbeat), Stuart Newton (Warner Chappell) and Bill Stonebridge (manager of Northbeat)



FILMTRAX has recently signed the UK sub-publishing for Cherry Lane Music, a catalogue which includes songs by Irving Burgie (Jamaica Farewell), Tom Paxton (Going To The Zoo) and John Denver. The photograph shows Filmtrax Music Publishing head David Simmons (left) with Denver during the singer's recent UK visit



# SELL THROUGH

## P R E S S T O P L A Y

by Selina Webb

THE UGLY but cuddly alien wagh the gargantuan bank balance is back. **ET The Extra Terrestrial** has grossed more than \$740m since its theatrical release in 1982 and is now set to topple further records when released on sell through by CIC.

"I do not believe that there has been or will be another film which will make such an impact on the sell through market as **ET**," reckons CIC managing director John Bickley. "I am confident that we will achieve our sales target of 1m units by Christmas."

Besides raking in the cash for nearly a decade, the Spielberg weepy has won four Oscars and its impact in the US has been sufficient to make Edward Thomas the favourite children's name combination. CIC releases **ET** on sell through with a £6.95 dealer price on June 18.

Lashings of laughs are packaged in the first video from **French And Saunders**. The dastardly comedy duo parody schoolgirls, chambermaids and horrible fat men in 81 minutes of sketches from their first BBC 2 series. Rest assured it's still fresh and funny and goes out to dealers at £6.95. BBC Video has also released tapes from its classic **Dad's Army**, **Porridge** and **Two Ronnies** series, plus the first in a series of cricket showcases with Alan Knott. There are also second video instalments from

Andy Pandey and Bill And Ben, both with £5.56 dealer prices.

Video Collection leads its June 18 releases with **Panic At Malibu Pier**, the film which launched the currently popular TV series *Baywatch*. Knight Rider swoonmonger David Hasselhoff stars in the sun-drenched action film which goes out with a £6.95 dealer price. Crashing back to reality, VCI is demonstrating its environmental awareness with the release of **Rainforest — The Amazing World Within**. The 44-minute film is an all-encompassing look at Australasia's mysterious rainforest and is backed with score composed by Laurie Stone and Gary McDonald.

Responding to what it describes as an ever-growing demand for instructional sports videos, VCI has lined up eight test match stans with tips on all you need to know to improve your game of cricket. **Cricket Coaching Clinic** features advice on every aspect of the game, from fast bowling to front-foot strokes. Clive Lloyd and John Embury are among the players featured in this 90-minute tape. VCI's children's releases, all with a £5.56 dealer price, are **Gordon The Gopher**, **The Raccoons**, **Children's Holiday Favourites** and **Children's Summer Stories**.

Virgin Vision is adding further titles to its Vintage Classics series on June 15, all with £4.86 dealer prices. The latest batch of titles are



ET: MONEYSPINNER

**Johnny Come Lately** starring James Cagney, **Cloak And Dagger**, **Bulldog Drummond Escapes**, **They Made Me A Criminal** and **Sherlock Holmes — The Woman In Green** with Basil Rathbone.

Virgin's sports titles for June are, for football fans, **The World's Greatest Players Volume 2**, for golfing nostalgic buffs, **The 1969 British Open Championship** and **The Rugby Year — Highlights Of The 1989/90 English Rugby Season**. All three tapes have £6.95 dealer prices.

To round up the rest of this fortnight's sports titles, Parkfield Publishing aims to serve three video oases in the shape of **The Chris Evert Profile — A Farewell To Wimbledon**; **A Decade Of**

**Wimbledon and Virginia Wade's Workout To Win**. Silver Vision, through Parkfield, is putting out three American Wrestling Videos: **Wrestlemania's Greatest Matches**; **Hulk Hogan — Real American**, and **High Flyers**. **Castle Handring** has more **Wimbledon Golden Moments**, **Grand Slam Baseball** and three tapes capturing the action from the English cricketers' tour of the West Indies this year.

Away from the sports fields, Castle Handring has uncovered another tape in its **Best Of Rising Damp** series. **Clunk Click And Under The Influence** has a £6.95 dealer price. The company is also releasing two war documentaries and, for children, **Mighty Mouse**, **Bright Sparks** and **Gophers**.

The first of the summer season's sell through releases from RCA/Columbia's Hollywood Collection dip into its drama, sci-fi, Sixties and Thriller series. The cast of actors include Anthony Edwards in the Twenties drama **Mr North**, Jack Nicholson in **Psych-Out** from the Sixties, Demi Moore and Michael Biehn in the suspense thriller **The Seventh Sign** and Melanie Griffith in **Cherry 200**. Completing the line-up are **Chronicle Of A Death Foretold**, **Daddy's Boy**, **The Passage**, **The Angry Red Planet**, **The Earth Vs The Flying Saucers**, **Journey To The Seventh Planet**, **Head, Rot On Sunset Strip** and **Two To Tango**.

## VCI, Central Television strengthen

THE STRENGTHENING links between video and the television industry are highlighted by a new deal between Video Collection and Central Television Enterprises.

The partnership has given VCI access to Central Television's extensive library of programming, while CTE hopes to benefit from the video company's marketing and distribution expertise.

CTE managing director Philip Jones views the link-up as "a natural development".

"The British video sell through market has consistently demonstrated the commercial strengths of television-originated program-

## C5 corners

CORNER SHOPS are set to challenge video and record outlets for their sell through business following a deal struck by Channel 5 and wholesale distributor S Gold & Sons.

Channel 5 beat off the challenge from five other sell through suppliers to secure an exclusive contract to supply videos to Booker Wholesale foods. The multiple terms contract with Booker, which



### STEP 1

Hangin' Tough, the debut UK album, sales in excess of 600,000. 4 UK hit singles. 2 No. 1 singles — 'You Got It (The Right Stuff)' and 'Hangin' Tough'. Sell out UK Arena Tour Spring '90. No. 1 selling UK video — 'Hangin' Tough' Live.



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# I deal s TV bond

ing, and the Central video label enters that market as a major force," he says.

Jones reports that the venture is likely to extend to VCI and CTE jointly acquiring programming libraries for programme and video sales exploitation. A decision has also been taken to co-produce made-for-TV and video programming.

The second collection of Central Video titles are due for June 18 release. Bafta award-winning actor John Thaw stars in Inspector Morse II — The Silent World Of Nicholas Quinn; the lads are down on the building site in Auf Wiedersehen



**MAUREEN LIPMAN:** out on Central Video  
Pel — The Best Of Series One which offers three episodes for the price of two.

The ever-versatile Maureen Lipman stars in About Face, comprising two episodes taken from the comedy series. In Searching For Senor Duende she plays a dowdy telephoneist who enrolls in evening classes in an attempt to brighten her life, while Send Her Victorious sees Lipman terrorising a bunch of terrorists as the kidnapped Margaret Thatcher.

Finally, for the kids Central Video is releasing Playbox, an educational video aimed at the under-fives and featuring the voices of Pat Coombs and Keith Chegwin. All titles have £6.95 dealer prices with the exception of Playbox which goes out at £5.56.

## Warner revamps retail arm

WARNER HOME Video has embarked on a "radical restructuring" of its video retailing activities.

A separate division has been set up as part of the company's increased commitment to sell through, with distribution due to be handled by WEA Records, at Alpertown. In addition, WHV is finalising a separate arrangement to supply racks for retailers.

"The sale market has tremendous potential, not just for feature films, but in areas such as special interest," comments WHV managing director Mike Heap. "To this and WHV is looking to both acquire and develop its own product, and the recent successes of both Que Seral Seral and the six-part series Ion Heaps On Fishing are particularly pleasing."

So far there have been two new appointments within the sell through division. Patrick McMurray is key accounts manager while Karen Luech has been taken on as telephone sales manager.

● A NEW series of pocket money videos is being put out by Pickwick on June 21.

The collection of 16 titles is being released under the banner Children's Choice and, running for between 40 and 60 minutes, each tape has a £3.47 dealer price.

## SELL THROUGH VIDEO

Description	Timing	Dealer Price	
1 3 8 NEW KIDS ON THE BLOCK	Musical	50 min/£6.95	CMV 49030 2
2 1 3 SIMPLE MINDS: VERONA	Musical	1hr 30 min/£8.34	Virgin VMD 610
3 — RANGERS 1989/90	Sport	60 min/£6.95	Pickwick PKF 002
4 NEW MORRISSEY: HULMERIST	Musical	40 min/£6.95	PMI MWP 99 1218 3
5 2 THE EVIL DEAD	Horror	90 min/£6.95	Palace PKC 201BA
6 NEW ASTON VILLA 1989/90	Sport	60 min/£6.95	CBS/Fox 2551 50
7 4 2 BEETLEJUICE	Comedy	89 min/£9.04	Warner Home Video PES 11785
8 5 6 CALLANETICS	Special Interest	60 min/£6.95	CIC VHR 1335
9 6 4 COMING TO AMERICA	Comedy	112 min/£9.04	CIC VHR2320
10 NEW LEEDS UNITED: RACE FOR THE TITLE	Sport	60 min/£6.95	Yorkshire TV 50203881 1000
11 9 16 THE BLUES BROTHERS	Comedy	117 min/£9.04	CIC VHR 1382
12 10 2 ROBOCOP	Action	98 min/£6.95	Virgin VMD 576
13 8 2 LIVERPOOL 1989/90	Sport	90 min/£9.99	CBS/Fox 2563 50
14 16 4 GLORIA ESTEFAN: EVOLUTION	Musical	74 min/£5.04	CMV 49032 2
15 13 9 THREE MEN AND A BABY	Comedy	98 min/£6.95	Touchstone D406582
16 11 1 BEGINNING CALLANETICS	Special Interest	30 min/£6.95	CIC VHR 1380
17 12 16 DIRTY DANCING	Drama	120 min/£6.95	Vestron VAI 5223
18 — RAMBO III	Action	90 min/£6.95	Guild GM 8542
19 17 2 A FISH CALLED WANDA	Comedy	110 min/£6.95	MGM/UA UMW 11247
20 18 8 PHIL COLLINS: The Singles Collection	Musical	55 min/£6.95	Virgin VMD 594

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## STEP 2

STEP BY STEP — the new album released June 18th. 12 new songs including the hit single title track STEP BY STEP. Written and produced by Maurice Starr and New Kids On The Block. Album launch packages arranged with all Major National Retailers. Extensive press advertising — national and pop press. National in-store display campaign. Nationwide media exposure guaranteed.

# STEP BY STEP

Classical

1	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI NIGE2/TCNIG2E
2	MENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL7496631/EL7496634
3	ELGAR CELLO CONCERTO/SEA PICTURES Barbrollo/LSO/Bakers/Du Pre	EMI ADE655/TCASD655
4	BERNSTEIN IN BERLIN: BEETHOVEN... Leonard Bernstein	Deutsche Grammophon 4292611/4292614
5	MAHLER RESURRECTION Gilbert Kaplan	Imp Classics DPD910/CIMP910/PK
6	SIBELIUS SYMPHONY NO. 5/VIOLIN... Nigel Kennedy/Simon Rattle/CBSO	HMV Reflexe EL7497171/EL7497174
7	ELGAR CELLO CONCERTO/ENIGMA... Barenboim/PDG/J Du Pre	CBS Masterworks CS76529/4076529/C
8	HOLST THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 2532019/3302019/P
9	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	Deutsche Grammophon 4133091/4133094
10	ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Ermler/ROHO	Royal Opera House ROHLP002/ROHM002 (CON)
11	VIVALDI 6 FOUR SEASONS Hogwood/Academy Ancient Music	L'Oiseau Lyre 4101261/4101264
12	BIZET CARMEN HIGHLIGHTS Jessye Norman/Serja Ozawa/ONDJF	Philips 4260401/4260404
13	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ermler/ROHO	Royal Opera House ROHLP001/ROHM001 (CON)
14	CHOPIN PIANO CONCERTOS NOS 1 & 2 Zubin Mehta/PI/Murray Perchia	Sony Classical S449225/449224/C
15	VAUGHAN-WILLIAMS SEA SYMPHONY Bernard Haitink/LPO	EMI CDC7499114/EL7499112
16	ELGAR CELLO CONCERTO Menshuh/RPO/Webber	Philips 4163541/4163544
17	PUCCINI MADAME BUTTERFLY... Herbert Von Karajan/BPO	Decca Opera Gold 4212472/4212475
18	VIVALDI 6 CONCERTI OP. 8 FEDERICO AGOSTINI/ MUSICI	Philips 4264871/4264874
19	BEETHOVEN SYMPHONY NO. 5 Herbert Von Karajan/BPO	Deutsche Grammophon 4139221/4139224
20	BRUCKNER SYMPHONY NO. 7 Herbert Von Karajan/VPO	Deutsche Grammophon 4292264/4292264

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CLASSICA

# Bullish Gardiner turns to Mozart operas

by Nicolas Soames  
HAYING ONLY recently finished recording all Mozart's piano concertos on period instruments, the conductor John Eliot Gardiner is now turning his attention to Mozart's operas.

Last week he started a substantial six-year project to record seven of the operas in live recordings for Deutsche Grammophon's period label Archiv.

The London Baroque Solists and Monteverdi Choir, with Anthony Rolfe Johnson and Anne Sofie von Otter in the main roles, performed Idomeneo in a concert performance at the Queen Elizabeth Hall with repeats on June 11 and 12.

It will be followed on June 14, 16 and 21 with La Clemenza di Tito, again with Anthony Rolfe Johnson in the title role. The performance will be edited into two recordings and will be released next year.

They will be followed, from 1991 to 1995, with recordings of Die Entführung aus dem Serail, Cosi fan Tutte, Le Nozze di Figaro, Don Giovanni and Die Zauberflöte.



IN DISMISSIVE mood, John Eliot Gardiner

These productions will be fully staged, and will also be filmed for TV and laser disc.

"I regard these projects as an effort of rehabilitation," said John Eliot Gardiner in an impromptu musicological lecture at the press conference.

He declared that period recordings of these works were well overdue. Dismissing a host of conductors from Fritz Busch ("who treated tempo like chewing gum") and everyone in the last 25 years, Gardiner proclaimed himself admirably equipped to tackle the works.

"Mainstream Mozart and its interpretations have become conventionalised and got into a bit of a rut," he asserted. "But having spent so long and with so much pleasure exploring eighteenth-century dramatic — Handel, Gluck, Rameau and even Bach's St Matthew Passion — I find myself coming to Mozart's dramas from the other side."

The Mozart package is the fruit of a collaboration between the Monteverdi Choir and Orchestra, the Chatelet Theatre in Paris, Lisbon Opera House, the Holland Festival, the South West Centre and Deutsche Grammophon.

# Ambitious Italian label casts repertoire net wider

IN THE past couple of months, the Italian independent label Nuova Era has released some 50 titles on to the UK market — evidence of the company's ambitious nature if nothing else.

And though Nuova Era initially began with its main ambitions centred upon opera, it now casts its repertoire net very wide: from period performance to mainstream chamber music and a wide range of historical recordings.

"Nuova Era started with one particular goal in mind — to bring out the colour, excitement and atmosphere of Italian opera recorded live in Italy today," says export manager Angelo Curtolo.

The first recordings were made in 1987, and now the catalogue stands at well over 150 titles. Among the most significant in the operatic section are Handel's Rinaldo, starring Marilyn Horne, which was recorded last year at the Venice Opera House, Donizetti's Don Pasquale, L'Elisir d'Amore, and La Favorita, Bellini's Sonnambula and I Puritani and Puccini's Turandot.

Darius Schumann piano works cycle.

June also sees some highly unusual historic recordings. Leopold Stokowski's 1932 recording of Schoenberg's Gurrelieder is issued on a two CD set (HMT 90025/26) on the Collection Epoque series as well as Italian recordings of Aida and Puccini's Manon Lescaut.

But opera remains Nuova Era's primary purpose. Among the forthcoming releases are rare works such as Denys Le Tiron by Grely, and Axur by Soleri. Nuova Era is distributed by New Note.

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- |                                       |   |
|---------------------------------------|---|
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| 2. Three Hornpipes (see box below)    | 12. The Last Sea of Summer                  |
| 3. Eugene Skelton                     | 13. Dublin's 'The Meeting Ball'             |
| 4. The Banks                          | 14. The Three Sea Captains (see box below)  |
| 5. Action Song                        | 15. The Old Top                             |
| 6. Over The Sea To Skye               | 16. Children Folk-Songs (see box below)     |
| 7. A Ballad From Donegal              | 17. Sea Soldiers - 'Fishes' (see box below) |
| 8. Carle Chian Ai Pih                 |   |
| 9. The Rowing Tune                    |   |
| 10. Rising Prince Charlie             |   |
| 11. Lullabies                         |   |
| 12. The Dark Island (see box below)   |   |
| 13. Skilbreenan                       |   |

"The 'Sea Soldiers' were composed by the Government, Australia, Feb 1985"

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 James Galway - Clarinet Solo - The Best of James Galway  
 JPI 890004 (2CD) £19.95



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**CROSSOVER CLASSICS**

1	CLASSIC EXPERIENCE II VARIOUS	EMI EMPC57/EMPC58
2	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	Decca 4303101/4303104
3	A NIGHT AT THE OPERA VARIOUS	EMI EMF454/454C2/4
4	CLASSICS BY MOONLIGHT JAMES LAST	Philips 443211/443214/5
5	THE CLASSIC EXPERIENCE VARIOUS	EMI EMF454/454C2/4
6	THE NEW PAVAROTTI COLLECTION Luciano Pavarotti	Decca SMB85/SMB85C/570
7	TUTTO PAVAROTTI Luciano Pavarotti	Decca 425881/425884/5
8	OPERA EXTRAVAGANZA Luis Cobos	EMI MOO201/MOOC021/E2
9	THE ESSENTIAL DOMINGO Plácido Domingo	Deutsche Grammophon POV1/POV1C/1
10	GREATEST LOVE SONGS Plácido Domingo	CBS CBS4471/46487/1/2

# Puccini is early World Cup winner

BEFORE A whistle was blown, the World Cup made an impact on the classical charts pushing BBC Grandstand's theme tune Nesso Domo — the tenor aria from Puccini's opera Turandot — solidly into the mid-price charts.

Classics For Pleasure took an early leap, with Puccini Arias (CDC 4569 and on tape) displacing Vivaldi's Four Seasons at the top.

But at number five come Decca versions, from the mid-price Opera Gala series (421 3202 and on tape). And of number 10 Turandot pops up again on EMI Laser's Puccini Arias And Duets (CDZ 762502 and on tape).

All were making their first entry into the charts.

This was before Decca started in

earnest to promote BBC Grandstand's recording with Pavlovitch which has just begun to gel under way.

This week, Decca releases its Nesso Domo single on all three formats, indicating the huge anticipated response. The aria is being used on every BBC Grandstand World Cup programme, with the music running for just over a minute before the action begins.

Decca's vinyl single (PAVO 3) contains Nesso Domo and the Neapolitan song O Salve Mio. The CD and tapes singles (PAVCD3/PAVMC3) have an extra track, Turando a Surriento. They are packaged in Italian colours and are handled by London Records' Strikeforce, the singles sales team.



CULT SOUNDS: Olmax and DJ Snapp's reworking of Last Night A DJ Saved My Life revolves around an interpretation of Philip Glass's Koyaanisqatsi score

## Life savers

by Andy Bevers

AS PATIENCE with cover versions wanes, then, along comes Olmax and DJ Snapp's brilliant reworking of INDEEP'S Last Night A DJ Saved My Life. Free of Soul II Soul and Funky Drummer beats, it revolves around an interpretation of Philip Glass's piano- and strings-based soundtrack for the cult film Koyaanisqatsi, and it embellishes with the ethereal sound of Moari choirs.

Its pumping beat and bassline makes it a certain floor filler, and not some wistful waxy new age tune. Originally released as a limited white label several months ago, it gets its official release this week on the group's Big Show label in conjunction with East West. It should have no trouble in making the top 40, and is potentially a top five hit.

Olmax is one Oliver Maxwell, a former photographer for The Face and *J*. He met Andre Snapp's while taking pictures of his rap group, Fission. When the two of them eventually achieved their shared ambition to own a studio, they began by recording backing tracks for a capellas. First up was a version of Rolf Harris' War Carno, which (perhaps thankfully) remains unreleased. Next came versions of a Janis Joplin song and Cherelle's Saturday Love, released back to back as a bootleg white label.

The Cherelle record was done to show that we could do remixes — it was a way of grabbing attention," explains Olmax. "It became popular and we realised that CBS wanted to see us. We eventually worked up courage to go and see them. It was a bit strange asking them if they wanted to buy their own song."

But that is exactly what they did, releasing it as a remix a few months ago, without success, seemingly through a lack of promotion. The new single also started life

as on a capella taken from the original single. However, it was decided to turn it into a cover version rather than a remix. Lorna Stucki and Eusebe were brought in to record new vocal and rap parts respectively. The track took three months to record, so it is understandable when Snapp claims "we have to have our own studio — there is no other way we could work".

Their latest production is I Can't Stand You by Mia, on white label. Less immediate than their last two singles, it is something of a grower, class is notable for its strange vocals and antagonistic lyrics.

They have also been working on a number of remixes, ranging from David Bowie's Golden Years to Heavy D and the Boys and the Grid.

Secret handles most of the young London rap talent — including Overlord X, Outlaw Posse, London Posse and the Demon Boys, but it is wary of promoting its artists as a "scene".

"Everyone gets an individual service," says Barlett. "Each act has to go its own way." Nonetheless, when the new UK dance talent descends on America for this year's New Music Seminar, a good slice of it will have used Secret Promotions at home.

"I think there'll be some big successes in the US," says Barlett. "The ragga hip-hop thing, something totally British, is really going to hit the Americans."

## COMPACT

### WELL-KEPT SECRET

DIGITAL AUDIO

1	YOU'VE GOTTA BE A NEW ORLEANS, Soul II Soul	10
2	OTHER VOICES, Paul Young	CBS
3	NATURAL HISTORY—BEST OF TALK, Talk 'n' Laugh	Parlophone
4	THE CLASSIC EXPERIENCE II, Various	EMI
5	WINDMILL, Multidisc Flowers	London
6	THROUGHOUT A BIG COUNTRY, Various	Mercury/Phonogram
7	I'M BRITAINLESS, Madonna	Sire
8	THE ESSENTIAL PAVAROTTI, Luciano Pavarotti	Decca
9	ONLY TENDEREST, The Carpenters	Virgin
10	... BUT SERIOUSLY, Phil Collins	A&M
11	GRAVITY MITS, Bongles	CBS
12	11 VIVIDLY FOUR SESSIONS, Hugh Hefner/DC	EMI
13	COACHING TIME, B-23	Empire/Warner Bros
14	17 WITH FILLS II—BEING WITH YOU, Various	Various
15	16 STILL GOT THE BELLS, Gary Moore	Vertigo
16	13 LABOUR OF LOVE, UB40	DEP/UK/Parlophone
17	15 SOUND PROVIDER, Michael Bolton	CBS
18	20 ALABAMA MYST, Ansoniby Rivers	Atlantic/Road World
19	A NIGHT AT THE OPERA, Various	Various
20	19 HELL TO NO, Jeff Healey Band	Telstar
21	801, Compiled by Gallup for BPL, Music Week and BPL	Various

## B R I E F S

● SIMON RATTLER has extended his contract with the City of Birmingham Symphony Orchestra for another three years — 1991-1994. From this September, he assumes the new title of music director. "Ten years with the CSBO has disappeared in a flash, surely because of our relationship, seen as such an unusually happy and productive one," says Rattle.

● THERE IS music of a very different kind from Decca's crossover New Line series. Jacques Lousier, best known for his Jazz Bach, has written his new work, Lumieres — Baroque Mass For The Twentieth Century, and Magnificat. Lumieres features singers James Bowman and Deborah Rees, with choir and orchestral accompaniment; and Magnificat includes Lousier on piano with bass and drums (425 217-2 and on tape).

The second New Line recording in June is an intriguing concept, Adagio For Voices. This consists of

nine tracks — Barber's Adagio, Rodrigo's Guitar Concerto (Adagio), Schubert's Adagio from the String Quintet, Ravel's Pavane for the defuncta — arranged for London Voices by Darryl Runwick (CD/MC 425 216).

● THE BARIOTONE Thomas Allerturns his attention to English music with his next recording with Virgin Classics. Called On The Idle Hill Of Summer, Allen (accompanied by Geoffrey Parsons) sings such popular music as Linden Lea, Now Sleeps The Crimson Petal, and Six Songs From A Shropshire Lad by Roger Quilter (CD VC 7 91105-2, and on tape). And the German baritone has recorded more lieder for EMI. His much-praised recording of Schubert's Winterreise is followed by Schubert's Schwanesong (CDC 7499972 and on tape).

● RELEASED ON ASV in June is the first concerto disc by the Chinese violinist Xu-Wei, winner of the Carl Flesch competition. Xu-Wei plays Tchaikovsky's Violin Concerto, plus the Serezeno Melancolico, Melodie and Valse-Scherza with the Philharmonia, and the Salvatoris Concerto (CDDCA 713 and on tape).

● THE CHARISMATIC Leonard Bernstein has two new contrasting recordings out in June. He conducts the Vienna Philharmonic Orchestra and the clarinetist Peter Schmid in Mozart's Clarinet Concerto plus Symphonies Nos 25 and 29 (CD 429 221-2). And with the New York Philharmonic he has made a disc devoted to Charles Ives, featuring his accessible Symphony No 2, to some of the finest smaller pieces, including Central Park In The Dark (CD 429 220-2).

## CHOICE

IN RADIO Three's Building A Library, Stephen Dodgson considered the recordings of Mozart's Kegelstatt Trio K498. His first choice was the recording by the Les Musiciens on Harmonia Mundi (HM 901 118 CD, 401 118 tape).

## REVIEW

Missa Papae Marcelli, Stabat Mater, Palestrina/Misereatur, Allegri/Crucifixus, Lotti. The Sixteen, Harry Christophers, Collins Authentic Program, 50092. Distribution Harmonia Mundi. This is the first recording on Collins' new Authentic Program series featuring music in period performance. It presents one of the new flagships — The Sixteen, which has recorded for both Hyperion and Chandos before signing an exclusive contract with Collins. The first programme is an attractive one: two highly striking short choral works, Lotti's Crucifixus and Allegri's Fausto. There are diverse influences by Palestrina greater in standing but more subtle in effect — Missa Papae Marcelli and Stabat Mater. Christophers takes a most direct approach which can be most easily seen in the Miserere, which is less ornamented than the extraordinary performance by the Taverner Consort on EMI and less flowless than The Tallis Scholars on Simell. It is most notable for the sheer power of the top line. Attractively packaged.

● General interest NS

# SUPREME

CUTTING EDGE DANCE FOR THE 90'S  
SUMMER SINGLE RELEASE

PRINCESS IVORI  
"WANTED"

RE-ISSUE 4th JUNE  
SUPET 163  
SUPETP 163

COLLINA FEAT. L.T.J.  
"BABE WHAT'S GOIN' ON"

RELEASE DATE  
11th JUNE  
SUPET 169

CLUBLAND  
FEAT. QUARTZ  
"LET'S GET BUSY"  
(PUMP IT UP)

RELEASE DATE  
11th JUNE  
SUPET 171

DEFF BOYZ  
"SWING"  
INCLUDES NEW RAP MIX

RELEASE DATE  
25th JUNE  
SUPET 175

AMAZING FACE  
INTRODUCING  
TWIN SYNDIKAT  
"REUNITED"  
(EAST/WEST RAGAMUFFIN MIX)

RELEASE DATE  
25th JUNE  
SUPET 173

LONNIE GORDON  
"F.O.T."

HER DEVASTATING NEW  
SINGLE TAKEN FROM HER  
FORTHCOMING ALBUM  
"IF I HAVE TO STAND ALONE"

RELEASE DATE  
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SUPET 167



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Dance  
AND

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C O U N T D O W N

SO MANY dance music releases now only have a one-week chart sole life, the week that they first become available at the record stores patronised by disco DJs. They tend to buy everything that they think they may be able to use the instant it comes out and then, of course, the next week are buying whatever is new then. This can be a useful marketing tool for record companies, as DJs are the most regular buyers of singles and their purchasing power accounts for many of the new entries in the *Gallop* chart. However, these days not even the rapid release of remixes is enough to ensure further chart stabilising sales of the same title to the DJs who bought it the first time around, there being so much competition. Consequently there is a yo-yoing effect in the charts (and especially in the dance charts). The solution would seem to be quite simple — make sure that the track is a killer to begin with, so strong that it doesn't need further remixing, and with wide enough appeal for more than just DJs.

Currently causing a stir on UK release are the terrifically funky James Brown style brassy groove driven fast talking female rap **MOMIE LOVE** *Monie in The Middle* (Cooltempo COOL 210); Dutch hit jiggling and scratching angry rap **KING BEE** *Back By Dope Demand* (1st Bass RUFF 6, via Big One); girl cooed and guys chanted (apparently borrowing from **David Bowie's** *Memories Of A Free Festival*) tiggly chugging **E-ZEE POSSEE** *The Sun Machine* (More Protein PROT 412); melodically **Art Garfunkel** Bright Eyes based attractive slinky swaying instrumental **THE GRID** *Floitation* (east west Y24757); **Dionne Warwick** (and, latterly, **Stylista**) oldie reviving attractive inevitably **Soul II Soul** *ishly* tempoed **54-46** *You'll Never Get To Heaven* (Mango Street 12MNS 743, via Island); **Lisa Stansfield** album track covering (with her own vocal support as by her

producers) pleasantly jogging **LIZ** *Affection* (Big Life/Kool Kat KOOL 512); **CJ Macintosh & Dave Derrell** remixed **James Brown**-type funk jittered **JANET JACKSON** *Alright* (Hip Hop Mix) (A&M USA 093); selling to DJs more for the flip's beefy Balearic instrumental Spanish Jam, **Vangelis** oldie adopting **BEN LIEBRAND** *PulsStar* (Epic LEB T1); gospelish smoothly churning house **U. K. 1** featuring **TIA & CHANTEL** *Yeah!* (Turn On The Light) (Rumour Records RUMAT 16); **Rina Liebrand** (Ben's sister) created potently combining **BOBBY BROWN** *The Freestyle Mega-Mix* (MCA Records MCAT 1421); **Lisa All Star** rapped jazzily bubbling bass noggied *Engine Number 9*-ish **L.A. STAR** *Fade To Black* (The Boiler House Boil In The Jazz Mix) (Profile PROFIT 294); pop aimed though flipped by a chunkily lurching **Norman Cook** remix, **A CERTAIN RATIO** *Won't Stop Loving You* (A&M ACRY 5401); throbbing routine Italo house **CAPPELLA** *Everybody Listen To It* (Cyanne Records CYGT 4, via Total/BMG); juddery US pop **THE BRAT PACK** *I'm Never Gonna Give You Up* (A&M USA 695); Holland recorded soulful **Inner Life** member growled boomingly bounding garage **BLACK TULIP & Wendell A. Morrison Jr.** *Jam On It* (Tink! 001-1002, via Movement Soul, 081-938 0228).

No sooner had I written last week that thankfully there has not yet been a further onslaught of remade **Beetles** oldies than, sure enough, from Italy, along comes the inevitably **Soul II Soul** tempoed (and **Grace Jones**-ishy) sung **KAREN JONES** *Come Together* (Full Time FTM 21664) — hotter though for the flip's similarly titled but unrelated jittery chugging **Go To**. Other recent imports getting attention include, an 1 1/2-inch, the actually UK recorded superb **Roberta Flack** *The First Time Ever I Saw Your Face* reviving **Soul II Soul**-ishly jogged but much cooler

**JOANNA LAW** *First Time Ever* (US Easy Street EZ5-7564) (ironically pipping to the post an alternative much slower UK version by **Milly Mae** not due until late July); **En Vogue** *Hold On* based (blended now after its repeated chorus line) similarly slinky rolling male rap **KAOTIC STYLIN** *Don't Waste Your Time* (US Roy Ray Records KR-1000); a walled classily contending sparse **MONDIE OLIVER** *Newy* *Neighbors* (US Gherkin Records GKE 060); **House Party** movie soundtrack culled (explaining its unexpected label) funky rolling rap **LL COOL J** *To Da Break Of Dawn* (US Motown MOT-4729); **Reynold** *Creazy Freshman* *Deschamps* created familiar break beats inspired multi-track (perhaps rather more useful than most of a similar type) **DJ BREAKS CLASSICS** Vol 2 (US Underworld Records UP 147); pace changing for the house label, sweet street soul-type swaying **M.E.** featuring **YVONNE GABE** *Winter Days & Summer Nights* (US Tax Records TX 196).

New UK albums include the excellent slinky sinuous **EN VOGUE** *Born To Sing* (Atlantic 7567-82084-1); old fashioned soul pastiches filled superb though more radio than dancefloors aimed **BLAZE** *25 Years Later* (Motown ZL72713); sparse specialist house **DA POSSE** *Da Posse Is Large* (RePublic Records LICLP 045, via Rough Trade); disappointingly power lacking though competent **SNAP** *World Power* (Arista Logic 213 682); import LPs include the relentlessly foul mouthed **N.W.A.** rapper's tracks and interludes crammed **ICE CUBE** *Amen/KK's Mast* *Wanted* (US Priority Records SL57120); pleasant enough early **George Benson**-ish jazz guitarist's fairly bland (though sparked by a standout **Hank Shocklee** and **Eric Sedler** co-produced twingling hip hop tempoed (The New Jazz Swing) **PAUL JACKSON JR** *Out Of The Shadows* (US Atlantic 82065-11).

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# TOP DANCE SINGLES

16 JUNE 1990

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THIS WEEK		LAST WEEK		WEEKS ON CHART	
1	HEAR THE DRUMMER (GET WICKED)	1	1	1	1
2	3 Good Jackson	2	2	2	2
3	THE MASTERPLAN	3	3	3	3
4	Diano Brown & B.K. Sharpe	4	4	4	4
5	YAAA/TECHNO TRANCE	5	5	5	5
6	D-Shake	6	6	6	6
7	I STILL HAVEN'T FOUND WHAT...	7	7	7	7
8	The Climates	8	8	8	8
9	HOLD ON	9	9	9	9
10	En Vogue	10	10	10	10
11	TAKE ME BACK	11	11	11	11
12	6 Rhythmic	12	12	12	12
13	LOVING YOU	13	13	13	13
14	Maximo feat. Tracy	14	14	14	14
15	JOY AND HEARTBEAT	15	15	15	15
16	5 Movement 98/Carroll Thompson	16	16	16	16
17	THE ONLY RHYME THAT BITES	17	17	17	17
18	3 MC Tunes Versus 808 State	18	18	18	18
19	KILLER	19	19	19	19
20	11 Adomax	20	20	20	20
21	5 Don Pablo's Animals	21	21	21	21
22	CLOSE TO YOU	22	22	22	22
23	12 NEW THINKING OF YOU	23	23	23	23
24	14 ARE YOU SPOKEN FOR?	24	24	24	24
25	6 TAKE YOUR TIME	25	25	25	25
26	6 Mantronic feat. Wondress	26	26	26	26
27	10 EXPRESS YOURSELF	27	27	27	27
28	10 COOPS UP	28	28	28	28
29	17 PAPA WAS A ROLLING STONE	29	29	29	29
30	19 DIRTY CASH	30	30	30	30
31	19 THE FREE STYLE MEGA-MIX	31	31	31	31
32	20 BOBBY BROWN	32	32	32	32

21	FEEL THE RHYTHM	Jazzi P	A&M USA(T) 491 (F)
22	IT'S HAPPENIN'	Plus One featuring Stray	MCA MCA(T) 1405 (F)
23	2 Black Box	De-Con/RCA	8433715 (PT43716) (BMG)
24	U CAN'T TOUCH THIS	MC Hammer	Capitol (12)CL 578 (E)
25	12 DREAM FREQUENCY	CANANOVA	CityBeat-(CBE 1249) (W)
26	43 JAZZ & THE BROTHERS	Grimm Tam Tom/Savage	(TTT 004) (PA)
27	12 NEW CAN'T STOP	After 7	Virgin USA-(096470) (F)
28	18 SHALL WE TAKE A TRIP/MOODY...	Factory-FAC 268 (F)	
29	19 MERCY MERCY ME (THE ECOLOGY)	Milera	Motown/Apollo 2843749/2743680 (BMG)

30	DOIN' THE DO	Rhythm King/Mute/Life 397 (1) (V/R)	
31	12 NEW THE DANCE (REVISITED)	Eden's Paradise	DeCCA/RCA-(PT 43656) (BMG)
32	12 GIRL TO GIRL	4th & B'way	(12)BRW 374 (F)
33	12 TOUCHED BY THE HAND OF...	Pop Will Eat Itself	RCA 8434735 (PT43736) (BMG)
34	12 NEW GET DOWN	Transphonic	No Groove -(NGO 48) (Imp)
35	27 LET THE RHYTHM HIT 'EM	Eric & Robin	MCA USA (MCA 24026) (Imp)
36	12 NEW CAN'T STOP LOVING YOU	Richard Rogers	BMCM BCM 4500 (F)
37	18 INNER MIND	2 Eon	Vinyl Solution -(STORM1 4) (SRD)
38	12 FIRST TIME EVER I SAW YOUR...	Joanna Law	Easy Street -(EZ5 7564) (Imp)
39	20 THE MOTIV	Genesio II	Jumpin' & Pumpin' -(12)T76 (PAC)
40	12 REBEL MUSIC	Rabbi MC	Desire WANT(X) 31 (Pac)
41	12 NEW BACK BY DOPE DEMAND	King Bee	First Bass -(RUFF 6) (I)
42	12 CLOUD 8	Frazier Chorus	Virgin VST1 1252 (F)
43	12 NEW JAM TO IT AGAIN	How & Little	City Limits -(CL 3003) (Imp)
44	12 NEW THE WHOLE OF THE MOON	Little Caesar	A1 (12)AUE 1 (BMG)
45	24 6 IN THE REALM OF THE SENSES	Bass-O-Matic	Virgin VST1 1265 (F)
46	23 WON'T TALK ABOUT IT (REMIX)	6 Bars International	Ge Beat GOD(X) 43 (F)
47	32 POISON	Ball Bev Devoo	MCA MCA(T) 4714 (F)
48	29 WE CAN MANAGE IT	Orr-Some	Debut/Passion -(DEBTX 3096) (PAC)
49	32 DON'T WANNA FALL IN LOVE	Jane Child	Warner Brothers W 98127 (W)
50	12 NEW BLACK AND PROUD	Intelligent Hoodlums	A&M USA -(7502) 123291 (Imp)

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- 1 YOUR LOVE MICHAEL PROBERT
- 2 TICKET TO RIDE
- 3 DO YOU EVER THINK ABOUT ME
- 4 SPIRIT CHICKI DANCE
- 5 BURRR
- 6 MONEY HONEY
- 8 SHACK WILD
- 9 BURNING THE NIGHT
- 10 FINDER KEEPERS
- 11 PROUD OF MANDELLA
- 12 MRS JONES
- 13 BADUF BAF
- 14 BODY TUNE
- 15 GIVE OF MY BEST FRIEND
- 17 WORRIED OVER YOU
- 18 HARD CORE LIVING
- 19 KNOW HOW I MOVE
- 20 COME BACK FRESH
- 21 ONE NIGHT
- 22 YOU ARE THE ONE

## TOP 10 ALBUMS

1	VOL II [1990 A NEW DECADE]	10/Virgin D1X90/CD1X90 (F)
2	AMERIKKA'S MOST WANTED	Priority SL 57120 (Imp)
3	25 YEARS LATER	Blaze
4	TO THE EAST, BLACKWARDS	Blaze
5	ALL FOR YOU	3-Clon
6	BORN TO SING	Glenn Jones
7	JOHNNY GILL	Glenn Jones
8	PEOPLE'S INSTINCTIVE TRAVELS	Glenn Jones
9	PLEASURE AND PAIN	Lance Ellington
10	WORLD POWER	Snapp

**REGGAE ALBUM CHART**

- 1 PURE LOVE
- 2 HEARTFUL DON
- 3 LOVERS FOR LOVERS VOL 3
- 4 LOVER OF MUSIC
- 5 IN FINE STYLE
- 6 FAT DOWN
- 7 GATHERING
- 8 UNFLY-UNFLYING
- 9 MARCHA-LICTION DANCEHALL COLLECTION VOL 1
- 10 GREGORY MEETS THEM ALL
- 11 NINJAMAN
- 12 TWICE BY ACE
- 13 FROM THE SECRET LABORATORY
- 14 HOLDING ON
- 15 PICK IT UP
- 16 REGGAE HITS VOL 7
- 17 STAY AT THE 900
- 18 ZIG IT UP
- 19 WICKED EVERYWHERE
- 20 HEARTICAL DON MAN

## TOP 10 BUBBLERS

1	WHOSE LAW [IS IT ANYWAY?]	Guru Jazz
2	UNTOUCHABLE	Above The Law
3	SAVE THE FAMILY	Tashan
4	ART OF LOVE	Art Of Noise
5	SOMETHING IN THE AIR	Primordial Love
6	DEEP LOVE	Dada Nada
7	TAKE A FIX OF FUNK	Kaiz Da Masta
8	DON'T MAKE ME WAIT TOO LONG	Paul Johnson
9	WE'RE ALL IN THE SAME GANG	West Coast All-Stars
10	TO DA BREAK OF DAWN	LL Cool J

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# TOP • 75 • ARTIST • ALBUMS

## MUSIC WEEK

16 JUNE 1990

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# W

<b>No 1</b>	<b>VOL II (1990 A NEW DECADE) • CD</b> Soul II Soul 100/Verga, D&B
<b>2</b>	<b>BETWEEN THE LINES ★ CD</b> Jason Donovan PWL, HF 4
<b>3</b>	<b>NATURAL HISTORY - THE VERY BEST OF TALK TALK • CD</b> Talk Talk Polygram/KCSO 109
<b>4</b>	<b>OTHER VOICES • CD</b> Paul Young CBS 4649711
<b>5</b>	<b>HOME • CD</b> Hothouse Flowers London 228 1971
<b>6</b>	<b>I'M BREATHELESS • CD</b> Madonna Sire, W&A 331
<b>7</b>	<b>THROUGH A BIG COUNTRY - GREATEST HITS • CD</b> Big Country Mercury/Phonogram 846221
<b>8</b>	<b>THE ESSENTIAL PAVAROTTI • CD</b> Luciano Pavarotti Decca 4820710
<b>9</b>	<b>... BUT SERIOUSLY ***** CD</b> Phil Collins Virgin V 2320
<b>10</b>	<b>ONLY YESTERDAY ★ CD</b> Carpenters A&M A&M 1790
<b>11</b>	<b>GREATEST HITS • CD</b> Boyz II Men CBS 4649191
<b>12</b>	<b>COSMIC THING • CD</b> B52's Riviera/Warner Brothers W7 283
<b>13</b>	<b>SOUL PROVIDER • CD</b> Michael Bolton CBS 4653451

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<b>35</b>	<b>THE BEST OF VAN MORRISON • CD</b> Van Morrison Polygram 8418701
<b>36</b>	<b>THE ROAD TO HELL *** CD</b> Chris Rea Earl Music W&A 217
<b>37</b>	<b>BORN TO SING • CD</b> En Vogue Atlantic/Earl Music W&A 78182084 1
<b>38</b>	<b>CHANGESHOWIE ★ CD</b> David Bowie EMI ORBY 1
<b>39</b>	<b>GOODBYE JUMBO • CD</b> World Party Empire/Capitol CHEN 18
<b>40</b>	<b>ABSOLUTELY • CD</b> ABC Mercury/Phonogram 8424971
<b>41</b>	<b>THE STONE ROSES • CD</b> The Stone Roses Sire/Union ORTEL 502
<b>42</b>	<b>A POCKETFUL OF DREAMS • CD</b> Big Fun Jive DUN 1
<b>43</b>	<b>LIFE • CD</b> Impulsi Compacts Cap Music DUNG 8
<b>44</b>	<b>PUMP UP THE JAM ★ CD</b> Technobionic Swanwick STRAP 1
<b>45</b>	<b>LET THEM EAT BINGO • CD</b> Bests International Capitol 842184
<b>46</b>	<b>AFFECTION *** CD</b> Liam Stansfield A&A 210279
<b>47</b>	<b>STORM FRONT ★ CD</b> Billy Joel CBS 4655811
<b>48</b>	<b>CLASSICS BY MOONLIGHT • CD</b> Johnny Lyall Polygram 8421818
<b>49</b>	<b>APRIL MOON • CD</b> Sam Brown A&M A&A 80 14
<b>50</b>	<b>POD • CD</b> The Breeders 4AD CAD 8086
<b>51</b>	<b>ONE WORLD ONE VOICE • CD</b> One World Virgin V 2322
<b>52</b>	<b>ENCHANTED • CD</b> Moré Almond EMI KCS244
<b>53</b>	<b>WAKING HOURS • CD</b> Del Amitri A&M A&A 7096

## THE EAR

THOSE FAMILIAR with the name **Warfare** will think of a hard 'n' heavy outfit with a penchant for historical mysteries and murders. So it's not too surprising to find that their latest venture is called **Hammer Horror**. Yet what is surprising is that it's their most accessible work to date. What's more, Hammer has set up a label just for them. Drummer and bandleader EVO explains: "I've been a fan of Hammer films for years, so I wrote to them about doing this album. They liked the tapes I sent them, and commissioned me to do the LP."

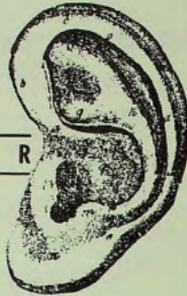
The band were a tad concerned that the new "softer" approach might alienate their fans, but the response has been encouraging with rave reviews from *RAW*, *Metal Forces* and the covered Five K's award from *Kerrang!* The band also did the LP rearing people who would not normally listen to rock music.

Sleeve notes were provided by actors Peter Cushing and Christopher Lee, both of whom have reportedly taken a liking to the work. And Hammer is so pleased with the album that it plans two more LPs. *The Ear*, which normally runs 1.764 yards from both hard rock and concept albums can see this album selling well over a long period of time... This is a definite hit. *The Earl Coventry band* will be featured in *The Ear* (for a while anyway).

We've been getting so many demo tapes that we're almost sorry we ever mentioned the pesky label.

The band in question are called **Hayfoot Strawfoot** (we don't make this up 'n' know), described by one agency person as **The Fall meets Jilted John in a dark alley**. A quick spin of their tape reminds us of a beat version of **They Might Be Giants**, and repeats such glorious song titles as *My Life As An Extended Interview Quote And Please Litter My Name With Your Bad Streets*, *Jolly good it's too*. Contact numbers are well available for a modest fee... You should also check out **Buy The Name**. This brand new Fulham combo are a rather accomplished little outfit with tunes not a million miles away from the soulful sophistication of Carmel, but have a wonderful fresh-faced originality that's all their own (wells would have to be)...

One of the most exciting bands *The Ear* has heard in a long time is **Demon's** regarding the electric guitar, **Jellyfish** Kram's Eddie Kramer-produced LP, **Plank**, is quite plainly a stonker. The Leeds-based combo were impressed by *Kerrang!*'s rather accomplished method of recording bands. "We all really love his way of using the first take or the second if things are really bad. Leave the mistakes in, but do an overdub on any of the music live." *The Ear* couldn't agree more...



**The Boston Arms**, an old fave venue of *The Ear*, has changed hands again, and has just re-opened as **The Dome**. Chrome Dome Management is hoping to make it "one of the best mid-capacity venues in London", and will also use the premises to run a merchandising company, a record label and a PR company. What particularly grabs *The Ear*, though, is the downstairs club called the **Liggerdome**, which is described as "of particular interest to journalists in that it has a superbly stocked bar and is far enough from the main stage to make hearing or seeing the band on stage virtually impossible".

**Bank Psychosis** see themselves as "a band with knobs on", which might sound rude but actually refers to their liberal use of guitar effects pedals. Their first single, *All This Things*, was made up of ambient indie rock which owed as much to **The Orb** and **KLF** as to **Spacemen 3**. But they've been generating much interest with live shows around London. Their stated influences include Pakistani Qwilt music, **Urich Hoop**, **Public Enemy** and **Slab**, among others. So it's understandable when bassist John says: "We're another form of music."

World Cup Fever is upon us again, with *The Ear* firmly favouring the boys in green. But one Brighton band have longer footballing memories — will they make with a name like **Eusebio**. They've drawn many comparisons with M\*chuckies scene acts, which they find slightly bemusing: "We can't be a Scilly band, we're from Brighton," says singer Gary. But he also feels that the association can only be to their advantage. They're unsigned as yet, but their forthcoming tour should remedy that.

Enough about all things football. Now it's time for some Justice. Or rather it would be if a UK licensing deal could be sorted out for a new album with that title. The LP by **Big Y** is based singing/guitarist **Toshi Reason** is available in the US on the Flying Fish label and judging by her knockout performances supporting **Lenny Kravitz** last month, *The Ear*'s is sure it can't be long before someone in the UK gets the 27-year-old's name on a piece of paper. A long-time friend of Kravitz' ("He saw me at a video shoot and said you look cool, let's make some music"), Reason will soon be working on a new collection of blues and soul tracks with Kravitz joining her in the studio, and complementing her huge voice...

DUSTY SPRINGFIELD: building on a Reputation

## If you can't beat 'em, manage 'em!

by Robin Katz

"I USED to get really fed up with her complaining about her career, her management and whatever else. Plus, I wanted to kick her in the behind because she sat vegging in LA for so long. I'm a vocal freak and to me Dusty Springfield is one of the top five vocalists in the world and singers like her should be!"

Which is how Vicki Wickham — on time Ready Steady Go producer, co-writer of Springfield's signature song *You Don't Have To Say You Love Me*, turned manager of Labelle — came to manage her old mate.

Three years ago Wickham helped link songwriters Allee Willis and the Pat Shop Boys with Springfield which resulted in *What Have I Done To Deserve This*, the theme from the film *Scandal*, and the tracks *Nothing Has Been Proved* and the recent *In Private*.

Getting a record deal proved difficult until the Pat Shop Boys used their influence. Republic, Dusty's first release for EMI, is re-released this week. The album includes the aforementioned singles, plus a Brian Spence live track and a new version of Steve And Eydie's *I Want To Stay Here*. In addition, a CD deal struck with Phonogram will result in the release of a CD box set later this year, including *Dusty In Memphis*.

Wickham spends much time turning down oldies show offers from both *Bullins* and the US's *Richard and Judy*. Not to mention the chance for Springfield to have appeared in Sam Fox's video for *I Only Want To Be With You*. "Of course Dusty will do a few oldies like *Goin' Back* in her stage show," says Wickham, who counts that track among her favourite cuts along with *So On*, *Proacher Man* and, of course, *You Don't Have To Say You Love Me*.

"That came about because I'm a good drinker, not a songwriter," she laughs. "Co-writer Simon Napier Bell and I were very green and young and knew nothing

about publishing, so we ended up with an eighth of an eighth of an eighth. But even that's a lovely royalties cheque. And when it arrives, I feel like I've won the pools. It makes me grin. But, no, Simon and I haven't done any writing lately because I've become a lousy drinker."

## Not blasé just busy

by Martin Aston

"I'D, DIRE Straits, Tom Petty, Bruce Springsteen, Simple Minds, The Pretenders, Eurythmics, Stevie Nicks, Bob Seger... I don't want to leave anyone out but I honestly can't remember right now." If producer Jim Iovine sounds blasé against the number of platinum-selling artists he's worked with, it's simply because he's got other matters on his mind. Just the two days in London meeting producers, record companies and even an interview.

His first priority is the follow-up to 1987's *A Very Special Christmas* [A&M] charity album for the Special Olympics, the handicapped's own athletic games to which Iovine's wife introduced him. "It was a good charity that wasn't necessarily in vogue and seemed like it could use some help. Plus, I always wanted to do a Christmas album, so I put the two together." Despite the proliferation of charity records, Iovine had an advantage because "people like singing Christmas songs but they never have anywhere to put them out". Madonna, *U2*, Whitney Houston, Bon Jovi, Run DMC and Bruce Springsteen were among the platinum-selling benefactors who finally got the chance.

Iovine expresses unhappiness at the fact the album's UK profile didn't match the US success, where A&M sold 3.5m copies in six weeks. "We were promoting it in America at the time and A&M in the UK really weren't involved." Nevertheless, the album sold 4.5m worldwide, raising \$1.5m and becoming the biggest-selling charity album to date.

Iovine's follow-up will be more continental in its outlook, with

singers from all over Europe, plus some from South America and the USSR singing in their native language. They don't necessarily have to be Christmas songs, he says. "They can be seasonal songs too. But there will be some sort of continuity to it, although I haven't planned it out. I know I'd like Ennio Morricone to do an instrumental but I haven't phoned him yet."

Iovine took a year off for the project, but this time he's looking for fellow producers to share the workload, hence the London visit. Now on his itinerary is finding a major distributor for his own record company.

"I now have my own studio and really enjoy the process of developing new bands. I like the idea of all these new record companies but because younger bands will be nurtured more, which I think is an important thing in the music business right now."

## Odd bedfellows for new label

by Dave Loring

A POLISH Orchestra playing full symphonic variations of Beatles' melodies and the touted UK rock band White Lightning may seem a strange combination of artists to launch a new label, but it makes perfect sense to George Kwiatkowski.

A youthful veteran of RCA and latterly PRT, George K (as he's generally called) says that his workshop label will be dealing in a variety of new and reissued projects. After running the PRT label for two years, he left that ill-fated company in February 1989 to go solo. "It was the best thing that could have happened to me," he says with hindsight.

K's partner in Workshop is Zia Shaïman, a young computer businessman who has built up a £3m import and distribution company from scratch in just two years. In addition, the label will draw on the expertise of many of the people with whom George worked at PRT. In distribution there's the Discovery Sounds team of Kenny Anderson and Mike Gardner, plus the Sheffield-based Strike Force sales team. For regional promotion, he can call on Barbara Edwards at the Push & Plug company.

White Lightning first came to George K's notice through a PRT rep during "the label's last days". A debut album which came out only a few days after the band's own label, drew praise from Tommy Vance and the rock press. This record is now available on Workshop, and the label will issue a new recording in the year. The debut album will feature new guitarist John Storey, described as "in the British tradition of Jeff Beck, Free and Jimmy Page" by George K.

Shaïman's computer background may be the forerunner of many more joint ventures between Western Indies and the growing music business of the liberalising economies of Eastern Europe. In a four-EP deal with the orchestra, George K has licensed two albums of Lennon-McCartney arrangements by the Warsaw Philharmonic. The first album features Russian violinist Vadim Brodski. The next, according to George, will have "western players".

## Caught with their pants down

"WE TALK about the street and where we're from. What you see on TV about LA is fairy tales." Straight talk from the aggressively-named **Niggers With Attitude** (NWA) at their Marquee Arch Holiday Inn press conference two days before their first London gig. There has been so much controversy surrounding them — about drugs, gang violence, swearing and news of shocked American parents trying to "protect" their kids by banning the group's records — that their **London Auditions** performance was expected to be the most tense, if not overt, show in town despite the recent departure of Ice Cube, once their leading light.

Rule number one, I soon realised, was "don't believe the hype," as Public Enemy put it. The whole of the show revolved around lyrics (often lost in the muffled thump of the Britton sound system) connected with NWA's misogynistic or violent views and exerts. It began comically on Easy-E — the posse's new head — nearly took his trousers down (to show women in the crowd what he "had to offer") but turned out of order as he and the others ranted about abuse at a woman photographer. "Women to NWA are 'bitches,'" the band's songs show them as second-handers, but surprising odds with the vinyl versions.

"See the people down there," said Dr Dre, pointing to the pit, "they're gon' say there were fights and shit." It would be unsurprising if anyone had, only fiction could brighten up such a lacklustre evening. NWA, it seemed, had exhausted themselves building their image with softing left up their sleeve for a live show.

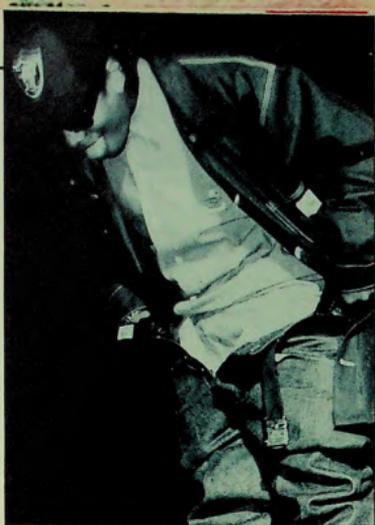
JEFFREY DAVY

## Exit the dragon

THE ABSENCE of the familiar mechanical dragon from **Die's** stage set led to the cry at the back of **Hammersmith Odeon**: Denzil's gone solo!

Indeed, **Denzil** the dragon has ended up. **Die** the band are better off it. The last tour was too over-burdened with sword-and-sorcery tricks and devices. This time around, **Die** and his men are sticking to presenting donking good songs in front of the standard heavy metal battery of lights and speakers.

Indeed, **Die** have almost become archetypal metal. Each track they offer is a full-blown example of the genre — meaty,



**NIGGERS WITH ATTITUDE:** but with nothing left up their sleeve for a live show

weighty, uncompromising, direct and driving — and there is very little variation in quality, whether they're sipping up the 10-year-old Black Sabbath song Heaven And Hell or something shiny new from the current album.

Singer **Ronnie Dio**, is now surrounded by an entirely new band (the only well-known faces is former AC/DC drummer Simon Wright) and they provide the tightness, strength and solidity which is the hallmark of all good metal.

That combination of new blood, old songs and a return to basics in presentation sent the full house at the Odeon seriously bonkers, which is, hopefully, a sign that Dio are back to the form which built their reputation. Denzil's going to be pig-sick that he left.

JEFF CLARK-MEADS

## With a clear conscience

IT'S NOT often you see animal rights campaigners standing next to the fast-food stalls at **Wembley Arena**, but the numerous t-shirts and imaginatively titled barf bags (upon which you were invited to write a message of protest) from French cosmetics company **L'Oréal** are all part of **Belinee Carislie's** much highlighted war against animal cruelty.

Inside the auditorium itself, Carislie's live performance fitted this new-found conscience perfectly. Most of the concert saw her in a long, black party dress dancing barefoot among her musicians with a certain amount of grace and light-heartedness. Her hair has been short into a loosely fitting bob, giving the impression of a young, vigorous and healthy woman with a lot to be happy about. Her voice, when not hampered by the slightly sub-standard sound system, matched this poppy note-for-note, handling the poppy numbers with a certain amount of husky playfulness and belting out the rockier songs with power and enthusiasm.

Faced with this kind of effervescence, the crowd had no choice

but to enjoy themselves, the chart topper Heaven Is A Place On Earth putting the Wembley foundations further up its paces. The encore of Go-Go favourites **Cup Lips Are Sealed** and **We Got The Heat** whetted the audience's appetite for a possible reformation later in this year and more than emphasised Carislie's worth as a live performer. The evening ended on a more important note, however, with a warning from Carislie against L'Oréal products and a Save Our World environmental projection. Five thousand people went home not only happy but also more socially and globally aware.

IAN WATSON

## Tonsil triumph

COMING TO THE **Town and Country** to lay down her stes-ton at the end of a triumphant tour, **It's a Long** could have put her feet up and wallowed in the blind devotion. But the radiant long is the first to assure her devotees that the loving is mutual. "That's the way love is," she beams.

Bounding on stage with teeth and rhinestones spangling she launches into **Big Big Love**. That sumptuous voice and a charisma you can stand your teespoon in give her the aura of a kind of new age, organic Elvis. Even the hip swivel has been incorporated into her celebration of country showmanship, **Vegas** style.

To fit alongside the long suffering first ladies of country, kith-and-doin would need to be a lot more feminine and a whole load less happy. But she is unlikely to drop her smile as to grow out her cropped hair.

"I don't smoke, of course," she announces, "but cigarettes make for damn good country songs," at the start of a bag-shed medley that proves you don't have to be low down, burned out and cheated to sound as though you are.

Earlier her tonsils had a still tougher test as she took on **Crying** to produce the most fitting **Orisban** tribute yet. Her voice took the **Big O's** standard by the throat, managing to shake new life from its melo-

dromatic crescendos.

A talent as absolute as this doesn't need a movement like **New Country** to cling to, but for now they fit hand in glove. Whatever happens to her **Route 90** colleagues in rock and roll's rodeo, k singing is one mainstream talent that will be very hard to unseat.

MATTHEW COLE

## Dream sequence

SHAKESPEARE DESCRIBED them as "thick coming fancies," whereas **JM Barrie** coined the more commonly-known phrase "Never-Never-Land." But whatever the reality (or unreality) of them, **Susan Vega** explored them to her fullest on the recent **Days Of Open Hand LP** and on stage at the **Dominion Theatre** where the stage-set was crisscrossed with illusory and abstract figures of fancy.

Although the aforementioned album was rather lacking in any substantial musical gift of vivid imagination, her backing band added a tougher, deeper texture to such new pieces as **Kuster Pipe**, **Book Of Dreams** and **Tired Of Sleeping**. This was partly due to **Anton Sanko's** subtle yet influential keyboard arrangements, and indeed many of the songs had been written for live presentation. The best of the recent material was **Room Off The Street**, where **Vega's** yuletide lyrics were punningly counterpointed by **John**.

Apart from the hit **Lake**, it was the songs from her stunning debut **LP** that were accorded the most rapturous receptions. The **Queen A**, **The Soldier**, **Some Journey** and **Cracking** were deftly handled, and several tracks, including the poignant **Gypsy**, were delivered with just a simple acoustic guitar accompaniment.

However, the set began to drag towards the end with some of the new album's songs failing to make any more impression in concert than they do on record, and with a couple of **Solitude Standings** (less memorable and lengthy pieces) saving the evening to close as magic moments in an hour so earlier melted into a misty monotony. Rather like any good dream.

GARETH THOMPSON

## Humble Blonde

"WE WERE so afraid nobody would show up!" confessed vocalist **Johnette**, gazing with genuine wonder at the capacity crowd crammed into the **Bedlam**. This unassuming humility fitted **Concrete Blonde's** demeanour at their London headline show and was perversely the only band to have an intimate performance. The band's overall aura of shy diffidence could have led to problems with a less reverential audience, but **Concrete** were being so embarrassingly allowed to rant unchallenged.

The band have recently shed a **Bossanova** influence for **Manley's** low guitar work and new drummer **Paul Thompson's** barely restrained force give the band an astonishing depth of sound for a three piece, the bursts of playing **Boss** in, intercepting their incisive songs and fronting the band sits heavily on **Johnette's** frail shoulders.

She possesses a belter of a voice, but singing with eyes closed and mouth pressed against a microphone, seems too absorbed in her own introspection to communicate with the audience.

**Concrete Blonde** are a little gem of a band more talented than they deserve a much wider audience, but if they must to take the world by storm, they must learn to be bolder.

VALERIE POTTER

## Flooding out for Floodin' Dick

ANYONE who doubted the depth and quality of Ireland's musical talent were alerted on the wrists by the Mean Fiddler's **Floodin'** (pronounced "flood") **Festival**.

Over 11 hours with 26 of the Emerald Isle's greatest and newest artists brought about 10,000 flooding into rain-soaked **Finsbury Park** in North London.

Ireland's best known **UD** weren't to be seen, but top billing went to the island's most enduring star **Van Morrison**. As he walked on to the stage, this short, portly, balding man looked nothing like a rock legend. But with **George** and his backing band, the Belfast-born multi-instrumentalist ran through a set more akin to his recent greatest hits package than last year's superb **Avon Sunset** album.

It was the end of a day when strange styles mixed across the park. At one point the traditional **Irish** brought about 10,000 **Dubliners** appeared on stage as **Fatima Mansions** rocked the other. **Singer** **Cathal** brought the **Falimos** and **rock** sound, **shove** last year. **Coughlan's** humour with songs like **Blues For Ceausescu**.

Then came **highly-tipped** four-piece **Sounding Hoppers**, who are surely on the brink of bigger things if great tunes like **Miss You**, **Parachute** and the single **Hello, Hello, Hello** **Her** (**Petrol**) are anything to go by.

Sadly, the same couldn't really be said of **A House**, whose sound guitar riffs were frankly let down by **John** (**Petrol**) are anything to go by. **Sadly**, the same couldn't really be said of **A House**, whose sound guitar riffs were frankly let down by **John** (**Petrol**) are anything to go by.

Back on the right track though were **Sherry** (**Petrol**) are anything to go by. **raucous** four-guitar sound (two acoustic, two electric). Lead singer **Bop Kennedy** may look like **Captain Jack** from **Mad** (**Petrol**) are anything to go by. **his** energetic vocals complement a large sound more reminiscent of **Big Country** than **UD**.

Then of course there was **ex-** **Lou** **Justice** songstress **Marla** **McKee**. Although born in **New Jersey** she qualified for the festival by living in **Dublin** and brought along **frat** band **Mad** (**Petrol**) are anything to go by. **back** her. **Starting** alone with her guitar, this frail creature quickly moved away from the country sounds of her solo album to prove she has the rock of '80s.

One might have expected **Hot-house** **Flowers**, with their live reputation, to walk away with that prize, but a previous **UD** performance and **haunting** anthems put paid to that. **faun** **likes** **Don't** **Go**, **People** and the recent hit **Give It Up** were enjoyable interludes between firestorms of playing. **Boss** in, intercepting their incisive songs and fronting the band sits heavily on **Johnette's** frail shoulders.

MARTIN TALBOT



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

## MUSIC WEEK



<b>No 1</b>	<b>WORLD IN MOTION...</b> England New Order Factory/MCA FAC 207 (12" FAC 203) (P)
<b>2</b>	<b>STEP BY STEP</b> New Kids On The Block CBS BLOOM 16 (C)
<b>3</b>	<b>HEAR THE DRUMMER (GET WICKED)</b> Ched Jackson Big Wave BWRD 78 (BMG)
<b>4</b>	<b>KILLER</b> Adamski MCA/MCA (D) 148 (P)
<b>5</b>	<b>SACRIFICE/HEALING HANDS</b> Elton John Rocket Phonogram ES 2111 (P)
<b>6</b>	<b>IT MUST HAVE BEEN LOVE</b> Ronette EMI (12598) 141 (P)
<b>7</b>	<b>DOIN' THE DO</b> Benny Go Rhythm King Music LEFT 3971 (XRT)
<b>8</b>	<b>VENUS</b> Don Pablo's Animals Remer RUMAT 18 (PAC)
<b>9</b>	<b>THE ONLY ONE I KNOW</b> The Chordettes Dread Dread Good/Starline Two SIT 7071 (JRT)
<b>10</b>	<b>HOLD ON</b> Wilson Phillips SBK (12598) 141 (P)
<b>11</b>	<b>DIRTY CASH</b> Adventures Of Steve V Mercury Phonogram MEX 03 311 (P)
<b>12</b>	<b>STAR</b> En Vogue Mer (12) MUTE 111 (JRT)
<b>13</b>	<b>OOOPS UP</b> Shop Arista 112598 (12" 4) 12598 (BMG)
<b>14</b>	<b>HOLD ON</b> En Vogue Arista/(East West) A 7908 (W)
<b>15</b>	<b>BETTER THE DEVIL YOU KNOW</b> Kylie Minogue PWL PWL (D) 54 (P)
<b>16</b>	<b>IT'S MY LIFE</b> Talk Talk Parlophone 12598 8254 (P)
<b>17</b>	<b>PAPA WAS A ROLLING STONE</b> Was Not Was Fontana Phonogram WAS 712 (P)
<b>18</b>	<b>THE ONLY RHYME THAT BITES</b> MC Times Versus 808 State ZTT/WEA ZANG 310 (W)
<b>19</b>	<b>I STILL HAVEN'T FOUND WHAT I'M LOOKING FOR</b> The Chimes CBS CMW 11 (C)
<b>20</b>	<b>YAAAH!/TECHNO TRANCE</b> D-Skate Columbia/Chrysalis COOL 09 311 (C)
<b>21</b>	<b>NESSUN DORMA</b> Luciano Pavarotti Decca PW 03 (P)
<b>22</b>	<b>THE FREE STYLE MEGA-MIX</b> Bobby Brown MCA/MCA (D) 143 (P)
<b>23</b>	<b>EVERYBODY EVERYBODY</b> The Pointer Sisters A&M (East West) A 1810 (W)

# Paul JOHNSON



don't make me

wait too long

<b>41</b>	<b>U CAN'T TOUCH THIS</b> M.C. Hammer Capitol (12) CL 591 (P)
<b>42</b>	<b>TAKE YOUR TIME</b> Hormones (feat. Wendress) Capitol (12) CL 571 (P)
<b>43</b>	<b>LOVING YOU</b> Massive featuring Tracy Deliver/Precision D8 (P) 309 (PAC)
<b>44</b>	<b>MONA</b> Craig McClellan & Check 1-2 Epic 655784 7 (12" 45784) (C)
<b>45</b>	<b>SAY IT WITH PRIDE</b> Scottish World Cup Squad RCA BR 0791 (12" PT 0370) (BMG)
<b>46</b>	<b>TIME AFTER TIME</b> The Beloved East West 74 481 (D) (W)
<b>47</b>	<b>THE POWER</b> Soap Arista 113132 (12" 4) 13132 (BMG)
<b>48</b>	<b>BLACK VELVET</b> Alannah Mylres Arista/(East West) A EP 421 (W)
<b>49</b>	<b>CUTS BOTH WAYS</b> Olivia Estelin Epic 655987 (12" 45588) (C)
<b>50</b>	<b>SHALL WE TAKE A TRIP/WOODY PLACES</b> Factory (FAC 348) (P)
<b>51</b>	<b>POLICY OF TRUTH</b> Depeche Mode Mer (12) MUTE 111 (JRT)
<b>52</b>	<b>CLOUD 8</b> Frazier Chorus Virgin VST 1251 (P)
<b>53</b>	<b>LAZYTIS - ONE ARMED BOXER</b> Tropay/ Monday, And Kant Denver Factory FAC 2227 (12" FAC 222) (P)
<b>54</b>	<b>MOVE AWAY JIMMY BLUE</b> Del Amitri A&M AMW 1555 (P)
<b>55</b>	<b>JOY AND HEARTBREAK</b> Movement '98 (featuring Carrol Thompson) Cross/Virgin VRT 145 (P)
<b>56</b>	<b>MESSAGE IN THE BOX</b> World Party Virgin VST 1264 (P)
<b>57</b>	<b>SOFTLY WHISPERING I LOVE YOU</b> Paul Young CBS YOUNG 114 (C)
<b>58</b>	<b>FEEL THE RHYTHM</b> Jazz P A&M USA (A) 181 (P)
<b>59</b>	<b>VISION OF YOU</b> Bellinda Carlisle Virgin VST 1264 (P)
<b>60</b>	<b>ALL I WANNA DO IS MAKE LOVE TO YOU</b> Heat Arista 113132 (12" 4) 13132 (BMG)
<b>61</b>	<b>LOVE IS</b> Alannah Mylres Arista/(East West) A 1810 (W)
<b>62</b>	<b>KINGSTON TOWN</b> The Roots Mer (12) MUTE 111 (JRT)



## SINGLES

1*	IT MUST HAVE BEEN LOVE, Rosette	EMI
2	HOLD ON, Wilson Phillips	SBK
3	POISON, Bell Biv DeVoe	MCA
4*	STEP BY STEP, New Kids On The Block	Columbia
5	VOGUE, Madonna	Sire
6	ALLI WANNAO DO IS MAKE LOVE TO YOU, Albert	Capitol
7	—, Janet Jackson	A&M
8	U CAN'T TOUCH THIS, M.C. Hammer	Capitol
9	READY OR NOT, Akon*	Virgin
10*	DO YOU REMEMBER, Phil Collins	Atlantic
11*	HOLD ON, En Vogue	Atlantic
12	THE HUMPTY DANCE, Digital Underground	Tommy Boy
13	SENDING ALL MY LOVE, Lene Lovace	Atlantic
14*	I'LL BE YOUR SHELTER, Taylor Dayne	Arista
15*	CHILDREN OF THE NIGHT, Richard Marx	EMI
16*	BABY IT'S TONIGHT, Judy Cole	Reprise
17	NOTHING COMPARES 2 U, Sinéad O'Connor	Chryslers
18*	SHE AIN'T WORTH IT, Glenn Medeiros	MCA
19*	KISS YOU THE RIGHT WAY, Johnny Gill	Capitol
20*	TURTLE POWER, Partners In Crime	SBK
21*	CRADE OF LOVE, Billy Idol	Chryslers
22*	ENJOY THE SILENCE, Depeche Mode	Sire
23	OOH LA LA, Perfect Gentleman	Columbia
24	I'LL SEE YOU IN MY DREAMS, Giant	A&M
25*	THE POWER, Snap	Arista
26*	SITTING IN THE LAP OF LUXURY, Louis Love	WTC
27*	GIRLS NITE OUT, Tyler Collins	Virgin
28*	UP ALL NIGHT, Slaughter	Chryslers
29*	NICETY, Michelle	A&M
30*	NOTICE ME, Nikki	Duffey
31*	WHEN I'M BACK ON MY FEET AGAIN, Michael Bolton	Columbia
32*	DARE TO FALL IN LOVE, René Bourgeois	Charisma
33*	MENTROSA, Mellowmax	Capitol
34*	THE BALLAD OF JAYNE, L.A. Guns	Vertigo
35*	CLUB AT THE END OF THE STREET, Ron Johns	MCA
36	I WANNABE RICH, Caloway	Solar
37*	YOU CAN'T DENT IT, Lisa Stansfield	Arista
38*	VISION OF LOVE, Monie Love	Columbia
39*	ALWAYS AND FOREVER, Whistle	Select
40*	LOVE IS, Alannah Myles	Atlantic

## ALBUMS

1	PLEASE HAMMER DON'T HURT 'EM, M.C. Hammer	Capitol
2	I DO NOT WANT WHAT I HAVEN'T GOT, Sinéad O'Connor	Chryslers
3	—, I'm Breathless, Madonna	Sire
4*	PRETTY WOMAN, Original Soundtrack	EMI
5	BRAIDE, Akon*	MCA
6	POISON, Bell Biv DeVoe	Capitol
7	SHUT UP AND DANCE, Paula Abdul	Virgin
8	VIOLATOR, Depeche Mode	Sire
9	SOUL PROVIDER, Michael Bolton	Columbia
10	WILSON PHILLIPS, Wilson Phillips	SBK
11	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
12*	CHARMED LIFE, Billy Idol	Chryslers
13	—, BUT SERIOUSLY, Phil Collins	Atlantic
14	NICK OF TIME, Boyz n the Band	Capitol
15	FEAR OF A BLACK MAN, Public Enemy	Def Jam
16	JOHNNY GILL, Johnny Gill	Malown
17	AFFECTION, Loo Stanley	Arista
18	TEENAGE MUTANT NINJA... Original Soundtrack	SBK
19	PUMP, Aerosmith	Geffen
20	THE END OF THE INNOCENCE, Don Henley	Geffen
21*	PASSION AND WARFARE, Steve Vai	Relativity
22	STICK TO IT YA, Slaughter	Chryslers
23	FOREVER YOUR GIRL, Paula Abdul	Virgin
24	SEX PACKETS, Digital Underground	Tommy Boy
25	BOON TO KING, Eric Burdon	Arista
26	BEHIND THE MASK, Freshwalk Mac	Warner Brothers
27	AMERICA'S MOST WANTED, Ice Cube	Poison
28	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart	Warner Brothers
29	CAN'T FIGHT FATE, Taylor Dayne	Arista
30*	DR FEELGOOD, Moleky Crew	Elektra
31	COSMIC THING, The B-52's	Reprise
32	TENDER LOVER, Babyface	Solar
33*	MANIC NERVAWA, Robert Fari	Españosa
34	LONDON NISAWAN NEW YORK, Boosie	Epic
35	DANNY FANTASIES, Dann Yankee	Warner Brothers
36	ALANNAH MYLES, Alannah Myles	Arista
37	CRY LIKE A BAINSTORM, Linda Ronstadt	Elektra
38	PUMP UP THE JAM, Technotronic	MCA
39*	LIVIN' IT UP, George Strait	SBK
40	HANGIN' TOUGH, New Kids On The Block	Columbia

Charts courtesy Billboard, 16 June, 1990 \* Bullies are awarded to those products demonstrating the greatest airplay and sales gain.

## ALBUM OF THE WEEK

**THE CHIMES:** The Chimes. CBS. 464641. Taking a serious delve into Soul II Soul territory, with the boys themselves helping out on a couple of tracks, The Chimes reveal considerable maturity in their sound. Very occasionally the songs drift without a real sense of direction but Pauline Henry's sophisticated vocals keep a certain continuity throughout. The success of the single, Still Haven't Found What I'm Looking For, and the expected re-releases of their earlier club hits should boost the sales of this one.



**REVENGE:** One True Passion. Factory. FAC 230. No-one should be too surprised that this pet project of New Order bassist Peter Hook sounds similar to times in his full-time band. But it's not as much about the sound as the high quality of the latter. What Hook adds is a slightly less one-dimensional vocal and a more inspired use of electric guitar. Side two in particular contains flashes of brilliance which, along with Hook's pedigree, should ensure that this sells loudly.

**CABARET VOLTAIRE:** Groovy, Laidback And Nasty. Parlophone. PCSX 7338. Recorded in Sheffield and Chicago, this album

of smooth but solid dance tracks takes a leaf from the Beloved's notebook in its combination of hardcore rhythms and a commercial edge. The Cats are unashamedly enjoying the current dance boom and while long-term fans may miss the dialogue cut-up technique and atmospheric soundscapes of old, Groovy should widen the group's audience.



**THE PURSUIT OF HAPPINESS:** One-Sided Story. Chryslers. ZCHR 1757. More unreservedly realistic observations on sexual and social relationships from Moe Berg and the band. Never before has guitar pop sounded so irresistible and blissfully honest! It can't be long before TPOH find their way onto UK airplay lists and bowl listeners over with their wit, charm and instantly gratifying melodies. Here's hoping.

**PROPAGANDA: 1 2 3 4.** Virgin. V2625. With only one original member and two ex-Simple Minds men in their ranks, it's not surprising that the group's sound has changed. Unfortunately, 1 2 3 4 sees them unable to develop a style of their own. The elaborate instrumentation of some tracks seems at odds with the simplistic pop of others and Beti Miller's unremarkable vocals do little to hold it all together. But there are signs of greater things to come.

## FOLK & ROOTS ALBUMS

#	TITLE, Artist	Label/Catalogue No. (Distributor)
1	THE INTERNATIONALE, Billy Bragg	Liberty/UTL 111
2	MISSING... PRESUMED HAVING... The Notting Hillbillies	Phonogram B42711 (P)
3	DAYS OF OPEN HAND, Suzanne Vega	A&M 959293 (P)
4	SHADOW HUNTER, David Spillane	Cooking Vinyl COOK 030 (I/R)
5	THE HEALER, John Lee Hooker	Silvertones ORELX 508 (P)
6	IRISH TIMES, Patrick Duff	Special Delivery SPY 1033 (I/R)
7	THE CAUTION HORSES, Cowboy Junkies	RYCA PR 30450 (R/MC)
8	NICK OF TIME, Bonnie Raitt	Capitol EST 295 (I)
9	SUGAR, Leon Redbone	Private/ABC 210 555 (R/MC)
10	THE RIVER, All Manic Street	World Circuit WCD 017 (ESTENS/UT)
11	HARD CASH, Various Artists	Special Delivery SPY 1027 (I/R)
12	CAJUN SOUL, Eddie Laineux	Hambival HNH 1353 (I/R)
13	UNCERTAIN PLANNETS, Mary Chapin	WEA WX 333 (P)
14	LITTLE ROCK TO LEIPZIG, The Oyster Band	Cooking Vinyl COOK 034 (I/R)
15	LIVE, Bruce Cockburn	Earthworks/Virgin EWE 17 (P)
16	FREEDOM FIRE, Various Artists	A&M A&M 524 (P)
17	YELLOW MOON, The Neville Brothers	Hambival HNH 1352 (I/R)
18	NO MATTER WHERE YOU AT... D.J. Menaud	Elektra EXT 61, 260
19	CROSSROADS, Tracy Chapman	WEA WX 336 (P)
20	THE SWEETKEPER, Tenna Tikaram	Shanachie 97008 (TOPIC)
21	LEAVES OF LIFE, Martin Simpson	Opal/Hammer Records 925691 (P)
22	ACADIE, Daniel Lanois	Sirens 1030 (STERN)
23	DOMBA, The Gypsians Kazyzay Band	MCA MCA 6345 (I)
24	SPEAK, The Roches	Cooking Vinyl COOK 029 (I/R)
25	STEELE, Andy White	Shanachie 97008 (TOPIC)
26	HIMSELF, Ruby Bluffs, Steve Phillips	Rhythm King LETS 11 (P)
27	MLAH, Les Negresses Vertes	Reprise 926982 (R)
28	RIVERSIDE, Luke Bloom	Festival FESTIVAL 5 (I/R)
29	FAT TUESDAY, The Butter Mountain Boys	Manning MANS 134 (I/R)
30	NO GOING BACK, Polly Dunton	Manning MANS 134 (I/R)

The best selling folk and roots music LPs for May 1990, compiled by Folk Roots magazine (081-340 9651) from a national survey of specialist and general record dealers.



**AZTEC CAMERA:** Stray. WEA. WX3500. Traumas in Roddy Frame's personal life and the environment around him are dealt with in almost brutal honesty on an album that combines the soulful with grittier numbers. As a whole, Stray lacks a little consistency with such variety of styles, but it's a highly competent collection that's well less Frame's considerable following.

**THE KATYDIDS:** The Katydays. WEA. WEA 1157. More unreservedly realistic observations on sexual and social relationships from Moe Berg and the band. Never before has guitar pop sounded so irresistible and blissfully honest! It can't be long before TPOH find their way onto UK airplay lists and bowl listeners over with their wit, charm and instantly gratifying melodies. Here's hoping.

**RORY GALLAGHER:** Fresh Evidence. Capco. LP 14. Blues is moving back into the public eye, with John Lee Hooker having his highest profile in years, and Gary Moore rediscovering his roots. But it is hard to see Gallagher cashing in on this revival. He is still a fine blues guitarist, and his live sets are unmissable but his songwriting, although skilful, is distinctly unoriginal. It's nice to see him celebrating 21 years in the biz, but this is strictly for die-hard fans.

**THE JEFF HEALEY BAND:** Hell To Pay. Arista 21815. Healey is a remarkable blues guitarist — blind from birth he lays the guitar across his lap and plucks all in the manner of lacing up a boot. His debut was, then, equally outstanding but this follow-up fails to break new ground. If anything Healey's sound has been softened. As the appearance of George Harrison, Jeff Lynne and Mark Knopfler confirms the shift. Healey's growing fan base will be happy: expect moderate to large sales.

**GROOVES:** Martin Aston, Leo Finlay, Andrew Martin and Nick Robinson

## Well-red Billy hits the top

THE WOOLLY jumpers must be tight this month as the bard of Barking leaps in at number one with his selection of leftist golden oldies. Cooking Vinyl has two of the other eight new entries with Irish piper Davy Spillane and Canadian songwriter Cockburn, of whom HMV's reviewer said "his energy uncompromising"; Cajun also makes a comeback with the master DL. Menard of 18 (no doubt the rejection of leftist golden oldies) discipled Bruce Mountain Boys at 29, just above the debut solo effort from ex-Ashley Hutchings cohort Polly Bolton.

Reviewed by David Giles

## SINGLE OF THE WEEK

**CARTER THE UNSTOPPABLE SEX MACHINE: Robust.** (Big Cat 12) **ABB 102.** South London's cultural ambassadors take another step towards world domination with this blast of ire regarding the street "where kids buy crack during morning break" and relating it to "rubbish on the radio." A critique of the 'arwos, a wishful thinking? Either way, a classic.

**SNAP!: Oops Up.** (Arista 12/CD) **113 296.** Follow-up to *The Power*, with a shuffling rhythm distinctive enough to earn them another big success. The music, as the title suggests, is very loosely based on the Cop Band classic, the soul vocal and rapping alternating in a familiar style.

**BOB GELDOF: The Great Song Of Indifference** (Fontana 12/7/CD) **BOB 104.** A crudely depicted snoozing on the sleeve, which does not augur well for the record inside. This track from his forthcoming LP starts like a country ballad and turns into a Dub-influenced style knees-up. Mildly diverting.

**LUIS COBOS: Turandot** (Epic 12) **656005 7.** Why do classical records always credit the conductors? The real star here is, of course, Plácido Domingo, the sublime tenor, whose rendering of *Turandot* is as spine-tingling as pop hit 'too, since the BBC are using Pavarotti's version for their World Cup theme.

**ENERGY ORCHARD: King Of Love.** (MCA 12/CD) **MCA 1423.** More of the same from the hardest gigging band in the country, perhaps with less gritty tension than the first two singles, this being more of a ballad. Possibly a hit on the Del Ammit ticket; certainly their live audience should give it a solid sales base.

## STOCK IT

**HOT CHOCOLATE: You Say Things Different** (Class/BMG 12) **HNC 4.** Impressive re-working of the original by 15 students from West Lothian College's HNC Music Management course. They haven't done much except add a flavour enhancing go-go beat (though no-one seems to call it that any more), maybe it works because they haven't tried to decorate it any further. A big hit.

**A CERTAIN RATIO: Won't Stop Loving You.** (A&M 12) **ACR 540.** The "Madchester" surge has given ACR, like James, a much-needed kick up the credibility ladder that their robust dancefloor fare has always merited. Here, New Order's Bernard Sumner has been roped in to tamper with a recent LP track, and large sales should be expected.

**URBAN DANCE SQUAD: Deep-er Shade Of Soul.** (Arista 12) **URBAN 1.** The first single from this Dutch rap/metal act who shock Londoners last month with their UK live debut. Because the slower, tongue-in-cheek R'n'B number in



PRINCELYS Wendy: Will *Strung Out* provide that elusive hit for former Prince sidekick? *Sunday & Lisa?*

their set, it makes less sense in isolation, but contains enough musical mischief to cause considerable interest in the band.

**CAMEO: I Want It Now.** (Mercury 12/CD) **MER 327.** Funky groove from Larry Blackmon's powerful squadron that manages to sound contemporary enough for the dancefloor without incorporating the merest trace of house.

## STOCK IT

**MARTIN STEPHENSON AND THE DAINTIES: Endurance.** (Pacthouse/London 12/7/CD) **SK 46.** Sounding uncannily like Elvis Costello, Stephenson pulls a second track from the superb *Solution Road* LP. Lavishly produced, with soul violin, clarinet and acoustic guitars dredge all over the shop, and characteristically incisive lyrics. Some good new tracks on the B-side too.

**INSPIRAL CARPETS: She Comes In The Fall.** (Mute 12/CD) **DUNG 10.** From the recent LP, this isn't the obvious track to release as a single (my money would be on *Sun Don't Shine*) but strong enough to make the 20 again.

**THE HIGH: Box Set Go.** (London FRR 12/CD) **LOH 261.** More unashamedly revivalist pop from Manchester; the guitars and vocals are pure Byrds. At the moment, though, they are let down by their songs, which are somewhat uninspiring.

**E-ZEE POSSEE: The Sun Machine.** (More Protein/Virgin 12/7/CD) **PROT 4.** Variations on an obscure David Bowie track, plus the usual bluesy soul female vocals, house piano and thumping beat—a formula whose time is gradually running out.

**THE HOLLOW MEN: Thanks To The Rolling Star.** (Arista 12) **113 167.** Certainly the best effort yet by Arista's brightest hopes. It uses an attractive keyboard pattern as the backbone for a rock ballad with a definite Beautiful South feel to it, probably because the vocalist sounds like Paul Heaton. Nice sleeve too.

**DUBH CHAPTER: Happy Is The Bride.** (EG 12/CD) **EG052.** The first release from a London-based band of Irish origin, who display an inventive approach to songwriting that distances them somewhat from many of their blues-obsessed

contemporaries. Their soon-to-be released LP should be interesting.

## STOCK IT

**EDITH STRATEGY: Going Up.** (Big Cat 12) **ABB 18.** Extremely accomplished debut EP from this London band, featuring four impressive pop songs that match interesting guitar hooks and melodies against the Siouxsie-like warble of singer Isabel. Definitely worth watching.

**THE MOCK TURTLES: Lay Me Down.** (Imaginarium 12/CD) **MIRA 017.** Young Manchester band who are picking up a huge amount of airplay with this record. This may have something to do with their city of origin, though apart from the mellow vocal and obvious psychedelic influence, there is nothing overwhelmingly "trendy" about this reasonably competent stab at late Sixties guitar pop.

## STOCK IT

**WENDY & LISA: Strung Out.** (Virgin 12) **VS 1272.** From their forthcoming third LP, a soul-tinged pop song in the accustomed style, with predictably Prince production. Will it prove that elusive big hit?

## STOCK IT

**GURU JOSH: Whose Law (Is It Anyway).** (deConstruction/ARCA 12/CD) **pb 43647.** Full of enough radio-friendly pop hooks to be highly commercial, as long as radio producers don't need too much into the lyric (which consists of little more than the title anyway), helping to establish Josh as one of pop's great characters, and a huge embarrassment to the house fraternity.

**CLARK DATCHLER: Crown Of Thorns.** (Virgin 12/CD) **VS1243.** Solo debut for the former singer/songwriter with Johnny Thoms Jazz. No great surprises, merely thorough confirmation of his undoubted talent as a tunesmith. Too fiercely polished to be of great interest though.

## DISTRIBUTION TOP INDIE

## TOP 40 SINGLES

1	2	WORLD IN MOTION... <small>Original New Order</small>	Factory/MCA FAC 2737 PT
2	4	VENUS <small>Dee Dee Armand</small>	Resonance BUNAMI 18 PACS
3	7	THE ONLY ONE I KNOW <small>The Coathangers</small>	Shirley Two SET 7802 (3/81)
4	4	DOIN' THE DO <small>Mykles King</small>	Mykles King LEFT 2301 (3/81)
5	6	STAR <small>Ernyens</small>	Mute 12) MUTE 11 (3/81)
6	3	POLTER THE DEVIL YOU KNOW <small>Philly</small>	Philly PHIL 56 (3/81)
7	5	ACT OF TRUTH <small>Depeche Mode</small>	Mute 12) BONG 11 (3/81)
8	NEW	LA ZITTA - ONE ARMED BOXER <small>Huggy Mandryk/Walt Dorey</small>	Factory FAC 2732 (FAC 2720) PT
9	NEW	SHALL WE TAKE A TRIP <small>Headlights</small>	Factory FAC 2746 (3/81) PT
10	3	LOVING YOU <small>Marlene Santana</small>	Debut/Sketch CDRT09/3097 (3/81) PAC
11	2	REBEL MUSIC <small>Rain Dogs</small>	Debut WANT01/21 (3/81) PAC
12	8	STEP ON <small>Huggy Mandryk</small>	Factory FAC 2777 (3/81) PT
13	NEW	AND THAT'S BEFORE ME TEA <small>De La Soul</small>	Toughlove TOS 008 (3/81)
14	NEW	CASANOVA <small>Just &amp; The Brothers Grimm</small>	Teen Two TTTT 24 (3/81) PAC
15	2	TAKE ME BACK <small>Depeche Mode</small>	Mercury/Kid Kall NWK 01 (3/81) PAC
16	NEW	NOISE LEVEL CRITICAL <small>Depeche Mode</small>	Mute For Mute 1102/124 (3/81) PAC
17	14	MADCHESTER RAVE ON E.P. <small>Depeche Mode</small>	Factory FAC 2487 (FAC 2470) PT
18	13	STEPPING STONE/FAMILY OF MAN <small>Depeche Mode</small>	Producer (M&K) 11 (3/81) PAC
19	NEW	CAN'T STOP LOVING YOU <small>Richard Jago</small>	BMG BMS 458 (3/81) PAC
20	17	ACID ROCK <small>Depeche Mode</small>	F.R.O. (FRO) 101 (3/81) PAC
21	11	FIND A WAY <small>Gold City De La Soul</small>	Ahead Of Our Time CCU 007 (3/81) PAC
22	16	5 THE PEEL SESSIONS <small>Mykles King</small>	Storage First (SPFF) 07 (3/81) PAC
23	19	6 SOON <small>Mykles King</small>	Creation CRE 290 (3/81) PAC
24	15	ELPHANT STONE <small>The Stone Roses</small>	Shirley Two SHIR 11 (3/81) PAC
25	14	LOADED <small>Depeche Mode</small>	Creation CRE 290 (3/81) PAC
26	NEW	GHOSTBUSTERS <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
27	33	SHE BANGS THE DRUMS <small>Depeche Mode</small>	Shirley Two SHIR 11 (3/81) PAC
28	NEW	SOMETHING IN THE AIR <small>Promised Land</small>	Big World BWO 108 (3/81) PAC
29	23	HITTING A RIDE <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
30	22	5 THE INGREDIENTS EP <small>Depeche Mode</small>	Chapter 22-23 CHA 27 (3/81) PAC
31	NEW	DIFFERENT DRUM <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
32	15	3 OPEN UP YOUR MIND <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
33	39	2 FOOLS GOLD/WHAT THE WORLD IS <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
34	31	13 THIS IS HOW IT FEELS <small>Depeche Mode</small>	Shirley Two SHIR 11 (3/81) PAC
35	14	BLUE SAVANNAH <small>Depeche Mode</small>	Cow-Mute DUNG 10 (3/81) PAC
36	NEW	IS IT TOO LATE <small>Depeche Mode</small>	Mute 12) MUTE 11 (3/81) PAC
37	21	2 HETI WIRE <small>Depeche Mode</small>	Debut (M&K) 11 (3/81) PAC
38	28	17 ENJOY THE SILENCE <small>Depeche Mode</small>	Imaginarium MIRA 017 (3/81) PAC
39	NEW	MADCY OF STONE <small>Depeche Mode</small>	Shirley Two SHIR 11 (3/81) PAC
40	25	13 STRAWBERRY FIELDS FOREVER <small>Depeche Mode</small>	Debut (M&K) 11 (3/81) PAC

## TOP 20 ALBUMS

1	NEW	BETWEEN THE LINES <small>Depeche Mode</small>	Philly PH 14 (3/81)
2	1	2 IN ORDER AND WARFARE <small>Depeche Mode</small>	Ford For Thought CTR 17 (3/81) PAC
3	NEW	POD <small>Depeche Mode</small>	A&D CAD 906 (3/81)
4	11	VIOLATOR <small>Depeche Mode</small>	Mute STUMM 8 (3/81)
5	3	LIFE <small>Depeche Mode</small>	Cow-Mute DUNG 8 (3/81)
6	4	56 THE STONE ROSES <small>The Stone Roses</small>	Shirley Two SHIR 02 (3/81)
7	3	WILD! <small>Depeche Mode</small>	Mute STUMM 15 (3/81)
8	6	31 BUMMED <small>Depeche Mode</small>	Shirley Two SHIR 02 (3/81)
9	5	5 THE INTERNATIONALE <small>Depeche Mode</small>	Philly PH 14 (3/81)
10	8	REBEL MUSIC <small>Rain Dogs</small>	Debut (M&K) 11 (3/81) PAC
11	9	7 THE HEALER <small>John Lee Hooker &amp; Friends</small>	Shirley Two SHIR 08 (3/81) PAC
12	12	33 ENJOY YOURSELF <small>Eric Burdon</small>	Philly PH 14 (3/81)
13	10	10 BEZEL <small>Depeche Mode</small>	Mute For Mute 1101/1102 (3/81) PAC
14	11	63 3 FEET HIGH AND RISING <small>Tommy Stinson</small>	Teen Two TTTT 24 (3/81) PAC
15	10	2 THE AMERICAN WAY <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
16	NEW	COME DOWN HEAVY <small>Depeche Mode</small>	Shirley Two SHIR 08 (3/81) PAC
17	NEW	FLYING IN A BLUE DREAM <small>Depeche Mode</small>	Ford For Thought CTR 14 (3/81) PAC
18	NEW	ONCE <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
19	6	16 LOVEGOD <small>Depeche Mode</small>	Resonance/RS 3031 (3/81) PAC
20	14	4 JET 1967-1990 <small>Depeche Mode</small>	A&D CAD 906 (3/81) PAC

Compiled by Music Week from Gallup Data

14	8	US40	VIVALDI FOUR SEASONS ★ CD	EMI/VP 14
15	15		Nigel Kennedy/ECO	EMI NICE 2
16	NEW		GOLD MOTHER CD	Fremont Phonogram 844 8791 James
17	16		STILL GOT THE BLUES ● CD	Virgin V 2132 Gary Moore
18	25		CUTS BOTH WAYS ★★★ CD	Epic 4651451 Gloria Estefan
19	12		HANGIN' TIGHT ★ CD	CBS 4648741 New Kids On The Block
20	19		FOREVER YOUR GIRL ● CD	Sire/Virgo S/NP 19 Paula Abdul
21	17		ALANNAH MYLES ● CD	American Wax 7119541 Alananna Myles
22	NEW		STRAY CD	WEA WJ 320 Arnie Commins
23	26		FOREIGN AFFAIR ★★★★★ CD	Capitol ETVJ 2103 Tim Turner
24	21		BEHIND THE MASK ★ CD	Warner Brothers WK 335 Freshwood Music
25	20		I DO NOT WANT WHAT I HAVEN'T GOT ★ CD	Empire/Chrysalis CHN 14 Sined O'Connor
26	18		PASSION AND WARFARE CD	Food For Thought CDUB 17 Steve Yell
27	18		HELL TO PAY CD	Arista 218415 Jeff Heiler Band
28	23		VIOLATOR ● CD	MCA STUMM 44 Depeche Mode
29	NEW		HEARTS AND FLOWERS CD	AAA 9529181 Joan Armatrading
30	30		HEART OF STONE ★ CD	Geffen WK 342 Cher
31	42		WILD! ★ CD	MCA STUMM 15 Esther
32	29		BRIGADE ● CD	Capitol ETVJ 2121 Heart
33	28		MENDELSSOHN/BRUCH/SCHUBERT ○ CD	HMV/BM E1 7184231 Nigel Kennedy/Jeffrey Green/ECO
34	31		DREAMLAND CD	deGarmont/Parade P 14572 Black Box

<b>EX-Press</b>				
ONLY UK APPEARANCES				
MARK OUDÉ EXTRAORDINAIRE!				
TUESDAY 19th JUNE				
A NEW LABEL FOR A DIFFERENT HOBBLE				
<b>TOP 20 COMPILATIONS</b>				
1	1		CLASSIC EXPERIENCE II ● CD	EMI BMD 52
2	2		NOW 171 ★ CD	EMI/Signy/Phy/Gem NOW 17
3	5		NITE FLUTE 3 - BEING WITH YOU CD	CBS MOOD 14
4	7		SIXTIES MAY 3 CD	Syga S/MG 021
5	4		A NIGHT AT THE OPERA CD	Teldec STAK 2414
6	3		JUST THE TWO OF US ★ CD	ERC/MCO 11
7	10		PRETTY WOMAN (OST) CD	EMI USA MTL 1052
8	8		FREEDOM TO PARTY - FIRST LEGAL RAVE ● CD	Real MCD/M 194
9	4		GET ON THIS! - 30 DANCE HITS VOL 1 ● CD	Teldec STAK 2402
10	NEW		THE NORTHERN BEAT CD	London BBNP 87
11	9		THE BLUES BROTHERS (OST) ★ CD	American Wax 8 30715
12	11		HOOKED ON COUNTRY CD	K 74 NE 149
13	17		THE EARTHQUAKE ALBUM ... ● CD	US & UK America MCD 1 881
14	12		MOTOWN DANCE PARTY 2 CD	Mercury E1 27783
15	15		THE CLASSIC EXPERIENCE ★ CD	EMI BMD 16
16	13		DEEP HEAT 6 - THE SIXTH SENSE ● CD	Viper 234 302
17	14		DIRTY DANCING (OST) ★★★★★ CD	K 74 NE 148
18	NEW		LOVERS FOR LOVERS VOL 3 CD	Mercury BMD 1 975
19	16		RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY ● CD	Capitol 304 708
20	19		THE PREMIERE COLLECTION ★★★★★ CD	Mercury/USA/Parade E 10713

54	52		WORD CD	Arista 110484
55	43		FEAR OF A BLACK PLANET ○ CD	Phil Snel 4428111
56	41		EVERYBODY KNOWS ● CD	Capitol CHR 1724
57	50		PACKED! ○ CD	WEA WJ 346
58	49		FLOOD ○ CD	Epic/BRT 48
59	55		THE BEST OF ROD STEWART ★★ CD	Warner Brothers WK 314
60	49		AMAROK CD	Virgin V 2446
61	53		LIVEANDIRECT ○ CD	MCA/MCG 678
62	54		THE REAL THING CD	Sire/UK London 1931541
63	NEW		WHEN THE WORLD KNOWS YOUR NAME ★★ CD	CBS 4632171
64	NEW		SLEEPING WITH THE PAST ● CD	Mercury/Phonogram 6383071
65	59		THE VOICE ● CD	Headline/Phy 8471111
66	NEW		ANYTHING FOR YOU ★★★★★ CD	Epic 4612351
67	40		THE BEST OF US40 VOL 1 ★★ CD	Virgin UBT 1
68	NEW		LET LOVE RULE CD	Virgin America 924P 18
69	64		TATTOED MILLIONAIRE ○ CD	EMI DMC 574
70	68		HELLO I MUST BE GOING! ★★ CD	Virgin ORJ 02 73
71	46		1234 CD	Virgin V 2425
72	63		MISSING - PRESUMED HAVING A GOOD TIME ● CD	Virgin Phonogram 8426111
73	NEW		HAPPINESS ○ CD	Epic 4612351
74	NEW		THE VERY BEST OF VAN REBROFF CD	REC 883 378
75	57		TAKE IT TO HEART CD	Mercury/Mercury America WK 285

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## KFM management fired over 'pay A&A' furor

by Bob Tyler  
TROUBLED KFM saw its remaining founding management dismissed last week by the new owners EMAP and Signal Radio. The last two members of former MD Charles Turner's "Gang of Four" departed from the station leaving it

without a programme controller and breakfast presenter.

Disappointment arose when EMAP and Signal suggested the station should broaden its musical output by playing mainstream records "such as A&A". Now departed programme controller Steve Toon fears the concept of incremental radio as being different and complementary to existing radio may now be dead: "The new KFM will attempt to take on the Manchester station K103. This was not the point of KFM or incremental radio," he says.

But acting MD Barry Mochin reports: "Toon's suggestions are outrageous. There is no one station

that we are going to compete with, KFM has its unique Promise of Performance that we must adhere to. There will be no change in output except for including a bit more familiar music in the daytime."

Toon points out that the station's local music policy is credited for breaking bands like the Charlatons, who have a current Top 40 hit, "Manchester is the most musically-aware city in Europe at the moment. Just look at the charts. All those local bands have been on our turntables either as white labels or demos."

Anyone at Factory Records will tell you what this station has done for the industry."

## Bungled launch spurs Spectrum's costs claim

SPECTRUM RADIO is considering seeking compensation from the IBA over wasted marketing costs of £200,000 spent on promotion of the original frequency, now used by Radio Caroline. The station had to postpone its June 1 launch as its signal was inaudible across its proposed coverage area — it still has no firm opening date.

An IBA spokesman confirmed that the question of compensation has been raised but said it is a matter for discussion by the IBA and Spectrum only.

Spectrum had to broadcast on the same frequency as Radio Caroline, and although it has now been allocated a new, secondary frequency so it can open soon on

a clear channel, it is continuing to broadcast on the existing wave band. This adds credence to the belief that the station may have been used by the authorities to compromise Radio Caroline into closing down or moving frequency, a suggestion that the IBA refuses to be drawn on.

Programme controller Keith Belcher says: "I didn't think it would be a problem; I thought that Caroline would move once we started our test transmissions." He says that he has re-defined the station as an international music station — not just a multi-ethnic station — and his plans may surprise the record and radio industries when Spectrum finally opens.



## Word up

THE WORD is out. The Word is Channel Four's new up-to-the-minute series on music, film, comedy and fashion aimed at 16- to 24-year-olds to be broadcast every Friday at 6 pm starting August 24.

The series, produced by 24 Hour Productions, is host live, half pre-recorded and presented by former Sunset, KFM and Piccadilly DJ Terry Christian (pictured above). It will feature star interviews, live performances with top acts, the latest dance tracks and will join bands on tour this summer.

# A I R W A V E S

● THE NATWEST Live Action Concert Series returns for the third year starting June 15. The 13-week series, compiled by Capital Radio and Univer Broadcasting, will be presented by Capitol's Richard Allison and include acts like The Eurythmics, Erasure and Fine Young Cannibals.

The NatWest sponsorship is worth £750,000 in an integrated campaign aimed at 15- to 24-year-olds and will be carried by 23 radio stations.

● THE MADONNA Rockumentary — a whole weekend of Madonna on MTV — will be broadcast on July 28 and 29. The show includes exclusive performance footage and interview clips recorded around the world at different points in her career.

● THE SUCCESS of BBC's PTE sessions has spurred Ireland's RTE to release The Fanning Sessions covering more than 10 years of music. Although a date has yet to be announced, there is little doubt that interest in the series will be considerable both in Ireland and

overseas.

Acts who have recorded in RTE's studios for the Dave Fanning Rock Show (now presenter of Channel Four's Rock Steady) include early U2, Phil Lynott, Hollis Brown, The 4 of Us, Something Happens!, A House, The Black Velvet Band, Colly White, and Thee Amazing Colossal Man.

● BOB GELDOF and his band are to record a session for Horizon Radio this week, with Stuart Adamson of Big Country scheduled for the near future.

Horizon's head of music Clive Dickens says there is "a strong possibility" that Dave A. Stewart of Eurythmics will also visit RT Productions in Rusden, the 16-track studio used by the Milton Keynes station, whose sessions have been gaining critical acclaim from major labels.

● GLR HAS teamed up with London's Borderline Club to record a series of concerts featuring new and established acts for broadcast later this year. The station has yet to decide which acts it will feature.



BOB GELDOF: Horizon Radio session

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

		RADIO 1 21-25 A' LIST 16-20 B' LIST	RADIO 1 21-25 A' LIST 16-20 B' LIST	REGIONAL 16-20 A' LIST 16-20 B' LIST	LAST WEEK		
AFERS THE GOLF TO	4th-8	—	—	—	24	13	35
A CERTAIN RATIO Won't Stop Loving You	—	—	—	—	—	—	—
ADAMSKI Kite	MCA	19	18	A	28	30	2
ADVENTURES OF STEVE V Dirty Cash	Mercury	16	10	A	28	26	5
AN EMOTIONAL FISH Gibraltar	East West	13	—	—	7	—	—
BELOVE I'm Back They Fall Rose	Atlantic	—	—	—	11	—	—
BELOVED The Long After Time	East West	8	4	—	—	—	—
BETTY BOO Don't Die	Rhysan King	18	11	A	26	25	63
BLACK BOX Everybody	De Construction	6	11	B	35	35	16
BLUE FEAR Naked In The Rain	Big Life	12	8	B	3	—	—
BLUES BROTHERS The Soul Man	Atlantic	—	—	—	16	—	—
BROWN LOBBY The Magnificent	MCA	6	—	—	25	14	—
BROWN D'S SHARPE The Master Plan	Mir	6	4	—	12	12	43
CALLOWAY I Wanna Be Rich	Epic	—	—	—	26	21	—
CARISLE BELINDA In Your Face	Virgin	—	—	—	33	41	41
CHARLES THE ONLY ONE YOU KNOW Situation Two	16	13	A	28	10	—	—
CHILD JANE Don't Wanna Fall In Love	Warner Bros	20	21	A	44	42	22
CHIMES THE 583 Haven I Found What Do I	CBS	17	21	A	43	46	9
CLIMIE FISHER It's Not Supposed To Be That Way	EMI	—	—	—	27	24	77
COCKER JOE What Are You Doing	Capitol	4	—	—	17	14	—
DAMNING RUSS Toy Machine	Epic	—	—	—	23	22	86
DATCHLER CLEAR Coast Of Dreams	Virgin	—	—	—	14	—	—
DELAMATE Home Away Jimmy Blue	ARM	6	6	—	25	—	—
DONOVAN JASON Another Night	PWL	24	—	—	27	—	—
DON PARLO'S ANIMALS Verses	Ramsey	7	8	—	29	29	4
EARLE STEVE & THE DUKES The Other Kind	MCA	4	—	—	—	—	—
ENERGY ORCHARD King Of Kings	MCA	7	—	—	14	—	—
ENGLAND NEW ORDER World In Us	Factory/MCA	20	20	A	38	37	1
ERASURE Sex	Mute	29	29	A	44	44	11
ESTEFAN GLORIA Cus Both Ways	Epic	10	5	B	36	40	49
FRAZIER CHORUS Cool	Virgin	6	10	—	34	29	56
FUZZBOY Your Last My Gosh	WEA	6	4	B	16	16	—
GELDOF BOB The Great Song Of Indefinite Mercy	7	—	—	—	—	—	—
GILBEY JOHN What Love Is It Beyond Me Construction	—	—	—	—	16	—	—
HAPPY MONDAY'S Letters	Factory	—	—	—	12	—	—
HIS LATEST FLAME Amante Blue	London	—	—	—	12	—	—
ICKLE WORKS Intimate Sil Hearts	Epic	—	—	—	13	13	—
JACKSON CHAD Face The Drummer	Big Waves	14	7	B	28	22	3
JONON, LEOA Sufferica	Rockwell	17	7	B	20	47	23
JONAS DAHL Don't Wanna Be A Wall	CAS	6	6	—	27	23	23
LISSANDRA BURNETT	ARM	4	—	—	13	—	—
LITERAND BENJAMIN	—	—	—	—	13	—	—
LONDON BOYS Out Of Love	Teldec	—	—	—	14	—	—
LOUIS LOUISA In The Last Of January	—	—	—	—	14	—	—
LYNNE JEFF Every Little Thing	Napalm	—	—	—	14	—	—
MAGGIE ROSS TRACTY Young You	Debut	8	5	B	11	11	58
MELACHOLY CRASH	—	—	—	—	23	—	—
MC HAMMER I Can't Touch This	Capitol	4	7	—	—	—	—
MC TUNES VS BB STAFF The Only One	ZTT	—	—	—	11	—	—
MINOGUE Kylie Being The Devil You Know	PWL	15	19	A	35	42	6
MISSION The Sex The Music	Mercury	—	—	—	16	12	53
MICKY BURTLES Lay Me Down	—	6	5	B	—	—	—
MIKE FOOD And That's Before Me Too	Tangible	5	—	—	—	—	—
MILES ALANNAH Love Is	—	—	—	—	31	27	—
MYLES ANDERSON The Black Day By Day	CBS	—	4	—	37	14	—
NO SWEAT Tear Down The Walls	London	5	—	—	—	—	—
NOTTING HILLBILLES Will You Miss Me	Vertigo	—	—	—	15	—	—
PAVARTOYI I Wanna Dance	Decca	4	—	—	—	—	—
PAT BENTON The Heaven On	WEA	8	7	B	28	27	81
PRESLEY MARY Love To Love	—	—	—	—	21	18	15
RAILWAY CHILDREN Haven Stop	Virgin	7	6	—	19	21	67
RAITZ BONNIE Thing Called Love	Capitol	4	—	—	15	20	—
ROBERTS I Wanna Be Like You	Capitol	18	6	—	45	40	21
ROCKY HORROR PICTURE SHOW SQUAD Sing In With Friends	—	—	—	—	6	—	—
SEVEN SONS W/S A Sound	Parade	4	4	—	19	16	11
SMAP Over My Head	Arctic	—	—	—	24	17	—
SPRINGFIELD DUSTY Accidents	Parlophone	20	11	A	43	40	58
STEPHENSON, MARTIN Establishment	London	—	—	—	11	11	—
TALK TALK In My Life	Parlophone	7	7	—	38	37	13
TINA TURNER & GEORGE BROWN	Elektra	7	8	—	28	32	87
TOOT & TONITONE Oakland Sender	—	4	—	—	24	17	—
TOUCH OF SOUL We Got The Love	Capitol	6	7	B	3	8	—
TRUCKER JUNIOR Don't Let	—	12	11	A	10	12	59
WALSH MAUREEN Thinking Of You	Ukiah	5	—	—	24	11	—
WALKER HAD I Told You A Rolling Stone	Mercury	17	20	A	33	34	72
WENIG & KUSA Strong Opinions	Virgin	—	—	—	11	—	—
WIGGS Kim Page	MCA	7	—	—	24	13	—
WILSON PHILLIPS Hold On	SBS	15	9	A	47	46	—
WORLD PARTY For The Making In The Sun	—	7	5	B	24	32	12
YAZOO The Only One	Big Life	11	—	—	35	26	22
ZAZZ One True Love For Another	—	—	—	—	14	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Lynne Farrow on 01 583 919 263. Records are eligible for the grid if they are on the current Radio 1 playlist, or hit 40 or more spots on Radio 1 that week as monitored by Radio 1's Romeo computer or a CD featured on 11 or more current Radio 1 playlists (A & B lists).

**David Davies talks to the Hereward Radio duo who are currently shaking up the local radio scene**

# Cambridge double-act who give Radio One a run for its money

**A**LL WE'RE doing is what everyone has been saying. Radio One should have been doing for years," says Mick Meadows. "It's great for us because we stand out, but it would be better for music in this country if we were not unique."

Mick Meadows and Sarah-Jane ("my surname's not important") are a weekday (6.30-9pm) double-act on Hereward Radio and CNFM 103, Cambridge, who attract more than double Radio One's audience in their area. Unusually, their success has come from playing mainly independent music rather than the dance music that seems to dominate everywhere else: The Happy Mondays follow Fat Lady Sings follow Adam Ant.

**'We're not doing this to be famous. We're in it for the music. Our job is to inform'**

Whereas Radio One's double-headers tend to be male-dominated with the woman as more assistants, Mick and Sarah-Jane are determinedly equal. While the show is far from being po-faced, they avoid the vaudeville innuendo that certain radio presenters seem to enjoy so much.

"We're not doing this to be famous," insists Sarah-Jane. "We're in it for the music. Our job is to inform." Such hyperbole is firmly supported by their work. There is an endless stream of information between records and the pair have worked long hours to establish a range of regular features. Monday is interview day when they tackle anyone from Phil Collins to Jesus Jones, and on Wednesdays they broadcast acoustic sessions from the likes of All About Eve.

Not that everything is sweetness and light. A fifty-fifty partnership is one that argues, one that gets fits of giggles on air and one that oc-

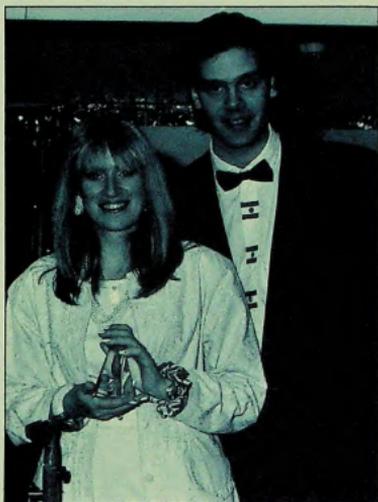
asionally makes technical mistakes. The pair's skill lies in smoothing these problems into a show whose enthusiasm is infectious.

"There is nothing like getting the new album from a band you love," gushes Mick. "It's the best thing in the world. We've done some television but it's just not the same really, because you can't play records. There's not the same buzz."

The two were thrown together at Reading Radio 212 nearly three years ago. When they left for Hereward Radio they were able to demand total control over their programme. They want to take the package on to national radio, which will inevitably require some compromise, but they're confident enough to stick out for what they want. "Separately we may be fairly average," says Mick, "but together we're a show that works."

"The only stumbling block," says Sarah-Jane, "is that sometimes, because there are two of us, people only want to pay us half as much." It seems unlikely that will be enough to hold them back. Already, mutterings have been heard at Radio One. Their presence there could only be for the better. If nothing else, they are both still on the right side of 30.

**'Separately we may be fairly average, but together we're a show that works'**



MICK MEADOWS and Sarah-Jane: a fifty-fifty partnership is not all sweetness and light. It is one which argues, one that gets fits of giggles on air and occasionally makes technical errors

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

### **RADIO 96.6 KILKENNY FM**

LAUNCHED IN October 1989 and located 70 miles from Dublin, Radio Kilkenny is already one of Ireland's most successful community stations. Although its franchise area has a population of just 73,500 people, the station's geographical position gives it a spread that exposes its signal to 690,000 within a 40-mile radius in the south-east of Ireland.

To maximise its potential in the area and to provide its listeners with a high level of local information, Radio Kilkenny employs 15 regional correspondents who each provide twice weekly reports in addition to live on-the-spot reports.

According to station general manager Pat Kennedy, Radio Kilkenny sees itself in competition with national stations like RTE and Century for listenership, and in competition with the local press for advertising revenue. In a survey conducted earlier this year by the Independent Radio and Television Commission (IRTC), 35 per cent of those within its signal area had listened to Radio Kilkenny on at least three of the five survey days involved.

### **PROGRAMMING**

Broadcasting 17 hours per day, RK's programming policy is broadly divided into three categories. From 7am to 7am local news and information is found "in a bed of pop, MOR, country and AOR". From 7pm to 9pm specialist programmes are featured, then from 9pm to midnight, pop and rock rule the airwaves. Top 40 and singles generally comprise a considerable amount of the music content, but albums are featured heavily, receiving no less than five-and-a-half hours of airtime on Saturday alone. Jazz is allotted one hour per week, at 8pm on Tuesdays. Although the legal requirement for news and current affairs is 20 per cent of programming, a recent survey by the IRTC revealed Radio Kilkenny's quotient to be 28.7 per cent. Outside broadcasts from locations throughout its catchment area are also highly popular with listeners.

### **PRESENTERS**

Radio Kilkenny's aim is "to have strong on-air personalities, not DJs, who have professional deliveries and voices and at the same time sound natural". Given the amount of mid-Atlantic accents proliferating from more pop-orientated stations, this can only be a good sign!



PAT KENNEDY: 'We're more of an MOR station'

### **THE INDUSTRY**

As a former promotions man with PolyGram in Dublin, Kennedy has arguably a slight advantage over his competitors and other local stations when it comes to dealing with the industry. "Initially," he says, "the local Irish companies were the most positive, but the multinationals (CBS, WEA, etc) are now improving. We're more of an MOR station in music terms and so when an album or other format is supplied to us it has a potentially long life, being used and filed for re-use."

PAUL O'MAHONY

## R E V I E W

**THE BIG DAY:** Channel Four, Sunday June 3, A Live Shot Production.

Well it must have been a big day because the rain stayed away for most of this marathon gig in aid of Glasgow's homeless. Featuring a real mix of predominantly Scottish acts, a number of stages around the city were utilised for the purpose of providing free entertainment for more than 200,000 people.

It must have been fun to be there, but the TV version failed to do it much justice. Things started well with lots of good graphics and a pleasant, if a little cheerless, intro theme. The afternoon programme was four hours long and featured Hothouse Flowers, Nancy Griffiths and Texas, among others.

The idea seemed to be that live footage would be interspersed with mini-features on the cultures

of Glasgow and the homeless problem, but in reality this only meant that just as an artist was getting into a song, the cameras would either switch to another stage or a pre-recorded feature. Most of the groups were seen for no more than two songs, with poor old Slide only getting half a song's airtime. With no commentary either and lots of silent footage of people walking in the streets, it wasn't long before the whole thing became rather tedious.

Part two of the programme, in the evening, was a more polished affair with both commentary and longer performances by artists. Big Country, Hue and Cry and Deacon Blue were perhaps the most impressive, with the homecoming of Sheryl Crow being the lowpoint of the day. Well, at least she didn't do Nine To Five...

NICK ROBINSON

# MUSIC VIDEO

Description tracks: Turnpage Dealer Price

1	2	8	<b>NEW KIDS ON THE BLOCK: Hangin' Tough</b>	CWV Live/50min/£6.95	493002
2	1	3	<b>SIMPLE MINDS: Verona</b>	Virgin Live/4 tracks/1hr 30min/£8.34	VD 610
3	NEW	4	<b>MORRISEY: Hulmerist</b>	PMI MVP 99 1218.3	
4	4	4	<b>GLORIA ESTEFAN: Evolution</b>	CWV Compilation/1hr 14min/£9.04	493032
5	5	32	<b>PHIL COLLINS: Singles Collection</b>	Virgin Compilation/14 tracks/55min/£6.95	VD 594
6	NEW	7	<b>TALK TALK: Natural History</b>	PMI MVP 99 1219.3	
7	8	11	<b>KYLIE MINOGUE: On The Go...Live</b>	Video Collection Live/56min/£6.95	VC 4093
8	6	11	<b>THE CARPENTERS: Only Yesterday</b>	Channel 5 Compilation/1hr 25min/£6.95	AMV 847
9	7	4	<b>BIG COUNTRY: Greatest Hits</b>	Channel 5/PMV Compilation/50min/£6.95	CV1/0622
10	9	7	<b>LUCIANO PAVAROTTI</b>	Music Club/Video Col Live/1hr 17min/£3.47	MC 2003
11	8	15	<b>UB40: Labour Of Love II</b>	Virgin Compilation/14 tracks/1hr/£9.95	VD 647
12	13	11	<b>ROXY MUSIC: Total Recall</b>	Virgin Compilation/18 tracks/1hr 30min/£6.95	VD 649
13	10	9	<b>DANIEL O'DONNELL: TV Favourites</b>	Ritz Compilation/17 tracks/50min/£6.95	RITZ 0002
14	1	1	<b>PINK FLLOYD: The Wall</b>	PMV/Channel 5 Compilation/1hr 30min/£6.95	CV1/0622
15	17	5	<b>NOW THAT'S...MUSIC VIDEO 17</b>	PMI/Virgin/PMV Compilation/16 tracks/1hr/£3.50	MT 08/62
16	20	3	<b>BEE GEES: One For All Tour Vol. 2</b>	Video Collection Live/1hr/£3.95	VC 4092
17	19	4	<b>DANIEL O'DONNELL: Thoughts Of Home</b>	Telstar Live/1hr/£3.95	TVE 1007
18	15	4	<b>EURHYTHMICS: We Two Are One Too</b>	BMG Compilation/13 tracks/52min/£6.95	730 349
19	1	4	<b>UB40: Best Of UB40</b>	Virgin Compilation/1hr/£6.95	VD 246
20	1	4	<b>BEE GEES: One For All Tour Vol. 1</b>	Video Collection Live/1hr/£3.95	VC 4091

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# MUSIC VIDEO

## Kenpin puts best foot forward

by Selina Webb

IN ITALY, opera and football are inextricably linked. Like beautiful women and a good pasta, both are priorities in many a latin heart. So it is no surprise that the BBC has chosen Luciano Pavarotti's rendition of Nessun Dorma to back its trailer for Grandstand's World Cup coverage.

The trailer has proved timely for Castle Music Pictures which has acquired the world video rights to a unique event combining the two great Italian passions.

On May 27, at Palatuzsardi in Milan, Pavarotti performed a two-hour gala concert of operatic arias and Neopolitan songs to herald the 1990 World Cup. In the interval, an award ceremony was held to honour 13 footballing heroes from each of the World Cup finals from 1930 to 1986. Those receiving medals included the 82-year-old Emilio Recoba — a soccer hero back in 1930 — the great Pele, England's own Bobby Charlton and Diego Maradona. Castle is releasing two tapes: one of the concert and a second World Cup retrospective featuring the award ceremony footage.

The deal was struck with the Italian television company RAI TV at this year's MIP trade fair, according to Castle Music Pictures MD Geoff Kempin. He reports that the Pavarotti concert tape has been turned around for June 15 release, following some subtle editing to



Geoff Kempin. 'When you're a major, picking up the video for someone else's artist can cause difficulties, but being independent you find yourself in a better negotiating position.'

lighten up the live TV broadcast. Pavarotti's six encores on the night — which included Nessun Dorma and O Sole Mio (the Cornetto song) — came as an added bonus for Castle, which is pulling the tape out with a £10.43 dealer price.

"I fell throughout that it was a terrific performance that he was putting in, and he was always liable to have encores," says Kempin. "But it was fantastic to see him launch into those 'greatest hits' one after another. The audience responded with massive enthusiasm and the smile on Pavarotti's face showed he was enjoying himself, too."

The Pavarotti tape is Castle Music Picture's first release. Kempin — formerly managing director at PMV and, before that, PMI — stresses that future projects will cover the whole musical spectrum.

"Pavarotti is from the classical arena, but he's the most popular tenor in the world. I like the notion of crossing classical into a wider audience and we have a strong advertising campaign lined up to achieve this," he says.

"Of course the World Cup theme being Nessun Dorma does help the crossover of this project. It is obviously very fortunate for us that the BBC Grandstand trailer is on every night with Pavarotti singing over the footballers!"

Kempin intends sticking his product to make the connection with the trailer — something he wouldn't do, he says, if he was aiming at the usual classical market.

Future projects for CMP include a live video covering the Knebworth charity concert and a Live Legends series featuring new footage of such artists as Uriah Heep, The Buzzcocks and Dr Feel-

good. There will also be tie-ins with Castle's music operation, the first of which is a Saxon longform shoot which will also generate an album.

Kempin says his role at Castle will involve being "much closer to the ground with the actual UK marketing" than his experience at PMV and PMI.

"Castle is well positioned as an independent to put a lot of effort into all kinds of music video product," he says. "When you're with a major, picking up the video for someone else's artist can cause difficulties, but being independent you find yourself in a better negotiating position. That helped us get the Knebworth rights, along with our strong marketing."

Kempin also intends turning Castle Music Pictures into a music video company on a par with PMV and PMI — "achieving very substantial sales with a regular flow of releases".

"It's good for the music video industry to have aggressive marketing from a number of different companies, because it's important that music video holds its own against children's and movie sell through," he says.

PAVAROTTI'S GALA performance in Milan available through CMP



**'I like the idea of crossing classical into a wider audience, and we have a strong advertising campaign lined up to achieve this'**

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**Fiona Matthias on an expanding sector of the video duplicating industry which demands rapid turnaround and a wide range of formats**

# Short run promos keep duplicators on their toes

**V**IDEO DUPLICATION is a speedy business. A tape comes in and, sometimes within 15 minutes, it is on its way — duped, checked and labelled — to anywhere around the world. Tightly delivered and deadlines "yesterday" are the name in the music game.

No post-production area pays greater attention to record companies' demands than duplication for broadcast transmission as failure to deliver for a particular TV slot could seriously damage the chances of a single on its path through the marketing jungle (and seriously undermine the standing of the record company with the broadcaster). Duplication is also one area of post-production far from on the wane.

For a company like TVP Videodubbing the music business represents an ever-increasing client base. Now 20 per cent of its business is wrapped up in music video duplication and standards conversion. Managing director Paul Routh admits that most of his work is for independent labels. But with much of the dance music coming from these indie, recently he was able to spot 14 singles out of the top 20 which had passed through TVP's doors.

Promo duplication for broadcast is not about high-volume runs. Routh deals with orders from one to 500, but is often just producing enough to get around the independent TV stations, or even a single copy for a one-off transmission.

Holding masters in an extensive library becomes important at this level. As standard practice, TVP like many others, retains masters for two years, if not longer for some of the worldwide hits. As Routh points out: "There's always that time when The Bitch Song takes off in Outer Mongolia." A good rapport between duplicator and record company also adds to quick completion for the TV ad or sudden re-release.

Much of the traffic in music video production is between the US and UK, and consequently between transmission standards NTSC and PAL. Here, standards conversion represents a substantial part of post-production involvement with music video. With an ever-present trend for the grumpy and shoddy, technique is also an important part of the picture. TVP, directly targeting the promo market, has added a Super 8 gate to its Marconi telecine to meet the demand.

On the other side of the equation are the broadcasters demanding one-inch copies for transmission. An element of choice is, however, entering the transmission format debate. Channel Four and British Satellite Broadcasting both accept Betacam SP. ITV's The Chart Show also recently announced a changeover to the component format. But Routh anticipates further developments with the growing interest in D1 and the transmission format D2. Already, he claims, major American companies are transferring whole catalogues to D1 and D2. And applied in the UK? "Central TV goes D2 we'll see change," he says.

Most of the top-end duplicators are capable of producing D2 copies. Routh looks forward to using his D2 capability for a future American client. The addition of such a client would double the percentage of TVP's work dedicated to music video. And it would mean transferring 2,500 titles from one-inch to D2.

Currently the use of the digital format D1 has been reserved for top-end producers mainly in the commercials' field. Unlike D2, D1 is high-cost, and Routh feels that it is currently "unaffordable" for the indie. But as more work follows the digital route he feels that they will soon end up using it. (Regarding cost, D2 and Beta SP compare favourably with few differences.)

Whether duplication is on Beta SP, digital or one-inch, quality is a high priority in the broadcast



TVP's CATHERINE Povey, Roger Harlow and Robert Delicata: 20 per cent of their business is wrapped up in music video duplication and standard conversion

world. Maintaining the use of high-grade tape is the easiest way of setting a quality threshold. But it is audio which is the contentious point for a music product. Paul Gooderham of Elmag, a comparatively new and medium-sized outfit, claims that audio quality is best on one-inch and that Betacam SP is "second to this". His quality-control originates in the choice of machinery: industrial Panasonics, "compatible with music-type programming" because of the stereo hi-fi.

But his is not an individual advantage. Richard Nardi, another newcomer with only two-and-a-half months of operation behind his company Dubbs, has invested in JVC three-in-one machines with hi-fi audio and longitudinal tracks. Nardi extols the virtues of Betacam SP with its four audio channels. To support his theory he claims "that is one of our bottle-neck areas". "The easiest bit is the audio duplicating," he continues. "The time is really taken up in quality-con-

trol." (Nardi has been surprised at the amount of music work that has crossed the threshold since Dubbs opened for business, and he hopes to see it increase further with the operations of such channels as BS8's Power Station.)

For Nardi, Gooderham and Routh, checking and double checking is essential to maintaining reputations. Unlike the bulk of sell through duplicators who tend to check between one and 10 per cent of the product as it exits the process, these specialists are looking at the beginning, middle and end of each and every copy.

The recording process is monitored from start to finish by broadcast-trained staff. These technicians may not have particular views on the merits of the music business but they do not know the expectations of the broadcaster. And sometimes these expectations have to be met incredibly swiftly. Routh often produces copy for The Chart Show from an order arriving on Friday for a Saturday transmission, with little room for error.

The Chart Show preference for Betacam SP, according to the video duplicator Vanderquest, has had a profound impact on the way material is being handled. It also

signals the inevitable move forward to digital technology. Like TVP, Vanderquest is ensuring that it will be capable of meeting the demand in this area, by looking seriously at D2 machinery.

Apart from fast turnaround, which duplicators particularly in London are geared up for, some have a more specialist role to play. Vanderquest dealt with the worldwide distribution of the Band Aid concerts one and two just 24 hours after shooting. TVP currently handles all of MTV's work that moves backwards and forwards across the Atlantic. Copies of shows compiled in the US are received in the UK, transferred into PAL, re-edited and are ready for transmission on Betacam within days of original receipt.

Recently, MTV bought up 52 hours of Saturday Night Live which has been doctored at TVP. Having worked for the satellite broadcaster for 18 months Routh now feels that the work has become "second nature".

And his attitude to the rest of the music business reflects the opinion of many of the industry's facilitators: "It's a good business to be working in. It's very quick, and, they know what they want."



NICK MAINGAY of Vanderquest: meeting demands for digital duplication

**Your guide to the UK's top duplicators. Rosie Horide surveys their capacities and facilities**

# Real-time round-up

## TECHNICOLOR

OVER THE last couple of years a new force in video duplication has emerged. Two of the bigger companies, CBS/Fox Video Duplication and Tapetech, were bought out by Carlton Communications and merged into one unit called Technicolor. This company was housed in new premises at Wembley, with the old CBS/Fox plant used as a distribution centre. Since that takeover, Technicolor has become very successful, and is now one of the top two video duplicators in the UK.

Sales and marketing director Richard Gray says that Technicolor's annual capacity is now around 25m units, with that split approximately into 70 per cent sell through hires, 25 per cent rental product and five per cent corporate work. The company doesn't have high-speed capacity at present, and Gray says they are constantly evaluating the available systems to see whether they should consider installing one in the future. However, Technicolor does have a sister company, formerly High Speed Video in Holland, which was one of the first compan-

ies to install high speed duplication and still does work for many UK companies.

Gray says that quality is a priority to Technicolor: it uses the best JVC and Panasonic industrial machines, as well as winding all its own high-grade tape stock.

The company has many major music and video clients, including CBS/Fox, BBC Video, CBS Records, PMI, WEA Music and Virgin. It has been responsible for duplicating many current music video hits like Phil Collins' *The Singles Collection* and the *New Kids On The Block* tape.

Gray adds that while the company is constantly looking to improve its performance and expand into other markets (especially Europe) it is still willing to service small clients and offer them the same high quality product as the large companies.

● **Technicolor Videocassette (UK) Ltd, Northfield Industrial Estate, Bessford Avenue, Wembley, Middle HA9 1NW. 081-900 1122. Contact: Richard Gray.**

## VDC

VDC is another company to have undergone changes recently: now in the premises which once housed its defunct Slough-based subsidiary

Swift Video Facilities. VDC is planning to move in August to extensive new premises in South Way, Wembley.

This duplicator says it is committed to high speed, and already has 10 Sony Sprinters, with another 20 being installed at the new plant at the end of July. It also plans to expand its real time machines from 700 to 1,000.

VDC director Sanjay Mohindra says that he believes high-speed is the only way forward — his current Sprinters are being used to full capacity round-the-clock and he's sure the new ones will be too. Having invested more than £5m in equipment and buildings, Mohindra reckons the new building will confirm VDC's position as a leader among the few independent companies left in the video duplication market. He says his new plant will be ideal for music "because the Sprinter can produce excellent consistent copies with hi-fi sound time after time."

● **VDC, Unit 8, Banbury Ave, Slough Trading Estate, Slough SL1 4LH. (0753) 25142 until August. Contact: Sanjay Mohindra.**

## VIDEO FACILITIES

Video Facilities Limited is a fairly new arrival on the scene, having

only started in February 1989. It's run by Harry Carmichael, who set up both VDC and Rental before getting "fed up with starting companies for other people" and setting up his own. The company currently has 2,500 to 3,000 machines, having started with just 1,200. In its 40,000 sq ft plant there is also a multi-format full broadcast edit suite. Currently the plant has an annual capacity of around 8m units, and Carmichael says he has no plant at present to install high-speed duplication. He aims to provide a complete service for clients, from editing to the finished cassette. He says he's very confident for the future and that VFL will continue to grow.

● **Video Facilities Ltd, Building 250, GEC Estate, East Lane, Wembley HA9 7PG. 081-908 5255. Contact: Harry Carmichael.**

## ELMAG

Elmag is one of the newer duplication companies, founded in 1987. It has built up its plant until it now has around 1,000 real time machines, and an annual capacity of 4.5m units. The company currently has a Sprinter installed to evaluate during the "quieter" summer period, and will then decide on future expansion based on its performance. Elmag has a highly automated

BANKS OF pro-standard, hi-fi, triple-deck

process, with a lot of emphasis on quality, and says it is one of the few independent companies which offers good hi-fi duplication. The company is looking to expand its customer base, and is currently offering "new client incentives." It plans further expansion in capacity by the end of the year.

● **Elmag, Unit B, Caxton Court, Porters Wood, St Albans, Herts AL3 6PB. (0727) 36464. Contact: Paul Gooderham.**

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# VANDERQUEST



Recorders at JVC's Wimbledon plant

It was one of the first to commit to high-speed duplication for a variety of reasons. Sales and marketing director Andrew Bourne explains: "It is the perfect way to odd capacity quickly, and is a very cost effective system. Just the difference in space taken up by Sprinters and the equivalent number of real time machines makes installing high-speed a great advantage."

He admits that at first there were worries about the quality of high-speed duplication, but says that Sony has made so many improvements that these copies are now "cloning real-time ones."

Rank has also spent a considerable sum recently developing and automating its distribution plant, even helping to develop new equipment for the purpose.

Bourne says that Rank is constantly considering plans to expand, both here and in Europe. He feels that it is important to have local plants in the growing European markets, and to that end is planning to open the first one, at Wilstait in West Germany, on August 1. Other countries will be considered as their markets increase.

As for the UK is concerned, if the market continues to grow as predicted, Rank may outgrow its current site — but plans for future expansion have yet to be finalised. Bourne says that one certain thing is that Rank will continue to do everything needed to remain the biggest and best.

● Rank Video Services Ltd, Phoenix Park, Great West Road, Brentford, Middx TW9 9PL. 081-568 4311. Contact: Andrew Bourne.

## FPA

Fraser Peacock is among the largest of the UK's video duplicators, with clients ranging from MGM/UA and EV through to sell through specialist Channel 5. The company offers a mix of hardware that includes Sony Sprinters for large volume, high-speed work, while for shorter runs it has "state of the art" JVC professional standard triple deck slave recorders which give the equivalent of 5,000 slave machines.

FPA has invested £2.5m this year in new technology including a "clean room" to hospital standards to house the high-speed machines. Total capacity is now around 15m per annum, more than double 1985's capacity.

● Fraser Peacock Association, 2 Endeavour Way, Durnford Road Industrial Estate, London SW19 8UH. 081-946 5388. Contact: Mike Carey.

## STRAND

Strand Magnetics is a sister company of Video Collection International. And since the management buy-out from Prestwich Holdings has gone from strength to strength until it is now one of the UK's leading video duplicators. At its Dorset plant it currently has around 3,500 real-time machines, which will have increased to 5,500 by the summer.

This will give the company an annual capacity of around 20m units. Strand is also proud of being one of the leading video cassette wind-

ers in the UK, and one of the few licensed by JVC.

At present, Strand has no plans to introduce high-speed duplication; the company's Brian Atkinson says it is not yet satisfied as to the quality and economic viability of the system. However they will continue to consider it.

Strand has many major clients, including Video Collection. Atkinson says it is constantly considering methods of expansion, and will continue to strive to give the best possible service to its clients.

● Strand Magnetics Ltd, Unit 70/71, Condon Close, Woolsbridge Industrial Park, Three Laggard Cross, Wimborne, Dorset BH2 6BU (0202) 823421. Contact: Brian Atkinson.

## DOUBLEVISION

Doublevision specialises in master duplication for pop promos and long form music videos for broadcast. Following a £1m refit it can now offer two multi-format edit suites with digital effects and some digital editing capacity. Using the latest broadcast-quality equipment to provide one-inch copies, D1 U-matic copies and VHS copies plus digital audio or separate sound with high quality control and fast turn around, the company says it provides a complete service for all post production duplication requirements.

● Doublevision, Grafton House, Golden Square, London W1R 3AD. 071-439 7138. Contact: Alison Smalley and Jenny Fogarty.

## HUMPHRIES

Humphries is one of the longer-established video duplication companies, and is a specialist in the corporate and broadcast music market. It has several specialist music clients, and apart from VHS also undertakes work in both Secam and NTSC formats.

At present the company has around 800 real-time machines, and no present plans to go for high-speed duplication, although it will continue to consider the system.

On June 1 Humphries opened a Manchester sales office, staffed by Moira Collins, who can be reached on (06225) 619732.

● Humphries Video Services, Unit 2, The Willows Business Centre, 17 Willow Lane, Mitcham, Surrey CR4 4NK. 081-648 6111. Contact: David Brown. Also London sales office 071-636 3636. Contact: Martin Rogers, Ron Suter, Grigor Stewart.

## VIDEOPRINT

VideoPrint is on the brink of a major expansion which it believes will make it "the second largest video duplicator in the country". In August it opens an 86,000 sq ft plant in Ipswich, to house 30 Sony Sprinters.

This, in addition to its 49,000 sq ft Battersea plant with its 1,800 real time machines and 10 Sprinters, will bring the company's annual capacity up to around 24m units per annum. It also believes that its Ipswich plant will be the first high-speed only plant in Europe. VideoPrint will also have Secam and NTSC capacity.

VideoPrint cites an impressive client list including Palace, BMG Virgin, Castle Communications and Island. Business development director Simon Knight says that he sees continuing growth in business both here and in Europe which will continue to justify the company's expansion.

● VideoPrint Ltd, 250 York Road, Battersea, London SW11 5SL. 071-924 1333. Contact: Simon Knight.

## RANK

Rank Video Services is largely acknowledged as the leading UK video duplication company. At its four-year-old premises in west London it houses more than 6,500 real time machines and 36 Sony Sprinters. These give it an annual capacity of over 30m.

Rank boasts an impressive client list including CIC Video, Warner Home Video, RCA/Columbia, Buena Vista and New World/Transatlantic.

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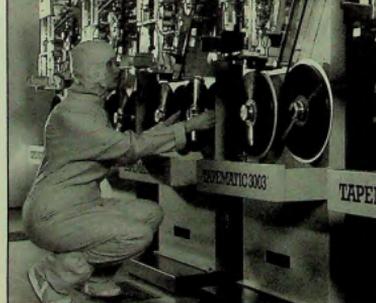


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## Business Affairs MANAGER

Picture Music International is one of the UK's leading music video companies, and a division of EMI Records. Its Business Affairs Department is responsible for negotiating and concluding production, co-production and acquisition agreements for product ranging from pop promo videos to feature films. Reporting to the Managing Director, general legal and contractual work, particularly in relation to PFI's overseas licensees and television, will be a major part of the job.

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**The groundswell of media interest in The Carpenters has triggered one of the year's most surprising chart successes for A&M.**  
**Adam Blake reports**

**T**HE DEATH of an artist has never been a bar to chart success, but rarely is it that seven years separates the death and the chart appearance.

That has been the fate of one of the year's most surprising chart successes, Karen Carpenter, the female half of the brother and sister duo, who died in February, 1983, after suffering from anorexia nervosa.

The Only Yesterday compilation is expected this week to break the 600,000-copy sales barrier, vindicating record label A&M's decision to put £400,000 behind a TV and below-the-line campaign.

A&M managing director Howard Berman claims it is the company's attitude to back catalogue which was the decisive factor. "We have always tried to exploit it creatively," he says, "and ultimately that pays enormous dividends."

But he also admits A&M has been the lucky beneficiary of growing

media interest in The Carpenters.

The story began last autumn when A&M released a limited edition boxed set of 12 compact discs containing The Carpenters' entire recorded works. Richard Carpenter came to the UK to promote the collection and appeared on Wogan.

The groundswell of interest in the duo became apparent when a women's magazine competition offering the CD boxed sets as prizes attracted 5,000 entries.

But the key event was the showing of The Karen Carpenter Story, a TV movie, on the ITV network on New Year's Eve. "That catalysed a lot of latent interest in The Carpenters and made us bring forward our plans to do a major TV album," says Berman.

The company was keen to avoid the immediate post-Christmas rush of releases and decided to hold fire until the spring. But the bandwagon had already begun to roll. The first album chart of the new year showed three Carpenters' compilations in the top 75. Love Lines, a compilation of previously unreleased material issued the previous November, re-entered at 73. Meanwhile the two chronological albums had also reappeared, 1974-1978 at 42 and 1969-1973 at 24.

The existence of these shows there was no lack of Carpenters' material in the market. And A&M had even tried repackaging them

before, through a joint venture double album with EMI six years ago. But when Only Yesterday was released on 26 March it was different in three vital ways, says Berman.

First, it collected all the duo's greatest hits on to a single LP for the first time.

Second, it was available on CD, a format which has since accounted for more than 30 per cent of sales.

And third, for the first time the whole imagery of the album rested heavily on the two Carpenters as personalities. This was vital in carrying on the momentum of the TV

movie, says Berman. "We deliberately decided to use their faces on the sleeve and promotional material," he adds. "And we based the TV ad on archive footage."

It meant that A&M was able to tap into the whole tragic imagery of the "fictional" Karen Carpenter to promote the record.

The result was astonishing. The LP charted at number five in its first week and then moved to number one for seven weeks.

Meanwhile, a video of the same name was issued by A&M and Channel 5 and that too went to the

top of the video charts.

What has now become the leg end of Karen Carpenter has long at tracted cult and sometimes tasteless interest. One underground filmmaker has produced a version of her life story in which all the character are played by Barbie dolls, reflecting one rather cynical view of the sappy California lifestyle conjured up by the Carpenters' melodies.

But whatever the interest in The Carpenters as kitsch, Berman is adamant: "We never betray the trust of our artists."

In fact, the kitsch angle is a red herring, he suggests, citing a change of heart on the part of *Time Out* and *NME* in their attitude towards the duo. "It's been the most dramatic reappraisal of an artist I can remember," he says.

Only Yesterday is at least the third major Carpenters compilation, after the two chronological collections and the double LP released with EMI. So does Berman expect to be releasing another Carpenters compilation in 1994?

"I don't know," he says. "I don't know how they will be perceived by consumers and in the TV environment. But I would like to think that there is room for further exploitation of this work."

Death clearly is no bar to continued success in the record industry.



KAREN CARPENTER: dramatic reappraisal of her talents by music press

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# Dooley's

## D I A R Y

FRUSTRATED by that lack of product out there! It's pleasing to see that the dearth is coming to an end (p1) and easy to understand the feeling of utter helplessness experienced by record companies and retailers while waiting for it to appear. The nub of the matter is that you can't actually make an artist create like any artist, after all. As PolyGram's Pete Reason says: "We're not a sausage machine." ... On the subject of PolyGram, one of the world's smaller and more exclusive clubs is former Phonogram managing directors who live in Los Angeles. David Simons' home is out there (and Dooley expects to hear more of his activities very soon) while Hein was **ner** **Ree** is working there with Hollywood Records (p1). The tall, cool Dutch one will be working from Disney's HQ for the rest of the month — in offices on Woyke Drive. Dooley merely notes — and can be contacted on 0101 B18 560 6670. His successor at Phonogram, David Chapman, should be in place before June is out. ... Entertainment UK managing director **Jonathan Weeks** now has the honour of being chairman of the Institute for Logistics and Distribution Management. ... ASCAP anxiously points out that it has an entirely neutral position on the current mechanicals debate. While some members of the Composers Joint Council may be members of ASCAP, that body does not represent ASCAP's view. ... Chryslis promotions director **Judd Lander** has had his garden besieged by paparazzi ever since the impetuous *Five Star* moved in next door but one. ...

HAS IT occurred to anybody that if **New Order** have their customary overseas success with their current single, they could drag the England World Cup squad (p1) to the top of the charts in countries the boys are competing against? "We are not selling out to EMI," says a **Rhythm King** weaned by the current crop of rumours. "We are always going to be independent." It should be noted that a company can be independent and still have a new international marketing deal with a major label. ...

**Joe Loss** may not have had as much impact on the record market as he had on the artist's heart, but he could leave us one legacy. Popular legend has it that a young **Declan McManus** used to travel on the tour bus accompanying his father who was the band leader's singer. ... Also sad to report the death of **Ivor Raymonde** at the age of 63. As a writer, he was responsible for *I Only Wanna Be With You* and his production and arrangement credits include *Billy Fury*, *Marty Wilde* and *The Walker Brothers*. ... SAW's losses in an honourable line of charity projects is the *Childline* benefit out this week. They may not be everybody's cup of tea, but Dooley reckons they've done more than their fair share for good causes. ... Surely it's not the **Rick Blaskey** (EMI) behind *Daver Records*' torturous *Oh No, Not Football* single by **Goal!** ...



OUR MAGAZINE: Executives from Zigzag magazine and our Price list toast the launch of the new life.



POI, WHAT A show: CBS artists Poi Dog Pondering make an appearance at HMV Oxford Circus.



A PRESSIE from Freddie: The 852's Fred Schneider presents Radio One with gold discs for the group's Cosmic Thing album.



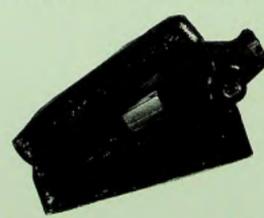
RENEWED EDITION: The original members of *New Edition* — including Bobby Brown — are reunited in Birmingham.

# D I A R Y



PLATINUM FOR blue: IRS artists *Yes* receive a platinum disc for their writing credit for *Cliff Richard's* *Clear Blue Skies*.

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## Back tracking

**Record Retailer, 17 June 1965**  
The Warner Bros label switches UK distribution from **Decca** to **Pye**. ... Dealers are incensed by **Time-Life** ads for an eight-LP DG boxed set of **Beethoven** symphonies on sale by mail order at eight guineas, but 15 guineas in the shops. ... Recognising their export achievements, **RR** defends the granting of MBEs to the **Beatles**. ... Having "discovered" songwriters **Chris Annold**, **David Martin** and **Geoff Morrow** for their **Shadowbox Music**, the group form another company, **Shadowdum Music**. ...

**Music Week, 14 June 1975**  
**Charisma** parts company from **B&C** after five years and signs P&D deal with **Phonogram**. ... **Lemla Motown** ends 10-year licensing pact with **EMI** but signs new P&D contract. **BBC Records** renews P&D deal with **Polydor** for a further three years. ... Five versions of the continental hit **El Bimbo** vying for places on the UK singles chart

... TV and leisure giant **Gamemads** makes first major inroad into the record industry, buying 75 per cent of **Transatlantic**, formed by **Nat Aspin** in 1961. ...

**Music Week, 15 June 1985**  
In his address to the **BPI AGM**, director **general John Deacon** calls for closer co-operation with retailers and predicts blank tape levy during life of the present **Parliament**. ... Indie representatives fail to gain further seats on eight-strong **BPI** council. ... **Elton John** and **Bernie Taupin's** action against **Dick James Music** opens in the **High Court**. ... **Tony Woolcott** appointed deputy **MD** at **CBS** and **Muff Winwood** as senior director **A&R**. ... **Brian Southall** is made **PR** director **EMI Music Europe** and **International**. ... Aiming to grow as big as **Chryslis** and **Virgin**, **Towerbell Records** prepares for 26 June stock market launch.

MARK LEWISOHN

## MUSIC WEEK



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