

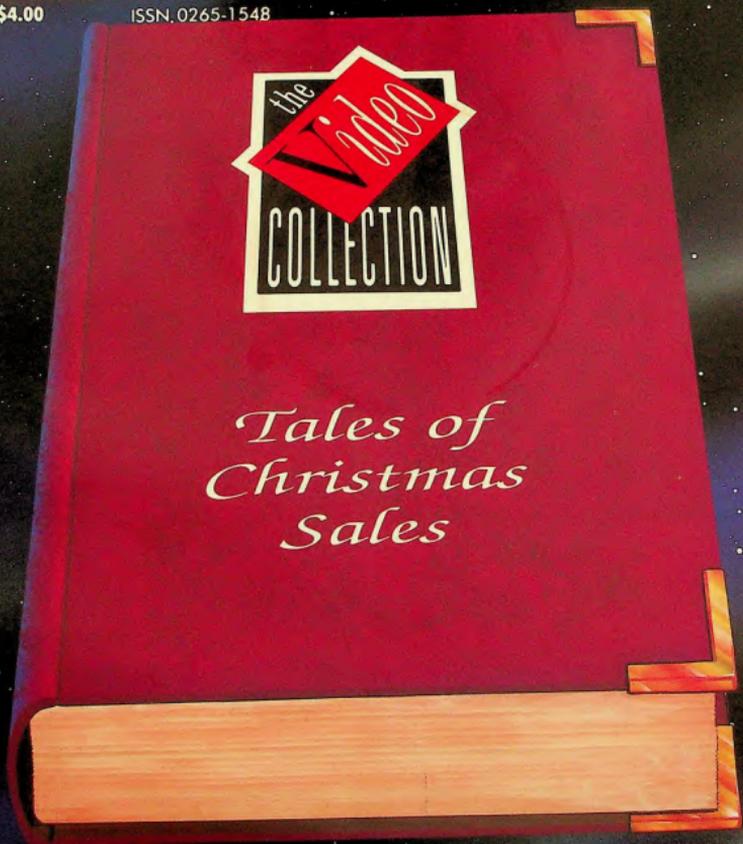
MUSIC WEEK

8 SEPTEMBER 1990



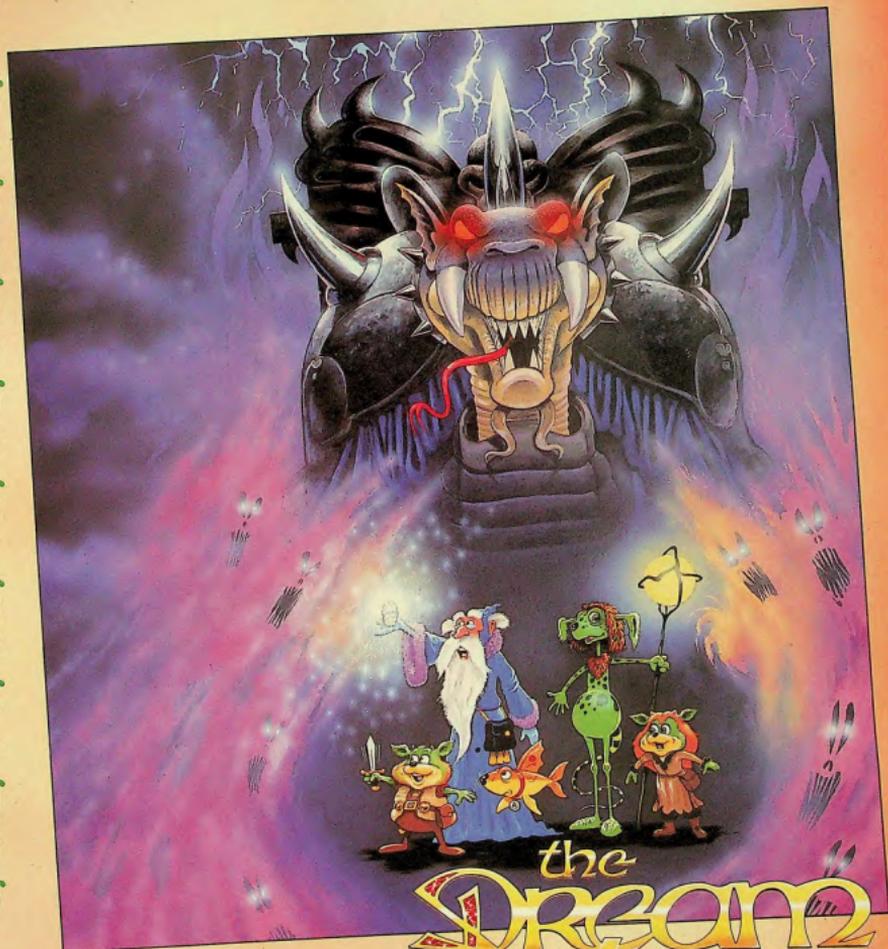
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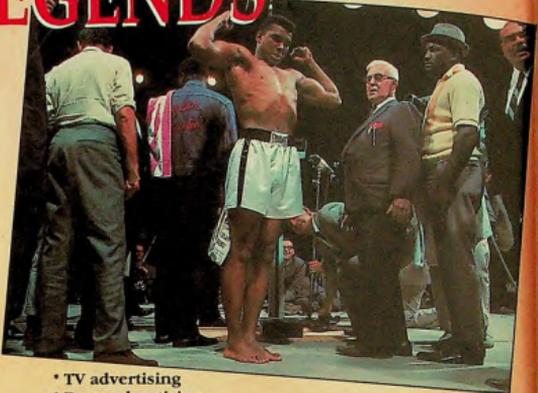
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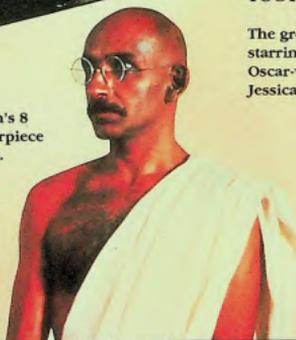
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Stir Crazy	CC 1098	Fright Night	CC 1117	Iron Eagle	CC 1125
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Birdy	CC 1103				



MUSIC WEEK



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Publishers crack down on 'wanton' sampling

MUSIC PUBLISHERS are aiming to put an end to wanton and uncredited sampling of records.

Some believe the problem is getting out of hand with such disregard for royalties and intellectual property that, according to one publisher, it could eventually lead to a state of anarchy.

The Music Publishers Association is now considering setting up a forum or arbitration panel to resolve appropriate credits and royalties before such records are released. John Fogerty of Minder Music says the current success of dance and rap music in particular has led to a great deal of sampling and unauthorised adaptation of old tracks with artists not bothering to deal with the appropriate credits.

"It's just getting to a ridiculous situation. With rap, someone will get an old song and just write a new rap to go with it. Anyone can do that. Unfortunately, the new

breed of artists don't seem to understand or want to understand the whole essence of copyright," says Fogerty.

He says he has had considerable first-hand experience of the problem with tracks from his company's back catalogue. "The Fatback Band, in particular, seem almost as popular for sampling as James Brown," he says.

"Last year, Burn It Up by The Beatmasters and Hustle To The Music by Funky Worm were two examples of samples from our catalogue. Basically, we have to sort it all out by going to the other publishers and coming to an agreement." Fogerty believes publishers have been "limp-wristed" in letting the situation happen.

Fogerty's complaints about the whole issue have prompted the MPAs to find a way of easing the hassle for uncredited publishers and artists. Fogerty believes a panel of industry representatives, possibly the BPI and the publishers, is the best solution.

"It will help because what we

INSIDE

YOU DANCIN'?

Indies and the majors work together to make dance compilations a hit

CELEBRATIONS

Ted Perry's Hyperion company toasts its first 10 years

TURNING ON

A focus on kids videos and how major retailers are putting faith in the format

must do to educate people into understanding that to sample someone's work is plagiarism unless permission has been given and compensation agreed.

"Sampling is now a fact of life but I think we must establish some sort of system to regulate it. Get it all sorted out before hand otherwise we will have a state of anarchy," he says.

DPA general secretary Peter Dodswell says the association is currently considering ways of setting up a panel. "It is something we are looking at closely and we probably discuss at the next MPAA meeting in October," he says.

Beware death by radio warns Pete Waterman

THE MUSIC industry is being warned this week: beware the new generation of radio stations — they hold your death warrant in their hands.

Despite being seen by many as venerable new outlets for music, Pete Waterman says the stations' trading bias could lead to irreparable harm being done to the record business.

He contends their lack of financial independence puts them at the mercy of their advertisers who will dictate a sterile and ghettoised air.

● THE OUTLOOK for sales is not good, Waterman told the conference.

"This is a major recession at the moment," he declared. "We're witnessing more independent retailers going out of business than ever before."

"There will be people hanging on for grim death until Christmas. Christmas sales might just enable some dealers to struggle through until Easter next year."

"We're on a collision course with catastrophe. The way the record industry has been going an makes Saddam Hussein look sensible."

play policy. Established stations may tread the safe path to complete with them, he says, which will stifle new talent.

Giving the keynote address to Pinnacle's annual sales conference, the PWA chief stated: "The worst thing that will happen in the next two years is incremental radio. Incremental stations will sign the death warrant for the music industry. If advertisers on incremental stations don't like what they're hearing then they will pull their money. They will dictate music policy."

That policy, Waterman argues, will mean a diet of already-established music targeted at the advertisers' consumer group. For instance, if a company believes most of its products are sold to rap fans, it will stipulate an all-rap schedule.

"Outside London, there isn't the audience for incremental stations," he declared. "Very quickly, they become local advertising rags where music comes second."

Waterman says the music industry needs Radio One to retain its independence and its broad-based music policy. He continually referred to its practice of broadcast-



ing everything from dance to heavy metal as "the middle path."

"We must protect Radio One from commercial rigours. If Radio One has to promote Radio One and justify itself and its audience figures to the Government, the record industry is finished."

"There must be a middle path. We must support the middle path no matter what our views are on the music of the middle path."

"People will say I'm worried a station will come on the air that doesn't want to play Kylie or Jason. I'm actually worried that there will be a station that plays only Kylie and Jason."

Charts get new chief

ADRIAN WISTREICH is to head the new Chart Information Network company which commissions the music charts.

Wistreich, a Sheffield University graduate, joins CIN from Euromonitor where he was marketing director.

He has also worked as market research and planning manager at

PolyGram Record Operations.

In his position as chief executive, Wistreich will be chairman of the CIN chart supervisory committee which will steer the charts and will comprise members from the record relating sector and the BBC.

Negotiations regarding the BPI's possible involvement in the new chart operation are continuing.

Sales gloom — it's official

THE GENERAL slump in retail sales has spread into the music sector, according to official figures.

Second-quarter trade delivery figures year-on-year show a drop of 0.4 per cent to £137.7m — a more significant decline in real terms when inflation is taken into account.

The victims of the downturn are primarily the vinyl LP and the seven-inch single. Vinyl LPs fell sharply by 38 per cent to 32.4m units, heading for 25m by the year-end.

The seven-inch now accounts for less than half of the total singles market after falling 75.5 per cent to 6.5m units. But singles deliveries overall went up 2.2 per cent to 62.4m units, a value of £82.9m.

That figure signifies a growing consumer interest in the 12-inch, cassette and CD single formats. Cassette album deliveries fell five per cent to 80m units.

Meanwhile, CD deliveries maintained their momentum with a 21 per cent annual increase to 46.4m units. Album sales overall fell six per cent to 158.9m units while the value rose six per cent to £695.3m.

● THE QUIET record market is losing to our Price setting more music than ever before. The chain sold 20 per cent more records in the year to June than in the previous 12 months — and there is more to come, it says. Full story, p4.

steve earle and the dukes

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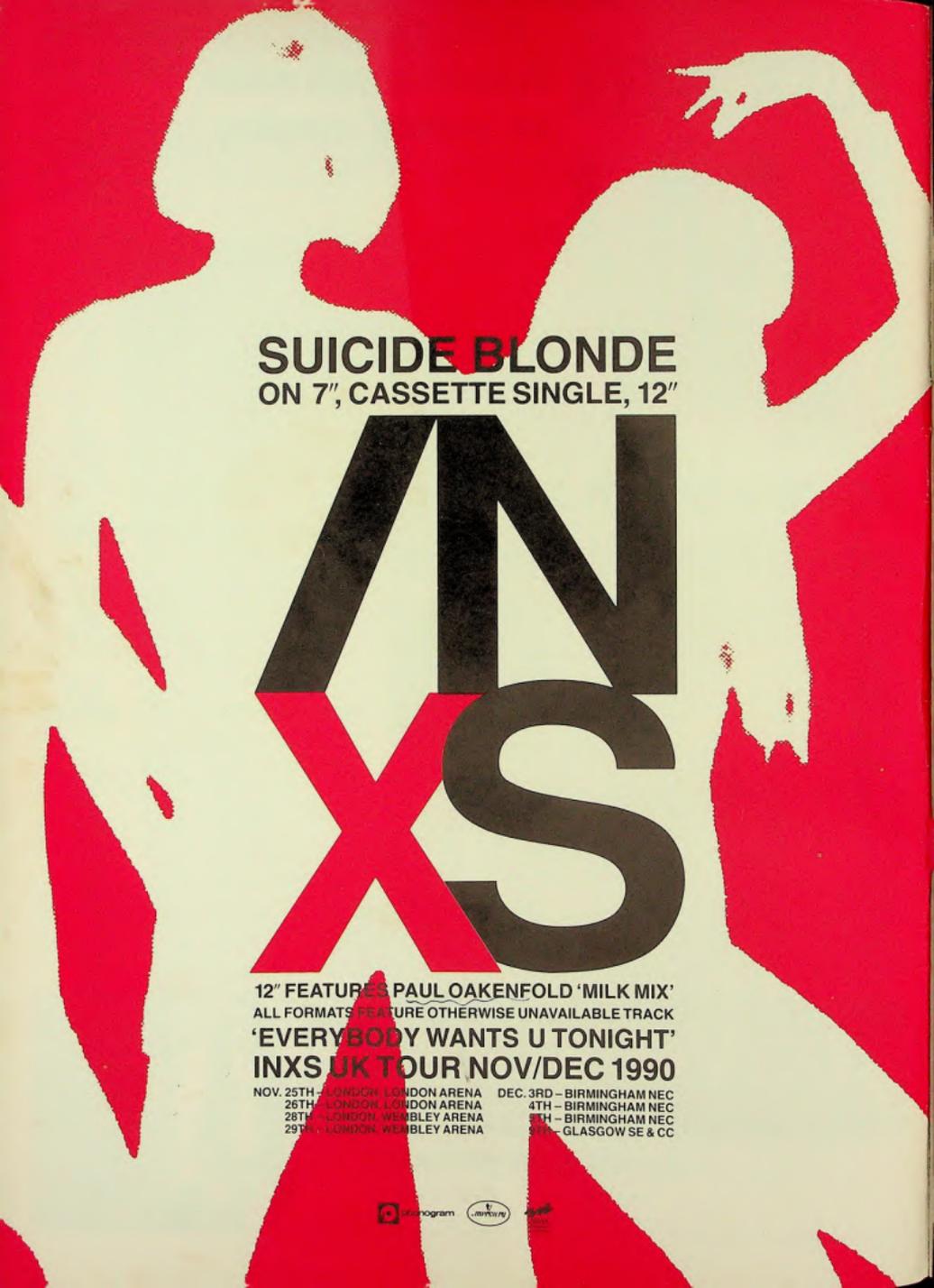
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- 11 nottingham rock city
- 11 cambridge core exchange
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- 14 edinburgh playhouse
- 16 london town & country club
- 17 london town & country club
- 18 london town & country club
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EMI CD plant comes on line

EMI'S FORMER vinyl pressing plant in Uden, Holland, is now up and running as a state-of-the-art CD manufacturing facility at a cost of £10m to Thorn EMI.

The new plant brings EMI's European annual capacity up to almost 50m discs and is strategically placed to serve the northern European markets of Benelux, Scandinavia, Germany, Austria, Switzerland and France.

Manufacturing and operations managing director Richard Burkett says: "The Continent is shifting to CD at a quicker rate than the UK and we felt it was essential to have this extra production facility available for the last four months of the year when 60 per cent of demand occurs. The northern territories generate 90 per cent of our European business and we anticipate that the plant will be running at an annual capacity of 16m-20m units."

Virgin on vinyl

THE PUBLIC is killing vinyl — not the record companies, says Virgin managing director Jon Webster.

"The public leads the way: if they don't want to buy a record on vinyl then they won't," he told the company's sales conference.

"Virgin will sell music to consumers on whatever format they want — if tomorrow someone produces a banana that you put in your ear and plays music and people buy it, then we will support it."

● Full report next week.

BP nabs more pirates as judges crack down

THE BPIS's Anti-Procy Unit is celebrating two successful court actions this month which it says shows that judges are taking copyright piracy more seriously.

Three men were found guilty of conspiring to infringe copyright, at St Albans Crown Court last week, as a result of raids on a counterfeit audio cassette factory in Buntingford, Hertfordshire, and a print store in Nazing, Essex.

Among the property seized at the factory were eight high-speed duplicating machines, 13,000 completed cassettes and 200,000

inlay cards. The factory was capable of producing 10,000 cassettes a week and 170 titles had been available.

His Honour Judge Devlin sentenced two of the men, Stephen Lambert and Costas Manoli, to 12 months imprisonment suspended for two years with £400 costs. The third offender Matthew Lambert was sentenced to 100 hours community service while a fourth man, Brett Mills, was sentenced earlier this year to nine months imprisonment suspended for two years.

At Old Street Magistrates Court in London, Terence Whittle was sentenced to three months imprisonment for distributing counterfeit cassettes. Anti-Procy Unit coordinator Tim Dabin says while he is disappointed with the St Albans sentences, he is encouraged by the Old Street verdict.

"Judges and magistrates alike appear to view copyright piracy much more seriously now than they have done in the past and the APU will attempt to continue to bring offenders before them in order to reinforce those views," he says.

Decca gears up for tenor fever

DECCA CLASSICS has rush-released a single from Carreras, Domingo And Pavarotti In Concert after the album shot to number two in the pop album charts last week.

Sales of the album were so strong during the week that the company is convinced it has a second classical chart buster on its hands.

"When we shipped gold in advance orders we knew there would be a heavy demand on product and we alerted the pressing centres in Hanover and the UK," says Terry Robson, the newly-ap-

pointed director of Decca UK.

She predicts that the recording of the three tenors concert would give Decca its second number one album this year, not least because Channel Four is to repeat the original programme on September 16, and Pavarotti is to feature on the front of the TV Times. "It will go platinum in the next few weeks," she says.

Decca was originally unsure whether to release a single because the two obvious tracks were O Sole Mio and Nessun Dorma — which were on the "football" single that reached number two earlier this year. However, the company now feels it has no choice but to release the single in order to give full support to the album in the es-

tablished pop market.

The single will be released on September 17. On tape and vinyl, the A side will be O Sole Mio, which the three tenors turned into a musical comedy act in the concert, and the B side will contain Nessun Dorma, which had the three tenors stretching for their top notes in fine competition. On CD, there will be a third track, Andrew Lloyd Webber's Memories.

"The single will help the radio stations to select the tracks to play from the album," says Robson. "The video of the concert has also sold well. Distributed by Channel 5, it topped the video charts and is likely to stay there for some time. "The campaign is only just beginning," says Robson.

Pickwick on target to hit £75m mark

PICKWICK IS on target for a £75m turnover by the end of 1990 thanks to an international distribution programme, says chief executive Ivor Schlosberg.

Speaking at the company's annual sales conference, he described the figure as a 300 per cent increase in three years. He credited the projected increase to the company's involvement with direct marketing via Crescent Direct along with a long-term dis-

tribution deal with BBC Video and another deal with Abbey Home Entertainment.

Meanwhile, a £1m advertising campaign will back the release of 19 new titles on Pickwick's own video label this autumn and there will also be an advertising push for the company's audio releases which for the first time will all be available on CD. These include albums by Madness and Mike Oldfield.



THE THREE tenors crack the charts and aim to hit platinum

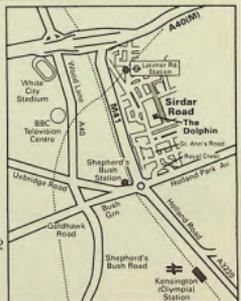
Menon still missing

BHASKAR MENON, the IFPI chairman who has gone missing in war-torn Kuwait, was still believed to be held by Iraqi forces as MW went to press. The IFPI has not heard from Menon for 25 days although he is understood to be captive in Kuwait City.

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College bars dished up MTV on tap

MUSIC CHANNEL MTV and Toshiba are linking up to provide satellite services to 100 student bars throughout the UK. To date, 56 UK colleges have received a Toshiba satellite kit as part of the deal and are able to watch MTV along with other Astro channels.

BRIEFS

● **THE ROCKMASTERS** Group is setting up a new rock label called Space Station Records. The label is being distributed by Revolver/Rough Trade and is based at 110 Westbourne Grove, London W2 (071-727 8636).

● **SCOTTISH SOFT** drinks maker Irn-Bru is again sponsoring the ICA's Rock Week. The next event, on October 8-13 at the ICA in the Mall, London, will feature Junior Tucker, World Of Twist and The High among others.

● **A NEW music magazine** is being launched in October.

The *Music Magazine* is published by Orpheus Publications and will be available monthly, from October 9 with a cover price of £1.95. The full colour, 72-page magazine will have an initial print run of 30,000.

Surge in Our Price sales points to bright future

OUR PRICE is selling 20 per cent more music than it was a year ago — and its full potential has yet to be realised, says parent company W H Smith.

Smiths chairman Sir Simon Hornby points to Our Price customers shifting from buying vinyl to CD even though 80 per cent of UK households still do not have a CD player. "Households are faced with buying CD players because they will no longer be able to get vinyl," he states.

Sir Simon, speaking at Smiths' results announcement, revealed that, in total, Our Price sold 20 per cent more units in the year to June 2 than in the previous 12 months. Comparable shops are eight per cent ahead of last year's figures.

Asked by *MTV* about the reasons for the success, he said: "Attention to detail, better management and changes within the stores we bought from Virgin."

He says that in the first full year of trading from the 74 stores Smiths bought from Richard Branson, efficiency and productivity have improved markedly. However, Sir Simon acknowledges current trading conditions



MALCOLM FIELD: more acquisitions and organic growth planned

with: "It is a flat market. There is a shortage of good new product."

Smiths' managing director Malcolm Field adds that the group will continue its expansion in the American music market. There will be more acquisitions and organic growth to spread its interest out-

wards from its base in Philadelphia and the North-east.

In the 12 months to June, Smiths made an £8.6m profit on a turnover of £2,130.6m.

Turnover was up 10 per cent on the previous year and profits rose two per cent.

Priest verdict is 'victory for industry'

THE DECISION by an American judge that Judas Priest's music played no part in the suicide of two teenagers is a victory for the whole industry, according to the band's management.

Jayne Andrews, of Trinitford, states: "We've scored points for every musician with this, never mind just heavy metal.

"If the case had gone against

Priest, it would have gone against the whole entertainment industry — films, theatre, writers, the lot."

The judge, sitting without a jury in Reno, Nevada, decided that Judas Priest should not be blamed after two teenagers carried out a suicide pact following repeated listenings to the band's Stained Class album.

However, even in victory there is a price to be paid. "It's going to cost hundreds of thousands of

dollars in costs," says Andrews. "There were legal fees being incurred for three to four years leading up to the hearing."

Andrews is not disconsolate, though. "We're thrilled at the outcome, but, at the same time, this is something that should never have happened. We're very relieved it's gone the right way because there are no hidden messages on Priest albums, backwards, forwards or any other way."

Elektra LP celebrates 40 years

ELEKTRA IS celebrating its 40th anniversary with a double compilation album of covers of songs from the label's catalogue.

Rock historian Lenny Kaye is the executive producer of the project titled *Rebubay*, featuring 38 tracks. It is released on October 1.

Elektra chairman Bob Krasnow

comments: "This is not about nostalgia. It's about the future of Elektra, squaring its debt with that which has come before us."

Artists included on the album are Tracy Chapman covering House Of The Rising Sun, The Cure with Hello I Love You and Gypsy Kings' version of Hotel California.



NEXT STOP HMV for ex-Burton man, Steve Knoff

MUSICAL Chairs

CHANGE AT HMV: Steve Knoff, formerly of The Burton Group, joins the board as operations director... former PolyGram Music Video director of repertoire Jim Greenough has joined the British Film Institute to help launch the new *Connoisseur Video* label... Judy Walker, formerly of Jive Records, has joined Renate John Management... Christie Inkup has left Rough Trade Distribution to join Real Time Information.

World BRIEFING

AMSTERDAM: Central licensing and the CD boom combined to boost last year's mechanical rights income for Dutch authors' society BUMA/STEMRA by 49 per cent over the total for 1988. The society's annual report shows that mechanical income rose to \$103.6m last year. Revenues from central licensing deals with CBS and PolyGram were up 79 per cent.

KUALA LUMPUR: Performing rights collection society the Music Authors Copyright Protection Agency is implementing a licence fee for all establishments where music is used. The non-profit-making agency was set up a year ago by eight publishers and eight composers who corporately represent 80 per cent of all local music published in Malaysia.

LOS ANGELES: The trial of Joe Esqro, Roy Anderson and Jeffrey Monka on payola accusations has begun here. Prosecuting counsel William Lynch stated: Joe Esqro, over a long period a firm-valued payola statute. He lied to the record companies and he corrupted one of the record company executives." Esqro's attorney, Donald Re, said his client was "the best known and the best" of independent promoters. He declared his intention to discredit government witnesses. Anderson is former vice president of promotion at Columbia and Monka is Esqro's business associate.

NEW YORK: TGI Friday's, a chain of more than 110 restaurants, reversed a nine-month decline in drink sales by giving away a two-volume oldies collection on cassette with drink orders. The chain reportedly gave away close to 1/2m tapes (the two volumes combined) and increased overall sales by six per cent over the same April-June period in 1989.

NEW YORK: Milli Vanilli is running an album cover contest in conjunction with Binney & Smith, a crayon manufacturer, and the various Muland-owned record chains. Meanwhile, Oreo cookies is sponsoring Chubby Checker's latest tour, a national twist contest and a sweepstakes. The tie-in people have been twisting off the tops of the sandwich cookies to eat the cream filling first since the cookies debuted in 1912, according to the company.

LOS ANGELES: 2 Live Crew's Banned In The USA video, which depicts the controversy surrounding the band, is being shunned by some retailers while others are reporting heavy sales.

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DOVER
records

Indies and compilers dance together

by Russell Brown

THE STAKES in the dance market are rising as the distinction between club records and chart records increasingly becomes blurred. Advances have risen steeply in the past year to meet dance's greater chart potential.

Costs are of little concern to the major labels which can afford to make a loss in creating a hit as an investment for the future. But for the independent labels, which reacted first to the dance boom, valuable cash is now available from the current flood of successful dance compilations. The compilers, understandably, like the indies.

Telstar's *Get On This 2*, a "hits" dance collection unlike the now more underground *Deep Heat* series, includes tracks licensed from indies such as *Rumour*, *Passion*, *Savage*, *Kool Kat*, *Big One* and *Big Life*. Basic advances range from £1,000 to £5,000, depending on the degree of exclusivity in the deal, and on projected sales of 150,000 (double that for a Christmas release). A label could eventually expect to pick up £10,000.

The compilation includes Don Pablo's Animals' hit *Venus*, which *Rumour* Records licensed to seven compilers for collective advances of £30,000. It also contains *Deske's Dance Dance*, a week



LET'S DANCE. Adamas's *N-R-G* features on three dance compilations; *Telstar's Megabass* is its latest offering.

before its release as a single on *Big One* Records.

"The record was in club format anyway, so there was no harm at all in having it on the compilation — and it could well help, especially if the track is used on TV," says *Big One's* director Patrick Meads. "No club person would buy the compilation. They would get the single with all the mixes."

"The relationship between the compilers and indies is a two-way thing. We need the cashflow and

they need tracks cleared quickly, which the majors are very difficult about. And if *Dance Dance* is a national hit, so much the better, if not it's very good filler.

"TV-advertised compilations are very, very important to labels of our size. I've done a lot with them." *Telstar's* dance compiler Paul Colwell also values the relationship. "We work well with the indies," he says. "Many of the bigger independents send us their release schedules well in advance.

We have an eight-week turnaround on our dance LPs, so we need to do things quickly too. We also have people here who know what's going on in the dance market, so we know who to approach if necessary."

Rumour, as well as being among the most active of the indies in licensing, also releases its own collections called *Warehouse Raves*. A&R head Dave Brooker says dealing with the majors has driven him to distraction. In contrast to those from *Telstar* or *Slyus*, his LPs always include a number of records still on white label.

"We're obviously dealing very much with the club scene rather than the charts, using 12-inch mixes where all the big ones but *New Dance* use the seven-inch," he says. "But, by coincidence, some tracks have later gone Top 40 nationally."

Big Life has four tracks on *Get On This 2*, by *Yazz*, *Liz*, *Blue Pearl* and the *Soup Dragons*. The label's acknowledged chart prowess makes any promotional value in licensing negligible, but means it's even more profitable.

"It's very lucrative, but we like to get things right," says A&R head Tim Parry. "When we had hits with *Yazz* we licensed onto a couple of compilations, but not others. And if we've already licensed a track a couple of times, we'll try and li-

cence a remix.

"I think doing too much with one record can cheapen it. I actually don't know how long this compilation thing will stay buoyant — it's a bit of a worry."

However long the boom lasts, the compilers and the indies will be grateful of each other.

Britain's most successful dance licensors

company	number of tracks
BMG	13
WEA	12
MCA	10
Swanyard	10
Hfr	9
Rumour	9
Champion	8
Big Life	6
Big Wave	6
Brothers	6
Organisation	6
Chrysalis	6
Debut	6
Rhythm King	6

Based on number of tracks on: *Smash Hits Rave*; *Club UK*; *New Dance 902*; *Get On This*; *Get On This 2*; *Deep Heat 4*; *Deep Heat 7*; *The Right Stuff 2*.

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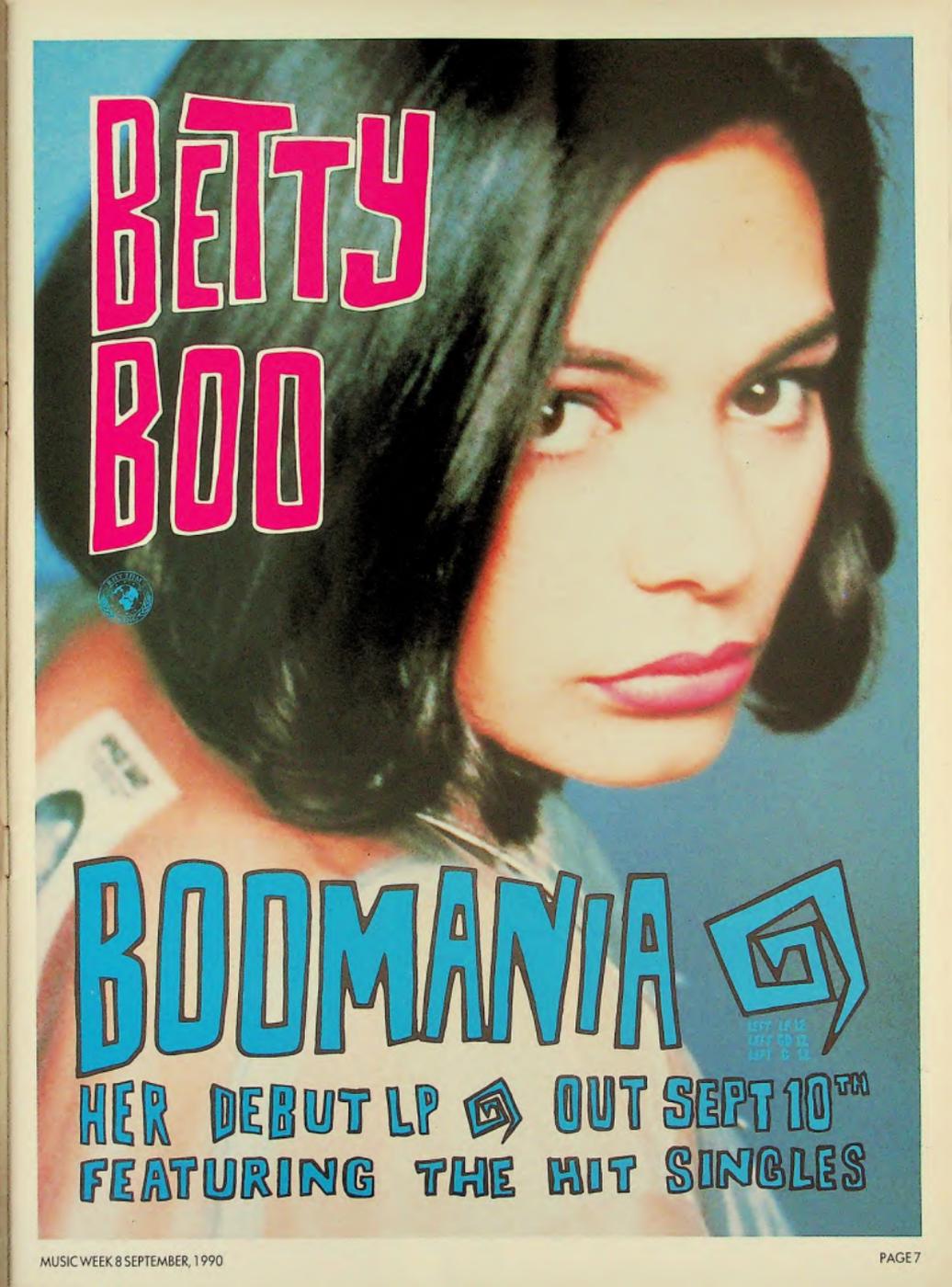
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THE RPO: the most sampled string section around

RPO's time has come

by Russell Brown

"WE ARE," says the Reggae Philharmonic Orchestra's Mykael S. Riley. "The most sampled string section in existence."

You might not realize how often you've heard the RPO in the last 18 months. As well as the trendsetting work arranging and playing strings for Soul II Soul there has been work for Yazz, Maxi Priest, Jimi Somerville, Wet Wet Wet, The Chimes and others. Those people paid — the samplers didn't.

"Doing that work is a matter of survival," says Riley. "And for me it's a constant PR exercise to keep the orchestra together. I have to go out and sell us, to the point of being a little ... obsequious. But all those projects we've done have reflected on the new album — dance, pop, reggae, film soundtracks, there's a little bit of everything in there."

The forthcoming album, *Time*, is the RPO's second. The first produced the Top 30 version of *Minnie* The Moocher, while the follow up, *Lovey Tina*, hovered at the wrong end of the charts, victim of the familiar combination of critical and club approval and radio indifference. Given the RPO's contribution to the most influential pop sound of recent years, Riley is understandably a little vexed.

"When I formed the orchestra three years ago, with classically trained musicians, it was all about experiment, coming up with new formulas — new for new," he says. "To be on time in this business it is to be ahead of time. Introducing new beats and ideas there's always a risk that you'll miss out on success and the people behind you will get it, but it's important that you at least try and push the barriers."

The current sound is reaching overkill now — it's been used to death, especially with all those covers with the same format and drum pattern," he says. "But what about us coming out with a new beat has to consider whether there's a dance routine that will fit it. In that sense there's really nothing. A lot of modern beats are old soul beats for which, somewhere, deep in the memory,

there's a dance routine."

He also sees a return to the live groove for the same reason that the stars have been employing the RPO. "People are running out of things to sample. It's important to get back to the live thing — you've got people out there now who haven't seen a live band," he says.

Ironically, the RPO, a serious live draw around Europe and Japan, can't play in London. Space and production requirements make it uneconomic — although there will be a showcase gig before the album release. Riley, meanwhile, will be sitting in his Bronx office watching the charts.

"It's a single-orientated business — that's all of a lot of people understand. A chart hit doesn't mean that's all we can do — just that we can carry on doing what we do," he says.

Saints and Sinners

by Andy Beevers

SAINT ETIENNE have taken the indie-dance genre to its illogical conclusion with their new single, a club-orientated cover of Kiss And Make Up, originally recorded by the funk favourites The Field Mice.

Although the latter occasionally rises above the jangly pop typically produced by their Sarah Records labelmates, they are the last band you would expect to write a floor-filler.

Saint Etienne have retained the charmingly simple lyrics of the song, but added a suitably spacey reggae-style groove in the place of the original's nervous guitar and feeble electronics. There is also an equally excellent remix by Pete Heller to follow. The Boys' Own DJ has given the track a totally different, more rocky feel.

The Field Mice's version sounded as if it should have been a dance record but ended up more like a demo," says Bob Stanley, who as well as being one half of Saint Etienne manages to find time to run Call Records, write for the *Melody Maker* and produce his own fanzine. He and the other member of the duo, Pete Wiggs, enlisted the help of Dead Famous reggae vocalist Donna Savage for the single. Her detached and dreamy vocals fit in perfectly.

With the current glut of dance cover versions, Saint Etienne could be accused of compounding the

problems. "I don't think that there is anything wrong with doing cover versions, as long as you add something to the song," argues Stanley. "There is no point in being an inspired dance version of Neil Young's Only Love Can Break Your Heart, which featured the voice of Vanessa from Faith Over Reason. There is no point in covering something like a Marvin Gaye song," points out Stanley.

Their refreshingly original approach stems from their detachment from the dance scene. They admit that they rarely go out clubbing and that they would have formed a guitar band if they were better musicians. "I don't think of us producing dance records, we set out to make pop records," says Stanley.

Only Love Can Break Your Heart was recorded in four hours as a demo, "just to prove that we could do it". They played it to Jeff Barrett, publicist for Happy Mondays and other equally hip acts, who decided that he wanted the demo to be one of the first releases on his newly formed Heavenly label. The single did well in the clubs, sold 15,000 copies and knocked into the top 100.

Kiss And Make Up should do still better when it is released on September 24. "We want our name in the next edition of The Guinness Book of Hit Singles," says Stanley.

● THE PROFILE of Gilles Peterson in this column last week should have stated that he is working via Phonogram, not Polydor.



SAINT ETIENNE: 'we set out to make pop records'

C O L U M N

ALAN COULTHARD, the South Wales-based mixer/producer, raises an interesting point that maybe the music by legal eagles should ponder. Having totally remade **PNA featuring Suzanne Vega's** Tom's Diner to create its recently mentioned remix, he now finds that the central section of his version (from the, all new, keyboard solo on) has been used as background music by **BBC-TV** up to three times a day behind the previews of forthcoming programmes. Because composers, music publishers and record companies all receive income from TV broadcasts of their property, Coulthard points out that Suzanne Vega will be paid as the only credited song writer for these plays despite there being no reference

whatsoever to her original work in the excerpt featured, and (stressing that he is not concerned about the money in this instance) suggests that perhaps an argument could be made for remixers to receive something too when their rôle amounts to co-write. This is obviously a legitimate problem to join those, like the use of samples, that modern recording techniques have thrown up for legal consideration and clarification — how about it?

PICK OF THE WEEK

ELECTRICE 101 You're Working (Mercury MERX 32)

This loosely striding cool sparse chugger is as usual expressively written by **Billie Ray Martin** in her hauntingly distinctive style, and having already been much ploughed by Radio One's **Jeff Young** is no doubt eagerly awaited.

Also with a distinctive voice is **LYNDA LAU** / Don't Want Your Love (Ferreola Records/RCA PT 432) a wailing swooping and quavering folsetto (if a girl can be folsetto!) strung sturdy house slender which could prove quite commercial as it seems instantly familiar without necessarily copying anything, while other current or imminent UK dance releases include **THE GRID** / A Beat Colled Love (east west Y24981), a gloriously soaring bright pop swinger breathily whispered with girl group support and some blazing trumpet over its appropriately pounding great big beat;

ASWAD Next to You (Mango 12 MNG 753), a pop hit thanks to radio play, of course is maddeningly catchy attractive jiggler is yet another of those many supposed "dance" hits — according to DJ charts — one in fact undeservedly ignored by all but the most commercial, chart reflecting, clubs; **THE IT** Rainforest Serenade (Black Market/Big Life BCK 41), a **Larry Heard** produced superbly infectious lush cool gently undulating groove, muffled and crooned through plinking piano and jazzy organ; **NEW AGE** 72 Be Free (A&M PAW AMV 582), an **Adewale**-like girl wailed beefily cantering garage/house bouncer in New York/New Jersey style (although from South London); **TAKEN** featuring **Helen Bruner** Over You (4th + B Way 12 BRW 182), the genuine article, a newly nagged US garage center, originally from Philadelphia; **BEN CHAPMAN** Summer (de/Construction Records FRK 1), an episodically coloured and sometimes hippy flavoured solidly clomping though calm jiggly rolling instrumental disco groove by the prolific **Silver Bullet** and **Steps** associated producer/mixer; **MARTAY-N-DBM** Summertime (Cooltempat COOL216), remixed by the cool **Norman Cook**, this jiggly lurcher by 14-year-old female rapper **MC Martay** is based on the popular rove groove chords of **Robert Charles**; Yes, it's **You**; **ROBERT ALL-STARS** featuring **The Bahala-no-Gang** Summer Breeze (Racin Records RON14, 4, via Pacific), the **Isley Brothers** platter classic (a little bit late, surely) revived in girl wailed summer street soul style rather refreshingly without any **Soul II Soul**isms or other

current clichés; **BASS-O-MATIC** Fascinating Rhythm (Virgin VST 1274), an intriguingly heavy dense bass burbler with bursts of reggaemuffin (not underpinned by the familiar strains from **Yummy** **Roe's** **Dizzy** and more, **JANET JACKSON** Block Cat [A&M AMV 587], a jerky soul pop joller in accessible to clubs, whose jocks have flipped it for a number of albums blending The 1814 Meagmix by **Alan Coulthard** (see above); **ERIC B. & RAKIM** at the Rhythm Hit Em (Briston Bass Mix) [MCA Records MCA 1433], the swirly fast talked rery rap mumblee here remixed by **Eric B.** but coupled with **DJ Mark The Mix King** (who arguably better original US remix; **ICE CUBE** AmeriKka's Most Wanted (4th + B Way 12 BRW 192), the **NW2** rapper's explicitly worded angry party lyrics finally out here after April US release; **J.T. & THE BIG FAMILY** Foreign Affair (Champion CHAMP 12-254), the reggae temped Italian roller still driven by an adaptation of **Bob Marley & The Wailers**' *Could You Be Loved* rhythm but also in differently treated new mixes.

TOP Dance SINGLES

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	
			1 DON'T BE A FOOL 10/Virgin (TENX) 312 (F)
			2 GROOVE IS IN THE HEART/WHAT... Dee-Lite Elektra BXR 114(T) (W)
			3 WHAT TIME IS LOVE? (LIVE AT...) KLF Communications (KLF 004) (RT)
			4 SUN WORKSHIPPERS (POSITIVE...) 24 Diana Brown/Barrie K Sharpe Hfr/London FIX 144 (F)
			5 NEXT TO YOU 10/3 Aawad Mango (12)MNG 733 (F)
			6 LA SERENISSIMA 3 DNA Ross Boss (12)RBSB 006 (PAC)
			7 CULT OF SNAP/SIMBA GROOVE 8 H Power Rumour RUMA(T) 24 (F)
			8 HEAVEN KNOWS 2 Echidna Highway Virgin America VUS(T) 28 (F)
			9 SILEY GAMES 14 Lily Lyon/Janet Kaye Aniso 113452 (25613452) (BMG)
			10 FASCINATING RHYTHM 3 Boss-O-Matic Virgin VS(T) 1274 (F)
			11 TOM'S DINER 7 DNA featuring Suzanne Vega A&M AM(T) 592 (F)
			12 STEP OFF 14 Jean/Joscombe MCA MCA(T) 1432 (F)
			13 PEACE THROUGHOUT THE WORLD 3 Maxi Priest feat Joazie B 10/Virgin (TENX) 317 (F)
			14 THE BOOMIN' SYSTEM 11 Cool Heat Uncle 1 Def Jam 6561237 (6561338) (C)
			15 COME TOGETHER 4 Primal Scream Creation CREO 78(T) (F)
			16 HARDCORE UPROAR 7 Together Hfr/London FIX 143 (F)
			17 GROOVY TRAIN 2 Firm Produck MIL 102(T) (F)
			18 MIND BLOWING DECISIONS 18 Heatwave Brothers Org. (12)HW 1 (BMG)
			19 HEN YENUS 12 That Petrol Emotion Virgin VS(T) 1290 (F)
			20 BONITA APPLEBUM 4 A Tribe Called Quest Jive JIVE(T) 256 (BMG)

21	12	RAGGA TRIP/HOOLIGAN '69 4 Rogga Twins Shut Up & Dance SUAD5A (SUAD5) (PAC)
22	NEW	LIVIN' IN THE LIGHT Caron Wheeler RCA PB 49393(12" PT 43940) (BMG)
23	25	NOTHING 3 Fratzer Circus Virgin VS(T) 1284 (F)
24	9	LFO 9 LFO Warp/Outer Rhythm 7WAP5 (WAP5) (RT)
25	6	TRICKY DISCO 7 Tricky Disco Warp/Outer Rhythm (7)WAP7 (RT)
26	18	WHERE ARE YOU BABY? 8 Baby Boss Rhythm King LET 43(T) (RT)
27	NEW	BETTER WORLD 12 History feat Modeline Jo SBK, One (12) SBK 7015 (F)
28	25	VISION OF LOVE 3 Mariah Carey CBS 6559220 (12" 6559226) (C)
29	15	LA RAZA 3 Kid Frost Virgin America VUS(T) 25 (F)

JET STAR RECORDS		ADVERTISMENT	
THIS WEEK	LAST WEEK	REGGAE DISCO CHART	
		1	(2) SPECIAL GUEST Anthony Bach Sweet Music A&1
		2	(2) ZIG ZAWA Daddy Fat Uptown Udu's 001
		3	(5) YOU CAN'T HURRY LOVE Jay Dun & Gen Lary M&M S&M 005
		4	(4) GONE SHE GONE Wendy Miller St George SGT 079
		5	(12) SLOW DOWN Prince Calberton White Label SPF 013
		6	(9) PUNNANT TEGREGI Jale Lary Shocking Vibes SP 112
		7	(3) TEACH THEM PROPER Shabba Ranks Hankaya HO 99
		8	(10) STEPHANIE Super Beat Parlophone PR 052
		9	(13) STAMINA Rudy Tully Parlophone PR 052
		10	(7) ETHERAL FLAME Wayne Wonder Parlophone PR 052
		11	(6) HOOK UP HUSBAND Shabba Ranks Greenline GRLD 277
		12	(15) SHE'S OUT OF MY LIFE Wayne Wonder Tone 108 33
		13	(21) MY TIME Emagination Jay S&M 011
		14	(11) GIRL OF MY BEST FRIEND Tony Lee & P 12M&M 251
		15	(14) PRIVATE PROPERTY Brian, Tony Gold, Shabba Ranks GRLD 273
		16	(20) RYKERS ISLAND Cass Jay Mr Doo MCD 204
		17	(19) ALWAYS ON MY MIND Ranks McKenzie White Label RB 1
		18	(8) GAL YOU GOOD SHABBA Ranks Blue Mountain BMD 90
		19	(16) JUST BE GOOD TO ME Shabba Ranks/Princess C&C ORB 275
		20	(25) BEEN AROUND THE WORLD Eto Muzik Super Power SP 230

JET STAR RECORDS		ADVERTISMENT	
THIS WEEK	LAST WEEK	REGGAE CHART	
		1	(2) GOLDEN TOUCH Shabba Ranks Greenline GRL 141
		2	(1) REGGAE FEELS Volunteer Rhythms Jester JEP 208
		3	(3) GREENLEVES SAMPLER 4 Rhythms Greenline GRL 24
		4	(5) NATURAL SUN TAN Anisa B Anisa A&M 258
		5	(4) IN FIRE STYLE Sanchez Charm CMB 3
		6	(7) SELFISH LOVER KJ Lodge Greenline GRL 143
		7	(6) BONAFIDE Isaac Price Sun Da 72
		8	(10) SUGGESTIVE MOVEMENTS 5 Anon B Charm CMB 4
		9	(12) TAKE TWO Carla Chade & Heaton Crew BAS 3960
		10	(9) GREGORY MEETS THEM ALL Gregory Inness & Friends Sling 513 3
		11	(8) PRAYSONI Anisa B BAS Records BAS 3054
		12	(4) 20 REGGAE CLASSICS VOL 4 Various Tropen TRS 284
		13	(13) DUB SYMPHONY J&B Shabba Mango MFP 1244
		14	(11) LOCKERS FOR LOVIN' VOL 3 Various Business WREPP 023
		15	(19) LOVERS FOREVER VOL 3 Various J&B Fraser M&M 2580
		16	(15) WICKED EVERYWHERE Various Super Power SP 105
		17	(21) MR DOO VOL 2 Various Mr Doo MCD 202
		18	(20) TOUCH IS A MOVE Tiger Super Power SP 108
		19	(22) LOVE AFFAIR Tiger Roud 810 7783 MP
		20	(24) GATHERING Friends Tropen TRS 1

30	NEW	HARD UP A&M AM(T) 591 (F)
31	NEW	SUMMERTIME Katy B/DIM Cooltempo/Chrysalis COOL(X) 216 (F)
32	15	NAKED IN THE RAIN WAU/Mr Mado/Big Life BLR 23(T) (RT)
33	NEW	YOU'VE GOT ME DANCIN' Glen Goldsmith/MC Hammer RCA PB 43313 (PT 43314) (BMG)
34	22	TM FREE 9 Super Dressed/Junior Reid Raw TV/Big Life RTV 9(T) (RT)
35	23	ENGLISHMAN IN NEW YORK 5 Sling A&M AM(T) 580 (F)
36	17	LAMBORGHINI 6 Shut Up And Dance Shut Up & Dance SUAD4A (SUAD4) (PAC)
37	NEW	I'VE BEEN THINKING ABOUT YOU Londonbeat A&M AM(T) 580 (F)
38	NEW	OBEO I MIC Slippy Gimbo -(SLIMBO 1) (APT)
39	NEW	AND IT WASN'T A DREAM Ruthless Rap Assassins Syncope (12)SY 38 (E)
40	25	LIVE THE LIFE 3 Sincere Virgin VS(T) 1282 (F)
41	16	OUTSTANDING 5 Kenny Thomas Cooltempo/Chrysalis COOL(X) 215 (E)
42	28	YOU CAN'T TOUCH THIS MC Hammer Capitol (12)CL 578 (E)
43	27	RAISE (63 STEPS TO HEAVEN) 4 Backstreet London BOD(A)1(T)
44	21	NOBODY 6 Tongue 'N' Cheek Syncope (12)SY 37 (E)
45	NEW	GANGSTA GANGSTA N.W.A. 4th + B'way (12)BRW 191 (F)
46	20	POISON 14 Bell Biv DeVoe MCA MCA(T) 1414 (F)
47	41	LET'S GET BUSY 2 Clubland feat Quartz Supreme -(SUPET 12) (W)
48	38	PORTRAIT OF A MASTERPIECE 3 D.O.C. Atlantic/East West A 9894(T) (W)
49	NEW	I NEED RHYTHM 12 Spirit WEA Y2 515(T) (W)
50	37	SILENT VOICE 8 Inouance Cooltempo/Chrysalis COOL(X) 212 (E)

TOP 10 ALBUMS

1	GRAFFITI BRIDGE 2 Prince Paisley Park WX361/WX361(C) (W)
2	MEGABASS 3 Various Telstar STAR2425/STAC2425 (BMG)
3	EDUINMENT 3 Boggie Down Productions Jive HIP100/HIP100 (BMG)
4	100 MILES AND RUNNING N.W.A. Ruthless EVL7224/E4V7224 (Imp)
5	BONAFIDE 10/3 Maxi Priest 10/Virgin DIX92/CDX92 (F)
6	GET ON THIS!! VOL 2 2 Various Telstar STAR2424/STAC2424 (BMG)
7	POISON 7 Bell Biv DeVoe MCA MCG6994/MCG6995 (Imp)
8	WORLD CLIQUE 8 Bell Biv DeVoe Elektra EKT77/EKT77 (W)
9	THERE'S NOTHING LIKE THIS 9 Omar Kings Dance KDL22 (GAM/SP)
10	ON TOP OF THE WORLD 7 The II Blackmarket/Big Life BCKP1/8CKM1 (RT)

TOP 10 BUBBLERS

1	NOVEMBER'S B TURN 4th + B'way/Island (12)BRW 180 (F)
2	DANCE DANCE 2 Deshae Big One (V)BVG 22 (RT)
3	JUST NO ONE 11 Uncle 3 Boss-I-BASS 11 (RT)
4	DISH AND TELL 4 House Of Venus Champion -(CHAMP 12257) (BMG)
5	SO YOU LIKE WHAT I SEE 5 Various Atlantic (USA) 086151 (Imp)
6	CHAINS 6 Mimsie Mia feat Valerie Swearyard S(DT) 2 (BMG)
7	MY LOVE 7 Sha-Lor WGAFNGY 12101 (BMG)
8	NO MORE THE FOOL 8 Elzoin Hudson 5 Youngin' & RCA PB 43439 (PT 43440) (BMG)
9	COMING BACK FOR MORE 9 La Mix A&M AM(T) 579 (F)
10	MENTORISA 10 Mellow Man Ace Capitol (12)CL 574 (E)



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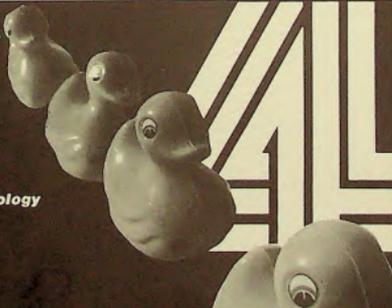
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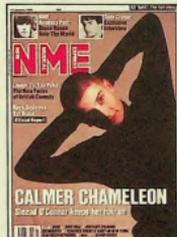
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TOP 75

ARTIST ALBUMS

1 **IN CONCERT** ● CD
Luciano/Pavarotti/Lindero Dominguez/Carreras Decca 4304331

2 **SLEEPING WITH THE PAST** ★★ CD
Eiton John Rockef/Phonogram 83889391

3 **GRAFFTI BRIDGE** ● CD
Principe Fantasy/Parade/Warner Brothers WX 961 (W)

4 **SOUL PROVIDER** ★ CD
Michael Bolton CBS 4653431

5 **BLAZE OF GLORY/YOUNG GUNS II** CD
Jon Bon Jovi Virgin 454711

6 **STEP BY STEP** ★ CD
New Kids On The Block CBS 4666661

7 **JORDAN: THE COMEBACK** CD
Freddy Sproul MCA/Universal/CBS 430114

8 **LOOK SHARP!** ● CD
Roxette EMI EMC 3557

9 **... BUT SERIOUSLY** ★★★★★★ CD
Phil Collins Virgin V2820

10 **WILSON PHILLIPS** ● CD
Wilson Phillips S&W 89ML5

11 **FOREIGN AFFAIR** ★★★★★ CD
Tina Turner Capitol ESTU 2103

12 **THE ESSENTIAL PAVAROTTI** ★★ CD
Luciano Pavarotti Decca 4302101

13 **NEW PERSISTENCE OF TIME** CD
Anitra Island US 9967

14 **SUMMER DREAMS** ○ CD
Beach Boys Capitol EMTD 51

15 **I'M BREATHELESS** ★ CD
Madonna S&W 331

16 **BOSSANOVIA** ○ CD
Pixies 4AD CAD01010

17 **LOVEGOD** CD
Soul Dragons Raw V/Big Life/SQUP 2R

18 **PLEASE HAMMER DON'T HURT** ● CD
McHamer Capitol ST 2120

19 **GREATEST HITS** ● CD
Bardots CBS 464241

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41 **STILL GOT THE BLUES** ● CD
Gary Moore Virgin V2612

42 **THE STONE ROSES** ★ CD
The Stone Roses Sire/Wire ORIEL 502

43 **POISON** CD
Bell Biv DeVoe MCA/MCA 6094

44 **FOREVER YOUR GIRL** ★ CD
Paula Abdul Sire/Virgin 559L P 19

45 **THE REAL THING** CD
Fairly No More Sire/Virgin 5281 1541

46 **WHEN THE WORLD KNOWS YOUR NAME** ★★ CD
Delton Blue CBS 4532211

47 **CHANGESOWIE** ★ CD
David Bowie EMI ORIV 1

48 **LIFE** ● CD
Inspired Carpets Com/Miles/DUNG 8

49 **THE VEGETARIANS OF LOVE** CD
Boyz 2 Men Mercury/Phonogram 8462801

50 **CUTS BOTH WAYS** ★★ CD
Gloria Estefani Epic 451 1451

51 **COSMIC THING** ● CD
B-52's Republic/Warner Brothers WV 283

52 **WAKING HOURS** ● CD
De'Ara AAA/AAA 9006

53 **THROUGH A BIG COUNTRY** ● GREAT ★★ CD
Big Country Mercury/Phonogram 8460221

54 **REV IT UP** CD
Mylon CBS 464241

Reading between the lines

THIS YEAR'S Reading Festival benefited not only from the Mean Fiddler's eclectic booking policy but also from a tighter show and arena management.

Musically there was more on offer than ever. The Mean Fiddler tent provided alternative entertainment while the main bill reflected the independent scene past and present.

However a few points will have to be addressed if the festival wants to stay one step ahead.

The headliners (with the exception of the **Inspiral Creeps**, who with the aid of £10,000 worth of fireworks and £20,000 worth of searchlights, put on an imaginative and spectacular show) were somewhat weak.

The **Cramps'** energetic performance would have been ideal one slot lower as a warm-up to the main band, while the **Pixies'** brooding rock ended the weekend not with a bang but with a fizzle. Elsewhere a bit of springcleaning might be in order.

Wire are surely past their sell-by date and seemed rather superfluous, following **Psychic TV's** startling performance.

More than 30,000 independently-minded people came with the idea that they wouldn't like **An Emotional Fish** or the **Black Velvet Band** and left with their views confirmed.

The **Pixies'** music is now an alternative festival and these slots could have been filled by the likes of The Family Cat, Heart Throbs and Carter, or even **Half Man Half Biscuit**, whose Mean Fiddler tent appearance lured over 8,000 people away from a rather lacklustre **Wedding Present**.

The Mean Fiddler tent itself could also do with a bit of a shake up. It bill should not only provide an alternative but also a complement to the events on the main stage, giving some of the smaller indie groups a chance with the folk and country orientated bands.

Grumbles inside there were some marvellous performances. **Ned's Atomic Dustbin** certainly pleased their vast T-shirt-wearing audience with their energetic style and definitely look set to be one of next year's main attractions. **Stereo MC's** did well as the festival's first hip hop band.

The **Sensless Things'** frenetic set brushed away Sunday morning cobwebs. **Tackhead's** mish-mash of dance and information technology was a step up from last year's performance and **Mudhoney's** grunge rock lifted a few hearts disappointed by the absence of **Jonas Addiction** due to illness.

Reading Festival is a worthy celebration of all things independently-minded which, with time, a firm hand and an ever growing repertoire should evolve into not only the UK's limus fest for new talent, but also one of Europe's premier musical events.

IAN WATSON



PIXIES: A brooding end to the weekend

Desperate Dan's man Wild spirits running free

IT BEGAN with a rap and ended with an acappella. There were moments of driving funk, mournful soul, and, here's the rub, all were coined round the hardest of rock grooves.

Trying to pigeonhole **Dan Reed Network** is as difficult and as pointless as trying to fix wheels on a tomato. Yet here is a man and his multi-ethnic band who regularly feature in the columns of *Kerrang!* and *RAW*, never in the pages of *Echoes*: the fault of blinkered promotion as much as the public's preference for musical segregation.

Dan Reed himself possesses no such prejudices. Indeed, he seems gleefully free of inhibition since the cathartic and widely-publicised sheering of his long mane. The man's exuberance and limnerly won over a **Town & Country Club** audience with reason to be sceptical.

Flyweight Reed is a demanding performer, seeking as much perfection from his band as the rigours he places on himself and the audience. Song arrangements were elongated, assaulted and jammed into inspired reworkings of the originals.

Reed's slightly camp, robotic dancing entrails, while guitarist Brian James's catervauling flourishes is a suitable foil.

Snide comparisons with Jon Bon Jovi no longer apply, but detractors may still hurl accusations of Reed as a lesser Prince of the Portland-based singer/guitarist. Yet the gauge of fervent audience reaction suggests these comments would be wholly fatuous as the associations themselves.

ANDREW MARTIN

STRAIGHT TO the point, **Spirit Of The West** are one of the best live bands ever to take acoustic instruments and the human voice onto a stage. This Canadian four-piece are currently on tour with *The Wanderlust!*, but found time to slot in a hugely enjoyable show at **London's Borderline**.

The band are fronted by powerful vocalist/guitarist John Mann, whose stage antics recalled a youthful Joe Strummer, pounding his six strings while delivering the words with a clear precision.

To his left, Geoff Kelly juggled instruments with dazzling dexterity, notably during the scorching live song *Political*, and took the vocal spotlight for the infectious, driving, dancing song *The Crowl*.

Although Kelly and Mann, co-founders of the band and main songwriters, are the twin points of attention, valuable and sterling support comes from bassist, accordion player and vocalist Linda McRoe and multi-instrumentalist Hugh McMillan. Together, the quartet whipped up a formidable storm, and during such social commentaries as *Darkhouse*, *The Preference* and *HomeLands*, the vehemence of the statements brought their fellow Canadian Bruce Cockburn to mind. Then, the mood would change to a swaying ballad such as *The Last To Know*, or the other of their great poems to drink, namely *Home For A Rest*.

It is not the first time the band have toured here, but their profile has never been higher than now. They raise the spirits, raised the roffers and damn nearly razed *The Borderline* to the ground.

GARETH THOMPSON

T H E E A R

SEAN O'NEILL surprised many a few years ago when he donned solo and quietly left The Patrol. Emotion and the music business. Production work on *Power Of Dreams* and *The Divine Comedy* for the Setanta label brought him back on the scene, and it is for the same label that he makes his recorded comeback. **Rare** is the name of the band, and it also features ex-Bam Bam And The Calling frontman Paul McCartney — most famous as the writer of *The Patrol* Emotion the song. *You Set Me On Fire* is released in late September and should bring Setanta out of the "critically acclaimed" closet and into the indie charts. It is an extremely immediate, if somewhat disposable, dance effort featuring the vocal talents of fellow Derry folkie Laughlin Morris and Mory Gallagher and it should certainly set a few dance floors alight... but it's a long haul from *The Underones*.

Ireland has always been a happy plundering point for the A&R world, but one band missed by all and sundry is **Therapy**. That they play some pretty excellent hardcore might have something to do with that, but any indie label with a smart eye would do well to have a listen. They hit from home in Northern Ireland, but their music details a band who have kept their ears open to the likes of Big Black Fuzzguts. At their semi self-produced double A-side single *Meat Abuse/Punishment*, Kiss is proof that bands this side of the Atlantic can make stimulating, hardcore and the other tracks show a band who work catches should be well worth cataloging.

The Lovelies are a "five-piece guitar-based band in Wolverhampton," and who are we to argue... they are also quite capable of writing a good tune, even if the Psychedelic Furs are recalled more than once and a weaker *Cash* re-invoked. The A-side, *Hey Theresa*, is a slice of inventive which bears repeated listening and the other tracks show a band who know what they are doing.

False Virgins like to think of themselves as "about feeling essentially alien despite appearing to be a member in good standing of the race on the outside." That is as may be, but they also happen to be a jolly rocking band who at turns recall *The Waitresses* and *Sonic Youth* (who doesn't?).

One particularly odd release comes via Southern Studios: It is an anti-"prohibitionism" compilation which apparently is anti "the criminalising of the use of drugs, including the drugs of marijuana and hashish." Despite all this there is quite a plethora of good tracks on the LP. **Magic Potion** impress with the fast-paced *The Astonishing Tale* and **The Cellbrite Rifles** and **Went Tyler** also indicate a bit of talent.

The Ear has received more notice of European bands, no doubt

caused by the coverage of Finnish, Dutch and Spanish bands at this year's New Music Seminar... and a lot of it is pretty good; **Girls Under Glass** recall DAF with their heavy dance based dance tunes, but they are less industrial than most Teutonic dance figures and therefore more likely to have an affect — particularly in indie circles.

The Gift are another German band with pretensions, but their debt to the Stooges and Velvets makes them worth a listen, if only for the accents. The press release dictates that *Three Songs* and *Sylvie* are the tunes worth hearing, but this is far from the case as *Touch's* mania folkish guitar work easily steals the show. Hoppy shows a *Pere Ubu* influence while *Sylvie* points more to the Velvets.

IPC Magazines has had to think again about its *Q/Select* compiler, *Max*. Apparently an Italian publication of the same name took exception... and the new title is... *Vox*. A fine name indeed, and let's hope they credit the editor of the great Dublin fanzine of the same name. Take a bow Dave Clifford.

Another interesting prospect is **Namess!** featuring David Freeman, friend of Dave Stewart and founder member of *The Lover Speaks*. Freeman sings very much like a thoughtful *Sing*, while the backing music isn't that away from *Clannad*. Atmospheric stuff and the song benefit not only from an excellent production, but also some well chosen lyrics and cunningly crafted melodies. Could turn out to be a winning formula.

There is a new demo tape by Scottish band **Seeing Red**. Commercial types through-and-through, these *Collegians* have obviously got their eye on the charts and it is just possible that with the right backing their particular brand of energetic *Troun* rocky pop might just do it for them. Singer Angus belts out her songs with a great deal of charisma and the whole package smacks of youth, vitality and enthusiasm. Major labels take note.

There is a new release on Dublin's *Danceline* Records, the people who discovered the fabulous *Would Be's*. The record in question is the debut by the unimaginatively titled **Mary Stokes Band**. What they lack in the name department they more than make up for in musical talent, with the bluesy country tones of *Nobody Knows* kicking up a bit of an emotional storm. *Mary* will be playing some dates in London in September.

Going for Pole position

by Martin Aston
PROMO MAKERS are being tempted to an enriched creative environment via a new production company launched by Yello's Dieter Meier.
 Polecat Productions is based in Poland where, according to Meier, promo productions can gain from a fresh view of the medium and low production costs.
 "Polish studios aren't used very often for other things because the domestic film industry is in bad shape after the socialist production company collapsed, so you have more time and freedom, and all this fantastic talent," says Meier. "They have very good film schools and a very high standard of craftsmanship — a Polish lighting man has had a four-year education, whereas in America or Switzerland, it can be a guy who has unloaded a lamp twice."
 Besides fulfilling the commitments of his recording contract with Phonogram, Meier has directed his own promos for Yello and two feature films. The second, *Snowball*, was shot in Poland after

attempting to film it in his native Switzerland and aborted.
 "Their approach wasn't right, for the same reasons I wouldn't record in a Swiss studio — they're technically perfect but always chasing after yesterday's developments," he claims.
 In Meier's view, Polish film makers have a fresh approach and new ideas to bring to the pop promo format, in contrast to the UK where he believes "There's a formula and everyone is scored not to make the wrong ad for the washing powder."
 But any commissioner who thinks Poland is a hipper, cheaper place to make the same kind of "washing powder" promos should think again. "Maybe you can make videos a little cheaper in Poland, but you shouldn't go there for that. The latest electronic tricks cost the same anyway," Meier explains.
 The advantage is more likely to be the Polish lighting techniques "that give you a beautiful Hollywood film look."
 Through Polecat, Meier has directed a video for Italian artist



POLES APART: Dieter Meier

Gianna Nannini and plots to use his new base to shoot the next two Yello promos.
 His fellow directors in the project are the Polish Margot Zala and Englishman Nick Burgess-Jones. Other directors are invited to use Polecat's facilities, but Meier is quick to praise the country's native directing talent. "There are some very interesting Polish directors who'd make very good videos. They just need a break and I'm trying to help."

Cath takes the Brothers beyond

by Selina Webb
 "IF THESE pictures only moved it would be brilliant," the words were scribbled on photographers the Douglas Brothers their first promo commission.
 Factory's Tony Wilson was persuaded to risk £15,000 on the pair by Paul Smith, Blast First MD and manager of Cath Carroll.
 The promo for Carroll's *Beast On The Streets* is a seven-minute epic, incorporating grainy footage of New York street scenes which belies the brothers' photographic

background.
 "The key thing is having an idea, or one big idea and a series of smaller ideas," comments Andrew Douglas. "I watch *The Chart Show* and a lot of videos stand or fall on the beauty or performance of the artist — as with Sinead O'Connor."
 "We went to New York with a definite idea of the song, we tried to go beyond the meaning of the words to get something deeper about Cath."
 On the strength of their Carroll video, The Douglas brothers have



CATH CARROLL: grainy days in New York

been commissioned to direct the promo for Sprout's new single *Wild Horses*.

R E G G A E V I D E O S

REGGAE SUNSPASH: Dancehall. Charly Video. VID JAM 28. 90 minutes. Dealer Price £6.95.
REGGAE SUNSPASH: The Best Of Reggae Sunsplash Vol 1. Charly Video. VID JAM 26. 90 minutes. Dealer Price £6.95.
 Comment: These two videos are the best taken from the 1988 Sunsplash Festival, recorded at The Bob Marley Memorial Centre in Jamaica. Best Of... is a general selection, while Dancehall concentrates specifically on the new breed of Jamaican DJ music known as Raga or Dancehall. Of the two, Dancehall is the more interesting — although many of the new breed seem to have forsaken melody entirely and, in the process, deprived their music of any dynamics. Not all are quite fluffy, though; Moko and Daddy Lizard inject some fine harmonies into their rap, and Pinchers even incorporate an old style brass section. Leroy Gibbons demonstrates the art of

rap yodelling, and Lady G proves that girls can come on just as tough as boys. Papa Son is the most uncompromisingly political, but also the most repetitive. Best Of... features some excellent music from Bunny Wailer, and Dennis Brown provides an object lesson in how to put it across. Gregory Isaacs is disappointing, and Sadei And The Sunsets suggest that Japanese reggae is better in theory than in practice. The soft focus colour is a bit washed out but the shooting is fine and the presentation very tight.
Sales forecast: Obviously specialist, but of 90 minutes apiece no enthusiast could possibly feel short changed. **AB**

YOKO ONO: Then And Now. Channel 5. CFV 0512. 56 minutes. Dealer price £6.95.
 Comment: A misleading title — this film is seven years old. As an attempt by producer Barbara Graustark to portray Ono in a sym-

pathetic light it is partially successful. However, time has not been kind to Ono's art, and the benefit of hindsight suggests that her greatest talent has always been self-promotion. Genuine tragedy, heartbreak and poignancy are all too easily translated into the language of sentimentality and some of Ono's more recent music is so bad it is almost funny. Obviously, the commercial success of this release depends on the Lennon footage and, thankfully there is much to be savoured here. Vintage film of Ono dallying with Lennon while The Beatles are actually recording is hardly endearing but fascinating nonetheless. An excellent interview with McCartney comes across as the only genuine reference point in an otherwise fleeting and sanitised promo for a pop star who has died. **Sales forecast:** Beatles/Lennon fans will buy it for the vintage clips — if they didn't pirate them when this was shown on TV. **AB**

MUSIC VIDEO

	Description	Timings/Dealer Price	PMV/Channel 5
1	NEW PAVAROTTI/DOMINGO/CARRERA: Live At Brixton	5 Live (14 tracks)/1hr 30min/£6.95	PMV/Channel 5 0825343
2	NEW FAITH NO MORE: Live At Brixton	5 Live/1hr 06min/£6.95	PMV/Channel 5 0825343
3	ERASURE: Wild!	12 tracks/1hr 30min/£6.95	BMG 790 407
4	TINA TURNER: Foreign Affair	12 tracks/1hr 22min/£6.75	MVL 99 00873
5	NEW KIDS ON THE BLOCK: Hangin' Tough	14 tracks/50min/£6.95	CMV 493020
6	PHIL COLLINS: Singles Collection	14 tracks/55min/£6.95	Virgin VD 574
7	LUCIANO PAVAROTTI	17 tracks/1hr 17min/£6.95	Music Club/Video Col MC 7003
8	TIGERLILY: Bezerk Live	1hr 1hr/£6.95	Fotodisk/Channel 5 LVF 114
9	THE CARPENTERS: Only Yesterday	11 tracks/50min/£6.95	A&M/Channel 5 AMV 847
10	THE BANGLES: Greatest Hits	11 tracks/50min/£6.95	CMV 493532
11	ALICE COOPER: Thrashes The World	1hr 30min/£9.04	Video Collection VC 49042
12	KYLIE MINOGUE: On The Go...Live	50min/£6.95	Video Collection VC 4093
13	SIMPLE MINDS: Verona	1hr 14min/£6.95	Virgin VD 610
14	PINK FLOYD: The Wall	1hr 35min/£6.95	PMV/Channel 5 CFV 08762
15	MAGNUM: From Midnight to L.A.	1hr 8 tracks/40min/£6.95	PMV/Channel 5 CFM 2640
16	POISON: Sign For Sore Ears	1hr 1hr 1hr/£6.95	MVP 89 12083
17	TINA TURNER: Nice 'N' Rough	1hr 12 tracks/55min/£6.99	Music Club/Video Col MC 2014
18	QUEEN: We Will Rock You	1hr 21 tracks/1hr 30min/£3.47	Music Club/Video Col MC 2032
19	DANIEL O'DONNELL: TV Favourites	1hr 1hr 1hr/£6.95	Ritz RTZ 0002
20	GLORIA ESTEFAN: Evolution	1hr 1hr 1hr/£6.95	CMV 493522

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SELL THROUGH VIDEO

	Description	Timings/Dealer Price	PMV/Channel 5
1	DIE HARD	Action/2hr 09min/£9.04	CBS/Fox 1666 50
2	TEENAGE...TURTLES: ...It All Began	Children's Cartoon/50min/£6.95	Abbey Home Ent 99032
3	TEENAGE...TURTLES: ...Killer Pizzas	Children's Cartoon/50min/£6.95	Abbey Home Ent 99012
4	PAVAROTTI/DOMINGO/CARRERA: In Concert	5 Live/1hr 30min/£10.43	PMV/Channel 5 CFV 1151
5	INDIANA JONES AND THE LAST CRUSADE	Action/2hr 13min/£9.04	CIC VHR 2372
6	ENGLAND WORLD CUP HEROES	1hr 1hr 1hr/£6.95	Sylvis SV 2723
7	GOOD MORNING VIETNAM	Comedy/1hr 50min/£6.95	Touchstone T406602
8	FAITH NO MORE: Live At Brixton	5 Live/1hr 06min/£6.95	PMV/Channel 5 0825343
9	ET — THE EXTRA TERRESTRIAL	Sci-Fi/1hr 10min/£6.95	CIC VHR 1318
10	ERASURE: Wild!	12 tracks/1hr 30min/£6.95	BMG 790 407
11	CALANNETTS	Special Interest/60min/£6.95	CIC VHR 1335
12	TINA TURNER: Foreign Affair	12 tracks/1hr 22min/£6.75	MVL 99 00873
13	DIRECTY DANCING	Dance/1hr 10min/£6.95	Virgin VA 15242
14	SCANDAL	Drama/1hr 50min/£6.95	Palace PVC 4054
15	NEW KIDS ON THE BLOCK: Hangin' Tough Live	14 tracks/50min/£6.95	CMV 493020
16	THREE MEN AND A BABY	Comedy/1hr 38min/£6.95	Touchstone T406582
17	THE RUNNING MAN	Sci-Fi/1hr 37min/£6.95	Braveworld VC 3321
18	WANTED DEAD OR ALIVE	Action/1hr 40min/£6.95	New World NW 1028
19	GORILLAS IN THE MIST	Drama/2hr 45min/£6.95	Warner Home Video PES 11854
20	TOP GUN	Action/1hr 55min/£6.95	CIC VHR 2221

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TOP 75

- 1** **IT'SY BITSY TEENY WEENEY...**
O
Bombalurina
Capitol/Polygram/Chrysalis (LP)
- 2** **FOUR BACHARACH & DAVID SONGS (EP)**
Decca
Blue
CBS DEACTM 12 (C)
- 3** **WHERE ARE YOU BABY?**
4
Bobby Boro
Rhythm King LEFT 437M (RT)
- 4** **GROOVE IS IN THE HEART/WHAT...**
13
Deee-Lite
Elektra 658R 1144T (W)
- 5** **TONIGHT**
3
New Kids On The Block
CBS BLSOCKM7 (C)
- 6** **THE JOKER**
14
Steve Miller Band
Capitol 121ZCL 883 (E)
- 7** **WHAT TIME IS LOVE?**
11
The KLF/The Children Of The Revolution
KLF Comm. KLF 0040M (RT)
- 8** **NAKED IN THE RAIN**
9
Blaze Starr
W.A.U. M. Mido/Bag Like BLF 237M (RT)
- 9** **RHYTHM OF THE RAIN**
23
Jason Donovan
PWL PWL(T) 80 (P)
- 10** **PRAYING FOR TIME**
6
George Michael
Epic GEOTM 1 (C)
- 11** **CAN CAN YOU PARTY**
8
Jelly Roll Morton/His Hot Chippers
Music Factory Dance MFCM1 007 (BMG)
- 12** **SILHOUETTES**
10
Cliff Richard
EMI 12 (EM) 152 (E)
- 13** **LISTEN TO YOUR HEART/DANGEROUS**
7
Roxette
EMI 12 (EM) 148 (E)
- 14** **VISION OF LOVE**
16
Mariah Carey
CBS 65593201 (2"-6559326) (C)
- 15** **TOM'S DINER**
5
DNA featuring Suzanne Vega
A&M/A&M 582 (P)
- 16** **TURTLE POWER**
12
Partners In Kryme
SBK 121 (TURTLE) (E)
- 17** **I'M FREE**
17
The Soup Dragons feat. Junior Reid
Raw TV/Bag Like RTV (RT)
- 18** **U CAN'T TOUCH THIS**
15
M.C. Hammer
Capitol 12 (C) 578 (E)
- 19** **END OF THE WORLD**
24
Sonia
Chrysalis CHS 12 (357) (E)
- 20** **THE KING OF WISHLIF THINKING**
20
Go West
Chrysalis GOXW 18 (E)
- 21** **DON'T BE A FOOL**
34
Loose Ends
Ten/Virgin TENX 312 (P)
- 22** **BLAZE OF GLORY**
18
Jon Bon Jovi
Virgin/Polygram JBJ 112 (P)
- 23** **THE SPACE JUNGLE**
ADM
MCA/MCA 01483 (E)

SINGLES

MUSIC WEEK

NEW



- 36** **LA SERENISSIMA**
42
DNA
Raw/Baz 12 (P) BASS 006 (PAC)
- 37** **HANKY PANKY**
28
Madonna
Sire WA 9728 (W)
- 38** **FASCINATING RHYTHM**
54
Bass-D
Guernsey/Virgin VSDM 1274 (P)
- 39** **ICEBLINK LUCK**
NEW
Cocteau Twins
4AD AD001 112-BAD001 1 (RT)
- 40** **RELEASE ME**
37
Wilson Phillips
SBK 12 (SSBK 11 (E)
- 41** **PEACE THROUGHOUT THE WORLD**
45
Max Priest (feat. Jazzie B.)
Ten/Virgin TENX 317 (P)
- 42** **LOOK ME IN THE HEART**
42
Tina Turner
Capitol 12 (ZCL 584 (E)
- 43** **HEART LIKE A WHEEL**
30
Human League
Virgin VSDT 1262 (P)
- 44** **TRICKY DISCO**
28
Warp/Outer Rhythm 7WAP 71 (2"-WAP 71 (RT)
- 45** **I'VE BEEN THINKING ABOUT YOU**
56
Londonbeat
Ariston ANMT 14 (BMG)
- 46** **ROLLERCOASTER (EP)**
NEW
The Jesus And Mary Chain
Blanco Negro NEG 45 (W)
- 47** **LFO**
35
LFO
Warp/Outer Rhythm 7WAP 57 (2"-WAP 57 (RT)
- 48** **SACRIFICE/HEALING HANDS**
38
Elton John
Rocket/Polygram EJS 221 (P)
- 49** **AMANDA**
32
Craig McLachlan & Check 1-2
Epic 6561707 12"-6561706 (C)
- 50** **THE RIGHT COMBINATION**
44
Seiko & Dornie Wahlberg
Epic 6560307 12"-6560308 (C)
- 51** **THERE SHE GOES AGAIN/MISLED**
NEW
The Cure/boys
Polygram 12 (P) 6267 (E)
- 52** **LOVER/MONEY**
NEW
Dann Reed Network
Mercury/Polygram DRNG 512 (P)
- 53** **IN MY WORLD**
29
Antrak
Island 12 (JSP) 470 (P)
- 54** **HEY VENUS**
52
Ft. Petrol Emotion
Virgin VSDT 1260 (P)
- 55** **HARD TO HANDLE**
57
The Black Crowes
Del American DEFA 6121 (P)
- 56** **WHITE LIGHTNING**
NEW
The Fall
Cog Sinister/Phonogram SIN 61 (2) (P)
- 57** **ROCKIN' OVER THE BEAT**
36
Technomic feat. Ya Kid K
Swanwyd SVRTM 14 (BMG)
- 58** **WOW WOW - NA NA**
NEW
Grand Pias
Urban Polygram URBX 60 (P)
- 59** **HIGHER GROUND**
NEW
Red Hot Chili Peppers
EMI USA 12 (MT) 6148 (E)
- 60** **WALKING BY MYSELF**
48
Gary Moore
Virgin VSDT 1281 (P)
- 61** **UP & DOWN**
53
The High
London LDNWX 272 (P)
- 62** **NOTHING**
51
Frazier Chorus
Virgin VSDT 1284 (P)
- 63** **ENDLESS SUMMER NIGHTS/HOLD ON TO...**
NEW
Richard Marx
EMI USA 12 (P) 618 (E)

MARIA MCKEE

Show Me Heaven



US TOP FORTIES

A & R LP REVIEWS

SINGLES

1*	2	BLAZE OF GLORY, Jan Bon Jovi	Mercury
2*	4	RELEASE ME, Wilson Phillips	SBK
3*	5	DO MEI, Bel Biv DeVoe	MCA
4	4	UNKINNY BOP, Poison	Enigma
5	1	IF WISHES CAME TRUE, Sweet Sensation	Alco
6	7	HAVE YOU SEEN HER, MC Hammer	Capitol
7	10	TONIGHT, New Kids On The Block	Columbia
8*	12	[CAN'T LIVE WITHOUT YOU] LOVE..., Nelson	DGC
9	11	EPIC, Faith No More	Slash
10	6	COME BACK TO ME, Johnny Jackson	A&M
11*	13	THEMES IN THE TEMPLE, Prince	Paisley Park
12	8	VISION OF LOVE, Mariah Carey	Columbia
13	17	CLOSE TO YOU, Masi Kats	Chrysalis
14	9	JERK OUT, The Time	Paisley Park
15	14	TIC-TAC-TOE, Kysar	Afarianc
16	15	LOVE AND EMOTION, Steve B	LNR
17	21	SOMETHING HAPPENED ON THE WAY TO..., Phil Collins	Afarianc
18*	22	CAN'T STOP FALLING INTO LOVE, Cheap Trick	Epic
19*	25	OH GIRL, Billy Young	Columbia
20	24	MY, MY, MY, Johnny Gill	Motown
21*	27	HEART OF STONE, Taylor Dayne	Arista
22	18	MAKE US SWEAT, Keith Sweat	Vivientertainment
23*	30	PRATING FOR FORTUNE, George Michael	Columbia
24*	30	CAN'T STOP, After 7	Virgin
25	19	CRADLE OF LOVE, Billy Idol	Chrysalis
26	33	ROMEO, Dino	Island
27	23	KING OF WISHFUL THINKING, Go West	EMI
28	16	THE POWER, Snap	Arista
29*	34	EVERYBODY EVERYBODY, Black Box	MCA
30	26	COLICY OF TRUTH, Depeche Mode	Sire
31	4	BANNED IN THE USA, Lee feat. The Live Crew	Luke
32	30	COULD THIS BE LOVE, Seduction	A&M
33	32	DIRTY CASH (MONEY TALKS), The Adventures Of Steve V	Mercury
34	31	TELL ME SOMETHING, Inedelal Obanion	MCA
35*	35	THIS IS THE RIGHT TIME, Uto Urokanoff	Arista
36*	36	I DON'T HAVE THE HEART, James Ingram	Warner Brothers
37*	37	UNCHAINED MELODY, The Righteous Brothers	Veve
38*	39	CRAZY, The Boys	Motown
39	29	RUB YOU THE RIGHT WAY, Johnny Gill	MCA
40*	40	GIVING YOU THE BENEFIT, Pebbles	MCA

ALBUMS

1	1	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
2	2	WILSON PHILLIPS, Wilson Phillips	SBK
3	3	BLAZE OF GLORY/YOUNG GUNS II, Jan Bon Jovi	Mercury
4	4	MARIAH CAREY, Mariah Carey	Columbia
5	5	FLESH AND BLOOD, Devo	Capitol
6	6	POISSON, Bell Biv DeVoe	MCA
7	7	COMPOSITIONS, Anita Baker	Elektra
8	8	I'LL GIVE ALL MY LOVE TO YOU, Keith Sweat	Vivientertainment
9	9	STEP BY STEP, New Kids On The Block	Columbia
10	10	PRETTY WOMAN, Original Soundtrack	EMI
11	12	SOUL PROVIDER, Michael Bolton	Columbia
12	13	VIOLATOR, Depeche Mode	Sire
13	14	JOHNNY GILL, Johnny Gill	Motown
14	16	THE REAL THING, Faith No More	Slash
15	11	I'M BREATHELESS, Madonna	Sire
16	15	IN THE HEART OF THE WINTER, Winger	Afarianc
17	17	BUT SERIOUSLY, Original Soundtrack	Afarianc
18*	24	AFTER THE RAIN, Nelson	DGC
19	19	STICK IT TO YA, Slaughter	Chrysalis
20	20	PUMP, Aesop Rock	Geffen
21*	21	GRAFFITI BRIDGE, Prince	Paisley Park
22	22	BANNED IN THE USA, Lee featuring 2 Live Crew	Luke
23	22	PANDEMONIUM, The Time	Paisley Park
24	25	CHARMED LIFE, Billy Idol	Chrysalis
25	13	DO NOT WANT WHAT I HAVEN'T GOT, Sinead O'Connor	Ensign
26	18	BRIGADE, Hanson	Capitol
27	27	FORN TOGETHER, En Vogue	Capitol
28	28	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
29	30	A NIGHT ON THE TOWN, Bruce Hornsby & The Range	RCA
30	32	WORLD POWER, Snap	Arista
31	28	DE FEELGOOD, Mosley Crue	Elektra
32	36	ENDUANTMENT, Boogie Down Productions	Jive
33	33	WE ARE IN LOVE, Harry Connick Jr	Columbia
34*	34	GHOST, Original Soundtrack	VS
35	35	SHUT UP AND DANCE, Paula Abdul	Virgin
36*	36	RITUAL DE LO HABITUAL, James Addickson	Warner Brothers
37*	37	CAN'T FIGHT FATE, Taylor Dayne	Arista
38	38	DAYS OF THUNDER, Original Soundtrack	DGC
39	35	HELL TO GO, Jeff Healey Band	Arista
40	34	PASSION AND HARDWARE, Steve Vai	Relativity

ALBUM OF THE WEEK

GEORGE MICHAEL: Listen Without Prejudice Vol 1, Epic 467295. Here we find Michael speaking his mind on matters social and personal and determined to do things exactly as he wants, hence the title. Anybody who listens to this album will realize that the singer is still at the peak of his songwriting ability, deftly interlarding a variety of styles from ballad to Soul II Soul-style dance beats. A highly competent and complete set that is destined to sell and sell.

LIVING COLOUR: Time's Up, Epic 466920. The New York quartet's second album sees the emphasis shifting towards the harder side of their character. So while it's a hybrid of abrasive rock, slick funk rhythms and street tough sulk, it's Vernon Reid's guitar historicism that dominate, hence this is not a popular instant record. However, there is plenty of substance and intrigue immersed within the 15 tracks, with each play revealing a touch more of their psyche. Like the Vinyl debut, it's likely to sell consistently over a period of time.

THE SENATORS: Hopes And Bodies, Virgin V216. A startling second LP from a group who may at first appear a little faceless, but within these 11 songs display an awesome songwriting talent. Working in the Queen/Castello way of doing things, they demonstrate not only a wonderful sense of melody but also a lyrical style which would sit comfortably in the work of those two artists. In Always Sorry Now and The Little Things are the standout tracks and the rest is nearly as strong. Excellent, so stock with confidence.

TRIP SHAKESPEAR: Across The Universe, A&M 395 294.1. Gloriously, even defiantly, old-fashioned rock. This Minneapolis four piece show their roots in early Seventies softish rock, fairly tricky arrangements and the unique vocal harmonies of the three chops in the band, with Elaine Harris holding it all down on the drums. A&M would like it to be known that they sound "like no other band you have heard" but by a cross between Neil Young and REM for a start. A good one to remember in their tour.

GEOFFREY ORYEMA: Exile, Real World, RW14. Peter Gabriel sings some back-up, David Rhodes supplies guitar while Eric Troye adds keyboards, co-writes the best track Lord Of Anoka and handles the production. The mix of Eno's superlative studio cushioning with Oryema's acoustic Afro-folk lends an already fragile, emotive atmosphere another dimension. A prime example of how successfully roots music can bridge old and new traditions. A potential album of the year.

SALEM 66: Down The Primrose Path, Homestead HMS 152. With all that talk of Darling Budds, Primavera and other "blonde-pop" phenomena, people forget that stronger and less transparent pop-rap-rap exists, such as Massachusetts's Salem 66, that preserves its gift for

fluid, fluctuating melodies and vocals that ring as soft as the guitars. Tunes, tension, and not a hint of their day. Bewitching.

ROTE KAPPELE: No North Britain In Tenor IT SIXTY TWO. Distribution: APT. Edinburgh's Rote Kapelle release their first full-length album and even though there are some fairly executed, and some less successful songs included, on the whole the mood is just too monosyllabic to make it worth persevering. No North Britain offers a full of virulent pop-rock and a handful of shadowy reveries. Promising, but not yet delivering.

EXTREME II: Pornographic, A&M Records 395313. Heavier than its predecessor, this confident second album from the Boston rockers is nevertheless crammed with strongly melodic riffs, and it's the latter that with fashionably funky influences, impressive vocal harmonies and brilliant guitar virtuosity. All-in-all, an impressive record, the band are unlikely to reach a wider audience unless they tour here.

MOTHER LOVE BONE: Apple, Polydor 843 191. Its release marred by the overdose induced death of vocalist Andrew Wood, Apple is a quirky first album, but the combination of bluesy riffs and Wood's compulsive lyrics produce moments of disturbing brilliance, in particular on tracks Starboard Chimney and Crown Of Thorns. Originally it would be considered a very promising debut, but under the circumstances, one can only wonder what might have been.

CRUST: Sacred Heart Of Crust, Crust, Trance Syndicate, TR 01. Distribution: Southern. The new mid-West label run by Butthole Surfer drummer King Debu with a six-tracker by Austin Texas' crust rock noise trio. Much of this Butthole heaviness crosses familiar territory but the addition of Young God-style samples and satirical bible-belt humour adds texture and contrast, which might broaden their appeal while dragging in the usual discipules.

ERIC JOHNSON: Ah Via Musicom, Capital Records CD 2128. Grammy winner and off-voted Best Guitarist, Johnson initially impressed with his Tones LP of three years ago and he continues the theme of carefully constructed guitar. In a genre frequently muddled by speed over feel, Johnson succeeds as his composition ability remembers melody. An original talent that deserves a higher profile.

PETER ASTOR: Submarine, Creation, CRELP 065. Distribution: Pinnacle. After the Lo's vinyl split and the Weather Prophets' disappointing achievements, mainline Pete Astor has gone back to basics with a sparse, delicate excision into poetic introspection, shaded by cello, congas, slide guitar and the trusty acoustic. This outlook, somewhere between the styles of Nick Drake and Tim Hardin, is hardly the venture to reuse Astor's profile, so consider Submarine an often charming travelogue to newer pastures.

SPIRAL JETTY: Dogstar. Imaginary Illusion 018. Distribution: APT. Imaginary builds up its US

roster with the second album from this underrated New Jersey trio who have shifted from more poppy origins to an altogether darker, moodier patch. The production and guitars are equally rugged and gutsy but there is acres of space for melody and nuance on top of intriguing lyrics and arrangements. This is style of cagney guitar poetry is increasingly.

LEMONHEADS: Lovey, Atlantic 7550 52137. Lemonheads' major label debut hasn't lost any of the Bostonians' post-pop-noise appeal but takes longer to impress than its three predecessors. Their version of Gram Parsons' plaintive ballad Brass Buttons isn't the commercial step they might have taken after covering Vega's Luka and Ronsard's Different Drum, but Lovey is a collection of stark, orientated collection that matches the progress of their spiritual elders Husker Du when singing to WEA.

RED HARVEST: Saved, Public Domain DDMV 040. Distribution: Backs. From Norwich, Red Harvest are a simple and endearing indie trio, who like New Wave power-pop covers to a lot of musical ground — from XTC to B-52's to Bowie — like a less melodramatic Goodbye My Love. It's a collection to set them apart from the crowd but the ability to be moody and jaunty at the same time counts for something.

DEAD ALLISON: Toys And Dreams, Schermer Records SCHEMER 9011. Dead Allison hail from Oulu, northern Finland, but the origin of their music are really UK metal and US hard rock. They have obviously listened to the entire Stooges back-catalogue and their metal guitar breaks place them close to the likes of Soundgarden. But they do it well, and who knows maybe this is the start of a Finnish rock invasion.

ANGEL CORPUS CHRISTI: The 80's. Next Big Thing NBT 007. With her drum machine, accordion and strewnout poetry this San Francisco "cult" figurine blends Punk Smith attitude with Shocked, giving the female singer-songwriter genre another angle. This compilation from 1984-89 is a mixed bag that takes in the likes of Cass Magallanes and a sassy Hell on several sublime, emotive covers. Alice Cooper's 'I'm 18, Suicide's Dream Boy I'm Dream and The Dixie Licks' are those you should give you some insight to Angel's sound and vision. The next big thing?

VARIOUS ARTISTS: Hard To Believe, Waterfront DAMP 121. Distribution: Southern. The late Eighties urge for contemporary bands to cover their heroes reaches new heights with this collection compilation featuring down under and US crews re-defining Kix' back catalogue. That the originals stand up to melodic parody certainly adds the rip-roaring deliveries and Ball LaVallette, Girl Monster, The Hard Ons, Surf'n Coasters et al make smart work on an essential album.

LISTENING WITHOUT prejudice: Martin Aston, Kirk Blows, Leo Finley, Dave E Henderson, Duncan Holland, Valerie Carter and Nick Robinson

Reviewed by David Giles

DISTRIBUTION
TOP INDIE
TOP 40 SINGLES

SINGLES OF THE WEEK

S'XPRESS: Nothing To Lose. (Rhythm King [12] SEXY 01). A mantrously funky return for Moore, who has now expanded S'Express to a duo with immensely promising vocalist Sonico, this being their first release since Mantra For A State Of Mind a year ago. It is undoubtedly their finest work to date, a supercharged rhythm track overlaid with a wonderfully psychoped yet plaintive vocal. A top five certainty.



THE HONEY SMUGGLERS: a debut to watch out for

STOCK IT

MC TUNES VERSUS BOB STATE: Tunes Splits The Atom. (ZTT/WEA [12] ZANG 8). The follow-up to the recent top 10 hit The Only Shyone. That Bites for this Mancunian collaboration. A very busy track, with a Funky Drummer rhythm and frantic mock-American pop posturing with some rather irritating electro-bleeps.

STOCK IT

THE CHARLATANS: Then. (Situation Two [12] SIT 74). Excellent follow-up to their The Only One I Know hit earlier in the year. The drumming and the Hammond organ are predictable enough, but the song is outstanding. A massive hit that should help to sever the Manchester comparisons and establish Northwick's finest as a major band in their own right.

STOCK IT

JESUS & MARY CHAIN: Rollercoaster EP. (blanco y negro [12] NEG45). The Red Bratlers, like their heroes the Ramones, have barely moved a step forward musically since the day they bought their first guitars. But their following has never stopped growing, and these four tracks go some way to recapturing the hungry spirit of the first LP, so expect high sales.

STOCK IT

ADAMSKI: The Space Jungle. (MCA [12/CD] MCA 1435). 'Presty' is one of the names credited with the composition of this track, and indeed the keyboard maestro's follow-up to the huge hit Killer is a dance melody of Elvis his, a concept that is not a million miles in spirit from Jive Bunny. Colossal sales beckon.

STEREO MCs: Elevate Yu Mind. (42 & Broadway [12] BRW 186). From the south London hip-hop trio's forthcoming LP, Supernatural, this track represents something of a switch in direction, leading on the mellow, more melodic style of De La Soul and Jungle Brothers, though the rapping is still bizarrely transatlantic.

FATBACK BAND: (Are You Ready) Do The Bus Stop. (Ace [seven-inch only] SEVS 704). Re-released, and thankfully not re-mixed. The reappearance of this classic party funk single (top 20 over Christmas 1975) ties in with Kiss 100 FM's ad campaign, for which it forms the basis. Maximum exposure can therefore be expected.

THE QUIREBOYS: Then She Goes Again. (Parlophone [12/7/CD] 86267). More Hollywood meets boozey Faces-style R&B from the Quireboys. Despite performing at Donington recently, the band's profile over here is quite low at the moment, but fans will undoubtedly flock to purchase the limited edition picture disc on offer.

TACKHEAD: Class Rock. (SBK [12/7/CD] SBK 701). Strange release from the Adrian Sherwood/Keith LeBlanc team that sounds like Prince doing Funkadelic. Unlike some production companies, Tackhead have never quite forged a strong enough identity to achieve great commercial success, so it is hard to predict the fortunes of each single.

SONIC YOUTH: Kool Thing. (Geffen [12/CD] GEF 81). Press-wise, one of the most revered bands of the last decade, though their record sales in the UK have not reflected this yet. This track from the Goo LP is unlikely to bring them to a wider audience.

THE HONEY SMUGGLERS: Listen EP. (Non Fiction [12] YESX1). Debut from a London band suggesting a surprisingly mature songwriting approach. There are echoes of some of the psychedelic revivalist bands — perhaps because that Hammond organ again — but these tracks are far more adventurous and imaginative. Watch out.

THE CHRISTIANS: Greenbank Drive. (Island [12/7/CD] IS 466). The 12-inch features a 'radically' remixed version of this track from the Colour LP that certainly kicks some life into an otherwise innocuous piece of music. But whether people who enjoyed the album will see it like that is debatable. A possible flop.

BEATS INTERNATIONAL: Burundi Blues. (Go Beat [12] GDB 45). A reworked track from the Let Them Eat Bingo LP, with Janet Kay on vocals. As a potential hit, it is rather patchy and perhaps suffers from an excess of ideas, but it is rhythmically infectious enough to succeed of club level anyway.

THE LA'S: Timeless Melody. (Go Discs [12] GOLA 412). The third single in as many years for this young Liverpool band, owing to a number of line-up changes and technical hitches. As the title suggests, it is a powerfully melodic and endearingly rough-edged Sixties-style pop song, fashionably retrospective enough to give them that long-awaited big hit.

MISTER MIXI & SKINNY SCOTTY: I Can Handle It. (SBK [12] SBK 9). Interesting debut from a dance trio of Dutch and West Indian musicians that mixes rapping and reggaemuffin toasting over a distinctly illly synth bassline.

PAUL MONEO: It's Over. (Stephan [12/CD] KSR878). Debut from a 19-year-old singer, with plenty of teen dream potential. Musically he is pitched in that Shop Boys area, with a singing voice not unlike that of Simon Le Bon, displaying much promise.

JAZZ BLACK: You Are My Lover. (Real Time Productions/RCW [12]. First release on a new dance label based in Forest Gate in east London, featuring a south London singer who adheres to solid traditional soul principles while applying a good contemporary dancefloor feel.

JAGGED EDGE: You Don't Love Me. (Polydor [12/7/CD] PO 97). From their forthcoming debut LP, this is a strong release from a young band very much in the Bon Jovi/Whitesnake vein, who are supporting Vixen on their UK tour later in the month.

CHEAP TRICK: Can't Stop Falling In Love. (Epic [12/CD] 656148 2). First release for a few years from one of the US's finest rock groups, though the standard of their songwriting has waned alarmingly in recent years. This track from the forthcoming Buster LP is melodic enough in an MOR kind of way, but profoundly uninteresting and unlikely to be a hit.

LA MIX: Coming Back For More. (A&M/PM [12/CD] AM 579). First release on a new A&M dance label for the UK production team of Les Adams and Emma Freilich, with Francesco on vocals — a strong enough track to do well.

CRAZYHEAD: Everything's Alright. (Black [12/7/CD] REV 64). First single for over a year on a new label for the Midlands rockers. Producer Pat Collier has helped them maintain their glam rock edge, though this is slightly poppier than their earlier work.

1	4	WHAT IS LOVE?	KLF Communications KLF 0600 (8)
2	4	WHERE ARE YOU BABY?	Sam S
3	11	NAKED IN THE RAIN	W.A.U. (No. Model) (UK) 8137 (4)
4	3	I'M FREE	Rev TV/Isa (UK) 8V 913
5	7	COME TOGETHER	Cranio CREO 780 (9)
6	5	TRICKY DISCO	Tricky Discs
7	NEW	RHYTHM OF THE RAIN	Warp/Other Rhythms 7067 7 (5)
8	NEW	GROOVY TRAIN	PMI PML (12) 69 (5)
9	6	IF U	Pressure MIXI 1007 (1)
10	3	LA SERENISSIMA	Warp/Other Rhythms 1871 3 (1)
11	NEW	CULT OF SNOW/SIMBA GROOVE	Raw Baw 12BR845 06 (PAC)
12	9	ONE LOVE	Rumour RUMAT 17 (4)
13	11	IT'S ON	Silverstone ORE17 17 (5)
14	26	13 SHALL WE TAKE A TRIP/MOODY ...	Heavenly 12319N 3 (5)
15	18	STEP ON	Factory FAC 286 (5)
16	12	LET'S GET BUSY/WORLD OF MUSIC	Synergy S19PT 17 (5)
17	4	BEYOND YOUR WILDEST DREAMS	London Records
18	4	ROGA TRIP/HOOIGANG '69	Shit Up And Dance 5041A (12) (PAC)
19	17	MANCHESTER RAVE ON E.P.	Factory FAC 242 (12) (PAC) (5)
20	16	DREAM BEAM	Creative CREO 240 (9)
21	15	SHE COMES IN THE FALL	Cow/MCA DUNG 1307 (8)
22	13	WHO IS IN MOTION ...	Factory/MCA FAC 293 (PAC) (2) (5)
23	21	LAMBORGHINI	Shit Up And Dance 5041A (12) (PAC)
24	30	KILL YOUR TELEVISION	Chapter 22 12CHAP 48 (8)
25	2	DREAM COME TRUE	Aid Jaxx 1400D 203 (8) (5)
26	9	PERFUME	Sheer Jay SHEER 007 1068R 007 (1) (4) (5)
27	19	2 OCEAN TO OCEAN	Royal Knt. 1000L 481 (9)
28	16	DOIN' THE DO	Knee Head KHT 201 (5)
29	NEW	WHAT NO ONE	Basix (BASS) 17 (5)
30	NEW	ELPHANT	Silverstone ORE17 20 (5)
31	30	LOVE DON'T LIVE HERE ANYMORE	Devoice WANT20 20 (PAC)
32	32	LOADED	Cranio CREO 700 (9)
33	NEW	FREE FALL EP	Devoice DON 001 (5)
34	34	ICE	Cow/MCA DUNG 131 (8)
35	23	INSCAPABLE	Devoice WANT20 20 (PAC)
36	25	BITING MY NAILS	Cow/MCA DUNG 131 (8)
37	NEW	BACK BY DOPE DEMAND	Mass 12447 (12) (5)
38	39	EVERYTHING ABOUT YOU	Raw Baw (No.) 80FF 44 (8)
39	14	SHE BANGS THE DRUMS	Rough Trade RT 228 (8)
40	27	SUFFER THE CHILDREN	Silverstone ORE17 6 (5)

TOP 20 ALBUMS

1	1	BOSSANOVIA	4AD CAD 0819 (8)
2	2	THE LOVE	Rev TV/Isa (UK) 8V 913 (7)
3	4	THE SUMMER OF LOVE	Shit Up And Dance 5041A (12) (PAC)
4	6	THE STONE ROSES	Silverstone ORE17 565 (9)
5	NEW	THE DOMINO CLUB	Silverstone ORE17 512 (5)
6	12	PASSION AND WARFARE	Fool For Thought 0818 17 (5)
7	5	LIFE	Cow/MCA DUNG 8 (8)
8	7	BETWEEN THE LINES	PMI HE 14 (5)
9	6	RUMMED	Warp/Other Rhythms
10	8	WILD!	Factory FAC 226 (5)
11	9	VIOLATOR	Sam S
12	10	THREE'S NOTHING LIKE THIS	Raw Baw 12XP 1 (5) (PAC) (5)
13	15	LEATHER & LACE	Shit Up And Dance 5041A (12) (PAC)
14	13	THE HEALER	Silverstone ORE17 512 (5)
15	11	4 NEVER, NEVERLAND	Roadrunner RR 228 (5)
16	14	BIO RHYTHM - DANCE MUSIC	Network/Isa (UK) 8V 913 (5)
17	17	THE INNOCENTS	PMI 201 (5) (5)
18	NEW	LOOK WHAT THE CAT DRAGGED IN	Mass 12447 (12) (5)
19	18	SQUIRE & G MAN	Factory FAC 128 (5)
20	NEW	THE VERY BEST OF ...	Raw Baw

Compiled by Music Week from Gallup Data

20	HOT ROCKS 1964-1971 CD Rolling Stones London 6201 401
21	BEST OF TALK TALK - NATURAL HISTORY ● CD Talk Talk Palmphone PCSD 109
22	HOME CD Hofstadter Flowers London 8281971
23	PUMP UP THE JAM * CD Technomic Swanwig SVRLP 1
24	LABOUR OF LOVE II ** CD UB40 DEP riv/Virgin LPERB 14
25	ONLY YESTERDAY ** CD Carpenters A&M A&A 190
26	CRAIG McLAGHLAN & CHECK 1-2 CD Craig McLaughlan & Check 1-2 Epic 465471
27	FLESH AND BLOOD ● CD Folsom Epic/Capitol EST 128
28	NEW WORLD CLIQUE CD Dee-Lite Elektra EKT 77
29	LIBERTY CD Duran Duran Palmphone PCSD 112
30	BETWEEN THE LINES * CD Jesse Donovan PWL HF 14
31	SAXUALITY CD Candy Dulfer RCA H 74661
32	VOL. II (1990 A NEW DECADE) * CD Soul II Soul 101/vgn/DV 90
33	IDO NOT WANT WHAT I HAVEN'T GOT * CD Sinead O'Connor Epic/Capitol CHEN 14
34	SAV SOMETHING GOOD CD River City People EMI EMCK 5951
35	HEART OF STONE * CD Cher Geffen WY 282
36	VIVALDI FOUR SEASONS * CD Nigel Kennedy/ECM EMINCE 2
37	NEW JETU'S ADDICTION CD Ritual de Lo Habitual Warner Brothers WY 305
38	ROMAFIDE CD Mash Fresh 101/vgn/DV 92
39	WORLD POWER CD Snapp Arista 219682
40	TYR CD Black Sabbath IRS S ERICK 1038

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TOP 20 COMPILATIONS



1	MEGABASS ● CD Various Telstar STAR 245
2	JUST THE TWO OF US * CD Various Epic MOOD 11
3	GET ON THIS! 2 ● CD Various Telstar STAR 244
4	PRETTY WOMAN (OST) ● CD Various EMIUSAMT 1002
5	NOW DANCE 902 CD Various EMAVirgin/PolyGramNOD 5
6	KNEEWORTH - THE ALBUM ● CD Various Polygram 6428212
7	SNAP! IT UP - MONSTER HITS 2 CD Various CBSWEA/EMIHMITS 12
8	HEART & SOUL III - HEART PULL... ● CD Various Heart & Soul 8450091
9	TERENCE MURTAGH NINKA TWISTLES (OST) ● CD Various SIRI/SBKLP 6
10	DAYS OF THUNDER (OST) CD Various Epic 4871591
11	THE SUMMER OF LOVE CD Various Dino/DINTV 10
12	CLASSIC EXPERIENCE II ● CD Various EMI EMNDV 10
13	MOLTEN METAL CD Various Telstar STAR 2429
14	SMASH HITS - RAVE! CD Various Dove/Capitol AAD 14
15	THAT LOVING FEELING VOL. 2 CD Various Dino/DINTV 7
16	THE BLUES BROTHERS (OST) ** CD Various Atlantic/East West 450715
17	DIRTY DANCING (OST) * ** ** CD Various RCA BL 86408
18	ULTIMATE 60'S COLLECTION CD Various Cassini Communications CNYL P 955
19	THE WINE ○ CD Various EMI EMNTV 32
20	GOOD MORNING VIETNAM (OST) ● CD Various A&M A&A 3913

55	NEW DETONATOR CD Hart Atlantic/East West 7527821271
56	WAITING FOR COUSTEAU CD Jean Michel Jarre Deyval/Polygram 8459141
57	WILD! * CD Erasure Mute STUMM 75
58	PHANTOM OF THE OPERA CD Original Cast Rhapsody/Decca/Polygram PQL H 33
59	RAINTOWN * CD Deason Blue CBS 450548-1
60	BEHIND THE MASK * CD Festwold Marc Warner Brothers WY 335
61	PUMP ● CD Aerosmith Geffen WY 304
62	THE ROAD TO HELL *** CD Chris Rea East West WY 317
63	THE HUNGER CD Michael Bolton CBS 4601 551
64	RE RHYTHM NATION 1814 ● CD Janet Jackson A&M A&A 3920
65	HANGIN' TOUGH ** CD New Kids On The Block CBS 4609741
66	AN EMOTIONAL FISH CD An Emotional Fish East West WY 359
67	SLIP OF THE TONGUE ● CD Whitesnake EMI EMD 1013
68	THE CHIMES ○ CD The Chimes CBS 4668111
69	THE BEST OF UB40 VOL 1 ** CD UB40 Vgn/DINTV 1
70	COMPOSITIONS ○ CD Anita Baker Elektra EKT 72
71	BACK STREET SYMPHONY CD Thunder EMINCE 370
72	SPARK TO A FLAME - THE VERY... ** CD Chris De Burgh A&M CDLPR 100
73	ALANNAH MYLES ● CD Alannah Myles Atlantic/East West 7815661
74	BEST OF EAGLES ** CD Engles Aryton/Elektra EKT 5
75	GOLD MOTHER CD Jimmie Fontana/Phonogram 8481 891

*** - Triple Platinum (900,000 units) ** - Double Platinum (600,000 units) * - Platinum (300,000 units) ● - Gold (100,000 units) ○ - Silver (50,000 units) NEW - New Entry RE - Re-Entry CD - Released on Compact Disc



SUPER TED: Edward Perry, eternally unpredictable

Hyperion's birthday celebrations are a test of Perry's 'gut reaction'

by Nicolas Soames

THE LAST decade has seen a flush of new and stimulating UK independents, but few have been as consistently interesting as Hyperion which celebrates its first 10 years this month.

Founded by Edward Perry — popularly known as Ted — it is the unpredictable and often wayward expression of one man's love affair with classical music. And the fact that it has been so warmly regarded since its inception by the buying public as well as the critics says much about Perry's taste.

It is palpably rooted by an enthusiastic, even extravagant manner. For example, Perry's decision to undertake, for the first time in recorded history, all Schubert's songs was more to do with straightforward love for the music, and faith in the pianist and series director Graham Johnson than strict commercial sense. But the series is fast turning into one of the musical highlights of the moment — and it is selling very nicely too.

This is the case with a number of the wider Perry enterprises, whether it is Handel's Royal Fireworks played to original specifications, Robert Simpson's Symphonies or A Feather On The Breath Of God, that miraculous recording of music by the medieval abbess Hildegard of Bingen which turned into Hyperion's best-seller (75,000 sales to date).

Perry has had a long apprenticeship in the classical record industry, starting, in time-honoured fashion, as a retailer, next working for Saga Records, then for a distributor in Australia, and Saga again. He started Meridian Records as a joint project with John Shuttleworth, but left to go it alone.

So Hyperion is a very personal success with a catalogue of 450 titles so far and clearly going from strength to strength. It is all the more remarkable because it has come relatively late in life. Ted Perry has had much to cooperate. The celebrations, titled 10 Classic years, are marked by an anniversary gold CD sampler. It runs for 77 minutes, has tracks from 27 Hyperion records and featuring many of the artists so closely asso-

ciated with the label. These include Gidon Kremer (Berg and Beethoven), the Parley Of Instruments, The King's Consort, the many choirs on Hyperion ranging from the Corydon Singers and St Paul's Cathedral Choir to The Sixteen; there are the singers — Emma Kirkby, Janet Baker, Stephen Varcoe; and the instrumentalists — Livia Rev, Leslie Howard, Thea King, Susan Drake; and there are the chamber groups from the period performers of the Salomon String Quartet to the award-winning piano quartet, Damos.

The sampler is available for a limited period with a dealer price of £1.75; the number is HYPE10. But it is also being given free with the first 1,000 sales of Hyperion's main September release, a glittering recording of Vaughan Williams' Serenade To Music. This is a special event for the label, for it has recorded the work in catalogue with the original conception of the composer: though now mainly performed by choirs, it was written in 1938 for 16 solo singers, among the most distinguished of the day.

In the new recording with the Corydon Singers and the ECO conducted by Martin Best, some of the finest British singers have gathered to sing for Hyperion, including Elizabeth Connell, Jean Rigby, Sarah Walker, John Mark Ainsley, Arthur Davies, Martyn Hill, Thomas Allen and Gwynne Howell. These are 16 stellar soloists, and the recording sessions worked wonderfully with everyone giving of their best — it's magic, enthuses Perry.

Serenade To Music is coupled with Flos Campi, The Five Mystical Songs and the Fantasia On Christmas Carols (CD/K/A6425). September also sees the release of the Marriage Of Heaven And Hell, a programme of thirteenth century French motets performed by the Gothic Voices who have won three Gramophone Awards for Hyperion in the last 10 years (CD/K/A6423).

Mike Spring, Hyperion's sales manager, has prepared a campaign for the autumn to bring the label to a wider audience. A new A5 catalogue has been prepared, with full colour photos illustrating every release and meticulously

cross-indexed. 50,000 copies have been printed.

More than 100,000 new plastic carrier bags bearing both the Hyperion logo and the tenth anniversary logo will be distributed to the trade — available after September 5. And there are six new Hyperion posters featuring the label's main artists.

"This autumn should be an enjoyable time for Ted Perry, who has described his artistic policy as one dictated by "gut reaction".

"I am not a great scholar," he says. "I have not had a musical education and I don't know much about the dots and dashes. But I probably know a lot more about music than musicians, albeit in a shallow way."

The 10 years have not been easy. For the first period he worked as a minicab driver at night to earn money while building his catalogue. But now he is enjoying the fruits of his vision. Characteristically, this includes a specially imported left-hand drive Cadillac. And he is already moving into the future with other ambitious plans.

TOP 20 FULL-PRICE

Classical

1	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	EMI NIGE2/TCNIG62
2	MEYERBEER/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	HMV EL7496631/EL7496634 (E)
3	BERNSTEIN IN BERLIN: BEETHOVEN... Leonard Bernstein	Deutsche Grammophon 4298611/4298614 (F)
4	ELGAR CELLO CONCERTO/SEA PICTURES Barbra Streisand/Baker/Du Pre	EMI ASD655/CAS0455 (E)
5	SIBELIUS SYMPHONY NO. 3/VIOLIN CONCERTO Nigel Kennedy/Simon Rattle/CBSO	HMV Release EL7497171/EL7497174 (E)
6	ELGAR CELLO CONCERTO/ENIGMA VARIATION Barenboim/PDO/J Du Pre	CBS Masterworks CB576529/4076529 (C)
7	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	Deutsche Grammophon 4133091/4133094 (F)
8	LLOYD WEBER REQUIEM Domingo/Brighton/Mozart/ECO	HMV ALW1/ICALW1 (F)
9	HOLST THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 2532019/3302019 (F)
10	MAHLER RESURRECTION Karl Böhm	Imp Classics DPCD910/CIMP910 (PK)
11	BIZET CARMEN HIGHLIGHTS Jessye Norman/Sanjia Ozawa/ONDF	Philips 4260401/4260404 (F)
12	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	L'Oiseau Lyre 4101261/4101264 (F)
13	RACHMANINOV PIANO CONCERTOS NO 2 & 3 Vladimir Ashkenazy/Hallink/COA	Decca 4144751/4144754 (C)
14	PUCCHINI MADAME BUTTERFLY HIGHLIGHTS Herbert Von Karajan/VPO	Decca Opera Gala 4212472 (F)
15	CHOPIN PIANO CONCERTOS NOS 1 & 2 Zubin Mehta/IP/Murray Perahia	Sony Classical 544922/5144922 (C)
16	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ermler/ROHO	Royal Opera House ROHLP001/ROHMC001 (CON)
17	PACHELBEL/ALBINONI/BACH/PURCELL Orpheus Chamber Orchestra	Deutsche Grammophon 4292902/4292904 (F)
18	MOZART PIANO CONCERTO IN C Jeffrey Tate/ECO	Royal Opera House ROHLP002/ROHMC002 (CON)
19	ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Ermler/ROHO	Royal Opera House ROHLP002/ROHMC002 (CON)
20	HOLST PLANETS Andre Previn/RPO	Telarc CD80133 (CON)

© CN. Compiled by Gallup for Music Week and BBC.

CROSSOVER CLASSICS

1	THE ESSENTIAL PAVAROTTI Luciano Pavarotti	4202101/4202104 (F)
2	IN CONCERT Pavarotti/Domingo/Carreras	4204231/4204234 (F)
3	CLASSIC EXPERIENCE Various	EMI EMP405/1CEMP405 (E)
4	THE CLASSIC EXPERIENCE Various	EMI EMP405/1CEMP405 (E)
5	A NIGHT AT THE OPERA James Lee	Telarc 5TAR241/5TAR241.4 (BAG)
6	CLASSICS BY MOONLIGHT James Lee	Polygram 84221/84221.4 (BAG)
7	THE BEST OF BALLET Various	TEL 43/DTIC 143 (BAG)
8	SINGS ANDREW LLOYD WEBER Jose Carreras	EMI WETS232/232 (M)
9	GREATEST LOVE SONGS Various	CBS CBS44701/404701 (E)
10	THE ESSENTIAL DOMINGO Plácido Domingo	EMI PDM19/19 (CON)

MUSIC WEEK DIRECTORY 1991

URGENT

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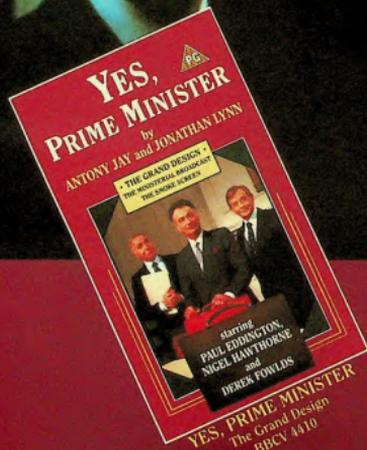
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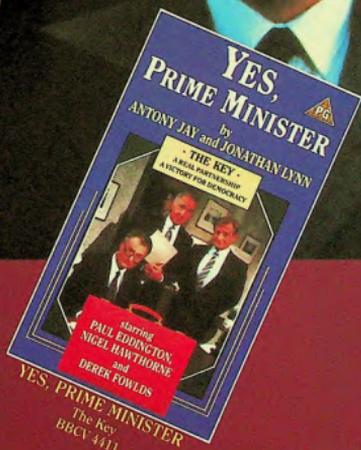
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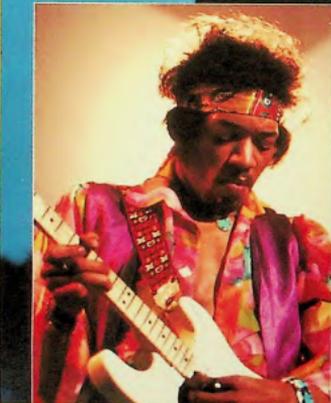
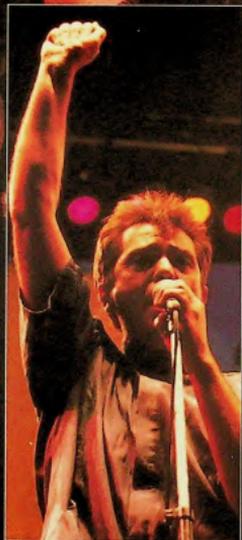
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Fads and evergreens sell children's videos, reports Peter Dean

Marketing turns turtle

to adults in any EC country by the year 2000.

The bulk of current children's video sales are split between fads and evergreens — the Turtles and Mickey Mouse respectively. With a popular character established through TV, publishing and/or merchandising exposure, sales are constant.

"It's like money in the bank," says Paddy Toomey, managing director of Video Collection International. "New characters are as high risk as they are in the toy market. But our best-seller, Thomas the Tank Engine, which has had longevity, is like an anchor. Children's video is a solid section of the business."

To understand the marketing of children's videos one has to look at the end user. Children like tapes which are repeatable, trendy or well-known, and might come bearing gifts — colouring books, height wall charts, toys and badges. But they don't hold the purse strings. Parents do. And what they like in a children's video is value for money, quality and familiarity. So to market a children's video successfully, distributors have to make sure youngsters want it — but also that parents are prepared to buy. The marketing strategy is two-pronged.

The common denominator between the two lines of attack is exposure. If parents grew up with Thunderbirds they are more likely to buy it than Thundercats. Similarly parents buy Postman Pat because he is a known quantity and quality thanks to extensive TV and publishing exposure. Unlike most other types of video sell through, there is a direct link between TV exposure and cassette sales.

Recently, US cartoon maker, Hanna-Barbera found that two of its lesser-known characters, Pixie and Dixie, outperformed projected sales threefold because of TV showings on breakfast channel TV.

Children's publishing can work equally as well. Video Collection International's £2m pre-Christmas advertising campaign reflects its confidence in one title, the original Roald Dahl book, *Big Friendly Giant*. It has already sold more than 1m copies in paperback and the illustrated edition instantly became a best-seller.

The equation can work both ways, however, with characters being superseded by newer versions — the Gobolds replacing *the Goblins* in a recent *Clash* book. Big Friendly Giant also can displace the character to a spell in children's video character-graveyard. Children's tastes are notoriously fickle. Despite merchandising sales of *Mr Men* in excess of £200m and strong video sales when the cassettes were first released, CBS/Fox found that sales dwindled after the characters came off the TV. The BBC also reports that Postman Pat sales fluctuate according to the TV spots.

The golden rule of exposure for children's videos is prior marketing profits. Unknown characters cost serious money to establish and



YOUNG AT HEART: Hanna-Barbera characters Yogi Bear and Pixie and Dixie (above) may be approaching 50, but they hold as much appeal as newcomers *Hero Turtles* (left)

the rewards are not guaranteed. "I see video very much as a sponge, mopping up the success created by others," says Gary Shoefeld, international acquisitions and programme director for Channel 5. "You're always spinning off something else or feeding off a previous success. The programmes which have got TV exposure and extensive merchandising already in place are the ones that command the money."

Channel 5 is not investing heavily in the acquisition of children's product anymore because of the high-risk factor involved with promoting new characters. It is instead spotlighting a "missing character" and then trying to acquire the rights. Channel 5 releases *Pinky and Perky* in October (the last established characters of its era to be released). A video hasn't appeared before as the Czech couple who owned the rights were off the map for 25 years.

Virgin Vision is similarly wary of new characters. It would rather invest in character development. "I'd for rather put 10 lots of £10,000 into the development of 10 characters and own an equity than pay £100,000 for one character," says head of sell through William Campbell.

No matter how well a character does or does not know the parents on a video, running against their role is the "poster factor", if a child is targeted aggressively enough there will be no end of nagging until a particular video is bought.

Caroline Shear, Hanna-Barbera's marketing manager, says: "There is hype to a certain extent but it's unethical to over-hype because there's always a let-down."

This is counter-productive in the long-run, especially to a company like Hanna-Barbera which has the long-term strategy of utilising the 10,000 hours in its library by establishing itself as a brand name across the country.

Part of its two pronged marketing strategy involves attractive, themed product lines which develop a buying habit. Theming, apart from aiding successive purchases, helps the trade and can result in media spin-offs. The *Mart* on Sunday, for example, linked the interactive Yogi Bear Treasure Hunt series so much that it is advertising the tapes on its 12,500 poster sites across the country.

Hype is an important factor, however, in sales of a fashionable new character. A child's top choice is highly specific and once made, seemingly irreversible. Les Liberto, sales director of Abbey Home Entertainment, says that part of the phenomenal sales enjoyed by the company with the two *Turtles* titles is due to the paucity of *Turtles* merchandise.

"Parents will buy anything with the *Turtles* on," he says. "So if they go into a toy shop to buy a lunch box and there's only a pencil case, they'll buy the pencil case, so long as the *Turtles* are on it." The same is true of the videos.

With stocks of *Turtles* merchandise running dry in the UK, the timing of the two *Turtles* videos was perfect. Abbey projected sales of £90,000. But the company has already sold in excess of 500,000 at the medium kids price range of £9.99 (parameters are usually £7.99 to £12.99). The summer holiday, like Christmas, is one of the two boom times for children's videos. The particular advantage for a June release in this case was

that duplicators could cope with top-up orders in the summer.

With few studios producing non-feature film material for children, children's video is still a market in which the independents, such as Abbey, can grab a piece of the action. CIC, Warner, MGM/UA and RCA/Columbia all have children's product in their vaults which sell steadily and are marketed with traditional hooks — *Bugs Bunny*, Tom and Jerry and *Woody Woodpecker* are all 50-years-old this year and will be re-packaged and marketed accordingly.

The Hollywood majors concentrate on feature films for youngsters such as *An American Tale* — marketed first as a rental full-price item, then by low-price rental a year later. The distributors make the major strides in the sector are split between independents (VIC and New Line) and those with large libraries of well-established characters (Walt Disney and the BBC).

Given that a character is established, a media spend is calculated to reach children and parents alike. One example is Disney Home Video, the film company with arguably the only brand loyalty in the market. It is targeting mothers and children with its pre-Christmas spend for *The Lady and the Tramp* and a range of animated mini-features. It calculates that 86 per cent of mothers and children will see the 30 and 15 second spots eight times on average.

The company has also set up a joint promotion with fast food chain McDonald's. The meals to be seen by an estimated 27m people. Vouchers for reductions on McDonald's meals and Disney videos will cross-promote in the run-up to Christmas. Although well established in the cinema, industry cross-promoting is only now coming to the fore in video.

With slow-down in the growth of both cassette renting and buying, the industry is seeing cross-promotions as cost-effective ways of reversing those trends by hitting the target audience through brand name allegiance. Targeting can be specific as CIC's tie-up between *Grohs Lager* and the gritty thriller *Midnight Run*, and can work in unexpected ways. Garfield, which has now sold more than 500,000 cassettes for *Missing In Action*, was used by *Shredded Wheat* to launch a brand of cereal. Come next year, he will have his own cereal brand, and his own brand of Lasagne.

MM's Paul Kale says that the character has to be well-established for a company to invest in such a product tie-up and launch.

Although MIA does not own Garfield's merchandising rights, its September release, *Garfield*, which is a cassette/Toy gift pack which offers £17 of product for £9.99. The company is already 75 per cent into the Christmas season. Sales of Garfield videos increased by 30 per cent in a six-store chain last Christmas when re-positioned to a corner slot of a retail store. The industry is fast realising that synergy is the name of the game.



VOLATILE, HIGH RISK and dangerous are not adjectives which readily come to mind when imagining the children's video market both in the US and UK. Yet they apply describe a market which turns video's marketing rules on their head. The closest analogy is to the pop music market where trends rule, new characters' have to be established at great cost and consumer spending is impulse-based.

A memo sent earlier this year from Ezy Video head office to its branches across the States warned managers not to run a promotion for *Teenage Mutant Ninja Turtles* because staff and stock would find it hard to cope with the storms of children it would attract.

The carrot, of course, is that the sector is highly lucrative. The UK video retail sales will be around £100m this year, 30 per cent of the market (five to six per cent behind feature films). Despite some quoms that sales have not kept pace with increased shelf space, the sector is still enjoying growth — 100 per cent last year and 25 per cent this.

The omens for the future are good too. According to a report published in July, 1990, the UK will be the biggest market in western Europe for children's food, clothes and toys (Marketing Strategies for Industry). Changing demographics mean that the number of under-10s will have risen by 1.6 per cent to 8.1m in the last 15 years of the century, the highest number and proportion of children

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ROLLOVER BEETHOVEN: Virgin is devoting between 15 and 20 per cent of shelf space in its stores to pre-recorded videos — to vinyl's cost

Duncan Hopwood examines major music retailers' attempts to capture more of the sell through market

Fourth format forces majors to think again

NOW THAT sales of pre-recorded videos are running at £360m a year — and are estimated to rise by at least 20 per cent this year — music retailers, to cash in on this trend, are attempting to change the face of music retailing. However, sales of records, pre-recorded cassettes and CDs may suffer as space once devoted to them is taken up by the influx of video cassettes.

"It's an issue everyone has to face," says the marketing manager of one major retailer. Woolworths, widely acknowledged as the pioneer of the pre-recorded video sales market, believes it can solve the problem by being more space efficient. So too does WH Smith.

But both chains enjoy large retail sites and have a wide range of alternative product lines from which to draw space.

Smaller, specialist chains, on the other hand — such as Our Price and HMV — have to give up record and cassette space to video.

Woolworths is looking to expand its video section. It sees

greater categorisation to help customers in selecting product as the key to increasing sales. Yet more space, then, is being devoted to video. But, Woolworths does not expect this to put undue pressure on record and cassette sales.

WH Smith adopts a different approach. Video is now taking up shelf space once devoted to audio in a modest way. Shelf space has come from a number of product groups — some existing, some now discontinued. A small proportion has come from sound formats, but by no means all.

"Sounds is still a highly profitable product area and we plan to maintain this," says WH Smith.

Virgin, meanwhile, is devoting between 15 and 20 per cent of selling space in all its stores to pre-recorded video sales. Ranging from 10,000 to 30,000 square feet, its megastores are more roomy than, say, Our Price stores (between 100 and 2,000 square feet), and its new megastores are being opened with 20 per cent of retail space taken up by video. Moreover, Virgin plans to use vacant space left by falling vinyl sales.

Our Price is pioneering a radical approach to video sales, establishing a new chain of video-only stores. The first eight Our Price Video shops opened at the end of July, and the company is hoping to have 25 similar shops by the end of this year. Further rapid expansion is forecast over the next two to three years — if expectations of continued growth in the market are proved correct.

The Our Price Video chain covers the whole spectrum of pre-

recorded videos, not just music. Meanwhile, the 290 Our Price music stores will continue to sell music and major feature film videos to their young customers.

HMV, too, has established video-only stores. There are two so far — one in Manchester and one incorporated into the Oxford Circus record store — but the new string of record stores, expected to be announced this month, will all have large video sections. However, David Terrill, HMV's marketing director concedes: "To some extent video is bound to take up some of vinyl's space."

Pre-recorded video is a cost-effective format: The space it takes up compares favourably to sales revenue. Yet the pressure on records is eased for video tends to be displayed on walls, records and cassettes in bins.

Many stores are finding it difficult to identify the target audience for pre-recorded videos. Woolworths is an exception. It simply targets video promotions towards its main customer — the young family. For this reason, it does not advertise, promote or even stock in some cases, films it considers to be violent.

It is more difficult for music stores to identify customers for feature films and other video offerings that are not music-related.

HMV admits it does not understand the video market for feature films as well as it does the market for music videos. To resolve this the company is investing in new market research to identify the target audience for video. It hopes this will enable it to provide a similar

specialist service for the video buyer as it does for the music buyer.

David Terrill says: "Our understanding of the target audience on music is substantially better because we have done a great deal of research and we have a great deal of experience in music over many years. We are a specialist music retailer for people who take music seriously and we see ourselves as being a specialist video retailer in the same way."

Another factor in understanding video sales is coming to terms with its seasonal nature. Retailers experienced two lean months this summer for video because of the hot weather and the World Cup television coverage.

Nevertheless, there is every reason for optimism. According to research carried out by Mintel, the size of the market has grown phenomenally (see table). There is no doubt it is becoming a major product line for audio retailers.

Video was WH Smith's fastest growing product last year. HMV, which has been selling music videos for six years and began selling feature films two-and-a-half years ago, now sells three to four times as many feature films as music videos and total sales of pre-recorded videos account for between 15 and 25 per cent of its business.

Video has grown from 15 per cent of Virgin's business in 1988 to 17 per cent in 1989, double the growth rate of CD.

The stores vary markedly in the way they promote video sales. HMV, say, chooses to support key

releases. It mounted sizeable national campaigns for the recent releases of a Beatles compilation and the Blues Brothers feature film. Individual HMV store managers are free to manage the sale of videos and point-of-sale window displays. Woolworths' promotions, on the other hand, are almost exclusively supplier led, although there are occasional cross-promotion exercises such as the recent offer of a quarter of children's pick-and-mix sweets with every children's video bought.

In July and August, Our Price was leading with p.o.s. in both the record and video stores for Good Morning Vietnam. It has also been using press and television campaigns for music and video.

WH Smith undertook expensive TV and national press advertising campaigns last year. It produces twice-yearly video catalogues which increase their print each year. In-store videos and screens are used to promote current titles (available in most stores), *Insight* magazine, for one, contains video reviews.

Virgin — whose nine stores account for four per cent of the pre-recorded video sales market — devotes 20 per cent of its yearly advertising budget to pre-recorded video. This was spent on two major promotions last year. A five-week campaign in the summer was split into one week for each video category — feature films, music videos etc.

A major push in October is supporting the release of music videos from Big Country and Simple Minds.

GROWTH IN PRE-RECORDED VIDEO SALES

Financial year	£m
1988	160
1989	258
1990	350

predicted

Source: Woolworths

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Taming the giant

by Nigel Hunter

ROBIN GODFREY-CASS celebrated his second birthday in July. His second anniversary, that is, of heading the UK operation of the Warner Chappell Music giant conglomerate.

Finding yourself responsible for about 3/4m copyrights is a daunting experience, and Godfrey-Cass was definitely doubted for the first year.

"I felt I was going through a vast dark tunnel," he says. "I was trying to grasp the immensity of the catalogues and also come to terms with the staff I'd inherited. I had to deal with a lot of unhappy people who were set in their ways, and some of them seemed to believe that, by playing set in their ways, they could block the merger."

The second year brought a more relaxed atmosphere for Godfrey-Cass. He recruited some staff of his own choice, and received a lot of much appreciated advice and encouragement from Les Bider in the US top echelon of the Warner Chappell international colossus. He particularly appreciates Bider's policy of letting whoever is best clinch a deal, wherever or whoever they are.

"Once the computer systems had been harmonised, we had to cut back on the administrative

staff," says Godfrey-Cass. "But I increased the number in the professional department. I feel the creative side is very important if we're going to compete. Once computer systems are satisfactorily in place, major companies like ours can collect our money efficiently all around the world," he says.

The huge catalogue resources — "Cole Porter to Led Zeppelin", persuaded him to split the professional department into two divisions to obtain the maximum potential of the Warner Chappell song treasury.

One section looks after those contracted who are writers rather than performers and the other concentrates on writers who are performers. Among the professional staff are Stuart Newton, ex-Hill & Run Music, Sam Metcalfe, formerly with Arista, Stewart Feeney, who came from Ronder Music (London), Patsy Winkelman, who is in charge of international matters, and Samantha Durrant, a perceptive talent scout. The synchronisation department is an expanding area of big business under David Mints, who is also general manager of the professional department.

Godfrey-Cass came into the music business almost directly after leaving school at 15.

He started as a messenger at

ATV Music via a Youth Opportunity scheme and rose to be professional manager. Among his colleagues during his seven ATV Music years were Geoff Heath and Eddie Levy, and when they left to form Heath Levy Music, Godfrey-Cass went with them for a four-year stint as professional manager.

"I started doing deals during that time," he remembers, "and Geoff Heath was a very good tutor. Rob Dickens at Warner Bros Music contacted me, and when things started going wrong for Heath Levy, he financed a small publishing company called Hippo Music, which I ran for nine months."

"Then he invited me to join him at Warner Bros Music, where Peter Reichardt was general manager, and I was there as professional manager for seven years," he says. "His two years as UK MD of the merged Warner Chappell operation gives him a total of nine years under the same, if latterly much altered, roof. Now he's settled in the top seat in full confidence, he's viewing the future with enthusiasm and spending as much time as he can spare outside the office watching and listening to bands just as he always did. Godfrey-Cass doesn't share the pessimism of those who say there's no demand for songs anymore because everyone writes their own.



ROBIN GODFREY-CASS: emerging from a vast dark tunnel

"Sound engineers, remixers, producers — whatever you want to call them — are now paying much more attention to the calibre of the songs rather than putting the groove first," he says. "And Radio One's policy of studio recording new artists is really encouraging. So, in a different way, is the appearance of stations like Jazz FM and Melody FM in terms of our standard catalogue."

He is taking a close interest in the ructions between the MCPS and the BPI over a new mechanical royalty rate, and Warner Chappell plays a full part in industry deliberations like these.

"John Brunning, our senior vice president for legal and business affairs, represents us in negotiations," he says. "I've got a short fuse and wouldn't do too well at meetings like that. I feel that the UK shouldn't be exempt from the BIE/M/FPI

mechanical rate just because we're a springboard for talent."

Godfrey-Cass acknowledges that the generally fragile economic climate will affect the music industry like everywhere else. In particular, he sees the advertisement business in recession this year and "music is the last thing they think of and the first they cut back on."

Nonetheless, he's confident about the future and looking forward to the publication of a book of Warner Chappell's top 3,000 song titles which has been compiled with the assistance of the National Discography. It is based on popularity, amount of earnings and number of recordings from the Twenties to the present day.

"It will be a great promotional tool for distribution among the ad agencies and the media," says Godfrey-Cass, "and it will also help to educate the staff, including me."

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Dooley's

D A R Y

WHATEVER YOU think of the man and his music, Pete Waterman always speaks with passion and emotion. He may or may not carry others with his argument, but rest assured that he strongly believes in the truth of what he is saying. Dooley finds himself rather moved, then, by the Hit Man's plea for Radio One's independence (p1). While this column wouldn't use the same rhetoric, or logic, it shares the view that Radio One must be allowed to tread its own road. OK, it may get lost, it may stumble in the dark and it may frustrate the hell out of the rest of the industry sometimes, but it must never answer to anybody other than those who love music for music's sake... Perhaps this is an appropriate point to mention that while addressing the EUK conference two years ago, Waterman referred to those in charge of Radio One as "40-year-old tossers"... Sorry, can't leave Pete Waterman without reproducing his quote of last week: "I never ask for sales figures. Sales figures do not interest me in the slightest." Yes, but what about the bank manager, Pete?... Sadder sight of last week must have been acts in the music papers for Stevie Ray Vaughan's gigs. There was too little time between his death — in a plane crash, aged 35 — and publication for them to be withdrawn... It's gone a little quiet on the mechanical royalties debate of late — which may be no bad thing. In the interim before an agreement however, we are happy to pass on this quote from Scottish Record Industry Association chairman Robin Morton: "I wouldn't buy a secondhand record from either the BPI or the MCPS"... Dooley will park up in the West End last week...

NOW, YOU don't get to be head of a huge multi-national company without being able to read a market. So, when V.H. Smith chairman Sir Simon Hornby says customers of Our Price are switching from vinyl to CD [4] we should all be grateful for the extra margin to come... Interesting the way vinyl production is concentrating in the changing market. With the majors allocating resources to other formats, the independent manufacturers are reaping the benefit. One London indie reports vinyl production up 30 percent on this time last year... Pinnacle's annual sales conference is always an energetic celebration of the independent sector's robust good health. It is encouraging to note how the labels have raised their sights over the years. When Pinnacle reincarnated at the end of 1984, the top end of the charts were seen as the major's backyard. These days it looks more like an open field... After Pinnacle chairman and BPI council member Steve Mason bought the Red Records shop in London he was almost immediately invited to join BARD. (The invitation was the product of the cheek of BARD chairman Andy Gray, whose BGO label is distributed by Pinnacle.)



INXS AND execs: PolyGram's Maurice Oberstein and David Cliphsham present quadruple platinum discs to members of INXS.



STAND UP Margaret: HMV Oxford Street telephone operator Margaret Marjoram retires after 32 years.

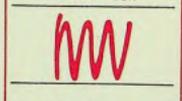


FOXY LADY: Capital Radio's Neil Fox plays host to US singer Mariah Carey.



NO ROOM for Boo Boos: Yogi Bae successfully opens the new Our Price Video store in High Wycombe.

MUSIC WEEK



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Backtracking

Record Retailer, 9 September 1965
Island concludes deal with Fontana in which the latter will release all discs produced by Chris Blackwell and Guy Stevens, including singles by Alex Harvey, the Spencer Davis Group and Stevie Winwood... An album of Liverpool's FA Cup Final victory over Leeds is issued on Merseyside by the newly formed Ee Aye Audio Records... Religious label Herald Records releases a two-single set by evangelist Billy Graham, aimed at the pop charts. Says a spokesman: "The beat is authentic and the message 'strictly in the vernacular of the teens.'"

Music Week, 6 September 1975
EMI signs long-term licensing agreement with Racket Records, to include Elton John's first releases for his own label now that the DJM contract has been fulfilled... Disc and Record Mirror merge while latest ABC figures show NME as

new circulation leader on 178,892, the deposed MM on 172,205, pre-merger Record Mirror on 113,035. Sounds on 93,394 and the last-ever figure for Disc 67,439... Phonogram MD Tony Morris urges the abolition of RRP on records and tapes.

Music Week, 7 September 1985
EMI and MCPS locked in a dispute over years-old royalty payments which both parties intimate may take a High Court battle to resolve; in an unrelated move, Bob Kingston quits as MCPS chairman after nine years... Island issues its first two CDs, The Unforgivable Fire by U2 and the Bob Marley compilation Legend, while Cherry Red releases what it claims to be the first punk CD, by the Dead Kennedys... Virgin Retail encouraged by advertiser's response to plans for an in-store radio station at the Megastore in London's Oxford Street.

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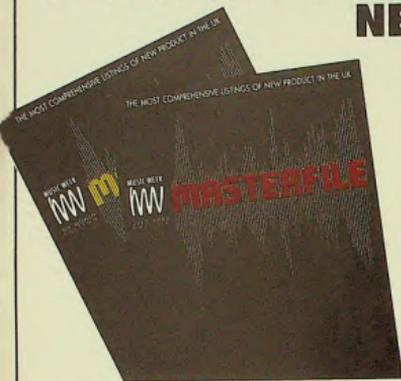


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