



RECORD MIRROR
UPDATE



Music Week

The Business Magazine for the Music Industry

18 MAY 1991 £2.25

RT labels opt for Pinnacle

Independent distributor Pinnacle is to take on the majority of arch-rival Rough Trade's labels in a deal due to get the green light this week.

Rough Trade's existing distribution company will cease trading in the next month, to be replaced by a new company — temporarily named RTD2 or Rough Trade Newca.

The change means:

● The new company will offer only sales, marketing and label management.

● Its distribution warehouse will close, causing about 70 redundancies.

● All shipping out will be contracted to rival Pinnacle and one other distributor, yet to be named.

The new plan, designed by the group board as the distribution company's last hope for survival, is expected to be backed by most of its labels at a meeting on Tuesday.

The final deadline for labels to agree is 3pm on Wednesday.



Mason: major label support

The 10 major labels — including Rough Trade Records, Mute, 4AD, Situation Two and KLF Communications — which are owed about 80% of the company's £3m debt, have given the plan their backing.

The news came as Jazz Summers gave details of his own deal to distribute his Big Life label through PolyGram and set up his own telesales team from today (Monday).

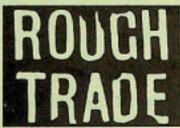
Summers is bitter about his treatment at the hands of Rough Trade: "I am angry with Geoff Travis. He is Mr Rough Trade, and although they enabled a lot of us to start up, they strangled us with complete inefficiency and gross incompetence," he says.

Osman Eralp, Mute's group general manager and a member of the RTD2 board, says Travis alone should not be blamed for the problems.

"He has signed a good dozen of the best bands to come out of this country in the last decade. To trivialise that because of the problems of a distribution company wouldn't be fair," he says.

The new deal follows intense negotiation between Rough Trade and both Pinnacle and PolyGram, with the major reportedly offering a £2m advance.

Pinnacle chairman Steve Mason insists finance is only a small part of the deal.



He adds: "I'm obviously very pleased, but a deal is not a deal until the money is in the till."

It will add around 4,000 lines to Pinnacle's existing 14,000 total, he estimates.

Eralp says: "RTD2 will be a distributor controlled by labels. Our biggest concern is not just to save Rough Trade but also to have control over our sales so that our records aren't prioritised below, for example, Elton John's Greatest Hits."

The major labels will all go through Pinnacle, says John Best, managing director of the new RTD2. Smaller labels will have the choice of whether to

go with Pinnacle or the second distributor.

The system will allow Rough Trade to maintain its own independence by not tying itself into an exclusive deal with Pinnacle, he says.

Had the major labels not given their support, the future of Rough Trade would have been in doubt, says David Murrell of accountants KPMG Peat Marwick McLintock.

"The board is not prepared to let things drift," he says. "If the labels won't support the proposals, it is difficult to see how Rough Trade Distribution can survive."

The future of the other arms of the Rough Trade Group remains in the melting pot. While the Chain With No Name will be part of RTD2, negotiations are continuing over the Rough Trade label, as well as the US, German and publishing companies.

Clinging to independence, page 3.

EMI shelters ailing IRS

EMI is set to absorb IRS with the loss of half the label's staff.

Due to the current economic climate, Miles Copeland's label in the UK has decided to take full advantage of its production, distribution and sales deal with EMI by moving in-house.

But the move will mean that five of the label's 10 staff will be made redundant, with the other five — predominantly promotions — going with managing director Steve Tannett to EMI.

"Development costs have gone through the roof and this will give us an opportunity to concentrate on fewer acts but from a stronger base," says Tannett.

EMI owns nearly 60% of IRS following a deal with the label in 1990. IRS' publishing and management interests will remain at its Bugle House, London offices.

Global alert over U2 demo pirates

An international piracy investigation is underway following the theft of demos of tracks planned for U2's new album.

The BPI's anti-piracy unit, the IFPI, the police and the FBI have all been alerted in a bid to track down pirates who are putting tapes of the recordings on to the black market.

Island Records is also warning retailers not to accept the pirated recordings. If they do, legal action will be taken.

Island is still investigating how the tapes, which feature early demos of tracks likely to be included on the group's new album, were stolen.

U2's manager Paul McGuinness is advising retailers and fans not to purchase the bootlegs.

There is always strong demand for U2 material but



U2: tapes stolen

these are very early recordings and I don't like to see people being ripped off," McGuinness says.

BPI anti-piracy unit coordinator Tim Dabin says investigations are progressing well and he is confident action will be taken against an unnamed retailer very soon.

U2's as-yet-untitled new album is due for release in the autumn. The theft has not affected the planned release.

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U2
PIRATE/BOOTLEG RECORDINGS

A WARNING TO RECORD RETAILERS FROM ISLAND RECORDS LIMITED

A number of pirate/bootleg U2 sound recordings are being imported into the UK from Europe and are being offered to record shops as legitimate product for retail in the UK.

Any Record Retailers who are offered U2 Recordings which do not bear the Island label are asked to contact the Legal and Business Affairs Department at Island Records - Tel: 081 741 1511 who will be pleased to deal with any questions concerning such recordings.

Island Records will take legal proceedings against any person who infringes their sound recording copyrights.



**ISLAND RECORDS LIMITED, 22 ST PETER'S SQUARE,
LONDON W6 9NW**

Arena owner's future unclear

The future of London Arena will hang in the balance for several months after receivers were called in to its parent company.

A takeover bid from Occidental Finance, owned by Scottish millionaire Larry Gillick, has been backed by the Docklands venue's former majority shareholder boxing promoter Frank Warren.

But the Occidental bid would take the Arena out of Warren's hands, leaving it to the leisure company Matchcorp.

Administrators at Price Waterhouse, Jonathan Phillips and Mark Homan, are still considering the Occidental plan and awaiting further bids.

"It will be months rather than days before we are ready to make a decision," says Homan.



Chrysalis is planning its fastest rush-release yet in a bid to raise money for Kurdish refugees.

The Sinead O'Connor single *My Special Child* — due to be performed as part of *The Simple Truth* charity concert last Sunday — is set for release on May 28.

O'Connor finished recording the single just two days before her planned appearance at the event. The b-side features a live version of the best-selling *Nothing Compares 2 U* single.

Emap pays £10m for Radio City

Emap — the publisher which owns *Smash Hits* and *Q* — is taking over Liverpool's Radio City for £10.7m with the agreement of the commercial station's directors, including MD Terry Smith. The deal also brings Emap a 60% stake in BMS, the radio advertising sales house, writes Ken Garner.

Radio City has been hit hard by the advertising recession, and despite having the third-largest independent radio transmission area was getting only 1m listening hours per

week to its AM City Talk service.

Emap says the frequency is underexploited. "The format has already moved away from all-speech," says Tim Schoonmaker, managing director of Emap Radio. "Change to an all-Gold format provides the greatest opportunity for increasing listening hours."

The Emap move ends long-running speculation about a takeover of Radio City. Other interested parties included Radio Clyde. Terry Smith ad-

mits: "We have had many approaches."

Emap also holds 28% of Kiss FM, 20% of East Anglia Radio, and 16% of Trans World Communications.

Tim Schoonmaker says the takeover is unrelated to Emap's interest in INR, which has been affected by the Radio Authority's non-pop rules.

● Glasgow's East End Radio has conditionally accepted a takeover offer of £50,000 from Hue And Cry manager Allan McNeill.

CD's rise keeps the slump at bay

CD is on the verge of ending the cassette's reign as leading album format, according to the BPI's latest survey of trade shipments.

The figures for the first quarter of 1991 show recessionary losses limited by CD's continued growth.

Total shipments held the same value for the first quarter as last year. In con-

trast in the run up to Christmas they were down by 8.5% compared with the previous year.

CD accounted for 43% of the market in the January to March period and cassette took 45%. Last year CD lagged 12% behind cassette.

Vinyl accounted for just 12% of album shipments. Despite the dance boom singles ship-

ments across all formats fell substantially. Seven-inch and 12-inch formats declined by nearly 4m units.

The total value of shipments for the year to March 1990 was £673m, down 3.2% against the figure of £695.4m in the year to March 1989.

Trade shipments for the quarter fell by just 0.2 per cent to £149.987.

BPI TRADE SHIPMENT FIGURES

	Moving annual totals (millions)					
	March 1988	March 1989	March 1990	March 1991	Change March 90/91 (%)	
SINGLES	units	62.2	60.1	61.9	56.4	-8.3
	value	£78.8	£75.8	£82.9	£74.8	-9.6
ALBUMS	units	149.6	163.8	160.9	147.1	-8.6
	value	£472.2	£547.5	£612.6	£598.2	-2.3
TOTAL VALUE		£562	£623.1	£695.4	£673	-3.2

RT survivors cling to independence

Jazz Summers

Try telling Jazz Summers his Big Life label is no longer independent and he'll have your guts for garters.

"There were five major labels at Rough Trade and four of them have gone to Pinnacle," he says. "I've gone my own way with PolyGram; you tell me who's the independent one."

"Independence is an attitude and I am still in control of my destiny."

Summers argues that his deal with PolyGram, which has paid him an advance to allow him to trade out of the £312,000 debt owed by Rough

Trade, is essentially no different from other labels' proposed deal with Pinnacle.

"It's a picking and packing deal," he says. He will continue to use Contact UK as his main sales force and is setting up his own in-house tele-sales team from today (Monday). "The approach to selling records has to be as personal as possible, particularly with independent stores."

Summers says he is still puzzled why his colleagues on the labels' negotiating team went with Pinnacle. "I don't think it is right to create a big independent monster," he says. "That's what the majors are criticised for being."

Martin Mills

The new, re-modelled Rough Trade Distribution heralds a new indie, not the end of the indie music scene as we know it.

So says Martin Mills who is representing his Situation Two label and 4AD, and is one of six directors on the board of the new body tentatively — and clumsily — titled RTD2.

With it the indie scene moves into a stronger position than ever, he insists. "I don't think anything has changed in the nature of indies. If anything the situation has been strengthened."

— Pinnacle chief Steve Mason

is included among those not surprisingly feeling "fantastic about this."

His company will not have a monopoly, however, Mills argues, as RTD2 still considers itself a distribution company.

"It will do exactly the same as the old company apart from the physical aspect of distribution. The records will just go to the shops by the same carrier," he says.

But Mills remains disappointed about the two labels it has already lost, Rhythm King and Big Life.

"It's a shame some people couldn't live with the amount of time it has taken to resolve this."



Rough Trade's effective dismemberment calls into question whether the very notion of independence really has any meaning any more.

Those original independents which struggled through the early Eighties to establish themselves inevitably have a strong sense of mission.

But from a 1991 perspective, in which 57 varieties of deal are the norm, it seems more likely that the Rough Trade-style separatist ethic was merely a historical phase the record industry had to go through in order to develop?

The music industry is by its nature entrepreneurial. The "independent" — in the sense of the worker-director with his or her own small company — is the highest form of that.

Clearly some independent companies have priorities other than the bottom line. But

whatever their principles all record companies are ultimately judged not by their philosophies, but by whether they produce music people want to buy.

The major Rough Trade distributed labels all now seem to have found solutions that will enable them to continue as successful entrepreneurs.

Does it matter what they call themselves?

The decision to appoint a "film industry commissioner" and invest £3.5m of taxpayers' money in the British film industry proves the peculiar British affection for failure continues unabated.

Let's be clear: the reason why the British film industry is in such a parlous state is that it is incapable of making films people want to watch.

The British record industry may be a bit under the weather at the moment, but it still leads the world.

The moral of this tale? If you want any consideration from government you have to be a whingeing failure.

Something tells me we've got more self respect.

Steve Redmond



There is a great deal of excitement brewing about the Brits school — but why this sudden interest in education? For years the industry has ignored the few existing opportunities for those wishing to learn the business.

The Music Management course at West Lothian College has been running for five years and is the most successful of its kind in the UK, with its strike rate for placing people in the industry never falling below 75%.

Despite this level of success, the course receives only limited financial support from our industry. Although we must be grateful for the little money it does pledge, as an ex-student myself, I can't help feeling that a percentage of the £2m invested in the Brits school could be made available for other — already tried and tested — educational programmes.

After all, these courses are run to the benefit of everyone, providing, as *Music Week* recently commented, much of the country's future talent. It seems to me that if the record companies are willing to employ ex-students, then they should be willing to invest in what, ultimately, is part of their own future.

This opinion should not be misinterpreted. I am all for the serious grounding the Brits school will provide. The argument is that the industry could review its spending and look at where many of its employees are coming from.

I hope the Brits school is highly successful and worthy of the industry's contribution. But meanwhile, let's not forget about existing educational opportunities which are providing the business with young executives who might some day be your managing director.

David Rogers is head of promotions for Ideas In Motion in Lanarkshire.

Parkfield payout begins

Parkfield Group's secured creditors are to receive a first repayment of 15 pence in the pound as liquidators begin to wind up the company.

Shareholders and creditors voted last week to appoint administrator Cork Gully as liquidator, 10 months after the collapse of the video and en-

gineering group with overall liabilities of £323m.

Malcolm London, one of the liquidators, said the administration period allowed Cork Gully to raise up to £100m from asset sales. "Now we can begin to pay some of that out to creditors," he says.

The bulk of the money is ow-

ed to banks who had £200m outstanding when Parkfield crashed. Preferred creditors can hope to receive total payouts of up to 30p in the pound.

Administrators were called in at Parkfield in July last year, and wholesaler SotoSound went into receivership.

King's new title to break mould

Jonathan King's new music-and-lifestyle magazine, *Revolution* — launching June 5 — aims to stand publishing logic on its head.

The 100,000-print run title is being launched without any market research and on the basis of a single dummy produced almost three years ago.

Although reliant on record company advertising, it will carry no reviews and will not be product-led like most music titles. Founder advertisers have been asked to commit around £10,000 each with no choice of position. All advertising will appear in a central section, the cover of which will criticise (and praise) the copy and pictures of the ads within.

The PR push for the title attempts to forestall criticism by referring to the venture as King's Folly.

The man himself declares, "It will either be a major success or a major flop."

The thinking behind *Revolution*, which will cost £1, is that there are substantial numbers of young people who do not identify solely with one type of music and are in-



Revolution: King's folly?

terested in lots of other subjects besides, says King.

The 52-page magazine will be a generalist's title, with a 50% music content and features on subjects such as fashion, Lord Byron ("the Billy Idol of the early 1800s") and populist horror authors.

King — an original backer of rock weekly *Raw*, now owned by Emap Metro — first

started developing the concept after organising last year's Brits show. He sought backing from Maxwell Consumer Magazines, then planning the launch of *Rage*, but the alliance foundered on his insistence that *Revolution* should be a weekly and his dislike of market research.

"Market research is like a clove of garlic to a vampire to me," he says. "It tends to mean all we get is bland copies of existing things. I do what I think is right."

King estimates his breakeven point is 60,000 copies. Wholesaler WH Smith has already committed to taking 45,000 copies and John Menzies another 25,000, he says.

But his biggest push point is his position as organiser of the Brits Awards which has allowed him to call on friends within the industry for vital early advertising support.

Instead of having to present to marketing directors King was able to go straight to the top. He already has money in the bank from Warner Music, Sony, BMG and PolyGram, he says.

Survey backs blank tape levy

Almost three out of four people would be willing to pay a blank tape levy, according to a new survey.

Of the 587 people who answered a questionnaire in *What Hi-Fi?* magazine 437 people (73.4%) said they are prepared to pay extra to record copyright material.

Most people would prefer a levy on blank tapes (56.3%), with a levy on pre-recorded music getting the vote from 11.3% and 6.9% plumping for an extra payment on tape recorder hardware (see table).

Anti-tape levy organisation the Home Taping Rights Cam-

paign co-ordinator Marion Yarwood says: "I am surprised by the results. I wouldn't have thought they were representative. *What Hi-Fi?* is probably read by more professional

WHO WOULD PAY THE LEVY?	
5p	11.8%
10p	23.3%
15p	7.1%
20p	19.8%
Over 20p	15.6%

Source: What Hi-Fi?

types of music users, like musicians."

She backed the results of the survey only where they suggested most consumers use blank tapes for taping their own pre-recorded music (71.1%).

A BPI spokesman welcomed the research, but says the body will have no position on home taping until talks are held later this year.

"Since our last discussions three or four years ago, the situation has changed with the development of digital tapes and the growth of CD," he says.

Japanese eye Britain for signings

Japanese classical and jazz label Denon is to sign more British artists, writes Phil Sommerich.

"We would like them to get more involved in recording British artists and repertoire," says Richard Wenn, classical marketing manager for Conifer which took over UK distribution of Denon this year.

Denon, which as Nippon Columbia is one of Japan's oldest audio companies, has until now concentrated on French artists. The only big impact it has made on the UK market has been with a highly acclaimed Mahler symphony cycle from Eiahu Inbal and the Frankfurt Radio Symphony Orchestra.

But Wenn says the Japanese executives are now prepared to undertake some recordings with British artists.

To bridge the gap since Denon UK ceased distributing product and signed the new distributor, Conifer is this month offering dealers special introductory offers on the label's back catalogue.

John Elliot Gardiner, widely-typed to become one of the superstar classical musicians of the Nineties, has signed with PolyGram to record with Germany's NDR Symphony Orchestra when he becomes its principal conductor in August.

BPI advises: how to deal with critics

Music industry employees stumped by questions on such delicate subjects as CD pricing and album stickering have been thrown a lifeline by the BPI's press machine.

A series of Help Sheets are being distributed to provide stock answers and advises the industry it "has nothing to feel guilty about".

But companies are warned that the media is more interested in embarrassing the music business than praising it.

The Help Sheets, penned by BPI press director Jeremy Silver, even have hints on the tone to adopt when asked about long running controversies.

"The best way is to start from a position of weary courtesy — 'You can't seriously still be going on about this?'" writes Silver.

Silver is now inviting suggestions on other topics which could benefit from his tact.

Japan turns to UK dance for TV show

Japanese conglomerate Fuji is investing in the current series of BBC's Dance Energy as part of its plan to produce music TV for the world market.

The six-part series will be screened on Japanese Satellite Broadcasting along with The Simple Truth charity concert, which Fuji has also bought Japanese TV rights to.

Toru Uehara, executive producer for Fuji TV and its joint venture Fujisankei Communications International, views the UK as a pivotal area for the company's plans.

Activate Productions' Derrin Schlesinger, one of Dance Energy's associate producers, says the deal will provide the resources to improve the show.

The fact that it will be shown in Japan will help the show attract bigger name acts, she says.

MCA's Uptown to open new London base

Hardcore black music label, Uptown Records, is to open up its first office outside the US with a new London base at the end of next year.

The set-up will include an A&R executive and promotions head as the label bids to understand and capitalise on the burgeoning UK dance music sector, says president Andre Harrell.

Harrell was in London last week promoting the label, which is licensed through MCA, and includes acts such as Father MC, Guy, Heavy D & The Boyz and Al Be Sure!

The label, set up by Harrell five years ago, also includes a management company, publishing arm and film production company, Uptown Films.

Virgin to think again over Sunday trading

Virgin Retail is set to drop its plan to open four of its megastores on Sundays if trade doesn't pick up over the next few weeks.

The cost of paying 70 staff overtime for the four shops was barely worth the trade generated on the first Sunday of opening.

Virgin Retail managing director Simon Burke says the company will decide whether to open on a week-by-week basis after the poor first showing.

"We will keep the matter under review," he says. "We didn't have particularly high expectations but business was nothing to write home about."

The success of the experiment depends on other shops in central London — where three of the shops opened, as well as one in Brighton — also opening on Sundays, he adds. "It was very quiet. We were



Burke: second thoughts

the only major trader open."

So far the other major music chains show no sign of changing their positions in the light of Virgin's move.

Both Our Price and HMV only open stores in key tourist areas such as Piccadilly Circus. Tower's Piccadilly Circus remained closed because a February 1987 injunction is still in force. European MD Ken Sockolov says, "We're not

SUNDAY TRADING FAILS TO EXCITE SCOTS

	% of weekly record sales
Sunday	3
Monday	10
Tuesday	10
Wednesday	10
Thursday	12
Friday	20
Saturday	35

Source: Gallup

going for the quick fix. We will wait and see what happens."

The changes seem unlikely to have a big impact in England, says Gallup chart director Graham Dossert.

In Scotland, where Sunday trading has been legal for six years, the sabbath makes up just 3% of every week's sales, he says.

"There is nothing to suggest it will be any different in England," he says.

TV to pull plug on MU over pay

Television producers plan to boycott British musicians after the collapse of talks over new pay rates.

The Musicians' Union has been told it is pricing its members out of the market by demanding £35 per hour for independent TV work.

Producers' associations are telling members to pay no more than £30 per hour and to give work to overseas musicians.

But the MU is standing firm and says successes like the music from Inspector Morse, now a gold-selling Virgin album, underline the superiority of UK artists.

"There is nowhere in the world producers can get better quality than here," says MU assistant general secretary Stan Martin.

But Carolyn Jackson of the Industrial Relations Service, acting for the Independent Programme Producers Association and Television Producers Association, insists the new rates are not acceptable.

"Do musicians want higher rates to sit at home or more reasonable rates that will bring them work?" she says.

The deadlock came after more than a year of debate. Hopes were raised when both sides agreed to meet this

month with producers offering a minimum day rate of £100.

But negotiations broke down with the MU unable to agree to what producers call "more flexible" buyout rates for rights beyond two TV uses. At present producers negotiate separate payments for extras such as video and phonographic rights. Jackson would like to see all rights secured in a single £50 per hour fee.

Independent production accounts for all of Channel Four's programmes and much of the ITV networks' output. Currently producers take a third of their musical work abroad, estimates Jackson.

BPI director general John Deason says a verdict in the investigation into alleged chart hyping is now not expected for another fortnight. "We have to be as thorough as we can possibly be," he says.

News Music International, the Rupert Murdoch-financed record company being set-up by former PolyGram executives Aart Dalhuisen and Nigel Sandiford, has been suspended due to the "present economic climate".

Terry Davies, 27, electro playing engineer with CD pressing company Nimbus Records, described as "record company boss" in the national press, shot himself and his girlfriend Alison Morris, 19, dead on Wednesday last week.

A&M's radio promotions plugger Bob Masters has been promoted to the position of radio promotions manager. Masters joined A&R from Sleeping Bag Records in 1990.

Managing editor of Vox and NME Alan Lewis has been named editor of the year by the Periodical Publishers Association.

Jazz magazine Wire is broadening its focus to cover mainstream classical music, starting with a spotlight on Mozart in the June issue.

Composer Howard Blake's Piano Concerto, written especially for the Princess of Wales 30th birthday, will be released by Sony Classics next Monday (May 20).

In Music Week's April 27 focus on sleeve printing and design two companies within the Delga Group were incorrectly named as N W Edwards and Peter Roe. The correct names are M W Edwards Printing and Peter Grey Printers. Additionally, Michael Heatley is managing director of Northdown Publishing and not as stated.

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Systems with future

FOCUS

Cornwall Coliseum

Venue: Cornwall Coliseum, Carlyn Bay, St Austell, Cornwall PL25 3RG. Capacity: 2,306 seated, 3,376 standing.

Last five acts: The Alarm, Alexander O'Neal, Elaine Paige, The Everly Brothers, Shirley Bassey.

Typical concert: Major world and UK tour appearances by established solo stars and sure selling pop acts.

Manager's view: "I have started off several world tours there and it is always my first choice. The whole place has a wonderfully pressure-free environment. It is perfect for rehearsals and the first show as that is a very stressful time. The staff are great, nothing is too much trouble. The clearance for a big rig is limited and the stage is a bit small but these are not major problems compared with all the plusses." Deke Arlon of D&D Arlon for Elaine Paige.

Promoter's view: "It is not purpose built as a concert hall — the ceiling is too low and wherever you put the PA it cuts out seats. It is expensive too. What it does have going for it is that it is the only venue of the size in a 50-mile radius. With new venues coming into Exeter and Plymouth I would rather use them." Derek Block of International Artists (Concerts) for The Everly Brothers.

Merchandising: Staff and stand provided for percentage of takings.

PA: Old 10k rig available but rarely preferred.

Cornwall Coliseum 1990: Venue closed January to March before takeover by Cornish Leisure World. Since March 27 concerts, variety residences, trade shows and local opera and theatre groups.

Average ticket price: £12

Paul Simon sounds better than ever. By Duncan Holland

Sound investment

"It was the best music show I've ever seen."

Rare praise indeed, especially coming from Harvey Goldsmith, a man who has seen more than the odd gig in his time.

But Paul Simon's return to the UK at London's Wembley Arena represented a genuine triumph for the staging of live music.

The Wembley Arena provided the perfect venue in which to capture Simon's collision of styles and rhythms — a fact that Goldsmith puts down to sheer hard work.

"Dave Morgan, the sound engineer, is a genius," says Goldsmith. "He's got a great pair of ears and he soundschecks every day with Paul to get it right."

Simon's touring band is a huge ensemble, featuring five percussionists, three guitarists, three backing singers, two keyboard players, a bass player and, of course, Simon himself. Noted session men Steve Gadd and Michael Brecker form part of this band and again it's hard to argue with Goldsmith's claim that Simon has assembled one of the world's finest live bands.

Unlike his contemporaries — the Rolling Stones, Bob Dylan and Paul McCartney, for example — Simon enjoys musical mobility. Best demonstrated by the astonishing Graceland and to a lesser extent last year's *The Rhythm Of The Saints*, Simon has been able to develop his music to encompass newer influences.

The live set now combines world music with his earlier work — from the LA confessional of *Still Crazy After All These Years* to a show stopping *Sound Of Silence*.

Simon's role in popularising world music has now reached the point where his many styles sit comfortably in an



overall concert, unlike the Graceland tour in 1987 which found an audience largely unprepared for experiment. To achieve this — and maintain an audience — is Simon's strength.

And this is an audience which is prepared to pay a top price of £20 per ticket.

Recent concerts at the Wembley Arena have seen prices fluctuate between a modest £15 for MCP's AC/DC concerts and Kennedy Streets' Gloria Estefan events, up through £18 for BCC's Tom Jones concert, to a ceiling of £20 for Rod Stewart and George Michael.

The pricing policy for such

concerts is based on the cost of putting the show on and "what the market will bear," according to Goldsmith.

This is an argument endorsed by Charles Shun, bookings manager at the Wembley Arena, who says: "They know what they can charge to get a sell out, and if demand is still there, they simply add extra dates," he says.

In the case of Paul Simon, this is exactly what happened, with dates actually being added to the beginning of the tour rather than later.

If £20 a ticket at the Arena initially appears steep, compare this with a £25 top price for Goldsmith's recent American Wrestling events, £35 for Anilkapoor, an Asian concert promoted by UK Promotions, and up to £100 for the boxing events the venue stages.

Paul Simon's tour is now set to travel, taking in dates throughout Europe as well as the UK. With a handful of tickets still remaining in Manchester and Glasgow, the chances are that once the word gets out that this is *the* live concert of the year, those last few will soon get snapped up.

BACKSTAGE

Booking agent: Andrew Zweck

Promoter: Harvey Goldsmith

Tour manager: Danny Harrison

PA: Clair Brothers

Lighting: Media Lights, Vari Lites

Venue: London Wembley Arena

Capacity: 12,500

Ticket price: £20

ROUND-UP

The annual Cambridge Folk Festival is set to take place over the weekend of July 26-28 at Cherry Hinton, Cambridge. Sponsored by Abbot Ale and promoted by Cambridge City Council, the festival reflects the continuing expansion of the folk barriers with artists such as Clannad, Suzanne Vega, Steve Earle and Roddy Frame playing. Also playing is Gene Clark along with more solid folk fare, headed by Dick Gaughan... The second

Cumbria Rock Festival will take place at the Herwent Park Rugby Stadium, Workington, on July 13.

Promoted by BHT Promotions, the bill is all-British and is headlined by Marillion. Also due to appear are The Almighty, FM and Jagged Edge... Inspector Morse fever continues.

Barrington Pheloung, composer of the TV series' theme music, is to play a one-off concert at London's Royal Festival Hall on May 25 featuring music from the Inspector Morse LP... The Shamen and Candyland are heading a special concert to mark World Environment Day on June 5. Organised by the United Nations Association Youth & Students, the event, taking place at London's Kilburn National, also features Cold Cut and Double Trouble.

Harvey Goldsmith, ITB and Marshall Arts are promoting the three UK dates of Roxette's October tour. Dates confirmed are October 17 at Birmingham NEC, October 18 at Edinburgh's Ingleton Exhibition Centre and October 19 at London's Wembley Arena... Wasted Talent is promoting the Kraftwerk comeback tour during July.

With a new single and album, Kraftwerk will play eight dates starting in Glasgow on July 11 and concluding with two nights at London's Brixton Academy on July 19, 20...

INDUSTRIAL RELATIONS SERVICE

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NOTICE

INDEPENDENT TELEVISION & FILM PRODUCERS

1 Negotiations with the Musicians' Union have ended without agreement.

2 The TPA/IPPA MU Agreement expired on 3 May 1991.

3 We have drawn up a set of recommended terms and conditions for the engagement of Musicians in Britain.

The Industrial Relations Service will give you all the help you need. — Call The Music Helpline

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FOCUS

SMASH HITS

Magazine: *Smash Hits* (EMAP Metro).
Cover price: 60p.
Key staff: Editor Mike Soutar. Publisher Sue Hawken.

Circulation: 470,000 fortnightly.

Age profile: Core readership 15 years; target audience 12 to 16; cult readership up to 24.
Sex profile: 70 per cent female.

Music policy: Top 40 based: major artists and newcomers in frothy mix of interviews, competitions, reviews, posters, quizzes and song lyrics. "Our policy is best described by who is on our covers: either the very famous or sell mags, or the new and exciting. We take chances on newcomers." Mike Soutar.

Typical issue: The Farm, Madonna, EMF, Gary Clail.
Editorial view: "Our figures have fallen over the last two years — but we were victims of our own success. When we were at 800,000, our mags were launched against us. We still sell a lot more than anyone else and our battle at the moment is to hold where we are." Mike Soutar.

Promotions view: "Very important to get the cover with the right sort of artist — pay artists. People actually do read it and the editorial team have a genuine interest in music." Adele Noredar, head of promotion Rhythm King. **Typical ads:** Elektra, Virgin, Parlophone, London, A&M **Cost per thousand:** £28.26 based on one-off colour page at 113,300.

Buyer's view: "It has a high per capita cost — the rates are same as when it reached its peak audience — but in the teenage market it's the leader." Michelle Graham, account director, Tavistock Advertising.

Going to the wall

This year, one in five tourists will go through customs with records, tapes or CDs purchased in London. Not many of the 2m foreigners will have been exposed to TV or press advertising — but nearly all will have taken the tube.

This captive tourist audience is a key card in London Transport Advertising's sales pitch to the record industry. LTA says it can deliver the same precision with regular travellers and, to back up its claim, BMRB Target Group Index figures show that one in 10 tube travellers in the 15-34 age bracket spend more than £75 a year on records — compared with one in seven for young people outside the capital.

Such statistics persuaded retailers and record companies to spend £750,000 with London Transport last year. But outdoor advertising in general is becoming an increasingly important element in today's pared-down advertising campaigns.

HMV Retail says it has upped its marketing spend on posters to 20 per cent of its total and has spent five years building up a holding of 150 prime four-sheet sites in central tube stations. Its current London bus campaign covers 150 sites.

"LTA tells us that if you stand on Oxford Circus, one in



London calling: poster by bus and by the tube (inset)

three buses that pass you will have an HMV poster," says HMV marketing manager Alan McDonald.

Although the regular sites will support the company's forthcoming TV campaign, McDonald sees poster as an end in itself. "We used to use it in conjunction with radio, but we found it was more effective to spend on poster only."

The major record companies on average allocate around 10% of their advertising budgets to posters and, on a national basis, they are most likely to strike co-operative deals with the retail chains. It suits the retailers to run annually-reviewed poster packages, but the requirements of wholesalers fluctuate — and a

paid-for sign on a bus shelter in Barnet will never have the anarchic allure of illegal fly-posters.

John Dyer, head of marketing at Mute Records, mounted one of the most striking music campaigns with LTA: the teasers for Depeche Mode's *Personal Jesus*.

Dyer still uses LTA for some campaigns, but sounds a note of caution about the usefulness of posterage.

The record industry has traditionally been most inclined to spend its money on ads which can deliver a message and, as Dyer points out, a poster glimpsed on the side of a London bus can rarely do more than boost awareness for a release.

Russell Brown

EXPOSURE

MONDAY MAY 13

Dance Energy featuring Nomad, Massive, Wendell Williams and MC Hammer, BBC 2: 6.40-7.15pm.

TUESDAY MAY 14

Star Test featuring Wayne Hussey, Channel Four: 12-12.30am.

Jazz On A Summer's Night featuring John Coltrane, Channel Four: 12.30-1.40am.

THURSDAY MAY 16

Some Call It Jazz featuring bass player Brian Torff and pianist Manfredo Fest, ITV: 3.50-4.50am (regions vary).

Top Of The Pops,

BBC1: 7-7.30am.

FRIDAY MAY 17

Friday At The Dome featuring The Farm, Elvis Costello, Living Colour and 29th Street Saxophone Quartet, Channel Four: 11.05-12.20am.

The Hit Man And Her, ITV:

3.55-4.55am (regions vary).

SATURDAY MAY 18

The ITV Chart Show 11.30-12.30am.

The Simon Simon Songbook Radio One: 2-3pm.

In Concert featuring Jimmy Somerville, Radio One: 10.11pm.

Country Greats In Concert featuring Reba McEntire, Radio Two: 3.02-4.02pm.



TABLOID SURVEY

The MC Hammer "phenomenon" and his string of UK dates have generated 14 pop page stories and gig reviews in the four weeks to May 2, topping *MW's* latest tabloid survey.

Narrowly beaten into second place was Madonna who also generated 14 stories without stepping foot on these shores.

Completing the top 10 were Gloria Estefan (10), Chesney Hawkes (13), New Kids On The Block (5), Cher (6), Bananarama (6), Sting (9), Vanilla Ice (11) and Tom Jones (5).

Source: *Media Shadowfax*. Rankings based on length of stories in column inches multiplied by circulation.

mama told me not to come

THE WOLFGANG PREGG

TWP

the CLUB MIXES

available on 12 inch: bad 1007
 and compact disc: bad 1007 cd

also available 7 inch (edit): ad 1007



Diversification

Theme parks, airlines, lighting, TV, restaurants — record companies seem to be doing everything but making records these days. But developing interests outside the core business can bring corporate benefits. Martin Talbot talks to those who have caught the diversification bug, and some who got their fingers burnt

Chris Wright wishes he had never done it, Tony Wilson says he should have done it differently and Richard Branson is £600m richer because of it.

Diversification means different things to different people, but everybody is doing it. With PolyGram and Virgin both heading consortia bidding for the ITV Channel 3 franchises this week, record companies seem to be generating more headlines outside the industry than within it.

From the established old-stagers, EMI and CBS, to young independents, Rhythm King and Factory, most record companies are developing interests outside their core business. There are better experiences than others, however. In the early Eighties, Warner got its fingers burnt after its previously successful computer game subsidiary Atari hit rock bottom. Factory Communications chairman Tony Wilson also admits "fucking up" with the company's Hacienda nightclub, which only broke even after seven years.

Chrysalis chairman Chris Wright has equally bitter memories. "I would advise anyone against diversification," he says.

By moving into property, hotel chains, restaurants, TV, radio, recording studios and video, the company did too much too soon, he confesses. In the end, Wright was forced to sell a 50% share of the company to Thorn EMI.

"We started looking around out of boredom," he says. "We just had the spare cash. The problem is you can end up taking your eye off your core business." Such bad experiences haven't totally put him off, however. Even Wright allows his heart to leap to his head over his production company Chrysalis TV.

Maybe Wright is suffering from the kind of chairman's whim that Tony Wilson calls "ego", but a personal passion can have corporate benefits.

Although it was Paul Russell's love of the theatre which prompted the Sony Music MD to invest in the West End show *Three Sisters*, he realised it would also bring extra prestige to his record company.

It has taken five years and £3m to bring his latest project, *Matador*, to the West End stage. But the potential upside is enormous; in the Fifties, CBS boss William Paley earned more than \$33m from a 40% stake in *My Fair Lady*.

However, diversifiers are quick to quash suggestions that the record business is not profitable enough. MCA Music Entertainment Group's chairman Al Teller says: "That might have been the case once, but CBS selling to Sony in 1987 was a serious wake-up call. The City realised there were serious assets here."

Matsushita's £3.1bn bid for MCA last December eliminated any lingering doubts, and in doing so further established the tie between

the record companies and electronics manufacturers.

The growing alliance between the two sides of the business is nothing new. Just like their founders, today's software and hardware producers realise the importance of keeping control of the developments which shape the format war.

Both PolyGram and Sony's parent companies — behind DCC and DAT respectively — retain a firm hold on digital tape technology, just as the early recorded sound pioneers backed different formats 100 years ago.

CBS's roots lie back in 1887 with two British inventors who developed the wax cylinder, while PolyGram and RCA can be traced to the inventor of the flat gramophone disc.

Even EMI — its full name, Electrical and Musical Industries — traded in hardware and software when formed in 1931. EMI was in turn bought by electrical giant Thorn in 1979 because the businesses complemented each other.

The only difference today is that technological advances have given record companies more options. Radio and TV, for example, have become prime attractions as the UK's airwaves open up. Chrysalis and Virgin already have interests in the Metro Radio Group and France's *Oui FM*, while EMI doubled its stake in *Thames TV* to 58.8% last month.

As the deadline for TV bids arrives on Wednesday (May 15), Virgin is expected to come in for either the Anglia, Thames or TVS franchise, with PolyGram's consortium aiming

for one of the big six. With worldwide TV revenue expected to reach \$27.5bn by 2000 and the Channel 5 licence up for grabs in 1994, the flurry of interest is hardly surprising.

Control of other entertainment media is vital for record companies threatened by greater competition from TV, radio, video and film.

The majors neutralise these "threats" by absorbing them. Video, for example, is now welcomed aboard as the fourth format, yet not so long ago it was treated as a separate business. Equally, it seems positively quaint to remember that EMI Records had a separate marketing department for cassette tapes in the Seventies. Few would argue that merchandising is a separate business these days either.

Computer games are going the same way, claims Rhythm King's Martin Heath. "Technology is converging," he says, towards the day when computer software will be played on the same system as a music disc or video.

Today, smaller companies fight desperately to keep up with change, but the financial muscle of the conglomerates leaves them little chance of competing on equal terms.

It has not always been that way. In the early Eighties, Chrysalis, Stiff and Virgin led the way with sell through video, while the likes of WEA and BMG were slow off the blocks.

MCA still does not have its own music video label, but at BMG and WEA did for many years, it knows it has access to the market through its parent company's video arm.

WHAT BUSINESS AM I IN?

"We are in the entertainment industry. That includes airlines, because making sure people have a comfortable 12 hours on the plane is very important." — Richard Branson, owner, Virgin Records

"We are in the business of music and allied activities. That includes music video, which is no longer a diversification." — Ramon Lopez, chairman, Warner Music International

"We are very much a rights based business, which means TV and film as well as music." — Michael Kahn, senior vice-president, PolyGram Group

"Record companies don't see themselves as record companies any more. They see themselves as entertainment companies. As MD of MCA Records I am in the record business, but I'm sure Al Teller would say something very different." — Tony Powell, MD, MCA Records UK

"We are in the music business within its broadest definition. Anything to do with music I consider a potential interest for this company." — Al Teller, chairman, MCA Music Entertainment Group

"We are a music company which believes that music is not the only function people have in life." — Martin Heath, owner and MD, Rhythm King

"There is no doubt about it, we are in the music business. Our idea is to diversify when it can serve the music business, and when it is a product which gets to the same target audience." — Henri de Bodinat, president, Sony Music (France)

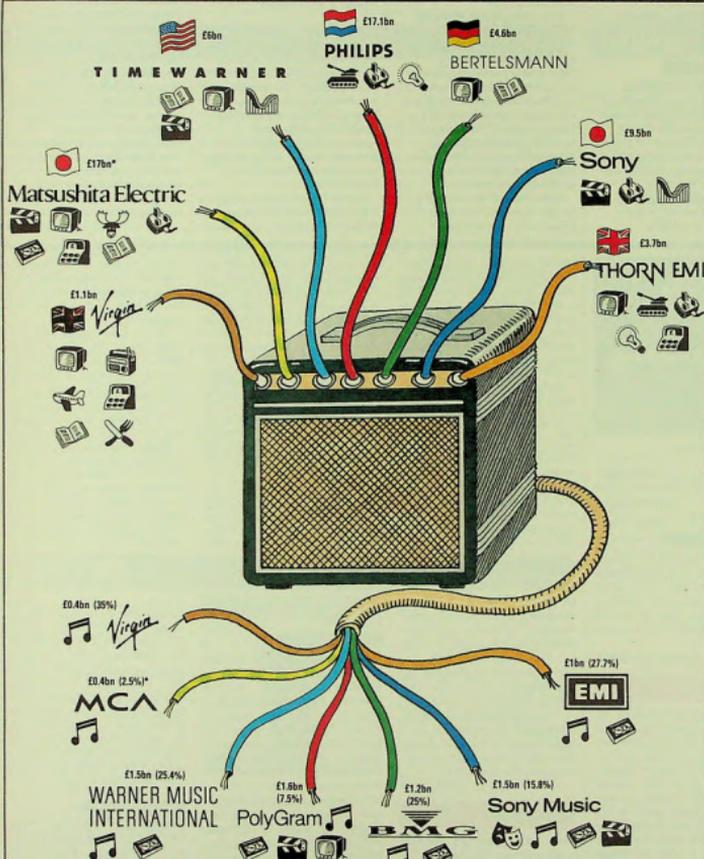
"Our core business is music and always will be, but we are moving into associated areas such as films, theatre and musicals." — Paul Russell, chairman, Sony Music Entertainment

"Bertelsmann is a global multi-media organisation. Records is just one of the areas it has chosen to enter. BMG is a record company." — Trish Heiner, vice-president communications, BMG International

"We are in the art business but the core of that is records. If we can take the 'art' concept that we know about and make it work in other areas, that is great." — Tony Wilson, chairman, Factory Records

who dares wins?

MUSIC: PUMPING UP THE CORPORATE VOLUME



Figures show latest turnover for parent companies and their music subsidiaries. (Figures in brackets show music arm's percentage share of parent's turnover). Calculated using Jan 1, 1991 exchange rate (£1=\$1.528). *Figures for 9 months to Sept 30, 1990, before the Matsushita takeover in Dec.

Japanese-owned	Dutch-owned	American-owned	British-owned	German-owned
Electrical	Lighting	Publishing	Theme parks	Film
Music	Radio	Defence	Video	Television
National parks	Retail	Hotels and restaurants	Theatre	Airlines

"We started from a different angle," says MD of MCA Records UK Tony Powell. "We were a film company, Universal, which moved into other areas. We can leave diversification to them."

Such are the advantages of being a small cog in a big machine. While WEA Records can leave the corporate expansion in film, TV and publishing to its sister subsidiaries within conglomerate Time Warner, so BMG lets German owner Bertelsmann deal with the TV and publishing businesses and MCA looks to parent company Matsushita, and previously the MCA entertainment empire.

Such corporate families create some intriguing links. MCA holds a stake in the US Yosemite National Park through its parent film company, and Parlophone — the label which gave the world *Imagine* — is now involved in the development of electronic war technology through its owner Thorn EMI.

Virgin is one of the few record companies able to compete on equal terms while remaining independent.

To many, Virgin and Richard Branson are role models for diversification. "To make sure our artists have the best recording facilities we set up our own studio," says Branson. "That is the idea behind all of our moves. When we wanted to expand the amount of records we sold, we set up a retail operation. Opening new shops actually expands the market."

Branson highlights one of the rules of today's expansion: it must, to use the jargon, have "synergy". Diversification into unrelated areas went out of vogue in the Seventies; CBS rid itself of the toy and instrument making businesses it bought during the Fifties and Sixties; while Thorn EMI has sold off almost 70 associated companies in recent years in pursuit of a new, streamlined strategy.

Diversification is often simply a matter of record companies looking to exploit their music to the limit. The impetus behind Sony France president Henri de Bodinat's investment in the country's Metropolis station last August was to change the station's music policy and give exposure to its otherwise neglected French acts.

Such a change is not yet allowed in the UK, but there are other ways of making the most of your roster, whether it is Virgin showing its videos during its airline flights, or Factory using the Hacienda as a breeding ground for acts like *Northside* and *Happy Mondays*.

Simply being a record company is not enough anymore. While in the Fifties and Sixties the motto was big is beautiful, the lean and mean Eighties was a time to slim. Today, moving into the Nineties, "big" is back in fashion.

Power with focus is the key.

MARKET REPORT

MAINSTREAM Albums

Heady days for fans of Sixties legends The Yardbirds. In the past three weeks, three different record labels have issued Yardbirds albums. The good news for retailers and collectors is that there is no overlap, with each of the 67 tracks being featured on just one of the offerings. This week sees the release of *Yardbirds... On Air*, the first in a series of albums from the Band Of Joy label in association with the BBC, featuring sessions recorded for Radio One and its predecessor, the BBC Light Programme. Twenty-seven songs, all remarkably crisp and clear, although less polished than the studio versions, make this a fascinating album.

Sadly, De La Soul's new

album, *De La Soul Is Dead*, can't match the wit, sparkle and ingenuity of its predecessor (1989's *Three Feet High And Rising*), although it has some fine and distinctly offbeat moments. With the introductory single *Ring Ring Ring (Ha Ha Hey)* at the top end of the singles chart, expect a high debut for this album, though its chances of eclipsing the sales or chart tenure of *Three Feet High*, which spent 45 weeks on the chart, are slim.

PICK OF THE WEEK

LUTHER ANDROSS: *Power Of Love*. Alive/Epic 4680121. That he has made better albums cannot be denied, but *Power Of Love* is a stylish consolidation of Luther's legacy, faultlessly performed. My only reservations concern the songs themselves, which are fairly mundane.

Singles

Alexander O'Neal steps smartly from the dancefloor back into ballad territory with *Shame On Me*, the third single mined from his gold album *All True Man*. Loose, economical Jam/Harris production using guitar as its base gives his excellent vocals room to breathe. A classy collaboration.

It's tempting to dismiss Spitting Image's *Cry, Gazza*, Cry as being nearly a year too late, but the Spurs star's current career crossroads has arrived right on cue, and if he does opt to go Continental it's likely to get TV exposure over the usual format. Musically, it's a trifle, folksy single, but that's unlikely to matter.

Any record that is lined-up for a dozen TV spots before it's released is



Sonia: Top 20 action?

clearly going to do the business, so expect Sonia's *Only Fools (Never Fall In Love)* — her first single for the IQ label — to maintain her record of reaching the Top 20 with every release. Radio friendly, and maddeningly familiar, it's actually a new song, though it's redolent of numerous Motown hits.

Chris De Burgh is always a bankable album artist, though his singles are more

hit and miss affairs. Originally released in 1967, *The Simple Truth* peaked at number 55 at the time, a position which, I think, barely justified its limited appeal. Now reissued for the Simple Truth Campaign For Kurdish Refugees, it is being heavily supported by radio and television, and is thus destined for the Top 10.

PICK OF THE WEEK

DEACON BLUE: *Your Swaying Arms*. Columbia 6568937. Deacon Blue swing back into action with their first single since they reformed in 1991, and David Elton reached number two nearly a year ago. Following up Bacharach's sharp melodies is a daunting task, but Your Swaying Arms is a worthy successor, a passionate and moving song that reaches for the upper reaches of the chart.

Alan Jones

DANCE

As well as the UK releases reviewed in *Record Mirror*, these are also out now: **Danny Madden** *Facts Of Life* (Eternal YZ5767 W), re-launched super rolling soul nagger; **M. People** *Colour My Life* (deConstruction PT 44440), sinuous repetitive soul groove; **Munks Of Funk** *Woozie*, Thing (Eternal YZ471T, W), jaunty King Creole revival; **Groove Factory** *Don't Stop The Music* (East West YZ552T), breezy 119.7bpm funk romp of Yarbrough & Peoples' classic; **The Chosen Few** *Positivity* (Fabulous FAW002T, APT), refreshing delicately jazzy flier; **Caron Wheeler** *Blue* (RCA PT 44536), Soul II Soul-ish chunky jigger; **Bocca** *Juniors Substance* (Boy's Own BOIX 5), girls talked-sung fuzz guitar jiggled 105.8bpm groove; **Definition Of Sound** *Now Is Tomorrow* (Circa YRT 66), reissued thrumming 115.3bpm girl cooed calm male



Plus One: canterer

104.8bpm soul patterer; **Sally N. Pepp** *Do You Want Me* (Sirt FX 151), conversational breezy bouncer.

PICK OF THE WEEK

KIRSTY MacCOLL featuring **ANIFF**: *Walking Down Madison*. Virgin VST 1348. Suzanne Vega style 104bpm jiggler, not as good as her hit but much touted as its successor.

James Hamilton

JAZZ

While the growth of blues on CD by no means challenges jazz there is an impressive list of product — old and new — which shows no sign of diminution. Typical of the classic blues material which is gradually being remastered for CD is *Founder Of The Delta Blues* by **Charley Patton** made for Paramount in 1929-1930.

Equally important is *Turn On The Heat* (Bluebird), a two-CD compilation. The subtitle — *The Fats Waller Piano Solos* — tells it all: a uniformly splendid, 40-strong collection which definitively documents the great man's true claim to immortality.

Stan Getz's *Serenity* (EmArcy) is the perfect com-

panion-piece to last year's *PolyGram-issued Anniversary* (same label). Both come from a superb live date at Copenhagen's Cafe Montmartre in July '87. Serenifly will undoubtedly be challenging other albums for the "Record of '91" honours.

Watch out for 25-year-old **Joey Calderazzo** — just one of an extraordinary (and growing) number of youthful keyboard players. In *The Door* (Blue Note) — his record debut under his own name — gives full rein to Calderazzo's all-round abilities: superior technique, distinctive touch, creative confidence, as well as immense promise as a composer.

PICK OF THE WEEK

SARAH VAUGHAN: *Live In Japan Vols 1, 2* (Mainstream). Even by this great vocalist's awesome standards of performance, these two CDs are available separately, as part of the second phase of the re-emergence of the late Bob Shad's Mainstream Catalogue — are breathtaking. Digitally remastered from the original recordings, the *Live In Japan* discs celebrate a truly memorable concert appearance.

Stan Britt

CLASSICAL

Amid the flood of Mozart discs released this year one of the most eagerly awaited appears this month: *Idomeneo*, with **John Elliot Gardiner** conducting his period-instrument **English Baroque Soloists** *Monteverdi Choir* and *all soloists* (Archiv 431 674-2).

Recorded at a series of concerts in the Queen Elizabeth Hall last June after warm-up dates around Europe, the reviews were ecstatically reverent. Gardiner is to record all

seven of Mozart's mature operas by 1995. **La Clemenza Di Tito**, also recorded in the QEHL, will be issued later this year. Gardiner's team records Die Entführung Aus Dem Serail in July and plays the work in the Festival Hall in August.

Teldec joins the blockbuster trend with the release of *Viva Mozart*, 42 discs in seven box-sets at mid-price, featuring artists such as **Thomas Hampson**, **Nikolaus Harnoncourt** and the **Alban Berg Quartet**.

EMI's latest *Mozartiana* is a 39-disc, mid-priced box (CMS 76394-2) of the violin sonatas founded from **Frank Peter Zimmermann** and **Alexander Lonquich**, and at full-price, Zimmermann and others in a popular coupling of the *Symphony No 40* and *Sinfonia Concertante* (CDC 7541962).

PICK OF THE WEEK

DUKAS: *Arnica* et *Barbe-Bleue*. Nuvole Orchestra Philharmonique, **Armin Jordan**, *Erato* 2292-45663-2. One of seven new titles in Erato's "affordable opera" Libretto series, this is also an attractive rarity with Dukas (best known for the Sorcerer's Apprentice) sounding like a cross between Richard Strauss and Debussy and giving the Bluebeard story a strongly feminist and mystical undercurrent. An excellent rediscovery.

Phil Sommerich

REISSUES

It's a week of oddities. Much as I love **Allen Toussaint**, I've finally heard his version of *Java*. I now realize how clever Al Hirt was to see the hit in it. That said, 1958's *The Wild Sound Of New Orleans* (Edsel EDDC 275), which features Toussaint's primitive

pianist (rather than the sophisticated writer/producer/artist he subsequently became), is fascinating, although for collectors only.

John Lee Hooker's *Bluing Out* (Dot The Blues Blue Moon CDBM 070) is more accessible. Recorded in 1968, and although it looks back to the Forties, it also has some of the flavour of last year's best-selling *The Healer*. A fine album.

Rick Nelson's *Live At The Aladdin* (Magnum CDMF 078), which features the Stone Canyon band of 1979 with **Tom Brumley**, might have been a great find, but the sound quality is so terrible one can only really guess at what went down.

Far better recorded, but equally erratic are the trio of albums from **The Youngbloods** on Edsel: *Earth Music* (EDDC274), *The Youngbloods* (271) and *Elephant Mountain* (276). In truth more legendary than important, *Elephant Mountain* (though it doesn't feature their finest moment, *Get Together*) is the most impassioned and the best of their albums. Still, one can't help but feel that a similar re-compile would best serve the group.

PICK OF THE WEEK

COUNTRY JOE & THE FISH: *The Collected Country Joe & The Fish* (Vananguard VCD 111). I suppose it all depends on what you think psychelia is, but *The Doors* notwithstanding, it is odd that it is former folkies who have best caught the mood and feel of LSD, etc. This outing captures San Francisco's finest at their evocative best and includes *Bad String*, *Section 43*, *Not So Sweet*, and of course, *Here I Go Again*. Simply wonderful.

Phil Hardy

12 Bolton back
Michael Bolton leads
new album releases



14 Not Fade away
Roxette wriggles up
the singles chart

20 Seven up
Daniel O'Donnell in
country stranglehold

22



Sweet Sensation
SFS sway on
to the dance floor

music week

outfile

The Information Source for the Music Industry

18 MAY 1991

CHART FOCUS

Crystal Waters' Gypsy Woman (La Da Dee) crashes into the singles chart at number three, thus equalling the highest ever debut by an uncharted act, established by **Vanilla Ice** and **Ice Ice Baby** last year. The only other uncharted acts (excluding charity aggregations) to make their initial appearance in the Top 5 are **Partners In Kryme**, whose **Turtle Power** entered the listings at number four last year, and a pair of records that came in at number five: **Hole In My Shoe** by **Neil (1984)** and **Beat Dis** by **Bomb The Bass (1988)**.

In America, where it's titled **Gypsy Woman (She's Homeless)**, Water's record is also tipped for great things, and this week moves from number 76 to number 57.

Gypsy Woman seems certain to be the next number one, if not next week, then the week after.

Re-released to tie-in with their forthcoming hits album **Memorabilia**, **Soft Cell's 1981** chart champ **Tainted Love** re-

enters the chart at number 10 this week, no doubt partly because the current release includes a new mix of the track by **Jillan Mendelsohn**, as well as the original recording. This is **Tainted Love's** first visit to the chart since 1985. It has now spent a grand total of 37 weeks on the chart since 1985, a span bettered by only 16 records in chart history. If — as seems likely — it can spend six weeks in the chart this time around, it would become one of the 10 longest running hits of all time.

Eurythmics Greatest Hits is once again the number one

ERA informs us that transition problems resulted in a number of errors in last week's Top 75 Artist Albums chart:

- In Concert by **Carreras** and **Domingo** / **Pavarotti** should have appeared at 32
- **Enigma's MCMX AD** dropped from 39 to 44
- **The Best Of Rod Stewart** rose from 52 to 49
- **Eurythmics Greatest Hits** had been on the chart for seven and not six weeks

album, though it was only fractionally ahead of the week's hottest new release, **Time, Love & Tenderness** by **Michael Bolton**. Bolton's last album **Soul Provider** peaked at number four, but has sold more than a million copies in the UK, and has featured in the **Top 75** every week since it made its debut 62 weeks ago.

It has the longest uninterrupted chart career of any current album.

Tucked behind Bolton, **EMF's** critically acclaimed first album, **Schubert Dip**, makes a promising first showing at number three, following the success of their first trio of singles

Unbelievable, **I Believe** and the current **Children**.

Finally, congratulations to new label **Basestyle**, whose first chart entry, **Keep The Music Playing** by **Shirley Bassey**, debuts at number 28. It's only **Bassey's** second Top 40 album in the last decade, following **I Am What I Am**, a 1984 release on the ill-fated **Towerbell** label.

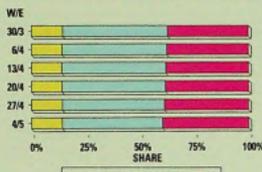
Alan Jones

UPDATE

SALES

Index of unit sales. 100=weekly average in 1990	Last week	This week	% diff	This week last year	% diff
Albums	72	68	-6	-8	
Singles	90	80	-10	-12	
Music Video	59	53	-11	-13	

ALBUMS MARKET SHARE BY FORMAT



● VINYL LP ● CASSETTE ● CD
Four-week rolling averages

TOP 10 DISTRIBUTORS

- | | |
|--------------|---------------|
| 1 POLYGRAM | 6 PINNACLE |
| 2 EMI | 7 ROUGH TRADE |
| 3 BMG | 8 JETSTAR |
| 4 WEA | 9 CONFER |
| 5 SONY MUSIC | 10 REVOLVER |

Compiled by ERA from Gallup data. Based on Top 200 album charts, April 8 to May 4.

ANALYSIS

Record sales may be suffering, but the recession could prove a fillip for the UK's indie record companies.

During the first 20 weeks of 1991 the number of singles released is up by 12.8% to 1,648, compared with 1,460 in the same period last year.

That's an extra 10 releases a week with the independent labels making up most of the extras, according to chart analyst Alan Jones.

"The majors are probably not releasing any more than they used to," he says. "The extra is being made up by indies, especially the dance specialists."

Indie distributor **Pinnacle's** year tends to back up this, releasing an average of 12 singles a week this year, compared with about eight or nine last year, has helped it maintain about six or seven Top 60 singles every week.

Sales manager **Steve Dickson** says: "We're on a roll. A lot of independents aren't looking at cuts right now."



One reason is that with sales depressed, it is easier than ever to earn a hit. "You can get into the Top 50 or 60 with a 15,000 or 16,000 shipment at the moment," says **Dickson**.

It is a situation which benefits indies more than majors, who often consider the format simply as a promotional tool for albums. To the indies, every single stands on its own.

The success of **Northside** — with two hit singles but no album — and **The Farm** — whose debut album was brought out after two Top 5

singles — are prime examples of that attitude.

However, top of the pile is **KLF** (pictured). The dance collective led by **Bill Drummond** has given hope to every small indie label. Even when it had a number one single with **3AM Eternal**, there was still no album on the way. Instead **The White Room** was hurriedly put together to capitalise on the chart-topper.

Labels like **KLF Communications** are able to make the most of the current climate, thanks partly to the boost of home studio technology and low overheads, making it relatively easy to produce a 2,000-copy single release on a shoestring and be confident of making a profit, says **Alan Jones**.

It all adds up to an attractive market for the indies. It certainly leaves **Pinnacle** feeling bullish about the months ahead.

"Have a look at our market share over the next quarter; we'll be up there with the big boys," brags **Dickson**.

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TOP 75 SINGLES

THE OFFICIAL  music week

CHART

1 THE SHOOP SHOOP SONG
(IT'S IN HIS KISS)

Cher

Epic

2 LAST TRAIN TO TRANCENTRAL

The KLF

KLF Communications

3 **NEW** GYPSY WOMAN (LA DA DEE)

Crystal Waters

A&M

4 SAULING ON THE SEVEN SEAS

DWD

Virgin

5 TOUCH ME (ALL NIGHT LONG)

Gentry Dennis

Polydor

6 PROMISE ME

Deborah Coxton

Epic

7 SENDA UNA DONNA (WITHOUT A WOMAN)

Zucchero featuring Paul Young

London

8 THERE'S NO OTHER WAY

Blur

Food

9 GET THE MESSAGE

Electronic

Factory

10 **NEW** TANTED LOVE

Soft Cell/Marc Almond

Mercury

11 THE ONE AND ONLY •

Cherise Hoopes

Chrysalis

12 FADING LIKE A FLOWER (EVERY TIME YOU LEAVE)

Roxette

EMI

13 FUTURE LOVE (EP)

Sesi

ZTT

14 ANASTHASIA

Tina Turner

XL Recordings

15 BORN FREE

Vic Reeves/The Roman Numerals

Sire

16 RING RING RING (HA HA HEY)

De La Soul

Big Life

17 JUST A GROOVE

Nomad

Run-DMC

18 FOOTSTEPS FOLLOWING ME

Francis Nero

Debut

19 SIT DOWN •

Jahenna

Fontana

20 **NEW** CALL IT WHAT YOU WANT

New Kids On The Block

Columbia

21 **NEW** SUCCESS

Dannii Minogue

MCA

22 QUADROPHONIA

Quadruphonica

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hits todayFor an exclusive listen to all the
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DEACON BLUE
Your Swaying Arms36 **NEW** INTO TOMORROW

The Paul Weller Movement

Freedom High

37 THE SIZE OF A COW

The Wonder Stuff

Polydor

38 HUMAN NATURE

Gary Clail On-U Sound System

Perfecto

39 DALLANCE

The Wedding Present

RCA

40 CHILDREN

EMF

Parlophone

41 DEEP, DEEP TROUBLE

The Simpsons

Geffen

42 LOVE & KISSES

Dannii Minogue

MCA

43 ANTHEM

N-Joi

Deconstruction

44 RHYTHM OF MY HEART •

Rod Stewart

Warner Brothers

45 **NEW** ONE LOVE - PEOPLE GET READY

Bob Marley & The Wailers

Tull Gong

46 POWER OF LOVE-LOVE POWER

Luther Vandross

Epic

47 HIGHWAY 5

The Blessing

MCA

48 SEAL OUR FATE

Gloria Estefan

Epic

49 I DON'T EVEN KNOW IF I ...

Soul Family Sensation

One Little Indian

50 THE OTHER SIDE OF SUMMER

Elvis Costello

Warner Brothers

51 DON'T LET ME DOWN

The Firm

Polydor

52 WHEN THE YEAR ENDS IN '1

Tottenham Hotspur/Chris & Dave

A1

53 DEVIL'S TOY

The Almighty

Polydor

54 **NEW** NOTHING CAN STOP US/SPEEDWELL

Saint Etienne

Heavenly

55 ANOTHER SLEEPLESS NIGHT

Shawn Christopher

Arista

56 I'LL BE WAITING

Clive Griffin

Mercury

57 CAN YOU DIG IT?

The Mock Turtles

Sire

58 ROCK THE CASBAH

The Clash

Columbia

58 **NEW** THOUGHT 'U WERE THE ONE FOR ME

Joy B. Ellis

Capitol

60 LONG TRAIN RUNNING

Bananarama

London

61 YOU'RE SO VAIN

Carly Simon

Elektra

62 STRIKE IT UP

Black Box

Deconstruction

PLAYLIST CHART

THE OFFICIAL **music week** CHART

Pos	Artist	Track	Label	Genre	Peak Pos	Weeks on Chart	Current Week	Points		
1	Michael Bolton	LOVE IS A WONDERFUL THING	Columbia	A	A	A	A	52	24	91.4
2	Cher	SHOP SHOOP SONG (IT'S IN...)	Epic	A	A	A	A	51	1	89.4
3	Frances Nero	FOOTSTEPS FOLLOWING ME	Debut	A	-	A	A	48	17	89.0
4	Roachford	GET AWAY	Columbia	A	-	A	A	47	23	86.5
5	Seal	FUTURE LOVE PARADISE	ZTT	A	A	A	A	45	12	85.4
6	Cathy Dennis	TOUCH ME (ALL NIGHT LONG)	Polygram	A	-	A	A	46	7	84.8
7	Zucchero & Paul Young	SENZA UNA DONNA (WITHOUT A...)	London	B	A	A	A	46	4	83.6
8	Chesney Hawkes	THE ONE AND ONLY	Chrysalis	-	A	A	A	45	5	83.1
9	OMD	SAILING ON THE SEVEN SEAS	Virgin	A	-	A	A	43	3	80.3
10	Beverly Craven	PROMISE ME	Epic	B	A	A	A	44	15	79.5
11	Madonna	RESCUE ME	Sire	A	-	A	A	42	19	78.4
12	Wilson Phillips	YOU'RE IN LOVE	SBK	-	A	B	A	47	39	77.9
13	Electronic	GET THE MESSAGE	Factory	A	-	A	A	38	8	76.9
14	James ST DOWN		FonSana	-	A	A	A	42	9	76.1
15	The Farm	DON'T LET ME DOWN	Prodco	B	-	A	A	37	37	74.6
16	Gloria Estefan	SEAL OUR FATE	Epic	B	A	A	A	43	33	74.3
17	The Waterboys	THE WHOLE OF THE MOON	Ensign	-	A	A	A	40	13	72.5
18	Elvis Costello	THE OTHER SIDE OF SUMMER	Warner Brothers	A	A	B	A	41	43	69.7
19	The KLF	LAST TRAIN TO TRANSCENTRAL	KLF Communications	A	-	A	B	41	2	69.1
20	Roxette	FADING LIKE A FLOWER	EMI	A	A	B	A	42	26	68.7
21	Lionie Gordon	GONNA CATCH YOU	Supreme	-	-	A	A	42	32	67.5
22	Bananarama	LONG TRAIN RUNNING	London	-	A	A	A	44	35	63.2
23	Nomad	JUST A GROOVE	Rumour	B	-	A	A	33	16	59.2
24	T'Pau	WHENEVER YOU NEED ME	Sirrem	-	A	B	A	36	1	55.6
25	De La Soul	RING RING RING (HA HA HEY)	Big Life	A	-	A	A	39	11	55.3
26	The Wonderstuff	THE SIZE OF A COW	Far Out	A	-	B	-	39	20	55.2
27	Simple Minds	SEE THE LIGHTS	Virgin	A	A	B	A	40	20	54.3
28	E.M.F.	CHILDREN	Parlophone	A	-	A	-	25	23	53.9
29	New Kids On The Block	CALL IT WHAT YOU WANT	Columbia	B	-	A	-	22	-	53.9
30	Amy Grant	BABY BABY	AMM	A	-	-	A	32	34	53.8
31	Bluz	THERE'S NO OTHER WAY	Food	A	-	A	A	52	10	53.7
32	Vic Reeves	BORN FREE	Sense	-	A	A	-	32	6	47.0
33	Rod Stewart	RHYTHM OF THE HEART	Warner Brothers	A	B	A	A	34	28	46.6
34	Mike & The Mechanics	WORD OF MOUTH	Mercury	-	A	B	A	35	42	46.5
35	Gary Clall	ON-U Sound System HUMAN NATURE	Perfecto	B	-	B	B	28	21	46.3
36	The Mock Turtles	CAN YOU DIG IT?	Siren	-	B	A	-	30	38	46.0
37	Tony Banks & Nik Kershaw	I WANNA CHANGE THE SCORE	Virgin	-	A	B	A	27	-	45.8
38	Black Fez	LIKE CHANGE	AMM	-	A	B	-	31	56	42.0
39	Paul Simon	BORN AT THE RIGHT TIME	WEA	B	-	B	A	27	-	41.3
40	Clive Griffin	I'LL BE WAITING	Mercury	-	A	-	-	30	66	41.1
41	R.E.M.	SHINY HAPPY PEOPLE	Warner Brothers	B	-	A	A	15	-	40.6
42	Tracie Spencer	THIS HOUSE	Capitol	-	B	B	-	33	65	40.4
43	The Clash	RING THE CASBAH	Columbia	-	B	B	-	26	40	39.5
44	Dee-Lite	GOOD BEAT	Elektra	-	B	A	-	23	62	38.0
45	Luther Vandross	POWER OF LOVE	Epic	B	A	B	A	35	47	37.2
46	Jason Donovan	R.S.V.P.	PWL	B	-	B	A	32	-	36.5
47	The Simpsons	DEEP DEEP TROUBLE	Geffen	-	B	-	-	24	18	35.4
48	The Divinyls	TOUCH MYSELF	Virgin America	-	-	-	-	21	34.2	
49	Jellyfish	BABY'S COMING BACK	Chrysalis	B	-	B	A	28	51	34.0
50	Sussanna Hoffs	UNCONQUERED LOVE	Columbia	-	A	B	A	30	68	33.7
51	Bee Gees	SECRET LOVE	Warner Brothers	-	B	A	-	21	49	33.5
52	Quadrophonia	QUADROPHONIA	ARS	-	-	B	-	22	14	32.7
53	Black Box	STRIKE IT UP	deConstruction	-	B	-	-	20	45	31.8
54	Roxette	JOYRIDE	EMI	-	B	-	-	15	54	30.5
55	Alexander O'Neal	SHAME ON ME	Tabu	-	B	-	-	71	21	30.3
56	String The Soul	CAGES	AMM	-	A	B	-	23	-	29.9
57	Lavigne Hudson	ALL I NEED	Ten	-	-	B	A	24	20	29.8
58	ELO	PART 2 HONEST MEN	Telstar	-	A	-	-	24	60	28.6
59	Bee Gees	WHEN'S SHE GONE	Warner Brothers	-	-	-	A	13	-	28.5
60	Dannii Minogue	LOVE & KISSES	MCA	-	-	B	-	23	25	24.0

Compiled by EMI. Rating based on RUK playlist only. Station weightings are based on total listening hours as calculated by JORRAR. 100% playlist rating represents 'A' list on all RUK stations.

US TOP 30 SINGLES

1	LIKE THE WAY (THE KISSING GAME), Hi-Fi	Joe
2	TOUCH ME (ALL NIGHT LONG), Cathy Dennis	Falout
3	HERE WE GO, CMC Music Factory	Columbia
4	TOUCH MYSELF, Divinyls	Virgin
5	RHYTHM OF MY HEART, Rod Stewart	Warner Brothers
6	JOYRIDE, Roxette	EMI
7	BABY BABY, Amy Grant	AMM
8	I DON'T WANNA CRY, Mariah Carey	Columbia
9	MORE THAN WORDS, Extreme	AMM
10	I WANNA SEX YOU UP, Color Me Badd	EMI
11	SILENT LUCIDITY, Queensrÿche	Giant
12	LOVE IS A WONDERFUL THING, Michael Bolton	Columbia
13	LOSING MY RELIGION, R.E.M.	Warner Brothers
14	YOU DON'T HAVE TO GO HOME, The Topcats	Melody
15	MORE THAN EVER, Nelson	DCG
16	SAVE SOME LOVE, Keedy	Arista
17	MIRACLE, Whitney Houston	Atlantic
18	WRITTEN ALL OVER YOUR FACE, Ruks Boys	Arista
19	VOICES THAT CARE, Voices That Care	Giant
20	WHAT COMES NATURALLY, Shereea Easton	MCA
21	OH CITY FOR HELP, Rick Astley	MCA
22	DON'T TREAT ME BAD, Finelhouse	Virgin
23	RUSH RUSH, Paula Abdul	MCA
24	LET STRIKE IT UP, Black Box	SBK
25	UNBELIEVABLE, CMC	EMI
26	POWER OF LOVE, Luther Vandross	Epic
27	MY HEART IS FAILING ME, RH	SBK
28	YOU'RE IN LOVE, Wilson Phillips	SBK
29	IT'S A SHAME (MY SISTER), Montie Love	Warner Brothers
30	COUPLE DAYS OFF, Huey Lewis & The News	EMI

US TOP 30 ALBUMS

1	OUT OF TIME, R.E.M.	Warner Brothers
2	MARIAH CAREY, Mariah Carey	Columbia
3	GONNA MAKE YOU SWEAT, CMC Music Factory	Columbia
4	WILSON PHILLIPS, Wilson Phillips	SBK
5	SHAKE YOUR MONEY MAKER, The Black Crowes	Def American
6	NEW JACK CITY, Soundtrack	Giant
7	MCMXC A.D., Enigma	Charisma
8	TIME, LOVE AND TENDERNESS, Michael Bolton	Columbia
9	COOLIN' AT THE PLAYGROUND, Another Bad Creation	Melton
10	VAGABOND HEART, Rod Stewart	Warner Brothers
11	HEART IN MOTION, Amy Grant	AMM
12	EMPIRE, Queensrÿche	EMI
13	HEART SHAPED WORLD, Chris Isaak	Reprise
14	JOYRIDE, Roxette	EMI
15	I'M YOUR BABY TONIGHT, Whitney Houston	Arista
16	NO FENCES, Garth Brooks	Capitol
17	DIVINYL'S, Divinyls	Virgin
18	MAMA SAYS KNOCK YOU OUT, L.L. Cool J.	Def Jam
19	INTO THE LIGHT, Gloria Estefan	Epic
20	FIVE MAN ACQUAINTANCE, Jam	Geffen
21	IN THE BLOOD, Londonbeat	Reductive
22	THE SOUL CAGES, Sting	AMM
23	FLASHPOINT, Rolling Stones	Rolling Stones
24	DEDICATED, Various Artists	Arista
25	THE DOORS (OST), The Doors	Elektra
26	EXTREME II PORNOGRAFFITI, Extreme	AMM
27	TO THE EXTREME, Vanille Ice	SBK
28	PLEASE HAMMER DON'T HURT EM, M.C. Hammer	Capitol
29	DOUBT, Jesus Jones	SBK
30	AFTER THE RAIN, Nelson	DCG

Chart courtesy Billboard, May 18, 1991. * Albums are awarded to those products demonstrating the greatest airplay and sales gain.

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U P D A T E

Chart news

BY ALAN JONES

RUDY: HE JUST CAN'T FAIL

Cher's cover version of 'The Shoop Shoop Song (It's In His Kiss)' continues at number one, and that's good news for Rudy Clark, who wrote the song in 1963.

Now 55, Rudy lives in semi-retirement at Tampa Bay in Florida with his wife and five children.

He is surprised and amazed that 'The Shoop Shoop Song' should emerge from comparative obscurity, but not nearly so shocked as he was in 1987, when George Harrison recorded a new version of a song he wrote as an album track for James Ray in 1963. George's update of 'Get My Mind Set On You' was a number two hit here, and topped the charted in America.

In all, approximately 100 of his songs have been recorded. Apart from 'The Shoop Shoop Song' and 'Get My Mind Set On You', he also wrote 'If You Gotta Make A Fool Of Somebody' — a 1963 UK hit for Freddie and the Dreamers that also started life as a James Ray recording — plus 'Good Lovin'' for The Raspals,

'Everybody Plays The Fool' for the Main Ingredient, 'Beg Me' for Chuck Jackson and many more.

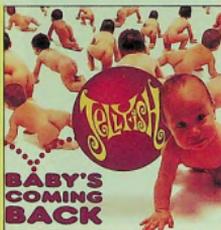
Aretha Franklin, Sarah Vaughan, Dean Martin and The Hollies are among those who have covered his songs, yet, says Rudy, it's only in the last few years that he has made a good living from his songs, this despite the fact that it's eight years since he had a new song published. When times were hard, he even worked as a taxi driver.

● 'That's The Way (I Like It) (Remix)' is the credit that appears on the current hit by K.C. & The Sunshine Band, but the voice of K.C. certainly sounds rather different from how it was when the song was first a hit 15 years ago. In fact, the current hit is a remix of a remake, making K.C. one of the few acts to have a hit with two different recordings of the same song. 'That's The Way (I Like It)' is the second old K.C. composition to chart in recent weeks, following 'Gimme Some', recently revived by Pat & Mick.



● The role of producers varies enormously. Some seem to perform almost no role at all, others do everything for their charges, but they are an important part of the creative process, and it's disturbing that so many don't receive credits on records any more. Remaining anonymous, whether they wish to or not, are the producers of the following current hits: the Wedding Present's 'Dalliance', Soul Family Sensation's 'I Don't Even Know If I Should Call You Baby', the Blessing's 'Highway 5' (above) and the KC and the Sunshine Band hit 'That's The Way (I Like It)'.

● One of the better of the many Beatles-influenced bands around, Jellyfish had a number 39 hit with their debut single 'The King Is Half Undressed'. A high percentage of the sales came from the CD, which was released in a "jellopack", containing coloured stars floating in an opaque jelly solution. Jellyfish's new single 'Baby's Coming Back' is also available in a gimmicky compact disc edition — this time a nappy pack, the CD being quite literally clothed in a small piece of a baby's nappy.



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The World Listens Here

THE WEEK OF
LADIES
AND

BY ALAN JONES

BEATLEMANIA BITES BACK

If you thought the orchestra tuning up at the start of T99's rave hit 'Anastasia' sounded familiar, you're right — the intro is lifted from the title track of the Beatles' 'Sgt. Pepper's Lonely Heart's Club Band' album.

It's but one more example of the Beatles' continuing influence on the record industry in general, and the chart in particular, even 20 years after they ceased to exist. **Scritti Politti** and **Shabba Ranks'** recent hit 'She's A Woman' was one of more than a dozen new versions of Beatles' songs to be released this year.

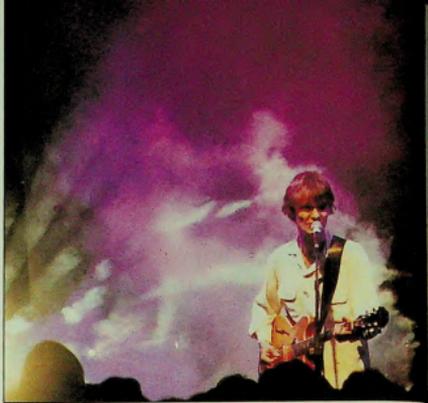
Some others: **Danielle Dax's** 'Tomorrow Never Knows', **Howie J & Co's** 'Come Together', **BKF's** 'I Am The Walrus', **Hill and Witchinsky's** 'Here, There And

Everywhere' and **Shirley Bassey's** 'Yesterday'.

The Beatles have also been mentioned in the lyrics of more hits than any other act, recently being namechecked, along with numerous others in **C&C Music Factory's** hit 'Here We Go'.

They've previously featured in the lyrics of at least a dozen hits since **Dora Bryan**, of all people, elucidated the wishes of a high percentage of the country's teenagers, in 1963 with 'All I Want For Christmas Is A Beatle'. In the interim, the following hits have all included references to the Beatles: 'Call Up The Groups' by the **Barron Knights** (1964), 'Melting Pot' by **Blue Mink** (1969), 'The Seeker' by **The Who Starr** in 1964 alone, these including such classics as 'You Can't Go Far Without A Guitar (Unless You're Ringo Starr)' by **Neil Sheppard**, and 'Santa, Bring Me Ringo' by **Christine Hunter**.

There are numerous Beatles references on album tracks too: 'Shangri-La' by the **Electric Light Orchestra**, 'Shooting Star' by **Bad Company**, 'Winds Of Change' by **Eric Burdon and The Animals** and 'Rock 'n' Roll Dude' by **Chubb Rock & Howie Tee** being just the tip of the iceberg. In addition to these direct references, individual Beatles have frequently been mentioned in other people's songs — Paul, for example, on **Chris Hill's**



● HOUSE OF LOVE

'Renta Santa', John on the Beatles' own 'Ballad Of John & Yoko' and, in America there were at least 30 singles about **Ringo Starr** in 1964 alone, these including such classics as 'You Can't Go Far Without A Guitar (Unless You're Ringo Starr)' by **Neil Sheppard**, and 'Santa, Bring Me Ringo' by **Christine Hunter**.

Finally, let's not forget **Barclay James Harvest**, whose Seventies single 'Titles' was an exercise in namechecking as many Beatles hits as fitted, and the **Lilac Time's** recent 'All For Love And Love For All', refers to the Liverpool lads pre-Fab Four days "before the Quarrymen and the Moondogs".



● BILLY JOEL



● THE LILAC TIME

- 1 Michael Bolton
- 2 Cher SHOOP SHC
- 3 Frances Nero FC
- 4 Roachford GET I
- 5 Seal FUTURE LO
- 6 Cathy Dennis TI
- 7 Zucchero & Pa
- 8 Chesney Hawk
- 9 OMD SAILING OI
- 10 Beverly Crave
- 11 Madonna RESCU
- 12 Wilson Phillips
- 13 Electronic GET I
- 14 James SIT DOWN
- 15 The Farm DONT
- 16 Gloria Estefan T
- 17 The Waterboys
- 18 Elvis Costello T
- 19 The K.L.F. LAST
- 20 Roxette FADING
- 21 Lonnie Gordon
- 22 Bananarama LC
- 23 Nena! JUST AI
- 24 Pau WHEWNE
- 25 De La Soul RINC
- 26 The Wonderste
- 27 Simple Minds E
- 28 E.M.F. CHILDREP
- 29 New Kids On Th
- 30 Amy Grant BAB
- 31 Blue THERE'S NC
- 32 Vic Reeves BOR
- 33 Rod Stewart RI
- 34 Mike & The Me
- 35 Gary Clail On-U
- 36 The Mock Turti
- 37 Tony Banks & T
- 38 Black FEEL LIKE
- 39 Paul Simon BOI
- 40 Clive Griffin ILL
- 41 R.E.M. SHINY HZ
- 42 Tracie Spencer
- 43 The Clash ROCK
- 44 Deee-Lite GOOD
- 45 Luther Vandros
- 46 Jason Donovar
- 47 The Simpsons I
- 48 The Divinys ITI
- 49 Jellyfish BABY'S
- 50 Susanna Hoffs
- 51 Bee Gees SECRE
- 52 Quadrophonia
- 53 Black Box STRIK
- 54 Rosette JOYRID
- 55 Alexander OYI
- 56 Sting THE SOUL
- 57 Lavine Hudson
- 58 ELO Part 2 HON
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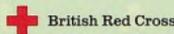
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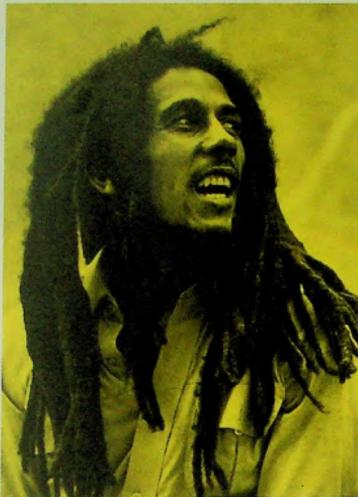
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"He's taken his place alongside James Brown and Sly Stone as a pervasive influence on r&b," says the American critic Timothy White, author of the acclaimed Bob Marley biography *Catch A Fire*. "His music was pure rock, in the sense that it was a public expression of a private truth."

It is important to consider the roots of this legend; the first superstar from the Third World. Bob Marley was one of the most charismatic and challenging performers of our time and his music could have been created from only one source: the street culture of Jamaica.

The days of slavery are a recent folk memory on the island. They have permeated the very essence of Jamaica's culture, from the plantations of the mid-Nineteenth century to the popular music of our own times. Although slavery was abolished in 1834, the Africans and their descendants developed their own culture with half-remembered African traditions mingled with the customs of the British.

This hybrid culture, of course, had parallels with the emerging black society in America. Jamaica, however, remained a rural community which, without the industrialisation of its northern neighbour, was more closely rooted to its African legacy.

By the start of the Twentieth century that African heritage was given political expression by Marcus Garvey, a shrewd Jamaican preacher and entrepreneur who founded the Universal Negro Improvement Association (UNIA). The organisation advocated the creation of a new black state in Africa, free from white domination. As the first step in this dream, Garvey founded the Black Star Line, a steamship company which, in popular imagination at least, was to take the black populations from America and the Caribbean back to their homeland of Africa.

A few years later, in 1930, the warlord Ras Tafari Makonnen was crowned Emperor of Ethiopia and had taken a new name, Haile Selassie. The Emperor claimed to be the 225th ruler in a line that stretched back to Menelik, the son of Solomon and Sheba. The Marcus Garvey followers in Jamaica, consulting their New Testaments for a sign, believed Haile Selassie was the black king whom Garvey had prophesied would deliver

the Negro race. It was the start of a new religion called Rastafarianism.

Fifteen years later, in Rhoden Hall to the north of Jamaica, Bob Marley was born. His mother was an eighteen-year-old black girl called Cadella Booker while his father was Captain Norval Marley, a 50-year-old white quartermaster attached to the British West Indian Regiment.

The couple married in 1944 and Robert Nesta Marley was born on February 6, 1945. Norval Marley's family, however, applied constant pressure and, although he provided financial support, the Captain seldom saw his son who grew up in the rural surroundings of St. Ann to the north of the island.

For country people in Jamaica, the country's capital Kingston was the city of their dreams, the land of opportunity. The reality was that Kingston had little work to offer yet, through the Fifties and Sixties, people flooded to the city. The newcomers, despite their rapid disillusion with Kingston, seldom returned to the rural parishes. Instead, they squatted in the shanty towns that grew up in western Kingston, the most notorious of which was Trench Town (so named because it was built over a ditch that drained the sewage of old Kingston).

Bob Marley, barely into his teens, moved to Kingston in the late-Fifties. Like many before them, Marley and his mother eventually settled in Trench Town. His friends were other street youths, also impatient with their place in Jamaican society. One friend in particular was Neville O'Riley Livingston, known as Bunny, with whom Bob took his first hesitant musical steps.

The two youths were fascinated by the extraordinary music they could pick up from American radio stations. In particular there was one New Orleans station broadcasting the latest tunes by such artists as Ray Charles, Fats Domino, Curtis Mayfield and Brook Benton. Bob and Bunny also paid close attention to the black vocal groups, such as the Drifters, who were extremely popular in Jamaica.

When Bob quit school he seemed to have but one ambition; music. Although he got a job in a welding shop, Bob spent all his free time with Bunny, perfecting their vocal abilities. They were helped by one of Trench Town's famous residents, the singer Joe Higgs who held informal lessons for aspiring vocals in the tenement yards. It was at one of those sessions that Bob and Bunny met Peter McIntosh, another youth with big musical ambitions.

By 1962 Bob Marley auditioned for a local music entrepreneur called Leslie Kong. Impressed by the quality of Bob's vocals, Kong took the young singer into the studio to cut three sides the first of which, called *Judge Not*, was released on the Beverly label. It was Marley's first record.

The other two tunes – *Terror and One Cup Of Coffee* – were also released but, without airplay, they attracted little attention. At the very least, however, they confirmed Marley's ambition to be a singer. By the following year Bob had decided the way forward was with a group. He linked up with Bunny and Peter to form the Wailing Wailers.

The new group had a mentor, a Rastafarian hand drummer called Alvin Patterson, who introduced the youths to Clement Dodd, a record producer in Kingston. In the summer of 1963 Dodd auditioned the Wailing Wailers and, pleased with the results, agreed to record them.

It was the time of ska music, the hot new dancefloor music with a pronounced back-beat. Its origins incorporated influences from Jamaica's African traditions but, more immediately, from the heady beats of New Orleans' rhythm & blues disseminated from American radio stations and the burgeoning sound systems on the streets of Kingston. Clement – Sir Coxson-Dodd was one of the city's hippest sound system men.

The Wailing Wailers released their first single, *Simmer Down*, on the Downbeat label during the last weeks of 1963. By the following January it was number one in the Jamaican charts, a position it held for the next two months. The group – Bob, Bunny and Peter together with Junior Braithwaite and two back-up singers, Beverley Kelso and Cherry Smith – were hot news.

Simmer Down caused a sensation in Jamaica and the Wailers began recording regularly for Coxson-Dodd's Studio One company. Their music also found new themes, identified with the Rude Boy street rebels in the Kingston slums. Jamaican music had found a tough, urban stance. Over the next few years the Wailing Wailers put out some 30 sides that properly established them as one of the hottest groups in Jamaica.



Despite their popularity the economics of keeping the group together proved too much and the three other members – Junior Braithwaite, Beverley Kelso and Cherry Smith – quit. Bob's mother, Cedella, had remarried and moved to Delaware in the United States where she had saved sufficient money to send him an airticket. The intention was for Bob to start a new life. But before he moved to America Bob met a young girl called Rita Anderson and, on February 10, 1966, they were married.

Marley's stay in America was short-lived. He worked just enough to finance his real ambition: music. In October 1966 Bob Marley, after eight months in America, returned to Jamaica. It was a formative period in his life. The Emperor Haile Selassie had made a state visit to Jamaica in April that year and, although Bob had been in America at the time, the Rastafarian movement had gained new credence.

Marley was increasingly drawn towards Rastafari. By 1967 Bob's music reflected his new beliefs. Gone were the rude boy anthems; in their place was a growing commitment to spiritual and social issues, the cornerstone of his real legacy.

Marley joined up with Bunny and Peter to re-form the group, now known as The Wailers. Rita, too, had started a singing career, having a big hit with *Pied Piper*, a cover of an English pop song. Jamaican music, however, was changing. The bouncy ska beat had been replaced by a slower, more sensual rhythm called rock-steady.

The Wailers' new commitment to Rastafarianism brought them into conflict with Coxson Dodd and, determined to control their own destiny, they formed their own record label, Wailin' Soul. Despite a few early successes, The Wailers' business naivete proved too much and the label went out of business in late 1967.

The group survived, however, initially as songwriters for a company associated with the American singer Johnny Nash who, the following decade, was to have an international smash with Marley's *Strife It Up*. They also met up with Lee Perry, the production genius who virtually re-invented the pure sound of Jamaican music.

The Perry/Wailers combination resulted in some of the finest music the band ever made. Such tracks as *Soul Rebel*, *Duppy Conqueror*, *400 Years* and *Small Axe* were not only classics, but they defined the future direction of reggae.

In 1970 Aston 'Familyman' Barrett and his brother Carlton (bass and drums respectively) joined The Wailers. They had been the rhythm nucleus of Perry's studio band the Upsetters, who had worked with The Wailers on those ground-breaking sessions. They were also unchanged as Jamaica's hardest rhythm section; a reputation that was to remain undiminished during the following decade. The band's standing was, at the start of the Seventies, an extraordinary one throughout the Caribbean. But internationally The Wailers were still unknown.

That same year Bob accepted an invitation from Johnny Nash to accompany him to Sweden where the American singer had taken a film score commission. While in Europe Bob secured a recording contract with CBS which was also, of course, Nash's company. By the autumn of 1971 the entire *Reggae On Broadway*. Instead they found themselves stranded in Britain.

In December Bob Marley walked into the Basing Street Studios of Island Records and asked to see its founder Chris Blackwell. The company, of course, had been one of the prime movers behind the rise of Jamaican music in Britain; indeed Blackwell had launched Island in Jamaica during the late-Fifties.

By 1962, however, Blackwell had realised that, by re-locating Island to London, he could represent all his Jamaican rivals in Britain. The company was re-born in May, 1962, selling initially to Britain's Jamaican population, centred mostly in London and Birmingham.

The hot ska rhythm, however, quickly became established as a hip dancefloor beat with the then growing Mod culture and, in 1964, Blackwell produced a worldwide smash with *My Boy Lollipop*, a pop/ska tune by the young Jamaican singer Millie.

Through the Sixties Island had grown to become the No 1 source of Jamaican music, from ska through rock-steady to reggae. The company had also embraced white rock music, with such bands and artists as Traffic, Jethro Tull, King Crimson, Cat Stevens, Free and Fairport Convention so, when Bob Marley made his first moves with Island in 1971, he was connecting with the hottest independent in the world.

Blackwell knew of Marley's Jamaican reputation; Island had even released his first records in Britain. More particularly, Blackwell had also heard the group's recent demo tapes and had been impressed. He offered the group a deal unique in Jamaican terms. The Wailers were advanced £8000 to make an album.

It was a revolutionary move. For the first time a reggae band had access to the best recording facilities and were treated in much the same way as, say, a rock group. Before this deal, it was considered that reggae sold only on singles and cheap compilation albums. The Wailers' first album *Catch A Fire* broke all the rules: it was beautifully packaged and heavily promoted. And it was the start of a long climb to international fame and recognition.

Years later the acclaimed reggae dub poet Linton Kwesi Johnson, commenting on *Catch A Fire*, wrote: "A whole new style of Jamaican music has come into being. It has a different character, a different sound... what I can only describe as International Reggae. It incorporates elements from popular music internationally: rock and soul, blues and funk. These elements facilitated a breakthrough on the international market."

Although *Catch A Fire* was not a hit, it made a considerable impact on the media. Marley's hard dance rhythms, allied to his militant lyrical stance, came in complete contrast to the excess of mainstream rock. Island also decided The Wailers should tour both Britain and America; again a complete break through for a reggae band.

Marley and the band came to London in April 1973, embarking on a club tour which hardened The Wailers as a live group. After three months, however, the band returned to Jamaica and Bunny, disenchanted by life on the road, refused to accompany the American tour. His place was taken by Joe Higgs, The Wailers' original singing teacher.

The American tour drew packed houses and even included a weekend engagement playing support to the young Bruce Springsteen. Such was the demand an album tour was also arranged with seventeen dates as support to Sly & The Family Stone, then the number one band in black American music.

Four shows into the tour, however. The Wailers were taken off the bill. It seems they were being too good; support band should not detract from the main attraction. The Wailers nevertheless made their way to San Francisco where they broadcast a live concert for the pioneering rock radio station, KSAN. The bulk of that session was finally made available in February 1991, when Island released the commemorative album, *Talkin' Blues*.

In 1973 The Wailers also released their second Island album, *Burnin'*, an LP that included new versions of some of the band's older songs – such as *Duppy Conqueror*, *Small Axe* and *Put It On* – together with such tracks as *Get Up Stand Up* and *I Shot The Sheriff*. The latter, of course, was a massive worldwide hit for Eric Clapton the following year, even reaching number one in the U.S. singles' chart.

The following year Marley spent much of his time in the studio working on the sessions that eventually provided *Natty Dread*, an album that included such fiercely committed songs as *Talkin' Blues*, *No Woman No Cry*, *So Jah Seh*, *Revolution*, *Them Belly Full (But We Hungry)* and *Rebel Music (3 o'clock Roadblock)*. By the start of the next year, however, Bunny and Peter had quit the group; they were later to embark on solo careers (as Bunny Wailer and Peter Tosh) while the band was renamed Bob Marley & The Wailers.

Natty Dread was released in February 1975 and, by the summer, the band was on the road again. Bunny and Peter's missing harmonies were replaced by the I-Threes, the female trio comprising Bob's wife Rita together with Marcia Griffiths and Judy Mowatt. Among the concerts were two shows at the Lyceum Ballroom in London which, even now, are remembered as highlights of the decade.

The shows were recorded and the subsequent live album, together with the single *No Woman No Cry*, both made the charts. Bob Marley & The Wailers were taking reggae into the mainstream. By November, when The Wailers returned to Jamaica to play a benefit concert with Stevie Wonder, they were obviously the country's greatest superstars.

Rastaman Vibration, the follow-up album in 1976, cracked the American charts. It was, for many, the clearest exposition

yet of Marley's music and beliefs, including such tracks as *Crazy Baldhead*, *Jahny Was*, *Who The Cop* and, perhaps most significantly of all, *War*, the lyrics of which were taken from a speech by Emperor Haile Selassie.

Its international success cemented Marley's growing political importance in Jamaica, where his firm Rastafarian stance had found a strong resonance with the ghetto youth. By way of thanking the people of Jamaica, Marley decided on a free concert, to be held at Kingston's National Heroes Park on December 5, 1976. The idea was to emphasise the need for peace in the slums of the city, where warring factions had brought turmoil and murder.

Just after the concert was announced, the Government called an election for December 20. The campaign was a signal for renewed ghetto war and, on the eve of the concert, gunmen broke into Marley's house and shot him.

In the confusion the would-be assassins only wounded Marley, who was hastily taken to a safe haven in the hills surrounding Kingston. For a day he deliberated playing the concert and then, on December 5, he came on stage and played a brief set in defiance of the gunmen.

It was to be Marley's last appearance in Jamaica for nearly eighteen months. Immediately after the show he left the country and, during early 1977, lived in London where he recorded his next album, *Exodus*.

Released in the summer of that year, *Exodus* properly established the band's international status. It remained on the UK charts for 56 straight weeks, and its three singles – *Exodus*, *Waiting in Vain* and *Jamming* – were all massive sellers. The band also played a week of concerts at London's Rainbow Theatre; their last dates in the city during the Seventies.

In 1978 the band capitalised on their chart success with the release of *Kaya*, an album which hit number four in the UK the week after release. That album saw Marley in a different mood: an album of love songs and, of course, homages to the power of ganja. The album also provided two chart singles, *Satisfy My Soul* and the beautiful *Is This Love*.

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There were three more events in 1978, all of which were of extraordinary significance to Marley. In April that year he returned to Jamaica to play the One Love Peace Concert in front of the Prime Minister Michael Manley and the Leader of the Opposition Edward Seaga. He was then invited to the United Nations in New York to receive the organisation's Third World Peace Medal from the African delegates and, at the end of the year he also visited Africa for the first time, going initially to Kenya and then on to Ethiopia, spiritual home of Rastafari.

That same year the band also toured Europe and America, a series of shows that provided a second live album, *Babylon By Bus*. The Wailers also broke new ground by playing in Australia, Japan and New Zealand: International style reggae.

Survival, Bob Marley's ninth album for Island Records, was released in the summer of 1979. It included *Zimbabwe*, a stirring anthem for the soon-to-be liberated Rhodesia, together with *So Much Trouble In The World*, *Ambush In The Night* and *Africa Unite*; as the sleeve design, comprising the flags of the independent nations, indicated, *Survival* was an album of pan-African solidarity.

At the start of the following year – a new decade – Bob Marley & The Wailers flew to Gabon where they were to make their African debut. It was not an auspicious occasion, however, when the band discovered they were playing in front of the country's young elite. The band, nevertheless, were to make a quick return to Africa, this time at the official invitation of the Government of liberated Zimbabwe to play at the country's Independence ceremony in April, 1980. It was the greatest honour ever afforded the band, and one which underlined The Wailers' importance in the Third World.

The band's next album, *Uprising*, was released in May 1980. It was an instant hit, with the single *Could You Be Loved* a massive worldwide seller. *Uprising* also featured *Coming In From The Cold*, *Work* and the extraordinary closing track *Redemption Song*.

The Wailers embarked on a major European tour, breaking festival records throughout the continent. The schedule included a 100,000-capacity crowd in Milan, the biggest-ever show in the band's history. Bob Marley & The Wailers, quite simply, were the most important band on the road that year and the new *Uprising* album hit every chart in Europe. It was a period of maximum optimism and plans were already being made for an American tour, in company with Stevie Wonder, that winter.

At the end of the European tour Marley and the band went to America. Bob played two shows at Madison Square Garden but, immediately afterwards, was taken seriously ill.

Three years earlier, in London, Bob had hurt a toe while playing football. The wound had become cancerous and was belatedly treated in Miami, yet it continued to fester. By 1980 the cancer, in its most virulent form, had begun to spread through Marley's body.

He fought the disease for eight months, taking treatment at the clinic of Dr. Joseph Issels in Bavaria. Issels' treatment was controversial and non-toxic and, for a time anyway, Bob's condition seemed to stabilise. Eventually the battle proved too much. At the start of May Bob Marley left Germany for his Jamaican home, a journey he did not complete. He died in a Miami hospital on Monday May 11, 1981.

A month before the end Marley was awarded Jamaica's Order Of Merit, the nation's third highest honour, in recognition of his outstanding contribution to the country's culture.

On Thursday May 21, 1981, the Hon. Robert Nesta Marley O.M. was given an official funeral by the people of Jamaica. Following the service – attended by both the Prime Minister and the Leader of the Opposition – Marley's body was taken to his birthplace at Nine Mile, on the north of the island, where it now rests in a mausoleum. Bob Marley was 36-years-old. His legend lives on.





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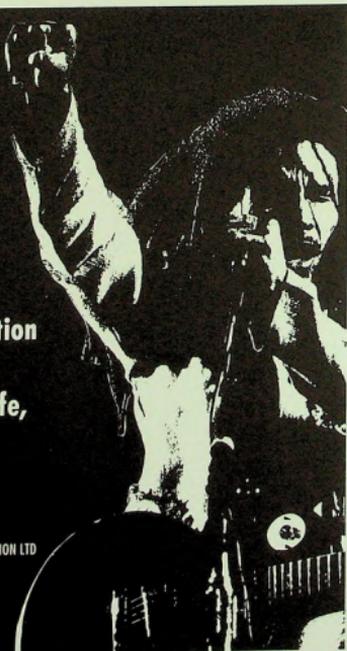
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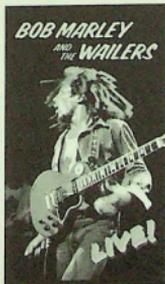
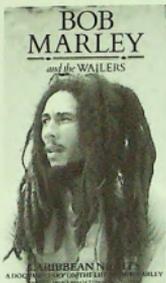
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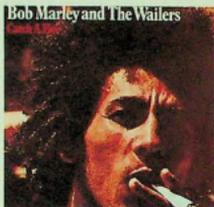

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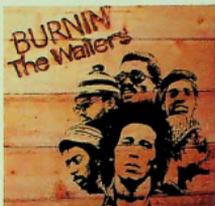
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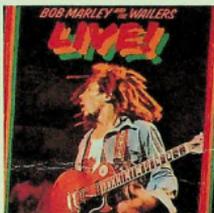
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BOB MARLEY & THE WAILERS
LEGEND.



BOB MARLEY & THE WAILERS
BABYLON BY BUS.

All Photographs By Adrian Boot.

Music Week Incorporating Record Mirror, Spotlight Publications, Ludgate House, 245, Blackfriars Rd, London EC1 9UV Tel: 071-620 3636

dj directory

- 1 Michael Bolton
2 Cher SHOOB SHC
3 Frances Nero FC
4 Reachford GETI
5 Seal FUTURE LO
6 Cathy Dennis TI
7 Zucchero & Pau
8 Chesney Hawkw
9 OMD SAILING OF
10 Beverley Crave
11 Madonna RESC
12 Wilson Phillips
13 Electronic GET I
14 James SIT DOWN
15 The Farm DON T
16 Gloria Estefan
17 The Waterboys
18 Eva Costello T
19 The K.L.F. LAST
20 Roxette FADING
21 Lonnie Gordon
22 Bananarama LC
23 Nomad JUST A
24 TPau WHENEVE
25 De La Soul IRLC
26 The Wonderst
27 Simple Minds S
28 E.M.F. CHILDRE
29 New Kids ON TI
30 Amy Grant BAB
31 Blur THERE'S NC
32 Vic Reeves BOR
33 Rod Stewart M
34 Mike & The Me
35 Gary Clail ON-U
36 The Mock Turtt
37 Tony Banks & F
38 Black FEEL LIKE
39 Paul Simon BO
40 Clive Griffin ILL
41 R.E.M. SHINY HU
42 Tracie Spencer
43 The Clash ROCK
44 Deee-Lite GOOD
45 Luther Vandros
46 Jason Donovar
47 The Simpsons
48 The Divinyls I I
49 Jellyfish BABY
50 Susanna Hoffs
51 Bee Gees SECR
52 Quadrophonia
53 Black Box STRIP
54 Roxette JOYRID
55 Alexander ON
56 Sing THE SOUL
57 Lavinie Hudson
58 ELO Part 2 HON
59 Bee Gees WHE
60 Danni Minog

Bocca Juniors

Andy Weatherall and Terry Farley may currently be the trendiest of DJs and remixers but that doesn't automatically qualify them for chart status.

'Raise', the debut single from Bocca Juniors, the band the Boy's Own duo have put together with DJ Peter Heller and singer Anna Haigh, didn't even graze the Top 40. Their new single, 'Substance' (on Boy's Own, through London), looks much more likely to break through.

"After we appeared on Snub TV, people started calling us up because they realised Bocca Juniors was a band, not just trendy DJs making a record," says Weatherall.

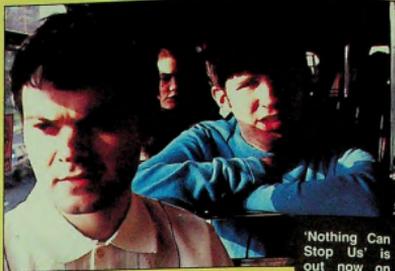
Like 'Raise', 'Substance' mixes dance music with Haigh's punky style of singing. "The collision of styles comes from the different people involved," he explains. "I'm into a heavier rock style, but the others are soul freaks."

According to Weatherall, London Record's strike force says the now-deleted 'Raise' is its most requested single. "We know that if we re-released it, then 'Raise' stands a good chance of being a Top 40 hit. First time round, it didn't get as much exposure as it might have done."

Martin Aston



'Substance' is out now on London



St Etienne

Patronised and spoiled by DJs, and then thrust out into the big bad world with just a handful of flimsy samples and threadbare rhythms, the majority of dance tracks remain starved of that one essential commodity — soul.

Camden duo St Etienne — individually Bob Stanley and Peter Wiggins — know how to make a record properly. Their first two, covers of Neil Young's classic 'Only Love Can Break Your Heart' and 'Kiss And Make Up' by indie posters Field Mice, were well-balanced creatures and permanent regulars in clubland.

Of all their offerings, however, the latest is the most beautiful. 'Nothing Can Stop Us' sounds so familiar, so classic, that your first thought is that it's another cover version. The breathy vocals of Sarah Cracknell, the joyous strings, the impish guitar licks and the loving kiss of romantic optimism belong to the Northern soul era, but, no, it's a St Etienne original.

Forgive the cliché, but if you only buy one dance record this year, look no further.

Davydd Chong

Nightlife 10

- | | | |
|----|---|--------------------|
| TW | 1 (1) GYPSY WOMAN Crystal Waters | (A&M 12") |
| 1 | (3) NIGHT IN MOTION Cubic 22 | (Big Time 12") |
| 2 | (-) BETTER THAN SEX Dee Dee | (NU Groove 12") |
| 3 | (10) THE VOYAGE Subculture feat Marcus | (Strobe 12") |
| 4 | (-) TAKE IT Alex Lee | (Mighty Quinn 12") |
| 5 | (-) VALLEY OF THE JEEP BEATS Terminator X | (Def Jam LP) |
| 6 | (9) POP GOES THE WEASEL 3rd Bass | (Def Jam 12") |
| 7 | (-) ARE YOU GONNA BE THERE Shay Jones | (ID 12") |
| 8 | (RE) ROCKIN' ROMANCE Joy Salinas | Flying 12") |
| 9 | (-) TECHN0 FUNK Lost | Perfecto 12") |



A guide to the hottest new club sounds, as featured on Pete Tong's Radio One FM show, 'The Essential Selection', broadcast every Friday from 7.30 to 10pm. Compiled by sales returns from the following record stores: Underground/Eastern Bloc (Manchester); City Sounds/Vinyl Zone (London); 3 Beat (Liverpool); Crash (Leeds); and 23rd Precinct (Glasgow).

P R A I S E

NEW SINGLE

LOVE WITHOUT REASON

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4 RM UPDATE

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PM Dawn

Two years ago, the idea of a rap outfit crossing the Atlantic to get its act together in dear old Blythe would it to tap into London's finest dancefloor jazz brains it's positively cool. And if PM Dawn are nothing else, they're cool.

The New Jersey duo (Prince B and DJ Minutemix) picked up some respect in 1989 with the club hit Ode To A Forgetful Mind but this time around they're signed to Gee Street and leading off an album recorded in London with the smooth, pulsing single 'A Watcher's Point Of View'. Layered like a rock record and lean like a rap record, A Watcher's Point Of View will attract comparisons like flies, but in spirit there's as much in common with Lenny Kravitz than with any "new age" rap group you could name.

PM Dawn were unusual enough to entice Youth into a rare foray into rap remixing and the single is released this week with two Youth mixes, the original version and the heavier (but still utterly beatnik) 'Twisted Mellow'. The duo are in New York putting together a promo video and a live show in preparation for the release of their self-produced album at the end of June. Conscious, lyrical and original as they are, they still haven't thought of a title.

Russell Brown

'A Watcher's Point of View' is out on Gee Street now, with an album to follow in June



Cool Cuts

- | | | |
|----------|--|------------------|
| 1 | ESCAPE Gary Clail | Perfecto |
| 2 (NEW) | SAFE FROM HARM Massive
A dark, rumbling attack on the dancefloor destined to be as massive as their name | Circa
D 24042 |
| 3 | FEED THE FEELING Perception | White Label |
| 4 | BRASS DISC Dupree | US Legal |
| 5 (NEW) | WELCOME BACK BROTHER JAMES CFM Band
Reynald Deschamps' welcome home tribute to James Brown, a funky groove with loads of bubbling bass guitar | US Rey-D |
| 6 | CHILL TO THE PANIC Deep C | Polydor |
| 7 | IT'S ALL OUTTA LOVING YOU Temper-Temper | Ten |
| 8 (NEW) | TECHNO FUNK (Parts 1 and 2) Lost
A creative collision of Euro techno breaks and beats. Massive | Perfecto |
| 9 | GENERATIONS OF LOVE Jesus Loves You | More Protein |
| 10 | THE FORBIDDEN CITY Kuoto | Clear Label |
| 11 (NEW) | SYSTEM OVERLOAD EP Ubak
Excellent value six track EP of hard techno and dub house | Zoom |
| 12 | GYPSY WOMAN Crystal Waters | A&M |
| 13 | BETTER THAN SEX Dee Geeous | US NUGroove |
| 14 (NEW) | STEP INTO TIME EP Man Machine
Featuring superb remixes of 'Denkim' and 'Man Machine' and four other bonus tracks | Outer Rhythm |
| 15 | ALL I SEE Presence | White Label |
| 16 (NEW) | I WANNA GROOVE YOU BABY D-Tech
A catchy Madonna-ish crossover smash that could go all the way if given the right attention | Javelin |
| 17 | TJ NIGHTS A Lighter Shade Of Brown | US Pump |
| 18 (NEW) | TOO EASTERN MYSTERIES Sound Clash Republic
Eastern instruments abound over exotic percussion in this intriguing work out | White Label |
| 19 | POSITIVITY The Chosen Few | White Label |
| 20 (NEW) | LOVE IS A MASTER OF DISGUISE Eve Gallagher
With a magical voice that would melt mountains, Eve is back with this fabulous mid-tempo tune | More Protein |



Thanks to City Sounds, R Proctor St, London; Plying, Kensington Market, Kensington High St, London, and Zoom, 188 Camden High St, London NW1.

Phone now to hear the hot dance tracks

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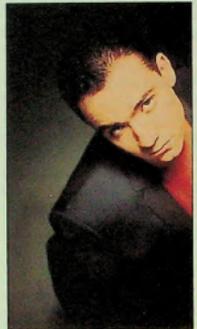
The
World
Listens
Here

- 1 Michael Bolton
2 Cher SHOOB
3 Frances Nero I
4 Roachford GEI
5 Seal FUTURE LC
6 Cathy Dennis
7 Zucchero & P
8 Chesney HAWK
9 OMD SAILING C
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13 Electronic ZEG
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53 Black Box STR
54 Roxette JOYRI
55 Alexander O'N
56 Sting THE SOU
57 Louise HUDSAR
58 ELO Part 2 WH
59 Bee Gees WHI
60 Danni Minogo

Compiled by EBA Rating Panel

Hot vinyl

BY JAMES HAMILTON



KENNY THOMAS
'Thinking About Your Love'
(Cooltemp COOLX 235)
Released next week, almost a year after 'Outstanding' was first promoted, Kenny's even classier follow-up is a superbly slickly jiggling soul jagger with attractively harmonised hooks and a sophisticated arrangement, produced by 1 World's Mike Percy & Tim Laver in their B-85.86pm One World Mix, acetate mastered 95.46pm Lonsdale Mix, and 7' Edit. Let's hope it's not too good!

COLOR ME BADD
'I Wanna Sex You Up'
(GiantWV W0036)
So hot it's already been rushed out a week ahead of schedule, tenderly anguished young Oklahoma Boys *Biggs*, Sam Walters, Mark Calderon & Kevin Thornton's *gorgeous* gently *teppering* *trumpeting* snoozy sexy soul swayer from the 'New Jack City' soundtrack is here in 0-100.78pm Smoothed Out Mix/Lon Sound Instrumental, 9-100.86pm Master and Freeze Mixes. A modern 'Grown'?

M.C. HAMMER
'Yo! Sweetness (Boilerhouse Club Mix)'
(Capitol) (CCL 616)
As remixed here by Ben Witt & Andy Dean the Boilerhouse boys, this Rick James-type 'Give To Me Baby' scratching staccato lively lurcher gains a fir snappier 118.89pm Cameo style beat, complete with 'Single Life' spaghetti western whistles, all through their 118.40pm instrumental Version Original Version.

DE LA SOUL
'De La Soul Is Dead'
(Big Life/Tommy Boy BLR LP8)
Cut very quietly on vinyl so not ideal for club play, the lethargic rappers' long awaited new album has — among its self indulgent chatter

and 'skits' — this dreary 89pm 'Oodes Of O's', attractive swaying Stevie Wonder ode based 89.7-06pm 'Talkin' Bout My Love', sparsely tapping 9-96.86pm 'Pate Postage', bemis soulfully pumping 1158pm 'A Roller Skating Jam Named "Saturday"', episodic dialogue lined smacking then jazzy then rolling 0-103.7-0-92.7-0-96.86pm 'Bitties In The BK Lounge', chugging 'Train' driven 110.6-06pm 'Let, Let Me Be', chugging instrumental 100.36pm 'Rap De Rap Show', rolling 86.86pm 'Make It Hot A Pistol On Santa', stanky surprise 0-97.56pm 'Pass The Plug', 'Whineats! Help In On The Way' based current 104.86pm 'Ring Ring Ring (In A Hazy)', almost Public Enemy-ish burry 100.86pm 'Shwinga!skale', baseball dedicated rolling 92.86pm 'Fanic Of The B Word', and jaunty 110.86pm 'Keepin' The Faith' (some EPAs) are only approximated. The samples are fully credited, so look 'em up yourselves!

JEFFREY OSBORNE
'If My Brother's In Trouble'
(Arista 613 952)
A welcome comeback (so far as the UK is concerned) that's causing quite a stir in soul circles, this Shit Pimpa produced powerfully pushing jiggly lurcher is almost as intense as the classic 'Plane Love', prodded by ad fashioned square pizzicato strings as it rolls through 100.86pm Club Dub, Radio Edit and 104.86pm Extended Hip Hop Mixes while Jeffrey huskily moans and roars a message of racial unity.

EXTERNAL GROUP
'Gravity'
(Belgian Dance Records Attack 1955054)
New Belgian Sound's DPA label could well have the next massive raver, a starkly spinning, snarling, bleeping and buzzing percussive thumper in 0-123.36pm Ext. Size and more fiercely bounding 0-123.76pm Trance Side versions, likely to be large!

TIME ZONE
'Praise God'
(Belgian Mental Radio MR 003)
Another Belgian raver that's likely to be big, this 'hallelujah' and other religious comments punctuated 126.86pm bleeping jaggler is topped by a repetitively loopy 'I'm sanctified, I'm feeling the holy ghost' gospel preacher intro/outroed alternative version.

JESUS LOVES YOU
'Generations Of Love (Totally Outed Mix)'
(More Protein PROT 1012, via Virgin)
Cut in a foreign, boy George's floorfiller from last summer (one of the many that failed to cross over there) is now totally revalued in a new, Gipsy King-ish strumming flamenco guitar and accordion backed, reggae rap punctuated 0-116.56pm 'Angela Dust' & Andy Whitmore remix, flipped by Bruce Forth's piano, powerfully sparsely strutting house style 0-122.46pm 'Oh Coroneo' Mix and Terry Parry & Pete Heller's choppy synth piano jiggled 116.86pm Dub Mix.

FATHER M.C.
'Lisa Baby'
(US Jive/World Records MCA12-54009)
Instantly explosive in the UK market, 'It's Do U' to explode in the rap release, this Bobby Brown-ish soulfully charismatic and chatted singing rapper addressed to 'Lisa Lisa' is in gipsy format tones numbered 100.76pm Album

SPIDER
'Who Do Ya Love'
(Ten Records TENX 348)
With infectious repetition of a breathily rolling title line, the calm rapping and humming South-East London T-shirt designer's Jullian Harris 'Jolly' produced/cock-purposed male swingbeat hip jigger huskily jumps through Phil Dane & Matt Rowe's steel drums chanted 105.86pm Arachnophobia Mix, flipped by a cowbell tapping drummatic and honking sax driven very jazzy different 104.5-06pm original mix, worth checking.

JULIAN 'JUMPIN'' PEREZ
'Reight My Fire'
(US D.J. International Records DJ 984)
Dad Hartman's Hi-NRG classic is revived with walking and throbbing vocals by Mike 'Mickler' Benson, Sharmades Stone & Shawn Christopher, in bounding long 123.86pm Julian 'Jumpin'' Perez Mix, pianissimo started short 123.86pm Joe Smooth's Mix, strong piano swingbeat hip jigger huskily jumps through Phil Dane & Matt Rowe's steel drums chanted 105.86pm Mix versions.

XPANSIONS
'What You Want'
(Arista 614 246)
Forsaking rave and almost house to go practically garage, Richie Malins & Mark Crutn's jerkily cantering jangler is soulfully wated by authentic New York diva DJ Joyner in its 0-124.76pm 'Peachin' & Reelch' Mix & 129.36pm Radio Edit, with a throbbing quavery instrumental (0-112.66pm in Dub Part 1).

SECOND PHASE
'Mentasm'
(Belgian R & Records RS 9100)
Created by Joey Bellman & Marco Marquis, and hot for a while, this strange electronic scratch effect wobbled thumping and spurring 127.86pm bleeper drops a single burst of speaker blowing low frequency oscillation halfway, with the throbbing twelfthly 0-123.76pm 'Mind To Mind' as flip.

MASTERCLOCK
'Circles'
(Italian Dub Records SR 00 169)
Produced in Milan by DJ Happy Larry, this strange sound punctuated purposeful bouncing lurching (0-101.1-06pm busy chugger) is rap prodded Nabobs and dutifully Notos Mixes, couched also by the simple jerky juddering 116.46pm 'Happy Larry's Big Beat'.

TRIANGLE featuring
Lolettta Holloway
'Set Me Free (Do That To Me)'
(US Jack Pot Records HAL 12216)
Catchily combining with permission, from Ian Levine's Nighttime label, throatily hollering Lolettta's 'Love Sinner' vocal, bursts of K-Stereo and some squeaking sax, this newly juddering 121.26pm jittery jangler is in Power, R&B, Instrumental and Acappella Mixes.

Version and smoother scratching (0-110.86pm Smoothed Out Mix), pizzicato plucked 0-110.5-06pm Daddy Radio, choppy jiggled 110.5-06pm Bassy House and 110-06pm Instrumental Versions, plus — the killer — a totally different swinging '10s funk rap' based 110.86pm Hip Hop Fat Mix that's huge for Westwood.

TECHNOTRONIC featuring
REGGIE
'Move That Body'
(AHS 656837 7, via Epic)
Jo Bogart's new girl Reggi — or *Reggie*, as she calls herself now — Maglio, once a member of Indigo (but NOT on 'Last Night I DJ Saved My Life', that was Rose Marie Fleming), raps and chants this 'Hokee Kokee' quaking brisily lurching pop center's 0-120.76pm '12' Version, followed without break by its '12' instrumental, a 7' instrumental based on the flip with the snappy bass jiggled patterning instrumental 122.76pm 'Getting Stranded', while out EPAs are in a foreign 111.86pm '12' version (link) 120.86pm galloping Sechi/French Kiss-'ish Bruce Forest Remix (656837 8), flipped by his similar 121.86pm Bruce Forest & vocal by alternative Alternative Savage Version.

BILLY PRESTON
'Heroes'
(Outer Space 12 OUTER 1, via Totap/BMG)
Although primarily famous as a keyboardist, Bill playing gospel organ as a child prodigy in Houston where his auntie once let him cassette his earliest recordings, Billy seems only to sing this Danny Hamling remixed brisily bounding David Bowie reworked from Italy, in cantering Hi-NRG 121.86pm Inspector Clouseau, 121.86pm Pure Sexy and house piano planked together 121.86pm Acappella Dub Mixes (rationally slower on the original imprint).

TWIN HYPER
'Double Barrel EP'
(Profile PROT 408, via Pinnacle)
On the New Jersey twins' specialist rap four track are a 'Shalt' wukka-wukka cantering 116.86pm Hollywood Sweet Mix & '1899' For Those Who Like To Groove (not Ray Parker Jr)'s plus the ponderously jiggling 105.86pm 'Double Barrel', breakbeats scratching 0-109.86pm 'Nottin' Cool Save Ya', and nice piano rolled 88.86pm 'Cool Me'.

SPACETRAX VOL 1
'Where Are You Now'
(PWL Continental PWT 88, via Pinnacle)
Related release here for the first track in the Dutch series from Stealth Records/R&S, this simple 'somebody scream' and synthy-out baroque strings prodded 122.86pm ready skitterer is followed by the delicately footed and strummed surging 123.26pm '1899', with Rickie El Lungo's 'Jaws'-ish then humpbacked 123.86pm 'Jaws' and some squeaking sax, this newly juddering 121.26pm jittery jangler is in Power, R&B, Instrumental and Acappella Mixes.

SUB-SUB
'Space Face'
(Ten Records TENX 737)
Unlabeled since the Manchester deep loop's own white label, this noisy buzzing, washing juddering 0-121.86pm keyboarders center seems to-bech and cramped in a remix dub?, flipped by the washing machine gurgled

BLINDERS

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percutively thrashing 114.5bpm 'Ecto-Jam-Sub'.

THE PASADENAS

'Another Lover (Pasadenas Mix)' Columbia 656845 (6)
Co-produced by Marshall Jefferson, this waxed and harmonised 6-10bpm choppy lurching soul jitter is flipped by the even more dated 107bpm 'Love To Dance (House Mix)' plus years old 6-107.3bpm 'Trouble (Right On)' and 111.2bpm 'Riding On A Train'.

AZIZI

'Midnight Lover (Young Girl)' (Artista 614 186)
Sounding pleasant on Kiss 100 fm, North Londoners Nanci Williams & Eileen McKoy's jazzy jiggling Soul II Soul-ish genre 85.7 bpm early includes some uncredited multi-instrumental, producers Alan Lane & Ted Huyter's Full Moon Mix and Edit.

LAVER VANDROSS

'Power Of Love/Love Power' (Epic 656822 6)

Probably more for home listening despite a gentle swingbeat juggle, this pleasant 6-92.2bpm smoothy waltz is flipped by 1983's classic snappy strutting 120-120.8-120.3-121.2bpm 'I Wanted Your Love' and 1988's 102.8bpm 'Any Love', while Marcus Miller's now separately released 6-95.7bpm gospel chorus induced bassier 'Powerful Mix 656822 6' is flipped by old starkly thumping 93.5bpm 'Power House and Love Dubs'.

ALEXANDER O'NEAL

'Shame On Me' (Tabu 656873 6)
Gently cooing, this virtually rhythmless 73bpm swirling stodge is definitely for home listening, flipped by 1987's 6-69.3-69bpm 'Sunshine' and 1985's 78.1bpm 'Look At Us Now'.

TOTAL KA-OS

'My Love' (US Strictly Rhythm SR 1240)
Created by Kenny Dooz' Gonzalez, this Todd Terry-type single synth based track has repetitive 125bpm percussive keiser (in Original Rose Mix, Swingin' Yer, and 125.2bpm Beatpale) is coupled with the very percussive

Beats & Pieces

CIRCUIT's long since promoted and reviewed 'World For The Living' has been put on hold while some new remixes of their earlier 'Shelter' are rushed out instead to combat a current bootleg of the original (which was quoted, as previously noted, by Bizarrre Inc.)... **A&M-P** has made Crystal Waters' 'Strip To The Bone' Mix the A-side now that 'Gypsy Woman (La Da Dee)' is out here commercially... Wendell Williams' 'So Groovy', instead of coming out weeks ago as originally informed, was re-released only last week too (so maybe it's not a stiff, after all?)... **Collin Faver, Danny Rosenberg and Groove Rider** head the DJ roster at the **Fun Organisation's** tapped monotonously shuffling 123bpm 'Get On' (in Milan) mix, Ka-Os Beats, and Bobby Byrd protod the Lover Mix, setting to cheese label collectors.

OMAR SANTANA

'Come On And Jam' (1st Bass/Big One RUFF-10, via Rough Trade)
Editing US dance hits since he was 16, this 23 year old New Yorker UK armed jockey having Ki-Fi-ish new gallopier is rapping 6-124-0bpm Original (with, ironically, some beat losing ideas that the BPM can only be approximated), 124-2bpm Instrumental, 123.8-123.7bpm Roy Gonza and stepping 6-125.2bpm Subterranean Mixes.

808 STAGE featuring Bjork

'Ooops' (ZTT ZANG 19T)
This gloomy 101.4bpm chuffler is hardly a dance hit in its original version, with the strange Melanie Sarika-ish wailing of Bjork

musically sound and light fitted Dance '91 legal rave the Saturday (18) at Edgemoor, Picketts Lock Centre: info on 071-794 2956... Nick Thomas (not Donny) was the Puma contributor who opposed the motion in the Oxford Union (debate mentioned in Beats & Pieces last week)... Les & Emma Adams head Danny Minogue staying at their home while they were producing tracks by her, and then had dinner with Kylie!... **Nile Rodgers** and **Bernard Edwards** have just completed their first album together as Chic since 1982, and Nile appears to be producing the long overdue next by Lionel Richie... **AND THE BEAT GOES ON!**

- Warner Home Video D24042
- Warner Home Video PES 38550
- S WHOLE... BBC BCR 4457
- Warner Home Video PES 99704

- DOWN Virgin VD 830
- Touchstone DA10722
- ICTURE SHOW Foxvideo 1424 50
- FoxVideo 1561 50
- CIC VHR 1335
- Guid Home Video GLO 50095
- Pathe PES 31330
- al Frontier CIC VHR 2374
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RM UPDATE 7



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RECORD MIRROR

COMPILED BY ALAN JONES FROM A SAMPLE OF OVER 500 DJ RETURNS

PL	TLW	ARTIST	TITLE	GENRE	PREVIOUS POSITION
1	1	GYPSY WOMAN (LA DA DEE) (RED BONE CLUB MIX)			50 75
2	2	CRUISE (LIVE FROM THE STAGE)			51
3	3	ROADBLOCK (LOOPLINE LIVE REMIX)			52
4	4	ROCKAWAY (LIVE FROM THE STAGE)			53
5	5	DEEP IN MY HEART (EXTENDED MIX)			54
6	6	ANATHASIA (OUT OF HISTORY MIX) 199			55
7	7	JUST A GROOVE (ORIGINAL MIX)			56
8	8	COLOUR MY LIFE (People)			57
9	9	SEASONS OF LOVE (MIXES) (Goth-Naturally)			58
10	10	BLUES (IS THE COLOUR OF PAIN) (BLAK & BLUE MIX)			59
11	11	CONNA CAT CH YOU (JUNO MIX)			60
12	12	I'M ALRIGHT (EXTENDED MIX) (Katharine E)			61
13	13	THINKING ABOUT YOUR LOVE (ONE WORLD MIX)			62
14	14	... BABY (MARSHALL JEFFERSON MIXES)			63
15	15	WHERE LOVE LIVES (MIXES) (Alton Lerner)			64
16	16	FOOTSTEPS FOLLOWING ME (SOLE MIX) (LACE UP MIX)			65
17	17	PEOPLE ARE STILL HAVING SEX (MO SLEAZY MIX)			66
18	18	REALPH'S ORGANIC MIX (Lace Up)			67
19	19	SAV TEAM (BUCE FROESTER'S LONG MIX)			68
20	20	SOOTH SENSATION (ORIGINAL MIX)			69
21	21	NIKKE DOES IT BETTER (MILLER LITE MIX) (Noie)			70
22	22	ANTHEM (THE ORIGINAL MIX) (Noie)			71
23	23	ESCAPE (ON THE CASE MIX)			72
24	24	THE WICKED SOUND (DON GORON MIX)			73
25	25	REAL LOVE (Drua Bone)			74
26	26	KINDA GROOVY Cool 2			75
27	27	THE WICKED SOUND (DON GORON MIX)			76
28	28	TONITE (MIXES) (These Guys)			77
29	29	HER Guy			78
30	30	HUMAN NATURE (ON THE MIX) (Gary Clail On U Sound System)			79
31	31	ANIMAY MY PRAYER (See Chainer)			80
32	32	I WANNA SEX YOU UP (Cody McBad)			81
33	33	I'LL BE WAITING (DANCE MIX) (RED ZONE MIX) (Clive Griffin)			82
34	34	NOTHING CAN STOP US (Esome)			83
35	35	WONDERFUL THING (C'S DOIN' IT IN THE PARK MIX)			84
36	36	SHINE ON (MIXES) (Soul Out Sarah Warwick)			85
37	37	QUADROPHONIA (REMIX) (Quadrone)			86
38	38	EVERYBODY (MIXES) (Cappella)			87
39	39	THE SONG WILL ALWAYS BE THE SAME (NYC & COSTELLO MIX)			88
40	40	THE ONE			89
41	41	WHAT EVER IT TAKES (EUROPEAN MIX) (Basic Back)			90
42	42	LOVE IT FOREVER (Jenny Parker)			91
43	43	SO GROOVY (Wendy Williams)			92
44	44	FACTS OF LIFE (TOUCHDOWN MIX) (Darryl Madden)			93
45	45	FAITH (ON THE POWER OF LOVE) (Noie)			94
46	46	CHILL TO THE PANIC (THE ORIGINAL MASH MIX)			95
47	47	Deep C featuring Drua, The Deez and Shela			96
48	48	HOLD YOU TIGHT (Tara Kemp)			97
49	49	TRUST (See Tribe)			98
50	50	GOOD THING (PUMPHOUSE SURVIVAL MIX) (Donna Gardner)			99
51	51	HEROES (Milly Perrier)			100
52	52	ALL OUT LOVIN' (Vince Temper)			101
53	53	HARD Come On			102
54	54	IF MY BROTHER'S IN TROUBLE (MIXES) (Raze)			103
55	55	WORLD PARTY 2 For Joy			104
56	56	UNITY (New City)			105
57	57	ALRIGHT (ORIGINAL MIX) (Lil'Nas)			106
58	58	SUBMISSION (KENDO NAGASAKI FIGURE 4 LEGKICK MIX)			107
59	59	MAKE THIS WORLD (SO DENASARI MIX) (Gruat)			108
60	60	IF U WANT MY LOVE (Donne)			109
61	61	DOUBLE BARREL (EP) (FOR THOSE WHO LIKE TO GROOVE HOLLYWOOD)			110
62	62	IN MOTION (Cuba 7)			111
63	63	JUMP STREET (BRIGHTON DAZE US 12)			112
64	64	HERB APO featuring Yvonne de la Vega			113
65	65	GET THE MESSAGE (MIXES) (Electronic)			114
66	66	IF MY BROTHER'S IN TROUBLE (MIXES) (Clive Griffin)			115
67	67	LOOKING FOR A DOPE BEAT (CLUB MIX) (Lady Luv)			116
68	68	MAKE ME FEEL CIC			117
69	69	RUB-A-DUB (Drua Bone)			118
70	70	DOUBLE BARREL (EP) (FOR THOSE WHO LIKE TO GROOVE HOLLYWOOD)			119
71	71	SWEAT MIX (DUBBOUT BARRENTHOIN) COULD SAVE YACALL ME (Tara Kemp)			120
72	72	MAMA TOLD ME NOT TO COME (TWP) (The Walling Press)			121
73	73	ANOTHER SLEEPLESS NIGHT (CLASSIC MIX) (Shawn Christy)			122
74	74	DON'T LET ME DOWN (MIXES) (The Firm)			123
75	75	RING MY BELL (TOUCHDOWN MIX) (Home Love veritas/Adria)			124
76	76	TECHNO FUNK (Ist)			125
77	77	GOT YOU WHERE I WANT (101 MIX) (Hawa Hest)			126
78	78	WHAT YOU WANT (PRECHIN' & REECHIN' MIX) (Xpansions)			127
79	79	THE ROBERTS (Kralovek)			128
80	80	CAN'T STOP DANCING (WICKED MIX) (Bass Bumpers)			129
81	81	LOVEKICK (EXTENDED MIX) (Clive Griffin)			130
82	82	DANCE BEFORE THE POLICE COME (REMIX) (GENESIS)			131
83	83	Shut Up And Dance			132
84	84	AROSE & RETOND (EP) (LOVE WILL MAKE IT RIGHT) PLEASE YOU FEEL IT? DON'T NEED YOU NO MORE (ENTERTAIN) TAKE ME HIGHER (Joy/Naga)			133
85	85	DO YOU WANT ME (Sah & Papa)			134
86	86	CAN'T GET OVER YOUR LOVE (DAVE LEE'S FULL LENGTH MIX) (Symphony)			135
87	87	JEALOUS (HYPE MIX) (HC Entelwa Me One)			136
88	88	ALL I SEE (Presence)			137
89	89	VICTIM OF LOVE (CLUB MIX) (Gary Vonast)			138
90	90	7 WAYS TO LOVE (CokeLars)			139
91	91	SONG FOR JESUS (MIXES) (Invention 9000)			140
92	92	PRESSURE (Naga)			141
93	93	WHAT IS DUB (MIXES) (The Hoodie Boys introduce Soranette)			142
94	94	SWEET SENSATION (EXTENDED MIX) (Shades Of Rhythm)			143
95	95	TO YOURSELF BE FREE (DREAM REMIX) (H.C. Ichi Sama)			144
96	96	ILL DO IT ALL (H.C.)			145
97	97	RESCUE ME (MIXES) (Mullona)			146
98	98	HYPERICAL (WILLIAM ORBIT MIX) (The Shuren)			147
99	99	POWER AND GLORY (Calkins)			148
100	100	HIGH ON HOPE (Herdon/Vapor)			149
101	101	WEEKEND (MIXES) (Drua)			150
102	102	FUTURE LOVE PARADISE (MIXES) (Sul)			151
103	103	BLUESHOUS (AMSTERDAM MIX) (B. Queen)			152
104	104	POSITIVITY (The Osmen Fw)			153

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TOP 30 MUSIC VIDEO

THE OFFICIAL **music week** CHART

Rank	Artist	Title	Label	Category/Running Time	Label Cat. No.
1	EURYTHMICS	Greatest Hits	BMG Video	Compilation/1hr 35min	791 012
2	MADONNA	The Immaculate Collection	WVW	Compilation/55min	7599382143
3	LENNON	A Tribute	Pickwick	Compilation/1hr 30min	PV1 2160
4	PAVAROTTI/DOMINGO/CARRERAS	PolyGram Vid	Live/1hr 25min	CPV 11122	
5	DEBORAH HARRY/BLONDIE	Very Best Of	Chrysalis	Compilation/1hr 20min	CWHS 3040
6	JAMES	Come Home Live	PolyGram Video	Live/1hr 12min	0830923
7	JOE LONGTHORNE	The Very Best Of	Telstar	Compilation/45min	TVE 1032
8	DANIEL O'DONNELL	An Evening With	Ritz	Compilation/1hr 38min	RITZV 0008
9	LUCIANO PAVAROTTI	Music Club/Video Col	MC 2003	Live/1hr 17min	MC 2003
10	PHIL COLLINS	Seriously Live...	Virgin Vision	Live/2hr 45min	VVD 783
11	GENESIS	A History	Virgin	Compilation/1hr 35min	VHR 1182
12	ELTON JOHN	The Very Best	PolyGram Video	Compilation/1hr 30min	CFM 2756
13	DANIEL O'DONNELL	Thoughts Of Home	Telstar	Compilation/52min	TVE 1007
14	THE DOORS	Dance On Fire	CIC	Compilation/1hr 5min	VHR 1182
15	MC HAMMER	Hammer Time!	PMI	Compilation/1hr	MVP 99 1240 3
16	CLIFF RICHARD	Rock In Australia	Music Club/PMI	Live/1hr 15min	MC 2056
17	MADONNA	Justify My Love/MTV Vogue	WVW	Video Single/12min	7599382253
18	CLIFF RICHARD/SHADOWS	Thank ...	Music Club/PMI	Live/53min	MC 2012
19	DANIEL O'DONNELL	TV Favourites	Ritz	Compilation/52min	RITZV 0002
20	GARY MOORE	An Evening Of The Blues	Virgin	Live/1hr 15min	VVD 872
21	ICE-T	The Iceberg Video	WVW	Compilation/1hr 30min	7599381953
22	STATUS QUO	The Anniversary ...	Castle Music Pic	Compilation/1hr 20min	CMP 6029
23	TINA TURNER	Live From Barcelona	PolyGram Vid	Live/1hr 30min	CFM 2842
24	QUEEN	We Will Rock You	Music Club	Live/1hr 30min	MC 2032
25	FIELDS OF THE NEPHILIM	Vision. Beggars Banquet	BB 011	Live/1hr 10min	BB 011
26	GLORIA ESTEFAN	Evolution	SMV	Compilation/1hr 14min	49032 2
27	SIXTIES SENSATIONS VOL 1	1960-65	Video Col	Compilation/42min	VC 4099
28	MC HAMMER	Please Don't Hurt 'em	PMI	Compilation/1hr	MVP 99 1256 3
29	THE CARPENTERS	Only Yesterday	A&M/PolyGram Vid	Compilation/55min	AMV 847
30	CLIFF RICHARD	From A Distance	PMI	Live/2hr 4min	MVB 99 1247 3

TOP 15 VIDEO

Rank	Artist	Title	Label	Category/Running Time	Label Cat. No.
1	THE RESCUERS	Children's	Walt Disney	1hr 14min	D 24042
2	HIGHLANDER	Sci-Fi	Warner Home Video	1hr 51min	PES 38050
3	ROSEMARY CONLEY'S WHOLE...	Special Interest	BBC	1hr	BBCR 4457
4	ROADHOUSE	Action	Warner Home Video	1hr 49min	PES 99704
5	THE 'Y' PLAN COUNTDOWN	Special Interest	Virgin	1hr 30min	VVD 830
6	PRETTY WOMAN	Comedy	Touchstone	1hr 55min	D410272
7	THE ROCKY HORROR PICTURE SHOW	Musical	FoxVideo	1hr 35min	1424 50
8	THE ABYSS	Sci-Fi/2hr	FoxVideo	1hr 14min	1561 50
9	CALLANETICS	Special Interest	CIC	1hr 13min	VHR 1335
10	FIELD OF DREAMS	Drama	Guild Home Video	1hr 41min	GLD 50095
11	CYBORG	Sci-Fi	Pathe	1hr 19min	PES 31030
12	STAR TREK V: The Final Frontier	Sci-Fi	CIC	1hr 42min	VHR 2374
13	LADY AND THE TRAMP	Children's	Walt Disney	1hr 13min	D05022
14	EURYTHMICS: Greatest Hits	Musical	BMG Video	1hr 35min	791 012
15	ROSIE & JIM: Vol 2	Children's	Central/Video Coll	1hr	VC 1202

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23	LOVE IS A WONDERFUL THING	Columbia
²⁴	Michael Bolton	
24	THE WHOLE OF THE MOON	Ensign
¹³	The Waterboys	
25	R.S.V.P.	P.M.I.
^{NEW}	Jason Donovan	
26	BABY BABY	A&M
³⁴	Amy Grant	
27	I WANNA SEX YOU UP	Giant
^{NEW}	Color Me Badd	
28	GET READY!	Columbia
²²	Roadtrain	
29	YOU'RE IN LOVE	SBK
²⁹	Wilson Phillips	
30	A MESSAGE TO YOUR HEART	Hollywood
³⁰	Samantha Janus	
31	WHENEVER YOU NEED ME	Sire
^{NEW}	T.Tau	
32	RESCUE ME	Sire
¹⁹	Madonna	
33	GONNA CATCH YOU	Supreme
³²	Lionie Gordon	
34	TAKE IT	London
⁴¹	Flowerd Up	
35	SHINY HAPPY PEOPLE	Warner Brothers
^{NEW}	R.E.M.	

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TWELVE INCH

1	NEW GYPSY WOMAN (LA DA DE)	21	SAILING ON THE
^{NEW}	Ozzy Osbourne	²¹	Sea Train
2	LAST NIGHT TO THE KISS	22	ANY OTHER STEELERS
¹	Tommy Stinson	²²	Atlantic
3	ANASTHASIA	23	ANTHEM
¹	Tea	²³	Nonesuch
4	NEW WANNA SEX YOU UP	24	BABY BABY
^{NEW}	Cover Me Band	²⁴	Amy Grant
5	YOU'VE GOT ME LONG! Carly Simon	25	I SAY YEAH
¹	Carly Simon	²⁵	Atlantic
6	GET THE MESSAGE	26	NEW PROTEIN/T.S.
¹	Electric Blue	²⁶	Some Experiences
7	THERE'S NO OTHER WAY	27	PHANTOM IS A MYSTERY
¹	Bliv	²⁷	K.Telus
8	NEW I WANTED LOVE WHERE DID OUR	28	CHILDREN
¹	Love Go South Carolina America	²⁸	Mercury
9	QUADROPHONIA	29	THE
¹	London	²⁹	Decca
10	TAKE IT	30	NEW WORLD PARTY
¹	Flowerd Up	³⁰	2nd Ave
11	RING RING RING	31	NEW SHINY HAPPY PEOPLE
¹	(HA HA HE!) De La Soul	³¹	R.E.M.
12	JUST A GROOVE	32	SPIRAL SMOKEY
¹	Black	³²	Mercury
13	DALLANCE	33	POWER OF LOVE
¹	The Wedding Present	³³	Mercury
14	NOTHING CAN STOP US!	34	TRAILER LOAD A GIRLS
¹	Speedwell Saint Etienne	³⁴	Shades France
15	FOOTSTERS ME Against Me	35	NEW I'LL BE WAITING
¹	Against Me	³⁵	Mercury
16	DO YOU EVEN KNOW ME...	36	RESCUE ME
¹	Soledad Garden Generation	³⁶	Mercury
17	NEW INTO TOMORROW	37	SIT DOWN
¹	TTT P.M. Walker Movement	³⁷	Jones
18	GO ONNA CATCH YOU	38	NEW SO GROOVY
¹	Lionie Gordon	³⁸	Mercury
19	DO YOU LOVE (EP)	39	NEW SIEGE (EP (NOW))
¹	Soledad Garden Generation	³⁹	Mercury
20	CALL IT WHAT YOU WANT	39	BOHN FREE
¹	New Kids On The Block	³⁹	VE Records/The Roman Numeral

51	Jellyfish	Charisma US
64	SILENT LUDDITY	EMI USA
⁴⁴	Overexposed	
65	UNCONDITIONAL LOVE	Columbia
⁶⁸	Suzanna Hoffs	
65	I SAY YEAH	Epic
⁴⁶	Seech featuring Orlando Johnson	
67	HER	MCA
⁵⁸	Guy	
68	THANK YOU WORLD	Ensign
^{NEW}	World Party	
69	I TOUGH MYSELF	Virgin America
^{NEW}	Dionysis	
70	TRAILOR LOAD A GIRLS	Epic
^{NEW}	Shades France	
71	THAT'S THE WAY (I LIKE IT) (REMIX)	Mercury
⁵⁹	K.C. and The Sunshine Band	
72	WORD OF MOUTH	Virgin
⁴²	Mike & The Mechanics	
73	SENSITIZE	Virgin
⁵⁵	That Petrol Emotion	
74	SO GROOVY	Deconstruction
^{NEW}	Wendell Williams	
75	WHERE LOVE LIVES (COME ON IN)	Arista
⁵²	Alison Limerick	

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TOP 40

CLASSICAL ALBUMS

Rank	Title, Composer	Label
1	1. BRAHMS: VIOLIN CONCERTO Nigel Kennedy/PLOTtenstedt	EMI
2	2. VIVALDI: FOUR SEASONS Gidon Kremer/Decca	EMI
3	3. MENDELSSOHN: VIOLIN CONCERTO Anne Sophie Mutter/Karajan/Philips	EMI
4	4. ORCH. STRA Royal Opera House, Covent Garden	EMI
5	5. ELGAR: CELLO CONCERTO/SEA PICTURES Barbara Cook/EMI	EMI
6	6. SIBELIUS: SYMPHONY NO. 5/VIOLIN CONCERTO Nigel Kennedy/Philips	EMI
7	7. ELGAR: CELLO CONCERTO/ENIGMA VAR Dimitris Moustoukas/Decca	Decca
8	8. ELGAR: CELLO CONCERTO Merrill Perlmutter/Philips	Philips
9	9. ESSENTIAL HIGHLIGHTS OF SWAN LAKE Royal Opera House, Covent Garden	EMI
10	10. HOLST: THE PLANETS Herbert Von Karajan/EMI	EMI
11	11. PUCINI: MADAMA BUTTERFLY (HIGHLIGHTS) Herbert Von Karajan/EMI	EMI
12	12. ORFF: CARMINA BURANA Fritz Hollner/EMI	EMI
13	13. BRAHMS: EIN DEUTSCHES REQUIEM John Eliot Gardiner/EMI	EMI
14	14. ALBION: ADAGIO/FACHELBA: CANON Herbert Von Karajan/EMI	EMI
15	15. SIBELIUS: VIOLIN CONCERTO IN MINOR Dimitris Moustoukas/Decca	Decca
16	16. VIVALDI: FOUR SEASONS Christophe Hogwood/ASMP	ASMP
17	17. LLOYD WEBER: REQUIEM London Symphony Orchestra	EMI
18	18. MUSIC FEATURED ON THE SOUTH SHAW BANK Piers/Talis Scholars	EMI
19	19. BERNSTEIN IN BERLIN: BEEHIVENS... Karl Böhm/EMI	EMI
20	20. RACHMANINOV: PIANO CONCERTO NO. 2 Yehudi Menuhin/EMI	EMI
21	21. ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Elder/EMI	EMI
22	22. VERDI: LA TRAVIATA (HIGHLIGHTS) Sutherland/Pavarotti	EMI
23	23. BIZET: CARMEN (HIGHLIGHTS) Herbert Von Karajan/EMI	EMI
24	24. PROKOFIEV: ROMEO & JULIET Charles Dutoit/EMI	EMI
25	25. HOLTZ: THE PLANETS Royal Opera House	EMI
26	26. VAUGHAN WILLIAMS CONCERTO Nelson Marriner/ASMP	ASMP
27	27. BEEHIVENS: SYMPHONY NO. 5 Herbert Von Karajan/EMI	EMI
28	28. PUCINI: LA BOHEME Herbert Von Karajan/EMI	EMI
29	29. TCHAIKOVSKY: 1812/HAMLET/ROMEO/JULIET Colleen Cassin	EMI
30	30. PROKOFIEV: PETER AND THE WOLF Deutsche Grammophon	Deutsche Grammophon
31	31. VIVALDI & CO. CONCERTO OP. 8 Federica Agostini/Musici	Deutsche Grammophon
32	32. FAURE: REQUIEM OP. 48 Charles Dutoit/EMI	EMI
33	33. ORFF: CARMINA BURANA Seiji Ozawa/EMI	EMI
34	34. MOZART: PIANO CONCERTO IN C Jeffrey Tate/EMI	EMI
35	35. BIZET: CARMEN (HIGHLIGHTS) Anna Nemcsay/EMI	EMI
36	36. TCHAIKOVSKY: THE SLEEPING BEAUTY Mark Elder/EMI	EMI
37	37. MOZART DIE ZAUBERFLÖTE Nelson Marriner/ASMP	ASMP
38	38. MONTEVERDI: VESPER DELLA BEATA John Eliot Gardiner	Deutsche Grammophon
39	39. MOZART: REQUIEM Nelson Marriner/ASMP	ASMP
40	40. ROSSINI: OVERTURES Royal Opera House	EMI

DISTRIBUTION: INDIE ALBUMS & SINGLE S

Rank	Title, Artist	Label
1	1. LAST TUNE TO TRANSCENDAL KLF Communications KLF 008X (RT)	KLF
2	2. GET THE MESSAGE Electronic	Factory FAC 27 (RT)
3	3. JUST A GROOVE Rumour/RUMAL 21 (P)	Rumour
4	4. FOOTSTEPS FOLLOWING ME Gonna Catch You	Debut DERTX 3108 (P)
5	5. GONNA CATCH YOU Ronnie Goobin	Supreme SUPET 195 (P)
6	6. DON'T LET ME DOWN Various	Produce MMLK 1 (RT)
7	7. I DON'T EVEN KNOW IF I... One Little Indian	One Little Indian 477/PTX 21 (P)
8	8. WICKEDEST SOUND Hazel MC Neil/Top Top	Desire WANTX 20 (P)
9	9. RHYTHM IS A MYSTERY Various	Creed CREED 11 (RT)
10	10. SPIRAL SYMPHONY Scientist	Kicks - KICK 5 (SR)
11	11. NADINE Lovelace	Ultimate TOPP 003 (RT)
12	12. HYPERRREAL Various	One Little Indian 477/PTX 21 (P)
13	13. WAKING UP Danielle	Shut Up And Dance SUAD 14 (P)
14	14. ALIVE TONIGHT Various	Planet Pacific PAC 30 (RT)
15	15. HOUSE LY Tidy/Disco	Warp Warp 11 (WAP 11) (P)
16	16. PLAYING WITH KNIVES Various	Vinyl Solution STOR 19 (STORM 25) (P)
17	17. WIPE THE NEEDLE Jaggy Twins	Shut Up And Dance SUAD 12 (12) (P)
18	18. CARAVAN Kaplan/Carpets	Cow DUNG 13 (RT)
19	19. I WANNA GIVE YOU DEVOTION Hanson & MC Waver Freedom	Rumour RUMAL 1 (25) (P)
20	20. OH YES Pah O'Gees	Sheer Joy SHEER SJM 5 (JMT 5) (P)
21	21. HOP RISING The 45's	Situation Two SIT 76 (RT)
22	22. HYPER TONIC/YU-YU Lipson	Creation CRE 088 (P)
23	23. RINDFOLD (EP) Various	Andros ANX 1 (27) (P)
24	24. LOOSE FIT Stumpy Muffs	Factory FAC 31 (27) FAC 31 (21) (P)
25	25. EVERYBODY DANCE NOW Midge	SMP SMX 22 (22) (P)
26	26. CHUNG KUO (REVISED) Various	Debut DERTX 3108 (P)
27	27. RAINBOWS IN THE SKY Various	Rising High - RSN 1 (SR)
28	28. I & M. ETERNAL KLF Communications KLF 008X (RT)	KLF
29	29. TAKE ME AWAY The Faith with Fred Cut	Network NWR 21 (P)
30	30. GUSH FORTH MY TEARS Mansard Sex Garden	Mute 112/MTL 120 (P)
31	31. CHLORINE DREAM Various	4AD (BAD 1004) (RT)
32	32. BACK BY DOPE DEMAND Various	18 Base TRUF 6X (TRUF 6X) (RT)
33	33. TODAY FOREVER (EP) Hide	Creation CRE 004R (SR)
34	34. PULLING MY FINGERS OFF The Bishops	Profile PROFT 1 (28) (P)
35	35. FACES Various	Factory FAC 29 (FAC 29) (P)
36	36. CIVIC Greed	D-Zone DZONE 004R (SR)
37	37. PEARL Charmhouse	Dedicated STONE 003 (RT)
38	38. CRY, GAZZA, CRY! Softly/mage	Complete Distributors DAM 7 (27) (P)
39	39. SPICE Various	Vinyl Solution - (STORM 21) (P)
40	40. EVERY HEAVEN (EP) Various	Rough Trade - (RT20 11) (RT)

DISTRIBUTION: INDIE ALBUMS & S

1	1. THE WHITE ROOM Chapline	KLF Communications JAMSPL 006 (RT)
2	2. WHIRLPOOL Chapline	Dedicated DECLP 061 (RT)
3	3. THE BEAST INSIDE Inspiral Betes	Cow DUNG 14 (RT)
4	4. SPARTACUS Various	Produce MMLK 1 (P)
5	5. THAT LOVING FEELING VOL IV Various	Dino DINTV 1 (P)
6	6. BLOOD Various	4AD/4AD 1005 (RT)
7	7. THE BEST OF INDIE TOP 20 Various	Beachwood BOOT 501 (RT)
8	8. HARDCORE UPROAR Various	Dino DINTV 20 (P)
9	9. SMOKE & STRONG WHISKY Various	Newberry CM 0021 (P)
10	10. WAREHOUSE RAVES 5 Various	Rumour RUMAL 105 (P)

COUNTRY ALBUMS

1	1. THE LAST WALTZ Daniel O'Donnell	Rise RITZLC 0058 (PB) RTLD 0068 (RT)/0258
2	2. NECK AND NECK Donny & Mandy Knopfler	Rise RITZLC 0038 (PB) RTLD 0040 (RT)/0038
3	3. I NEED YOU Various	Rise RITZLC 0043 (PB) RTLD 0045 (RT)/0043
4	4. FROM THE HEART Daniel O'Donnell	Telexstar STAC 2027 (BMG) TLD 2027 (STAC 2227)
5	5. THOUGHTS OF HOME Daniel O'Donnell	Telexstar STAC 2172 (BMG) TLD 2172 (STAC 2172)
6	6. SWEET DREAMS Patsy Cline	MCA MCG 6003 (P) EMIC 6003 (MCA 6003)
7	7. DON'T FORGET TO REMEMBER Daniel O'Donnell	Rise RITZLC 0043 (PB) RTLD 0045 (RT)/0043
8	8. FAVORITES Glen Campbell	Rise RITZLC 0052 (PB) RTLD 0054 (RT)/0052
9	9. CHILL OF AN EARLY FALL George Strait	MCA MCG 10204 (BMG) MCA 10204 (MCA 10204)
10	10. NO FENCES Garth Brooks	Capitol TCEC 31 78 (4) CDS 31 66 (2) 31 66 (2)
11	11. THE MYSTERY OF LIFE Johnny Cash	Rumour RUMAL 1 (25) (P)
12	12. COPPERHEAD ROAD Steve Earle	MCA MCG 3426 (P) DMC 3426 (MCA 3426)
13	13. TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Rise RITZLC 0031 (PB) RTLD 0033 (RT)/0031
14	14. LONE STAR STATE OF MIND Nanci Griffith	MCA MCG 3364 (BMG) MCA 3364 (MCA 3364)
15	15. THE HARD WAY Steve Earle & The Dukes	MCA MCG 6009 (P) EMIC 6009 (MCA 6009)
16	16. YRRO TO THE MOON Marty Stuart	RCA PK 90532 (BMG) TRU 90532 (RCA 90532)
17	17. TRUE BLUE Don Williams	RCA PK 90538 (BMG) TRU 90538 (RCA 90538)
18	18. PUT YOURSELF IN MY SHOES Various	RCA PK 90544 (BMG) TRU 90544 (RCA 90544)
19	19. STORMS Nanci Griffith	MCA MCG 6096 (P) DMC 6096 (MCA 6096)
20	20. HEROES AND FRIENDS Brenda & David VanDusen	Warner Brothers 7599 (3) 104 (W) WB 7599 (3) 104 (3)

JAZZ & BLUES

1	1. WE ARE IN LOVE Harry Connick Jr	Columbia 466 7394 (54) 466 7394 (466 7394)
2	2. THE HEALER John Scofield & Friends	Silverstone OREC 608 (P) CREC 608 (OREC 608)
3	3. STILL GOT THE BLUES Gary Moore	Virgin CV 2612 (P) CDV 2612 (P) 2612
4	4. HIDDEN CHARMS Willie Davis	Silverstone OREC 615 (P) CREC 615 (OREC 615)
5	5. SUXALITY Candy Dulfer	RCA PK 74651 (BMG) TRU 74651 (RCA 74651)
6	6. STRONG PERSUADER Robert Cray	Mercury MERIC 37 (P) MERC 37 (MERC 37)
7	7. RED HOUSE Various	Essential ESMC 147 (BMG) ESDC 147 (ESM 147)
8	8. WHEN HARRY MET SALLY Harry Connick Jr	Columbia 465 7533 (54) 465 7533 (465 7533)
9	9. ICEMAN Albert Collins	Pointblank PRBC 3 (P) VPRC 3 (PRBC 3)
10	10. THE ULTIMATE BLUES CLIP Various	Casts Com CM 26 (BMG) CTVCD 206 (CTV 206)

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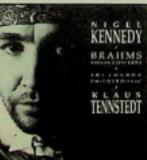
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- Sunday 9 June - Nottingham Royal Concert Hall (Box Office: 0602 482626)
- Tuesday 11 June - London Royal Albert Hall (Box Office: 071 589 8212)
- Friday 14 June - The Brighton Centre (Box Office: 0273 202885)
- Wednesday 19 June - Bournemouth Intl. Centre (Box Office: 0202 297297)

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TOP 60 DANCE SINGLES

THE OFFICIAL music week CHART

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
1	NEW	GYPSY WOMAN (LA DA DEE)	Crysalis Waters	A&M AMY 772 (F)	
2	NEW	I WANNA SEX YOU UP	Color Me Badd	Giant W 00367 (W)	
3	NEW	ANASTHASIA	T99	XL Recordings XLT 19 (W)	
4	7	TOUCH ME (ALL NIGHT LONG)	Cathy Dennis	Polydor CATHX 3 (F)	
5	NEW	PROTEIN/MTS	Sonic Experience	Strictly Underground STUR 006 (S/Eff)	
6	NEW	I DON'T EVEN KNOW IF...	Soul Family Sensation	One Little Indian 47 TP12 (P)	
7	1	LAST TRAIN TO TRANSCEND	The KLF	KLF Communications KLF 008X (RT)	
8	13	ANOTHER SLEEPLESS NIGHT	Shawn Christopher	Arista 614188 (BMG)	
9	NEW	SHINE ON	Sold Out/Sarah Warwick	Columbia 6568638 (SM)	
10	2	RING RING RING (HA HA HEY)	De La Soul	Big Life BLR 42T (RT/F)	
11	3	HER	Guy	MCA MCST 1528 (BMG)	
12	5	QUADROPHONIA	Quadrophonia	ARS 6567686 (SM)	
13	9	KINDA GROOVY	Cool 2	City Sounds PROCT 901 (GY)	
14	6	JUST A GROOVE	Homad	RUMOUR RUMAT 33 (P)	
15	10	GONNA CATCH YOU	Lennie Gordon	Supreme SUPAT 185 (P)	
16	NEW	NOTHING CAN STOP US	Saint Elmerz	Heavenly HVN 912 (RE/P)	
17	NEW	I'LL BE WAITING	Clive Griffin	Mercury STP 612 (F)	
18	4	WICKEDEST SOUND	Rebel MC feat. Tanor Fly	Desire WANTX 40 (P)	
19	8	WAKING UP	Niclette	Shut Up And Dance SUAD 14 (P)	
20	NEW	SO GROOVY	Wendell Williams	de/Construction PT 44568 (BMG)	
21	40	GET THE MESSAGE	Electronic	Factory FAC 287 (P)	
22	NEW	SEASONS OF LOVE	Keith Nunnally	Giant W00347 (W)	
23	16	FOOTSTEPS FOLLOWING ME	Frances Nero	Debut DEBUT 3109 (P)	
24	NEW	SPIRAL SYMPHONY	Scientist	Kickin KICK 5 (SRD)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
25	12	RHYTHM IS A MYSTERY	K-Klass	CREED CRED 111 (SRD)	
26	NEW	I'LL DO FOUR U	Father MC	MCA MCST 1525 (BMG)	
27	NEW	WORLD PARTY	2 For Joy	Mercury MERCX 341 (F)	
28	33	TO NITE	Those Guys	MCA (USA) MCA 1254069 (Import)	
29	34	POWER OF LOVE-LOVE POWER	Luther Vandross	Epic 6568226 (SM)	
30	20	I SAY YEAH	Seochi featuring Orlando Johnson	Epic 6568466 (SM)	
31	NEW	KEEP THE DREAM ALIVE	Light Of The World	Cooltempo COOLX 232 (E)	
32	NEW	HOLD ME	Big Showdown	D-Zone DANCE 009 (SRD)	
33	19	HOLD YOU TIGHT	Tara Kemp	Giant W 0020T (W)	
34	11	FAITH (IN THE POWER OF LOVE)	Rozalla	Pulse 8 12LOUSE 7 (BMG)	

This Week	Last Week	Title	Artist	Label (12")	(Distributor)
35	NEW	TAINTED LOVE	Soft Cell/Marc Almond	Mercury SOFT 212 (F)	
36	30	PLAYING WITH KNIVES	Bizarre Inc	Vinyl Solution STORM 25 (SRD)	
37	NEW	LOOKING FOR A DOPE BEAT	Lady Luv	Funk! Dreds ZT 44574 (BMG)	
38	18	WHERE LOVE LIVES (COME ON IN)	Allison Limerick	Arista 614208 (BMG)	
39	15	DEEP IN MY HEART	Clubhouse	Hfr FX 157 (F)	
40	45	PURELY RHYTHM	Rotor	Chill TVUB	
41	24	JUMP AROUND	London Posse	Mango 12MNG 774 (F)	
42	32	WIPE THE NEEDLE	Ragga 1 Twins	Shut Up And Dance SUAD 12 (P)	
43	23	THE SANITY CLAUSE	Zero Zero	Kickin KICK 4 (SRD)	
44	43	FUTURE LOVE (EP)	Seal	ZTT ZANG 11T (W)	
45	38	GOOD BEAT	Dee-Lite	Elektra EKR 122T (W)	
46	NEW	THOUGHT U WERE THE ONE FOR ME	Joey B. Ellis	Capitol 12CL 614 (E)	
47	NEW	WHERE ARE YOU (NOW)	M.C.J. featuring Sima	PWL Continental PWT 88 (P)	
48	NEW	TO BE FREE	Lindy Layton	Tam Tam TTT 046 (SM)	
49	NEW	WAIT FOR LOVE	Lindy Layton	Arista 614174 (BMG)	
50	17	I WANNA SEX YOU UP	Color Me Badd	Giant (USA) 040031 (Import)	
51	NEW	WATCH A GONNA DO	Firefly	Tam Tam TTT 48 (SM)	
52	46	OUT THERE	Friends Of Matthew	Pulse 8 12LOUSE 8 (BMG)	
53	27	SWEEP SENSATION	Shades Of Rhythm	ZTT ZANG 18T (W)	
54	41	TEMPERATURE RISING	PSA	Siress SST 4 (SP)	
55	53	MY WAY	Melanie Mita	Whole WHOLE 91248 (Import)	
56	31	BACKLASH/REVELATION 928...	Cyberpunk	Champion CHAMP 12278 (BMG)	
57	36	RASH FOR MORE	Cash Crew	Whisper To A Screem WTST 4 (F)	
58	NEW	THAT'S THE WAY (I LIKE IT)...	M.C. & The Sunshine Band	Music Factory D. M12FAC 2 (BMG)	
59	29	THIS HOUSE	Trace Spear	Capitol 12CL 612 (E)	
60	34	THE RUSH	Kromozone	Suburban Base SUBBASE 001 (SRD)	

TOP 10 DANCE ALBUMS

This Week	Last Week	Title	Artist	Label/Picassame	(Distributor)
1	NEW	MAKE TIME FOR LOVE	Kiki Washington	Qwest 7599265281-1 (Import)	
2	4	NEW JACK CITY	Original Soundtrack	Giant 759924409/1759924409A (W)	
3	5	BLUE LINES	Massive	Wild Bunch WBRLP 1/WBRMC 1 (F)	
4	NEW	SO INTENSE	Lisa Fischer	Elektra EKT 870EKT 87C (W)	
5	NEW	STEP INTO TIME	Man Machine	Outer Rhythm MMAN 4EP- (RT)	
6	4	MARVA HICKS	Marva Hicks	Polydor 8472091/8472094 (F)	
7	10	OMAR CHANDLER	Omar Chandler	MCA (USA) MCA 10057-1 (Import)	
8	NEW	IN THE VALLEY OF THE JEEP/BEEF	Terminator X	Def Jam (USA) 4488916-1 (Import)	
9	2	BRING DOWN THE WALLS...	Silver Bullet	Parlophone PCS 7390/PCPS 7350 (E)	
10	NEW	THE WHITE ROOM	KLF	KLF Communications JAMSLP 6/JAMSMC 6 (P)	

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	Title	Artist	Label
1	(1)	THE TIME IS SERIOUS	Ibetti/Shebba/Niqman	Digital B 081 3
2	(3)	YOUR BODY'S...	Shebba P Home T Cococo T	GREED 300
3	(5)	COOL DOWN	Cuty Ranks	Charm CRT 50
4	(4)	LAMBADA	Wynne Wonder & Cuty Ranks	Penthouse PH 87
5	(2)	I DON'T WANNA BE...	Travor Sparks/Franke P	MMAD 034
6	(10)	RESPECT TO YOU	Bones Hammond	White Label PH81 10
7	(19)	YOU'VE CHANGED	Sir Lloyd & Ebony Siddons	Raiders SLT 03
8	(11)	GAL GORGON	Bobo General	Meek Street MS 006
9	(12)	MOVIE OVER INDIA	Apache Sidon	Sure Delight SDT 27
10	(13)	AFTER THE PARTY	Cocoo Tea & Judy Hewitt	GREED 299

J I E T S T A R

P O C H O D

081 961 5818

REGGAE CHART

11	(14)	TELL ME NOW	Siggy	Shelby Records SRD 024
12	(16)	GIRLS WINE	Shebba Ranks	Digital B 081 4
13	(8)	CANT WAIT	Sonchez	Blue Mountain BMD 112
14	(7)	LENGTH AND STRENGTH	Sunny Super	Charm CRT 49
15	(18)	GIVE ME YOUR...	Marcia Griffith & Cuty Ranks	PH81 14
16	(17)	DJ UNITY	Mackie B & Tony Rebel	Penthouse PH 85
17	(-)	CANDY GIRL	Ichie Davis	Progressive Sounds PSP 018
18	(6)	THE GOING IS...	Cuty Ranks, Coco T, Home T	GREED 295
19	(20)	SHE BOUGHT ME LOVE	Dennis Brown	Penthouse PH 95
20	(36)	DONT THROW IT AWAY	Barrington Levy	Mango 12MNG 781

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REGGAE ALBUM CHART

1	(1)	PURE LOVERS VOL. 3	Various	Charm CLP 103
2	(2)	RETREAT	Cuty Ranks	Redman Inu/Redd 1 6
3	(5)	MY MEMORIES Vol 2	Klaunwyn Homnis	Dance DRP 27
4	(6)	DJ OF THE FUTURE	Sweetie Line	Mango MLP5 1068
5	(3)	SUNSPASH	Niqman	Pickup PUP 17
6	(4)	VIGILANTE SQUAD	Various	Techniques WRT 27
7	(7)	COLLECTION	Barrington Levy	Time TORLP 06
8	(8)	ONE STEP DUB	Augustus Pablo	Greenbees GREG 157
9	(11)	JAM SESSION	The Mighty Diamonds	Live & Learn 111 032
10	(12)	BETHANKFUL	Various	Attack ATP 115

Indie could overshadow fortunes of major players

The trials of Rough Trade coupled with the general economic decline have resulted in an unsettling first quarter for distributors, says Martin Aston

As any employee of Pacific or Rough Trade will report, the first quarter of 1991 has been a testing time for the majority of UK-based distributors and wholesalers. Neither company has yet gone the way of Soto and Parkfield, but both currently face uncertain futures.

Not every company has been adversely affected by the economic climate. Pinnacle chairman Steve Mason reports that, by anticipating the recession and streamlining operations, the distributor has actually increased turnover, while its financial position "has never been stronger". But the knock-on effect of the retail decline has been widespread.

"A lot of people survived Christmas and decided not to part with their cash," says Rough Trade sales manager Nick Clift. "Consequently, our market share wasn't much down but the overall crossover share has taken quite a dip. The market is a lot softer now."

APT reports increased business between January and March

compared to the same quarter last year — sales director Pete Thompson puts the increase at 30% — but only because of an expanded catalogue rather than any increase in sales of individual items.

"Being a fairly new company, natural growth is keeping us moving forward," Thompson says. "I'm glad we had that element of growth — I wouldn't want to be a fat, complacent company at the moment. Times would be very difficult."

While those companies which lack capital and financial security are most vulnerable to current market fluctuations, the nature of the market itself is also important: Arabesque and Prism Leisure, which both specialise in budget and MOR/pop-oriented product, testify to the resilience of this sector.

"Mid-price is important to our wholesaler area because that enables record shops to get good product and good margins," says Prism sales director Steve Brink. Those who handle "fringe" music — the more trend-dependent "indie"



Lasgo: busy with orders

operations — are far more at risk.

"It's also a difficult time for retailers, so they're obviously spending money on what they know they can sell," says Pinnacle's Mason. "The take one and see" type of product is suffering accordingly."

APT's Thompson feels the long-term ramifications of Pacific and Rough Trade's potential demise would be very serious.

"Confidence in the independent network would plummet and it would take a long time to build up again. A lot of labels would go down with them, while surviving distributors would surely be overstated with business. It's certainly causing flux in the independent marketplace at present because no-one knows what's going on. There are fewer records being released, therefore the scene is less vibrant."

Pinnacle's Mason disagrees: "The stumbling block for distributors is the base level of turnover. If there are fewer players in the marketplace, those who survive will be extremely strong because their base levels will be there."

Arabesque MD Terry Windsor warns: "If people aren't careful, then major companies will once again dominate. It's tough to survive as an independent right now."

The key to survival, Windsor maintains, is diversification. "We've always been very versatile, with both distribution and wholesaling arms. You have to remain flexible." ▶

"As a label specialising in blues product we've experienced a growing market for this classic music form," says Peter Shertser, director of Red Lightnin'. "However, the anomaly is that the majority of our sales are export, due to the reluctance of UK shops and distributors to stock the product. Unless the material reaches the retailer, the mail-order sector will dominate the marketplace."

Who's who in wholesale & distribution

These listings have been compiled on the basis of those companies which have had five or more single or album releases notified to *Music Week* over the past four months.

A

AMT Distribution

27 Windsor Road, Wraybury, Staines, Middlesex TW19 5DE.
Tel: 0784 48 2681/2551/3261.
Fax: 0784 48 2203.
Contacts: Graeme McLay (director); Patrick Tynan (director).
Hours: 9.00am-6.00pm M-F.
Turnaround time: 48 hours maximum.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, heavy metal, MOR and others.

Labels: Magnum, Rita, Chubby Brown, PT Records, Go Digital, Horatio Nelson.

APT Distribution

747 Division
474 Eldon Street, York
YO1 1NE.
Tel: 0904 652524 (telexsales); 0904

611566 (label mgmt).
Fax: 0904 644190.
Contact: Phil Hopwood (customer services manager).
London: United House, North Road, Islington, London N7 9DP.
Tel: 071 700 3818.
Fax: 071 700 3878.

Contact: Andy Stephenson.
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24/48 hours.
Importer/Exporter
Product: rock, pop, dance, heavy metal.
Labels: Play It Again Sam, Imaginary, Receiver, Wax Trax, Cheree, Musidisc.

Arabesque
Network House, 29-39 Sterling Road, London W3 8DJ.
Tel: 081-992 7732.
Fax: 081-992 0340.
Contacts: Arthur Richmond (sales manager); Ruth Smith (sales director).
Hours: 9.30am-6.30am M-F.
Turnaround time: 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, spoken word, MOR, video, black stock etc.
Labels: Success, Tring, Masters, Telstar, Bak Ta Bak, President.

B

Backs Records

St Mary's Works, St Mary's Plain, Norwich NR3 3AF.
Tel: 0603 626221.
Fax: 0603 619999.

Contacts: Derek Chapman (distribution manager); Mary Creed (international manager).
Hours: 9.00am-8.00pm M-F.
Turnaround time: 24 hours.
Product: rock, pop, dance, jazz, folk, heavy metal, indie.
Labels: Aldabra, Bomp, Ichiban, Reckless, Survival, Wildelub.

Terry Blood Distribution

Distribution: Unit One, Rosevale Business Park, Newcastle under Lyme, Staffordshire.
Tel: 0782 566566 (admin); 0782 566511 (sales).
Fax: 0782 566400.
Contact: David McWilliam (sales & marketing director).
Hours: 9.00am-6.00pm M-F, 9.00am-6.00pm Sat.
Turnaround time: 24 hours.
Importer/Exporter
Product: jazz, classical, MOR.
Labels: All majors and indies, exclusive distributors of: (audio)

DeJaVu, Horatio Nelson; (video) Legend, Sportsworld, Leisureview, NTV, Sunsetland, Performance, Palace, Sound & Vine.

Wholesale: Unit One, Rosevale Business Park, Newcastle under Lyme, Staffordshire.
Tel: 0782 566566 (admin); 0782 566511 (sales).
Fax: 0782 566400.
Contact: David McWilliam (sales & marketing director).
Hours: 9.00am-6.00pm M-F, 9.00am-6.00pm Sat.
Turnaround time: 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.
Labels: All majors and indies.

BMG Distribution Operations

Lynx Lane, West Bromwich, West Midlands B70 7ST.
Tel: 021 500 5545.
Fax: 021 553 6880.
Contact: John W Henderson.
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24 hours.
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, all others.
Labels: RCA, Arista, Motown, Telstar, Castle labels. ▶

Alison Wenham, MD of Conifer: "A clear focus on core growth areas — identified as classical, films and shows, MOR and spoken word — earned Conifer a 30% increase in turnover in 1990, against the national trend. 1991 label acquisitions, including Denon, Silva Screen and Random Century, continue the strategy of targeting key segments of the market."



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Information: 0272-540004

Telesales: 0272-411858

C

Caroline International
56 Standard Road, London NW10 6ES.

Tel: 081-961 2919.
Tel: 081-961 1873.
Contacts: Oliver Comberti, Nik Podgrski.
Hours: 9.30am-6.00pm M-F.
Turnaround time: 24 hours.

Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.

Labels: all indies.

Chandos Records

Chandos House, Commerce Way, Colchester, Essex CO2 8HQ.
Tel: 0206 577300.
Fax: 0206 41104.

Contacts: Clive Sugars (marketing manager), Richard Harrison (sales/distribution manager).
Hours: 9.00am-5.00pm M-F.
Importer/Exporter

Product: classical.
Labels: Chandos, Chandos Chaconne, Chandos Collect, CRD.

Charly Records

156-166 Tiderton Road, London SE15 1TE.
Tel: 071-639 8603.
Fax: 071-639 2532.

Contacts: Alan Frith.
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24 hours.
Importer/Exporter
Specialist music product: rock & roll, latin, jazz, blues, soul, R&B.
Labels: Charly, Affinity, Sun, Motor City, Instant, Morocro.

Conifer Records

Horton Road, West Drayton, Middlesex UB7 8JL.
Tel: 0895 447707.

Fax: 0895 420713.

Contacts: Brian Hopkins (marketing director), Richard Wenn (classical marketing manager).
Hours: 9.00am-6.30pm M-F.
Turnaround time: 24 hours.
Product: rock, pop, jazz, classical, folk, country, MOR, nostalgia, new age, world music.
Labels: Telarc, Bis, Denon, Happy Days (Conifer), Silva Screen, TER, TM Group.

D

Discovery Records

The Old Church Mission Room, Kings Corner, Pewsey, Wilts SNJ 5BS.
Tel: 0672 63934.

Contacts: Mike Cox, Bill Trythall.
Hours: 9.30am-5.30pm M-F.
Turnaround time: 24 hours.

Importer/Exporter
Product: rock, pop, jazz, some classical, folk and country, MOR, world music, blues.
Labels: European Sony, Vogue, EPM, Arion, French PolyGram, French EMI.

Gordon Duncan Records

9 Market Place, Inverurie, Aberdeenshire AB5 9PU.
Tel: 0467 21617.
Fax: 0467 25636.

Contacts: Gordon Duncan, Colin Morrison.
Hours: 8.30am-5.30pm M-F.
Turnaround time: 24/48 hours.
Importer/Exporter
Product: Scottish and Irish folk.

E

EMI Music Services

1-3 Uxbridge Road, Hayes, Middlesex UB4 6SY.

Tel: 081-561 8722.

Fax: 081-569 2114.
Contact: Alan Williams (dealer services manager).
Hours: 8.30am-5.00pm M-F.
Turnaround time: 24/48 hours.
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, music video.
Labels: EMI, Parlophone, Chrysalis, Now, SBK, MFP.

Entertainment UK

Blyth Road, Hayes, Middlesex UB3 1DN.

Tel: 081-848 7511.
Fax: 081-754 6500.
Contact: Nick Wenham (head of sales).

Hours: 8.30am-6.00pm M-F.
Turnaround time: 24 hours.
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, video, computer software, blank stock, T-shirts.
Labels: all majors and indies.

G

Gamut Distribution

Gamut House, Lancaster Way, Ely CB6 3NF.
Tel: 0353 662366.

Fax: 0353 662346.
Contact: Martin Bright (marketing manager).

Hours: 9.00am-5.00pm M-F.
Turnaround time: 24 hours.
Product: classical music, organ, choral, chamber music, videos, mainly CDs and MCs.
Labels: Hyperion, Adda, Gamut Classics, Meridian, Pickwick Classics.

S Gold and Sons

Gold House, 69 Plumpton Road, Leyton, London E10 7NL.
Tel: 081-539 3600 (orders 081-558 7133).

Fax: 081-539 2176/8722.

Contacts: Garry Elwood (sales director), Stuart Persky (record buyer).
Hours: 9.00am-6.00pm M-F, 9.00am-1.00pm Sat.
Turnaround time: 24 hours.
Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, all others.

Greyhound Records

130A Plough Road, Battersea, London SW11 2AA.

Tel: 071-924 1166.
Fax: 071-924 1471.
Contacts: John Wright (MD), Danny Ryan (wholesale and distribution manager), Mike Maguire (UK wholesale buyer).
Hours: 9.30am-5.30pm M-F.
Turnaround time: 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, HM.

H

Harmonia Mundi

19-21 Nile Street, London N1 7LR.
Tel: 071-253 0863.

Fax: 071 253 8237.
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24 hours.
Importer
Product: jazz, classical, folk, MOR, world music.
Labels: Harmonia Mundi, Naxos/Marco Polo, Collins Classics, Pearl/Pavilion, Unicorn Kanchana, Enja.

I

I&B Records

2A Wrentham Avenue, London NW10 3HA.
Tel: 081-960 9169/9160.
Fax: 081-968 7332.

Nick Wenham, head of sales at EUK: "Entertainment UK has invested nearly £5m in a new distribution and administration centre. The company currently services more than 1,900 retail outlets in the UK and abroad. At the heart of its operation is a distribution and supply system which offers next-day delivery for all merchandise."



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Fax (0904) 644190
Label Management (0904) 611656

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Fax 071 700 3876

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WHOLESALE & DISTRIBUTION

Roger Bateson, marketing manager at Nimbus: "With the growth of the classical market share in the UK, the need for knowledgeable specialist distribution for classical product has become ever more apparent. We have opened accounts with non-classical retailers who have found that it can pay to diversify. Having hit our financial year's sales target in just 10 months, we see the opportunity for further expansion in what in many areas of the industry appears to be a stagnant market."

Contacts: Martin McDonald (director); Bill Delaney (director); Pat St George (distribution).
Hours: 9.30am-5.30pm M-F
Turnaround time: 12/24 hours.
Importer/Exporter
Product: folk, country, MOR, everything Irish.
Labels: I&B, Tara-Triskell, Ritz, Apollo Video, Prism, Outlet.

Ichiban Records

Research House, Fraser Road, Perivale, Middlesex UB6 7AQ.
Tel: 081-991 5990.
Fax: 081-991 9504.
Contact: Gof Abbey.
Hours: 9.30am-5.30pm M-F.
Turnaround time: 24 hours.
Exporter
Product: dance, jazz, blues, soul, R&B.
Labels: Ichiban, Curton, Startrak, Sdeg, Wrap, Powerhouse.

Ingram Entertainment

Bashley Road, Park Royal, London NW10 6SD.
Tel: 081-985 5555.
Fax: 081-981 8040.
Contacts: Gary Peet (sales manager); Marion Green (customer liaison).
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24 hours.
Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, special interest video, feature films.
Labels: CIC, Disney, Warner, RCA/Columbia, VCI.

J

Jetstar
165 Acton Lane, Park Royal, London NW10 7NH.
Tel: 081-961 5818.

Fax: 081-968 7008.
Contact: Joy Ellington (sales).
Hours: 8.00am-7.00pm M-F; 8.00am-3.00pm Sat/Sun.
Turnaround time: 24 hours.
Importer/Exporter
Product: dance, jazz, soul, Caribbean.
Labels: Jetstar, Charm, Sure Delight, Steely Cleevie, Fashion, Penthouse.

K

Koch International
320 King Street, London W6 0RR.
Tel: 081-846 9010.
Fax: 081-748 0900.
Contact: Karen Pitchford (media relations).
Hours: 9.00am-6.00pm M-F.
Turnaround time: 4 days.
Importer/Exporter
Product: jazz, classical, folk, country, world music, reggae.
Labels: Koch-Schwann, Koch International Classics, ASV Group, Supraphon, Black Lion, Candid, Mainstream.

L

Lasgo Exports
Unit 2, Chapmans Park Industrial Estate, 378-388 High Road, Willesden, London NW10 2DY.
Tel: 081-459 8800.
Fax: 081-451 5555.
Contacts: Charlie Paulinik (sales manager); Anne Trappier (TV labels buyer).
Hours: 9.00am-7.00pm M-F.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.
Labels: all majors and independents.

M

Mainline Record Company
Unit 1, Mill Lane Trading Estate, Mill Lane, Purley Way, Croydon CR0 4AA.
Tel: 081-688 3636.
Fax: 081-681 8025.
Hours: 8.30am-6.00pm M-F.
Importer/Exporter
Product: rock, pop, jazz, classical, country, heavy metal, MOR.
Labels: Mainline "World of" Jazz Life, Blue City, Commander, Laser, Onyx Classics.

Michele International

Unit E, The Acorn Centre, Rowbrook Road, Hainault, Essex IG6 3TU.
Tel: 081-500 1519.
Fax: 081-500 1745.
Contacts: Terry Denoff (MD), Kim Hudson (sales), Michael Poon (sales).
Hours: 8.00am-5.00pm M-F.
Turnaround time: 24 hours.
Importer/Exporter
Product: classical, jazz, MOR.
Labels: Stradivari, Hindsight, Michele Big Band Era, Country Classics.

MMG Distribution

Magnum House, High Street, Lane End, Buckinghamshire HP15 3JG.
Tel: 0494 882868.
Fax: 0494 882631.
Contact: Lynne Williams.
Hours: 9.30am-5.30pm M-F.
Importer/Exporter
Product: rock n'roll, jazz, country, reggae, blues.
Labels: Magnum Force, Blue Moon, Thunderbolt, Sundown, Meteor.

Music Collection International

Stratford VCI House, Caxton Way, Wandford, Hertfordshire WD1 8UF.
Tel: 0923 585558.
Fax: 0923 816880.

Contacts: Peter Slack (MD); Darren Ridgwell (UK sales); Steve Fram (export); Steve Bunyan (licensing manager).
Hours: 9.00am-6.00pm M-F.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.
Labels: Music Club, The Collection, ONN, Jazz and Blues Collection, Concerto Digital Classics, Everyman.

N

Nimbus Records

Wyastone Leys, Monmouth, Gwent NP5 5SR.
Tel: 0600 890682.
Fax: 0600 890779.
Contact: Roger Bateson (marketing manager).
Hours: 9.00am-5.00pm M-F.
Turnaround time: 24 hours.
Exporter
Product: jazz, classical, folk, Indian, flamenco, world music.
Labels: Nimbus Records, Prima Voce, Hermes.

O

Outlet Recording Co

15-21 Gordon Street, Belfast BT1 2LG.
Tel: 0232 322826.
Fax: 0232 332671.
Hours: 9.00am-5.30pm, M-F; 9.00am-1.00pm Sat.
Turnaround time: 12/24 hours.
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, Irish traditional, folk Irish and US country.
Labels: all the majors.

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Telephone: 081-804 8100 Fax: 081-805 8001.

Prism Leisure Corporation, Unit 1, Baird Rd, Enfield, Middlesex EN1 1SJ.

ARCADE

Rise PRODUCTIONS LTD.

P

Pacific Records

Pacific House, Vale Road, London N4 1QB
Tel: 081-800 4465.
Fax: 081-800 4490.
Contact: Nigel Reveler
Hours: 9.00am-6.00pm M-F
Turnaround time: 24 hours
Importer/Exporter
Product: dance specialist, rock, pop, jazz, classical, folk, country, heavy metal, MOR
Labels: Cohesion, Raw Bass, Media Motion, Escape, Pacific, ODE.

Panther Music

Chapmans Park Industrial Estate, 378-388 High Road, Willesden, London NW10 2DY.
Tel: 081 459 1212
Fax: 081 459 1119
Contacts: Trevor Reidy (exports); Philip Edwards (UK); Richard Satarine (dance UK); Chris Thompson (dance export).
Hours: 9.30am-6.00pm M-F
Turnaround time: 24 hours (UK)
Importer/Exporter
Product: rock, dance, jazz, classical, country, heavy metal, MOR, overslocks, deletions, budget.

Pinnacle Records

Electron House, Cray Ave, St Mary Cray, Orpington, Kent BR5 3PN.
Tel: 0689 873144 (sales); 0689 870622 (admin).
Fax: 0689 878269.
Contact: Steve Mason (chairman); Sean Sullivan (director); Steve Dickson (sales manager); Alan King (operations manager).
Hours: 9.00am-5.30pm M-F
Turnaround time: 24 hours
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.

Labels: BBC, Creation, Dino, Factory, Music For Nations, PWL.

PolyGram Recording Operations

PO Box 36, Clyde Works, Grove Road, Romford RM2 4QR.
Tel: 081-590 6088.
Fax: 081-597 1011.
Contact: John Mair (customer services director).
Hours: 8.00am-6.00pm M-F
Turnaround time: 24/48 hours
Labels: Virgin, PolyGram, Go Records, London, FRIT, PolyGram Classics, Polydor, Fontana.

Prism Leisure Corporation

1 Baird Road, Enfield, Middlesex EN1 1SL.
Tel: 081-804 8100.
Fax: 081-805 8001.
Contacts: Steve Brink (sales director); Marian Allen (dance imports manager).
Hours: 9.00am-5.30pm M-F
Turnaround time: 24 hours
Importer/Exporter
Product: rock, pop, dance imports, jazz, country, MOR, video, Irish labels.
Labels: Platinum Music, Ritz Productions, BR Music, Tring International.

Projection Record Distribution

19 Mount Pleasant, Crewkerne, Somerset TA18 7AH.
Tel: 0460 74551.
(Answerphone) 077444.
Fax: 0460 73988.
Contacts: David Hatfield; David Langley.
Turnaround time: 7 days
Importer/Exporter
Product: rock, folk, country, bluegrass, world, blues, rock 'n' roll, R&B, Cajun, Tex Mex.
Labels: Topic, Rounder, Arhoolie, Claddagh, Tara, Waterfront (own label).

R

Rare Records

13 Bank Square, Wilmalov, Cheshire SK9 1AN.
Tel: 0625 522017 ext 74.
Fax: 0625 536101.
Contact: Alan Wilson.
Hours: 9.00am-5.30pm M-F
Turnaround time: 48 hours
Importer/Exporter
Product: jazz, classical, MOR.
Labels: Campion, Opus, Newport, Mastersound, Baton, Cambria.

Red Lightnin'

The White House, The Street, North Lopham, Diss, Norfolk IP22 2LU.
Tel: 0378 88693.
Fax: 0378 88559.
Contact: Peter Shertzer (director).
Hours: 10.00am-8.00pm M-F
Turnaround time: 24/48 hours
Exporter
Product: blues, R&B, blues rock.
Labels: Red Lightnin', Syndicate Chapter, Promised Land, Union Pacific, HTD Records etc.

Revolver Distribution

3 Dove Lane, Bristol BS2 9HP.
Tel: 0272 540004.
Fax: 0272 450013.
Contacts: Alan Hale (label manager); Simon Holland (sales manager).
Hours: 9.30am-5.30pm M-F
Turnaround time: 24 hours
Exporter
Product: rock, pop, dance, jazz, folk, heavy metal, reggae, world music.
Labels: Earache, Heavenly, Lazy, Cooking Vinyl, Tupelo, Sarah.

Rough Trade Distribution

142 Liverpool Road, London N1 1LA.
Tel: 071-609 3025.
Fax: 071-700 1425.
Contact: Mike Holdsworth.

S

Silva Productions

Silva House, 261 Royal College Street, London NW1 9LG.
Tel: 071-284 0225.
Fax: 071-482 2385.
Contacts: James Fitzpatrick (sales manager); David Wishart (assistant sales manager).
Hours: 9.30am-6.00pm M-F
Turnaround time: Variable
Importer/Exporter
Product: MOR, film soundtracks, original casts, nostalgia.
Labels: Silva Screen, Milan, Ede.

Silver Sounds

Unit 7, Peerglow Estate, Queensway, Ponders End, Enfield EN3 4SN.
Tel: 081-364 7711.
Fax: 081 805 1135.
Contacts: Dominic Matica; Mark Williams (sales); Murray Allan (MD).
Hours: 9.00am-6.00pm M-F
Turnaround time: 48 hours
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, on CD and tape only.
Labels: Rykodisc, Rhino, Pair, Line, Repertoire, CD cut outs.

Sony Music Operations

Rahans Lane, Aylesbury, Bucks HP19 3BX.
Tel: 0296 26151/0296 395151 (sales).
Fax: 0296 393551.
Contact: Fred Whittle (distribution director).
Hours: 8.30am-5.00pm, M-F; 8.30am-3.45pm, Sat.
Product: Columbia, Epic, Sony Classical, Adventure, Arcade, Hollywood, Savage, Sony Music Video, non-music video; Artel, Braveworld, Buena Vista, CIC, Entertainment, First Independent, High Fliers, Odyssey, Screen Ent, SGE.

John Mair, customer services director at PolyGram Record Operations: "The Nineties will witness the development of Digital Compact Cassette (DCC) as the industry's second carrier. A high quality digital sound tape will put the business back into the equal two carrier market and result in revitalised catalogue business for classical and pop as the CD did for Eighties."

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WHOLESALE & DISTRIBUTION

Steve Kirk, sales director of Streets Ahead Record Distribution: "We believe that during times of lower sales, it makes sense for some dealers to rationalise their buying and obtain all their cassettes, CDs and videos from one source. It cuts down ordering time, the risk of duplication and the need to meet record companies' ordering criteria."

Southern Record Distribution
131 Myddleton Road, London N22 4NG
Tel: 081-889 6555.
Fax: 081-889 2979.
Contacts: John Knight (MD); Gareth Ryan.
Hours: 9.30am-6.30pm M-F.
Turnaround time: 24 hours.
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal.
Labels: D-Zone, Glitterhouse, Kickin'/G!, On-U Sound, Vinyl Solution, plus in-house labels Wija, Twin Tone, Dischord, Blurug.

Spartan Entertainment T/A Spartan Records
3 Sevenex Parade, London Road, Wembley, Middlesex HA9 7HQ.
Tel: 081-903 4753 (eight lines).
Fax: 081-903 7853.
Contacts: Thomas A McDonnell (MD); David G Thomas (A&R marketing director).
Hours: 9.00am-5.30pm M-F.
Turnaround time: 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR.
Labels: FBI, Stress, Sonet, Play, Posh, Neat.

Stems Distribution
116 Whitfield Street, London W1P 5RW.
Tel: 071-387 5550/388 5533.
Tel: 071-388 2756.
Contacts: Ian Thomas; Dominic Raymond-Barker (sales); Dave Atkin (buyer); Scott Lund (export).
Hours: 10.00am-late M-F.
Turnaround time: 48 hours.
Importer/Exporter
Product: African/world.
Labels: Stems, Triple Earth, World Circuit, Globestyle, Real World, Sonodisc France.

Streets Ahead Record Distribution
7 Queen Street, Belfast BT1 6EA
Tel: 0232 323160.
Fax: 0232 323160.
Contacts: Steve Kirk (sales director); Paul Wyness (admin director).
Hours: 9.00am-5.30pm, M-F; 9.00am-12.30pm, Sat.
Turnaround time: 12 hours NI, 48 hours UK.
Importer
Product: rock, pop, dance, folk, country, heavy metal, MOR.
Labels: All major and indie labels.

Swift Record Distributors
3 Wilton Road, Bexhill-on-sea, East Sussex TN40 1HY.
Tel: 0424 220028.
Fax: 0424 213440.
Contacts: Robin Gooden (general manager); Chris Russell (sales/export); Jon Barber (sales).
Importer/Exporter
Product: jazz, country, vintage rock 'n' roll, blues, reggae/yfdeco, psychobilly, garage.

Target Records Sales
Target House, Cornwall Road, Croydon, Surrey CR9 2TG.
Tel: 081-686 3322.
Fax: 081-681 6523.
Contacts: L Adams (MD); J Elliot (director).
Hours: 9.00am-6.00pm M-F.
Turnaround time: 48 hours.
Importer/Exporter
Product: pop, jazz, classical, MOR, ethnic.
Labels: Capriccio, Laserlight, Ace J, Olympia, Entertainers, Vanguard.

Taylor's
Unit 58, Roxev Business Park, Hay

Hall Road, Tulseley, Birmingham B11 2AQ.
Tel: 021 765 4024.
Fax: 021 765 4451.
Contacts: John Yates.
Hours: 9.00am-5.00pm, M-Th; 9.00am-4.30, F.
Turnaround time: 48 hours.
Product: jazz, classical, folk, country, MOR, nostalgia.

Telstar Leisure
Unit 2, Forest Works, Forest Road, London E17 6AF.
Tel: 081 527 8300.
Fax: 081 527 8757.
Contacts: Graham Lambdon (MD); Susan Stott (sales manager).
Hours: 9.00am-6.00pm M-F.
Turnaround time: 24 hours.
Exporter
Product: rock, pop, dance, jazz, classical, folk, country, heavy metal, MOR, jukeboxes supplied.

Topic Distribution
50 Stroud Green Road, London N4 3EP.
Tel: 071 263 6403/1240.
Fax: 071 281 9671.
Contact: David Kuznetz.
Labels: Topic, Rounder, Arhoolie Sugarhill, Delmark.

Warner Music
PO Box 59, Alpertone Lane, Wembley, Middlesex.
Tel: 081-998 8844.
Fax: 081-993 3429.
Contact: Keith Davis (customer service).
Hours: 8.00am-5.30pm, M; 8.30-5.30, T; 8.30-5.00pm, Th; 8.30-1pm, F.
Turnaround time: 24 hours.
Product: All types.
Labels: Warner labels, Reprise, Elektra, Atlantic, Beggars Banquet.

Wavelength Music
Unit 3E, Building B, Wembley Commercial Centre, East Lane, North Wembley, Middlesex.
Tel: 081-904 0744.
Fax: 081-998 8844.
Contacts: James Ali (MD); Steve Glover (export manager).
Hours: 10.00am-6.00pm M-F.
Turnaround time: cash and carry, otherwise 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, folk, country, MOR.
Labels: majors, mid-price and budget, Video Collection, Echo Jazz.

Windsong International
Electron House, Cray Avenue, St Mary Cray, Orpington, Kent BR5 3RJ.
Tel: (0689) 836969.
Fax: (0689) 8903924.
Contacts: Steve Bradley (imports); Paul Hallett (MD imports).
Hours: 9.00am-6.00pm M-F.
Turnaround time: 24 hours.
Importer/Exporter
Product: rock, pop, dance, jazz, classical, heavy metal, MOR, indie, specialist video, merchandise.
Labels: indies, majors, Roar, Subpop, Network.

Word
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DIARY

Anderson back at RCA shocker! Readers of a certain US music trade magazine were shocked to discover Lisa Anderson and John Preston back together last week welcoming Lead 42 to RCA. No, it wasn't a BMG U-turn, more a v. old picture... Rough Trade boss Geoff Travis "is not always the most popular of chaps these days" — was apparently on "holiday" last week... Ebullient insurance man Willie Robertson has opened a restaurant in the Fulham Road, called Willie's Place. He's covered for food poisoning. Meanwhile he is getting used to the cracks about his traditional English menu. Sample: "Have you tried Willie's Spotted Dick, yet...?" Concerning that Grae N' Roses twin platter, two album release thingie: Jon Webster would like it to be known that call his way at Virgin they don't ship any "double albums". But surely "double albums" are the bollocks, he says. C'mon Jon, speak your mind...

It seems messrs Dalhousie and Sandiford have fallen victim to the whims of media magnate Murdoch. Not surprisingly, neither of the two men were available for comment as *MW* went to press... Former Power Station excess Don Atyeo and Darren Childs must be kept to get as far away as possible from the now defunct operation. They're off to Hong Kong to head a new MTV service... Hello to Knox Miller who joins the music industry this month and has the unenviable task of looking after the staff at EMI as its new human resources director... I understand that David Bowie's deal with JVC's Victory Music label is just for one Tin Machine album (luckily, not an album he's still looking for a solo deal. He will be touring in the autumn, though... Jason Donovan's new single Any Dream Will Do, from the new Joseph production, is apparently a remarkable departure for him. "He must have had singing lessons," says one who's heard it...)

Tom Dooley

ABC

Average weekly circulation: January 1990 13,280

THE LAST RECORD I BOUGHT

by PHIL COLLINS



"I do buy records quite often and I usually get three or four at a time. The last one I got was *A Period Of Transition* by Van Morrison."



"I also got his album with the Chieftains and the first album Frank Sinatra and Count Basie did together."

"I bought them on CD although I am a really firm believer in vinyl. The 12-inch sleeve concept is something I will miss."

"I'm someone who likes to have something to read, which you only really get in that format. You just don't get as much with a CD or cassette."

Phil Collins is the Ivor Novello Awards Songwriter Of The Year for 1990.

Pole-axed by the Poll Tax

It's one thing to rush release a benefit album but quite a different matter when the cause it is campaigning for has already been resolved.

That's the situation now facing the organisers of an Anti-Poll Tax benefit album.

The album, out this week, was planned at the height of the Poll Tax demonstrations.

Titled *The Rise Of The Phoenix*, the man behind the project — Ronnie Flood at Optimum Records in Liverpool — is pragmatically promoting the album as a victory memento instead.

"It was initially going to be a protest album but by the time we got it finished and settled everything with the bands' legal departments, the Poll Tax had been abolished," says Flood.

But, as he so painfully reminds us, everyone is still having to pay the Poll Tax and so it is still a worthwhile album, particularly as it features the Farm and Beats International, among others.

There is no truth, however, in the rumour that Optimum is now planning a Free Nelson Mandela album.



There's one record shop in the UK where every item sold has the potential to save someone's life.

The Oxfam store in Ealing, west London, is the charity's only outlet to sell just records and books. Not surprisingly, it relies heavily on the support of record companies.

"Records produce 50 per cent of the money we make at the shop. At the end of April, we had made £50,000 over the previous year, that's almost £1,000 a week," says Oxfam district

manager, Keith Mason.

"We rely totally on donations and obviously record companies are ideal."

In acknowledging the music industry's latest efforts to provide aid for the Kurds and the Bangladeshis, shop manager Malcolm Downey (pictured above) is also keen to stress the importance of Oxfam's current campaign, *Don't Forget Africa*.

"It's very easy to forget about the problems in Africa, what with all the

other problems in the world. We just want to make sure that the people in Africa are supported as well," says Downey.

But while Oxfam is grateful for every record it receives, it isn't too keen on getting hundreds of those dust-collecting Lies Damned Lies or Signe Signe Sputnik albums.

"Sometimes we do get hundreds of the same record," he says.

And before anyone gets any ideas, the shop does not have a Gallup machine.



Anyone dreading the rebirth of ABBA after we told of a bid to reform a lookalike quartet (MW, April 13) will be relieved to see our picture. The search, by the Scandia Crown Hotel is clearly not going too well.

given he hasn't been behind the turntables for more than four months since quitting Capital Radio at the end of 1990.

The station had moved away from its policy of catering to minority tastes to play more chart fodder, says the 49-year-old. "I chose to leave because I felt I didn't fit in," he adds.

Despite an approach from Radio Four — "It wasn't for me" — he shows no sign of getting into the radio side just yet. Instead he's concentrating on his Oval Records company, through which he has worked with Ian Dury, Lene Lovich and Paul Hardcastle since setting it up in the early Seventies.

"I'm quite happy at the moment not to be doing radio," he says. "It takes up a lot of time doing one show a week. It's hard work."

We haven't heard the last of his alternative voice of the airwaves, however. "I would be surprised if I never did radio again," he says.

Odd ball bounces back

There is more than a hint of irony in the choice of alternative music pioneer Charlie Gillett as the Sony Radio Gold Award winner for service to radio over the years.

Gillett was understandably "dumbfounded" at the award

Veteran writer scores a gong

Describing the moment as "the happiest of my musical life", few award winners have ac-

cepted with such modesty the Ivor Novello Awards' Outstanding Services to British Music gong as Bob Farnon did.

It shouldn't come as too much of a surprise, then, that the writer should finally win recognition after writing the classic themes to Pathe News and Colditz and the soundtracks to movies such as *Road To Hong Kong* and *Captain Horatio Hornblower*.

He has even worked with Glenn Miller — "We were supposed to be doing something together on the fateful night when he disappeared" — Frank Sinatra and George Shearing in his 56 years in the business.

The Canadian writer is still hard at work today, composing TV music and songs from his Guernsey home.

Background music for films and TV remains the love of his life, however. "That was one of the reasons I stayed over here at the end of the Fifties," he says. "I was so keen to write for movies and there was no film scene in Canada."

How things change. Today there is no film score for him in the UK; instead Bob does more work for TV.

"Films are so expensive these days there is rarely any money left to put an orchestra together," he laments.

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