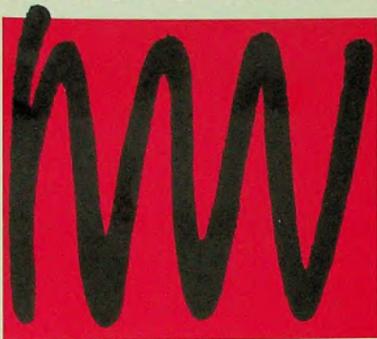


MUSIC WEEK



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SBK chiefs take control? 'Rumour,' says EMI

REPORTS THAT Charles Koppelman and Martin Bandier have been appointed to head the combined EMI-SBK publishing operation have been described by EMI as "pure speculation".

However, the company says that an announcement is to be made this week "about the integration of the SBK and EMI Music Publishing companies".

In January, Thom EMI announced that it was to buy SBK Songs for £237m. The sale is expected to be completed in May.

If SBK principals Koppelman and Bandier are appointed by EMI Music Worldwide president Jim Field to run the combined publishing operation, there will be question marks over the future of current EMI Music Publishing president Irwin Robinson, his deputy Ira Jaffe and other senior executives.

● THE SPECIAL Guide To Industry Organisations inserted with Music Week March 4 issue was not totally perfect so we have included an updated version of the supplement with this issue.

News analysis: Drawing the line between retailer and record company	3
New product: CBS/Epic spring product	3
Donington in the balance; IFPI looks to '92	4
Frontline: Retailers study the cossingale market	6
Country: reviews plus chart	10
Feature: New moves in sponsorship	11
Music video: Pennebaker switches mode, plus chart	12
Publishing: PRS celebrates 75 years	12
Airwaves: Plans for Hanson	12
Radio	13
Airplay action; CD chart	13

INSIDE



Dance chart
A&R: Riding the S'Xpress; time out with Toni Childs, Randy Newman and Stray Cats live, plus Dance.

Hamilton, Tracking and reviews (Living Colour's single picture)	Starts 15
Singles, album charts	16, 25
Classical: Decca reveals The British Collection	19
Folk chart	22
US charts	22
The Other Chart	23
Music press: ABC figures and analysis	Starts 26
Indie chart	33
MW Awards: More of the best	38
Music Of Life advertorial	Centre
Dance supplement	Special insert
Industry organisations	Special insert

Peace talks for promoters

AN INTERNATIONAL meeting of promoters, agents and record companies looks set to become a regular event following the success of the inaugural event. More than 180 people attended the first International Live Music Conference at London's May Fair

Hotel and the end result, according to organiser Martin Hopewell, was constructive discussion.

"They talked about everything from merchandising to how deals are currently being made. The good thing about it was that it flowed so well. Some of those pro-

motors are often at war with each other and yet here they were sitting down together chatting sensibly," says Hopewell. Ideas included setting up an international federation of promoters and possibly relaunching an agency association.

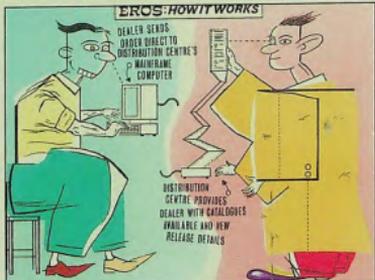
EROS targets record ordering revolution

A REVOLUTION in record ordering is set to be launched next month through a scheme which, according to its creators, will bring retailers and distributors into the computer age.

The three European major record companies — EMI, PolyGram and BMG — have combined to form EROS, a system which will mean dealers can by-pass sometimes congested tele-sales departments and present their order direct to the warehouse.

EROS, the Electronic Record Ordering System, involves a computer link between shops and the distribution centres. In addition to taking orders, it will also present the retailer with comprehensive catalogue information and details of new releases.

The project is to be launched through a series of roadshows around the UK starting early in April where dealers will be told that, to participate, they will need to buy a standard personal computer and a modem telephone adaptor to plug into the national information network.



PolyGram commercial director Pete Rezon says this should involve an investment of around £1,500, and he contends: "We believe that the system will pay for itself within 12 to 18 months in terms of saved time and effort."

Dealers using EROS will have a

direct link to the mainframe computer of the various distribution centres. They will be able to feed in their orders at any time of day or night as well as punch up details of any artist's catalogue for their or a customer's use.

TO PAGE FOUR ▶

PRT: 'GWR to go, but that's it'

PRT is set to sell GWR Records but, says chief executive Richard Gane, that will be the end of the group's disposal of assets.

He contends that, far from shrinking its operation, a re-structuring has left PRT in a position to expand in several areas.

Former managing director of RCA Operations, Gane was brought in to PRT four months ago and, after owner Roy Richards, is in overall charge of the music group. He says he has spent his time with the company so far in streamlining and re-organising and implementing tighter financial controls.

Gane reviews the changes that have happened during his tenure

TO PAGE FOUR ▶

THE PERFORMING Right Society is celebrating its 75th birthday by achieving an income of over £100m for the first time. The organisation which collects income on behalf of 22,500 publishers and writer members reached that landmark in 1988.

Guest of honour at the PRTs birthday dinner in the Guildhall last week was Prince Edward. The 700 guests spanned the range of British composers from Malcolm Arnold to David Essex. Keynote speeches were made by PRS president Vivian Ellis and Tim Rice.

● More details, p12.

PERFECT DAY

the new single : **"JANE"**
to sell : 7" 12" CD
to view : 18th march motormouth
18th march little and large
to order : 7" - lon 188
12" - lonx 188
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WEA

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 released 13th March

- Best Australian Debut Single "That's When I Think Of You"
- Best Australian Debut Album "...ish"
- Best Australian Single "That's When I Think Of You"
- Best Australian Album "...ish"
- Best Producer - Charles Fisher for The Album "...ish"
- Best Engineer - Jim Bonnerford for The Album "...ish"
- Best Australian Cover Artwork - Eric Weideman for
 The Album "...ish". (Eric is the band's lead singer!)

1927 were nominated in the ARIAS
 (Australian Record Industry Awards)
 in the following categories:

A Successful Year

1927

Union power buhrs the empire states

IF THERE is a line dividing the separate business interests of the retailer and the record company, that line is drawn in chalk and the rain has already begun.

The purchase last week of wholesaler Wynd-Up by retail chain John Menzies further blurred a boundary that has already been severely scuffed by Woolworths selling up its own record company, Woolworths' label, Union, will not see its first birthday until next year but the potential it carries has been quickly recognised.

PolyGram commercial director Peter Reason, who, through tough negotiation with Woolworths and its subsidiary Entertainment UK, is well aware of the retailing and distribution power at the group's command, chose the MW awards luncheon as a platform from which to throw the spotlight on Union.

After collecting the award for top singles company, he dismissed the threat from the other majors but said: "Next year I see the competition coming from Union Records — seriously think about it." Woolworths is now almost the complete record-producing machine. It has a label with which to sign artists, a distribution company with which to ship their records around the country and a huge range of shops for presenting that product to the consumer.

That also leaves the group with the option of presenting its own product in a favourable light through advantageous racking, special offers or, indeed, TV advertising.

It could be argued that Woolworths actually pioneered the concept of a retailer producing records with its Embassy sound-like label of the Seventies, although HMV shops and the EM label have been parts of the same business empire for many years. More recently, Virgin became the prominent face of a phenomenon that has examples in many cities across the UK. Virgin's record and retailing operations came to maturity almost in tandem, a situation that has been repeated on a smaller scale by Back's in Norwich, Suggars Banquet in south London and dozens of other shops-cum-offices.

That crossover syndrome works in both directions, though. When MW revealed that 74 of Virgin's shops were up for sale in December 1987, a number of distributors enquired as to price and viability.

Perhaps that was just good business people looking at all the options available. However, there are a number of music industry powers with at present no direct involvement with retailing who are looking at the possibility of buying or building up shops.



PAVAROTTI LIVE is being re-promoted by Stylus Music with a second TV advertising campaign that will roll out nationally and special Grammy Award stickers for existing stock.

£1/4m ads back Stylus House

STYLUS MUSIC is launching a £250,000 TV advertising campaign on March 20 in Harlech and Yorkshire to support the release of its Hip House compilation. The campaign then rolls out nationally.



CIRCA RECORDS is re-promoting Hue And Cry's Remote album with a national TV advertising campaign this week and for the next three weeks which will be shown in Yorkshire, Anglia, Central and TVS in co-operation with local retailers and then throughout the rest of the country with Our Price.

CBS raids the vaults for spring reissues

A BATCH of mid-price reissues, a new classical series and new albums from The Jacksons, Spandau Ballet and The Cure are all featured in the CBS/Epic spring release schedule.

Reissues, on all formats, include: Cyndi Lauper's *She's So Unusual*; Nebraska and *The Wild, The Innocent And The E-Street Shuffle* by Bruce Springsteen; *Primitive Love* by Miami Sound Machine; *Blonde On Blonde*, *Slow Train Coming* and *Desire* by Bob Dylan; *Voulez-Vous* and *The Album* by Abba; *Greatest Hits* by Mott The Hoople; *Porsley Sage Rosemary And Thyme* and *The Graduate* by Simon And Garfunkel and compact disc reissues include *All The Clash* albums and *Fleetwood Mac's Greatest Hits*.

All the reissues are available this week and so is the new CBS Digital Masters classical series, available on all formats. These include: *Tchaikovsky's Symphony No. 6*; *Vivaldi's Four Seasons*; *Holi's The Planets* and *Beethoven's Symphony No. 9* and *The Overtures*. New album releases begin on March 20 with *Personal* by Paul Johnson on CBS and 20 by Harry Connick Jr., also on CBS.

April 3 releases include *The Best Of Roxanne Cash* (CBS); *Diamonds And Dirt* by Rodney Crowell (CBS); *Next To You* by Tommy Wymette (Epic) who will be appearing in the UK as part of the Country Music Association package tour; *Sing Me A Song* by Mar-

cus Lewis (A&J); *Just Before The Bullets Fly* by Greg Allman (Epic); *Walkin' In The Sun* by Gene Pitney (Epic) and *When The World Knows Your Name* by Deacon Blue (CBS); On May 1, Epic releases *The Godfathers* new album *More Songs About Love And Hate* which will be supported by a UK tour and preceded by the single *She Gives Me Love*, on April 3.

The debut *Noreworks* album *Released on Epic* on May 1 preceded by the single *Touch* on April 17 and *Malcolm McLaren's Woltz Dancing* is also released on Epic on May 1 and is preceded by a single of the same title, on April 28.

The new Jacksons album 2300 *Jackson Street* (Epic), which features one Michael Jackson track, is released on May 8 and so is the new Spandau Ballet album *Six Sense*, on CBS, which is preceded by the single *Be Free With Your Love*, on April 10.

Another release on May 8 is the third Epic album from The *Colled Mind Bomb*. The album is preceded by the single *Be Free With Your Love* (Generation) on March 28. Cyndi Lauper will also have a single out, on May 2, to lead up to the June 3 release of her album *A Night To Remember*, on Epic.

This week, new singles by Epic artists *The Darling Buds*, *Europe*, *Hernandez* and *Roachford* and CBS' *Tommy Conwell* are released followed by the new single from *Martika* (CBS) on March 20.



BACK ON the racks from CBS: Bob'n' the Boss

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EROS targets revolution

► FROM PAGE ONE

Rezon points out that, because of a national information grid, all telephone time used by EROS is charged at the rate for local calls.

He adds that 35,000 catalogue items are already available through the system. CBS and WEA are believed to be keeping a close eye on EROS's progress with a view to possible participation.

Rezon comments: "This is a major step forward into the Nineties. It is yet another example of pen-and-paper being replaced by the tools of the electronic age."

But people should realise that the three record companies already involved are not just doing it for their own good. We're doing it for the whole industry."

● An EROS helpline for dealers has been set up on 01-478 6162.

Donington: will the rock have to stop?

THE FUTURE of the UK's largest annual, outdoor show is hanging in the balance this week, but its promoters say that if it is allowed to go ahead it will introduce some new concepts in crowd safety.

The organisers, the Monsters Of Rock at Donington Park are waiting to hear from North West Leicestershire District Council whether a licence will be granted for this year's festival in the wake of the death of two fans last year.

Promoter Maurice Jones says that if the show goes ahead, concrete and steel barriers will be erected in the arena to prevent the crowd surges which caused last year's fatalities. He is also considering levelling the area immediately in front of the stage and surfacing it to give fans better purchase.

chase.

The moves are in line with the thinking of district coroner Philip Tomlinson. At the inquest into the fans' death, he made no recommendations as to safety but promoted several ideas for consideration.

Jones, though, speaking for the first time since the inquest, says that some of the onus for safety must lie with the fans. He contends that the deaths resulted in part from unnecessary pushing by some elements of the crowd to one side of the stage.

Jones comments: "The only way you can stop people getting hurt at any event is to control the people there. You can control them to an extent, but ultimately it is down to their own conscience."



THE BPI's anti-piracy unit has seized 2,000 copies of Prince's unreleased black album in a joint raid with west London police. A spokesman for the unit says that a quantity of international correspondence has also been netted and that charges are pending against several men.

● Anti-piracy unit technical adviser Derek Varnals is pictured with some of the seized material.

GWR to go

► FROM PAGE ONE

— the sale of Maison Rouge studios and the merger of Legacy Records with the PRT label — and he comments: "GWR is almost certain to go within the next few weeks."

However, he adds that distribution is to receive a substantial push with closer links being forged between the main warehouse operation and rack-jobber Oasis. "This is the area of highest opportunity for us. I see much better co-operation with Oasis than has happened until now."

Gane says he is also looking at establishing a mid-price range specifically for Oasis's racks and that he is talking to repertoire owners, including Telstar, to this end. He is also talking to other record companies about a joint venture in TV advertising of dance product.

PRT is also putting more effort into rock, jazz, classical and MOR, and Gane says: "This company is an uncut diamond because the people in it can be very good indeed if they are managed properly and directed properly."

He believes that rumours of the company's sale stem from the ownership's philosophy that, while there is no intention or desire to sell, if a big enough sum was offered it would have to be considered.

IFPI starts the long journey to 1992

THE IFPI's Road To 1992 conference in Brussels generated minimal heat but maximum fuel for thought among the 150 attendees, most of whom were from record companies

throughout Europe.

Sparks did fly briefly during the event's closing question and answer session, however, when a senior European Commission official,

Colin Overbury, spoke about home taping. Asked why the commission differentiated between this practice and piracy, Overbury questioned why the same companies produced pre-recorded music and blank tape.

He did not elaborate, but gags were audible from audience members who knew Overbury to be an influential Eurocrat in the industry's protracted campaign to have a home-taping levy in place throughout the EC nations.

Earlier in the day, a number of other EC officials provided updates on legislative proposals affecting the music business — taxation, mergers, transportation, and pan-European broadcasting.

HMV chief executive Stuart McAllister suggested that an international super-league of music retailers from the US, Japan and Europe would be bolting for market share in Europe's major cities in the Nineties.

The EC green paper on copyright harmonisation was discussed intensely, and commission official Bernard Posner said one of its omissions — duration of copyright — would probably come up for consideration at a hearing soon. "We are re-examining the issue," he admitted.

over the issue.

Meanwhile, Naughton is concentrating on other areas to develop Stylus' output. "We are hoping to raise between £3m and £6m from a combination of equity and loan as soon as possible within the next few months," he says.

"Stylus Video is expanding into education and rental as well as sell through and the intention is to move into other Scandinavian countries before the end of the year. At the same time, music video seems to have more potential than straight music."

Mail order is also being planned. "There is an international need for mail order. That may involve an acquisition in order to give ourselves a degree of stature," says Naughton.

Stylus drums up £6m to combat compilations ban

STYLUS IS aiming to raise up to £6m this year in a bid to expand much of its business and combat the harmful effect the chart ban on compilations has had on music sales.

Managing director Tony Naughton says he will prove to the BPI at its AGM that the ban on multi-artists compilations is having a damaging effect on the industry.

"Our worst fears are beginning to appear. A lot of dealers cannot collate between the two charts and they are choosing to not stock compilations unless they can see any particular reason to," says Naughton.

He adds that many companies that market compilation albums are beginning to talk to each other with the aim of confronting the BPI

Monthly BRIEFING

NEW YORK: In the wake of the merger of Warner Communications and Time Inc, record industry observers are speculating that Warner may at last start a record club to compete with CBS' Columbia House and the BMG Record Club. Time has a strong direct marketing arm whose various divisions were recently consolidated into one operation. The CBS and BMG clubs are reportedly highly profitable and Warner is believed to have been considering launching its own club for several years.

SYDNEY: TV merchandiser J&B Records has been bought by London-based Filmtrex for A\$10m. Filmtrex says the company will become part of its *Track* music operation.

NEW ORLEANS: A host of independent labels banded together to form a "seventh major" and presented an \$80,000 audio visual presentation to record retailers at NARM. With 1988 having produced a host of gold and platinum releases for the indies, the presentation focused on an updated image for their labels. Seeking to break the stereotype of the small, disorganised and amateurish operator, the indies stressed their national scope, computerised ordering systems and marketing ingenuity.

WASHINGTON DC: The US recording industry has finally stepped out of the shadow of 1978. Newly released figures from the RIAA show that total manufacturer shipment last year reached an all-time high of 762m units. The previous peak was 1978's 726m units. Dollar volume in 1988 was \$6.25bn, also an industry high. Compact disc shipments rose 47 per cent over 1987 to reach 149.7m units, cassettes gained 10 per cent to reach 450m units, and vinyl LPs tumbled 32 per cent to 72.4m units. Cassette singles soared 341 per cent to reach 22.5m units.

Haven't said thanks yet.

Capital Radio wishes to thank PWL. Records and everyone involved in the making of this year's Help a London Child Mick and Pat record: 'Haven't Stopped Dancing Yet'.

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Wary retailers still not convinced by cassingles

A LOT more promotion and more astute marketing will have to be done for cassette singles to make them an attractive proposition. But even that may not be enough to maintain them as a viable format.

That is the view of dealers across the country who experienced the first launch of the cassingle two years ago and are now preparing themselves for a possible relaunch

by the major record companies.

Many of them have suffered problems in stocking and selling the format and are not surprisingly apprehensive about a relaunch which some of them believe could fail flat again.

Nik Sutherland at Ripping Records in Edinburgh has been stocking cassingles to various degrees since they were first introduced

"Generally, they sell reasonably well but when they had the launch of the new Rip casset they did not do well at all," he says.

"I find that the cassettes with more tracks on or remixes sell better because most of the kids buy them to play on their ghetto blasters at home and they are better value for money.

"But to be honest I don't think it is worth it to relaunch them. I think a lot of singles are not worth putting on a cassette and yet it seems that record companies are saying they will have to have all the top 40 on cassette before dealers really accept the idea," says Sutherland.

One problem with the format is how to display them, he says. "Maybe they should supply plastic browser racks to make them into a separate section in the shops. But the problem with that is that if you make a separate section you have to lose something else in the shop."

He believes another problem in selling the cassettes is making the dealers and their assistants aware of the format. "I think you have to keep them somewhere near the chart display so that shop assistants are reminded to ask a customer if

REP OF THE WEEK

TONY ROBSON is Polydor rep for Lancashire having been with the company for four years.

He says his ambition is to become managing director of Polydor, but after citing his hobbies as toxicology, belly dancing and Bulgarian folk music, he may have some years to wait before that ambition is fully realised.



they would like the single on seven inch or cassette."

Lettie Kelly at Teignmouth Record Shop, in Devon, says cassingles are so hard to get hold of that she does not bother stocking them. "We have not stocked them in the past because we have not been able to get hold of them from our wholesalers," she says.

"I have had the odd query about them but there has never been that much interest. Even if I could get hold of them I don't think I would stock them because I can't compete with places like Woolworths."

Dave Moore of Slough Record Centre says he has always been a little wary of cassingles. "We have stocked them in the past but we have never gone overboard with them," he says.

"To be honest, we have never found much interest in them. A lot of people don't like tapes and maybe it is singles buyers particularly that don't like cassettes.

"I think the only way they are likely to take off again is if they are cheaper than the seven-inch single but would that be economically? I don't think they ever will take off in a big way though," says Moore.

He believes the record companies are wasting their time if they relaunch cassingles, but Paula Gilbert at Oasis Records in Derby has a totally different view.

"We have stocked them for quite a while and they do sell well if it is a reasonably well-known artist," she says.

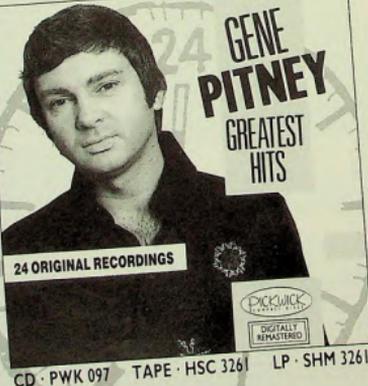
"We find they are easy to get hold of from the record companies when they are first released. It is only when they are a little older that they are more difficult to get.

"I think they will take off in a big way. One example recently was the Holly Johnson single. As soon as the public found out it was available on cassette, that format sold more copies than the vinyl," says Gilbert.



THE COLLECTIVE efforts of Our Price Music stores nationwide managed to raise £5,000 for Comic Relief and Jennifer Saunders, Dawn French and Gary Glitter were on hand to collect the cheque from Bob Nunn, manager at Our Price Music in Bristol. Staff also held raffles of in-store material and played comedy records throughout Red Nose Day.

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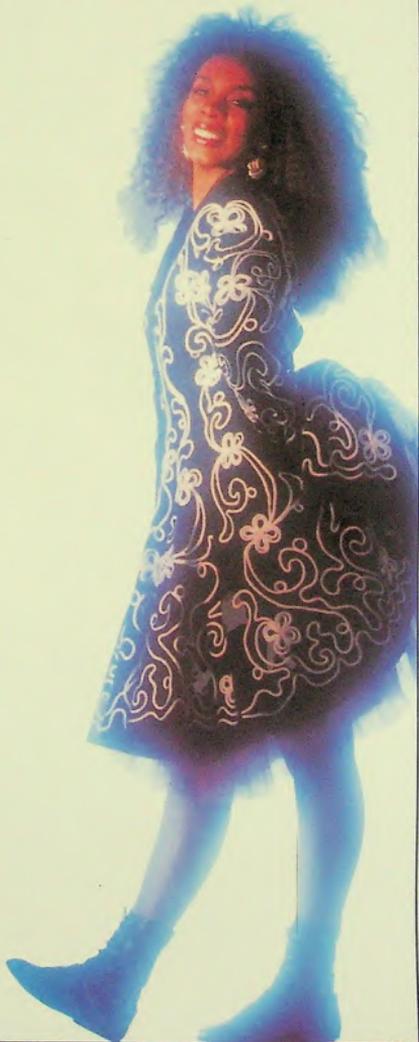
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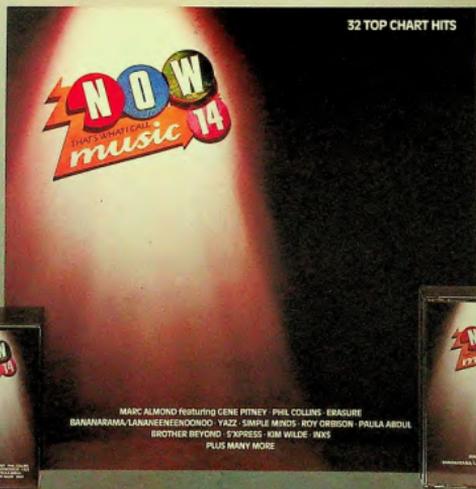
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PHIL COLLINS

STOP!
ERASURE

HELP!
BANANARAMA/LANANEENEENOONO

LOOKING FOR LINDA
HUE AND CRY

FINE TIME
YAZZ

FOUR LETTER WORD
KIM WILDE

STOP
SAM BROWN

YOU GOT IT
ROY ORBISON

SHE DRIVES ME CRAZY
FINE YOUNG CANNIBALS

NEED YOU TONIGHT
INXS

BURNING BRIDGES (ON AND OFF AND ON AGAIN)
STATUS QUO

BIG AREA
THEN JERICO

THE LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS
MORRISSEY

EVERY ROSE HAS ITS THORN
POISON

BELFAST CHILD
SIMPLE MINDS

BUFFALO STANCE
NENEH CHERRY

GOOD LIFE
INNER CITY

HEY MUSIC LOVER
S'XPRESS

BLOW THE HOUSE DOWN
LIVING IN A BOX

PROMISED LAND
THE STYLE COUNCIL

RESPECT
ADEVA

WILD THING
TONE LOC

I LIVE FOR YOUR LOVE
NATALIE COLE

FIRST TIME
ROBIN BECK

STRAIGHT UP
PAULA ABDUL

I ONLY WANNA BE WITH YOU
SAMANTHA FOX

BE MY TWIN
BROTHER BEYOND

LOVE LIKE A RIVER
CLIMIE FISHER

ALL SHE WANTS IS
DURAN DURAN

TRACIE
LEVEL 42

LOVE CHANGES EVERYTHING
MICHAEL BALL

RELEASE DATE MARCH 20th

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GUY CLARK: *Old Friends, Island/Mother MUM 893.* That this first album by Clark for six years has been licensed by U2's label reflects on Bono & Co's improving taste. Clark is a Texan troubadour to rank with the best. This well-recorded album isn't his best (that was his debut, *Old No. 1*, which arrived around the same time as the Sex Pistols) but it is very good. Clark's usually exemplary song-writing has been buoyed up here by collaborations and songs by friends like Townes Van Zandt, Joe Ely (whom rumour also has signed to Mother) and Moe Clark (Suzanna). By his own Olympian standards, this is a not quite what was expected of the great Guy, but fans will be queuing for it on release.

VERNON OXFORD: *Power In the Blood. BBC REN 79.* The

soundtrack from the recent Arena TV documentary about born again old style country star Oxford taking his faith and his music to Northern Ireland is not the kind of album which will induce excitement among those uncommitted to either his message or his Bible-punching music. He does include one of his pre-conversion hits, and Redneck — "I was born with a six pack in my hands" indeed — and this is more appealing on the basis of a man's search for inner truth than for the quality of its music.

LARRY BOONE: *Swingin' Doors, Sawdust, Floors. Mercury 836 710-1.* Boone is on the bill at the Wembley Festival of Easter and hence this domestic release. Boone looks like a young fair-haired Glen Campbell and often sings like George Strait. He has had several US country hits, but this appears to be his first UK release and he doesn't immediately seem to conform to any new Country style — which probably explains why. However, he is rather good at what he does and this includes several good self-penned items like *Beyond the Blue Neon* and *Old Coyote Town* which have been hits when covered by the likes of Strait and Don Williams. Promising straight country.

MICHAEL JOHNSON: *Life 's A Bitch, RCA PL 90312.* One of the revelations of *Route 88*, Johnson is about to return for another round of his highly enjoyable folk/country gigs, including a support to the great Guy Clark in London. To coincide comes this 16-track album featuring tracks from two earlier albums which have received much less attention than they deserve here, plus three newly recorded items including the title track and the amusing Jacques Cousteau, which is very representative of Johnson's live show. Recommended.

VARIOUS ARTISTS: No. 1 *Country — Country Love, Knight KNLP 13001.* **VARIOUS ARTISTS:** No.

1 *Country — Country Girls, Knight KNLP 13002.* **VARIOUS ARTISTS:** No. 1 *Country — Country Boys, Knight KNLP 13003.* **VARIOUS ARTISTS:** No. 1 *Country — Country Duets, Knight KNLP 13004.* **VARIOUS ARTISTS:** No. 1 *Country — 80s Country, Knight KNLP 13005.* **VARIOUS ARTISTS:** No. 1 *Country — Country Classics, Knight KNLP 13006.* A new series of mid-price compilations (dealer prices of £2.99 with CDs at £4.86) reasonably packaged and containing around 45 minutes on average per volume. Licensed from BMG, CBS and PolyGram, these contain little that isn't familiar, but with upmarket packaging should appeal to passing trade rather more than the general run of similar various artists compilations. Sleeve notes would further improve them.

● All reviews from the pen of John Tabler.



GUY CLARK: an old friend

TOP • 20 • ALBUMS
COUNTRY

18th March 1989

- | | | | |
|----|-----|---|---|
| 1 | NEW | LYLE LOVETT & HIS LARGE BAND
Lyle Lovett | MCA MCG6603 (F)
C/MCG66037/CD/DMG66037 |
| 2 | 1 | COOPERHEAD ROAD
Steve Earle | MCA MCF3426 (F)
C/MCF3426/CD/DMGCF3426 |
| 3 | 2 | FROM THE HEART
Daniel O'Donnell | Telstar STAR2327 (BMG)
C/STAR2327/CD/TVT2327 |
| 4 | 3 | BLUEBIRD
Emmylou Harris | Warner Bros 957761 (M)
C/957764/CD/9257762 |
| 5 | 4 | ONE FAIR SUMMER EVENING
Nanci Griffith | MCA MCF3435 (F)
C/MCF3435/CD/DMGCF3435 |
| 6 | 10 | DON'T FORGET TO REMEMBER
Daniel O'Donnell | Ritz RITZLP0043 (SP)
C/RITZLP0043/CD/RITZCD105 |
| 7 | 5 | OLD 8 X 10
Randy Travis | Warner Bros WX1162 (W)
C/WX1162/CD/K9254662 |
| 8 | 7 | SWEET DREAMS
Patsy Cline | MCA MCG 6003 (F)
C/RITZLP0038/CD/DMGCF3435 |
| 9 | 6 | I NEED YOU
Daniel O'Donnell | Ritz RITZLP0038 (SP)
C/RITZLP0038/CD/RITZCD104 |
| 10 | 9 | ALWAYS AND FOREVER
Randy Travis | Warner Bros WX1107 (W)
C/WX1107/CD/WX1107CD |
| 11 | 15 | TWO SIDES OF DANIEL O'DONNELL
Daniel O'Donnell | Ritz RITZLP0031 (SP)
C/RITZLP0031/CD/RITZCD107 |
| 12 | RE | TRIO
Parton/Ronstadt/Harris | Warner Bros WX99 (M)
C/WX99C |
| 13 | 16 | SHADOWLAND
kd lang | Warner Bros WX171 (W)
C/WX171/CD/WX171CD |
| 14 | 11 | GIUITAR TOWN
Steve Earle | MCA MCF3335 (F)
C/MCF3335/CD/DMGCF3335 |
| 15 | 8 | LONE STAR STATE OF MIND
Nanci Griffith | MCA MCF3364 (F)
C/MCF3364/CD/MCAD5927 |
| 16 | 12 | LITTLE LOVE AFFAIRS
Nanci Griffith | MCA MCF3413 (F)
C/MCF3413/CD/DMGCF3413 |
| 17 | 14 | EXIT O
Steve Earle & The Dukes | MCA MCF3379 (F)
C/MCF3379/CD/DMGCF3379 |
| 18 | RE | PONTIAC
Lyle Lovett | MCA MCF3389 (F)
C/MCF3389 |
| 19 | 20 | GIVE A LITTLE LOVE
The Judds | RCA PL90011 (BMG)
C/PK90011/CD/PD90011 |
| 20 | 17 | BUENAS NOCHES FROM A LONELY...
Dwight Yoakam | Reprise WX1193 (W)
C/WX1193/CD/WX1193CD |

Compiled by Gallup for the Country Music Association (c) 1989

TOP-10
COMPILATIONS
LPS

- | | | |
|----|---|--------------------------|
| 1 | THE KENNY ROGERS STORY
Kenny Rogers | Liberty EMW99 (E) |
| 2 | GREATEST HITS
The Judds | RCA PL80171 (BMG) |
| 3 | THE VERY BEST OF JIM REEVES
Jim Reeves | RCA PL80177 (BMG) |
| 4 | THE KENNY ROGERS COLLECTION
Kenny Rogers | Collector CCSLP181 (BMG) |
| 5 | THE COLLECTION
Jim Reeves | Collector CCSLP183 (BMG) |
| 6 | ANNIVERSARY - 30 YEARS OF HITS
Tommy Wynette | Epic 4502931 (E) |
| 7 | 10 GOLDEN GREATS
Glen Campbell | EMI EW42 (E) |
| 8 | BEST LOVED FAVORITES
Becker/Wilde | RCA H17446 (BMG) |
| 9 | VERY BEST OF DON WILLIAMS
Don Williams | MCA MCG 4034 (F) |
| 10 | THE BEST OF GLEN CAMPBELL
Glen Campbell | MCA MCG 4023 (F) |

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MUSIC WEEK — 43 89

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Soft centered sponsorship

An intriguing new venture in sponsorship was unveiled with the Chrysalis/Cadbury All Because The Lady Loves . . . album, a scheme which allowed Chrysalis risk-free TV advertising and Cadbury a new market — the record buyer. Ian Gittins unwraps the package

AN album in the compilation LP chart could mark an equally new trend in music sponsorship. And All Because The Lady Loves . . ., a song compilation on Chrysalis/Dover subsidiary label, is designed to promote Cadbury's Milk Tray chocolate range. The sleeve is based on the famous box design, yet more telling is the fact that Cadbury financed the TV-advertising campaign to promote the album. Success could mean an open door to similar collaborations.

The project is the brainchild of John and Phil Cokell, and

John, commercial director at Chrysalis, explains the origins of the idea:

"I've been thinking about sponsored albums, for want of a better phrase, for a long time. When we advertise on TV, the risk money is huge, and I wanted to take the risk elsewhere. Could we persuade someone else to put up the cost of TV adverts? There obviously has to be an empathy between the product and the record, so that the record sells the product, effectively. Even the title does that, subliminally. Then I just had to find a company who were entrepreneurial enough to go with it."

The album was put together by Ashley Abram, compiler of the Now series. The format is very much MOR/Motown classics, with songs from Stevie Wonder, Tina Turner, Diana Ross, Cliff Richard, Dionne Warwick and Eric Clapton. Was it easy to get all the tracks, or were some people wary of getting involved with the project?

"There was only one track we wanted and were unable to get", explains Cokell. "The rest were easy. Naturally, Cadbury had a final say in the choice, and they weren't happy with Nina Simone's My Baby Just Cares For Me because it turned out that had been used by a rival in a TV campaign! So that came out. In truth, there were a couple of companies I just didn't approach, because I knew they wouldn't want to be involved. But all the people I dealt with knew the score."

As well as financing the TV campaign, Cadbury has a spin-off competition in the record, based on answering questions from the current Milk Tray commercial, and with a chance to win a holiday in Venice. Louise Cooke from its Bourneville HQ liaised with Chrysalis over the project, and explains what's in it for the company:

"Milk Tray is a very romantic brand, and this is a different way of enhancing the brand name. The choice of records was obvious, in a way, just very traditional love songs, nothing controversial.

And all because the lady loves.....



14 GREAT LOVE SONGS,

Including: Cliff Richard, Tina Turner, Stevie Wonder, Commodores, Diana Ross & Marvin Gaye, Dionne Warwick, Eric Clapton, Bryan Ferry and more.....

CHOCOLATE BOX images enhance the brand name in the music context

Really, we benefit indirectly, through the stimulus of seeing something so directly branded as the album sleeve, and also we are of course conscious that stores such as Boots and Woolworths will stock both Milk Tray and the LP, so where we can arrange cross-merchandising, we have. And support from the trade and from the record industry has been immense."

Cadbury receives a royalty from sales of the LP, although it is unlikely the project will be self-financing by this route. More importantly, John Cokell sees it as pointing a

way forward for music sponsorship.

"This record had only been out for a week, and already Cadbury found themselves with an album wrapped in a 12-inch x 12-inch replica of their chocolate box of number seven in the LP chart. I think they'll find it better value for money than just sponsoring a tour, where the benefits are not nearly so direct. And the tracks may be fairly safe, sure, but they're aimed right at Milk Tray's target market, with this theme of romance. It's early to tell yet, but I think it's going

to be very successful . . ."

And All Because The Lady Loves . . . is on the Dover label, reserved by Chrysalis for compilations and special projects, and previously home to the Smash Hits Party '88 success and two collaborations between Chrysalis and The Chart Show. Yet John Cokell, proud of his brainchild, sees this new venture as "a bit of a first". More may follow. And what reaction is he getting from inside the industry?

"The same one, again and again. People are just saying "Why has this never been done before?"

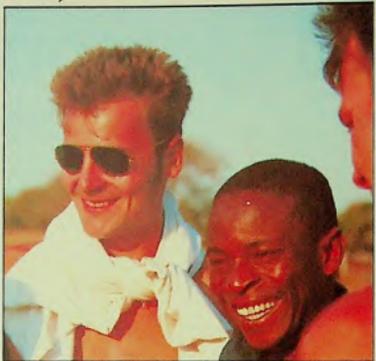
METAL
Which is the biggest
selling Rock Magazine?

Pop promo scoops top ad award

PHIL RICHARDSON's directing debut and first music video has taken the Creative Circle's Gold award for the most promising new director of the year, scooping the only advertising award to go to a pop promo maker.

The winning entry, Zeke Manyika's Bible Belt, was shot in the war torn zone of the Beira corridor in Mozambique. The film, described as "a political statement shot in a powerful and surreal way", aims to portray the confusion and paths of Mozambique's army in their struggle against the South African-backed Renamo guerrillas.

Richardson, who works through Aubrey Powell Productions, has since made the prizes for the number one single for Marc Almond and Gene Pitney.



PHIL RICHARDSON with Zeke Manyika on location in Maputo, Mozambique, August 1988

Pennebaker: from Dylan to Depeche

by Selina Webb

INITIALLY ATTRACTED to Depeche Mode by their lack of both a manager and formal contract with Mute, the American director DA Pennebaker has documented the final leg of the band's 101-date world tour for a new Virgin Vision Video release.

After four-and-a-half weeks on the road, winding up last June at the Pasadena Rose Bowl, Los Angeles, to capture their performance in front of 70,000 people, his opinion that the Depeche Mode electronic sound resembled "traffic noise" had been replaced by respect for both the band and their

music.

"To make a film successful — and it doesn't matter if it's music film or a film about others — you have to be curious about the subjects," he reckons. "I don't feel that necessarily have to make films about things I already know about."

Depeche Mode 101, released this week by Virgin Video, was made jointly by Pennebaker, Chris Hegedus and David Dawkins for Mute with a working budget of around £400,000. Described by Pennebaker as "a musical adventure, perhaps even a musical fantasy...", the two-hour film is a mixture of documentary and concert footage characterised by the director's candid style. An added dimension is provided by a host of exuberant fans who, thanks to a Mute promotional brainwave, got to follow their idols across the US from New York to the mammoth final concert in California.

The film offers a writer's n'all glimpse of backstage goings-on en route, reminiscent of Pennebaker's Sixties Dylan documentary Don't Look Back. And, besides some awesome, well-paced live footage, 101 provides an insight into the Depeche Mode persons. All our band members come across as ordinary, likeable and a smidge self-effacing off stage.

Pennebaker says results were achieved via a discreet and sympathetic approach to the filming.

"We weren't family so we had to win everyone's trust," he says. "You can't treat a film as if everything else has to be sacrificed. When you're shooting concert footage you don't get between the band and the audience, you don't make the audience feel left out as if they shouldn't really be there. That's particularly important for a band like Depeche Mode who are fed by the energy of the audience."

Following a limited three-date cinema run, Depeche Mode 101 is released on video with a dealer price of £8.34.

BRUCE SPRINGSTEEN: Video Anthology, 1978-88, carries a dealer price of £9.04, not £6.95 as stated last week.

PRS — in its own write

by Dave Laing

FELIX FALLOP and Cyril Ehrlich are among those helping the Performing Right Society to celebrate its 75th anniversary. Fictional composer Fallop stars in PRS — The Film, a new Video Arts production, while Ehrlich, a renowned music historian, has written Harmonious Alliance, a history of the PRS published by Oxford University Press.

The 20-minute video is designed to make the case for copyright in an entertaining and persuasive manner. It begins on "a planet almost exactly like Earth", where Fallop writes a hit song but discovers that he has no right to receive payment for it. In a dream he visits Barnes Street, Earth, and meets satisfied PRS members Michael Berkeley and Ralph McTell. Like its predecessor, PRS — The Movie should do well in the constant battle to educate public opinion about the need to pay composers properly.

That need to educate is one of the themes of Professor Ehrlich's highly readable book. It is to his credit that he does not gloss over the low priority given to propaganda by the PRS leadership at crucial points in its early days. In terms which uncomfortably recall the mischievous campaign of the Tape Manufacturers Group and consumer lobbies in recent times, he describes the Tuppenny Bill of 1930 when an unholy alliance of

dancing teachers and hoteliers prompted legislation to introduce a compulsory licence under which any work could be performed in perpetuity for a fee of 2d.

Ehrlich also emphasises the limitations of the "softly softly" approach to the level of tariffs adopted by the PRS in the pre-war years. He rightly points out that this stored up trouble for the new generation of PRS leaders and administrators which arrived in the Sixties and had to fight hard to maintain the value of BBC payments in the face of mounting inflation.

As a result, they successfully rode the wave of UK pop success which began with the Beatles and increased PRS income from £25m in 1960 to £100m today.

What comes through in the book, though, is the stability and continuity of leadership exemplified in the towering figure of Leslie Boosey, president from 1929 to 1967 and the "harmonious alliance" between publishers and writers, popular and classical which has been a feature of the success of PRS. There are lessons to be learned there by other music industry bodies, not least the BPI.

Professor Ehrlich's deadline fell before the passing of the 1988 Copyright Act. This is perhaps fortunate, since a dispassionate consideration of its implications for the musical world would have spoiled the otherwise upbeat ending.



THE CHIEFTAINS: new LP, but it won't be in the shops

Chiefly the Chieftains

THE CHIEFTAINS have made a new album — but it won't be available through record shops.

The group have recorded a selection of Irish tunes for the Carlin Recorded Music Library at Dublin's Windmill Lane studios. The CD joins a series which includes discs of English, Scottish, Welsh, Belgian, Dutch and South American music, the latter being played by Incantation.

One of the newest of library musical operations, the Carlin team, led by Nick Farries, worked at the

Chappell Recorded Music Library before last year's takeover by Warner Bros Music of Chappell.

Farries points out that former Chappell composers are also now writing for Carlin. "Our old team of writers, including Colin Towns, Nigel Bates and Wolfgang Kauter have been happy to take commissions from Carlin," he says. "Even the light music mainstays of the Forties and Fifties library area — Bob Farman and Clive Richardson — are contributing wonderful new material in their inimitable style."

MUSIC VIDEO

- | Rank | Artist/Track | Description (tracks) / Time / Price | Label |
|------|-----------------------------------|---|----------------------|
| 1 | CLIFF RICHARD: Private Collection | Compilation (16 tracks) / 54min / 6.50 | PMI MWP31 |
| 2 | KYLIE MINOUGE: Kylie The Videos | Video Singles (8 tracks) / 70min / 7.25 | PWL YME 3 |
| 3 | RUSH: A Show Of Hands | Live (14 tracks) / 1hr 30min / 8.34 | Channel 5 CFV 07812 |
| 4 | MICHAEL JACKSON: Making Thriller | Compilation / 1hr / 6.95 | Vestron MA 11000 |
| 5 | MICHAEL JACKSON: Legend Continues | Video Collection M1 000 | |
| 6 | DIRTY DANCING: The Concert Tour | Live / 1hr 30min / 6.95 | Vestron VA 17287 |
| 7 | BROS: The Big Push Tour | Live (10 tracks) / 1hr / 6.95 | CMV 48902 |
| 8 | GEORGE MICHAEL: Faith | Compilation (2 tracks) / 20min / 6.95 | CMV 49002 |
| 9 | ERASURE: Live At The Seaside | Live / 1hr / 6.95 | Virgin VMD 709 |
| 10 | DEF LEPPARD: Historia | Compilation (18 tracks) / 1hr 30min / 10.42 | Channel 5 CFV 07892 |
| 11 | PET SHOP BOYS: Showbusiness | Compilation (4 tracks) / 20min / 5.21 | PMI MWP32 |
| 12 | U2: The Unforgettable Fire | Compilation (5 tracks) / 51min / 10.42 | Island IVA 021 |
| 13 | MADONNA: Ciao Italia... | Live (16 tracks) / 1hr 40min / 7.80 | WEA 9381413 |
| 14 | SCORPIONS: Live From Russia | Live (12 tracks) / 45min / 6.95 | PMI MWP 99 112 / 6.3 |
| 15 | ZODIAC MINDWARP: Sleazegrinder | Compilation (4 tracks) / 21min / 5.56 | Channel 5 CFV 02012 |
| 16 | WET WET WET: The Video Singles | Compilation (5 tracks) / 25min / 6.95 | Channel 5 CFV 05662 |
| 17 | BIG COUNTRY: Peace In Our Time | Live / 1hr / 6.95 | Channel 5 CFV 07762 |
| 18 | FLEETWOOD MAC: Tango In The Night | Live (13 tracks) / 1hr / 6.95 | WEA 9381493 |
| 19 | GLAM ROCK | Compilation (22 tracks) / 6.95 | Virgin VMD 254 |
| 20 | ROCK 'N' ROLL MELTDOWN | Compilation (12 tracks) / 50min / 6.95 | Channel 5 CFV 02002 |

Compiled by Gallup for Music Week © 1989

KEY - A-Radio 1 'A' list B-Radio 1 'B' list		RADIO 1		RADIO 2		REGIONAL		LAST WEEK'S POSITION	
		PLAYS	PERCENTAGE	PLAYS	PERCENTAGE	PLAYS	PERCENTAGE		
	ABDUL PAULA Straight Up	Sires	8	7	—	—	36	34	15
	ASTLEY RICK Hold Me In Your Arms	RCA	10	18	B	A	33	38	19
	BALI MICHAEL Love Changes Everything	Really Useful	4	—	—	—	24	24	24
	BANANARAMA Help	London	20	18	A	A	36	36	3
	BANANAS The Sensual Flame	CBS	—	—	—	—	21	20	52
	BOND JOYCE The Tease	Orbitone	4	—	—	—	16	16	18
	BOY GEORGE Don't Let Me Go On A Day	—	—	—	—	—	16	18	48
	BOY MEETS GIRL Bring Down The Moon	RCA	—	—	—	—	22	18	94
	BREATH DON'T Let Me Lie	Sires	8	11	—	—	35	35	74
	BREATH DON'T What Am I	Mercury	5	12	—	—	24	24	34
	BROOKLYN DYNASTY On My Knees A Secret	Parlophone	—	—	—	—	—	—	—
	BROWN SAM Step	A&M	21	20	A	A	36	37	4
	CARDINAL JIM Some Came Running	Island	—	—	—	—	26	17	—
	CARRACK PAUL Don't Shed A Tear	Chrysalis	14	13	B	B	25	20	80
	CHANELLE One Kiss	Cochran	6	5	—	—	21	7	36
	CHARLTON BRUCE A Time Falls	CBS	—	—	—	—	—	—	—
	COLDFEET People Hold On	Ahead Of Our Time	14	8	—	—	—	—	—
	COSTELLO ELVIS Veronica	Warner Brothers	27	25	A	A	40	38	38
	DEAF LEPPARD Rock	CBS	23	16	A	A	36	14	19
	DEF LEPPARD Rock	Bludgeon Records	10	17	B	A	8	14	33
	DEFQUE MURPHY Dreams (Live)	Mercury	9	12	B	B	18	12	22
	DEONANON JASON This Heavy Broken Heart	PRL	10	11	A	B	29	37	1
	DONOVAN SHENNA Dots In The Sky	MCA	—	—	—	—	24	11	—
	ELVIS BEGG & HOWARD Big Babbits	RCA	6	4	—	—	9	5	64
	ESTERAN GLOBRIA Can't Stay Away From You	EGP	17	14	A	A	40	40	8
	FISHBONE In The Zoo	Circus	6	—	—	—	—	—	—
	FORDHAM JULIA Where Does The Time Go	Capitol	3	9	—	—	21	32	44
	FOUR TOPS The Independence	RCA	10	10	B	B	27	25	42
	FREIGHT TRAINED Youth In The Sun	CBS	—	—	—	—	18	22	—
	FUZZBOP International Racoon	WEA	19	14	A	A	19	14	30
	GOODBYE MR MACKENZIE The Butler	Capitol	7	8	B	B	21	14	55
	GREAT LADY SODI Traces The Line	Virgin	—	—	—	—	8	11	—
	GREASE CLIVE In Three	Mercury	5	—	—	—	19	15	26
	GUN'S N' ROSES Paradise City	Geffen	12	—	—	—	6	—	—
	I.Q. Soul Train	Sesquivalenza	—	—	—	—	—	—	—
	JACKSON MICHAEL Love Me Alone	Capitol	21	24	A	A	39	40	5
	JONES HOWARD Everlasting Love	WEA	11	11	B	B	23	24	62
	JONES JESUS Into Flame	Arise	—	—	—	—	—	—	51
	KIAKA/SHANICE WILSON This Time	Fontana	10	6	—	—	15	19	93
	KISS KANI Beg Your Father	Atlantic	13	9	—	—	25	47	47
	KISS KANI Beg Your Father	Atlantic	13	9	—	—	25	47	47
	LIVING IN A BOX Live The House Down	Chrysalis	21	21	A	A	35	34	10
	LOCAL HERO With A Woman Like You	Ariola	—	—	—	—	8	12	—
	LOVE & MONEY Jocelyn Sayer	Fonitone	7	—	—	—	9	—	—
	MA DONNA Like A Prayer	Sire	22	—	A	—	22	—	—
	MIDNIGHT CITY Beds Are Burning	Sydney	8	—	—	—	—	—	—
	NEW ORDER Army With The Band	Capitol	8	—	—	—	—	—	—
	NEW ORDER Round And Round	Fonitone	17	9	B	B	30	22	32
	NOONE PETER In Love Something Good	Cypress	—	—	—	—	14	15	—
	O'HARA MARY MARGARET Body Is In Trouble	Capitol	5	4	—	—	—	—	—
	POISON Every Rose Has Its Thorn	Capitol	18	15	A	A	22	31	13
	PRETAP BACKS Like The Golden Call	Kidsworld	12	11	B	B	24	25	86
	QUARTZ JAKE In A New	EMI	5	—	—	—	11	—	—
	RETNOIDS GIRLS If You Better Call	PWL	22	19	A	A	29	27	17
	ROACHFORD Family Man	CBS	15	9	—	—	21	9	—
	SHOCKED MICHELLE When I Grow Up	London	6	5	—	—	11	8	70
	SIMPLE MINDS Sadie's Child/Monster Day	Virgin	14	15	B	B	24	34	6
	SUELY SOULS Love On My Mind	Mercury	8	—	—	—	7	—	—
	SOUTHSIDE JOHNNY On The Loose Tonight	CBS	5	5	—	—	17	10	81
	SPRINGFIELD DUSTY Nothing But	Parlophone	22	21	A	A	40	39	16
	STRAY CATS The Bring It Back Again	EMI	4	—	—	—	8	11	—
	SUMMER DONNA This Time It's For Real	Rhythm King	11	15	B	B	40	36	11
	SYNTHESIZER May I Love You	Warner Bros	13	20	B	A	22	22	7
	TEN CITY Eight Days In Love	A&M	—	—	—	—	9	16	—
	TEXAS DON'T Want A Lover	Mercury	22	19	A	A	27	24	8
	TIKARANI TANIWA World Outside Your Window	WEA	7	9	—	—	37	22	82
	TOOTS HARDY To Hard To Handle	Musgrave	7	—	—	—	8	—	—
	TKAU Only The Lonely	Sires	7	—	—	—	19	—	—
	TRAVELLING WILBURDS End Of The Line	Warner Bros	7	12	—	—	27	35	66
	TRUSSARDI The Boss	London	9	8	—	—	14	12	61
	WEA PAPA JOHN BAPPERS Slow The House Down	EMI	6	—	—	—	15	17	87
	WELF KIM Love In The Natural Way	MCA	15	10	B	B	36	36	41
	WILLIAMS ALTON Step Out	Def Jam	16	15	B	B	16	18	39
	WILLIAMS VANESSA Dreaming	Wing	5	6	—	—	7	—	—
	WILL TO POWER Walking Away	Capitol	—	—	—	—	14	19	—
	WILSON JIMM Surrender To Me	Capitol	—	—	—	—	17	11	81
	WOMACK & WOMACK Celebrate The World 6th & 7th	Capitol	21	22	A	A	39	39	24
	WONDERFUL MIA With A Decca King	Polygram	11	7	B	—	9	—	28

Easy pickings?

by Chris Ristrick
HANSON RADIO's first step into broadcasting as deregulation approaches is to apply for the London FM licence, shortly to be offered by the IBA. It hopes this will act as a springboard to acquiring one of the three national stations when they become available. Hanson director Don Moss started his career with the Forces' broadcasting service before going on to work for Radio Luxembourg, the BBC, HTV, and Thorn EMI. He conceived and has produced the Sony Radio Awards.

How does he define Hanson Radio's music policy? "We are committed to an 'easy listening' format, a 24-hour programme of uninterrupted vocal and orchestral music from all eras, familiar, and with the accent on a strong melody line. The ballads will be more orchestral than vocal. Obviously, it doesn't include rock or adult contemporary music." Demographically, Hanson Radio would aim for the 30-plus audience.

Rather than a tape loop of the Rock Classics albums, Moss envisages a lot of music coming from US production companies supplying easy listening stations there, but recorded, ironically, in the UK by session musicians conducted by the likes of Nick Ingham and John Fox. This music, available mainly on real to reel, would be compiled and edited alongside whatever suitable recordings CDs and cassette tapes, DATs might be available.

Won't it be competing with Radio 2? "No, that is being all things to all men. They have a broader base so we would have

a more defined format, we wouldn't have the chat, and public service announcements only when there is some urgent need for them. The listeners will have no demands made upon them."

In an industry that is ever ready to pigeonhole its products, easy listening is practically a non-existent moniker in this country, and given that most easy listening is an afterthought rather than in record shops, if Hanson Radio achieves success with that brand of music it is unlikely to fulfil what is arguably one of radio's hitherto most important functions — getting people into record shops. Unless it leads to a sudden upsurge of easy listening on CD and vinyl, it will create a station whose appeal is based upon music that people want to hear but not buy.

Don Moss hopes Hanson will be able to provide "anti-stress" radio. A lot of record company executives lives might well come to need it.



EASY DOES IT? Don Moss looking to bring easy listening to London

B R E F S

- LBC HAS JOINED Classic FM, the consortium applying for a classical music radio licence for the Greater London Area. The consortium is backed by The Really Useful Group and Golden Broadcasting, and chaired by David Astor. Astor says LBC's "proven expertise in news and current affairs will add a crucial dimension to our application."
- THE ASSOCIATION OF Independent Radio Contractors (AIRC) has called on the Government to include in the new Broadcasting Act amendments to the 1988 Copyright Act to ensure that needletime limits cannot be imposed by the record companies. AIRC has also asked that the 1949 Wireless Telegraphy Act and the 1967 Marine (Offences) Act be strengthened to enable the FTA's Radio Investigation Service to stamp out pirate broadcasting.
- RADIO ONE has announced a new 5.00am start on weekdays, plus a new Weekend Breakfast Show, to begin on April 1. The Weekend Breakfast Show will be presented by Bruce Brown and Liz Kershaw, while new DJ Tim Smith will fill the early morning weekend slot and Adrian John the weekday slot. Further spring schedule changes see the FTA taking on four nights of week-end new times for Andy Kershaw, Roger Scott, Andy Peebles and Miss P.
- THE IBA ADVISED a further five incremental radio contracts on March 6. Areas include Belfast, Stockport and Kettering (both FM and AM). Two other areas advertised have been designated ethnic, Bradford and Greater London. The London contract, larger than originally planned, will reach nearly 60 people within the M25 motorway boundary and the IBA would like to award it to a multi-ethnic radio station. To organise this, the IBA is allowing a total of three months for applications to be submitted and trying to appoint an extra radio officer with an interest in ethnic radio to co-ordinate applicants.
- KISS FM, an applicant for the Greater London FM licence planning a black dance music station, says during the last two months it has "found all the necessary finances to start up a radio station", including major backing from Centurion Press. Kiss has thoroughly researched the finances, staff and equipment size of "run a station in the size of Capital", and says it could start "transmitting tomorrow" if it were awarded the contract.
- GWR, THE Wilshire/Bristol/Rio station, and BBC Radio Bristol are in disagreement over their respective audience figures. The dispute follows the leak of some of GWR's confidential research to Radio Bristol and local newspapers.

Yorkies go for Gold

by Bob Tyler
THE THREE radio stations that comprise the Yorkshire Radio Network are to start a new Classic Gold radio station aimed at the 35-plus age group.

Starting at the beginning of May, the Classics service will be broadcast from a total of six AM transmitters and will cover most of Yorkshire and some fringe counties. The new service will continue to provide local identity as each of the station areas — Hallam, Viking and Pennine — will have its own four-hour broadcast show containing local news and traffic. Also weekend daytime will be separate for the coverage of local sport.

Roger Brooks, operations manager of the Yorkshire Radio Network, says, "We started a pilot on Viking Radio that has been an outstanding success." The Viking service, which was the first of its kind, will be renamed and incorporated into the new Classic Gold. Brooks added, "The core of the music will be Sixties and we will include some Seventies and Fifties."

This will be the fourth "gold" service to open in the UK: others opened in the last year are Capital Gold, Country Sound and Ocean Sound.

COMPACT DIGITAL AUDIO

- 1 A NEW FLAME, SIMPLY RED *Elektra*
- 2 ANYTHING FOR YOU *Epic*
- 3 SINGULAR ADV. OF THE STYLIC CULTURE *Polygram*
- 4 A STUPID, SUE BROWN *ALAM*
- 5 ANCIENT HISTORY, TRASHI KIKAWA *EMI*
- 6 UNFORGETTABLE 2, VANESSA *EMI*
- 7 DON'T BE CRUEL, BARRY BROWN *MCA*
- 8 THE MARQUEE - 30 LEGENDARY TRAVELERS *Polydor*
- 9 DEEP HEAL, WILSON *Mercury*
- 10 THE RAW AND THE COOKED, FIVE *London*
- 11 SPIN, ELIZ GONCALVES *Warner Brothers*
- 12 TRUE LOVE HAD A BUDDY, BOY *CBS*
- 13 REMOTE, HAYDIE HAY *CBS/Virgin*
- 14 CHEER TO CHEER, VERONAS *CBS*
- 15 JULIA FORDHAM, JOHN FORDHAM *Circus/Virgin*
- 16 MYSTERY GIRL, BOY BISHOP *Virgin*
- 17 MONEY FOR NOTHING, DIE STALK *Virgin/Panorama*
- 18 WATERMARR, EYE *WEA*
- 19 THE GREATEST HITS COLLECTION, BARRONAS *London*
- 20 BUSTER OSTI, VANESSA *Virgin*

Compiled by Gallup for the BPI, Music Week and BBC © 1988

A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details of this weekly service, call Line Service on 01 382 4611 and 274. Records are eligible for the grid if they are on the current Radio 1 playlist, or hit lead or on more than one Radio 1 list week as monitored by Radio 1's Romeo computer or (i) are featured on 11 or more current 1R playlists (A & B list).

TOP Dance SINGLES

18 MARCH 1989

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

This Week Last	Weeks On Chart	Artist	Title	Label
1	8	Donna Summer	THIS TIME I KNOW IT'S FOR REAL	Warner Brothers U7780 (T) (W)
2	3	Turn Up The Bass	TURN UP THE BASS	Hfr/London FFR(X)24 (F)
3	2	Tyrene/Kool Rock Steady	HEY MUSIC! LOVER	57Keres
4	1	Michael Jackson	LEAVE ME ALONE	Epic 6546727 (12-4546726) (C)
5	3	Feist Abdul	STRAIGHT UP	Siren/Virgin SRN(T) 111 (E)
6	27	Cheselle	ONE MAN	Profile-/PRO 7241 (I)mp
7	4	Alyson Williams	SLEEP TALK	Def Jam/CBS 6546727 (12-4546726) (C)
8	9	Living In A Box	BLOW THE HOUSE DOWN	Chrysalis L18(X)05 (I)
9	NEW	Keep On Movin'	KEEP ON MOVIN'	Soul II Soul/C. Wheeler Virgin TEN(X) 263 (E)
10	11	Reynolds Girls	I'D RATHER JACK	PWL PWL(T) 25 (P)
11	14	Womack & Womack	CELEBRATE THE WORLD	4th + B-way/Island (12)8RW125 (F)
12	14	Robby Brown	MY PREROGATIVE	MCA MCA(T) 1299 (F)
13	7	Tone Loo	WILD THING/LOC'ED AFTER DARK	Delicious/Island (12)8RW121 (F)
14	NEW	DJ Feet Eddie	YO YO GET FUNKY	DJ Int./Westside DJ INT(7) 7 (A)
15	15	Longsy D	THIS IS SKA	Big One VIVIBIG(1) (I)
16	2	Kon Kan	I BEG YOUR PARDON	Atlantic A 8949(T) (W)
17	NEW	New Order	ROUND & ROUND	Factory FAC 2637 (12-263) (P)
18	NEW	Deluxe	JUST A LITTLE MORE	Uniqeq/Dancyard UNQ 51(T) (SP)
19	12	Ten City	THAT'S THE WAY LOVE IS	Atlantic A 8945(T) (W)
20	10	Yaz	FINE TIME	Big Life BLR 4(T) (T)

This Week Last	Weeks On Chart	Artist	Title	Label
21	20	Back Boys & D.J. Z	IT TAKES TWO	Rock CityBest CB8724-(CB2 1324) (W)
22	NEW	M.C. Drake	I'M RIFFIN' (ENGLISH RASTA)	M.C. Drake Music Of Life/NOTE 25/NOTE 25 (F)
23	13	Stylo Council	PROMISED LAND	Polydor/TSC(X)17 (F)
24	3	Four Tops/Smoky Robinson	UNDESTRUCTIBLE	Arista 11274 (612974) (BMG)
25	NEW	Jackie Quavrtz	A LA VIE, A L'AMOUR	PWL Continental PWL(T) 30 (P)
26	16	Robert Howard/Kym Mazelle	WAIT	RCA BM42595-(4742596) (BMG)
27	17	Adava	RESPECT	Cooltempo/Chrysalis COOL(X)179 (C)
28	NEW	Ellis Beach & Howard RCA PB 42089	BIG BUBBLES, NO TROUBLES	(12-PT 42090) (BMG)
29	NEW	Brown Keith	TOUCH ME (LOVE ME TONIGHT)	Citybeat CB 137 (12-1327) (W)

JET SET ADVERTISEMENT		REGGAE CHART	
01-961 5818		REGGAE DISCO CHART	
1	(2)	FOLLOW ME General Lee	Blue Mountain BMJ 029
2	(2)	MENTAL HOSPITAL Ted Hunter	Dance Vibe/DV 011
3	(1)	MOVE TO UR SEXY BODY Johnnie Johnson	CRB 504
4	(4)	YOUNG AND THE GREEN Johnson & Miller V	Technique HEM 27
5	(15)	WHO SHE LOVES IS BUSTED/C. Tompkins 14	Live + Love L20 1023
6	(15)	MY ONLY DESIRE Sandra Crouch	Adina AB 81
7	(10)	FINE TIME Yaz + Cultural Miss	Y+D/NO 0121
8	(11)	UNFORGETTABLE Conway Stone	Pickup PCK 20
9	(13)	MR BIG STUFF Conway Stone	Blue Mountain BMJ 026
10	(7)	ACID Tapes In/Daddy Krazy	GT Records GT 003

REGGAE ALBUM CHART			
1	(1)	REGGAE HITS VOL 5 Various Artists	Jet Star JSP 1005
2	(3)	NUFF CRISIS Culture	Blue Mountain BMJ 277
3	(2)	ROUGH MEAN AND IRIE Various Artists	Radious Int. REDD 13
4	(7)	TOR 18/89 Various Artists	Supernova SUP 011
5	(5)	FASHION REVIEWS LOVERS CLASSICS Various	Fashion FASH 008
6	(4)	EASY MOVES Various Feat	Vibe Records VMLP 2
7	(7)	ROUGH AND RUGGED C. Dennis & S. Bunkie	Super Power SPF 10
8	(12)	LOVE LINE Various Feat	Clary Gold CLG 003
9	(10)	SPECIAL Various Feat	See View/VOL 001
10	(11)	FASHION REVIEWS LOVERS CLASSICS VOL 2	Fashion FASH 009

TOP 10 ALBUMS				
1	1	Don't Be Cruel	Robby Brown	MCA MCF3425/MCF3425 (F)
2	3	Foundation	Ten City	Atlantic WX245/WX249 (W)
3	NEW	Deep Heat	Various	Telstar STAR 2345/STAC 2345 (BMG)
4	5	Wanted	Yaz	Big Life YAZZPL1/YAZZMC1 (I)
5	4	Karyn White	Karyn White	Warner Brothers WX225/WX235 (C)
6	NEW	Recognition	Demon Boyz	Music Of Life DEMON 1/DEMON 1C (P)
7	6	Capitol Classics Vol 1	Various	Capitol EMS 1316/TCMS 1316 (E)
8	2	The Lover In Me	Shena Easton	MCA MCG6036/MCG6036 (F)
9	5	Rare 3	Various	Arista 209498/409498 (BMG)
10	NEW	Conscience	Womack & Womack	4th + B-way/BLP 519/BRCA 519 (F)

30	14	Break 4 Love	Raze	Champion CHAMP12/67 (BMG)
31	19	Secret Rendezvous	Karyn White	Warner Brothers W7542(T) (W)
32	11	Love Train	Holly Johnson	MCA MCA(T) 1306 (F)
33	37	The King Is Here/The 900 No.	45 King	Dr Beat/Filmtrax-(DRX912) (BMG)
34	NEW	I Second That Emotion	Crush ONE 6104 (12-6404) (K)	
35	49	Be There	Clive Griffin	Mercury/Phonogram STEP 91(T) (F)
36	22	The Lover In Me	Shena Easton	MCA MCA(T) 1289 (F)
37	34	Don't Take My Mind On A Trip	Boy George	Virgin BOY 108(12) (I)
38	NEW	Wanna Be Good Tonight	Candi McKenzie	cooltempo COOL(X) 181 (C)
39	29	Self Destruction	Jive	(BDPST 11) (BMG)
40	29	The R	Eric B & Rakim	MCA MCA(T) 1303 (F)
41	31	I Can Do This	Manie Love	Cooltempo/Chrysalis COOL(X)177 (C)
42	23	Hearsay '89	Alexander O'Neal	Tabu/CBS 6546677 (6546678) (C)
43	35	Are You My Baby?	Wendy & Lisa	Virgin VS(T) 1156 (E)
44	33	My Love Is Magic	Bas Nair	10/Virgin V10(12)52 (E)
45	39	She Drives Me Crazy	Fine Young Combats	London LON(X)199 (F)
46	36	No More Tomorrows	Paul Johnson	CBS PJOH(T) (C)
47	NEW	Planet E	K F Light	RCA [USA] (12-8871) RD (I)mp
48	32	I Only Wanna Be With You	Samantha Fox	Jive FOX(T) 111 (BMG)
49	2	Monkey Say, Monkey Do	Westbam	Dr Beat/Filmtrax DRX(12) (BMG)
50	38	Promised Land	Joe Smooth Feat. A Thomas	Westside/DJ Int DJINT(7) (A)

TOP 10 BUBBLERS				
1	1	This Time	Kara/Shabica Wilson	Arista 112901 (12-612001) (BMG)
2	2	Who Where Are You	Carpathian One	Smokin'-(TAI 126612) (I)mp
3	3	Rechin'	Phixie II	Republic LIC2 006 (F)
4	1	I Feel Fine	Positive Noize	Urban/Polydor URB(X) 30 (I)
5	1	Black Is Black/Straight Out	Jungle Brothers	Gea ST GEE(T) 15 (I)
6	1	Let Me Make Love To You	Prince Lover dala	USA(T) 641 (F)
7	1	High Rollers	Ice-T	Sire W 7574(T) (W)
8	1	Days Like This	Shena Easton	MCA MCA(T) 1325 (F)
9	1	OK, Alright	Manuella	Smokin'-(12-TA 126615) (I)mp
10	1	I'm Housin'	EPMD	Sleeping Bag (I)

SOUND ASSASSINS

let me hear you say... **PAARTY!**

ANXIOUS RECORDS

NERV D02

OUT NOW!

PRT

Mixing it up

by Barry Lazell

AS JAMES Hamilton has noted in *Music Week* in recent issues, via his ongoing reports from along the judging trail of the UK DJ Mixing Championships, there is an explosion of emergent or even fully emerged talent newly evident across the land, which helped make the 1989 heats of the competition not only more fiercely contested but also more technically dazzling than ever before.

The generation of what has become known as "bedroom mixers" has risen through its apprenticeship to become a vital force within the dance music industry. This is a phenomenon quite without precedent, amounting to a source of talent in which simply did not exist a few years ago. Joining the "traditional" ranks of music makers (ie, people who sing or play instruments, who join bands or write songs), and the more recent parallel ranks of rappers, the Eighties have given birth to a group of creators whose expertise lies in manipulating record turntables and their associated electronics, whereby they are creating something new from the sounds already in existence on the records, played on those decks.

Mixing, originally just a skillful means of blending one disc to the next by carefully-timed matching of compatible elements in both (the success of which could be measured by whether dancers kept on going on the floor, or dropped out and sat down) is now as much a creative process as traditional music-making, with expertise gained by the same route: the development of skill through practice, and combining it with imagination.

With the aid of the sciences which have grown up alongside it, such as sampling and sequencing technology, mixing is now a force which can create complete records, a musical genre in its own right. Moreover, at its best it can find huge commercial success, witness M(A)R(R)'s Pump Up The Volume, LA Mix's Check It Out, Bomb The Box's Beat Dis, S'Express's Theme From ... and many others



hardly less successful. These are creations which have made recording stars out of DJs. As a further offshoot, we are also now seeing commercially successful revaluations of old records, via the use of the DJ mixer's new brush: The Jackson 5's I Want You Back, Phil Collins's In The Air Tonight, Bill Withers' Lovely Day, and the Four Tops' Reach Out Will Be There are just four of many classics to have received a new lease of chart life by being put in a newly-mixed rhythm context.

The inspirations of the new talent are, for the first time, not traditional recording artists, but those DJs who belonged to the first generation to have mastered the art of the turntables as a creative instrument: the likes of Arthur Baker, Les Adams, Steve Pettibone, Alan Coulthard, Mark Berry, Ben Liebrand, Sunny X, and others. The newcomers, notably those who arrive on the national and ultimately international scene via the fiery baptism of the DJ mixing championships (which are played out all over the world, and not only in the UK and US) can quickly find themselves in the recording frame in their own right.

Since the dance mix and the sample creation are current staples of the pop chart, mixing DJs who have proved their excellence are as likely to be signed for recording as new bands or singers. Thus, last year's World Mixing Champion (now retired) Cash Money is charting in his own right these days as an artist with Sleeping Bag Records. Culmister Swift, who has just won the UK Championship for the second year running, is already as much an attraction in his own right as most of the acts whose records he splices and dices, his prede-



TURNTABLE WIZARDS have stamped their style on classics by the *Four Tops* and *Phil Collins*

cessor Chad Jackson was likewise able to tour the world as a performer rather than "just" a DJ. It is a fair bet that this year's winner of the World Finals at London's Royal Albert Hall, whether it proves to be Swift or one of 20-odd other national champions from around the world, will be short-stepping to a career as an in-demand producer and/or a signed recording artist — in fact, he/she may already be one.

Meanwhile, a further generation of bedroom mixers, to whom music might never have offered a career prospect in earlier decades, glance at their Les Adams pin-up poster over a pair of record decks, and practice the skills which will eventually enable them to emulate the turntable proficiency they hear on so many of today's hit records. This is a new breed of music maker for whom the sky is currently the limit. There will be other years' competitions, and a future era's accolades await the best of the next wizards of the turntables.

C O L U M N

NO DOUBT the rather **Abba-ish** surging **MADONNA** Like A Prayer (Sire W75297) will appear high in the Dance chart opposite, in which case bona fide DJs should note that the Rip's Club Version lacks the tempo stops and starts of the **Shep Pettibone** mixed A-side and is really quite funky.

DJs in fact are very much behind some of the more interesting current UK creations, one of the most exciting scratch (and roasty roq) records ever being the branched off an 18-year-old west Londoner, **DJ DZIRE** featuring **JC DOT** and **Glory B** Bad Pace To Get Hit (Furious Fish FDD002), while also from London and even more in the news is **Technique UK DJ Mixing Championships** finalists **DJ Pogo** and **DJ Blamiza** are involved in the **Vibeless** Hunny Dump-based jittery rap **M.C. HELL-O** with **D.E.T.T. Inc** Comin' Connect (R&B Records LIC 007), via Rough Trade). Similarly, a Manchester crew of hip hoppers has created the jazzily bubbling **M.C. BUZZ B** featuring **Shaun** How Deep The Grove (Play Hard Records DEC 15, via Nine Mile), with a Seventies funk based episode alternative, and in a different and less assured style some Broadfords has experimented with the dated washing machine simple house instrumental **MINOR 3** and the **MAD MUSICIAN** Who's The Beginning/The Theme (Chill Records DB 78).

Mentioned only last week as an import but now out here is the superbly soulful album, a likely long term seller, **ALYSON WILLIAMS** Rare (Def Jam 4632923 1), while **DARRELL PATNE** Post, Present & Future (Carpatic Records LPS 4, via Priority/BMG) is a compilation of productions old and new by the named artist although performed by the likes of **Wiff Downing**, **Brian Keith**, **Sinemas**, **RV and Dino Yarell**, sure to create interest.

UK 12-inch releases to look out for include the excellent guitar rapping (via a guy) hip house **TOMI SCOTT** That's How I'm Living (Champion CHAMP 12-97) (another smash that **Mal Meddell** is sitting on if he'd get it into the shops where people actually want it the first time around); little talked single jiggling (and spectacularly packaged) **CELT** High Killers (Sire W75742), hotter in fact for the Rip's hip house. The Hunted Child, bizarrely jiggling anti-integration rap **AUNGU**. **BROTHERS** Black Is Black (Ultimate) (via Gee Street GEE15, via Demis/Rough Trade), couched on a four-tracker by "The Message"-like

(and sampling) Straight Out The Jungle; London based Chicago house pioneer **JOE POLO** Free Your Soul (Urban URX3 36), even better and more **Tan Chy** (via Gee Street GEE15), and more recently hailed **FUTOPIA** featuring **JIMI POLO** Freedom (G-Zone/Gee Street GEE1 21), exciting fashista goflopping **KELVIN PIZZARO** Loneliness (Champion CHAMP 12-93), already in a stronger coupling with a **Kevin Saunderson** Deep House Remix (CHAMP X 12-93), soulfully wailed funky jolling **HEATHER AUSTYN** Bad Attitude (Urban URX3 33), **Dr Robert (Howard)** sung. **The Blow Monkeys** disgusting, **Tan Chy** mixed house **T & M** This Is Your Life (RCA PT 42694), pop-gammed hip house-ish **WEE PAPA GIRL RAPPERS** Slow The House Down (via JIVE X 197), last year's reissued jiggly garage **KICHA JENKINS** I Need Somebody (ChillyBeet CBZ 1222, via WEA).

Right, now for — once again — as many imports as fit the point being made (and are stacked in my bin) to outcall all but the very biggest UK releases, so are always given prominence by me). Hot are the effectively rotating swing beat **BOBBY BROWN** Every Little Step (MCA Records MCA-23933), clever **Isley Brothers** Street shooting, jazz-funk bass bubbled rap **A.O.K.** Shax It Up (Profile PRO-7236); girl **Janet Jackson** lightly writing garage **GALLIFRE** featuring **Mondele** Over Don't Walk Out Here (Cherish Records CRE 1053); youthfully enthusiastic funky jiggling **NEW EDITION** Crucial (MCA Records MCA-23934); good simple jiggly centering **ORIO LEE** Got U On My Mind (Bigshot Records BR-130035); **MFSB** classic "New York under the sun" jiggling adapting **MFM ORCHESTRA** Love Is The Message (MFM Records MFM-19); spicily street soul-ish bounding **ARLENE** Who Will It Be? (Midnight Sun MSR 1015); samples beckon humbling and contending pleaser **DEBBIE HICKLEY** I Need You I Love' (Hit-It-Run Records HR-16008); calmly tripping plaintive smooth **AMY JACKSON** Let It Loose (Bigshot Records BR-131035); strange thinly compressed, growling girl wailed **THE MACK** featuring **KYSLA BOSTIC**; Wann You (Quark QK015); strangled funk sung jiggling **SHARP PLAYBOY** (Elektra O-66719); and finally **Way** Low Rider-based chunky jiggling rap **THE F33** Drum G's Level (Chilly Records O-21152).

the freestyle anthem
not from new york city

redie asto's
corporation of one

the uk's no. 12 import
"t he real life"

pacific distribution

Records to be featured on this week's Top Of The Pops
T O P . 7 5 . I N G L E S



NEG 35/T

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Table with columns: Chart, Week, Title, Artist, Label, etc. Includes entries like 'TOO MANY BROKEN HEARTS', 'LIFE IS A PRAYER', 'HELP', etc.

TITLES A-Z (WRITERS)

Table listing song titles and their writers, including 'A Little Love', 'After the Rain', 'All the Things You Are', etc.

T H E N E X T 2 5

Table listing upcoming singles and their writers, including '76 BE THERE', '77 SECOND', '78 TAKE MY HAND', etc.

BEETLES Ordinary Lives The Brand New Single On 7" 12" - 3-Track CD W7523/T/CD From the forthcoming Album 'One'

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Main chart table with columns: Chart, Week, Title, Artist, Label, etc. Includes entries like '38 INDESTRUCTIBLE', '39 SOMETHING'S GOTTEN HOLD OF MY HEART', '40 LOVIN' ON THE BORDERLINE', etc.

MUSIC WEEK

18 MARCH 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No1	1 A NEW FLAME ★ CD Simply Red	Echigo WEA WY 242
2	2 ANYTHING FOR YOU ● CD Glenn Freese And Miami Sound Machine	Ear- 42175-1
3	3 SINGULAR ADVENTURES OF THE STYLE COUNCIL CD Style Council Polydor D5C711	Ear- 42175-1
4	5 STOPI ○ CD Sara Brown	AAAM A&A 5195
5	3 ANCIENT HEART ★ CD Tania Triertram	WEA WY 210
6	4 DON'T BE CRUEL ○ CD Bobby Brown	MCA MC 2425
7	38 THE GREATEST HITS COLLECTION ★ ★ ★ CD Bonnie Raitt	London S&A 5
8	8 TRUE LOVE WAYS CD Bobby Holly	Teldec S1&A 239
9	7 THE RAW AND THE COOKED ● CD Fine Young Cannibals	London S2B&B 91
10	12 HYSTERIA ★ CD Def Leppard	Big Top WEA WY 242
11	21 BAD ★ ★ ★ ★ ★ CD Michael Jackson	Ear- 42079-1
12	11 SPIKE ● CD Elvis Costello	Warner Bros WY 238
13	9 WANTED ★ CD Yaz	Big Top W&A 217-1

the singular adventures of the style council

GREATEST HITS VOL.1

INCLUDES THEIR LATEST HIT PROMISED LAND

Your're the Best Thing - Have You Ever Had It Blue
Money Go Round - My Ever Changing Woods
Long that Summer - The Lodgers
Walls Come Tumbling Down - Stout To The Top
Wanted - It Didn't Matter
Speak Like A Child - A Solid Bond In Your Heart
Life In A Top People's Health Farm - Promised Land
How She Threw It All Away - Waiting*

35	20 MONEY FOR NOTHING ★ ★ ★ ★ CD Dire Straits	Virgin/Phonogram V&B 44
36	23 LIVING YEARS ● CD Mike & The Mechanics	WEA WY 203
37	33 KICK ★ ★ ★ CD INXS	Mercury/Phonogram M&B 114
38	20 RADIO ONE CD Janet Farless	Cadet/Columbia CS&A 212
39	31 SHOOTING RUBBERBANDS AT THE STARS CD Edin Bickell And New Bohemians	Geffen WY 215
40	36 ROACHFORD ● CD Roachford	C&A 464&B 01
41	32 FOUNDATION CD Ten City	A&M WY 249
42	43 THE ULTIMATE COLLECTION ★ ★ CD Byron Ferry/Rock Music	EGY/Virgin 637V 2
43	56 APPETITE FOR DESTRUCTION ● CD Guns N' Roses	Geffen WY 125
44	44 THE LOVER IN ME CD Sheena Easton	MCA MC 6295
45	19 FRUIT AT THE BOTTOM CD Wendy & Lisa	Virgin V 2880
46	47 PRIVATE COLLECTION ★ ★ ★ ★ CD Ciff Richard	EMI C&V 35
47	47 NEW YORK ○ CD Lou Reed	Sire/Warner Brothers WY 246
48	40 RATTLE AND HUM ★ ★ ★ CD U2	Island U 27
49	41 HEARSAY ★ ★ ★ CD Alexander O'Neal	Teldec 45978-1
50	28 ORANGES & LEMONS CD ATC	Virgin V 2821
51	48 FISHERMAN'S BLUES ● CD The Waterboys	Egmont/Capitol C&B 85
52	54 THE CIRCUS ★ CD Essence	M&A S10MA 35
53	50 PUSH ★ ★ ★ ★ CD Bios	C&S 44029-1

club for heroes

by Selina Webb

LAST YEAR Mark Moore emerged from among London's clubland cognoscenti to take his first record to the top of the singles chart. Theme From S'Express owed its success to a keenly-judged mix of street-credibility and pop appeal. It's a juggling act Moore has been perfecting ever since, adding to the growing list of DJs whose street-level awareness has turned bedroom demos into hits.



MARK MOORE: the S'Express mstermind

Original Soundtrack is the debut S'Express album due for release this week by Rhythm King. With influences ranging from acid to latin hip-hop and soul, the LP is as ingenious and vibrant as the singles it follows. A varied dance menu is concocted via acidic chunterings, swirling synthesizers and an eclectic layered mix of live instruments and vocal offerings, from such as MC Rinner, Electric 13's Billie Roe Martin and Eric Robinson. Besides the exuberant catchiness of Theme..., Superfly Guy and Hey Music Lover, there's humour, soul and naughty bits. In complete contrast, the soothing underlayer adventure of Coma wraps side two into lulled oblivion.

Moore comments that the record, originally planned for release at Christmas, seems like "years in the making" with recording sessions frequently interrupted by unscheduled shopping trips and promotional duties. The band members' nocturnal clubbing activities must also have hindered progress.

"We were very lazy about it, turning up late in the afternoon and things," Moore admits.

The S'Express of Theme included Michelle Nikita, Chloë Erbesme and Linda Love. Now there is a whole bunch of others credited with involvement. Moore, who says he began his association with Rhythm King as an A&M man responsible for the discovery of Cookie Crew, Beatmasters, Renaissance Soundwave and Taffy, de-

scribes the band's fluctuating lineup as "me and my gang".

"I am S'Express and the others are part of the time. I see it as a cast of a movie. Everyone's a member of S'Express but it doesn't necessarily mean that they all appear in every scene. Basically, they're all friends of mine, knew from clubbing and stuff — I ask them to work with me because it's more fun.

Moore believes S'Express records are bought largely by "opinionated club-goers who would have both Public Enemy and Madonna on their shelves". He's not too keen on being thought of as a popstar and finds the promotional round a chore.

"Personally, I would prefer the records spoke for themselves but Rhythm King insist I do all this promotional stuff," he says. "I won't do this shows though — I don't particularly want little kids to know me well. I'm not into the idea of being famous for the sake of it."

Tops keep spinning

by David Giles

"We're slowing up, you know. We pick our times when we're tired and feel like we want a rest. This is the first time in five years we've been away from home for more than a month."

Time is catching up with Levi Stubbs and his Four Tops. Now over 20 years since the peak of their success with Motown, they're still as popular as ever, performing venues across the UK on their recent tour, which coincided with their latest flush of record sales having topped forces with Phil Collins and had a top 10 hit with Loco in Acapulco. They've now released the title track off the recent indispensable LP and hope to repeat the achievement.

The Tops definitely like taking it easy these days. Reviews of the opening concert of the tour, at London's Town & Country Club, reacted indignantly to the brevity of the band's set (45 minutes was one estimate), two days later in Manchester an NME photographer spent a whole day kicking the heels in a hotel bar before Levi designs to rise from his bed and have his picture taken. In fact, *MV News* is sharing its interview with the NME; a snatched 15 minutes in the dressing room backstage. The band, resident in their American hotel "souvenir" dressings-down, talk with the languid air of people whose interview count must surely be in excess of 5,000. They're really only come to life when quizzed about the Motown days and the company's sale to Atlantic.

Duke: "Motown had always been a hands-off company, with Berry Gordy at the controls, so it's definitely the end of an era. And what shouldn't it be so? It's a pity at all that he took it to astronomical heights in a way that people thought would never happen. Now it's time to reap the rewards."

"They scoff at the suggestion that there could possibly be a "new Motown" set up, saying that the industry of the family-style unit can never be created in today's big biz climate. Unlike many other legendary artists they are quite in tune

with current music; Lawrence cites U2 as a favourite; Duke likes The Passions ("They remind me of us 25 years ago") and they all share great respect for Phil Collins ("as nice as man as he is a great talent", Levi twice emphasises). Do they ever feel like packing it all in though?

Levi: "Sometimes. But, y'know, we still have a common goal. Which is, to entertain the people, make money and rock 'n' roll forever."

Childs in time A cross to bear

by Nick Robinson

If it wasn't for UK record companies' preoccupations with singles deals for artists, Toni Childs might have signed to one of their labels instead of settling for the US.

According to Childs, companies in the UK were not interested in her desire to make an album. "As I was living in England, I could see that they were interested in singles deals and not albums. I wanted to make an album so I made the decision to go back to Los Angeles," she says.

The previous year she had been recording demos in London and taking them to record companies. At the same time she singing with a band called Nadia Capshaw and playing venues like the Clarendon and the Hope And Anchor.

The move to LA was certainly the right decision because just shortly companies had contacted her. She found herself back in the studio recording her debut album with co-writer David Ricketts (of David And David) and producer David Tickle (previously with Split Enz).

The actual recording process was not quite the smooth ride she had expected and there were stops and starts over the many months it took to record. "One of the things I learnt was that it was ridiculous to take that much time to do an album," says Childs. This time, she is going to spend more effort on pre-studio work.

Before writing her second UK single Zimbabwe, she spent four

weeks in Africa soaking in the atmosphere and the culture. Once she has finished her current European tour, Childs intends to go back there for a longer period and also visit India and Indonesia. "I want to live there in those environments. They will help me understand what I want to do and it will then open up my voice a lot more. Also it will act as a decompression thing for me," she says.

But before that, Childs will be letting off a load of London's Dominion on March 25 performing tracks from the A&M debut album Union.

by Sarah Davis

JESUS JONES: unusual name, unusual band, and perhaps most unusual, chart success for the very first single.

Info Freako (Food/EMI): a snappy, happy blend of rock guitar and vocals spiced with samples and hip hop rhythms — entered the top 50 last month. Vocalist Jess Jones says the band is "repulsively ambitious", and, although pleased with the band's chart position, "it would be nice to be higher! If it's me or Jason Donovan, it should be me! Still, for a £120 demo I shouldn't complain too much."

When the band decided to get "serious about it" eight months ago, they went into a studio, spent as much as they could afford on the demo and sent copies to four or five different record companies. One contacted them and, according to Jones, "had to be brought to London and kissed us a lot. We signed our contract in a dingy toilet in Soho. Food had everything we wanted, all the advantages of both an indie and a major."

Jones "writes everything," in the lyrics, melodies, guitar parts, and he takes the samples. He says: "There is input from the rest of the band but it's my direction."

"Info Freako is a pretty unpleasant song. It's about a state of mind — an attitude. A lot of artists have, they're always putting people down because they're terrified of new waves of people coming who might be better. But if you take it in your hand, then all the time you rise up and become better than other people."

Jesus Jones mix fun and power in a heady brew. They've just toured with The Shamen, finishing with enthusiastic fans in the venue's Cardiff "nearby wrecked" and an equally enthusiastic Jesus Jones covering his guitar in blood in his excitement. Will any venue be safe when they tour with The Wandersuff this month and on their own in April?

The band has started working on the next single which Jones says "is very different from Info Freako". He would describe the song, but with influences ranging from Black Black to Eric B & Rakim, along with his conviction that black dance music is currently the biggest influence in music, it should be unusually interesting.

Rebel with appliance

"SOLD OUT!" I only thought there'd be seven people here, said one disappointed punter unable to get into Cockney Rebel; low key, no frills comeback guy of the *Allegheny Engine* in Deptford.

Steve Harley — who'd been down on his back, exploring a few Seventies hit singles with the local pub band? Not a bit of it. While Morrison stole his blueprint rock thoughtful rock but forgot to take the roll with them, Steve Harley was earning his crust as an actor. But he's returned with a new band and fresh songs that will surely please all his old followers (yes, the violin is still there!).

What made this comeback concert so different was that the crowd didn't show up for the hit singles. Cockney Rebel were on album band that had hits almost by accident, and on this performance, they look set to repeat the pattern. The new songs sit perfectly alongside the old ones as blueprint rock and synthesizers had never galloped rock 'n' roll, and the lyrics are as thoughtful as ever. Steve Harley manages to be both entertaining and threatening, with songs that are challenging and entertaining. They don't write songs like that anymore? They do, you know.

There's the lack of Eric Clapton doing 37 nights of the Royal Albert Hall, joked Steve, displaying characteristic impatience at the prospect of appearing superannuated. After the gig he was down the road on the cold waiting for a taxi. He might just be the last rebel the Seventies have left us.

CHRIS RAISTRICK

Snuff is enough

PRONG STAB, rock and prod with their particular hardcore variety but miss the point. They play heavy metal for people who like to think they're punks, swapping metal for velocity, musical skullgaggy for rockish wiggery. The single, Third From The Sun transformed the *Mean Fiddler* into a people-puners' heaven and generally Prong is an otherwise innovative and interesting genre.

No such worries with support band *Snuff* whose eclectic approach has given us a brand new musical offshoot — madcore. Looking and acting as if they'd just walked off a jailing industrial site, the sudeheaded three piece produced fast, furious but above all, thoughtful music. Stabbingly clean, fast forward guitar merged with flowing harmonies and football chant backing vocals, producing a catchy 120 bpm power pop thrash. Layers were built up, crescendoes toppled all with a "howsy-father" down-to-earth humorous approach.

Covers such as I Think We're Alone Now and Can't Explain were disembowelled and regurgitated, all note perfect. Every Jim was plundered and even Jim



TONI CHILDS: part of the union

Hendrix was given a severe talking to in Don't Pass Me By before being shown how it's really done in a restructured version of Purple Haze. Shouted phrases are somehow sung tunefully and all too aware of the shortcomings of the short sharp shock, Snuff varied the tempo with refreshing glee, broadening both their own and the audience's musical horizon.

IAN WATSON



STRAY CATS: strutting back to happiness

Randy drops the big one

THE INCOMPARABLE **Randy Newman** remarked from the stage of London's **Dominion Theatre** that Mark Knopfer so much wanted him to be a star, but that he thought it might be simpler for everyone if Knopfer just gave him the money.

You could see his point. Newman had to appear on the new wave of the Brits and all over the world people were mouthing "who?". He gets critical acclaim Knopfer would kill for but his only big hit, Short People, was obviously misunderstood or it wouldn't have been a hit. There has been a new album, Land Of Dreams, produced by Knopfer who also helps with the interviews. So they sent Randy out to tour it solo — just a man and a piano. That was not surrounded by exotic backing singers and Eddie Van Halen or even Mark Knopfer was absolutely right — the Newman experience is intimate and amusing and would be much less fun with a crowded stage of inferior talent.

Though the solo show might sell too few tickets to fill Hammersmith Odeon, most likely everyone who saw him lost time come again this time. He performed about 30 songs, split by a "break for drink and drugs" (or so he said) and played encores of Lonely At The Top, Love Story and I Think It's Going To Rain Today. He should be the president of the United States.

JOHN TOBLER



RANDY NEWMAN: next president of the US?

Back on the cat walk

AND BACK they come. After personal deficiencies, disastrous solo careers and film star weddings the **Stray Cats** are finally on the right track. The emphasis is definitely on greatest hits, welcoming back and returning to form. Splendidly decked out in luridly bright jeez jackets which later strip down to reveal Union Jack boxer shorts for the encore, the Stray Cats go back to their roots, kick them around and quiff them up.

Everything's here: twirling the double bass, playing the drum stool, while standing on the drum stool, chanting backing vocals — and it all adds up to putting the fun back into rockability. The new material is good honest slap and twiddle, displaying none of the disastrous whims that led to the Cats' downfall. The evening is, of course, made by the liberal sprinkling of golden oldies, all tactically placed to get the audience on their side from the start.

The gig is only five songs old and Runaway Boy, By One Desire and Rumble In Brighton have already been slammed around the **Town and Country Club** dance floor. Good natured chemistry, crooning harmonies and a stripped-to-basics approach could hardly go wrong with the strength of their material and even though the preached-to were probably already converted, there's a clear way ahead for these cats to strut.

IAN WATSON

Midnight ramblers

ASSERTING ONE'S character within the territories of melodic rock is traditionally rather difficult but with their second headline show at the **Marquee, Midlands** **Blue** strove themselves full of personality. I use the term melodic more as a term of reference, for though they are lots of keyboard stabs, harmonies and actual melody, this young and confident unit are more than capable of rocking out with the best of them.

In 'N' Woz's Surrender they declare their hand early, with a song that really sums up what they're all about, being bright and aggressive with the kind of commercial feel you'd associate with say, Yowwé McWainstein or Rainbow at the tail-end of their career. With Remember they produce their outstanding

ballad, indicating a potential for putting songs together that's already formed the nucleus of a strong set, and creating substantial interest as a result.

Despite the fact that the line-up of Jim Davis (keyboards), Eddie Fincher (drums), Alex Dickson (guitar) and bassist Niall Canning has already learnt the ropes (with the likes of Tobruk, Iddi Rich and Heavy Pettin'), it's the relatively unknown Dougie White, an assertive and strident vocalist, who grabs the spotlight, adding character and personality (here's those words again) to the whole affair.

Sure, there are areas which need to be worked on, with a couple of the less inspired numbers to be weaned out, but full maturity only develops in time, a commodity that Midnight Blue have plenty of. And there's enough true Brit git to ready the ears of most of the Americanists too!

KIRK BLOWS

Top marks!

NEARLY 700 people packed the Georgian building of **Greyfriars Kirk**, Edinburgh, for the first of the UK tour by **The Tallis Scholars**, but by the complete absence of any of the common forms of audience distraction, you would never have believed it.

As soon as the director, Peter Philips, raised his arms to begin, there was total silence in the nave.

This reflected the magical clarity exercised by the Scholars themselves, always apparent on their EMI records but so beautifully brought to life on the tour. This was music-making at its very highest level, and it goes a long way to explain why so many people ventured out into a night of sleet and drizzle to hear an obscure medieval mass — Missa La sol to re by Josquin des Prez and other works by Byrd and Gibbons. It also explains how Gimell has done so logically in just 18 titles, each one of them devoted to unaccompanied sacred choral music of the medieval period and the renaissance.

Of course, it could be that the audience came to hear Allegri's Miserere, the most popular piece on the programme, and they could be excused: it is hard to imagine anything so breathtaking performance, with the Tallis Scholars divided into two — one group in the chancel and one group at the other end of the church in the gallery — in order to make the most of the antiphonal effects. And what an effect, especially with the pure high soprano of Tessa Bonnar singing with angelic confidence up to the high C time and time again. Unforgettable.

NICOLAS SOAMES

by Nicolas Soames

THE BRITISH Music series which proved one of the most successful tape issue series for Decca last year came out on CD this month — but renamed The British Collection and without the Union Jack so prominently displayed on the initial covers.

The music — 10 titles including Elgar's Dream Of Gerontius with Peter Pears in the title role, conducted by Benjamin Britten, and both Elgar's symphonies, conducted by Sali — is regarded as "Decca's heartland" by Michael Letchford, Decca general manager.

"The pressure to get international releases on CD at mid-price level has meant that it has taken some time for the tape series to come out on CD, but we know there is going to be a lot of interest," he adds.

It was because of the anticipated US interest in the music that it was decided to revamp the sleeve design. "The US is showing more interest in British music, but the Americans still show some resistance to the Union Jack," remarks Letchford.

The 10 titles have sold equally well on tape — with even the two-tape set of the Dream Of Gerontius, coupled with Holst's Hymn Of Jesus (CD 421 381-2) matching in title sales the single unit titles. However, there is generous coupling on the Elgar's Cello Concerto played by Lynn Harrell and Walton's Violin Concerto played by Kyung Wha Chung (CD 421 38-2). A second series of 10 releases on CD and tape will be issued later in the year.

Decca also issues a further five

Donohoe signs up with EMI

MANCHESTER-BORN Peter Donohoe, who shared first prize in the Moscow International Chopin Competition in 1982, has signed a three-year exclusive recording contract with EMI UK which will encompass four concerto recordings and three recital discs.

These include both piano concertos by Brahms, and music by Gershwin, Bartok, Tippett and Britten, as well as Rachmaninov's 24 Preludes.

Coincidentally, his recording of Tchaikovsky's Piano Concertos Nos. 1 and 3 played with the Boumoumouth Symphony Orchestra conducted by Rudolph Barshai is now available on all three formats (CDC/TEL 749667). It was an obvious recording to make after the success of his EMI Ensemble recording of Tchaikovsky's Second Piano Concerto which was the Gramophone Award last year.

The US is showing more interest in British music, but the Americans still show some resistance to the Union Jack

titles on CD in its Cinema Gola series, including Fantasia (417-851-2), Great Musicals (CD 421 262-2) and Great Shakespeare Films (421-268-2).

● The Union Jack crosses the Atlantic West to East courtesy of The Boston Pops Orchestra, which, under its conductor John Williams, plays music to celebrate old England — Walton's Orb And Sceptre, Vaughan Williams' Fantasia On Greensleeves, and even Peter Maxwell Davies' Orkney Wedding, Collected Pops Britannia, the Philips Classics cover unabashedly sports a full frontal Union Jack (420 946-2).



KYUNG WHA CHUNG: bringing Walton to the world

BRIEFS

● JANE GLOVER's second ASV recording of well-known symphonies by Mozart played by the London Mozart Players is released this month — and contains No. 31 Part II, No. 36 (Lind), No. 38 (Prague). It is available on all three formats (CD DCA 647).

● THE SUPPORT given by conductor Riccardo Chailly to the debut recording of the American soprano Susan Dunn suggests further work has yet been signed. Dunn made a strong impression when she first sang in Carnegie Hall four years ago, and she has since consolidated her reputation by similar appearances in the US and Europe. For Decca, she has recorded a group of arias from Verdi, Wagner and Beethoven's *Alf Perillo*, demonstrating her dramatic vocal gifts (CD/MC 421 420).

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Coming to life . . .



STAFF AT the Music Of Life office — note the trophies lining the wall



Part One: Music Of Life — The Label

DOWN SOME decidedly grimy West End alleyways there's this doorway that leads up a tiny spiral staircase. At the top of this staircase is a hefty metal door. Behind it among the cigar smoke sits Chris France, co-owner of Music Of Life, who with his partner, Simon Harris has made MOL the most successful hip hop label in the UK right now.

In the tiny 10 foot square office Chris and his secretary Michelle diligently man the phones, fax machines and the rest of the day-to-day running of the label while Simon Harris spends most of his time slaving over a hot 24 track desk in his Marylebone home.

Simon and Chris met while Chris was managing John O'way and Wild Willy Barrett, and Simon was working with a fellow DJ of the time, named Froggy.

Eventually, Chris ended up managing Simon and Froggy and the three set out to form their own dance label.

Soon after they met a deal was hatched with Morgan Khan's Streetsounds label, this happening way back in July of 1986, their original intention for the label was to release rare groove remixes, but with Streetsounds going bust in late '86, Chris and Simon saw a gap in the market that they knew they could fill.

Simon: "The time that Morgan went down we saw a gap in the market with his Electro albums. There really wasn't anybody else doing hip hop compilations at that time."

So Def Beats One was born and comprised of mostly licensed tracks from New York, but one track signalled the future route for Music Of Life and an individual named Derek B.

Rock The Beat was released as a single in May of '87 with presales of only 117, but knowing that they were on to a good thing Chris, Simon and Derek, acting as A&R man pressed on, eventually turning Rock The Beat into a top 30 Dance Chart hit and establishing the name Derek B as the first British hip hop star.

Simon explains that he and Derek first met in a club in the East End called, Bentley's while Derek was DJing there. "Derek at that time was a very stylish person, he



CONGRATULATIONS TO
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 ON YOUR SECOND YEAR AS THE
LEADING UK DANCE LABEL
 FROM ALL AT



... and staying alive!

Nick Smash traces the rise and rise of the UK's most successful hip hop label

was always more advanced than anybody else. He was the Delbert Wilkins of Woodford!"

With the success of Def Beats I and Derek's first single Music Of Life put the word out through its strong connections with Fire Radio and with DJs like Tim Westwood, Dave Peace and Pete Tong that they were looking for new young rap artists to sign. Very quickly they were swamped with thousands of cassettes and pretty soon the Music Of Life roster represented a Who's Who of British hip hop. New DJs and MCs who previously had not had the outlet available to them wormed to this new label like bees to honey.

The list is impressive: CJ Macintosh, Einstein, MC Duke, Thrashpack, Lady Sugar Sweet, Asher D And Daddy Freddy, Overlord X, The Demon Boyz, DJ Daddy, the She Rockers, Hijack, The Twilight Firm and Chris Biscuit, are all British and have all either started with or have had releases on MOL.

From the raga hip hop of Asher D And Daddy Freddy to the Professor Grief (of Public Enemy) produced female rap of the original She Rockers, from the DJ excursions of ex-MARRS man CJ Macintosh, to the uncompromising radical politics of Hijack, in two short

years, Music Of Life has given young street kids a chance to break out and explore their own potential.

Resisting the temptation to become entangled with a major label, Chris and Simon have remained staunchly independent, preferring the smooth running operation they have with their distributor, Pinnacle Records. But there have been some compromises along the way. Realising that Derek B was going to be a big star with the release of his third single, Good Groove, and fearing that MOL weren't quite ready for this, they negotiated a deal with Phonogram Records for a large amount of money, with which Derek bought a house in Hampstead.

Hijack look set to jump ship as well, with their idealistic, "no press interviews, because we want to keep hip hop pure", attitude, they're in the process of signing to Ice T's worldwide Rhyme Syndicate label. "It was too big an opportunity for us to stand in their way," says Chris.

For Simon and Chris these are small losses and don't affect their future intentions for Music Of Life.

"What we want to keep on doing," announces Simon, "is to carry on doing what we're already do-

ing basically, and not sell out to anything that might hype something into the charts. The most important thing is not to overhype rap the way the majors seem to be doing."

With the introduction of The Liv-

ing Beat label, which will concentrate on straight ahead soul and dance tracks, Music Of Life will be left entirely to the MCs and DJ's with an album from The Demon Boyz just released and an album due from MC Duke in June or July.



THE DEMON Boyz: just one name on MOL's impressive list of signings

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Beyond hip hop — The Beat becomes a monster success

Part Two: Living Beat & Design



AS MUSIC OF Life became known as a hip hop label it became difficult to give non hip hop MOL product proper attention because the public were confused by records like Round Midnight by Round Illinois. So, the answer was to start up a separate label to give the non hip hop records a definite identity and a fair chance of getting through to the right audience.

This has paid off with Linden C's single, *Avenge* — "shooting out the door selling 4,000 copies." Also on Living Beat is *Ambassadors Of Funk* who are a couple of oil-rig workers who like to, in the words of their bio, get sick in their spare time. Their album, *Monster Jam* has been licensed to Next Plateau Records in New York. The international market is something which Chris especially wants to develop, and with 60 per cent MOL turnover coming from overseas sales, the business half of the duo, naturally enough wants to capitalise on

the opportunity.

Chris: "This is where Simon and I will often argue about licensing a track in, when my contention is that we can make it ourselves and sell it internationally. Simon wants to license more tracks for Living Beat but I'm trying to fight him off."

With two labels firmly established with their own separate operating identities, I wondered how they divided up the work between them. "The secret of our success is that we both realise what we're not good at," says Chris, leaning back in his chair, lighting up another cigar. "Simon knows he's not good at the administrative and logistical side of it, but he's good at music. I haven't got a strong A&R ear but I have a strong business background."

One of the most important things that Music Of Life has stressed from day one is the way its product is presented and packaged. It may cost a little more to produce, but Chris feels it's worth it.

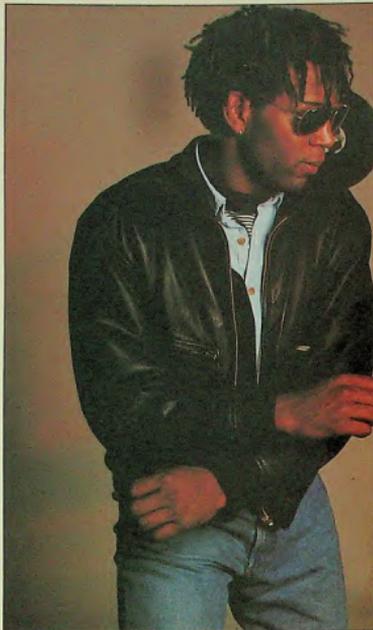
"We take a lot of care over packaging and design so people will want to own it. Chris Barnado has been with us from the start and many of the great design ideas are his."

The first ever single on Music Of Life, *Whole Lotta Love* by The Vicious Rumour Club, was packaged

in the now familiar MOL red and black "man" and the standard MOL label all shrink-wrapped as import 12in singles are.

This practice has continued through all its single, 12in and album formats, and even dipping into CD territory, a free poster was included with Derek B's *Goodgroove* single and a picture bag comes with MC Duke's *I'm Riffin* single.

The Living Beat label even has a variation of The Music Of Life man, boasting a robot's head on the label itself and on the back of the 12in house bag artwork.



LINDEN C: 'shooting out the door selling 4,000 copies'

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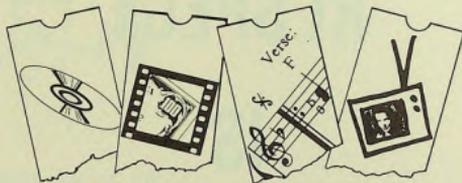
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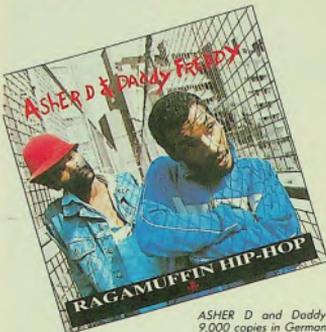
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Part Three: International Distribution

MUSIC OF Life product can be bought easily all over the world; in America, Canada, Belgium, Holland, Luxembourg, Germany, Austria, Switzerland, Israel, Australia, Brazil, Indonesia, Thailand, Singapore, Malaysia and The Philippines, and shortly in France and Scandinavia.

Much of MOL's income is derived from these markets and has taken up the better part of the last two years to set up good networks of subsidiary labels such as Profile Records in the States, BCM in Germany, Austria and Switzerland, Indisc in Belgium and Holland and now Mega in Scandinavia, and Mighty Boy in Australia.

"I think if we have a strong network of independents who know their product and know their mar-

ket then I think we can compete with the majors.

"If the majors were efficient there wouldn't be room for the independents, but the indies fill a gap left by the majors."

Taking the raw MCs off the street into the studio and into thousands of homes across Europe and even worldwide is the one thing that Simon has really wanted to do from the beginning. "It's something that we've wanted to do and prove that British rap is accessible everywhere.

"I was talking to Wil Sokolov (Sleeping Bag Records) at Midem this year, and he's very much of the feeling that rap is a very local thing that kids can't relate to unless they live in the same city or the same block. That's something I just don't agree with because people wouldn't be licensing records from us if people weren't buying them."

So far four albums have been picked up by Profile Records for US distribution (the Hard As Hell Vols. 1 and 2, the Derek B LP, selling 60,000, and most recently,

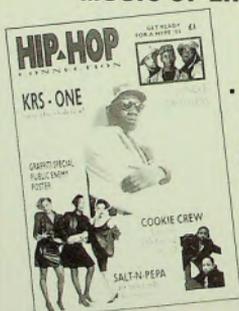
Asher D And Daddy Freddy's album, Ragamuffin Hip Hop), and 9,000 copies of Ragamuffin Hip Hop have been sold in Germany alone, pretty good for a hardcore ragamuffin album.

In Music Of Life's first year of operation (1987) turnover was "about £100,000". Last year's figure was an incredible, £500,000 but this year Chris feels they'll reach a £1m plus worth of sales, but "turnover means nothing because it depends on what you spend, but we are hoping to do over a million this year on Music Of Life alone," he says.

Setting up separate publishing companies for Living Beat and for Music of Life administered through Filmtrax, means that maximum sales is returned from worldwide sales which accounts for 60 per cent of its gross.

"Publishing is like banking," explains Chris. "Filmtrax's promotional impact is at best negligible." However, Filmtrax did give MOL a large amount of "start money" at the beginning.

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What makes Simon a good mixer!

Part Four: Simon Harris

IN THE mid Seventies (see photograph) the young Simon Harris was working as a mobile DJ until getting a residency at Legends in Soho. The Disco Mix Club's Tony Prince came into Legends one night and listened to Simon mix. "This was before he started The Disco Mix Club, but he asked me to start work with him, so I did a couple of things for him but I wanted to work with Froggy instead." At this time he was also doing mixes for Capital Radio.

Simon realised that Froggy and Chris, who was now managing Simon, combined to create the right chemistry to begin a record label. Chris had spent the previous 14 years in and around the record business managing various acts and learning the ins and outs of the record industry.

Steve Mason of Pinnacle had known Chris for some years and had known Simon's remix work on Steve Silk Hurley's Jack Your Body, which Morgen Khan had turned down saying, "house music is dead." Mason saw a good thing and a gap in the market that Music Of Life was convinced it could fill. He gave Simon and Chris the money they needed to begin their hip hop label.

Simon's re-mixing career really started with the re-mix of The Real Thing's You To Me Are Everything,

which went to number 5 in the national charts. After that there was no looking back, with re-mixes for everybody from Jeffrey Osborne, James Brown, The Jackson Sisters of Latoya Jackson, War, Curiosity Killed The Cat, Ice-T and of course producing all Music Of Life artists.

Simon's first recording for Music Of Life was Derek B's Rock The Beat, which was recorded on borrowed time at Redwood Studios in Camden Town. Rock The Beat was knocked out in a couple of days and they stuck it on the tail end of Def Beats One which attracted the attention of Profile Records in New York and Derek went on to become the first British rap artist to hit with an American release.

In the next couple of months, there will be a Simon Harris solo album on London Records featuring his top 40 hits, Bass How Low Can You Go and Here Comes That Sound. Also included on the album will be tracks featuring MC Duke, Asher D And Daddy Freddy and Einstein.

"People will probably think I'm crazy putting such a hard-core ragamuffin track by Asher on LP for London records, but it's not going to be a pop album, it's going to be a dance album, full of all the music that I like from ragamuffin, to hip hop, to house." As Simon explains, his deal with London doesn't get in the way of his activities with Music Of Life.

"My whole deal with London

Records is something that I don't take 100 per cent seriously. Pete Tong (A&R at fr London) liked what I did with Derek, particularly the Get Down track because he originally wanted to sign it. He said, 'if you've got any other ideas just let me know.' When Michael Jackson's BAD came out I liked the rhythm track so much I thought I'd adapt it and put The Demon Boyz on it doing a rap, that was called, Bad On The Mic." That was his first release for London.

The second single was Bass and took on an unlikely formative route with Simon casually toping Tim Westwood's Capitol Rap Show and hearing for the first time, an a capella version of Bring The

Noise, taking the first line of the song, sampling it and dropping it over a rhythm track he had been working on provided last year with one of the better dance hits.

"Clng MDL's ability to 'fill gaps' in the market the Breaks, Beats And Scratches series of albums is about to enter into it's third volume. "The whole reason for that series was because I'm a DJ and I didn't have an album that gave me the beats that I needed. It's supposed to be nothing more than a tool, it's not supposed to be artistic."

Each volume contains 12 drums only tracks, perfect for mixing or cutting up, also included are a wide variety of scratchable sounds for sampling and scratch DJ's.

Keeping in line with Music Of Life's philosophy of making everything cost-effective, the first Beats, Breaks And Scratches album cost a mere £50 to make, with volumes one and two selling an amazing 20,000 copies, and has even been licensed to BCM in Germany.

And for the future, Music Life's commitment to British rap is set to continue. It hopes to do with Living Beat what Martin Health has done for Rhythm King, but above all the aim is to keep a continuity with all projects and maintain its own unique style, concepts and musical forms by keeping a step ahead artistically and technically.

Music Of Life — serving all suckers.



THE MAKING of Mr Harris: already looking the part at the age of 12 (inset) and how he is today

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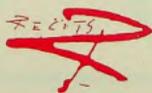


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42	FAMILY MAN Roachford	CBS R040T15 (C)
43	THE RATTLER Goodbye Mr. Macdonald	Capitol 112/CZ132Z (R)
44	ANTI-SOCIAL Ani DiFranco	Island 15 081 (P)
45	THAT'S THE WAY LOVE IS Ten City	America 8 9831T1 (W)
46	FINE TIME Yanz	Big Life BUK4T1 (WKT)
47	ETERNAL FLAME Bangles	CBS MANG0T15 (C)
48	BIG BUBBLES, NO TROUBLES Ellis, Beaggs & Howard	RCA PR 12089 (12" PT 12089) (BMG)
49	ROCKET Dad Lippard	Budapest Records/Phonogram LEPTA 6 (P)
50	DAYS LIKE THIS Sheena Easton	MCA MCA0T132Z (P)
51	THE LIVING YEARS Mike & The Mechanics	WEA 7717T1 (W)
52	WHAT I AM Eddie Brickett And New Behemoths	Geffen GEF 49T1 (W)

22	ROUND & ROUND New Order	WEA 72 240T1 (W)
23	INTERNATIONAL RESCUE We've Got A Fuzzbox And We're Gonna Use It	WEA 72 240T1 (W)
24	EVERYTHING COUNTS Depeche Mode	Mus 112/BONG 16 (WRT15P)
25	ONE MAN Chamelle	Columbia/Capitol COO101 183 (C)
26	MY PREROGATIVE Bobby Brown	MCA MCA0T1291 (P)
27	MEAN MAN W.A.S.P.	Capitol 112/CZ132Z (R)
28	SLEEP TALK Alyson Williams	DH Jan 65/6497 (12" 65/64 6 B) (C)
29	WHO WANTS TO BE THE DISCO KING? The Wonder Stuff	For Out/Island G0NEK14 (P)
30	CRYIN' Van Halen	EMI Music/Atlantic 123MT 62 (R)
31	VERONICA Ervic Costello	Warner Brothers W 7508T1 (W)
32	I BEG YOUR PARDON Kon Kan	America 8 989T1 (W)
33	HOLD ME IN YOUR ARMS Rick Astley	RCA PR 62615 (12" PT 6261 5) (BMG)

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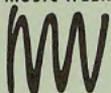
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SINGLES

1	1 LOST IN YOUR EYES, Debbie Gibson	African
2	2 THE LIVING YEARS, Mike & The Mechanics	African
3	3 RONI, Bobby Brown	MCA
4	4 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
5	5 PARADISE CITY, Guns N' Roses	Geffen
6	6 ETHERNAL FLAME, Bangles	Columbia
7	7 MY HEART CAN'T TELL YOU NO, Rod Stewart	Warner Bros
8	8 THE LOOK, Roxette	EMI
9	9 YOU GOT IT [THE RIGHT STUFF], New Kids On The Block	Capitol/CBS
10	10 DON'T TELL ME LIES, Brother	A&M
11	11 YOU'RE NOT ALONE, Chicago	Reprise
12	12 IN WALK THE DINOSAUR, Was [Not Was]	Chrysalis
13	13 DREAMIN', Vanessa Williams	W&S
14	14 SHE DRIVES ME CRAZY, Fine Young Cannibals	IRS
15	15 BEG YOUR FARDON, Koolhaan	African
16	16 JUST BECAUSE, Anita Baker	Elektra
17	17 STRAIGHT UP, Paolo Abdul	Yugo
18	18 SURRENDER TO ME, Ann Wilson & Robin Zander	Capitol
19	19 STAND, E.M.	Warner Bros
20	20 YOU GOT IT, Roy Orbison	MCA
21	21 THE LOVER IN ME, Sheena Easton	Virgin
22	22 SUPERMAN, Karyn White	Warner Bros
23	23 MORE THAN YOU KNOW, Morika	Columbia
24	24 THE LOVE IN YOUR EYES, Eddie Money	Columbia
25	25 YOUR MAMA DON'T TELL ME, Poison	Enigma
26	26 CARIN, Yoko Ono	EMI
27	27 WHAT I THINK, Tone Loc	Delicious
28	28 I WOULD I AM, Eddie Brackel & New Bohemians	Geffen
29	29 HEAVEN HELP ME, Don East	MCA
30	30 SHE WON'T TALK TO ME, Luther Vandross	Epic
31	31 FUNKY DOL MEDINA, Tone Loc	Delicious
32	32 SECOND CHANCE, Thirty Eight Special	A&M
33	33 ROOM TO MOVE, Annalynn	Polydor
34	34 I'LL BE THERE FOR YOU, Ben Joni	Mercury
35	35 FEELS SO GOOD, Van Halen	Warner Bros
36	36 ROCKET, Del Lappo	Mercury
37	37 THINKING OF YOU, Seal	Geffen
38	38 LIKE A PRAYER, Madonna	Sire
39	39 ORINO CO FLOW (SAIL AWAY), Enya	Sire
40	40 A LITTLE RESPECT, En Vogue	Sire

ALBUMS

1	1 ELECTRIC YOUTH, Debbie Gibson	African
2	2 DON'T BE CRUEL, Bobby Brown	MCA
3	3 APPETITE FOR DESTRUCTION, Guns N' Roses	Geffen
4	4 TRAVELING WILBYS, Traveling Wilbys	Wilbury
5	5 FOREVER YOUR GIRL, Paolo Abdul	Virgin
6	6 MYSTERY GIRL, Roy Orbison	Mercury
7	7 SHOOTING RUBBERBANDS AT THE STARS, Eddie Brackel	Geffen
8	8 G N'R LIES, Guns N' Roses	Geffen
9	9 LOC-ED AFTER DARK, Tone Loc	Delicious
10	10 HYSTERIA, Def Leppard	Mercury
11	11 GIVING YOU THE BEST THAT I GOT, Anita Baker	Elektra
12	12 LIVID, Living Colour	Epic
13	13 NEW JERSEY, Ben Joni	MCA
14	14 HANGIN' TOUGH, New Kids On The Block	Columbia
15	15 GREEN, R.E.M.	Warner Bros
16	16 UP AND AWAY AND...AHM!, Poison	Enigma
17	17 SILHOUETTE, Kenny G	Arista
18	18 BEACHES, Original Soundtrack	African
19	19 LIVING YEARS, Mike & The Mechanics	African
20	20 THE GREAT RADIO CONTROVERSY, Tesla	Geffen
21	21 KARIN WHITE, Karyn White	Warner Bros
22	22 TRACY CHAPMAN, Tracy Chapman	Elektra
23	23 OUT OF ORDER, Rod Stewart	Warner Bros
24	24 WINGER, Winger	Arista
25	25 HOLD ME IN YOUR ARMS, Rick Astley	MCA
26	26 HOLD AN OLD FRIEND'S HAND, Tiffany	RCA
27	27 GREATEST HITS, Journey	Columbia
28	28 WATERMATS, Enya	Geffen
29	29 RATTLE AND HUM, U2	Iceland
30	30 THE TRINITY SESSION, Cowboy Junkies	RCA
31	31 ...AND JUSTICE FOR ALL, Metallica	Vertigo
32	32 THE RAW & THE COOKED, Fine Young Cannibals	IRS
33	33 EVERYTHING, The Bangles	Columbia
34	34 SKID ROW, Sid Row	Arista
35	35 HEARTBREAK, New Edition	MCA
36	36 PRIDE, White Lion	African
37	37 TECHNIQUE, New Order	Qwest
38	38 FAITH, George Michael	Columbia
39	39 MESSAGES FROM THE BOYS, The Boys	Motown
40	40 SPIKE, Elvis	

TEXAS: Southside, Mercury 838 171-1. The girl with the voice that pouts and the boy with a very slide guitar are the clear selling points of a band which were obviously born in denim nappies. The single, which we are all thoroughly sick of, kicks off the set and also sets the style with that much embellishment. It's all excellent, dusty stuff, lacking that extra ingredient of character, but nonetheless worthy and welcome. They'll be new broken affair with singer Jules Shear. Man's vocal performance is simply stunning, her talent borne out by the fact Declan MacManus (Elvis Costello) co-wrote and sings with her on The Other End (Of The Telescope). Her time has come, and this Rhett Davies-produced classic should underline the fact. **JS**

TIL TUESDAY: America's Different Now, Epic EPC 4607371. The third album from America's highly respected Til Tuesday proves to be a striking tribute to singer/songwriter Aimee Mann's now broken affair with singer Jules Shear. Man's vocal performance is simply stunning, her talent borne out by the fact Declan MacManus (Elvis Costello) co-wrote and sings with her on The Other End (Of The Telescope). Her time has come, and this Rhett Davies-produced classic should underline the fact. **JS**

LITTLE STEVEN: Revolution, RCA, PLB3431. The man who brought Solidarity to his music scene in more ways than one makes his debut for RCA with an album that is underpinned with a Prince-style dance sensibility and a political comment in other words, he looks set to carry his message to a much wider audience and deservedly so. Astute, accessible and absolutely wonderful. **NR**

WENDY AND LISA: Fruit At The Bottom, Virgin V2580. In the tradition of the girl's eccentric mentor, Wendy Melvoin and Lisa Coleman take responsibility for virtually all writing, production, singing and playing on their second album since parting company with Prince and The Revolution. This goes straight back to the pair's funk roots with limber, well-punctuated tracks almost exclusively on the subject of leavure. The lush vocal and undulating consistency of the 10 tracks get away from the "Prince without Prince" charge, but remain the best trademarks reprinted. **SW**

ANDY PAWLAK: Shoebox Full Of Secrets, Phonogram B36 904-1. In Sprout country, with an eye on the Roddy Forns, Pawlak survives the almost terminal damage of starting an LP with the line "She said she loved tomato soup" to fight another batch of songs each of increasing interest. When the temptation to give in to soft music trappings proves too great to resist, Pawlak's often excellent lyrics hold one's attention, in fact a little bit like Prefab Sprout themselves. Count this as a good 'un with a lot more to come from a valid talent. **DM**

CLIVE GREGSON & CHRISTINE COSTER: A Change In The Weather, Special Delivery SPD 1022. No complaints about the performances herein, Collister in

rare voice and Gregson playing with sure touch, but the material leaves certain angles unexplored. It's as if Gregson's suddenly got the jitters and got the old sandpaper to smooth the edges of what would've sounded quite acceptable beforehand. I'll call them one of the UK's premier singer/songwriter duos, but beyond those who already understand the magic, there'll be few new takers. It's fine, but will it do? **DM**

WIN: Freaky Trigger, Virgin V2571. Dovesy Henderson leads his pop gun again and deftly blasts his way through Win's second LP. A real craftsman of the genre, he eloquently merges commerciality with sparkling originality — all in neat three minute packages. And with titles like Who's Love If You Can Kill For Chocolate, the whole set is irresistible. **NR**

PRAIRIE ROSES: Andy Beavers, Duncan Howell, Nick Breen, Jerry Smith and Selma Webb

It's welcome to Northumbrian pop Kathryn Tickell at 22 with her debut album for Geoff Heald's Morph-based Black Crow label. Other newcomers this month include an album of television music from Clannad (10) and world music's first TV-advertised effort, New Roots from Slyus, at 14. Last but not least, FM Revolver, more renowned for HM, are chart debutantes with the latest from Canadian warbler Bruce Cockburn, described by MW's reviewer as a "sensational visionary". **DL**

STOCK IT

MR FINGERS: Amnesia, Jack Trax, Fire 2, Mr Fingers, aka Larry Heard, is the musical Third of Fingers Inc. The Chicago-based trio responsible for some of the most innovative house tracks. This instrumental double LP shows the range as it's wishing. The acid tracks such as Washing Machine, the catalyst for the acid reaction, and Can You Feel It, the deep house favourite, plus plenty of new recordings. Amnesia has many new age music to its own game and has the added bonus that you can dance to it. **AB**

BIG BAM BOO: Fun Faith & Fairplay, MCA, MCF 3431. Bit of a corker this one. It must be those acoustic guitars that fuse with their electric counterparts, resulting in understated keyboards. Or is it the strong dual vocals that hold the sweeping tides of sound together? Whatever it is, these boys write and play some damn fine pop songs that deserve attention. **NR**

BOILED IN LEAD: From The Ladies To The Grove, Cooking Vinyl, COOK 015. Distribution: Rough Trade/Cartel. More but forceful electric folk-punk strains, imported this time from Minnesota, U.S., sprouting an guitar-fiddle axis and giving some trad folk structures a hell of a ride. Celtsodic Worldbeat Rock'n'Reel, they call it, with tunes reeled in from all over Western and Eastern Europe, plus Africa, too, that hold it all in place. Versatile, snappy and bawdiest, Bil are another unmissable folk roots melting pot — The Oyster Band with a bloody name, perhaps. **MA**

FOLK & ROOTS ALBUMS

TITLE, Artist	Label/Catalogue No (Distributor)	
1	1 ANCIENT HEART, Tanta Tikaram	WEA WX210 (WE)
2	2 WATERMARK, Enya	WEA WX199 (WE)
3	3 SPIKE, Elvis Costello	WEA WX238 (WE)
4	4 TRACY CHAPMAN, Tracy Chapman	Elektra EKT44 (WE)
5	5 FISHERMAN'S BLUES, The Waterboys	Enigma/Chrysalis ETERN (C)
6	6 AMNESIA, Richard Thompson	Capitol EST3075 (C)
7	7 RED AND GOLD, Fairport Convention	New Routes RT0002 (UKT)
8	8 SHORT SHARP SHOULDER, Michelle Shocked	Cooking Vinyl CVLP1 (P)
9	9 DJAM LEELEI, Baaba Maal & Mersono Sack	Rogus FM52014 (UNIM/STERN)
10	10 ATLANTIC RIVER, Clammed	BBR BR727 (P)
11	11 OUT OF THE AIR, Davy Spillane Band	Cooking Vinyl COOV16 (IRED)
12	12 AILY BAIN METS THE ... , Aily Bain & Vincent Arlett's Lanor L'Ulster 117 (COVONHART)	
13	13 RIGHT OF PASSAGE, Martin Carthy	Topic 127542 (CONCOM/PRO)
14	14 NEW ROOTS, Various Artists	Slyus SM9372 (STY)
15	15 3, Valerie Fennes	Slaik/Unicorn 0291 (SIC)
16	16 ONCE IN A LIFETIME - LIVE, Pinner	Chrysalis CHRY105 (C)
17	17 TAKING IT HOME, Backwash Zydeco	Island ILP5917 (P)
18	18 ONE FAIR SUMMER EVENING, Nancy Griffith	MCA MCF3435 (P)
19	19 MISS AMERICA, Mary Margaret O'Hara	Virgin V2559 (IR)
20	20 IRISH HEARTBEAT, Van Morrison & The Chieftans	Mercury MERH124 (R)
21	21 LOONY ON THE BUS, Roy Harper	Anwersand ANW111 (D)
22	22 COMMON GROUND, Kathryn Tickell	Black Crow CRO220 (C46)
23	23 DON'T BE AFRAID OF THE DARK, Robert Cray Band	Mercury MERH129 (P)
24	24 SORO, Saif Kazi	Stern Africa STERN20 (STERN)
25	25 BIG CIRCUMSTANCE, Black Cabobann	FMA/Revolver REVLP22 (BMG)
26	26 GIPSY KINGS, Gipsy Kings	AT/Duroco 1150192 (A)
27	27 FOLKWAYS - A VISION SHARED, Various	ESK 46095 (C)
28	28 NO MORE TO THE DANCE, The Slaters	Topic 127542 (CONCOM/PRO)
29	29 HOWLIN' WILF & THE VEETAYS, Howlin' Wilf & The Veetays	Unimarc Africa UNIFA95 (S)
30	30 SONGHAI, Antenna/Debuta Thompson	Harebird HNB1323 (CH)

The best selling folk and roots music LPs for February 1989, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.

Charts courtesy Billboard, March 11, 1989 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

Reviewed by Jerry Smith

THE CULT: Fire Woman. (Beggar's Banquet BEG 228/T/CD). The Cult return, plus new drummer, in typically raucous and uplifting manner with a fiery rocker, produced by Bob Rock. Should pave the way nicely for their imminent, long-awaited new album, *Sonic Temple*.

the answer. Founder Mark Rogers reappears with a double A-sided single preceding a new LP. Twilight For Some, and both are well worthy of attention.

STOCK IT

PAUL HAIG: Something Good. (Circa/Virgin YR(T) 25). Former Josef K main man makes a welcome return on a superb track produced with long-time Associate Alan Rankine. Disarmingly catchy, it's refreshing to see the genuinely-talented Stock back in action and in such fine form. Maybe he'll get the hit he so richly deserves.

LIVING COLOUR: Open Letter (To A Landlord). (Epic LCL Q/T/CD 4). Another brilliant track from Living Colour's acclaimed debut album. With a hard-hitting, dynamic ballad with the raw edge making it a formidable single and will do well where others have failed.

DUB SEX: Swerve. (Cut Deep CD 12003). Manchester's dramatically intense and nihilistic combo deliver a harsh slab of uncompromising indie rock packaged in the sparse and invigorating style that has already brought them much praise.

FRONT 242: Never Stop! (RRE RRE(T) 8). Belgium rhythm terrorists unleash another unrelenting storm of electro-dance beat and, although not one of their best, it should leave a mark.

SIGUE SIGUE SPUTNIK: Dancercama. (Parlophone/EMI 12/CD/ISS 5). The irrepressible Sputnik Corp release their fifth single with impressions of a tender love song in a surprisingly seductive slice of synthesized bubble-gum pop all presented in a low-key vein.

STOCK IT

SOUL II SOUL: Keep On Movin'. (10/Virgin TEN(X/CD) 263). Jazzie B brings in the sweet soul voice of Coron Wheeler smoothing through an effective ballad from their forthcoming LP *Soul II Soul Club Classic Volume 1*. A lush, infectiously loping sound, it must be a massive hit.

ICE T: High Rollers. (Sire/WEA W 7574(T) 1). Ice T and Afrika Islam deliver a cautionary message on a tough rap track taken from the album, *Power*. Mesmerising enough in its laid-back approach to illicit a strong response.

PHASE II: Rechin'. (Republic LICT 006T). Respected dance label reissues this dancefloor garage favourite with particular reference to the pumping piano refrain that is so popular right now. Cross-over success seems likely.

MARK ROGERS: Let's Get Together. (Create/I Promise Warriors Dance WAF(T) 009). If you wondered where Hollywood Beyond disappeared to then here's

PREFAB SPROUT: The Golden Calif. (Kitchenware/CBS (CD) SK(X) 41). Obviously intent on milking their brilliant LP, From Langley Park To Memphis, for all its worth, they lift this punchy and highly memorable number, once more emphasizing the McAlonan talent for writing exceptional songs.

ANGEL BEAT CITY: Around. (Brilliant BRN 001T). Modest new label, Brilliant, show off a rampant debut from those technical-rockers, leaning heavily in Iggy Pop's way, aided by strong blasts of vicious guitars. Should cause an indie circle commotion.

MEGA CITY FOUR: Less Than Senseless. (Decoy DYS 2). The Farmborough band's third single is a fast and furious blast of guitar-powered melodic rock that should bring them yet more indie chart success.

POP ART: Never No. (Blue Moves (T)SBM 2). A fine example of studious songwriting with melodic vocals and lilting guitar work from the LA band's Snap, Crackle Pop Art LP. Worth checking out.

DENNIS GREAVES & THE TRUTH: Throwing It All Away. (IRS ERS 102). Preceding an album, Jump, due next month, but the pompous, one-dimensional rock backing and Dennis Greaves' strained vocal show no obvious signs of merit whatsoever.

GENE PITNEY: It's Over/It's Over. (Epic 654749 Y 7 (654749 6)). The title begs the answer that yes, soddy it is and neither a number one with Marc Almond nor this

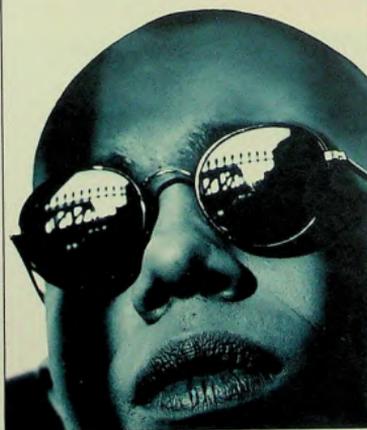


PAUL HAIG: catchy *Scot* plus Associate

overblown medley will bring back more than a fleeting glimpse of what was the success of yesterday.



SOUL II SOUL: moving and loping



MARK ROGERS: from Hollywood Beyond and back

TOP 40 SINGLES		
1	EVERYTHING COUNTS (LIVE)	New! BOMBE 18(T)/CD
2	WHO WANTS TO BE THE DISCO KING	Polygram GOMES PT
3	INTERNATIONAL RESCUE	WEA VETAH 1W1
4	ROUND AND ROUND	Fischer FACT39 PT
5	VAGABONDS	EMI NMA3 5
6	SOMETHING'S GOTTEN HOLD OF MY HEART	Parlophone BOMBE 1
7	I AM THE KING OF THE NEW Balamans	Coffin COFF 41W
8	INFO TRAFALCO	Foal FOOD18 1W
9	THE RATTLE	Capitol C1137 1W
10	ETERNAL FLAME	CBS EANG15 1W
11	WHEN I GROW UP	Cooking Vinyl COOK13 1W
12	CAN'T BE SURE	Rough Trade RT218 1W1
13	SHE DRIVES ME CRAZY	London LON191 1W
14	HAVE LOVE, WILL TRAVEL (EP)	Foal FOOD33 1W
15	LAST OF THE FAMOUS INTERNATIONAL PLAYBOYS	BMV POP143 1W
16	THE GOLDEN CALF	Kitchenware SK41 1W
17	CAN U DIG IT?	SICA PMS21 1W1
18	RAIN, STEAM AND SPEED	Blue Moves (T)SBM 2
19	CRACKERS INTERNATIONAL EP	Mute MUTR1 1W1
20	STAND	Warner Bros W9727 1W
21	DREAM KITCHEN	Virgin V15145 1W
22	DIZZY	4AD AD963 1W1
23	OPEN LETTER (TO A LANDLORD)	Virgin V15145 1W
24	OUT OF MY MIND	Albion AML13 1W
25	REPROBATE'S HYMN	Albion AML47 1W
26	5 O'CLOCK WORLD	Island I139 1W
27	THE POWER OF THE LARD	Alternative Tactiles VM1572 1W1
28	GROOVE CHECK (EP)	Virgin V15145 1W
29	FINE TIME	Fischer FACT32 1W
30	TOUCH ME I'M SICK	Blaze Force BF190A 1W1
31	HOT THING	Virgin V15145 1W
32	STRANGE KIND OF LOVE	Fantome FOMT6 1W
33	THERE SHE GOES	Capitol C1042 1W
34	IS THIS LOVE?	Virgin V15145 1W
35	ALL THE MYTHS ON SUNDAY	Foal FOOD17 1W
36	STUPID QUESTIONS	EMI NMA47 1W
37	TROY THE HEART	Cooking Vinyl COOK15 1W1
38	COME OUT FIGHTING	Rough Trade RT204 1W
39	HIT THE GROUND	Nonesuch NES 10160 1W
40	PUNK ROCK GIRL	Empire EMP15 1W

TOP 20 ALBUMS

1	TECHNIQUE	Fischer FACT273 1W
2	THE INNOCENTS	Mute TUM1A15 1W1
3	SHOOTING RUBBERBANDS AT THE MOON	Coffin WEX15 1W
4	PLAYING WITH FIRE	Island I191 1W
5	THUNDER AND CONSOLATION	EMI EMC1933 1W
6	SHORT SHARP SHOCKED	Cooking Vinyl COOK19 1W
7	SHAKESPEARE ALABAMA	Foal FOOD12 1W
8	POP SAID...	CBS 403943 1W
9	GREEN	Warner Bros W934 1W
10	THE STARS WE ARE	Parlophone PAR3724 1W
11	HUNKPAPA	4AD CAD911 1W1
12	EIGHT LEGGED GROOVE MACHINE	Polygram COM11 PT
13	SUBSTANCE	Fischer FACT206 1W
14	STEWED TO THE GILLS	Virgin V15719 1W
15	STRANGE KIND OF LOVE	Fantome FOMT6 1W
16	ECSTASY AND WINE	Island I191 1W
17	IN GORBACHEV WE TRUST	Demon DEMO 166 1W
18	MANIC, MAGIC, MAJESTIC	Rough Trade ROUGH173 1W1
19	HOUSE OF LOVE	Creation CRE12 1W1 1W
20	KING SWAMP	Virgin V15719 1W

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TOP · 20 · COMPILATIONS

1	DEEP HEAT CD Various	Female 51AK 2215
2	UNFORGETTABLE 2 CD Various	EMI BMT/14
3	CHEEK TO CHEEK CD Various	CBS M0006
4	THE MARQUEE - 30 LEGENDARY YEARS CD Various	Philips MDT 1
5	BUSTER (OST) ** CD Various	Virgin V244
6	AND ALL BECAUSE THE LADY LOVES ... CD Various	Decca ADD 6
7	THE AWARDS ● CD Various	BPT/Decca S1AK 2216
8	THE PREMIERE COLLECTION *** CD Various	Capitol/Decca AAW 11
9	BEAT THIS - 20 HITS OF RHYTHM KING CD Various	Ships SAK 872
10	COCKTAIL (OST) ● CD Various	Echigo EKT 54
11	THE GREATEST LOVE 2 ● CD Various	Time S1AK 2252
12	DIRTY DANCING (OST) ** CD Various	KCA/B 8408
13	SCANDAL (OST) CD Various	Philips/PC 3731
14	NOW 131 **** CD Various	EMI/Virgin PolyGram NOW 13
15	THE GREATEST LOVE ** CD Various	Time S1AK 2219
16	FROM MOTOWN WITH LOVE CD Various	K.T.E. NE 381
17	THE CLASSIC EXPERIENCE ● CD Various	EMI BMD 45
18	THE LOST BOYS (OST) CD Various	Atlantic TR1761
19	SOFT METAL * CD Various	945-54983
20	THE BLUES BROTHERS (OST) CD Various	Mercury E2015
54	SO GOOD * CD Womack & Womack	Mercury/Island BMD 519
54	PHANTOM OF THE OPERA *** CD Various	Philips RDU 9
55	WHITNEY ***** CD Whitney Houston	Arava 208 141
57	FAITH ** CD George Michael	Fac 400001
58	PICTURE BOOK ** CD Simply Red	Echigo EKT 27
59	NO JACKET REQUIRED ***** CD Phil Collins	Virgin V245
60	LOVE SUPREME ○ CD Dionne Ross & The Supremes	Mercury Z1 27201
61	FACE VALUE *** CD Phil Collins	Virgin V245
62	GREATEST HITS * CD Herman Leung	Virgin HLT V1
63	KARNA WHITE CD Karry White	Warner Brothers WK 235
64	THE CREAM OF ERIC CLAPTON ** CD Eric Clapton/Cream	Polygram CTV 1
65	SUNSHINE ON LEITH * CD The Proclaimers	Orion/CPI 1048
66	NEW JERSEY * CD Bon Jovi	Virgin/RCA/EMI BHM 42
67	TANGO IN THE NIGHT ***** CD Firewood Mac	Warner Brothers WKS
68	THRILLER ***** CD Michael Jackson	Fac REC 8829
69	G 'N' R LIES ... ○ CD Guns N' Roses	Geffa MW 218
70	ELECTRIC YOUTH ○ CD Debbie Gibson	Atlantic MW 221
71	THE JOSHUA TREE ***** CD U2	Island U2A
72	SHORT SHARP SHOCKED ○ CD Michelle Shocked	Cooking Vinyl/London CUV 1
73	GET EVEN * CD Brother Beyond	Philips/PC 3732
74	HELLO, I MUST BE GOING ** CD Phil Collins	Virgin OVED 322
75	HELTER SKEETER CD Voy Vow	Arava 208 91

CD - Released on Compact Disc
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15	MYSTERY GIRL ● CD Roy Orbison	Capitol/Vega CICA 6
16	THE BIG AREA CD Them Africa	Virgin V1250
17	THE LEGENDARY ROY ORBISON ** CD Roy Orbison	Mercury S1AK 2220
18	KYLIE ***** CD Kylie Minogue	PHL HIF 3
19	THE INNOCENTS ** CD Erosive	MCA S1UM 55
20	JULIA FORDHAM ○ CD Julia Fordham	Capitol/Vega CICA 4
21	TECHNIQUE ● CD New Order	Festival FACT 215
22	WATERMARK * CD Eros	WEA MK 199
23	OPEN UP AND SAY ... AAH! CD Poison	Capitol EST 2029
24	HOLD ME IN YOUR ARMS * CD Kick Ashley	KCA R 17192
25	THE TRAVELING WILBURYS * CD Tim L. Venning/Wilburys	Wibsey/Warner Bros. MW 224
26	CONSCIENCE * CD Womack & Womack	44 + 8 Kem/Ford BMD 519
27	RAINTOWN * CD Deacon Blue	CBS 6595R 1
28	THE FIRST OF A MILLION KISSES * CD Fairground Attraction	KCA R 17184
29	GREATEST HITS ** CD Firewood Mac	Warner Brothers WKS 221
30	TRACY CHAPMAN *** CD Tracy Chapman	Echigo EKT 14
31	FLYING COLOURS * CD Chris de Burgh	AAJ AAM 524
32	INTROSPECTIVE ** CD Pa Shop Boys	Philips/PC 37215
33	NEW LIGHT THROUGH OLD WINDOWS ** CD Chris Rea	WEA MW 20
34	CLOSE ● CD Kim Wilde	MCA WGC 6020

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 NEW ENTRY
 RE-ENTRY

Pressing ahead

NEW HEIGHTS of success for major players and increasingly bullish plans for future expansion mark a healthy last six months (ABC July-Dec '88) for the consumer music press. And this is reflected nowhere more than at the youngest end of the market, despite the continuing decline of single sales and the falling number of 11 to 18-year-olds.

EMAP's Metro's flagship *Smash Hits* is once again top dog with a record 44 per cent circulation jump from 602,156 to 767,546. And, according to publisher Mary Calderwood, the title is more ambitious still. "We're printing a million copies in March and are looking to capture between 50,000 and 100,000 extra purchasers with a sticker promotion," she confirms.

Smash Hits continues its policy of getting the simple things right, such as more posters, lyrics and interviews, while modestly promoting every third issue with "simple-gifts". But the key to the title's success, declares Calderwood, is knowing the readers. "Quite simply, we are very aware of what our readers want — entertainment. So we entertain them."

However, some feel the loss of editor Barry McIlhenny to EMAP

Matthew Fearnley takes the pulse of the consumer music press and finds it very much alive and ticking

Metro's prospective film title *Empire* will impede *Smash Hits* future growth, Calderwood denies this. "There are no problems about losing Barry because we've operated as a team for such a long time many of the staff know the operation inside out."

EMAP's other youth title, *Just Seventeen*, performed solidly with an increase from 285,428 to 306,207. "We've gone through a lot of editorial changes over the past six months and this ABC performance reflects the popularity of these developments," says editor Bev Hillier.

The introduction of a four-page chart-based pull-out is the backbone of these editorial changes and is supported by increased promotional activity. The latest six-week valley includes free gifts.

The consumer music press' third youth-based title, IPC's *Number One*, has all but recaptured recently lost readers with an impressive circulation jump from 127,947 to 146,980.

"I wasn't too concerned about our recent circulation dip as we were going through major changes. Now we're back to our rightful level and we're promoting to co-incide with our 300th issue and aim to breach 200,000," reveals editor Colin Irwin.

Irwin is, however, surprised by the continuing growth of the youth-based titles in the light of falling record sales and population. "It's a paradox because while it's true to say that fewer singles are sold our audience is as interested as ever in teenage pop culture. And I think one consideration is the increasing cross-over between media — Kylie is on both TV and record for example. I think editorial is beginning to reflect this cross-over now."

And Q, as fine an illustration of an editorially-led title as one could wish to find on the bookstands, had a strong last half year. The circulation soared from 79,713 to 117,359.

TO PAGE 28 ▶



HAVING A smashing time: publisher Mary Calderwood (right) and art editor Jacqui Doyle of *Smash Hits* magazine

Folk Roots

- FOLK?
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- TRADITIONAL?
- SINGER/SONGWRITER?

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A one year subscription in the U.K. costs £18.00 (sample copy £1.50). Overseas rates on request. Make your cheques payable to Southern Rag Ltd, PO Box 337, London N4 1TW. Phone 01-340 9651

ABC FIGURES

	July-Dec 87	Jan-June 88	July-Dec 88	% change last 6 months
NME	93,405	94,613	92,667	-2.05
Sounds	58,417	59,212	55,457	-6.3
Melody Maker	61,677	61,399	57,146	-6.9
rm	43,945	44,923	43,930	-2.2
Number One	146,302	127,947	146,980	+14.9
Smash Hits	533,930	602,156	767,546	+27.5
Just Seventeen	282,381	285,428	306,207	+7.3
Kerrang!	67,649	*63,757	59,838	-6.1
Q	59,505	79,713	117,359	+47.3
Time Out	80,228	85,284	88,253	+3.4

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Record Mirror has always prided itself on not just reaching to musical trends, but starting them too. As a result, our readers are some of the best informed, most enthusiastic vinyl (and CD) junkies you will find.

Back in the Sixties, rm was the first magazine to interview the Beatles. In 1983 we were the first British Publication to interview Madonna. In 1986, we predicted great things for an unknown Australian band called INXS. Find out what we're predicting for 1989 by getting your copy of Record Mirror, every Wednesday.

N O R M — NO COMMENT

► FROM PAGE 26

Q's success lies in its approach of identifying and capturing an audience, servicing it with a unique selling point, building strong editorial on the back of this strength and then wedging the circulation up further with relevant promotions.

"We launched very quietly, allowing people to discover us through our reviews and editorial features. And our recent promo-

tions have supported this growth. These promotions must relate to the editorial and we've found this approach to be thoroughly worth the extra effort it requires," says editor Mark Ellen. One recent supplement captured an extra 15,000 readers who were not only retained but added to the next issue.

Q's success gives Ellen the opportunity to diversify editorial in search of more readers, following

Colin Irwin's ideas of covering more relevant topics in film, TV and so on. But Ellen believes this is risky. "I think a concerted effort to diversify would be a mistake. Q provides readers with editorial they can't find elsewhere. Our pulling-power is rock 'n' roll and we should stick to this speciality," he argues.

Another specialist glossy, Spotlight's heavy metal bible Kerrang! claims perhaps the greatest market performance of all its year-on-

year sales, in terms of copies sold, rocketed by a massive 91 per cent (looking into account its evolution from a bi-weekly to a weekly during this period).

Kerrang's circulation did fall, however, period-on-period, from 63,757 to 59,838, although publisher Eric Fuller is heavily promoting the title with posters based on a recent readers' poll, supplements, booklets and radio advertising. He also points to more reviews, news, a specialist "metal" chart and a much lighter distribution and production lead time as being highly beneficial in forthcoming months.

And Spotlight's other glossy, *rm*, seems to be putting a brake on recent circulation slides. "Our editorial has improved although we still concentrate on comprehensive chart coverage to sell to our male-based market. We're looking for further growth to 50,000 soon," discloses publisher Lynn Keddle.

Unfortunately, the music tabloids have not shared the circulation success of the glossies, marking a continuing move from general interest tabloids to sharply targeted glossies. All the "inkies" have suffered continual slides period-on-period. Spotlight's *Sounds* has fallen from 59,212 to 55,457 while IPC's *NAME* and *MMI* also dropped circulation from 94,613 to 92,667 and 61,399 to 57,146 respectively.

But all three tabloids are employing heavy promotions to turn their titles' fortunes around. "The weekly tabloid market is an extremely tough market and what we are seeing is the effect of the mar-

Unfortunately, the music tabloids have not shared the circulation success of the glossies

ket on all three titles," says *Sounds*' publisher Eric Fuller. "But we are set to spend £100,000 to ensure we earn a higher public profile and beef up our performance."

Meanwhile *NAME* and *MMI* are continuing a powerful radio, press and outdoor push with creative work from top agency Elgie Stewart Smith, among others. The spend tops £500,000 for the year, according to the titles' publisher, Andy McDuff. The highly buoyant music glossies helped some general interest glossies too.

Time Out and *Sky*. Both earned steady circulation growth. *Time Out* climbed to 88,253 from 85,284, while *Sky* won a 10,000 increase to 141,426 period-on-period. But while *Time Out*'s publisher Tony Elliott maintains *music*'s powerful position within the title, *Sky*'s new editor, Simon Mills, believes it may have lost out to movies.

"Music is very important to us but, so is diversity. Cinema, for example, is one of our greatest selling points because people are not so committed about film stars as they are about pop stars. This is why our covers tend to feature screen stars," he says.



MORE AND more people are reaching for the Sky... pictured at an editorial meeting are (left to right) Angela Holden, film editor; Simon Mills, editor; and Simon Hills, music editor

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Getting in to clubs with an audience

FACED WITH the growing threat from a fast-expanding array of broadcast media, music magazines are becoming increasingly conscious of the need to deliver a specific audience to their advertisers... and to back up their claims with independently-audited, qualitative and quantitative research.

As record companies' marketing activities have become more sophisticated, they have broadened their media advertising schedules in order to promote particular artists to specific target groups. Television and radio advertising has become more affordable through the shrewd use of carefully-targeted spots on youth and lifestyle-oriented programmes. ITV and LR companies have made this possible by taking steps to provide advertisers with research showing the audience profile and viewing figures for particular programmes. Following moves by outdoor advertising contractors to provide research data which shows the audience profile and "viewing figures" for poster sites, more record companies are now using outdoor advertising strategically. For example, by taking poster sites near record stores in high-traffic shopping precincts... or sites close to filling stations in order to reach motorists with in-car cassette players.

As a result, music-orientated magazines are having to respond by stepping up their own research activities. In the past, record company product managers may have selected their advertising media by regularly scanning the pages of music magazines and developing a "feel" for each title. But, with the plethora of music and style-oriented magazines around today, most record companies agree that a more pragmatic approach is now required.

These days, no-one is going to place ads just on the feel of a publication, says Graham Johnson, media director at David Pillon Advertising (DPA), which handles CBS Record advertising. "As well as looking at the editorial flavour of a publication, CBS also looks long and hard at the facts and figures. It is a combination of the two which dictates our media placement on CBS's behalf."

Johnson observes that, over the past year, a growing number of music magazines have begun to conduct research in order to provide advertisers with a more accurate guide to their reader profiles. "This gives a dipstick indication of what kind of person is reading the publication — and why," he says. Tom Maloney, managing director of EMAP Metro, which publishes *Smash Hits*, *Just Seventeen*, *Look, Q*, *More!* and *Empire*, says: "We believe that research is a very important part of the mix of our business. It is essential in order to be able to tell advertisers what our magazines are about, and what our readers are, and the relation-

Brian Oliver looks at how the music mags are becoming more specific in their advertising approach

ship between each magazine and its readers."

Most established music magazines take advantage of "industry-standard" research — such as the Target Group Index (TGI), which provides lifestyle information, and the National Readership Survey (NRS) which is produced by JICNARS (an industry body comprised of publishers and advertising agencies).



FROM THE SAME PEOPLE WHO BROUGHT YOU LONDON...

20/20 — a new monthly arts and entertainment magazine, brought to you by the makers of Time Out!

The NRS is published two or three times a year and provides a profile of each publication — along with quantitative information, such as the number of readers per copy. However, the range of age groups covered by NRS is far from satisfactory as far as youth titles such as *Smash Hits* and *Number One* are concerned. Many of these magazines' readers are as young as 10 or 11, whereas NRS research does not currently go below 15 years olds.

"We are keen to reduce NRS's age coverage and we have been working closely with JICNARS to achieve that objective," explains EMAP Metro's Maloney. "We have already funded a pilot study which has proved that it is possible to get good, reliable information on 11 year olds."

Maloney points out that EMAP Metro conducts quantitative and qualitative research on a regular basis for its own internal use — for example, to ensure that each magazine's editorial stance continues to reflect its readers' requirements. This research often involves group discussions, which give readers an opportunity to tell the publishers what they think of a particular magazine.

While some publications say they obtain information about their

readers through letters sent to the magazine, *Smash Hits* actually visits schools to research the views of different groups (such as 14 year old boys and 13 year old girls). This involves giving the children a selection of magazines and identifying what they like to read. "It gives us a better understanding of how and why they read magazines," says *Smash Hits*' publisher, Mary Coldenwood.

EMAP Metro also conducts an annual reader survey in each of its magazines. This takes the form of a single questionnaire designed to identify a magazine's readers, where they live, and why they buy the magazine. Because the magazines have been running for a number of years, EMAP Metro claims to have been able to identify a pattern of consumer trends over a period of time.

Music titles published by Spotlight Publications — such as *Sounds*, *Kerrang!* *Jocks* and *rm* — also conduct annual reader surveys through questionnaires inserted in each magazine. Readers are usually given an incentive to respond — such as a chance to win a prize.

The results are then analysed externally and the information is used to help advertisers," says Lynn Keddie, publisher of *Jocks* and *rm*. As well as basic reader information (such as age, sex and geographic location), Keddie points out that the *rm* and *Jocks* surveys provide important lifestyle data — such as: the amount of disposable income readers have, their type of accommodation in which they live, where they work or go to school, purchasing habits, details of hobbies, how they travel, how often they go to clubs, discos or an account with a bank or building society, and whether they have concert tickets.

When *Making Music* conducted a similar poll of its readers last year, it received over 2,000 detailed replies. The results were analysed independently by the University of Reading and were then mailed to advertisers.

"The survey enabled us to ensure that we are pointing the magazine in the right direction and that we are getting through to the right people," says editor, Paul Colbert.

As well as identifying the age range of readers, says Colbert, the survey showed that readers take music seriously. It also provided details of their purchasing habits in terms of musical instruments. "The survey produced quite a number of

YOU WON'T HAVE SMASH HITS WITHOUT US

YOU WON'T HAVE SMASH HITS WITHOUT US

767,540

THE RECORD BREAKING ABC

We've done it again! With 250,000

new *Smash Hits* buyers, our new ABC is an all-time high.

Up a massive 44% (year on year), this makes *Smash Hits* the world's largest selling pop music magazine.

Every fourth more than a third of Britain's teenagers read *Smash Hits*.

We reach nearly a million over eighteens and over a quarter of young men and women*... *Smash Hits* is more of a hit than Top Of The Pops!

We continue to outsell all other music titles put together. Our loyal readership is six times the size of the nearest rival!

If you need to talk to teenagers nothing comes close.

Speak to Sandra McClean on 01-436 1515 and you'll soon realize why you won't have *Smash Hits* without us.

SMASH HITS

BREAKING ALL RECORDS

An emapMETRO Publication.

* By young men and women we mean 15-19 year olds.

TO PAGE 30 ▶

THE "BIBLE" OF COUNTRY RECORD REVIEWS

"The fast way to sell your country music product"
Advertise in

COUNTRY
MUSIC
PEOPLE



The No. 1 Country Music Magazine

The essential country music publication and market leader since 1970

Read by country music fans, record buyers, radio stations, DJs, dealers, musicians, artists and top country music executives the world over ...

PUBLISHED BY MUSIC FARM LTD.
225A LEWISHAM WAY, LONDON SE14 1UY
Tel: 01-692 1106/691 2523

► FROM PAGE 29

surprises, such as the fact that 68 per cent of our readers do not read any of the three weekly pop papers," says Colbert.

Eric Fuller, publisher of *Sounds* and *Kerrang!*, says these publications also carry out extensive qualitative research — although, he stresses, this is done through independent market research companies. The research specialists are invited to tender for each project by submitting proposals and costings. The research itself is mostly conducted through six to 10 separate group interviews involving different age groups in various parts of the country.

"Doing it through independent research companies provides a more objective perspective," says Fuller. "Conducting our own surveys is obviously much cheaper. But questionnaires only enable you to find out the requirements of people who are already buying the publication. Independent research talks to non-readers and lapsed readers and finds out why they don't buy."

He adds: "This gives our editorial staff feedback about what people think of the titles. It is used to sharpen up the editorial. But we would not make all of the results available to advertisers because it would not be much use to them."

Meanwhile, EMAP Metro's Moloney claims that his company is one of the "pioneers" of supplying research data as a service to advertisers. "We are happy to let advertisers have whatever they want," he says. "For example, we publish a lot of our own qualitative

research into teenage attitudes."

Moloney points out that *Smash Hits* sponsors a special survey, called *Youth Facts*, which is produced every two years by Marketing Direction, an independent market research company. "It includes everything that a product manager or media planner would want to know about the youth market," he says. "It presents census-type demographic information in a simple and easily accessible form."

However, not all publishers feel there is a need to produce addi-

tion surveys," says *Sky* magazine's advertising director, Hugh Goldsmith. "We are on NRS and TGI, so we are able to give a very clear indication of the size of our readership, where it lies in terms of age and male/female mix, and what readers' purchasing habits are. We can show an editorial environment that is suited to record company advertising — and support that with hard facts."

Rod Sopp, advertising manager of *The Face*, says his magazine has never been tempted to commission its own surveys for advertisers. "Our approach is to get on and produce the best magazine we can," he says. "I don't think marketing people want a lot of facts and figures. They can make their own judgement about whether or not a publication is right for their artist. However, there might be a need for research if they were looking at non-music media which they did not know."

Frank Keeling, launch sales consultant for 20-20, *Time Out's* new monthly arts and entertainment magazine, believes that in-house surveys are only useful in the case of publications such as *Smash Hits* and *Just Seventeen* which are aimed at teenagers.

"The teenage market is very volatile and kids' tastes change quickly, so a survey will provide a snapshot of what's happening at that particular moment," he says. "With other magazines, it is all down to how many copies you sell. The creative content of the editorial will tell you more about the person who is reading it than a load of facts and figures."



RM MAGAZINE: a prize if you respond to a questionnaire

tional research for advertisers. Some prefer to let the publication's editorial stance and circulation figures do the talking — and simply support this with reader profile information from the NRS and TGI surveys.

"We have no plans to do our

record (rēcōrd) *v.t.* represent in some permanent form.

single (sīngle) *a. & n.* one only.

JOCKS
THE UK'S TOP SELLING DJ MAGAZINE

ABC JAN-DEC 1988 10,133

(what we say is what you get!)

Going for the global attack

WHEN RAW — Rock Alive Worldwide — picked its title, the reasons were manifold. It made a pretty logo, it sounded good, it was easy to spell and it described associate publisher Jonathan King's dress sense perfectly.

But the title also reflects the current climate of the British music magazine industry. With so many titles fighting for a slice of the cake, more are being tempted to expand by increasing their overseas sales.

Because of their in-depth coverage of the all-important British music scene, many of the magazines are already well read by representatives of the music industry overseas, but trying to push a title beyond that can be a difficult and expensive business.

EMAP's *Q* has rapidly gone from strength to strength in the UK and is developing a growing European following but so far, the lucrative American market has proved elusive.

"We export only very small quantities at the moment," says *Q*'s editorial director, Dave Hepworth.

Tony Thompson finds out why more magazines are developing international strategies

"We'd dearly love to push more out there, but it's difficult to ensure that they end up in the right place.

"It's quite possible to ship 100,000 copies out there and, because of a bad distribution deal, have them all end up in Moose Droppings, Ohio, gathering dust for six weeks," he adds.

But despite the difficulties, Hepworth is determined to persist. "Where they manage to get it at the moment, they love it. And when I was in New York a few weeks ago, it was amazing the number of industry doors *Q* opened.

"America is something we want to do — the potential is enormous — but we have to do our homework. There's no faster way to lose money than American publishing — but it's also the fastest way to make it if you get it right."

Having originated in Germany,

Metal Hammer has a tradition of strength in Europe and currently publishes eight separate language editions — all independent of one another.

Its European influence is supported by its links with MTV Europe — the *Metal Hammer* show has the highest ratings on the network.

But *Hammer*'s Jo Bailey says, "Titles such as *NME* and *Melody Maker* are still regarded as 'bibles' by much of the American music industry due to their coverage of up-'n'-coming bands and artists.

But for magazines that aim to be more consumer-led, the American market can prove tricky. It is a problem which *Smash Hits* addresses by publishing separate American — and Australian — editions, as publisher Mary

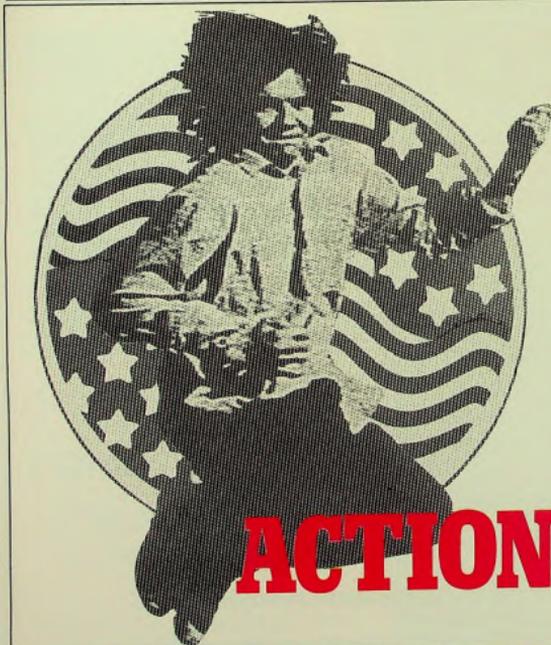
METAL HAMMER

UK ABC
JULY/DEC 88
53,840 (+5%)

METAL HAMMER
We rock the world!

8 Language editions

TO PAGE 32 ▶



SOUNDS

Our readers tell us they want information and excitement and we give them both. . .

- THE ONLY ROCK LISTINGS OF ANY MUSIC PAPER
- THE BIGGEST AND BEST GIG GUIDE
- MORE HARD NEWS — AT LEAST SEVEN PAGES OF FIRST REPORTS EVERY WEEK
- NINE PAGES OF ALBUM, LIVE, FILM, VIDEO AND MUSIC BOOK REVIEWS
- MAJOR EXCLUSIVE INTERVIEWS

ACTION PACKED!

EVERY WEDNESDAY

► FROM PAGE 31

Caldenwood explains. "Their charts happen at completely different times and move in different ways to ours. The next UK issue has Neneh Cherry on the cover — in America, they wouldn't have a clue who she was."

With both the American and Australian editions, which sell 70,000 and 120,000 respectively, film from the UK edition is shipped over and any appropriate material is lifted.

But often, the British version proves to be simply too British. "That's the problem with this sort of magazine," adds Caldenwood. "We have to follow whatever the charts are doing."

NME and *Melody Maker* would never alter their editorial philosophies in order to appeal more to the overseas market. As a result, both are well read by music moguls but remain virtually unknown to the remainder of the American people at large.

"I think it's a country that we should be selling more to," says *NME's* editor, Alan Jones. "Especially when you consider that the majority of the small bands that we cover are American."

But any inroads the title has made into the US thus far has been without the benefit of any promotion. "At the moment, it's being read simply because of its authority and breadth of coverage," says associate publisher Chris Power.

"We've been looking at attacking America in a big way for the last year or so but the biggest problem is the sheer size of the place. We may go for a heavy re-



CHASING THE American dream, the Q team (from left to right): editor Mark Ellen, assistant editor Paul Du Noyer and EMAP Metro art director Andy Cowles

tail promotion, try to build a subscription base or even look at some form of franchise deal.

"From the reaction at the New Music Seminar, we know there's a demand. It's just a matter of finding the best way of getting it out there," he says.

There can be other problems as well. News International's *Sky* magazine generates great interest in the US but is having its route blocked by Delta Airlines which also publishes a magazine called

Sky.

However, recent editions featuring Aussie stars Mel Gibson and Michael Hutchence on their covers were shipped to Australia and proved highly popular.

Sky's editor Simon Mills is keen to overcome the current problems and sell his title in the US, but not all are so keen.

"I would much rather concentrate on building up UK sales than try to sell to America," says Eric Fuller, publisher of *Kerrang!* and

Sounds.

"Many people think that the overseas market is lucrative but usually haven't thought about the problems. There's the high cost of buying a foreign language title in Europe, the difficulty of securing distribution deals in America and the cost of shipping them out there — especially for a weekly like *Kerrang!* which would have only a very short shelf life."

But overseas sales are at the forefront of the mind of Tony Elliot

'America is something we want to do — the potential is enormous — but we have to do our homework'

as his latest project — the monthly arts title *20/20* — prepares to launch.

The magazine is hoping for overseas sales of around 20,000 with about half of those going to the US. "We were genuinely surprised by the enthusiasm for the title — we thought it might be too British, but the editorial brief is quite black and white so there's been a lot of interest," says Elliot.

"It's tempting to produce a magazine tailored for the American or European market but we'd rather produce something British that was simply good enough to warrant healthy overseas sales," he says.

"I haven't got a clue how we'll end up, but we could do rather well."

OZONE FRIENDLY.

MANY PEOPLE think of *Kerrang!* as purely a Heavy Metal magazine.

And, to be quite honest, it's easy to see why. After all, *Kerrang!* is Britain's leading Heavy Metal publication. We have the highest circulation* and, match, the most readers.

We're out on the streets each and every week.

Our no-holds-barred editorial approach is second to none. Our news and reviews coverage is more current than the National Grid.

Our blazing full colour photography is semi-legendary.

We carry the world's only Heavy Metal Gig Guide.

Plus, we've been promoting aggressively throughout 1989.

We're currently in the midst of a FREE full colour poster campaign. And coming in May there's a FREE *Kerrang!* Ladykillers supplement — a four part pull-out spectacular featuring an exhaustive A-Z of females in rock. In the face of all this activity, many people have missed one very important detail.

Kerrang! is, in fact, ozone friendly. Unlike fridges, burger cartons and hairspray canisters, our pages contain no harmful CFC gases. Of course, that's not to say that reading *Kerrang!* won't seriously damage your health. But at least you'll be able to shout "WOAAARGH!" with a clear eco-conscience.



FOR ENVIRONMENTALLY-AWARE HEADBANGERS EVERYWHERE

*ABC July-December 1988: 59,838

INDIES

TRACKING

by Dave Henderson

THE RECENT *Musik Week* awards saw an afternoon of irrelevant celebration degenerate into a roll-through event dominated by the major labels. In terms of independents, PWL, and its studio credits for everyone from *Kylie Minogue* and *Janez* on *Dancem* through to *Rick Astley* and *Bananarama*, were liberally bestowed on *Erosure's* Best Album first former might have something to do with *Steele*, *Alkan*, *Wettersman's* continuing series of awards after their virtual exclusion from the recent televised Brits fiasco, the latter due to the fact that so many majors would give their back teeth to whisk Ericsson from Mute's grasp. But, realistically, what more could any major do for Erosure? They already have it all, they're up there with the big boys, and, along with *New Order* and *Dopeedo Mode*, *Bomb The Base*, *Maxx* and *S'Express*, they have a market share that outstrips many of the majors' attempts at breaking new, young talent. Can this indicate that the independent sector, given sufficient time and investment, can break the mould of the majors? I doubt the majors think so, but perhaps the odd 45 can muscle in to the charts of a gaggle of A&R men. For example, *The Sundays* Can't Be Sure on Rough Trade. Furthermore, the keynote speech at the awards was given by producer *Martin Gore* from *The Smiths* from the *Stores*. It was his own insight into the industry, the only back biting paradox was his view of the late Seventies music revival in the UK through punk and new wave as a set back, a hiccup in the UK's progress. As we all know, that's abso-

lute nonsense. Whilst that revolution we would never have had *The Sundays*, *Erosure*, *Sonic Youth*, *Frankie Goes To Hollywood*, *Simple Minds* et al. Most of those people wouldn't have bothered picking up a plenum. So, Joe, let's give thanks for '77 and reveal in the latest wave of hard-to-shift units from the UK. One day, some of these will be household names.

THE CULT release their new album in April, it's called *Sonic Temple* and it's on *Bigtop Records*, and it'll be preceded by a single on seven and 12-inch called *Fire Woman*. More obscure, perhaps, is *Single XX's* new single on *Play It Again*, *Sam* through *APT*. Belgium's just a bit more rockier from the new beat with a 12-inch called *Summers Die*. Another 12-inch comes from cult figures *Momus* with *Hainyale Of The Devil* through *Rough Trade* and the *Cortel*. It's a story of record company romance between a record producer, a label boss and the artist himself. A love triangle that'll set more than a few puns thinking as to who's having who (or some other trivial pursuit). Also from *Creation* there's a new album, the second, from *Medi Berry* — an American with a voice for songwriting and natural instrumentation like violin, cele and piano — called *Below The Waves*.

THE *PLAY* *Hord* label continues to present new and varied music with two new 12-inch releases through the *Cortel*. First up, there's *The Dub Organiser's* *I've Got A Weapon*, a curious mix of dance styles with influences from *Augustus Pablo* and beyond, that is "constructed so that you can't call it hip-hop, house or new

beat". The group are currently working on their debut album which will be available in the autumn. *Two Kings*. *The Slims* follow their limited edition seven inch *Bombs Away On The Beach* with a 12-inch EP, called *Victims*. *British Boyfriend* featuring the aforementioned track plus three others. They too are bracing themselves for an album release, their first, in May.

MEAT BEAT MANIFESTO have their debut album, *Storm The Studio*, released this week on *Sweatbox* through *Rough Trade* and the *Cortel*. It'll be available as a double album and CD and features four songs by the *Meats*, each given four different treatments and ending up in four different states of ripeness. What's more it's excellent, loud, unpredictable and stuffed with samples. Leicester's *Bliss Happy* have a seven inch released on the *Widom label*, called *Frunk Or Our Labour* it's available through *Backs* and the *Cortel* and features four "embellished pop songs". Quite different, but still from *Backs*, is the Scottish funk of *The Reform Club* on *Book Of Resonance*, a 12-inch on *CI* — and that's their debut release. *The Ice Babies*, who were formerly *Cry Of Hinn*, the *Chant* and who released the successful *Susan's Story* in '82, are currently touring with the *Lords Of The New Church* and have a 12-inch single out under their new name to celebrate. Through *Backs* on the *La Sallette label* is called *Someday*. Remember. *The Stone Roses* also have a new single, *Made Of Stone* which features on both seven and 12-inch. It's more courageous pop psyche with an accessible hook.

THE GERMAN invasion, courtesy of *Deutschland* *Strikeback*, continues with a catalogue compilation album called, interestingly enough, *Compilation Number One*, with tracks from *D&F*, *Eintracht*, *Neubornberg*, *Mal Deutschland* and the wonderfully spelt *Freiwilleg*. *Sellars* *Leantelle* plus several others. The label plans much, much more very soon. As, inevitably, do *Unicorn* which continue to explode, in terms of kits, with an album from German ice band *The Braves*. Their debut, it's called *Prince Cut*. *The Last Poets* finally have their album *Freedom Express* released on *Acid Jazz* through *Revolver* and the *Cortel* and *The Postals* return with yet another new label, *Chapter 22*, through *Nine Mile* and the *Cortel*. Their first for *Chapter 22* is a 12-inch of rock proportions called *Baby, You're Just You* and that will be followed by a new album called *Sims' Prity*.

LEGENDARY AMERICAN band, *Pure Ubu* are currently putting the finishing touches to a new album for *Phonogram*, but while we wait, *Rough Trade* announces a seven CD release schedule with a video package to follow. First up are three CDs, *Dub Heaven*, *New Picnic Time* and a previously unreleased live set *One Man Drives While The Other Man Screams*. These will be followed by a further four CDs, *300 Degrees Of Simulated Stereo*, *The Art Of Walking*, *Song Of The Boiling Man* and *Terminal Tower*. This Archival Collection. This will be followed by an hour-long live video from 1981 filmed in their home town of Cleveland, Ohio and Italy.

MORE AMERICANS come out of the woodwork as *Belle Biene*, the ex-front person of *Dread Kennedy's* and recent court-case fighter, returns to musical affairs with a new 12-inch on *Alternative Tentacles*. Through *Rough Trade* and the *Cortel*, *Featuring* three lengthy tracks, and taking up a full 27 minutes. *Prove The Lord* was produced in conjunction with *Al Jourgensen* from the *Ministry* and features a cover that's bound to cause some concern for its rock horrific picture.

DISTRIBUTION TOP 10 INDIE TOP 40 SINGLES

1	2	TOO MANY BROKEN HEARTS	PWL (MUSIK) (5)
2	1	HEY MUSIC LOVER	Raydon King (MUSIK) (1) (4)
3	3	BATHER JACK	PWL (MUSIK) (5)
4	3	EVERYTHING COUNTS (LIVE)	Mute (2) (MUSIK) (1) (5)
5	3	ROUND AND ROUND	Factory (MUSIK) (5)
6	4	FINE TIME	Big Top (MUSIK) (1) (5)
7	6	A LA VIE, A L'AMOUR	PWL (MUSIK) (5)
8	4	YO! YO! GET FUNNY	Wendy (MUSIK) (1) (5)
9	7	THIS IS SKA	Big One (MUSIK) (1) (5)
10	NEW	I'M BIEFEN (ENGLISH BASTA)	Mute (MUSIK) (1) (5)
11	NEW	JUST A LITTLE MORE	Unicorn (MUSIK) (1) (5)
12	5	CANT BE SURE	Rough Trade (MUSIK) (1) (5)
13	NEW	RAIN, STEAM AND SPEED	Shannon (MUSIK) (1) (5)
14	9	CRACKERS INTERNATIONAL EP	Mute (MUSIK) (1) (1) (5)
15	8	PROMISED LAND	Wendy (MUSIK) (1) (5)
16	8	ESPECIALLY FOR YOU	PWL (MUSIK) (5)
17	10	GET ON THE DANCE FLOOR	Soprano (MUSIK) (1) (1) (5)
18	3	DIZZY	4AD (MUSIK) (1) (5)
19	14	YOU'RE GONNA MISS ME	Wendy (MUSIK) (1) (1) (5)
20	37	WAITING FOR A TRAIN '89	Chi Chi (MUSIK) (1) (5)
21	18	WALK ON	3 Steps (MUSIK) (1) (5)
22	NEW	THE POWER OF LARD	Alternative Tent (MUSIK) (1) (5)
23	6	HAUNTING ME	Unicorn (MUSIK) (1) (5)
24	21	FINE TIME	Factory (MUSIK) (1) (1) (5)
25	36	HIP HOUSE/IN CAN DANCE	Wendy (MUSIK) (1) (5)
26	3	BLACK ROCK AND ROLL	Black (MUSIK) (1) (1) (5)
27	13	DOUGH ME I'M SICK	Street (MUSIK) (1) (1) (5)
28	9	LOCK OF LOVE	Devine (MUSIK) (1) (1) (5)
29	4	HOUSE ATTACK	Duke (MUSIK) (1) (1) (5)
30	26	BLUE MONDO 1988	Factory (MUSIK) (1) (5)
31	22	MIGHTY HARD KOCKER	Stepping (MUSIK) (1) (1) (5)
32	NEW	CALLING	Fast Forward (MUSIK) (1) (1) (5)
33	NEW	COME OUT FIGHTING	Rough Trade (MUSIK) (1) (1) (5)
34	25	A LITTLE RESPECT	Mute (MUSIK) (1) (1) (5)
35	28	OH LAMOUR	Mute (MUSIK) (1) (1) (5)
36	NEW	STAND TOGETHER	Red Flame (MUSIK) (1) (5)
37	5	HEARTS & MINDS	Mute (MUSIK) (1) (1) (5)
39	31	VICIOUS BRITISH BOYFRIEND (EP)	Play Back (MUSIK) (1) (1) (5)
40	33	KEEP AN OPEN MIND OR ELSE	Midnight Music (MUSIK) (1) (1) (5)

TOP 20 ALBUMS

1	1	15	TECHNIQUE	Big Top (MUSIK) (1) (1) (5)
2	5	2	THE INNOCENTS	Factory (MUSIK) (1) (1) (5)
3	4	3	KYLIE	Mute (MUSIK) (1) (1) (5)
4	4	2	THE CIRCUS	Mute (MUSIK) (1) (1) (5)
5	5	7	PLAYING WITH FIRE	Fox (MUSIK) (1) (1) (5)
6	NEW	7	RECOGNITION	Mute (MUSIK) (1) (1) (5)
7	6	6	WONDERLAND	Mute (MUSIK) (1) (1) (5)
8	NEW	9	THE FEAR	Unicorn One (MUSIK) (1) (1) (5)
9	2	10	JACKMASTER PHUTURE TRAX	Wendy (MUSIK) (1) (1) (5)
10	8	11	UPFRONT '89	PET (MUSIK) (1) (1) (5)
11	12	10	SUBSTANCE	Factory (MUSIK) (1) (1) (5)
12	7	6	HUNKPAPA	4AD (MUSIK) (1) (1) (5)
13	6	6	ATLANTIC REALM	INC (MUSIK) (1) (1) (5)
14	10	6	LES MISERABLES	Post (MUSIK) (1) (1) (5)
15	NEW	13	THE TEXAS CAMPFIRE TAPES	Crushing Wave (MUSIK) (1) (1) (5)
16	11	3	WHERE'S THE PARTY AT	Crushing Wave (MUSIK) (1) (1) (5)
17	NEW	10	MANIC, MACK, MAJESTIC	Rough Trade (MUSIK) (1) (1) (5)
18	NEW	10	ROCKY HORROR PICTURE SHOW	Ordo (MUSIK) (1) (1) (5)
19	2	12	ECSTASY AND WINE	Loose (MUSIK) (1) (1) (5)

Everything But The Girl

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TWO TWOS: WEA chairman Rob Dickens (left) and CBS sales director John Aston collected joint second place awards in the top albums company category.



EVEN DISTRIBUTION: Jim Leffew, MD of EMI Manufacturing and Distribution Services picked up the company's second place certificates in both distributor categories.



CAN YOU feel the strike force? Second place top singles label was EMI and singles promotion general manager Keith Stalon collected the certificates.



GETTING THE point, and also second place award in the top albums label category was Mike Lawrence, director of sales for Virgin.



SECOND SINGLE: The award for second place in the top company singles category was collected by Terrie Doherty, head of regional promotions for CBS.



ALL HEART: RCA product manager Paul McCarvey collected the sleeve design award for Eurythmics' 'You Have Placed A Chill In My Heart'.



ACCEPTED WITH pride: Epic product manager Adam Hollywood received the award for best consumer press ad for Sade's 'Stronger Than Pride'.



NO HELP needed: Paul MacDonold, marketing manager of London Records, collected the best Music Week ad award for Bananarama's Greatest Hits.



REACHING A peak: Polydor promotion video co-ordinator Christy Smith received the award for best British promo video for Siouxsie And The Banshees' 'Peek-a-boo'.

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Diary

D A R Y

EMI MUSIC is moving out of its elegant Gloucester Place HQ but rumours that the entire worldwide management team is about to move to New York to be closer to president Jim

and are, it seems, exaggerated. The 12-strong finance department is relocating but other staff will remain in London ... **Marty Bandier** and **Charles Koppelman** emerging as heads of the new EMI-SBK combine would certainly be an amazing turn-up (see p1). Contrary to rumour, current EMI Music Publishing president **Irwin Robinson** was still at his desk at the end of last week and is looking to be accommodated in the new set-up ... While the rumour-mill talks of a much higher **David Geffen** stake in Chrysalis, UK MD **Roy Eldridge** (and he ought to know) is adamant that the Geffen shareholding is no more than 11 per cent ... Sign of the times: the CD factory inside Virgin's Oxford Street megastore is closing this month owing to poor return on the investment and a need for more space in the store ... Although PolyGram's CD price move is to be applauded (MW, March 11), more cynical observers note that — with the format mix still heavily in favour of cassettes and vinyl — dealers will get less product for their £100 than previously ... Echoing **Trent D'Arby's** sincere "My heart is here" comment at last year's Brits ceremony, it has been suggested that the UK-nurtured talent should have been included in MW's list of UK Grammy successes ... Why was the whole of **Arista** locked in a meeting on Friday afternoon? Could it herald the return of a prodigal son as part of a re-organisation? ...

NO PUNCH-UPS between rival promoters at the first International Live Music Conference and organiser **Marin Hopewell** adds: They are a bunch of hard-nosed, middle-aged god-fathers of the music scene and I'm amazed at how friendly the whole thing was ... **MW's** desert rot lucked under a passenger seat of one of the Rainbow Rovers relief column Land Rovers carrying the like of **Bob Hoskins**, **Islands's Clive Banks**, **A&M's Brian Shepherd** and **BMG's Peter Jamieson** reports that BPI chairman **Jamieson's** bedtime reading, while camped under the Sahara stars, was press cuttings on the Brits awarded. And having completed an arduous stint of driving through the dunes, **Jamieson** missed his return plane through trying to phone for a limo to pick him up in the UK ... Why would **Peter Jamieson** be talking to PolyGram? ... Our Price chairman **Garry Nesbitt** heads a management buy-in team which has just bought **Crockford's** casino from **Brent Walker**. His price was a cool £50m ... Bangers and cash are on the menu at **Wimbledon Stadium** on **March 19** for the **Music Therapy Charity Banger Race** and you may still be in time to sponsor a car along with the likes of **Level 42**, **Pink Floyd**, **Glimme Fisher** and **Stock Aitken Waterman** ... The **Sumo** label, through the **Cartel**, is releasing a single, **Just For You**, with proceeds to the **Lockeerie** appeal.

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TOPPING THE bill: Phil Collins and Ruby Turner join The Four Tops after their London gig.



HAPPY FAMILY: Happy Mondays sign a publishing deal with London Music.



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IN GOOD Stead: Thee's Matt Johnson and friend join Epic's Pat Stead (centre) at the company's sales conference.



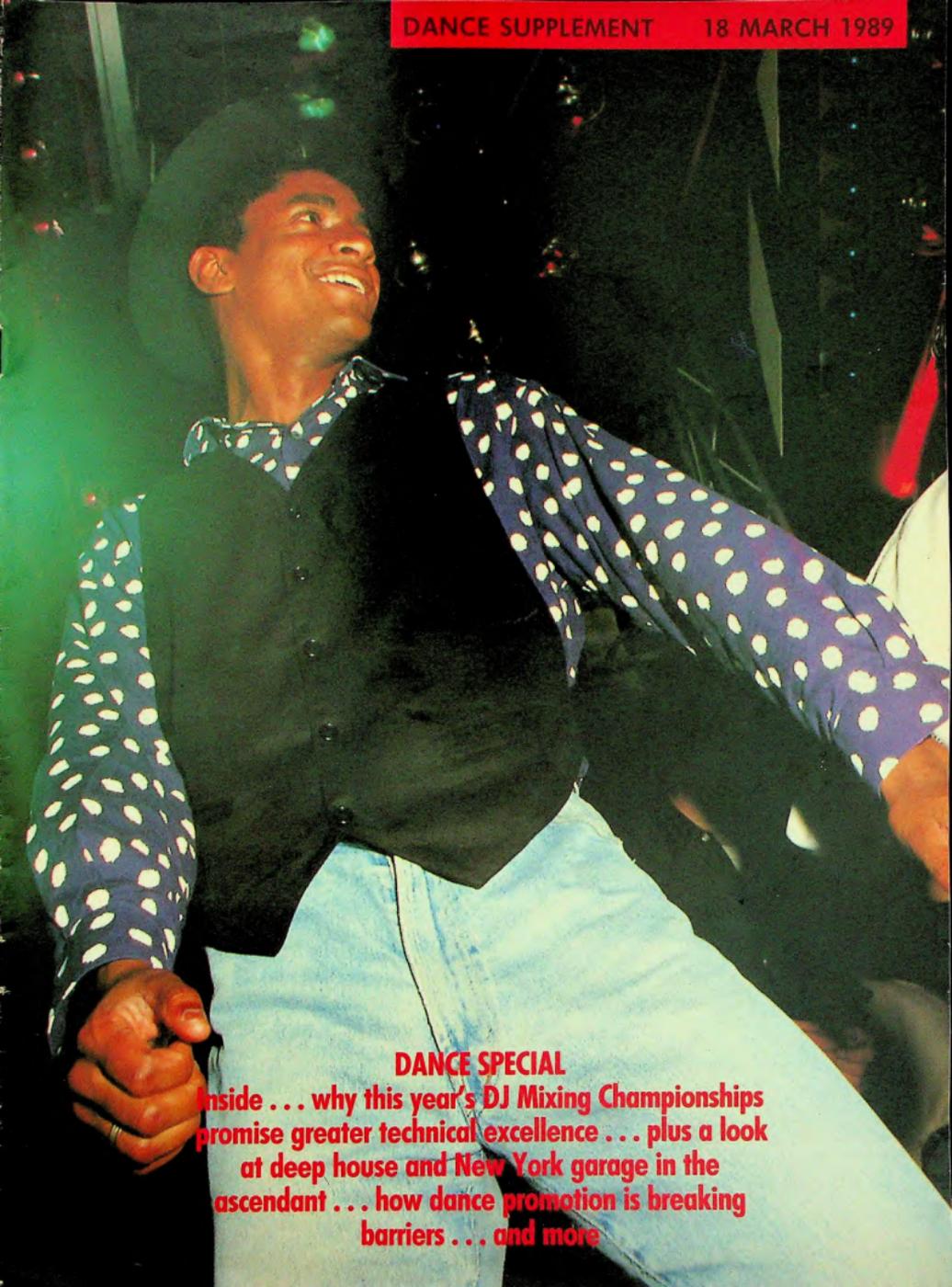
PLAYIN' FONTANA: Artists and staff on the Fontana label meet up after the label's showcase gig.

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DANCE SPECIAL

Inside . . . why this year's DJ Mixing Championships promise greater technical excellence . . . plus a look at deep house and New York garage in the ascendant . . . how dance promotion is breaking barriers . . . and more

Opening the doors to the house and garage

by Andy Beevers

THE DEEP house sound of Chicago and the garage sound from New Jersey are proving the perfect antidote to last year's acid overdose. In the clubs, the music is crossing barriers and appealing to a wide audience. The young crowd, who were addicted to acid and Boleoric beats last year, are now lapping up these more soulful sounds at clubs like Sin. And the more mature and purist clubbers who shunned the acid craze are now enjoying the Chicago and New Jersey sounds at clubs such as the excellent High On Hope.

The music is also crossing over from the clubs into the charts: both the deep house of Ten City and the garage sound of Adeva have achieved considerable success. And UK artists have also been quick to recognise the chart potential of the sounds: The Style Council have covered Joe Smooth's deep house anthem, Promised Land, while Doctor Robert has teamed up with Chicago's finest songstress, Kym Mazelle, and ABC have plagiarised the garage sound for



JOE SMOOTH: his deep house anthem Promised Land has been covered by The Style Council

their new single.

However, it would be wrong to think that garage and deep house are anything new. The term garage originally referred to records custom-made for New York's seminal Paradise Garage club. These included early Eighties recordings by The Peech Boys which were produced by the club's DJ Larry Levan. They were influenced by

the broad spectrum of records which Larry played, ranging from Philly and Salsoul classics to Electro and more alternative tracks.

Although the Paradise Garage has shut down, its influence remains. "All I ever wanted to be was Larry Levan," says Kevin Hedge of Blaze, adding: "My main influences now are Visual and The Peech Boys plus Salsoul — Double Exposure are my favourite group of all time." New York has not stopped producing garage records — as Kevin Hedge says: "Blaze have been recording for four or five years — it is just that now our time is beginning to come."

The focus of the garage scene is New Jersey, just to the west of New York. There is a group of producers operating out of small bedroom studios with eight and 16 track recorders producing inspirational dance music. "All the producers have a different sound," says Hedge, "the Fly Guys have a different sound, Backroom Music have a different sound, Smack Productions have a different sound and Paul Scott has a different sound."

TO PAGE FOUR ▶



LEADING PRODUCER Marshall Jefferson helped fill out the deep house sound

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► FROM PAGE TWO

Deep house draws on similar influences to those used by garage acts. It grew out of Chicago's Warehouse Club, where, in the early Eighties, Frankie Knuckles spun the same kind of records that Larry Levan was playing in New York. However, the very first house records were much more basic and stripped down than the garage tracks. It was not until Marshall Jefferson's Move Your Body and Farley Jackmaster Funk's Love Can't Turn Around that the sound began to fill out. "Deep house tends to feature a more soulful vocal and a fuller production than other house tracks," explains Rocky Jones, head of Chicago's DJ International label. "It is a trend in house music that has been around for three or four years, but now it has a label," he adds. Byron Stingily of Ten City explains that the

term came about because: "The music is deep in terms of emotion — it is spiritual. Can You Feel It by Fingers Inc is a deep house record even though it is an instrumental, because of the mood it creates."

According to Rocky Jones, the leading deep house producers are Joe Smooth, Marshall Jefferson and Sterling Void and the leading vocalists are Byron Stingily, Anthony Thomas and Paris Whiteledge. Describing the current situation in Chicago, he says: "There is a race in the studios to record deep house tracks, but the recording is coming up with the right song; you cannot rip off the bass line from Move Your Body or Loleatta Holloway's So Sweet for ever!"

Deep house and garage both share the same influences and they both often carry messages of self-awareness and of optimism and hope. But what are the differences between the two styles? The main

one is geographical, although this has been confused now that the leading deep house producer, Marshall Jefferson, is working in New York. Generally, the garage sound tends to be fuller and slightly closer to the original disco sound than the house sound. Ten City are one of the exceptions that prove the rule. There are also more female vocalists on the garage scene than there are on the house scene.

UK record companies hoping to license some garage and deep house tracks are finding a further difference. The Chicago scene is already pretty well sewn up, with Westside and Fir's close relations with the leading deep house label, DJ International. Jive has recently set up a Chicago office and has signed Liz Torres, among others, and the indigo/Jack Trax label also has a firm foothold. In New Jersey, things are little more open and there are plenty of old tracks to li-

ense. However, the costs are as intense as the same rate as the music's growing popularity in the UK.

Although labels such as Champion and Westside had licensed some recent garage recordings, the first labels to release full compilations. Put together, their first two LPs give a very comprehensive collection of the best New Jersey tracks from last year. Republic has just re-released Phase II Reaching which has become something of a garage anthem. Cooltempo was the first to take the sound into the charts, with Respect by Adeva, and looks set to do the same with Chanelle's One Man and Paul Simpson's new version of Musical Freedom with Adeva on vocals. The label is also planning a garage compilation which will feature four new tracks from Smack Productions. Ten Records has picked the excellent My Love Is Magic by Bez Noir. Other majors getting involved include MCA and RCA, and Mahesh Bajaj has returned to the fray with Best Of garage Vol 1 on his new Upright dance label.

On the deep house front, Westside has just released the Jackmaster 4 compilation which contains 16 full-length cuts and offers irresistible value for money.

Watch out for two singles taken from the LP: Peter Black's How Far I Go and Learn To Love by Paris both have the potential to cross over. Older deep house tracks can be found on previous Jackmaster volumes. The label also has the excellent Joe Smooth LP, Promised Land, which features no less than

six different vocalists, including the superb Anthony Thomas. Jack Trax is planning a mid-priced deep house sampler, which will include some old classics alongside the "Nightwriters' long-awaited follow-up to Let The Music Be You. There will also be a new Fingers Inc LP from the company. Fir has the unbeatable Sterling Void single which brings together It's Alright (as covered by the Pet Shop Boys) and Runaway Girl. Syncopate will shortly be releasing Kim Mazelle's follow up to Useless and Wait, and of course the Ten City LP on Atlantic/WEA is unmissable.

UK artists will find it a lot more difficult to record deep house and garage songs than it was to recreate acid tracks. However, Electric 101, Fantopia and Carol Leeming with Boyz In Shock have already made pretty good attempts, and Get Back To Love by Blacksmith has been picked up by Fir and could make the charts. Detroit is also producing some more soulful sounds following on from the success of Inner City. The new Techno-1 LP features the superb Definition Of Love by Kos and the garage-influenced Just A Matter Of Time by Damier and The Love You Saved by 24-7-365.

There is no doubt that garage and deep house will be this year's favourite marketing play. Marshall Jefferson, Blaze and Joe Smooth will be the names to have on the label. The other thing which is clear is that, although they may not have an edition of World In Action devoted to them, garage and deep house will be around a lot longer than acid.



NEW JERSEY'S finest, the amazing Blaze, who are, from left, Kevin Hedge, Josh Milan and Chris Herbert

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When push comes to shove

When a dance single hits the charts it may appear to have come out of the blue, but behind the scenes there is a very careful and specialised network of promotion, as Selina Webb finds out

T WAS one in the eye for the majors when Tim Simenon's Beat 45 crashed into the chart at number five back in February 1988. With extensive airplay, big bucks for promotion and a massive fan base, artists in the U2 league are expected to chart highly — but a club DJ signed to a tiny independent label?

The feat was achieved via a patient and strategic promotional campaign co-ordinated by Martin Heath at Rhythm King. The Bomb The Bass record had not dropped from the blue as it may have seemed to chart-watchers, but was the

product of an 11-week slog. Heath says he first primed enthusiasts by ensuring the track was initially unavailable before "seeding" 12-inch white label promos into specialist music shops and the hands of key DJs. With interest established, the momentum of fans gradually spiralled until demand was sufficient to push to record high into the top 40.

"We're able to have a more flexible release strategy than the majors," he explains. "I could have released the record when we had pre-sales of 3,000, but we waited and when the record was eventually released we shipped out 120,000 copies in the first week — daytime radio cannot ignore public demand like that."

Promoting dance music means a methodical, up-front campaign aimed straight at the gross roots of record buyers. It's a process described by Heath as the difference between advertising in the *Sunday Times* and selling door-to-door and the fact that all the majors now have their own separate Rhythm King-style dance departments or

labels illustrates the need for a separate strategy for dance promotion.

Rob Manley was recently appointed head of dance promotion for Virgin's dance labels. He says his job kicks off between four and six weeks prior to release with the mail-out of 12-inch white labels to specialist radio DJs nationwide — around 700 promos have gone out for the new Soul II Soul release.

The best "taste-makers" club DJs are then coaxed in to support with a mail-out of between 350 and 400 copies, each accompanied by an AVL Dance Department Reaction Return. The form asks such pertinent questions as audience reaction, personal DJ review, number of plays per night, general comments, imports doing well ("to help us pick stuff up") and the current top 10 tracks in the club. The most crucial question, according to Manley, is whether the DJ is returning to one of the national specialist dance charts.

"There are so many dance records out there that the most difficult thing is making sure that your rec-



PETE TONG: ideally placed at *frf* and *Capital Radio*

ords are up there in the *rm* and *DMC* dance charts," he states. "These charts are the DJ's shopping list — it's my job to get our records into those charts."

Manley sees the club DJs as the equivalent of "400 little A&R men" whose reactions can be an early warning system to pick up on regional disparity or, possibly, a dud track. A mutual respect can develop between club DJ and promotions man, which Manley describes as invaluable for accumulating genuine feedback and gauging trends across the country. With

10,000 miles under his belt in just two months with AVL, Manley stresses that it's important to dig out what's happening beyond the capital.

Besides bumping-up the profile of an individual 12-inch — and the buzz can be triggered by anything from an ad on pirate radio to a carefully placed rumour that the track is an import — intelligent dance promotion also creates demand for all product by an artist or label.

"If you can build a strong label identity like the Def Jam syndrome or Motown then the kids will go out and buy any new release on that label," comments Manley. Heath of Rhythm King adds that it boils down to "trying not to involve the company in any crappy records", while Pete Tong of London offshoot *frf* believes a strong label identity can swing the balance when it comes to persuading dealers to stock a record, attracting attention in the mail-outs and encouraging radio to playlist.

"You've got to have the respect of the people on the street and not just put things out you think are going to cross over," he says. "As a DJ at *Capital* I'm bombarded with new records every week — I can't listen to them all. You need something to give you an edge over a major that puts out a whole range of stuff or an obscure hip-hop label. It's the edge that Def Jam had and, more recently, Rhythm King."

It seems the most arduous task facing a dance promotions depart-

TO PAGE EIGHT ▶



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► FROM PAGE SIX

ment is persuading mainstream pop radio to programme a dance track before it reaches the top 40. Tong says he always works on the assumption that his tracks will receive no airplay while Martin Heath believes Radio One only played Beat Djs on white label "because it sounded so completely different that they hadn't cottoned on that it was dance."

"The daytime attitude is that dance music is something to move to, not listen to," he states. "It's a ridiculous argument because the number of records a dance track has to sell to get into the chart proves that the general public must be buying it — there are only so many Djs in the country."

Rob Manley's opinion is that although a "brilliant" service is provided by Capital and the specialist shows, there is very little chance of a dance record being played on daytime Radio One prior to its appearance in the top 40.

He comments: "They still regard dance as specialist music but I don't believe it is — it's just another form of popular music. To get a dance record played on daytime radio you have to put it near the top 40 or actually in it — they let us work the case off it before they'll treat it as a pop record."

The majors all deny any contact with pirate radio, but Manley and Tony acknowledge, hypothetically, that any specialist dance station would have a vital role to play in the promotion process. Martin Heath admits that dance pirates have been important to Rhythm

King, although their influence has lessened recently as many are off air awaiting the Government's allocation of new local radio contracts.

Kiss FM owner Gordon Mac throws light on the status he believes his station maintained before going off air on January 1: "We played a very important part in promoting dance records, whether through an advert, a 30-second plug or through our Djs just picking up on something and playing it."

"Even if the companies didn't send copies of white labels to the actual station, they all made sure that every Dj got a copy of it. They all got their records to us one way or another — even down to Jive making sure that we got to interview Samantha Fox when her last album produced by Full Force was released — they knew that our audience would be more appropriate than Capital Radio's."

Mac's comments are borne out by the stack of letters of support he says Kiss FM has received since going off air — he claims they come from figures right across the record industry including Rob Sawyer at EMI, executives at MCA, A&M and CBS plus dance labels such as Rhythm King, Big Life, Sleeping Bag and regular advertiser Westside.

While specialist radio can be crucial for stimulating demand for a particular dance track, both the pop and specialist dance press (m, Jocks, Echoes) can be useful back-ups for club promotion. Pete Tong says the London press department is his "greatest ally" when he releases a record.

"The press are almost as hungry as the Djs at the moment," he says. "The press is a really good vehicle for us. Although the titles aren't selling as well as they used to it's a good starting point, not necessarily for selling records to the dance market but for going to the next level — and it makes your case at Radio One a lot easier."

Martin Heath believes the press is valuable as part of the inter-related promotion structure for "building an atmosphere of support and interest" while Manley sees it as a method of encouraging sales as opposed to demand.

"I try to organise press interviews the weekend before and two weekends into release. People are only likely to buy something when it is fresh in their mind — there's no point in involving the press too early."

Hitting the target audience at base can similarly be achieved with playback tours which, with the ascendancy of dance music, are gaining in respectability and shaking off the image that they are somehow not rock'n'roll.

"If you've got a strong act with a strong song you can blow the country away with a PA tour, but a PA can be a nightmare if the act isn't really ready for it," reckons Rob Manley. "The best time is when the record's had a bite, when it's in the top 10 perhaps, and then you can go in with a PA when the kids are desperate to see the act — they take the roof off."

Pete Tong is cautious about playback's ability to sell singles, but says it can be beneficial for building an artist's profile.



MIKE HEATH: 'There's no point in involving the press too early'

"It's not really worth doing a playback with an American act because you might never have another record from them, but when it comes to sowing seeds for the future of career artists it's very valuable," he says. "It can work very well for some acts — Total Contrast lived off the PA circuit for at least a year after they left us."

The Worldwide Talent agency says it organises an average 100 one-song PAs every week, putting tours on the road for such as Bros, Was (Not Was) and Ten City. Mexico International Operations director Albert Samuel explains

that worldwide PAs are not taken in isolation but planned as part of the whole promotional package, tailor-made for each artist.

"We look on it in the same way as a concert tour — it's not just a case of 'let's get in a car and hit a few discos'," he says. "We can't claim to make records but we do contribute to the process — just as you wouldn't expect to lose weight if you go on a diet and don't exercise."

"The bottom line is that the singles buyers don't go to gigs, and besides no-one's likely to pay £8 for a concert ticket unless they've already bought the record. This is the most effective way for a dance act to reach the right audience."

Persuading the enthusiasts that your track is either a pioneer or incredibly rare can be the key to getting a dance single off the ground. Once rooted in clubland the way to the chart is cleared with radio play, advertising and press coverage. But according to Pete Tong who had to wait a year before Jack Your Body could be put into the chart, it's not always worth the effort.

"The euphoria of having a six-week chart record can be outweighed by the balance sheets and the amount of time and energy you've put into it," he reveals.

"There's so much activity around dance but the upside is pretty small in terms of financial success. The singles market is just not that lucrative and promoting acts and movements has to be your aim, as it is at firr. When you get into albums of course the promotional process is pretty much as rock'n'roll."

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DMC now mixes it in 23 countries

by Barry Lazell

THE DISCO Mix Club, now operational in 23 countries worldwide with an Icelandic branch recently opened, and a Japanese one pending, has consolidated its overseas operations with the establishment of two new offices to oversee the club's affairs in Europe and the US. These are not franchised branches of the organisation, as already exist in individual countries, but international extensions of the DMC head office, staffed by freshly-recruited DMC employees with an already wide experience of the DJ and dance music world in their own territories.

The newly-inaugurated Northern European DMC office is based in Amsterdam, Holland, where it is run by Alex Marinus Jan and Danielle Andrea, who played a major role in the organisation of DMC's Dutch DJ convention last year in Amsterdam. Jan, inevitably, is a former DJ, with wide experience of working in several European territories, and he and Andrea are proficient between them in five languages — a vital advantage for a pan-European office.

An important early role for the European office is as clearing house for an ambitious DMC incentive for early test-marketing of record companies' product simultaneously to key major DJs in all major European territories. Working in tandem with the club's UK product manager John Cecchini, Jan and Andrea have identified the 25 most important DJs in each country, and will co-ordinate supply of the record on test, and the DJ reactions to it, to provide multi-territory feedback for the commissioning label.

"Where Alex and Danielle will also play a major role," says DMC's Tony Prince, "is in ensuring that our members in every territory are looked after. While the individual branches in each country remain autonomous — the existing DMC Holland, for example, run by Jan Frey, is unaffected in its everyday workings by the opening of the Amsterdam office — DMC Europe will also be there for any member in a European country who may have a particular problem, or even a complaint against their own branch. The office will also be making sure that DMC

works closely with record companies throughout Europe. Part of our ongoing achievement is the discovery and nurturing of DJ talent with potential for record production work. As DMC member producers become ever more creative, they will need record deals, and DMC Europe will be heavily involved with promoting this aspect."

Prince adds: "Communication is what it's all about, and we want people communicating for DMC who understand the DJ world. (The organisation has proof of the success of this approach — all but one of its UK male employees handling different departments of its operations are or have been working DJs.) For his part, Jan is simply quoted as saying: "Both Danielle and I are very excited about joining DMC. We have so many ideas, and there is so much to do for the DJ world."

DMC America, which, like the Amsterdam office, opened in January, is based in New York (at 666 Broadway), and is run by general manager Carolyn Martin, formerly involved with the annual New Music Seminar, where she organised guest artists, DJs and rappers, and

'Part of our on-going achievement is the discovery and nurturing of DJ talent with potential for record production work'



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the holly-contested "Battle for World Supremacy." Recognizing the challenges inherent in the vast size and diversity of the US market, DMC intends to expand into it at a steady pace, having previously tested the water with a branch operated on the West Coast from San Diego. Conceivably, branches may be established in several major US music cities — Chicago, LA, Detroit, Miami, and so on — and the New York office will be a vital coordinating factor.

For her part, Martin has told DMC that she feels it has the potential to be "anomalous" in the US. Assisting Martin on a freelance basis will be her New Music Seminar co-worker David Klein (who writes a New York dance column for DMC's monthly *Mix Mag* as "Dr Funkenlein"). He will be involved with DMC US A&R, and with the American heats of the DJ Mixing Championships. Tony Prince is convinced that the right people have the job of opening up this major new territory to the DMC way of doing things, the hallmarks of which are commitment, enthusiasm, and above all, organization. "These two have terrific links with the DJ world... we know them both via their involvement with the NMS, and when the time came to take care of business in the US, they were our first choice."

The club is also keen to establish a studio in the US, under the auspices of the New York office, to operate in a similar fashion to the now fully operational studio complex of its UK headquarters in Slough, which has provided state-of-the-art opportunities for DMC's



DJ CUTMASTER Swift, 1989 UK Mixing Champion, speeds into action

home-nurtured breed of mixer-producers like Les Adams, Alan Coulthard, Paul Dakayne and Robert Sloughs — all now world-class leaders in their field.

Providing the organisation and technology on the other side of the Atlantic will mean, it is hoped, that when US talent of Jellybean or Shep Pettibone level appears, as it surely will, the opportunity will be there to realise that talent professionally to the full. "Producer talent needs studio time to develop, and such nurturing is a role which DMC will play increasingly in the future — hopefully worldwide. We also intend managing the affairs of emergent DJ/producers, and making sure they get a fair deal," says Prince.

As the Disco Mix Club continues to spread into new international territories, so the reputation of its organised approach grows. Says DMC's Christine Prince: "In many

countries it's like the underground, the place to approach to learn what's happening. We constantly hear stories of people arriving in a foreign territory and trying to locate the notable clubs, record shops, DJs, even record companies, and being told 'ring DMC, they have the information and they know the contacts'. Our aim of unifying not only DJs themselves, but DJs with their own record industry, has reached the stage where reputation does a lot of the unifying by itself."

Inevitably, since the club has never had a fixed strategy of rapid international expansion, but will licence an overseas territory when an individual from that territory has the commitment to make an approach and demonstrates an ability to make a franchise work, there has been the odd hiccup with regard to individual branches and/or those who are running them.

The system is in the end, however, self-regulating: if any untoward branch practice should occur — for instance, with regard to the DMC mix albums, supply of which is very rigidly controlled to bona fide DJ members only — the local membership itself is the first to kick up a fuss, rather than see the exclusive essence of that membership threatened. The overseas DMC offices should help provide additional stabilisation for the generally excellent relationship of joint commitment between the club, its franchisees, and the international membership — a hefty proportion of whom will be displaying their individual commitment by attending the DMC World DJ Convention.

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Dance pundits are predicting a future free from fads like acid and Balearic beat, as the "song" becomes more important. Barry Lazell reports

WHERE IS dance music going in the first half of 1989? The genre and its market, particularly in the UK, presents a volatile and fast-changing picture, and over the last couple of years has arguably been even more open to trends, fresh styles and new influences than the traditionally fast-changing British pop scene which it currently dominates.

Consider the acid house phenomenon, a bubble which quickly burst, but managed to grab national media attention while it was around (for, of course, all the wrong reasons). Then there was the spurious Balearic beats fad, perhaps the only instance ever of a dance trend based more upon an imagined concept than upon music. House music has been heading further into more soulful deep house and garage directions, bringing strong hits of the dance music of 10 years ago back on to club floors. So, what is next?

Forecasting what is just around

The song regains the game

the corner is not an easy business, but with 1989 still comparatively young, *MW* carried out a random, off-the-cuff poll of a handful of knowledgeable figures at established dance-orientated labels, to discover their own thoughts on the likely trends of the next six months.

MCA's Pete Bosselt fervently hopes that dance music fads are on the way out. "What we're looking for is a return to solid soul. I'd like to see trendy discs go, and a reversion to soul singers whose emphasis is on their vocal talent. I'm sure everyone agrees that the scene has got too completely into the grip of computer technology; the pendulum has got to come back to an emphasis on vocals.

"From MCA's own point of view, we have acts like Patti LaBelle and, currently, Bobby Brown. Bobby has been slower to break here initially than in the US, because so much is dictated on this side of the Atlantic by what is perceived as trendy. However, his album and current single have turned the trick, and I think that here is an example of an act who has dance credibility but also represents a strong vocal talent and who is a real personality, rather than a faceless name over a dance track. Even our current UK project with Pascal Gabriel is putting the musical emphasis more on an upfront vocal than on the dance

track. In terms of trends, I think they slowly but surely are turning to real vocal talent and solid soul."

Mike Sefton at A&M/Breakout voiced a similar desire to see songs, soul and singers back at the fore of dance music. "Now that we've got the acid house fad out of the way, I really do think we're getting back to real songs, which I personally think is great. The prevailing style will continue to be uptempo — because everything has to be uptempo to get noticed — but with acts like Ten City, for instance, it's possible to see people dancing to their tracks, but also listening to them as music too — at home or in their cars, as well as on the dancefloor.

"With regard to record marketing, I think we're going to have material where, on a normal 12-inch release, we'll be able to put the song on one side, and create a dub version on the other for DJs or people who want strictly the dance elements of a track. The garage-style singles which are starting to become big now are songs — and usually songs with strong echoes of the past; Philly, the early disco classics, and so on. This is definitely the way things are going, away from tracks which were getting so sparse that there was scarcely any music in them, let alone a song. The alternative would have been new beat,

which in some ways was a further step down the acid road; we have, I think, seen that one off before it really got any hold at all.

"As an example of what we see as a positive direction, we're in the early stages of an LA Mix album with Les Adams, and there will be some real surprises on it. Les is one of the world's best mixers, but he's also a music man with his roots in soul; he's now able to go past the stage of heavy sampling, and the new versions of his hit singles which will be included are going to demonstrate his. What's more, there are going to be two ballads on the album — real songs are definitely the way forward."

Mel Medina of Champion Records, one of the most consistently successful of the UK's wholly dance-orientated labels, thinks the way forward for dance music is a more consciously A&R and song-orientated approach. "You can ride trends with records, but when it comes down to it, it's the right combination of song and talent which counts. Getting those combinations in front of the public is down to an A&R person with an ear for the magic combination, and the willingness to take a fresh approach — which usually means somebody young.

"Our A&R person is 18 years old. The right song will always do

it, and for an independent label like us the awareness of that is vital to our continued success. Majors may be able to market anything on the back of a trend; a small label takes each single on its



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ments, and we're going to be looking for songs and singers this year."

James Horrocks of Dance Yard sees hip house as the prominent club sound of the next few months, though he too sees "street soul" songs and singers on the rise, alongside soul-orientated garage and deep house. "We're going to hear a lot more records like Chanelle and Brian Keith for a while. There's always room for good individual rap records, too,

though, and although I don't think you can identify a trend towards rap, it doesn't go away. It simply needs a strong, original performance to turn a rap record into a hit. I'd like to think that we have one on the way from Dance Yard in Hit'n'Run's *We Got The Funk*, which is to be released imminently.

Now that the acid thing is dead — you can't give away anything with the acid lag nowadays — the main trend of last year was dance-pop, which is really the main sound of the charts, thanks to the success of PWL and so on. Everyone is looking for their own pop-dance niche, or more precisely, every label is looking for their own Yazz. I think we'll see some more months of Yazz clones in the pop-dance field. As for New Beat, that was supposed to be the next big thing, but it just hasn't happened, and I don't think it will now; another manufactured trend which the public has ignored."

The most encouraging aspect of this (let it again be emphasised) random sample of off-the-top-of-head opinions is that short-lived trends are likely to have less impact than in recent years, and that more of the traditional elements of black music which have always fuelled dance are going to exert themselves more noticeably. Almost all of those quizzed mentioned a return to "songs" rather than "tracks" — surely the most promising of possible trends, if we are looking for one. Everyone, whatever the future holds, seems generally optimistic about the continuing buoyancy of dance-orientated music as a whole.



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The past 12 months has seen the emergence of a new generation of independent dance labels in the UK. Some are aiming to follow Rhythm King and Big Life into the charts, while others are content to cater for a specialist market. But all are run with enthusiasm and with an intimate knowledge of what is happening on the streets and in the clubs. By Andy Beever

Young bloods



CASH MONEY: hoping to live up to the name

Republic

REPUBLIC IS a dance offshoot of Rough Trade, one of the original new wave indies. Dave Lee explains how he came to set up the label: "I had been working in Rough Trade Distribution at a time when a lot of dance labels were setting up and using our services, so I got to see what they were doing right and where they were making mistakes. I decided to put this inside knowledge into use and asked Rough Trade if they were interested in an in-house dance label and they gave me the go-ahead."

The first releases were by Lee's own groups, M-D-EMM and Kikkid, which were a little behind and a little ahead of their time respectively. The label really found its feet

when Lee licensed a batch of the best recordings from the New Jersey garage scene and put them out on the garage Sound Of Deepest New York compilation. Singles taken from the LP include The Turntable Orchestra's You're Gonna Miss Me, which narrowly missed making the top 40, and Phosie It's Reaching, which has become a garage anthem and could chart now that it has just been reissued.

The two follow-up Garage Sound Of Deepest New York compilations, which will be sub-titled Paradise Regained, have been compiled by the extremely talented Blaze team, who have also produced and played on many of the tracks.

Other Republic singles to watch out for include the Tommy Mouch remix of Arnold Jarvis' Take Some Time Out, the Blaze mix of Kibbi's

I Ain't Going Out Like That, Raven Moize's Together Forever and Hey Boy by Tammy Lucas. All are great garage tracks.

Lee does not, however, want Republic to be seen as solely a garage label. Among the scheduled releases there is plenty of hip hop, including the hard hitting UK rap of MC Mello's Coming Correct; the old school rap of We Rap More Mellow by The Younger Generation which was Grandmaster Flash's first ever record, and the latest hip house sound of Get Hip To This by M-D-EMM with the Bronx-based rapper, Naheh. Lee is also planning a compilation of early old school rap.

Geel Street

GEESTREET records grew out of a small London recording studio. Jon Baker decided to press up tracks as soon as they had been recorded at the studio, rather than peddling them around the major record companies. "To begin with it was a cottage industry with Richie Rich and I distributing the records around the specialist dance shops ourselves," he says. "In May last year we decided to

do things properly and arranged a pressing and distribution deal with Rough Trade. We also thought that we would license our acts to the majors, which is what we have done with the Stereo MCs — they are going through Island's Fourth & Broadway."

However, the label's biggest hit to date has been achieved without the help of a major: "It was a shock when The Jungle Brothers' I'll House You reached 22 in the charts, but Rough Trade helped us cope," says Baker. The follow up single was released last week.

Such Anglo-American tie-ups are helped by the fact that Geel Street has a New York office. This helps to deal with the US artists, such as the Jungle Brothers and the recently-signed Laifah, a rapper who records for Tommy Boy in the US. The office also helps licence UK recordings to the US; for example several tracks have been put out by the Idlers/Warlock label in New York.

Geel Street has tended to concentrate on hip hop, but it has recently linked up with Jazzy M to put out some house recordings under the G-Zone banner.

Due out in early April is Richie Rich's latest DJ megamix. Called Rocking On The Go-Go Scene, it

uses an unfashionable go-go beat but is a stronger record than Turn It Up and My DJ. Like the other Geel Street recording artists, Richie Rich helps out with the A&R side: the label claims to listen to and report on every demo they get.

The label has come a long way from its humble beginnings and is starting to set up distribution for the Continent. "We have got to the stage now where we have got to sell a certain number of records every month, which is a bit frightening," says Baker. "However it is still important for us to have some left-field releases as well as more commercial ones," he adds.

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Garage Trax

GARAGE TRAX is a new label which has been set up by Indigo Music to complement its Jack Trax label. Whereas Jack Trax features the best of Chicago house music, Garage Trax concentrates on the garage sounds of New York. "We want the new label to feature more mainstream and more soulful tracks which wouldn't fit in with the tougher Jack Trax compilations," says Damon D'Cruz, who runs the label. The label's first release was the

Garage Trax 1 compilation, which featured some of the best New Jersey garage recordings from 1988. These included tracks by Adeva and Gary L and featured the production work of Blaze, Timmy Regisford and Mike Cameron. The second compilation, which features eight new tracks, should be out at the end of the month.

Also scheduled for a spring release is a Best Of Easy Street compilation. This features both old and new tracks from this leading garage label, including remixes of Ma Foom Bey by Cultural Vibe and a 1984 Jocelyn Brown recording, called Picking Up The Pieces. The label is also planning to go back to the roots of the garage sound by releasing a compilation featuring the most influential tracks from the Salsoul label.

"We are going to try and be a more balanced label and put as much emphasis on singles as we already do on compilations," says D'Cruz. Some of the Jack Trax singles, such as The Nightwriters' Let The Music Use You and Ralphi Rosario's You Used To Hold Me have been massive club successes but the sales have been spread over too long a period to make an impact on the charts. D'Cruz hopes to solve that problem and have a chart hit by the end of the summer.

Desire

CHRIS FARRY certainly knows a hit when he hears one. He was the A&R man responsible for signing The

Jam, Siouxsie And The Banshees and The Cure. When he recently decided to dabble in dance music, he set up Desire records as an offshoot of his Fiction label, which he originally set up for The Cure. While Fiction is distributed by Polydor, Desire is handled by independent distributors Pacific.

Desire was launched in the summer of last year, and its first releases reflected the dance scene at that time. It kicked off with a version of the massively popular Chicago house track, Can You Feel It by Fingers Inc, which featured extra vocals by Chuck Roberts. Subsequent releases included the acid rock/acid house collision of The Shamen vs Bam Bam, and one of the better Chicago acid tracks, Acid Poke by Adonis. There was also the spaced-out acid of Bam Bam's Where's Your Child and Acid Mania by London-based rapper, Dolbie D. The best of these tracks are featured on the label's In The Key Of E compilation LP.

This year has already seen the release of Bam Bam's Spend The Night and the Adonis-produced Lack Of Love by Charles B. This is an intriguing mix of deep house style vocals with an acid bass-line, which has proved a big success in the clubs. During 1989, there will be more releases from these Chicago artists, all of whom are versatile enough to get out of the acid rut. A compilation LP of recordings from Bam Bam's Westbrook label is being lined up. This will be called On The Loose and will feature the particularly fine Everything Must

TO PAGE 16 ▶



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► FROM PAGE 15

Change by Mike Dunn. Another release is Dollie D's Loud And Clear which is a big improvement on his debut. However, the new release from the label to really look out for is The Real Life by Corporation Of One which combines a house beat with samples from Queen's Bohemian Rhapsody to surprisingly good effect. Is anybody ready for Pump House!

According to Nick West, who looks after the marketing of the label: "Desire's aim is to develop artists, rather than just releasing one-offs, and we are looking for another UK act to sign." The label is also working with Bad Records, which is run by Eddie Richards of Jolly Roger fame. Parry and Richards have recently visited New York and Chicago to look for future releases.

► Sleeping Bag ◀

WHEN THE New York-based Sleeping Bag label saw the success that its artists were achieving in the UK, it decided to set up its own label in London. Apart from Joyce Simms, who is still licensed to London Records, all of the company's artists can now have their material released on Sleeping Bag UK, which is distributed by Rough Trade.

Mervyn Anthony Lyn runs the UK operation. He had previously promoted dance acts licensed to Virgin Records, including such Sleeping Bag artists as Mantronix



JUNGLE BROTHERS: biggest hit to date for Gee Street

and T La Rock. He explains that the UK Sleeping Bag label does not simply release what the US company puts out. "The US and the UK are two very different markets," he says. "For example, remixes are really important over here, but they are not so vital in the States."

The UK will also release singles which are not being released in the US. For example the excellent remix of the I'm Housing cut from EPMD's Strictly Business LP has just been released over here but not in the US.

Sleeping Bag has always had a very high quality and somewhat eclectic roster of artists. Most US dance labels concentrate on one form, such as house, hip hop or garage but Sleeping Bag embraces all of these. It is one of the labels which Todd Terry records

for; his brilliant To The Balmobile Let's Go LP by The Todd Terry Project was released last year and he is planning to revive his Masters All Work concept for the label. An LP is expected later this year and he will put together a group to perform the songs live. Todd Terry also produced T La Rock's Flow With The New Style single, which was a real return to form for the rapper, and they are working on an LP together.

Right now the label is busy promoting Where's The Party AIR, the particularly fine debut LP from Cash Money and MC, Marvelous. The world champion mixer and his MC are currently touring the country. Future releases will include a deep house cut by The Bassment Boys called Happiness. To The Max by Stezo, who are three rap-

pers from the original line-up of EPMD; and the KRS-1-produced Just Ice LP. The label is also hoping for some chart action with new signing Reenna Page. Sleeping Bag has a long and distinguished history and a Greatest Hits compilation is planned for the UK market. There will also be a reggae compilation based on the three dance-floor classics LPs from the US.

► Tam Tam ◀

TAM TAM is a new name to the dance scene. Formed as part of Savage Records, it deals with hip hop and tougher dance sounds — the poppier side of dance is covered by Savage's 5&M label. The first releases from the label are What's

Dot Noise by Aylesbury rappers, Triple Element, and an update of Gil Scott Heron's Johannesburg by World Beat Club.

But judging from the professional approach of the company — its packaging and presentation are better than most majors — they will be able to build up from these early releases. The Triple Element follow-up, Pandemonium, will be out shortly, along with World Beat Club's Everyday People. Other up-and-coming releases include Champ by New York rap act, KSL, and a new version of the O'Jays Backstoppers by Pressure Zone.

The label has also signed Company 2 which comprises DJ Ben Chapman and Lee Bennett of the Foze 1 rapping crew. In addition Tam Tam has licensed the SWASS LP by the US rap act, Sir Mix-A-Lot. The first single from the LP is a rap/heavy metal version of Iron Man, the old Black Sabbath song.

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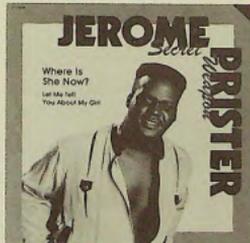
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