All of tomorrow's hits and more ... that's what makes up the latest Music Week CD promo. The acts featured on this select taster of things to come are profiled on p8. Meanwhile, we must thank the companies for providing individual tracks, music publishers for their co-operation, Tape One Studios for its mastering and PDO for its manufacturing. Sit back and listen...
PDO, ON TARGET
IN EVERY MARKET

Name your format: 3” or 5” compact disc audio, or 5”, 8” or 12” CD Video.

Now name the hemisphere, continent, country, region or city you want it to hit.

PDO has the broad and balanced world stance to home your CD release in on the heart of any and every market you aim to conquer, nationally or globally. Single country or simultaneous multi-country mastering and replication, in Germany, England, France and the USA, ensure your product is where you want it to be, in the volumes you require.

Superswift turnaround, from golden copy to in-store stock-up, keeps you ahead of the fast moving game. Industry-leading quality standards guarantee the discs your riding on are technically as perfect as they can be. Spectacular 6-colour on-disc print, packaging, inserts and promotional material dress your CD release for maximum impact.

Sales and marketing offices in London, Paris, New York, Los Angeles, Hanover and Nieuwegein co-ordinate your attack.

Call Roger Twynham on 01-948 7368 and you’re on target already.

In other European countries call Silke van der Velden on +31.3402.76722.

PHILIPS AND DU PONT OPTICAL
**EUK — ‘If at first you don’t succeed…’**

ENTERTAINMENT UK’s record label Unidag is attempting to make its second time lucky with its first release.

The David van Day single, first released last month, was abandoned by Union after two weeks because of poor sales and adverse media reaction.

Label manager David Cross says it was a disastrous start for the label, but he is giving the single another shot.

“We have lived to fight another day and all I can say is watch this space,” he says.

He adds that the label — set up as an own brand of EUK’s sister company, Woolworths — is now working on another five projects and its management team is close to being finalised.

**COMPACT DISC manufacturer Discotronics is blaming poor margins on discs for a £17.2m loss in the year to March 31.**

The company’s Australian parent, making the announcement in Sydney, says revenue per disc was just 88p when it had budgeted for 124p. Discotronics’ losses would have been even greater had the company not made a £6.6m profit on foreign exchange borrowings.

**BBC’s pledge to FM radio**

**A previously unfashionable medium for album advertising is getting a new lease of life as a major record company seeks to exploit the ever-increasing numbers of young people who regularly visit the cinema.**

As the cost of TV time continues to rise, EMI is set to promote its artists to audiences at some of the summer’s biggest film releases including License To Kill, Batman, The Last of the Mohicans and Back To The Future II.

EMI acts and their current product will be marketed in an eight-minute segment of a B-feature film to be seen for the first time when the James Bond film Licence To Kill goes on general UK release on Saturday (14).

The B-feature is part of a deal between EMI and the Odeon cinema chain and, says the record company, will be shown in a minimum of 130 cinemas at any one time. A different film featuring different artists will go out with each of the main attractions and, EMI claims, each of the B-features will reach an audience of around 5m. EMI pop marketing director Andrew Pryor says costs are being kept to an acceptable level because the series is being produced in conjunction with Pepsi and — initially — in co-operation with Our Price.

The films have been made by independent TV on the same format as Wired and the first will promote New Dance and the new albums from Queen, Natalie Cole, Pat & Dusty Boys and Steve Nicks. The EMI TV on the same format as Wired and the first will promote New Dance and the new albums from Queen, Natalie Cole, Pat & Dusty Boys and Steve Nicks. The EMI TV on the same format as Wired and the first will promote New Dance and the new albums from Queen, Natalie Cole, Pat & Dusty Boys and Steve Nicks.

**EMI ushers in ad deal at a cinema near you!**

**These computer-generated graphics will be adorning the presentation of EMI product to cinema audiences.**

**Jamieson, Ellis in call for BPI unity**

GREATER UNITY and less self-interest are the key areas that will have to be addressed if the BPI is to move forward. That was the message from out-going chairman Peter Jamieson speaking to members at the organisation’s annual general meeting on Friday.

He said the BPI’s weakest area was its public image — an issue highlighted at the disastrous British Record Industry Awards — and this would be resolved only if members worked together.

As well as improving its public image, Jamieson added the BPI must also maintain its good relationship with the Government.

Newly-elected chairman Terry Ellis supported Jamieson’s view and added: “I intend to campaign aggressively to alter the public perception of the record industry.”

In addition to reappointing Ellis to the chair, the meeting re-elected Rob Dickens (WEA), Steve Mason (Pinnacle), Maurice Oberstein (PolyGram) and Rupert Perry (EMI) to the BPI council.

Jonathan and Janet Webber were re-elected for the first time. Unsuccessful candidates were Clifford Gee (Noar Records) and Sean O’Brien (Teltar).

® Full details next week.

**PRESTWICH HOLDINGS is again involved in negotiations over its sole, six-months after derefering rumours of a management buy-out.**

A consortium led by Mike Campbell, managing director of Strand Magnetics, is — according to Prestwich — “at an advanced stage” in talks on a £51.3m deal. Strand is Prestwich’s video duplication and publication subsidiary.
TOP POP

** NO. 1 **

1. "FINE YOUNG CANNIBALS" - THE RAW & THE COOKED
2. BOBBY BROWN - "Aulseon" (45 Only)
3. TOM PETTY - "FULL MOON FEVER"

TOP 75 ALBUMS

1. "VELVETEEN" - Transvision Vamp
2. "DON'T BE CRUEL" - Bobby Brown
3. "FULL MOON FEVER" - Tom Petty

MUSIC WEEK

MCA - WORLD CLASS
THE WEA release on July 17 of the new Pogues album Peace And Love will be backed by a TV and press advertising campaign, in-store displays and national PR-tying.

- DEL AMITRI have their album Waking Hours released by A&M on July 7 and they are planning to tour the UK to promote it.

MUSIC WEEK

**NEW PRODUCT**

**NEWS ANALYSIS**

**The growing estates of independence**

**The service independents give has always been good and has never been better than now**

by Jeff Clark-Meads

ASK VIRTUALLY anybody outside the music trade and they will tell you that the words "independent distribution" still spell success with or without the letters P, R and T.

Apart from the short-term recession difficulties, the indie sector is enjoying a period of increased demand and latent demand from PRT Distribution.

The feeling is that so much has happened and so much experience gained by the indie distributors in the last 10 years that the sector now has the strength to walk calmly past disasters for individual companies.

The distributors themselves, while engaged in fierce inter-company competition, present a united front when it is asked how healthy they perceive the sector to be.

Kevin McDonnell, managing director of Sparta and the man who credits himself with pioneering indie distribution, comments: "The independents have always been good and has never been better than now."

McDonnell argues that Sparta was the first genuinely independent distributor when it set up in business in 1978. He describes the motivation for the venture with: "It was very, very obvious to us that a lot of people who had produce to get on the market were going to see major services in all areas of the music trade and it may not be realised at the same time being operated by any other producer. Sparta is nearly a decade old and the company is now one of the most successful independent distributors in the country."

**POLYDOR is reissuing the Ellis Fitzgerald single Summertime to tie in with a Pinoy TV advertising campaign which features the song. The ads are running in London, America, TVS and TSW as well as in Capital Radio and it will be featured in selected cinemas across the country.**

**STYLUS IS launching a £1.4m TV advertising campaign to support the release of Hot Summer Nights. The campaign starts in Harlech and Yorkshire before rolling out nationally. The 20-track compilation includes Summer Holiday by Cliff Richard, Summertime Blues by Eddie Cochran, Good Vibrations by The Beach Boys and Lovejoy by BillWithers.**

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EMI ad deal
> FROM PAGE ONE
section will come after a five-min-ute period, in line with our Price being projected as the place to buy EMI product.

Producers say that by giving them the chance to package artists and albums in a way that he never could have before, the record company will be able to create a more personal experience for the audience. He hopes the co-operation will extend to EMI advertising for the back of cinema tickets.

Pryor comments: “The new arrangements will not change the way EMI sees the world and its music. We will continue to produce and promote high-quality records and we will continue to support our artists and their creative work. We will continue to collaborate with our artists to create the best possible experience for our fans. We will continue to be committed to our fans and to the music that we create.”

Stormy waters ahead for radio pirates
TOUGHER LAWS against pirate radio broadcasters are being planned by the Government.

The Home Secretary Douglas Hurd told the annual congress of the Association of Independent Radio Contractors in London that further clampdowns on illegal stations were on the way.

He added that if a package of new legislation was not brought in with the new Broadcasting Bill which is due to be published before the end of the year.

Hurd plans to extend the range of measures that illegal broadcasters can be prosecuted under. These include: prosecuting broadcasters, radio managers or at places where broadcast equipment is based on the basis of the statement that the radio station is in operation; making it an offence to provide or supply services to pirates; seizing all equipment, including vehicle equipment, hardware and software for a maximum two-year prison sentence.

Hurd was also asked by the congress if he would consider extending this legislation to offshore pirates.

In summary, Mr. Hurd praised the work of the independent radio industry saying: “There is more to be done. There is more to be done.”

He added that the AIRC could soon be issuing a new Broadcasting Bill of “closer, cleaner, more effective.”

Dejamas ‘safe’ despite three redundancies
THREE REDUNDANCIES at music publisher Dejamas are not a sign that the company is on the brink of trade, says managing director Stephen Jones.

Three redundancies are a result of overheads, he says. “They are a result of the independent publisher’s costs, and we are now reducing our overheads,” says Jones.

Computers are an important part of the assistant professional manager, copyright manager and runner around Dejamas which, says Jones, is “definitely still open for business”.

Yazz writ lays claim for £115,000
BBC LIFE artist Yazz is suing Bravado Merchandising Services for £115,000 which the claim is owed to in payments.

In a High Court, the company Yazz Live claims the payments which are due under a contract were made with Bravado on April 20 1984 which gave the firm the exclusive merchandising rights for the singer’s image, likeness and biography.

Home economics underpin BBC Enterprises profit
HOME ENTERTAINMENT is proving to be one of the most successful areas of BBC Enterprises with sales now exceeding £50m per year.

Along with Books and Education, Home Entertainment helped to push sales in the Consumer Products division to £7.5m during the 1989 financial year.

This success, says BBC Enterprises chief executive James Arnold-Baker, is due to another record year for BBC Video, which increased its turnover by 44% and became the number two two leading labels in the UK.

Watch With Mother is the biggest selling video in the UK with sales of more than 300,000. BBC Radio Collection with its series of “talk” programmes such as Life, leading the label to its success with the label’s share with more than £1m sales.

BBC Records had a profitable year, says Arnold-Baker, and received a substantial sum for sales of its Radio One 21 album on the date of its release.

On the Home Entertainment sector of the Consumer Products division, talks with Robson Productions were made for the sale and exclusive merchandising rights for the singer’s image, likeness and biography.

MUSICAL Chairs
EMI RECORDS has appointed Margaret Poulton as chief accountant. She was previously financial controller at EMI Music Group and has joined Native Records as creative director. She is replacing Brian May, who is leaving Supertrax to join Cassiograms as promotions and press assistant.

NATIONAL SHUTTERING in the UK as a result of the strike in July will mean that the company will be able to continue trading for the foreseeable future. The current agreement, which is due to expire in the coming weeks, will be extended.

Accountants sue Womack and Womack
A FIRM of chartered accountants is suing Womack and Womack for more than £13,000 in allegations of professional negligence.

Gerald Fenett and Reynolds Limited has in its High Court that Carl and Linda Womack owe the firm £13,885 for professional services rendered.“
Beastie Boys

NEW ALBUM

PAUL'S BOUTIQUE

ALBUM • EST 2102 • CASSETTE • TCEST 2102 • COMPACT DISC • CDEST 2102

ORDER NOW FROM EMI TELESALES ON 01:848 9811
Capital venture for indie/shops

TWO LONDON-BASED independent chains are opening new stores this month, one specialising in dance, the other compact music.

Alto, which sells cassettes and compact discs, is opening its seventh branch — in Camaby Street — and has plans for wider expansion over the next five years.

The chain claims to cover every type of music from Madonna to Mozart and also stocks videos and music books. There are also in-store CD listening facilities and the offer of a 10 per cent discount Alto gold card.

Managing director Steven Grundy says he plans to open "several more new branches around the south east" and aims to have "a chain of at least 30 compact music shops within three to five years".

Red Records is set to open its third shop in London on July 15. The dance music chain, which began in Brixton in the early Eighties, is setting up a branch in The Aylesham Centre, Rye Lane, Peckham.

The chain, which also has a shop in Soho and runs a national mail order service, says its new store will establish itself as "a High Street store without the usual High Street compromise".

Andy’s Records bolsters presence in Yorkshire

EAST ANGLIAN independent chain Andy’s Records is launching a new store in Barnsley this week, its third in the Yorkshire TV region.

The bulk of the chain’s outlets are in the Anglia region and the Barnsley shop joins others in Hull and Grimsby to add to Andy’s total in Yorkshire.

Company head Andy Gray says he is looking to move into a third TV region before the end of the year, although he declines to identify which one.

Andy’s Records is renewing its sponsorship of a three-day jazz weekend run as part of the Cambridge Festival.

The deal is worth £10,000 and this will be the third year Andy’s has backed the event. Says Andy’s managing director Billy Gray: "Music is our business and it is up to us to support it."

CBS SPECIAL PRODUCTS

ARE PLEASED TO ANNOUNCE THE FOLLOWING
CATALOGUES ARE NOW AVAILABLE FOR LICENSING IN THE U.K.

For further information regarding availability in the U.K. contact Barry Hatcher, CBS Records, 17-19 Soho Square, London W1V 6HE Tel. 01-734-8181. All other territories contact: Eli Okun, CBS Special Products, 51 West 52nd Street, New York, NY 10019 • 212-975-5031; Fax 212-975-6805.

DEBORAH TREDGOLD is 32-years-old and lives in Birmingham — the area she covers as a rep for London Records’ strike force.

She has worked for the London team since its formation just over a year ago. Among her interests, which are many, she cites topiary and epicureanism as her favourites.

Tredgold says she is ambitious and would love to travel the world in search of new and exciting hobbies.

Also FOUR STAR, TERENCE GRAMAPHONE, JEFFERSON JAZZ, BULLDOG and many others...

MUSIC WEEK 15 JULY, 1989
THE PROMOTERS BRYAN MILLER and JACOB SLOTALA of BARRUCI LEISURE ENTERPRISES LTD IN CONJUNCTION WITH GENERAL DIRECTOR PANCIENKO of GOSCONCERT WOULD LIKE TO THANK PINK FLOYD for SIX SOLD OUT PERFORMANCES at the 40,000 CAPACITY OLYMPEISKY SPORT COMPLEX MOSCOW 3-8TH JUNE 1989.

ALSO THANKS TO STEVE O'ROURKE – EMKA PRODUCTIONS • ROBBIE WILLIAMS – BRITANNIA ROW PRODUCTIONS • NEIL WARNOCK – THE AGENCY • MORRIS LYDA ORGANISATION • CHRIS WRIGHT – ROCK IT CARGO • REDBURN TRANSFER • AEROFLOT AH 124 & IL 176 CREWS • HOME COOKING • ALL AT OLYMPEISKY SPORT COMPLEX • WLADISLAW CHODYKIN • ARTHUR MATIKYAN
Certain Sellers. Lift for the home. Perfect home storage for CDs, CD multipacks, MCs and VHS tapes. Discit and Cass-kit, the interlocking superboxes.

Liftboy for fingertip browsing.
All in distinctive sales packaging.
Placed near the check out, they ring up instant sales. Call now to order. Always in stock and available immediately.

Dave Leang, Philip Watson and Selina Webb tell you who's who on MW's special CD sampler.

THE MINNES: Say, Goodbye. CBS. Written by Bistoles/Burton. (MCA Publishing). "A cross between The Ronettes and The Monkees" is how this all-female vocal quartet describe themselves. The roots of The Minnes lie in a meeting between Birmingham-born Stela Bistoles and writer/producer Simon Burton. They discovered a common passion for the early Motown records of The Supremes, The Marvelettes and The Miracles, for northern soul and for the Wall of Sound of legendary producer Phil Spector. It is that sound which inspires Say, Goodbye, the first track to be released by the group. Lead singer Bistoles recruited Danny Jones and Phillips Ha by the time-honoured route of music press wanted ads. The fourth member, 18 year old Sarah Thompson appeared when "we literally ran into her on the way to rehearsals in London" says Bistoles.

RIVER CITY PEOPLE: Walking On Ice. EM Records. Written By Phil Cave/Maker. Speed/Speed/Speed. BGM Music Publishing. After supporting The Alarm in front of 15,000 people at Northampton's Greenbelt Festival, River City People clinched their record deal via a Chat Show commissioned promo. The Liverpool-based four-piece are unsurprisingly named after the Beatles and their early musical influences but, more remarkably, also nod in gratitude towards The Monkees & The Papas and Paul, Mary and Orla. They maintain that their music contains "real songs about real life" and Walking On Ice finds Siobhan Maker's Julianne Regan-style vocal atop an atmospheric and heart-stirring soft rock backing. The debut River City People LP was produced by Don Gehman and is due out in August.

CLAYTOWN TROUPE: Alabama. Island Records. (Copyright Control). Bistoles-based Claytown Trupe are a five-piece rock outfit who believe in taking their speedy, gut-driven music out on the road. Since they formed in 1988, they have played into a faithful and increasing large following through gigs up and down the country, released their debut single, Prayer, in a various artists EP and signed to Island having spent the last five months producing their debut album. The troupe are Christian Rieu (vocals), Andy Holt (drums), Adrian Bennett (guitar), Rick Williams (keyboards) and Paul Waterston (bass). Alabama is their second single release.

TIGERTAIL: Lost in Overload. Island Records. (Copyright Control). "My first LP for the label" are from South America's own glam-rocker TiggerTail's forthcoming album Better Days which is dedicated to Music For Nations. The heavy, thrashing guitar work and energetic
glam-d Ethiopia is characteristic of the four-piece's work - screaming sounds that have brought them a substantial following in the UK. Since their first LP for the label, and European tours have followed, overseas audiences warming to the band's unique brand of primitive, garage rock sound.

DEL AMITRI: Kiss This Thing Goodbye. A&M. Written by Currie/Harvie/Slaven. PolyGram Publishing. It has been since the 16-year-old Justin Currie burst upon the Glasgow rock scene with the first versions of Del Amitri and his first single, Sense Helpless or local label No Strings. Now, after two false starts and the last of which was the now defunct Big Star and respected tracks produced by David Kershunbeam. Currie is back with Del Amitri's "new major label debut album" Kiss This Thing Goodbye is the opening track of that album, Waking Hours, and it sums up Currie's strengths as a songwriter and a singer. The track has distinct echoes of older Scottish soft-rockers Gallagher & Lyle and Gerry Rafferty but Justin Currie has a well-tuned eye for contemporary urban life. His lyrics evoke images of Leslie Crowther, small-town socialisation, synagogues and swimming pools and justify the faith placed in him by PolyGram publisher Lucian Grainge.

TO HELL WITH BURGUNDY: Who Wants To Change The World. Factory Records. Written by Manchester Walks/Humphrey (Copyright Control). A simple yet striking song is created by this Manchester-based trio who combine acoustic guitars and saxes with the distinctive vocals of Karl Walks and Joanne Haigman. A self-penned track finds them in ironic mood, "stating no need to worry about fame and war" and completing the impact with a flurry of Spanish guitar mid-flow. To Hell With Burgundy met as students and developed their guitar and keyboard-player Kevin Macarthur completing the line-up in October 87. Live, they are characterised by two acoustic guitars, a saxophone, percussion, three voices and a big drum. Witness the recorded version on Earthbound. The debut LP which was released in March.

THE FUZZTONES: Nine Months Later. Situation Two/Reggae Banquet Records. (Copyright Control). One of the first Sixties psych-punks revisited - The Fuzztones have a strong cult following since they formed in New York in 1966. Ample of pulsating guitar and R & B roots, they also have a loyal pack of fans in the UK, following tours and John Peels on radio. Splitting up in 1986, Nine Years Later are the reformed Fuzztones second single for Situation Two and is released to coincide with their appearance in August. Its sinewy, guitar calls, haunting vocals and genuine Fifites guitar style lays foundations for an excitingly different collision of sounds and the track was produced by DJ and former Sunblazer Shiel Tait.


Of the band's sound, Roby Dyer, one of the writing talents, said: "We have the sound of a traditional Greek band, but we've added a modern twist." The group consists of three guitars, a saxophone and a Hammond organ, all played by the band members.

Colin in Lichfield, the Milltown Brothers were the first band to sign with the new label. Colin says: "We were looking for a new label and we thought they had the right sound for our music." The band's sound is described as a mixture of Greek and English music, with elements of jazz and rock.

Backtracking

Record Retailer, 16 July 1984

In its editorial, RR looks forward to the release of the national chart, predicting it would be "of benefit to the industry and would not be welcomed by all shareholders. Outside the business, there have been some concerns over its reliability and whether it will reflect the actual sales of the records released. The BBC launches new late-night radio pop show Top Gear, compiled by Brian Matthew.

Music Week, 13 July 1984

Island Music MD Lionel Conway, chairman of the Music Week breakaway group, said: "We have worked hard to ensure that our shows reflect the actual sales of the records released. The BBC launches new late-night radio pop show Top Gear, compiled by Brian Matthew."
Arbiter joins karaoke craze

COMPACT disc jukeboxes are being taken a stage further this month with the launch of video graphics compact discs — designed especially for pub evenings of karaoke, the Japanese pastime of singing to backing tracks.

Londan's Arbiter Leisure is now incorporating a karaoke facility into its Discmaster compact disc jukebox using CDs encoded with graphics.

Words are displayed on TV screens and change colour in time with the music enabling crooners to follow them more easily.

The more advanced karaoke machines even have clappermeters and a computer scoring facility.

The machines will also play compact disc graphics (CDG) disks, like Lou Reed's New York album which Joanne Arbiter of Arbiter Leisure says is the first ready-made karaoke disc. The CDG shows pictures of Lou Reed and his band as well as displaying the words of the songs.

Joanne Arbiter says karaoke "is becoming quite a craze" and that considerable interest has been generated by Channel Four's Karaoke Club — the first television programme to feature karaoke competitions.

Arbiter Leisure has also been encouraging pub competitions by supplying karaoke cassettes to around 3,000 pubs throughout the UK.

CDV debate: Booth's hardline on software

THE DEBATE over the slow progress of compact disc video in the UK looks likely to continue following comments from Marantz managing director, John Booth. Booth claims the root of the problem lies in a lack of availability in CDV software, not hardware.

He was responding to remarks made by Geoff Kempin, managing director of PolyGram Video in MW's March CD supplement that "it can't be denied that the shortage of CDV hardware has posed problems". Booth asserts that the main reason for the slow development of the format is the small number of retailers stocking CDVs.

"The facts are that I have said to PolyGram that all new technology in their area is software led and the main cause of the problem is not insufficient players in the market, but quite simply insufficient numbers of retail outlets stocking the software," says Booth.

Although PolyGram's commercial director, Pete Rezun, claims 160,000 CDV units have been sold in the 160 titles the company has released since the format was launched in September last year, Booth says consumer demand is not being fully tapped.

"When you look at the situation from the consumer's point of view, you find there are huge expanses in the UK that have no outlets selling CDVs. For example, there is only one outlet in the whole of Herefordshire," he says.

Booth also says that Marantz is finding hardware distribution difficult because dealers are "quick in giving the whole thing the thumbs down".

Meetings have been arranged with PolyGram, which, like Marantz, is owned by Philips, but Booth says the situation has not been resolved as yet. "It is of course not the law of the jungle," he adds.

Re-emphasising his commitment to the format and to expanding PolyGram's CDV repertoire, Kempin replies by saying many are looking at the problem too simplistically.

"There is a shifting balance between three elements — the hardware, the software and the manufacturers of the discs. You need all three to be in place and combined with a cohesive marketing plan to progress."

Although Kempin says that during the pre-Christmas period there were fewer machines than he expected, he believes it is wrong to pass judgment until a cohesive marketing plan is in place.

"All I can say is that the CDV system is attractive to the consumers who have bought it and it is going places in many parts of the world," he says.

Supraphon first with Eastern Bloc CD plant

CZECHOSLOVAKIAN-BASED Supraphon records is now fully set to open a CD production plant — the first of its kind in Eastern Europe.

The operation was run satisfactorily as a pilot for three months last autumn, and the company has now completed the building of a new factory which will be entirely devoted to CD production.

With state-of-the-art equipment, Supraphon's new factory already has extensive orders from the Soviet Union and East Germany.

"Obviously, not many people have CD players over there," says UKcontact, Monty Presky. "The players are very expensive. But they're looking to the future and they're also looking at it as a good foreign currency earner."

The Supraphon CD production plant is due to be formally opened by the Czech prime minister on July 14.

$25m deal takes Dutch into Norway

NORWEGIAN CD factory EGVA has been purchased by Dutch CD manufacturer Duraco.

EGVA, based in Rykau, was opened in 1987 with an initial investment of $25m. It was intended to supply the Scandinavian and Western European markets but technical problems and the fall in CD prices forced the company into bankruptcy in November 1988.

According to Gees Stam of Duraco, the availability of capacity with a yearly capacity of 5m units. The acquisition of EGVA will enable Duraco to develop rapidly, says Stam. The Norwegian plant has its own glosst mastering factory and adds 10m units to Duraco's capacity.
CD manufacturers A-Z 1989

AUSTRALIA
DISCROTNICS
Tel: 02 289 3575
Contact: Doug Bell/Theresa Ryan
UK contact: 01-741 9192
Current Annual Capacity: 10m

AUSTRIA
DADC AUSTRIA GmbH
Tel: 0043 6246 2260
Facilities: CD: 3" and 5". Colour printing. Mastering: In house; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: initial: 14 days, re-order seven days.
Contact: Peter Zwicker
UK contact: Monty Presky
Fax: 30 469 4649
Tel: 02 289 3575

CZECHOSLOVAKIA
SUPRAPHON
Tel: 422 268 141
UK contact: Monty Presky
Fax: 089 725 4759
Contact: M. Mlekalsky
Current Annual Capacity: 4-5m

DENMARK
DANDISC
Tel: 45 1 62 95 00
Fax: 45 1 62 19 10
Contact: Peter Kijar
Current Annual Capacity: 8m
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Contact: Isaac Hemni
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Fax: 0196 52 5505
Contact: Shiroharu Kashiwa
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Fax: 3 586 3159
Contact: Tosho Kitakata
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UK contact: Nick Flower
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Contact: Andy Baur
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## Top 75 Singles

### The Next 25

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Supraphon shifts distribution to boost full-price catalogue

by Nicolas Soames

THE RESPECTED Czech label Supraphon is changing its distribution operation in a move to increase sales of its full-price catalogue.

Counterpoint, which has marketed Supraphon for the past four years, reports good sales on the two mid-price series, Gens and more latterly, Crystal distributed by TBS/Wynd-Up. But the full-price Supraphon catalogue has not flourished. And developments in Czechoslovakia — including the opening, this month, of the country's first fully operational CD plant — prompted a change.

The full-price catalogue will now be handled exclusively by Target which will also carry the Gens and Crystal lines.

"TBS/Wynd-Up never claimed to have special expertise in the classical field, and the full-price product has been suffering a little," admits Peter Stack, commercial director, Counterpoint. Supraphon was, in fact, TBS/Wynd-Up's only classical label.

Target will now carry a back catalogue of 75 full-price Supraphon titles, plus a further 10 new titles which are being issued in July. These include some interesting repertoire, including Marton's Czech Rhapsody (CO-72645), Dvorak's Moravian Duets (CO-72646) and Dukas's Piano Concerto (CO-2059). There will be regular further releases of around 10-15 a month.

The releases still bear the numbering system from Danon, the Japanese company which has distributed Supraphon's CDs since the advent of the digital medium. Target will continue with this numbering system for the time being but is adding an SUP prefix to facilitate the distribution. Target also handles the Danon catalogue.

However Target director, Jeremy Elliott, points out that during the next 12 months, the numbering will change as Supraphon's own CD product comes into the country. Meanwhile Target will only carry Supraphon's full price product on CD. "If dealers don't want LP supplies and there is sufficient demand, we will undertake to carry LPs in the future," he says. The product is priced at £6.85 (89.99). There are currently 38 titles on Crystal Collection, the mid-price CD series, with around 5-10 new titles expected in September. Among the outstanding titles are Janacek's Glagolitic Mass (11 0009-2 211). It is sold at a dealer price of £3.91. The Gens series, put together by Counterslip, stands at 36 titles and will not be expanded. The best-selling title is Mahler's Symphony No 2, which, unusually, is contained on one CD (2 SUP 0224). Gens is available on tape at £1.21 (dealer price) and on CD (£3.91) dealers.

ALTHOUGH COUNTERPOINT has concentrated its classical activities exclusively on Supraphon to date, it has added another line to its marketing operation. The Horenstein Edition, a small, specialised series of CDs featuring the great Russian-born conductor in concert recordings made in London in the late Sixties and early Seventies.

The tapes come from the Horenstein Estate, and appear on the Descent label, a Swiss-originated company, Horenstein conducts the BBC SO in Bruckner's Symphony No 5, the Horenstein/Mahler's Liebster zin der Erde with Alfredo Hoffman and John Mackinson (Descent 0), Mahler's Symphony No 4 in the NPO (Descent 01), Horenstein's recording of Mahler's Symphony No 2 in the NPO/Kanchana has been something of a cult. The Descent CDs are also distributed in the UK by Target with a dealer price of £6.85.

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'Designer' chamber orchestras catering for the CD generation

by Nicolas Soames

THE IMPORTANCE of recording contracts for new ensembles can be seen by the way they underpin two latest releases. Schott, whose freelance section has set out deliberately to make headway against the establishment of St Martin-in-the-Fields and the English Chamber Orchestra. The London Chamber Orchestra, backed in an assertive public manner by Virgin Classics, has set out to drag classic concert life into the Nineties according to one of its founders, cellist Nigel Warren.

He has combined his background as a session player with the experience of the concert promoter, as former leader of the Philharmonia Orchestra, to "strike out into the future" and to do so for the chamber orchestra whose concert programme, Pavarotti and TV advertising single have done so for opera. The players are the top freelancers — will play and dress according if the advertisements look as if they are straight out of Q magazine, and the whole product is presented as if it was a corporate promotion. But, Nigel Warren-Greene hastens to add, a leading establishment has the option of buying CDs from Virgin the seal of approval by comparing the LC0 playing to the Berlin Philharmonic.

LCO 1 (Mozart), LC 2 (Vivaldi, Wille), LCO 3 (Wynn, Cavallini), LCO 4 (Britten) have been released by Virgin Classics to coincide with last week's concert last they competed the recording of Under The Eye Of Heaven, the new pop/classical/electronic work by Ian Zino.

London Music, directed by an ex-Philharmonia player, cellist Martin Staff, has got itself a positively ambitious, but it looks as if it is fast becoming the house orchestra of Winter Gardens. It was founded a couple of years ago initially as a medium for Stephen Hopkins who wanted to develop his conducting career, but he also wanted to voice a policy of commissioning new works to be presented in an attractive format, and to promote them. The decision by Conifer to sign London Music is a three year contract which will be based on substantial difference in terms of security. First came a CD devoted to Malcolm Arnold — the Brass Concerto No 2 for Horn (Richard Watkins), Conifer CD 172.

In September comes a disc by Andrzej Panufnik, and then Sigismondy Symphonies by Mendelssohn. London Music has also begun recordingavings. Lieder and Balladtales: the original version sung by Eileen Collins. LDR, the Independent independent company set up by Keith Wicks last year, has signed a distribution deal with Gamut following the closure of FRT. "Gamut has demonstrated an ear, "recalls Wicks, "and our repertoire, "so Wicks.

Solo Walker’s juggling act raises bassoon’s public image

by Nicolas Soames

THE BASSOON is not generally regarded as an important solo instrument in classical music though many generations produce a virtuoso or two such as William Waterhouse — for the most outstanding probably a public figure. But the American-born player Kim Walker is rapidly demonstrating that it is possible to give the instrument a higher public profile and maintain a solo career.

At 16, she volunteered to play on recordings for rerecordings, she is recording a quite prolific and adept at juggling labels to the benefit of her instrument. It is an intriguing contrast to the different routes taken by, say, the clarinetist Emma Johnson who has stayed faithful to one label, ASV.

The juggling is not without its problems. The main concerto for the instrument — Mozart’s Concerto in B flat (K 191) is a different label which suggests that, as both companies want to continue to record with her, there is diplomatic friction over the first order.

Nonetheless, Walker stands just 5 ft 1 inch, only a few inches taller than the instrument itself. She has been fascinated by it since she was 11 and although she does not know the physical career on the cello because of a lack of instrument. She has also played for the instrument for a school production of Bernstein’s West Side Story and has never looked back since. At 19, she moved to Europe and after two years became the first bassoonist to play in the Preesde de Virtuosos at the Concerto No 2 for Horn (Richard Watkins), Conifer CD 172.

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Ashkenazy’s homecoming on record

THE RETURN of conductor/pianist Vladimir Ashkenazy to the Soviet Union 25 years ago is to be recorded by the BBC TV, and will appear in album form as a series of Royal Philharmonic Orchestra — of which he is the music director — to Moscow for performances in November. Curiously, the orchestra has not chosen to issue the concert on its own RPO label for "negotiating with another label," says Sarah Briggs, RPO press officer.

Meanwhile, Ashkenazy is giving three performances in Russia. "Ashkenazy's tour was from Alexander Nevsky as a background to the famous Eisenstein film of the same name, 29, at the Royal Festival Hall.

Dubinov’s electro-optical music project

KIM WALKER: "Play a little more subtly for a record, and take a direct approach in a concerto, not a waltz. I was playing in a church outside Thames and Olivier

Solo Walker’s juggling act raises bassoon’s public image

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Tuning indies into Transmission

by Selina Webb

AS THE smaller independents continue to ponder the value of promotional videos, Music Sox producer Rachel Davies is urging them to think outside the box. "In the UK, because the show isn't broadcast in London, a lot of people don't care about it," she says. "The indie scene is probably stronger outside the capital, but because most of the record companies are London-based they aren't interested in it.

Davies, a former researcher on Jon Lee's Radio One evening show, reports that Transmission's music policy is to feature "good bands that don't otherwise get the attention they deserve." There's a strong bias towards the newer, sound-based Oi!/Celtic style of indie, however, as attempts to introduce independent dance act might have been greeted with "lots of moaning" from viewers.

"We aim to feature new bands and videos as possible each week — bands ranging from the Pogues to the Slik, the Buzzard Sisters to Mega City Four, Hugo Largo, etc.," she says. "The frustrating thing is that not all the bands we want to feature have videos, and even when they do, they might not be available. I often have to ring people up to get them to send things in."

It's astonishing that the independent video scene is so vibrant, with new bands and artists continually being discovered. "Transmission has to be taken seriously as a platform for new talent. When it's been relaunched, it will fully appreciate all 15 of the stack of a viewer's letters in the Music Box offices proves its popularity.

"We get letters from people who say they prefer the show's format to the music itself, and even when they do, they might not be available. I often have to ring people up to get them to send things in."

"It's a very quirky video we do things with it that we've got the band's permission, and if it's really bad we write "amateur video" on it," she explains. "A lot of the time it's the bands feature that have to sort of video, rather than flashy mainstream styles."

Even when the record companies acknowledge Transmission, the music industry is, in Davies' view, "continually fighting against the Chart Show demanding exclusives."

"It's really pretty annoying exclusives," she states. "The more programming shows this kind of music the better it is that we're in competition with NME or anyone else — I personally think it's great that the Chart Show has an indie-run down."

With potential worldwide viewership figures of more than 60m (including overseas), Transmission is a valuable platform for emerging talent. "The show has an indie-run down, and people who video it. My mission is to make something of a thing," Davies comments.

REVIEW

MUSIC VIDEO

VARIUS: Indie Top Video

Take One. PMI.

MWP 9911873

Running time: 55 minutes

Dealing price £6.50

Comment: From the chart-cracking beats and distinctive Maslow visuals of New Order's Fine Time down through the cavernous gloom of Horror of Christian Death and up again to the whimsical They Might Be Giants, this 15-track compilation on VPL contains a broad spectrum of independent music. Only the most eclectic cd collector will fully appreciate all 15 of the seams — Fields Of The Nephilim, A Guy Called Gerald and The Fat Boys — but the run should be as seen in the table.

There are some fine examples of modern budget band making, notably the Wedding Present and Pop Will Eat Itself tracks — shame the directors have darked this in the sampling.

Sales Forecast: The first visual aid to interpret Beachwood's success. The video series, looks set for a long life after an initial surge into student digs and the hands of new music enthusiasts. At least 70 hours a week, in which the world money. MEGACITY Four and Paxies: two of the bands whose promos are served up for insomnia on the late night TV show, Transmission.

SONNY CURTIS: Fought the law and won

Low because he was a Holly/Cricket fan, legendary producer Snuff Garrett spotted More Than I Can Say For You, and said, "Publishers often get a free ride," he observed philosophically. With Curtis back in the ranks, and transferred to Liberty, there was more UK success for The Crickets between 1962 and 1964 with yet another Curtis non-A-side, A Fool Never Learns, a hit that reveals that Curtis was already a star - this time, Andy Williams.

But then it was time for Curtis to leave and do his own thing. He included further sessions, a string of successful singles, another tm performance in The Straight Life, covered by eight acts including Bing Crosby and one of the most enduring of endearng figures, Love Is All Around, For The Mary Tyler Moore Show.

But despite this formidable back catalogue, there's been no leakage on laurels in recent times. Great songs are still being sung through EMI, keep coming, as the covers main country, now that he lives in Los Angeles, he likes the likes of Tommy Wattels, Bobby Boris, John Schneider, and the tragic Keith Whitley, whose last smash before his death was the wonderful Curtis-Hall collaboration, I'm No Stranger To The Rain. There's a Ricky Skaggs cover in the pipeline, too.

And the main thrust in the Eighties has been to sharpen his profile as a solo performer. Dropped by Elektra, after cutting three fine albums and a top 10 country single, he now makes his own records.

The most recent result is Ready, Able And Willing, which sums up the man perfectly: it's a solo tour de force with nods to Bach, to Buddy, to his past (Moon, Silvery Moon), and to his present "You Are The Lesson I Never Learned.

Scandalously, it has no UK distribution but I want my records, you have to come and see me play." Happily, promoter Lee Williams brings him over every year. And I'll keep coming as long as people want to hear me. I inch forward every visit I make."
Tin can

MUSICALLY, DAVID Bowie can get away with murder. If any new band produced such a mediocre album as Never Let Me Down they would have been lucky to get into the shops, let alone on the radio.

So it is not surprising that under his latest pseudonym, Tin Machine, he has been lashed with cynical criticism. But maybe that is because the project is less important to some people, expected, or rather, not what they wanted to hear.

A band like Tin Machine is not a classic but if Bowie's name was not linked to it, most people would rate it as a solid rock album. And again, when Tin Machine played at the Town And Country Club, perhaps suggests something about the later rock credentials, despite the mere fact of the headlining venue and the ability to work in a live format.

It Blues have, over the period of their careers, not finally arrived at an identity that is genuinely progressive in the truest sense of the word. But the band, which is characterized by catchy melodies and strong rhythmic patterns, is not one that simply imitates the past. They have come across like a fresh, new take on the genre and there is a refreshing air of innovation and authenticity in the mix of their musical elements. The album is filled with a mix of melodic and rhythmically strong songs. But it's all nicely balanced, more Cocteaus/Sugarcubes than T.Rex or Small Faces. With a little luck they'll be doing this sort of thing to full houses of their own in the very near future.

— DAVY GILES

Friday on my mind

THERE ARE distractions all around. At the Ritze Club, on Hamburg's Reeperbahn, where Mr. Friday and the Man Seeser are going through their paces, I'm trying to avoid the hardcore porn on the telly six feet from my nose. I'm not doing too well.

Add in the fact that the wine is cheap and the music is shuffling, and I'm pretty sure I'm doing what I want. But still, I must hold our attention. Easily, Friday, ex-singer with the Virgin Prunes, has returned with an Edith Piaf-style set of waltz and lost one of their musicians, Tales of waltz and danced people. Draped over the Man Seeser's piano, with cello and bass for backing, he runs through camp renditions of the hits. The Man Seeser's set is an attempt to create a balance between the recalling of the past and the rock music of the present. It has a mix of emotional and danceable pieces, and is quite catchy.

— KIRK BOWES

Khan can't

CHAKA KHAN may vigorously disapprove of her Life Is A Dance remix but you and I don't have the Hammersmith Odeon three nights running. Her traditional approach could not have been better well supplemented with the latest generation of clackers.

I'm Every Woman opened the set, but seemed almost a token gesture. Where was the spirit which makes the song so special when booming out of the sound system at High On Hope? Her performance seemed geared towards the voice: her voice may have suffered over the years, but when she did occasionally hit the right notes, you could see glimpses of her former glory.

For the bulk of her set she stretched the boundaries of pop, deftly selecting counterpoints from the remixes, and counter-selected on her more soulful numbers. There were also covers of Stevie Wonder's Signed, Sealed, Delivered, Bette Midler's The Rose and Sly Stone's Thank You Fattin' Me! Elvis. The latter was too much for the London audience, who with the five piece backing band taking turns to show off their jazz, pedigree.

The set lost what little momentum it had during the second half, with a clumsy version of I'm A Woman being a low point. Ain't Nobody was badly ruined thanks to a highly embarrassing appearance by these songs, put upon by love or world which was lost. Like Piaf, he's a cracked actor, telling of his bitter-sweet lot. And when this wasn't carry, it was true, so it was I GINNIES

Getting a skinful

ONE OF the most powerful performances witnessed by a support band for some time was given by A.R. & The Lycans at Preston Guildhall. They are already on their fourth single for the Epic label – how much these three former major honours are worth after one single.

— GAVIN FRIDAY & THE MYSTERIOUS MAN SEEZER

Ska-flung predictions

BACK IN January, Patato's Ska Band's Hot Boys album was announced, that 1989 will be ska year. Five months later Johnson's assertion remains more self-determination than realism. Potato's ska audience has grown, their sound has tightened up and a new generation of ska bands has emerged. The ska movement has gained ground in the UK and Europe, with ska bands playing regularly in clubs and venues throughout the country. The ska scene is once again thriving and ska music is more popular than ever.

— DAVY DAVIES

Kitchen utensils

THE STARS have been burning bright outside some one's kitchen windows and now, as London's Kitchens Of Distinction have watched their Love Is Real album, they have set their unanimously music press blessings.

Tonight's Dingwalls show was another sure sign that this band, they mastered The Triffids crowds last month and you're used to adverse conditions. A druid, guitarist and bassist, singer Patrick Wells' camp comments to fill the gaps on stages and on the road, his band have back trails disappeared into the dark. This forceful marriage of machines and sound, the Kitchens Of Distinction prove that you can squeeze originality out of standards set down before.

— MARTIN ASTON
No. 1
BACK TO LIFE (HOWEVER DO YOU WANT ME) O
Soul II Soul featuring Caron Wheeler
Virgin/EMI 1989 (E)

No. 2
YOU'LL NEVER STOP ME LOVING YOU
Sonia
Chrysalis 1389 (C)

No. 3
LONDON NIGHTS
London Boys
Teldec/WEA YZ 3591 (W)

No. 4
SONG FOR WHOEVER
The Beautiful South
Go! Discs (UK) 32 (T)

No. 5
IT'S ALRIGHT
Pit Shop Boys
Parlophone (UK) 6720 (E)

No. 6
AIN'T NOBODY
Rufus & Chaka Khan
Warner Brothers W 2880 (T) (W)

No. 7
LICENSE TO KILL
Glads Knight
MCA MCA(1) 1129 (T)

No. 8
ON OUR OWN (From 'Ghostbusters II')
Bobby Brown
MCA MCA(1) 350 (T)

No. 9
WIND BENEATH MY WINGS
Bette Midler
Atlantic A 8972 (T) (W)

No. 10
BATDANCE
Prince
Warner Brothers W 2524 (T) (W)

No. 11
SUPERWOMAN
Karyn White
Warner Brothers W 2524 (T) (W)

No. 12
VOODOO RAY EP
A Guy Called Gerald
Ryko RS 804 (12 - 88 RO) (P)

No. 13
BREAKTHRU'
Queen
Parlophone (UK) QUEEN (I)

No. 14
PATIENCE
Guns N' Roses
Geffen GEF 567 (W)

No. 15
I DROVE ALL NIGHT
Cyndy Lauper
Epic (CAN) 41 (C)

No. 16
JUST KEEP ROCKIN'
Double Trouble & The Rebel MC
Desire WANT(Y) 9 (PAC)

No. 17
POP MUZIK (The 1989 Re-mix)
B'z
Frosty (12) (FR) 1 (BMG)

No. 18
LIBERIAN GIRL
Michael Jackson
Epic 654940 (12 - 654947) (C)

No. 19
GRANDPA'S PARTY
Monie Love
Contemporary/Chrysalis CCGO(1) 184 (C)

No. 20
RIGHT BACK WHERE WE STARTED FROM
Smirks
Features (12) (SAN) 18 (P)

No. 21
SEALED WITH A KISS
Jason Donovan
Polygram/PWLT (3) 31 (P)

No. 22
SAY NO GO
De La Soul
Polystar/PWLT (3) 31 (P)

41
I DON'T WANNA GET HURT
Danna Summer
Warner Brothers U 7567 (T) (W)

42
NEVER ENOUGH
Jesus Jones
Food/EMI (12) FOOD 21 (T)

43
ATOMIC CITY
Holly Johnson
MCA MCA(1) 1342 (T)

44
MISS YOU LIKE CRAZY
Natalie Cole
EMI USA (12) MT 63 (T)

45
LET IT ROLL
Razee presents Doug Lazy
Atlantic 8884 (T) (W)

46
Misty Morning Albert Bridge
The Pogues
Fontana/Phonogram SWING 7 (12) (P)

47
WHERE IN THE WORLD
Swing Out Sister
Fontana/Phonogram SWING 7 (12) (P)

48
CHA CHA HEELS
Eartha Kitt & Bronski Beat
Arista 112321 (12-4 112321) (BMG)

49
LET ME LOVE YOU FOR TONIGHT
Karyna
Sleeping Bag SUBLR (3) (K) (K)

50
KATHLEEN
Roochild
CBS ROAO 6 (12-ROA 6) (C)

51
AND A BANG ON THE EAR
The Waterboys
Ensign ENTY (K) 24 (C)

52
BETTER DAYS
Gun
A&M AM(1) 385 (T)

53
THE BEST OF ME
Cliff Richard
EMI (12) (EM) 92 (T)

54
Swing The Mood
Jose B. Mally & The Mambierax
Music Factory MFD (001) (BMG)

55
101
Veeona Easton
MCA MCA(1) 1134 (F)

56
SATISFACTION
Wendy & Lisa
Virgin VST (7) 119 (T)

57
MANCHILD
Neneh Cherry
Circa/Circa VIR (12) 30 (F)

58
DRESSED FOR SUCCESS
Roxette
EMI(12) (EM) 96 (F)

59
TILL I LOVED YOU
Piccolo Domingo/Jennifer Rush
CBS 658381 (12-658383) (C)

60
COME ON & GET SOME (SUPERFLY MIX)
Cookie Crew
Mr/London F/RR(12) (T)

61
WALTZ DARLING
Malcolm McLaren & The Bantzillia Orchestra
Island (12) 1 (BMG)

62
HAND ON YOUR HEART
Kiele Morgan
Polygram/PWLT 31 (P)
DANCE MUSIC is the...
Majors jump to the dance beat

For many years, the dance music market was controlled by streetwise indie labels — but now the majors are in on the act. Ian Gittins speaks to those involved on both sides of the scene.

"DANCE MUSIC is the rock 'n' roll of the Eighties and Nineties. You can come off the street and find it easy to get into, easy to make records. Then it's just a matter of talent," — Tim Parry, Big Life.

The dance music market is fast and volatile. Change is the order of the day. For many years, it was accepted that small, sharp indie labels were best equipped to cope with an essentially underground culture. They were sussed and streetwise, the majors never got a look-in.

But major labels have come to terms with dance. And most of them did it under a separate identity, an offshoot label devoted to picking up on dance acts. Many are as flexible as the indices, bypassing normal major label rigidity and all are keen to develop artists as long-term successes rather than one-offs. Dance is being taken seriously, and indices no longer have all their own way.

Licensing deals for hit hits from the US or Europe are becoming less common as labels look for more than the quick buck. Music Week spoke to majors and indices to see how the patterns are shifting.

"Coolempo was formed as Chrysalis's dance division in late '84. "Basically," says Ken Grunbaum, "we wanted a dance identity, didn't have one, and this was the easiest way. Dance has been the least creative area in music in the last four years. It's a very fast turnover, always new acts coming through, and we started doing a lot of one-offs. But not now. Now, we want to sell artists, and albums. We'd like to think, as well, that people are interested in the label. We've got a specific look, identity, image, and it's all very contemporary. And we're very aware of new talent!" The wish for fans and DJs to respect a label is universal. Pete Edge deserves some credit. He began Coolempo, and is now launching a similar scheme at WEA. I'll be the label's first black/dance tag, and a joint project with Warner's USA black music department. He explains the ideals behind it.

"We want to develop an identity slightly away from Warner's corporate image, which is newer, fresher, different. I'll be like Coolempo in a way, we hope people will buy our records for credibility, know we've an ear for what's going on. I admire indices for their turnover, and finding good British artists, but now Coolempo, iffr and 4th & Broadway can all move just as quickly. It's a competitive area. We'll be competing!"

All Edge's project awaits is a name. In contrast, Phonogram have shut down their Club label, a fixture for years. Yet it's only a temporary lull, John Waller explains.

"We closed Club because the name was out of date and we wanted a new one. It was too restrictive — we want to cover soul, R&B, deep soul and rap. And one-offs are out, we want hits, but with follow-ups. So far we'll release people like Third World, Kool & The Gang and Sledge on our Mercury label. We're in a quiet patch, but we've got artists and records coming. Watch out! We'll be back!"

One label which hasn't gone away is 4th & Broadway. Started in 1984 to provide a profile for imported American indie dance records, it decided two years later to use the label as a vehicle for artists' career development. Right now, Mica Paris and Will Downing are its bright stars. Julian Palmer takes up the story.

"We want to show there's variety in black music, develop in all areas, especially R&B and soul, with WEA and Salsoul We're not so interested in house. Island has always had lists with black music, a strong street identity. Our first three years we were doing a lot of one-off licensing, but no more. We have a lack of control over what follows, and I'm keen to see dance artists promoted as well as white rock bands. For new acts, we're always scouring clubs, DJs, hearing word-of-mouth, even the American gospel scene. And black music has never been healthier!"

This faith in the future is everywhere. Johnny Walker at London's ffr label sees majors benefiting from running their dance divisions on the same lines as the indices. "More majors are becoming aware of this, the writing's on the wall. Last year, more than 12 months from release to single work against you, at least. All releases have to be scheduled, but if a record needs to come out early, we move things for it!" And he's proud of ffr's progress.

"I think we've been fantastically successful. One year after our launch, we were the biggest single label of the year. Records have done well here and in Europe. We've had Cooke Crew, D-Mob, Jamie Principle, Marshall Jefferson. Now, one-and-a-half years on, we're looking to diversify, bring in more pop style of dance music. So now we've got Shakespeare's Sister, and a few more hits — that's what they're doing! But we're trying to broaden out!"

Walker has now left ffr to run Polydor's Urban label. "The label was great in the James Brown/areal groove thing," he says, "but never carried on. It may lack an aware A&R man. We now have a link-up with Spectrum and will be looking for street and underground music. And if need be, we'll licence one-offs, but with an option for a second single or an album. We'd rather work with an artist or group."

Another common theme is the wish to make labels more appealing to street acts who might find it hard to approach them. Rob Spray of EMI's Syncopate explains:

"People have come to us who've never had a release straight to EMI. Like Reid, Kym Mazelle, Kiss AMC, Ruthless Rap Assassins. So far we've only had three top 40 records, so we're not happy with that. But we're satisfied with the artists. The next six months is a vital time for us. At first we saw Syncopate as like Coolempo or ffr, then it abandoned it — we just can't move that fast! We're about artist development. We haven't leapt on to the tranand trend. But other people do that so much better. But I do think dance music has gone right across the board at last, and that's excellent!"

AVL has gone from strength to strength. Soul II Soul, Soul II Soul and Neneh Cherry are massive successes, and Rob Manley talks of the need to compete with the indices. "We're just as quick as indices. We're a record company and we can turn records round in 10 days. One-offs can build up a label identity as well — hits are hits! But we still hope for a follow-up. We see our labels as springboards for artists, and of course we're building up the label at the same time. People know if we get a 12-inch from us, it'll be a really serious 12-inch!"

Deconstruction at RCA is ticking over well, as is A&M's Breakout.
Mike Salton from the latter says: "But now is phase two of the label, to develop artists long-term, and this year we'll have albums from Arthur Baker, Statikasonic and Roxanne Shante."

"All is fine there. Only CBS, of the giants, now has no dance label, and Jonathon Morris offers a game defence."

"And large, with the exceptions of the likes of Motown, labels don't sell genratically. And why have a dance label? Why not a heavy metal label, or AOR? Music doesn't need to be categorised."

We sell Michael Jackson well with out calling him a dance artist. The record company just needs to be sensitive to artists and marketing. We treat each artist and record as unique."

There's no doubt, however, that the trend is going against them. So what do the indies think of their major competition?

"Well, it's a surprise to see how..."

"Kids who know what's going on know where to come to find us" — Chris France, Music Of Life

much common ground there is. Most indies are just as keen to talk about long-term investment and artist development, and the hunting ground for new acts is the same — clubs, DJ, pirate radio, word of mouth. Rhythm King has worked wonders with S'Express, Bomb The Bass and Beatmasters. Martin Heath explains:

"The problem with majors is they interfere too much. Older people in the music biz don't understand that kids listen to rhythm, not melody. So they drop acts too quickly. Look at Derek B and Funky Worn — they've gone now. Majors look at records differently with such massive turnovers, they need hits, so they sign 10 acts hoping one will make it, then drop the rest. Some majors are okay. AVL are doing well. But black music used to have one song, and then vanish. We need to change that. Always look to see if any more can be done with an artist, after one record..."

Chris France of Music Of Life sees the indies' trump card as flexibility. "A record can be on the street in a matter of days. And it doesn't have to be top 50. We can sell 3,000 records and make a profit. Some majors, like HTV, work but are still constrained by the infrastructure of a major. They need their own budgets, instant decisions. We have that. And kids who know what's going on know where to come to find us."

Formed last September, Desire already has its first top 20 hit with Double Trouble & The Rebel MC. Yet even this tiny indie shares the same goals as Cooltempo. Simon Gough: "For too long, dance music has suffered from this cheap and cheerful approach; sign it up, get it out. Now artists can't just go away. We want intelligent, creative artists to come up with the goods, repeatedly. And we're a label run by enthusiasts. That helps!"

Republic, run by Dave Lee at Rough Trade, has a good name among indies. Lee cling Cooltempo as the major he most admires. Tim Parry's Big Life label, enjoying success with Yazz, Coldcut and De La Soul, has signed a deal with Polydor for the major to handle its output outside the UK. And Parry sees indies having an in-built advantage: "Most majors just don't understand dance music. There's a few exceptions, like Pete Edge at WEA, Pete Tong at HTV. But the men at the top don't. Rob Dickins doesn't understand rap. Why should he? We're an artists label here, but we're very flexible."

So the approach may differ, but there is no doubt that the dance market is going places, and fast. Speed is the order of the day. And it's left to Nick Hakes, from Beggars Banquet's offshoot Chrysalis, to explain why so many dance labels proliferate.

"It's important for dance music to be marketed different to rock. The whole way you build a base is different, dealing with clubs and specialist shops. You can't rely on touring and inkie papers. And you need a separate identity. If you're gonna sell dance music, you need to build up your own reputation. And that counts." — Martin Heath (Rhythm King), "The problem with majors is that they interfere too much!"
WARNING!

Adeva

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Cool (X): 185
Released 31st July
You have been warned!
Toe-tappers go global

BEFORE WE get contemporary, let’s try to put the current state of the groove into focus. Dance music is happening again, from sample frenzied hybrids and offshoots, electronic mutations or revivals, like the summer’s hottest salsa.

In 1989, dance music doesn’t come from the US, it isn’t turned into blue-eyed soul in the UK and watered down through Europe. The whole world has gone global in terms of creating, manipulating, developing and licensing dance music, from the most ambitious ambient body pumpers, to the hypnotic trance dance – made in Chicago or Salford. But how did we get to this state of multi-influence with such border shattering potential?

Having just toe-tapped through one of its most amazing years since the vibrant, yet tasteless in some ways, Seventies, in the late Eighties, the wave of new sounds, from northern soul to jazz fusion, have been swamped with new variations, sounds from distant capitals and music that doesn’t stick to the standard line of what “soul” is about (or is supposed to be about). Like the Seventies disco scene, what we have now is not a direct descendent from Black music, it’s a series of tangents that, in some cases, defy categorisation. More interestingly, the various musical hybrids are far from unfamiliar territories, as well as the usual cross Atlantic axis.

Even since Grandmaster Flash’s turntable technique escaped the New York club scene and crept into the UK, the current dance music explosion was on the cards. Those early Sugarhill singles, from The Funky Four Plus One, The Sugarhill Gang, Sequences and Spanish Groove established the 12-inch as a must-have item for personal, rather than DJ use and gave the UK’s most vibrant magazines, The Face and i-D, an eclectic and reasonably accessible area of music to enthuse over. While the weaklings struggled to keep up, their monthly counterparts simply listed the hottest cuts on both sides of Atlantic and occasionally snapped up the position with a rich, exclusive feature.

Certainly, the established black music magazines, Blues And Soul and Black Echoes, were servicing the genre, but when the “trendier” titles picked up on things, the new dance sounds became the essential ear fodder for a white generation destined to wash their hands of the post-punk pop and the unpredictable independent scene. The major managers managed to license some of the breaking club records, but in their desire to grab the new rap sensations, they were slow and, even more disastrous, they were missing out on classic soul items like Money’s Too Tight To Mention. The Valentine Brothers – a domestic release only coming after excessive import sales. The result: Simply Red covered the song and charted.

US dance sounds had always appeared on major label catalogues, usually courtesy of the label’s American wings, but it became quite apparent that the import shops in the UK were doing swift, capital creating business by shipping in the hottest dance sounds. It was only a matter of time before some bright spark decided to license US material to a higher degree.

Enter and exit Morgan Khan and his StreetSounds organisation, the blanket overkill of his early operation making too much insubstantial material available. The great shame was that, stuck in the middle, there was some real quality production. In ’89, nothing’s changed.

Other labels followed similar lines. Jive’s time splitting between throwaway pop success with Sam Fox, pap and a touch of heavy metal interspersed with a selection of some from the US (museum club material). But even though the majors were still bringing in dance hits, it wasn’t until the establishment of Rhythm King as an associate of the Mute empire, that it became obvious that label identities were needed to break American acts successfully and, in return, a new generation of US artists, influenced by their American counterparts, were given a chance to flourish.

While this was happening the majors continued to license respected club items, for which the

As dancefloors across the country heave into a frenzy not seen since the Seventies, Dave Henderson looks at the bewildering variety of hybrids responsible for intoxicating the nation’s dancers.

Mark Moore was locked into a studio with a Belgian dance fan and the DJ were undoubtedly truly grateful. But their inability to push some of their product, due to the label’s stature of some of the licensed items, made specialist emerge, with DJ and dancefloor popularity an essential benchmark.

The Face/S-DJ fuelled trend-setting of the developing hip hop house scenes soon blossomed into a new generation high on sampling. Enter the British wave and a

PAGE 4 DANCE SUPPLEMENT
THE BIG NOISES ARE AT BIG LIFE

3 HIT ALBUMS – 9 HIT SINGLES

**YAZZ**

- WANTED featuring
- THE ONLY WAY IS UP
- STAND UP FOR YOUR LOVE RIGHTS
- FINE TIME
- WHERE HAS ALL THE LOVE GONE

**DE LA SOUL**

- 3 FEET HIGH AND RISING featuring
- ME MYSELF AND I
- SAY – NO GO

**COLD CUT**

- WHATS THAT NOISE? featuring
- DOCTORIN’ THE HOUSE
- STOP THAT CRAZY THING
- PEOPLE HOLD ON

WATCH OUT FOR FORTHCOMING HITS FROM KAOS ★ MICHELLE AND THE WORLD WAR FOUR
subsequent wash of new labels to house their product. While PWL were getting the regular right for the teeny dancefloor with Brother Beyond, Kylie, Jason and several Bananas, London Record's dance section gave us quality US releases and threw out the house sound with Jack Your Body. Chrysalis offers Cooltempo, Ten offered Mantronix and Island began to develop Fourth And Broadway and more recently Polydor's Urban. The biggest headline grabber, though, was CBS's tie-up with Def Jam, the subsequent Beastie Boys' debacle and the good things that came out of that tie-up, the erratic LL Cool J and the under-rated Dary D.

As UK import shops were doing a swift business by shipping the hottest dance sounds, it was only a matter of time before some bright spark decided to license US material to a higher degree.

King, which fumbled with the licensed Taffy hit and made up for it with the wide-eyed Schoolly D. While the licences were coming into the UK and developing a chart name for the label, they were also developing home-grown talent like The Three Wise Men and Bomb The Bass. But it wasn't until the number one was unceremoniously grabbed by MIAIRIS with the truly Rambo-yant Pump Up The Volume that the UK labels really believed there was gold in them there hills.

The MIAIRIS success was even more surprising considering that it came from 4AD — a label considered, quite wrongly, by many as a doom-laden home for post-punk. Pump Up The Volume couldn't have been farther from that gsp. Rhythm King immediately dispatched trendy DJ Mark Moore into the studio with Belgian techno Pascal Gabriel. The result was Theme From 'S'Express, and Rhythm King then dug up Tim Simenon and his Beat Dis by Bomb The Bass. Suddenly the world was watching the UK for dance music.

The Rhythm King story has continued to astound with The Beatmasters, and more recently Les Negresse Vertes — a rampant group of Franco-jazzers — and better still, similarly minded labels emerged with similarly creative start-ups. Rham Records from "Up North" has most recently brought us A Guy Called Gerald and his Voodoo Ray top 30 hit. Gerald works in McDonald's in Manchester, he's huge in New York, a legend. Big Life's success with Coldcut rubbed off on Yazz who's become a worldwide star, while Gee Street's Richie Rich has turned go go back on in the UK with his Rockin' The Go Go Scene. Interestingly, Gee Street's latest is a mini-set by Axis, mixing Algerian music with house. Rough Trade's dancing arm, Republic has dipped into the garage sound of New York with The Tubetop Orchestra (white Cooltempo has scooped up Adevo and Chancelle).

As the UK labels, both major and indie, develop, there has been some interest in US labels opening UK branches, the most notable of which has been Sleeping Bag. As

It's the multinational, multi-style mixes that present the greatest possibilities in the late Eighties.

In that case, you must be one of the thousands of people every week who pick up a copy of Record Mirror - Britain's hottest dance based music weekly.

Record Mirror is the only magazine that offers everything any self-respecting dance fiend could ask for:

- rm Dance - all the news from Clubland before it happens
- rm Club and Cool Cuts charts - the most comprehensive and respected dance listings around
- The DJ Directory - jumping James Hamilton guiding you through the latest releases and gossip from the dancefloors of Britain

Plus - news, reviews and features on all the most happening sounds around + the official Gallup top 100 singles and albums chart.
the UK's fascination grew with Todd Terry and E.F.M. Back in the spring, Sleeping Bag sent their envoys to our shores, but the success level has been reasonably muted (apart from press saturation). It's difficult to gauge how successful such a move is. US visitors are met with varying degrees of excitement, for example Fat Eddie Smith and Joe Smooth were licensed to DJ International/Dance Music and stopped everything else, but De La Soul — signed to the always productive Tommy Boy Stateside — teamed up with Big Life and got maximum exposure for their hiphop hybrid (and deservedly so).

In truth, it's the multinational, multi-style mixes that present the greatest possibilities in the late Eighties' ever-bustling dancefloor. The new dance independents battle it out with the major subsidiaries to bring us the latest US sounds, but the quickest, most challenging and, in places, the biggest sellers tend to hang around the less mainstream outlets. For example, who else but Rhythm King, under the influence of Mute no doubt, would let Philip Glass rework 'S Express? As a sidestep, let's take a tip from Mute boss Daniel Miller: "The next big thing should be a guitar band using samples to a dance beat."

Yet, better than Nasty Boy Inc, please, Does Pap Will Eat itself point the right way? The dance world has licensing potential the world over as we can see from last year's Ola Hozo hit with Im Nen Ali on Glodealstyle — plucked from obscurity when it was sampled on a million other records. On the other side, there's the UK rock scene's offering, New Order's clinical soul and Happy Mondays' hypnotic drug music. The press seems ready for a summer of acid house warehouse parties. The Face and i-D will tell the true story — with fashion shots — and highlight the trends for the late-year rebound around the potential sales of the clinging new beat sound occasionally picked up by the majors and available in excess on small Belgian labels), the good-time salsa sound (imported from Spain and South America by Charly), the hardcore rap electronics from West Germany (that tips centre around legendary DJ West Bam) or the reported rap from Holland.

It seems like the whole world wants to dance to something, and this time they don't seem too perturbed where the beat comes from. The UK charts are always going to be ripe with quality US sounds and other territories will enthuse in varying degrees to the hip UK sounds. Either take the custard Meat Beat Manifesto going top five in Holland, or the sultry Neneh Cherry going top 10 in the States. The world is becoming hip to other cultures' essential rhythms and this time we're not talking Luka Palomo Blanco.

And the latest trend? According to i-D, we're talking swing beat with Bobby Brown, Al B Sure, Cheryl 'Peaches' Riley and the wonderfully named Rupert Gayle.

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_The Classic Album now available _"BETTY WRIGHT LIVE" (GMLP1001)
SIMON HARRIS, head of A&R at Music of Life records and chart-making recording artist, is jubilant. His exultant optimism about the present state of UK dance music is not only due to the success of his single, (I've Got Your) Pleasure Control, featuring Lonnie Gordon, which has entered the chart at number 61.

He also feels that the unprecedentedly wide influence of club and radio DJs like himself — whose activities have broadened to include record company management, promotion, A&R and, of course, making hit singles — is confirmed by the arrival of Soul II Soul at the top of the singles chart.

Jazzie B of Soul II Soul, who broadcast for Kiss FM, joins Mark Moore of S'Express, Tim Simmon of Bomb The Bass and Derek B, another Kiss DJ, in the ranks of DJs who've made it into the chart. And Harris himself has already charted with Bass — How Low Can You Go?

However, the activities of DJs within the industry are by no means dominated by those who make records themselves. On the business side the roll-call is just as impressive these days: it includes Harris at Music of Life, Pete Tong, head of A&R at Rin/London, and Johnny Walker, who takes to the decks on alternate Saturdays with Tong for Sin at the Astoria and who has just moved from club promotions at London to head of A&R at Polydor/Urban.

Frequently, DJ-ing has been accompanied by other roles in the past. Tong joined Blues & Soul as an ad rep in 1979 and stayed for four years. Walker was a manager for Our Price, moving to Phonogram club promotions two-and-a-half years ago.

Most of those in the DJ-led dance scene have a passionate commitment to keeping their DJ role alive alongside their other activities. Tong and Walker agree that it is vitally important to good A&R: “DJs don’t live in ivory towers,” says Walker, “they work with...”

TO PAGE 10

SIMON HARRIS: jubilant over the state of UK dance music.
TAMMY LUCAS
‘HEY BOY’
(LICT019)

RAVEN MAIZE
‘FOREVER TOGETHER’
(LICT014)

PARADISE REGAINED
— THE GARAGE SOUND OF NEW YORK vol II
(LICT020)

KIBBIBI
‘I AIN’T GOING OUT LIKE THAT’
(LICT 017)

is often recorded in-house in Gee St's basement 16-track studio.
Rich's debut album I Can Make You Dance, released on July 17, contains
his club classics Turn It Up, My DJ and Salsa House, a mix of
which is also featured on IF's double album compilation Silver
On Black. He will soon be producing
an album with the IB Allanors and girl duo Obsession.

Cesare, from Sardinia, has yet to
record under his own name, but
the range of sounds and styles he
has been associated with is alread
ready awesome. He made the
break on to vinyl by "pettering
Tackhead to play my mixes" and
contributed Mon In A Suitcase to
the Tackhead Tape Time LP.

Next he saw some action with
a Public Enemy megamix under
the name of Drop, and went on to mix
the Jungle Brothers, Mark The 45
King and Queen Latifah. Recently
he's worked on Asia's Rollin' With
Rai ("Algerian rai music meets
Seventies funk") and borrowed a
style from spaghetti Westerns with
Austrian anti-Nazi outfit The Pi
irates.

Cesare calls this worldbeat work
his "multi-bands", and also works in
a hip hop style with the Stereо MCs
and an "recommendations - they're
much more than just remixed" with
Ultimation. He is just commencing
a tour of Scotland, sponsored by
Schütz beer.

Cesare feels that "the scene's a
bit stagnant at the moment, but
acid and techno. Now it's just the
same old house tracks that people
expect to hear - warehouse parties and
illegal clubs were a lot more


OF COURSE, THE BLUES

and A&R is about hearing and seeing
young people. It takes a particular
knowledge for that, and contacts."
The recording artists are equally
keen to maintain their role as DJs.
Bomb The Bass and S'Express are
heavily involved in new work at
the moment, Simenon is in the studio
working on a new album for
Rhythm King and Moore has re
mixed Prince's Ride In as
between shooting a video and re
cordings new material, but both still
make regular appearances at
cubs around London.

Taking a look at the grassroots
scene, things are just as lively:
Capital Radio's Tim Westwood has
recently formed his own label, Just
ice, with Chris Begg to bring
the freshest new talent from the
city to our attention. At Gee St
records, DJs Richie Rich and
Cesare look after A&R as well as
releasing their own material, which


MUSIC WEEK 15 JULY, 1989
"Things have got more rigid again with some of the pirate stations closed down. It stops the flow of new music." Long acknowledges the importance of club DJs, too. "They can put a record in the chart in its first week out." But he comes to the defence of radio: "Be fair. Radio in Britain does really do a good job, considering we've only got one national radio station for so many kinds of music. I much prefer it to the situation in the States, radio's more varied and experimental there.

For many, though, Capital's Tong and Westwood are among the honourable exceptions. "Hopeless," Moore says of national radio. "We have to go top 20 before we even get B-listed. We use Ferret & Spanner for our plugging, and they're absolutely the best, but even a great plugging can fight radio's attitude to dance.

Whatever the frustrations, the music itself is slamming. Harris and his partner at Music of Life, Chris France, now have the Living Beat label up and running, while MoL continues as a specialised rap label. At ffrr, Tong hopes to relive some of black music's great days. "We're trying to craft a strong homegrown scene with ffrr — like Motown and Atlantic used to be, fantastic. So we have a lot of interaction — the Cookies, Tyree, Simon Harris, all working on different things for the label."

This close-knit, friendly atmosphere exists around the Gee St building and is an enjoyable part of life for the DJs working in the business. Harris adopts, as much as possible, a self-contained approach to all aspects of record sales, with only the necessary minimum of licensing, promotion and distribution being handled outside the company.

Although the major labels' involvement in dance is given a cautious welcome by the independents, there's still a feeling that, like major radio stations, record companies are participating reluctantly out of necessity now that the independents have created such an unchallegingly strong scene. The majors' ability to pick up on new talent without the help of knowledgeable specialists like Tong and Walker is viewed sceptically. Says Harris: "The major labels are still way out of touch. The indies can beat the majors any time. That's the whole point of the independent sector, to break new acts."

Westwood agrees: "Major labels are still a mark despite having their own dance output now. It's still a specialist scene; you can get to the top of my scene, but that only means you'll probably have the legs to go mainstream if a company picks it up."

In the dance music sector the strategies of advance promotion have been raised to an art form by experienced frontliners like Tong and Rhythm King's Martin Heath, with pre-release sales and the timing of releases becoming crucially important — another factor in the intricate fortunes of a new record.

Westwood appreciates this, warning against becoming too self-reliant too soon: "A small label can only take things so far itself. Our first releases were promoted out of the back of a van, and I'm sure they would have done a whole lot better with more record company expertise. It's a specialist business and you've got to respect people's abilities."

In fact, you could say that the DJ-led dance music scene shows the record industry at its very best. There is a tremendous enthusiasm and commitment to new sounds and styles, deep knowledge of the home-grown and American field and the latest cuts from all over the world, and skilled attention to club play, advance promotion and airplay at all levels of the industry. An overview of DJs working as artists and in club promotions and A&R shows that dance music is more challenging and exciting, more visible in its own right and at the same time more in touch with the commercial marketplace than it has been for years.
AT THE HEART OF THE DJ WORLD

For a house/garage/techno groove, Mike is prolific. Based in Chicago, one of the originators of the entire house sound. In '86 over 50 remixes for US and UK labels, Billboard Top 10 UK club top 10. He is a familiar face for Mike's mixes and remixes. The latest in Mr. Lee's Rock This Place UK club No. 1, US Club Top 10. His Inner City's 'Good Life' and 'Do You Love How You Feel' remixes created major sales. Mike wears more than just a producer's hat. His production skills, extensive experience of remaking and re-styling other people's work, and his solid DJ background, make him a true perfectionist.

MIKE 'HITMAN' WILSON

The inspiration behind the DMC concept. Infamous megamixes, remixes, and compilation albums for CBS, K7, and many other majors and independents. Original productions released across Europe. No. 1 in France. Six weeks with his Boney M megamix, top 3 in Europe with his Village People remix, and megamixes. Alan's range from pop/rock to dance and rap is unique. Whatever the style, he's a perfectionist.

ALAN COUTHARD

Born in Sweden and based firmly in the UK, Andy's remix of Tina Charles' 'Love to Love' sold a million worldwide. His Cutting Crew remix made it to No. 1 in the USA. Currently working on original productions. Remix credits to record companies worldwide. Sonny's feel for pop/dance is recognised throughout the industry. He's capable of remaking anything from Holly Johnson to Buddy Holly – always with sheer originality!

SANNY X

DMC is proud to be the soul European representative for a true production and remix legend. Fifty-six US No. 1's, over 250 remixes for record companies all over the world. In six years not one mix rejected! Soul/funk/house/popcroquet, Bruce Forest available through DMC.

DAKEYNE

One of London's top DJs now reaching his full potential as a producer/remixer. Also currently working on hot new originals. Infamous DMC remixes have led him into a full-time production career.

BRUCE FOREST

MIKE GRAY

A studio perfectionist. Whether it's a ballad megamix, breathing new life into a club classic or one of his original productions, Bizzie is always busy.

BIZZIE BEE BUTLER

Since conquering the world as a DJ, Chad has lived in a studio. The transformation into a producer has been accomplished. Regularly working on anything from a heavy blues jazz track to a Public Enemy megamix. If you're looking for a studio production with it's heart on the street, look no further. A world champion in more ways than one!

CHAD J

DMC is the heart & soul of the DJ

Steve's musical ear is quite staggering, adding keyboards and production to dozens of commercially released tracks. Always in demand from the UK's top producers as a Session musician, from this experience Steve is becoming a prolific producer in his own right. Unquestionably a busy production career lies ahead for this enormously talented young guy. Remember his name!!

STEVE ANDERSON

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.....IS THE HEART & SOUL OF THE DJ
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Here's a list of the new releases for March:

31 DONT WANNA LOSE YOU
Glenda Estes
Epic 55554-077 55554-078

32 SWEET CHILD O' MINE (Remix)
Guinn N' Roses
Geffen GFT 511

33 A NEW FLAME
Simply Red
WBA/8 4041

34 EXPRESS YOURSELF
Madonna
Sire W 29487

35 BE WITH YOU
Bangles
CBS BAN5076

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At the forefront of his profession the man behind LA Mix Check This Out UK No. 1, UK Charts No. 6. New single and album set to be a massive seller worldwide. As a producer and remixer US Club No. 1 Maurice 'The Kid' and over 4 years making hits for every major and independent in Europe and the UK. His heart and brain was built for dance!!

LES ADAMS

Totally original, forever inspiring, innovative and radical if necessary. Jet's 'Crush On You' UK chart No. 1. Hit Mix '89 Gold sales, Hit Mix '87 Gold sales, Satine Mix 1 Platinum sales, Satine Mix 2 Gold sales. Infamous DMC remixes and megamixes for major independents across Europe and the UK. Currently working with Yello.

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MIKE GRAY

A studio perfectionist. With his vast skills, his smooth nostalgia ballad megamixes breathing life into an old club classic or one of his own productions. Bizzie is always a hit.

BIZZIE BEE BUNCE

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.... IS THE HEART & SOUL OF THE DJ
US TOP FORTIES

SINGLES

1. IF YOU DON'T KNOW ME BY NOW, Simply Red
2. EXPRESS YOURSELF, Madonna
3. GOOD THING, Fine Young Camels
4. TOT SISTERS, Marlena
5. RAY OF LIGHT, U2
6. BADLADIES (FROM BANANARAMA), Prince
7. MISS YOU LIKE CRAZY, Natalie Cole
8. DON'T YOU KNOW, Bette Davis Eyes
9. LAY YOUR HANDS ON ME, Bon Jovi
10. SIGNED AND SEALS, Cars
11. CRAZY ABOUT YOU, Rod Stewart
12. ON OUR OWN, Bobby Brown
13. I WONT DIG THE TRENCHES, Tom Petty
14. YOUR BABY'S NOT RIGHT, Whitesnake
15. WHO DO YOU WANT, Michael Moore

ALBUMS

1. THE RAW & THE COOKED, John Young Cambell
2. DONT BE CLEVER, Bobby Brown
3. GUITAR WIZARD, Paul McCartney
4. HANGIN' IN, New Kids On The Block
5. OUR LADY OF LAMOUR, Yoko Ono
6. A NIGHT AT THE OPERA, Queen
7. OH BABY I'M A STAR, The Police
8. HUDSON HILLS, Roy Orbison
9. TITANS OF ROCK, Various Artists
10. MISS THIS DANCE, Harry Belafonte

STOCK IT

THE JUDDS: River Of Time. RCA/Curb Z17027. Dedication: "To the ideals of the American Family - one of God's greatest blessings on earth."
30-minute album contains guest appearances by Gary Sinise, Don Henley, etc.

STOCK IT

RICHIE RICH: I Can Make You Dance. Gee Street. Gee A36. Distribution: Rough Trade. This is a blistering debut from the renowned DJ, producer and mixer that truly captures the essence of the DJ as-artist phenomenon. The most pleasing aspect of this 15 track set is the energy and skill with which the well-executed and sampled beats are presented. A definite winner, this album could easily sit up there with the likes of Inner City and Soul II Soul.

COWBOY AND SPINGIRI: Cowboy And Spingiri. Subway SUBOR 10. Distribution: Re-Volution/Carter. C&G are a New York based duo with a passion for PPC-Power Pop Classicism - as in The Beach Boys, Big Star, The Cars, The Patti Smith Group. The guitar work is brilliant, and the 14 tracks in this original well-produced album are a delight to listen to. Full of energy and hooking, you won't be able to stop playing this album once you start.

VARIOUS ARTISTS: Tell Me You Love Me. Umbrella ULP2. Indian association, Umbrella, gets off the ground with a bang. This is a fantastic compilation featuring some of the best of the guitar and singing talents. The album is a must for any fan of the genre. Tell Me is a particularly impressive featuring of everything from The Wedgie to The Bedazzled, with a standout being the song "The Last Dance" by Janis Joplin. The album is a must-have for any fan of the genre.

CHISEL: Underwats. IRS IRS101. Over 10 years of "punk" hasn't happened in Chisel's cabinet... but for now, it's back. His vehicle, Chisel, still plays second division, knocking on the door of little or no subculture, production values or popularity. Accessible but forgettable, with catchy guitars and cut-combining of four minutes, featuring the top of the heap, and the CD's are as smooth as the industry they set out to destroy.

VARIOUS: Do The Right Thing. Motown. 72666. This is the soundtrack to the film of the same name and includes some of the best tracks in all manner of styles, from rap to soul to jazz. There are no really dull tracks and the familiar, Liza Minnelli's famous, McRinon-style vocals of Tito & Tisha. Expect some successful songs.

WEST INDIA COMPANY: New Day. EGM ED 461. New De-

Stock It

PHILIP BOA AND THE VOODOO CLUB: Hair. Polydor 837-852.1. Outstandingly inspired, this is a best-seller hit with a bright and colorful cover, this is a must-have for all the music lovers out there. The band is known for their unique sound that bridges pop and rock.

STOCK IT

A&R LP REVIEWS

CORPORATION OF ONE: With Love, Like Desire, LUV 3. The work of New Jersey native Fredy Bostone, this LP embraces a wide range of styles. Highlights are the freestyle dance hit, the funky jams, and the psychedelic reworking of "Shake It Baby's Sense." The track to skip is the insipid intro off the Boogie Don

FISCHER-Z: Fish's Head. Ariola Records 519 772. "One of their best." I was told. Well that's exactly how it sounds to me. A real winner, this album is well-produced, well-packaged, and well-marketed, making it a definite must-listen for anyone who enjoys a good pop album.

ANCIENT BEATBOX: Ancient Beatbox. Cooking Vinyl RECORD 021. Distribution: Nine Mile/Carla. The very name Ancient Beatbox - also of great English origin - suggests the band's roots in Brixton and the dub scene. The album is a collaboration between the band and the producer, with some of the tracks being produced on the fly.

CHRIS AND COSEY, Trust, Play It Again Sam. Boeing. 124. This is a while since this ex-Thriving band came out with any of their own releases, but here it is. Not quite as commercial as their mid-Eighties offering "Sweatman" but certainly quite enjoyable on the ear.

BO ROUL MOUL: Virgil. Vangelis. Areale GRUS12. A duet between the two, this is a beautiful album that features some of the most beautiful moments in the history of music. The album is a must-have for any fan of the genre.

STRIKE FORCE: Martin Aston, Andy Beavers, Neville Farmer, John Furse, Steve Kendall, Dave F предназ

DAD FAMOUS PEOPLE: Arriving Late In A Torn And Talky Jeans. Utility UNIT 17. This album is a real treat for anyone who enjoys the music of the Eighties, as it features some of the best tracks from the era. The album is a must-listen for any fan of the genre.

BAUHAUS: Swing The Heartache. The BBC Sessions. Begnaud. BEGB 120. This album is a real treat for anyone who enjoys the music of the Eighties, as it features some of the best tracks from the era. The album is a must-listen for any fan of the genre.
SINGLES

Reviewed by Jerry Smith

THE THE: Gravitate To Me. (Epic CD EMU T/C/E) 9. After the long-awaited, and much deserved, success of The BeatIt Generation, The The lift the only Matt Johnson/Johnny Marr composition, a commercial, but highly effective groove through the canyons of their minds, all too truly magnificent Mind Bomb LP.

COWBOY JUNKIES: back with a song for Elvis ... and Jerry Smith, of course.

EDYNN COLLINS: Coffee Table Song. (Werk/Demon D 1064) 11. Another excellent album, Edyyn Collins' first solo long player, Hope And Despair, spawns another fine single in the shape of this Moody and thoroughly beguiling track. A major talent that shouldn't be ignored, it could be blasted out of radios the length and breadth of the country right now!

COWBOY JUNKIES: Blue Moon Revisited. (Song For Elvis). (Cookin' CDJ 001 (T1)) 119/120. Toronto's much-acclaimed cowboys Junkies issue their own, inevitable re-working of the old Rodgers and Hart standard. An evocative and atmospheric homage to the New Orleans old guard, they should gain wide attention for both band and their The Trinity Session album.

WIRE: In Vivo. (Mute 12 MUTE 098). Venerable masters of thought provoking entertainment, Wire, issue another superb melodic pop song in the curiously nagging and engagingly style that they have perfected so well. It might not be as instantly appealing as Eardrum Buzz, the surprise hit of the year, but it is still one to watch.

BOO HEEBIRDINE AND DAMON SMITH: All I Want Is Everything. (Ensign/Chrysalis 96/4) 65/66. The boys of Boo Heebirdine have teamed up with Texan country singer/songwriter Damon Smith for a catchy slice of purity, acoustic pop. Swapping the Bible's jazz overtones for a dash of country and importing it all with unforgettable harmonies could prove a highly successful combination.

VARIOUS ARTISTS: Mickey Rourke's Fridge Presents (Mickey Rourke's Fridge MFR 2). Entering Dublin label issues an intriguing sampler featuring the multi-talented blues of Sean A McDermott's Jesus & Jack Daniels, the engaging low-fi pop of Hoy Poulette's My Half Of The Pillow, the poy romanticism of Dale Arden & The Claytons Breakfast, Dinner & Tea, the jingly indie guitars of The Twang! Happy To Be Here and a bonus fragment of an old country gospel tune! A curious mixture, worth searching for.

THE MOTORCYCLE BOY: Trying To Be Kind. (Chrysalis CHS 12310). An exceptionally potent, equally tasty single which, after the Motorcyle Boy are back with this innocuous slice of pop pin, even along on a purdy beat and a memorably melodic ital it is more than a little pleasant to tune.

Gloria Estefan: Don't Wanna Lose You. (Epic 6530540/6530541/6530542). After the massive success of Can't Stay Away From You, Gloria Estefan previews her forthcoming LP, Cuts Both Ways, with another epic ballad, superbly sung and sure to get the Miami sound gain prominence this side of the Atlantic.

BEASTIE BOYS: Hey Ladies. (Capitol 12 CL540). Mad, bad and hard to avoid, the Brooklyn Boys back with the support of Def Jam, with a devastating dancefloor dedication to their female fans. Written and produced with the Dual Brothers (Mike Simpson, John King and Tannor Loc producer Mark Ella) it precedes their second LP, Paul's Boutique.

STEREO MC'S: On 33. (Ge:] Street/The Fun/ Broadway) (12 BRW 134). Totally infectious, killer dance track from the champion Gee St stable, with its warm, brass-heavy rhythm topped by a memorable rap that ensures high cross-over potential. Just different and all essential, it's DJ Mark The 45 King's stomping remix. Check it out.

JUNIOR REID: One Blood. (JR Allstars JR 011). Former Black Uhuru singer who charted with Coldcut last year releases his debut solo single, a crucial slice of classic, traditional reggae. Acrobatic lyrics and an infectious, loping rhythm should smother the way for his forthcoming album.

THE JAZZ RENEGADES: Do It The Hard Way. (Urban Jazz/Polydor URX 11). Council drummer Steve White and jazz pianist Alan Barnes enlist the vocal talents of Sarah Jane Morris for a highly effective slice of cool jazz. Perfect for hot summer days, it bodes well for their forthcoming LP, Freedom Samba.

THE TRUDY: Living On A Moon. (Planet Miron TDM 071). Wacky aliens from the planet Miron continue to bedazzle earth entertainers with their space music and snappy cartoon pop. Flipping their last single for the even better Living On A Moon, in honour of the 20th anniversary of the first man on our moon, and providing a free model of Neil Armstrong! A bargain not to be missed!

THE CHRISTMAS BUNCH: Strong. (The Christmas Bunch Recording Company BUNCH 2). Belgium bunch deliver a hard, guitar anthem built on a bubbling electric bass line and memorable by its row, throaty vocal and repetitive refrain. Sure to spark interest for indie quarters.

STUDIO 54: All Night Long. (Geffen GS 03415). The wild and groovy sound of young Scotland bursts fourth in an admirably preciosely styled on this excellent five track EP. The inevitable, velvety influences shine through the low budget production, but sparkling guitar interplay and dreamy vocals mean it should be sought after.


THE OTHER CHART

TOP 40 SINGLES

1. SONG FOR NOBODY
2. THE BEAT IT GENERATION: ALBERT BRIDGE
3. I'M NOT A BABY
4. THE OLD MAN
5. NO ROOM FOR рай
6. THE SMITHS: THE ROCKETEER
7. THE NEXT BIG THING
8. THE JAZZ RENEGADES: DO IT THE HARD WAY
9. KING OF THE WORLD
10. THE OTHER SINGLES

TOP 20 ALBUMS

1. VELVET PROVOCATION
2. SIMILLUX
3. PROTEST SONGS
4. GREEN POP
5. POP ART
6. MIND BOMB
7. MAN'S ZOO
8. STONE ROSES
9. INTEGRATION
10. THE INNOCENTS

MUSIC WEEK 15 JULY, 1989

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The table above lists the top 20 songs from the year 1970. The songs are ranked based on their popularity at the time.
TOP 75 ARTIST ALBUMS

1. Club Classics Vol One
2. Soul II Soul (Jazzie B/Nellee Hooper)
3. Venus
4. Simple Minds (Dundee King/Dundee Street)
5. The Pretenders (Paul McPherson)
6. The Pretenders
7. Heaven 17 (Nina Hagen)
8. Heaven 17 (Nina Hagen)
9. Heaven 17 (Nina Hagen)
10. Heaven 17 (Nina Hagen)

GRAND PRIX WINNERS

1. Heaven 17
2. The Pretenders
3. Simple Minds
4. Heaven 17
5. Heaven 17

For a chance to win, see card for details.

TOP 20 COMPILATIONS

1. Now Dance '89
2. The Hits Album '89
3. Nite Flute
4. Precious Metal
5. Rainbow Warriors
6. The First Dance Vol 3
7. Dirty Dancing (OST)
8. Hot Summer Nights
9. Protect the Innocent

SINGLES AND ALBUM RELEASES, MUSIC VIDEOS, MULTIS, RING TONES, CLASSICAL RELEASES, SINGLE AND ALBUM CHART ENTRIES

ARTISTS A-Z

Gipsy Kings
Baddy
Forever Young
Protest Songs
Stepping to the Shadows
Green
The Light
After Dark
POP ART

Top 20

1. Now Dance '89
2. The Hits Album '89
3. Nite Flute
4. Precious Metal
5. Rainbow Warriors
6. The First Dance Vol 3
7. Dirty Dancing (OST)
8. Hot Summer Nights
9. Protect the Innocent
10. Heaven 17
11. The Pretenders
12. Simple Minds
13. Heaven 17
14. Heaven 17
15. Heaven 17
16. Heaven 17
17. Heaven 17
18. Heaven 17
19. Heaven 17
20. Heaven 17

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15 JULY 1989
By Dave Henderson

TRACKING This week becomes a cultural ghettos as all types and subcultures of music are represented at the drop of a hat. From the north of the border, Presseggan swallow in their folk-based swing on the album Rogerous on the Vos Pop label through Fast Forward and the Cartel. Not as upbeat and lyrical as, say, The Roses, these groups have a flair of ideas nonetheless. In a more rocky/goth-like sound, vein.

Red Chair Fadeaway have a four-track, happy beat sensation and the cosmic English label through Pinocchio. This is folk music with an added twist of an album. It seems to be a mix of hip-hop, hypno-tic sounds of the Sixties to boot. Roadworthy, indeed, are at Starfish. Child. 12-inch comes complete with picture of Anita Pallenberg in suitable dis- posed. AID's is a method of feeling and wrapped up in an aggressive cdialry tableau of energy.

CLASSIC SOUR music makes a welcome return with Saturday's Souls On Kent, through Pin- cocchio, featuring a fine selection of tracks from the vaults of Wick- er Brothers. It's northern soul from the soundtrack-like, shrill- phoned orchestration on Joanie Sommers. Excellent Don't Stay With Me from溜溜 to Brother's Hunch. No Go Through No Changes On Me from 1974. A priceless item. More dance sensations come from the latest collection of Latin releases from the Spanish Palladium label, bought to the UK by Charly. In the current crop is El Vsemos from Don Robinson.

MAXX/FAT & Suorvonta, Machito With Flute To Book by Machito & His Afro-Cuban Jazz En- semble and Chico's Cha Cha by Chico O'Farrill's All- Star Cuban Band.

IN FACT, the dance rhythm seems to be running throughout this week. The ancient Beatbox has taken over the floor with their version of Coolin' In. It's an intriguing collection of samples, loops and styles created by DJ James and Nigel Eaton. Backed with a thunder- ous backbeat it also features the vocal talents of the late Great Mosquehs. Sheila Kama and a track on one track, Essential stuff and it's available through Revolver on the Cartel. Talking of sampling, there's a whole label in sunshine. Belgian released as a single, Amongst Our Friends, which features samples from by Basset. It's part of the Cartel label and there are half a dozen releases so far available through Cartel. With a touch of acid and more than a few cuts out from mysterious news reports, they're a thrashing, beaty con- nection and include Bleep. In Your System, Sacher Musseh's Goda The Chief, Positive, Change This House. I said Bleep. Sure Be Glad When You're Dead, Faridah International's Secur- ity (Bikash) and Sacher Musseh's Von Den Ben.

AND, CULTURE hits the road this month as Hanneli brings a show both to Bunka and Yulie's for live dates. Watch their back catalogue roll, and grab hold of it through Charly, Harmonia Mundii, Stern, Celtic Music, Projection and/or Cadillac. There won't be any new stuff from Bandol called Bleep and they're probably off somewhere - but itus extensive catalogue boasts more than a few pleasant things. Next up will be September releases from The New Soul, Anno, Pappeas, and The Blasbolda Orchestra and June Aberhan, both with a Hanneli compilation.

MORE CULTURE. Well, former Swell Maps' person, Joe Wexner has his innermost thoughts and desires exposed on the al- bum The Jaws Head biographi- cal on the German label through Southern Record Distri- bution. Southern is also han- dling copies of the new Bomb Party single called Why Don't You Behave on Normal. Coming up in July from Cooking Vinyl, looking at the heels of the latest Cowboy Junkies 45 is a CD-only of Greses and Col- lister. Seven-inch from God's Little Monkeys called Sound Out The Symbols has already sold out. Meanwhile, Rough Records releases the album/Cassettes Sindrome by Pascal Blatte and Dans Mane from southern French.

THREE INTERESTING new so- cietic releases from the Belgian label Les Disques De Crepuscule, through APT Distribution. All al- bums, they're from John Lurie's brother Evan Lurie, who offers Pieces For Bandoneon amongst those. Wyndham Lewis with Ultranome and Jorge Arriagada with El Filtrador de L'Heive. Also from APT, there's a new boot compilation called Bel- gyj Dance Revolution on Aus- way Dance and a splash of thrill on albums with Nuclear Blast From Farfabe and Rostock Vampire.

NATIVE RECORDS, now distri- buted by Pacific, has trimmed its roster and added the following of the intriguingly named Small Funky Beast, billed as 'The Most Powerful Notch Rock Band Of The Nineties'. They join The Snapdragons, Hula, Su- ccess, The Reckless Stain and the Licensed Darlings. New from the UK Subway Organis- ation is a lady called Sarah and The Fastbacks who called Wrong Wrong Wrong, and that's available through Revolver and the Cartel.

RENEWED PRESS interested in "what happened to The Only Ones?" takes another turn at Don't Drown Off. The Only Ones Live Through Pinocchio on both vinyl and CD. Bossi to the notion. Captain Sensible releases a new album on Delta called Rev- olution Now through Pinocchio and Pinocchio also has copies of various Bill Nelson releases in CD format on Cocteau, Titles include Summer Of God's Piano, Soundly The Rapture, and the second in the Diplex and so on. On the horizon for Hear Apparatus there's a new album on Roadrunner, and Blue Moon Blue and on Roadrunner from Hear Apparatus, while New- castle's Toy Dolls, Ten Years Of The Toy Dolls with an album of the same name on Com- pletely Different set for mid-year. In terms of pop, Pinocchio has singles from Marvin and Edwyn Collins' Coffee Table Song on Demon which is the follow-up to a couple of previous singles, the much touted and currently charting Andy Caddy Gerald and Manchester's Inspiral Carp- pets.

BEST OF the recent tidal wave of strange things include Two Nice Girls 2 Nice Girls on Rough Trade through the Cartel, Bradford's debut single for Foundation, in Liverpool, distri- buted by Rough Trade and the Cartel. There's also new Cowboy Junkies' single on Cooking Vinyl, Blue Moon Revisited (Song For Elvis), through Nine Mile and the Cartel, a new album from Chris And Casey called Trust On Play Again Sam this week through APT and... The Lemonheads: Lick It Up on World Service through Rough Trade and the Cartel.
SOUL II SOUL, "BACK TO LIFE"
UK NO. 1 SINGLES CHART

MILLI VANILLI, "BABY, DON'T FORGET MY NUMBER"
USA NO. 1 SINGLES CHART

CONGRATULATIONS ~ JULY 1ST, 1989.

DAVID LEVY/PAUL KING
The Foundation
165 Oxford Street, London W1R 1TD
Telephone: (01) 437 3770/3777 Fax: (01) 434 9190
Tel: 265671 alt: OGS 1981, Anseback MOK REF

The Foundation Artist Agency is a member of the Outlaw Group of Companies
by Dave Jang

ANDRE PREVIN, Victoria Wood and Nigel Kennedy are among the most favoured presenters for a "fresh, more contemporary" classical FM radio station. That's one conclusion of a report prepared by Saatchi and Saatchi for QMFM, one of the heavyweights contending for a slice of the London FM contract, which reaches its final phase this week.

Among the advertising agency's conclusions are that the main target audiences should be housewives and "young, single, central Londoners" within the ABC 1 categories. The report suggests that such audiences require a variety of music from the popular classics through to more contemporary classical music to an age and quality pop (eg Paul Simon's "Graceland").

However, Saatchi, and Saatchi conclude that the "musical requirements" were not identified, the "overall style, tone, atmosphere and presentation preferred was remarkably consistent". In particular, most of the potential listeners interviewed thought a set of possible presenters including Wood, Kennedy and were suitable. Others receiving approval were Peter Ustinov, Barry Norman, Clive James and Melvyn Bragg. More limited in their appeal were Philip Glass and Courtney Pine (preferred by younger women) and Flavio Domingo and Kim Tae Kanawa (the housewives' favourite).

Thames Radio is another contender, and audience research is in support of its application for the London franchise. Drawing on an "audience of old" and "the core of the station's format, Thames claims that there is a greater public demand for his "mix of jazz and rock" than for the soul/dance package offered by some of the more vociferous expatriates in the west. 

IN ORDER to meet the challenge of the new FM stations, the Music Services department of London Weekend Television is providing a service for outside clients in the programme production sector. Newly appointed head of Music Services, Rob Colson says that he is already working with four independent producers and that later this year he will launch a campaign to market all range of services. These include a music library, information retrieval through the National Discography and copyright-clearance.

MTV ON THE ROAD is on the concert circuit again this time out doing "support" at selected concerts in the forthcoming Simple Minds tour. Specially selected video clips and animations will be shown on a giant screen at Roundhay Park in Leeds, Cardiff, Arno Park, Edinburgh, Meadowbank, Stevenage and Wembley from July 23 to August 26.

BBC PICTURES is to handle worldwide video rights on the Paul McCartney special "It" there. The video features in-depth footage of McCartney's work with his new band and with Elvis Costello, who was involved in the production of the film "The Dirt album"

IN KEEPING with its softer format, Capital Gold is now using a series of programmes identified by soundbites from the "The Bootle Beatles". The jingles were commissioned by Capital's David Briggs from Southbank Music, a newly formed subsidiary of Southbank Communications. Composed by Neil Harrison, they feature the groups of Stanley James, Torchin Black and Graham Dine. According to Michael Bell, creative director, Southbank, "neither music is not just familiar tunes, it's new and unique, and only a taste of what is to come from Southbank in London's first FM station. Southbank now intends to produce specifically tailored material for the radio, TV and film markets and, with the co-operation of British alternative music companies, who have decided that radio is the "best way to promote quality products in volume, and offer a positive service based in this country. In addition to Neil Harrison, Southbank is developing projects with such musicians as Rod Argent, John Entwistle and Lenny McCoohan.
**STATION PROFILE**

**DOWNTOWN RADIO**

**DTR FM**

by Nick Maybury

NORTHERN IRELAND’s only commercial station, Downtown Radio, based in Newtownards, County Down. It opened in March 1976, initially serving the G. John Satterley area; two periods of expansion have seen it grow to cover the whole of the province. Broadcasting on three FM frequencies, Downtown is on the air 24 hours a day — although between 1am and 5am it has a satellite link with the Super Station.

**Music Policy**

HEAD OF programming is John Rosborough. He has the difficult task of scheduling 45 different programmes a week but is partially assisted in his work by a computer using the Selector System program. To decide which records are fed into this program, an informal commitment is made — along with Rosborough and the record librarian — every week. If two of the four mainline DJs vote for a track, it goes into the computer. The computer then decides which of the playlist’s three sub-divisions a record should slot into — heavy, medium or light airplay. Heavy airplay meaning up to four times a day. Despite criticism that computers dehumanise record selection, Rosborough maintains that “a computer is only as good as the information that goes into it — it can’t think.”

Downtown offers specialist programming every day of the week, usually in the early evening. Included in the variety is heavy metal, Irish folk, US folk, jazz and blues, classical, Christian and gospel. In addition the station has a show dedicated to CD tracks, broadcast one afternoon each week. As Rosborough says: “There’s practically nothing Downtown doesn’t cover.”

**Local talent**

LOCAL ACTS have one programme of their own on a Monday night but DJs are free to include any material they feel is worthy of airtime.

**Presenters**

THE STATION’S most popular programme is the weekday breakfast show co-hosted by Richard Young and Ivan Martin, although during the summer they hand over to Dougie Marshall. Another popular presenter is according to Rosborough “an absolute nutters called Bobbie Harvey who "finds people in ditches" and interviews them — a sort of out and about presenter.”

**Listenership**

DOWNTOWN CLAIMS to cover the whole age range and programme is roughly equal to the percentage in each age group. The potential adult audience is 1.08m but doesn’t include listeners in the Republic. JICRAR figures are fairly steady at around the 50 per cent mark, though since the recent closing of 17 pirate stations in the Republic, the figure is expected to be higher.

**Industry**

ROSBOROUGH SAYS that local acts are “a good local point of contact who we can trust and who we can trust us.” Most record companies are based in London but a few do come out of Dublin. The recent relaxation of deadline regulations was welcomed by the head of programming, who saw the original restrictions as being totally unacceptable.

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**REVIEW**

**ROCKSCHOOL**

Produced by Chris Lent for BBC1.

ROCKSCHOOL, the “workshop” programme for budding musicians, has been repeated daily at 11am for BBC schools and whoever. The series won the first RTS adult and continuing education course of study award for its earlier, weekly, screening.

Errol Harrison, John Lloyd and Michael Thomas are studying music technology at the Arch School in Ealing, SW London. They viewed June 26th’s broadcast which tackled the mysteries of MIDI, sequencers and drum machines.

The kids responded enthusiastically to Weather Report drummer Omar Hakim’s dazzling hi-hat work and were inspired by Herbie Hancock’s “Rock, yeah... a long time ago,” mused John Geoff Nicholls was commented for his clear, careful explanations. Nicholls (drums) and Deirdre Cartwright (guitar; Henry Thomas) and new addition for the recent series Alan Gains (keyboards), make up a “house band” discussing and demonstrating musical techniques. But from the title “Rock and school: two things I don’t like” says Errol — to the videos featuring Jan Hammer and Vince Clarke and the pressures of smooth ADR/FK hangups, the programme seemed musically redundant.

Michael was unimpressed by the demonstrations: “the delivery was vague and rambling, concentrating more on nice twiddling than on full explanation. John criticised the exec-

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**BRIEFS**

- LEEDS-BORIN conductor Gareth Hudson has been appointed general manager of the Irish late night broadcasting service RTE’s orchestras and performing groups.
- Enric Creixell is the first Spanish music producer of RTE. Hudson has been a prime mover in increasing the profile of the RTE Concert Orchestra which performs over 50 concerts annually in addition to its television and recording commitments. In the past Hudson has also conducted the Ulster Orchestra, the Toronto Symphony, and was recently a guest conductor of the Royal Philharmonic Orchestra. He has been with RTE since 1980.
- JIMMY SAIVEL joins the three-month-old Birmingham-based XTRA FM station this week to present his Saturday night programme. The show is broadcast to Warwickshire and the West Midlands and is sponsored by Austin Rover dealers Colmer. It goes out on Saturdays between 11pm and 2am.

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**AIRWAVES**

**UK RADIO**

An indispensable display map of UK radio stations both ILR, BBC and other stations, including those who will begin broadcasting between August and early 1990. Names, addresses, phone numbers and key contacts, all displayed on one map.

Due to demand we have printed some extra copies of Music Week UK Radio Map (MW Issue 17 June ’89). If you didn’t manage to obtain your own personal display map or you would like extra copies, please call Siobhan Fullen at Music Week 01-387 6611.

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**Ghetto blaster**

**by Sarah Davis**

TOUGHER-YAN-Leaf leather political rapper KRIS has come a long way from 'slinging burgers and dusty free' at Burger King and loving music to live competently hard and diverse and laying reggae and other Caribbean influences.
THE BEATMASTERS
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THE 7" FROM THE 4 TRACK 'DROP THE WEAPON' 12"
AND CASSETTE SINGLE "RAP'S MESSIAH PLAYS IT IN THE REAL WORLD"
HIS DEBUT L.P. FOLLOWS SOON

S'EXPRESS
"MANTRA FOR A STATE OF MIND"
GET ON THE LEVITATION GROOVE WITH MARK MOORE AND FRIENDS

BABY FORD
"WIGAN"
WIG OUT WITH BABY AND THE NEW NORTHERN SOUL LOVE SENSATION
(FROM HIS L.P. DUE SOON)

"MAN MACHINE" ARRIVING THIS SUMMER VIA CYBERNETIK INTERVENTION
BOMB THE BASS...WATCH OUT FOR THE NEW SINGLE...
BOMB THE BASS.
BACK TO LIFE
Soul II Soul/C. Wheeler
Virgin

IT'S ALRIGHT
The Shop Boys
Parlophone/EMI

AIN'T NOBODY (REMIX)
Rufus And Chaka Khan
Warner Brothers

LONDON NIGHTS
London Boys
Teldec/WEA

BATDANCE
Prince
Warner Brothers

JUST KEEP ROCKIN'
Double Trouble/Rebel MC
Desire/WAN

GRANDPA'S PARTY
Monie Love
Cooltempo

SAY NO GO
De La Soul
Big Life

JOY AND PAIN
Donno Allen
BCM

VOODOO RAY
A Guy Called Gerald
Rhom!

GET LOOSE
LI Cool
Youngsters

WON'T TALK ABOUT IT/BLAME IT...
Norman Cook
Go! Discs

IT IS TIME TO GET FUNKY
D.Mob Feat L R S
London F

LET ME LOVE YOU FOR TONIGHT
Kariya
Sleeping Bog

SUPERWOMAN
Karyn White
Warner Brothers

FIGHT THE POWER
Public Enemy
Motown

WALKING WITH A PANTHER
LI Cool J
Del.Jom/CBS

PARADISE
Various
EMI/Virgin/NOD3/LCNOD3

NOW DANCE '89
Various
EMI/Virgin/NOD3/LCNOD3

THE GROUP
WING AN' A PRAYER
C/S

DEATH IS ON THAT ROAD

Featured play on ITV programme 'The Bill'
Release date 3rd July.
12" single W.A.P.001
Battling to resist a Continental tide

A volatile exchange rate is just one of the problems facing UK exporters and importers, but companies are rising to the challenge as Chris White reports.

"THE UK is starting to become a little isolated because of the tremendous growth in output by the Europeans at consistently lower prices. But the compensating overview is that UK exporters are serving to filter back valuable information to labels here that enable them to maintain their edge," claims Mark Ballabon, head of Lasgo.

"European majors and independents alike are definitely releasing a much broader range of products and are picking up on new music trends sometime before the UK labels now," Ballabon continues. "Added to this, European prices have consistently been between five and 15 per cent cheaper than in the UK during the past 12 months, particularly on compact discs, and these factors have enabled countries like West Germany, Holland and France to become very aggressive in their exports to the rest of the world. There is no question, however, that the UK maintains its lead in the development of new artists and new music, but nowadays it enters a much more competitive and musically protectionist international marketplace."

Ballabon feels that whereas in previous years UK exporters have been able to rely on the variety and scope of English product unreleased overseas, today it appears that overseas retailers and importers are becoming increasingly swamped by the breadth and variety of domestically available products at falling prices.

"In the past four years all the UK exporters have virtually been forced to pull out of the lucrative North American market, which for some export houses accounted for over 25 per cent of their business. Continuing unnecessary protectionism from the RIAA and the Harry Fox Agency has virtually killed off the legitimate non-parallel export business to this market. This business used to create an excellent promotional opportunity for new English music and artists. Now UK exporters have been forced to concentrate on other territories such as the Far East, Middle East and Scandinavia and develop specialisation in music styles," he says.

Ballabon continues: "In the past few years we have developed highly successful dance, rock and classical departments and have brought in a greater degree of creativity to the way we do business. For example we have instigated many special pressings with both major and indie labels on new release and catalogue items that often mean little domestically. We are also finding that labels are contacting us very regularly now for a wide range of information on releases, prices and trends in world markets."

"We are now seeing how this input that we are able to give is boosting the success of promotions and new releases for many UK labels. Just as awareness in the UK has been heightened by the music coming out of Africa, South America and Europe, so have we been able to increase awareness among UK labels as to what is happening in the global music businesses. In this respect the role of the major exporters, of which Lasgo is a market leader, has become totally integrated inside the industry. Today, more than ever, we act as a highly skilled and experienced overseas marketing facility," Ballabon adds.

"The UK exporters continue to give a vital edge to the UK record TO PAGE 36"
Because UK exporters have had to pull out of North America they have been forced to concentrate on opening up new markets and developing specialisation in music styles. "We are at the sharp end of the business and one of the ways of keeping on top is by providing a strong information service so that your customers know what is available. The role of an exporter is to supply on demand and obviously pricing is very important with this kind of business," Bajaj adds.

"The export market is generally a growth area and we have certainly got plans to move into it in an even bigger way. At the moment we concentrate primarily on dance music product but we will be taking on other areas of music as and when the time is right. We do very good business in Europe but we're also expanding into territories like Japan and Australia, and we're also looking to do business with the Middle and Far East. There can be problems with those latter countries though because of piracy, so we keep a close eye on what the IFPI is doing and achieving, and only do business with a country if we know that it is clean," Bajaj adds. "Another key to success with exporting is to develop a good relationship with the labels, and with Dance-a-Disc we have achieved this. We represent around 45 indie dance labels and about five exclusives, a month which is probably far more than other companies in terms of exclusivity."

"As a company we are small in terms of staff but we have two or even three specialise in dance music and can work very quickly in providing in-depth information, which is what our customers are

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Barry Lazell take a close look at specialists Greyhound to pinpoint recent trends in the import business

Greyhound records, late of Fulham and now trading from a warehouse at the tail-end of Clapham Junction, is a name which has been familiar on the imports scene since the beginning of the decade, when it made its name as an upfront supplier of overseas disco/dance product to the burgeoning circuit of UK specialist dance/rock music shops.

That is a role which the company maintains to this day, but for some years now, Greyhound's business has been much wider, encompassing product from most territories, covering most popular music areas, and offering LPs, 12-inch and (occasional) seven-inch singles, and, ever-increasingly, CDs.

With operations on this wide basis, and a consequent wide-angle view of all things import, Greyhound is in a better position than most to view recent and current trends and changes in the importing business, in terms of musical styles, sources of supply, and the competitive rise and fall of different formats. MIV roamed the company's Aladdin's cave to elicit the thoughts of various Greyhound executives on these matters.

Even though 12-inch dance records may not penetrate the specialist charts as they used to, Steve Munnin says that they remain a growth area for Greyhound. "Any 12-inch dance import worth its salt has a basic market of up-front DJs, the James Hamilton column readers. It's a matter of rapid, consistent supply while the 'buzz' on an import is operating. That's the important factor both for the specialist dance shops and for us. "The dance repertoire overwhelmingly sells on 12-inch, any other format is merely trickling by comparison. If I've seen any growth area on LP, it's been with rap albums, they do seem to have an allegiance market which goes after stuff not granted a UK release. And although cassette importing generally is very small fry indeed, some of this does shift on cassette as well, presumably to satisfy the cassette blasting and personal stereo markets."

The US, says Munnin, is overwhelmingly the source for dance product, as it traditionally has been, Italy, however, is a constant, growing source of Eurobeat, the so-called Balearic Beat, and hi-NRG, while Belus raised its profile when the New Beat phase hit the UK clubs last year, and West Germany is a consistent source of several dance genres. Greyhound's biggest customers for Euro dance music are its recognised Scottish and Northern heartlands, but not to the degree one might expect. "Most cities have a major Euro/R-NRG outlet, and because we supply such shops all over the place, we don't see it polarise to the extent that you might expect."

Munnin notes that most dance import sellers will eventually find a UK release, ending the useful life of the original pressing, "but a point I always think worth making is that the import, when bought and played by DJs, acts as upfront PR to the punters who buy the domestic release. In that sense, importers represent good PR for UK labels, which will only benefit from the early exposure."

What about other forms of black-oriented music? In its early heyday, Greyhound was shifting vast quantities of funk-edged jazz to basically dance outfits. Tony Hickman, one of the company's directors and a veteran of both black/dance and importing scenes, notes with some amusement that jazz/funk as a label is now almost as much a kiss of death as disco.

"There is still a market for jazz, of course; it's the traditional specialist one. We lick over with it as we do with all black music genres — soul, R&B, blues — but it doesn't account..."
for a major slice of the business nowadays. The occasional black album will be a really big seller if for some reason it doesn't get a UK release. For example, we've had one Luther Vandross release which was a consistent seller because it was his only LP not officially released here. We sold over 500 of Anita Baker's first LP, after she signed to WEA and got a huge hit with her second release, though that was an exception — normally a back catalogue release by an act like that would have got a UK deal.

In jazz, in particular switched to a largely CD format, for some reason, there isn't much room for vinyl LPs. The occasional black album will be a really big seller if for some reason it doesn't get a UK release.

Terry Blood Distribution, Unit 6/8, 19-23 Roseneath Road, Parkhouse Industrial Estate, New Cross-under-Lynn, Sunderland, Sunderland. ST5 7OT.
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## NEW ALBUMS

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Price</th>
<th>Notes</th>
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<td>ALEXANDER, Alexander</td>
<td>THE GREATEST ACE</td>
<td>CDMC 922</td>
<td>£2.45</td>
<td>Reggae</td>
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<tr>
<td>BORGHESSA, She</td>
<td>IS SHE NOT ALONE, PLEASE &amp; CRIME</td>
<td>CDMC 929</td>
<td>£2.45</td>
<td>Rock</td>
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<tr>
<td>BROWN, Bobby</td>
<td>KING OF STAGE</td>
<td>MCDG 1888/MDCG 1888</td>
<td>£2.45</td>
<td>Dance/Disco</td>
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<tr>
<td>BROWN, Dennis</td>
<td>GOOD VIBRATIONS</td>
<td>MPLC MCG 6055</td>
<td>£2.45</td>
<td>Polydor</td>
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<tr>
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### Import/Wholesale/Export

**For ethnic, folk, jazz, classical, e/l, pop**

**General import agents for:**

- BMG, Italy
- GNP-CRESCENDO, USA
- LYRICHORD, USA
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**NEW SINGLES**

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**Additional Information**

- This table provides details on new singles released in 1989, categorized by genre and artist.
- Each entry includes the title, artist, and any additional details such as label, distributor, and category.
- The table spans multiple pages, with entries from different sections of the document.

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**Taken from the Album, Hope and Despair**

**Includes**

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- Out There

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- Demon Records: 01-847 2481
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**For further info write to:**
- Demon Records Ltd.
- Canal House, Stars Estate, Transport Avenue, Brentford, Middlesex, TW8 9HF

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**MUSIC WEEK 15 JULY 1989**

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**LEEDS/SHEFFIELD . . . . LUTON/OXFORD**

We have two vacancies for sales/promotion representatives within the Phonogram Strikeforce selling and promoting newly released singles to retail outlets in the above areas. The ideal home-base for the former area will be Barnsley and the latter area will be Aylesbury.

Applicants will need a full, clean driving licence, relevant work experience and a good knowledge of chart/upcoming music and the industry in general. Aged 20-25 you will be intelligent and have a strong, positive personality.

Applications, giving full personal, educational and career details should be sent to the Personnel Department, PolyGram Record Operations Limited, PO Box 1420, 1 Sussex Place, Hammersmith, London W6 9XS, or telephone: 01-846 8515 ext 5341 for an application form.

_PolyGram_

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Experience in all aspects of copyright (including grand rights) and an ability to work independently are essential. Familiarity with 20th century classical repertoire will help.

Great opportunity to work in a very friendly and creative environment.

Salary and conditions negotiable.

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The people we seek will be enthusiastic, self motivated, hard working and enjoy being in a very competitive working environment. If you feel this is the job you have been looking for, we would like to hear from you.

We offer a competitive salary with benefits package, along with a company car to the right applicant.

Candidates for initial interview will be selected from their written application which should include a full CV and be sent to:

Greg Costell, Head of Sales, MCA Records
29/30 Windmill Street, London W1P 1HG

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**Assistant Production Office Co-ordinator**

As a key member of Tape One's Production Office Team, you will liaise with our record industry clients and coordinate all CD, vinyl and cassette mastering work.

The ability to maintain a cool head when everything is needed now (usually Friday at 6 o'clock) is a necessity for this job.

The successful applicant will probably have had at least two years' experience in production, A&R or a related field.

A good salary commensurate with age and experience is offered, together with an attractive benefits package.

Send CV in the first instance to:

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From a breadvan to 44 trucks on the Jackson tour, from punching potential clients to taking The Who across America, it's all part of the heady business of Edwin Shirley Trucking. John Pidgeon reports

STAGING THE Jackson tour took 44 trucks... and then there's the back-stage passes to be dealt with...

Keep on trucking...

The man hurrying from his own bathroom area to the Wembley rear entry for Michael Jackson's entrance looks as if he's just picked out his clothes with the lights off. He is followed by an expectant gaggle of assistants who set up a backdrop that day expecting a seat in the enclosure, which might explain why he's jowly. Edwin Shirley is sweating and the white freckles on his face show round his pupils, since he could only come over crew passes.

The security guard, predictably, is unimpressed. Edwin Shirley's name might be painted on every truck outside the stadium, but that doesn't mean a thing without the right pass. Shirley puts up enough of an argument to make one think he's having a go gal and moving on to another, but his bluster gets him the right result. Compared to this, keeping the 34 tour rolling across Europe from May to mid-September must have seemed like a piece of cake.

The production of the Jackson tour involved 44 trucks — that for production equipment and nine for each of the three stages, built by Edwin Shirley Staging. It wasn't always this way.

Edwin Shirley Trucking began with a rehabilitation van, but it was big enough to carry the lighting and back-up generator — Edwin Shirley was the lighting director as well as the driver, working for ESP. The initial load was for ESP, but Edwin liked to kid they were his, Edwin Shirley Productions, of which the bread van became the trucking division. So Edwin Shirley Trucking was and, back in London before he discovered the job description was stage doorman. He took it all the same, and when he wasn't doing as backstage barman when the real one needed one in the small hours, he would moonlight for ESP.

With Roy Lamb he joined the lighting crew for the Stones '73 European tour. By the end Shirley was convinced he could undercut the trucking costs and Lamb was dying to drive an HGV. He had a licence, but was told he was too young to get insured. Shirley found an underwriter. That autumn, with an artist instead of the bread van, they were trucking for Santana and the following year they organised a full-fledged tour for ELP, which established Edwin Shirley Trucking.

"For the first two or three years it was just a laugh. We had a complete monopoly, we were the only company specialising in rock and roll trucking, and we didn't really know it, we were just having a laugh. The drag was when it became serious business, we hadn't got the figures right — we hadn't got a load of it right. Like VAT, which came in during our early years. We were charging VAT, but the authorities hadn't got it to get together and we weren't giving it to anybody, because nobody asked us to. We just added 10 per cent or whatever it was to the bills and pocketed it. It all seemed too easy — loads of money in the bank and suddenly we got a bill for something like 60 or 70 grand!"

Around that time they suddenly couldn't get competition. "We'd built up to six tractor units, and they were expensive. It was a serious commitment to go out and buy one. We'd got six, and it was when there were 100 per cent capital allowances, and as a tax break. The Who went out and bought six tractors and six trailers and set up ML. It was absolutely galling. We had an instant competitor with brand new equipment we'd spent years working up.

Competition has increased annually and every one of the last 10 years is fixed in Edwin Shirley's mind either by a crisis or a tour that saw them out of money. Like the Rolling Stones in 1982. Not long before, his accountant had advised bankruptcy, but the company owed money to people Shirley knew personally and he wouldn't take the advice. Faced, among other eventualities, with selling his grandly crumbling home in Kent, he devised a saving solution: the family would move into a small flat for six months and let it to holiday makers.

The week before the first arrival was a nightmare of court appearances — with battens in the background and there was a long overdue electricity bill they couldn't pay. They considered revising the text of their greeting — "Welcome to Fishingham House. In order to get you into the true Elizabethan feel of things, we have arranged for the electricity to be disconnected and all the furniture removed."

But it didn't quite come to that and the company didn't go bust. The Stones in '82 was a turning point. They had three stages (built by Edwin Shirley Staging) leapfrogging across Europe and we did all the trucking. It was the first time anyone had done an all outdoor tour in Europe. They established you could do it and established for us that we were the people to do it. We'd add another four trucks, and Harvey had to move a truck to the back stage to deal with all the people. It was a realisation that there was a need for a company like ours. It was a good show and we had the benefit of the Stones. They've been innovative all along the line. They were the first to carry lots of lighting in '71 and they always spend the energy to make a good show and not many groups will do that. When the Stones were at Wembley they put the diamondvision above the stage. The only other people who've ever done that are Queen. Those screens weigh 30 tons minimum. For Queen we reinnerviewed it over the front. We dug piles in Wembley Stadium so deep we hit the underground — it cost an absolute fortune. Queen are the only other group I know that will pay the kind of money required to put on a fabulous show."

"Queen are the only other group (apart from the Stones) that I know who will pay the kind of money required to put on a fabulous show."

‘Queen are the only other group (apart from the Stones) that I know who will pay the kind of money required to put on a fabulous show’
ALL RIGHT, we got it wrong on the precise voting pattern for the BPI chart position. It was actually 8.1. We should have realised that the only vote former chairman Peter Jamieson had was a casting vote and he was called upon to exercise it. But, in letting us know at least that much, BPI director general John Deacon says, "I can neither confirm nor deny the pattern of voting for the chairmanship on the majority of names mentioned in last week's Dooley Why not? Why were strong representations made to Music Week that it would be a breach of the BPI council's privacy if we were to reveal who voted for whom? Who are the elected representatives on the council keen to keep this information from? Surely not from the BPI members who elected them! If there is an "air of divisiveness" within the BPI, as Virgin's Jon Webster suggests, you can't write it off by merely papering over the cracks... At the BPI AGM on Friday new chairman Ellis made it clear he intends to do much more than that!

BMG CO-CHAIRMAN Michael Dornemann apparently flew to LA from his honeymoon in Germany to sign the distribution deal with A&M (see p4) and then jetted back to his painting bride. Bass of MCA's Uni label based in LA, David Simone, was offered a very senior post with Chrysalis in this country around the time of the EMI deal, we hear, but preferred to remain in the States, for reasons best known to himself (and the taxman)... Everybody's walking tall at MCA US at the moment with three albums in the top 10 - including the number one - which is a very different position compared to the start of the year and almost makes reality of Simone's prediction that MCA would soon match the Phonogram hit and MCA MD Tony Powell left behind... When is a single not a single? Answer: when it is throw metal band Nuclear Assault's new 12-inch which has a total playing time of 6:57 minutes, but five tracks by Gallup's rigid but correct interpretation of the chart rules, this makes the release an album. The shortest album ever? Manager Paul Locksby says he is bemused... Reports that runners-up in the race for the newly contestable London FM music radio station may be offered extra franchises have been confirmed by the Department of Trade and Industry... Sheridan's... must be a very fair bunch of solicitors because they organised a splendid six-a-side football tournament in aid of Music Therapy and didn't conspire to win it. CBS took that honour - beating Touches Ross - though we didn't recognise many genuine CBS faces beyond A&R director Gordon Chariton and press man Ian Dixon. Dooley's team came a creditable sixth, while Warner Chappell chief Robin Godfrey-Coss - whose team came "absolutely last" according to their trophy - has apparently been slips in a week for.

PACK IT...WRAP IT...SEAL IT...SHRINK WRAP IT.


BLANKET COVERAGE: The new Factory Records office is covered with posters promoting A Certain Ratio's new single on A&M.

FOREVER YOUR gold, AVL head of promotion Mike Matheson presents Paula Abdul with gold and silver discs.

BACKING A favourite: WEA's national account's team visit Henley Regatta to celebrate the release of Don Henley's new album.


BEYOND SHADOW of a doubt. PolyGram presents gold discs to The Shadows.

KING FOR a day: Jonathan King signs copies of his compilation album at Tower Records, Picadilly.

EDDY GAINS two stones: Eddy Grant and his Barbados studio play host to Rolling Stones' Mick Jagger and Bill Wyman.

CAPITAL VENTURE: Mick Brown and Bobby Brown meet up at Capital Radio.
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