

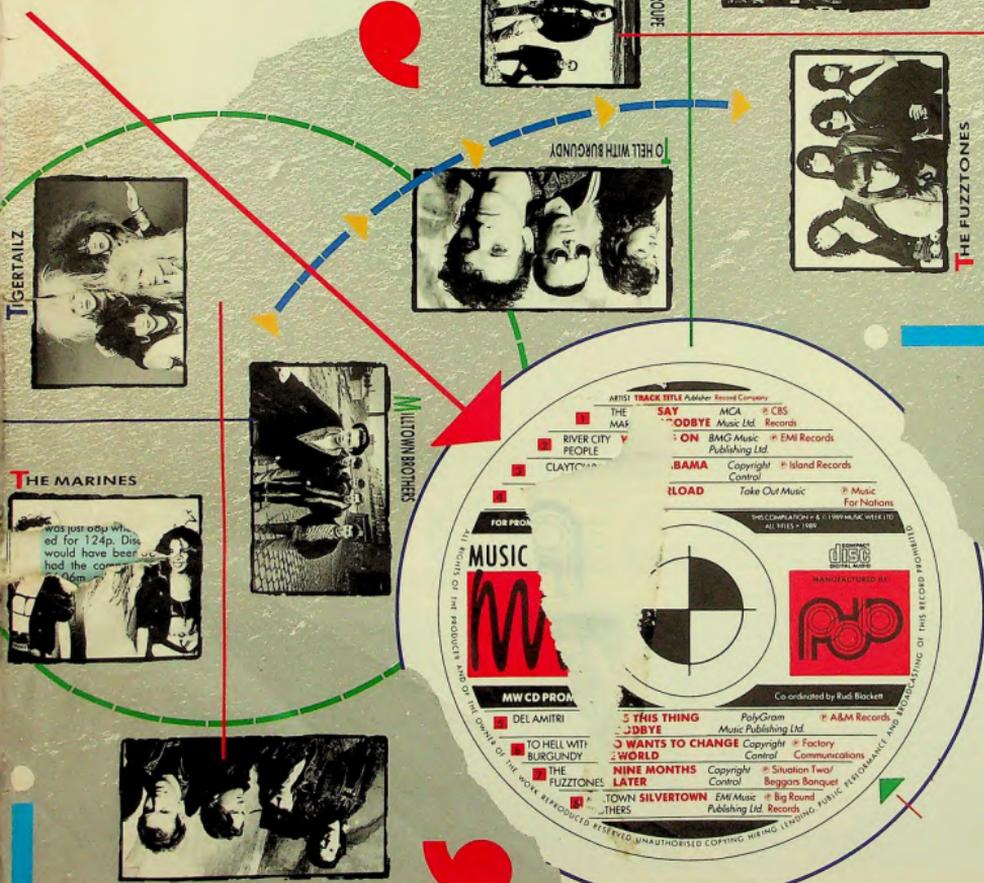
MUSIC WEEK



£2.00 U.S.\$3.50

ISSN 0265-1548

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 ...



DEL AMITRI



CLAYTON ROUGE



THE FUZZTONES



O'HELL WITH BURGUNDY



MUTTON BROTHERS



TIGER TAILZ

THE MARINES



... was just why we'd had for 124p. Diss would have been had the cover ... 16m



RIVER CITY PEOPLE

FOR PEOPLE WHO LOVE MUSIC

THE COMPANIES & COPYRIGHTS OF THIS RECORD PROHIBITED ALL REISSUES 1989

MANUFACTURED BY PDO

Co-ordinated by Rudi Blockett

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CLAYTON ROUGE	BAMA		Copyright Control	© Island Records
DEL AMITRI	LOAD		Take Out Music	© Music For Nations
O'HELL WITH BURGUNDY	WANTS TO CHANGE		Copyright Control	© Factory Communications
THE FUZZTONES	NINE MONTHS LATER		© Situation Two! Control	© Beegars Banquet
TOWN SILVERTOWN	THE OTHERS		© Big Round Publishing Ltd. Records	

MW CD PROM

DEL AMITRI

ODDBYE

WANTS TO CHANGE

WORLD

NINE MONTHS LATER

TOWN SILVERTOWN

THE OTHERS

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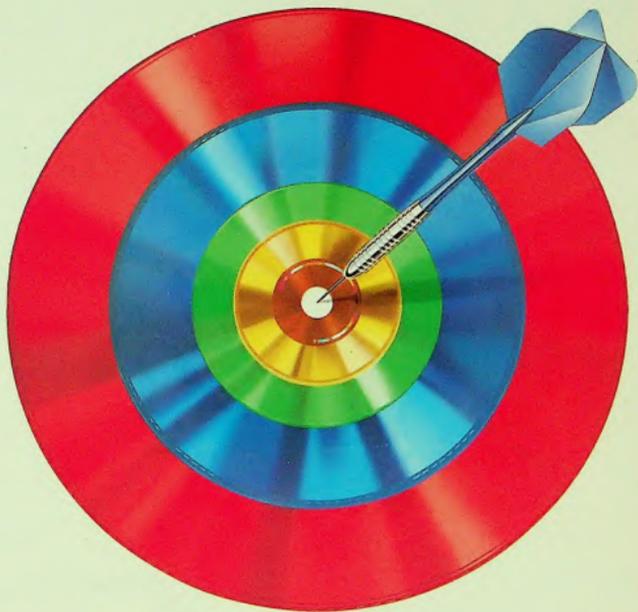
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BBC's pledge to FM radio

BBC RADIO's commitment to expanding its FM broadcasting has been declared by deputy director general John Birr. Addressing the Radio Academy Festival in Cardiff, Birr said by the end of next year, 90 per cent of licence-payers will be able to receive all four networks on FM.

This year's festival was the biggest so far. Among the speakers was Radio Clyde managing director Jimmy Gordon who said the growth of radio should be planned and ordered. "The availability of frequencies alone must not dictate the shape and structure of the new system," he remarked.

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 rallying Ellis's appointment to the chair, the meeting re-elected Rob Dickens (WEA), Steve Mason (Pinnacle), Maurice Oberstein (PolyGram) and Rupert Perry (EMI) to the BPI council. Jim Webster (Virgin) was elected for the first time. Unsuccessful candidates were Clifford Gee (Noir Records) and Sean O'Brien (Telstar). ● Full details next week.

PRESTWICK HOLDINGS is again involved in negotiations over its sole, six months after denying rumours of a management buy-out. A consortium led by Mike Campbell, managing director of Strand Magnetics, is — according to Prestwick — "at an advanced stage" in talks on a £51.3m deal. Strand is Prestwick's video duplication and publication subsidiary.

EUK — 'If at first you don't succeed ...'

ENTERTAINMENT UK's record label Uniq is attempting to make it 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 Disctronics 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. Disctronics' losses would have been even greater had the company not made a £6.06m profit on foreign exchange borrowings.

EMU ushers in ad deal at a cinema near you!

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 Licence To Kill, Balman, Lethal Weapon II 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



THESE COMPUTER-generated graphics will be adorning the presentation of EMI product to cinema audiences.

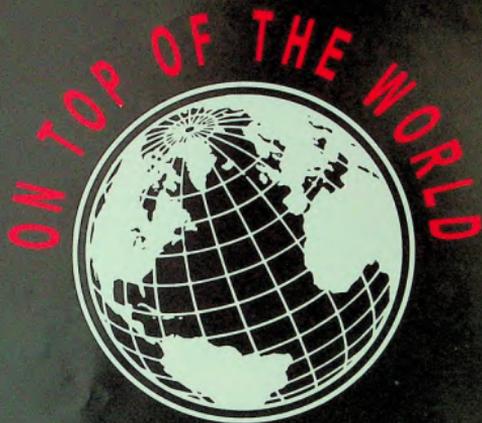
Andrew Pryor says costs are being kept to an acceptable level because the series is being produced in conjunction with Pepsi and — initially — in co-operation with Our Price.

The films have been made by In-

TO PAGE FOUR ▶

DON HENLEY
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FOR THE WEEK ENDING JULY 7, 1989

Billboard. **TOP POP**

**** NO. 1 ****

1	FINE YOUNG CANNIBALS <small>THE FINE YOUNG CANNIBALS</small>	THE RAW & THE COOKED <small>16 weeks at No. One</small>
2	BOBBY BROWN <small>BOBBY BROWN</small>	DON'T BE CRUEL
3	TOM PETTY <small>MCA 4393 (REISSUE)</small>	FULL MOON FEVER

8 JULY 1989

**TOP 75
ALBUMS**

MUSIC WEEK

No. 1	VELVETEEN <small>cd</small> Transmission Vamp	MCA MCG 6050
4	DON'T BE CRUEL <small>cd</small> Bobby Brown	MCA MCF 3425
8	FULL MOON FEVER <small>cd</small> Tom Petty	MCA MCG 4034

MCA - WORLD CLASS



U.S. Album Chart compiled by Billboard. U.K. Album Chart compiled by Gallup. *Fine Young Cannibals appear on MCA courtesy of records.



THE VERVE 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 flyposting.

● DEL AMIRI have their album *Working Hours* released by A&M on July 10 and the band will be touring the UK to promote it.

MUSIC WEEK



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The growing estates of independence

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

Phew! Stylus's £1/4m scorcher

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 *Lovely Day* by Bill Withers.

BRIEFS

● POLYDOR is resuming the Ella Fitzgerald single *Summer Time* to be in with a Panini TV advertising campaign which features the song. The odds are running in London, Angola, TVS and TSW as well as Capital Radio and it will also be featured in selected cinemas across the country.

● VIRGIN is releasing the Simple Minds single *Kick It In* on July 17 to coincide with the group's UK tour.

● FULL COLOUR odds are being placed by PMI in all the rock press to back the release of the video *Hard 'N' Heavy Volume 2*.

● A&M SIGNINGS are will be on tour throughout July to support the July 10 release of their single *Defence*.

● DEB AMERICAN is releasing the debut album by Wolfstone in August, through Phonogram, to coincide with the group's UK tour.

by Jeff Clark-Meads ASK VIRTUALLY anybody outside the majors 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 re-location difficulties, the indie sector is apparently untroubled by the imminent demise of PRT Distribution. The feeling is that so much has been learned and so much experience gained by the indie distributors in the last 10 years that the sector now has the strength to walk coolly past disasters for individual companies.

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

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

McDonnell argues that Spartan was the first genuinely independent distributor when it set up in business in 1978.

He describes the motivation for the venture thus: "It was very, very obvious to us that a lot of people who had product to get on the market were going to see major record companies who would not or could not provide a service for the smaller operator."

"We started up on nil business on the basis that if we were fulfilling a need, people would come to us. That need became very obvious very quickly and success started to develop fairly rapidly."

McDonnell contends the indies signalled their arrival as a potent

force with the top 10 success of Fiddler's Dram's *Day Trip To Bangor*, an achievement which put an end to the suggestion that only the major distributors were capable of handling hits.

Since then, he feels the sector has matured and gained a professional edge and he cites the consistent chart placings of indie-distributed labels such as PWL and Mute as evidence.

Rough Trade Distribution marketing manager Simon Edwards agrees with McDonnell that the sector has made great strides towards maturity, and the two also concur on the opinion that PRT's demise is due solely to too many players in the market.

Edwards argues the successful indie distributors now have established systems that have taken time to come to full maturity. He believes the whole sector has rid itself of its initial anarchic, anti-establishment image as both labels and distributors have grown.

He says: "It takes quite a time to develop good distribution systems but there's a professional look about the indies these days."

There is also a certain pride in indie status, McDonnell says of his company, "we are proud of what we are", and Edwards adds: "There's a definite pride when you look at the chart and your records are competing well against the majors."

At Pinneedle, George Kimpton-Howe says: "There is pride in being indie but it is something that has a different foundation now."

"The political indie distributor is something that has disappeared. Now there is the pride of commercial independence."

"There's a large number of labels who wouldn't be anything but indie but there are less people who have a choice in the matter. All we have done and the Cartel have done prove that indie distribution is a viable alternative for those people who have strong product."

One man who believes he falls into that category is Ivo Watts-Rus-

sell whose 4AD label is synonymous with the indie ethic. He regards the increasing maturity of indie distribution as both "a good and bad thing".

He comments: "They are capable of servicing the retail industry as well as any major when there's a demand created by the artist and record company. But, perhaps the state of the industry is not really improved overall in terms of the breaking of new bands."

Watts-Russell acknowledges, though, that still a prime motivation for the whole indie sector is the delivery of new, challenging and alternative forms of music.

He feels it imperative that there should exist some form of distribution service with a different ideology to the majors.

There is also an added bonus, he says, when that ideology then produces an impact on the chart. "When there is a generally successful band or record, the excitement is there — and it's not just the excitement of having a hit record. It's also two fingers up to other forms of the industry to show it can be done without compromise."

'When there is a generally successful band the excitement is there. It's also two fingers up to other parts of the industry to show it can be done without compromise'

TAYLOR JOYNSON GARRETT

Joynton-Hicks and Taylor Garrett are pleased to announce that the two firms merged on 1st July 1989.

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Telex 27234

EMI ad deal

▶ FROM PAGE ONE

section will come after a five-minute Pepsi promotion, with Our Price being projected as the place to buy EMI product.

Pryor says eight minutes gives him the chance to package artists and albums in a way that he never could in a short TV slot. Initially, the message will be carried through video clips and performance footage but Pryor does not exclude the possibility of artists speaking to camera in later films.

He says the cinema chain has been enthusiastic about the project as the film content should appeal to its larger, younger audience. He hopes the co-operation will extend to EMI advertising on the back of cinema tickets.

Pryor comments: "Cinema advertising has not been used by record companies in the past because it has been very expensive. But the way we're doing it, cost per thousand achievement is very good compared with normal cinema advertising."

Stormy waters ahead for radio pirates

TOUGHER LAWS against pirate radio broadcasters are being planned by the Government.

The new 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 a package of new legislation would be brought in with the new Broadcasting Bill which is due to be published before the end of this year.

Hurd plans to extend the range of offences that illegal broadcasters can be prosecuted under. These include: prosecuting building owners or managers of sites where broadcasters are taking place, making it an offence to advertise or supply services to pirates; seizing all broadcast equipment and records and introducing unlimited fines and a maximum two-year prison sentence.

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

In summary, Hurd praised the work of the independent radio industry saying: "It is more than a business, it is a force that improves the quality of community life."

He added that the AIRC could now expect a new Broadcasting Bill of a lighter, cleaner framework."

Accountants sue Womack and Womack

A FIRM of chartered accountants is suing Womack and Womack for more than £13,800 in alleged unpaid bills.

Golfand Rennett and Internationalists in its High Court writ that Cecil and Linda Womack owe the firm £13,885 for "professional services rendered".

Lim in limbo as Fifield steps in

A SUB-DISTRIBUTION DEAL between EMI and former PRT caretaker managing director Richard Lim hangs in the balance with a decision on this week.

EMI Music Worldwide president Jim Fifield is due in the UK today (10) and top management at the record company are likely to make a decision on the deal.

Lim had contacted the record company following the demise of PRT Distribution with a view to selling up a distribution outlet for his new company, Avid, via EMI.

The intention of Avid is to pro-

vide a new partner for a majority of the 150 labels left without distribution following the PRT collapse. About 20 have already confirmed their interest and Graeme McLoay and Dave Brooker are set to leave their posts at PRT to join Lim.

But although EMI initially showed interest in the deal, management is still undecided a week later as to whether to carry out the idea.

Lim says he cannot wait much longer for the record company to make a decision. "I do not think it is fair on all those labels that have put their faith in me. It is not right

that it should be delayed like this," he says.

If the deal does not happen then Lim says he will do his best to help the 20 labels find new distributors. "I am not too worried about the bigger ones because many of them will have found someone else by now. It is the smaller ones that I am more worried about."

Lim believes that only about 24 of the 150 labels previously with PRT have so far found alternative distribution. One confirmed this week is Redrock Records which will now go through EMI/Supertrack.

Hurd: it's no news on copyright

HINTS FROM the Home Secretary of new copyright laws are being seen as simply the confirmation of already published Government intentions.

Industry observers believe that Douglas Hurd's comment at the Association of Independent Radio Contractors' annual congress that the Broadcasting Bill would include a section on copyright relates to the introduction of the new statutory licence.

Such a licence was suggested and recommended in the recent Monopolies and Mergers Commission report on the operation of Photographic Performance Ltd (PPL).

Dejamas 'safe' despite three redundancies

THREE REDUNDANCIES at music publisher Dejamas are not a sign that the company is about to cease trading, says managing director Stephen James.

The job loss are a result of overheads, he says. "The margins for an independent publisher are so low. I wanted to reduce our overheads," says James.

Competition is another contributory factor to the loss of the assistant professional manager, copyright manager and runaround boss of Dejamas which, says James, is "definitely still open for business".

Yazz writ lays claim for £115,000

BIG LIFE artist Yazz is suing Bravo Merchandising Services for £115,000 which she claims is owed to her in unpaid royalties.

In a High Court writ, her company Yazz Live claims the payments are due under a contract made with Bravo on April 20 this year which granted the firm "sole and exclusive merchandising rights" for the singer's image, likeness and biography.



PINNACLE AND PWL renew their two-year contract which will see Pinnacle continuing to distribute the label's product. Pictured are, from left: PWL chairman Pete Waterman and Pinnacle chairman Steve Mason watched by PWL's Tilly Rutherford and David Howells.

Home economics underpin BBC Enterprises profit

HOME ENTERTAINMENT is proving to be one of the most successful areas of BBC Enterprises with sales within its division increasing by 27 per cent.

Along with Books and Education, Home Entertainment helped push sales in the Consumer Products division to £39.2m during the 1988/9 financial year.

This success, says BBC Enterprises chief executive James Arnold-Baker, is due to another record year for BBC Video which increased turnover by 44 per cent and became the number two sell through label in the UK.

Watch With Mother is now the biggest selling video in the UK with sales of more than 300,000. The BBC Radio Collection with its series of talking tapes also became the leading label in its field with more than £2m sales.

BBC Records had a profitable year, says Arnold-Baker, and received a gold disc for sales of its Radio One 21st anniversary album Ones On 1.

Turnover for the Home Entertainment sector of the Consumer Products division rose from £12.3m to £17.7m in line with the overall plan for BBC Enterprises turnover to reach £215m by 1993. At present, the total stands at £154m—an increase of 81 per cent on the 1987/8 figure.

Arnold-Baker confirms that it is the BBC's "medium term objective" to encourage the flotation of the

Enterprises division. He adds that this is likely in about three to five years time. Meanwhile the division will be looking for joint ventures and acquisitions but there are no immediate plans for the music and video sectors. Pre-tax profits were up 81 per cent at £11.6m.

MUSICAL Chairs

EMI RECORDS has appointed Margaret Paulson as chief accountant. She was previously financial controller at EMI Music. ... Steve Doherty has joined Native Records as creative director. ... Lee Haynes is leaving Supertrack Distribution to join Castle Communications as promotions and press assistant. ... Promotions within PolyGram's TV marketing and market research division. ... Karen Bryant is product manager for TV marketing manager; Nigel Godtsdijn from research assistant to TV product manager and Karen Changes at EMI-Revolver. ... Ray Brown has been appointed international manager while Dave Roberts has been promoted from FM's A&R manager to A&R director.

Should BRIEFING

LOS ANGELES: A&M founder Jerry Moss is countering widespread rumours that the company is on the market by saying: "A&M is definitely not for sale. The company is part of me. It would be like selling myself." A&M is reported to have renewed its US distribution deal with BMG, the expiry of which was fueling rumours of a possible sale to BMG, CBS, Paramount or EMI.

NEW YORK: The future of the compact disc single — if a market is to develop at all — looks likely to be in the standard five-inch format rather than the three-inch compact disc that Sony and others have been pushing for the last several years. Five retail chains have pulled the three-inch CDs from their shelves with others planning to stop selling the format over the next six months. Among the stores that have already stopped selling three-inch CDs is Tower Records.

TOKYO: Domestic CD production in Japan was up 50 per cent in April compared with the same month last year. While supply is still failing to meet demand, both Victor Co of Japan (JVC) and Sony are increasing their CD production by 20 per cent — JVC up to 3.8m units monthly starting this month (July) and Sony to 6m starting in October. This was the supply-demand problem in Japan is due to the popularity of CD singles and the introduction of consumption tax to replace commodity tax. Sony is now investing in new equipment that can press two CDs at once.

NEW YORK: Bill Berger has been named executive vice president of Arista Records, replacing Don Jenner who left the recording industry to join Columbia Records a few months ago. Berger comes to Arista following three years as executive vice president/general manager at Island Records.

OTTAWA: Canadian retailers and rackjobbers are planning to form a united front to lobby the recording industry and governments on issues that involve them. The prototype of this trade association will meet in July in Toronto to officially form the coalition and outline its aims. Many major retailers have already confirmed their support and smaller independent chains are also getting involved. Key issues raised so far include changing the criteria by which record companies that wish to phase out blister CD packaging, the shipping policies of record firms, increases in factory manufacturers' tax and copyright reforms.

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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 Carnaby 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".



TAKE IT easy... with Cee Dee Vids' compact music and coffee. Pictured above is the inviting atmosphere of the Cee Dee Vids record shop in Kingston-upon-Thames. Visitors can relax with a cup of coffee whilst listening to the latest compact discs or videos.

REP OF THE WEEK



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.

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 Anglo 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 director Billy Gray: "Music is our business and it is up to us to support it."

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A & D TALENT EXTRA

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

THE MARINES: *Say Goodbye*. CBS. Written by Bistolas/Burton. (JMC Publishing). "A cross between The Kannelles and The Monkees" is how this all-female vocal quartet describe themselves. The roots of The Marines lie in a meeting between Birmingham-born **Helen Bistolas** 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 Wolf 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 Bistolas recruited Danny Jones and Phillipa Hol 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 Bistolas.

RIVER CITY PEOPLE: *Walking On Ice*. EMI Records. Written by Makers/Speed/Snell/Speed. (BMG 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 Chart Show-commissioned promo. The Liverpool-based fourpiece unsurprisingly name The Beatles among their early musical influences but, more remarkably, also in gratitude towards The Mamas & The Papas and Peter, Paul and Mary. They maintain that their music constitutes "real songs about real life" and *Walking On Ice* finds Siobhan Maher's Julianne Regan-style vocal atop an atmospheric and heart-striving soft rock backing. The debut River City People LP was produced by Don Gehman and is due out in August. **SW**

CLAYTON TROUPE: *Alabama*. Island Records. (Copyright Control). Bristol-based Clayton Troupe are a five-piece rock outfit who believe in taking their speedy, guitar-driven music out on the road. Since their formation in early 1988, they have notched up a faithful and increasingly 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 first LP for the label. The troupe are Chris Peay (vocals), Andy Hoff (drums), Adrian Bennett (guitar), Rick Williams (keyboards) and Paul Waterson (bass). Alabama is their second single release. **PW**

TIGERLIZ: *Love Overload*. Music For Nations. Written by: Kim Hooker, Jay Pepper, Peay Tate and Ace Fincham. (*Take Out Music*). *Love Overload* is taken from South Wales' very own glam-rockers Tigerlitz's forthcoming album *Wales* — their second for Music For Nations. The band's thrashing guitar work and ener-

getic drumming is characteristic of the four-piece's work — screaming sounds that have brought them a substantial following in the UK since they formed in 1985. US and European tours have followed, overseas audiences warming to the band's extrovert, outrageous presentation. Tigerlitz are Kim Hooker (vocals), Jay Pepper (guitar), Peay Tate (bass) and Ace Fincham (drums). **PW**

DEL AMIRI: *Kiss This Thing Goodbye*. A&M. Written by Currie/Harvie/Slaven. (PolyGram Music Publishing). "It's six years since the 16-year-old Justin Currie burst upon the Glasgow rock scene with the first version of *Del Amiri* and his first single, *Sense Sickness* or local label No Strings. Now, after two false starts — one album on the now defunct Big Star and rejected tracks produced by David Kershenbaum, Currie is back with what A&M calls his "real debut album". *Kiss This Thing Goodbye* is the opening track from that album, *Waking Hours*, and it sums up Currie's strengths as a songwriter and a singer. It has distant 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 suffocation, synagogues and swimming pools and justify the faith placed in him by PolyGram publisher Lucian Grainge. **DL**

TO HELL WITH BURGUNDY: *Who Wants To Change The World*. Factory Records. Written by Metcheur/Walsh/Hensman. (Copyright Control). A simple yet striking sound is created by this Manchester-based trio who combine acoustic strumming with the distinctive vocals of Karl Walsh and Joanne Hensman. This self-perfected track finds them in ironic mood, stating "no need to worry about famine, cold and competing the impact with a flurry of Spanish guitar mid-flow. To Hell With Burgundy met to students, guitars and keyboard-player Kevin Metcheur completing the line-up in October '87. Live, they are characterised by two acoustic guitars, sundry percussion, three voices and a big drum. Witness the recorded version on *Earthbound*, their debut LP which was released in May. **SW**

THE FUZZTONES: *Nine Months Later*. Situation Two/Beggars Banquet Records. (Copyright Control). One of the first Sixties guitar revivalists, The Fuzztones have had a strong cult following since they formed in New York in the early Eighties. Amp'd fronted by vocalist and guitarist Rudi Protti, they also have a loyal pack of fans in the UK following tours and John Peel sessions. Splitting up in 1986, *Nine Months Later* is the reformed Fuzztones' second single. *Situation Two* and is released to coincide with live dates in the UK in August. Its siren guitar calls, haunting vocals and genuine Fifties guitar solo heangs create an excitingly different collision of sounds and the track was produced by Sixties hitmaker Shel Talmy. **PW**

MILLTOWN BROTHERS: *Silvertown*. Big Round Records. Written by Brindle/Fraser/Nelson/Nelson/Williams. (EMI Music Publishing). A five-piece from

TO HELL with Burgundy: Factory product

Colne in Lancashire, the Milltown Brothers were formed a year ago by the Nelson-brothers, lead singer Matt [21] and guitarist Simon [25]. They first gained attention with a novelty lament *Jane is Gone*, about the travails of DJ Janice Long. A series of well-received gigs which had reviewers speaking of the quartet in the same breath as The Waterboys, Deacon Blue, even Bob Dylan proved their writing talent raw wider and deeper. With its LS Lowry picture-sleeve, *Roses*, the first single released in April was an elegy for the declining northern mill-towns. Eschewing the blandishments of metropolitan record companies, the Milltown Brothers are signed to the enterprising Stockport-based Big Round and have recently signed a publishing deal with EMI. *Silvertown* is a previously unreleased song produced by Harold Burgo. The group's next commercially available single is scheduled for September when they will also be touring. **DL**

Jim Taig

THE ADDRESS given in last week's MW for unsigned artists to send their tapes was incorrect. Anyone who wishes to be considered for a free day in Pottery Plain studio with producer/engineer Jim Taig should send tape, photo and biography to him at 171 Blythe Road, West Kensington, London W14 0HL by August 5.

Backtracking

Record Retailer, 16 July 1984
In its editorial, RR looks forward to the existence of a national chart, predicting it would be "of benefit to the industry and would not be exploited by forces outside the business who have no interest or concern for its welfare." Eye announces that it will fall into line with other major companies and release records on Fridays instead of Tuesdays... The BBC launches new late-night radio pop show *Top Gear*, compered by Brian Matthew.

Music Week, 13 July 1974
Iceland Music MD Lionel Corway, chairman of MPA bankruptcy group The New Music Working Committee, calls for royalty payments on blank tape to compensate for home recording... PRS figures show income for 1973 up by almost 1£m to £12.4m... Spotlight, publishers of *Sounds* and *Popweek* buys 20-year-old and newest set show *Top Gear*, compered by Brian Matthew.

Music Week, 14 July 1984
Eaton Music director Terry Oates writes to the IBA, angry about the exclusive new pact between Chappell and Chantier... PRS figures show income for 1983 up 10.4 per cent on 1972, at £20.1m... On the retirement of Sir Norman and president Bill Littlefield, EMI offers a £1m fee for sale at \$40m (£30m).
MARK LEWISOHN

CD manufacturers A-Z 1989

AUSTRALIA

DISCTRONICS

Tel: 02 289 3575
Contact: Doug Bell/Theresa Ryan

UK contact no: 01-741 9192
Current Annual Capacity: 10m
Facilities: CD, 5"; CD; CD-ROM; five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 10 days.

AUSTRIA

DADC AUSTRIA GmbH

Tel: 0043 6246 2260
Contact: Peter Zwicker

Current Annual Capacity: 50m
Facilities: CD, 3" and 5". Six colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 500 new order/300 re-order. Turnaround time: nine days new order, five days re-order. Mastering and pre-mastering facilities. Packaging and printing.

KOCH RECORDS

Tel: 05634 6444 Fax: 089 7254759

Contact: Ralph Groop
Current Annual Capacity: 8m
Facilities: CD, 5"; CDV, 5"; CD-ROM. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 6-12 working days. Vinyl pressing. Cassette duplication. Video Duplication. DAT duplication. Other pressing and duplication.

BRAZIL

POLYFORM/MICROSERVICE

Tel: 55 11 858 1433
Contact: Isaac Hems

US contact: Ron Blazo 914 668 4700
Current Annual Capacity: 24m
Facilities: no information available.

CANADA

CINRAM

Tel: 416 298 8190
Contact: Wendy Anderson/Kim Zueger

Current Annual Capacity: 3m
Facilities: no information available

MPO DISQUES/ AMERIC DISQUE

Tel: 819 474 2655
Telex: 058 38633
Tel: 819 474 2870

Contact: Reggie Rutherford or tel: 514 875 9002 Pierre Boivin
Current Annual Capacity: 4.5m
Facilities: CD, 5"; CD-ROM. Three-colour printing. (Silk screen process) Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: initial: 14 days, re-order seven days.

CZECHOSLOVAKIA

SUPRAPHON

Tel: 422 268 141
UK contact: Monty Presky 0727 56806

Current Annual Capacity: 5m
Facilities: CD, 5". Four-colour block printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: three weeks. Vinyl pressing. Cassette duplication. PVC compound manufacturers.

DENMARK

DANDISC

Tel: 45 1 62 95 00
Fax: 45 1 62 19 10
Contact: Peter Kjejer

Current Annual Capacity: 8m
Facilities: CD, 5"; CD-ROM. Mastering: In house; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: five-10 days.

FRANCE

LOR-DISC

Tel: 1 482 51122
Contact: Younes Dii/Benedict Flichy

Current Annual Capacity: 4m
Facilities: No information available.

MPO DISQUES

Tel: 43 02 27 35
Fax: 43 03 79 33
UK contact: Brian Bonnar 01-924 1661

Current Annual Capacity: 25m
Facilities: CD, 3" and 5"; CDV, 5, 8 and 12 in. CD-ROM. Four colour printing. Mastering: own plant; Plating, Overwrapping. Minimum or-

der: 500. Turnaround time: eight-10 days. Vinyl pressing. Cassette duplication. Video duplication. DAT duplication. Printing on all formats.

PDO

Tel: 1 407 01123
Contact: Genia Braoum
Current Annual Capacity: 12m

Facilities: CD, 5"; CD-ROM. Six colour printing. Mastering: CD/M; Plating, Overwrapping. Minimum Order: 1,500 new/1,000 re-order. Turnaround time: seven working days, Vinyl pressing.

SNA COMPACT DISC

Tel: 42 54 94 97
Fax: 3333 25 76 06
Contact: M. Eliehdidi or M. Pierrard

Current Annual Capacity: 12m
Facilities: CD, 5"; CDV, 5"; CD-ROM. Two colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: two weeks. Vinyl pressing. Cassette duplication.

GERMANY

CDP

Tel: 30 463 5095
Fax: 30 469 4649
Contact: Klaus Winkler

Current Annual Capacity: 4.5m
Facilities: CD, 3" and 5"; CDV, 5"; CD-ROM. Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: two weeks initial orders, one week repeat.

INTERPRESS

Tel: 61 724 0170
Contact: Mr Saborowski

Current Annual Capacity: 12m
Facilities: CD, 5". Three-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 500. Turnaround time: 10 days. Vinyl pressing. Cassette duplication.

KOCH RECORDS

Tel: 089 725 6095
Fax: 089 725 4759
UK Contact: Klemens Kundratz 01-846 9010

Current Annual Capacity: 6m
Facilities: CD, 5"; CDV, 5"; CD-ROM. Mastering: external; Plating, Overwrapping. Minimum order: 500. Turnaround

time; 10 days new, one week re-order. Vinyl pressing. Cassette duplication. DAT duplication.

P&O COMPACT DISC GmbH

Tel: 5441 4014
Contact: Ingeborg Grossman

Current Annual Capacity: 6m
Facilities: CD, 3" and 5"; CDV, CD-ROM. Five-colour printing. Mastering: Philips. Galvanic Plating, Overwrapping. Minimum order: 500. Turnaround time: six days.

PDO

Tel: 511 7300 289
Contact: Hinrich Behnke

Current Annual Capacity: 70m
Facilities: CD, 3" and 5"; CD-ROM. Six-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500 re-order, 1,000 new. Turnaround time: seven-eight days. Vinyl pressing. Cassette duplication.

PILZ COMPACT DISC

Tel: 8166 300
Fax: 8166 297
Contact: Wolfgang Ruso

Current Annual Capacity: 15m
Facilities: CD, 5"; CDV, 5"; CD-ROM. Three colour printing. Mastering: Sony. Plating, Overwrapping. Minimum order: 1,000. Turnaround time: 10 days new, 2-3 days re-order.

RECORD SERVICES

ALSDORF

Tel: 2404 58335
Fax: 2404 58202
Contact: Coppi Frenger

Current Annual Capacity: 40m
Facilities: CD, 3" and 5"; CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: negotiable. Turnaround time: Variable. Vinyl pressing. Cassette duplication.

SONOPRESS

BERTELSMANN

Tel: 5421 803445
Contact: Roland Ramforth

UK Contact: Monty Presky: 0727 56806
Current Annual Capacity: 44m
Facilities: CD, 5"; CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: three weeks. Vinyl pressing. Cassette duplication. Video disc.

TELDEC

Tel: 04392 38 381
Contact: Detlef Ermacora
Current Annual Capacity: 4m
Facilities: No information available.

ITALY

PHONOCOMP

Tel: 2 9543617
Telex: 310 239 Phono-C1
Fax: 2 9063 0564

Current Annual Capacity: 6m
Facilities: CD, 5"; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: 15 days.

POZZOLI CD

Tel: 2 9547351
Fax: 2 9547438
Contact: Mr C. Brunelli

Current Annual Capacity: Not available
Facilities: CD, 5"; CDV, 5"; CD-ROM. Four-colour printing. Mastering: external; Overwrapping. Minimum order: 500. Turnaround time: Variable. Vinyl pressing. Cassette duplication.

JAPAN

CBS/SONY

Tel: 5462 2 1321
Fax: 3235 1725
Contact: Tetsuo Mori

UK contact: Paul Campbell 0784 467000
Current Annual Capacity: 43m
Facilities: CD, 3" and 5"; CDV, 5, 7 and 12"; CD-ROM. Five-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: Figure N/A. Turnaround time: N/A. Vinyl pressing. Cassette duplication. Video duplication. DAT duplication.

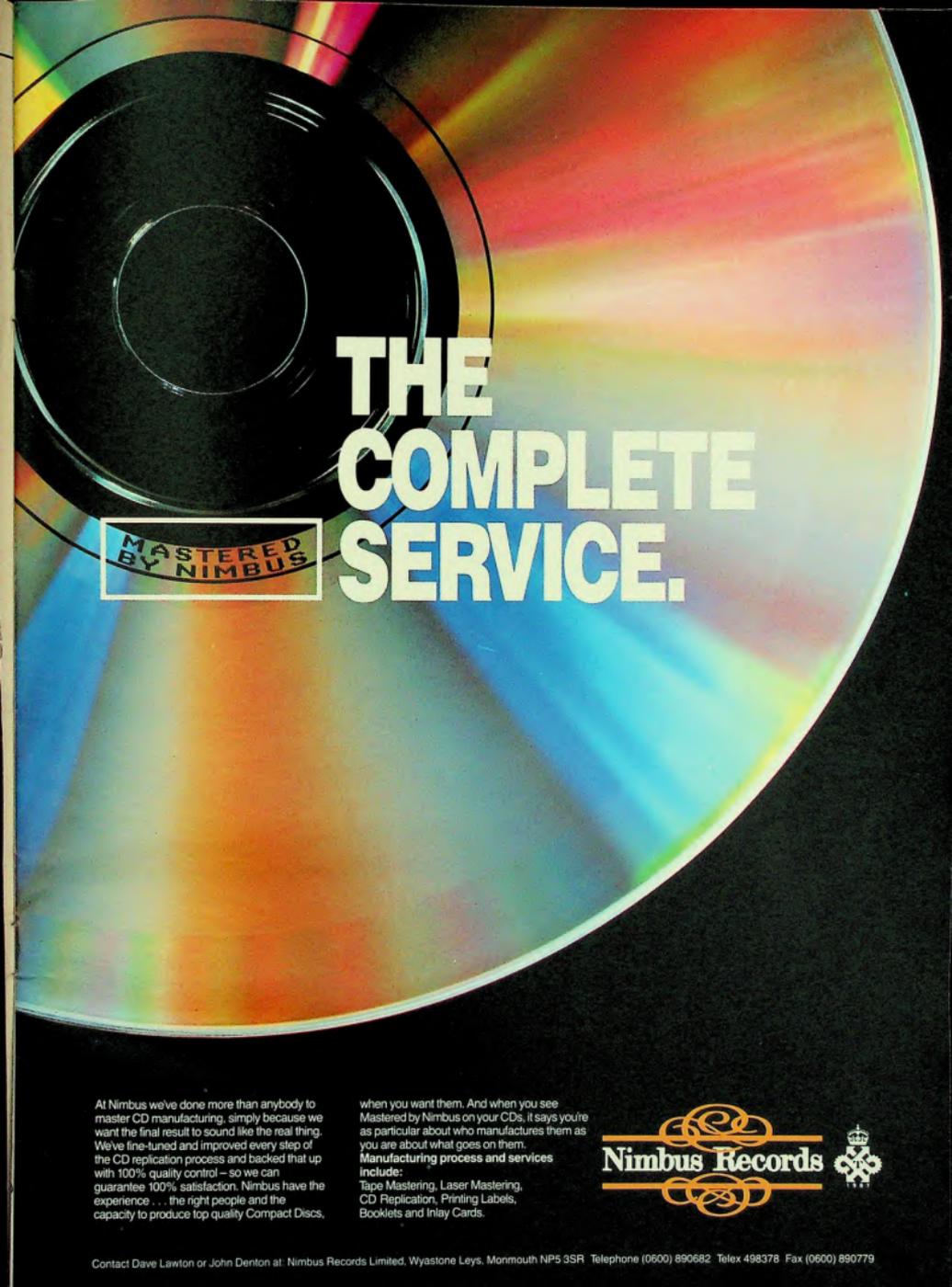
CTA

(No contacts available)
Current Annual Capacity: 12m
Facilities: No information available.

JVC(2)

Tel: UK Contact: (0462) 760333/42121

Current Annual Capacity: 40m
Facilities: No information available.



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**Nimbus Records**





FROM PAGE 10

MATSUSHITA

Tel: 06 282 5386
Contact: W. Yokojima
Current Annual Capacity:
Not available
Facilities: No information available

MEMORY-TECH

Tel: 0296 52 5500
Fax: 0196 52 5505
Contact: Shiroharu Kawasaki
Current Annual Capacity:
14m
Facilities: CD: 3" and 5". CD-ROM. Four-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 500. Turnaround time: one week.

NIPPON COLUMBIA/DENON

Tel: 3 584 8271
Fax: 3 586 1859
Contact: Tashio Kitatate
Current Annual Capacity:
30m
Facilities: CD: 3" and 5". CDI. CD-ROM. Five-colour printing. Mastering: Sony, Philips, Mitsubishi, JVC; Plating, Overwrapping. Minimum order: 500 initial, 300 repeat. Turnaround time: Three weeks initial, one week repeat.

PIONEER

Fax: 813 493 2477
Current Annual Capacity:
Not available
Facilities: No information available

SANYO

Tel: 58 464 3344
Current Annual Capacity:
Not available
Facilities: No information available

TOSHIBA/EMI

Tel: 813 55 09 36 11
Contact: M. Kinoshita
Current Annual Capacity:
Not available
Facilities: No information available

NETHERLANDS

DURECO NETHERLANDS
Tel: 2940 15321
Contact: Simon Theodor/Anthony Marie
Current Annual Capacity: 5m
Facilities: CD: 3" and 5". CDV: 5". CDI. CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000 new, 500 re-order. Turnaround time: five days new, 48 hrs re-orders. Vinyl pressing.

EUROPE OPTICAL DISC

Tel: 13 63 63 00
Fax: 13 68 54 88
Contact: Jaap Helling
Current Annual Capacity: 5m
Facilities: CD: 3" and 5". CDV: 5". CDI. CD-ROM. Five-colour printing. Mastering: Various. Minimum order: 1,000. Turnaround time: 10 days.

SOUTH KOREA

SKC HQ, Seoul
Tel: 02 756 5151
Telex: SKYROL K24874
Fax: 02 756 6198

SKC AMERICA
Tel: 201 347 7000
Telex: 4972203 SKC USA
Fax NJ: 201 347 7522
Telex: 372 3663 SKC LSA
Fax: 213 327 0456

SKC GERMANY
Tel: 069 666 3059
Telex: 41 4446 SKCD
Fax: 069 666 1071

SKC JAPAN
Tel: 03 591 6325
Telex: SKCTK J222 3873
Fax: 03 591 6340

Current Annual Capacity:
10m
Facilities: CD: 3", 5". Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500 initial, 300 re-order. Turnaround time: two weeks initial, one week re-order.

SPAIN

IBERMEMORY
Tel: 341 671 2200
Fax: 341 671 3909

Current Annual Capacity: 4m
Facilities: CD: 3", 5". CD-ROM. Four-colour printing. Mastering: ODC; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: seven days. Vinyl pressing. Cassette duplication. DAT duplication. MAG tape maker.

SWEDEN

CD PLANT
Tel: 46 40 22 01 20
Contact: Olle Jarlid
UK contact: Nick Flower: 573 5122

Current Annual Capacity:
12m
Facilities: CD: 5". CDV: 5". CDI. CD-ROM. Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: seven-10 days. Vinyl pressing. Cassette duplication. Flexidiscs.

SWITZERLAND

ICM
Tel: 53 7 84 10
Contact: Andy Baur
Current Annual Capacity:
12m
Facilities: No information available

TECVAL MEMORIES

Tel: 21 23 18 33
Fax: 21 23 18 42
Contact: Jean-Yves Leroy
Current Annual Capacity:
55m
Facilities: CD: 5", 8" and 12". CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: four weeks.

UK

DISTRONICS
Tel: Hywel Davies, 01-741 9192

Current Annual Capacity:
18m
Facilities: CD: 5". CDV: 5". CDI. CD-ROM. Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 10 days.

DISTRONICS EUROPE
Tel: 01-222 6878
Contact: Hywel Davies/Francis Wilson

Current Annual Capacity:
15m
Facilities: CD: 5". CDV: 5". CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 10 days.

EMI
Tel: 0793 511168
Contact: Richard Green
Current Annual Capacity:
20m

Facilities: CD: 5". Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000 new, 500 re-order. Turnaround time: 10-14 days new, five-seven days re-orders.

NIMBUS
Tel: 0600 890682
Contact: John Denton
Current Annual Capacity:
20m

Facilities: CD: 3" and 5". CDI. CD-ROM. Mastering: Nimbus Holiday; Plating, Overwrapping. Minimum order: 500 re-order, 1,000 new. Turnaround time: Two weeks.

PDO
Tel: 01-948 7368
Contact: Roger Twynham
Current Annual Capacity:
12m

Facilities: CD: 3" and 5". CDV: 5", 8" and 12". CDI. CD-ROM. Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000 new, 500 re-order. Turnaround time: 10 days, five days re-order.

US

CAPITOL/EMI
Tel: 217 245 9631
Fax: 213 465 3854
Contact: Sue Satrano
Current Annual Capacity:
18m

Facilities: CD: 5". Plating, Overwrapping. Minimum order: 5,000. Turnaround time: 14 days. Cassette duplication.

CBS
Tel: 212 975 97524321
Current Annual Capacity:
Not available

Facilities: No information available

COMDISC
Tel: 213 430 6800
Contact: Michael Wanless/Terry Conway

Current Annual Capacity:
Not available
Facilities: No information available

DENON DIGITAL INDUSTRIES INC
Tel: 404 342 3425 or 404 342 3032

Fax: 404 342 0637
Contact: Patrick Harvey
Current Annual Capacity:
25m

Facilities: CD: 3" and 5". CDI. CD-ROM. Mastering: Sony; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: 12 weeks.

DIGITAL AUDIO DISCO CORP (SONY)
Tel: 812 466 6821

Contact: Geoff Bartlett
Current Annual Capacity:
72m

Facilities: CD: 3" and 5". CDV: 5". CDI. CD-ROM. Six-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 500. Turnaround time: 14 days. DAT Duplicating.

DISCOVERY SYSTEMS
Tel: 614 761 2000
Fax: 614 761 4258

Contact: Michael R. Ward
Current Annual Capacity:
0m

Facilities: CD: 5". CDI. CD-ROM. 12-colour printing. Mastering: ODC; Plating, Overwrapping. Minimum order: Variable. Turnaround time: from one day.

DISTRONICS
Tel: Hywel Davies: 741 9192
Current Annual Capacity:
40m

Facilities: CD: 3" and 5". CDV: 8" and 12". CDI. CD-ROM. Five-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 10 days.

JVC
Tel: 213 466 4212
Contact: Tad Hyakkon
Current Annual Capacity:
28m

Facilities: CD: 3" and 5". CDV: 5", 8" and 12". CDI. CD-ROM. Four-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: three weeks, 10 days on re-orders.

MEMORY-TECH INC
Tel: 214 881 8800
Fax: 214 881 8500

Contact: Scott Ross/Hugh T. Landy
Current Annual Capacity:
12m

Facilities: CD: 5". Four-colour printing. Mastering: Sony; Plating. Minimum order: 5,000. Turnaround time: Two weeks.

NIMBUS
Tel: 212 262 5400.
Contact: Tom Blanchard

Current Annual Capacity:
15m
Facilities: CD: 3" and 5". CD-ROM. Five-colour printing.

Mastering: In-house method; Overwrapping. Minimum Order: 1,000. Turnaround time: two weeks new, seven-10 days re-orders.

PDO
Tel: 212 764 4040
Contact: Jack Kiernan
Current Annual Capacity:
40m

Facilities: CD: 5". CD-ROM. Five-colour printing. Mastering: Sony; Plating, Overwrapping. Minimum order: 500 re-order, 1,500 new. Turnaround time: 15 days. DAT duplication.

POLYFORM
Tel: 914 668 4700
Fax: 914 668 4820

Contact: Ron Blazo
Current Annual Capacity: 6m
Facilities: CD: 3" and 5". CDV: 5", 8" and 12". CD-ROM. Two-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: 500. Turnaround time: 15 days.

SANYO LASER PRODUCTS CORP
Tel: 317 935 7574

Current Annual Capacity: 5m
Facilities: No information available

TECHNETRONICS
Tel: 215 430 6800

Contact: Dave McQuade
Current Annual Capacity:
22m

Facilities: CD: 5". CDV: 5". CD-ROM. Mastering: Philips; Plating, Overwrapping. Minimum order: 1,000. Turnaround time: 19 days. DAT Duplication.

TECHNIDISC INC
Tel: 313 435 7430/800 321 9610

Fax: 313 435 8540
Contact: Jeff Blackwell
Current Annual Capacity: 6m
Facilities: CD: 5". CDV: 5" and 12". Five-colour printing. Mastering: in-house; Plating, Overwrapping. Minimum order: CD 500, Videodisc 1. Turnaround time: Quote.

3M OPTICAL DISC PROJECT
Tel: 612 733 2142 or 612 733 1110

Contact: Mark Arps/Dick Pendl

Current Annual Capacity:
Will not disclose

Facilities: CD: 5". CDV: 5". CD-ROM. Four-colour printing. Mastering: Philips; Plating, Overwrapping. Minimum order: none. Turnaround time: One day. Cassette duplication. Video Duplication. Video Discs/Erasable discs.

WEA (USA)
Tel: 717 383 2471

Contact: Marty Markowitz
Current Annual Capacity:
Will not disclose
Facilities: CD: 3" and 5". Mastering: Philips; Plating, Overwrapping. Minimum order: Will not divulge. Turnaround time: Two-three days. Vinyl pressing. Cassette duplication.

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OF THE BEAT'
SUPE T 149
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PUT ASUNDER'
SUPE T 151
OUT AUGUST 21st '89

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Classical

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3	ELGAR CELLO CONCERTO Robert Cohen/LPO	CFP40342/TCCFP40342 (E)	CFP
4	WARSAW CONCERTO Kenneth Alwyn/Baso/Adri	CFP4144931/CFP4144934 (E)	CFP
5	TCHAIKOVSKY 1812 OVERTURE Strauss Mackerras/LPO	CFP101/TCCFP101 (E)	CFP
6	STRAUSS THE BLUE DANUBE Europa Festival Orchestra	BGTD010/BGTC010 (STY)	State
7	POPULAR OVERTURES Europa Philharmonic	BGTD013/BGTC013 (STY)	State
8	HERBERT VON KARAJAN... Herbert Von Karajan	Deutsche Grammophon 4272222/4272224 (E)	State
9	PUCCHINI MADAMA BUTTERFLY Gabrielle Santini/Oschi	CFP4144463/CFP4144465 (E)	CFP
10	PIANO MASTERPIECES Europa Consort	BGTD015/BGTC015 (STY)	State
11	ALBINONI/CORELLI/VIVALDI/PACHELBEL Various	D G Walkman 4131424 (F)	State
12	BALLET FAVOURITES Europa Philharmonic	BGTD007/BGTC007 (E)	State
13	ELGAR ENIGMA VARIATIONS Adrian Boult/LPO	CFP40022/TCCFP40022 (E)	CFP
14	HANDEL WATER MUSIC Virtuos Of England	CFP40092/TCCFP40092 (E)	CFP
15	SHOSTAKOVICH MUSIC FOR THE GADFLY Emin Khachatryan/USRR CSO	CFP4463/TCCFP4463 (E)	CFP
16	DVORAK SYMPHONY 9 (NEW WORLD) Zdenek Macal/LPO	CFP4382/TCCFP4382 (E)	CFP
17	VIVALDI FOUR SEASONS Anders Ohnwall/DBE	DDD109/DDC109 (CDN)	Canada
18	MOZART NIGHTS Europa Philharmonic	BGTD004/BGTC004 (E)	State
19	MOZART MAGIC Europa Philharmonic	BGTD011/BGTC011 (STY)	State
20	VIVALDI FOUR SEASONS Europa Consort	BGTD020/BGTC020 (STY)	State

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CLASSICAL

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 the full-price catalogue.

Counterpoint, which has marketed Supraphon for the past four years, reports good sales on the two mid-price series, Gems and, more lately, 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 Gems 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 Slack, 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 Martinu's

Czech Rhapsody (CO-72645), Dvorak's Moravian Duets (CO-72646) and Dusek's Piano Concerto (CO-2059). There will be no regular further releases of around 10-15 a month.

The releases still bear the numbering system from Denon, the Japanese company which has pressed Supraphon's CDs since the advent of the digital medium. Target will continue with this numbering system for the moment, but is adding an SLP prefix to facilitate the distribution — Target also handles the Denon 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 do want LP supplies and there is sufficient demand, we will undertake to carry LPs in the future," he says. The CD product is priced at £6.85 (E9.99 net).

There are currently 38 titles on Crystal Collection, the mid-price CD series, with a further 12 titles expected in September. Among the outstanding titles are Janacek's Glagolick Mass (11 0609-2 21).

It is sold at a dealer price of £3.91. The Gems series, put together by

Counterpoint, 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 0024). Gems is available on tape at £1.21 (dealer price) and on CD (£2.91 dealer).

● ALTHOUGH COUNTERPOINT has concentrated its classical activities exclusively on Supraphon to date, it now adds 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 Descant label, a Swiss-originated company. Horenstein conducts the BBC SO in Bruckner's Symphony No 5 (Descant 03), Mahler's Das Lied von der Erde with Alfreda Hodgson and John Michinson (Descant 01), and Mahler's Symphony No 7 with the NPO (Descant 02). Horenstein's recording of Mahler's Symphony No 1 in Unicorn-Kanchana has become something of a cult.

The Descant CDs are also distributed in the UK by Target with a dealer price of £6.85.

Nimbus Records

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disc
DIGITAL AUDIO

THE VIOLINIST Kyung-Who Chung and the baritone Olaf Bar were guests of honour at a gala dinner held by EMI Classics at its International Marketing Conference. Left to right: Peter Alward, vice-president A & R; Richard Lyttelton, president, EMI Classics; Olaf Bar; Geoffrey Leggett (Mas Chung's husband); John Patrick, marketing vice-president.

R E V I E W S

Concert Arias, Mozart, Lena Loontjens, soprano, Christoph Pregardien, tenor, La Petite Bande directed by Sigiswald Kuijken. Virgin Classics Veritas VC 7 90753-2. An absorbing disc, which goes some way to redressing the balance between the emphasis given to the instrumental music of the Classical period above the vocal, contrast to the original 18th century state of play. Though neither Loontjens nor Pregardien are great singers, their awareness of the musical gestures made by the experienced period ensemble makes this disc engaging and a must for period enthusiasts.

● Specialist.

The Piano Duet Music of Franz Schubert — Volume One. Isa-

bel Beyer and Harvey Dagul. Four Hands Music 891 (CD only), distributed through Priory Records. This piano duet of 30 years standing records Schubert for the first time, but not the 5 minor fantasies yet — instead, there are the Three Marches Heroiques, the Grand Sonata in B flat, and four Polonaises. Most of it is interesting, but I am sorry to say that the recording quality is not as good as an former issues, the piano booms terribly.

● Specialist

NSE

CHOICE

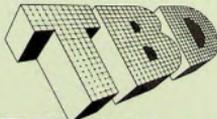
BBC RADIO Three's Building A Library programme is off the air for its summer break until September 9.

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Designers' came to orchestras catering for the D generation

by Nicolas Soames

THE IMPORTANCE of recording contracts for new ensembles can be seen by the way they are often put together: two chamber orchestras which have set out determinedly to make head way against the establishment figures led by the Academy 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 classical concert life into the Nineties, calling to one of its founders, cellist Nigel Warren-Green.

He has combined his background as a session player with the experience of his brother, Christopher, a former leader of the Philharmonia Orchestra, to "strike out into the mainstream" and to do for the chamber orchestra what Earl's Court, Pavarotti and TV advertising jingles have done for opera.

The players — all top

freelancers — will play and dress neatly, the advertisements look as if they are straight out of *Q* magazine, and the whole project is presented in the best designer traditions. But, Nigel Warren-Green hastens to add, a leading establishment critic has given the first four discs from Virgin the seal of approval by comparing the LCO playing to the Berlin Philharmonic.

The LCO (Mozart), LCO 2 (Vivaldi, Fachelbel, Albinoni), LCO 3 (Britten) have been released by Virgin Classics to coincide with last week's Barbican launch; they join the recording of Under The Eye Of Heaven, the new pop/classic/electronic work by Nick Beyer.

London Music, directed by another ex-Philharmonia player, cellist Mark Stephenson, is not so blatantly ambitious a venture, but it looks as if it is fast becoming the house orchestra of Conifer records. It was founded a couple of

years ago initially as a medium for Stephenson who wanted to develop an independent career, but he also wanted to pursue a policy of commissioning new works to be presented in an attractive format, and to promote young soloists.

The decision by Conifer to sign London Music to a three year contract with three records a year made a substantial difference in terms of security. First came a CD devoted to Malcolm Arnold — the Double Violin Concerto (Kenneth Sillito, Lily Fletcher), the Clarinet Concerto (Michael Collins), the Flute Concerto (Karen Jones) and

the Concerto No 2 for Horn (Richard Watkins), Conifer COCE 172. In September comes a disc by Andrej Panufnik, and then String Symphonies by Mendelssohn. London Music has also begun recording other Conifer projects, including Faure's Requiem in the original version sung by Trinity College, Cambridge.

● LDR: The independent company set up by Keith Wicks last year, has signed a distribution deal with Gamut following the closure of PRT. "Gamut has demonstrated an empathy with our philosophy and our repertoire," says Wicks.

Ashkenazy's homecoming on record

THE RETURN of conductor/pianist Vladimir Ashkenazy to the Soviet Union after more than 25 years to be recorded by the BBC TV — and will appear in album form.

Ashkenazy takes the Royal Philharmonic Orchestra — of which he is the chief conductor — to Moscow for two concerts in November. Curiously, the orchestra has not chosen to issue the concerts on its own RPO label. "We are negotiating with another label," says Sarah Briggs, RPO press officer.

Meanwhile, Ashkenazy is giving three performances of Prokofiev's Alexander Nevsky as a backdrop to the film *Evgeny Onegin* on July 27, 28, 29, at the Royal Festival Hall.

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 most generations produce a virtuoso or two such as William Waterhouse — for years the most admired bassoonist in England. 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.

As her growing number of recordings shows, there is certainly no shortage of repertoire, and entertaining music at that.

What is more unusual is that she is combining well-selected repertoire with a carefully conceived marketing campaign set to make her the first lady of the bassoon — and she evidently has the personal vivacity to carry it off.

This campaign is currently centred on her recordings, for she is proving quite prolific and adept at juggling labels to the benefit of her instrument. It is an intriguing contrast to the different route taken by, say, the clarinetist Emma Johnson who has stayed faithful to one label, ASV.

The juggling has been without its problems. The main concerto for the instrument — Mozart's Concerto in B flat K191 — appears twice on different labels which suggests that on both occasions want to continue to record with her, she is a diplomat of the first order.

Now 30, Walker stands just 5ft 11in, only a few inches taller than the instrument itself. But she has been fascinated by it since she was eight, although she began her musical career on the piano because of a lack of instrument to play.

At 14, she volunteered to learn 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 bassoon player to win the Premier Prix de Virtuosité at the Con-



KIM WALKER: 'I play a little more freely for a record, and take a more direct approach in a concert'.

servatoire de Musique in Geneva — where she still lives.

Although her early professional years were spent in orchestras — including the LSO, the Suisse Romande and the Berne Symphony Orchestra — she has concentrated on a solo career since 1982, helped by the start of her recording career.

Swiss label Gallo spotted her talent first. "I was playing in a church outside Lausanne and Olivier Butex, the owner of Gallo, came to hear me," recalls Walker. Gallo was interested in specialist repertoire; among the early recordings were quartets for bassoon, violin, viola and cello by Francois Devienne, and Gallo 472, the Bassoon Sonatas by Boismortier (Gallo 367).

It was with Gallo, therefore, that she made her first concert recording — Mozart's B flat, Wolf-Ferrari's Suite Concertino and Hummel's Grand Concerto (CD 499 and on LP/tape). She recorded it with the London Mozart Players under Jane Glover in St Augustine's, London, and she admits it was a special event for her.

It was to find that her playing differed in the recording studio and on the concert platform, Walker comments. "In concert, you have one chance to communicate and your emotions take over, while

in the studio it is a little more difficult to muster up the feelings. That's more of a matter of my recordings than now, though I find that I play a little more subtly for a record, and take a more direct approach in a concert."

But the recordings with the London Mozart Players were special, especially the Wolf-Ferrari. They gave her all to make fine chamber music out of the bassoon, and as moving an experience as I have had on the concert platform." Gallo recordings are handled by UP Beat Management.

After making the Gallo recording, she was approached by Collins Classics and agreed to make a recording of Mozart's Concerto for flute, bassoon, and oboe with the Philharmonia directed by Tamas Vassy. Walker is happy to let the critics decide which is the better performance. Incidentally, the flute Concerto is played by Sarah Brooker, and the Oboe Concerto by Julia Girardot (Collins Classics EC 101, 2, and it is available on CD/LP/tape and DAT). It is distributed by MSD.

Walker shows another side of the bassoon on one of the latest releases from the first-old UK independent, Regent Records. The Bel Canto Bassoon sees her partnered by the capable pianist Julia Drake in an entertaining and unpredictable programme. There is Saint-Saens' Sonata, and a number of diverting pieces and arrangements for the instrument; the one by Liszt, Furber's Concerto, Donizetti's opera *L'clair d'amour*, Rachmaninoff's *Vocalise*, Rimski-Korsakov's *Flight Of The Bumble Bee* in the William Waterhouse arrangement, Elgar's *Romance* and other works by Kreisler, Ibert and Berlioz.

The recording was made at Haverbecker's, Askaniya, by the experienced team of Anthony Howell and Mark Brown (REGCD 104 and on tape). It is distributed by Target.

B R I E F S

● TRIO ZINGARA — Annette Cole, piano, Elizabeth Lither, violin, and Felix Schmidt, cello, have signed an exclusive five-year contract with Collins Classics to make a series of 10 recordings of major piano trio repertoire, encompassing works by Schubert, Brahms, Ravel and Shostakovich.

The signing comes as a surprise in view of the fact that according to the Trio Zingara of Beethoven's Triple Concerto conducted by Edward Heath for Pickwick's IMP Classics. The ensemble's first recording for Collins — a pairing of Ravel's Piano Trio in A minor and Shostakovich's Piano Trio No 2 in E minor is scheduled for release in September, while October sees the release of Beethoven's Archduke Trio and the Piano Trio in E flat.

● SCOTT ROSS, the American-born harpichordist who shot to international recognition last year when Erato released the huge box set of his 55 Keyboard Sonatas by Domenico Scarlatti, has died. He was 38.

Ross lived in France for most of his life. He won first prize at the International competition in Bruges in 1971, and embarked on an active playing career that resulted in many recordings. He won Grand Prix du Disque for his recordings of Rameau and Couperin.

Last year, he was awarded the accolade of Musical Personality of the year by the *Sinclair* des Critiques Francaises.

After his enormous Scarlatti undertaking, he had begun to turn his attention to Bach. Erato issued the Partitas in April. His remaining recordings, which will be released in September, include Bach's Italian Concerto and other works by Handel and Soler, in-

cluding the Fandango.

● AN OMNIBUS documentary, *Jessye Norman Singers*, will be screened on BBC One on July 14. It was filmed during sessions for a new Philips' recording with Neil Schoof as Don Jose, Simon Estes as Escamillo and Mirella Freni as Micoella. Seiji Ozawa conducts. Orchestra National de France.

● Although Philips is rushing-releasing the recording, it will not be available until August 8.

● THE BEAUX Arts Trio, the most distinguished and long-standing piano trio, are starting to record all the major works for the medium once again with their new cellist, Peter Wiley. This follows the retirement of Bernard Greenhouse, cellist with the Beaux Arts Trio for 22 years. The first recording is Tchaikovsky's Trio Op 50, released this month by AVM.

● PHILIP CLASSICS, best known for its contract with Bulgarian label Balkanton and compilation albums, has completed a series of world premiere recordings due to be issued in the autumn. These include the remarkable transcription of Elgar's First Symphony made by Sigfrid Karg-Elert in 1909, recorded by David Owen Morris, and the premiere recording of Copland's Clarinet Sonata played by Victoria Soames and Julius Drake.

The active recording programme also involved recordings by the Russian emigre violinist Yuri Bogachy, and a song recital of popular works by the soprano Elizabeth Ritchie and the pianist Jennifer Purvis.

The pianists Leslie Howard and Martin Jones have also recorded for the label. Howard playing Tchaikovsky and Jones playing Milhaud. NS

TOP • 75 • ARTIST • ALBUMS

MUSIC WEEK

15 JULY 1989

INCORPORATING LP, CASSETTE & CD SALES

W

No 1	2	3	4	5	6	7	8	9	10	11	12	13
10/Virgin DMG 82 South Island	1 VELVETWEEN • CD Transmission Temp	13 A NEW FLAME ★★ CD Simply Red	3 BATMAN (OST) • CD Warner Brothers WM 281	5 TEN GOOD REASONS ★★ CD Jason Donovan	4 DON'T BE CRUEL ★ CD Bobby Brown	7 APPETITE FOR DESTRUCTION ★ CD Guns 'N' Roses	6 PAST PRESENT ★ CD Climie	9 THE MIRACLE ★ CD Queen	10 RAW LIKE SUSHI • CD Neneh Cherry	11 EVERYTHING • CD Boyz n the B	12 FULL MOON FEVER CD Tom Petty	13 LIKE A PRAYER ★ CD Madonna
	MCA MCG 4850	Reprise/WEA WM 242		EMI HF 7	MCA MCG 5425	Geffa WM 125	KCL R 1024	Revelation FCD 107	Groovygram GRCX 8	CR 54879/1	MCA MCG 6834	Sire WM 239

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35	34	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53
Head U 27	RATTLE AND HUM ★★★ CD	23 LOC ED AFTER DARK CD Tone Loc	35 KYLE ★★★★★ CD Kyle Minogue	44 KICK ★★ CD INXS	50 GIRPY KINGS • CD Girpy Kings	49 BAD ★★★★★★ CD Michael Jackson	48 FOREVER YOUR GIRL • CD Paul Abdul	39 GOOD TO BE BACK • CD Natalie Cole	35 GREEN • CD K.E.M.	30 PROTEST SONGS CD Friends In Spirit	41 STEPPIN' TO THE SHADOWS • CD Shadows	46 DIESEL AND DUST • CD Madnight Oil	66 AFTER DARK CD Tom Jones	38 POP ART • CD Transmission Temp	54 THE END OF THE INNOCENCE CD Dan Henley	43 WALKING WITH A PANTHER CD LTCLOU	42 ANWAYAWANNA CD Bend Sinister	57 ROACHFORD • CD Roachford	52 TENERDY CD George Benson
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Tuning indie into Transmission

by Selma Webb

The smaller independents continue to ponder the value of promotional videos, Music Box producer Rachel Davies is urging them to consider Transmission, her non-mainstream music show, which goes out weekly across Europe, Japan and 11 TV regions in the UK.

"Because the show isn't broadcast in London or 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 Janice Long'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 toward guitar-based Other Chart-style indie, however, as attempts to introduce independent dance or world music have been greeted with "lots of moaning" from viewers.

"We aim to feature as many new bands and videos as possible each week — bands ranging from the Pixies, Senseless Things and Dinosaur Jr. to Megco 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, it's available I often have to ring people up to get them to send things in."

It's astonishing that the indepen-



MEGACITY Four and Pixies: two of the bands whose promos are served up for insomnics on the late night TV show, Transmission.

dents aren't clamoring to have their artists featured on Transmission. Besides videos, each hour-long show includes interviews, a roundup of the week's new indie releases plus features on record companies, fanzines or musical profiles of towns across the country.

But Davies stresses she's forced to root around for a full quota of new videos each week and raised eyebrows at the recent Umbrella seminar of independent record companies by declaring that Transmission would accept a promo of "any standard" if she felt the band deserved exposure. "If it's a very crappy video we can do things with it if we've got the band's permission, and it's really bad we write 'amateur

video' on it," she explains. "A lot of the time it suits the bands we feature to have that sort of video, rather than flashy mainstream videos."

Even when the record companies acknowledge Transmission, Davies reveals that she is "continually fighting against the sort of music the better... don't think we are in competition with Snub or anyone else — I personally think it's brilliant that The Chart Show has included 11 across the TV charts."

With potential worldwide viewing figures of more than 50m (including 40m via Super Channel and around 11m across the TV channels), Transmission has to be taken seriously. Despite being relegated to a 3.30am slot on a Tuesday or Wednesday morning in the UK, the stack of viewers' letters in the Music Box offices proves its popularity.

"We get letters from people who say they set their alarms to get up to watch the programme, and many others who video it. My main concern is to get it out at an early hour, but in some ways the timing has helped make it a bit of a cult thing," Davies comments.

When an old Cricket leaves the crease

by Gerald Mahlowe

LONGEVITY MUST be the test of a great song and, ex-Cricket! Sonny Curtis, recently in the UK to pay an annual visit, seems almost to have specialised in classics that span generations and transcend styles.

Take, for example, I Fought The Law. Initially a Crickets' B-side, then a hit for El Paso's Bobby Fuller Group in 1966, it became an offbeat rebel anthem for The Clash in the summer of 1979.

Then there's More Than I Can Say. Another band B-side, then a Bobby Vee A-side, then refurbished by Leo Sayer 19 years on, it is one of three Curtis compositions which have logged 1m performances through BMI.

Musicality is the key. Born in Meadow, Texas, Curtis first held a guitar in his hands when he was five and can now never recall a time when he didn't pick up an acoustic or singing. The writing started early. "I got a chance to open for Hank Snow," he recalls, "and to impress him, I went out and did his entire repertoire. Well he was impressed, but his road manager took me aside and said 'I really ought to get some songs of my own.' I couldn't find any, though — so I started doing them myself."

His first effort was Moon, Moon, Silvery Moon, his first hit was Someday, recorded by Webb Pierce, and his first contribution to rock 'n' roll's Hall Of Fame was Rock Around With Willie Vee, recorded by Buddy Holly during his 1956 Nashville sessions.

Although he backed Buddy on those early Decca sides, he left to join Slim & Rhonda before the name Crickets was adopted and before the deluge of hits happened. So it was late 1958 — shortly before Buddy's death — that he became an official Cricketer and started writing with drummer Jerry Allison, often on the road. More Than I Can Say happened that way, and when You Ain't Lovin', one of three UK hits from an album's worth of post-Holly material cut for Coral, and another evergreen Matchbox took it to number four 20 years later.

Curtis was drafted in 1960, but the hits kept coming. "I went down to Hollywood on a three-day pass and played Walk Right Back for the Everlys. They said, 'Wow, we'll cut that, but why don't you write a second verse?' So I did, and mailed it to them too late — they'd already recorded it."

No publisher involved there, you'll notice, and though they will not thank you for saying so, the publishing fraternity has rarely played much part in his success story. Bobby Fuller cut I Fought The



SONNY CURTIS: Fought the law and won

Law because he was a Holly/Crickets fan, legendary producer Snuff Garrett spotted More Than I Can Say for Vee, and so on. Publishers often get a free ride," he observes philosophically.

With Curtis back in the ranks, and transferred to Liberty, there was more rock 'n' roll for The Crickets between 1962 and 1964, with yet another Curtis non-A-side, A Fool Never Learns, providing a hit for someone else — this time, Andy Williams.

But then it was time for Curtis to leave and do his own thing. This included further sessions, a string of successful jingles, another 1m-performance song in The Straight Life, covered by eight acts including Bing Crosby and one of the most enduring of TV themes, Love Is All Around, for The Mary Tyler Moore Show.

But despite this formidable back catalogue, there's been no leaning on laurels in recent times. Great songs, published in the UK through EMI, keep coming, as do covers — many country, now that he lives in Tennessee — via the likes of Tommy Wymette, Bobby Bare, John Schneider, and the tragic Keith Whitley, whose last smash before his death was the wonderful Curtis-Ron Hellard collaboration, I'm No Stranger To The Rain. There's a Ricky Skaggs cover in the pipeline, too.

And his 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, Moon, Silvery Moon), and to his present (You Are The Lesson I Never Learned).

So naturally, if you has no UK distributor: "If it wins 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'll forward every visit I make."

MUSIC VIDEO

(Description/track) Timing/Dealer Price

1	4	PINK FLOYD: Delicate... Live (12 tracks)/1hr 35min/£8.47	EMI VHR 2308	PMI MVN 99 11863
2	5	U2: Rattle And Hum Live (12 tracks)/1hr 50min/£8.34	Virgin VVD 497	CIC VVD 358
3	9	FRANK SINATRA & FRIENDS Live/1hr 30min/£6.95	Video Collection VCL 4077	Virgin VVD 497
4	8	GENESIS: Invisible Touch Tour Live (12 tracks)/1hr 50min/£8.34	Virgin VVD 497	Virgin VVD 358
5	8	ERASURE: Innocents Live (14 tracks)/25min/£6.95	Virgin VVD 497	Virgin VVD 497
6	9	INXS: In Search Of Excellence Compilation (10 tracks)/1hr 30min/£9.04	PMV/Channel 5 CFV 08372	PMV/Channel 5 CFV 08372
7	4	KYLIE MINOUGE: Kylie The Videos Live (3 tracks)/20min/£6.25	CIC VVD 497	PMI MVN 99 11873
8	7	CLIFF RICHARD: Guaranteed Live '88 Live (10 tracks)/1hr/£6.50	PMI MWP 99 11923	PMI MWP 99 11923
9	1	ROY ORBISON AND... Live (8 tracks)/25min/£3.47	Music Club/Video Col MC 2000	Music Club/Video Col MC 2000
10	7	CLIFF RICHARD & THE... Live (3 tracks)/1hr 30min/£8.34	Music Club/Video Col MC 2000	Music Club/Video Col MC 2000
11	17	BRUCE SPRINGSTEEN: Video Anthology Compilation (18 tracks)/1hr 30min/£9.04	CHV 490102	CHV 490102
12	18	MICHAEL JACKSON: Making Thriller Compilation/1hr/£6.95	Vestron MA 11000	Vestron MA 11000
13	10	GORIA ESTEFAN: Homecoming Concert Live (13 tracks)/25min/£4.99	CHV 490102	CHV 490102
14	10	METALLICA: 2 Of One Video Single (2 tracks)/20min/£3.47	PMV/Channel 5 CFV 08342	PMV/Channel 5 CFV 08342
15	6	CLIFF RICHARD: Private Collection Compilation (6 tracks)/54min/£6.50	MWP/CI MWP/CI	MWP/CI MWP/CI
16	16	NOW THAT'S... MUSIC VIDEO 14 Compilation (14 tracks)/1hr/£6.95	Virgin/PMV/PMW MWP/CI	Virgin/PMV/PMW MWP/CI
17	17	KERRANG! VIDEO KOMPLATION 4 Compilation (13 tracks)/1hr/£6.95	EMI VVD 516	EMI VVD 516
18	17	SHADOWS: Live Live (8 tracks)/25min/£4.99	Music Club/Video Col MC 2028	Music Club/Video Col MC 2028
19	19	MICHAEL JACKSON: Legend Continues Compilation (22 tracks)/55min/£6.95	Video Col MC 1000	Video Col MC 1000
20	19	HOT CHOCOLATE: The Very Best Of Compilation (16 tracks)/1hr 50min/£3.47	Music Club/Video Col MC 2002	Music Club/Video Col MC 2002

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To can

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

So it is not surprising that under his latest guise — **Tin Machine** — he has been lambasted with a little criticism. But maybe that is because the project is simply not what some people expected, or rather, not what they wanted to hear.

Admittedly, the album 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** it was a performance that most rock acts would be in awe of.

Bowie seemed totally relaxed and enjoying himself playing music full of spirit and energy (unlike his last three radio-friendly albums). That alone gives the concert a certain joyous atmosphere — a relief that Bowie no longer had to live up to any image or surround himself in props.

The jackets and ties of the band were soon discarded as they can through every song on the compact disc (minus the title track) and along with a beasty version of *Mad About You* and a country western rendition of *Bus Stop*.

Crack City and Under The God worked particularly well with Bowie's subtle guitar weaving in and out of the thudding rhythms. Only on *Sacrifice Yourself* and the too long *Heaven's In Here* did they lose their solidity.

So don't listen to the doubters, this Tin Machine works.

NICK ROBINSON

Khan can't

CHAKA KHAN may vigorously disapprove of her *Life Is A Dance* remix LP, but without it she would not have filled the **Hammersmith Odeon** three nights in a row. Her traditional soul boy audience was well supplemented with the latest generation of clubbers.

Every *Woman* opened the set, but seemed almost a token gesture. Where was the spirit which makes the song so special when she comes out of the sound system at High On Hope? Her performance seemed generally lethargic; her voice may have suffered over the years, but when she did occasionally make the stars in the crowd glimpse of her former glory.

For the bulk of her set she steered clear of her disco output resurrected by the remasters, and concentrated instead on a more soulful and jazzy songs. There were also covers of *Stevie Wonder*, *Signed, Sealed, Delivered*, *Bobby Womack's Stop On By* and *Sly Stone's Thank You Fatehineer*. *Be Nice If Egin*. The latter was turned into an overlong jam, 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 *Mr A Woman* being a low point. Art's *Nobody* was sadly ruined thanks to a highly embarrassing appearance by

Swing Out Sister's *Carmine* who only knew the words to the chorus. It was not until the encore of *I Feel For You* that the concert achieved the dance party atmosphere that it had when it had all along.

The support act for this Capital Music Festival event was **Clive Griffin**, whose smooth blend of soul and pop may yet achieve a hit for *Photogram*. However, it transferred rather awkwardly to the stage. His seven-piece band varied for attention, producing a cluttered and heavy-handed sound. Only the up-beat gospel style of *Be There*, stood out from a rather lurid and unmemorable set. And what Griffin may have the required image for photos and videos, on stage his dancing was on a par with Rick Astley's, and his suit unfortunately looked as if it had come straight from *Shakey's* wardrobe.

ANDY BEEVERS

Friday on my mind

THERE ARE distractions all around. At the **Ritz Club**, on Mamborg's *Reeperbahn*, where **Gavin Friday And The Man Seazer** are going through their paces. If you 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 Gavin is strutting his stuff in a boxing ring, and it's all distinctly surreal.

Yet still he holds our attention. Easily, Friday, ex-singer with the *Vinyl Prunes*, has returned with an Edin Piaf-style set of wistful and lovelorn anthems, toiles of wasted lives and wasted people. Draped over the Man Seazer's piano, with cello and bass for backing, he runs through camp readings of his each *Man Kils The Thing*. *He Loves LP* for some rather baffled Germans. They grow to love it, but it takes a while. Not that he minds. Having to win a crowd over adds to the whole ambience of struggle.

Next, Jacques Breil's superb tale of lost virginity, is tonight's highlight. It's the LP's title track also stirs. Friday racing and swooping through Wilde's words of the heart, we do with tiny gasps and splat on timing. He's always the victim, in



GAVIN FRIDAY and the mysterious *Man Seazer*

these songs, put-upon by love or a world which won't let him be. Piaf, he's a cracked actor, telling of his bittersweet lot. And when this wasn't carry, it was very moving.

IAN GITTINS

Biting comment

THE MERE fact that **Dare** can be found supporting a **BITES** at the **Town & Country Club** perhaps suggests something about the latter's rock credentials, despite the crowd being more the variety you'd expect to see at a level 42 gig. Dare's sound may be a little swamped and swathed in key-boards, but there's a weighty undercurrent beneath, and that's enough in some people's eyes (and ears) to constitute heavy rock. Whatever, songs such as *Heartbreaker*, *Runaway* and the Gaelic flavoured tribute to *Tronman Darren Wharton's* ex-Lizzy cohort *Phil Lynott* (in the shape of King Of Spades, stars in as overwhelming evidence of Dare's ability to excel in a live format.

Bites have, over the period of three albums, now finally arrived at an identity that is genuinely progressive in the truest sense of the word, ditching the anachronistic and generally regressive urges that seem usually implicit. The opening *Kiss Like Judas* might come across like a latter-day *Genesis* but there's a refreshing air of inspiration running through much of their material, particularly in the colourful *Positively Animal*, *Underneath Your Pillow* and the exceptional *Too Young To Remember*, the latter with its "there's a woman in my head/she should be in my bed" dreaminess.

Vocalist/guitarist *Francis Dunne* then sees fit to launch an anti-prudery diatribe, though both he and the rest of the band should not neglect the affections afforded them by the them by the rock press over recent years who have allowed space and hence created a place for *Bites'* unique approach.

KIRK BLOWS

Getting a skintu

ONE OF the most powerful performances witnessed by a support band for some time was given by **Skin Games**, opening for *Then Jerico* at **Preston Guildhall**. They're already on to their fourth single for the Epic label, and they're much longer before major honours come their way.

Vocalist *Wendy Page* has exactly what it takes to be a big name. Strikingly attractive, she combines an intelligent use of the voice with a hauntingly powerful voice reminiscent of early *Sixties*, while her brooding melancholy one moment and rising to a shrill crescendo the next. Her glamorous appearance contrasts nicely with some loose-limbed, very British, dance steps, and her lyrics even on both surrealist imagery and the



KITCHENS OF DISTINCTION: tomorrow's moral majority

rigours of relationships (*Trade* is a thunderously rousing pro-feminist anthem).

Structurally too, the songs are very interesting, displaying clever use of the much-abused middle-eights and bridges, particularly in the current single *You Kicks Changed* and *Where The Wild Things Are*.

John Willer's guitar maintains a constant shimmering throughout; there are some suspiciously edge-like flurries which never quite turn into full-blooded solos. This doesn't mean they don't "rock out" — on the contrary, they often spring forth into passages of great intensity. But it's all nicely controlled, more *Cactus/Superheroes* than *U2* or *Simple Minds*. With a little luck they'll be doing this sort of thing to full houses of their own in the very near future.

DAVID GILES

Ska-flung Kitchen predictions

BACK IN January **Potato 5's** *Spider* Johnson proudly announced that 1989 will be ska year. Five months later Johnson's assertion remains more self-delusion than reality. *Potato 5's* audience has grown; their sound has heightened up and *Spider* is now more an integral part of the group than earlier in the year, but their appeal is still essentially one-dimensional.

As headlines at the **T&C2** in north London they drew a sizeable following. But it's a following marked for its revivalist nature. White socks, braces, black suits and flat-tops predominate. Many of the faces are older, these people were ska fans in the heady days of *Madness*, *The Beat* and *Too Much Too Young*.

Encouragingly, for ska is worth a second ride on the wave of popularity, there are plenty of younger faces too. They could be younger brothers and sisters, but it's more likely they are new recruits intoxicated with the raucous exuberance and energy of ska.

The Toasters, over from New York, open the proceedings with their powerful calypso, *Toasting Ska*. It was still early and most of the audience has yet to arrive. This is a shame because they play the best set of the evening.

Musically they're hot and the

two saxophonists literally blow away all competition tonight. Whereas *Potato 5* tend to resort to the sustained brass note, the *Toasters* incorporate their horn section more fully into their fiery sound. This gives them a depth and variety which *The Deltones* ("nine girls and one lucky guy") and *Potato 5* quite simply lack.

Spider is a charismatic frontman with his sweet back drop vocals and vocal virtuosity, but *Potato 5*, somewhat frustratingly, insisted on pursuing a groove that was too fast, too repetitive and too reminiscent of *Two Tone*. If there is to be a ska revival it needs to be based on a new approach to the genre. The *Toasters* have it and, quite frankly, *Potato 5* don't.

DAVID DAVIES

THE STARS have been burning bright outside someone's kitchen window for a few weeks now, as *London's Kitchens of Distinction* have watched their *Love Is Hell* debut album win unanimous music press blessings.

Tonight's *Dingwells* show was another support, but never mind, they mastered *The Triffids'* crowd last month and they're used to adverse conditions. A drums, guitar and bass trio, singer *Patrick* wields camp comments to fill the gaps on the queering ballad *Shiver* to a soaring back trails have disappeared into the dark. This forceful marriage of song and sensorium alone proves that you can squeeze originality out of standards set down before.

A taste of *The Cocketts*, *The Jesus* and *Myra* (Cham, The Smiths and *AR Kane* [drummer Dani used to be one] drop out, but that only feeds the fanatics, who will stay on because *KOD* are a brand among themselves. As they moved towards the end of their set, from the queering ballad *Shiver* to a soaring *In A Cave* and *Prize And Hammer's* frenzied holocaustic climax, it all got uncomfortably louder, and the more likely to convert the masses. With this kinetic atmosphere and obvious presence, *KOD* can be tomorrow's moral majority.

MARTIN ASTON

TOP 75 SINGLES

MUSIC WEEK

W

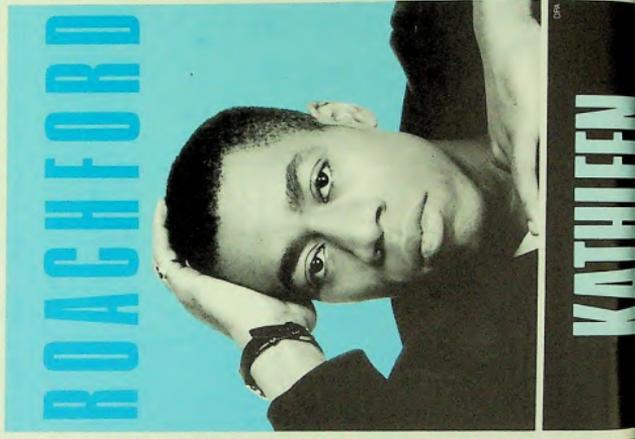
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- No 1** **BACK TO LIFE (HOWEVER DO YOU WANT ME)**
Soul II Soul featuring Caron Wheeler
Poptone (10 Virgin) (BMG) 35 (E)
- 2** **YOU'LL NEVER STOP ME LOVING YOU**
Chryslis (CHR) 13285 (C)
- 3** **LONDON NIGHTS**
London Boys
Teldec (WEA) VZ 39511 (W)
- 4** **SONG FOR WHOEVER**
The Beatniffs! South
Cap (Dics) GDDN12 (P)
- 5** **IT'S ALRIGHT**
Pat Sharp Boys
Poptone (128 4226) (E)
- 6** **AIN'T NOBODY**
Ruffa & Chaka Khan
Warner Brothers W 28021 (W)
- 7** **LICENCE TO KILL**
6 Gladys Knight
MCA (MCA) 1328 (P)
- 8** **ON OUR OWN (From 'Ghastbusters II')**
Bobby Brown
MCA (MCA) 1328 (P)
- 9** **WIND BENEATH MY WINGS**
Bernie Miller
Atlantic (A) 89721 (W)
- 10** **BATDANCE**
Prince
Warner Brothers W 29241 (W)
- 11** **SUPERWOMAN**
Koyun White
Warner Brothers W 29201 (W)
- 12** **VOODOO RAY EP**
Blondie (RS BM) (12 34 8884) (P)
- 13** **BREAKTHRU'**
Queen
Poptone (17) QUEEN 11 (E)
- 14** **PATIENCE**
Guns N' Roses
Geffa (GEF 561) (W)
- 15** **I DROVE ALL NIGHT**
Cyndi Lauper
Epic (CIN) 4 (C)
- 16** **JUST KEEP ROCKIN'**
Double Trouble & The Rebel MC
Dunm (WANT) 9 (PAC)
- 17** **POP MUZIK (The 1989 Re-mix)**
M
Freestyle (1) FRE 5 (BMG)
- 18** **LIBERIAN GIRL**
Michael Jackson
Epic (55818) (12 - 64449) (C)
- 19** **GRANDPA'S PARTY**
Haines Love
Columbia (Columbia) CO 104 (C)
- 20** **RIGHT BACK WHERE WE STARTED FROM**
Shirley
Epic (1) EP 8 (P)
- 21** **SEALED WITH A KISS**
Jason Donovan
Epic (1) EP 8 (P)
- 22** **SAY NO GO**
De La Soul
PWL (PWL) 19 (P)



- 41** **I DON'T WANNA GET HURT**
Donna Summer
Warner Brothers (1) 750271 (W)
- 42** **NEVER ENOUGH**
Janet Jacks
Food (FM) (1) 750271 (E)
- 43** **ATOMIC CITY**
Holly Johnson
MCA (MCA) 1328 (P)
- 44** **MISS YOU LIKE CRAZY**
Natalie Cole
EMI USA (1) NAT 63 (E)
- 45** **LET IT ROLL**
Raze presents Doug Lazy
Atlantic (8386) (1) (W)
- 46** **MISTY MORNING ALBERT BRIDGE**
Roger McGuinn (WEA) VZ 40711 (W)
- 47** **WHERE IN THE WORLD**
Swing Out Sister
Freemove (Phonograms) SWING 712 (P)
- 48** **CHA CHA HEELS**
Eartha Kitt & Bronski Beat
Arista (1) 231 (12 - 81231) (BMG)
- 49** **LET ME LOVE YOU FOR TONIGHT**
Korray
Swinging Bag (SUK) 6 (1) (1) (P)
- 50** **KATHLEEN**
Rochford
CBS (KOC) 6 (12 - 8047 6) (C)
- 51** **AND A BANG ON THE EAR**
The Waterboys
Epic (EM) 43 (C)
- 52** **BETTER DAYS**
Gin
A&M (AM) 565 (E)
- 53** **THE BEST OF ME**
Cliff Richard
EMI (1) 28 (P) (E)
- 54** **SWING THE MOOD**
Jive Bunny & The Mastersingers
Music Factory (MFD) 100 (BMG)
- 55** **101**
Sheena Easton
MCA (MCA) 1328 (P)
- 56** **SATISFACTION**
Wendy & Lisa
Virgin (V) 21 (1) 114 (E)
- 57** **MANCHILD**
Neneh Cherry
Crest (V) 101 20 (E)
- 58** **DRESSED FOR SUCCESS**
Roxette
EMI (1) 28 (P) (E)
- 59** **TILL I LOVED YOU**
Piccino Domingo/Jennifer Rush
CBS (58437) (12 - 65443) (C)
- 60** **COME ON & GET SOME (SUPERLY MIX)**
Cookie Crew
Epic (Epic) 93719 (P)
- 61** **WALTZ DARLING**
Melchior McLaren And The Bootzillo Orchestra
Epic (Epic) 93719 (P)
- 62** **HAND ON YOUR HEART**
Kylie Minogue
Epic (Epic) 93719 (P)



KATHLEEN

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we're very aware of new talent!"

This wish for fans and DJs to respect a label is universal. Pete Edge deserves some credit. He began

and we want 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 fol-

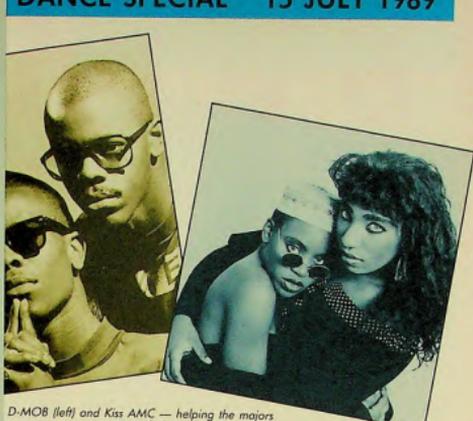


MICA PARIS: brightest star on 4th & Broadway

DANCE MUSIC is the rock 'n' roll of the Eighties and Nineties. You can come off the street and find it's easy to get into, easy to make records. Then it's just a matter of talent." — Tim Perry, *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 sophisticated, 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 indies, bypassing normal major label rigidity and all are eager to develop



D-MOB (left) and Kiss AMC — helping the majors to compete with the indies

he dance beat

launching 'EA. It'll be dance tag, Warner's interest. He and it, an identity Warner age, which 'ent'll be by; we hope records for an ear for indies for ding good Cooltempo, roy can all a compelling "peting!"

swails is a "thogram Club label, only a Waller ex-

because the 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 fol-

low-up. So far now we'll release people like Third Kool & The Gang and Sapphire on our Mercury label. We're in a quiet patch, but we've new 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 important 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 Mica and Will. We're not so interested in house. Island has always had ties with black music, a strong street identity. Our first three years we were doing a lot of one-off licensing, but no more. It means we've 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 all about licensing, DJs, hearing acts in house. Island has always had ties with black music, a strong street identity. And black music has never been healthier!"

This faith in the future is everywhere. Johnny Walker at London's firr label sees majors benefiting from running their dance divisions on the same lines as the indies. "More majors are becoming aware now, the writing's on the wall. Lead times like three months to release a single work against you, of course. All releases here have to be scheduled, but if a record needs to come out early, we move things for it!" And he's proud of firr's progress.

"I think we've been fantastically successful. One year after our launch, we were club DJ's label of the year. Records have done well here and in Europe. We've had Cookie Crew, D-Mob, Jamie Principle, Marshall Jefferson. Now, one-and-a-half years on, we're looking to diversify, include a more pop style of dance music. So now we've got Shakespear's Sister, and

a few might say — what's that doing here? But we're trying to broaden it."

Walker has now left firr to run Polydor's Urban label. "The label was great in the James Brown/are groove thing," he says, "but never carried it on. It maybe lacked an aware &R man. We now have a link-up with Spectrum and will be looking for street and underground music. And if needs 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 Sawyer of EMI's Syncope explains:

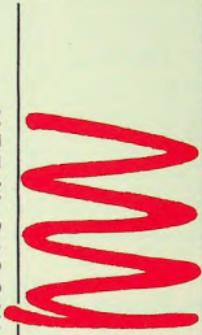
"People have come to us who'd never think of signing straight to EMI, like Reid, Kym Mazelle, Kiss AMC, Ruthless Rap Assassins. So far we've only had three top 40 records, so we're not happy with that. But we're satisfied with the artists. The next six months is a vital time for us. At first we saw Syncope acts like Cooltempo or firr, then abandoned it — we just can't move that fast! We're about artist development. We haven't leapt on to transient trends, because 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."

AVI has gone from strength to strength. Soul II Soul and Neneh Cherry are massive successes, and Rob Manley talks of the need to compete with the indies: "We're just as quick as indies; we can turn records round in 10 days. One-offs can build up a label image as well — his 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 they get a 12-inch from us, it'll be a really serious 12-inch!"

Deconstruction of RCA is ticking over well, as is A&M's Breakout.

TOP 75 SINGLES

MUSIC WEEK



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



- | | |
|-----------|--|
| 1 | BACK TO LIFE (HOWEVER DO YOU WANT ME)
Soul II Soul featuring Caron Wheeler
Pops 10/Virgin (B507 26) B |
| 2 | YOU'LL NEVER STOP ME LOVING YOU
Santitas
Chrysalis C65112 (385) C |
| 3 | LONDON NIGHTS
London Boys
Telstar/WEA TZ 2907 (W) |
| 4 | SONG FOR WHOEVER
The Beautiful South
Get Disc G0009 (2) P |
| 5 | IT'S ALRIGHT
Pet Shop Boys
Pepitone 112K 4276 (E) |
| 6 | AIN'T NOBODY
Ruben & Choko Khan
Warner Brothers W 28807 (W) |
| 7 | LICENCE TO KILL
Gladys Knight
MCA/MCAUI 1319 (F) |
| 8 | ON OUR OWN (From 'Ghostbusters II')
Bobby Brown
MCA/MCAUI 1319 (F) |
| 9 | WIND BENEATH MY WINGS
Brenda Miller
Pops Atlantic A |
| 10 | BATDANCE
Prince
Warner Brothers W 2 |
| 11 | SUPERWOMAN
Kern White
Warner Brothers W 2 |
| 12 | VOODOO RAY EP
A Guy Called Gerald
Rhine (E) BVI 12-EX |
| 13 | BREAKTHRU'
Queen
Pepitone 112Q00E |
| 14 | PATIENCE
Guns N' Roses
Geffen GEF 54 |
| 15 | I DROVE ALL NIGHT
Cyndi Lauper
Epic/CNY |
| 16 | JUST KEEP ROCKIN'
Double Trouble & The Rebel MC
Dereaux/WANTR P |
| 17 | POP MUZIK (The 1989 Re-mix)
M
Frankie 112FFES 118 |
| 18 | LIBERIAN GIRL
Michael Jackson
Pops Epic 658747E 12-158447E |
| 19 | GRANDPA'S PARTY
Miami Love
Columbia/Columbia/Columbia 134 |
| 20 | RIGHT BACK WHERE WE STARTED FROM
Sinitta
Epic 112EPAN 18 |
| 21 | SEALED WITH A KISS
Jason Donovan
Pops PWC PW101 (P) |
| 22 | SAY NO GO
Dale Gribble
Pops PWC PW101 (P) |



- | | |
|-----------|--|
| 41 | I DON'T WANNA GET HURT
Donna Summer
Warner Brothers W 79477 (W) |
| 42 | NEVER ENOUGH
Jenifer Jones
Food/EMI 12F DDD 21 B |
| 43 | ATOMIC CITY
Holly Johnson
MCA/MCAUI 1342 (F) |
| 44 | MISS YOU LIKE CRAZY
Natalie Cole
EMI USA 120M1 61 D |
| 45 | LET IT ROLL
Kase presents Doug Lazy
Atlantic Atlantic (W) |
| 46 | MISTY MORNING ALBERT BRIDGE
The Pogues
Pops Major/WEA TZ 407 (T) (W) |
| 47 | WHERE IN THE WORLD
Swing Out Sister
Festival/Paragon SWING 7112 (F) |
| 48 | CHA CHA HEELS
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Arista 112331 (12-412331) (BMG) |



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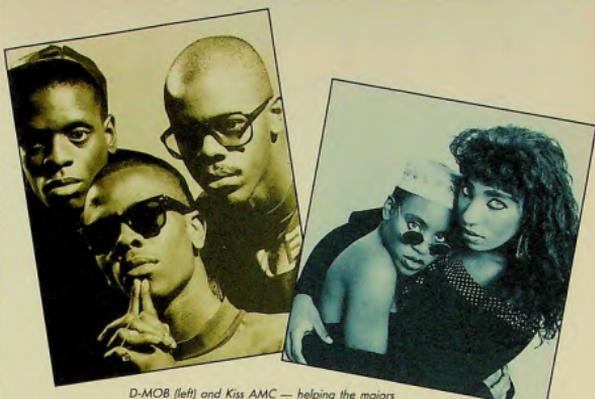
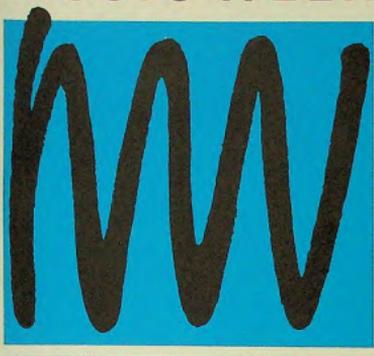
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MUSIC WEEK



D-MOB (left) and Kiss AMC — helping the majors to compete with the indies

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

artists as long-term successes rather than one-offs. Dance is being taken seriously, and indies no longer have it all their own way.

Licensing deals for hot 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 indies to see how the patterns are shifting.

Cooltempo was formed as Chrysalis's dance division in late '84. "Basically," says Ken Grunbaum, "we wanted a dance identity, didn't have it, and this was the easiest way. Dance has been the most 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, sleeves, and it's all very contemporary. And we're very aware of new talent!"

This wish for fans and DJs to respect a label is universal. Pete Edge deserves some credit. He began

Cooltempo, and is now launching a similar scheme at WEA. It'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 Brothers' corporate image, which is newer, fresher, different. It'll be like Cooltempo in a way; we hope people will buy our records for credibility, know we've an ear for what's going on. I admire indies for their turnover, and finding good British artists, but now Cooltempo, ffr 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 failure for years. Yet it's only a temporary lull. John Waller explains.

"We closed Club because the name was out of date and we want 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 fol-

low-ups. So for now we'll release people like Third World, Kool & The Gang and Sapphire on our Mercury label. We're in a quiet patch, but we've new 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 brightest stars. Julian Palmer takes up the story.

"We want to show there's variety in black music, develop all areas, especially R&B and soul, with Mica and Will. We're not so interested in house. Island has always had ties with black music, a strong street identity. Our first three years we were doing a lot of one-off licensing, but no more. It means we've a lack of control over what follows, and I've keen to see dance artists promoted as well as the 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 of London's ffr label sees majors benefiting from running their dance divisions on the same lines as the indies. "More majors are becoming aware now, the writing's on the wall. Last times like three months to release a single work against you, of course. All releases here have to be scheduled, but if a record needs to come out early, we move things for it! And it's proud of ffr's progress."

"I think we've been fantastically successful. One year after our launch, we were club DJs' label of the year. Records have done well here and in Europe. We've had Cookie Reed, D-Mob, Jamie Prince, Marshall Jefferson. Now, one-and-a-half years on, we're looking to diversify, include a more pop style of dance music. So now we've got Shakespeare's Sister, and

a few might say — who's that doing here? 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/rare groove thing," he says, "but never carried it on. It may be locked on 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 Sawyer of EMI's Syncope explains:

"People have come to us who'd never think of signing straight to EMI, like Reid, Kym Mazelle, Kiss AMC, Ruthless Ras Assassins. So far we've only had three top 40 records, so we're not happy with that. But we're satisfied with the hit. The next six months is a vital time for us. At first we saw Syncope as like Cooltempo or ffr, then abandoned it — we just can't move ahead that fast! We're about artist development. We haven't leapt on to transient trends, because 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 and Neneh Cherry are massive successes, and Rob Manley talks of the need to compete with the indies: "We're just as quick as indies; we can turn records round in 10 days. One-offs can build up a label image as well — his is hit! 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 they 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.

TO PAGE TWO ▶

DANCE MUSIC is the rock 'n' roll of the Eighties and Nineties. You can come off the street and find it's easy to get into, easy to make records. Then it's just a matter of talent," — Tim Farry, 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 suited 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 indies, bypassing normal major label rigidity and all are keen to develop



MICA PARIS: brightest star on 4th & Broadway

PHOTOGRAPH BY GARY WILSON

► FROM PAGE ONE

Mike Sefton from the latter says 1987 saw them get nine top 40 hits, only for last year to be quiet. "But now is phase two of the label, to develop artists long-term, and this year we'll have albums from Arthur Baker, Stetsasonic and Roxanne Shante." All is fine there. Only CBS, of the giants, now has no dance label, and Jonathan Morris offers a game defence.

"By and large, with the exceptions of the likes of Motown, labels don't sell generically. 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 without 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, the trend is going against him. So what do the indies think of their major competition?

Well, it's a surprise to see how

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, DJs, 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 Worm — 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. AVI are doing well. But black music used to have one song, and then vanish. We need to change that. I 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 streets in a matter of days. And it hasn't got to be top 50. We can sell 3,000 records and make a profit. Some majors, like Iffr, work well, 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."

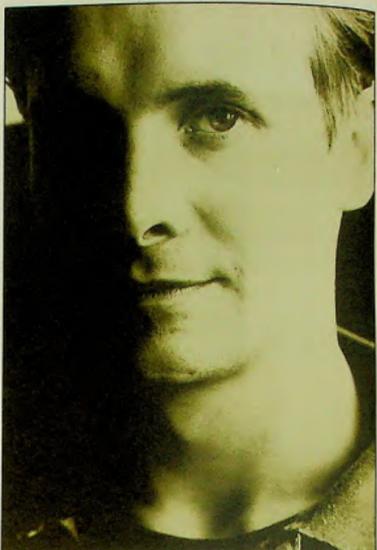
Formed last September, Desire already has its first top 20 hit with Double Trouble & The Rebel MC. Yet even this tiny indie shares the

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 citing Cooltempo as the major he most admires. Tim Parry's Big Life label, enjoying success with Yaz, 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 Iffr. But the men at the top don't. Rob Dickens doesn't understand raps. 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 Halke, from Beggars Banquet's offshoot Citybeat, 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"

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

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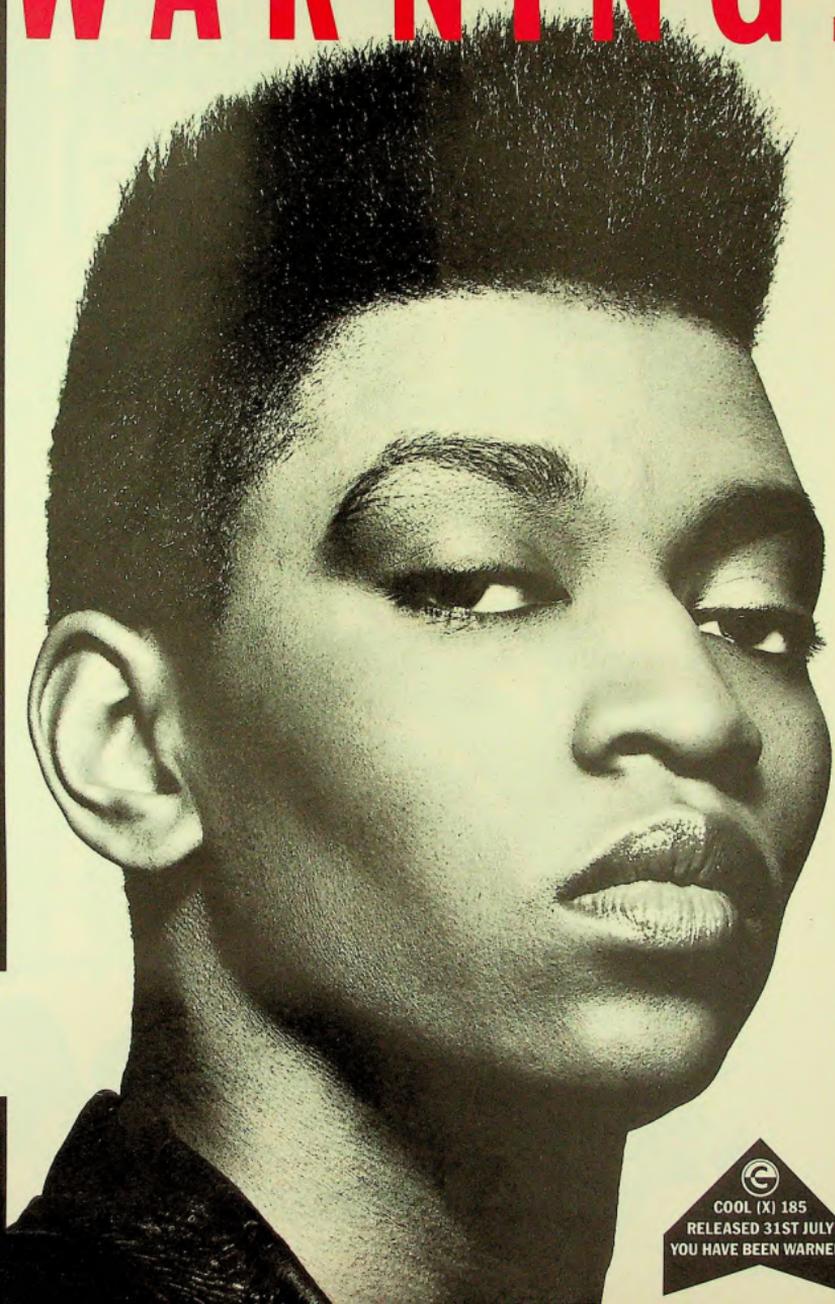
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Toe-tappers go global

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 solo.

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 ambiguous ambient body pumper, to the hypnotic trance dance—made in Chicago or Salford. But how did we get to this state of multi-influence with such border-shaking potential?

Having just toe-topped through one of its most amazing years since the vibrant, yet tasteless in some ways, Seventies, in the late Eighties, the evergreen soul scenes, from northern soul to jazz fusion, have been swamped with new variations, sounds from distant capitals and music that doesn't strictly adhere to the standard lineage 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 from unfamiliar territories, as well as the usual cross-Atlantic axis.

Ever 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, Sequence and Spoonie Gee 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 exclusive area of music to enthuse over. While the weeklies struggled to keep up, their monthly counterparts simply listed the hottest cuts on both sides of Atlantic and occasionally scooped the opposition with first run, exclusive features.

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 ma-

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

jors 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* by 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 wider 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 product. In '89, nothing's changed.

Other labels followed similar lines. Jive's time splitting between throwaway pop success with Sam Fox, pop and a touch of heavy metal was interspersed with a selection of licensed US cult 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 UK 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



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 lacklustre stature of some of the licensed flotsam, made specialists emerge, with DJ and dancefloor popularity an essential benchmark.

The Face's *D*-fuelled trend-setting of the developing hip hop and house scenes soon dissolved into a new generation high on sampling. Enter the British wave and a

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A BIT OF SYNCOPATE ...

reid

KYM MAZELLE

(KISS AMC)

A BIT OF ...

'They possess all the right ingredients for huge success: fine voices, fluid footwork, lush melodies, sex appeal and identical haircuts'
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**WATCH OUT FOR FORTHCOMING HITS FROM
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▶ FROM PAGE FOUR

subsequent wash of new labels to house their product. While PWL were getting the regulo 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 Mantronic 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 to come out of that tie-up, the erratic LL Cool J and the under-rated Davy D.

In terms of independents, the Mute empire spawned Rhythm

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



ESCAPED FROM New York: Grandmaster Flash's turntable technique pointed the way

King, which fumbled with the licensed Tuffy hits but made up for it with the wide-eyed Schooly 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 Wize Men and Bomb The Bass. But it wasn't until the number one was unceremoniously

grabbed by MIA/RIRIS with the truly flamboyant Pump Up The Volume that the UK labels really believed there was gold in them there hills.

The MIA/RIRIS 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

punks. Pump Up The Volume couldn't have been further from that quip. 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

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

welching the UK for dance music.

The Rhythm King story has continued to astound — with The Beatmasters, and more recently Les Negresses Vertes — a prominent group of Franco-jazzers — and better still, similarly minded labels emerged with similarly creative starlets. Rhom 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 is huge in New York, a legend. Big Life's success with Calcutta rubbed off on Yazz who's become a worldwide star, while Gee Street's Richie Rich has turned 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 Algeenon rai music with house. Rough Trade's dancing arm, Republic has dipped into the garage sound of New York with The Turntable Orchestra (while Cooltempo has scooped up Adeva and Chanelle).

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

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the UK's fascination grew with Todd Terry and EFMD back in the spring. Sleeping Bag sent their en-voys 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 Fast Eddie Smith and Joe Smooth were licensed to DJ International/Dance Music and reaped cult followings, but De La Soul — signed to the always productive Tommy Boy Stateside — teamed up with Big Life and got maximum exposure for their hippy hop 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 quirkiest, 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 remix 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."

Yes, yes. But better than Nasty Rox Inc., please. Does Pop Will Eat Itself point the right way?

The dance hybrid has licensing potential the world over as we can see from last year's Olra Haza hit with Im Nin Aju on Globestyle — 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 clanging new beat sound (occasionally picked up by the majors and available in excess on small Belgian labels), the good-time solo 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 rife with quality US sounds and other territories will enthuse in varying degrees to the hip UK sounds. Either take the austere 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 Uto Palumbo Blanco.

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



CERTAIN SUCCESS: Al B Sure

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

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Club and radio DJs have a huge influence on dance music these days — as managers, promoters, A&R men and artists in their own right. By Stuart Lambert

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 You]* 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 Simeron of Bomb The Bass and Derek B, another Kiss DJ, in the ranks of DJs who've made it into the charts. 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 Har-

ris at Music of Life, Pete Tong, head of A&R at *frrr/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



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TIM SIMONON: 'Club play counts for a lot'

► FROM PAGE EIGHT

young people all the time, 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. Simonon is in the studio working on a new album for Rhythim King and Moore has re-mixed Prince's *Baldrace* in between shooting a video and recording new material, but both still make regular appearances at clubs 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, Justice, with Chris Bevington to bring the freshest new talent from the street to our attention. At Gee Si records, DJs Richie Rich and Cesare look after A&R as well as releasing their own material, which

is often recorded in-house in Gee Si'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 ffr's double-album compilation *Silver On Black*. He will soon be producing an album with the JB Allstars 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 already awesome. He made the break on to vinyl by "pastering *Touchhead* to play my mixes" and contributed *Man In A Suitcase* to the *Touchhead 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 *Axi's Rollin' With Rai* (Algerian rai music meets *Seventies funk*) and borrowed a style from spaghetti Westerns with *Australian anti-Nazi outfits The Pirates*.

Cesare calls this worldbeat work his "multibeats", and also works in a hip bay style with the *Stereo MCs* and on "reconstructions — they're much more than just remixes" with *Ultimatum*. He is just commencing a tour of Scotland, sponsored by *Schiltz beer*.

Cesare feels that "the scene's a bit stagnant at the moment after 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

interesting." Moore concurs: "Everybody's got lazy in dance music. Anything innovative takes forever to break through because it can't be categorised. Before last year, anything could happen."

The clubs still get a massive vote of confidence from DJs throughout the business, often accompanied by dissatisfaction with the legal radio stations. Says Harris: "The best way to break records is in the clubs, not on radio. There's nowhere near enough radio for all this fantastic music. I think Geoff Young's show, which is really the only dance show on national radio, has become really disappointing."

Tim Simonon has not had much trouble with getting airplay, but he agrees that "club play really counts for a lot. The big stations have always tried to ignore dancefloor records, though now they've no option but to play them. But the pirate stations were there first for us. If it's the clubs and the pirates that matter to us or I'm concerned."

The clubs are not only the best way to get dance records into the national chart, but also as a major resource for new talent at all levels. Walker says: "The new talent's happening through the clubs. The club DJ is so important a new act can be successful without extensive radio play now. There's less exposure for new acts now than pirates like *Kiss* are off air; they're greatly missed, but on the other hand, I think more people are getting out clubbing at the moment, things are exciting in the clubs, which is great."

Rich also misses the pirates:

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AVAILABLE THROUGH ROUGH TRADE/CARTEL

"Things have got more rigid again with some of the pirate stations closed down. It stops the flow of new music." Tong 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 here."

For many, though, Capitol'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 Ferrer & Spinner for our plugging, and they're absolutely the best, but not even a great plunger 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 Mel continues as a specialised rap label. At first, Tong hopes to relive some of black music's great days. "We're trying to craft a strong homegrown scene with first-class 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 unchallengably 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 off the 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

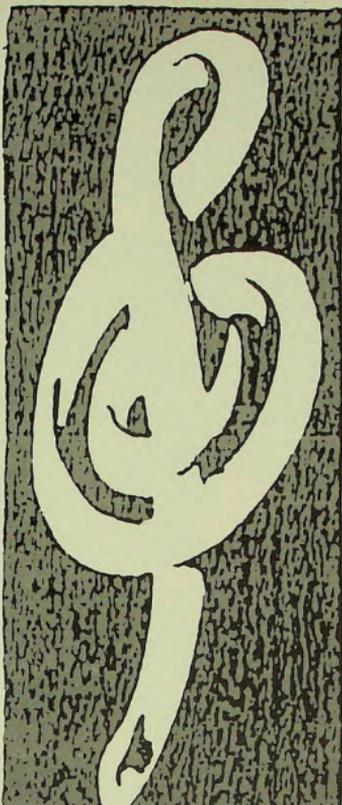
can only take things so far itself. Our first releases were promoted out of the back of a van, and I'm sure they would have done a whole lot better with more record company expertise. It's a specialist business and you've got to respect people's abilities."

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.



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JOHNNY WALKER: 'Club DJs are so important'



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AT THE HEART OF THE DJ WORLD



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BIZZIE BEE BUTLER

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



MIKE 'HITMAN' WILSON

For a house/garage/techno groove, Mike is prolific. Based in Chicago, one of the originators of the entire house sound. In '88 over 50 remixes for US and UK labels. Billboard top 10/UK club top 10 are the familiar places for Mike's mixes and remixes. The man behind Mr Lee '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 'Hitman' Wilson is house music.



ALAN COULTHARD

The inspiration behind the DMC concept. Infamous megamixes, remixes, and compilation albums for CBS, K!Tel, Stylus and many other majors and independents. Original productions released across Europe. No. 1 in France for six weeks with his Boney M megamix, top 5 in Europe with his Village People remix and megamix. Alan's range from pop/mix to swingbeat and rap is unique. Whatever the style he's a perfectionist.



SANNY X

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

CHAD J

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 sleazy 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!

STEVE ANDERSON

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!

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.....IS THE HEART & SOUL OF THE DJ



SINGLES

1*	3 IF YOU DON'T KNOW ME BY NOW, Simply Red	Elektra
2*	4 EXPRESS YOURSELF, Madonna	Sire
3	1 GOOD THING, Fine Young Cannibals	I.R.S.
4*	5 T.O.SOLDIERS, Marika	Columbia
5*	2 BABY DON'T FORGET MY NUMBER, Milli Vanilli	Arista
6*	12 BANTANCE (FROM BATTMAN), Prince	Arista
7	7 MISS YOU LIKE CRAZY, Natalie Cole	Capitol
8*	10 WHAT YOU DON'T KNOW, Exposé	Arista
9*	11 THE DOCTOR, The Doobie Brothers	Capitol
10*	15 SO ALOVE, Love & Rockets	RCA
11*	1 I DROVE ALL NIGHT, Cyndi Lauper	Epic
12*	19 ON OUR OWN, Bobby Brown	MCA
13*	16 LAY YOUR HANDS ON ME, Bon Jovi	Mercury
14	8 SATISFIED, Richard Marx	EMI
15*	18 CRAZY ABOUT HER, Rod Stewart	Warner Brothers
16*	20 ONCE BITTEN TWICE SHY, Great White	Capitol
17	13 I WON'T BACK DOWN, Tom Petty	MCA
18*	23 LIKE IT, Dino	4th + Wing
19*	22 WHO DO YOU GIVE YOUR LOVE TO?, Michael Morales	Bonyon
20	8 BUFFALO SANTEE, Neneh Cherry	Virgin
21	17 ROOMS ON FIRE, Stevie Nicks	Modern
22	14 THIS TIME I KNOW IT'S FOR REAL, Donna Summer	Arista
23	21 I'LL BE LOVING YOU, New Kids On The Block	Capitol
24*	28 DRESSED FOR SUCCESS, Roxette	EMI
25	24 WIND BENEATH MY WINGS, Beth Midler	Capitol
26	25 MY BRAVE FACE, Paul McCartney	Capitol
27	29 SEND ME AN ANGEL 99, Real Life	Curb
28*	31 HEY, BABY, Larry Summer	CBS Audio
29*	32 SECRET RENDEZVOUS, Karina White	Warner Brothers
30*	33 NO MORE HIRING, Debbie Gibson	Arista
31*	36 COLD HEARTED, Paula Abdul	Virgin
32*	35 I'M THAT TYPE OF GUY, LL Cool J	Def Jam
33	27 DOWN BOYS, Warrant	Coffey
34*	39 THE END OF THE INNOCENCE, Don Henley	Columbia
35*	37 HEADED FOR A HEARTBREAK, Dingus	Arista
36*	40 FRIENDS, Jody Watley With Eric Burdon	MCA
37	26 INTO THE NIGHT, Sybil Marandinos	Polydor
38*	38 RIGHT HERE WAITING, Richard Marx	EMI
39*	34 SACRED EMOTION, Danny O'Keefe	Capitol
40*	35 HOOKED ON YOU, Sweet Sensation	Alco

ALBUMS

1	1 THE RAW & THE COOKED, Fine Young Cannibals	I.R.S.
2	2 DON'T BE CRUEL, Bobby Brown	MCA
3	3 FULL MOUTH, Tom Petty	MCA
4*	6 HANGIN' TOUGH, New Kids On The Block	Columbia
5*	7 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
6	4 LIKE A PRAYER, Madonna	Sire
7*	29 BATMAN - ORIGINAL SOUNDTRACK, Prince	Warner Bros.
8	5 BEACHES, Original Soundtrack	Arista
9	8 FOREVER YOUR GIRL, Paula Abdul	Virgin
10	15 WALKING WITH A PARTNER, LL Cool J	Def Jam
11	9 TWICE SHY, Great White	Capitol
12	11 REPEAT OFFENDER, Richard Marx	EMI
13	10 THE OTHER SIDE OF THE MIRROR, Stevie Nicks	Modern
14	13 SONIC TEMPLE, The Cars	Sire
15	16 BLIND MANNY, Jody 10000 Maracas	Elektra
16	14 BIG DADDY, John Cougar Mellencamp	Mercury
17*	17 SKID ROW, Skid Row	Arista
18	13 DISINTEGRATION, The Cure	Elektra
19	18 CYCLES, The Doobie Brothers	Capitol
20	20 NEW JERSEY, Bon Jovi	Mercury
21	21 FLOWERS IN THE BIRTH, Paul McCartney	Capitol
22*	22 LOVE AND ROCKETS, Love And Rockets	RCA
23	19 G'N'IES, Guns N' Roses	Geffen
24*	26 KNOWLEDGE IS KING, Cool Moist Dee	MCA
25*	30 A NEW FAME, Simply Red	Sire
26*	27 LOC ED AFTER DARK, Tone Loc	Elektra
28	24 THE MIRACLE, Bonnie Raitt	Capitol
29	27 NICK OF TIME, Queens Ratt	Capitol
30*	32 DIRTY ROTTEN FILLYS - Warrant	Columbia
31	28 ELECTRIC YOUTH, Debbie Gibson	Arista
32*	28 ANDERSON BRUFORD WAKEMAN HOWE, Anderson Bruford...	Arista
33*	36 BIG GAME, Whitesnake	Arista
34*	25 LARGER THAN LIFE, Jody Watley	Arista
35	31 3 FEET HIGH AND RISING, Oz & Suzi	MCA
36*	33 APPETITE FOR DESTRUCTION, Guns N' Roses	Tammy Bay
37	37 A NIGHT TO REMEMBER, Cyndi Lauper	Epic
38	39 LET'S GET IT STARTED, M.C. Hammer	Capitol
39	34 TIN MACHINE, Tim Machine	EMI
40	36 LITA, Lita Ford	RCA

Charts courtesy Billboard, 15 July, 1989 *Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

STOCK IT

THE JUDDS: River Of Time. RCA/Curb ZL 74127. Dedicated by Naomi to "the ideals of the American Family — one of God's greatest blessings on earth," this 30-minute album contains guest appearances by Carl Perkins and Mark Knopfler plus three workmanlike Naomi compositions. Brent Maher's clean production is up to par but too many tracks seem to be copping to the same Wynona prematurely. It will be crossover, not country, music lovers who need convincing. (The duo's US TV special is screened on the Late Shift, August 23.) **RK**

RICHE RICH: I Can Make You Dance. Geef Street. GEE A3. Distribution: Rough Trade. This is a blistering debut from the renowned DJ, producer and mixer that truly signals the coming of age of the DJ-as-artist phenomena. The most pleasing aspect of this 15 track set is the variety of songs along with the exceedingly well-edited samples and break beats. Already a club club star, a successful single could put Rich up there with the likes of Inner City and Soul Soul. **NR**

COWBOY AND SPINGIRL: Cowboy And Spingirl. Suburban SOBORG 10. Distribution: Revolver/Cartel. C&S are a New York male/female duo with a passion for "PFC-Power" Pop Classicism — as in The Beach Boys, Big Star, Beatles, Let's Active and Squeeze, but sadly not very much money to indulge themselves. Side one's homespun production is undercut by the renowned PFC producer Bill Easter, so head for side two's ringing tones. **MA**

VARIOUS ARTISTS: Lie To Me, Umbrella ULP1. Various Artists. Tell Me You Love Me. Umbrella ULP2. Indie association, Umbrella, gets off the recording mark with two fine compilations featuring the respective best of guitar and dance oriented indie acts. Lie To Me is particularly impressive featuring everything from The Wedding Present to Kidz and stands a good chance of selling well. Tell Me is more of a mixed bag but offers wild and wacky tracks from Anhrefn and Glen McKee and more of the same from Depeche Mode. Worthy effort with better to come. **LF**

STOCK IT

PHILIP BOA AND THE VOODOO CLUB: Hair. Polydor 837-852-1. Quite extraordinary release from Germany's brightest hope. Warm, cold and should go all the way in the national charts. There's an astonishing array of song-writing talent on show here, from the classic stomps of Bolearia to the wacky pop of Wanna Be Your Hoover and elsewhere everything is assured and interesting. With UK dates looming the future looks very bright indeed. **LF**

VARIOUS ARTISTS: Paradise Regained. Republic LIC 20. Various Artists: This is Garage, Cooltempo CTLP 12. Two LPs which neatly round up the New

Jersey garage scene. Paradise Regained has been compiled and largely produced by Blaze. Although it features all new names and previously unissued tracks the quality is consistently high. The Cooltempo compilation benefits from the Adevo, Chanelle and Paul Simpson hits and also boasts a handful of equally fine new tracks from the Smack production team. **AB**

CORPORATION OF ONE: Black Like Me. Desire LUV 3. The work of New York DJ and mixer Freddy Bostone, this LP embraces a wide range of styles. Highlights are the freestyle Real Life, the garage So Where Are You and a radical reworking of Soft Cell's Badster. The track to skip is the limp rap of Guns Of The Boogie Down. **AB**

FISCHER-Z: Fish's Head. Ariola Records 259 772. "Not one of their best," I was told. Well that may be so but this is a thoroughly entertaining collection of witty, catchy pop tunes in the Fischer-Z tradition. The borrowing of Sexual Healing's backing track for the infectious She Said this is original, well-recorded, interestingly arranged album. It will doubtless and ignored for not ramming itself down our throats. **NF**

ANCIENT BEATBOX: Ancient Beatbox. Cooking Vinyl. COOK 021. Distribution: Nine Mile/Cartel. The very name Ancient Beatbox — aka Paul James and Nigel Eaton of renowned English Groove experts Blowzabella — sows a seed of doubt, and they only escape sounding like a mercenary 'new world' coupling of hardy-gurdy/baggpipe and any old sequence of sampled backing tracks by simple virtue of vitality, tunes of mesmeric atmosphere. **MA**

CHELSEA: Underwraps. IRS EIRSA 1011. Over 10 years of "punk" hasn't improved Gene October... but he's back anyway. His vehicle, Chelsea still play second division fits, bar room punks with little or no subtlety, production values or panache. Accessible but forgettable, with the closing cut comprising of a four minute jam featuring rapper Heaton and Henry Padovani displaying how the great unwashed have become as safe and disposable as the hierarchy they set out to destroy. **DEB**

VARIOUS: Do The Right Thing. Motown. 72665. This is the soundtrack to the film of the same name and includes some cracking dance tracks in all manner of styles, from rap to soul and reggae. There are no really dull tracks — which is unusual for a soundtrack — and the highlights are Public Enemy, Teddy Riley, EU and the glorious McFerry-style vocals of Ricki-L. Expect some successful singles too. **NR**

WEST INDIA COMPANY: New Demons. EG EGED 61. New Demons is a collaboration between the dynamic dance troupe La La Human Steps (who played with Bowie last year) and West India Company, a trio of two English and one Indian including ex-Blancmange keyboard player Stephen Luscombe, who provide the soundtrack. The CD's debut was in 1984, so their East-West dance collection

is well on course for more widespread acceptance, mixing orchestral, disco and world. The stage show will stimulate sales. **MA**

VARIOUS: Airspace. Breaking Down Records. Break LP1. Distribution: Revolver/Cartel. This features 16 bands, predominantly from the West Country, who do make a track each to the tune of using inflatable airbeds to give therapeutic movement to the mentally disabled. Close Lobsters, Cud Shit and Yak help make this a worthwhile album musically, the rest simply fill the space. **NR**

DEAD FAMOUS PEOPLE: Arriving Late In Town And Fifty Years. Unlity UT17. This all-women Kwi five-piece may play a dreamy, sparse sort of pop but they successfully manage to steer a course between slick California bimbo and the current crop of UK blondies. There is a warmth shing through the melodies and harmonies and a refreshing lack of twopenny on this their debut mini-album. Billy Bragg's vinyl label. A little unassuming, maybe, but there is still a forceful edge. **JF**

BAUHAUS: Swing The Heartbeats. The Beggars Banquet. BEGA 103. Despite having split up for four years ago, this cult four piece still sell extremely well having been at the forefront of the gothic/post-punk movement. But as there are a number of fine compilations already available, this double set of session recordings is unlikely to appeal to anyone other than hardcore fans. **NR**

ED KUEPPER: Everybody's Got To True Tone/Capitol EST 2099. Following 1987's Rooms Of The Magnificent and this album is bound to be tricky, and while ex-Saint Kuepper hasn't quite pulled off, he's generously loaded up the instrumental brass, the strumming acoustic guitar and some fifty little leads from the man himself. At best left field, at the very worst an honourable cult. **DH**

CHRIS AND COSEY: Trust. Play It Again Sam. BIS 124. It's been a while since this ex-Throbbing Gristle duo presented us with any of their original happenings but here it is. Not quite as commercial as their mid-Eighties offering Sweet Surprise but it certainly is quite soft on the ear with its synthetic pulses and lulling vocals. The trouble is it never gets anywhere and is simply rather dull. **NR**

BOB MOULD: Workbook. Virgin Records America VUSLP2. Mucker Du have become a benchmark in rock which is unargued, including Mould himself. When this is at its best, Heartbreak A Stranger, he passes the test, when it loses its way (about halfway through the second half) we're left mourning the demise of the original band. That said, it's the best we've got at the moment and might be enough to keep things ticking over. **DH**

STRIKE FORCE: Martin Aston, Andy Beavers, Neville Farmer, John Vargason, John Watney, Dave E Henderson, Dunc Holland, Brian Katz, Nick Robinson

SINGLES A & R

Reviewed by Jerry Smith



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

THE THE: Gravitate To Me. (Epic [CD] EMU 77/C/E 9). After the long-awaited, and much deserved, success of *The Bealens* Generation, *The Lift* the only Matt Johnson/Johnny Marr composition, a less commercial, but highly effective grove through the canyons of their minds, off the truly magnificent *Mind Bomb LP*.

Paulette's My Half Of The Pillow, the coy romanticism of Dale Arden & The Claymen's Breakfast, Dinner & Tea, the jangly indie guitars of The Twigs' 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 CHS12) 3310). An exceptionally long break between singles, but *The Motorcycle Boy* are back with this innocuous slice of lilting pop. Driven along on a punchy beat and a memorably melodic vocal it is little more than a pleasant tune.

STOCK IT

EDWYN COLLINS: Coffee Table Song. (Werk/Demon D1064/T). Another excellent album, Edwyn 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, and should be blasting out of radios the length and breadth of the country right now!

STOCK IT

GLORIA ESTEFAN: Don't Wanna Lose You. (Epic 6550540/6550541/6550542). After the massive success of *Can't Stop Away From You*, Gloria Estefan previews her forthcoming LP, *Cuts Both Ways*, with another epic ballad, superbly sung and sure to see the Miami sound gain prominence this side of the Atlantic.

COWBOY JUNKIES: Blue Moon Revisited. (Singer For Elvis). Cooking Vinyl. FRY (CD1011 T). Toronto's much-acclaimed Cowboy Junkies issue their own, inimitable re-working of the old Rodgers and Hart standard. An evocative and atmospheric homage to Elvis Presley, it should gain wide attention for both the band and their *The Trinity Session* album.

BEASTIE BOYS: Hey Ladies. (Capitol) (12)CL 540). Mad, bad and hard to avoid, the Brooklyn Brats are back, minus the support of Def Jam, with a devastating dancefloor dedication to their female fans. Written and produced with the Dust Brothers (Mike Simpson, John King and Tone Loc producer Matt Dike) it precedes their second LP, *Paul's Boutique*.

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 stylized they have perfected so well. It might not be as instantly appealing as Eardrum Buzz, the surprise non-hit of the year, but it is still one to watch.

STOCK IT

STEREO MC'S: On 33. (Gee Street/4th & 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. Equally fitting, and well essential, is DJ Mark 45's King's stamping remix. Check it out!

BOO HEWERDINE AND DARDEN SMITH: All I Want Is Everything. (Ensign/Chrysalis ENYX/CD) 625). The Bible's Boo Hewerdine teams up with Texan new country singer/songwriter Darden Smith for a catchy slice of country, acoustic pop. Swapping the Bible's jazz overtones for a dash of country and topping it all with unforgettable harmonies could prove a highly successful combination.

ARTHUR BAKER & THE BACKBEAT DISCIPLES: Talk It Over. (Breakout/ABM USA/CD) 6551(T). Famed dance producer, Arthur Baker issues a very pop-oriented single, characterized by the very British sound, incorporating New Order-style rhythm and ABC-like strings. With a catchy vocal by John Warren, it could do extremely well.

VARIOUS ARTISTS: Mickey Rourke's Fridge Presents ... (Mickey Rourke's Fridge MR8 2). Incorporating Dublin label issues an intriguing sampler featuring the mutant country blues of Sean A McDermott's Jesus & Jack Daniels, the engaging low-fi pop of Hey

JUNIOR REID: One Blood. (JR Allstars JR 001). Former Black Lunch singer who charted with *Oldcut* last year releases his debut solo single, a crucial slice of classic, traditional style reggae. Acerbic lyrics and an infectious, loping rhythm should smooth the way for his forthcoming album.

THE JAZZ RENEGADES: Do It The Hard Way. (Urban Jazz/Polydor URB(X) 41). Style Column 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 Sambo*.

THE TRUZY: Living On A Moon. (Planet Miron TDY 051). Wacky aliens from the planet Miron continue to besiege earth entertainment space with wack gimmicks and snigger 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 electro beat and made memorable by its raw, throaty vocal and repetitive refrain. Sure to spark interest in indie quarters.

STOCK IT

THE WILDHOUSE: Let's Get Married. (Uh-Huh! HUM 003). The wild and groovy sound of young Scotland buns fourth in an admirably precocious style on this excellent five track EP. The inevitable Velvets influences shine through the low budget production, but sparkling guitar interplay and dreamy woe-means it should be sought after.

● **AFTER FIVE**-and-a-half years and more than 5000 reviews the industry's longest-serving singles columnist is moving on. We're sorry to lose Jerry Smith to the Foundation label but happy to welcome his successor Duggi Giles who takes over this page next week. Please send all singles for review to him at *Music Week*.

THE OTHER CHART

TOP 40 SINGLES

1	SONG FOR WHOEVER	Clay Aiken	Capitol
2	MISTY MORNING, ALBERT BRIDGE	Prague Malina	WEA 75401 (M)
3	EDIE (CIAO BABY)	Regina King	WEA 75292 (M)
4	DAYS	Katy MacCall	Virgin KMA43 (E)
5	NEVER ENOUGH	Mavis Staples	Foxglove FOC0017 (E)
6	PINK SUNSHINE	WEA 75291 (M)	
7	AND A BANG ON THE EAR	Foreign	FNK143 (E)
8	BETTER DAYS	A&M AM945 (F)	
9	CHILDREN OF THE REVOLUTION	Bluebird King	WEA 75294 (M)
10	THE BLUE	Lory LaFollette	WEA 75293 (M)
11	THE ONLY ONE	MCA 7497 (F)	
12	HERE COMES YOUR MAN	4AD AD94 (M)	
13	CHINA DOLL	Island 15498 (F)	
14	ORANGE CRUSH	Warner Bros	WEA 75290 (M)
15	SIT DOWN	Reggae Tunes	RT275 (S)
16	BLUE MOON REVISITED	Cooking Vinyl	FRY1011 (S)
17	SLOPPY HEART	Virgin	V5129 (E)
18	DOWN TO THE WIRE	Chrysalis	CHS178 (E)
19	REFLECTIONS	Chrysalis	COOL125 (E)
20	ZOBI LA MOUCHE (THE FLY)	Bluebird King	WEA 75293 (M)
21	GREEN AND GREY	EMI NMA45 (F)	
22	THROU ME	Island	15498 (F)
23	CLOSER TO FINE	Elektra	EXF72 (M)
24	TRYING TO BE KIND	Bluebird King	WEA 75294 (M)
25	THE BIG E	A&M AC354 (F)	
26	STREETS OF YOUR TOWN	Reggae Tunes	RT272 (S)
27	GRACELAND	Chrysalis	CHS119 (E)
28	WHERE WERE YOU	Fantasia	FR42 (F)
29	PSYCHONAUT	Situation Two	WY517 (M)
30	HATCHECK GIRL	Virgin	V5129 (E)
31	ONE BETTER WORLD	Newsline/Phonogram	NT116 (E)
32	SHE'S SO YOUNG	Chrysalis	PH41 (E)
33	FAIRER	Island	15498 (F)
34	IF I SAID IT UP	Reggae Tunes	RT273 (S)
35	FULL CINAMMON	WEA	75292 (M)
36	REBOUND	MCA MCA 1348 (F)	
37	X-STREAMS	Atlantic	NR9005 (M)
38	LOVE, LOVE, LOVE	Fantasia	FR42 (F)
39	GOODYBY LITTLE GIRL	Island	15497 (F)
40	POEM OF THE RIVER	Edgemoor	ENY116 (E)

TOP 20 ALBUMS

1	VELVETEEN	Tommy Stinson	MCA MCA0505 (F)	
2	SEMINAL LIVE	The Fall	Reggae Tunes	RT274 (S)
3	PROTEST SONGS	Kilneshaw	KWPA (E)	
4	GREEN	Warner Bros	WEA 75294 (M)	
5	POP ART	MCA	MCA2741 (E)	
6	MIND BOMB	The Tea	Sony	SR94 (E)
7	BLIND MAN'S ZOO	Elektra	EXF12 (E)	
8	STONE ROSES	Silverline	CHS1265 (E)	
9	DISINTEGRATION	Fantasia	FR41 (F)	
10	THE INNOCENTS	Mute	STUMM85 (E)	
11	8	Katy MacCall	Virgin	KMA43 (E)
12	MARIA MCKEE	MCA	MCA 1348 (F)	
13	DOOLITTLE	4AD	CADP65 (E)	
14	SONIC TEMPLE	Reggae Tunes	RT274 (S)	
15	SPOOTING RUBBERBANDS AT THE MOON	Cooking Vinyl	FRY1011 (S)	
16	TAKING ON THE WORLD	A&M	AM4700 (E)	
17	COURTNEY	Mute	STUMM86 (E)	
18	CONTROLLED BY HATED	4AD	CADP65 (E)	
19	THE WORK OF IDE HANDS	WEA	WEA 75277 (M)	
20	HOPE AND DESPAIR	Demon	DEMO144 (F)	

Compiled by Music Week from Gallup Data

15	12	A NIGHT TO REMEMBER	CD	Epic-6428191
16	15	FLOWERS IN THE DIRT	CD	Phonogram PCSD 108
17	17	WATERMARK	CD	WEA WA 179
18	20	THE RAW AND THE COOKED	CD	London E23081
19		STREET FIGHTING YEARS	CD	Virgin MINOS 1
20	27	WALKING ON SUNSHINE (BEST OF...)	CD	Blue Beat FSD 108
21	24	ANYTHING FOR YOU	CD	Epic-64125-1
22	23	PARADISE	CD	10/Virgin DM 81
23	31	G N'R LIES ...	CD	Globe WZ 218
24	18	THE OTHER SIDE OF THE MIRROR	CD	EMI EMD 1088
25	14	ANDERSON BRUFORD WAKEMAN HOWE	CD	Atmos 20970
26	32	LIFE IS A DANCE - THE REMIX PROJECT	CD	Warner Brothers WZ 248
27	29	KARIN WHITE	CD	Warner Brothers WZ 235
28	25	BLAST	CD	MCA MCG 602
29	21	GATECRASHING	CD	Orlando CD 183
30		WALTZ DANCING	CD	Epic-640731
31	26	TIN MACHINE	CD	EMI USA MTS 104
32	37	THE ESSENTIAL DOMINGO	CD	BRIDGES/GRAMMOPHON DTV1
33	28	AVAILON SUNSET	CD	Polygram B29261
34	55	REMOTE	CD	Care/Virgin CRCA 6

*** TRIPLE PLATINUM ** DOUBLE PLATINUM * PLATINUM
 (100,000 units) (200,000 units) (500,000 units)
 ● GOLD (100,000 units) ● SILVER (250,000 units) ● NEW ENTRY ● RE-ENTRY

TOP 20 COMPILATIONS

OUT NOW

1	NEW	NOW DANCE '89	CD	EMI/Virgin NDD 3
2		THE HITS ALBUM 10	CD	CBS/WEA/MCA H115 10
3		NITE FLITE 2	CD	CER MCD 08
4		PRECIOUS METAL	CD	Spyro SMI 876
5		RAINBOW WARRIORS	CD	MCA PL 2146
6	NEW	THE HIT FACTORY VOL 3	CD	Franter/PWC H 3
7		DIRTY DANCING (OST)	CD	RCA BL 6648
8	NEW	HOT SUMMER NIGHTS	CD	Spyro SMI 880
9		DON'T STOP THE MUSIC	CD	Spyro SMI 977
10	NEW	PROTECT THE INNOCENT	CD	Telstar STAR 293
11		SOFT METAL	CD	Spyro SMI 882
12		THE BLUES BROTHERS (OST)	CD	Atlantic K 9015
13		GOOD MORNING VIETNAM (OST)	CD	A&M AML 913
14		THE CHART SHOW - DANCE MASTERS	CD	Dave/Dorland AD07
15	NEW	RHYTHM OF THE SUN	CD	Telstar STAR 292
16		BUSTER (OST)	CD	Virgin V 254
17	NEW	LICENCE TO KILL (OST)	CD	MCA MCG 603
18		NOW 14	CD	EMI NOW 14
19		DEEP HEAT - THE SECOND BURN	CD	Winds WJ 8736
20		MORE DIRTY DANCING (OST)	CD	RCA BL 8745

54	47	Coin Wilkinson	CD	RCA BL 2106
55	45	ANOTHER PLACE AND TIME	CD	Warner Brothers WZ 219
56	RE	KALEIDOSCOPE WORLD	CD	Fonem/Phonogram B29261
57	RE	3 FEET HIGH AND RISING	CD	Epic 64152-1
58	RE	BEACHES (OST)	CD	Mersey-71 933
59	70	DISINTEGRATION	CD	Fonem/Phonogram FRH 14
60	RE	HEARSAY/ALL MIXED UP	CD	Telstar 0918-1
61	51	PASSION	CD	Virgin MML 21
62	74	KITE	CD	Virgin DMU 7
63	NEW	IN STEP	CD	Epic-642851
64	61	MONEY FOR NOTHING	CD	Virgin/Phonogram B29184
65	60	THE INNOCENTS	CD	MCA 1110M 55
66	RE	THE JOSHUA TREE	CD	Island D25
67	40	SEMINAL LIVE	CD	Virgin/Begem BL 101
68	RE	THE STONE ROSES	CD	Shanachie ODEF 502
69	69	TRACY CHAPMAN	CD	Epic 64274
70	56	MIND BOB	CD	Epic-642819
71	RE	INTROSPECTIVE	CD	Phonogram PCS 735
72	71	RAINBOW	CD	CBS 65061-1
73	RE	MARIA MCKEE	CD	Globe WA 220
74	42	BLIND MAN'S ZOO	CD	Epic 6428157
75	53	2300 JACKSON ST	CD	Epic-6428201

CD - Released on Compact Disc
 * The British Record Industry Association (BRIT) Award for Best Selling Album of the Year
 † Includes sales of cassette and CD versions
 ‡ Includes sales of cassette, CD and LP versions
 § Includes sales of cassette, CD and LP versions
 ¶ Includes sales of cassette, CD and LP versions
 ** Includes sales of cassette, CD and LP versions
 †† Includes sales of cassette, CD and LP versions
 ††† Includes sales of cassette, CD and LP versions
 †††† Includes sales of cassette, CD and LP versions
 ††††† Includes sales of cassette, CD and LP versions

DISTRIBUTION TOP INDIE TOP 40 SINGLES

1	3	7	JUST KEEP ROCKIN'	Debris (RCA/Atlantic)	Debris (RCA/Atlantic)
2	1	6	JOY AND PAIN	Debris (RCA)	Debris (RCA)
3	17	5	VOODOO RAT (EP)	4-Dez (Capitol)	Capitol (Capitol)
4	4	8	RIGHT BACK WHERE WE STARTED...	Debris (RCA)	Debris (RCA)
5	NEW	1	SAY NO GO	Debris (RCA)	Debris (RCA)
6	2	5	SEALED WITH A KISS	Debris (RCA)	Debris (RCA)
7	LET	6	LET ME LOVE YOU FOR TONIGHT	Debris (RCA)	Debris (RCA)
8	4	CHILDREN OF THE REVOLUTION	Debris (RCA)	Debris (RCA)	
9	8	2	I'M A MAN/YE KE YE KE	Debris (RCA)	Debris (RCA)
10	NEW	10	PARADISE	Debris (RCA)	Debris (RCA)
11	6	2	HERE COMES YOUR MAN	Debris (RCA)	Debris (RCA)
12	9	2	LIKE A YO-YO	Debris (RCA)	Debris (RCA)
13	10	11	HAND ON YOUR HEART	Debris (RCA)	Debris (RCA)
14	11	2	SIT DOWN	Debris (RCA)	Debris (RCA)
15	14	4	LOVE BOMB BABY	Debris (RCA)	Debris (RCA)
16	NEW	16	BLUE MOON REVISITED	Debris (RCA)	Debris (RCA)
17	13	11	HELYM HALL	Debris (RCA)	Debris (RCA)
18	2	2	PURE	Debris (RCA)	Debris (RCA)
19	17	3	THE FLY (JOBI LA MOUCHE)	Debris (RCA)	Debris (RCA)
20	NEW	19	DON'T FIGHT THE MUSIC	Debris (RCA)	Debris (RCA)
21	8	6	WORK IT TO THE BONE	Debris (RCA)	Debris (RCA)
22	6	8	FERRY CROSS THE MERISY	Debris (RCA)	Debris (RCA)
23	NEW	15	WHO'S IN THE HOUSE	Debris (RCA)	Debris (RCA)
24	19	13	PSYCHONAL	Debris (RCA)	Debris (RCA)
25	12	7	THE REAL LIFE	Debris (RCA)	Debris (RCA)
26	21	6	ME MYSELF AND I	Debris (RCA)	Debris (RCA)
27	15	5	ALL OVER THE WORLD	Debris (RCA)	Debris (RCA)
28	3	3	SALLY CINNAMON	Debris (RCA)	Debris (RCA)
29	20	3	APRO DIZZI	Debris (RCA)	Debris (RCA)
30	34	6	MY TELEPHONE	Debris (RCA)	Debris (RCA)
31	8	8	JUST LIKE CLUB	Debris (RCA)	Debris (RCA)
32	NEW	18	ON THE CLUB TIP	Debris (RCA)	Debris (RCA)
33	5	5	COCCON	Debris (RCA)	Debris (RCA)
34	17	10	JOY AND PAIN	Debris (RCA)	Debris (RCA)
35	23	11	DON'T IT MAKE YOU FEEL GOOD	Debris (RCA)	Debris (RCA)
36	37	14	PEOPLE HOLD ON	Debris (RCA)	Debris (RCA)
37	3	1	I SURRENDER	Debris (RCA)	Debris (RCA)
38	33	3	LET ME SHOW YOU	Debris (RCA)	Debris (RCA)
39	NEW	1	HEARTBREAKER	Debris (RCA)	Debris (RCA)

TOP 20 ALBUMS

1	1	9	TEN GOOD REASONS	Debris (RCA)	Debris (RCA)
2	2	2	ANTWATYAWANNA	Debris (RCA)	Debris (RCA)
3	3	3	STONE ROSES	Debris (RCA)	Debris (RCA)
4	4	5	KYLIE	Debris (RCA)	Debris (RCA)
5	6	16	16	DEET HIGH AND RISING	Debris (RCA)
6	6	2	THE INNOCENTS	Debris (RCA)	Debris (RCA)
7	5	11	DOOLITTLE	Debris (RCA)	Debris (RCA)
8	4	4	RAT MOORE - A PERSONAL CHOICE	Debris (RCA)	Debris (RCA)
9	10	9	THE CIRCUS	Debris (RCA)	Debris (RCA)
10	7	3	COUNTERFEIT EP	Debris (RCA)	Debris (RCA)
11	11	32	WANTED	Debris (RCA)	Debris (RCA)
12	5	3	THE NEPHILIM	Debris (RCA)	Debris (RCA)
13	14	5	HOPE AND DESPAIR	Debris (RCA)	Debris (RCA)
14	17	16	101	Debris (RCA)	Debris (RCA)
15	13	4	TECHNIQUE	Debris (RCA)	Debris (RCA)
16	NEW	1	THE TRINITY SESSION	Debris (RCA)	Debris (RCA)
17	12	3	PARADISE REGAINED	Debris (RCA)	Debris (RCA)
18	16	2	SURFER ROSA	Debris (RCA)	Debris (RCA)
19	NEW	1	HUNKY PAPA	Debris (RCA)	Debris (RCA)
20	14	4	TRANZOFFOBIA	Debris (RCA)	Debris (RCA)

Compiled by Music Week from Gallup Data

A&R INDIES

By Dave Henderson

TRACKING This week becomes a cultural ghetto as it types and styles of music are represented at the drop of a plectrum. From north of the border, **Pressgang** walks in their folk-rock swains on the album *Reguest* on the Vox Pop label through Fast Forward and the Cartel. Not as upstart and lyrical as, say, The Pogues, these rogues have a flurry of ideas nonetheless in a more rootsy-come-psychedic vein. **Red Choir Fadeaway** have a four-track, trippy sensation on the Cosmic English label through Pinnacle. This is folk music with an electric edge and a swirling, hypnotic sense of the sixties in boot. Roadworthy, indeed, are **AD** whose Star Child 12-inch comes complete with picture of Anita Polenberg in suitable dispose. **A10's** message is wracked with feeling and wrapped up in an aggressive cardboard splurge of energy.

CLASSIC SOUL music makes a welcome return with **Satisfying Our Souls** on Kent, through Pinnacle, featuring a fine selection of tracks from the vaults of Warner Brothers. It's northern soul from the soundtrack-like, shrill-voiced orchestration on **Jeanie Sommers'** excellent *Do! Fly Me from 1965* through **Sister Sledge's** essential *Love To 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, brought to the UK by **Charly** in the current crop is **Boris Domingo** from **Roberto Fax & Su Orquesta**. **Machito & His Afro Cuban Jazz Ensemble** and **Chico's** *Cha Cha Cha* by **Chico O'Farrill's All-Star Cuban Band**.

IN FACT, the dance rhythm tracks to be running through this week, or **Andean** **Beatrix** take the floor with their debut on **Cooking Vinyl**. It's an intriguing collection of samples, loops and styles created by **Paul James** and **Nigel Eaton**. Backed with a thunderous backbeat it also features the vocal talents of **Monsoon's Sheila Chmara** on one track. **Brother** **Ben Lurie** is available through **Revolver** and the **Cartel**. Talking of sampling, there's a whole label in sunny Belgium called **SSK** — which means Sampling Sans Rapporte (or "sampling without fear" for us Philistines). It's part of the **Crammed label** and there are half a dozen

releases so far available through **Pinnacle**. With a touch of acid and more than a few cut outs from everyday news reporgate, they're a chunky, swirling, lacy concoction and include **Musik's** *In Your System*, **Sacher Muska's** *Gorba The Chief*, **Positive's** *Change This*, **I Said Sledge's** *Sure Be Glad* (When You're Dead), **Farida International's** *Security* (Bikathon) and **Sacher Muska's** *Van Den Beat*.

AND, **CULTURE** hits the road this month as **Hannibal** brings over both **Balkans** and **Yulicisks** for live dates. Watch their back catalogue roll, and grab hold of it through **Charly**, **Harmonia Mundi**, **Sterns**, **Celtic Music**, **Proton** and/or **Cadillac**. There won't be any new stuff from **Hannibal** through the summer — they're probably off sunning themselves — but its extensive catalogue boasts more than a few delightful items. Next up will be September releases from **Yanka Rupkina**, **Ivo Popov** and **The Skunkbeak Orchestra** and **June Tabor**, along with a **Hannibal** compilation.

MORE CULTURE! Well, former **Small Maps** person, **Jaws Head** has his innermost thoughts and desires exposed on the album *The Jews Head Organiser* on the German constrictor label through **Southern Record Distribution**. **Southern** is also handling copies of the new **Bomb Party** single called *Why Don't You Behave on Normal*. Coming up in July from **Cooking Vinyl**, galloping on the heels of the latest **Cowboy Junkies** 45 is a CD-only of **Gregson-Collister's** *Home And Away*, a seven-inch from **God's Little Monsters** called *Sound Out The Symbols* and **CD-only** release, this time, it's **The Four Brothers'** *Makorokoto* — The Best Of The Four Brothers. Meanwhile, **Rogue Records** releases the album/cassette *Simande* by **Pascal Diatta** and **Sona Mane** from southern Senegal.

THREE INTERESTING, new esoteric releases from the Belgian label **Les Disques Du Crepuscule**, through **APT Distribution**. All albums, they're from **John Lurie's** brother **Ben Lurie**, who offers *Pieces For Bantomon*, the eccentric **Wyndham Lewis** with *Ultramarine* and **Jorge Arriagada** with *Enfant De L'Hiver*. Also from **APT**, there's a new beat compilation called *Belgium* and there's a new **Debut** release *Debut Evolution* on **Sub-**

way **Dance** and a splash of thrash with albums on **Nuclear Blast** from **Drøages**, **Tarnfabe** and **Rostock Vampire**.

NATIVE RECORDS, now distributed by **Pacific**, has trimmed its roster and announce the signing of the intriguingly named **Small** **Funky Bunch**, billed as "The Most Powerful Heavy Rock Band Of The Nineties". They join **The Snappers**, **Hula**, **Success**, **Trebound Story** and the licensed **Burling Budd**. New from the UK **Subway Organ**, **ation** is a tasty seven-inch from **The Fastbacks** called *Wrong Wrong Wrong*, and that's available through **Revolver** and the **Cartel**.

RENEWED PRESS interest in "what happened to **The Only Ones?**", takes another turn as **Demon** duets off *The Only Ones Live* through **Pinnacle** on both vinyl and CD. **Bassist** to the nation, **Captain Sensible** releases a new album on **Delic** called *Revolution*. New through **Pinnacle**, and **Pinnacle** also has copies of numerous **Bill Nelson** releases in CD format on **Cocoon**. **Tiles** include **Summer Of God's Piano**, **Sounding The Ritual Echo**, **Du-plex** and so on. On the horizon from **Pinnacle** there's new albums on **Roadrunner** from **Phantom Blue** and on **Roadracer** from **High Apparent**, while **Newcastle's** **Toy Dolls** celebrate Ten Years Of The Toy Dolls with an album of that name on **Completely Different** set for mid-July. In terms of pop, **Pinnacle** has singles from **The Servants**, it's My Turn on **Glass** and **Edwyn Collins'** *Coffee Table Song* on **Demon** which will be followed by a couple of new **Peel Sessions**, the much touted and currently charting **A Guy Called Gavalad** and **Manchester's Inspiral Carpets**.

BEST OF the recent tidal wave of strange things include **Two Nice Girls** 2 Nice Girls on **Rough Trade** through the **Cartel**. **Broadford's** debut single for **Foundation**, in **Liverpool**, distributed by **Rough Trade** and the **Cartel**. There's the 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 It Again** **Sam** this week through **APT** and **The Lemonheads'** *Lick Lip* on **World Service** through **Rough Trade** and the **Cartel**.



TWO NICE GIRLS: three of them with an excellent new LP on Rough Trade



FOUNDATION

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.

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Saatchi identifies need for 'fresh-faced' classical FM

by Dave Laing
ANDRE PREVIN, Victoria Wood and Nigel Kennedy are among the most favoured presenters for a "fresher, more contemporary" classical music radio station. That's one conclusion of a report prepared by Saatchi and Saatchi for QFM, one of the heavyweight contenders in race for 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 classes through contemporary classical music to new age and quality pop (eg Paul Simon's Graceland).

However, Saatchi & Saatchi conclude that while the audience's "musical requirements" were not identical, 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 Previn, Wood and Kennedy were suitable. Others receiving approval were Peter Ustinov, Barry Norman, Clive James and Melynn Bragg. More limited in their appeal were

Philip Glass and Courtney Pine (preferred by younger women) and Plácido Domingo and Ken Le Kanowa (the housewives' favourites).

Thames Radio is another contender citing audience research in support of its application for the London franchise. Drawing on what he describes as "three months of field study of live audiences in Sireatham" as well as a Broadcasting Research Unit survey, Thames MD Paul Boon claims that he has a greater public demand for his mix of jazz and rock than for the soul/dance package offered by some of the more vociferous ex-claimers lapped to win the franchise.

	RADIO 1	RADIO 2	RECORDIA	LAST WEEK				
	25-11	15-11	1-11	1-11				
	NEW	NEW	NEW	NEW				
	ALBUMS	ALBUMS	ALBUMS	ALBUMS				
ALLEN, DONNA See And Fun	RCM	19	15	B	A	34	39	17
ANDERSON, Ian See Cds	Merge	4	—	—	—	11	—	—
BANGLES, Be With You	CBS	25	21	A	A	25	43	23
BEAUTIFUL SOUTH See For Whomse	Get Discs	17	15	A	A	38	40	7
BLOW MONKEYS Choose	MCA	7	9	A	A	24	16	—
BROWN, BOBBY On Your Own	RCM	15	10	B	B	33	24	—
CEBRANO, Kate Young Boy Are My Wishes	London	4	—	—	—	—	—	—
CLARENCE BOND In A Lifetime	RCA	14	11	B	B	29	36	19
CLUB HOUSE (in a Heavy Metal Yala Medley)	Music Man	10	7	B	B	13	15	69
COLL, NATALE See Of The Night	EMI-USA	—	—	—	—	—	—	—
COOL, NORMAN Boney & Co. J'Amn Tak	EMI-USA	—	—	—	—	—	—	—
COOL, THE (Edo, Co. Baby)	Beagles Beagles	10	4	B	B	17	13	42
CUTTING CREEP Between A Rock And A Hard Place	Sire	8	4	B	B	20	18	—
DANNY WILSON The Second Summer Of Love	Virgin	34	16	A	A	41	40	32
DARKING BUDS, THE You've Got To Choose	Big Top	7	—	—	—	17	—	—
DIA, BIG	Big Top	12	—	—	—	8	—	—
EASTON, SHERENA 101	MCA	—	—	—	—	12	—	—
ESTAFAN, GLORIA Don't Want To Lose You	Epic	5	—	—	—	36	—	—
FIX, THE Dream Out	RCA	5	4	—	—	—	—	—
FLACK, ROBERTA In Oh Ooh Ooh Look Out	Affinity	1	5	6	—	11	—	—
FLORENCE AND THE MACHINE	Capitol	1	—	—	—	—	—	—
FOUNTOUN, HOLLY A Million Gals	Epic	16	12	A	A	34	11	—
FRANKIE GOLOMB	MCA	18	20	B	B	27	35	25
GUN, BETTE Days	ASW	10	8	B	B	12	14	—
GUN, N. ROSES Patience	Geffen	6	—	—	—	20	18	—
HENLEY, DON The End Of Civilization	Epic	7	7	—	—	—	—	—
INDIGO GIRLS Closer To Fine	Epic	5	7	—	—	20	20	—
IRIGARA, JAMES In The	Warner Brothers	4	6	—	—	9	11	90
JACKSON, MICHAEL A Million Gals	Epic	16	12	A	A	34	11	—
JOHNSON, HOLLY A Million Gals	MCA	18	20	B	B	27	35	25
KIARA Every Little Step	Arista	11	6	B	B	4	4	—
KIT, BARTHA/ROCKY BEAT Cha Cha Cheek	Virgin	19	17	A	A	17	15	57
KNIGHT, GLADYS (Once To Kill)	MCA	21	20	A	A	40	38	6
KOHN, KAN Heavy Headed	Atlantic	4	8	—	—	16	17	89
LANE, BOB JAZZY 7 Gallstone	Breakout	4	—	—	—	18	—	—
LAUPER, CHRI (Love All Night)	Capitol	22	23	A	A	37	41	8
LIGHTNING SPEED Live	Gleason	7	13	B	B	22	22	106
LONDON BOYS London Nights	WEA	18	15	A	A	34	33	3
LOWE, MONEI Grandpa's Party	Cashbox	—	—	—	—	13	11	22
MAD POP Music (In 1989 Re-View)	Freestyle	14	12	B	B	35	25	15
MARCO, KELLY Days	Virgin	14	15	B	B	38	41	36
MARTINA Ten Soldiers	CBS	8	—	—	—	22	—	—
MAXX, RICHARD Sealed	EMI Musicbrainz	6	14	—	—	17	21	63
MCCARTNEY, PAUL The One	Epic	—	—	—	—	16	—	—
MCDERMOTT, KEVIN Where We Were Meant To Be	Island	—	—	—	—	12	—	—
MIDDLE, BETTE Wind Beneath My Wings	A&M	5	—	—	—	35	38	30
MIDWINTER ON THE Snow (Part 1)	Sire	6	14	—	—	29	29	67
MILLI VANILLI (Smile On The Beach)	Cashbox	—	—	—	—	20	12	—
MONTANA, JUNE I Need Your Love	Mer	8	7	—	—	—	—	—
NET SHOP BOYS In A Minute	EMI	20	20	A	A	40	38	5
POGGES, THE Maddy Morning, Albert Dodge	WEA	—	—	—	—	17	11	—
PRINCE & THE NEW POWER GENERATION	Warner Brothers	20	23	A	A	32	24	7
QUEEN Backstreet	EMI	25	22	A	A	34	38	7
RIVER DRIFTERS	WEA	9	—	—	—	12	—	—
ROACHFORD Covered	CBS	14	11	B	B	38	29	56
ROXETTE Excuse for Success	EMI	—	—	—	—	36	39	21
RUFUS & CHARMA KHAN Ain't Nobody (Remix)	Warner Bros	19	13	A	A	36	21	18
SHAKATAK Ten The Music Up	Polydor	—	—	—	—	15	—	—
SIMPLY RED A New Fire	WEA	25	22	A	B	38	32	51
SINETHA Gloria Vibe's This Stripped From	Felony	16	20	B	A	34	39	13
SONIA You'll Never Stop Me From	Chrysalis	7	5	B	A	36	36	12
SOUL 2 SOUL (Back to Life in the 3rd Part)	EMI	22	24	A	A	38	38	11
SWING OUT SISTER Where in the World	Fantasia	20	12	A	B	33	36	38
VALENTI World's Top	Island	11	12	B	B	33	37	8
VANDERLUG, LUTHERALY Love	Epic	—	6	—	—	24	18	94
WATERS, THE And A Day On The Earth	Chrysalis	—	5	—	—	19	14	52
WATERPROOF Co.	Polygram	5	—	—	—	36	37	27
WAX Wherever You Are	RCM	—	—	—	—	19	19	—
WHITE, KYLE Satisfaction	Virgin	15	13	B	B	21	19	44
WINDY, KARYN Superman	Warner Brothers	10	6	B	B	34	32	21
WINDY WOODEN Caving Book	Petrolhouse	9	—	—	—	—	—	—
YELLO Boney Babies	Mercury	5	—	—	—	10	—	—

B R I E F S

● IN ORDER to meet the challenge of changing TV markets, the Music Services department of London Weekend Television is providing services for outside clients in the programme production sector. Newly appointed head of Music Services Ros Collis says that she is already working with four independent producers and that later this year she will launch a campaign to market a full 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 acting as "support" at selected concerts during the forthcoming Simple Minds world tour. Specially selected video clips and animations will be shown on a giant screen

at Roundhay Park in Leeds, Cardiff Arms Park, Edinburgh Meadow Bank, Dublin's RDF and Wembley Arena, from July 23 to August 26.

● NBD PICTURES is to handle worldwide video rights on the Paul McCartney special Puff It Here. The video features in-depth footage of McCartney's work with his new band and with Elvis Costello which was involved in the production of the Flowers In The Dirt album.

● VOICE OF THE Beehive are featured in the second of Tyne Tees Sound Of Music programmes, to be screened on Thursday morning at 2.47 am. The show mixes studio performances and behind the scenes interviews with the musicians. Future Sound Of Music editions will feature the Bhundu Boys,

Aswad, Courtney Pine, and Hot-house Flowers.

● MANX RADIO has joined the trend to split frequencies with a new station that is guaranteed "free of Stock Airken Waterman". Called Island FM it will broadcast initially for a 13-week trial period. The music policy is also contemporary and is also disc-jockey free. The music stream is punctuated only by jingles and a maximum of three commercials per hour.



THE BOOTLEG Beatles with Michael Bell (centre)

Jingle jangle

IN KEEPING with its oldies format, Capital Gold is now using a series of programme identifiants performed by soundalike group the Bootleg Beatles.

The jingles were commissioned by Capital's David Briggs from subsidiary of Southbank Communications. Composed by Neil Harrison, the identifiants are "John Lennon" and "Paul McCartney". Lennon's is a pastiche of the songs of Kenny Everett, Tony Blackburn and Graham Dene. According to Michael Bell, creative director at Southbank, "Neil's music is not just familiar tunes, it's new and unique,

and only a taste of what is to come from Southbank Music."

Southbank now intends to produce specifically tailored material for the radio, TV and film markets and "will provide a British alternative to the American jingles companies," says Bell.

He adds that for radio "we can produce quality product in volume and offer station managers a competitive service based in this country."

In addition to Neil Harrison, Southbank is developing projects with such musicians as Rod Argent, Joel David, Tim John and Wesley McGoonan.

COMPACT disc

DIGITAL AUDIO

- 1 CLUB CLASSICS VOL. ONE, SOUL SOULS 10/IRCA
- 2 I VULVEITEN, Transatlantic/WEA
- 3 10 A NEW NAME, SIMPLY RED, Elektra
- 4 2 BATHING GIRLS, Polygram/Warner Brothers
- 5 I PAID MYSELF, Cleaved, RCA
- 6 I THE MIRACLES, Queen, Polygram
- 7 ANDY DAVE, Yoko Ono, EMI/Virgin
- 8 7 DOWN BY CRIB, Bobby Brown, RCA
- 9 I FULL MOON FEVER, Tom Petty, MCA
- 10 10 APPETITE FOR DESTRUCTION, Guns 'N' Roses, Geffen
- 11 6 ANDERSON BRUFFALO WAKARUSA, Anderson, Arista
- 12 18 MIRETTA, 2, Various, CBS
- 13 11 FLOWERS IN THE DIRT, Paul McCartney, Polygram
- 14 9 RAINBOWS, Rainbow, RCA
- 15 16 WATERMARK, Eyes, WEA
- 16 19 STREET FIGHTING THRU, Simple Minds, Virgin
- 17 15 THE OTHER SIDE OF THE MIRROR, Diana Ross, EMI
- 18 12 10 TO REMEMBER, Cyndi Lauper, Epic
- 19 20 10 THE WORLD KNOWS YOUR NAME, Decca, EMI
- 20 — PREVIOUS RELEASE, Various, EMI

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A more detailed playlist breakdown, tracking specific records, is available from the Research Department. For details, at the weekly service, call Lene France on 01 281 6411 ext 274. Records are eligible for the grid if they are on the current Radio 1 playlist or at least 4 or more plays on Radio 1 last week as monitored by Radio 1's Remco computer or if one featured on 11 or more current UK playlists (A & B lists).

STATION PROFILE



by Nick Maybury
NORTHERN IRELAND'S only commercial station is Downtown Radio, based in Newtownards, County Down. It opened in March 1976, initially serving the Greater Belfast 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 1 am and 5 pm 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 committee of presenters — along with Rosborough and the record librarian — meet 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 output. 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 a 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 had over to Dougie Marshall. Another popular presenter is, according to Rosborough, "an absolute nut" 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 pro-



JOHN ROSBOROUGH: Downtown's head of programming

grammes are 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 down of 17 pirate stations in the Republic, the figure is expected to be higher.

Industry

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

R E V I E W

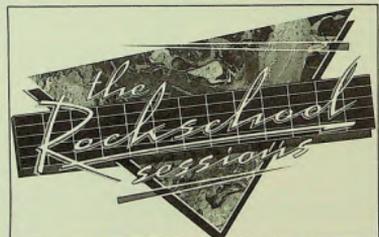
ROCKSCHOOL: Produced by Chris Lent for BBC1.

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

Errol Harrison, John Lloyd and Michael Thomas are studying music technology at John Arch School in Epsford, SW London. They viewed June 28's broadcast which tackled the mysteries of MIDI, sequencers and drum machines.

The lads responded enthusiastically to Weather Report drummer Omar Hakim's dazzling hi-hat work, and vaguely approved of Herbie Hancock's "Rockit, yeah... a long time ago," mused John. Geoff Nicholls was commended for his clear, careful explanations. Nicholls (drums) and Deirdre Cartwright (guitar), Henry Thomas (bass), and new addition for the recent series Alistair Gavin (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 videobites featuring Jan Hammer and Vince Clarke and the presenters' smooth-ADR/funk hangup, the programme seemed musically remote, dated.

Michael was unimpressed by the demonstrations: the delivery was vague and hurried, concentrating more on nice twiddling than on explanation. John criticised the ex-



pense of the equipment used. I agreed — the flashy gear displays aspiring young players. Todd Terry, for instance, makes great techno music at low cost. Camera-work and graphics showed fast fingerwork screen-in-screen; why not helpful anima-

tions?

Rockschool lives up potentially stodgy fare with nice lighting, slick graphic-oid wipes and the presenters' obvious enthusiasm. The jury wouldn't watch it again though.

STU LAMBERT

B R I E F S

● LEEDS-BORN conductor Gareth Hudson has been appointed general manager of the Irish state broadcasting service RTE's orchestras and performing groups. Also occupied as senior music producer at RTE, Hudson has been a prime figure in increasing the profile of the RTE Concert Orchestra which performs over 80 concerts annually in addition to its radio and television 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 SAVILE joins the three-month-old Birmingham-based XTRAM station this week to present his Savile's Travels programme. The show is broadcast to Warwickshire and the West Midlands and is sponsored by Austin Rover dealers Collins. It goes out on Saturdays between noon and 2pm in addition to other existing weekend slots presented by David Hamilton and Noddy Holder.

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RADIO

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 Mullen at Music Week — 01-387 6611.

Ghetto baster

by Sarah Davis

TOUGHER-THAN-LEATHER political rapper KRS-1 has come a long way from "slinging burgers and dunking fries" at Burger King and having nowhere to live. Musically hard and diverse and laying reggae and other Caribbean influences over the trenchant format of Public Enemy, he is in the UK on a short tour, which includes the Capital Radio Music Festival, to promote his new Boogie Down Productions album *Ghetto Music: The Blueprint of Hip Hop*, released July 10.

KRS-1 formed BDP with DJ Scott La Rock in 1984, "because we wanted to educate, to do politically conscious music and lyrics back to a time when nobody was doing it." By 1986 they were doing the rounds of all the record labels, "but couldn't get a deal anywhere. We went to people like Russell Simmons at Def Jam and he said 'have you got anything like Run or LL?' Everyone wanted the Run sound," says KRS.

So they licensed BDP as a company and eventually obtained finance from a "strictly literary" company which made pornographic films among other things. BDP's records started doing well in the clubs and selling. But their backers gave them no money to live on, KRS says: "We went back to Jive and Barry Weiss said he'd been following us and liked our records, and told us to get the top deal we could and he'd better it. We went out to Warner Brothers in LA, eventually they offered us \$300,000. Then Scott La Rock was killed. Warners lost interest, and KRS went back to Jive who offered \$350,000. KRS took it but after paying off the "film" company, Scott's widow, lawyers and others, he was left with little.

KRS-1 has continued the commitment to making music with a message. Recently he's been more in the news for his work on the Stop The Violence campaign. "I'm not out there to stop the violence. I think life is violent. I'm down to stop the unnecessary violence; the senseless killing of animals, humans, plants, life."



JOKER IN THE PACT: LA MIX (from left) Emma Frielich, The Mixdoctor, Mike Stevens, Jazz P

Is there a doctor in the house?

by Barry Lazell

LA MIX, the successful recording group 'launched by top UK producer and mixer Les 'Mixdoctor' Adams, is back on vinyl with new 12-inch *Get Loose*, after almost a year's silence since hitting the national top 10 last summer with *Check This Out*. The new single is firmly in the dancefloor-filling hip-house hybrid style, and features a striking new front person in UK female rapper Jazz P.

As well as partially deferring to Adams's in-demand status for re-mixing work (his mix of Maurice's *This Is Acid* was a US dance chart number one not too long ago), LA Mix have been in hiatus because of several months' work on a debut album, now likely for a late summer release in the wake of *Get Loose* and its follow-up single.

Adams has been working in the studio not only with his partner Emma Frielich, but also with highly talented multi-instrumentalist (plays sax, guitar, flute, clarinet and keyboards) Mike Stevens. The Mixdoctor regards the combination of his own studio and electronic skills with the sheer musicianship of Stevens as a made-in-heaven blend which has lent huge extra dimensions to the LP sessions. "You can make a suggestion to Mike, and he'll come up with immediate examples and variants of

it, maybe on different instruments. His collaboration has taken LA Mix a whole stage beyond its sampling-based origins," says Adams.

The success of this teamwork has also enabled Adams to make the sort of LA Mix album to which he aspired in an earlier *MW* interview — one which goes in as many musical directions, and explores as many dance rhythm variations, as it has tracks. "We go from techno through hip-house to R&B swingbeat, deep jazz straight ballad — each track is a different kind of musical exploration." Most of them also have pedigree guest voices up front, as well as the already-mentioned *Jazz P* (otherwise Paula Bennett, a young Wolverhampton rapper whom Adams first noted as an entrant in the 1988 DMC rap competition, and snapped up when he re-entered this year), also appearing on the LP are Juliet Roberts, Kevin Henry, Audrey Francois, Chyna, David Grant, and rapper Sweet Pea. Grant and Roberts supply most backing vocals, while Henry leads on *Love Together*, the next single and (by general consensus) the monster hit track from the set.

We shall have to wait a little longer for the LP — billed On The Side — but *Get Loose* has already dance-charted while still on DJ promo, and will likely have debuted nationally. By the time you read this, aided by what Adams describes as a "very fast" video directed by Neil Thompson. The single also, incidentally, features a repeat cameo from the giant man of music who was one of the most effective samplers on the previous LA Mix hit. The record credits him as MC Jammy Hammy: for further clarification, look no further than a regular column on this very page.

C O L U M N

AT LAST the year's longest awaited import is released here, following protracted legal arguments about its UK ownership, the sparsely backed single stacato hip house **BOOGIE LAZY** (ell) (Roll Atlantic) 88662. Selling slowly for months (as first a *Grave S* import), then a *Champion* promo before being bootlegged and finally turning up on **US Atlantic**, it has been hanging on for weeks at number two in *Record Mirror's* authoritative club chart (which I compile, with **Alan Jones**, so I should know) with the result that it will presumably have been obtained already by all the most knowledgeable DJs and dancers — so that a high **Gallup** entry, unlike in the case of some previous long-delayed imports, is not necessarily a foregone conclusion. In fact, the record will probably need to be worked hard to find it a new audience.

Already at the heights of the pop chart but likely now to expand their market even more into the club market thanks to some excellent more danceable remixes are the **Mark Moore & William Orbit** remixed **PRINCE Baldonce** (The Balmis) (Warner Bros W29247 X), and **Tyrese & Sterling Void** revamped **PUT SHOT BY'S** (Alghis) (The DJ International Mixes) (Parlophone T190220), while a slow starter in the club market as ever, it was waiting for this remix is **BLAKSMITH** *Get Back To Love* (Swing Back Club Mix) (FRX 11).

Incidentally, last week, knowing that they'd been selling well on pre-release in the club market, I referred to the disappointing initial (pop) performance of both the **Gipsy Kings** and **Real Featuring J. Benelli**: the former, on **Real**, was of course distributed by **PRT**, but should soon be available through **BMG via The Total Record Company**, while the latter's full commercial release has been delayed for reasons including the time's use as the theme to a new **BBC1-TV** Saturday morning children's show beginning this week. **U 2** I am delighted that both have, in this case, not yet even started in the pop race!

Finally, before getting into the new reviews, an impromptu **Love American Style** (EP) (Capitol V 15483) has been selling at domestic prices ahead of full UK release of the returned **BEASTIE BOYS** (re) *Love Myself Up* Rump, a similarly Plinky party of shouting, spitting and scorching raps without a trace of rock.

Recent imports have included the **Do The Right Thing** soundtrack (featuring such remixes as *Priority* featuring **TEDDY RILEY** featuring **GUY MY Fantasy** (Motown MGT-4643) — but due here in a format on **CAI Records** NCAAT 1353); **Civillés & Cole** created samples woven (they show that already on LP but now with two new dubs) **The 26th St. Crew** (Need A Rhythm/Vendetta Records VE-7023); simple house rhythms working out five-track **HOUSE** **SYNDICATE** Kicking Ass-ids (Breaking Bones Records BBR-300); good (thoroughly soulful) girl-wailed garage-ish **SHAY SHAY** *Want Ya Feeling/Feeling The Need* (No Label NL3002).

Twelvey acidic hip house **SMOKIN' GANG** featuring **DJ Jack Boy, Rapper** (Hot Rock (Hot Mix 5) Records HMF 116). breathily husked mulling (by a guy previously sued as Jerry) subdued loving house **JERRI McALLISTER** (Pacal) (Do (D) International Records DJ 979); **DJ Mark The 45 King** produced overly sombre rap (correctly played off album) **LAKUN SHARAZZ** *Black's Back* (Tuff City TUF 128042); typical dated **Todd Terry** created 'yo yo get funky' sampling **ROYAL HOUSE** (Get Funky (Idlers W&R84); samples studded jerky monotonous **THE BREAK** (Pacal) (Do (D) International Records (Fourth Floor Records FR-1074).

Some of the hotter UK news include the hip-house-cum-acid **Coffee** older revving thrug at warehouse parties already **JAZZ & THE BROTHERS GRIMM** Casanova (Pacal) (Do (D) International Records PH 008, via Pacific); UK remixed club kids created snap steady stride rap (correctly 'slapper' since last year) **SHA-LOR** (in *Love*) (de/Construction Records D003); **Lynn Collins** (Think (about) my revving, complete with 'woah yoah' chant) jittery jumping **FARLEY JACKMASTER presents PRECIOUS RIB** (Farley's 'Hot House Mix') (Champion Champ 12-210); **Soul II Soul** (impromptu sultry girl group) (impromptu **BAZZLE** Dazzle You (The Sound System Mix) (Jam Today 12 CHL 14); muddily rumbling brassy rhythms sampling **THE BROTHERS GRIMM** (impromptu **LINDA LAW** Somebody Somewhere (WAL/JM Record Recordings WMS 007); via *Primo*); a strange mulling and percolating **THE PARTY GANG** — Bang — You're Mine (Warman Dance WAF T10, via 01-962 714).

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TOP DANCE SINGLES

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THIS WEEK LAST WEEK		WEEKS ON CHART		WW	
1	1	BACK TO LIFE	10/Virgin TEN(1) 265 (E)		
2	11	IT'S ALRIGHT	Parlophone/EMI 12186220 (E)		
3	21	AIN'T NOBODY (REMIX)	Warner Brothers W288(1) (W)		
4	10	LONDON NIGHTS	Teldec/WEA 752 393(1) (W)		
5	2	BATDANCE	Warner Brothers W292(1) (W)		
6	5	JUST KEEP ROCKIN'	Desire WANT(X) 9 (PAC)		
7	6	GRANDPA'S PARTY	Capitola COOL(X) 184 (C)		
8	18	YOU'LL NEVER STOP ME LOVING...	Chrysalis CHS(1)2385 (C)		
9	22	SAY NO GO	Big Life BLR 10(1) (I)		
10	3	JOY AND PAIN	BCM BCM 257(X) (P)		
11	9	VOODOO RAY (EP)	Rhino! RS804 -112 RS 8804 (P)		
12	49	LA MIX Featuring Jazzi B	A&M USA IT659 (F)		
13	27	WON'T TALK ABOUT IT/BLAME IT	Col Disc GOD(1) 32 (F)		
14	7	IT IS TIME TO GET FUNKY	London FX(1) 107 (F)		
15	3	LET ME LOVE YOU FOR TONIGHT	Sleeping Bag SBUK 4(1) (I)		
16	5	SUPERWOMAN	Warner Brothers W292(1) (W)		
17	4	FIGHT THE POWER	Public Enemy Motown ZB42877 (12 ZT42878) (BMG)		
18	NEW	ON MY OWN	MCA MCA(1)1350 (F)		
19	12	POP MUZIK (1989 REMIX)	Free Style (12)FS5 (1) (BMG)		
20	13	LOOKING FOR A LOVE	London FX(1)109 (F)		

TOP 10 ALBUMS

1	12	CLUB CLASSICS VOL ONE	10/Virgin D1X82/CD1X82 (E)
2	20	DON'T BE CRUEL	MCA MCF 3425/MCFC 3425 (F)
3	2	BATMAN	Warner Brothers WX281/WX281C (W)
4	9	NITE FLITE 2	CBS MOODB/MOODC 8 (C)
5	5	RAW LIKE SUSHI	Circa CIRCA 8/CIRC B (E)
6	4	KARYN WHITE	Warner Brothers WX235(C) (W)
7	NEW	NOW DANCING '89	EMI/Virgin NOD3/CTNOD3 (E)
8	NEW	WALKING WITH A PANTHER	Def Jam/CBS 4651321/4651124 (C)
9	7	PARADISE	10/Virgin D1X81/CD1X81 (E)
10	7	LIFE IS A DANCE...THE REMIX	Warner Brothers WX268/WX268 (W)

21	14	RIGHT BACK WHERE WE STARTED...	Fontana 12FAN 18 (P)
22	NEW	WE GOT OUR OWN THANG	MCA MCA(1) 1344 (F)
23	17	WHY	WEA U7501(1) (W)
24	15	TEARS	London FX(1)08 (F)
25	16	EXPRESS YOURSELF	WEA -1W2947(1) (W)
26	32	I'M A MAN/YE KE YE KE	Clubhouse Music Man MMP57003 (MMP12003) (P)
27	19	A BIT OF...	Kiss AMC Synccapace/EMI 121529 (E)
28	NEW	INTASATION	Virgin VS(1) 1194 (E)
29	26	I DON'T MIND THE WAITING	Kongo Dance DPS1(T)15 (JS)

THIS WEEK LAST WEEK		ADVERTISMENT		REGGAE CHART	
		01-961 5818		REGGAE DISCO CHART	
1	1	BABY CAN I HOLD YOU TONIGHT	Savages	Cherry CR 34	
2	2	BABY CAN I HOLD YOU TONIGHT	Busy Brown	Cherry CR 33	
3	3	RAGGAFFIN' GIRL	Phonogram/Def Jam	Blacks CB 001	
4	7	I'VE BEEN SITTING	Stiller & Lee	Line & Love LID 122	
5	4	LOOKING OVER LOVE	Earl	Amos A89 B	
6	5	STICK BY ME	Jah Cure	Line & Love LID 117	
7	12	ROUGHNECK FASHION	Inner Pop/Burgundy	Blacks CD01 009P	
8	10	LOVERS AFFAIR	Reggae	IC 006	
9	11	PUSH PUSH	Sea Bees	Hi Edge HP 0012	
10	13	EXPENSIVE AND DEAR	Jah Cure	Line & Love CR 15	

THIS WEEK LAST WEEK		ADVERTISMENT		REGGAE ALBUM CHART	
		01-961 5818		REGGAE ALBUM CHART	
1	2	LOVE THE LIFE YOU LIVE	Barrington Levy	One One TORR 05	
2	1	WAITING FOR YOUR DREAMS	Black & Blue	Line & Love LAF 21	
3	2	LOVE LINE	Fusion Plus	Clary C&G CLP 003	
4	5	A REGGAE EXPERIENCE	Shelton	Cherry Records CRP 2	
5	6	GOOD VIBRATIONS	Various	Yamaha Special CDGP 01	
6	7	FASHION REVIVES VOL 3	Various	Fashion FADP 010	
7	8	DOUBLE ATTACK	Various	Cherry Records CRP 601	
8	4	SELESTA SHOWCASE '89	Various	Greenhouse GRG 130	
9	12	SWEET SURRENDER	Barry Blue	Body Music BMT 02	
10	14	JUST COVERS	Various	Impact IREB 1	

NEW RELEASES — DISCO 45's

SILLY WASTIN'!	Blaney	Manga 12MNG 106
BRING IT TO ME	Scary 3	Shedding PH 11
CRASIN' IN LOVE	Cook	Crash/Black Anthony
MY COMMANDING WIFE	Sam Gordon	Cherry CR 32
YOU'RE THE ONE FOR ME	Dorsey Williams & Adam Tapan	Digides DFD 004
RAGGAFFIN' GIRL	Don Roach	Black Road BR 00
SAY YOU'LL WAIT FOR ME	Paul Jackson	Onshore OR 123F

NEW RELEASES — ALBUMS

LOVE AFFAIR	Frankie Paul	Techniques WRP 22
HILARY	Stiller & Lee	Pioneer Music PMSLP 001 (BAP)
YOUNG AND THE GREEN	Jah Cure	Techniques WRP 21
COLLECTION 1	Various	Base Records BR 000
SEA REVIVAL VOL 1	Linda Ronstadt - Greg Lewis	SEA Records SLD 01
RESERVED FOR GREGORY	Gregory Lewis	Impact IRE 1
LA SOCCA	Arson	Manga MLP 093 (JCCA) (BAP)

30	24	MANCHILD	Circa/Virgin YR(1) 30 (E)
31	47	THE KING IS HERE/THE 900 ...	Dr Beat/Filmtron -12KR912 (1) (BMG)
32	33	EVERY LITTLE STEP	MCA MCA(1)1238 (E)
33	NEW	LIBERIAN GIRL	Michael Jackson Epic 6549740 (12-6549470) (E)
34	1	DREAMS OF SANTA ANA/TEXICAN	Champion CHAMP 12(78) (BMG)
35	33	CHA CHA HEELS	Eartha Kitt/Bronski Beat Arista 112331 -612331 (1) (BMG)
36	5	Bonnamere '89	London NANA19 (12- NANA19) (W)
37	NEW	LET IT ROLL	Douzy Lazy Alamic AR884(1) (P)
38	28	FUNKY COLD MEDINA/ON FIRE	Delicious 12(BRW 129 (E)
39	34	CHILDREN OF THE REVOLUTION	Rhythm King 7BFORD4 -1BFORD4 (1) (E)
40	25	I'M THAT TYPE OF GUY	Def Jam/CBS LLC(1)73 (C)
41	30	'I'VE GOT YOU' PLEASURE...	Simon Harris/L Gordon London FX(1)04 (F)
42	0	IT'S REAL	Warner Brothers W2975(1) (E)
43	NEW	CHOICE?	Blow Mankeys/Tella RCA PB42885 (12-PT42886) (BMG)
44	43	WOODEN BEAT THEIR MENTION	Champion CHAMP 12(12)208 (BMG)
45	25	I DON'T WANNA GET HURT	Donna Summer Warner Brothers W5267(1) (W)
46	30	HEAVEN	Mike Joyce Island 12(BRW 133 (F)
47	NEW	HOW TO GET TO THE CROWD	Profile PROF(1)255 (P)
48	38	IF I'M NOT YOUR LOVER	Al B Sure!/Slick Rick Warner Brothers W2908(1) (W)
49	45	BAMBOOLE (ARTHUR BAKER REMIX)	Al (1) A113 (A) (BMG)
50	NEW	101	Sheena Easton MCA MCA(1)1348 (F)

TOP 10 BUBBLERS

1	DON'T FIGHT THE MUSIC	Danceyard YARD(1)7 (E)P
2	MASTER MIX	DJ Fast Eddie Radical RADCS -1RADICAL 5 (E)P
3	LOVE STRUCK	Projection Jam Toney -12CH114 (1) (E)
4	BABY CAN I HOLD YOU TONIGHT	Savages Cherry -CR734 (JS)
5	ANY LOVE	Luther Vandross Def Jam (12)HT(1)11 (C)
6	COME ON & GET SOME	Cockier Crew London FX(1)10 (F)
7	I'M IN LOVE	Lillo Thomas Capital (12)C450 (E)
8	FOREVER TOGETHER	Raven Maite Quark -12QK17 (1) (E)
9	DAZZLE YOU	Lettice Jam Toney -12CH14 (1) (E)
10	LET'S WORK	Cassanova's Revenge RCA D42887 (12-ZT42888) (BMG)

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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 Ballaban, 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."

Ballaban 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."

Ballaban 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-paralleled 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.

Ballaban 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 releases 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."

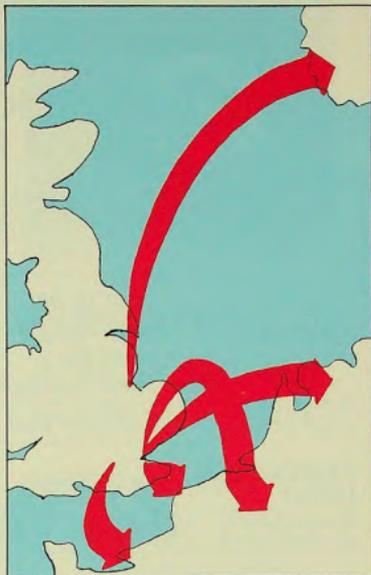
"We are now seeing how this input that we are able to give is boosting the success of promotions

and new releases for many UK labels. Just as awareness in the UK has been heightened to 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," Ballaban adds.

"The UK exporters continue to give a vital edge to the UK record

TO PAGE 36 ▶

MADE IN Britain, heard in Europe: The UK maintains its lead in developing new music despite consistently lower European prices





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IMPORT/EXPORT

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

specialising in dance music product. "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 receive about five exclusives a month which is probably far more than other companies in terms of dance music."

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

▶ FROM PAGE 35

industry, a fact already acknowledged by the Government when it gave Lasgo two Queen's Awards for Export and Windsong with another.

"The keywords with exporting are information and prices," says Vijay Bajaj, managing director of Dance-a-Disc in north London which has recently celebrated its first birthday as an exporter

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looking for. It's not just a question of sending out release sheets, the client wants to know more than just the artist, title and catalogue number but also additional information like whether it is a remix. We even play the music down the telephone to our customers!"

Jonathan Gilbride of Caroline reports interest from some South American countries during the last 12 months, in particular Brazil and Chile. "And we have also had business enquiries from Far East territories like Taiwan, Korea and Singapore. There's no particular style of music though which you could say stands head and shoulders over the rest in terms of import/export appeal. It's really completely across-the-board, from pop and rock through to dance music and classical."

Gilbride adds: "The problems that UK exporters face are the same problems as before, including a volatile exchange rate. Membership of the EMS would certainly help our business in Europe but that obviously isn't going to happen for a while yet."

"High interest rates also have an effect on business in both a good and a bad way. Obviously if you are importing, then it is better to have a pound that is technically strong, but on the other hand, with exporting it works the other way round. High interest rates are also a disadvantage when it comes to waiting for money to come in. Many companies work on a 30-day cycle, but there are some where it is more like 60 days, so the high interest rates mean that

you can lose out."

Dave Rumley, export manager of Arabesque, says: "There is a lot of competition around but the secret is to have something different, which we have. We do incredible business abroad with the Bakktokk interview picture disc series which has around 130 titles in the catalogue featuring such names as INXS, Eros, Metallica, Kate Bush,

Guns 'N Roses and Kylie Minogue. They sell well throughout the world, even in non-English speaking territories like Japan and France. When we first launched the series we thought that the language barrier might cause problems but business has been just incredible."

Rumley adds: "The fluctuating currency can present problems, but at the moment the low pound is working in the favour of exporters. I believe anyway that if people are keen to get hold of something then they are prepared to pay the price for it. Apart from our interview picture discs we also do good export business with general back catalogue and contemporary chart items."

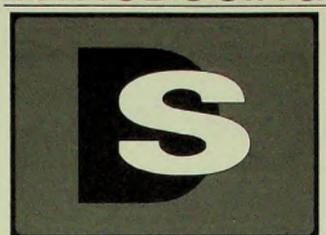
Ronnie Anderson, director of Discovery Sound which he started several months ago with former PRT Distribution managing director Richard Ling, says: "The weak pound is definitely good for business, we can sell more records and it is more beneficial for customers in the US. Generally, the summer period is not a good time for exporters but we have found that some countries like Spain are very good at this time of the year and want to do business."

"Discovery Sound started as a TV-advertised based exporter because a lot of that kind of product is not available elsewhere in the world, but we are also moving into the 12-inch dance music market which has a very fast turnaround time around the world. It is a very competitive market but I'd also say it is a very healthy one."



BALLABON: leading the counter attack

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Out of Africa, Europe, Japan...

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/black 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.

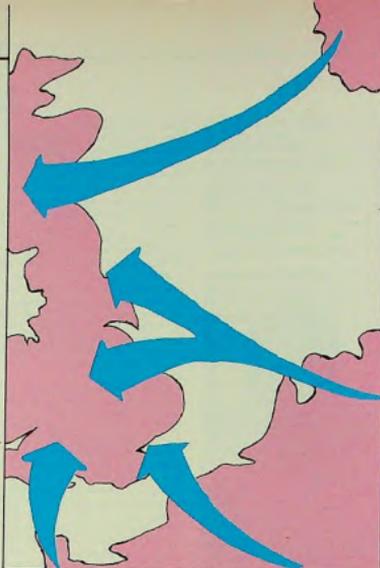
With operations on this wide basis, and a consequent wide-angle view of all things import, Greyhound is in a better position than most to view recent and current trends and changes in the importing business, in terms of musical styles, sources of supply, and the comparative rise and fall of different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

Even though 12-inch dance rec-

ords may not penetrate the specialist charts as they used to, Steve Murrin says that they remain a growth area for Greyhound. "Any 12-inch dance import worth its salt has a basic market of upfront 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 tricking by comparison. If I've seen any growth area on LP, it's been with rap albums; they do seem to have an aficionado 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 ghetto blaster and personal stereo markets."

The US, says Murrin, is overwhelmingly the source for dance product, as it traditionally has been. Italy, however, is a constantly growing source of Eurobeat, the so-called 'Boleatic Beat', and hi-NRG, while Benelux raised its profile when the New Beat phase hit



IMPORTING IN earnest: with a wide circle of international suppliers, Greyhound imports from wherever worthwhile repertoire is released

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/hi-NRG outlet, and because we supply such shops all over the place, we don't see it polarise to the extent that you

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

might expect." Murrin 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 outlets. Tony Hickmott, 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



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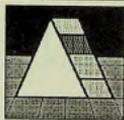
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for a major slice of the business nowadays. The occasional black album will be a really big seller if for some reason it doesn't get a UK release, we had one Luther Vandross release which was a consistent earner because it was his only LP not officially 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 too was an exception — normally a back catalogue release by an act like that would have got a UK deal."

Has jazz in particular switched to a largely CD format now? Hickmott doesn't think so. "We do sell jazz CDs, but we're not talking huge quantities. Really, I think vinyl still rules in all the black music forms. The exception is American major label back catalogue — the big US companies are decimating their vinyl LP lists, and a lot of perennial sellers are only available on cassette and CD. That can apply to jazz and to soul as much as anything else."

By way of example, he points to the US Columbia Miles Davis catalogue: the albums still available on vinyl LP could probably be counted on one hand. "A growing source of black music back catalogue LPs, by contrast, is Canada. There are several reissue series there, both LPs of Sixties and early Seventies soul material, and 12-inchers of late Seventies/early Eighties disco stuff, which are finding a growing popularity."

"Overall, there is a definite trend to CD, some of it forced by non-vinyl availability, and this is notice-

able even though we still sell a lot more LPs than CDs. In terms of monetary turnover, and bearing in mind that CDs are priced higher so that fewer of them earn a comparable amount, I would say that CD now accounts for 25 per cent to 30 per cent of our income."

Discussing the rock and pop side of Greyhound, Paul Colloghan (another director and veteran of the scene) echoes Hickmott: "The difficulty in getting vinyl catalogue from the US and even more so from Japan, is certainly becoming noticeable. To me it's ludicrous; certainly we can sell stuff on CD, but I suspect there are very few items where we wouldn't sell still more if an LP version was available. The Japanese seem to have almost stopped vinyl production altogether — and that applies to singles as well as LPs. The old days of good-selling Japanese seven-inch singles in unique picture sleeves are gone because the supply just isn't there any more. Everything is three-inch CD singles, many of which seem to be a total rip-off."

The trend for greater CD penetration, then, seems to be as much something forced by non-vinyl availability as anything else.

Greyhound, with a wide circle of international suppliers, imports from wherever worthwhile repertoire is released, which can often mean European territories like Greece or Scandinavia as well as the more obvious sources. Parallel imports, though, are definitely not part of the scheme of things, and the company is also kept constantly

informed of items (usually from the US) on which an import ban has been placed — normally just ahead of an imminent UK release. Keeping on top of such things means not being left with stock.

There is also the perplexing problem of items which, because of convoluted copyright laws, enjoy legal status in their country of origin, but clearly would not if imported into the UK. "Italy is a prime area for this sort of stuff," says Colloghan. "You see impossible things, boxed sets of supposedly unreleased material, and so the only safe course is to ignore it altogether, which is what we do."

Greyhound supplies shops of all sizes and persuasions throughout the country, but the most noticeable thing about them is that they are all specialists of one kind or another. "People tend to order only one kind of music from us. I've a feeling some of them think we only deal in whatever genre they happen to buy, because they are so specialist."

"I don't think there is such a thing anymore as the general imports dealer handling all kinds of music equally — a retail equivalent of what we do here. Somewhere like Adrians, which carries international repertoire by collectable artists is probably the closest thing now to shops of the ilk of One Stop in the early Seventies. To be a successful independent dealer today you seem to have to be a specialist — in metal, dance, soundtracks, country or whatever. We sell to them all, but I still mourn the passing of the imports specialist."

The a,b,c of importing

IMPORTING RECORDS on a strictly specialist basis can be worthwhile, but you need to know your specialist backwards, be aware of the size and location of its market and target it, and have overseas suppliers who have an affinity with the music.

That's the message from Dave Porter, who runs Spin-Off distribution in Colchester, Essex, devoted to soul, R&B and blues recordings — not only the classic repertoire from the past, but also the present-day output of acts in these traditional styles.

Spin-Off is a one-man operation and Porter does not depend on it for his daily crust; he also runs a very successful DIY supplies business. He is, however, an example of the dedicated enthusiast (and there are others dealing in jazz, country, world music and so on) who keeps a specialist niche supplied with repertoire which larger commercial importers may miss or simply find uneconomical to deal in.

Porter has a core of some 300 customers, both specialist traders (to whom he sells at a discount) and mail order buyers, with whom he has a two-way rapport in terms of musical appreciation.

Unsold items will, in any case be snapped up eventually from Spin-Off's four-times-a-year sales lists, which go to all customers. Ads in specialist mags like *Voices From The Shadows*, or small ads in *Echoes* draw attention to new stock. The repertoire (Porter deals in LPs, seven-inch singles and CDs, rarely in 12-inchers) arrives from like-minded specialist wholesalers who, because they are dealt with on a personal basis, know Spin-Off's musical parameters and, from experience, the likely quantities involved.

Porter has contacts in Detroit, New York, San Francisco and New Orleans, plus Japan and (just acquired) South Africa. These are people who can lay their hands on specialist product which may only be getting limited distribution locally, with little hope of overseas licensing. It is probably the case that much grassroots R&B sells more overseas now via the transatlantic aficionado trade than it does on the general market back in the USA.

Current hot items for Spin-Off? "The recent South African contact has turned up a Clarence Carter LP recorded there in concert, unknown in the rest of the world, and that's been a big seller. The Japanese are always surprising too. Although they're rapidly phasing out vinyl LPs in favour of CD, Japan's reissue market is staggering."

● Spin-Off Distribution is at PO Box 1, Nayland, Colchester CO6 4DG. (Tel: 0376 515834).

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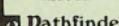
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From a breadvan to 44 trucks on the Jackson tour, from punching out potential clients to taking The Who across America, it's all part of the heady business of Edwin Shirley Trucking. John Pidgeon reports



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 hospitality area as the Wembley roar erupts for Michael Jackson's entrance looks as though he picked out his clothes with the lights off. He is followed by an expectant gaggle of acquaintances who called it up that day expecting a seat in the special enclosure, which might explain why his jowly, unshaven face is sweating and the whites of his eyes show round his pupils, since he could only conjure up cred pasties. The security guard, precariously, is unimpressed. Edwin Shirley's name might be pointed 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 show his guests the way, before moving on to the next entrance, where his bluster gets the right result. Compared to this, keeping the BAD tour rolling across Europe from May to September must have seemed like a piece of cake.

The logistics of the Jackson tour involved 44 trucks, 17 for the production equipment and nine for the stage stages, built by Edwin Shirley Staging. It wasn't always this way.

Edwin Shirley Trucking began with a rehabilitated bread van, but it was big enough to carry the lighting — a David Bowie's Ziggy Stardust tour. Shirley was the lighting director as well as the driver, working for ESP. The initials stood for Extra Sensory Productions, but Edwin liked to kid they were his, hence Edwin Shirley Productions, of which the bread van became the driving division. So Edwin Shirley Trucking stuck, and his partner Roy Lamb had to be appeased. In return for bank guarantees, Shirley had agreed to administer his mother-in-law's company farm — to do that became Lamb's Sheep And Cows Ltd. Lamb also got to choose the purple and yellow livery, suitable as a runaway rig. Originally Shirley had wanted to be an actor, which may go some way to explain a conversational voice that would carry to the back

of the second circle without effort. School summer holidays were spent with the National Youth Theatre, where he not only met Roy Lamb, as well as Brian Croft and John Brown, who set up ESP, but his wife Diane.

There was a theatrical thread through university, too. At St Catharine's College, Cambridge, he managed a third in modern languages, but more promisingly was compared to no less famous an alumnus than Peter Hall, after directing a production of A Taste Of Honey set to Fillies rock 'n' roll and with a split screen film in the interval.

Given a big festival to wow the Edinburgh Budget and simultaneously cramming for his finals, he co-wrote a rock musical, Make Me, Make You, which The Daily Telegraph singled it out as a classic example of everything that was wrong with student productions. Shirley can quote the review to-day, but the next Peter Hall.

One aimless year later in Los Angeles he heard from the National Youth Theatre. They had acquired the Shaw Theatre and had a job waiting for him. A sniff of grassroots can be a powerful stimulant, especially when you're waiting tables, and Shirley was back in London before he discovered the job description was stage doorman. He took it all the same, and when he wasn't doubling as backstage bar man when the real one keeled over in the small hours, he would moonlight for ESP.

With Roy Lamb he joined the lighting crew for the Stones' 1973 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 culminated in an article instead of the bread van, they were trucking for Santana and the following year they organised a multi-city 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 together and we weren't giving it to anybody, because nobody asked us. To us, 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 got competition too. "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 to."

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 insolvency.

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 out for six months and let it to holiday makers.

The week before the first arrivals was a nightmare of court appearances with bailiffs 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 Flushinghurst 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) leaping 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 enable you to do it."

Shirley has a lot of time for the Stones. "They've been innovative all along the line. They were the first to carry lots of lighting (in 1971) and they always spend the money to make a good show — and not many groups will do that. When the Stones were at Wembley, they put the diamond vision above the stage. The only other people who've ever done that are Queen. Those screens weigh 30 tons minimum. For Queen we contempered 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, come what may — Michael Jackson obviously comes into that category too."

And like the Stones, according to Shirley, Queen are one of the few groups around who know how to have serious fun. Edwin likes to have serious fun with them, turning up intently at points on the itinerary where partying promises to be intense (the Stones in New Orleans is a cert, for instance) and throwing himself enthusiastically into end-of-tour buses literally, in the case of Queen at Knebworth in 1986, when he plugged in naked with the loud wretches).

"You get a reputation for being a loon and it's very difficult to get out of it," he claims, but neither the reputation nor its basis are bad for business, it seems. "I got completely out to lunch as some show in the



EDWIN SHIRLEY: For the first two or three years it was just a laugh

'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'

Stones and somebody came up and said, 'Hi, Edwin, how are you?' and I said, 'You didn't use us for your last European tour, did you, you wanker?' and having had a few drinks I meant to give him a playful clout round the ear, but hit him much harder and knocked him over. 'Well, next time you come to Europe, phone us,' I said, as they carried him off, and he said, 'I will.' We did their next tour."

1988's Michael Jackson Staging was the biggest yet for Edwin Shirley, but then it was the biggest there's been in Europe. 1989's big tours are all in America, which is why Edwin Shirley Staging is setting up a US operation, starting with the Who tour from mid-June to September. And you can bet Edwin had more than a casual glance at the date sheet. Toronto, Buffalo, Washington, St Louis, Los Angeles, hmmm...

Dooley's

DIARY

ALL RIGHT, we got it wrong on the precise voting pattern for the BPI chairmanship run-off between Terry Ellis and Maurice Oberstein. We should have realised that the only vote former chairman Peter Jamieson had was a casting vote and he was not called upon to exercise it. But, in letting us know at least that much, BPI director general John Deacon ("...") can neither confirm or 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 won't cure it 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 pointing bride... Boss 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 UK 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 this year and almost makes reality of Simone's prediction that MCA would soon match the Phonogram he and MCA MD Tony Powell left behind... When is a single not a single? Answer: when it is thigh metal band Nuclear Assault's new 12-inch which has a total playing time of 6:17 minutes, but five tracks. By Gallus's rigid but correct interpretation of the chart rules, this makes the release an album. The shortest album ever? Manager Paul Loasby says he is bemused... Reports that runners-up in the race for the new holly-contested London FM music radio station may be offered extra franchises have been flatly denied by the Department of Trade and Industry... Sheridan, 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 Touche Koss — though we didn't recognise many genuine CBS faces beyond A&R director Gordon Charlton and press man Ian Dixon. Dooley's team came a creditable sixth, while Warner Chappell chief Robin Godfrey-Cass — whose team came "absolutely last" according to their trophy — has apparently been in slippers for a week.



SWEAT AND CHEERS: London Records signs Irish band No Sweat.



FOREVER YOUR gold: AVI head of promotion Mike Mathieson presents Paula Abdul with gold and silver discs.



SACHS APPEAL: Capitol Radio presenter John Sachs conducts The Wren Symphony Orchestra.



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



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



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



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



KING FOR a day: Jonathan King signs copiers of his compilation album of Tower Records, Piccadilly.

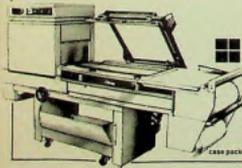


CAPITAL VENTURE: Mick Brown and Bobby Brown meet up at Capital Radio.

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