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# MUSIC WEEK

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IT'S LUCKY number five ... lucky that is for the seven acts featured on this exclusive fifth *Music Week* CD promo, some of whom are profiled in print on p28. A big thank you, as ever, to record companies for supplying individual tracks, to the music publishers for their co-operation, and to COPS and SNA for their manufacturing skills. Hear it ...

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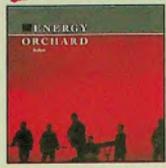
# MUSIC WEEK



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## Your future in music — discuss

TOPICS VITAL to the future of the music business will be covered by Into The Nineties — Music Means Business, a seminar organised by Music Week and Studio at Midem next week.

The subjects cover new artists and funding, exploring what is needed to bring new talent into the market; the value (and expense) **TO PAGE FOUR**



## PMV reshapes as Kempin joins

RESTRUCTURING AT PolyGram Music Video has led managing director Geoff Kempin to leave the company.

A statement from PolyGram's senior vice president, Michael Kuhn, states: "As a result of the recent and continuing restructuring of PolyGram's worldwide music video activities, Geoff Kempin has decided to take this opportunity to relinquish his position as MD of PMV International."

Kempin (above) spent three years with the company after leaving the post of MD of Picture Music International at EMI. Kempin's next move is unclear at present but **TO PAGE FOUR**

## AVL keeps reshuffle in the family

AVL IS reorganising its executive ranks following a series of departures.

Charlie Dimont becomes managing director following Jeremy Marsh's move to WEA. Dimont has been with Virgin since 1977 and set up Caroline Records in 1982 before becoming president of Virgin Canada and chief executive officer of Virgin Merchandising (US). His most recent role was an international commercial director.

Virgin/AVL national sales manager David Steels, who joined Virgin in 1981 as a sales rep, has taken over from Elyse Taylor as marketing manager. Taylor has joined A&M. **TO PAGE FOUR**

# Filmtrax fills CBS's music publishing gap

A MULTI-MILLION pound package of expertise and copyrights is being bought by CBS/Sony to fill the vacuum it created when it set up CBS Music Publishing.

The company was established from scratch two years ago with substantial funds available to it but

without a catalogue or structure. Those areas are now to be filled with the proposed purchase of London-based Filmtrax for between \$80m and \$90m.

The deal, which is expected to be announced some time in March, will see Filmtrax's experienced and

successful management team working under the CBS banner. Both Filmtrax and CBS decline to comment on the matter at this stage, though.

However, MW understands that the agreement would be a 100 per cent acquisition of all Filmtrax copyrights with the exception of its Novella & Co catalogue. Those copyrights include the Columbia Pictures Music Publishing catalogue and a gamut of soundtrack works. Filmtrax's composer roster includes Mike Bolt, Steve Parsons, **TO PAGE FOUR**

## Midem: news, views, previews

THE TWO issues of Music Week spanning the 1990 Midem comprise a comprehensive package of news, information and informed commentary on almost every aspect of the modern music industry. In this issue:

- a special publishing focus looks at the threat to the independent from the open European market after 1992;
- we talk to importers and exporters on why they feel an open market may not be an easier one;
- the transformation of the US market in the last 12 months and how to break in;
- an investigation into the com-

pact disc market shows record companies expect to pay more for their discs; and

- we give a comprehensive update on CD capacity worldwide.
- In addition, the latest issue of EUROPE etc looks forward to the Nineties and is timed to coincide with the event which takes place in Cannes from January 21 to 25. In next week's issue:
- the problems and advantages of expansion into Eastern Europe;
- a guide to drafting contracts in the light of the new Copyright Act;
- the pundits' predictions for the new trends in retailing, technology, performing and broadcasting.

THE BPI is to refer the article in *Which?* criticising record companies for making excessive profits on compact discs to the Press Council, journalism's watchdog body.

The feature ordered record companies of "milking their customers" (MW, January 13) and was widely reported in other publications. The BPI says other referrals are being considered.

## EMI to buy IRS? Rumours grow

SPECULATION IS mounting that IRS is to build on its licensing deal with EMI, with the major buying all or part of Miles Copeland's record operation.

The suggested asking price for the whole of IRS is between \$25m and \$30m. Other companies, including PolyGram, are also said to be expressing an interest.

However, IRS in the UK dismisses reports of any sale as "pure speculation", while Copeland comments: "Everything is for sale at the right price."

EMI says, like IRS, that it will not comment on speculation, although the company adds that it is "very pleased" with the progress of the licensing deal.



4 track CD single in Wooden Case includes five versions of 'There Must Be An Angel' and 'Ball And Chain' individually numbered strictly Limited Edition Live tracks simultaneously released on a special 4 track 12" single. Also available on 7" and cassette single. Released on 22nd January.



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## Publishing gap

► FROM PAGE ONE

Wilfred Josephs and Barrie Guard, Excluded from the deal would be EMI's non-publishing activities such as its record labels and magazine interests.

CBS Music Publishing was set up under Tam Bowen, now succeeded by Richard Rowe. 15 months after CBS Songs had been sold to SBK, Bowen stated the company's acquisitive philosophy at the time of formation when he said: "There is plenty of money to spend."

He also declared that CBS Records needed a publishing arm, a point re-iterated by UK chairman Paul Russell at the end of last year with the statement: "We should never have got out of publishing."

## Filmtrax: the rise and rise

FILMTRAX HAS grown out of offices in a back street in north London to an international operation under the guidance of managing director John Hill.

Now with offices in New York and Los Angeles, much of its expansion was financed by investment from Ensign Trust, an arm of the Merchant Navy pension fund. This cash influx was followed by further, international injections from Pru Bache.

As with all UK business, Filmtrax was hit by the late rise in interest rates and this may have been one of the reasons why it has decided to sell.

In the latest financial year, the company made a profit of £3.7m on a turnover of £13m.

## AVL reshuffle

► FROM PAGE ONE

Press officer Shelley Clarke has spent seven years with Virgin, having worked with Chorus and 10 Records, as well as a spell of WEA. She replaces Jan Stevens — who has left to have a baby — as head of press at AVL.

Matthew Austin, formerly of EMI and London/Fir, is the other new member of the executive team at AVL. He became head of promotion last August.

Commenting on the new appointments, Virgin Records managing director John Webster says: "I am very happy that we have been able to fill these vacancies so quickly through internal promotion of long-serving staff and I am confident AVL will have as much, if not more, success in 1990 as it did in 1989."

## Singles score unwelcome firsts

THE NEW YEAR has produced two firsts for the singles market.

Sales of the seven-inch single during the first week of 1990 fell to only 20 per cent of the market for the first time since it became the leading format in 1959.

Another first in that week saw the number one single, 'Hanging Tough' by New Kids On The Block, sell less in one week than any other number one single for 20 years.

An average figure for weekly sales for a number one is around

# Our Price versus Record Tokens gets legal as both sides dig in

THE DISPUTE between Our Price and Record Tokens is taking on a legal aspect with the vouchers company issuing a writ claiming defamation.

The subject of the action is a notice which has appeared in Our Price branches which states: "We regret we are no longer able to accept EMI Record Tokens because EMI Ltd have refused to redeem any Record Tokens presented at Our Price after 1st December."

"We apologise for any inconvenience and would respectfully request customers who wish to complain should do so by writing direct to EMI Record Tokens, 1-3 Uxbridge Road..."

Two days after receiving the writ, Our Price managing director Richard Handover said the notices were still in place, and he comments: "We are dealing with this

through our lawyers."

EMI Record Tokens' parent company, says it issued the writ because it had received written and telephoned complaints from customers and these were evidence that it had been defamed. However, Handover contends: "We do not believe the notice is unreasonable."

This latest development is likely to be a long one. No talks are planned between the two sides and, indeed, there are signs that both parties are prepared to accept the current situation indefinitely.

Record Tokens director John New declares: "Nothing will change until Our Price makes a move."

Stating that 60 per cent of all Record Tokens trade is done between now and March, he com-

ments: "The level of stock we issued in the run-up to Christmas was not less than it was in 1988, and that includes having taken Our Price out of the equation."

"They must be losing business because they are not able to exchange tokens out there and that's a very large number of this time of year."

Handover responds: "It would be foolish to say that it has not cost us business — though not a large amount. The sad thing is that it has cost us business unnecessarily."

He adds that his aim is to redeem Record Tokens alongside Our Price's own brand of vouchers but in the meantime he is content to tolerate the lack of Record Tokens business. "Just redeeming them costs us more than selling and redeeming but we are happy to pay that amount to maintain the service," says Handover.

## Your future

► FROM PAGE ONE

of good legal advice in the music industry and where they can go wrong, who should control the recording budget; and the changing pattern of taxation.

Handover says he is looking for their own include Robin Millar, producer of Sade, Men At Work and Everything But The Girl, who also heads his own Scarlett Group of recording, studio and publishing companies; Frank Presland, partner with Frere Cholmeley who has represented Elton John and members of The Beatles in celebrated legal case; Stuart Slater, president of Chrysalis Music, and a former artist and A&R chief; Richard Rees-Pulley, tax expert at Ernst & Young; and Eric Longley, manager of Nineties popstars New Fast Automatic Daffodils and a partner in EMI & Young.

For full details, see leaflet inside.

## Kempin quits

► FROM PAGE ONE

Kuhn adds: "I hope that his future career path may one day bring him back to PolyGram."

Kuhn says he will be assuming the role of acting MD of PMW International until a replacement is found. Kempin was on holiday and unavailable to comment as Music Week went to press.

77,000, according to Gallup figures, and the NKOTB single sold just 30,000 which although affected by the usual seasonal sales drop is still an unprecedented low figure.

Commenting on the two facts, Gallup chart consultant Alan Jones says it is not clear whether these figures are proof of any new or continuing trends in sales of singles.

"What is evident is that New Kids On The Block is the least popular number one for a long time," he says.



ROB DICKINS faces up to the company's new logo while Max Hole looks east and west

## Ertegun's stamp underpins WEA's East West Records

WEA IS drawing on the heritage of Nesuhi Ertegun for the image of its "Company Two" which will now take on the name East West Records.

Ertegun brought together WEA Records in 1969 and shortly before his death last year formed East West Records which never became fully operational. "It is a name that immediately conjures up a world presence," says WEA's chairman Rob Dickins. "And, as managing director, Max Hole will establish this label in the UK as one of quality and distinction."

East West's domestic roster includes Chris Rea, Tanita Tikaram, Simply Red, The Sisters Of Mercy and The Beloved, while Atlantic provides Rob Plant, Debbie Gibson and Skid Row, ATCO adds AC/DC and Yes, plus Donna Summer, London Boys and Mike And The Mechanics from WEA International. Hole says: "When Nesuhi originally set up his East West, he stated that his aim was to be very selective with the artists he signed and extremely particular on quality and presentation. The philosophy will be closely adhered to by the new East West."

"Company One", under new MD Jeremy Marsh, will retain the name WEA Records for the immediate future and will be housed

in its own nearby premises in April. The WEA tag may even stick permanently if the parent company changes its worldwide identity to the Warner Music Group, as seems likely.

Marsh's WEA roster includes Enya, Pretenders, Aztec Camera, Everything But The Girl, The Jesus And Mary Chain among domestic signings, Madonna, Prince, Rod Stewart and Eric Clapton from Warner Bros, plus Elektra's Tracy Chapman, Anita Baker, Linda Ronstadt and 10,000 Maniacs and Geffen's Guns 'N' Roses.

● PRT STUDIOS, the last part of the old organisation to bear the PRT name, are to close at the end of the month. All the equipment and several of the staff have been acquired by Pete Waterman's PWL group.

PRT managing director Kim Hurd says he had been trying to sell the operation as a going concern but, because of increased rents at the Marble Arch premises, she had been unable to do so. "Then Pete came in with an offer we couldn't refuse," she comments.

Hurd adds: "Turnover was extremely good but when it all goes on terms and charges and rent — which has just tripled — there is no point in carrying on."

## WORLD BRIEFING

NEW YORK: Former Chrysalis US president Mike Bone is the new president of Island Records and he replaces Lou Maglia. Meanwhile, former MTV executive and head of Chrysalis Management John Sykes becomes the new president at Chrysalis. He will report to chief executive officer Joe Kiener.

NEW JERSEY: An amendment that would have threatened record dealers with criminal prosecution if they sold any product containing "offensive" lyrics and not carrying a warning label has been stopped by the combined efforts of the National Association of Recording Merchandisers and the Recording Industry Association of America. Following phasing of calls to districts from NARM and RIAA members to senators, the Senate leadership decided not to act on the controversial measure without first giving it careful scrutiny. It will be considered again at the next Senate meeting on January 22.

NEW YORK: Capitol-EMI is re-activating its long dormant Picture Music division, which concentrates on music video. The operation's new president and chief executive will be Ken Ross. He had been with the CBS Broadcast Group, where he was vice president of video, and prior to that with CBS/Fox where he was in charge of music video and other speciality programming. Ross will report to Capitol-EMI president Joe Smith. Picture Music America — a counter-part to the company's Capitol Music International in Europe — will produce and market video programme for Capitol Records EMI (USA), Angel Records and SBK Records.

HAMBURG: UK and US reports estimate that Germany's charts in 1989 in the UK were only 25 per cent of the 424 singles and 369 albums that made the charts were of German origin. In the singles market, BMG Ariola came out top with 25.54 per cent, followed by Warner (23.19), PolyGram (18.42), EMI Electrola (13.76), CBS (11.24), Decca Music/Rush (3.29) and Intercord (3.15). In the albums market, BMG Ariola was again top with 26.52 per cent, followed by Warner (22.56), PolyGram (17.78), EMI Electrola (13.00), CBS (12.88), Intercord (1.83) and Dino (1.05). Labels without their own sales and distribution set up were topped by Virgin with 8.80 per cent.

ROME: PolyGram Italy is forming its own division of Phonogram and Polydor. Each will have its own marketing and promotion departments.

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**Frontline is coming your way. This week we embark on a series of features looking at the way independent retailers fit in to the towns and communities they trade in. Over the coming months, we'll be asking how you cope with the competition, what makes the market you work in different from the others and what tactics and strategies you adopt to stay in the black.**

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**B**ASINGSTOKE. IN north Hampshire, is a London commuter town of 54,000 people that has seen a rapid growth in size and population during the last decade with many big businesses, including the AA and IBM, establishing themselves there. The nearest major towns or cities are Reading, Guildford and Southampton. With a high percentage of young people in the town it is not surprising that there are two Our Price Music Stores along with the other High Street multiples and a second-hand shop, NSS Newsagents provides the only independent outlet.

Manager Mark Shearman says NSS — sited in the town's shop-

ping centre — has been selling records for more than 15 years. In that time it has seen mixed fortunes.

"We have always had quite a big record operation and these days it represents about 50 per cent of our business. In the past there was much more independent competition with both Harlequin Records and Subway Records having shops," he says.

"But they didn't last that long and I suppose our main competition has been Our Price which has increased from one shop to two in the town centre," adds Shearman.

He sums up the continued success of NSS as defining its market and providing the appropriate ser-

vices for that sector.

"To be honest, we find that a lot of the people that come into our store don't like Our Price because, they say, they can't get what they want there. Over the years, you build up your regular customers."

For NSS, these include about 15 local DJs and many dance music fans. "I think in many cases, we are either equal in price to Our Price or we are cheaper and our regular customers would rather wait for us to get what they want rather than buy it elsewhere," says Shearman.

NSS, he says, makes an effort to give customers the service and information they need when they come into the shop. "You have to remember that many people come in to go to the newsagent's side of the shop and then drift over to our side and we have to make sure we can help them," says Shearman.

He describes the latter as one of the reasons why the record side of NSS serves a wide age group, not just teenagers and students. In sales terms, Shearman says dance music is doing well at present.

"Basically, any kind of good dance stuff does well. Recently we started doing dance imports on 12-inch for around £4.99 and they do incredibly well. That is one area that we specialise in."

Apart from dance, NSS sells most other genres of music except classical — purely for space reasons. Being a chart return shop, it also manages to stock plenty of chart material, remixes etc.

"We seem to sell an incredible amount of singles to the younger kids and compact disc singles also seem to do really well," says Shearman. NSS also provides an outlet for sell through videos and T-shirts.

"Considering that we have not got a lot of space, we sell a lot of videos. In fact, 1989 was the best year we have had since we started stocking them."

Apart from having many collectors in the town, NSS also provides the goods for the town's clubs. With Basingstoke's two clubs and others in the locality as well as a number of new pub discs, business looks set to remain healthy for NSS for quite a while yet.

by Nicolas Soames

THE MILTON Keynes Chamber Orchestra is not a name that invokes immediate feelings of confidence in its recordings but its first disc of English music has brought forth a surprise.

It is a fully professional band led by Diana Cummings and conducted by Hilary Davan Wetton who has been busy in the recording studio for Collins Classics among others. It meets at regular intervals during the year, and is currently on a UK tour — with a new recording to promote.

The orchestra has been taken up by the established London-based independent label Unicorn-Kanchana and presents an intriguing discovery, an English early Romantic composer of substance.

Cipriani Potter (1792-1871) — nicknamed "Little Chip" — became a well-known pianist in London, but then travelled to the continent to study composition with Beethoven among others. He

wrote a number of symphonies nine of which survive in a chaos of numbering. The Milton Keynes Chamber Orchestra has coupled Symphony No 8 (1828) and Symphony No 10 (1832) to make a programme running over 63 minutes.

The attractive music is based on Potter's "fresh and individual melodic gifts." And the recording — DKP (CD) 9091/DKP (C) 9091 for cassette — which is now available is likely to receive the same welcome as its first recording, the music of William Sterndale, Potter's contemporary.

Despite the good reviews, this recording, released on a local label Milton Keynes Music, encountered distribution problems. "We hope to release this recording as well," says Nigel Brandt, director of Unicorn-Kanchana. "We want to have an on-going relationship with the Milton Keynes Chamber Orchestra — they play very well indeed."

## B R I E F S

● NIMBUS HAS rush-released its first recording under its exclusive contract with Sir Michael Tippett, with the intention of making the product available in time for the composer's 85th birthday this month.

The recording brings together some very different works — the Ritual Dances and Sospirato Aria From the Midsummer Marriage in a new concert version; the world premiere recording of the Proetium for brass, bells and percussion; and the Suite For The Birthday Of Prince Charles. Alfredo Hodgson is the soloist; with the Chorus Of Opera North and the English Northern Philharmonia conducted by Tippett himself (NI 5217).

● PLACIDO DOMINGO has signed a new agreement with EMI classics for six recordings. The first, for release this summer (1990) is a collection of arias from operas with Roman settings. Other albums include collectors of arias by

Mozart; and German and French arias. EMI is currently discussing other projects, including complete operas and a duet album with Itzhak Perlman.

The company has also signed a new contract with the German conductor Klaus Tennstedt who has recorded exclusively for EMI 1977. Among the works to be recorded will be Beethoven's Violin Concerto with Kyung-Wah Chung and the Amsterdam Concertgebouw for both audio and CDV release. Bruch's Concerto No 1 and Sibelius's Concerto will also be made in May this year. Tennstedt will make his first recording — Mahler's Symphony No 1 — with the Chicago SO, based on live performances.

Keith Hardwick who made an important contribution to the transfer of historical recordings on to CD for EMI has retired from the company but will retain a consultative position to continue his work in this area.

NS



APART FROM taking a stroll down memory lane, Max Bygraves also found time to pop into the Barry Paul Record Shop in Leather Lane, London, for a PA and to meet up with various members of the EastEnders cast and Parkfield Music staff

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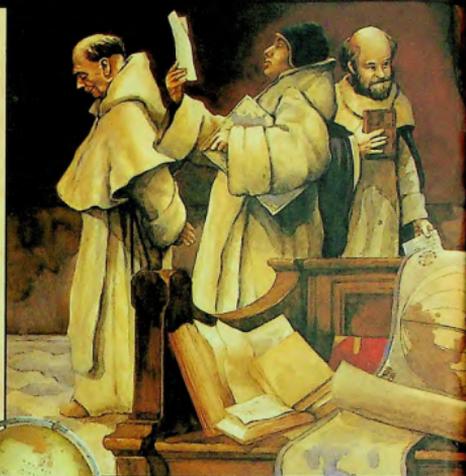
# WE'RE GLAD THAT CHRISTOPHER COLUMBUS PROVED THE WORLD WAS ROUND



**T**he laterally thinking Italian navigator is one of PDO's heroes. We, too, showed sceptics our stern, sailed away from conventional wisdom and opened up a New World. Columbus set sail in 1492, when Europe, Africa and Asia were everything there was on the whole Flat Earth.

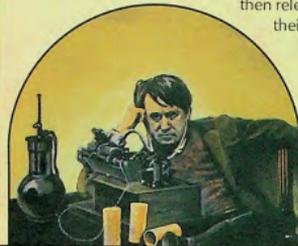
We set to work in 1971, when the Known World of recorded music contained only black vinyl, open reel tape, 8-track cartridge and the compact musicassette. Columbus voyaged paradoxically West towards the East, seeking the treasures of the Orient by a calmer route than the shipwrecking Cape of Storms.

Our paradox was to lock pictures and music forever inside a shining plastic disc, then release them at will in their purest form via a helium neon Laser beam swift as light and truer than the finest diamond stylus.



**T**he Flat Earthers said the Wright Brothers' spruce and muslin bi-plane would never get off the ground at Kitty Hawk in 1903.

That's much what they said when we promised to encode music digitally as 5 billion indentations on a single compact disc, then read it by an optical beam bulleting round the spiral track like a 200 mph sports car in a concrete tunnel with a hair's-breadth clearance either side. The scoffers were wrong, both times.



**WE THINK EDISON IS GROOVY TOO.**

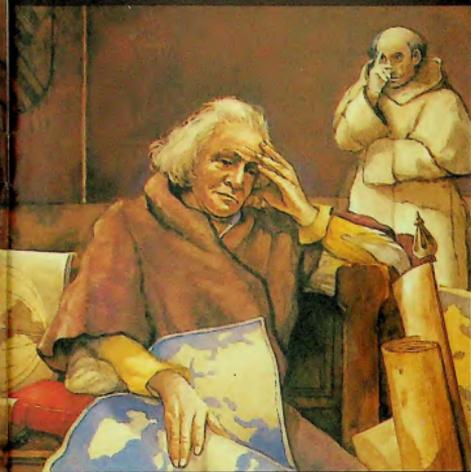
**W**ithout Columbus's discovery, ours would have had little purpose. New York New York wouldn't be a wonderful town, Chicago wouldn't toddle, there would be no Beale Street and no Blues, no Boston and no Prom, no Thomas Alva Edison and no phonograph.

No, no recorded music to put on Compact Disc and no American market to sell it in. Which means the USA, Europe and Japan wouldn't be celebrating the hundred and twelfth anniversary of Edison's \$18 invention by spending \$10 billion on 650 million CDs this year.



**WE LOOK UP TO THE WRIGHT BROTHERS.**

# CHRISTOPHER COLUMBUS THE WORLD WAS ROUND.



**T**oday, Concorde jets busy music executives across the Pond at Mach 2. And we feed their CD production needs from PDO plants in England, France, Germany and the USA, with single-country or multi-country mastering, replication, 6-colour on-disc art, packaging, distribution and promotion.

**W**ilbur's and Orville's invention helps us cover the music stores of the world, from Rodeo Drive to the Rue de la Paix. And our turnaround time, from session tape or video master to moment of truth in-store, is as sharp as a Jungmeister stunt-plane in a snap roll.



## THE COMPACT DISCOVERERS

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**S**o, at the head of the industry we created, with the state of the art product, manufacturing facilities and service infra-structure, is PDO satisfied? No. In the history of discovery, one thing leads to another. Guglielmo Marconi's wireless telegraphic signal of 1895 led to radio broadcasting, then television and the space-hung net of satellite telecommunications that now enshrouds the Globe. For us, Laser Disc led to Compact Disc, CD-ROM, Write-Once Disc, CD Video, CD Interactive. And PDO's R&D crews voyage on.

If we revealed what further technological landfalls we envisage out there in the expanding universe of the Compact Disc, sceptics would laugh. Instead, let's discuss how we can provide you and your artists with the perfect Compact Disc product and service package here and now on Earth.



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## COMPACT

## SUPPLEMENT

## Nimbus goes back to the future

In the pre-war years domestic record players either produced very mediocre sound or cost so much that only a select few could afford them. The Victrola machines imported by JVC into Japan in the Thirties cost as much as a house. Now, thanks to CD technology and a bright idea from Nimbus Records, anyone with a hi-fi system can hear what people in those early days were missing.

Nimbus, which comprises reissue old recordings by playing them on a modern record deck and feeding the output signal to a digital tape recorder. Nimbus has benefited by some lateral thinking. The company obtained one of

the very few remaining EMG Expert gramophones, which were "handmade by E.M. Ginn" for serious record collectors in the Thirties. Nimbus engineers then replaced the original wind-up motor with an electric motor, which drives the turntable by a belt. Soft horn needles reproduce the sound through a papier-mâché horn (which Ginn often made from old London telephone directories).

Nimbus then put a modern high-quality microphone and digital tape recorder in front of the gramophone and played the original records without any electronic processing whatsoever. The recordings were made in the Ambionics system. This gives a life-

like surround of sound if loudspeakers are placed round the room, or stereo from a pair of speakers. Modern listeners thus get to hear what it was like to listen to Enrico Caruso, Richard Tauber and Claudia Muzio on an Expert gramophone.

Nimbus engineers pledge that they have used absolutely no electronic signal-processing tricks. All their effort goes into finding nearly perfect original discs. The only electronic aid is a speed control on the turntable motor. This adjusts replay speed to match the intended musical pitch. Many old recordings were labelled 78rpm, but had accidentally been recorded several rpm too fast or too slow.

## Industry waiting game puts DAT on pause

SIX MONTHS after the surprise decision by the IFPI to agree with the hardware companies on a formula for the sale of DAT, there are still no DAT recorders on the market which incorporate SCMS, the Serial Copy Management System, on which the agreement was based. Nor are there likely to be any before the spring, which means that there is unlikely to be a major sales push until winter 1990.

The hardware manufacturers have had to modify the microchips which in the current generation of DAT recorders preclude direct digital dubbing from CD to DAT cassette. They also want to see what level of support the record companies will offer with pre-recorded DAT cassettes. In turn, the record companies want to see what level of push the hardware companies are making and whether it justifies software support. This watching and waiting game could well make DAT a damp squib.

This could be very dangerous for

the record industry. The Japanese voluntarily built a crippling technical limitation into the first generation of DAT recorders. All domestic DAT machines sold so far (and even the new Aiwa portable machine just launched in Japan) are incapable of making a direct digital copy from CD to DAT.

Few people realise that the real benefit of digital dubbing is not the sound quality, but the sheer convenience. When an analogue dub is made, whether to a conventional cassette recorder or to a "crippled" DAT recorder, the user has to worry about volume control settings and keep meters and dials "out of the red". But with digital dubbing there are no controls to set.

Once the hardware is in and public get a taste of digital dubbing there will be no going back. The SCMS system agreed to by the IFPI permits digital dubbing. It only stops people making extra digital copies or "clones" of tapes they have digitally dubbed from CD. There is nothing to stop any-

one copying the same CD into several different DAT cassettes.

The IFPI agreement thus creates an important precedent. It accepts the principle of digital dubbing. It will be difficult — indeed well nigh impossible — for the record industry to object to digital dubbing from CD to any other kind of digital recorder, now that the principle of digital dubbing from CD to DAT has been accepted.

And there's the rub. The driving force behind the IFPI agreement on CD-to-DAT dubbing was the uneasy knowledge that the Japanese had already developed recordable CD systems (CD-R) which could be sold as cheaply as DAT recorders and tapes.

The Japanese have now put CD-R on hold as a domestic product. But the prices charged by Start Labs in Japan for short run CD production, using CD-R system (see below), leaves no doubt that the CD-R blanks could be sold to the public for little more than the cost of a DAT cassette.

## CD-R goes commercial

START LABS, the joint venture in Tokyo between a tape and chemical company Taiyo Yuden and Sony, is now taking orders for short runs of low-cost CDs made by the CD-R, recordable CD, system developed by Taiyo. Two British recording engineers were the first people in Europe to use it.

The IFPI deal on DAT and SCMS has so far kept CD-R off the domestic market. Start is now offering CD-R as a way for broadcasters to store commercial jingles, theme music, sound effects and station identification announcements. Record companies can give artists and disc jockeys advance copies of new releases on CD-R ahead of factory CD pressing schedules. Small record companies can produce limited edition recordings on CD, like numbered etchings.

Until now it has not been cost-effective to produce just a few CDs. A CD factory charges around £350 to make the master disc from which CDs are then pressed in bulk at several pence a time. Record companies cannot do as they did

with LPs and cut individual acetate discs. Other CD-R systems use computer technology and both the recorders and blank discs are too expensive to use as giveaways.

To meet the demand for low-cost "digital acetates" Sony and Taiyo set up their 50/50 joint venture, Start Lab.

Recordable discs were first developed for use with computers, to store large quantities of text. Then they were modified to record sound, as an alternative to tape.

Taiyo's CD-R is made of clear polycarbonate plastics, coated with a very thin layer of green dye and topped with a reflective layer of gold. When a laser beam strikes the disc it is absorbed by the dye, which gets hot, melts the polycarbonate and creates tiny pits. Like a CD player these pits link to those in a factory-pressed CD.

Start charges only 4,500 yen (around £20) per disc.

● London based Tape One Studio is also now offering a CD-R service.

## Philips beats CD Video gremlins

The Philips du Pont disc pressing factory at Blackburn in the UK says that it has solved the technical problems which made the launch of Video in the UK such a let-down.

Blackburn is still pressing CDVs for the UK, but it is hard to find a shop which stocks them. Industry pins most of its faith on the French market where CDV is a novelty, untroubled by unhappy memories of the Lovsonian debacle and the launch delays on CDV that gave video discs a bad name in the UK.

Pioneer is now rewriting the rules of the game with a new CDV Combi player, the 1450. This plays all sizes of CD and CDV, and can play back North American (NTSC standard) video discs through most modern European (PAL standard) TV sets.



NIMBUS is learning antique and modern technology

## Battle for digital video standards

THE NINETIES are likely to see a new standards war like that fought to the death between VHS and Beta. At issue is "full motion video", a full hour of moving colour television pictures and sound, all in digital code, on a 5-inch compact disc.

Philips, Matsushita (Panasonic) and chipmaker Motorola have joined forces to develop a full motion video version of CD Interactive, the system which will give homes the most exotic interactive video games and educational computer programs yet seen.

In the US, another chipmaker, Intel, is working with IBM on a rival system, Digital Video Interactive, which will start life as a business system.

JVC in Japan has demonstrated a third, as yet unnamed, prototype system which can be developed for domestic or business applications. Others in Japan are working along similar lines.

Although JVC and the others are likely to join forces with one of the other camps, that still leaves a shoot-out between CDV and DVI.

When a TV signal is converted into digital code, the stream of digits is far too fast to record on a conventional CD. The compro-

mise used so far (by Philips for CDV) has been a crude picture-in-picture effect: the screen shows a static image, with coarse moving pictures in a window area.

This is why Philips launched CD Video, which records five or six minutes of analogue video on a 12cm disc. Only the sound on a CDV disc is digital.

The rules of the game changed overnight when engineers in the US showed a prototype system which did the impossible and digitally recorded an hour of moving video pictures on a 5-inch CD. Intel and IBM took up the idea.

In Europe Philips strove to do the same, and tied up with Sony, Matsushita and Motorola. Philips claims now to have succeeded with full motion video, but has not yet demonstrated the system to the press or given technical details.

All the rival systems rely on a technique called "compression". Instead of recording a full series of video pictures, like a cinema film, the recorder ignores parts of the picture that don't change.

The snag is that the different systems all play the same trick in a different way. Hence the fight ahead.

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Nimbus Records Limited, Wyastone Leys, Monmouth NP5 3SR  
Telephone (0600) 890682 Telex 498378 Fax 0600 890779



**Nimbus Records**

# Paying the real price of silver discs

**The record companies have enjoyed the fruits of fierce competition between CD manufacturers. But now prices will start to rise and customers must plan more effectively, reports Brian Oliver**

**A**FTER TWELVE months of relatively stable CD manufacturing prices in Europe, 1990 is likely to bring increases broadly in line with the inflation rate in each country, say the leading CD plants.

The over-capacity of the past two years has been replaced by a finer balance between supply and demand — and the price-cutting threat from US and Far East CD plants appears to have subsided because of fuller order books. As a result, European manufacturers now feel more confident about increasing their rates. They are no longer prepared to continue eating into their own margins in order to hold down prices.

With only modest increases in manufacturing capacity being planned this year, the CD plants are also urging record companies to plan ahead — and make greater efforts to manage the demand for manufacturing capacity.

Some plants are urging customers to place orders during the off-peak summer months for product with relatively predictable sales levels (such as budget lines and classical titles). This, they say, will leave more capacity available for non-predictable, hit-based product during the peak autumn season — and so help to smooth out some of the peaks and troughs that have historically dogged the industry.

Some record companies had to face a shortage of CD manufacturing capacity last October-November — and spot prices were higher as a result.

Roger Twynham, UK sales manager for Philips and Du Pont Opt-



MANUFACTURING OVER-CAPACITY has been replaced by a finer balance between supply and demand

ical (PDO), says: "Capacity was taken up quite dramatically during the peak autumn season. This meant we were able to maintain our pricing levels and in some cases we had to look at increasing them. Previously, the volatile nature of the CD market meant we constantly had to consider cutting prices in order to maintain revenues in line with the market situation."

"People have to bear in mind that, because of the fierce nature of the competition, CD manufacturers have been dipping into their own margins for the past 18 months. Nobody was in a position to increase prices, even though manufacturing costs — such as factory-running costs and wage bills continued to rise. It is not unreasonable for the record industry to expect an increase in line with these other cost increases."

Twynham stresses that PDO will try to ensure that existing customers are not subject to "unreasonable increases" in 1990, although he acknowledges that prices will have to rise "for smaller clients."

"Our policy is to react to the marketplace," he explains. "We don't want to lead any price increases, but, equally, we don't want to lag behind. We will monitor the market very closely — and react accordingly."

Hywel Davies, Discronics' managing director, Europe, confirms there was a shortage of supply last autumn, but he says: "In future, we expect supply and demand to become more balanced on a full year basis. As a result, we expected to see a gradual upward movement of price. There should not be any violent increases in the way that we had violent price reductions in the past."

Between September and January, Discronics increased its prices for all clients by 5p to 10p per unit. "We expect prices to be reasonably stable in the first half of the year. However, there could be a shortage of CD supply again next autumn, so further price increases may be likely around that

time," says Davies.

Richard Burkett, EMI's managing director of Operations, Europe and International, says: "Last autumn was fairly controlled and we found there was a pretty good balance between supply and demand. We expect a reasonable balance in 1990."

"Although materials are fairly stable in price, there have been big increases of between three per cent and eight per cent in the major producing countries, West Germany, Holland and the UK. Most plants are also operating much nearer their best economic size. So I think we will see a slight creeping up of CD manufacturing prices — probably close to the inflation level country by country."

Nimbus Records also testifies to the end of price volatility. "Last year saw the CD manufacturing market stabilised for the first time in three years," according to company secretary Stuart Gorman. "During the preceding period, prices were falling under the pressure of overseas competition, over-capacity in the marketplace. Now the supply/demand equation is more or less even."

He believes four key factors have brought about the change: a slowing down of capital investment in established plants, the reluctance of newcomers to enter the industry, the financial collapse of a number of existing plants, and, of course, increasing demand for software throughout the world (in 1989, demand grew by 50 per cent in Europe, 23 per cent in the US and 22 per cent in Japan).

"1987 and 1988 were the years when the main investment in new or replacement plant was undertaken," says Gorman. "Developments are still continuing with plants and component suppliers seeking ways to improve efficiency, cycle times, and reduce scrap. This has had a dramatic effect on costs and consequently a return to profitability, albeit small."

Gorman points out that companies which had declared their intention of moving into CD manufacturing have so far failed to enter

the market and, he says, they are unlikely to do so this year. They have become wary because of the high initial capital cost, plant closures and the losses experienced by manufacturers.

Industry observers believe CD manufacturing capacity in Europe is barely likely to keep pace with the anticipated growth in demand in 1990. EMI plans to open a new factory in Holland this year, but it is projecting only 10 to 15 per cent expansion of its other facilities this will be achieved through "selected investments" and by running existing equipment for longer hours. PDO expects to increase its capacity by over 30 per cent, while Discronics plans to expand its capacity by installing new equipment, changing work patterns and making "technical adjustments".

"Despite a few good months, the industry is still vulnerable to small changes within its cost structure," Gorman points out.

"There is a view that some of the majors see their long-term strategy as taking the worldwide market for themselves. Indeed, some of their pricing and marketing policies could be regarded as predatory. It is important for the long-term interests of the industry that strong independents continue to survive and offer the consumer a wide choice. The independent sector will naturally look to independent manufacturing to support their growth."

Discronics' Davies feels there is now less evidence of a price-cutting threat from overseas plants because most manufacturers have sufficient work to keep them going. "Nobody gains in a price war anyway," he says. "If you win an order by cutting price, somebody else wins the volume back from another client. Manufacturers have realised that they can't run with 100% full capacity every month."

EMI's Burkett adds: "Over the past six months, EMI has not been contracted by any US or overseas plants looking for business. My impression is that they are all very busy — so there is no need for price-cutting."

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# CD manufacturers A-Z 1990

## AUSTRALIA

### DISCTRONICS

Tel: (010-611)-2-281-6533  
Fax: (010-611)-3-587-2901  
Contact: Doug Bell/Theresa Ryan  
UK Contact no: (01)-741-9192

**Current Annual Capacity:** n/a  
**Facilities:** CD: 5'; CD-I; CD-ROM; five-colour printing; Mastering; Philips; Plating; Overwrapping; Minimum order: 500. Turnaround time: 10 days.

## AUSTRIA

### DADC AUSTRIA

Tel: (010-43)-6246-2260  
Fax: (010-43)-6246-2090  
Contact: Peter Zwicker

**Current Annual Capacity:** 50m  
**Facilities:** CD: 3' and 5'. Six colour printing. Picture Discs, 3' and 5'. Colour Discs, 3' and 5'. Mastering: Sony. Plating, Overwrapping; Minimum order: 500 new order/300 re-order. Turnaround time: nine days; new order, five days re-order. Speedier facility for express orders available. Mastering and pre-mastering facilities. Packaging and printing.

## KOCH INTERNATIONAL

Tel: (010-61)-5634-6444  
Fax: (010-49)-89-725459  
Contact: Ralph Gropp

**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. DAT duplication. Other pressing and duplication.

## BELGIUM

### INTER SERVICE PRESS

Tel: (010-32)-16-568362  
Tel: (010-32)-16-569477  
Contact: Mr Schmidt

**Current Annual Capacity:** n/a  
**Facilities:** CD: 3' and 5'. CD-ROM; Mastering: n/a. Minimum order: 1,000. Turnaround time: 2 weeks.

## BRAZIL

### MICROSERVICE

Tel: (010-55)-11-858-1433  
Fax: (010-55)-858-0794  
Contact(s): Isac Hems, Umberto Contardi

**Current Annual Capacity:** 24m  
**Facilities:** CD: 3' and 5'. CDV: 5', 8' and 12'. CD-ROM. Two colour printing. Pre-mastering capability. Mastering: Philips. Plating, Overwrapping; Minimum order: 500. Turnaround time: 15 days.

## CANADA

### CINRAM

Tel: (0101)-416-298-8190  
Fax: (0101)-416-298-9307  
Contact: Jacques Philoippe

**Current Annual Capacity:** 16m  
**Facilities:** n/a. Mastering: n/a.

Minimum order: 1,000. Turnaround time: 5 working days.

## MPO DISQUES

### AMERIC DISQUE

Tel: (0101)-819-474-2655  
Fax: (0101)-819-474-2870  
Contact: Claude Fragon

**Current Annual Capacity:** 20-22m  
**Facilities:** CD: 5'. CD-ROM. 4 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: (010-42)-2-262-562  
Fax: n/a  
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

### DANDIS PRODUCTION

Tel: (010-45)-53-89-44.00  
Fax: (010-45)-53-89-44.99  
Contact: Peter Jager

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

## FRANCE

### MPO DISQUES

Tel: (010-33)-43 03 27 35  
Fax: (010-33)-43 03 79 33

Contact(s): Sophie Moinard UK contact: Brian Bonnor (01-924-1461)

**Current Annual Capacity:** 40m  
**Facilities:** CD: 3' and 5'. CDV: 5', 8' and 12'. CD-ROM. Four colour printing. Mastering: own plant; Plating, Overwrapping; Minimum order: 500. Turnaround time: eight-10 days. Cassette duplication. Video duplication. DAT duplication. Printing on all formats.

## PDO

Tel: (010-33)-1-407-01123  
Fax: (010-33)-1-407-01126  
Contact: Genia Brauman

**Current Annual Capacity:** 25-30m  
**Facilities:** CD: 5'. CD-ROM; Mastering: ODM; Plating, Overwrapping; Minimum order: 1,000 new/500 re-order. Turnaround time: seven working days. Vinyl pressing.

## SNA COMPACT DISC

Tel: (010-33)-1-4257-9497  
Fax: (010-33)-1-4262-2544  
Contact: M. Piard

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

## GERMANY

### COMPACT DISC TONTRAGER

Tel: (010-49)-30-463-50-95  
Fax: (010-49)-30-463-46-02  
Contact: Claus H Winkler

**Current Annual Capacity:** 4-5m  
**Facilities:** CD: 3' and 5'. CDV: 5'. CDI, CD-ROM. Five-colour printing; Mastering: Philips; Plating, Overwrapping; Minimum order: 500. Turnaround time: two weeks initial orders, one week repeat.

## INTERPRESS

Tel: (010-49)-61-724-0170  
Fax: (010-49)-61-724-01749  
Contact: Mr Soborowski

**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.

## P&O COMPACT DISC

Tel: (010-49)-5441-4014  
Fax: (010-49)-5441-4010  
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.

## PILZ COMPACT DISC

Tel: (010-49)-8166-300  
Fax: (010-49)-8166-30105  
Contact: Wolfgang Ruso  
**Current Annual Capacity:** 40m  
**Facilities:** CD: 5'. CDV: 5'. CDI, CD-ROM. Three colour printing; Mastering: Sony. Plating, Overwrapping; Minimum order: 1,000. Turnaround time: 10 days new, 2-3 days re-order.

## PDO

Tel: (010-49)-511-7306-289  
Fax: (010-49)-511-7306-295  
Contact: Hinrich Behke

**Current Annual Capacity:** 95-100m  
**Facilities:** CD: 5'. CDI, CD-ROM. Six colour printing. Cassette duplication; Mastering: Philips; Plating, Overwrapping; Minimum order: 500 re-order, 1,000 new. Turnaround time: 7 days. Vinyl pressing.

## RECORD SERVICES ALSDORF

Tel: (010-49)-2404-580/58335  
Fax: (010-49)-2404-58202  
Contact: Cippi Frenger  
**Current Annual Capacity:** 40m

**Facilities:** CD: 3' and 5'. CD-ROM. Four-colour printing; Mastering: Philips; Plating, Overwrapping; Minimum order: n/a. Turnaround time: n/a. Vinyl pressing. Cassette duplication.

## SONOPRESS

### BERTELSMANN

Tel: (010-49)-5421-803445  
Fax: (010-49)-5421-75863  
Contact: Roland Ramforth/UK Contact: Monty Presky (0727)-56806

**Current Annual Capacity:** 78m  
**Facilities:** CD: 5'. CD-ROM. Four-colour printing; Mastering: Philips; Plating, Overwrapping; Minimum order: 1,000. Turnaround time: 2 weeks. Vinyl pressing. Cassette duplication. Video discs.

## ITALY

### OPTICAL

Tel: (010-39)-2-932-56537  
Fax: (010-39)-2-932-55758  
Contact: Franco Rieppi  
**Current Annual Capacity:** 4m  
**Facilities:** CD: 5'. CD-ROM. Three colour printing. Special packaging. Mastering: n/a. Minimum order: 500. Turnaround time: 21 days (initial), 10 days (reorder).

## OPTIMES

Tel: (010-39)-862-3311  
Fax: (010-39)-862-31068  
Contact: Mr Marconi

**Current Annual Capacity:** 5m  
**Facilities:** CD: 5'. CD-ROM. Picture disc label printing; Mastering: n/a. Minimum order: 1,000 (initial), 500 (reorder). Turnaround time: 2 weeks (express service on request).

## PHONOCOMP

Tel: (010-39)-2-906330088  
Fax: (010-39)-2-90630564  
Contact: D Boschiroll

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

## POZZOLI CD

Tel: (010-39)-2-9547351  
Fax: (010-39)-2-9547438  
Contact: C Brunelli

**Current Annual Capacity:** 4m  
CDs, 6m Cass, 4m LPs  
**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: (010-81)-3-266-5830  
Fax: (010-81)-3-235-2908  
Contact: Taka Mori  
UK Contact: Paul Campbell 0784 467000

**Current Annual Capacity:** 72m  
**Facilities:** CD: 3' and 5'. CDV: 5', 7' and 12'. CDI, 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.



**JVC**  
Tel: n/a  
Fax: (010-81)-32451402  
Contact: n/a  
Current Annual Capacity: 40m

**MATSUSHITA**  
Tel: (01081)-6-282-5386  
Fax: n/a  
Contact: W Yokoiwa

**MEMORY TECH**  
Tel: (01081)-296-52-5500  
Fax: (01081)-196-52-5505  
Contact: Shirohito 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: (010-81)-3-584-8271  
Fax: (010-81)-3-586-1859  
Contact: Toshio Kitahata  
Current Annual Capacity: 30m;  
Facilities: CD: 3" and 5"; 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**  
Tel: n/a  
Fax: (010-81)-3-493-2477  
Contact: n/a

**SANYO**  
Tel: (010-81)-58-464-3344  
Fax: n/a  
Contact: n/a

**TOSHIBA/EMI**  
Tel: (010-81)-3-55-09-3611  
Fax: n/a  
Contact: n/a  
Current Annual Capacity: n/a;  
Facilities: n/a; Mastering: n/a;  
Minimum order: n/a; Turnaround time: n/a.

**NETHERLANDS**  
**DURECO NETHERLANDS**  
Tel: (010-31)-2940-15321  
Fax: (010-31)-2940-18725  
Contact: Cees Stam  
Current Annual Capacity: 5m  
Facilities: CD: 3" & 5". Four-colour printing. Vinyl pressing. Mas-

tering: Philips; Plating. Overwrapping. Minimum order: 1,000 new, 300 re-order. Turnaround time: five days new, 48 hrs re-orders. Vinyl pressing.

**EUROPE OPTICAL DISC**  
Tel: (010-31)-13-437-437  
Fax: (010-31)-13-685-488  
Contacts: Wilma Godding/Jan de Boer  
Current Annual Capacity: 8m  
Facilities: CD: 3" and 5"; CDV: 5"; CD-ROM. Five-colour printing. Mastering: Various. Minimum order: 1,000. Turnaround time: 10 days.

**SOUTH KOREA**  
**SKC HQ (Seoul)**  
Tel: 02 756 5151  
Fax: 02 756 6198  
Contact: n/a  
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: (010-34)-1-671-2200  
Fax: (010-34)-1-671-3909

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: (010-46)-40-220120  
Fax: (010-46)-40-949660  
Contact: Britt Carlsson/Thomas Løgheden  
Current Annual Capacity: 14m  
Facilities: CD: 5"; CDV: 5"; CD-ROM. Five-colour printing. Pre-mastering/Post-production studio. Mastering: Philips; Plating. Overwrapping. Minimum order: 500. Turnaround time: seven-10 days. Vinyl pressing. Cassette duplication. Flexidiscs.

**SWITZERLAND**  
**TECVAL MEMORIES**  
Tel: (010-41)-635-90-91  
Fax: (010-41)-635-90-96  
Contact: Jean-Yves Leroy  
Current Annual Capacity: 8m  
Facilities: CD: 5", 8" and 12"; CD-ROM. Four-colour printing. Mastering: Philips; Plating. Overwrapping. Minimum order: 500. Turnaround time: four weeks.

**UK**

**DISCRONICS EUROPE**  
Tel: (01)-741-9192  
Fax: (01)-353-6866  
Contact: James Mitchell  
Current Annual Capacity: 20m  
Facilities: CD: 5"; CDV: 5"; CD-ROM. Five-colour printing. Mastering: Philips; Plating. Overwrapping. Minimum order: 500. Turnaround time: 10 days.

**EMI**  
Tel: (0793) 511168  
Fax: (0793) 526630  
Contact: Tim Crouch  
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  
Fax: (0600)-890779  
Contact: John Denton  
Current Annual Capacity: 20m  
Facilities: CD: 3" and 5"; CD-ROM. Mastering: Nimbus Holiday; Plating. Overwrapping. Minimum order: 500 re-order, 1,000 new. Turnaround time: two weeks.

**PDO**  
Tel: (01)-948-7368  
Fax: 441 (01)-940-7137  
Contact: Roger Twynham

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**KOCH**  
INTERNATIONAL

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Fax 516 333 4818

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## FROM PAGE 17

**Current Annual Capacity:** 20-25m  
**Facilities:** CD, 5"; CDV, 5", 8" and 12"; CD, CD-ROM, Six-colour printing, Mastering; Philips; Plating, Overwrapping, Minimum order: 1,000 new, 500 re-order. Turnaround time: 10 days, five days re-order.

## USA

## CAPITOL-EMI

Tel: (0101)-217-243-9631  
 Fax: (0101)-217-243-6142  
 Contact: Vic Beretta

**Current Annual Capacity:** 20m  
**Facilities:** CD, 5"; Plating, Overwrapping, Minimum order: 1,000. Turnaround time: eight days.

## CBS

Tel: (0101)-212-975-24321  
 Fax: (0101)-212-445-1668

## COMDISC

Tel: (0101)-213-430-6800  
 Fax: n/a  
 Contact: Michael Wanlass/Terry Conway

## DADC (Sony)

Tel: (0101)-812-466-8821  
 Fax: (0101)-812-466-9125  
 Contact: Scott Barlett

**Current Annual Capacity:** 72m  
**Facilities:** CD, 3" and 5"; CDV, 5"; CD, CD-ROM, Six-colour printing, Mastering; Sony; Plating, Overwrapping, Minimum order: 500. Turnaround time: 14 days. DAT Duplicating.

## DENON DIGITAL INDUSTRIES

Tel: (0101)-404-342-3425/3032  
 Fax: (0101)-404-342-0637  
 Contact: Joe Crowell

**Current Annual Capacity:** 30m  
**Facilities:** CD, 3" & 5"; CDI, CD-ROM, CD Graphics, Mastering; Sony; Plating, Overwrapping, Minimum order: 1,000. Turnaround time: four weeks.

## DISCOVERY SYSTEMS

Tel: (0101)-614-761-2000  
 Fax: (0101)-614-761-4258  
 Contact: Michael R. Ward

**Current Annual Capacity:** 10m  
**Facilities:** CD, 5"; CDI, CD-ROM, 12-colour printing, Mastering; ODC, Plating, Overwrapping, Minimum order: Variable. Turnaround time: from one day.

## DISCOTRONICS

Tel: n/a  
 Fax: (0101)-205-859-9932  
 Contact: Ram Nebula.

UK Contact: Hywel Davies (01)-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: (0101)-213-274-2221  
 Fax: n/a  
 Contact: n/a

## MEMORY-TECH

Tel: (0101)-214-881-8800  
 Fax: (0101)-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: (0101)-212-262-5400  
 Fax: (0101)-212-262-5409  
 Contact: Tom Blanchard

**Current Annual Capacity:** 15m  
**Facilities:** CD, 3" and 5"; CD-ROM, Five-colour printing, Mastering; In-house method; Plating, Overwrapping, Minimum order: 1,000. Turnaround time: two weeks new, seven-10 days re-orders.

## PDO

New York  
 Tel: (0101)-212-512-9356  
 Fax: (0101)-212-512-9358  
 Contact: Bob Bloom

## West Coast

Tel: (0101)-818-848-2442  
 Fax: (0101)-818-848-3090  
 Contact: Spence Bedford

**Current Annual Capacity:** 50-55m  
**Facilities:** CD, 5"; CD-ROM, CDI, Custom label printing (including half-tone). File formatting, CD Replications. Specialised packaging and shipping. Mastering; Philips. Minimum order: 1,000. Turnaround time: 10 days.

## POLYFORM

Tel: (0101)-914-668-4700  
 Fax: (0101)-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

Tel: (0101)-317-935-7574  
 Fax: (0101)-317-935-7570

## TECHNETRONICS

Tel: (0101)-215-430-6800  
 Fax: (0101)-215-430-6804

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

Tel: (0101)-313-435-7430/  
 (0101)-800-321-9610  
 Fax: (0101)-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: CD500, Videodisc 1. Turnaround time: Quote.

## 3M OPTICAL DISC PROJECT

Tel: (0101)-612-733-2142 or  
 (0101)-612-733-1110  
 Fax: (0101)-612-733-0158  
 Contact: Mark Arps/Dick Pendell  
**Current Annual Capacity:** n/a  
**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.

## US OPTICAL DISC

Tel: (0101)-207-324-1124  
 Fax: (0101)-207-490-1707  
 Contact: Roy R. Brouwer/Debra J. L'Heureux  
**Current Annual Capacity:** 20m  
**Facilities:** n/a. Mastering; In-house. Minimum order: 1,000. Turnaround time: 10-14 days.

## WEA (USA)

Tel: (0101)-717-383-2471  
 Fax: (0101)-717-383-1493  
 Contact: Marty Markewitz  
**Current Annual Capacity:** n/a  
**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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## MUSIC WEEK



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## TRACKING

by Dave Henderson

THERE'S NEW product from the ever-busy **Psychic TV**, this time they release a 23 minute soundtrack to *Kandalee, The Whale* as part of *Kandolee/Deadass*, an album/CD epic on Temple through Revolver. The now defunct **Mercury** have a nine track album called *13 Rocking Anthems* released on In Your Face through Revolver, the platter collects together a couple of late Eighties Peel sessions in fast and furious style. Also from Revolver, **The 14 Hood Beavers** release their seventh single, a double A-side featuring in-called *World I Love/Runnin'* out from the Thunderball label. And from **The Nivvies** there's a 12-inch/CD single called *Shake It From The Top* on Danceteria.

THE END of January sees a veritable barrage of new stuff from the Demon stable of labels (all available through Pinnacle). **Glassland** release *Long Stem Rant* on CD and LP for Demon. **The Del Lords** offer *Howlin'* at The Halloween Moon on CD-only for Demon, while there's a CD-only release for **QV Wright's** *The Wright Stuff* live in Japan. The Edsel old boys have **John B Sebastian's** self-titled first solo album following his departure from The Lovin' Spoonful on CD and album. **The United States Of America's** anonymous blast on CD-only. **Link Wray's**... And **The Wray Men** on CD only and **The Action's** *Ultimate Action* on CD only. Technology! Don't you just love it?

POWERHOUS **LA** guitarist **Sylvia Jusco** releases her second album *One Thing* on Fundamental through APT. After departing from SST her mix of Hendrix and Megadeth virtuosity will also be seen live at the end of February. **Andy White** releases a seven and 12-inch single on Cooking Vinyl, through Revolver, called *Six String Street* and reggae virtuoso **Derrick Morgan** releases *The Moon Hop* on Uni-con through APT and Jet Star.

## Andy White



ANDY WHITE'S back with a new single... which looks a lot like this

**Loop** depart from legal wrangles with their former label and offer a new album, *A Gilded Eternity*, which comes neatly wrapped as two 12-inch 45rpm records, the cassette version containing a further two tracks and the CD yet one more. It's an *Situation Two* through Rough Trade and the Cartel.

INSTRUMENTAL AND acoustic, **Berrett And Weeks** release an album/cassette called *The Space Between* on Run River through Backs and the Cartel. And, with a new age acoustic feel there's an album/cassette release from **Camille Saunders** called *Time Changes*. Also at Backs, there's a rockably splurge from **Deuces Wild** who break out with an album called *Brutal Purity* on Fury, while San Diego's **The Event** have a self-titled album on Vauxx. On the AIP label there's an album of primal **Jimmy Page's** material called

*Session Man* and an *Over Under Through*. **The Glass Hammers** from Sheffield have a 12-inch called *Yellowbrain*.

PARISIAN DUO **Mary Goss** Round release their debut album *70 Suns In The Sky* on the Livey Art label through APT and the interestingly named **Collection D'Arnold Andrews** release the album/CD *An Avowme A Lory* for the label. There's looped dance music from the Suburbs Of Hell label through Pinnacle with **Sidout DB's** 12-inch four tracker called *The Obvious* and there's a collection of noisy Italian metal dance music on **BBAT** called *21st Quake Makers Volume Two*. On album, cassette and CD it includes tracks from **Punkfunk**, **The Hardcore Bottoms 3**, **The Thrill Kill Kutz**, **KRAFFT**, **The Shimmens** and various others. And there's available through Revolver and the Cartel.

MUCH INTEREST is circulating about **Silverfish** who explode into action with a single on **Willis A**. A three tracker, it's available through Southern and features **TFA**, **Die and Driller**. There's video action from **Jettisuzoo** through Pinnacle with **KILLDESSER's** *Little Baby Huntin' Live*. **Live Skull's** eponymous live video and **IDF's** *Mortality*.

STILL AROUND and about, there's **Bill Nelson's** limited edition box set featuring four vocal albums called *Demonstrations Of Affection* on Cocoteau through Pinnacle. **Soulside's** new album/cassette *Hot Bod-gram* on Discord through Southern. **Fred Lane's** excellent swing set *Fun From The One That Cut You* album on the Shimmy Disc Europe label through Greyhound. **Keith La-blane's** *Stranger Than Fiction* album on Yellow Ltd through Southern and **Black Stone** album on Scam or on cassette from **BoP** (both through Revolver and the Cartel).



SILVERFISH, ABOUT which there's much interest

DISTRIBUTION  
TOP 40 INDIE  
TOP 40 SINGLES

1	2	THE MAGIC NUMBER Do It Live	Big Life 818147 (10/8)
2	5	20 SECONDS TO COMPLY Shine Self	Tom Tom 777101 (9/8)
3	4	GOING BACK TO MY ROOTS The Phages	Remcon 818407 (9/8)
4	4	GETTING AWAY WITH IT The Phages	Factories FACT 2577 (9/8)
5	7	MADCHESTER RAVE ON E.P. Happy Feet	Factories FACT 2487 (9/8)
6	1	5 WHEN YOU COME BACK TO ME James Stinson	PWL 196146 (9)
7	6	5 YOU SURROUND ME The Phages	Mute 1234727 (9/8)
8	7	5 FOOLS GOLD/WHAT THE WORLD... The Phages	Shantone 0826 (9/8)
9	5	5 DONALD WHERE'S YOUR TROUSERS Andy Straker	Scene 524053 (9/8)
10	2	5 SALLY CINNAMON The Phages	Mute 128954 (9/8)
11	14	5 RIGHT BEFORE MY EYES The Phages	Debel 08173308 (9/8)
12	25	4 YOU USED TO Dorian Goss	Ghetto 051027 (9/8)
13	11	10 GRAND PIANO The Phages	BCM BCM 2440 (9)
14	15	14 STREET TUFF Kapel Hill & Double Trouble	Devin 041013 (9/8)
15	13	9 TAINTED LOVE The Phages	Jungo & Pango 112522 (9/8)
16	12	10 NEVER TOO LATE The Phages	PWL 197141 (8/8)
17	16	17 WFL Happy Feet	Factories FACT 2327 (7-9/8)
18	12	12 EYE KNOW Do It Live	Tommy Boy/Big Life 818 1331 (9/8)
19	18	8 MOVE The Phages	Cap 041014 (9/8)
20	11	11V FOR THOSE WHO LIKE TO GROOVE The Phages	Profile/PROFIT 378 (9)
21	23	6 COME HOME The Phages	Empire 2410 2411 (8/8)
22	1	3 DEXTROUS The Phages	Warp/Onyx 0118 WAP 3 (9/8)
23	15	15 DRAMA! The Phages	Mute 1234726 (9/8)
24	17	14 YOUR LOVE The Phages	Tommy/Real 18A173 (9/8)
25	4	14 LAY ME DOWN EASY The Phages	Factories 1274222 (9)
26	39	13 RESCUE ME The Phages	Krush/30001 (9/8)
27	26	5 MAGIC ATTO II The Phages	BCM 824555 (9/8)
28	3	3 NEIGHBOURS THEME (EPISODE 2001) The Phages	Mutemuse 048 1892 (9)
29	27	9 SPACE GLADIATOR The Phages	Mute 1234726 (9/8)
30	11V	11V MOVE YOUR BODY ('90 REMIX) The Phages	Tommy/Real 2443 (9/8)
31	22	6 WARM LOVE The Phages	Byrnes 041 371 (9/8)
32	3	3 TIME 2 FEEL THE RHYTHM The Phages	Onyx/Profile 10012 (9/8)
33	11E	11E LADIES FIRST The Phages	Cap 01 041022 (9/8)
34	29	3 THE REAL WILD HOUSE The Phages	BCM BCM 2522 (9)
35	8	8 COMEHOUDY IN THE HOUSE SAT YEAH The Phages	Big Life 818 1331 (9/8)
36	2	2 PERSONAL JESUS The Phages	Mute 1234725 (9/8)
37	11E	11E YOODOO RAY The Phages	Cap 0108 (9/8)
38	2	2 JOE The Phages	Cap 0400 (9/8)
39	3	3 MANTRA FOR A STATE OF MIND The Phages	Byrnes 041 371 (9/8)
40	11E	11E DRONNING MAUDLAND The Phages	Profile 041 371 (9/8)

## TOP 20 ALBUMS

1	1	43 FEET HIGH AND RISING The Phages	Tommy Boy/Big Life 818LP 1 (9/8)
2	2	15 ENJOY YOURSELF The Phages	PWL 1893 (9)
3	5	35 THE STONE ROSES The Stone Roses	Shantone 0826 (9/8)
4	3	35 TEN GOOD REASONS James Stinson	PWL 187 (9)
5	4	10 WILD! The Phages	Mute 1234726 (9/8)
6	9	16 BUMMED The Phages	Factories FACT 2326 (9)
7	6	122 THE CIRCUS The Phages	Factories FACT 23 (9/8)
8	7	88 THE INNOCENTS The Phages	Mute 1234726 (9/8)
9	2	21 MIXES Kapel Hill & Double Trouble	Devin 14124 (9/8)
10	11	4 QUEEN AT THE BEES The Phages	Base of Joy 801400 (9)
11	10	77 KYLE The Phages	PWL 181 (9)
12	16	8 WAREHOUSE RAVES VOL 2 The Phages	Remcon 818402 (9/8)
13	17	7 FLYING IN A BLUE DREAM The Phages	Fund For Thought 041018 (9)
14	4	4 REVEREND OF LLOYD WEBBER The Phages	BBC 8878 (9)
15	2	2 DOOTLIE The Phages	ABC 404 008 (9/8)
16	4	3 WANTED/THE WANTED REMIXES The Phages	Big Life 818LP 1 (9/8)
17	11E	11E WONDERLAND The Phages	Mute 1234726 (9/8)
18	11E	11E TRAVEL-LOG The Phages	Shantone 0826 (9/8)
19	11E	11E SUBSTANCE The Phages	Factories FACT 206 (9)
20	12	5 TWICKED! The Phages	Factories FACT 206 (9)

Compiled by Music Week from Gallup Data

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KEY A=Radio 1 'A' list  
B=Radio 1 'B' list

ARTIST	TITLE	GENRE	RADIO 1		RADIO 2		REGIONAL		LAST WEEK
			PLAYS	PTS	PLAYS	PTS	PLAYS	PTS	
4PIES	Tooth Me (Sexual Version)	4th & B	7	10	B	B	26	19	4
AGE OF CHANCE	Higher Than Heaven	Virgin	12	—	—	—	18	—	—
AND WHY NOT?	The Face	Island	14	6	—	—	21	—	53
BLOVED	Halo	WEA	15	—	B	—	—	—	—
CALL THE YOUNG	Man	MCA	4	5	—	—	13	11	78
CARMEL	You Can Have Him	London	9	4	—	—	18	11	82
CHEER	Just Like Jesus James	Geffen	18	9	A	B	45	30	46
CHERRY	NENH Rise City Mame	Circus	13	12	B	A	25	24	33
CHIMES	The Heaven	CBS	—	—	—	—	18	19	—
CLAPTON	Eric's Bad Luck	Duck	6	—	—	—	—	—	—
COLLINS	PHIL With A Wolf In Hand	Virgin	12	6	B	—	32	—	—
D'ARBY	TERENCE TRANT To Know Someone	CBS	11	4	B	3	23	13	—
DEACON	BLUE Queen Of The New Year	CBS	28	19	A	A	45	37	21
DE AMBRO	Nothing From The Top	AMA	17	5	—	—	32	—	64
DE LA SOUL	The Magic Number	Big Life	4	—	—	—	28	22	7
DISTANT COUSINS	You Used To	Gheeno	12	9	B	B	25	19	83
D-NOR	Put Your Hand Together	Riv	11	5	B	3	30	23	14
DONOVAN	JASON When You Come Back To Me	PWL	20	18	A	A	42	39	2
ELECTRONIC	Coming Early With It	Factory	23	19	A	A	42	39	15
EMERGENCY	Radio	MCA	15	—	—	—	21	11	—
ERLWYN	MIC The King And Queen Of America	BCA	7	—	—	—	9	—	—
EVERYTHING BUT	THE GIRL DANCING	Musica y negro	10	—	—	—	29	—	—
FISH	Big Widge	EMI	8	4	—	—	34	24	25
FLISH	FOR THE TIME And	Argo	—	—	—	—	15	—	—
FRY	PROOF Copy Back To Me	WEA	—	—	—	—	21	11	—
GORDON	LOUNGE Happiness All Over Again	Sesqu	12	6	B	—	30	26	18
GRAMM	LOU Just Between You And Me	Atlantic	—	—	—	—	22	—	—
HALO	JAMES Could Have Told You So	Eric	17	10	B	B	43	39	30
IN A FACTOR	On The Line	IRS	—	—	—	—	15	—	—
JACKSON	CHIEF LOVE Shows You	Festima	6	—	—	—	30	—	—
JACKSON	JANET Come Back To Me	CBS	—	—	—	—	20	—	—
JONES	QUINCY If Be Good To You	Qwest	21	10	A	B	40	29	44
KANE	BIG DADDY Ain't No Stopping	Chilly's	5	—	—	—	8	—	—
KATINA	Limbo	CBS	4	9	—	—	28	25	9
LADINO	RAVE Deep Heat	Deep Heat	—	—	—	—	15	20	13
LAUREN	CHOD Headin' West	Eric	6	6	B	B	19	25	81
LIZ	DAMNED Lies You Won't Forget Me	Sans	—	—	—	—	21	18	—
LULLUS	I Called You	Riv	11	5	B	B	16	—	35
LIVING IN A BOX	A Different Air	Crypsis	26	8	A	A	37	28	57
LOVE & ROCKETS	So Alone	Beggins Beatup	5	—	—	—	15	13	—
MADONNA	Dear Sister	Sire	24	18	A	A	42	42	5
MARTIN	THEY'RE NOT MESSING With Me	Capitol	9	—	—	—	25	20	8
MARINES	The Go On Now	CBS	5	13	—	—	20	17	94
MARTIKA	More Than You Know	CBS	20	11	A	B	42	32	39
MAZILLIE	KYM Was That All I Was?	Synopsis	9	4	—	—	22	—	—
MEAGDITH	NO MORE No Nice Guy	SRK	4	—	—	—	3	—	—
MELANIE	THE KILLER Lives On In Yellow	PWL	20	10	A	B	42	31	—
MISSION	The Benefits Of A Misdeed	Phonogram	19	5	B	—	28	14	17
NEVILLE BROTHERS	A Change Is Gonna Come	A&M	8	5	—	—	20	—	—
NEW KIDS	ON THE BLOCK Hangin' Tough	CBS	18	12	A	A	38	27	1
O'CONNOR	SINEAD Nothing Compares 2 U	Ensign	11	—	—	—	14	—	—
PERFECT DAY	Gay Of Fools	London	11	4	B	—	18	14	20
POOLS	THE YOUNG	Parlophone	24	10	A	A	39	13	20
R&B NETWORK	DAN Come Back Baby	Musica	4	—	—	—	—	—	—
RIVER	DETECTIVE You Don't Even A Thing About It	WEA	7	—	—	—	26	25	86
SEVEN	Never Love	Polygram	6	—	—	—	22	21	81
SMOVELLIE	JIMMY Highway Love	London	21	—	A	—	41	—	2
SONIA	Laura In A Heart Beat	Chrysalis	15	14	A	A	34	30	8
SQUID	THEY'RE Not A Lie	WEA	11	20	A	A	34	38	3
STANFIELD	USA All Around The World	Arista	4	—	—	—	11	—	—
STEWART	RUD Devoletion Train	Warner Bros	22	15	A	A	43	38	62
TREK	Walk On By	PWL	—	—	—	—	16	—	—
TECHNOTRONIC	Up	Telad	5	—	—	—	—	—	—
TERRAK	TANITA We Almost Got It Together	WEA	18	12	B	B	41	36	54
THE BROTHERS	THEY'RE Not A Lie	WEA	11	20	A	A	34	38	3
VANDROSS	LUTHER Here And Now	Eric	5	—	—	—	22	23	43
WRECKS	NV EFFECT Lucky	Motown	6	—	B	—	14	—	—
YELLI	Island Reggae	Fortune	10	—	B	—	18	—	—
ZEVON	WARREN Splendid Isolation	Virgin	11	—	—	—	18	—	—

A more detailed playlist breakdown, tracking specific records, is available from the Record Company. For details of this weekly service, call Lynn Facey on 01 583 9199 ext 263. Records are eligible for the gP if they are on the current Radio 1 playlist or if held at least 10 weeks on Radio 1. Last week as mentioned by Radio 1's iTunes computer or if featured on 11 or more current UK radio stations (A & B lists).

# elster and Capitol back in Cannes and together

by Sarah Davis  
CAPITAL RADIO and Telstar Records have scored a first at Midem. In a combined sponsorship/advertising deal, Capital and Telstar are bringing Londoners a taste of glamorous Cannes with live broadcasts from Breakfast Show presenter Chris Tarrant from the Midem exhibition on January 22 and 23. Capital's sister station, Riviera Radio, will also air the show. Telstar chairman Sean O'Brien says: "Midem were very keen for this to happen and Capital was the obvious vehicle as we have a close

relationship: the Chris Tarrant show is already broadcast on Riviera Radio." Telstar and Capital have worked out a comprehensive promotions and advertising package. O'Brien says: "We will get name checks on both the AM and FM stations over 24 hours prior to Midem, special name checks on the five breakfast shows preceding the broadcasts from Cannes as well as special mentions on the Midem shows. Telstar will also be running a competition: the two winners will join Chris Tarrant in Cannes and

runners up will receive records and Telstar merchandise. Telstar's advertising package will run for two weeks starting January 22 and will centre on the current release, Deep Heat Five. Capital's sales director David Lees says: "Our partnership with Telstar Records marks a new milestone in the evolution of our relationship. It is a unique opportunity for Capital Radio and such a major rest to provide maximum communication and fun to the both the music industry and record buying public simultaneously."

## BRIEFS

● THE RADIO Academy has announced the appointment of Michael Green, controller of Radio Four, as chairman. Green takes over from Philip Bax, chairman for the last four years. In a press statement, Green looked forward to developing the bridge between punctuated radio and the BBC, "raising the profile of the medium in the video age". Tim Blockmore, programme director of Unique Broadcasting and the Radio Act, was the agency's first director, it appointed deputy chairman. ● METRO FM is inviting charities in the North-west to share more than £100,000 raised by its annual Christmas appeal. Metro presenter Jimmy Saville offered £1 for every phone call to the station in one hour — he parted with over £500. Programme controller and appeal co-ordinator Giles Squire said: "We exceeded last year's total by over £200,000. This year's appeal has been a record-breaker for us."

TANITA KIRKAM: January Head, Initial TV/Channel 4. Director: Declan Lowrey. She is reviewing this hour-long programme sets out to capture young Tikaram in concert at an old quarry on the island of Bollo, punctuated with interview snippets taken by the shoreline. It all starts very nicely with some beautiful scenery shots accompanied by soundtrack of Tikaram's acoustic instrumental work. Then the concert begins. Through most of the set, Tikaram's voice sounds full and almost completely out of tune with the great guitar and violin work accompanying her. Now although this may be her style to some extent, it really didn't work for this performance which wasn't helped by the amount of overblending done to make sure her voice was to the fore. That said, the use of scenery shots and occasional (if less than revealing) interview clips helped break up that monotony. When it all came right — as on the beautiful Cathedral Song — the effect was stunning but, to be honest, there were too few of those moments to make this programme anywhere near essential viewing. NR

approach. The only points where the 50-minute show loses momentum are when he tries to elicit some confirmation from country music punters that honky tonk songs are true to life and when the Wangford Band takes to the stage. I mean, frizzing, over-enthusiastic, and serious about adultery and drinking, but surely Devore Over Easy is a parody? DL  
Eighties: Late Show for BBC2. Dec 31 1989. Producer: Jill Sinclair. "Time will crawl," pronounced David Bowie a couple of minutes into the beginning of the end of the decade. Certainly it seems like several life-changes since Altered Images, Lapan and Yazoo claimed made sense of the burgeoning diversity of the decade by inventing its own categories — Scottish acts, GhettoBlazers, Nice After Dinner, Barking Mad and so on — and by coming from critics' polls for award categories. It worked beautifully. Unfamiliar footage drawn from sources as diverse as the White Set and Wogan, Montreux Festival and Chiggers Plays Pop was stacked in arbitrary boxes, showing some artists at two points in their career on hour apart, others metamorphosing in four minutes of continuous changes. Three hours passed like lightning. Little was left out, so what did it add up to? By the end, a happy, who-the-hell-cares confusion propelled forward by the inexorably growing momentum of dance music: an eclectic, optimistic future despite a mounting obsession with the past elsewhere. The UK scene began the Eighties in front of the bedroom mirror, ended by admitting all comers to the party. Live Aid gave the proceedings weight and context, rap gave energy, world music brought the sun out. Sisters did it for themselves. The montage was excellent; full credit to Jill Sinclair and her team for the sense, affectionately ironic editor, and for the judgements of cutting as soon as we got the idea, the accomplished sequencing of the snippets of film which would have taken a huge amount of research to gather. SL

● SNUB RETURNS to BBC TV's Def 1 set in January, with highlights of the last series on January 8. The new series kicks off with the Jesus And Mary Chain, EPMD, AC/DC, Mariah, Ancient Breeze and Ride on the 15th. The early-evening edition will be repeated on Sundays at 11pm.

Big Big Country: January 9, Channel 4. Produced by Artifax. Director Peter Orton. Featuring the all-talking and occasionally singing Hank Wangford, this six programme series is a follow-up to the singing gynaecologist, a first TV series. Each programme focuses on a style or theme from country music, mixing interviews, current performances and, most fascinatingly, clips from old CBW TV shows. Among the topics are gospel, duets and caddy Bulgaria.

The first of the series deals with Honky tonk music, and cuts from the 1989 Willie Nelson song book and shorts to a 1967 version of the man, all beset with slicked back hair singing Crazy. Also featured are the artists Flatlanders, Royce, Ernest Tubbs (some fine 1956 TV footage), George Jones, Buck Owens and Lefty Frizzell. As both a type of song, a singing style and a (perhaps) a way of life, Honky Tonk is excellent material for Wangford's fan-cum-analyst

● UNIQUE BROADCASTING will be handling radio syndication of the IRL network of this year's top Novello awards in their 35th year, the Ivors are organised by the British Academy of Songwriters, Composers and Authors and given to UK writers from 1958 to the present year. The producer of the event will once again be Tim Blockmore, now a director of Unique Broadcasting. The Awards lunch will be held at London's Grosvenor House Hotel on April 2.

# Stars rally round for Cole Porter Aids day TV special

by Lorraine Butler

**M**ALCOLM GERRIE, former producer of *The Tube*, is set to spend more than £1m on 30-minute AIDS charity television and musical special. Gerrie, who also produced *Wired for Channel Four*, has revealed plans for his company, Initial Film and Television, to release a double album next summer which will feature versions of Cole Porter's classic songs by 21 artists.

A corresponding television programme, made in segments by different directors, will be broadcast worldwide on peak time television on International AIDS Day, December 1, 1990. The show will also contain 20 minutes of educational graphics and information on AIDS and exclusive footage of Cole Porter in his heyday. The Cole Porter estate in America has given initial exclusive, unconditional rights to any of Porter's film or musical material. Initial is trying to find an American TV personality — Oprah Winfrey perhaps — to open the programme.

Gerrie will bring together big names from the music and film industries for the Cole Porter AIDS Special. Top directors including Derek Jarman, Diane Keaton and David Byrne will work with artists such as Neneh Cherry, Pet Shop Boys and Deborah Harry. Other stars may include Prince, Michael Jackson, U2, Whitney Houston, De La Soul and Soul II Soul. The *Fine Young Cannibals* have already demoted *Love For Sale* and The Thompson Twins have finished *Who Wants To Be A Millionaire?*

The Cole Porter Special is the biggest project Initial has ever handled and Gerrie has his own special reason for taking it on. He says: "My cousin is suffering from AIDS now and I have seen a colleague die of the disease. It's terrible sad and frightening which is

why I wanted to do something to help and educate people about AIDS.

"I know people are going through what's been called 'compassion fatigue' right now but what we are doing for AIDS is different. It's not just another charity bash; it won't be the same old live concert with phone numbers to donate money. We want to educate as well as raise money. I hope it goes some way to removing the stigma of AIDS."

The funds will be raised from sales of the album and a video of the programme and the money will go to all aspects of AIDS care rather than one single organisation or charity.

Gerrie has made music specials on artists including U2, Eric Clapton, Queen, David Bowie, and more recently, Tracy Chapman and Tanita Tikaram. His charity experience came when he made *Smile Jamaica* in aid of victims of Hurricane Gilbert and worked on the 'widespread' record for Armenia, a cover of *Smoke On The Water*.

Surprisingly, Gerrie got a negative response from record companies when he first mooted the idea of the album. He says "I encountered a juridical view of the project and its link with charity but I was so determined to make it work that we now have three major deals from record companies on the table."

He has yet to decide which of the two UK television stations who have put in a bid for the programme will get the green light. Gerrie hopes to have signed on the dotted line for both these deals by the end of January.

Initial will then finalise negotiations for transmission all over the world. Granada International Television is the main contender to get the show across the globe but Gerrie still hasn't decided who will



MALCOLM GERRIE: the guiding hand behind the Cole Porter AIDS Special

**'We want to educate people as well as raise money'**

win the American contract.

This month the project's producers, Debbie Mason and Leigh Blake, will be flying out to the States to talk to Cole Porter's family who look after the estate.

For Mason, it is the most exciting production she has worked on, though her impressive track record includes setting up the Oil Factory production company for Eurythmics two years ago and as associate producer with Gerrie on Island 25, marking Island's 25th birthday. Mason says: "These are classic pop songs which stand the test of time. Cole Porter's credibility combined with the talent of great artists and directors is going to make this television special the visual treat of the Nineties."

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## STATION PROFILE

### DevonAir

DEVONAIR is the commercial station serving the Exeter and Torbay areas. "Independence Day" was declared last July 4, when a part-time split service, South West 103, opened for Somerset and Dorset listeners. MD and programme controller is David Cousins, once lead singer and songwriter for chartmaking act The Strawbs.

#### PLAYLIST

Cousins operates three playlists, rotating 40 A-listed tracks — "crossover pop", designed for older listeners in East Devon and West Dorset as well as the younger city audience — and eight C list records over a four-hour period. Every quarter-hour is highlighted by a current hit. The 12-strong B list for evening play favours hip-hop and dance. Choices are only scheduled if they have reached the

top 20, "because you could end up with Radio Steely Dan" — presenters playing their own favourites, not the public's.

DevonAir has specialist shows for fans of jazz, blues, folk, country, heavy metal, rock'n'roll — hosted by the aptly-named Peter Gunn — and what Cousins calls "Music for ageing hippies" — including Jeffery Tall, Santana and Captain Beefheart. Local bands are regularly featured in session; R&B and electronic music are popular local styles.

#### PRESENTERS

Kevin Kane begins the day with an emphasis on local matters, then South West 103 goes with Bob McReady's news and oldies show, while John Pierce hosts on DevonAir. Head of music Gordon Sommerville takes the afternoon slot and from six to nine pm Jonny Hayward play Eighties-only music for the younger audience with Eighties oldies at quarter-hour

junctions. "The station gets younger as the day goes through," says Cousins.

#### AUDIENCE

DevonAir's 39 per cent reach makes Radio One the prime competitor, with Haywood in particular going for that younger audience. However, 69 per cent of the area's population is over 65, concentrated in the East of the concentration area.

#### INDUSTRY

"Gordon Sommerville does a good job liaising with the industry, we get lots of help with albums, and I can supply my past experience from 'the other side'," says Cousins, continuing: "The South West is off the beaten track for South appearances so we have our own music festival every autumn: we've had Jimmy Walker, Jimmy Ruffin, John McLaughlin, Lindaferne, The Supremes, The Strawbs..."

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CHAMP 12/220

**JO ANN JONES**  
I DON'T NEED YOUR LOVE

CHAMP 12/224

**ATTILLAS**  
SEDUZIETEU

CHAMP 12/226

**COZMO**

90%

CHAMP 12/227

**VARIOUS**  
CHAMPION LEGEND

CHAMP 12/228

**RAZE**  
ALL 4 LOVE

CHAMP 12/229

**GREEN OLIVES**  
LIFE'S A BITCH

CHAMP 12/231

**KELLY CHARLES**  
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CHAMP 12/232

**TONY SCOTT**  
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HAIR-RAISING: Tillyo unveils UK debut

## Out of Sweden

by Andy Beevers

**TILLYO** LOOKS set to become the first new dance crossover star of the Nineties. Emanating from the same Stockholm stable as Laila K, her UK debut single will appeal to both club and radio. DJs in the same way as Got To Get has been doing.

However, her speciality is singing rather than rapping. She developed her strong, natural and distinctive voice while performing with the African Highlife Orchestra led by her father, the percussionist Ahmadu Jarr. She went on to sing backing vocals for one of Sweden's leading acts, Orup. Their drummer at this time was Magnus Frykberg, who now creates Tillyo's crisp, solid backing tracks.

After *The Rain* is the third single they have recorded together for Stockholm's Telegram label and is to be their UK debut on Arista. It has an unusually full sound, avoiding any rap and house clichés. They say that their biggest influences are Wendy Ann Liso, Soul II Soul and Neneh Cherry. The latter happens to be Tillyo's half sister, but the single is actually more positive of the first two acts. Its inventive lyrics are echoed in Papa Dee's excellent reggaefunk rap version which is included as an added bonus on the B-side — it is strong enough to be a separate single in its own right.

Tillyo says that the club scene has become much better in Stockholm. "You can hear everything that you hear in London now," Frykberg adds that being detached from the London scene helps though: "We can get a better overview of who's happening."

This is reflected in the originality and relatively timeless sound of *After The Rain*. Hopefully they will be able to maintain the same standard for the rest of their debut LP.

## Who's Boss?

FIRST NEW dance specialist label of 1990 is Box Records, distributed by the Cartel and based in London (telephone number: 01-960 8338).

Debut 12-inch release will be by Emma Haywood, younger sister of Sid, who offers *Need Your Lovin'*, described as a "soul/swingbeat monster". This should be followed by a remix of Don't Get Me Started from Big Lady K.

Frankie Knuckles, who seems to be everywhere on the remixing front recently (Chaka Khan, Pet Shop Boys, ABC, Adele, etc), has combined forces with the original Chicago House legend Marshall Jefferson for a brand-new version of the latter's original 1986 anthem *Move Your Body*. The completely original remake, now dubbed *Move Your Body (90 Remix)* is due for UK release on Westside this week, and is described as having "a 'Box Box quality", with similarly arresting use of female vocal.

## Received and understood

by Barry Lazell

FAX, A UK house-angled dance duo, have been finding success this year in Italy and Japan with their eponymous debut LP and 12-inch dance version of *Sealed With A Kiss* (the latter title, though released here in the summer, having been rather obscured by a chart-topper from a certain young Australian). Fax are Mike, a former member of the London cast of *Starlight Express*, and Mix, who doubles as a serious painter, and in fact had an exhibition of his work at Sloom Graphics in Finchley Road, Swiss Cottage, early in the autumn. The duo is currently with Bite Back, the small indie label operated by their London management company Bite Back Productions. Discussions are, however, proceeding with more than one major in pursuit of an international licensing agreement for the group.

The next single, already recorded, may well appear via a new outlet as the result of these negotiations. Bite Back's Nick Brown is also pursuing the duo's potential for the US market (where again there has been interest in *Sealed With A Kiss*) by considering the alternative option of a direct deal with a US major.

Fax, meanwhile, had a recent live showcase gig at London's Limeight Club in Shaftesbury Avenue, debuting a new set of material, and further showcases and PA's will accompany the next single release.



FAX: SENDING out clear signals to the UK scene

## C O L U M N

ALTHOUGH APPEARING here on **WEA**, the recently flooring **Uva Nava**'s *Uva Nava* was the first post-prod to emanate from **Pete Nava**'s new **Warner Bros** partnered "esoteric dance" label **Bornal**, which is just about to debut in its own right with the UK release of the **Do Lu Soul**-ishly drawn tracks **crossed** strong rap album **JUNGLE BROTHERS** Done by The Forces Of Nature (Eternal **QR26072**). Edge previously launched with great success the dance product specialising **Cooltempo** label as a similar self-contained offshoot of **Cyberia**, and must be looking to exceed or surpass the considerable legacy of talent he left behind there. Can it be merely a coincidence, for instance, that **Uva Nava** (who's a girl) is apparently being groomed as the next **Adava**?

Although able to plunder the US **Warner Bros** catalogue (from whence come the **Jungle Brothers**) for appropriate acts, thanks to close ties with black music vice-president **Benny Medina**, the label will be developing its own artists both here and in the States. However, as it fast becomes the fashion among other dance labels, it will not be compromising by deliberately aiming as releases of the commercial market because, right now, the dance market is proving a commercial enough source for many of the more interesting current crossover acts.

Meanwhile, recent imports include the exceptionally powerful piano and organ jangled pounding instrumental **IF...ALLOCA**, So What (Italon **DC1** Dovers **GOSX 1**); once again birds whistled like their eponymous debut but more beefy tripping **SEBASTIEN LATINO** Louisa (German **BCA** Records **CA** 12379); girl-wailed variously swingbeat and house-ishly mixed **THE JALON LOAD EXPERIENCE** featuring **YOMA** Mainline **90** (US Quark **QK021**); **Todd Terry** created the suddenly seems to be flooding the market again, though with less success than a year ago) typical jerky jittering **D.J.S.** And The Beat Goes On (US Cutting Records **CR-233**); **Frankie "Bosses"** co-produced breaks borrowing 11 track **THE MYTHICAL MONSTER** with **Roy Laurie** Our Ultimate Groove Trax—Volume Two (US Underdog Records **AF 139**) similarly breaks borrowing 10 track **Frankie "Bosses"** presents **ROXANNE SHANTE** More Filthy, Dirty Breaks For D's (US Breaking Bones **BBK-1000**); lightweight girl song shuffly disco or gyp rapped hip house coupling

**COOPERATION OF ONE** Venerable Del Rio (Tomorrow Will Be A Better Day) (Smoker **TA1 12643R**).

Hot UK newies include the mesmerising jazzy **Wu-lik** (showcased and phrased by **LU LOUIS** (Called U (Hrrr **FX 123**); popular acid house instrumental **ALMUSKI** N-R-G (MCA Records **MCAT 1386**); strong **Boyz n the City** unwhipped hip house **TONT SCOTT** Get Into It (Champion **CHAW 12-229**). Freshly UK issued catchy Italian pop song **GINO LATINO** Welcome (Hrrr **FX 126**); also long awaited excellent rolling rap **THE ROCKERS** Jam It (Jam Lives **JVET 233**); **Heavy D** duffed powerful jaunty swingbeat **Alright** (hidden as tip of the mostly boy!) **JANET JACKSON** Come Back To Me (breakout USA! **681**); long promoted **Seal II Seal**-ish good sultry **BUBY TURNER** It's Gonna Be Alright (Hrrr **FX RTS 17**); disappointingly over-lyrical **PUBLIC ENEMY** Welcome To The Terrorzone (Def Jam **654764**); second hand Pump Up The Volume-like **TECHNOTRONICS** Get Up! (Swanzyrd Records Limited **SRRT 8**); **Viny Zee** record shop label's limited London and Manchester distributed new house instrumental **ORBITAL** Chime (Oh Zone **ZONE 001**; via 01-384 2320); **Milano** Juicy Fruit adapting rock to dance **WRACKS-IN-EFFECT** Juice (Molotov **T 42326**); **Rickie Rick** mixed chunkily joggling swingbeat-sounding and rapped **TROY TAYLOR** The Way You Move (Gee Street **GGEE T25**); Sunita Latina-ish **SHASTES OF THE UNIVERSE** Space Talk (Starchy Underground **HEMAN 002**); similarly remixed from a previous EP, jittery chugging **FLOWMASTERS** Let It Take Control (UK Recordings **LU-X7**); chunky organ chorded haunting odd changing **PRESSURE DROP** Feeling Good (Big World **BWT 005**); brightly bounding pop house **BABY FORD** Beach Bum (Rhythm King **BFORD**); somberly rolling plaintive downtempo rap; **ROXANNE SHANTE** Independent Woman (Italon **USA 676**); **Ben Liebow** oldies megamix flippid crawling slow **TRUCKER** **VANDROSS** Here And Now (Epic **LU 123**); **Smokin' Bionance** sing house like **STERLING VIO** Set Me Free (DJ International Records **65522 8**); misleadingly titled **Pearly Soul-style R. THRONES** **DEBARKLE** featuring **Double J** Fresh House Of Colypso (Citybeat **CBE 1246**); **Ben Boss** co-produced, best sounding French Kiss-ish **BM MATY X** Rated (Desire **WANIX 21**; via Pacific).

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# TOP DANCE SINGLES

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

THIS WEEK  
LAST WEEK  
WEEKS ON CHART

1	1	<b>GOT TO HAVE YOUR LOVE</b>	Mantronix feat. Wonderess Capital (12)CL 559 (E)
2	3	<b>PUT YOUR HANDS TOGETHER</b>	Mr. President Hrr/London FX(1) 124 (F)
3	4	<b>GOING BACK TO MY ROOTS</b>	FPI Project/Rich In Paradise Rumour RUMAT(1) 9 (PAC)
4	18	<b>I CALLED U</b>	Li Louis & The World Hrr/London FX(1) 123 (F)
5	10	<b>TOUCH ME</b>	4th + 9's Way/Island (12)BRW 157 (F)
6	2	<b>20 SECONDS TO COMPLY</b>	Silver Bullet Tom Tom 7717 019 (TTT 019) 15C (F)
7	4	<b>THE MAGIC NUMBER/BUDDY</b>	De La Soul Tommy Boy/Big Life BLR 14(T) (L/RK)
8	3	<b>DESTINY/AUTUMN LOVE</b>	Electra Hrr/London FX(1) 121 (F)
9	30	<b>I'LL BE GOOD TO YOU</b>	Quincy Jones/Charles/Khas Quest Warner/BRS W2637(T) (W)
10	2	<b>WELCOME TO THE TERRORDOME</b>	Public Enemy Def Jam 6554760 (6554760) (C)
11	22	<b>AIN'T NO STOPPIN' US NOW</b>	Get A Life Cold Chillin'/Warner W 2635(T) (W)
12	5	<b>GET A LIFE</b>	Soul II Soul 10/Virgin TEN(X) 284 (F)
13	24	<b>JUICY</b>	Wreck-N-Effect Malotown ZB 43295 (ZB 43295) (Imp)
14	NEW	<b>HALLELUJAH (REMIX)</b>	Happy Mondays Factory FAC2427 (12)FAC242 (P)
15	21	<b>JAM IT JAM</b>	She Rockers Jive JIVE(T) 233 (BMG)
16	42	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b>	Jimmy Somerville London LON(X) 249 (F)
17	45	<b>IT'S GONNA BE ALRIGHT</b>	Ruby Turner Jive RT5(T) 7 (BMG)
18	9	<b>THE BADMAN IS ROBBIN'</b>	Hipnotik Rhyme Synd. 6555177 (6555176) (C)
19	3	<b>HERE AND NOW</b>	Luther Vandross Epic LUTH(T) 13 (C)
20	NEW	<b>N-R-G</b>	Adonisi MCA MCA(T) 386 (F)

21	12	<b>DEEP HEAT '89</b>	Latinx Rave Deep Heat (12)DEEP 10 (BMG)
22	NEW	<b>WELCOME</b>	Gino Lofano Hrr/London FX(1) 126 (F)
23	17	<b>HEAVEN</b>	The Chimes CBS 6554327 (12-655432 6) (C)
24	8	<b>GOT TO GET</b>	Rolo 'n' Raz Fast Laila K Arista 112696 (612696) (BMG)
25	13	<b>RIGHT BEFORE MY EYES</b>	Pam Day Dobul/Posision DEBT(X) 3088 (PAC)
26	10	<b>TAINED LOVE</b>	Impedance Y&M/Pumpin' 121(T)024 (PAC)
27	20	<b>INNA CITY MAMMA</b>	3 Naneh Cherry Circa/Virgin YR(T) 42 (F)
28	21	<b>SET ME FREE</b>	Shirley Bassey/Highledge DJ Int 6552227 (6552226) (C)
29	15	<b>BEAUTIFUL LOVE</b>	Adeva Coolsound/Chrisalis COOL(X) 195 (C)

30	NEW	<b>WAS THAT ALL IT WAS</b>	Kym Mazelle Syncope (12)ST52 (E)
31	29	<b>THE THEME</b>	Unique 3 10/Virgin TEN(X) 285 (F)
32	28	<b>A Guy Called Gerald</b>	Subscape/CBS ACCO(T) 1 (C)
33	6	<b>ENCORE</b>	Tongue 'N' Cheek Syncope/EMI (12)SY 33 (C)
34	NEW	<b>RESCUE ME</b>	Dishkin Melrose Knuach KR7001 (12-XX001) (PAC)
35	NEW	<b>ALL OF MY LOVE</b>	Gap Band Capitol (12)CL 558 (E)
36	19	<b>DEKTRUX</b>	Nightmares On Wax Worship/Outer (WAP 2) (I)
37	NEW	<b>MOVE YOUR BODY '89 REMIX</b>	Marchell/Impressions Trax/Radiol TRAX5 (TRAXT4) (SP)
38	NEW	<b>LET IT TAKE CONTROL</b>	Flowermasters XL/Citybeat XL57 (12-XL57) (W)
39	NEW	<b>FURTHER ADVENTURES OF NORTH</b>	Various De/Construction (PT43372) (BMG)
40	24	<b>SIT AND WAIT</b>	Sydney Youngblood Circa/Virgin YR(T) 42 (F)
41	50	<b>LISTEN TO YOUR HEART</b>	Christy CHS(12) 3465 (C)
42	NEW	<b>GARAGE MOVEMENT</b>	Chompoo Chompoo (12)1219 (BMG)
43	41	<b>WHATCHA GONNA DO WITH MY LOVE</b>	Inner City 10/Virgin TEN(X) 290 (F)
44	15	<b>AFRODIZIACI</b>	Cry.Soul Escape AWE(12) 1 (P)
45	25	<b>THE 900 NUMBER</b>	Various Dance Trax DRX 9(1) 2 (BMG)
46	32	<b>DIRTY CASH</b>	Adventure Of Steven Y Mercury/Phonogram MER(X) 311 (F)
47	40	<b>IT'S OVER NOW</b>	Ultra-Note Eternal/WEA YZ 440(T) (W)
48	NEW	<b>SPACE GLADIATOR</b>	Resegade Soundwave Mute (12)MUTE04 (I)
49	4	<b>HOUSE OF CALYPSO</b>	K-Tronics Ensemble Citybeat CBE 1246 (W)
50	31	<b>ITALO HOUSE MIX</b>	Rocco Mercury/Phonogram MER(X) 314 (F)

## JIET STAR

REGGAE DISCO CHART

REGGAE CHART

REGGAE CHART

THIS WEEK	LAST WEEK	REGGAE DISCO CHART	REGGAE CHART	
1	2	<b>YOU AND I AND SHE</b> Wayne Wonder White Label 952 29	1	<b>WICKED IN BED</b> Studio 5 Digital 081 1
2	3	<b>DROWNED IN JAMAICA</b> Bad Free & Hunkahunkah Cherry CRT 39	2	<b>PIRATES ANTHEM</b> House Of Voodoo Voodoo Crescentmoon CRE2 257
3	9	<b>EVERY TIME YOU GO AWAY</b> House Of Voodoo Voodoo A House 862 072	3	<b>ZIG IT UP</b> Sugar & Nippon White Label 952 30
4	13	<b>NEW TALK</b> Creative Inc. & Joe 90 Marsy 12465 226	4	<b>GIRLS YOU CAN'T DO</b> Bess, Tony Gold & General A House/BBQ 072
5	10	<b>NUMBER ONE</b> Garry Brown Five Sals 15 028	5	<b>NEED YOUR LOVING</b> Harriet Joseph Five Sals 15 026
6	7	<b>DREAD A WHO SHE LOVE</b> Nucleo B and Kati Arista AR 97	6	<b>NIGHT AND DAY</b> Wayne Wonder White Label 952 31
7	11	<b>BE FOR REAL</b> Leonard Payne White Label 952 31	7	<b>AMAZING GRACE</b> Shabba Ranks White Label CRT 41
8	14	<b>TRICE MY AGE</b> Shabba & Crystal Crescentmoon CRE2 258	8	<b>LET'S START LOVE OVER</b> Wiseman & Frankie Paul Fashion FAB 569
9	15	<b>BELIEVE IN YOU</b> Joe Spence Five Sals 15 029	9	<b>SEND ME THE FELLOW</b> Jazzy White Label CRT 42
10	12	<b>YOU GIVE ME HIC UP</b> Tiger and Johnny Technique 947 61	10	<b>WHY YOU GET IN A</b> Gregory Isaacs & Jahmya O Sling 51 1

THIS WEEK	LAST WEEK	REGGAE ALBUM CHART
1	(1)	<b>REGGAE HITS VOL 7</b> Various Artists Jet Star JST 1007
2	(2)	<b>I.O.U.</b> Gregory Isaacs Crescentmoon CRE2 256
3	(4)	<b>GREEN EYES SAMPLER VOL 3</b> Various Crescentmoon CRE2 253
4	(3)	<b>CRAZY THING</b> Profilehouse POF 1 1
5	(6)	<b>BEST BROTHER</b> Shabba Ranks Blue Mountain BMF 31
6	(7)	<b>SCARY OF LOVE</b> Various Jamaica's Hot 18
7	(11)	<b>FURTHER EAST</b> Various Hawkeye HSP2401 392
8	(8)	<b>BLACK WITH SUGAR</b> Red Bull Arista ARB 244
9	(9)	<b>NUMBER ONE</b> Various Arista ARB 2012
10	(9)	<b>PINCHERS MEETS SANCHEZ</b> Pinchers & Sanchez Crescentmoon CRE2 257
11	(10)	<b>REGGAE HITS VOL 6</b> Various Artists Jet Star JST 1006
12	(12)	<b>JUST ONE MOMENT</b> Various Other First Edition FE 13 1
13	(15)	<b>LOVERS FOR LOVERS VOL 7</b> Various Blue Mountain BMF 309
14	(24)	<b>HOLDING ON</b> Various Crescentmoon CRE2 254
15	(19)	<b>DEBORAH</b> Glasgow/Delaborne Gregory Crescentmoon CRE2 1 35
16	(17)	<b>HEART BEAT</b> The Jacksons Disco 2 DIS 5
17	(16)	<b>FOLLOW ME</b> Clementine Blue Mountain BMF 329
18	(18)	<b>NEVER KNEW LOVE</b> Carl G. Gray Profilehouse POF 205
19	(14)	<b>WARNING</b> Gregory Isaacs Sirenia Sirenia 20003
20	(20)	<b>ARTWA HITS 89</b> Various Arista ARB 250

## TOP 10 ALBUMS

1	2	<b>AFFECTION</b>	Arista 2103791/410379 (BMG)
2	3	<b>WARE'S THE HOUSE</b>	Various Stylus SMR 977 (SMC 977) (STY)
3	3	<b>3 FEET HIGH AND RISING</b>	Tommy Boy/Big Life DLSL P 1 (I)
4	10	<b>BACK ON THE BLOCK</b>	Quincy Jones Quest WX313/WX313C (W)
5	NEW	<b>FRANKIE BONES Pres. BONES BREAK</b>	Various Breaking Bones BRK 1000 (Imp)
6	4	<b>CLUB CLASSICS VOL 2</b>	Soul II Soul 10/Virgin DIX 82/CDX 82 (F)
7	6	<b>PUMP UP THE JAM</b>	Technobronic Sweaway STRK 1/STRM 1 (BMG)
8	5	<b>LIVE AND DIRECT</b>	Adonisi MCA MCL1900/MCLC1900 (F)
9	NEW	<b>ON THE HORIZON</b>	Fashion OBR/CBS 4655211/4655214 (C)
10	NEW	<b>THE CACTUS ALBUM</b>	3rd Base Def Jam/CBS 4660031/4660034 (C)

## TOP 10 BUBBLERS

1	<b>DER ERDBEERMUND</b>	Circle Beat/J. Van Nulzen CBS (4564296) (Imp)
2	<b>DIG THIS</b>	DJ Int/CBS 6555187 (6555186) (C)
3	<b>LOVE ON LOVE</b>	E-Zee Posse/Dr. Mouthquake More Protein PROT 31(12) (F)
4	<b>ALL WE WANNA DO IS DANCE</b>	House Crew Production House (PNT 010) (PAC)
5	<b>MOMENTS IN SOUL</b>	J.T. & The Big Family BHS (8620972) (I)
6	<b>LOC MIA</b>	Loca Mia Parlophone 12(12)37 (E)
7	<b>INSTANT REPLAY</b>	Y'all Fanfare 12(12)AN 22 (P)
8	<b>System</b>	Forza Ingelito ZYX (12)X621 612 (Imp)
9	<b>LADIES (LET'S GO)</b>	TDP Reacher/REPT 001 (SP)
10	<b>FEEL IT FOR YOU</b>	Alterations RCA (PT4)034 (BMG)



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## COMPACT

disc

DIGITAL AUDIO

- 1 I ... BUT SERIOUSLY, Phil Collins Virgin
- 2 FOREIGN AFFAIR, The Temer Capitol
- 3 THE ROAD TO HELL, Chris Rea WEA
- 4 PURE SOFT METAL, Various Sytka
- 5 THE BEST OF BOB STEWART, Bob Stewart Warner Bros
- 6 AFFECTION, Lisa Stansfield Arista
- 7 A HOLDING BACK THE RIVER, Wet Wet Wet Precious/Phonogram
- 8 9 LEVEL BEST, Level 42 Polygram
- 9 THE LOVE SONGS, Deonance Warwick Arista
- 10 THE RAW AND THE COOKED, NYC London
- 11 I LIKE A PRAYER, Madonna Sire
- 12 - WARE'S THE HOUSE, Various Stykes
- 13 20 JOURNEYMAN, Eric Clapton Duck/Dorland
- 14 8 SPARE TO A FLAME - THE VERY BEST, Chris Rea BMG
- 15 11 SECURE, Dividedair EMI
- 16 - CLUB CLASSICS VOLUME, Seal 10/Virgin
- 17 15 WYVALD FOUR SEASONS, Night Kennedy/ECM
- 18 19 ADDICTIONS VOL. 1, Robert Palmer Island
- 19 16 A NEW FLAME, Simply Red EMI
- 20 - WELCOME TO THE BEAUTIFUL SOUTH, Beautiful South Gal Daz

© BPI. Compiled by Gallup for BPI, Music Week and BBC.

## Killer on the loose

by Alan Gardiner

GREAT BALLS OF FIRE, last year's most heralded movie on the life of Jerry Lee Lewis, may have bombed in the US and done little better over here, but it's given a major boost to the singer's career, confirming his status as a living legend and generating several months of sustained media attention. Lewis's high profile looks set to continue in 1990, with a BBC television documentary in February and a headlining appearance at the Wembley country festival in April.

The BBC2 Arena Special includes footage from the BBC archives, extracts from an MTV interview with the singer, and material from *I Am What I Am*, a Canadian television documentary in February given a UK video release by Charly. Colin Kniff of the Arena team explains the thinking behind the programme: "There'll be a lot of clips spanning as much as possible of his career, and there'll also be quite a heavy emphasis on the MTV interview, which in places is extraordinarily revealing. Lewis is a fascinating figure: part of a unique Southern white, Southern religious tradition and a very complex man. He's also led an incredibly tragic life." Lewis receives the

Arena treatment after outstanding documentaries in recent years of Buddy Holly, the Everly Brothers and Tanya Wynette.

The Wembley festival appearance forms part of a six-date UK tour. Lewis has had a love-hate relationship with the Wembley crowd over the years, the adulation of some members of the audience matched only by the grim determination with which others head for the exits at the first hint of a rock 'n' roll number. Promoter Mervyn Conn nevertheless clearly sees Lewis as a winner at the box office — this will be the singer's fifth Wembley appearance in less than 10 years. His last live performance in the UK was a one-off gig at the Hammersmith Odeon in November, a memorably symbolic affair which saw an impressively in-form Killer supported by an assortment of British rock luminaries, including Brian May, Dave Edmunds and Van Morrison. The show was chosen by Eumam, supplier of live concert material for BSB Power Station, as the first concert to be filmed for the new pop channel.

Record companies have been quick to capitalise on the renewed interest in Lewis. His unusually prolific recording career readily lends itself to major compilation projects, and last year saw several companies at work on Lewis's back catalogue. There were competing CD box sets of his vintage Sun material from Charly and Bear Family, while his later Mercury product has been packaged by PolyGram, in three double albums entitled *The Mercury Years*. The Mercury albums

cover Lewis's return to favour as a straight country singer in the late Sixties, though compilations will find the same period collated in still greater depth in three further box sets from Bear Family.



JERRY LEE LEWIS with his first lady incarnation, Dennis Quaid

## TOP-10 COMPILATIONS LPS

- 1 THE COMPLETE GLEN CAMPBELL  
Glen Campbell RCA/SABOTY/EMI
- 2 GREATEST HITS  
Dolly Parton RCA/PL0407 (BMG)
- 3 THE KENNY ROGERS STORY  
Kenny Rogers Liberty/EMI/93 (F)
- 4 THE COLLECTION  
Jim Reeves Collector Ser. CCSP143 (BMG)
- 5 ANNIVERSARY - 20 YEARS OF HITS  
Tanya Wynette Epic/ATV/102 (C)
- 6 GREATEST HITS  
The Judds RCA/PL 90243 (BMG)
- 7 GREATEST HITS  
Glen Campbell Capitol/EMI/3185 (BMG)
- 8 - VERY BEST OF DON WILLIAMS  
Don Williams MCA/MCG4314 (F)
- 9 - VERY BEST OF JIM REEVES  
Jim Reeves RCA/PL0917 (BMG)
- 10 THE COLLECTION  
Beverly Hills Collector Ser. CCSP139 (BMG)

## TOP • 20 • ALBUMS

## COUNTRY

- 1 THOUGHTS OF HOME  
Daniel O'Donnell Telstar STAR2372 (BMG)  
C.STAC2372/CD/3CD2372
- 2 STORMS  
Nanci Griffith MCA MCG6066 (F)  
C.MCG6066/CD/DMCG6066
- 3 FROM THE HEART  
Daniel O'Donnell Telstar STAR2327 (BMG)  
C.STAC2327/CD/3CD2327
- 4 NO HOLDIN' BACK  
Randy Travis Warner Bros WX292 (M)  
C.WX292/CD/WX292/CD
- 5 COPPERHEAD ROAD  
Steve Earle MCA MCF3426 (F)  
C.MCF3426/CD/DMCF3426
- 6 I NEED YOU  
Daniel O'Donnell Ritz RITZLP0038 (SP)  
C.RITZLP0038/CD/RITZCD104
- 7 LONE STAR STATE OF MIND  
Nanci Griffith MCA MCF3364 (F)  
C.MCF3364/CD/DMCF3364
- 8 DON'T FORGET TO REMEMBER  
Daniel O'Donnell Ritz RITZLP0043 (SP)  
C.RITZLP0043/CD/RITZCD105
- 9 ONE FAIR SUMMER EVENING  
Nanci Griffith MCA MCF3435 (F)  
C.MCF3435/CD/DMCF3435
- 10 AS LONG AS I HAVE YOU  
Don Williams RCA PL 90393 (BMG)  
C.PL90393/CD/PD90393
- 11 STORMS OF LIFE  
Randy Travis Warner Bros 9254351 (M)  
C.9254354/CD.9254352
- 12 OLD 8 X 10  
Randy Travis Warner Bros WX162 (M)  
C.WX162/CD/WX162/CD
- 13 LITTLE LOVE AFFAIRS  
Nanci Griffith MCA MCF3413 (F)  
C.MCF3413/CD/DMCF3413
- 14 TWO SIDES OF DANIEL O'DONNELL  
Daniel O'Donnell Ritz RITZLP0031 (SP)  
C.RITZLP0031/CD/RITZCD107
- 15 WHITE LIMOZEEN  
Dolly Parton CBS 4652351 (C)  
C.4651354/CD.4651352
- 16 LYLE LOVETT AND HIS LARGE BAND  
Lyle Lovett MCA MCG 6037 (F)  
C.MCG 6037/CD/DMCG 6037
- 17 ALWAYS AND FOREVER  
Randy Travis Warner Bros WX107 (M)  
C.WX107/CD/WX107/CD
- 18 JUST LOOKIN' FOR A HIT  
Dwight Yoakam Reprise WX 310 (M)  
C.WX 310/CD/WX 310/CD
- 19 BLUEBIRD  
Emmylou Harris Warner Bros 9257761 (M)  
C.9257764/CD.9257762
- 20 RIVER OF TIME  
The Judds RCA/Curb ZL 74127 (BMG)  
C.ZK 74127/CD.ZD 74127

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**keys**  
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CBS

# TOP 75 ARTIST ALBUMS

INCORPORATING LP, CASSETTE & CD SALES

## MUSIC WEEK

20 JANUARY 1990

# W

<b>NO 1</b>	1	BUT SERIOUSLY ***** CD	Virgin V 2120
	1	Full Collins	
<b>2</b>	6	HANGIN' TOUGH * CD	CBS 6608741
	6	New Kids On The Block	
<b>3</b>	4	FOREIGN AFFAIR ***** CD	Capitol ESN 3103
	4	Tim Urban	
<b>4</b>	2	ENJOY YOURSELF ***** CD	PML HR 9
	2	Kylie Minogue	
<b>5</b>	7	AFFECTION * CD	Atco 310379
	7	Lisa Stansfield	
<b>6</b>	8	THE ROAD TO HELL *** CD	WEA WK 317
	8	Curtis Klay	
<b>7</b>	3	JIVE BUNNY - THE ALBUM *** CD	Talco 5124 2390
	3	Jive Bunny & The Modelmakers	
<b>8</b>	13	CLUB CLASSICS VOL ONE ** CD	10/Temp. 054 82
	13	Small Soul	
<b>9</b>	9	HOLDING BACK THE RIVER * CD	President Own/Phonogram 8420111
	9	Wed Wet Wet	
<b>10</b>	12	THE BEST OF ROD STEWART * CD	Warner Brothers WK 314
	12	Rod Stewart	
<b>11</b>	14	LOVE SONGS CD	BMG Int./A&M 310441
	14	Dionne Warwick	
<b>12</b>	5	TEN GOOD REASONS ***** CD	PML HR 7
	5	Jason Donovan	
<b>13</b>	10	LIKE A PRAYER ** CD	5sm WK 239
	10	Madonna	

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<b>35</b>	27	THE SEEDS OF LOVE * CD	Federal/Phonogram 833201
	27	Leona Four	
<b>36</b>	52	WHEN THE WORLD KNOWS YOUR NAME ** CD	CBS 6432111
	52	Dwain White	
<b>37</b>	26	STRONGER * CD	EMI EMD 1012
	26	Ciff Richard	
<b>38</b>	36	THE SENSUAL WORLD * CD	EMI EMD 1010
	36	Keith Bester	
<b>39</b>	38	RUNAWAY HORSES * CD	Virgin V 2399
	38	Bethel Music	
<b>40</b>	33	THE GREATEST HITS * CD	Telco 5124 2370
	33	Electric Light Orchestra	
<b>41</b>	61	HEART OF STONE * CD	Capitol WK 342
	61	Clare	
<b>42</b>	57	PUMP UP THE JAM CD	Swanyard/Real STMP 1
	57	Technronic	
<b>43</b>	29	STORM FRONT * CD	CE 464891
	29	Bill 7481	
<b>44</b>	47	FEELING FREE CD	Great Virgin/CICRA 9
	47	Sydney Youngblood	
<b>45</b>	41	THE HEART OF CHICAGO * CD	Mercury/Mercury Blue WK 328
	41	Chicago	
<b>46</b>	51	ADEVA * CD	Columbia/Columbia ICTP 13
	51	Adene	
<b>47</b>	42	THE SINGLES 1974-1978 CD	AMM AMT 17948
	42	The Carpenters	
<b>48</b>	37	THE TWELVE COMMANDMENTS OF DANCE * CD	Helco/WEA WK 278
	37	London Boys	
<b>49</b>	43	MOSAIQUE * CD	Telco 5124 2398
	43	Gipsy Kings	
<b>50</b>	62	READ MY LIPS * CD	London 821641
	62	Jimmy Somerville	
<b>51</b>	49	ASPECTS OF LOVE * CD	Reddy/United/Parade 841131
	49	Original Cast	
<b>52</b>	50	THE LOVE SONGS OF ANDREW LLOYD WEBBER * CD	Dolphin/Dance 828153
	50	Richard Claydeman	
<b>53</b>	48	DANCE... YA KNOW IT! * CD	MCA/MCA 494
	48	Bobby Brown	

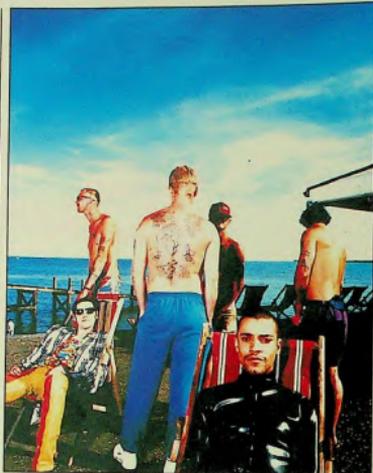
GREATEST HITS \* CD

## David Giles provides a guide to some of the artists featured on MW's CD

**FLESH FOR LULU:** Time & Space, *Beggars Banquet*. Written by Derek Greening. (Copy-right Control). *Flesh For Lulu* are hardly newcomers. They've actually been hammering on the door to the hall of fame for over seven years, and they were flown all the way to Australia to record their forthcoming *Beggars Banquet* LP Plastic Fantastic. In that time they've hopped from one record company to another, starting off with Polydor, to various indie before signing to Beggars in 1986. For a long time they were lumbered with the "Gothic" tag, although like labelmates The Cult, their ambitions have always lain in the field of classic rock. The track included here — also on release as a single — displays the poppy, melodic edge that the band have found in recent years. Highly commercial but still retaining a modicum of rock credibility. Maybe 1990 is the year that door will finally creak open.

**PLEASURE:** Tuesday's Child (I'm Only Human), *Anxious*. (Anxious Music/BMG Music). Dave Stewart's Anxious label has yet to bear commercial fruit despite promising starts by artists like Toni Holliday and The Flame. Pleasure's recent support on the Eurythmics tour won't have done them any harm though, and their contribution here is a taster for their forthcoming LP. The duo's recent tour with Eurythmics was not their first, however; they had been on the road with them before as engineer and wardrobe assistant. When they told Dave Stewart they were resigning to get a band together, he immediately requested a song and subsequently signed them to his new venture, thus leading fresh hope to roadies everywhere.

**THE BLUE AEROPLANES:** Jacket Hangs. Ensign. (Ditty



PLEASURE: from roadies to stars?

**HEIGHTS/Chrisyals Music.** Bristol's Blue Aeroplanes often refer to themselves as a "pop-art collective," but it's probably better to regard them as an amoeba, with a flexible line-up of musicians that has been constantly changing throughout the last decade. Despite being championed in certain regions of the music press for several years, it's only in the last few months that Chrisyals has provided them with a launch pad for world domination. Before that, as their compilation *Friend-loverphone* shows, their recordings often erred on the uncommercial, "difficult" side. Recent demos — from which their contribution here has been culled — are hugely impressive, finally realising their potential as a powerful rock band with poetic leanings. At last the electricity and drama of their entertaining live performances is being reproduced in the studio. Except, that is, for the astonishing footwork of group "dancer" Wojtek.

**HINTERLAND:** Dark Hills. Written by Coghlan and G. Leonard. Island Music. (Island Records). Although its two core members hail from Dublin, Hinterland came into existence as the result of a chance meeting in Copenhagen. Both vocalist and lyricist Donal Coghlan and guitarist Gerry Leonard had played in various local bands in Dublin, but it was only when they both decided to move to Denmark in search of a more romantic way of life — quite independently of each other — in 1987 that they first met. When Copenhagen lost its appeal, they returned to Ireland and began writing together. They called in *Cactus World News* Wayne Sheehy to drum on their demos and Hinterland was born in early 1988. Island quickly whipped them up, and Dark hills, a haunting atmospheric track, heralds their debut album, *Kissing The Roof Of Heaven*, out early next year. **DG**

## Rea guard

THE ROAD TO Hell (aka M25) was probably a pretty packed route last weekend as The Road To...Mystery found hordes of youthful, mobile **Chris Rea** fans heading to the famous old echoing cowshed **Arena** to hear a man who has developed into one of the finest guitarists in the business.

Well-planned marketing by WEA has, at long last, seen Rea fulfil the major potential that was first really hinted at on 1984's *Wired To The Moon* album. Along the way there may have been a few slightly dodgy hits, but at least the man's sincerity has never been in doubt. Reputations have to be earned, and Rea's honesty is his most essential asset. Not many artists could get away with performing a song like *Tell Me There's A Heaven* with such humility.

The show began with thunder and rain noises clattering from the speakers while an ominous voice on the radio warned us of "trouble on the freeway". Then the spotlight flickered at to Rea who crooned *The Road To Hell* (Part 1) before his supremely tight band took the reins and the stage burst into life with *The Road To Hell* (Part 2). It all melted for a powerful opening act with Rea skimming the strings for all they were worth, his slide-guitar playing had never sounded so dynamic.

Nothing that followed could quite better this, and it has to be said that many of Rea's numbers tend to be a little stodge and succeed mainly because of his masterly fretwork and warm, gravelly voice. However, his best songs notably *Steel River*, *Ace Of Hearts*, *Josephine* and *Stainsby Girls* ensured a hugely enthusiastic response.

Little in the way of crowd communication was forthcoming from the man but the assembled seemed happy to sit back and bask in the on-stage revelry.

The time has never been better for Rea to export his mellow music to America, where they've got a lot of catching up to do. **GARETH THOMPSON**

plentiful of humility. With some 400 people apparently turned away from the door on the night there appears little evidence that his popularity is on the wane. Most would probably agree: Neither Fish... as a product of a wayward talent rather than a tumble into obscurity.

Indeed his performance served further to prove the existence of a fearsome talent. Its theme was, naturally, black; from the black-clad members of his skin tight band to the black instruments they wielded. The music was black, too.

D'Arby's voice has improved markedly; his gymnastic phrasing has lost its serrated edge. Most of *Hardline* was despatched in the first half of the set. *Wishing Well* is rendered funkier and rawer with a thumping bass surge to propel it. D'Arby — adorned, and adored, in his ubiquitous eye-patched jolly road to... and well-worn hat — prefaced *Sign A Name* with the observation: "This song was a hit before a lot of you were born — it's very ancient." A why comment on the youthful gagging of lust at the front of the stage perhaps? Or possibly that so-called "designer soul" phase appears distant to him now. One thing remains certain: it is fallacious to read too much into D'Arby's public statements. After all, his music speaks with a greater clarity.

Like, he swapped tense funk riffs with his *Hardline* inspired lead guitarist To Know Someone Deeply Is To Know Someone Softly, the new single, was newly invigorated. But the night's set piece was an acoustic-harmonic version of *Dylan*. Really Want To Do What you signed into I Don't Want To Bring Your Gods Down.

A graceful, affable performer D'Arby made the small auditorium his province for the evening — his D'Arby County?

This gloriously cacophonous was topped with a searing interpretation of *Jumpin' Jack Flash* — a nod to D'Arby's right on rock affiliations — then a pounding soul freeform.

D'Arby is undoubtedly a rare talent. It is his unwillingness to conform to that led to the often abstract *Neither Fish...* Though his finest work may lie ahead, any reports of the man's demise are wholly premature. **ANDREW MARTIN**

## Road worthy

WITH **ROADHOUSE** it's very much a case of rags to riches. The band that had the guts to send Bon Jovi a tape with a suitably arrogant note attached, a move which earned them a management contract with the band's very own company. This is also the band that packs out the **Hippodrome** with a record attendance, a great number of those being A&R men and established pop stars. Basically Roadhouse are creating a stir.

The rags to riches also applies to the live set however. Roadhouse is certainly an opt name. It's solid, basic, reliable — it's the kind of name which suggests something raw, not necessarily flashy, but nevertheless something that's equally as compelling. Their influences are, needless to say, classic rock influences — Roadhouse certainly aren't interested in breaking down barriers but they are marvelously adept at redirecting the existing channels.

## D'Arby county

A DIET of humble pie is often recommended to those suffering from an acute case of ego indigestion. **Terrance Trent D'Arby** — whose self-proclaimed genius was largely borne out by his debut *Hardline* according to... — has merely chosen to nibble at the dish following the commercial failure of *Neither Fish Nor Flesh*.

His choice of the tiny **Margrave** as a venue in which to return to London after two years can therefore be seen as an entrée rather than a



FLESH FOR LULU: another crack at the big time

# Up and running

**Although only in his thirties, Jon Crawley is already something of a publishing veteran. Dave Laing meets up with the ambitious MD of Hit & Run Publishing**



JON CRAWLEY (right) with Tony Smith

The singer's very charismatic, a strange mixture of babyface Marc Bolan and screeching Bob Scott commands his fair share of devotion from the crowd. The music itself is deceptive in its progression. The set starts gently with a bluesy harmonica intro before bursting into a riff straight out of the classic rock songbook. Subsequent songs build upon this tradition adding layers of power to already strong instrumental structures. The ultimate song in their set splits wide open their own light creation sending forceful melodies shooting off at all angles and their eventual disappearance is both a disappointment and a relief at the same time.

Just what an impact this band made is revealed when "special guest" Don Reed attempts to steal the show and falls flat on his face. Looks like we've got another case of future stardom on our hands.

IAN WATSON

## Paradise regained

DUBLIN'S BEEN a bit short of inspiration, band wise, in the last few years. True, some workmanlike tunes like Cry Before Dawn and Something Happens have caused a few ripples but if you're talking quality and inspiration the fair city has been just that — fair. **Paradise** is a moody four piece fronted by the hulking presence of Dave Long look set to rectify the situation.

Until recently, the Parats were very much an occasional outfit, playing the odd gig, wowing the punters and then disappearing. But the ultra positive critical response to their debut *Blue Light* EP prompted them to give up the day jobs and go for broke. Their **Boggo Inn** gig was a rare support slot for them — a date accepted to get them in form for their upcoming London joint and one packed with a range of excellent songs. Long, a huge mountain of a man, is an unlikely looking frontman but the passion in his singing puts him up there with the likes of Cathal Coughlan and Dave Thomas and his ferocious guitar style gives a cutting edge to the overall sound. The rest of the band are also more than competent and the overall tightness gives *I Want You and Winter* a classic feel.

They only played for 40 minutes, but it was all that was needed to convince the packed crowd of their potential greatness. London doesn't know it yet, but the successors to House Of Love's crown are coming and when their LP comes out in February on Selatino, *Into Paradise* are going to be the only unmissable show in town.

LEO FINLAY

## Spyz energy

COMMENTARY IS a key word in the **24-7 Spyz** camp. Quite simply, this all-black quartet from New York GO FOR IT, throwing in everything bar the kitchen sink, and emerging with a potentially lethal concoction, merging all kinds of black influences and some of the throughest hardcore available. It produced a chemical reaction that left more than most of their **Mar-**

quee debut of worst bemused, at best exhilarated.

Frontman Peter Flugl, led the way, exclaiming a volitional sense of danger throughout, leaving the crowd never quite sure of what was going to happen next. But like their musical contrasts, their aggressive stance is offset by other gestures, such as during *Grandma Dynamite*, where the vocalist invited laterally half the crowd up on stage and proceeded to bound across the boards with a young girl riding piggy back. Musically, they tended to put the emphasis on the harder side of their character, the likes of which prove that they can thrash with the best of them. Consequently, a couple of the reggae orientated tracks came across as purely gestures in order to prove they can handle both ends of their spectrum of contrasts, particularly with *Sponji Reggae*.

Elsewhere they introduced hip-hop and rap, wrapped in a metal coating, constantly inviting a horde of stage-divers that helped bring a sense of occasion to the whole shebang. Ultimately, 24-7 Spyz have the ability to carve their own niche in developing their current stage appeal, and it's a potent one at that. I just can't see them getting away with it at Hammersmith Odeon somehow.

KIRK BLOWS

## Faithful reproduction

IT'S ALWAYS refreshing to discover a talented new band who are both young (around 18) and established outfit. **Faith Over Reason** have already created something of a stir with their excellent debut tapes, which are aren't merely a copy of an established outfit. **Faith Over Reason** have already created something of a stir with their excellent debut tapes, which are aren't merely a copy of an established outfit. **Faith Over Reason** have already created something of a stir with their excellent debut tapes, which are aren't merely a copy of an established outfit.

FOR a four-piece band of conventional instrumentation, the attention focusing on lead guitarist Moira Lambert. There seems to be a distinct split between her slightly flaky, slightly indie-pop flights of fancy and the more rock tendencies of the male musicians behind her. This was enhanced by the poor overall sound quality, the engineers evidently sympathising with the boys and drowning Lambert's voice in a sea of reverb.

This was a shame, because the band have some superb songs in their repertoire — both *Believing In Me* and *Daisy Chain* have a decidedly classic feel to them already — and they work on tape because they are stripped down to the barest elements; just voice, acoustic guitar and the occasional intrusion of string synth.

For a fifth gig, though, this was a disappointing debut. **Management** see Claytown Troupe, *We Are Going To Eat You!* have done a fine job whipping up interest, and cheque books are excitedly being torn out excitedly. One hopes that they will be signed early, before they start "mouthing" so that some of their youthful innocence and inspiration is captured in case they grow into just another rock band with a clutch of good songs. A mighty prospect; now go and see them as soon as you can.

DAVID GILES

NOWADAYS NUMEROUS publishers are associated with record companies but it is unusual to find a publishing company originally set up as a subsidiary of a management firm.

That's the case with Hit & Run Publishing, set up a decade ago by Tony Smith, the highly successful manager of Genesis. "It was founded because Tony was not impressed with existing publishers at that time," explains current Hit & Run MD Jon Crawley. "So he set up his own publishing division, initially to represent acts on his own management roster."

Since then, Hit & Run Publishing has broadened its activity, adding numerous other writers and acquiring the *Christmas* catalogue set up originally by Tony Stratton-Smith and wholly-owned by Tony Smith since 1986. Two years later, both companies were brought together under one roof in Chelsea, although *Christmas* is concerned to preserve their separate identities.

"*Christmas* retains more of an 'off the wall' image," he points out. Crawley also believes that the company's origins have given it a unique "management style" of writers' careers as well as publishing their songs," he says. "We work with them to varying degrees. For example we regard to unknown writers without record deals. We allow for a development period when we go through material and knock it into shape, then we demo songs to a high quality. Where necessary we get involved with logos, agents and gigs. In fact, we get them to a level where, in record company terms, we present them to a complete package having done all the groundwork." Among recent artists Hit & Run has developed in this way, Crawley includes Andy Leek and Geoffrey

Other writers on the roster include Julian Lennon and Justin Clayton as well as Fish and Marillion who were signed by Crawley himself in 1982 to Chrysalis Music. "We recently renegotiated the Marillion deal," notes Crawley, "and when it ends they'll have been with us for 12 or 13 years — that's what for a long term commitment!" Then there's BA Robertson. "He's had success every year with one project or another,"

points out Crawley. "He's got natural writing gifts and now he's turning towards film and theatre work." Hit & Run's newest signings include Scottish band Re-A1, London group Dean Dwyer and Phil Manizka (more of a traditional songwriter with a fantastic voice) and Crawley adds that "through a selective policy we are looking to sign maybe four or five acts per year, which will be made up of a torically focused on rock acts with strong live performance abilities. However, under our new structure we are expanding the professional department and will consider signing songwriters with varying styles."

In the international sphere, Hit & Run maintains a New York office but its biggest recent change has been to replace a network of sub-publishing deals with a single agreement with Virgin Music.

Through Phil Collins and Genesis, Hit & Run already has a close relationship with the Virgin Group, but Crawley believes that Virgin Music has the right blend of efficiency and local roots in each territory. "We'll keep our own identity in each country," he explains, "Virgin will be managing Hit & Run companies there and we'll have direct membership to several of the European collecting societies. That

can only auger well for 1992!" Apart from North America and the UK, the only territory excluded from the Virgin deal is Australasia, where Hit & Run is represented by a similar management-based company, Chris Murphy's MMA.

The publishing arm is headed by Kim Frankiewicz, of whom Crawley says: "She's actively out there getting covers, she's relentless and she provides a tremendous source of information from her territories."

Though only in his thirties, Crawley is already something of a music business veteran, having joined Alan Parson's *Loma Music* as a trainee accountant from school. He moved on to Carlin ("they were number one publisher then"), joining Mickie and Dave Mori's RAK in 1977. He recalls that "We made a healthy living out of singles then. We could sell 100,000 in a day on Kim Wilde or Hot Chocolate. Now some top five singles don't even sell a total of 100,000."

Although things have changed in the UK singles market, Crawley regards the Nineties as "an incredibly exciting time in publishing." He's not cowed by the multi-nationals, believing that "we can offer a more personalised service. We don't have too vast a roster — our writers can get through to the head of the company any day of the week."

20 JANUARY 1990



## 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.

<b>1</b>	<b>HANGIN' TOUGH</b> New Kids On The Block	<b>POP</b>	<b>CRS</b> BUCKLE UP 3 C
<b>2</b>	<b>TEARS ON MY PILLOW</b> Kylie Minogue	<b>POP</b>	<b>PWL</b> PINKY 12 17 P
<b>3</b>	<b>TOUCH ME</b> 49ers	<b>POP</b>	<b>4th + 5th</b> Every Hand 12 (2896) 15 P
<b>4</b>	<b>GOT TO HAVE YOUR LOVE</b> Montravis (featuring Wondress)	<b>POP</b>	<b>Capitol</b> 12 (C) 5591 C
<b>5</b>	<b>YOU MAKE ME FEEL (MIGHTY REAL)</b> Jimmy Stoenerville	<b>POP</b>	<b>London</b> (LON) 240 P
<b>6</b>	<b>GET A LIFE</b> Soul II Soul	<b>POP</b>	<b>10</b> Virgin 12 (N) 284 P
<b>7</b>	<b>PUT YOUR HANDS TOGETHER</b> D'Nebo featuring Nat'l Juice	<b>POP</b>	<b>Heri</b> London FM 124 P P
<b>8</b>	<b>GOT TO GET</b> Rob 'n' Kaz featuring Leila K	<b>POP</b>	<b>Arise</b> 12 (84) 12-4196 (6) (MG)
<b>9</b>	<b>WHEN YOU COME BACK TO ME</b> Janet Donovan	<b>POP</b>	<b>PWL</b> PINKY 14 P P
<b>10</b>	<b>GOING BACK TO MY ROOTS/RICH IN PARADISE</b> FPI Project present Rich In Paradise	<b>POP</b>	<b>Runar</b> KUMATI 7 P (AC)
<b>11</b>	<b>THE MAGIC NUMBER</b> De La Soul	<b>POP</b>	<b>Big Life</b> Tommy Boy 12 (L) 1107 P
<b>12</b>	<b>BUTTERFLY ON A WHEEL</b> The Mission	<b>POP</b>	<b>Mercy</b> Phonogram WFNH 16 P P
<b>13</b>	<b>COULD HAVE TOLD YOU SO</b> Halo James	<b>POP</b>	<b>Epic</b> HALOT 2 C C
<b>14</b>	<b>LISTEN TO YOUR HEART</b> Sonia	<b>POP</b>	<b>Capitol</b> CMS 12 (2465) C
<b>15</b>	<b>LAMBADA</b> Kaoma	<b>POP</b>	<b>CRS</b> 65911 12 (2-6591) B C
<b>16</b>	<b>DEAR JESSIE</b> Madonna	<b>POP</b>	<b>Sire</b> W 26461 1 W
<b>17</b>	<b>20 SECONDS TO COMPLY</b> Silver Bullet	<b>POP</b>	<b>Tom Tom</b> 7 (TT) 819 12 (TT) 819 P (AC)
<b>18</b>	<b>NO MORE MR. NICE GUY</b> Megadeth	<b>POP</b>	<b>CRS</b> 65911 12 (2-6591) B C
<b>19</b>	<b>HEY YOU</b> The Quebeboys	<b>POP</b>	<b>Parlophone</b> PEG 641 12 (139) 624 11 B
<b>20</b>	<b>I CALLED U</b> Lil Louis	<b>POP</b>	<b>SRK</b> 12 (584) 4 B
<b>21</b>	<b>GETTING AWAY WITH IT</b> Lenny Kravitz	<b>POP</b>	<b>Heri</b> London FM 120 122 P P
<b>22</b>	<b>DEEP BEAT '89</b> Lenny Kravitz	<b>POP</b>	<b>Factory</b> FAC 257 12 (2- FAC 257) 7 P

<b>41</b>	<b>JUST LIKE JESSE JAMES</b> Cher	<b>POP</b>	<b>Gelco</b> GEF 407 1 W
<b>42</b>	<b>WAS THAT ALL IT WAS</b> Kym Mazelle	<b>POP</b>	<b>Synoprec</b> FMI 12 (29) 122 B
<b>43</b>	<b>DONALD WHERE'S YOUR TROOSERS?</b> Andy Stewart	<b>POP</b>	<b>Shove</b> SONU 1233 15 P
<b>44</b>	<b>AINT NO STOPPIN' US NOW</b> Big Daddy Kane	<b>POP</b>	<b>Capitol</b> 12 (C) 551 B
<b>45</b>	<b>I DON'T WANNA LOSE YOU</b> Tina Turner	<b>POP</b>	<b>Fontana</b> 12 (2) 42 12 P
<b>46</b>	<b>INSTANT REPLAY</b> Yell	<b>POP</b>	<b>The Stone</b> Isles 12 (S) 13 P
<b>47</b>	<b>FOOLS GOLD/WHAT THE WORLD IS WAITING FOR</b> The Stone Isles	<b>POP</b>	<b>AMM</b> AMV 1536 P P
<b>48</b>	<b>NOTHING EVER HAPPENS</b> Del Amitri	<b>POP</b>	<b>Warner</b> Brothers W 26410 1 W
<b>49</b>	<b>DOWNTOWN TRAIN</b> Rod Stewart	<b>POP</b>	<b>Music</b> Fantasy Dance MFDU 100 1 (MG)
<b>50</b>	<b>LET'S PARTY</b> Jive Bunny & The Mastersmesters	<b>POP</b>	<b>Elektra</b> EKR 101 17 1 W
<b>51</b>	<b>DON'T KNOW MUCH</b> Linda Ronstadt featuring Aaron Neville	<b>POP</b>	<b>WEA</b> 72 4431 1 W
<b>52</b>	<b>WE ALMOST GOT IT TOGETHER</b> Tanita Tikaram	<b>POP</b>	<b>CRS</b> 65912 12 (2-65912) 6 C
<b>53</b>	<b>THE EVE OF THE WAR (Ben Liebrand Remix)</b> Jeff Wayne	<b>POP</b>	<b>Black FM</b> Revolver 12 (28) 24 1 (MG)
<b>54</b>	<b>SISTER</b> Bros	<b>POP</b>	<b>Phonogram</b> Phonogram JEWEL 100 12 1 P
<b>55</b>	<b>SALLY CINNAMON</b> The Stone Roses	<b>POP</b>	<b>Heri</b> London FM 121 12 1 P
<b>56</b>	<b>BROKE AWAY</b> Wet Wet Wet	<b>POP</b>	<b>Epic</b> (UK) 12 1 C
<b>57</b>	<b>IT'S GONNA BE ALRIGHT</b> Ruby Turner	<b>POP</b>	<b>Heri</b> London FM 121 12 1 P
<b>58</b>	<b>HERE AND NOW</b> Luther Vandross	<b>POP</b>	<b>Electric</b>
<b>59</b>	<b>DESTINY/AUTUMN LOVE</b> Electric	<b>POP</b>	<b>Living In A Box</b>
<b>60</b>	<b>DIFFERENT AIR</b> Living In A Box	<b>POP</b>	<b>Chrysalis</b> (UK) 12 1 C
<b>61</b>	<b>JAM IT JAM</b> She Rodders	<b>POP</b>	<b>Chrysalis</b> (UK) 12 1 C
<b>62</b>	<b>MURDER BADMAN IS GOBBIN'</b> The Bad Manners	<b>POP</b>	<b>Chrysalis</b> (UK) 12 1 C

Tina Turner

**Simply Deeply**

The Roots

The Roots

**Someone Slightly Different**

The Roots

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into retirement. Perhaps that should be re-phased the vinyl album was pushed to extinction. Vinyl albums represented only 10 per cent of all product sold for the year, and if that number were tracked over the entire 12 month period, one would find a linear decline. It would be surprising to find vinyl albums representing even half of that number in 1990 as retailers phase out LPs.

Make no mistake about it, record retailers led the phase out of the vinyl album. In a large part that had to do with the utility that their customers wanted and received from cassettes and compact discs, random selection, portability, and so forth. Today if an American consumer desired to replace older music in their collection with a fresh store-bought copy they would most likely reach for a cassette. One of a recent survey, via the SoundData National Music Consumer Study, of a panel of 2,000 music consumers in the US, 52 per cent said they would replace catalogue they wanted with a tape, 43 per cent would go for a compact disc, while 16 per cent said they would stick with their old favourite,

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metal are big business in suburban malls. That should tell you quite a bit about who's buying all this rap and metal product.

A majority of music consumers in the US are 25 years of age or older. The exact percentage is 52.4 per cent. If you were to add 21-24 year olds to that segment the total would be exactly 65 per cent. That is to say, that two out of three active music buyers in the US are 21 plus.

The age of the consumers and their disposable income explains the compact disc phenomenon in the US. One should also not assume that because of their age they do not purchase Guns 'N' Roses, Poison or Def Leppard albums. That is not the case.

The most popular album among 25-34 year olds over our last year of tracking was U2's Rattle And Hum, followed by Fine Young Cannibals' Raw And Cooked and Bon Jovi's New Jersey. Numbers four, five, six were Wilbury's, Guns 'N' Roses and George Michael. For 35-44 year olds it was the Cocktail Soundtrack as number one, followed by Guns 'N' Roses, Bon Jovi Wilbury's and the Beaches Soundtrack.

Music buyers who are 25-plus make a majority of the total purchases. Though they may buy fewer total units per person than their younger counterparts, the make up for it in their sheer volume.

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It is too early to tell whether the cassette single is incremental income or a tool which teaches the consumers to buy singles rather than albums. Videos also concentrate on the song. There are in-store mechanisms which display the videos of songs. In 1989, the US became more song driven than ever before, harkening back to the Sixties.

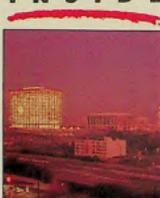
The US is resting. Be it packaging, configurations, technology, the aging process, America is resting. Just in time for the final decade of the Sixties.

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A Music Week focus on the US market

# The song remains the \$ame

**Mike Shelton, who is president of market research company The Street Pulse Group, pinpoints the consumer trends which have shaped the American music market in 1989**

1989 WAS a year of tremendous upheaval throughout the world. Though there was no social upheaval in the US, for its music industry the year was one of transformation. The configurations in which its products were offered to consumers changed dramatically. It was the year in which the concert industry found that fans would stay home and watch pay-per-view concerts. Rap and heavy metal music grew to dominance among specific age segments. American music buyers aged another year, effecting the popularity of certain artists. Perhaps most importantly, the song became the thing in the US in 1989.

The vinyl album was ushered into retirement. Perhaps that should be re-phased: the vinyl album was pushed to extinction. Vinyl albums represented only 10 per cent of all product sold for the year and if that number were tracked over the entire 12 month period, one would find a linear decline. It would be surprising to find vinyl albums representing even half of that number in 1990 as retailers phase out LPs.

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vinyl.

The cassette is the configuration of choice among teens. It is teens who fuelled the cassette single explosion in the US. That eruption happened at the end of the first quarter and has soared ever since. By summer, sales of cassette singles had jumped 64 per cent compared to the first six months of 1988. Though the final figures are not in, we would project an increase of more than 100 per cent in total cassette single units sold in 1989 as compared to the previous year.

The record retailer played a significant role in the single re-birth this past year. The store owners found a healthy margin in the product and accepted the product great positioning in their stores. As the awareness of the product increased so did sales. Manufacturers raised the suggested retail price of a cassette single from \$2.49 to \$2.99 on or around September 1. Most retailers had already been selling the units at the price. Consumers were undaunted and bought on. It is estimated that three of 10 music buyers in the States have bought or received at least one cassette single. That figure will increase after this Christmas. It will be of great interest to track the behaviour of these single buyers, most of whom did not buy vinyl singles previously. Potential cannibalization is a worry. However, American manufacturers and retailers may also have discovered a new profit centre.

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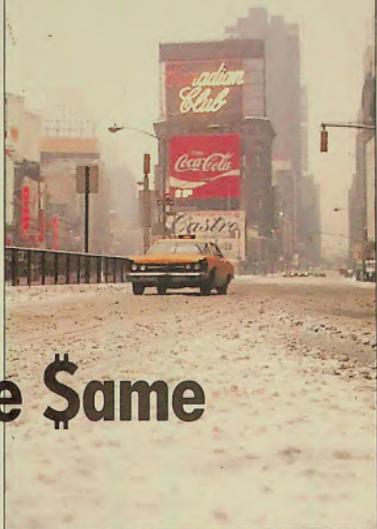
pected, MTV's PPV of Bon Jovi did very well. It is early in the life of PPV to make bold predictions, but for the most part, music consumers responded positively to their initial interaction with PPV.

The leading music video channels in the country are reaching more viewers than ever. Forty-two million music consumers receive MTV. Three quarters of those who do get the channel tune to it at least once a week. The average consumer who receives MTV via their cable system tunes in for at least a peek four days per week.

Black Entertainment Television (BET) has increased its viewer potential by 2.7m consumers over the past year. That's a 20 per cent increase from a year ago. MTV Networks other music channel, VH-1, targeted more for adults 25-44, also increased its number of viewers. Video is having a larger impact on music sales.

Rap and heavy metal music are the only two genres of music that a majority of music consumers dislike. But that's OK! The people who are into those two genres don't want a majority of consumers being into "their" music. Teens dominate rap and metal. It is their music. They like the fact that older consumers dislike it. That means it won't get taken over.

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12-14



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QUINCY





90



**wea**  
International

## TOP US LABELS: LPS

Label (1988 position)	Percentage	Chart Points
1 Columbia (2)	12.11	1297
2 Geffen (6)	11.61	1243
3 MCA (8)	10.59	1134
4 Virgin (12)	8.38	898
5 Atlantic (5)	7.69	824
6 Elektra (7)	6.53	699
7 Arista (13)	5.93	635
8 Mercury (1)	4.86	520
9 IRS (—)	4.63	496
10 Sire (27)	4.14	443
11 Warner Bros (9)	3.12	334
12 EMI (11)	3.03	325
13 Delicious Vinyl (—)	2.93	314
14 Wilbury (19)	2.77	297
15 Epic (4)	2.55	273
16 A&M (16)	1.90	204
17 Capitol (24)	1.79	192
18 Enigma (10)	1.25	134
19 Def Jam (—)	0.96	103
20 Reprise (—)	0.92	98
21 Island (15)	0.89	95
22 Fontana (—)	0.68	73
23 Modern (—)	0.38	41
24 Big Time (—)	0.25	27
25 RCA (3)	0.06	6
26 Duck (—)	0.03	3
27 Ruthless (—)	0.02	2

The listing is based on the top 20 Pop Album charts published in Billboard between January 7 and December 23 1989 (51 issues), allotting 20 points to the number one record, 19 to number two, etc. down to one point for number 20, for each week. The percentage figure shows the share of the maximum chart points available during the 51 issues, a total of 10,710.

## TOP US DISTRIBUTORS: LPS

Distributor (1988 position)	Percentage	Chart Points
1 WEA (1)	49.40	5291
2 CBS (2)	15.62	1673
3 MCA (5)	15.22	1630
4 BMG (3)	8.14	872
5 CEMA (6)	6.08	651
6 PolyGram (4)	5.54	593

THE BEST OF  
CHRIS REA

NEW LIGHT THROUGH OLD WINDOWS

A DARKER view of Chris Rea's window: US cover versus UK's lighter look

## Beyond the border

**T**HE US has opened its ears to the music beyond its borders. Suddenly it's hip to think international, and the opportunities are greater than ever for British and other overseas artists to make it big Stateside.

"As the world becomes smaller, America becomes less parochial in its outlook," reports Margi Vangel, international director at Atco Records. "Because our country is so large, for a while we haven't been able to see beyond our borders. Now we're moving away from that insular view towards a more worldwide view."

According to Rick Dobbis, RCA's executive vice president, the US has always been willing to accept foreign repertoire.

"I think the people who buy music in America are very broad-minded," he says. "In my mind, the US marketplace has always been varied and deep. Of course, attention is always going to go to what's at the top — Milli Vanilli selling 5 1/2m albums is bound to overshadow what's going on in the alternative scene and elsewhere."

Jim Swindel, head of sales and marketing at Virgin Records, has been involved in one of last year's biggest overseas success stories: Soul II Soul. He's less convinced that the US outlook has changed.

"I wish I could say that the success of Soul II Soul means a change in attitudes towards non-US product, but really this is the first wave of successful r'n'b-style music

**A new world of opportunity awaits British artists Stateside but how easy is that Atlantic crossing? Selina Webb finds out**

— the mega titles are still the American ones."

The problems associated with marketing international repertoire in the US stem from the country's sheer size. Attitudes and cultures vary greatly from state to state, the radio network is fragmented and, on the whole, unadventurous. And no one could suggest that there is a shortage of hometown repertoire to choose from. Attracting the attention of 246m Americans when your artist resides across the Atlantic requires steady hands on an imaginative marketing campaign.

In Soul II Soul's case, success came out of New York where imports of Keep On Movin' received heavy club and specialist radio play. Once the single was released, Jazze B devoted time to extensive press interviews and now Virgin is left with a million-selling album and a second single, Back To Life, which has sold 1 1/2m units. Far from balking at the violins and understated rap style which infect

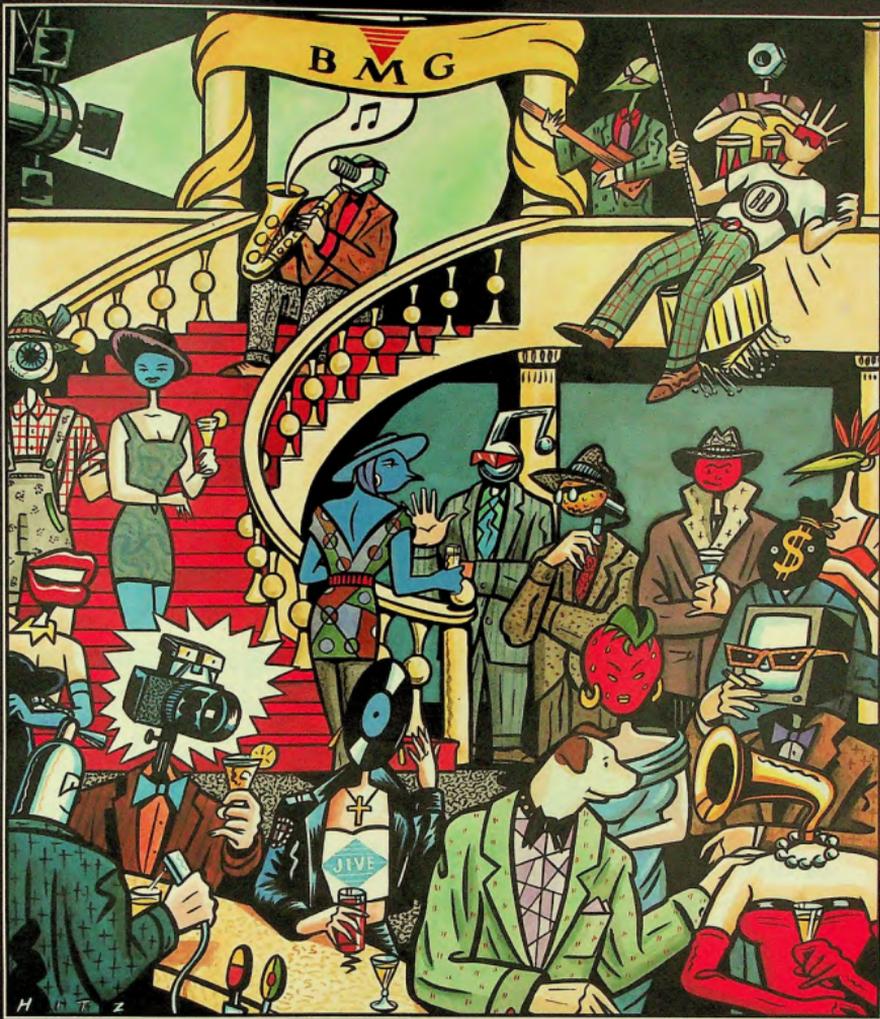
Soul II Soul's music, the traditionally adventurous dance scene welcomed the group with open arms and, as in the UK, the transition from black to pop radio was relatively simple.

More manipulative marketing is needed at Elektra where international successes include The Cure, The Sugarbushes, The Gypsy Kings and the Bulgarka Trio. David Bither has recently taken the post of marketing vice president having previously been head of international where he worked mostly with US acts outside North America.

"There's a long and honourable tradition of British pop music being very successful in America going back to the Beatles. Ever since then there's been a fairly free flow of music of artists between the countries," he says. "The challenge is that the artist is not based in America. Normally all marketing is based on a presence: TV appearances, touring, radio enhanced by visits to radio stations, visits to retail stores and so on. Either the artist has to devote himself to spend a lot of time here, or something unusual has to take place."

Bither concedes that breaking The Cure took "quite a while". Commercial mainstream radio was slow to pick up on the band, leaving MTV to provide initial exposure: a common scenario with new acts in the US where video is often the testing ground to determine on

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RCA RECORDS LABEL U.S.A.

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artist's success on the airwaves and in the marketplace.

"MTV can help develop a band that's many thousands of miles away. If a band is creative in that area, as The Cure in particular are, you can create a three-and-a-half minute piece which can appear simultaneously around the world," says Bither. But he adds a cautionary note: "MTV is getting more conservative. A trend has been developing over the last few years in which MTV has discovered that it is in its commercial interest to get closer to radio in its programming decisions."

Perhaps Elektra's most dramatic success has been with Iceland's The Sugarcubes. Bither attributes this to active touring, creative video making, college radio support plus heavy advertising and merchandising from his department.

"When you get out of the pipeline that exists between England and the US there are no hard and fast rules," he says. "There's much less success on this level of artists and that made The Sugarcubes even more of a triumph. They do sing a lot of material in their own language and they do have a very unusual presentation and style, although it does borrow something from the English avant garde pop style."

That connection with the UK indie scene undoubtedly helped The Sugarcubes to get off the ground, but there was no such leg-up for The Gypsy Kings. Bither says: "The Gypsy Kings had no context whatsoever. They were

singing in a foreign language and carried every completely unconventional and out of the ordinary aspect about their music."

A profile was initially constructed for The Gypsy Kings via extensive touring which developed an audience dichotomy: one half Latin, the other "up-scale yuppie" who embraced the act as part of the growing neo-culturalism.

"To start with, they were established more as a rumour than a fact," remembers Bither. "Word got round of them playing all these very small clubs — they're phenomenal live — and it became a word of mouth thing. They were the 'in thing' to be listening to."

This live success was supplemented by TV appearances on such programmes as the Johnny Carson show and tapes were strategically placed in hip restaurants, hair salons and clothes boutiques. Elektra is now up to 1/2m copies of the first album, and counting.

With the Bulgarian women's choir the strategy was different with pop artists including Linda Ronstadt and 10,000 Maniacs being encouraged to support their cause. The Maniacs played the Bulgarians' compact disc before their gigs — causing "streams of people" to inquire what it was, according to Bither — while Ronstadt plugged the singers during her own TV interviews. More than 20,000 LPs were sold on that strength alone, with a tour incorporating close work with local promoters spawning sales of 200,000 units. All that, and still no radio. In some respects, it is easier to



THE SUGARCUBES: Breaking the ice between two lands

break an unusual overseas artist in the US than a mainstream pop act. At least that's the view of Rick Dobbis at RCA who, apart from the success of Rick Astley, has had more joy with The Primitives from Fairground Attraction and John Farnham. Getting that all-import-

ant in-road to the market is often simpler given the option of specialist radio and press in the first instance. In the US, top 40 radio had never been adventurous. The American RCA company has had relatively more success with Rick Astley's second album

than the UK, thanks to continued support from top 40 radio. Dobbis comments: "The US market place is not so fickle with pop acts as the UK where it's not unusual for a mainstream artist to get a brief window."

Marketing strategies are comparable to those employed in the UK for pop artists, with variations most likely to occur with the videos and sleeves. For example, Dobbis admits that Rick Astley's promos were not his favourite marketing tool and reveals that his department made new videos "to show Rick more as he really is."

"The technical aspects here are completely different, there are thousands of radio stations and hundreds of markets, there's more scope but the way you build an artist is the same," he concludes.

Epic's marketing department is doing its best to mimic Europe with the release of Kaoma's phenomenally successful Lambada single. The campaign initially hinged on television, with Kaoma having appeared on a "Happy New Year America" network special and numerous other TV programmes in an effort to explain the dance's popularity.

A narrowly-targeted marketing campaign was set up with Epic's Latin American office to work specifically with the Latin retail community. Lambada contests were staged in clubs and full colour adverts placed on all the radio lip sheets. "We needed to tell the story for commercial radio in the US," says Epic marketing vice-president

TO PAGE EIGHT ►

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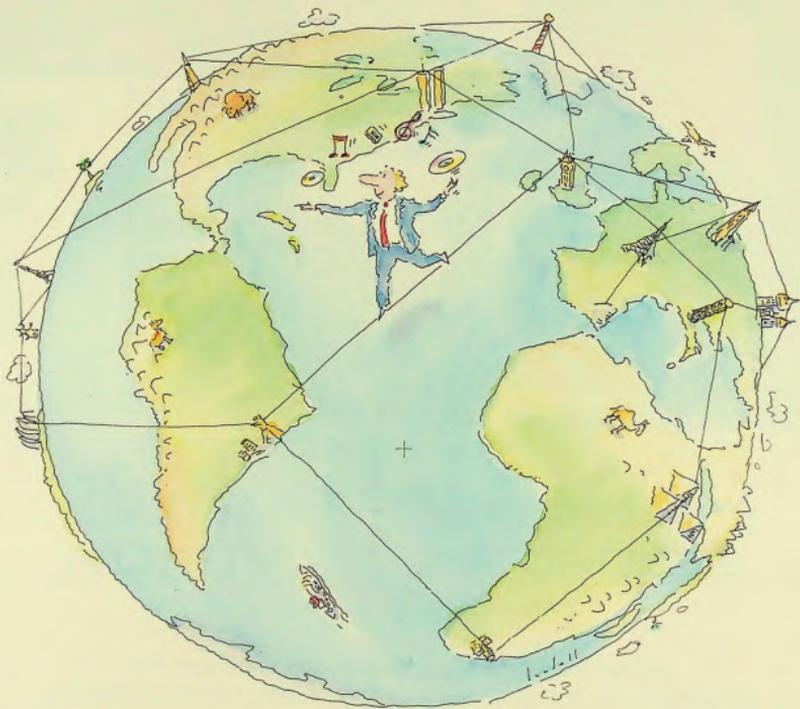
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JAZZIE B: Put Soul II Soul's case

▶ FROM PAGE SIX

Dan Beck

"One of the things that's helped the record spread has been the discussion that this is a non-English performance that has worked in English-speaking countries."

Lambada, the single, is to be followed in the States by the Kooma LP and a Lambada compilation later this year. Beck: "The idea is to get off it with one single —

there's lots more to sell. We're spending a considerable amount of money on one single, but it's entry effective."

Noting growing American enthusiasm for world music, Beck foresees increased acceptance of international product.

"The baby boom has matured, there's more fragmentation among the people, they are interested in various textures of music," he says. "We are selling music to people who are less radio conscious, and that helps music that doesn't fit the format."

"We're finding that even with domestic product if a record doesn't fit the mould and we establish it in non-radio ways, then radio can handle it. We broke Basia initially through in-store play, retail awareness and word of mouth and sold 1.5m albums. If we had gone to radio earlier we probably would have stood a chance."

At Geffen, Enya's first outing was via M-Ocean's "spectacular" video for Omoo Flow and airplay on adult contemporary 'wave' stations.

"Enya was very difficult because it was a strange kind of music, but by the time we released the record there was already a bit of a buzz going on, I don't know how these things happen," reports Geffen president Ed Rosenblatt. "It struck a nerve with so many people that we were able to go to top 40 radio and say 'play this and you'll get phones on it which is what happened'."

A long slog with Chris Rea is also beginning to pay off for Geffen

where, despite success in the AOR market, the transition to contemporary hit radio (CHR) and MTV has been arduous. In response, the company co-ordinated a 45 city tour with Rea which, besides raising his profile with consumers, "got everybody from Geffen and WEA off on what a fine performer and nice person Chris is."

There has been a close working relationship with WEA's London A&R department, but the disparity in the artist's trans-atlantic profile has meant that changes have had to be made, such as a new album sleeve design for New Light Through Old Windows.

The question of whether overseas success can help a US launch prompts surprisingly strong views. Maggi Vangelis at Alco is convinced that backrock support abroad can be vital when breaking more unusual acts, so much so that Annie Anxiety, the company's new signing, is to be launched in Europe before the US market is attempted. Conversely, Dan Beck at Epic believes that walls can go up at the mention of UK success. "In some instances people say 'we're different here, that's something that doesn't relate.'"

Jim Swindel at Virgin agrees: "The problem with quoting figures about UK success is that your chart is so volatile. You have more top five records in a given period while, for example, Paula Abdul spent 50 weeks in our top five. It's not an important issue, it might get more attention from the anglophile or alternative audience, but the altitude of pop radio would be so



THE GIPSY Kings (above) and Enya (below) started a rumour and cashed in on success

what? It's not a key to pop radio in the States."

Certainly there are many instances of artists who, despite the best efforts of the US marketing departments, haven't been able to duplicate the success they enjoyed on home soil.

Bros, Fuzzbox and The Housemartins are all good examples. Similarly, some artists including Rick Astley and Howard Jones have managed to sustain US success longer than at home.

Ed Rosenblatt adds: "I wish I knew why records are successful here and not there, and vice versa. We're not selling automobiles here or refrigerators — tastes are always going to be different whatever marketing campaigns we think up."



## SECOND



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# The coastal flip

**L**OS ANGELES, has long been considered Mecca by the disenfranchised, the cultural vagrants and the crackpot. It's taken until the late Eighties, however, for the city to assume a similar role for that most crackpot of American industries — the music business. A decade ago, the City Of Angels was virtually an ugly stepister to New York with its plethora of labels and media. But things have changed.

The doings at several major labels over the past 18 months, highlight a dramatic shift westward. CBS, traditionally top in market share, has always been considered a New York label much as WEA, always a solid number two was inextricably linked to its LA roots. But then in November '88 WTC Records, designed to be an autonomous third label, augmenting Columbia and Epic, decided to call base the west coast. Around the same time, PolyGram moved its promotion focus west, at least for the Polydor, London and Wing labels, although Bob Jamieson, the company's executive vice-president marketing said at the time "it would be premature to speculate" that the move had further implications.

The first half of 1990 will see a

slew of label launches and reactivations — more than any year in recent memory. WEA's re-issued Aylum imprint will, of course, be based in Los Angeles. So will the Disney Corporation's Hollywood Records and the as-yet-named label being launched by former MCA VP Irving Azoff. Only the Virgin-backed re-launch of the Charisma label will take place in New York. Virgin itself, ironically enough, seems to be shifting a good deal of power away from its New York base, if recent appointments are any indication.

"I think the music industry is taken more seriously in Los Angeles because it's such a great portion of the city's economy," says Meryl Zuchowski, east coast manager of artist relations for the LA-based Enigma label. "It's part of the entertainment industry — the major industry there — so it's thought of in those terms, as opposed to artistic terms."

A recently published book, *Cities Of Opportunity*, aimed at university graduates, lists the largest employers in various major metropolitan areas. In Los Angeles, MCA employing nearly 8,000 people ranks second. There's not an entertainment concern to be found in

New York's chart.

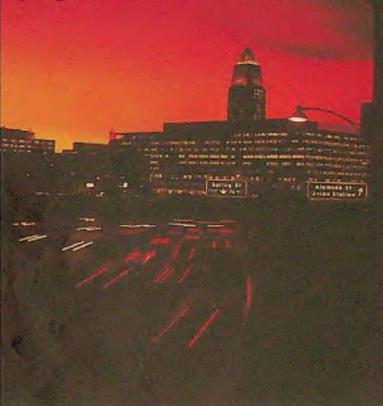
"The industry in LA is more orientated towards lawyers and managers and dealmakers," agrees Michael Hill, east coast director of A&R for Warner Brothers. "I think we're more street-orientated here, because the nature of the city forces us to be. We stumble upon things a bit more because we're literally on the street — walking — and that makes a big difference."

The rather amorphous concept of being in touch with "the street" is bandied about incessantly at all levels of the music industry. Provincial types on both coasts will tell you that their cross-continental counterparts are hopelessly out of touch. Hill insists that is not the case, but reflects the more rational school of thought, that people on both coasts know what's on the street. It's simply that the streets of Los Angeles have precious little in common with those of Gotham.

"The most important thing in LA is heavy metal," notes Bob Chioppari, president and co-owner of Concrete Marketing, a company that specializes in the genre. "It's an active, thriving scene; you've got five or six clubs each featuring three or four bands.

TO PAGE 10 ▶

Los Angeles is the metal Mecca of the US but other sounds are heading west, reports David Sprague



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# coastal flip

► FROM PAGE NINE

In New York — in Manhattan, I mean — there's just the Cat Club surviving with one night of live metal a week.

"There's plenty of kids who'll go to LA'mour or Sundance [two clubs that do back heavy metal, but over an hour away from Manhattan's business center], whereas the kids are in Hollywood, the clubs are in Hollywood and the labels are in Hollywood."

To say the east coast is a barren wasteland for hard rock bands is foolish. Chart acts like Motley Crue, Warrant and Guns 'N' Roses rock arenas with regularity, unbothered by geographical considerations. On "the Strip," the club-lined stretch of LA's Sunset Boulevard that's been churning out band after band since Van Halen kicked started a long-dormant scene in the late Seventies. There are undoubtedly more hair extension salons, "rock gear" shops and the attendant customers per sq ft than any enclave on the east coast. The message? Not an unusual one — kick ass, pull chicks, sleep all day, etc. The medium, however, is vastly different in Southern California than anywhere on the eastern seaboard.

"The entire Strip scene is virtually pay-for-play," explains Ray Farrell, west coast salesperson and "alternative tactical unit" for Geffen Records. "That means these bands literally pay the clubowners to use the space. They sell tickets themselves and try to break even. That movie, *The Decline Of Western Civilization II*, is frighteningly close to reality in this town. The guys don't have jobs, they just live off their girlfriends, and they're all convinced they're going to be the next Guns 'N' Roses. Except Guns 'N' Roses really have something going for them."

A method not unlike pay-for-play is often practised by major labels in the LA market, Farrell explains. "You've got showcase clubs like the Roxy, that holds 400 or so, and the record company will buy the entire house for a showcase. Or more effectively, even, they'll

buy the entire house for one show and make tickets available for a second, with an ad reading First show sold out. Tickets still available for second show. People will see that in the paper and think the show is really happening so they'll be more likely to check it out."

This scene has spawned a rather successful spate of signings over the past two or three years, of course, Guns 'N' Roses, but also Warrant, Skid Row [to New Jersey

ed from Texas, Chicago, Philadelphia, Detroit, and there are more including right now. Our acts do tend to break here first, though the northeast is no longer the sales centre for the national."

Lyon, who oversees a roster that includes such New York heavies as De La Soul, Stetsasonic, Digital Underground and Queen Latifah, sees evolution as the key to continued success.

"It has to continue to fuse itself with our musical influences," she says. "Hip-hop is coming on very strong, as is the rap-reggae fusion. I'll bet that almost every LP next year will have one track that fuses those."

"We just put out this compilation, *Best Of Reggae Dancehall Vol 1*,"

whose director for Giant Records, motion roster includes such artists as Nikki Sudden and LA "super-group" the Toter Toz. "It's really difficult to convince a chain to take indie product."

Part of the reason is that most of America's largest distributors of indie rock — such as Dutch East India, Caroline and Relativity — are based on the east coast. With the oft-risky relations between labels, distributors and shops, most find more comfort in doing business close to home. But even west coast Indies such as Sub Pop and Sympathy for the Record Industry find more takers in the east, or even overseas. Why?

"Hollywood literally does look like one big movie set,"

**The LA scene has spawned bands such as LA Guns which share similar roots and sounds**



band inked on the recommendation of powerful LA manager Doc McGhee. Foster Pussycat, LA Guns. All have gone gold, all share similar roots and sounds. Bands that've been recruited from the east coast, however, are a less cohesive, perhaps more cerebral, lot. Some, like 10,000 Maniacs and Tracy Chapman have been great successes. Others, like Sonic Youth, Winter Hours, Pat Dog Fondering and Big Dipper are still developing. But there's nothing to make them gel.

"I'm disappointed that we on the east coast haven't fostered a live music scene," says Michael Hill. "We were all so spoiled from about 1975 until 1983, with so many clubs playing punk or post-punk, or whatever you want to call it. I find myself looking more to other places like Philadelphia or North Carolina. But outside of the rap and dance-oriented stuff, I don't see any major movement afoot on the east coast. Real exciting things are happening there."

That's a general consensus. Although 1989 saw a major break through for west coast rap, from Tone-Loc's bubble-boasting "Wild Thing" to the gangster rants of N.W.A., most rap and dance music is still coming from the east — New York, Miami (home to Luke Skywalker and 2 Live Crew) and Newark, New Jersey, which generated the white-hot garage-house sound.

"It's not just a coastal thing anymore," says Monica Lynch, president of Tommy Boy Records. "There are schools that've emerg-

ed from public radio. Profile Records. It's getting a good deal of support from the rap community. You see the two forms integrating a lot, especially on the west coast, which has a laid-back kind of lifestyle."

The stronghold of laid-back folks, New Age music, radiates its strength out from the west. The New Age "Wave" radio format has its flagship station, KTWV, in LA, and such dominant acts as MusicWest, Sonic Atmospheres, Serenity, InnerSung and Hearts Of Space are all based there.

"We grew from here because awareness is strong out here," says Gary Chappell, vice president sales and operations for MusicWest, the nation's third largest New Age label. "But we've got a 50-50 split these days. We sell wherever we have radio support, so LA is strong for us, and that can be traced to the Wave, I would imagine."

Chappell points out that a goodly portion of MusicWest's sales come from what he calls "the alternative market" — retailers other than record stores, mainly gift and book shops. Rock independents, however, have no such alternative. Despite the fact that college radio offers a like-minded, progressive audience on both coasts, most independent labels find it difficult to break into chain stores, which dominate the west coast retail market. Their sales come disproportionately from the east.

"There aren't the mom 'n' pop outlets out there," says Debbie Southwood-Smith, national pro-

Southwood-Smith claims. "The people are more concerned with what they're wearing, and if they're in the right place at the right time. I think on the east coast, people are more concerned with substance, which the indie market thrives on. There's not enough money in the indie market to be concerned with style."

This view is shared by Beth Bellis, national director of promotion for Mute Records. "Certain markets, like New York, Boston and Washington DC are less prey to general trends, but LA is not a very focused place, so it seems like trends are picked up rather quicker."

"Indies in general don't seem to do very well out there, but Depeche Mode," she says of the Rose Bowl. That's "70,000 seats.

The fact that Depeche Mode's greatest concentration of sales is in the San Fernando Valley, just north of Los Angeles, and on Long Island may be traced directly to KAOQ and WDRC which constantly play them. But are there sociological reasons? Perhaps...

Perhaps it might also have something to do with MTV's area of greatest coverage being those same two areas. The 24-hour, nationwide channel has, by all accounts, gone a long way towards creating a uniform taste among viewers. Dave Roy, head of purveyors of TraneWorld Corporation, the second largest retail chain in the US sees MTV as the single most important factor in the business today.

Whether it can be traced directly to MTV or not, it's hard to escape the fact that beneath the spondee/black turtle-neck dichotomy that separates the hipsters in the two major American markets, there in many ways couldn't be more alike in many ways. Both find their airwaves dominated by Top 40 radio stations, and the heaviest hitters are KISS-LA and WHIZ-TV, as of year's end, each sported Top 10 lists featuring the following: Milli Vanilli, Paula Abdul, Bad English, New Kids On The Block, Technocrat, Soul II Soul and the B-52's. That's a 70 per cent duplication rate, which hardly indicates a 3,000-mile divide.

Even on the underground level, there's essentially a consensus. *Rockpool*, an alternative music tip-sheet, had December sales charts showing east and west agreeing that must-haves include the Buffalo Surfers, Kate Bush, the Red Hot Chili Peppers, Mudhoney and Camper Van Beethoven. Little of *Rockpool's* data indicates any degree of regionalism.

None of our scotch-slinging experts foresee any major changes in the status quo as we enter the new decade. A stemming of the tide of west coast heavy metal seems highly unlikely, though Geffen's Ray Farrell does venture that there'll be "more of a blues' orientation and less guitar histrionics, and wants to be on the lookout for the major label debut by Trouble, who've been described as Black Sabbath with a Christian bent.

Monica Lynch sees black music fostering more political artists this year, nomecking and Queen Latifah, Monie Love and Tip. If there is to be a breakout, though, it's unlikely to be a unilaterally east or west coast phenomenon — as much as both would like to deny it, New York and Los Angeles are merely flip sides of the same two-headed coin.



TEJA BELL: MusicWest's alternative



MILLI VANILLI: Top 10 on both sides of the country



# A drop of Southern comfort

**Low living costs, a mild climate and good air links are attracting record companies to Nashville. Andrew Means reports**

**M**USICIANS ARE not the only ones doing good business in Nashville this year. It looks like being a bumper year for builders too.

Three labels — Atlantic, Arista and Curb — have recently opened offices in the country music capital. And three other major concerns — RCA, Warner Bros and CBS — are planning to build new offices. Other music institutions with expansion in mind include the Country Music Association, which is scheduled to move into a new building next summer, and the Nashville office

for the performing rights licensing organisation ASCAP, which is soon to move into a new office block being built by publisher and Nashville theme park owner, the Opryland Music Group.

In January, former MCA president Jimmy Bowen started his own label, Universal. Distributed by MCA, Universal has signed Carl Perkins, Larry Gatlin, Eddie Rabbit and the Nitty Gritty Dirt Band.

But industry insiders are divided on what all the building signifies. Some caution that the timing is coincidence and that companies are just updating facilities that were obsolete anyway.

Other executives say Nashville's record industry is responding to a new generation of country fans. According to this view, old attitudes within the industry are being broken down by more sophisticated fans, who come from both rural and urban backgrounds and are at home both with country and rock music.



## The next music capital of the world'

**Donna Hilley  
CBS**

"This is simply a good time to be in country music right now," says Atlantic's new vice president of operations, Rick Blackburn. "There are a lot of new artists who are breaking. Not only is radio receptive but so are consumers."

Blackburn, who before joining Atlantic signed such performers as Ricky Van Shelton and Rosanne Cash during a 13-year stint at CBS, says contemporary and traditional country styles are benefiting from the new wave of activity. Current country singers at Atlantic include signees Billy Joe Royal and Billy "Crash" Craddock. The label previously released country material on its subsidiary Atlantic America.

Country remains diverse in style. What has changed is the way the music is reaching listeners. New technology is becoming a much stronger factor in marketing the genre.

"We are seeing more and more of the country audience coming over to compact disc," says Blackburn, adding that it's not just better sound quality that country fans are after. "It's a video medium right now," he explains, pointing to the impact of nationwide television outlets such as the cable channel Nashville Network. "You have to look good and act good. There's a degree of fantasy to it."

Citing two of his CBS signings, Shelton and Rodney Crowell, as well as an emerging RCA signing, Clint Black, Blackburn stresses the importance of country's female fans in creating new stars. Youth, good looks and vitality have become almost as crucial to an aspiring country star as they are in rock 'n' roll.

Even more upbeat about Nashville's future is Donna Hilley, chief operating officer for CBS's recently acquired publishing arm, Tree International. "Nashville is going to become known as not only the country music capital but the next music capital of the world," she says, stressing the city's growing association with other styles of music apart from country. A notable example of this is the Nashville-based gospel a cappella group Take 6.

People are coming to Nashville from other music industry centres. Hilley adds, because the city has a lower cost of living than Los Angeles or New York, a relatively mild climate and good air transport links.

Under CBS president Tammy Mottola, the Sony-owned record company has made a new commitment to publishing.

Tree's Nashville office has become the national administrative centre for all CBS music publishing. "It's our goal," says Hilley, "in the next three to five years to have one of the

Johnny Lee, Ronnie McDowell and Mae Bedy, are signed exclusively to Curb. Borchetta, Curb's vice-president of national promotion, says the new office will allow more attention to be paid to radio promotion for the West Coast label's country roster.

With competition intensifying, it is hard for people in Nashville to relate to a label in Los Angeles, he points out. "There are so many records out. Everybody and their cousin has a record out."

Borchetta also believes there is a new audience for country music. "There's a different group of record buyers out there," he says. "These aren't people off the farm. These are people from the city who can relate to country."

A more cautious view of Nashville's future comes from Warner Bros' vice-president and general manager in Nashville, Eddie Reeves. "A lot of things happening at once that aren't necessarily an indication of a huge boom in country music," he says. "I think it's pretty healthy, but I wouldn't want to over-emphasize that."

Warner Bros is contemplating building a new office double the size of its current 18,000 sq ft premises. The company's roster includes Rodney Travis, Highway 101 and (in partnership with Curb) Hank Williams Jr.

But Reeves believes Warner Bros is simply one of several companies needing to vacate outdated offices, and that the timing is coincidental. "I don't think our share of the entire record sales dollar is increasing. Historically it's been about 10 per cent."

Like Reeves, Arista's vice president and general manager in Nashville, Tim DuBois, explains the building boom as "coincidence more than anything else."

Still, it's making competition more intense and forcing labels to be dynamic in their planning. "Our whole philosophy is that of a very small label with a lot of support for the acts we sign," says DuBois.

Like the RCA label, Arista is owned by the publishing company BAC. The decision to open the Nashville office though was made by Arista founder Clive Davis, who apparently was only waiting for his pop and rock operations to reach a certain level of profitability before branching into country. In February, Arista, RCA and BAC's publishing arm will move into a new office block in Nashville.



## 'A good time to be in country music'

**Rick Blackburn  
Atlantic**

largest publishing companies in the world."

Atlantic also wants to expand its country base, but Curb Records' Mike Borchetta said the first priority for his label's new Nashville office is to better represent artists already with the company. In the past the small Los Angeles-based label has signed some of its acts in partnership with other companies. Thus mother-and-daughter duo The Judds are shared by Curb and RCA while Lyle Lovett and The Bellamy Brothers are joint ventures with MCA. Other acts, such as

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Chrysalis

# Country takes a stand for Europe at Midem

**The word is filtering through that 1992 offers Nashville companies a bigger market, reports Andy Vaughan**

**W**ITH 1992 just around the corner it's vital that Nashville companies open their eyes to the benefits of the European market. That's the view of Lynn Gillespie former executive director of the Nashville Entertainment Association and the force behind attempts to make Nashville more visible at Midem.

For the past three years the association has taken Nashville record and publishing companies under its banner to the Midem marketplace. "There was a trip in about 1985 before I joined the association but that was very much smaller than what we're doing now. The first year that I was involved, 1987, the Association teamed up with Sun Entertainment and King Records and since then it's got bigger and bigger.

The Nashville Entertainment Association is a non-profit-making trade organisation which relies solely on membership fees for its funding. Every member, whether a studio engineer or CBS Records pays a yearly subscription of US\$45.

The association acts as a chamber of commerce, promoting education programmes, organising benefits and promoting the entertainment industry in Nashville.

"We're also involved with film, TV, dance and other entertainment but music takes up a lot of the association's work simply because it is a vital industry in Nashville," says Gillespie.

The association and its contingent, which this year includes Tom Collins Music, King Records, Maloco Music and Records Com-

pany, IS Records, Sun Entertainment Corporation, Digital Records and Precision Media are working to improve Nashville's standing as a music industry centre and to prove to those companies not yet committed to European activity that there is a far wider market than just the US.

Shelby Sullivan from Sun Entertainments will be part of the contingent even though he, with Sun, has been making the Midem excursion for over 20 years.

"Sun has been going for a long time. We have strong business connections worldwide and we've been involved with the association's attempt to heighten Nashville's presence at Midem for the past few years. Obviously the big-

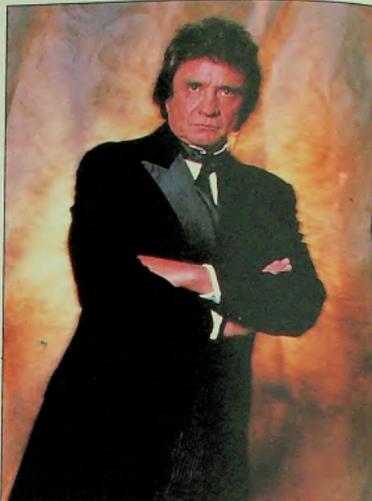
and and Czechoslovakia and as barriers come down between the US and the Iron Curtain countries I'm optimistic that we'll sell a lot of product. Just think of the size of the market in the Soviet Union or even China. So for us not only is a European base important but we're thinking and planning along global lines."

Sun's involvement at Midem is primarily arranged around sorting out licensing deals from its catalogue of rock 'n' roll classics. "We see an awful lot of Johnny Cash, Jerry Lee Lewis, Roy Orbison and Carl Perkins material abroad. The bottom line as far as I'm concerned is that if anyone has viable product to sell they should be at Midem."

Tom Collins from Tom Collins music, again a regular at Midem, sees the European jaunt as a way of keeping one step ahead. "As the corporations take over the publishing business us smaller independent companies have got to utilise the flexibility that our size gives us. Music keeps on going in cycles, no one can double guess what's going to happen next. Midem gives us an opportunity to try and get publishing rights, pick up on new artists and writers, and find copyrights in the US. Besides, it's a great talking shop, a chance to renew contacts and acquaintance and pick up business that you just wouldn't come across without actually being there."

Although the Nashville Entertainment Association will be representing a large chunk of Nashville's presence, several companies will be there independently. Clearly any increased exposure for Music City will rub off on these flooding individuals and companies. John Lomax III, writer, producer and the man behind SFL Records sees Midem as vital.

"It's not a cheap exercise for a small company but I'm convinced that the financial benefits will outweigh any costs. I have my first release, a dulcimer player called David Schaeffer, just out on cassette and CD in the US and I'll be looking to set up distribution and licensing deals with companies in



**JOHNNY CASH: a rock 'n' roll classic who sells and sells**

Europe. The whole European market has been neglected for too long. Even as it is now there are great possibilities and, with the removal of trade barriers in 1992, the situation is going to become very exciting. It's my intention to have strong European networks set up by that date."

Lomax says that as he is working with a solo instrumentalist it would be easy to be daunted by an event like Midem but the flexibility and freedoms in being a small company have great advantages.

"I can organise tours for David because it'll be very cheap and practical, his work lends itself to film music and so on. There are several options for a small set up like this. And there's no reason why people should limit themselves to working the US," he says.

Lomax may not be a part of the official Nashville Entertainment Association contingent but he's been promoting the Midem connection already. Says Lynn Gillespie: "Lomax wrote a very supportive piece in the trade press expressing why he feels Europe and Midem

should be regarded as important for Nashville companies.

"The message is getting through. We're moving to Europe that we wear shoes in Nashville, it's not all country music. Rock label Carlyle Records went over with us last year and have now set up an office in Holland. As the word filters back to Nashville people, it's dawning on them that an isolated approach is commercially short-sighted."



**ROY ORBISON: A Sun promotion gets the Nashville stand, the more weight your presence. Sun already has a sizeable reputation so we could survive on our own, no problem, but it's definitely a bonus for smaller and newer companies to be part of a large group.**

Shelby has been closely monitoring the political changes in Eastern Europe. "It's not just Western Europe that's important. We already do a lot of business with Poland

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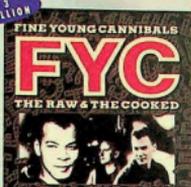
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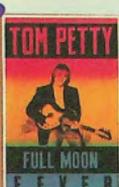
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THE FOUR HANDS TOGETHER Duo	20 SECONDS TO COMEY Steve Miller	ROCK ME The Who	GET A LIFE Soul II Soul	LETTER TO THE TERROR DOOM Public Enemy	LITERS ONLY ON A WHEEL Lullax	WELCOME Adams	N.A.G. Adams	WELCOME TO THE TERROR DOOM Public Enemy								

23	24	25	26	27	28	29	30	31	32	33	34	35	37
MORE THAN YOU KNOW Meritica	QUEEN OF THE NEW YEAR Duo	MADCHESTER RAVE ON EP Happy Mondays	WELCOME TO THE TERROR DOME Public Enemy	N-R-G Adams	WELCOME Gino Latimo	IN PRIVATE Dusty Springfield	NOTHING COMPARES 2 U Sinéad O'Connor	INNA CITY MAMMA Neneh Cherry	DO THEY KNOW IT'S CHRISTMAS? Band Aid II	I'LL BE GOOD TO YOU Quincy Jones/Roy Charles/Chaka Khan	BIG WEDGE Fish	YOU SURROUND ME Enroute	
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# US TOP FORTIES

## SINGLES

1*	4 HOW AM I SUPPOSE TO LIVE, Michael Bolton	Columbia
2	3 PUMP UP THE JAM, Technobutch	SBK
3*	11 ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
4*	4 - EVERYTHING, Judy Watley	MCA
5	12 DOWNTOWN TRAIN, Rod Stewart	Warner Bros
6	2 RHYTHM NATION, Janet Jackson	A&M
7*	13 JUST BETWEEN YOU AND ME, Lou Gramm	A&M
8*	13 FREE FALLIN', Tom Petty	MCA
9*	15 TWO TO MAKE IT RIGHT, Seduction	Vendetta
14	14 LOVE SONG, Teala	Capitol
17	17 WHEN THE NIGHT COMES, Eric Clapton	Geffen
12*	12 I REMEMBER YOU, Sid Row	Atlantic
13	11 SWING THE MOOD, Billy Bunny & Masterminds	Musiv Factory
14*	20 JANIE'S GOT A GUN, Aerosmith	Geffen
15	15 - DON'T KNOW MUCH, Linda Ronstadt	Elektra
16*	26 OPPOSITES ATTRACT, Paula Abdul	Virgin
17	7 THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
18*	23 PEACE IN OUR TIME, Eddie Money	Columbia
19	8 JUST LIKE JESSE JAMES, Cher	Geffen
20*	22 I'LL BE GOOD TO YOU, Quincy Jones/Charles/Khan	Qwest
21*	25 TENDER LOVE, Baby Face	Solar
22	19 WITH EVERY BEAT OF MY HEART, Taylor Dayne	Atco
23*	29 WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
24*	30 TELL ME WHY, Exposé	Arista
25	18 BACK TO THE FUTURE, Soul II Soul	Virgin
26*	35 DANGEROUS, Roxette	EMI
27	16 WE DIDN'T START THE FIRE, Billy Joel	Columbia
28*	33 KICKSTART MY HEART, Mo'Nique	Elektra
29*	32 WAS IT NOTHING AT ALL, Michael Damian	Cypress
30*	19 ALL OR NOTHING, Milli Vanilli	Eric
31*	37 HERE WE ARE, Gloria Estefan	Capitol
32*	38 WE CAN'T GO WRONG, The Cover Girls	Delicious
33	34 PRINCIPAL'S OFFICE, Young MC	Arista
34	21 BLAME IT ON THE RAIN, Milli Vanilli	Eric
35*	15 - PRICE OF LOVE, Bad English	Arista
36*	10 NO MORE LIES, Michelle	Ruffless
37*	- ESCAPADE, Janet Jackson	A&M
38*	10 AM, The B-52's	Capitol
39*	- NOTHING TO HIDE, Poco	RCA
40	31 LOVE SHACK, The B-52's	Reprise

## ALBUMS

1*	2 - BUT SERIOUSLY, Phil Collins	Atlantic
2	1 GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
3	5 FOREVER YOUR GIRL, Paula Abdul	Virgin
4	3 STORM FRONT, Billy Joel	Columbia
5*	4 JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
6*	7 PUMP, Aerosmith	Geffen
7*	8 COSMIC THING, The B-52's	Capitol
8	6 HANGIN' TOUGH, New Kids On The Block	Columbia
9	9 FULL MOON FEVER, Tom Petty	MCA
10	12 STONE COLD RHYTHM, Young MC	Delicious
11	11 CRY LIKE A RAINSTORM, Linda Ronstadt	Elektra
12*	13 DR FEELGOOD, Mo'Nique	MCA
13	16 DANCE - I A KNOW IT, Bobby Brown	MCA
14	10 STEEL WHEELS, Judas Priest	Capitol
15*	15 REPEAT OFFENDER, Richard Marx	EMI
16*	21 BACK ON THE BLOCK, Quincy Jones	A&M
17*	17 JOURNEYMAN, Eric Clapton	Duck
18*	20 SKID ROW, Sid Row	Arista
19	14 SUP OF THE TONGUE, Whitestone	Virgin
20*	22 KEEP ON MOVING, Soul II Soul	Capitol
21	19 HEART OF STONE, Cher	Geffen
22*	32 SOUL PROVIDER, Michael Bolton	Arista
23*	26 LIVE, Kenny G	Atlantic
24*	29 TENDER LOVER, Boyz II Men	Solar
25	4 PRESTO, Jody Watley	Capitol
26	25 NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
27	23 CROSSROADS, Tracy Chapman	Elektra
28	28 TRASH, Alice Cooper	Arista
29*	36 AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skyway/ler
30	34 BAD ENGLISH, Bad English	Eric
31	30 THE SEEDS OF LOVE, Tears For Fears	Fonzone
32*	27 THE END OF THE INNOCENCE, Don Henley	Geffen
33	33 THE BEST OF LUTHER, Luther Vandross	Capitol
34	31 FLYING IN A BLUE DREAM, Joe Satriani	Relativity
35*	37 CUTS BOTH WAYS, Gloria Estefan	Eric
36*	38 CAN'T FIGHT FATE, Taylor Dayne	Arista
37*	10 PUMP UP THE JAM, Technobutch	SBK
38*	- LOOK SHARP, Roxette	EMI
39*	- THE DISREGARD OF TIMEKEEPING, Bonham	WGT
40*	- GREATEST HITS 1982-1989, Chicago	Reprise

## ALBUM OF THE WEEK

**YARGO: Communicate. London. \$28.17.** Fulfilling the promise that their debut *Bodybeat* made, blues/funksters Yargo's masters of blues/funk fusion have produced an album of staggering quality. More fluid than the intense *Bodybeat*, *Communicate* sees Basil Clarke's vocals subtly become another instrument in their potent concoction. Just one sniff of this and you'll be hooked.

**THE SUNDAYS: Reading, Writing And Arithmetic. Rough Trade. ROUGH 148.** The eagerly-awaited debut from this Bristol-based four piece drifts in pleasantly and drifts out the same way after 38 minutes of chiming guitars and some beautifully constructed lilting pop songs. As with his last big success *The Sugarcoats*, Roy Schulman's crystal clear production adds sparkle and clarity to the songs, but times it's all a little too sweet and offers a pleasant taste rather than something substantial to get stuck into.

**SOULSIDE: Hot Roddi-Gram. Dischord. DISCHORD 38.** Distribution: Southern. Ah Dischord, the very name conjures up the image of funeul noise. And when you realise that this is the label responsible for Minor Threat and Fugazi's sonic sanctity, well you know you're talking class. Soulside are leading lights of the new Washington DC generation and splendidly uphold the tradition of 'core with melody.' It's a class work with a mass of great originals with an unkind core of Paty Cline's *Crazy* thrown in for good measure... album of the year anyone?

## STOCK IT

**KILLDOZER: Intellectuals Are The Shoesize Boys Of The Ruling Elite. Touch And Go. T&CG 47.** Distribution: Southern. This is actually Killdozer's first recorded work but as only 1,000 copies were pressed not even their label hippies will have heard it. All the more reason for us to sell well now, as it shows a young band with lots of ideas, a wacky sense of humour and the will to overcome a 'ramshackle' production. The legendary Ed Gein is included but it's *A Man's Got To Be A Man* which would have given an early indication of things to come. An absolute must for anyone into the harder side of the US guitar scene.

**THE PEEL SESSION ALBUMS: The Only Ones (SRFLP 102); The Undertones (SRFLP 103); Microdisney (SRFLP 105); Shift Little Fingers (SRFLP 106); Distribution: Finnella.** The only criticism with the Peel single-session EPs were their tantalisingly brevity, hinting at what remained unorthodox in the vaults. No longer. Here in their entirety are the first quartet in album-length session compilations, with 14 tracks apiece from *The Only Ones* and *Microdisney* and 12 from *The Undertones* and *SIF*. Each album, undoubtedly

chosen to kick off *Strange Fruit's* new enterprise because they're simply thrilling snapshots of unique bands, shows how the recordings might lose a certain finesse under the studio lights of a professional studio but more than compensate with either a fluidly spontaneous atmosphere (*Microdisney* and *The Only Ones*) or an exhilarating electrical mix from vinyl (*The Tones* and *SIF*).

## STOCK IT

**3RD BASS: The Cactus Album. Def Jam/CBS. 466003.** Black and female MCs come together on this fresh rap set that reaffirms the quality on the Def Jam label, following in the steps of Public Enemy and LL Cool J. This is more dance-floor than hardcore with not comprising too much of a commercial compromise. Soulful and sophisticated at the same time, this is a killer.

**FRANKIE BONES AND TOMMY MUSTO: Dance Madness and the Brooklyn Groove. De-Construction. DISC434.** This LP brings together 10 tracks, some previously unreleased and others only available on various import 12-inch singles. Custom made for dancing but hardcore without being too much of a commercial compromise. Soulful and sophisticated at the same time, this is a killer.

**LOOP: A Gilded Eternity. Situation Two. SITU 27.** Loop mark their Situation Two debut (following a spell with Chapter 22) with seven tracks spread over two 12-inches (with extra tracks on the cassette and CD). Presumably going for quality over quantity, each track gets its head down... if a little repetitiously... with the accent on psychedelic grunge rather than the more laidback guitar wailings of Spacemen 3. Should bowl the fans over though.

**CARTER THE UNSTOPPABLE SCX MACHINE. 101 Damnations. Big Cat UK ABB 101.** Distribution: Rough Trade and the Cartel. Following the quirky but charming madness of their recent *Shriff* follow-up single, Carter Etc release a debut album of similarly bizarre life observations. Despite some wholeheartedly strange intonations and ideas, this duo made for mass media exposure only just win through relying on well meaning, but basically under-produced album.

**SAVAGE REPUBLIC: Customs. Nite Starkman & Son SAVE 71.** Distribution: APT. They're an exception but this fifth album is more than a fine effort for the ultra-eclectic Californian pioneers. Their wildly diverse ethno-guitar stew is arguably the best realised marraiges of East and Western rhythms alongside labelmates *The Drowning Pool* - that begun with David Byrne and Brian Eno's *Bush Of Ghosts* project at the start of the

decade. Given the current climate, Customs could shift a few surprising copies.

**MARSHALL LAW: Marshall Law. Heavy Metal Records HMR LP138.** The highly impressive debut from a Midlands metal quintet who surely have a great future ahead of them. A stock of excellent songs, some truly monster hits and a general air of confidence all amount to an album that confirms the band's live promise, and also nods to them being merely 'metal clones' with the commercial Feet II in particular stand out. A major debut.

**RITCHIE BLACKMORE: Rock Profile Volume One. Connoisseur Collection. RP VSOP LP 143.** Deep Purple guitarist Blackmore will no doubt smile when he hears his work as a surrogate *Heart* musician for The Outlaws again. But that said, there are some gems here including previously unreleased Purple material - that goes some way to highlighting the true nature of his guitar style. A must for die-hard fans but don't expect wider sales.

**AAAK: Buildingscape Beat. Scam SCAM 003. BLACK STATE CHOIR: Hardwell Preacher. Scam SCAM 002. SOCIAL KAOZ: Freshstyle. Scam SCAM 006.** Distribution: Revolver/Cartel. After the pioneering 808 State, Happy Mondays, Stone Roses and A Guy Called Gerald, Manchester's dance-music scene is up and running. The Manchester-based Scam label (an offshoot of the Bop Cassette's operation) has come up with three six-track mini-LPs. AAK are hardened technopunks, blurring guitars and volume controls, like a primitive *Yung* and *Warrington's* Black State Choir mix hypnotic house patterns with ethnic chants and samples, while local Asian duo Social Kaos sum up the "freshstyle" attitude - techno, house, soul and world rhythms, vocals, even sexes and violins - in the most melodic/commercial of the three. The tip of the iceberg?

**TOM ROBINSON: Back In The Old Country. Connoisseur Collection. VSOP 138.** Perhaps the definitive *Robinson* Greatest Hits as it includes material produced by Sector 27 and as a solo artist as well as classic TRB songs. Consequently, you get 24-6-88 *Motoway*, *War Baby* and 12-9 others on one album. The quality of the song-writing shines through to make this a real treat.

**LOVERBOY: Big Ones. CBS 466006-1.** Big Ones, in the eyes of Canadian rockers, Loverboy, amount to seven of their more notable tracks (all hits in the States) culled from their five albums, plus three new songs that intend to signify their return. The Americans will appreciate this compilation far more than in Britain, where the band has yet to make any real impact.

**PLATINUM: Martin Aston, Andy Beavers, Kirk Blows, Leo Finlay, Dave H. Henderson and Nick Robinson.**

Charts courtesy *Billboard*, 20 January, 1990 \*Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

## SINGLE OF THE WEEK

**DR MOUTHQUAKE:** Love On Love (More Praline/Virgin 12/CD) PROT 3). If you can cope with the sickly sentiment of the lyric, this is a phenomenally strong dance record that drops an outstanding pop song alongside an alternative slab of rap. The whole is linked by a piano lick which is a clever perversion of the flogged-to-death house theme. The song actually sounds as though it could have come from ABC's *London* of Love LP, and the track culminates in a sparkling jazz piano solo. Sets an extremely high standard for dance music to live up to in 1990.

**ERIC CLAPTON:** Bad Love. (Duck/WEA 12/CD/T) W2644). Taken from the *Journeymen* LP, this bears all the hallmarks of a typical Clapton number, from the robust guitar riffs to the endless solo that runs off the whole affair. In between there is quite a strong song, co-written with Foreigner's Mick Jones. Unlikely to be a massive hit though, despite its tie-in with the Albert Hall marathon.

**KAOMA:** Dançando Lambada. (CBS [12] 655235 7). The latest installment in the Lambada saga. Like last year's smash hit, this is a Parisian re-working of a Brazilian tune that should do well at club level, but one wonders whether the novelty value of the first single can be maintained long enough to repeat its chart success. Better to wait for the authentic Brazilian material coming out later this month.

## STOCK IT

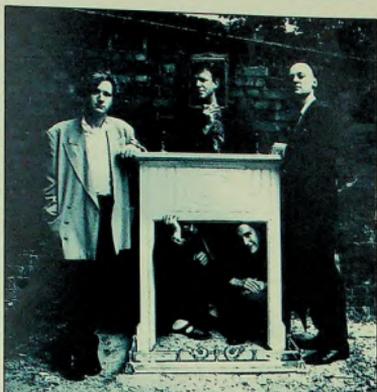
**BASIA:** Baby You're Mine. (Epic 12/2) BASH 6). Having mimicked Basia's debut LP in search of a hit single, Epic should have a worthwhile with this excellent song, which retains the Latin rhythms and sumptuous harmonies of before, but pushes the pop melody to the forefront.

## STOCK IT

**SQUEEZE:** Love Circles. (A&M 12/CD) J1). Not the best track on the Frank LP, but still a good raftering as anything else released this week. As usual, Difford and Tilbrook marry melodic panache to incisive lyrics; this time they explore the wicked and unpredictable nature of love. It's about time they had another huge hit, isn't it?

**EVERYTHING BUT THE GIRL:** Driving (Blanco y negro/WEA 12/CD) NEG 40). A CD whose considerable absence, except for some ace acoustic gigs, the unassuming duo return with a Ben Watt song produced in LA, of all places. Unfortunately the fat and raftering production chokes the song of any subtlety a lower-budget job might have retained. Perfect for American radio, though.

**LIES DAMNED LIES:** Say You Won't Forget Me. (Siren 12/CD) SRN 121). Top quality pop song from a Glaswegian band whose debut LP is scheduled for March. Although the verses are fairly



**SQUEEZE:** The chaps are back

throwaway and the production rather unimaginative, the impact of the chorus is powerful enough to make the track stand out on the radio. Definite hit potential.

**PSYCHEDELIC FURS:** House. (CBS [10] FURS 5). The best moment from the disappointing recent LP and a track that suggests they have barely moved forward from their mid-Eighties stage. Butler's voice is more drearily mournful than ever, but at least there is a semblance of a tune on this particular number.

**ANDY WHITE:** Six String Street. (Good Vibrations/Cooking Vinyl 12/CD) GVS 1). A track from the third album by this Belfast singer-songwriter who bears the indelible stamp of both Billy Dylan and Dire Straits. For these reasons alone he is bound to excite a high level of interest, and his sharp lyrics are worthy of attention.

**KYM MAZELLE:** Was That All It Was. (Syncoate/EMI 12/2/CD) SY 32). An early Nineties trend is already emerging: modern dance or artist covers Seventies disco classic. The song is on old Jean Carn track and the Marshall Jefferson production shows it firmly into a contemporary mould.

**KEVIN CHAYLES:** Don't Shut Me Out. (Phaisals [12] CHS 3389). Imagine George Michael suddenly losing his cool and 'freaking out' and you'll have a pretty good idea of what this singer-songwriter's about. Some superb dynamic touches on a track that is both rhythmically exciting and melodically strong. Good chance of chart action.

**ENERGY ORCHARD:** Belfast. (MCA 12/CD) MCA 1392). Any-one unfamiliar with Irish sextet Energy Orchard will be astonished to discover that this is in fact their debut single! The band has gathered so much attention through their live work it seems like they're veterans already. Without being in a class, this gently-chugging paean to their home town is no let-down either. Steeped in the tradition of Van Morrison without being derivative, an encouraging start.

**RHYTHM ASYLUM:** Cold Train. (RCA [12] PT 43729). Frantic but smooth rapping on this debut release from a female duo produced by top German mixer West Bam. There is one American rapper and one Brit, and it's nice to hear the British vocal sounds loud and clear, refusing to mimic the conventional American.

**BLYTH POWER:** Better To Bat. (Midnight [12] DONG 58). Straightforward clash between 'protest folk' and early-Eighties punk guitar pop from this North-Eastern band, which it reveals mixed feelings about Britain, from the slightly sentimental church bell intro to the mocking cricket reference. Refreshingly direct, refusing to make token concessions to a new decade.

## STOCK IT

**THE BELOVED:** Hello. (WEA 12/CD) Y2426). Much has been made of this band's 'conversion' from 'grey, lifeless' indie music to 'bright, modern' dance music. This hasn't stopped them throwing in guitar solos and mumbling a la New Order, however. And the list of namechecks here — from Billy Corblich to Jean-Paul Sartre — has distinct Hall Man Hall Bitch overtones. The use of a Fool's Gold-style backing track is deceptive. A very clever record indeed.

**HI TEK 3 FEATURING YA KID K:** Spin That Wheel. (The Brothers Organisation [12] BORG 1). Debut release for both performers and label from the Belgian dance scene. Ya Kid K is a 17-year-old female rapper, whose sturdy vocal is supplemented by some clever instrumental touches courtesy of the mole production trio.

**WARREN ZEVON:** Splendid Isolation. (Virgin America 12/CD) VUS 9). Taken from his forthcoming LP, this is a thoughtful slice of modern R&B rolling against the insular tendencies of many of his fellow Americans. Mildly diverting but suffering from chronic harmonica overkill, especially in the latter half of the song.

## TOP · 20 · SINGLES

1	BUTTERFLY ON A WHEEL	Mercury MTB13 (7)
2	MADCHESTER RAVE ON (EP)	Fantasy FAC123 (7)
3	GETTING AWAY WITH IT	Fantasy FAC123 (7)
4	HEY YOU	Parlophone PB431 (7)
5	NO MORE MISTER NICE GUY	SIR 584 (10)
6	YOU SURROUND ME	Mute MUTE99 (3) (8)
7	NOTHING EVER HAPPENS	A&M AAA 530 (7)
8	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR	Shirley's SH813 (7)
9	FULL SAIL THIS SHIP ALONE	Gal Dances GCD38 (7)
10	HIGHER THAN HEAVEN	Virgin VS 1229 (7)
11	FE	Salsbury/Capitol BSM 100 (7)
12	COME HITHER	Capitol/Capitol BSM 100 (7)
13	SPACE GLADIATOR	Empire Trade ET245 (8) (8)
14	SPACE GLADIATOR	Mute MUTE104 (8) (8)
15	DECEMBER	Mercury EMB11 (7)
16	DEPTH CHARGE (HAN DO JINI)	Virgin/Vision V100M (7)
17	YOU USED TO	Capitol/Capitol BSM 100 (7)
18	MOVE	Cow BUN964 (3)
19	AMCLITE	Sire/Sire TSS104 (7) (8)
20	AMERICA BLUE	London LON 248 (7)
	FROM OUT OF NOWHERE	London/EMI LASH 19 (8)

## CHART COMMENTARY

A new year and immediate action in the singles chart, with *The Mission* charging in at number one with *Butterfly On A Wheel* which is a taster for their soon-to-be released third album *Carved In Sand*. *Happy Mondays*, remixed *Madchester* EP keeps close to its elbow, while at five *Megadeth's* cover of *Alice Cooper's* *No More Mister Nice Guy*, from the soundtrack of *Way* Cooper's *Mad* movie, crashes in ahead of the latest offering from *Del Amitri*, the almost summary *Nothing Ever Happens*. At 10, the modified and exotically mixed dance sounds of *Leeds' Age Of Chance* holds sway with *Scots Higher Than Heaven* and at the tail end of proceedings, *Scots* *Clooney* based *Hi Lastest Flame* take *America Blue* in at 19, slightly ahead of *From Out Of Nowhere* which is closely pursued by *Faith No More's* crumpling *Out Of Nowhere*.

In terms of albums it's a short shuffle up and down with hardly any new releases to challenge the established titles. There's revived interest in *Happy Mondays*, *Bummed* following their single success and *Del Amitri's* *Working Hours* re-enters at 11. At 20 the long-winded punk-metal crossover *Snuff* still ... by *Snuff* scraps into play with the rest wad aimlessly in a blizzard of post-Christmas record action.

## TOP · 20 · ALBUMS

1	STONE ROSES	Shirley's SH813 (7)
2	WILD!	Mute MUTE99 (3) (8)
3	WELCOME TO THE BEAUTIFUL SOUTH	Gal Dances GCD38 (7)
4	NINETY	EMI 511 (7) (8)
5	LIVE AND DIRECT	MCA MC1196 (7)
6	VELVETEN	MCA MC1068 (7)
7	BUMMED	Fantasy FAC123 (7)
8	HUP	Parlophone PB431 (7)
9	CAPTAIN SWING	Mute MUTE104 (8) (8)
10	SCARLETT AND OTHER STORIES	Cooking Vinyl/CVCO 8381 (7)
11	WORKING HOURS	Mercury/Phonogram 5395 (5)
12	HATS	A&M AAA 594 (7)
13	BEZARRO	Virgin/Vision V101 (7)
14	AUTOMATIC	Virgin America 12/CD) VUS 9
15	DOOLITTLE	Mercury 1985 (8) (8)
16	HERE TODAY, TOMORROW, NEXT WEEK	One Little India 11P13 (10) (8)
17	THE REAL THING	Shirley's SH813 (7)
18	LIQUIDIZER	Fantasy FAC123 (7)
19	JANUS	Empire Trade ET245 (8) (8)
20	SNUFF SAID	Virgin/Vision V100M (7)

# TOP 20 • COMPILATIONS

15	11	<b>THE RAW AND THE COOKED</b> ★★ ★★ CD Frankie Young Combo	London 02801891
16	17	<b>CUTS BOTH WAYS</b> ★★ ★★ CD Gloria Estefan	Fic-6451451
17	22	<b>A NEW FLAME</b> ★★ ★★ CD Simply Red	Elektra WK 232
18	21	<b>WELCOME TO THE BEAUTIFUL SOUTH</b> ★ CD The Beautiful South	Capitol NACD 14
19	25	<b>LABOUR OF LOVE II</b> ★ CD UB40	DEP Int/Virgin UDB9 14
20	18	<b>SPARK TO A FLAME - THE VERY BEST OF</b> ★★ ★★ CD Chris De Burgh	AAAM CDLP 100
21	31	<b>MARTIKA</b> ★ CD Merilo	CS 453251
22	30	<b>A COLLECTION - GREATEST HITS ... AND MORE</b> CD Barbro Streiland	CS 453651
23	16	<b>DECADE</b> ★ CD Dorandean	EMI DOT 16
24	19	<b>WILD!</b> ★ CD Erosire	Melody STAR 73
25	39	<b>THE STONE ROSES</b> ★ CD The Stone Roses	Sanctuary OELD 502
26	34	<b>JOURNEYMAN</b> ★ CD Eric Clapton	Dandeyana WK 222
27	23	<b>AT THEIR VERY BEST</b> ★ CD The Shadows	Polygram M12501
28	20	<b>LEVEL BEST</b> ★ CD Level 42	Polygram LPTV 1
29	28	<b>ADDITIONS VOL 1</b> ★ CD Robert Palmer	Island LPF 914
30	35	<b>VIVALDI! FOUR SEASONS</b> ○ CD Nigel Kennedy/ECO	EMI NIG 2
31	24	<b>THE SINGLES 1969-1973</b> CD The Comparses	AAAM MHL 581
32	40	<b>RAW LIKE SUSHI</b> ★ CD Neneh Cherry	Capitol/Capitol CICA 8
33	27	<b>ALL OR NOTHING/2 X 2</b> ★ CD Milli Vanilli	Capitol/Capitol CTP 11
34	44	<b>WE TOO ARE ONE</b> ★ CD Eurythmics	RCA R 17251

No 1	6	<b>PURE SOFT METAL</b> CD Various	Sony SMR 976
2	3	<b>WARES THE HOUSE?</b> ★ CD Various	Sony SMR 977
3	2	<b>MONSTER HITS</b> ★★ ★★ CD Various	CS WEALING HITS 11
4	1	<b>NOW 16!</b> CD Various	EMI/Virgin Polygram NOW 16
5	5	<b>DEEP HEAT 1989</b> ★ CD Various	Telos STAR 230
6	4	<b>NO 1'S OF THE 80'S</b> ★ CD Various	Telos STAR 232
7	7	<b>THE 80'S ALBUM OF THE DECADE</b> ★ CD Various	EMI BMD 46
8	9	<b>DIRTY DANCING (OST)</b> ★★ ★★ CD Various	RCA B 0649
9	11	<b>THE GREATEST LOVE 3</b> ★ CD Various	Telos STAR 234
10	10	<b>HEAVEN AND HELL</b> ★ CD Medford Bonefide T-1er	Telos STAR 231
11	13	<b>THE CLASSIC EXPERIENCE</b> ★ CD Various	EMI BMD 16
12	8	<b>GREATEST HITS OF 1989</b> ★ CD Various	Telos STAR 233
13	15	<b>THE PREMIERE COLLECTION</b> ★★ ★★ CD Various	Early Uni/Polysar ALMT 1
14	12	<b>SMASH HITS PARTY '89</b> ★ CD Various	Demo/Chrysalis ADO 8
15	16	<b>LAMBADA</b> CD Various	CS 464551
16	14	<b>THAT LOVING FEELING</b> CD Various	Demo BNTV 5
17	RE	<b>REGGAE HITS VOL 7</b> CD Various	Jahm JED 1007
18	RE	<b>THE BLUES BROTHERS (OST)</b> CD Various	Atlantic 6 50715
19	RE	<b>PRECIOUS METAL</b> ★ CD Various	Sony SMR 975
20	RE	<b>THE GREATEST LOVE</b> ★★ ★★ CD Various	Telos STAR 235

55	53	<b>APPETITE FOR DESTRUCTION</b> ★★ ★★ CD Guns N' Roses	Geffen WK 125
56	54	<b>BEST OF LUTHER VANDROSS - BEST OF LOVE</b> CD Luther Vandross	Merilo SPC 658811
57	RE	<b>BACK ON THE BLOCK</b> CD Quincy Jones	Quest/Warner Rodan WK 313
58	67	<b>PUMP</b> ★ CD Aerith	Geffen WK 304
59	74	<b>GATECRASHING</b> ★ CD Living A Box	Capitol DCD 1024
60	46	<b>THE TIME</b> ★ CD Bros	CS 453918
61	65	<b>REMOVE THE BITTER SUITE</b> ★ CD New Bad City	Capitol/HQ 86
62	56	<b>CROSSROADS</b> ★ CD Trey Chapman	Elektra ERT 11
63	90	<b>808 STATE</b> CD 808 State	ZTT/WEA 272
64	55	<b>HISTERIA</b> ★★ ★★ CD Def Leppard	Bigman/Warner Bros. HRS 13
65	RE	<b>PHANTOM OF THE OPERA</b> CD Various	Early Uni/Polysar HOU 13
66	64	<b>JOSE CARREAS SINGS ANDREW LLOYD WEBBER</b> ○ CD Jose Carreras	WEA WK 225
67	58	<b>PARADISE</b> ★ CD Inner City	10/10 DNR 81
68	RE	<b>NEW LIGHT THROUGH OLD WINDOWS</b> ★★ ★★ CD Chris Rea	WEA WK 200
69	RE	<b>NEITHER FISH NOR FLESH</b> ★ CD Teresa Tse/D'Adda	CS 453691
70	62	<b>NEW JERSEY</b> ★ CD Bon Jovi	Virgin/Polygram TESH 42
71	RE	<b>GREATEST HITS</b> CD Moody Blues	Threshold THD 031
72	RE	<b>FLOWERS IN THE DIRT</b> ★ CD Paul McCartney	Polygram PCSD 106
73	70	<b>HEARSAY/ALL MIXED UP</b> ★★ ★★ CD Alexander O'Neal	Telos 63976-1
74	RE	<b>RHYTHM NATION 1814</b> ★ CD Janet Jackson	AAAM AAM 3700
75	RE	<b>A LITTLE BIT OF THIS ...</b> CD D.M.O.B	Fic/London 0281391

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CD - Released on Compact Disc

# Molotov's explosive promos mix well in TV commercials

by Stu Lambert

**T**HOUGH The Molotov Brothers' promo pedigree includes the Blow Monkeys, Level 42 and the highly-regarded video for Tom Jones' version of Kas, the strongest ingredient in their cocktail of the moment must be the Maxwell TV commercials. These stand out in the breaks, firstly, for the hilarious "twisted lyric interpretations" of "The Skids" into "The Valley and Desmond Dekker's The Loversite or, as it is now widely known, Me Ears Are Aight."

After enjoying the outlandish translations though, the viewer notes the understated, knowing visuals, which borrow this year's style from De La Soul and throwaway cue-cards from an old idea by Bob Dylan. For sequences with no voice overs and virtually no action, they leave a powerful impression — quite an achievement.

"You always have to be aware of working within a history — a history of design, of cinema. After all, there's nothing better than a good piece of plagiarism!" says director Martin Brierley. The Molotovs' co-founder and principal partner, Brierley and fellow-director Steve Lowe have been working together since mid-86 and the team now also involves directors Liam Kan, Jimmy Fletcher and Bill Bradley, producer Barnaby Bates and editor Grant Hodgson.

"Certainly design is an important ingredient of everything we do," Brierley continues. "It's equally important to us that everything has a level of graphic awareness, even if that's just in the way that the picture is framed."

Much of the Molotovs' pop video output stresses that graphic awareness more forcefully though; the screen is an open playground for live action and electronic graphics, very definitely the product of contemporary technology and style.

This poppy approach seems to suit Molotov's dance music

particularly well: The Thompson Twins; The Art Of Noise; David Grant; Jermaine Stewart; Glenn Goldsmith; D-Mob; and Techno-arc are among the chart acts The Molotovs have filmed.

Brierley's favourite video is for Kas by Tom Jones and The Art Of Noise: "The challenge of working with Tom Jones was in positioning him to address a new pop audience with such different single," he comments. Rising to the challenge, the video won an MTV award for best breakthrough video technique and a nomination for best animation at the Diamond Awards festival in Belgium.

Besides the Maxwell ads, work in advertising has been for youth oriented products such as a new Brylcreem hair care range. Brierley reflects on the differences of approach in advertising and promo video. "Pop promos are more open ended — you can try out things that wouldn't be usable at first in adverts. There's a challenge in doing tracks to package and sell the artist, taking into account how they want to be seen and who they are addressing. In some ways a promo is a four-minute commercial for an artist, with a script — the lyrics of the song. But otherwise the process is very different because of the greater creative input in advertising, the parameters are more defined.

"It would be interesting to get a tightly planned brief from a record company, but then it probably would be impossible to shoot! Record companies more often give a negative brief — we don't want it like this or like that. It's often more exciting when band members participate."

Brierley finds that there's a different working atmosphere in the US: "There's a larger market — 50 million people watch MTV — so every video has a heavier significance to it. Their approach is usually more organized; there's more money to spend."



EARS AHEAD: Molotov Brothers' Maxwell TV commercial

## R E V I E W

**JERRY LEE LEWIS: I Am What I Am! Charley Video: VID JAM 21.**  
 Running time: 58 minutes.  
 Dealer price: £6.95.  
 Comment: This hour-long American-produced rock documentary is a comprehensive — if a little too brisk — look at the life of perhaps the original rock and roll pariahs. Fellow rock and rollers as well as close friends and relatives pay tribute to Lewis as his amazingly tragic and yet successful story is told. Of course, the man who survived drink, drugs and a heart attack is still with us and he also adds his views on a life. It's ironic that rock and roll should be the music that

Lewis turned to. The passion and anger, the tension and the release of troubles in his private life are all reflected in his wild style of playing and his reckless behaviour — indeed during one performance he even inspired his audience to riot! Many would say Lewis is lucky to be alive or even out of jail but although his lifestyle may not set the best example, his music will remind all of us about the essence of rock and roll — letting go.  
**Sales forecasts:** This is a fascinating visual biography that is a must for all rock and roll fans — and lovers of music in general.

## MUSIC VIDEO

Description (track): Tempos Dealer Price			
1	7	<b>KYLIE MINOQUE: Kylie The Videos 2</b> Compilation (4 tracks)/22min/£6.25	PWL VHF 9
2	3	<b>PHIL COLLINS: Singles Collection</b> Compilation (14 tracks)/25min/£6.95	Virgin VVO 594
3	2	<b>JASON DONOVAN: Jason The Videos</b> Compilation (8 tracks)/19min/£6.95	PWL VHF 7
4	5	<b>BON JOVI: New Jersey</b> Compilation (7 tracks)/25min/£6.95	PMW/Channel 5 CFV 08892
4	5	<b>WET WET WET: In The Park Live</b> Live (11 tracks)/1hr/£6.95	PMW/Channel 5 CFV 10072
6	7	<b>DURAN DURAN: Decade</b> Compilation (14 tracks)/1hr 10min/£6.50	PWI MVP 99 1197 3
7	11	<b>QUEEN: We Will Rock You</b> Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
8	6	<b>KYLIE MINOQUE: Kylie The Videos</b> Compilation (5 tracks)/20min/£6.25	PWL VHF 3
9	18	<b>PINK FLOYD: The Wall</b> Compilation (1hr 35min)/£6.95	PMW/Channel 5 CFV 08742
10	12	<b>DANIEL O'DONNELL: Thoughts Of Home</b> Compilation (11 tracks)/22min/£6.95	Telstar TVE 1007
11	9	<b>U2: Rattle And Hum</b> Live (21 tracks)/1hr 30min/£6.25	CIC VHR 234
12	10	<b>IRON MAIDEN: Maiden England</b> Live (13 tracks)/1hr 40min/£8.47	PWI MVN 99 1195 3
13	14	<b>ERASURE: Innocents</b> Live (14 tracks)/25min/£6.95	Virgin VVO 491
14	-	<b>FOSTER AND ALLEN: The Magic Of...</b> Compilation (15 tracks)/1hr 05min/£5.95	Stylus SV 9989
15	9	<b>ERIC CLAPTON: The Cream Of...</b> Compilation (18 tracks)/1hr 25min/£9.04	PMW/Channel 5 CFV 08902
16	4	<b>QUEEN: Rare Live</b> Live (18 tracks)/1hr 30min/£6.95	PWI MVP 99 1189 3
17	3	<b>BOBBY BROWN: His Prerogative</b> Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
18	7	<b>TRANSVISION VAMP: Velveten Singles</b> Compilation (4 tracks)/23min/£5.56	MCA/Channel 5 MCV 9002
19	NEW	<b>DEEP HEAT '89</b> Compilation (10 tracks)/25min/£6.95	Telstar TVE 1008
20	8	<b>ROY ORBISON AND THE CANDY MAN</b> Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000

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**'You always have to be working within a history — a history of design, of cinema. After all, there's nothing better than a good piece of plagiarism!'**

## DANCE CLASS

- STEP 1 **firm dance:** the hardest hitting dance pages out
- STEP 2 **the club chart:** the only dance chart with clout
- STEP 3 **d directory:** what clubs are all about

RECORD MIRROR

RECORD MIRROR-THE PERFECT UP FRONT DANCE FORMATION  
 NOW PERMANENTLY ON FULL SOR

# Jazz

## TOP 10

1	VISIONS TALE Courtney Pine	AN8746 (F) CANC8746/CD-ANCD8746
2	STRONG PERSUADER Robert Cray Band	Mercury MER197 (F) C-MERHC97/CD-830568-2
3	BLUE NOTE SAMPLER Various Artists	Blue Note BNAX (E) C-TCBNAX/CD-CDBNAX
4	DON'T BE AFRAID OF THE DARK Robert Cray Band	Mercury MER129 (F) C-MERHC129/CD-834932-2
5	AURA Miles Davis	CBS-4633511 (C) C-4633511/CD-4633511-2
6	LETTER FROM HOME Pat Metheny Group	Geffen 9242451 (W) C-9242454/CD-9242452
7	JOURNEY TO THE URGE WITHIN Courtney Pine	Island ILPS 9846 (F) C-ICT 9846/CD-ICD 9846
8	AMANDA Warner Bros. WX250 (W) CWX250/CD-WX250CD	Antilles AN18742 (F) CANC 8742/CD-ANCD 8742
9	INTRODUCTIONS IN THE DARK Andy Sheppard	Verve-11 C-CD-831368-2
10	COMPACT JAZZ STAN GETZ Stan Getz	

## CHART COMMENTARY

Outselling its nearest rival by nearly three to one, Vision's Tale seems set for a long run at the top of our main chart. The chart was compiled from UK sales during December and the first week of January and shows strong support for many of 1989's bestsellers. Just outside the top 10 is the Kazz Big Band Classics compilation, featuring Glenn Miller and Duke Ellington, while selling well in the specialist shops is Iain Ballamy's Balloon Man (EG).

Compiled by Music Week from Gallup data

# Jazz

## Chet Baker: the legend lives on

by Stan Britt

It was almost inevitable that Chet Baker would die in tragic circumstances. That he died on Friday, May 13 was both coincidental as well as typically ironic. What was even more inevitable was that Baker made international headlines once again, and, as usual, for the wrong reasons.

For Chesney H Baker had long since become something of a real Jazz Legend many years before his death — a death which robbed the jazz world of one of its most sensitive performers.

Since his death, a steady stream of recordings have continued to be reissued or released for the first time, in all configurations. Bearing in mind Chet Baker's uncommonly erratic lifestyle — especially during the last two decades of his career — it appears to have been singularly more fortunate than many jazz musicians with comparable personal problems in as much as he continued to record to more or less regular intervals.

Just how superb Baker could sound is highlighted by two CDs issued towards the end of 1989 on the France's Concert label, the self-explanatory Chet Baker Live At Chateaulain 1978, and Chet Baker In Paris, 1960-63/Live In Nice, 1975. Certainly, Neil Kellas of Panther Music [UK distributors of the France label] has no complaints about customer reaction to Baker:

"It's been positive, most encouraging," he says. "Not that it really surprised us, even with the equal top quality of music on recorded sound. Baker seems to be a predictably good seller, whatever the source."

Harmonia Mundi has plentiful Baker product covered by the numerous jazz labels the company distributes and markets in this country. Included is much superior trumpet playing and singing from a plethora of European recording dates. Among the labels featuring Baker's Seventies-into-Eighties work are: Steeplechase, Criss Cross, Soul Note, Philology and Hendring/Wadham.

Harmonia Mundi's jazz product manager, Ron Warshow, is also happy to be involved with so much Baker product: "He's always been one of our best-selling artists," he says, "and the publicity surrounding the forthcoming film of his life has created enormous additional interest."

Elsewhere, Chet Baker recordings have been made available by such as Koch International (two CD titles so far, from the Inak label, and both featuring West German vibist Wolfgang Lackerschmid); Harmonia, Giant and BMG/Novus. Further Baker recordings are available through Charly, Sonet, Ace, and New Note. Baker's important contributions to the emergence of the



CHET BAKER: living on

Gerry Mulligan Quartet are available on Giants Of Jazz, CTV/CBS, and EMI/Pacific Jazz. And next month EMI is releasing, on LP, The Best of Chet Baker, plus the celebrated Baker-Art Pepper collaboration, The Route.

The legend of Chet Baker refuses to die. It is highly probable that substantial further Baker recordings — live as well as studio material, hitherto unused discs recovered together with well-known covers — will continue to appear throughout the present decade.

## NOVUS



### HUGH MASEKELA



UPTOWNSHIP

Another outstanding recording from the South African jazz master, Hugh Masekela. The album effortlessly combines the township jazz of Masekela's childhood with stateside rhythm and blues ballads and Motown sounds... Echoes, Horny as Hell... *NAME*. This music has a soul of its own... *Standard*. Chet Baker - Lets Get Lost He sings and plays through some painfully sad tunes including "Everytime we say goodbye", and culminating in a pole, turn version of Elvis Costello's "Almost Blue". You can't help but take it as a tearful summation and as an epitaph for a very tragic life... Q



Chet Baker  
Let's Get Lost

## Getz: the Bossa Nova boss

by Stan Britt

WHEN STAN GETZ returned from a self-imposed European exile, lasting almost four years, the jazz scene in the US had seen some pretty remarkable stylistic changes.

Yet in this important area of his activities, Getz took rather less time than some cynics might have predicted in reasserting himself. His first-time collaboration with gifted composer-arranger Eddie Sauter, completed during 1962 — a year of his return from Europe — produced the classic Focus.

The following February, Getz and Charlie Byrd, accompanied by the guitarist's own rhythm section, recorded a series of exquisitely played performances in what was to become widely-known as the bossa nova genre. Jazz Samba, the album, rocketed to the top of the US LP charts, and an edited version of *Desafinado*, one of its tracks became a pop hit both there and in Britain. And just to show it was no fluke, Getz — this time in the company of singer-composer-guitarist Jo Gilberto and his cellist-wife Astrud — repeated the feat two years later. This time, *The Girl From Ipanema*, peaked at an impressive number five in the US pop charts.

The series of bossa nova LPs Stan Getz recorded between 1962-64 remain absolute masterpieces of that delightful musical phenomenon.

In 1984, Polydor repackaged all but the second Getz/Gilberto collaboration as a digitally-remastered box set. Not only did the originally released material sound even more impressive, but *The Girl From Ipanema/The Bossa Nova* years boasted several previously

unissued tracks involving three of the classic LP releases of the Sixties.

A similarly tiled package is currently on release from Polydor — which is even more impressive than its LP predecessor.

The Bossa Nova Years is a major tribute to itself to the music of Brazil in the Sixties, its composers, instrumentalists and vocalists. But it is, above all else, a personal accolade to the unique talents of Stan Getz.

## SPECIALISTS' TOP 10

1	ALMA OBIWA Alma Obiwa	463331 (C) CBS
2	THE STOCKHOLM CONCERT Stan Getz	Scepter DNTS1019 (F)
3	NEW IN THE MORNING Kam Colby	Label LA3014 (A2)
4	NEW! HEAT Oce Cherry	ASAM 3952531 (E)
5	HOW HEAVENLY BLUE Betty Bloor	Hollywood HRT1006 (F)
6	NEW! MY FAVORITE SONGS Chet Baker	ENJA 50971 (W)
7	THE PLAYS BALLADS Scott Hamilton	New Note CJ384 (W)
8	THE YEARS OF A MAN Diamond/Mulligan	BCA/Novus NL 90354 (SAC)
9	NEW! TRIBUTE TO HARMONY VOLS 7 Harmony	Dominion Harmony (Litho) DOKH004 (L3W)
10	NEW! SESSIONS AT BRIDGEHAY Vergara	DMT (CDD) (E/W)

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**AWARD CATEGORIES  
REQUIRING NOMINATIONS**

- Best Sleeve Design Award
- Best Music Week Advertisement Award
- Best Consumer Press Advertisement Award
- Best British Music Promo Video Award
- The Marketing Award For Records, Cassettes & CDs

CLOSING DATE FOR RECEIPT OF NOMINATIONS: FRIDAY 22ND DECEMBER

**AWARD CATEGORIES  
NOT REQUIRING NOMINATIONS**

- The Market Share Awards
  - Top Album Award
  - Top Single Award
  - Top Dance Album Award
  - Top Dance Single Award
- Top Indie Distribution Album Award
- Top Indie Distribution Single Award
- Top Compilation Album Award
- \*Top U.K. Recording Studio Award
- Top Publisher (Individual) Award
- Top Publisher (Corporate) Award
- \*Top Producer (Albums) Award
- \*Top Producer (Singles) Award
- Top Music Video Award
- Top Sell-through Video Award
- Top Full Price Classical Album Award
- Top Mid-price/Budget Classical Album Award
- Top Crossover Classics Album Award
- Top Country Album Award

The Strat Award For Exemplary Service To The Music Industry

**SPECIAL VOTING ARRANGEMENTS**

The Leslie Perrin Award for PR (judged by a panel of music journalists - PRs notified by the editor)

Pluggler Of The Year (Radio) Award (special poll of radio producers)

Best Record Distributor Award (special poll of retailers)

\*Best Recording Engineer (judging process overseen by Studio magazine)

\*Awards in association with Sudo

**ANNOUNCING  
THE  
MUSIC WEEK  
AWARDS  
1 . 9 . 8 . 9**

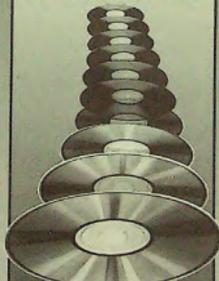
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THE AWARDS LUNCHEON  
THE GROSVENOR HOUSE**

**MONDAY  
26 FEBRUARY 1990**

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TO DATE INCLUDE:**

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COUNTRY MUSIC ROUND UP  
THE DELGA GROUP  
DMC'S MIX MAG  
ENTERTAINMENT UK  
HIMY  
KPMG PEAT MARWICK McINTOCK  
LIFT U.K.  
M.T.V. MUSIC TELEVISION  
OUR PRICE MUSIC  
PENSORD PRESS  
W.H. SMITH  
SOTO SOUND/  
AUDIO MERCHANDISERS  
STUY HAYWARD  
TERRY BLOOD DISTRIBUTION  
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# When the barriers come down

**How will the EC's single market in 1992 affect independent publishers? Will they continue to operate on an individual market basis and rely on sub-publishing networks? Karen Fox reports**

**W**ITH MAJORS already lumbering up as pan-European operations, independent publishers are being forced to focus on new strategies for the Nineties. Most recognise that to challenge the majors in the post 1992 single market of the European Community they must build on their strengths as innovators and A&R leaders.

The prospect of central accounting has encouraged the majors to assert their presence on a local basis. And they are becoming increasingly well placed to offer substantial sums to independents for handling catalogue in Europe. Independents, however, do not believe that this will necessarily lead to the demise of the way they traditionally do business: conducting deals on a territory by territory basis will still hold advantages when the barriers come down.

Eddie Levy, of Chelsea Music, testifies to the benefits of the traditional route: "With Curiosity Killed The Cat we've dealt independently with different territories and publishers. We've kept the deals tight and have had the time to maximise the earnings."

Levy's European strategy currently includes UK representation of the German publisher Budde. "Budde has now bought French publisher Editions Claude Pascole, which will be administered from Germany and have my input and theirs," he reports.

Steve Lindsey, of Go Discs!, whose acts include The Las and

The Beautiful South, has spent a lot of time in the last year seeking foreign representatives overseas. His attention has been focused on the burgeoning markets of Germany, Spain and the Benelux countries.

"We are faced with two options," he says. "We can either go on a territory by territory basis with offices in all major markets, or go with a multi-national which can handle everything through one central office."

"With smaller deals we can pick and choose, using the offices with which we have particular rapport, who have knowledge of the catalogue and can exploit it to the full. In the long term this can be the more profitable route."

"As far as advances are concerned, on a territory by territory basis they may be substantially less than what a major would offer; sometimes a major will pay over the odds to have control worldwide. On the major's plus side is the fact that it can lend a lot of

**"We can either go on a territory by territory basis with offices in all major markets, or go with a multi-national which can handle everything through one central office" — Steve Lindsey, Go Discs!**

weight on your behalf with record companies in different territories whereas an individual can't help outside his own territory."



A MAJOR decision: will Go Discs! go with territory by territory deals for its artists The Beautiful South or with a major? Momentum, which handles 4AD artist Pete Murphy (inset) favours the indies.

As far as the future of foreign sub-publishing with majors is concerned, Dennis Collopy, of EG Music, believes that the use of local companies as branch offices will

work on a creative level. A local person is better placed to keep tabs and pinpoint financial discrepancies."

Andy Heath, of Momentum Music, which handles Beggars Banquet and 4AD artists among others, believes that the independents' objective should be to acquire worldwide rights rather than local ones. "Local rights are less relevant now. They shouldn't be the core of an independent's business because the multi-national corporations are well equipped to deal with these things."

"Independents are certainly better at promoting and maintaining communication links than a major because they have more of a vested interest in the deal. An independent in the UK is more likely to be compatible with an indie in France or Germany because they are birds of a feather and have larger knowledge of the catalogue."

Heath pinpoints that difficulties lie ahead for European sub-publishers in collecting royalties given that the single market will mean it is harder to identify revenue on a national basis.

According to Ellis Rich, of Supreme Songs, independents will be better placed to provide more information to copyright owners. "We provide our writers with source documentation that for a major would be physically impossible. As this becomes more the norm, the dishonest independents are going to be forced out

of business."

This level of service will continue to attract successful writers who feel they don't get enough attention from the majors.

Bob Grace, of Empire Music, says: "More renowned writers who are financially secure are not particularly keen to take a big cheque and leave things to the majors. Instead they are opting for an independent who is better equipped to maximise their earnings."

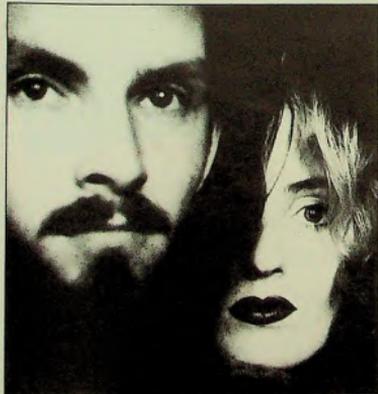
The incursion of acts such as Kooma and The Gipsy Kings into the UK charts highlights that cross fertilisation of talent is creating a stronger European market in which independents can play a vital part.

Maurizio Bettelli, of Italian publisher and production company Ato Bianco, says: "Independents may adopt the strategy of specialising in a particular kind of music with the aim of becoming a reference point for that type of repertoire in Europe. Stronger co-operation with European partners who are capable of organising and following through new projects will be the key to independents' success in the single market."

**"Local rights are less relevant now. They shouldn't be the core of an independent's business because the multi-nationals are well-equipped to deal with these things" — Andy Heath, Momentum Music**

"Such companies may well feel the societies are an unnecessary hurdle in the system. US and UK experience highlights the ability in mechanical, not performing, rights to deal direct between user and owner."

While 1992 could enable independents to receive money directly from separate record companies in different countries, Steve Lindsey does not see this as wholly advantageous. "It comes back to the fact that it is a good idea to have a representative abroad who is



4AD Artists Dead Can Dance, also handled by Momentum which holds that independents' objective should be to acquire worldwide rights rather than local ones

Ad music is flourishing, reports Paul Meller

# Hard-selling the soundtracks

**D**ESPITE the recent downturn in the fortunes of many leading players in the advertising world, music companies — ranging from multinational publishers to backroom production houses — are competing more vigorously than ever for the attention of the ad men.

Last December the publishing company, Island Music, brought out a sampler pack containing a brochure together with three cassettes, featuring some of Island's most prominent artists.

"The first part of call for this sampler is the advertising agencies," says Tony Orchudesch, Island Music's business affairs manager.

Orchudesch, like business managers in several other music publishing companies, is well aware of the commercial benefits to be gained from targeting ad agencies.

"Advertising is a very lucrative market, and publishers are starting to realise this; as a result we are taking a more direct, aggressive marketing stance now," he says.

Another newcomer to the advertising market is WBTM, a small production company set up a year ago by a young and enterprising three-man team. With one commission — the soundtrack for the Chicago Pizza Pie commercial — suc-



CAMPAIGNS WITH a bang: Logorhythm was commissioned by Holmes Knight & Ritchie to write the music for the Grolsch commercial

cessfully under its belt, WBTM plans to intensify its targeting of advertisers in 1990.

"There is a big cake there, and we want a slice," says marketing director Jonathan Hammond. "By June we intend to produce two ad soundtracks a month."

Past masters in the field of music in advertising are also upgrading their marketing strategies.

Songseekers, a music search company set up 10 years ago, ar-

ranges the use of copyright music for ad agencies.

"We bridge the gap between the agencies and the music publishers," says managing director, Ruth Simmons. Songseekers also produces sound-alikes, like Barfle Bogle & Hegarty's highly successful TV commercial for the Renault 21, copying Cream's I Feel Free.

Last autumn, Simmons set up a sister company, Hum. It can now offer advertisers a more complete

service. Under the creative direction of Daniel Simmons (no relation) Hum will take over the production of sound-alikes, as well as providing original compositions, using its stable of in-house composers.

Siletto, the premium music compilation makers, has also spread its interests recently by setting up Ad Music, a search company established to compete directly with the likes of Songseekers.

"We aim to provide a one-stop music service to the advertiser," says Paul Watts of Siletto. "Copyright music is a medium that has in the past been abused; often songs are totally irrelevant to the context of the ad."

Watts is not the only one who thinks this. Michelle Friedman, managing director of the production company, Logorhythm, accuses agencies of taking the easy option by using copyright songs.

"They know what they are getting when they use an old song, so it is often a safer bet," she says.

Logorhythm has written and produced music for agencies for eight years. A lot of its work consists of soundscapes, such as the track it was commissioned to write for the Grolsch commercial by advertisers Holmes Knight & Ritchie.

"There is growing competitiveness among production companies

that is pushing up the quality of music in advertising. As this happens, ads are beginning to lose the stigma, and a crossover from advertising to record production is emerging. After hundreds of inquiries about how to get hold of the music for the Boots and Audi ads (two Logorhythm commissions). We are thinking seriously about releasing these soundtracks as singles," Friedman explains.

To the advertiser, though, minimising costs is all important, especially now when the industry is feeling the pinch.

HKR is a medium-size agency with a strong reputation for the music content in its ads. Tim Lowe, one of its TV and radio producers, explains the choices on offer: "An original composition costs in the region of £3,000 to £5,000; the average cost of acquiring the publishing rights to an existing song is £25,000; and most expensive of all, rights to the use of the master of an existing song can be in excess of £150,000."

Lowe admits that the budget for music may well be curbed during the year ahead. "That does not necessarily mean simply taking the cheapest product on offer," Lowe points out. "It often works out more economical to use a more expensive piece of music, if it can guarantee a longer lifespan for the ad."

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# The times they aren't a-changin'

**As publishing takes its first steps into the Nineties, Dave Laing turns back the clock to the opening of the previous decade . . .**

**W**HAT'S THIS? The MCPS and BPI of loggerheads over mechanical royalties, Bob Montgomery accusing the record companies of trying to pay less? It could be a preview of this year's negotiations over the post-statutory role. In fact, it's the front page news of August 1980 as the

major record labels moved to abolish RRP (Recommended Retail Price). There was also disagreement over the amateur home taping licence (remember that?). The BPI decided to withdraw its support while the publishers struggled doggedly on with the thing.

Some other aspects of publishing 10 years ago have a more nostalgic ring, however. Take this comment, from Larry Page, relaunching his Page Full Of Hits company and describing his revolutionary way of doing business: "The publishing deals I do now will have no retention clauses. They will be for a straight three years. The old days of getting a cover version and thereby retaining the copyright on an individual song after the expiry of the original agreement are over."

Then there was Chappell's Jonathan Simon, in his 21st year with the company, explaining that printed music accounted for "over 25

per cent of the company's income", while mechanicals were below 50 per cent and shrinking. Because for the record industry, 1980 was the tail-end of a sales trough, a depression which had its knock-on effect for publishing. In August, Fuse Music went bust owing £230,000.

Among the longest-running sagas of the year were reversionary rights and photocopying. 1980 saw a High Court verdict which brought to an end Freddie Bientstock's nine-year battle against the publishing establishment on behalf of the heirs of writers of co-authored songs.

A legal loophole in the UK Copyright Act had enabled publishers to retain rights to some 50,000 songs and Bientstock formed Redwood Music to demand a half-share for composers' families. An early round featuring Zing Went The Bells Of My Heart was won by Chappell but Bientstock finally triumphed to a gloomy (and, as it turned out, inaccurate) prediction from EMI's Ron White that "this will mean the end of standard songs".

At the MPA annual meeting, Ron White also sang the chorus of a lamentation that was to become an Eighties standard. We Need A New Copyright Law. He focused attention on a test case won by the



**MUSICAL CHAIRS:** Marilyn Worsley at BASCA, Andy Heath forms Heathwave Music

industry against Wolverhampton Borough Council which began with an acronym intriguingly called "an anonymous bundle of photocopies sent to the MPA".

In terms of chart positions, 1980 belonged to those boy wonders Rob Dickins and Peter Reichardt at Warner Bros Music. Asked what he attributed his success to, Dickins replied succinctly, "Madness". In 1979, WB had carried off both the individual and corporate awards in *MW's* survey, setting the pattern for the Eighties. At the Ivor Novello Awards, meanwhile, it was the year of Mike Batt and Bob Geldof, who received five trophies between them.

Finally, some of 1980's Musical Chairs:

Marilyn Worsley succeeded Bill Cochran at BASCA. . . . Bob Clifford and Peter Doyle joined EMI Music Publishing. . . . Jeff Chegwinn moved to Chappell. . . . David Platz split with Howard Richmond after a 25 year partnership at Essex Music. . . . Andy Heath formed Heathwave Music. . . . with Bruno Krechmer at the helm, Intersong Music UK moved to South Audley St and absorbed the former Decca-owned Burlington and Palace catalogues. . . . Billy Lowrie and Lawrence Ronson founded Paper Music.



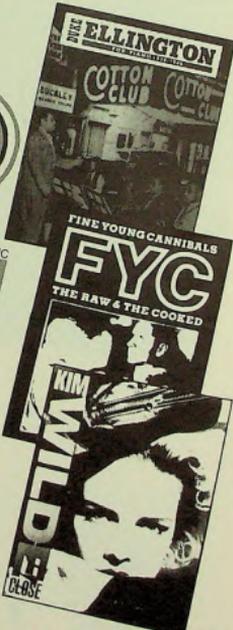
JONATHAN SIMON in 1980



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# Music between the sheets

**Sheet music — once the forgotten side of publishing — is now developing with new, aggressive marketing strategies, reports Stu Lambert**

**E**XPLORE THE very back of the music shop, squeeze past a towering tower of amps, and maybe you'll find a dusty rock of dog-eared folios, last year's hit singles, Bob Dylan for buskers. This has long been the image of sheet music, certainly outside such large London stockists as Rose-Morris or Chappell's of Bond Street.

In recent years that image has been changing, as this almost forgotten sector of publishing finds new market strategies and showplaces.

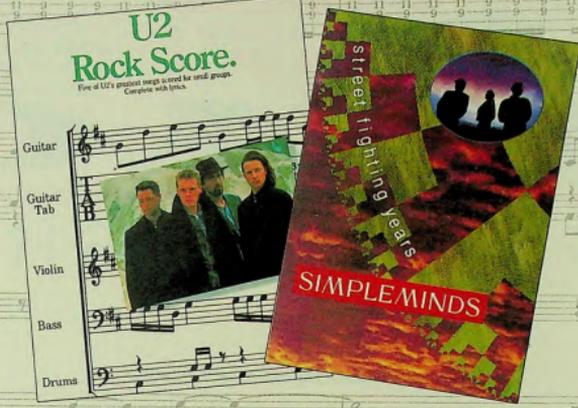
Sheet music is known by publishers as "printed music", emphasising the predominance of books of music scores rather than individual song sheets. Printed music books have multiplied in the last few years and become much more visually attractive. LP sleeve artwork makes book covers instantly recognisable.

The market for printed music has become increasingly buoyant, largely under the twin reign of Music Sales and International Music Publications (IMP), which markets most printed pop music for copyright holders.

The industry held its own show, the Printed Music Fair, until 1988 when a Printed Music Village sprang up at the British Music Fair, the annual musicians' show, with 26 publishers participating.

Stephen Richards, sales director of Boosey and Hawkes, is thrilled that the publishers are throwing their lot in with the BMF — because it's a trade show and a public show it's very worthwhile.

But as he admits, Richards is confined by the virtual duopoly of IMP



THE FUTURE of printed music: The covers of books from U2 and Simple Minds, the latter — "a logical extension of other formats"

and Music Sales, whose increasing exploitation of their catalogues leaves little room for other printed music publishers to make their collections more attractive by including well-known songs.

Choosing the BMF points to the specific market of the printed music market — musicians. And although the publishers have improved the desirability of their folios and effected many inventive support strategies to increase their penetration of the burgeoning leisure music sector, everything is still aimed at punters whose prime reason for buying the book is to play the songs for themselves. Two months ago, that situation changed.

A keenly-watched exchange in Music Week, November 18 and 25, heralded Virgin Music's big-budget onslaught on High Street bookshops with Simple Minds' Street Fighting Years. Virgin also definitely wanted to reach a market beyond musicians.

Lewis is distributing the Simple Minds folio, which is long on artwork and interview but relatively short on sheet music, through associated company W. H. Allen. It is

aimed at major book retail chains like W. H. Smith and Waterstone's because, he claims, "sheet music is virtually extinct as a format for popular music publishers, providing only a minuscule proportion of a songwriter's income."

This brought a swift retreat from Music Sales. MD Bob Wise: "Printed music sales are growing by 10 to 15 per cent annually. Music Sales has never had a year with less than 15 per cent growth."

"According to the latest MPA (Music Publishers Association) figures, the industry now returns over £44m per year. Hardly extinct. Of course there's always room for new formats and ideas. But we at Music Sales have always kept faith with the essentials: to provide music for musicians to play."

Lewis's position is very different. It is based on expectations of attracting a new kind of customer, the reader with a fair bit of disposable income, someone who habitually buys CDs at £10 and major concert tickets at the same price or more, pays out £6 for a programme, 10 or 12 quid for a T-shirt and isn't going to balk at £4.99 for a book to accompany the album.

The Street Fighting Years folio also spearheaded the Christmas promotion of the album, with a CD, the book and an interview cassette being packaged as a limited edition boxed set, more evidence that Lewis is offering comparatively big spenders and, with a print run of 60,000 five times larger than comparable music folios, expecting to attract lots of them.

"I want to distinguish between these projects on fan books," Lewis stresses. "These books are by writers who have something to say, they're a logical extension of other formats."

Street Fighting Years features quotes from band members, producer Steve Lipson and guest Peter Gabriel about the making of the

meaning of the songs. But the next two volumes by Tears For Fears and Terence Trent D'Arby, will not follow that format. D'Arby's book features some of his poetry.

"Each book is a companion to an album — an extra form of expression," says Lewis.

Encouraged to believe that people like to stretch their minds by the success of unmarket publications like Q and The Independent, he cites Neneh Cherry as a good example of the kind of writer he'd like to see in the series in the future. The songbook for Raw Like Sushi offers music score and familiar promotional photographs, but Lewis imagines using his new format "to do justice to a formidably intelligent woman."

Peter Dodswell, association secretary of the publishers' industry body the MPA, feels that Virgin's tactic is an adventurous move, but one viewed with some scepticism by the publishing fraternity. Dodswell points out the difficulties of a widespread move into the bookshops, including the New Book Agreement, which compels retailers to sell all books at their standard retail price, and the need for ISBN index numbers, which would amount to a large undertaking.

Though single-artist, album-related folios are undoubtedly important, 40 per cent of all printed music is sold to the educational market.

The development strategies of publishers reason that educating young future sales and so promoting printed music by helping them to tutor their instruments. There are topics from easy tunes for the penny-whistle to song-writing for synthesiser players, coordinated promotions with musical chain instrument manufacturers like Yamaha and Phillips and even tutors designed for computer software.

Boosey and Hawkes Microjaz series, for example, offers original music written by a young New Zealander, Chris Norton — update tunes strictly graded for technique and accompanying data packs which run on popular Rolands and sequencers and sound modules. This allows the performances and instrumental backings to be slowed down while remaining at concert pitch, or difficult sections to be practised repeatedly.

There are now 30 books in the series and total sales are "well in excess of 50,000 units per annum," says Richards. He expects sales will remain more or less steady at that figure for years to come — figures not far removed from Virgin's big splash.

Music Sales' Rock Score series offers an alternative to the conventional scores for piano or guitar, giving arrangements for rock band instruments, including a stove for drums. Music by U2, Bruce Springsteen, Iron Maiden, Bon Jovi, Phil Collins and others is available. These added to expanding folios and the ever-expanding range of least-only titles in Queenbus Books imprint give Music Sales an output of 400 books a year — that's a new book published every day.

Understandably, Wise feels that Music Sales is safeguarding and promoting the future of printed music.

Music publishers are, in Stephen Richards' words, "having to be more creative, looking for market niches which other people aren't catering for."

At Virgin, Steve Lewis is well-placed to play for high stakes to a shifting market, and if he succeeds he will certainly have raised the profile of printed music in the buying public's mind and offers a new insight into the process of music making.

Meanwhile, Bob Wise cites these statistics: 750,000 new keyboards; 100,000 new electric guitars; 150,000 acoustic guitars sold in the UK in 1988. (Music Industry Association (MIA) figures). That's a million sales for just two instruments. And printed music publishers aim to have something for every new buyer and people of all tastes and ages who want to make music.

**These books are by writers who have something to say; they're a logical extension of other formats' — Steve Lewis**

**'Printed music sales are growing by 10 to 15 per cent annually... there's always room for new formats and ideas' — Bob Wise**





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Peter Evans (left) of Music Sales and Stuart Slater, President of Chrysalis Music, pictured outside Music Sales' Bury St. Edmunds Distribution Centre after signing the new agreement.



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# Open does not mean easier

**Home-grown talent will not take root in European soil without careful tending say UK exporters. Chris White reports**

A GOOD personal service and competitive prices are all part of the battle to win business for UK music import and export companies. That, and a belief in home-grown musical talent which for many years now has been a world leader.

Mark Ballaban, managing director of Lasgo, says: "Although UK exporters have seen European and American acts flooding into the domestic market, it certainly hasn't deterred our investment in marketing up-and-coming UK bands back in those same markets."

"It seems that the UK has finally succumbed to the Euro-beat and allowed the European music invasion behind its closed doors. The success of Black Box, Kaoma, Technotronic and many more have shown that even England can succumb to hot dance music, Latin style. However, it hasn't stopped British exporters from continuing to hammer the world music markets with the best of British pop music, and the newer UK acts like Happy Mondays, Inspiral Carpets,

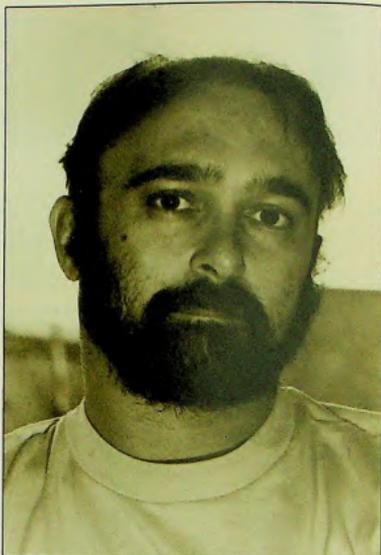
Runnig and Big Fun have demonstrated the diversity of our domestic talent."

Lasgo under chairman Peter Lassman remains an export market leader and, together with Caroline and Windsong, the company constitutes well over two-thirds of export turnover on non-parallel UK releases. All have concentrated their efforts on the independent label sector and many have diversified into music merchandise and accessories.

"We have also succeeded in breaking open several new markets such as Brazil, Korea, Saudi Arabia and even Hungary, they have taken a firm interest in UK acts particularly in independent label product," Ballaban adds.

"This year has proved that items outside of mainstream CD and vinyl releases can be sold alongside those releases. Music calendar sales, for example, have grown steadily during the last year and will be even stronger during 1990."

Exporters had to suffer a strong pound for most of last year and,



PETER LASSMAN: Lasgo holds two-thirds of UK export turnover



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THE EXPORTER

**Brazil, Korea, Saudi Arabia and Hungary are taking an interest in UK acts and independent labels**

with stiff competition from European exporters, turnover growth was restricted.

"The German, Dutch and French labels have thrown enormous weight behind their own exporters and have encouraged business by giving them prompt service and very competitive export prices," Ballabon says. "This means that UK exporters are often competing with their European counterparts, for business particularly in the Far East. Another influence has been the quite phenomenal growth in exporting from the US and, considering the fact that prices are up to 15 per cent cheaper there, it has the edge in the marketplace. This would be bearable if it weren't for the fact that US import restrictions have virtually killed off the genuine export of non-parallel UK acts."

Ballabon adds: "The contribution of export to the UK industry is still growing as the exporters create opportunities overseas for many new artists and bands whose music would otherwise never be heard."

Tony Hickmott, director of Greyhound Records in south London, is

optimistic for the future: "There are no serious problems generally, if the product is good enough and people want to buy it, then they will pay the asking price. That's the bottom line. The only problem that I can see is that there is only room in the import/export marketplace for a certain number of companies, yet there are always new companies coming along, dabbling in it and often doing a lot of damage. They literally think that they are the bees' knees but if they don't get it right, they can bring other companies down with them and tarnish the whole industry."

Hickmott continues: "It has certainly been the year for dance music and it has been European product that has come to the fore with the Americans having to take a back seat. The trend will probably be reversed in the not-too-distant future when the Europeans start running out of musical ideas."

What is Greyhound's strategy for the Nineties? "We are going into UK record distribution and are currently looking for labels to handle, not just dance-oriented ones but those covering other areas of popular music. We are not looking to distribute chart product though. Distribution in the UK is an obvious stepping-stone for a company like Greyhound, there is only a certain amount of product that we can import so we need to expand our business elsewhere. We've recently appointed a new distribution manager, Danny Ryan and we are handling labels like Shimmy Disc from Europe, and Luke Skywalker from the US."



MARK BALLABON: the best of British talent to Europe

Joop Visser of Charly Records says: "We are not really involved on the import side although we are involved with several small German jazz labels. However on the export side, business has been good and obviously the sinking

pound has helped considerably. It is swings and roundabouts with fluctuating currencies but we have exported to the same clients now for many years and what concerns

**With prices 15 per cent cheaper, the US has the edge in the marketplace**

**A strong pound means stiff competition from Europe and restricted turnover**

TO PAGE 48 ▶

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## Free movement of labour between East and West means more hard currency and more chance for exports eastwards

► FROM PAGE 47

them more is that they are provided with a prompt efficient service, and that the product is good."

Visser adds: "The strength of a company like Charly is that we are involved in specialist musical areas so there is a lot of demand for our product from countries like Scandinavia, Germany, France and the Benelux countries. To be honest, 1992 isn't going to make all that much difference to us because we have always been international in our approach — the fact that the chairman of the company is French, I'm Dutch, and the company is based in the UK, underlines that.

"However we will be targeting certain countries like France and Germany, and will be increasing our profile with the presence of Charly Records sales reps."

Conifer Records export manager Andy Saunders says the slump has hit everybody badly. "Because of the product we deal in, we have a ready-made market. But it is a question of stabilising prices and getting some kind of standardisation throughout Europe. At the moment there is confusion about price categories, what is mid-price in one territory is not necessarily the same in another, and it is the same with low-price and budget price. The categories need to be more clearly defined to avoid this kind of confusion."

He adds: "Certain territories are very good for certain types of product. For example, we do very well in the Netherlands with our

nostalgia product. My aim for the decade is to do more market research. In any recession companies are more likely to drop labels rather than take on more. We are going to have to target markets much more closely than in the past."

David Barnard, Conifer's classical marketing manager, says: "We are very closely involved with the Taldex label in Germany and Hungaroton Records in Hungary but I don't consider them to be imported labels as such because they are so freely available in the UK, in the same way as PolyGram's Deutsche Grammophon is available. We do import other smaller labels like Finlandia, Caprice — both from Scandinavia — New World and Dorian, the latter from the US. When we take on a label from overseas we like to give them full representation in the UK and ensure that their product is generally available. It isn't a question of just bringing in a couple of hundred copies of a record or CD. Service and efficiency is the best way of staying loyal with our customers."

Jonathan Gilbride, managing director of Caroline International, says: "The two most immediate and obvious developments of the decade are the opening up of Eastern European markets, and the consolidation of the single European market. We have already shipped records and CDs into Poland, Hungary and Yugoslavia, an agreement with a Czech importer is imminent and contacts have been established in Russia.



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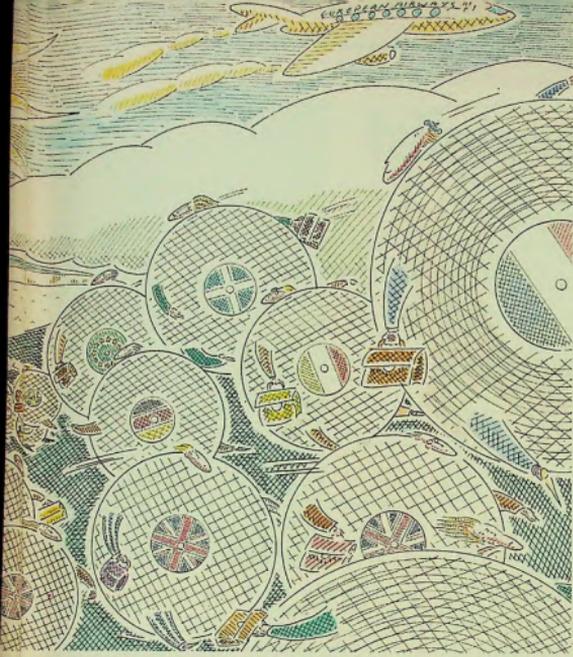
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"Although payments in an acceptable currency will continue to be a problem, we have already found ways," he adds. "If the free movement of labour becomes a reality between East and West, there will be much more hard currency available within the Eastern bloc to pay for imports. The potential market is huge, it will be a question of overcoming practical obstacles to meet demand."

Gilbride admits that companies like Caroline are still faced with various problems. "As 1992 draws even closer, there are various problems to be dealt with or 'harmonised' away. Drugs and terrorism may exercise the minds of the politicians but, more mundanely, we are more interested in VAT differentials and copyright anomalies if the EC is to become a real single market."

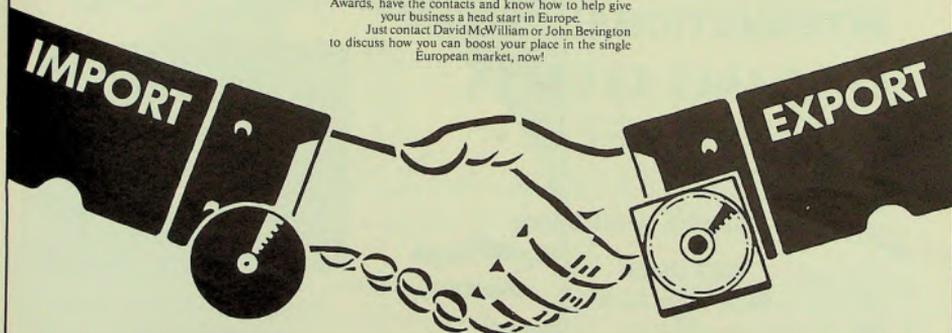
"As far as we are concerned, 1992 will not make much difference to the way in which we operate. The company has been selling into Europe for the past 20 years and we will be in a good position to exploit the opportunities. There will also be greater competition, presumably from companies who decide to give exporting a try, in the freer atmosphere of the Nineties."

Gilbride warns newcomers, and indeed everyone, open doesn't necessarily mean easier. "There will always be telecommunication and travelling costs, language difficulties, the logistics of physical distribution and, until we join the EMS or have a common currency, exchange fluctuations."

**Drugs and terrorism may exercise the minds of politicians, but exporters are more interested in VAT and copyright**

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# Speed and the specialist

**Many European labels are setting up UK offices. Mark Jenkins assesses their import potential**

EVERY TYPE of music has its own market, audience and ground rules. But when product has to be imported, life can become unusually complicated. A straw poll of selected UK distributors who do much of their business on imported product shows most feel their links with source markets are reasonably well-established, and few anticipate either additional problems or additional opportunities after the Single European Market comes into being.

One of the most volatile import markets must be dance. The short life of Dance-a-Disc did nothing to encourage optimism, but established importers, such as Greyhound, remain confident. Greyhound's Tony Hickmott sees the re-emerg-

ence of Euro dance music as this year's major trend "but like a lot of other things I'd anticipate it just being a passing fad. I call dance music the fruit and veg of this business - if you don't sell it today, it's rotten tomorrow."

So speed is of the essence in getting product over from Italy, Germany, or the Belgian sources of this year's New Beat boom? "Yes, but European product often takes longer to get into the country than American. Everyone ships in US stuff or flies it in, but wholesalers often can't make up a complete shipment of European product so you'll often have to wait for days, perhaps up to a week."

When the New Beat boom is over, Hickmott sees the Europeans having to wait for American artists to develop another style which they can simplify and popularise, as they did for house music. "But we always do a lot of business with Italy, Germany, Belgium and Spain - it's just been particularly high-profile this year. They've been doing a lot of business with the Lambada style on the continent. But I think it's a poor time of year to launch something like that in the UK. If the marketing forces, such as London and the other dance-oriented labels, get behind something they can probably launch anything successfully, but they

have to want to make it happen."

Another company dealing extensively with Belgium is APT - but that's unsurprising, as it's largely owned by the Belgian label Play It Again Sam, the home of Front 242 and Young Gods. Peter Thompson of APT explains that the company imports Play It Again Sam product and several other labels handled by the Belgian parent company.

"Antler, and Network which is Canadian; Prove That Beat, another Belgian dance label; Third Mind, which was originally launched in the UK but now works from Belgium; Crepuscule and all the other labels going through Play It Again Sam seem to have been building up in the last year," he says. "The only changes I'd anticipate when we get to 1992 will depend on whether these labels have a great commitment to the UK market."

"Most of the European Indies can't afford to send a band gigging in the UK. It's so much easier for them to go around France, Belgium and Germany, and they don't have to play the sort of holes we have here! The labels get a lot of respect if they can break a band in the UK, but many of them just can't afford to try."

Not having a high UK live profile may limit one of APT's imported



**MECHANIC MANYRUKU.**  
Doing well in UK

bands to 500-5,000 UK sales. However, Hickmott notices many of the European labels setting up UK offices, which seems to emphasise a commitment which goes beyond simply having albums

imported. APT is also importing several German heavy metal labels such as SPV and Nuclear Blast. "I don't think those bands are selling a fraction of what they deserve to in

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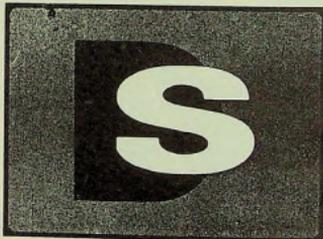
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the UK, because it's so easy for them to do well at home. But we'll be at Midem trying to convince more new labels that the UK market is well worth getting into."

In the classical field, there are few such problems. Target's Jeremy Elliot insists that the only major problems this year have been in CD manufacture. "A couple of plants have disappeared, and the Czechoslovakian Suprafon label stopped using Denon in Japan and started up its own plant, which led to some delays. But I'm sure those are just seasonal problems, and overall import business is building slowly. We're getting a far wider range of product from all our suppliers such as Capriccio in Germany and Denon in Japan, and that's unlikely to change after 1992 because all these companies will still want to use a specialist UK importer/distributor."

Target's import lines also include Laserlight, an MOR/jazz/classical label from Germany's Delta Music, which also owns Capriccio, and Target will be searching in similar fields for high-quality labels to import at Midem. Conifer's Brian Hopkins confirms that the classical field is buoyant, with Telarc being its primary imported label, and nostalgia and jazz making up much of the rest of their catalogue.

"We're also handling a new label called Request which features a lot of country music, with artists such as George Hamilton IV. Also on the folk and country side, Prism Leisure does most of its business in country, folk and MOR music, and imports many labels such

as BR from Holland. Why the Dutch particularly go for artists such as Frankie Laine and Patsy Cline remains a mystery! Perhaps in a similar vein, APT handles the Fr Club label from France, an offshoot of New Rose which manufactures Edgar Winter, Chris Spedding and other releases for very specialised markets.

Even more specialised perhaps is Caroline Hutton's WRPM, which imports women's music from Germany and the US, largely for distribution to radical bookshops and Third World outlets, as well as some record stores. The main US labels are Olivia, which features singer-songwriters and some rock music; Redwood, which has a lot of Latin American artists; Rosetta, for the Twenties and Thirties blueswomen; Ladyslipper, which acts as a warehouse for several American labels; some lines of American New Age artists like (flawless) Kay Gardner, and a line of German classical titles largely by female composers."

**Dance music is the fruit and veg of the business — if it's not sold today, it's rotten tomorrow**



THE FOUR Brothers: Cooking Vinyl's hotshots from Africa

The problems of importing alternative products and selling them to even more alternative outlets are exchange rates — "although the pound is very stable now compared to what was happening around the start of the Eighties. The German stuff remains very expensive. A lot of the radical bookshops have gone out of business, but a lot of Third World shops have opened to make up for it."

"The only problem I'd anticipate would be if European VAT rates are equalised and the UK rate goes up. Other than that, the main problem on the imported titles is that the artists never appear in the UK, so they're hard to promote. Those artists who have appeared,

like Sweet Honey In The Rock, have vastly larger sales."

On the world music front, Sorenceti are handling product from India, including classical, pop and film soundtrack titles, and from Africa, including the Ivory Coast and Zimbabwe. "Thomas Mapfumo and Mechanic Manyeruke do well at the moment," explains Sorenceti's Mike Wells, "and we import all their product directly from the country of origin. On the Indian product, we're agents for EMI Pakistan and CBS India, and will sometimes handle production of the CD version of some product for them for export to the Continent, as there's no substantial CD market in India.

"There's a steady demand for the Indian product — no real explosion of interest, but the younger Asians seem as interested as their parents. And we don't have any real problem on the mechanics of importing the product," explains Wells. "The covers on the African product can be very poor in some cases, but the customers usually understand. Some of them, like the Japanese, even seem to like it that way!"

Greyhound's Tony Hickmott feels that many European labels will begin to set up UK operations, which making little difference to the mechanics of their import operations, should increase their commitment to the UK as a market. "The UK is still seen as the market leader, BCM has just set up over here, and I think you'll ultimately have European-originated product simultaneously released in the UK. We're importing anything up to 50 labels, such as DVA from Germany and Discomatic from Italy, and we'll have to think about acting more as a UK distributor for this sort of product in future."

Greyhound has a new distribution manager, Danny Ryan, who will be at Midem looking for more labels, such as Luke Skywalker in the US, which has just opened a UK office, for Greyhound to help out. Certainly there's no reason why overseas labels should find it difficult to find interest among UK importers, although live appearances by artists seem an important factor in making UK import not just a sideline but an important factor in future sales.

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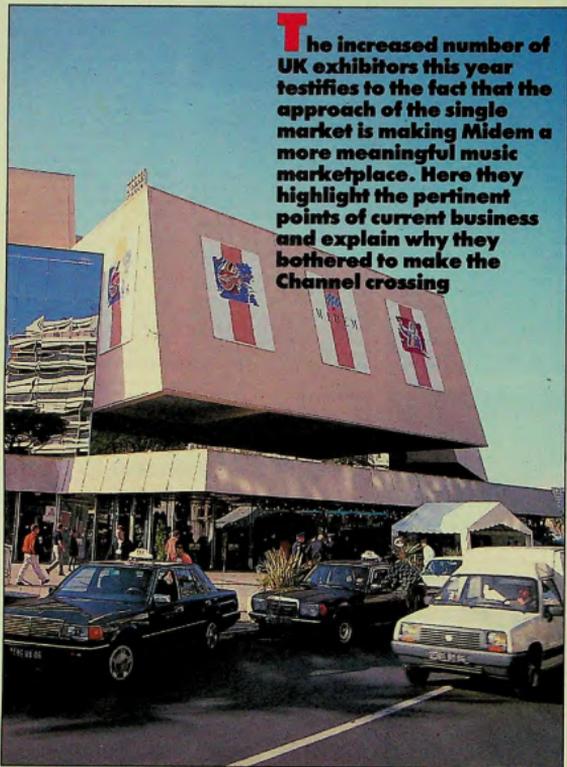
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# Midem A-Z

## UK exhibitors

**T**he increased number of UK exhibitors this year testifies to the fact that the approach of the single market is making Midem a more meaningful music marketplace. Here they highlight the pertinent points of current business and explain why they bothered to make the Channel crossing



**ACME XS**  
187 Wardour Street  
London W1  
01 439 2472  
Doug Hurcombe

This merchandiser will be showing a range of ex-tour merchandise, rock paraphernalia and music and media T-shirts. Franchises are available for the US range in European territories.

**ACME TOTAL MERCHANDISING**  
66 Bunting Road  
Northampton NN2 6EE  
0604 720805  
Joe Connolly  
Tour and event merchandising is Acme Total's speciality along with

all it entails. The company will be showing how it offers clients licensing, production, distribution and on-site technical sales.

**APRS (Association of Professional Recording Studios)**

163a High Street  
Rickmansworth  
WD3 1AY  
0923 772907  
Phillip Vaughan

Copies of the new APRS directory, hot off the press, will be one of the main attractions at this stand. The guide features all member studios and full technical details. The APRS display will include a picture gallery of the luxury and technical excellence that makes UK recording

studios "among the best in the world," says Phillip Vaughan.

**ARABESQUE**  
Network House  
29-39 Stirling Road  
London W3 8DJ  
01 993 5966

Terry Windsor  
As a distributor Arabesque will be meeting potential new suppliers and, as an exporter, will be looking to welcome new customers. On top of that, some distribution rights for the company's Bakitbak interview label are still unclaimed — its Talking Picture series features a crop of top international artists. John Brown will be the man wearing an A&R hat on this stand, looking to sign contracts for Arabesque's li-

ensing division and new publishing arm.

**ART OF LANDSCAPE**

Thomas Wharf Studios  
Rainville Road  
London W6 9HA  
01 386 9940  
Nick Austin

Landscape has recently shifted emphasis from programming for satellite TV and moved into terrestrial broadcasting. Its sequences of visuals set to instrumental music have been taken by Channel Four and the company has also sold to channels in Spain and Japan. "We want to work with as many labels as possible and will be keen to talk to any producers of instrumental music at Midem," says Vicky Kerr. Landscape also has its own publishing operation, The Keeper Of The Garden, and will release a series of classical albums on the Landscape label in February.

**AVM RECORDS**

South Bank House  
Black Prince Road  
London SE1 7SG  
01 735 8171

Frank Rodgers  
Frank Rodgers takes care of two labels, AVM classic, and the AVM label that concentrates on film music. This year has seen the completion of two label deals, in Australia and Italy. "One reason for being at Midem is to expand on that," says Rodgers. Sister publishing company Arena will be represented too and Rodgers will be looking to reinforce contacts and consolidate contacts like those with Bulgaria that the classical label thrives on.

**BIG WAVE RECORDS**

Acc house  
73 Summerstown Rd  
London SW17 0PQ  
01 944 7117  
Bill Kimber  
Tony Caulder

**BMG MUSIC PUBLISHING**

Bedford House  
69-79 Fulham High Street  
London SW6 3JW

**BOLTS RECORDS**

6-9 Salisbury Promenade  
Green Lanes  
Haringey  
London N8  
01 802 8395  
Julie Batten

Lisa Lee, Richard Davis, Jackie Wilson and Jessica George are among the artists promoted on Bolts' stand by this specialist supplier of back catalogue material for licensing. Nicky Price will be in Cannes as the company's A&R executive.

**BPI (British Phonographic Industry)**

Roxburgh House  
273-287 Regent Street  
London W1R 7PB  
01 629 8642  
Chris Manley

The BPI will carry out its usual troubleshooting role, taking care of a record number of companies with 68 on its books this year.

**CAROLINE EXPORTS**

56 Standard Road  
London NW10 6ES  
01 924 1166

Steve Sparks

Set up in 1973 as an export company, Caroline has just launched its own label, Great Expectations. So its nine man team at Midem will be on the lookout for licensees as well as new export markets. "I think South America is a huge market we have yet to break into and Eastern Europe must certainly be worth keeping an eye on," says Steve Sparks.

**CASTLE COMMUNICATIONS**

15-16 Northfields Prospect  
Putney Bridge Road  
London SW18  
01 877 0922  
Jon Beecher

The acquisition of the PRT catalogue this year means the Castle team will be meeting a lot of new licensees for the first time in Cannes. "We'll also be looking out for potential new distributors," says Jon Beecher. The newly formed Castle Deutschland will be joining the UK team as they look to expand business in both audio and video. Among the new product being talked about on the stand will be fresh recordings from Jim Croce and Gil Scott Heron and the possibility of a new Jimi Hendrix release to follow the success of the Radio One Sessions LP.

**CASTLE SALES AND COMMUNICATIONS**

29 Barwell Business Park  
Leatherhead Road  
London NW10  
01 974 1021  
John Howes

This sales team will be making a noise about the labels it handles — such names as Kaz, Memoir, and, of course, Noise. John Howes, managing director, and sales director Roy Jenks will be eager to hear from any labels seeking representation in the UK.

**CBS MUSIC PUBLISHING**

17-19 Saha Square  
London W1V 4HE  
01 734 8181  
Richard Rowe

"CBS publishing is a rebuilt com-

# Midem A-

pany with a new staff and we'll be out there looking for deals," says Richard Rowe. "We're aggressively back into music publishing."

## CBS RECORDS

17-19 Soho Square  
London W1H 4HE  
01 734 8181  
**Richard Rowe**  
The record division will join CBS publishing on a 13-unit stand for a major display. "The record division will be there with as much style as ever," says Rowe.

## CELTIC MUSIC

2-4 High Street  
Starbuck  
HARRGATE  
N Yorkshire HG2 7HY  
0423 888979  
**David Bulmer**

A big name in its specialist field, Celtic Music will be showcasing product on several labels including Making Waves, Black Crow and Celtic. David Bulmer is especially proud of a brand new Dick Gaughan LP on Celtic titled Call It Freedom and has high hopes for York-based outfit You Slash. Celtic also has a pressing operation and is ready to talk turkey at Midem.

## CHAMPION RECORDS

181 High Street  
Harlesden  
London NW10 4TE  
01 961 5202

**Mal Medaille**  
The north London label will be promoting a new single All 4 Love by Kaze and the Nile Rodgers production of Ogopogo. Label heads Mal Medaille and Ron Boultingham will be looking for worldwide licensing deals to take Champion into new territories. Sister label Bass has a separate stand this year.

## CHARLY RECORDS

156-166 Hilderton Road  
London SE5  
01 639 8603  
**Jan Friedman**

"Fast forward into the Nineties," is Charly's motto for this year and is looking to expand its repertoire on all fronts, audio and video. Chairman Jean-Luc Young and his team will be concentrating on expanding its sales base and building on a comprehensive catalogue in the field of jazz, soul, blues and vintage rock.

## CHOP EM OUT

2 Trinity Mews  
Cambridge Gardens  
London W16 6SA  
01 960 8128

**Avi Landenberg**  
"You'll like what you don't hear" is the slogan that post-production company Chop Em Out will be shouting at Cannes as it promotes the NoNoise system. This new addition to Chop Em Out's studio services will "do-click" and "do-noise" imperfect recordings by digital processing. Avi Landenberg will be on hand to talk over this and the rest of the company's technical spec.

## COLLINS

8 Grafton Street  
London W1 3LA  
01 493 7070  
**Adrian Ball**

The Collins Classics label will be the focal point of this stand where the company will be exhibiting its new recordings schedule for 1990 and a new artist catalogue. That means names like Sir Neville Martinson and Czech conductor Václav Neumann. Adrian Ball says: "I hope we'll be meeting old friends and potential new distributors to cover some of the territories where we don't currently have exclusive deals." Collins will also be showing its video range and children's audio product.

## CONIFER RECORDS

Horton Road  
West Drayton  
Middlesex  
(0895) 447707

**Dainley Inge**  
Taking its place at the British Classics Independent stand for the second year Conifer looks forward to following up what classical marketing manager Brian Hopkins called a "very exciting debut." Says Hopkins: "It will be a great chance for us to show off new talent like the London Music and an expanding repertoire of talent, as we look to consolidate our export and distribution." Conifer will also be promoting its labels Happy Days and Saville with nostalgia acts like King Pleasure and the Biscuit Boys as well as a new contemporary country rock label, Request, featuring new product from the Ozark Mountain Doredevils and Barry and Holly Tashon.

## CONTACT UK

Suite 5  
Research House  
Fraser Road  
Greenleaf  
Middlesex UB6 7AQ  
01 997 5662

**Michael Lo Bianco**  
A new export company taking product throughout Europe and into the Far East. Says Lo Bianco: "We don't just take vinyl and put it in boxes but offer clients a complete support service." He adds that a string of radio and promotional contacts around the world should attract aspiring UK labels to the Contact stand.

## COOMBE MUSIC

165-167 High Street  
Willesden  
London NW10 2SG  
01 459 8899

**David Stone**  
Music production company Coombe Music — part of the Zomba group — will be meeting new contacts as it presses to expand further in the Nineties. Zomba MD Steve Jenkins will be joining David Stone on the stand.

## CRUSADER MARKETING

Unit 5  
Haywood Way  
Lyons House Lane Ind Estate  
Hastings  
Sussex TN35 4PL  
(0424) 435511

**John Murrell**  
Keep On Trucking is the message from distributor Crusader marketing which will be promoting a new compilation of that name on its new country label, Crusader Country Classics. "Country and western is something we're looking to expand at Midem, concentrating on that and MOR alongside our nostalgia products," says Ray Murrell, managing director. Murrell says last year's Midem boosted exports by more than 50 per cent. "Let's hope it happens again," adds the man who founded Crusader six years ago.

## ENTERTAINMENT PRODUCTS INTERNATIONAL

67 Brixton Lane  
Sunny Meadow

**Dunne**  
Kent BR2 6LY  
0959 74298

**Colin Goldham**  
Portable mixer Voiceover will be the chief exhibit here, a machine that blends voice with sound effects or music. "It is a truly portable product, the same size as a cigarette packet," says MD Colin Goldham.

## ERNEST AND YOUNG

7 Rolls Buildings  
Fetter Lane  
London EC4 1NH  
01 928 2000

**Eric Longley**  
"We'll be at Midem to show our face and say we're here if you need us," says Eric Longley of this accountancy firm that acts for Paul McCartney and Miles Davis to name but two. "The most important thing for me, though, is the pinball machine on our stand," quips Longley whose activities as manager of indie hopefuls The New Fast Automatic Daffodils gives him an insight from the other side of the ledger book.

## FIRST STRIKE PROMOTIONS

31 Norfolk Place  
London W2  
01 402 3105

**Frank Sansom**  
First Strike is part of the Flynt Group and its stand can be found at Cannes next to Stylius Music. Showing off its record as combined telephone sales, media promotion and strike force team, First Strike will be hoping to attract European and US labels planning UK releases.

## FOTODISK

Unit 65  
Woolbridge Industrial Park  
Three Legged Cross  
Wimborne  
Dorset  
01202 823421

**Steve Crickmer**  
Still in its first year of trading as independent video company Fotodisk is planning 40 titles next year and will be in Cannes to show off recent product which includes new live releases from Celtic Frost and U2 and Heep and a thrash compilation, Damesday News, featuring a number of Noise Records' prodages.

## GLOBAL MUSIC

171 Stonegate Road  
London N1 3LE  
01 359 2974  
**Peter King**

Global Music is riding high after the successful covers of Blame It On The Boogie by Big Fun and Blame It On The Bassline by Norman Cook and, as a result, will be re-promoting the rest of its catalogue, Mick Jackson's catalogue internationally. This includes such disco classics as Weekend and Dancing With My Shadow. On the production side, Global has much commercial product presented by Peter Kirsten. Peter King Jr, Abi Lin and Joerg Fischer. This includes two new albums, both recorded at Kirsten's Arco Studios in Munich. The first is by the new UK rock band After House.

## GREYHOUND RECORDS

130a Plough Lane  
Battersea  
London SW1  
01 924 1166

**Danny Ryan**  
After eight years as an importer and wholesaler, Greyhound has just moved into distribution, and to celebrate, is exhibiting at Midem for the first time. "We've just made a deal with Skywalker for the UK and hope to pick up more labels and raise our profile a bit in Cannes. This is a really exciting time for us," says Danny Ryan.

## HENRY HADAWAY ORGANISATION

3 Blackburn Road  
London NW6 1RZ  
01 435 8063

**Henry Hadaway**  
Back catalogue is the mainstay of HHO's business and hopes are high that it can take on more titles at Midem to follow up successes with Roy Orbison and Rod Stewart in 1989. Expansion has seen HHO open a department specialising in film music and the company also has its own recording studio and a new concert promotion company. Says label manager Ray Scellici: "We hope to announce a major European concert while we're at Midem."



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**HERMANEX**  
137a High Road  
Loughton  
Essex IG10 4LT  
01 508 3723  
Peter Harris

The UK branch of a Dutch group of companies, Hermanex specialises in deletions and overstock and will be at Midem to buy and sell in both fields.

**ICHIBAN RECORDS**

Research House  
Fraser Road  
Faversham  
Middlesex UB6 7AQ  
01 991 5990  
Gof Abbey

New product on show from Ichiban will include a new Curtis Mayfield LP on Custom as well as others on the Ichiban and Tusk labels. The company will be looking to extend distribution in Finland, Denmark, Italy, Spain and Portugal.

**IMMACULATE CONCEPT**

Pacific House  
Vale Road  
London N4  
01 800 3288

**Nigel Reveler**  
The holding company that handles Pacific. "That's where most of our energy is going at Midem this year," says Reveler.

**K-TEL INTERNATIONAL**

620 Western Avenue  
London W5 0TV  
01 992 8055  
Martin Pierpoint

"The main reason for us going to Midem is to seek licenses and distribution for our front line labels and video product," says Martin Pierpoint. Among the new product will be a Lenny Wilkens LP on the dance label Crush and a Paul Hardcastle LP on AJK. The Frank-runner video series will be another feature of the K-tel stand.

**KLUB RECORDS**

9 Watt Road  
Hillingdon  
Glasgow  
G52 4RY  
041 882 9260  
Gus MacDonald

The varied delights of AJ Johnson sound-alike Derek Taylor on the disco mix and, My Kind Of Johnson, a new label of boggie music. Monarch are among the attractions at the Klub stand. Says MacDonald: "The Johnson single is going down very well and is available for all territories."

**KPMG**

1 Puddle Dock  
Blackfriars  
London EC4V 3PD  
01 236 8000

Accountants looking for new clients, KPMG were formerly known as Peat Marwick McLintock. Since Midem 1989, performance for clients on Pink Floyd and Rolling Stones four audits; numerous royalty audits; acquisition work and international tax advice on Island, Virgin, Polygram and A&M; personal tax advice for numerous

bands, including Simple Minds and China Crisis.

**LASGO EXPORTS**

Unit 2  
Chapmans Park Road Industrial Estate  
High Road  
Willesden  
London NW10  
01 459 8800

Charlie Paulinski: Lasgo is taking a team of 10 to Cannes for its tenth year at Midem. As well as exhibiting a catalogue of UK product Lasgo will be showing independent and TV label product. Lasgo has a lot of business in music video and merchandise. Says Charlie Paulinski: "This year we will be exhibiting some new and interesting releases unavailable in overseas markets."

**LISMOR RECORDINGS**

42 Kilmarnock Road  
Glasgow G41 3NH  
041 62 9269  
Andrew Harvey

**MAGNUM MUSIC GROUP**

Magnum House  
High Street  
Lane End  
Weymouth  
Bucks HP14 37G  
0494 882858  
Nigel Molden

As well as meeting with established distributor Nigel Molden will be hoping to strike deals with companies in new territories. "We are particularly interested in Finland, Portugal, New Zealand and Australia," he says. Fresh product acquisition and licensing talks will be on the Midem agenda for this group whose releases include product from BB King, AJ Jarreau and George Benson.

**MASTERPIECE MUSIC**

West Heath Studios  
West Heath Yard  
174 Mill Lane  
London NW6 1TB  
01 431 2996

Chris Harding Under the umbrella of parent company Castle Communications, Chris Harding's labels Masterpiece and Knight Records will be renewing links and displaying a product range. Joining Harding will be Bob Fisher who looks after Sequel, a specialist label hoping to acquire new product.

**MOLES**

14 George Street  
Bath  
Avon BA1 2EN  
0225 333448  
Gill Sargent

The record label with its own studio and adjoining club specialises in live recordings. Moles has two labels, an independent through the Cartel and Moles Record Company distributors via BMG. Debuting at Midem, Gill Sargent says it is high time Europe took notice of what Moles is doing. "We feel we have quite a unique set up here," she says.

**M S AUDIO**

North Lodge  
Stonehill Road  
Ottersham  
Surrey KT16 0AG  
0932 872672  
Nigel Molden

M S is a supplier of second-hand studio equipment catering for a worldwide clientele. "We'll be talking to anyone interested in upgrading equipment, and will have plenty on the stand for demonstration," says Nigel Molden.

**MUSIC FACTORY**

Studio 48  
222 Kensal Road  
North Kensington  
London W10 5BN  
01 960 2739

John Pickles Alongside sister company Big Wave, Music Factory will be promoting its dance label with new titles available for licensing. "We will be looking for agents in parts of Europe, particularly Holland and Italy," says Irving Soremekun.

**MUSICAL SYSTEMS**

194 Union Street  
London SE1 0LH  
01 386 9940  
Chris Palmer

Accounting software specially made for the music business is the name of Musical's game. Chris Palmer will be meeting with existing clients such as Rough Trade and Beggars Banquet and looking to solve the accountancy headaches of a few new ones.

**MUSIC FOR NATIONS**

102 Belize Lane  
London NW3 5PB  
01 437 4688  
Martin Hooker

With a metal and hard rock specialist will be keeping an ear open for any promising new noises as well as looking to license material worldwide. Martin Hooker's expanding label has just acquired the entire Frank Zappa catalogue and can expect a lot of interest in its new catalogue.

**MUSIC PUBLISHERS ASSOCIATION**

7th Floor  
Kingsway House  
Kingsway  
London WC2B 6QX  
01 831 7591

Janice Cable "Our main role is helping people in touch with the right kind of British publisher," says Peter Daddwell of the UK's only trade association for its publishing industry. The MPA aims to promote and protect the interests of its members and will be at Midem to help solve problems as well as trying to prevent them.

**MUTE-RHYTHM KING RECORDS AND MUSIC**

Lowford House  
429 Herrow Road  
London W10 4RE  
01 969 8866  
Roger Layhse

Rhythm King debuts at Midem after making its name last year thanks to S-Express, Beatmasters et al. Material is still available for licensing in various territories, including the US. Also making friends and influencing people will be the

team from Mute and its publishing arm Dying Art.

**NATIONAL DISCOGRAPHY**

Elgar House  
41 Streatham High Road  
London SW16 1ER  
01 769 4400  
Malcolm Tibber

National Discography will be presenting its database of recording and corporate information described by sales manager Malcolm Tibber as: "The most exhaustive database on music information in the UK." Adds Tibber: "Look out for our video demonstrations and come and talk to us about this unique facility for the record and music industry."

**NIGHTMARE RECORDS**

125 Uxbridge Road  
London W3 9RA  
01 993 6775  
Ralph Tee

Nightmare is proud to be the parent of the Motorcity label and will be exhibiting its Motor Town Reunion series. Says Nightmare MD Ian Levine: "It's a reunion of the great artists like the Supremes, Martha Reeves, The Miracles, in a compilation series." Nightmare will be announcing a US deal for the series at Midem and looking to follow it with others.

**NIMBUS RECORDS**

Wyastone Leys  
Manmoth  
NP5 3SR  
0600 890682  
Roger Bateson

Nimbus Records' range of new product, including a vocal archive series, Prima Voice and a new cassette range expands the catalogue on offer for license overseas. "There are changes to make and new territories to break into, particularly the Far East and parts of Scandinavia," says Roger Bateson. The custom pressing division will also be represented at Cannes. Potential customers should look for John Denton.

**OBJECT ENTERPRISES**

Prestish House  
Caxton Way  
Wafford  
Herts WD1 8UF  
0923 55558  
Peter Starch

With a display of budget range CD and cassettes, Object will be on the lookout for licensors with material to add to the classical, MOR, pop and jazz series. The label also has a new album from Twigg and will be open to offers from licensors.

**OLD GOLD RECORDS**

Unit 18  
The Hyde Industrial Estate  
The Hydes  
London NW9 6JU  
01 200 5335  
Danny Keene

There is still room in the catalogue of oldies branch of Pickwick to add more blasts from the past, and the team will be pleased to hear from licensors. Start, a sister label will also be represented.

**PACIFIC RECORDS**

Pacific House  
Vale Road  
London N4 1BQ  
01 800 4465  
Berni Dolman

With Euro product swamping the dance scene, Pacific will be one of the distributors looking for continental labels to bring on to the British marketplace. "This will be our first year there as a number one dance distributor," says Berni Dolman. "We have been specialising in dance with successes like Debbie Malone, but we're always keen to talk to interesting, creative labels." And Berni hopes Pacific will stand out in Cannes. "We're going to do something very different with our stand, not just stand around with suits on, being boring!"

**PANTHER MUSIC**

Unit 4  
Chapman's Park Ind Est  
378-388 High Road  
Willesden  
London NW10  
01 459 1234  
Neil Kellas

Panther is chiefly an exporter of UK labels, specialising in overstocks and deletions, but also imports selected European labels. And as the exclusive distributor of jazz product on the Echo Jazz and France's Concert labels, Panther will be showcasing some Count Basie and Duke Ellington sounds in its first year at Midem.

**PARKFIELD ENTERTAINMENT**

103 Bashley Road  
London NW10 6SD  
01 965 5555  
Graham Lambdon

As video distributor and producer, Parkfield will be scouting for music titles for the UK sell through market and international distributors for product on its Parkfield Publishing label. In audio, Parkfield is riding high on the success of their Max Bygraves double gold with SingaLongaWarYears. Director of product development, Malcolm Sharp, will be looking for distribution deals for Bygraves in Canada and Australia, and adding new signing Vol Doorian to the catalogue too.

**PEBBLES PUBLISHING AND RECORDING**

The Old Forge  
2 Bridge Street  
Hadleigh  
Ipswich  
Suffolk  
0478 828277  
Maurice Wingham

Pebbles is the outlet of veteran rocker Michael Jay Dean, still an active singer songwriter. His product will make up most of the show but Maureen Wingham and team will also be exhibiting other artists on its label and keeping an ear open for fresh talent. Dean is recovering from cancer and will not be on the stand.

**PICKWICK GROUP**

The Hyde Industrial Estate  
The Hydes  
London NW9 6JU  
01 200 7000  
Mike Diplock

# Midem A-Z

## PINNACLE RECORDS

Electron House  
Cray Avenue  
St Mary Cray  
Orpington  
Kent BR5 3PN  
0689 70622  
Steve Mason  
Exhibiting its part of Pinnacle's ongoing preparation for 1992, and it will be seeking agents in all territories for the Connoisseur Collection.

## PRISM LEISURE

Unit One  
Baird Road  
Enfield  
Middlesex  
EN1 1SJ  
Steve Brook  
01 804 8100  
Buying and selling finished product across all formats is Prism's first port of call. It will also be offering licences on its new series of country and rock 'n' roll packages. Steve Brink and Robert Molenaar will have with them licensing rights for Connie Francis' new LP and her Albert Hall concert on both audio and video, and will be in Cannes as reps for the company's Dance Band Days and Platinum Music labels.

## ROADRUNNER SALES

66 Rutland Road  
Northampton NN2 6EE  
0604 720805  
Joe Connolly  
A familiar name around Europe, Roadrunner distributes music and media related merchandise throughout the continent supplying exclusive ranges of badges, shirts, books and posters to "all the major record multiples".

## ROUGH TRADE

61 Collier Street  
London N1 9BE  
01 837 6747  
Looking to acquire new product and catalogues for world market exploitation, while Rough Trade International will be representing a number of distributed labels with new and exciting product available for licensing. Exports representatives will be offering new specialist product and looking to open new accounts in all territories. Rough Trade Inc (US), GmbH (Germany) and BV (Holland) will also be there to meet current and future distributed and licensed labels. Rough Trade Records will be launching The Sundays new LP and looking for South-East Asian and Japanese representation as well as renewing relationships with their current licensors.

## SCARLETT GROUP

169-171 High Road  
Willenden  
London NW10 2SE  
01 451 3727  
Philip Rambow  
Scarlett has three strings to its bow,

all three being represented at Cannes. The publishing arm, Cruise Music, will be meeting sub-publishers and the label will be offering licensing deals for Robert Reilly, The Buffalo Club and the newly-signing and reformed Gang Of Four. Scarlett management will complete the trio, showing off successful work with producers and engineers such as Mike Peeler, producing hits for Fine Young Cannibals.

## SCOTTISH RECORD INDUSTRY ASSOCIATION

Canongate Venture  
New Street  
Edinburgh EH8 8BH  
031 556 0728  
Alison Rae  
Representing almost 60 record companies, publishers and studios, the SRIA is exhibiting for the second time at Midem after a highly successful 1989 fair. Representatives from Greentrax, Long, Lapwing, Nighthawk, RPL, Springtime, Temple, Tower Studios, and SRIA Administrator, Alison Rae, will be attending. Drop by and catch up with what's happening at the Scottish music scene. Cassette compilation available from the stand.

## SAFFERY CHAMPNESS

Fairfax House  
Fullwood Place  
Grays Inn  
London EC1A 6UB  
Nick Gaskell  
Chartered accountants at Midem for the third time Saffery Champness will be looking to build up its presence at the company this year. "We've a lot of business. It will be a very successful time for us — that's why we are going back," says Nick Gaskell.

## SEE FOR MILES

Unit 5  
Littlton House  
Littlton Road  
Ashford  
Middlesex  
0784 247176  
Mark Rye  
Colin Miles says this company, renowned for reissues, is moving further into publishing. "It's been a dormant part of the company but now it has been revived and we are very interested in expanding, talking to anyone who may see us as a potential sub-publisher, whether contemporary or back catalogue," says Miles. "Of course our usual exhibit of well planned original reissues will be the same as ever," he adds.

## SCOTDISC BGS

Newtown Street  
Kilsyth  
Glasgow G65 0JX  
0236 821081  
Dougie Stevenson  
One new signing for this Scottish easy listening label is seven-year-old Stuart Anderson, BBC's young entertainer of the year. "He's a miniature Andy Stewart," says Dougie Stevenson. The word's first tenor CD is another of the highlights among the Scottish catalogue available as finished product and for licensing.

## SONET RECORDINGS AND PUBLISHING

78 Stanley Gardens  
London W3 7SN  
01 746 1234  
Rod Buckle  
Sonet's publishing arm will be on the lookout for follow ups to recent successes scored with Erasure and Depeche Mode, and will be represented in Cannes by Alan Whaley. On the recording front the wide range of labels under the Sonet umbrella will be represented by Bob Cunningham whose charges include Blue Chip, Ton San Ton and Red Stripe. Sonet International has been responsible for licensing a host of independent labels including US blues company DAT, for which it represents for the whole of Europe.

## SONY BROADCASTING AND COMMUNICATIONS

Jays Close  
Viabes  
Basingstoke  
Hants RG22 2SB  
0254 55011  
David Bush  
The broadcast and communications company will be exhibiting software for mastering, DAT and CD well as some of the technical wizardry used in CDV production. Among the wonders of science on show will be products from DADC in Austria. Says Sony marketing man David Machon: "We will be trying to show our capability to producers and directors, making them aware of what we have to offer."

## STANDARD SOUND PRODUCTIONS

Old Smith Recording Studios  
Post Office Lane  
Kempsey  
Worce  
0905 820659  
Muffi Murfin  
Muffi Murfin will be in Cannes to market his jingle packages library facility as well as promoting library studio on the Spanish Isle. Murfin's label, Q, is without distribution in UK or Europe since the demise of PRT, and comments Murfin: "I'll go for a worldwide deal if necessary."

## STARCOAST PRODUCTIONS

8 Berwick Street  
London W1V 3RG  
01 734 3750  
Paul Savory  
This production company has recently worked with Eartha Kitt, The Belle Stars and the Italian house band Rococo, as well as a number of top up and coming acts. "We'll be down in Cannes to make new contacts and license masters," says Paul Savory.

## STYLUS VIDEO

21 Abbey Road Industrial Park  
Abbey Road  
London NW10 7XF  
01 453 0886  
Sue Bergin

## STYLUS MUSIC

Axis 2 Hogarth Business Park

## 3 Burlington Lane

Chiswick  
London W4  
01 742 1642  
Sue Bergin  
Humphrey Walwyn says: "1990 will be a most important and exciting year for us. Stylus Music, Stylus Video, First Strike Promotions and Enmag, we are therefore able to offer great opportunities to a whole cross-section of interested parties across the complete field of audio/visual entertainment. Midem has always been a useful place for us to do business, and we shall be looking for new product for the UK and increasingly the European and world-wide market."

## SUPERTRACK DISTRIBUTION

3 Bloemfontein Avenue  
London W12 7BH  
01 743 1033  
Ian Holloway

## SUPREME

1A Waterlow Road  
London N19 5JN  
01 281 6292  
Ellis Rich  
Ellis Rich will be talking about Supreme's publishing operation while in Cannes and Nick East will take care of the label. East has a new Mel'n'Kim megomix and a club dance compilation series to attract licenses and Rich will be looking to acquire new talent and possibly set up a US publishing deal.

## SQUARE ONE MUSIC

Alexander Street  
Plexenix Bury  
Lancashire  
061 797 2908  
Trevor Taylor  
Square One, in Cannes for the first time, will be promoting its studio and publishing arm as well as the label. "We have a lot of very respectable product, not just a load of demos," says Trevor Taylor. "The thing we are proud of is the quality of songs in the publishing operation."

## VISTA SOUNDS INTERNATIONAL

Echo house  
281 Dean Street  
Englewood  
New Jersey 07631  
USA  
Jeffrey Collins  
(201) 568 0040  
Jeffrey Collins will be at his 21st Midem meeting up with friends old and new from Vito's export trade. His team will also be hoping to find new material for a variety of labels like Big Shot, Echo USA, and Dancefloor.

## VALENTINE MUSIC GROUP

7 Garrick Street  
London WC2 9AR  
01 240 1628

## John Nice

With the Bandleader label as its main concern, Valentine will be hoping to strike licensing deals for new territory. Says John Nice: "We'll also be looking for new publishers for our catalogue of songs in certain territories, and meeting with old friends."

## VILLAGE RECORDERS AND CFC PRODUCTIONS

4 Midas Business Centre  
Wentz Road  
Dagenham  
Essex RM10 8PS  
01 984 0322  
Tony Atkins  
Tony Atkins is back at Midem after a three year lay-off during which he has concentrated on TV fairs, representing a company with specialist skills in soundtracks. Last year the studio scored a number one with the Timelords Dr Who single and Atkins will be looking to sell those successful services on the continent.

## WARNER CHAPPELL MUSIC

129 Park Street  
London W1F 3FA  
01 629 7600  
Julie Sawyer  
Sawyer's Midem gives us all a chance to renew old contacts and make new ones, in publishing and other aspects of the industry. It also gives the chance for all our staff from across the world to meet and allows our Far Eastern offices the opportunity to make publishing deals in Europe.

## WIENERWORLD

90 Old Church Lane  
Stammore  
Middlesex HA7 2RR  
01 954 8777  
Ian Wiener  
This long-established independent video company is celebrating its 10th anniversary this year with what could be one of its greatest sellers. "At Cannes we will have secured the exclusive world audio rights to the album Rock The World which features Dire Straits, Wham, Bonanzama and Eurythmics," says Ian Wiener. "We will be seeking to license the package around the world," he adds. As ever Wiener and Anthony Bracco will be seeking out new music video product and looking to license material to new territories.

## WINDSONG INTERNATIONAL

Electron House  
Cray Avenue  
St Mary Cray  
Orpington  
Kent  
0689 36969  
Steve Mason  
WindSong will be meeting with existing customers and aiming to expand into new territories such as the Middle and Far East.



# NEW SINGLES

Artist	A/B-side	Label	7" / 12"	MC	CD	Cat No	Extra tracks	Distributor	Category
3RD BASS	THE GAS BASS/BOE DEF JAM	655227	7"	Pic	655276	12"		Dance/Disco	
ALARM	THE LOVE DON'T COME EASY/BOE I.R.S.	ERS 134	7"	Pic	654958	12"		Pop	
ALMIGHTY	THE POWER/Donna Weiss And Wonderful (Live)	POLYDOR PO 66	7"	Pic	654958	12"		Dance/Disco	
ASAP	DOWN THE WIRE/When She's Gone	EMPI WEMFDL 131	7"	Pic	654958	12"		Pop	
BARFACE	TENDER LOVER/BOE MCA	1389	7"	Pic	MCAT 1389	12"		Dance/Disco	
BASH	BASH YOU'RE MINE/Magistrate	EPIC BASH P76	12"	Ltd	Bash With Print				
BROOKS	It's SHAME/THI KI TELSTAR	STAS 2394	7"	Pic	(TRC/BMG)				
CHAS & DAVE	LET'S GET IT ON (Club Mix)/I'M AT THE SHOP	BRW 154	7"	Pic	1389	12"		Dance/Disco	
CHAS & DAVE	YOU RUN/Watch MCA	DMXCA 1390	CD		Special Ltd Ed (P)				
CLAPTON	ERIC BAD LOVE/Before You Accuse Me	DUCK W 2644	7"	Pic	654958	12"		Pop	
CLAYTON TROUPE	REAL LIFE/The Soddast Day	ISLAND IS 446	7"	Pic	1215	446			
COOKERY	BUM SHIPWRECKED AT THE STABLE	DOOR/BOA REVOLVER	REV		51	7"	Pic	Pop	
COOPER, Alice	HOUSE OF FIRE/Polison (Live)	EPIC ALICE 74	7"	Pic	Pop (C)				
CR1	BEFORE DAWN NO LIVING WITHOUT YOU/After	EPIC 655585	7"	Pic	655585	12"		Dance/Disco	
CR1	SIXCO AROZJAZ/This Day After The Night	Before ESCAPE AWOL 1	7"	Pic	654958	12"		Dance/Disco	
CULTURE BEAT	CHERRY LIPS (Inst/Vocal Version)	EPIC 6556337	7"	Pic	6556337	12"		Dance/Disco	
DESSIE	IT THERE BE HOPE/REMYX (VERSION)	BIG ONE VB19	7"	Pic	654958	12"		Pop	
DIMULCU	DISA WRITTEN ON THE SUBWAY WALL/SUTTLE STAR/KING OF/And The Night Sheds A Tear	ARISTA 112919	7"	Pic	654958	12"		Pop	
DONQUIGUE	Like ALL FALL DOWN/Boe FM	VHF 51	7"	Pic	12	VHF 51	12"		
ENERGY ORCHARD	RELFAST/Oh, Two, Brown Eyes	MCA DMXCA 1392	CD		Special Ltd Sing (P)				
EVERYTHING BUT THE GIRL	DRIVING/Me And Bobby D	BLANCO Y NEGRO NEG 40	7"	Pic	654958	12"		Pop	
FALL	THE PHONE/Thing/Behind People In Hot Weather	COG SINISTER/PHONOGRAM SIN 4	7"	Pic	654958	12"		Pop	
FOUR OF US	THE MARY/POSSSES CBS	FOUR 4	7"	Pic	FOUR 14	12"		Pop	
HALL Tamy	ULTRA MODERN NURSERY RHYME/Hush Baloo	CHRYSALIS CHS 3478	7"	Pic	654958	12"		Pop	
HOBBS	PAW MISSING YOU/You Wanna Dance	GR12	1992-002	7"	(WM)				
HOMEBOY	THE CONTROL YOURSELF COUSIN/NO CHEQUE	THIS RECORD CT6	12"						
INMATES	THE MOVE ON/You're Too Much	SONET SON 2351	7"	Pic					
INFERNO	DON'T BREAK THE RULES/Version	DEEP DEEP 11	7"	Pic	(TRC/BMG)				
ISAMAR A COMPANIA	AMORE SUAVE/Inst	CYGNET CYG 3	7"	Pic				Dance/Disco	
JACKSON, Janet	COME BACK TO ME/High BREAK-OUT	USA 681	12"		Calendar Poster (P)				
JEFFERSON	Marshall MOVE YOUR BODY	(90 REMIX)/BOE TRAX/RADICAL TRAIT 4	12"						
JOMANDA	DON'T WANT MY LOVE/BOE RCA	PB 43405	7"	Pic	654958	12"		Dance/Disco	

\*Previously listed in alternative format

22 January 1990-26 January 1990 Single Releases: 58

Artist	A/B-side	Label	7" / 12"	MC	CD	Cat No	Extra tracks	Distributor	Category
LAURAL & HARDY	HONOLULU BABY/Me Call You Sweetheart	ANOTHER FINE MESS MESS 002	7"	Pic	655027	12"		Dance/Disco	
LEGEND	THE CHAMPION MESS/MIXES (Version)	CHAMPION CHAMP 227	7"	Pic	654958	12"		Dance/Disco	
"MAZZELE, Kym	WHAT IS THAT ALL IT WAS (DUB)	SYNCOPEAT 125YX 32	12"		(Remix)			Dance/Disco	
MECHERI, KIRI	SAD MANIC/Me 1992	1992-009	7"	Pic					
MENEEZ, Margareth	DON AMOR/BOE POLYDOR	PO 70	7"	Pic	654958	12"		Pop	
MINOQUE, Kylie	TEARS ON MY PILLOW/We Know The Meaning Of Love	PWL PWL 47	7"	Pic	PWL 47	12"		Pop	
MISSION BUTTERFLY	ON A WHEEL/BOE MYTHO/PHONOGRAM	MITH 8	7"	Pic	654958	12"		Pop	
"NEW KIDS ON THE BLOCK	HANGIN' TOUGH/BOE CBS	BLOCK Q1	7"		Special Packaging				
ONIONHEAD	FOR NICENESS	EP/BOE FAIRWEATHER	FRIEND 001	12"		(UK)			
PANCHOLO	Meine Erlebnis/Without You	FLAZA FZA 948	7"	Pic	654958	12"		Pop	
PLEASURE TUESDAYS	CHILD (I'M ONLY HUMAN)/BOE ANXIOUS NERV	12	7"	Pic	654958	12"		Pop	
PRECINCT 13	LISTEN TO YOUR HEART/BOE	LIVING BROT SMASH 8	12"						
"RIVER DETECTIVES	THE YOU DON'T KNOW A THING ABOUT HER/The Ashes	And The Tears We'll Die	451	CD	Let It Shine/Will You Want Blood				
ROSE MARIE	THESE ROSES ARE MADE FOR SHAVING/Menesty	Madley A1	315	7"	Pic				
SALVATION (CLEARING OUT THE DESERT)	I.R.S. ERS 137	7"	Pic	654958	12"			Pop	
SANCHEZ	AMAZING GRACE/BOE EXTERMINATOR	EXT 12	12"		(US)				
SAXOPHONE ORCHESTRA	THE SAXOPHONE/BOE	CYGNET C79	12"		12"			Dance/Disco	
SEDUCTION	TWO TO MAKE IT RIGHT (Version)	ARMUS A&M 679	7"	Pic	654958	12"		Pop	
SHOCKED	Michelle MY LITTLE SISTER/Reason	Reasons LONDON LON 251	7"	Pic	654958	12"		Pop	
SIDICUT DB	THE OBVIOUS/SUBS OF LON	SON 004E	12"						
SKID ROW	18 AND I'RE HANGIN' TOMORRO	ATLANTIC A 8883	7"	Pic	654958	12"		Pop	
SKIN GAMES	BRIGHT SHINING/Seesing	EPIC SGAT 6	7"	Pic	654958	12"		Pop	
SPENCER	Roger GOOD OLD COORDINATION STREET/BOE	GABLE GBL 001	7"	Pic	654958	12"		Pop	
STEWART	DELTA TAKE ME IN YOUR ARMS/DUB	ELLORAC ELL 3	7"	Pic	654958	12"		Pop	
STEWART, Rod	DOWN/TOWN TRAIN/BOE WARNER	BROTHERS W 2647	7"	Pic	654958	12"		Pop	
STONE ROSES	SALLY CINNAMON/BOE	FM REV 36	7"	Pic	12REV 36	12"		Pop	
STRAW	SPIN THRO' TO HARD/Inst	VERSION	VUS 16	7"	Pic	654958	12"	Pop	
STYBL	WALK ON BY/Hare Comes My Love	PWL PWL 48	12"					Pop	
STYVSTER YOU MAKE ME FEEL (MAGHY REAL)	(REMIX)/Version	Star	EWLTY 4	12"				Hi-rng/Pop	
TECHNODRONE	Featuring YIA KID K GET UP/BOE	TOTAL/SWANYARD	5YR 8	7"	Pic	654958	12"	Pop	
THEY MIGHT BE GIANTS	BROCHURE IN YOUR SOUL/BOE	Chao ELEKTRA	EKR 104	7"	Pic	654958	12"	Pop	
TIMES	THE MANCHESTER/TA CREATION	CRE 017	7"	Pic	654958	12"		Pop	
TRIBAL HOUSE	MOTHER LAND - A.F.B.K.A. (RADIO MIX)/Inst	COOLTEMPO	COOL 198	7"	Pic	654958	12"	Pop	
VIBRATORS	THE HALFWAY TO PARADISE/BOE	REVOLVER REV 52	7"	Pic	654958	12"		Pop	
"WRECKS-N-EFFECT	JUICY (Version)	MOTOWN XZ 43296	M	7"				Dance/Disco	

Year to Date: 4 weeks to 26th January Single Releases: 180

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Champion	12
Champion (remix)	13
Champion (version)	14
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Don't break the rules	16
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Down town	100

**JANET JACKSON**

**SYD STRAW**

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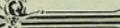
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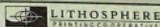
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# Jazz

by Stan Britt

**EURODIS CELEBRATES** its recent name-change from European Music Distributors with a further batch of Blue Lion and Candid releases. This first Eurodis release for 1990, features reissues from the former label, by **Excel Sims/Bob Brookmeyer/Toddy Wilson, Don Webster/Bill**

## H A P P E N I N G

**Coleman, Sonny Stitt and Bud Powell.** The latter is a multi-instrumentalist-composer-arranger **Eric Lindsay** (Dreamer), plus powerful new statements from tenorist **Billy Ford** (Manhattan Blues) and old-timer **Art Hodges'** gleeful piano-playing (Pagin' Mr Jelly).

New Note Distribution's January release still embraces nine distributed-market labels. From GRP, Reunion brings together **Gary Burton** and **Pat Metheny**, while another top-notch guitarist **Steve Khan** takes full advantage of Public Access. And GRP co-boss Dave Grusin & Co unveil the choice variables of *The Fabulous Baker Boys* soundtrack... **Carla Bley's** celebrated *Escalator Over The Hill* makes a long overdue reappearance, this time in two-CD format from the ECM stable, which also welcomes veteran saxist **Ronnie LeRoy Lloyd**, who doesn't sound at all like a Fish Out Of Water... And **Carl Jefferson's** equally esteemed Concord Jazz offers artists so diverse as **Tito Puente, George Shearing, Chris Flory**, and the Newport Jazz Festival Allstars...

Also from New Note, is **Stan Tracey's** superb *Plays Duke Ellington* collection, a welcome addition to the CD configuration. A first-time welcome to **Chico Freeman & Brainstorm** and their *Mystical Dreamer* (in and out), to Scandinavian jazz

vocalist **Karin Krog's** *Something Borrowed* (Something New [Meanline Records]), and a further welcome-back, this time to **Vic Lewis'** *West Coast All Stars* Play Holman, like the Tracey set, a Hole-Jazz release, both in CD and MC.

Harmonia Mundi first CD release sheet of the New Year is impressive, both in terms of size and scope. **Anthony Braxton** (alone, and with **Max Roach**) stands out among the latest from Hat Hut. **Herb Geller**, the gifted altoist, long domiciled in Europe, has the fine *A Jazz Song Book* available on Enja. And from the vocal standpoint, **Abbey Lincoln's** *Abbey Sings Billie* is indeed A Tribute To Billie Holiday... **Sleepin'Chase's** latest showcases leading lights from bebop-based jazz trumpeters — **Red Rodney, Idrees Sulaiman** and **Bill Hardman**... **Reedman Chico Freeman** reappears with his Black Saint album *You'll Know When You Get There*; that label's twin, **Soul Note**, has drummer **Paul Motian** (*One Time Out*), saxal-composist **Rufus Buddy Collette** (*Flute Talk* [with James Newton also tootin' his flute]; pianist **Jaki Byard's** *Foolin' Myself*); and the intriguing, eponymous *From The Other Side*, featuring this out-of-the-ordinary Israel-based combo. All Black Saint/Soul Note are reissues.

But of vital local jazz interest, **Harmonia Mundi's** most arresting January release is *Birds Of Brazil* (Sunjig), showcasing the tenor-saxophone artistry and compositional gifts of **Bobby Welles**. From Castle Communications this month is a nine-strong collection of top jazz and blues — CDs and tape only — all the material having been recorded at Ronnie Scott's. Artists involved: **Nina Simone, Art Blakey, Chet Baker, Memphis Slim, Curtis Mayfield, Roy Ayers, Terri Mahal, Chico Freeman** and **Anita O'Day**. All available on the Essential label... And the ASV Group presents another of its solo jazz compilation. The latest — *Harlem Lullaby, 1931/1939* — will remind vocal-jazz connoisseurs of the legendary **Mildred Bailey's** individual contributions to that genre. (Distribution: Pinnacle).

West Coast jazz buffs are well served by **EMI** this month. End-of-January issues on the Pacific Jazz label comprise classic sessions of Californian origin, involving pianist **Russ Freeman** and **Dick Twardella** (showcased apart); trumpeter **Chet Baker** (*The Best Of...*); plus *The Route*, for which he shares top billing with altoist **Art Pepper**; **Richard "Groove" Holmes**; **Gene Ammons**; **Les McCann**, Ltd. in *New York*; and **Orval Wilson's** big band (*Moment Of Truth*)... plus new recordings from the Blue Note

roster, featuring individual albums by pianists **Andrew Hill** and **Michael Petrocci** and saxists **Bobby Watson** and **Rick Margitza**...

More value-for-money CD reissues from Charly — all on the Affinity label — featuring a trio of trombonists (**Kel Winding, JJ Johnson, Frank Rosolino**), jazz trumpeter **Lee Morgan**, singers **Bobby Baden/Marilyn Moore, Sun Ra** & His Solar Myth Orchestra; together with another well-rounded compilation — *More From The Horn/Further Adventures Of The Tenor Sax In Jazz*. Also added to Charly's CD catalogue is **Sam Hopkins' Lightnin' Strikes Back**... And Charly is releasing more product from the Tomato catalogue, including the New (**Dave**) **Bruback** *Quartet Live at Montreux*; and **Mississippi Fred McDuff's** *Shake 'Em On Down*.

A mixtura of top jazz instrumental and vocal titles come from the Polydor camp this month. Leading the pack is **Ellis & Louis** Again, Vols 1 & 2, **Ellis & Duke** At The Cote d'Azur, and **Don Webster's** *King Of The Tenors*. Support comes from **The Astrud Gilberto** album, **Roy Ayers' Rare** and **Terry Lightfoot's** *New Orleans Jazzmen*... From the Blue Note label is really, after a postponement from 1989, the initial launch offers brand new recordings featuring such luminaries as **Benny Carter, Lionel Hampton, Leo Kottick, Peggy Lee** — all in small-combo settings.

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# Dooley's

## DIARY

**JUST BEFORE** Christmas we heard a whisper that there was one big deal still being done as the Eighties drew to a dramatic close. The acquisition of **Filmtrax** was that deal (see p1) and will now be consummated in the Nineties but, as **Sony** trows yet another Columbia marquee, it begs the question: what price would EMI put on its international rights to the Columbia trademark? And if Dooley opens a fish and chip shop on the Balls Pond Road called Columbia, would Sony be interested in buying it? ... **Jive Bunny** company Music Factory is said to be borrowing Down Under to snag up Filmtrax's Australian subsidiary J&B Records. Could **David Simone** end up at Motown in an international role? ... Caught up **Rob Dickins**, who bet **Paul Russell** that the **Madonna** album would go triple platinum by Christmas ... **Phil Collins'** chart topper sold a million copies in five weeks — faster than any album known to man, we believe ... **Kylie's** Tears On My Pillow is **SAW's** fiftieth top 10 hit in just over five years and, if that wasn't enough, they are getting close to their one hundredth single to make the Top 75. Well done, chops ... **Pete Waterman** has just bought PRT's studio equipment, and the services of prized studio manager **Malcolm Davies**, and the closure of the studio represents the end of the last vestige of profit for PRT in the music industry ... Adding to the CD pricing debate, **PWL's Tilly Rutherford** says of Kylie and Jason's best-sellers, dealer-priced at £6.69, "we have no intention of increasing our prices — this is thanks to the incredible dealer support we have received" ... **George Kington-Howe** has been made a director at Pinnacle ...

IF YOU'RE at **Midem** next week, don't try to park your truck under the Palais on Monday night as the loading bay is being transformed for a warehouse party with appearances by the likes of **Black Box**, **Delegation**, **808 State**, **Sybil** and **FBI Project**. Other special showcases in Cannes will feature Australian rock and World Music, with **Yousouf N'Dour** topping the bill on the opening night ... **Nest Records'** **Dave Wood** is delighted to have been elevated to a knighthood by the Midem organisation, being addressed "Dear Sir Wood" in a letter from Paris ... Sad to report the sudden death of **Alan Campion**, 41, who started off his career at EMI and was lately a partner in **GSH Sales and Distribution** ... Shows our readers use every bit of **Music Week's** apparently the sachet of **Andrew's** attached to **Andy's Records'** clever Christmas ad was much in demand at Island's Christmas party ... Many thanks to **BMG/RCA**, **Sarm**, **John Kennedy**, **LOE Entertainments** and **Castle Communications** who helped to raise more than £2,300 for **Music Therapy** in lieu of sending Christmas cards ... While **Our Price** and **Record Tokens** battle it out (see p4), we hear of several enterprising indie near **Our Price** outlets who have put up signs saying, effectively: Bring 'em here, we love 'em.

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**CRAMPED STYLE:** The Cramps sign to **Enigma** at **Bela Lugosi's** **graveside**.



**FOUR IN** the fair city: **The 4 of Us** meet their fans at **HMV Grafton Street**, **Dublin**.



**GIVE ME** your bread: **Peter Howitt**, star of **BBC TV's Bread**, helps raise money for the **Terence Higgins Trust** at **Virgin Megastore** in **London**.



**PLATINUM BOX:** **RCA** congratulates **Black Box** on the success of their **Ride On Time** single.

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