

here really covered (NRCP)

MUSIC WEEK



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MTV, IFPI declare 'peace in our time'

PEACE has been declared finally between the international record industry and MTV Europe. After three years of complex negotiations and a series of ad hoc

agreements, the IFPI has agreed to a long-term deal with the video channel covering the use of video material.

Under the new five-year agree-

ment MTV Europe will pay a percentage of its net advertising revenue but with an agreed minimum

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PolyGram ends year at top of pile

POLYGRAM'S DOMINANCE of UK record distribution is being highlighted in the fourth quarter market share figures released this week.

In the busiest period of the year, the company distributed 26.6 per cent of all singles and 27 per cent of albums as it completed its first full quarter of handling Virgin product.

In addition, PolyGram was also leading singles and albums company in the quarter, while CBS was top singles label and TVS TO PAGE FOUR ▶

Chart 'gimmicks' — the end is nigh

THE RECORD industry is preparing to cut a smooth path through the jungle of singles formats which are threatening to stifle the charts.

The proliferation of formats is a problem affecting virtually every record-buying territory, and it is in the UK, from where many of the difficulties arose, that the issue is receiving the most urgent attention.

The BPI's charts committee is in

the middle of negotiations with Gallup as to which variations on each single theme should be eligible for chart qualification. Says a BPI spokesman: "We want to make it a music chart as opposed to a multi-format marketing chart."

There has been dissent among BPI council members on the issue for some time. They are concerned that the use of such devices as

shaped discs, picture discs and 10-inch discs to boost sales are a dilution of the chart's main purpose. They feel the chart should be an uncompromising test of a single's popularity and not a measure of marketing expertise.

The multi-format issue, though, is not confined to the UK but is an international one. EMI Music Worldwide president Jim Fielded addressed the matter at the end of last year when he contrasted the apparent acceptance of the cassette single in the US with the growth of the five-inch compact disc single in the UK and the three-inch CD single in other parts of Europe. He warned then: "That just seems to me like three ways to lose money."



VAN DER REE: out after two years

Phonogram seeks MD no 4, van der Ree out

PHONOGRAM IS this week looking for its fourth managing director in little more than five years following the departure of Hein van der Ree.

The Dutchman left the company last week after two years at the helm and at the end of a period of intense speculation about his future.

No comment was forthcoming from Phonogram as *MW* went to press and no names of possible replacements have emerged of this stage.

However, it is understood that

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Stalemate after royalties talks

THE RECORD industry and music publishers remain at loggerheads over the future rate of mechanical royalties after meeting for the first time to discuss the issue.

Bob Montgomery, managing director of the Mechanical Copyright Protection Society, says that the BPI has refused to discuss MCPS's proposal that the UK should adopt the

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Cannes goes cosmopolitan

CANNES: As the barriers to East-West trade continue to come down, the pan-European feel is being reflected at Midem this week.

Some of the countries which, in the past, have been the most difficult for Western companies to trade in are at the event to present their wares and seek out product for their home markets.

East European companies represented at this year's Midem include East Germany, Bulgaria, Czechoslovakia, Hungary, Poland and the

Soviet Union. In addition, the Midem organisation points out, the 1990 event has 316 UK companies participating along with 152 from West Germany, 80 from Italy and 60 from Spain.

With a total of 980 companies represented on stands, the total number of exhibitors is 21 per cent up on last year's event.

● A comprehensive report of the facts, the figures, the news, the names, the issues and the gossip from Midem will appear in next week's *MW*.

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MUSIC WEEK



BRIEFS



MUTE RECORDS will be releasing a new single, *This Is How It Feels*, by *Inspiral Carpets* (above), who have just signed to the label, in February to coincide with UK dates.

Artists on tour to promote releases this month include:

Gun — new single, *Taking On The World*, on A&M and released on January 29.

Pole Saints — album on 4AD, *The Comforts Of Madness*, out on February 12.

They Might Be Giants — debut single on Elektra, *Birdhouse In Your Soul*, out this week.

Loop — new album on Situation Two, *A Gilded Eternity*, out this week.

Tanita Tikaram — new album on WEA, *The Sweet Keeper*, out on January 29.

The Icicle Works — debut single on Epic to tie-in with February tour.

Microgroove single on *Antilles/Island*, *What Is It*, out on February 12.



The Creatures — new single on Polydar to coincide with February tour.

BPI presses home its case on CD reportage

by Jeff Clark-Meads

THE CURRENT public furor about the record industry has been fighting a rearguard action over the excessive-profits accusation for years.

When the debate over how much should CDs cost reaches the public arena, it has almost always been put there by a national newspaper or magazine. The latest round of outcry was engendered by a piece in the Consumer's Association publication *Which?*, but this is merely the most recent episode in a long-running saga.

Which? has now been reported by the BPI to the Press Council, journalism's watchdog body, a course it resorted to when *The Sun* ran a piece headed "Scandal of the compact discs" in April.

The *Sun* consumer editor Patrick Hennessey wrote: "Music fans are paying outrageously high prices for compact discs in a huge rip-off

by record companies, it was claimed last night.

The high-tech CDs cost around 90p to produce — yet sell for as much as £10.99 in the shops. That means record company bosses can rake in an astonishing £10 on some discs... and 29m were sold in 1988."

While the Press Council judges each case on its merits — and no previous adjudication will have any bearing on its analysis of the *Which?* article — it had this to say about the piece in *The Sun*:

"The *Sun* was entitled to investigate and criticise the record industry's pricing policy for compact discs. Its article 'Scandal of the compact discs', however, was either insufficiently researched or over-simplified.

"Its failure to distinguish between the simple cost of manufacture and the total cost of production led to the misleading, central conclusion that discs which cost 90p to pro-

duce sold for £10.99 leaving record company bosses to 'roke in an astonishing £10'."

The argument put by the BPI and accepted by the Press Council was that the average profit on a full price CD for a record company is between 50p and 70p. Those arguments will have to be presented again and re-evaluated by the Press Council in the new case with *Which?*

In the feature which has been referred to the Press Council, *Which?* contended:

"A CD and its box cost less than £1 to make. This is little more than the manufacturing cost of 70p or 80p for an LP — which sells for about £4 in the shops."

Which? also stated: "Profiteering record companies are keeping the price of compact discs artificially high."

It is now up to the Press Council to test the validity of those claims.

● See Opinion, p6.

Singles still on the slippery slope

by Nick Robinson

THE RITES have been read, the death knell sounded, even the obligatory half-written but still the seven-inch vinyl single refuses to die.

For the last half of the Eighties, many have proclaimed the format lifeless and yet it remains with us. But that said, the seven-inch certainly is not the money-maker it used to be.

Only this month, the New Kids On The Block single *Hangin' Tough* sold less copies for a number one than any other for more than 20 years.

Linked to that fact, the seven-inch during the first week of the year fell below 50 per cent of the market for the first time since it became the leading format in 1952.

Gallup cart consultant Alan Jones says both of these facts are a sign that the single market is undergoing a period of change that could see the future of the

single become a little clearer.

Jones adds that the traditional seven-inch vinyl disc is being taken over, in sales terms, by the other formats. Compact disc singles are now at their highest level with nine per cent of the total singles sales.

"It is very hard to tell whether these figures are an indication that the singles market is in decline but obviously with so many formats around it cannot be that cost effective for record companies at the moment," says Jones.

Jonathan Morris, a director of CBS/Epic — the label to which NKOTB are signed, says the figures relate to changes in the market place.

"If you look at the last two to three weeks of sales you will see that even the sale of a credit free single more money is being spent on recorded music than before, particularly on albums," he says.

"So while money is going away



NEW KIDS On The Block: the lowest selling number one for 20 years

from the singles market it is not at the expense of music in general." He adds that while sales within the top 20 singles have declined, outside the top 20 the drop is not so much.

"With the New Kids On The Block single, I think it is just an anomaly. But it will be interesting to see what happens in the coming weeks."



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Phonogram

▶ FROM PAGE ONE

PolyGram chairman Maurice Oberstein has appointed MCA managing director and former Phonogram marketing director Tony Powell about the post. Powell has declined Oberstein's offer to talk, which would indicate that a successor to van der Ree will not be found quickly.

Oberstein appointed van der Ree in October 1987 to what was his first post with a UK record company. His experience in this country prior to that had been in publishing — latterly as managing director of Island Music — although he worked for Phonogram in the Netherlands prior to coming to the UK in 1974.

The possibility of van der Ree's departure has been much discussed in music industry circles in the last six months. However, speculation has recently been muted following an up-turn in Phonogram's fortunes and the news that van der Ree had signed a new contract in August.

The Dutchman's departure follows David Simons's exit from the managing director's office and legal proceedings in the summer of 1987.

Simons took over at Phonogram from Brian Shepherd.

PolyGram

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merchandise Telstar top albums label.

PolyGram's top slots in the distribution categories were achieved by a wide margin: its 27 per cent of albums was 13.5 points above second-place BMG while it bested CBS by seven points in singles.

Telstar's triumph as leading albums label will not be regarded as surprising. As with other TV companies, it reserves its main releases and most expensive campaigns for the pre-Christmas period.

Last year, it had some 25 releases in the final quarter and backed these with a rate-card spend of several million pounds.

In the singles labels category, Kosmo, Bros, Morika and Billy Joel helped CBS home ahead of Jive Bunny label Music Factory. While CBS's lead was a comfortable 4.6 per cent, Music Factory went from no registered market share at the end of 1988 to five per cent at the end of last year.

Marketing comes home to labels as EMI simplifies its global strategy

EMI IS dissolving its international marketing division and its duties will now be handled by each individual label.

Division president Don Zimmerman steps aside to become "senior advisor" to president and chief executive officer of EMI Music Worldwide Jim Field.

"We are trying to simplify the global process, strengthening focus in the launch of international acts in two major areas — focus on artists and repertoire and focus on in-

ternational markets," says Field.

"We are moving the responsibility for international artist development onto the labels and responsibility for the actual marketing and promotion of international releases into the sectors responsible for performance in those markets."

Field says the organization will bring each EMI company closer to the sources repertoire, giving them a more direct line of communication and information.

EMI's anglo-American reper-

toire sources will have their own international artist development staff and responsibilities for Enigma and Chrysalis will be unchanged. In the UK, John Brolley becomes director of international artist development for EMI Records.

The international marketing division was originally set up by chairman of EMI Music Worldwide Bhaskar Menon and is the latest area of the company to be refashioned in the Field mould.

IRS open to offers

IRS IS open to offers from potential purchasers, the company is admitting this week.

Following speculation, (MW, January 20) that a deal with EMI might be on the cards, IRS says now that it is having talks with a number of suitors but no agreement has yet been reached.

Peace talks

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per year, believed to run to several hundred thousand pounds.

It is understood that the percentage of net advertising revenue flowing to the record industry is on an escalating scale, reaching a maximum of 20 per cent if MTV performs spectacularly well.

Unwilling to divide the precise scale, Geoff Kempin, chairman of the IFFP's video committee which negotiated the deal with MTV's Tom Freskon and Bill Roedy, maintains that the agreement also allows room to manoeuvre in the future.

"We want MTV to be successful and this is a kind of partnership arrangement," he says. "MTV wants to extend its rights to other areas and exploit its programming in other ways. The deal we've done facilitates that but with a careful, analytical construction for each territory, according to local performance payment arrangements."

"The deal has taken so long because music video and programming is such a dynamic market."



FURTHER RESTRUCTURING is taking place at AVL with dance promotions person Lisa Loud being promoted to head of the department. Loud replaces Rob Manley who moves to the A&R division at 10 Records. Picured is new managing director Charlie Dimont (right) with other new appointments, from left: marketing manager David Steele, head of promotion Matthew Austin; and head of press Shelley Clarke

Stalemate

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system of payment used throughout continental Europe under the BIEM-IFPI agreement. This would effectively increase the amount paid by record companies to songwriters and publishers from 6.25 per cent of dealer price to 7.4 per cent.

In reply, BPI chairman Terry Ellis says that MCPS has so far failed to provide full details of its proposed scheme. "Until that happens we cannot assess the financial implications for our members and respond to MCPS," he points out. "We have told them we will give our response two weeks after getting the full scheme." MCPS sources indicate that all details will be in place by the end of next week.

The BPI, has, however, agreed to examine a related aspect of the MCPS proposals, under which MCPS itself will become the central point for all royalty payments, replacing the existing system under which larger publishers deal directly with major labels.

The 6.25 per cent mechanical royalty, abolished under the 1988 Copyright Act, is due to cease on March 31. If no negotiated agreement has been reached by that date, the MCPS will unilaterally introduce the BIEM-IFPI rate. At that point, the record industry will have to choose between accepting the higher rate or initiating a hearing before the Copyright Tribunal, a lengthy process.

"Neither our members nor theirs will want to go to that horrendous expense," is Terry Ellis's response to that possibility.

World BRIEFING

NEW YORK: In a new round of takeover talk, both Windham Hill and Geffen have indicated that they are entertaining offers. Windham Hill is reportedly seeking \$50m, or twice its annual turnover, for its new world jazz and folk catalogue. The label's distribution deal with A&M has just expired. At Geffen, whose distribution agreement with WEA is about to come to the end of its term, talks are believed to be continuing with Paramount Communications. Paramount has publicly expressed an interest in re-entering the record business, though Geffen president Michael Rosenblatt denies rumours of a link-up with the company. Geffen, though, has a number of other interests which would fit in well with Paramount's mainstream activities.

LONDON: CBS Records International says it is to open offices in East Germany, Hungary and Czechoslovakia before the end of February. The bureaux will be run under the auspices of Jorgen Larsen, who has been appointed president of CBS Records Europe. In his new BPI, his responsibilities have been expanded to include Eastern Europe, the Middle East, Africa and Southeast Asia.

NEW YORK: David Bowie will perform an all-request set on his forthcoming world tour, with fans in the UK, Ireland, the Netherlands, France, Italy, Australia, Canada and the US being invited to phone in the five songs they would most like to hear him sing. Details of the project are due to be announced in London this week.

NASHVILLE: The William Morris Agency has merged with Nashville's Jim Halsey Company to form what the two companies claim to be the largest country music talent agency.

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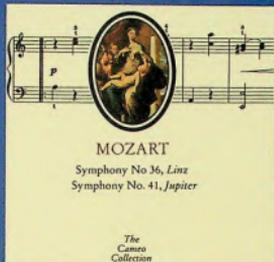
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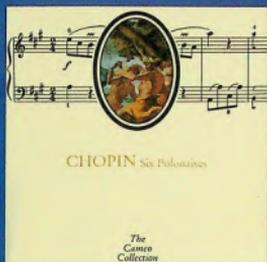
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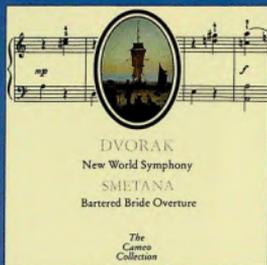
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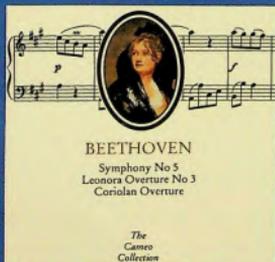
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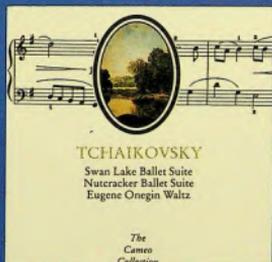
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Dealer fined £200 for handing stolen goods

A DEALER in Gloucestershire has been fined £200 and has changed his buying policy after receiving and then trying to sell stolen goods. Shop manager Darryl Bullock, of Linden Road, Gloucester, bought 100 cassette copies of the Erasus album Wild which had been stolen from James Yorke Holdings of Cheltenham.

Bullock claimed someone had walked into his shop Badlands in St George's Place, Cheltenham, and offered him 10 copies of the

album, Cheltenham Magistrates Court heard.

But a production manager who went to the shop noticed the albums on display. "It made him suspicious because it was on sale one week before the tape's national release," said Andrew Walters, prosecuting.

After his arrest, Bullock admitted buying the 10 tapes from someone he did not know. In court he admitted dishonestly receiving the stolen goods last September.

"He admitted knowing the tape containing the album had not been officially released. He was offered them at a cheap price and saw it as a way of making money for the shop," said Walters.

Bullock told the court: "We do buy a lot of products from people, new and second-hand, but this was an extremely stupid thing to do." He added that the shop's buying policy would be changed.

Bullock was fined £200 for dishonestly receiving stolen goods.

Get advice on the business rate — now

THE LAST thing dealers want during the traditional slack season is a huge rates bill. But that is exactly what many retailers — particularly in the south — may find coming their way later this year when the new Uniform Business Rate is introduced.

The change is causing a tremendous stir within the retail sector especially for the multiples but it is just as important for the independents to be aware of how drastically their rates may be affected.

Andy Gray, of Andy's Records and chairman of BARD, says dealers will regret it if they don't make sure they get the best out of

the new rate.

"The problem looks as if it is going to be a lot worse in the south but it is really up to every dealer to appeal if they need to and get that appeal in pretty swiftly," says Gray.

"I think the best thing to do is get some good independent advice from an independent surveyor. That would definitely be money well spent because he will be able to advise dealers about how to appeal and save a lot of money in the long run," he adds.

"As for those fortunate dealers in the north I can say it's good luck to 'em!'"

Lower interest rates for indie dealers?

A CASE for lower interest rates for independent dealers is being put forward by the National Chamber of Trade.

Georgina James, chairwoman of the NCT's board of management, met employment minister Jim Eggar MP to make the organisation's views clear.

"Businesses continually remind the Chamber that 12 months ago they catered in their investment budgets for interest rates of seven per cent," says James.

"Small firms must go to their High Street banks at three per cent above base rate — currently 1.6 to 1.7 per cent," she says.

Taking the wrong track on CD prices

This letter was sent to — and appeared in — *The Guardian*. It is a criticism of that newspaper's coverage of the CD pricing row. Mr Anderson has now presented a copy of his letter to MW for publication.

SINCE I have been a disciple of Which? for years in buying consumer products, I was disappointed that the first report I have seen of which I have a detailed professional knowledge was badly flawed and poorly researched. It was even more disappointed that your own writer appeared to swallow it verbatim ("Price of compact discs now high", January 4). The Which? feature omitted two vital points:

(1) That although the manufacturing costs of CDs have come down to around £1, still higher than those of vinyl LPs or cassettes, the initial mastering and processing costs are still considerably higher than the other formats. When a specialist label such as ourselves might only expect to sell 1,000 copies of the CD version of a release, this can add another £1 on the costs per disc, before the series of trade mark-ups is added.

(2) That any increase in retail price also results in an increase in artist and copyright royalties paid by the label, having yet another knock-down effect on the retail price, and so on.

(3) That the playing length of the CDs can be 75 minutes without any drop in quality above 45 minutes total length. Only a minority exceed that. This label, like many others, puts more tracks on its CDs. Extra recording time costs money. The real rip-off which the Which? report omitted to mention is by labels who don't give anything extra.

(4) That as a small label, you can drop the price shops pay for CDs and find that the major chains still go ahead and charge the same retail price, just making a bigger mark-up. So much for the Which? claim about record retailers trying to push prices down."

IAN ANDERSON, Record Records, London N4.

Is it greed or honest profit?

HOW, IN the same issue of MW, can the BPI, on the one hand, claim that CD prices "are as low as they can sensibly be", and WEA, on the other hand, can justify putting up their prices by saying "our CDs seem to be selling at the same price as most others"?

OK, so WEA are still cheaper than some at £6.99, and I am grateful to them for their efforts to reduce prices, but their decision to increase prices, just like PolyGram's similar action, can only be based on getting as much as they feel the market will stand.

There are many people within

this industry who would say that there is nothing wrong with that view. Good luck to them, but the BPI should not try to deny that this view exists. WEA and PolyGram have both demonstrated that CDs can be sold at a dealer price of around £6.50. The fact that almost every other distributor stuck to £7.29 proves that Which? were basically correct.

Most dealers agree that a retail price point of less than £10.00 would be beneficial to the trade and would sell more product. The manufacturers have it within their power to make this happen, but choose not to do so. They should not, therefore, complain, via the BPI, when their greed is criticised.

It was even suggested by the panel at the last EMI dealer conference in Manchester that high CD prices were in order to protect vinyl. And I thought the Luddites came from my part of the world! NIGEL S. DEY, Musroom, Huddersfield.

A ripple of discontent

IF MUSIC Week had not carried the quote by Rob Dickens, regarding his company's price increase on CD product then the BPI could have blundered its innocence and that of its members, but carrying the quote only goes to prove Which? magazine's point.

If WEA could afford to sell them at £6.49 to the trade and is putting up a price simply on "sour grapes" basis then the point is proved after all. Which? magazine could have said it was the shops who were guilty of the rip-off, but this they did not do.

Was it not an EMI spokesman who said at a recent dealer tour: "Why should we? We are getting the price."

How can the BPI say that prices are pitched by individual companies? If they were, they would all be different, as the cost of keeping buildings, reps and stock to give away is price simply on "sour grapes" basis — but what we have is a uniform £7.29 dealer price for a CD version of an album and a two-tier structure for CD singles. That is, if you have a Gallup outlet you get them free, if you don't, you get to pay, either £1.99 or £2.43, depending on the company.

Now work it out for yourselves. Four tracks on a CD single or 19 minutes, double it. Eight tracks or 38 minutes for approximately £7.29 to the public, the cost price of manufacture must remain almost the same. The only difference would be in the artist and composer royalty, and we all know it does not cost an extra £4. In other words, all Which? did was to tell the truth as they, the public, and most of the trade perceive it. The only objectors are the BPI and that is an industry-funded organisation, one of whom's members has put up the prices because "our CDs seem to be selling at the same price as most others".

I have no need to remind you that rps was abolished at the record companies' request years ago, but on present evidence it would seem that those same record companies are trying to reintroduce it.

FRONTLINE

Business rates and you

Your rates bill might not be the most interesting document in the world but, like all bills, it has to be paid and can make a big dent in your profits. Next year, a new system, the Uniform Business Rate, might make an even bigger dent. The introduction of this new method of payment has already been identified as a key industry issue — to indie

you can see it with effect in April 1992.

The most significant effect for independent shops is a revaluation of property values. Present assessments were laid down by the 1972 Rating Act, which has been used for the last 20 years. The last revaluation was in 1985. But in a revaluation of 1992, what was a small shop in the last five years of the sixties

South of the border, the possible 30% revenue increase for local authorities will be paid on a national basis and distributed to authorities.

As a result, the revaluation on independent shops should mean that property will rise in value all around the country. The new rates will be based on the value of the property in 1991, which will be based on the value of the property in 1985, which will be based on the value of the property in 1972, which will be based on the value of the property in 1967, which will be based on the value of the property in 1962, which will be based on the value of the property in 1957, which will be based on the value of the property in 1952, which will be based on the value of the property in 1947, which will be based on the value of the property in 1942, which will be based on the value of the property in 1937, which will be based on the value of the property in 1932, which will be based on the value of the property in 1927, which will be based on the value of the property in 1922, which will be based on the value of the property in 1917, which will be based on the value of the property in 1912, which will be based on the value of the property in 1907, which will be based on the value of the property in 1902, which 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YOU READ it here first: MW's advice on Uniform Business Rates



EMIS SALES team and artist Fish invited a number of dealers to the London playback of the singer's new album, at the Rock Garden

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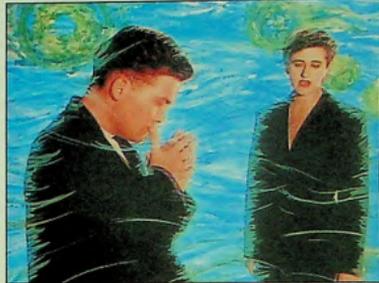
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Geoghegan steers Thorn and Watts' Driving promo

by Selina Webb

M-OCEAN DIRECTOR Michael Geoghegan returns to the style of his acclaimed work with Enya for Driving, the new release from WEA's Everything But The Girl.

The animated video was created over three months from more than 6,000 hand-touched prints and colour xeroxes. Thorn and Watts are presented performing against a background of motor-driven stills of Californian desert landscapes, railway junctions, Roman friezes and tropical fish. The ubiquitous Geoghegan has also recently completed promos for Del Amari, East Of Eden, Fish and Nancy Wilson. ● Geoghegan and Howard Greenhalgh have been joined on the M-Ocean roster by Klaus Witting, a graduate of the Royal College Of Art film department. Witting's showreel includes the new Mobil Oil ad and work on Channel Four's Big World.



BIG BLUE: M-Ocean's animated promo for Everything But The Girl took more than three months and 6,000 hand-touched prints to create

B R I E F S

● EXTENSIVE press and radio promotion plus a London PA has been co-ordinated by Virgin Vision to support the release of Bitter Suite, a 68-minute video featuring Scottish soulsters Hue And Cry.

Shot at the duo's acoustic Rainfrew Ferry gig last September, Bitter Suite follows the release of the band's eponymous third album.

Among the 13 classics, 8-sides and popular 45s performed with just vocal and piano accompaniment are Elvis Costello's Shipbuilding, Kate Bush's The Man With A Child In His Eyes and the jazz classic Round Midnight. Bitter Suite is released on January 26 with a £6.95 dealer price.



SUITE THINGS: Hue And Cry with some of the live shots while four promotional videos — Ordinary Angel, Looking For Linda, Violently and Sweet Invisibility — are also included.

Bitter Suite is released on January 26 with a £6.95 dealer price.

MUSIC VIDEO

Description (track) Timing Dealer Price		
1 2 12	PHIL COLLINS: Singles Collection Compilation (14 tracks)/55min/£6.95	Virgin VD 594
1	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
3 3 20	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/35min/£6.25	PWL VHF 7
4 5 7	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
5 4 7	BON JOVI: New Jersey Compilation (7 tracks)/25min/£6.95	PMV/Channel 5 CFV 08892
6 6 8	DURAN DURAN: Decade Compilation (14 tracks)/1hr/£6.50	PMI MVP 99 1197 3
7 10 12	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/35min/£6.50	Telstar TVE 1007
8 14	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Videolink MC 2032
9 9 19	PINK FLOYD: The Wall Compilation (11 tracks)/55min/£6.95	PMV/Channel 5 CFV 08742
10 11 43	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
11 8 42	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
12 20 4	ROY ORBISON & THE CANDY MEN Live (9 tracks)/35min/£3.47	Music Club/Videolink MC 2000
13 12 1	THE SHADOWS: At Their Very Best Live (16 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10082
14 2 3	IRON MAIDEN: Maiden England Live (15 tracks)/1hr 40min/£8.47	MVN 99 1195 3
15 1 1	NEIL DIAMOND: Greatest Hits Live Live (13 tracks)/1hr/£6.95	CMV 4901 42
16 13 7	ERASURE: Innocents Live (14 tracks)/56min/£6.95	Virgin VD 491
17 18 7	TRANSVISION VAMP: Velveten Singles Compilation (4 tracks)/22min/£5.56	MCA/Channel 5 MCV 9002
18 17 7	BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
19 14 2	FOSTER AND ALLEN: The Magic Of... Compilation (15 tracks)/1hr 46min/£6.95	Stylus SV 0989
20 1	GLORIA ESTEFAN: Homecoming Concert Live (15 tracks)/1hr 20min/£8.34	CMV 4901 72

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R E V I E W S

VARIOUS: Electronic Body Music. Play It Again Sam Video. BIAS 150. Running time: 72 minutes.

Comment: The rise of New Beat in the late Eighties — the offspring of punk and industrial funk — seemed destined to be restricted to clubs and party-ill bedrooms.

It has spawned some imaginative and creative talent. Front 242 and Nitzer Ebb, for instance, came as close as possible to making the club crossover without selling out. It also attracted some publicity to long-serving forerunners of the genre like Skinny Puppy from Canada and the Revolving Cocks. Unfortunately, this video does little to acknowledge these artists and merely compiles promos associated with the genre that the more hardcore elements of New Beat came — electronic body music. Of the 14 promos most are extremely feeble attempts at sound and visual sampling. Only Front 242's 'Headhunter' (directed by Anton Corbijn and Skinny Puppy's 'Dig It' come close to justifying their

status as promos. Sales forecast: A dull and predictable collection that fails to highlight the creative talent of the leading practitioners of the genre. **NR**

HARD 'N' HEAVY VOLUME 5. Picture Music International. MFV 9911033. Running time: 80 minutes. Dealer price: £6.50
Comment: This series has rapidly established its own fan-base with its interview-and-music melange. Featured acts in this episode are Skid Row, Steve Jones and The Cult plus WASP's Blackie Lawless telling a very funny story (worth the money on its own). However, of deep concern are the animated links. These invariably show an archetypal headbanger decapitating, drowning and otherwise mutilating a stereotypical middle-aged bloke. I find this unhealthy in its expressions of violence and the dismissal of anybody who doesn't wear leather as anti-rock. Sales forecast: Probably slightly higher than Volume 4 and slightly less than Volume 6. **J C-N**

JOE LONGHORNE. The Singer. Telstar Video. TVE 1010. Running time: 52 minutes. Dealer price: £6.95.

Comment: What is it about this man that makes him so popular, particularly north of Watford? The answer, obvious from watching this performance video, is that it must be related to the Kylie and Jason syndrome. After watching Longhorne posture and pose his way through rather lame versions of 16 classic songs, one concludes that he must be to the older set what Donovan is to the kids: youthful charm, good looks, a cute smile; few pretensions; simple sentiments. The compositions are endless. But by doing a variety of covers from 'I'm So Excited' to 'Bridge Over Troubled Water' — Longhorne appears less formalised than Donovan. The only formula that seems to be required by his fans is to trot out the old favourites. Sales forecast: Once people are aware of this pleasant, if rather predictable, video then big business is ensured. **NR**

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1	VIVALDI FOUR SEASONS Nigel Kennedy/ECO	NIGE2/TCNIG2E1	EMI
2	HENDELSSOHN/BRUCH/SCHUBERT Nigel Kennedy/Jeffrey Tate/ECO	EL7496631/EL7496634	HMV
3	ELGAR CELLO CONCERTO/SEA PICTURES Barbieri/LSO/Baker/Du Pre	ASD655/TCASD655	EMI
4	VIVALDI FOUR SEASONS Hogwood/Academy Ancient Music	4101261/4101264	EMI
5	BIZET CARMEN HIGHLIGHTS Jessye Norman/Seiji Ozawa/ONF	4240401/4240404	Philips
6	ELGAR CELLO CONCERTO/TENIGMA VARIATIONS Borromini/PDO/J Du Pre	CB576529/4076529	EMI
7	HOLST THE PLANETS Herbert Von Karajan/BPO	Deutsche Grammophon 2532019/3302019	Philips
8	ESSENTIAL HIGHLIGHTS OF SWAN LAKE Mark Ermler/ROHO	Royal Opera House ROHLPO01/ROHMC001	CON
9	ESSENTIAL HIGHLIGHTS OF NUTCRACKER Mark Ermler/ROHO	Royal Opera House ROHLPO02/ROHMC002	CON
10	ALBINONI ADAGIO/PACHELBEL CANON Herbert Von Karajan/BPO	Deutsche Grammophon 4133091/4133094	Philips
11	ANDREW LLOYD WEBBER REQUIEM Domingo/Brightman/Maazel/ECO	ALWI1/TCALWI1	HMV
12	SIBELIUS SYMPHONY NO. 5/VIOLIN CONCERTO Nigel Kennedy/Simon Rattle/CBSO	EL7497171/EL7497174	EMI
13	MAHLER RESURRECTION Gilbert Kaplan	Imp. Classics DPCD910/CIMPK910	PRK
14	BEETHOVEN SYMPHONY NO. 5 Herbert Von Karajan/BPO	Deutsche Grammophon 4139322	Philips
15	HANDEL MESSIAH ARIAS AND CHORUSES Trevor Pinnock/ECO	Deutsche Grammophon 4276642/4276644	Philips
16	ELGAR CELLO CONCERTO Mennin/RPO/Webber	4163541/4163544	Philips
17	COVENT GARDEN GALA CONCERT John Barok/RHO/P. Domingo	EL7498111/EL7498114	EMI
18	TCHAIKOVSKY 1812 OVERTURE Charles Dutoit/MSCO	4173001/4173004	Decca
19	HOLST THE PLANETS Colin Davis/BPO	Philips 4224031/4224034	Philips
20	FAURE REQUIEM OP48 Charles Dutoit/MSCO/Te Kanawa	Decca 4214401/4214404	Decca

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CLASSICA

Is no one safe from the majors' deletions axe?

by Nicolas Soames
ENTHUSIASM FOR expanding the classical catalogue to cope with ever-increasing demand has not stopped the swinging of the deletions axe by the major record companies.

Most deletions concern LP and tape, but both EMI and PolyGram need to look with increasing reality at their compact disc lists.

At the end of last year EMI deleted nearly 60 CD titles, and no one, not even its favoured stars like Simon Rattle, is protected. Rattle's recording of Rachmaninov's Symphony No 2 and Nielsen's Symphony No 4 received the chop, as did Previn's L'Enfant et les Sortilèges, Jeffrey Tate's Beethoven's Symphony No 7, and Gunther Wand's recording of Bartok. Tennstedt's Haydn of Mahler's Symphony No 1 is a surprising candidate for deletion, as well as chunks of Britten (chamber music) and Vaughan Williams. Even a Maria Callas compilation, The Incomparable Callas, did

not sell enough in the last few months of the decade to justify its inclusion in the current catalogue. Nor did the re-mastered version of Victoria de Los Angeles singing Verdi's La Traviata.

"We just have to make space for new recordings," says press and promotions manager Marius Corboon. "It is really about catalogue management."

EMI has now issued six deletion lists in 18 months, he says. "On the whole the decisions are taken on the basis of sales, but there are some artistic considerations also." He anticipates EMI now issuing deletion lists three or four times a year.

PolyGram follows a similar policy. At February's close some 80 LP and tape titles will be excised from the Philips catalogue and around 50 CD titles. A comparable number will be cut from Deutsche

Grammophon and Decca.

"It is always a difficult decision because there is some valuable repertoire that needs to be retained," explains Mike Sage, Philips UK label manager. "I try to stave off CD deletions for as long as possible but often it depends on international supplies."

PolyGram's policy is to delete LP titles when they fail to sell more than 100 units in a year. Tapes and budget lines need to sell a little more, around 150, before the axe falls. Yet CDs can go as low as 50 sales a year before they are removed. "Even then, there are special cases — for example, I may keep one title in a complete series, even if sales are very low."

"But we always run into problems with deletions — we get letters all the time from the public. It is just that we must make room for new recordings."

B R I E F S

● MELVYN TAN, the fortepiano specialist, accompanies the baritone Ian Jack in an intriguing programme: Donizetti Songs in the bass clef [CDE 84183]. It is released on Meridian and distributed by Harmonia Mundi.

● TWO YOUNG conductors take on large-scale works for BMG/RCA. Jukka-Pekka Saraste, the Finnish conductor, directs the Finnish Radio Symphony Orchestra in Sibelius's Symphony No 2 coupled with the Valse Triste, Scene With Cranes, Nightshade and Sunrise [RD/RK 87919]. And Claus Peter Flor conducts the Berlin Symphony Orchestra in Tchaikovsky's 1812 Overture and other orchestral showpieces [RD/RK 60119]. It is a live recording, made in the Schauspielhaus, Berlin.

● SEDUCTIVE CELLIST Ofra Harony is draped over a couch with her cello on the cover of her latest recording, Volume 2 of Vivaldi's Cello Concertos with the Toronto Chamber Orchestra conducted by Paul Robison [RD/RK 60155]. The recording is supported by displays and ads in Q, 20/20 and Time Out.

● EVELYN GLENNIE, the remarkable percussionist who has shot to the top of her profession despite being deaf, has signed an exclusive contract with BMG Classics. Her first recording will be issued in May — simultaneously with her autobiography. She has just been voted Scotswoman Of The Decade by *The Scotsman*.

● SELECTIONS FROM the concerts given by Vladimir Ashkenazy during his triumphant return to Moscow in 1989 appears not on Decca, his label for more than 25 years, but on RPO Records. Ashkenazy plays Beethoven's Piano Concerto No 3, and conducts Mussorgsky's Kovanchnina Prelude and Daphnis And Chloe on a recording sponsored by Reed Information Services. The work was the subject of a BBC TV documentary and was widely covered in the

press. EMI is to release a CDV later in the year, through with a different programme, but this is the first permanent record of the event. The recording is available on all three formats [CD/MC/RPO 8021]. On the disc is also the encore, the Waltz Of The Flowers from Tchaikovsky's Nutcracker ballet.

● WITH THE 10th anniversary of the French early music group Les Arts Florissants highlighted by the new release of Purcell's Fairy Queen, Harmonia Mundi has released a special bargain-price three-CD set retailing at around £11.99. The first CD features sacred music by Charpentier, Lully, Rossi and Monteverdi; the second CD secular music and the third opera.

● More Classical on page 22.

Antonio Toscanini...



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SPRING 1990



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CROSSOVER CLASSICS

1	THE CLASSIC EXPERIENCE Various	EMI EMV145/TCM145	EMI
2	J. CARRERAS SINGS ALLOTT WEBBER USA Jose Carreras	WX325/WX3252	EMI
3	CLASSIC ROCK: THE LIVING YEARS London Symphony Orch. MOODER/MOODER42		EMI
4	GREATEST LOVE SONGS Roccos Damaggio	CS64470/48444	EMI
5	THE NEW PAVAROTTI COLL LIVE Luciano Pavarotti	54885/548852	EMI
6	THE ESSENTIAL DOMINGO Roccos Damaggio	P019/P01901	EMI
7	THE PAVAROTTI COLLECTION Luciano Pavarotti	54888/1754883	EMI
8	TUTTO PAVAROTTI Luciano Pavarotti	425681/425684	EMI
9	SONGS OF INSPIRATION The Kennedy-Norman Tels. 435401/425402		EMI
10	OPERA VOL 1 Various	18133/18133	EMI



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THE COMPACT DISCOVERERS

P H I L I P S A N D D U P O N T O P T I C A L



TOP INDIE TOP 40 SINGLES

by Dave Henderson

VOY MAGNET start the new decade as they ended the Eighties with a loud, rhythmic mix of styles from all over the world set to an irreverent but singing syncopated synth loop. Their Afro La Muneo single is on Dancoater through Revolver. Sung in several other languages (other than English that is) and punctuated by vibrant percussion and eclectic and ethnic vocal bits, it's certainly one of the most hypnotic things I've heard for some time.

BLYTH POWER release their first single for some time with Better To Bot on the Midnight label through APT. Their distinctive mixture of folk couplets and punky aggression is well served and it's a decent enough taster for their imminent album for Midnight, Altnick And Tyme. The back catalogue of the poppier-than-thou La Di Do label can now be grabbed from Nightshift and the Cartel, the three most recent items being a mix-album from **Now Many Beans Make Five**, **John Cunningham's** Backward Steps EP and **Solid Liquidator's** Say What You Feel EP. Acid jazz continues to flourish and nowhere more noticeable than in the Acid Jazz Mile label and its a new compilation CD, Totally Wired Two — which is also on vinyl — which features the likes of the much-lauded about **A Man Called Adam**, **The Brand New Heavies**, **The New Jersey Kings** and **The James Taylor Quartet** among others.

BLUE REVIVALISTS get ready for a summer of excitement and record! And first up is a classic 1981 re-



THE CHARLATANS: this one could be big

ing which brings together guitarist **Johnny Winter** and **Uncle John Tenner**. The set is available on both vinyl and CD on the New Rose subsidiary Fan Club, which is distributed by APT. There's two new album/CD releases from the New Rose label itself and they're **Mike Melnick's** mini-album Tightropewalker and **Elliot Murphy's** Halopoint-Live in Switzerland. Both of these are distributed through Pinnacle.

LAUREL AITKEN has some of his recordings dusted off on the Unicorn album *With The Skatalites*. Available through APT it features various mid-Sixties items including Freedom Train, Peace Perfect Peace and Lion Of Judah. **Carter The Unstoppable Sex Machine** release their debut album 101 Damations on Big Cat through Rough Trade and the Cartel, while **Fatal Charm's** This Strange Attraction album is finally released on their own Fatal label through

Nightshift and the Cartel. Originally scheduled for late last year through the now defunct Fast Forward distribution outfit, it's an album of perfect modern pop. Don't be put off by the garish sleeve.

THERE'S CERTAINLY a bit of interest in **The Charlatans** at the moment with several of the rock weeklies picking up on them as a potential pit for the Nineties. Their debut single on Dead Good, a 12-inch only, is now out through Nine Mile and the Cartel and one listen to Indian Rope will tell you that these chaps are taking last year's groundwork of **The Stone Roses** and **The Inspiral Carpeles** a few stages further. An almost jazz drum sound is topped with a quirky keyboard sound and a vocal phrasing that's so catchy, you'll just have to play it again. If this is anything to go by (although one track does not a mega album deal make), **The Charlatans** are going to be there or thereabouts when the going gets groovy.

THE FIELD MICE release *Song Six* on Sarah on seven-inch (and that's through Revolver and the Cartel), the label also offers **The Field Mice's** If You Need Someone, which is also on seven-inch. Also from Revolver, **Wedding Anniversary** release a seven-inch, 12-inch and CD single called *Asylum* on Anniversary, while of Rough Trade, **Gazelle 650** prepare to tour and release a new EP called *Blue Thunder* to coincide with their travels. **The Volcano Suns** release a double album called *Thing Of Beauty* on SST through Rough Trade and the Cartel and **Andent Bonobos** release a seven and 12-inch called *Raining My Eyes* Are Filled With Clouds on Cooking Vinyl through Revolver and the Cartel.

THE PEACEFOLK label releases a cassette or CD package called *Viva Victims* featuring blasts from some of its catalogue. Loud, fast and angry, it features contributions from **Paradise Lost**, **Unbury, Doom** and **The Electro Hippies** among others and it's available through Revolver and the Cartel. The legend that was **Shockability** is dusted off with... Just Beautiful, a live sortie into another world on the Shimmy Disc Europe label through Greyhound, which features **Eugene Chadbourne**, **Kramer** and **David Light** in fine form with bizarre cover versions of **The Byrds'** Eight Miles High, **Syd Barrett's** Lucifer Sam, **Hendrix's** Are You Experienced and **The Beatles'** A Hard Day's Night.

AND, FROM the racks of recent times, still keep an eye or two out for **Andy White's** seven and 12-inch single *53 String Street* on Cooking Vinyl through Revolver, **Loop's** A Gilded Eternity album on Situation Two through Rough Trade and the Cartel, **Mary Goss Round's** debut album *700 Suns* in the APT on the Live! Art label through APT, **Silverfish's** TFA album on Wija through Southern and **Bill Nelson's** limited edition box set featuring four vocal albums, *Demonstrations Of Affection* on Coteaux through Pinnacle.

NEW 7"12" SINGLE FROM ANTHONY ADVERSE



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TOP INDIE TOP 40 SINGLES

1	NEW	TEARS ON MY PILLLOW	Edie Sheeran	PHL PML71 (7)
2	3	GOING BACK TO MY ROOTS	Ramona BUNARDI (7) PAK	PHL PML71 (7)
3	1	THE MAGIC NUMBER	Big Life BLUE/41 (4) PAK	PHL PML71 (7)
4	2	20 SECONDS TO COMPLY	Tom Tom 777771 (7) PAK	PHL PML71 (7)
5	8	MADCHESTER RAVE ON E.P.	Superbeats Factory FAC 2427 (FAC 24) PAK	PHL PML71 (7)
6	4	GETTING AWAY WITH IT	Blue Factory FAC 2327 (7)	PHL PML71 (7)
7	6	WHEN YOU COME BACK TO ME	PHL PML71 (7)	PHL PML71 (7)
8	7	YOU SURROUND ME	Mate 123456789 (7) PAK	PHL PML71 (7)
9	8	FOOLS GOLD/WHAT THE WORLD...	Severtons ONE71 (7) PAK	PHL PML71 (7)
10	NEW	INSTANT REPLAY	Factory FAC 2227 (FAC 22) PAK	PHL PML71 (7)
11	NEW	AFRO DIZZI ACTI	Escape APO2 (7) PAK	PHL PML71 (7)
12	12	YOU USED TO	Ghatts G107 (7) PAK	PHL PML71 (7)
13	9	DONALD WHERE'S YOUR TROOSERS	Andy Stewart	PHL PML71 (7)
14	11	BRIGHT BEFORE MY EYES	Dubler ONE70 (7) PAK	PHL PML71 (7)
15	NEW	GET HIP TO THIS	PHL PML71 (7)	PHL PML71 (7)
16	15	TAINED LOVE	Jungles & Pempis 1127271 (7) PAK	PHL PML71 (7)
17	22	DEXTRORS	Wings/Cater Blythe WAP 2 (7) PAK	PHL PML71 (7)
18	14	STREET LIFE	Blue M & Double Trouble	PHL PML71 (7)
19	20	MOVE YOUR BODY (90 REMIX)	Trax/Radical TRAX3 (5) PAK	PHL PML71 (7)
20	17	WFL	Factory FAC 2217 (FAC 22) PAK	PHL PML71 (7)
21	13	GRAND PIANO	PHL PML71 (7)	PHL PML71 (7)
22	11	NEVER TOO LATE	PHL PML71 (7)	PHL PML71 (7)
23	26	RESCUE ME	Knouch 300031 (7) PAK	PHL PML71 (7)
24	18	EYE KNOW	Tommy Boy/Big Life LBL 1337 (7) PAK	PHL PML71 (7)
25	20	2 FOR THOSE WHO LIKE TO GROOVE	PHL PML71 (7)	PHL PML71 (7)
26	24	YOUR LOVE	Trax/Radical TRAX1 (7) PAK	PHL PML71 (7)
27	31	WARM LOVE	Blue/King LBL 1371 (7) PAK	PHL PML71 (7)
28	31	FIND OUT WHY	PHL PML71 (7)	PHL PML71 (7)
29	23	DRAMA!	PHL PML71 (7)	PHL PML71 (7)
30	19	MOVE	PHL PML71 (7)	PHL PML71 (7)
31	NEW	SEARCHING	PHL PML71 (7)	PHL PML71 (7)
32	37	WOODOO RAY	PHL PML71 (7)	PHL PML71 (7)
33	NEW	SOUL FEELS FREE	PHL PML71 (7)	PHL PML71 (7)
34	29	SPACE GLADIATOR	PHL PML71 (7)	PHL PML71 (7)
35	32	TIME 2 FEEL THE RHYTHM	PHL PML71 (7)	PHL PML71 (7)
36	34	THE REAL WILD HOUSE	PHL PML71 (7)	PHL PML71 (7)
37	35	2 COMEY IN THE HOUSE SAY YEAH	PHL PML71 (7)	PHL PML71 (7)
38	21	2 COME HOME	PHL PML71 (7)	PHL PML71 (7)
39	NEW	ALL WE WANNA DO IS DANCE	PHL PML71 (7)	PHL PML71 (7)
40	NEW	CHIMES	PHL PML71 (7)	PHL PML71 (7)

TOP 20 ALBUMS

1	1	43	3 FEET HIGH AND RISING	Factory Boy/Big Life DLP 1 (7) PAK
2	3	34	THE STONE ROSES	Severtons ONE71 (7) PAK
3	2	13	ENJOY YOURSELF	PHL PML71 (7)
4	5	11	WILD!	Mate 123456789 (7) PAK
5	4	34	TEN GOOD REASONS	PHL PML71 (7)
6	11	6	BUMMED	Factory FAC 229 (7)
7	9	41	MIXES	Decca 1141 (7) PAK
8	NEW	THE HEALER	PHL PML71 (7)	PHL PML71 (7)
9	7	123	THE CIRCUS	Mate 123456789 (7) PAK
10	8	89	THE INNOCENTS	Mate 123456789 (7) PAK
11	13	8	FLYING IN A BLUE DREAM	Mate 123456789 (7) PAK
12	9	7	WAREHOUSE RAVES VOL 2	PHL PML71 (7)
13	11	78	THE HEALER	PHL PML71 (7)
14	15	3	DOOLITTLE	PHL PML71 (7)
15	10	5	QUEEN AT THE BEEB	PHL PML71 (7)
16	19	2	SUBSTANCE	PHL PML71 (7)
17	NEW	WAREHOUSE RAVES	PHL PML71 (7)	PHL PML71 (7)
18	12	1	TRAVEL-LOG	PHL PML71 (7)
19	NEW	PLANET PACIFIC	PHL PML71 (7)	PHL PML71 (7)
20	14	1	WANTED/THE WANTED REMIXES	PHL PML71 (7)

Compiled by Music Week from Gallup Data



TELSTAR

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IN TV MARKETING *

THE

Number one label

into the 90s

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DEEP HEAT 89

HITS OF THE 80s

THE VERY BEST OF ELO

THE GREATEST LOVE 3

GIPSY KINGS

THE GREATEST HITS OF 89

MICHAEL CRAWFORD

BONNIE & MEATLOAF

JOE LONGTHORNE

DANIEL O'DONNELL

ROY ORBISON

SOFT ROCK

MOTOWN HEARTBREAKERS

ELKIE BROOKS

* TELSTAR RECORDS - NO.1 LABEL OCT - DEC 1989

* TELSTAR RECORDS (IRL) - TOP LABEL IN IRELAND 1989

* TELSTAR RECORDS (FRANCE) - NO.1 ALBUM JAN 1990

MARKET SURVEY OCT-DEC 1989

TV power places Telstar on top

THE POWER of TV advertising is sharply defined by the fourth quarter market survey figures.

Telstar's hectic release schedule plus concentrated and expensive media campaigns bought it 7.9 per cent of the albums market and took it to top slot in the albums labels category ahead of EMI.

The highest independent in that section was the Kylie Minogue and Jason Donovan-inspired PWL. Its 3.6 per cent of the market was higher than its 3.1 per cent share of singles, and that throws new light on company head Pete

Waterman's prediction of: "We're just a singles company."

The rise of Music Factory is again marked. On one product — Jive Bunny — it has achieved enough to rise from being unquoted a year ago to being the second-most successful singles label in the country behind CBS.

Lisa Stansfield's number one success meant that Arista took



PHIL COLLINS: Virgin's star player

a top five position in the singles labels category after a period languishing among the also-rans.

Phil Collins was the star as far as Virgin was concerned. His album and attendant single meant that the company made major improvements on its market shares of a year ago to finish as third-place singles label and fourth-place albums label.

PolyGram's success as top album and singles company was again achieved without spectacular placings from its constituent labels. The highest any of its marques could muster was Polydor's seventh in the albums labels category.

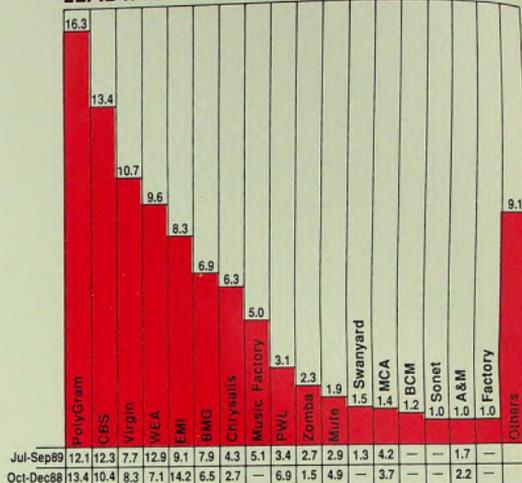
Beneath PolyGram's pre-eminence in distribution, the indies are waging their own contest. However, largely because of PWL's presence in its warehouse, Pinnacle was the leader in both singles and albums with, in each case, more than twice the market share of its nearest indie rival, the Cartel.



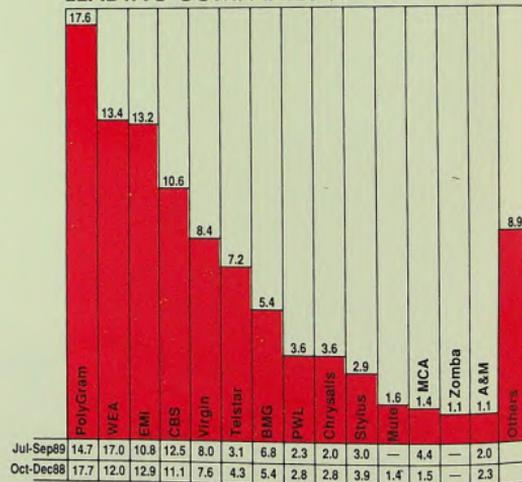
JASON DONOVAN: PWL's hitman

The graphs on these pages were prepared from statistics supplied by Gallup based on a weekly sample of sales through 500 record shops in the UK. Albums are those priced at £2 and over. The 1989 market survey marks the eighteenth year since these were introduced.

SINGLES LEADING COMPANIES %



ALBUMS LEADING COMPANIES %



SINGLES CHART PERFORMANCE

ARTISTS

- Jive Bunny & The Mastermixers
- Band Aid II
- Lisa Stansfield
- New Kids On The Block
- Milli Vanilli
- Linda Ronstadt featuring Aaron Neville
- Jason Donovan
- Sydney Youngblood
- Double Trouble & The Rebel MC
- Black Box

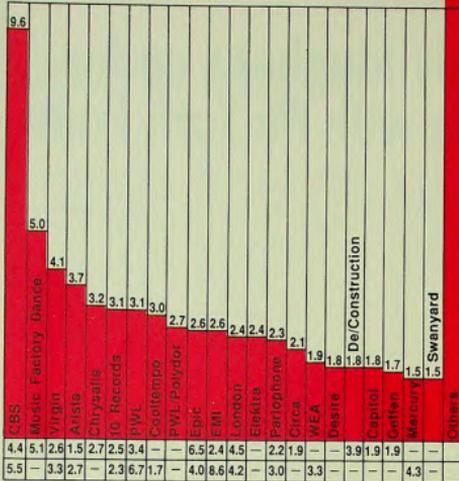
PRODUCERS

- Stock Aitken Waterman
- Andy Pickles/Les Hemstock
- Ian Devaney/Andy Morris
- Frank Farian
- Andy Pickles/Ian Morgan
- Maurice Starr/Michael Junzon
- Peter Asher/Steven Tyrnell
- Groove Groove Melody
- Claus Zundel
- Double Trouble & The Rebel MC

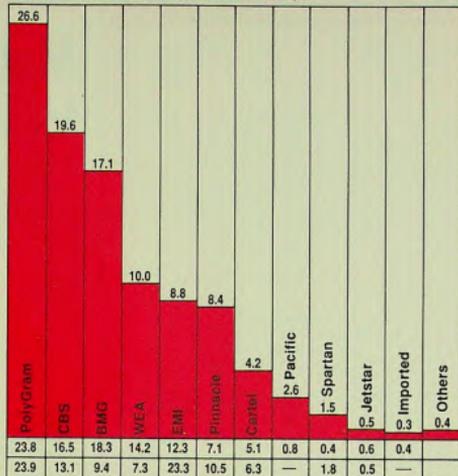
TOP 10 SINGLES

- That's What I Like, Jive Bunny & The Mastermixers, Music Factory Dance
- Do They Know It's Christmas?, Band Aid II, PWL/Polydor
- All Around The World, Lisa Stansfield, Arista
- You Got It (The Right Stuff), New Kids On The Block, CBS
- Get In On Groove Miss You, Milli Vanilli, Cooltempo/Chrysalis
- Don't Know Much, Linda Ronstadt featuring Aaron Neville, Elektra
- Let's Party, Jive Bunny & The Mastermixers, Music Factory Dance
- Street Tuff, Double Trouble & The Rebel MC, Desire
- Ride On Time, Black Box, deConstruction/RCA
- Lambda, Kooma, CBS

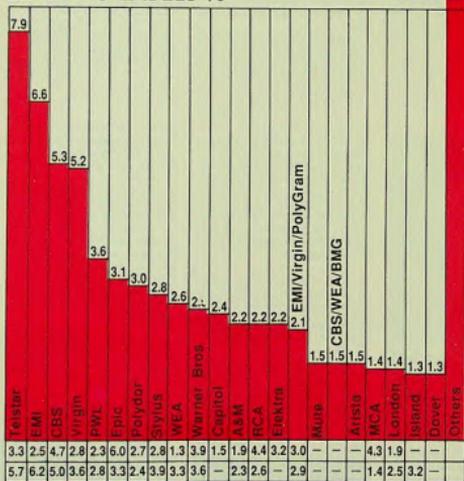
LEADING LABELS %



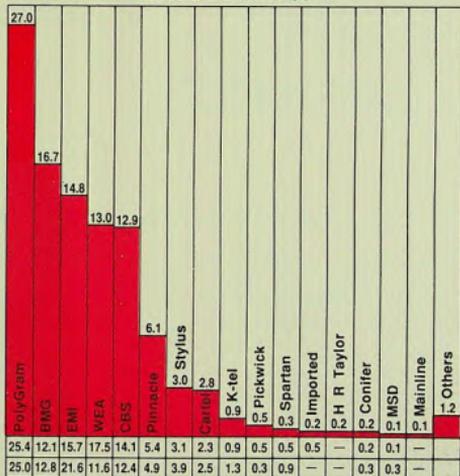
LEADING DISTRIBUTORS %



LEADING LABELS %



LEADING DISTRIBUTORS %



ALBUMS CHART PERFORMANCE

ARTISTS	PRODUCERS	TOP 10 COMPILATIONS	TOP 10 ALBUMS
1 Phil Collins	1 Stock Aitken Waterman	1 Now 16!, EMI/Virgin/PolyGram	1 ... But Seriously, Phil Collins, Virgin
2 Kylie Minogue	2 Phil Collins/Hugh Padgham	2 Monster Hits, CBS/WEA/BMG	2 Enjoy Yourself, Kylie Minogue, PWL
3 Chris Rea	3 Chris Rea/Jon Kelly	3 It's Christmas, EMI	3 The Road To Hell, Chris Rea, WEA
4 Tina Turner	4 The Mastermixers	4 No 1's Of The 80's, Telstar	4 New 16!, Various, EMI/Virgin/PolyGram
5 Jive Bunny & The Mastermixers	5 Gareth Jones/Mark Saunders/Erasere	5 Smash Hits Party '89, Dover/Chrysalis	5 Foreign Affair, Tina Turner, Capitol
6 Erasere	6 Gloria Estefan Jr./Casas/Ostwald	6 The 80's Album Of The Decade, EMI	6 Jive Bunny - The Album, Jive Bunny & The Mastermixers, Telstar
7 Jason Donovan	7 Ian Dwanney/Andy Morris/Coldcut	7 Deep Heat 1989, Telstar	7 Monster Hits, Various, CBS/WEA/BMG
8 Gloria Estefan	8 Wei Wei Wei	8 The Greatest Love 3, Telstar	8 Wild, Erasere, Mute
9 Liza Stansfield	9 Kate Bush	9 Greatest Hits Of 1989, Telstar	9 Ten Good Reasons, Jason Donovan, PWL
10 Chris De Burgh	10 Tears For Fears/Dave Bascombe	10 The Right Stuff - Remix '89, Stylus	10 Cuts Both Ways, Gloria Estefan, Epic

Melody toughens up for launch with Mr Tutti Frutti

by Bob Tyler

MELODY, LONDON'S new incremental, easy-listening station, has announced its first programme appointments. Former Radio Clyde head of programmes Andy Park, is to become Melody's consultant programmer. Park describes his new role of a "steering job. I'll be putting my hands on the rudder and spicing it up a bit. I am delighted that the owner, Lord Hanson, and the managing director Jimmy Gordon, are putting their faith in me."

Park is confident that Melody

will not be bland: "On most radio stations the presenters tend to dominate everything. This will not happen with Melody, music will win the day."

His initial plans are to operate the programme with a playlist of over 5,000 titles along the lines of a wave format. Evening programmes will be given specialist angles. Park says: "It won't be just a case of putting in specialist music programmes; they will not be signposted as such, it will be a gentle and subtle shift."

After teaching for 20 years, the 53-year-old Park entered radio in 1978. He joined Radio Two as a producer and later joined Clyde to finally become its head of programmes. In television he has been a commissioning editor for Channel 4's four music programmes and of BBC Scotland producer of the Robbie Coltrane series Tutti Frutti. Jimmy Gordon says: "It's good news for those who thought Melody would be muzak. Andy Park has a high reputation in the industry."

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

		4th & 5th	RADIO 1	RADIO 1	REGIONAL	LIST	
			1st 1st	2nd 2nd	PLAYS	WEEK	
			PLAYS	PLAYS	(US WEEK)	CHART	
4EVER Touch Me (Special Version)	4th & 5th	17	7	8	33	26	3
ADAM&NINE	MICA	—	—	—	—	—	—
AGE OF CHANCE Higher Than Heaven	Virgin	15	12	—	—	—	19
ALARM The Love Don't Come Easy	IRS	7	—	—	—	—	—
ANIENTR BACKSLIP Saving My Eyes Act 1	Cooking Vinyl	4	—	—	—	—	—
AND WHY NOT The Fane	Island	13	14	8	—	—	21
ANTHEM Tender Love	—	—	—	—	11	—	—
BASIN Baby You're Mine	MCA	8	—	—	—	—	—
BECK BOBIN Tears To The Rain	Mercury	4	—	—	—	—	—
BELLOVED Hello	WEA	13	15	8	17	—	—
BIRDLAND Sleep With Me	Capitol	4	—	—	—	—	—
CAMEL You Can Hear Him	London	5	9	—	—	—	19
CHERRY NINEH Five Car Mama	Coca	8	13	—	—	—	29
CLIFTON, ERIC Bad Luck	Duck	13	6	8	34	—	—
COLL, LLOYD No Blue Skies	Polygram	11	—	—	23	—	—
COLE, PHIL I Wish It Would Rain Down	Virgin	15	12	8	48	32	—
COOPER, ALICE House Of Fire	Epic	4	—	—	—	—	—
CRY BEFORE DAWN No Love Without You	Epic	4	—	—	—	—	—
D'ARBY, TERENCE TRENZ To Know Someone	CBS	8	11	—	8	29	23
DEACON BLUE Queens Of The New Year	CBS	23	26	8	4	42	24
DEL AMITIB Nothing Ever Happens	ALM	26	17	8	41	32	48
DE LA SOUL The Magic Number/Raddy	Big Life	4	—	—	—	—	26
DIANE GARDNER When On The Subway Walk	Atlantic	8	—	—	—	—	—
ESTABLISH COUSINS You Used To Be	Gotha	10	12	8	8	27	25
DONOHUE My Your Hands Together	Mer	11	11	8	8	22	30
DONOVAN, JASON When You Came Back To Me	PWL	18	20	8	34	42	9
ELECTRONIC Getting Away With It	Factory	14	23	8	8	36	42
ENERGY ORCHARD Backlist	MCA	12	15	—	—	—	—
EURYTHMICS, THE The Right Kind Of American	RCA	19	7	8	28	9	—
EVERYTHING BUT THE GIRL Every	Islands & Jags	14	10	8	8	29	29
F-5 ROSSIE Love On You	Musa Production	—	—	—	18	—	—
FRESH FOR LILU Time And Space	Beggins Bequest	—	—	—	13	—	—
FRY PROJECT Going Back To My Roots/Beggins Bequest	—	—	—	—	33	32	10
GARDNER, LONNIE Happiness All Over Again	Supernova	17	12	8	8	47	12
GEORGINA LOW My Beliefs You And Me	Atlantic	4	—	—	—	—	—
HALO JAMES Could Have Told You So	Epic	21	17	8	8	13	13
HOFFER I Love You	IRS	—	—	—	16	15	—
HOUSE OF LOVE Shine On	Fonitona	15	6	—	—	—	—
JACKSON, JANET Come Back To Me	Breakout	6	4	—	—	—	42
JONES, QUINCY If Be Good To You	Queen	22	21	8	4	42	40
LATINO, GINO Welcome	Epic	4	—	—	—	—	—
LESS DAMNED LIES You Won't Forget Me	Sire	—	—	—	23	20	—
LL LOUIS I Called You	Mer	6	11	8	8	16	20
LOVE & ROCKETS So Alive	Beggins Bequest	—	—	—	13	15	—
MADONNA Dear Jesse	Sire	26	24	—	—	—	36
MANTONIANE WONDER Good To Have	Capitol	7	9	—	—	—	25
MARINES THE Go Go Boys	CBS	—	—	—	19	20	82
MARTINA More Than You Ever	CBS	22	20	8	4	46	42
MAGAZINE, KIM Was That All It Was?	Synovate	11	9	—	—	—	34
MIZZELLE No More Mr Nice Guy	SBK	4	4	—	—	—	5
MINGOLU, KYLIE Tears On My Pillow	PWL	25	20	8	4	45	40
MISSION, THE Butterfly On A Wheel	Phonogram	12	19	—	—	—	38
NEVILLE BROTHERS A Change Is Gonna Come	ALM	—	8	—	—	—	22
NEW KIDS ON THE BLOCK Higher Tough	CBS	19	18	8	4	43	38
O'CONNOR, SINEAD Nothing Compares 2 U	Ensign	17	11	8	—	—	34
PERFECT DAY King Of Kings	London	11	11	—	—	—	20
PSYCHEDELIC PURSUES	CBS	7	—	—	—	—	10
QUEREBITS, THE Hey You	Parlophone	21	24	8	4	22	20
RIBBON NETWORK, DAN Cosmos Back To Back	Mervyn	4	4	—	—	—	69
ROBEY DETERMINES You Don't Care A Thing About Me	WEA	7	7	—	—	—	26
ROE 'N' BAZ Get A Get	Arista	7	—	—	—	—	39
SEDUCTION Too Good to Be True	A&M	—	—	—	—	—	19
SEVEN Inside Love	Polygram	5	6	—	—	—	28
SOMERVILLE, JIMMY Higher Love	London	19	21	8	4	42	41
STARBUCKS You're My Person	Chrysalis	13	15	8	—	—	39
SOUL, ISIT Soul Get A Life	10	19	22	8	4	35	34
STANFIELD, LISA Live Together	Arista	7	—	—	—	—	10
STEWART, BOO Develotion Train	Warner Bros	23	22	8	4	44	43
STREK Walk On By	PWL	—	—	—	—	—	17
TAKAGAKI, SANTIYA My Almost Got It Together	WEA	10	16	8	4	42	41
TIMBERLAND, DAN I'm A Rebel	RS	—	—	—	—	—	14
TURNER, BURT It's Gonna Be Alright	Mer	—	—	—	—	—	14
UNLUCKY HEN I've Come And Taken Me DEP International	12	13	8	—	—	—	39
WRECKS 'N' EFFECT Judy	Motown	11	6	—	—	—	21
YELLY Instant Replay	Feeling	16	10	—	—	—	28
ZEYON, WARREN Splendid Isolation	Virgin	7	11	—	—	—	13

R E V I E W

EURYTHMICS: Transmitted BBC2 January 11, 1990. Late Show for Director Producer Graham K Smith. BBC, Peter Lydon.

IT COMES as something of a relief to know that worldwide megastars still have to do mundane things like grimacing at the soundman in rehearsal — and that we are not yet so doused in polish and professionalism that such things detract from the magic. Quite the reverse in fact. Late Show's behind-the-scenes pep for the preparations for last year's Eurhythmic tour to launch their *We*

Too Are One album, showed us almost every cog in Dave and Annie's hit machine. In one excellently compiled sequence Baby's Gonna Cry was heard on Stewart's cassette player as a demo and then as a finished master, strummed over in the dressing-room and given the works on-stage; but no amount of close scrutiny detracted from the mysterious power of the band between Lennox and Stewart.

The most casual observations about the way they work, or don't work — seldom recording demos before mastering in the studio, em-

ploying almost no methodical song construction or lyric writing, just jags of empathy between deadpan Dave and leading lady Annie — gave repeated evidence that the foundation of all the preparations, the solo sessions and bleary rehearsals that we were privileged to see is a confluence of talents that stays in the realms of the magical, defying the cool analysis of the camera.

The balance of conversation, observation and performance was well held throughout — this was truly a documentary not an eulogy. STU LAMBERT

B R I E F



STEPHEN EDWARDS, (above) formerly head of copyright at the BBC, has been appointed as partner in Richards Butler's media department. Richard Fletcher, also a partner, says "the real reason why we were interested in Stephen is because he is very experienced, in particular with collection societies for a variety of visual media and satellite TV in the UK and Europe, and he led many negotiations for the BBC in these areas. Increasingly problems are posed to our domestic or international media clients by developments here and in Europe, such as the UK Broadcasting Bill and the European cross-border broadcasting directive." He says Edwards' experience and advice will be a valuable benefit to clients.

● JAZZ 625, the BBC's black and white jazz series made in the Sixties returns to BBC 2 on Fridays beginning February 9 at 11.16p. The first series features artists such as Dizzy Gillespie, Duke Ellington and Oscar Peterson with newly-filmed introductions from Neneh Cherry, Mick Hucknall, Courtney Pine and others.

● A NEW series of Arena started on BBC 2 on January 19. Forthcoming programmes include Jerry Lee Lewis on February 9, Saffi Kallio on March 2 and Van Morrison (Ib).

● CHOICE FM, South London's black music station, is aiming for a mid-February launch on the 96.6 frequency. Managing director Patrick Berry says: "This puts us between Capital FM and GLR on one side, with LBC Crown and Radio

One on the other. A familiar part of the dial and easy for our future listeners to find."

● JAZZ FM is proposing a launch date of March 4 for its new London-wide jazz service.

● BBC RADIO Gloucestershire has announced Peter Gallimore, formerly deputy editor of Radio Four's PM programme, as manager. Mark Hurrell as programme organiser and Bob Lloyd Smith as news editor.

● MTV HAS announced Howard Smith director of New York development and Bruce Steinberg director of advertising sales.

● BRAUN HAS renewed its advertising and sponsorship agreement with MTV for MTV's Brown European Top Twenty.



UP AND coming on Arena Van Morrison and Saffi Kallio

A more detailed playlist breakdown, tracking specific records, is available from the Research Department for details of this weekly service, call Lynn Fayer on 01 583 9199 ext 263. Records are eligible for the grid if they are on the current Radio 1 playlist, or b) had 4 or more plays on Radio 1 last week as monitored by Radio 1's Remem computer or c) are featured on 11 or more current RR playlists (A & B only).

Streets ahead

by Ian Gittins

TRANSFERRING MUSIC to the TV screen has never been easy. From Old Grey Whistle Test through to Big World, the Eighties were littered with critically-paused ventures. In light of this, Janet Street-Porter has performed a minor miracle, since taking over as the BBC's head of youth programming in early 1988.

Under Street-Porter's guidance, BBC2 has featured black music in Behind The Beat, indie and avant-garde rock in SNUB, and just about everything else in Rapido. Why does she think things have worked so well?

"I think having a wide range of programmes is the key. Behind The Beat concentrates on black music, while SNUB is basically indie bands. But Rapido can cover anything. And with its foreign perspective, it covers a lot of wider things to do with music, because musicians often don't have a lot to say about themselves. So it's down to us to find a way to make them interesting."

How much does scheduling count for?

"Having regular programme slots has helped, because people know where those slots are. We can also repeat things and get a different audience. It's trial and error, though; we've repeated Rough Guide and it worked, but then tried Rapido on a Saturday and it didn't work because the opposition was too strong. It couldn't compete with Blind Date!"

How many ideas have you originated, and how many come from programme makers?

"It varies. Behind The Beat came from me wanting a black music series, and Terry Jarvis making a pilot. We then made a lot of changes and launched it in a form that could also cover fashion, style, dancing, whatever. With SNUB, I was just approached by the

makers with a complete package."

Street-Porter, of course, is a high-profile TV exec, a familiar face compared to backroom planners at other channels. Is this a help or a hindrance? How much are programmes shopped by her own tastes? She decides to be coy:

"I don't really like one thing more than another. I'm not a typical TV exec, in that I prefer going to clubs to dinner parties! But I also like opera, choral music, even the Proms! My complete favourite is Prince, whom you have to admire, and I also like soundtrack music. I'd love to do something on that."

Did she see any highlights in 1989's music TV?

"I think there've been slightly less mindless presenters, which is good. Too many people still patronise audiences. I think it's best not to comment on the BPI Awards, except it didhned on time, with no cock-ups, and were a really great occasion."

Does she think she's carried through any kind of minor revolution at the BBC, with her radical approach to youth programming? Or was she just the catalyst for inevitable changes?

"Well, what really pleases me about it all is that I've had such good producers to work with. I'm a figurehead, but the programmes aren't all my ideas. I think maybe if I have got a skill, it's along the lines of being able to make somebody else's ideas work, find a way of doing things. But good producers are essential."

So as we move into the Nineties, with deregulation looming large and the music world more scattered and diverse than ever, what does Janet Street-Porter want to provide?

"There'll be a lot more music series, that's for sure. SNUB will be back, as will Rapido and a black music programme. We'll show the *Smash Hits* Awards again, and



JANET STREET-Porter: keeping music on the screens



more one-off specials. It is getting harder to get the rights to large events, though, because we're getting outbid by Sky and BS2. They're trying to sell dishes by having the big spectacles. And Channel Four has paid more money for things than we have as well. But I'll just keep on trying to find new ways of approaching things and continue to provide a good, non-patronising service. The programmes might irritate people, but I don't mind that. Just as long as they don't patronise them."



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TYREE

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STERLING VOID

"SET ME FREE"

From the IT'S ALRIGHT Album



JOE SMOOTH

"THEY WANT TO BE FREE"

From his forthcoming LP — REJOICE

STATION PROFILE

GMR

GMR DEVELOPED from BBC Radio Manchester in October 1988; since then it has found itself a firm position in the competition market place of England's third largest city. The station is programmed by its senior producer 34-year-old Colin Sykes who claims an average weekly reach of 13 per cent, "which is higher than *Sugar*, and, at certain times like Saturday mornings, higher than *Piccadilly 1152*."

GMR relaunch at a time when Manchester's listeners were thrown into confusion with the arrival of Radio One FM and a split service by Piccadilly. "There is a lot of competition from overspill stations in the surrounding towns, but we are not frightened. Our output is well equipped; we just lack the resources to promote ourselves," adds Sykes.

Music Policy

GMR does not play what Sykes calls the shorp end of the charts.

The station has a weekly playlist of 20 records which are played in straight rotation, about two an hour. Last week's list included *Cosy Kings*, *Cher* and *New Kids On The Block*. "Our brief is to play the best music from the Sixties, Seventies and Eighties, to create a familiar, melodic sound," adds Sykes.

The programme output finally ends up at 40 per cent music and 60 per cent speech.

Up-and-coming music get exposure on *Mellowdown*, a regular Wednesday evening show presented by Phil Korbell and Alison Martin. Other specialist music such as country and brass is aired when GMR joins with other BBC stations in the Northwest in the evenings.

Listenership

Sykes targets the station of 30-35 year-olds, but with "a fair degree of flexibility. Before the re-launch the old Radio Manchester had a much older audience and some of these have stayed with us."

Local Talent

Sykes admits that they could do

better. As with most BBC local stations it's a question of budget. He is, however, planning to try and organise some local recording in conjunction with the BBC North West Region, located in the same building. While not wishing to take the credit for the success of the *Stone Roses*, Sykes says, "That the station may well have helped bring the band to the attention of the public."

Presenters

The station's most popular presenter is Susie Mathis, who last year won the *Sony Local Radio Personality* award. She presents the mid-morning show where she interviews show business personalities and celebrities. Phil Sayer and Allan Beswick also contribute to the success of this presenter-conscious station.

The Industry

"We are treated well by the record companies; a lot of people do come and visit us and I don't think that we are missing out on anything at all," says Sykes.

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- 1 **TEARS ON MY PILLOW** PWL/PWL(47) P
 Kylie Minogue (Stock/Aikhen/Watman) Sovereign Music (Leasing) (3)
- 2 **HANGIN' TOUGH** CBS/CBS(7) C
 New Kids On The Block (Maurice Starr) EMI Music (3)
- 3 **NOTHING COMPARES 2 U** Ensign/Chappell (NY/NJ) K3 C
 Sinead O'Connor (Sinead O'Connor) Warner Chappell Music
- 4 **TOUCH ME** Ah + B/Way/Inland(12)BRW 157 P
 4Fers (Gianfranco Bertolino) Copyright Control
- 5 **4 TO GET YOUR VUE** Capitol(12)CL 559 C
 Montronix (featuring Lovindee) (Montronix) EMI Music
- 6 **COULD HE TELL YOU SO** Epic/MAL(17) C 1
 Holo James (Bob Sarason) MCA Music (3)
- 7 **YOU MAKE ME FEEL (MIGHTY REAL)** London/LON(21) 249 P
 Jimmy Somerville (Stephen Hague) I.Q. Music (3)
- 8 **PUT YOUR HANDS TOGETHER** Ry/London(7) 524 P
 D'Nub/Nuff Juice (Denny D) EMI/Mighty Three/Slam/Jam Music
- 9 **GOING BACK TO MY ROOTS/RICH...** BMG/RCA(5) 154 P
 FPI Project/Sharon Dee Clarke (Various) A.I. (AA) Rumour
- 10 **GET TO GET** Arista 12349(17-12) 486 (BMG)
 Rob 'n' Raz feat. Lella K (Rob 'n' Raz/Bonkash) Telagram/Misty
- 11 **GETTA LITE** 10/Virgin(7) 204 P
 Soul II Soul (Jazzie B, Hooper) Jazzie B/Virgin/Soul II Soul (3)
- 12 **N-R-G** MCA/MCA(7) 1286 P
 Adomski (Adomski) MCA Music
- 13 **NO MORE MR. NICE GUY** SRK(12)SRK(14) P
 Megadeth (Desmond Child/Dave Mustaine) EMI Music
- 14 **HEY YOU** Parlophone 80 6241(12-12) 821 (P)
 The Quireboys (Jim Cregan/George Tutoy) PolyGram Music (3)
- 15 **MORE THAN YOU KNOW** CBS 65552(7-12-65552) 6 C
 Michael Jay Fox Famous Warner Chappell/MCA Music
- 16 **I CALLED U** Ry/London(7) 323 P
 Lil Louis (Lil Louis) Seven Days/London Music
- 17 **WHEN YOU COME BACK TO ME** PWL/PWL(14) P
 Jason Donovan (Stock/Aikhen/Watman) All Ways Music
- 18 **WELCOME TO THE TERRORDOME** Def Jam 65524(7-12-65524) 6 C
 Public Enemy (Hank Shockley) Nia Music/Island Music
- 19 **WELCOME** Ry/London(7) 324 P
 Gina Lollobrigida (Copyright Control)
- 20 **THE MAGIC NUMBER** Big Life/Tonyon Bay 814(14) (V) K
 De La Soul (Prince Paul/Mental & 3 Sons) Island Music
- 21 **LAMBADA** CBS 65511(12-12-65511) 6 C
 Koolha (Jean-Claude Bonafant) EMI Music (3)
- 22 **LISTEN TO YOUR HEART** Chryslis CHS(12)3465 C
 Sonia (Stock/Aikhen/Watman) All Ways Music
- 23 **NOTHING EVER HAPPENS** A&M AM(1) 534 P
 Del Amitri (Hugh Jones) PolyGram Music
- 24 **INSTANT REPLY** Fantasy(12)FAN 221 P
 Yell (Night Nigh) EMI Music
- 25 **20 SECONDS TO COMPLY** Team Tote TTT(19-12-17) 819 (P) AC
 Silver Bullet (Ben Chapman) Wild Music
- 26 **I WISH IT WOULD RAIN DOWN** Virgin 9571(12) 6 P
 Phil Collins (Phil Collins/Hugh Padgham) Phil Collins/Mt & M
- 27 **I'LL BE GOOD TO YOU** Qwest/Warner Bros 2487(1) (W)
 Quincy Jones feat. Ray Charles & Chaka Khan (Various) Warner C
- 28 **DEAR JESSIE** Def Jam 65523(7-12-65523) 6 C
 Madonna (Madonna/Patrick LaBrec) Warner Chappell Music (3)
- 29 **BUTTERFLY ON A WHEEL** Mercury/Phonogram MTH(9) 1 P
 The Mission (Tim Palmer) BMG Music
- 30 **JUICY** MCA 78 4295(12-12-78 4295) 4 C
 Wreckz-N-Effect (Riley/Wreckz-N-Effect) Cal-Gene/Virgin/France
- 31 **THE FACE** Island 12105 444 C
 And My Way (Over The Shoulder) Island Music
- 32 **HAPPENIN' IN ALABAMA** Sire/RS(12) 154 P
 Lenny Kravitz (Stock/Aikhen/Watman) All Ways Music
- 33 **WAS THAT ALL IT WAS** Sire/RS(12) 152 C
 Kim Matelle (Marshall Jefferson) Mighty Three Music/Island Music
- 34 **MADCHSTER TAKE** Factory FAC 2428(7-12-2428) 8 P
 Happy Mondays (Martin Hannett) London Music
- 35 **GETTING AWAY WITH IT** Factory FAC 237(7-12-237) 1 P
 Electronic (B. Summer/J. Marry/N. Tansum) Warner C/Gaga 10 C
- 36 **JUST LIKE JESSE JAMES** Geffen 65 747 C
 Cher (Donovan) EMI Music
- 37 **DEEP HEAT** Deep Heat(12)DEP 18 (BMG)
 Lata Rave (Various) Various

Records to be featured on this week's Top Of The Pops (WEEK 3)
 Panel sales compared to last week...+6%
TITLES A-Z (WRITERS)

22	Seaweed To Comely	35	John Caffery	41	Cherry Lane
23	Rob 'n' Raz	36	Cherry Lane	42	Cherry Lane
24	Holo James	37	Cherry Lane	43	Cherry Lane
25	4Fers	38	Cherry Lane	44	Cherry Lane
26	Jimmy Somerville	39	Cherry Lane	45	Cherry Lane
27	Montronix	40	Cherry Lane	46	Cherry Lane
28	Sinead O'Connor	41	Cherry Lane	47	Cherry Lane
29	Jason Donovan	42	Cherry Lane	48	Cherry Lane
30	Madonna	43	Cherry Lane	49	Cherry Lane
31	Del Amitri	44	Cherry Lane	50	Cherry Lane
32	Yell	45	Cherry Lane	51	Cherry Lane
33	Kim Matelle	46	Cherry Lane	52	Cherry Lane
34	Happy Mondays	47	Cherry Lane	53	Cherry Lane
35	Electronic	48	Cherry Lane	54	Cherry Lane
36	Cher	49	Cherry Lane	55	Cherry Lane
37	Deep Heat	50	Cherry Lane	56	Cherry Lane

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- 38 **IN PRIVATE** Parlophone(12) 824 (P)
 Dusty Springfield (Tenson/Love/Mandelsohn) Caga Music(10) Music (3)
- 39 **WALK ON BY** PWL/PWL(47) P
 Sybil (Eddie (Ed) Laughlin) Carlin Music
- 40 **ALL 4 LOVE (BREAK 4 LOVE 1990)** Champion CHAMP(12) 228 (BMG)
 Rose featuring Linda (Linda) (Disc/Music) Champion
- 41 **INNA CITY MAMMA** Geia/Virgin(14) 43 P
 Naneh Chugh (Dynamic Duo) Virgin Music/EMI Music
- 42 **QUEEN OF THE NEW YEAR** CBS DIAC(1) 1 C
 Deacon Blue (Warne Livesey) ATV Music/EMI Music (3)
- 43 **DOWNSTOWN TRAIN** Warner Bros/War 2647(1) (W)
 Rod Stewart (Trevor Horn) Warner Chappell Music
- 44 **HELLO** WEA 74(24) (W)
 The Belfoned (Martyr Phillips) Virgin Music
- 45 **COME BACK TO ME** Brunswick/A&M(15) 47(1) P
 Janet Jackson (Jimmy Jam/Terry Lewis) EMI/Capitol Music
- 46 **HANDS CINNAMON** Block-7M/Beverly(12) 378 (BMG)
 The Stone Roses (Simon/The Stone Roses) Zomba Music
- 47 **HERE I AM (COME AND TAKE ME)** DEP Int/Virgin(12) 341(1) P
 UB40 (UB40) Warlingham Music
- 48 **FOOLS GOLD/WHILST THE WORLD IS...** Island 12105 45 (P)
 The Waitresses (John Lenkin) Zomba Music
- 49 **YOU GOT IT THE RIGHT TOUCH** CBS/Block(1) 2 C
 New Kids On The Block (Maurice Starr/Michael Jonzun) EMI Music (3)
- 50 **STAND WAT** Cico/Virgin(14) 48 P
 Sydney Youngblood (Claud Loveland) Virgin Music (3)
- 51 **COME BACK BABY** Mercury/Phonogram DEN(5) 21(1) P
 Don Reed Network (Nile Rodgers/Don Reed) PolyGram Music
- 52 **WORDS** Island 12105 45 (P)
 The Christians (Lauris Latham) 10 Music
- 53 **YOU SURKOUND ME** Island 12105 46 (P)
 Erasure (Erasure/Sounders/Erasure) Sonet-Musical/Monster/Andy Ball
- 54 **DRIVING** MCA/MCA(7) 1286 P
 Everything But The Girl (Tommy Lipscomb) Complete Music
- 55 **TO KNOW SOMEONE DEEPLY IS TO KNOW...** CBS TRISTE(1) 2 C
 Terence Trent D'Arby (Terence Trent D'Arby) Young Tunes/Virgin (3)
- 56 **BAD LOVE** Duck/Warner Bros 2646(1) P
 Eric Clapton (Russ Titelman) EMI Music/Warner Chappell Music
- 57 **IT'S BEHIND ME** Virgin 9571(12) 6 P
 The Waitresses (John Lenkin) Zomba Music
- 58 **TELEPHONE THING** Cap/Sire/Phonogram 5N(4) 1(2) P
 The Fall (Caldcutt/Warner Chappell/Just Jazz/Big Life)
- 59 **WE ALMOST GOT IT TOGETHER** WEA 72(4) (W)
 Tonino Caporale (Peter Von Hooghe/Rod Argenti) Warner Chappell Music
- 60 **I DON'T WANNA LOSE YOU** Capitol(12)CL 553 C
 Tina Turner (Daves/Life/Hammond) Empire/Rondor/Gold Eagle (3)
- 61 **AIN'T NO STOPPIN' US NOW** Cold/Chryslis W 2635(1) P
 Big Daddy Kane (Prince Paul) Copyright Control
- 62 **DANCANDO LAMBADA** CBS 65523(7-12-65523) 6 C
 Koolha (Jean-Claude Bonafant) no publisher credited
- 63 **BELFAST** MCA/MCA(7) 1286 P
 Energy Orchard (Mick Glossop) Virgin Music
- 64 **BIG WEDDIE** EMI(12)EM 125 B
 Fish (Jon Kelly) Touchy Music & Run
- 65 **JUST WANNA TOUCH ME** Upton/Liberty(18) 44 P
 Fidalma (Fidalma/Rosette) Copyright Control
- 66 **DO THEY KNOW IT'S CHRISTMAS?** PWL/Paladin(12) 13 P
 Band Aid (Stock/Aikhen/Watman) Warner Chappell Music
- 67 **DONALD WHERE'S YOUR TROUSERS?** Stone SON(1) 255(1) SW
 Andy Stewart (Walter J. Ridley) Key's Music Corp
- 68 **IT'S GONNA BE ALRIGHT** Jive 8117(1) (BMG)
 Robert Lurie (Lorah/Land/Jalynn Skinner) Zomba Music
- 69 **LOVE ON LOVE** MCA 78 4295(12-12-78 4295) 4 C
 E-Love (Lover/Love) Mouthquake (J. Healy) Chryslis/Cap. Con/Virgin
- 70 **DON'T KNOW MUCH** Island 12105 47 (W)
 Linda Ronstadt feat. Aaron Neville (P. Asher/S. Tyrrell) AT&T/MCA (3)
- 71 **ALL AROUND THE WORLD** Arista 12193(12-12-61) 63 P
 Lisa Stansfield (Don Devey/Andy Morris) BMG Music
- 72 **RIDE EP** Creation (CRE) 07(1) (V) K
 Ride (Colvin and Allen) Copyright Control
- 73 **THE EVE OF THE WAX** (Librarian Record) CBS 65512(67-65512) 6 C
 Jeti Wynne (Jeff Wynne/Don Lindquist) Copyright Control
- 74 **TWO ADVENTURES OF TWO (PART 1)** Geia/Virgin(14) 43 P
 T-Coy/Amara/Frequency/Dynasty Of North (Various) BMG/Zomba/MCA
- 75 **CAR WASH** Sire/RS(12) 154 P
 Gwen Dickey (Martin Keamey) Warner Chappell Music

THE NEXT 25

76	HEAVEN	81	APOLLO DUSTY
77	BAKAMANI	82	DIFFERENT AGE
78	HOLD ME BACK	83	PACIFIC
79	YOU GOT TO GO	84	YOU CAN HAVE HIM
80	POWER RHYTHM	85	ROCK OF FABE
81	HEAVEN	86	JARKE JAM
82	BAKAMANI	87	WHEN THE NIGHT COMES
83	HOLD ME BACK	88	TAINIES LOVE
84	YOU GOT TO GO	89	ROUSE
85	POWER RHYTHM	90	STREET FLY
86	JARKE JAM	91	ROCKY BROTHER
87	WHEN THE NIGHT COMES	92	THE MAN WHO GOT TO BE
88	TAINIES LOVE	93	W.E.L.L.
89	ROUSE	94	LEFTBACK
90	STREET FLY	95	THE 900 NUMBER
91	ROCKY BROTHER	96	THE 900 NUMBER
92	THE MAN WHO GOT TO BE	97	THE 900 NUMBER
93	W.E.L.L.	98	THE 900 NUMBER
94	LEFTBACK	99	THE 900 NUMBER
95	THE 900 NUMBER		
96	THE 900 NUMBER		
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98	THE 900 NUMBER		
99	THE 900 NUMBER		

1	TEARS ON MY PILLOW	16	I CALLED U
2	HANGIN' TOUGH	17	WHEN YOU COME BACK TO ME
3	NOTHING COMPARES 2 U	18	WELCOME TO THE TERRORDOME
4	TOUCH ME	19	WELCOME
5	4 TO GET YOUR VUE	20	THE MAGIC NUMBER
6	COULD HE TELL YOU SO	21	LAMBADA
7	YOU MAKE ME FEEL (MIGHTY REAL)	22	LISTEN TO YOUR HEART
8	PUT YOUR HANDS TOGETHER	23	NOTHING EVER HAPPENS
9	GOING BACK TO MY ROOTS/RICH...	24	INSTANT REPLY
10	GET TO GET	25	20 SECONDS TO COMPLY
11	GETTA LITE	26	I WISH IT WOULD RAIN DOWN
12	N-R-G	27	I'LL BE GOOD TO YOU
13	NO MORE MR. NICE GUY	28	DEAR JESSIE
14	HEY YOU	29	BUTTERFLY ON A WHEEL
15	MORE THAN YOU KNOW	30	JUICY
16	I CALLED U	31	THE FACE
17	WHEN YOU COME BACK TO ME	32	HAPPENIN' IN ALABAMA
18	WELCOME TO THE TERRORDOME	33	WAS THAT ALL IT WAS
19	WELCOME	34	MADCHSTER TAKE
20	THE MAGIC NUMBER	35	GETTING AWAY WITH IT
21	LAMBADA	36	JUST LIKE JESSE JAMES
22	LISTEN TO YOUR HEART	37	DEEP HEAT
23	NOTHING EVER HAPPENS		
24	INSTANT REPLY		
25	20 SECONDS TO COMPLY		
26	I WISH IT WOULD RAIN DOWN		
27	I'LL BE GOOD TO YOU		
28	DEAR JESSIE		
29	BUTTERFLY ON A WHEEL		
30	JUICY		
31	THE FACE		
32	HAPPENIN' IN ALABAMA		
33	WAS THAT ALL IT WAS		
34	MADCHSTER TAKE		
35	GETTING AWAY WITH IT		
36	JUST LIKE JESSE JAMES		
37	DEEP HEAT		

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Dance
AND DISCO

James Jamilton

C O L U M N

SURE TO smash when released here on February 5 and worth an advance warning now is the latest **Ben Liebrand** remix, a typically neat bubbly striding straightened out modern dance treatment of 1977's rock smash (always big in pop discs). **RAM JAM** Black Betty (Rough 'N' Ready Remix) [Epic 655430 6] while hot UK newies due next week include the lush Philly strings backed and somewhat **Marvin Gaye** flavoured gorgeous swaying soul **LISA STANSFIELD** Live Together (Arista LIVE 1): **The SOS Band** Just Be Good To Me remaking girl wailed reggae-ishly undulating **NORMAN COOK'S BEATS INTERNATIONAL** Dub Be Good To Me (Go, Beat GOX 39); **Chad Jackson** remixed **Sueño Latino/808** State-type whippon'll warble punctuated friskily contending rapped and sung (rather than routine hip house) **ROB BASE** Turn It Out (Go Base) (New Age Meltdown) (Profile PROF 275); **Paul Oakenfold** remixed exciting beefy bass boomed bounding guttural Euro-pop **MAX Q** Sometimes (Mercury MXQ 32) Sometimes attractive schmaltzy piano tinkled chunkily lurching slow instrumental **PIANO FANTASIA** Song For Denise (BGM Records BCM 378).

Recent imports have included the instantly sizzling **Dexter Wansel** Life One Man-ish jazz-funk house instrumental **EARTH PEOPLE** Reach Up To Mars (US Underworld Records AP 140); seagulls and waves washed gently pulsing ambient house (as the new age fusion is becoming more widely known) **APHRODISIAC** Of The Siren (US Nugraove NG-036); selling more for its drier illegal Search tip, dotedly churning rap **LI COOL** J Jingle Baby (US Def Jam 44 731 47).

UK issued albums include the poppy **De La Soul/Beastie Boys** sh tracks crammed rap **3RD Bass/The Cactus Album** (Def Jam DEF 466003 1), from which the first single is the undermotrovisly charting **The Gas Face** (Def Jam 655627 6), while other 12 inches out here now are the rush released haunting German muttered gorgeous languidly linking and pulsing ambient house **CULTURE BEAT** Der Erbeemund (CBS 655633 6); throbbing striding **Pierre Saindavy** and **Karen Bernmed** wailed song of hope **TRIBAL HOUSE** Motherland—A-fri ca (Cooltempo COOLX 198); ambient house in some mixes, slower jittering in others, **Pat Shopz Boys**—in breathily inconsequential and intriguing **THE BELOVED** Hello (WE Y24261); **Debbison** cooed jently giggling catchy light/heavy and commercial **MR MONDAY** Appreciate (Greedy B Records 12 GREEN 1), in CD & **MIKA HIMMAN Wilson** "presented" but **Reg Rodgers** created exciting **War** rhythm based frankly charging **JACKSTREET INC** Can't Do It Alone (Fourth & Broadway 12 BRW 164); obviously **Lisa Stansfield** inspired soulful girl sung sultrily weaving **ROBYN** Searching (Soultrain Soul 004); sparse though effective whittling and thumping **SHUT UP AND DANCE** E10 (To Get In) (Shut Up And Dance Records SUAD 1), via 01-254 2943), typically gruff spoken/sung but variously mixed, and probably hottest in its faster B-side house-type treatments, **GIL SCOTT-HERON** Space Shuttle revived 1978 disco classic, now unobtrusively remixed piano jangled witty smooth bounding **STYLVESTER** You Make Me Feel (Mighty Real) (The One World Remix) (South Bound SEWT 70, via Ace/Pinnacle); Spanish girl sung jerrily leaping latin house (with a possibly hotter jazzier **Ambaoba Tip**) **A RAM** CALLED **ADAM** Musica De Amor (Ritmo

Recordings 12 RIT 1, via The Total Record Company/BMG); plaintive guys moaned soulful swingbeat-cut-house **DA POSSE** Searchin' Hard (Ref Public Records LIC 032 via Rough Trade); wriggly drum and bass bumped hip house **DEF JEF** featuring **Ella James** Droppin' Rhymes On Drums (Delicious Vinyl/Fourth & Broadway 12BRW 160); fairly wild jerkily spurting witty techno **GURU JOSH** Infinity (Infinity Records INF 21); in demand episodically throbbing Ozone Breakdown flipped, arty monotonous rumbling instrumental **RENEGADE SOUNDWAVE** Probably A Robbery (Mute 12 MUTE 102); less excitedly swirling though doubtless useful follow-up **KAOMA** Dançando Lambada (CBS 655235 B); **West Bam** co-created wild rock 'n' roll-ish sax and drums thrashed strange **SAXOPHONE Saxophone** (Cygnet Records CYG 2, via The Total Record Company/BMG); his own snickety jittering electro **WESTBAM** Hold Me Back (Swanyard Records Limited SYRT 6, via Total/BMG); **Nigel Wright** remixed possibly useful now French Kiss-ith classily galloping **EVELYN THOMAS** High Energy ('90 Remix) (Passion PASH 1296 via Pacific); now oddly credited 1986 classic, House Music Anthem remixing girl squawked untidy hip house-type **FRANKIE KNUCKLES PRESENTS: Marshall Jefferson** Move Your Body ('89 Remix) (Trax Records TRAXT 4, via Radical Records/Spartan); now ridiculously the Real Wild House-like **Silvestri** disco remake **BIG** Spring Rain (Debut DEBTX 3086 via Pacific); girls cooed old fashioned though acidically tinged disco **PISCES** Take Me Higher (Reachin' Records RISCES 001); speedily churning old (as Liscan Records now have her current album's material) here **SYBIL** All Through The Night (Champion CHAMP 12-225).

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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 **GOT TO HAVE YOUR LOVE**
4 Moments In Time/Windmass Capitol (11)/CL 559 (E)

2 **WELCOME TO THE TERRORDOME**
3 Public Enemy Def Jam 655476 (D) (655476) (C)

3 **PUT YOUR HANDS TOGETHER**
4 D Mob feat Nuff Juice Hrr/London FX (124) FX

4 **N-R-G**
20 Adams! MCA/MCA (T) 386 (F)

5 **WELCOME**
3 Gino Latino Hrr/London FX (26) FX

6 **I CALLED U**
4 Lil' Louis Hrr/London FX (123) FX

7 **GOING BACK TO MY ROOTS**
7 FBI Project/Rick In Paradise Rumour/RUMA (T) 9 (PAC)

8 **TOUCH ME**
5 49ers 4th + 8/Way/Island (12) BRW 157 (F)

9 **I'LL BE GOOD TO YOU**
3 Quincy Jones/Charles Brown Queens/Warner B 26977 (W)

10 **THE MAGIC NUMBER**
5 De La Soul Tommy Boy/Big Life BLR (14) (T) (W)

11 **JUICY**
3 Wracks-N-Effect Motown ZB 43295 (12-43296) (BMG)

12 **20 SECONDS TO COMPLY**
6 Silver Bullet Team Taw 777 (019) (12-777 019) (PAC)

13 **WAS THAT ALL IT WAS**
2 Kim Mazelle Syncopate/EMI (12)SY 32 (E)

14 **AIN'T NO STOPPIN' US NOW**
13 Big Daddy Kane Cold Chiller/Warner W 26357 (W)

15 **GET A LIFE**
12 Soul II Soul 10/Virgin TENX (284) (F)

16 **FURTHER ADVENTURES OF NORTH**
4 DeConstruction/RCA - (PT 43372) (BMG)

17 **DESTINY/AUTUMN LOVE**
8 Electro Hrr/London FX (121) (F)

18 **YOU MAKE ME FEEL (MIGHTY REAL)**
3 Jimmy Stewville London/SON (X) 249 (F)

19 **IT'S GONNA BE ALRIGHT**
7 Roby Turner Jive RTS (7) 7 (BMG)

20 **THE BADMAN IS ROBBIN'**
4 Miicko Rhyne yadicate 655517 (655517) (C)

21 **NEW LOVE ON LOVE**
E-Zee Posse/D'Influence/More Protein PROT 3 (1) (F)

22 **HALLELUJAH (REMIX)**
14 Happy Mondays Factory FAC 24287 (12-FAC 2428) (C)

23 **EXTORTIONS**
36 3 Nightriders/On Wax Warr/Oxter Rhythm... (WAP 2) (U/R)

24 **HEAVEN**
23 8 The Chimes CBS 655432 (12-655432) (C)

25 **JAM IT JAM**
15 5 3 Backstreet Jive JIVE (T) 233 (BMG)

26 **FEEL IT FOR YOU**
16 Alternations RCA - (PT 49304) (BMG)

27 **GARAGE MOVEMENT**
42 2 Intense Champion - (CHAMP 12219) (BMG)

28 **INSTANT REPLAY**
NEW Yell Fanfare (12)FAN 22 (F)

29 **TAINTED LOVE**
16 Impedance Jimpin' & Pumpin' (12)TOT 4 (PAC)

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REGGAE CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1 (1) **YOU ME AND SHE WAYNE WARDER** White Label P/R 29

2 (3) **WICKED IN BED** Shabba Ranks Digital B 087 1

3 (7) **NEW TALK** Swadeh & Lee Joe Mega 123M0 200

4 (5) **EVERYTIME YOU GO AWAY** Hansi Vance Viddler + B Incent BMD 072

5 (6) **ZIG IT UP** Mangos & Wetmore White Label P/R 28

6 (15) **TWICE MY AGE** Shabba B. Central Greenstone GRP 237

7 (4) **PIRATES ANTHEM** Hansi Vance Viddler + B Incent BMD 072

8 (9) **NUMBER ONE GIRL** Barry Brown Fire Sola FS 208

9 (10) **I NEED YOU LOVING** Henrice Inahip Fire Sola FS 208

10 (8) **OBLES YOU CANT DO** Brian Tony Gold & General B Incent BMD 072

11 (14) **AMAZING GRACE** Sade White Label/CET 42

12 (13) **BE FOR REAL** Michael Fisher White Label/CET 42

13 (16) **LET'S START LOVING** Weeman & Florida Paul Freedom AD 569

14 (19) **YOU GIVE ME HIC UP** Tiger and Gregory Technique M/E 61

15 (12) **NIGHT AND DAY** Virginia Wauder Saga SF 007

16 (17) **I BELIEVE IN YOU** Joe Justice Fire Sola FS 208

17 (5) **DREAD A WHO SHE LOVE** Mecks & Indell Fall Almost AR 48

18 (20) **WHY YOU GET IT** Inga Gregory Insects & Johnny P Slag SL 11

19 (24) **HOW ABOUT US** Freddie Paul Caballero CEO 001

20 (26) **WE IS ALL I HAVE** Eason Brown Chem CEI 40

REGGAE ALBUM CHART

THIS WEEK
LAST WEEK
WEEKS ON CHART

1 (1) **REGGAE HITS VOL 3** Various Artists Jet Star/BSL 1002

2 (14) **LOVERS FOR LOVERS VOL 2** Various Artists Greenstone GRP 126

3 (6) **SCORE OF LOVE** Various Artists Jimmy's HOP 18

4 (2) **LO IJ** Gregory Inahip Greenstone GRP 136

5 (3) **GREEN LEAVES SAMPLER VOL 3** Various Artists Greenstones GRP 23

6 (25) **WICKED IN BED** Shabba Ranks Blue Mountain BMG 072

7 (20) **BEST BATH FATHER** Shabba Ranks Blue Mountain BMG 072

8 (4) **CRAZY** Indell + Paulina DCCLP 14

9 (13) **LOVERS FOR LOVERS VOL 2** Various Artists Blue Mountain BMG 072

10 (11) **REGGAE HITS VOL 4** Various Artists Jet Star/BSL 1002

11 (9) **NUMBER ONE SAMPLER** Various Artists Mega M/PS 1077

12 (8) **BLACK WITH SUGAR** Fall Blue Mountain BMG 072

13 (15) **DIORABEA GLASGOW** Deborah Glynne Greenstone GRP 136

14 (7) **FURTHER EAST VOICES** Handstyle HPSA 001

15 (23) **MASSIVE 3** Various Artists Br 6287 123 DOUBLE

16 (18) **NEVER KNEW LOVE** Carl & Char Kabook KALF 001

17 (21) **MUSIC BOXES SHOWCASE '90** Various Artists Greenstone GRP 139

18 (26) **IN THE COUNTRY** Thomas Carr Blue Mountain BMG 072

19 (20) **LIVE AND LOVE** Freddie Paul Jimmy's VPL 1053 99

20 (39) **LIVE PART ONE** Various Artists Blue Mountain BMG 072

30 **GOT TO GET**
24 9 Rob 'n' Raz feat Leila K Arista 112696 (612696) (BMG)

31 **AFRO DIZZY ACT**
44 2 Cry Sicco! Escape AWOL (T) 1 (P)

32 **SONGS OF THE SIREN**
NEW Aphrodisiac No Groove - (INGO 36) (Imp)

33 **RIGHT BEFORE MY EYES**
25 7 Patti Day (Break/Possion DEBITX) 3088 (PAC)

34 **ALL 4 LOVE (BREAK 4 LOVE 1990)**
NEW Asia/Lady J/Snowcity... Champion (CHAMP) 121228 (BMG)

35 **WALK ON BY**
NEW Sybil PWL P/LM (7) 48 (F)

36 **INNA CITY MAMMA**
27 4 Neneh Cherry Circa/Virgin YR (T) 42 (F)

37 **LET IT TAKE CONTROL**
38 2 Theelements XL XLS 7 (12-XL 7) (W)

38 **HAPPENIN' ALL OVER AGAIN**
NEW Lonnie Gordon Supreme SUP (ET) 159 (P)

39 **DEEP HEAT '89**
21 9 Latino Kings Deep Heat (12)DEEP 10 (BMG)

40 **TEARS ON MY PILLOW**
NEW Kyla Minogue PWL P/LM (T) 47 (F)

41 **GET HIP TO THIS!**
NEW M-D-Eam featuring Nihil Republic - (LICIT 022) (I)

42 **THE THEME**
21 12 Unique 3 10/Virgin TEN (X) 285 (F)

43 **MIKES**
NEW Mike B. EMI USA (12)MT 78 (E)

44 **FX**
32 5 4 Guy Calcutt Gerald Subscope/CBS ACCG (T) 1 (C)

45 **MOVE YOUR BODY ('90 REMIX)**
27 2 Marshali Jefferson Trax/Rodical TRAX 4 (TRAX 4) (SP)

46 **THE 900 NUMBER**
45 13 45 King Dance Trax DEX 912 (I) (BMG)

47 **HOLD ME BACK**
NEW Westbam Swanyard SYR (T) 6 (BMG)

48 **MOMENTS IN SOUL**
NEW IT And The Big Family BHS - (66209272) (Imp)

49 **COME BACK TO ME**
NEW Janet Jackson A&M USA (T) 681 (F)

50 **CHIME**
NEW Orbital Oh Zone - (ZONE 001) (S&W)

TOP 10 ALBUMS

1 **WARE'S THE HOUSE**
4 Various Stylyx SMR 977/SMC 977 (STY)

2 **AFFECTION**
4 Lisa Stansfield Arista 210379/410379 (BMG)

3 **PUMP UP THE JAM**
4 Technologic Swanyard SYR 1/SYRMC 1 (BMG)

4 **BACK ON THE BLOCK**
3 Quinny Jones Quest WX313/WX313C (W)

5 **3 FEET HIGH AND RISING**
4 De La Soul Tommy Boy/Big Life DLSLP 1 (I)

6 **THE CACTUS ALBUM**
10 2 Beat Street Def Jam/CBS 4660201/4660034 (C)

7 **CLUB CLASSICS VOL 1**
4 Soul II Soul 10/Virgin DIX 82/CDIX 82 (F)

8 **STRAIGHT OUTTA COMPTON**
NEW N.W.A. Ruthless BRP/PS34/BRCSA 54 (C)

9 **FRANKIE BONES PRES' BONERS BREAK**
3 Various Def Jam/CBS 4660201/4660034 (C)

10 **NOTORIOUS**
NEW Donald-D Rhyne Synd. 4660871/4660874 (C)

TOP 10 BUBBLERS

1 **JUST WANNA TOUCH ME**
4 Def Jam/EMI Urban URJ (X) 46 (F)

2 **DROPPIN' RHYMES ON DRUMS**
41 Def Jeff feat Elton James Delicious (12)BRW 160 (F)

3 **JINGLING BABY**
11 Cool J Def Jam - (4473147) (Imp)

4 **THEME FROM 'S'EXPRESS**
5 Express Rhythm King LEFT 21 (7) (I)

5 **CAR WASH**
6 Owen Dickey Swanyard SYR (T) (BMG)

6 **WHAT ABOUT THIS LOVE**
Me-Fingers Alievated - (ML 2208) (Imp)

7 **MOTHERLAND**
Tribe! Hemisphere Cooltempo COOLX (I) 198 (Imp)

8 **GET UP! BEFORE THE NIGHT IS**
Technonut/To Kid K Swanyard SYR (T) (BMG)

9 **TIME 2 FEEL THE RHYTHM**
New II Brothers Outer Rhythm... (FOOT 2) (I)

10 **DER ERDBEERMUND**
Culture Beat/J Vain Nelson CBS - (554296) (Imp)

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WAX

In for a Threepenny in for a pound – Decca launches Weill

by Nicolas Soames

DECCA'S KURT Weill project — an extended recording plan to encompass most of the major stage works — was previewed by Ute Lemper's entertaining album, a highlight of 1989. But in February, the company presents its first complete work, perhaps the most famous from the Brecht-Weill collaboration, *The Threepenny Opera*.

It features Ute Lemper as Polly but stars Mikko as Jenny. Mikko first made her name in the role in 1972, and three years later, was hailed by Weill's widow Lotte Lenya as "the greatest exponent of the best Weill tradition."

Michael Haas and Gerd Uekermann, who are overseeing the Weill project for Decca, have decided to mix the lighter voices with opero singers in the *Threepenny Opera*. Rene Kollo sings Macheath and Helga Dernesch sings Mrs Pechum. The conductor is John Mauceri who was responsible for both Lemper's recital and

Decca's most recent crossover hit, *My Fair Lady*. He is also directing other Weill works including *The Seven Deadly Sins* and *Little Mahogany* as well as the Broadway musical *Street Scene* which are already in the can.

Nevertheless, he and his colleagues have not attempted an "authentic" performance of the work. They have cut some items and occasional verses because of the limits of CD length — Decca wanted to contain it on one disc — and transposed some arias.

The decision to use opera singers rather than singers from light music was based both upon judgement and research into the original performances. "The performance history of the pieces has seen an ever-growing tendency to heightened and mannered speech to put across the text at the expense of the music," says Haas.

The new recording, Decca hopes, will lead to a re-evaluation of this attitude. It is released on all three formats (CD 430 075-2/MC/LP 430 075-4/1).

Decca regards it as one of the most important operas of the year,



UTE LEMPER is Polly in the Brecht-Weill opera

with a strong cut appeal. It is supported in full with national press ads, which appear in magazines such as 20/20.

R E V I E W S

A Sea Symphony, Vaughan Williams. Felicity Lott, Jonathan Summers, London Philharmonic Choir, London Philharmonic, Bernard Haitink. EMI CDC 7 49119-2.

A large, expensive sound for the exhilarating opening of Vaughan Williams' *Sea Symphony*, but one that the EMI engineers have balanced well to cope with the solo vocal passages. The vast character of the work is eminently suited to a conductor like Haitink and the result is a recording of a central English work which will happily reside in the EMI catalogue.

● General interest

Trio Sonatas, CPE Bach. Le Nouveveau Quatuor. Saydisc/Amon Ra CD-SAR 44.
Le Nouveveau Quatuor is recording regularly for Amon Ra now which will be of benefit to the early music world. The soft focus given by the baroque flute of the Japanese-

born flautist Utako Ikeda is matched by musical substance; and with Catherine Weiss, violin, Mark Caudle, cello and Paul Nicholson, harpsichord, the group makes eminently enjoyable chamber music.

● Specialist

Piano Trios, Tchaikovsky/Shostakovich. Chung Trio. EMI CDC 7 49865-2.

Three solists yet they truly play chamber music. However obvious it may be, these siblings demonstrate the advantage of playing chamber music together in a family context, especially when all three are matched technically and musically. The programme is an attractive and thoughtful coupling — Shostakovich's Piano Trio No 1 added to Tchaikovsky makes an hour's playing. My only concern is that Kyung-Wha Chung's tone seems much more tense than I remembered it.

● General interest

NS

Forgotten symphonists not forsaken by labels

FORGOTTEN SYMPHONISTS are the subject of a number of releases this month: Hyperion has revealed the work of Mahler's contemporary Hans Rott, Unicorn-Kanchana has recorded the work of Beethoven's English student Cipriani Potter, and Chandos has furthered interest in the Late Romantic Vienna composer Hans Schmidt, with his symphony No 2 played by the Chicago Symphony Orchestra conducted by Neeme Järvi (CHAN 8779).

And now ASV is pressing ahead with its survey of the orchestral works of the turn of the century Italian Giuseppe Martucci.

The Italian conductor Francesco D'Avanzo and The Philharmonia are gradually working through the main works of Martucci (1856-1909) whose symphonic writing was overshadowed by the operas of Verdi and Puccini.

Volume 1 (CD/ZC/DCA 675) was welcomed by critics on its release last year, but Volume 2 has been particularly awaited as it contains the symphony No 2, which, championed by Toscanini, is generally regarded as Martucci's best piece. Coupled with the *Andante in B flat* and the *Color Orchestra*, it is available on all three formats (CD/ZC/DCA 689).

The February ASV release is a strong one. Jane Glover conducts the London Mozart Players in Mozart's Last Two Symphonies, Nos 40 and 41 (CD/ZC/DCA 693), the third in a praiséd series.

And four new signings make their debut on the label. The Gaudier Ensemble's new recording of Schubert's Octet (CD/ZC/DCA 694) was picked as first choice in BBC Radio Three's Building A Library even before its formal release. The Gaudier Ensemble, incidentally, is formed from members of the Chamber Orchestra of Europe and The English Chamber Orchestra.

Gordon Fergus-Thompson made a number of discs for Kingdom Records, but has now undertaken the Complete Solo Piano Works of Debussy for ASV. Volume 1 contains Images Books 1 and 2, Children's Corner and Etchings (CD/ZC/DCA 695). He will also record Rachmaninov.

Meanwhile, ASV's early music

label Gaudeamus is also expanding. Ballon, the harpsichordist and director, who made some good recordings for Pickwick's IMP Classics, has been snapped up by ASV and plays 8 Concerto Transcriptions in a solo harpsichord recital (CD/ZC/GAU 116).

Finally, the English baroque cellist Anthony Pleeth, known mainly for his work on Decca's *L'Oiseau Lyre*, plays all nine of Vivaldi's Cello Sonatas, the only such collection on CD — with Sule Towb and Robert Woolley, continuo (CD/ZC/GAD 201, a 2CD set).

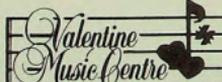
COMPACT

disc

DIGITAL AUDIO

- | | | |
|----|--|-----------------|
| 1 | COLOUR, Christmas | Virgin |
| 2 | 1 - BUT SERIOUSLY, Phil Collins | Virgin |
| 3 | PURE SOFT METAL, Various | Sylex |
| 4 | 13 JOULENTYMAN, Eric Clapton | Chrysalis |
| 5 | THE BEST OF BOB STEWART, Bob Stewart | Warner Brothers |
| 6 | READING WRITING & ARITHMETIC, Savoyards | Virgin/Tandem |
| 7 | FOREIGN AFFAIR, Tina Turner | Capitol |
| 8 | 3 THE ROAD TO HELL, Chris Rea | WEA |
| 9 | 8 AFFECTION, Lee Stensfeld | Asylum |
| 10 | 9 THE LOVE SONGS, Diana Vreeland | Asylum |
| 11 | 11 VIVALDI FOUR SEASONS, Nigel Kennedy/ECO | EMI |
| 12 | 12 THE RAW AND THE COOKED, PTC London | EMI |
| 13 | 13 HOLDING BACK THE RIVER, Wee Wee Preserved/Phonogram | Phonogram |
| 14 | 14 WHO'S THE HOUSE, Various | Sylex |
| 15 | 15 LEVIN BEST, Level 42 | Polystyle |
| 16 | 16 CLUB CLASSICS VOLUME ONE, Soul 1 | 10/10 |
| 17 | 17 9 A NEW PLAN, Simply Red | Columbia |
| 18 | 18 A COLLECTION-GREATISTS INTO - Barnes Straalund | EMI |
| 19 | 19 11 LIFE, Madonna | Sire |
| 20 | 20 - HEART OF STONE, Que | Columbia |

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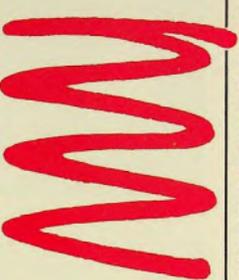
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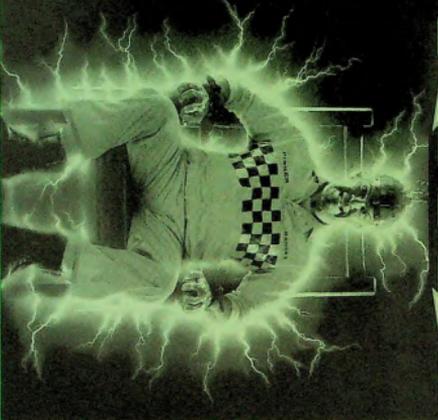
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51	STRONGER	★	CD	EMI EMD 1121
52	ADEVA	•	CD	Columbia/Capitol C121 13
53	DANCE! ... YA KNOW IT!	•	CD	MCA MCG 804

THE CREAM OF THE CREAM

Justin
time

by Dave Laing

JUSTIN HAYWARD finds himself in an unusual situation at the start of the new decade. With a new release from the Moody Blues, he's got two hit albums.

One is the Moodies' Greatest Hits, a set of Seventies and Eighties singles, just released by PolyGram and due for a major marketing campaign in the spring. The other is *Classic Blue*, a collaboration with songwriters/orange/producer Mike Batt.

The pair had previously worked together when Hayward sang in a Royal Albert Hall performance of Batt's *Hunting Of The Snark*. "We decided to do an album of cover versions" recalls Batt, "and the challenge was to make them interesting."

The result was a decision to use a full string orchestra for the backings, no guitars or synthesizers. "Synths always sound like synths," Batt believes. "You can't get the sense of personality that comes from having 80 people in a studio." Batt himself has "a casual and friendly relationship with orchestras," and nowadays does frequent concerts conducting the popular classics. This month he's doing *Holt and Tichonovskiy* at the Melbourne Music Festival.

For Justin Hayward, the *Classic Blue* project brought him away from the protective warmth of the group format. "Instead of doing my own songs, I was simply working around my voice, doing things I've never considered before." He misses Jimmy Webb's McArdle Park. "The final note is very very high. When Richard Harris did it, they brought in a girl to sing that note!"

The *Classic Blue* album was released on Trax, the label associated with Batt's music publisher, Filmtrox. "There was pressure of time, and I needed someone who could make a quick decision," explains Batt. "I knew John Hall [Filmtrox MD] was an admirer of Justin's and had agreed to release the album."

Batt's next project is the music for a Central TV animated series, *Dream Stone*, a fantasy tale "about a fight between good and bad dreams". Hayward, meanwhile, will soon be starting a new Moody Blues studio album.

Belfast
cowboys

by Duncan Holland

SWERING AWAY on the playground for chart action, is the debut single from Energy Orchard, named after the bands' hometown, Belfast. The song is one of those huge, grand epics that puts one in mind of the Waterboys at their most zealous, but a form of music the band have called Celtic Soul.

Almost five months ago, the band have been gigging away solidly for the last three to four years fol-



ENERGY ORCHARD: the new purveyors of the ancient Celtic Soul

lowing the decision to relocate in London, a decision that also saw the band wisely giving up any ambitions to be purely a pop band. Singer Bob Kennedy explains.

"When we started we thought, 'let's be poets', a top 20 singles act and little else. The songs were derivative, very naive, we were writing what we thought would be hits rather than what we really believed in."

Jobey Fox continues: "I all changed one day when we allowed some of the Irish influences to come into the music. This was, after all, the music we'd grown up with. Simply, we rediscovered the chord E and it went from there."

As a group who have grown up together as children in Belfast and latterly as struggling musicians in London, they display that affable gang-like mentality that binds groups through the difficult years. And also it's led them to be a cracking live proposition. "We did every gig we could," remembers Kennedy, "building up a following, playing the Marquee as a band without a deal, but still getting the people in."

"There seems to be a new age of gigging bands," adds Fox. "People are starting to get out there more and are playing with more soul." And does this help? "Well, Steve Earle saw us down the Marquee, which helped get us a deal with MCA."

Energy Orchard's debut LP is ready to run with Mick Glossop of the controls "We loved what he did with the Skids" and the band will be touring in support.

There is a temptation to think of Energy Orchard as a band of old pub rock regulars, but by growing up in public, they learnt what works and what doesn't. They may offhandedly carry Oscar Wilde novels in their back pockets, but when they speak of Van Morrison, Stiff Little Fingers and The Undertones, they speak with that rare passion that puts the band a crucial short head in front of the pack.

The Cat's
whiskers Back to
reality

by David Giles

BIG CAT UK Records started last year as a side venture to Cat & Mouse Records, the label set up by former U2 decayer member Abbo two years ago. They began by releasing singles by Carter (The Unstoppable Sex Machine) and the Pappinays, and after Cat & Mouse folded six months ago, agreed to release LPs by Carter and London band We Are Going To Eat You.

Both albums are out now through Rough Trade distribution.

Since Big Cat's inception, Abbo has been joined by Linda Obadoh, and the pair of them take responsibility for virtually every aspect of their bands' work. They set up Mayhem Management to manage We Are Going To Eat You, and Cat & Mouse Publishing to look after that side of things for Carter and new band Edith. Strategy (LP scheduled for next spring). Then, after requests from both the band and their record company to end, they formed Bedlam Management to take care of them. Confused yet?

Obadoh and Abbo's latest venture is management of the band Faith Over Reason, who attracted considerable interest from numerous major labels on the strength of a superb demo tape and a couple of well-publicised London dates. "We'd love to put a record out for them," says Abbo, "but we can't afford to at the moment..."

They have maintained a healthy diversity in terms of their roster, an indication of their ability to spot true talent at an early stage. In the guise of Cat & Mouse, Abbo released a compilation LP of new discoveries under the title *Buzz* — among the bands featured were several that have gone on to bigger things, including an obscure Icelandic outfit by the name of the Sugarbubs. "Somebody asked me the other day what our perfect roster would be," says Abbo. "I said, 'Guns N' Roses, Nanci Griffith and the Sugarbubs' — I think it helps to have a mixed label, it keeps your mind open. I did a dance label for a while and totally missed the rest of the world. All the people we work with are really nice, we can go out with them and have a good time. And they're real music guys as well..."

Watch out in 1990 as Big Cat and its various offshoots bare their claws and spring to the top of the pop industry.

The Cat's
whiskers Back to
reality

by John Slater

THE RECORD companies' tally of northern artists continues to increase. The latest signing and perhaps one of the fastest in recent musical history, centres on Liverpool's U2 invader, BBS.

Diane Young had been working in A&R for two months when the came across The Real People in a one-man live bar. From that sighting to negotiation and completion of contracts took only one

month. The contracts were inked on December 22 as other companies stood back and sucked their teeth in disbelief.

The ridiculous part of the whole scenario is that this band were around when Methusalem was a loud and have been wowing northern audiences with their own brand of "Scally rock" (we need to replace that description) since well before the current trend for long haired, street-level urchins with misty eyes and battered Struts became fashionable. These guys invented the trend, but too early.

CBS describes The Real People as "roxy and well-named, the complete opposite of what's happening chorwise with its profile of dance and synthetic sounds." Perhaps the first trend of the Nineties will be a massive return to live music with bands as kindled with enthusiasm as The Real People using their style as a tool to forge new musical links between the past and present. We shall see.

U2: the
write stuff

by Nick Robinson

THERE IS probably only one U2 book that most people are aware of. That is Eamon Dunphy's *The Unforgettable Fire — The Story Of*

U2 which became a best seller last year.

But although it may have had the blessing of the group before it was written, once they and their close associates saw it, they were more than a little dismayed.

Perhaps the most vehement critics outside of the group were writers at *Hot Press*, the Irish music paper that had previously published the U2 File.

They hit back at Dunphy's apparent factual inaccuracies in their new book *Three Chords And The Truth* (Omnibus Press) which is a selection of the magazines interviews and reviews of the group's work.

There is more than a touch of sour grapes about their criticism of Dunphy but along with that comes all the information that you keen U2 fan will relish in.

The interviews reveal plenty of anecdotes and insights into the rise of U2 as well as trying to highlight the characteristics of the four men in the group. The presentation is also excellent with good quality paper and colour and black and white photos.

But with the writers of the book being friends of the band, you don't get the most objective criticism of the group — a few bad words are said — but then there is the book's sympathetic.

For those fans who have had enough of the facts and glories of U2, there is *The Legend Of U2 And Other Things Besides* by Scratch and Kerr (Anna Livis Press).

It's an hilarious cartoon look at the group and the way that it's perceived by many. Consequently, for the majority of the book Bono is seen sporting a pair of angels wings!

Some of the depictions include the way the band — and Bono in particular — are seen as Gods and the last word in rock by many of their fans. This book, at the same time as providing a few laughs, tries to get over the simple truth — these guys are only human.

The contents list of this tome is the best way of describing its extraordinary features. It states: "A comprehensive listing of all members of U2, the titles of all their albums — and even some of their singles — and an inspirational guide to the teachings of Bono."



BONO MUSES on an LP title

Picture this

PLAYERS SUPPORT TO TEARS For Fearys such a prestigious venue as the **Manchester Apollo** must be something of a dream for an unsigned band. For Leeds-based **The Big Picture**, it was a dream come true and thankfully one that failed to humble them. By performing their pop songs with confidence and passion they received the enthusiastic response they deserved.

But while singer Jason Feddy has an exceptionally strong voice and the songs make a pleasing sound, they have yet to capture that spark — both musically and lyrically — to make them stand out from the crowd. Currently, it is too familiar and while the song *Peace Coat* came extremely close, **The Big Picture** are still trying to match the emotion of their performance with the content of their songs.

Tears For Fearys are a band who have done exactly that since their last UK dates a few years ago. While in the past their songs came perilously close to sounding dull, this time they have constructed a performance of warmth, character and humour.

Few bands would get away with moving from the compassionate calm of *Famous Last Words* straight into a full-blown knees-up version of *When The Saints ...* but it worked because of the confidence running through the group's performance.

With a great backing band and the outstanding talents of singer and pianist Oletta Adams, Smith and Orzabel were able to create through a set of diversity and quality. His like *Change* and the Hurtling became monolithic pop songs that, despite any previous concerns, combined perfectly with the new, more considered material.

The use of Hammond organ, saxophone and backing vocalists added depth to many of the songs. *Woman In Chains* in particular was emotionally stronger than on record. *Bad Man's Song* also benefit-

ed from the live environment and showcased Orzabel's powerful vocal range.

Everybody Wants To Rule The World and *Sowing The Seeds Of Love* were the celebrations that everyone expected but it was a thundering *Shout* — complete with a mid-section rap and funky jam outro — that blew the audience away and provided a stunning finale to a wonderful gig.

NICK ROBINSON

Flame and fortune

SIMPLY RED have certainly been giving their *A New Flame* album a mighty push over the last year. It only seems a couple of months ago since they last toured the UK and yet here they were again with another week of gigs in London.

The venue, **Wembley Arena**, was the same but at least the set was a little different. Not a great deal, mind you. This time it was one long performance and not half slowies, half dance songs as before. Indeed it worked better this way with the crowd able to become involved from the start.

The group also successfully attempted a reggae/dub song to great applause as well as whisking through a snappy rendition of *War's Low Rider*. They came unscathed, however, when attempting to add a little something to older songs: *Jericó* sounded rushed and lacking soul, an otherwise exemplary *Look At Ya Now* was ruined by a naïf rock guitar solo, and the jazzy piano break during *Enough* simply didn't work.

Otherwise, it was *It's Only Love* and the funky *Red Box* that found **Simply Red** at their best with only PA interference preventing Mick Hucknall's solo *Holding Back The Years* from reaching full effect.

Support act **Distant Cousins** — featuring the gorgeous vocals of Doreen Edwards — also suffered from sound problems, but partly due to themselves. Whilst Edwards soared, the backing of acoustic guitar, keyboards and percussion never quite matched the power



RELATIVELY SPEAKING: *Distant Cousins*, featuring the gorgeous vocal talent of Doreen Edwards

of her voice leaving both at odds with each other.

One imagines that with a fuller sound behind her, Edwards could really make this single *You Used To Be The Classic* that it should be and even live some of the debut album's more pedestrian moments.

NICK ROBINSON

Macca wings in

IT MUST be hard to be an ex-Beatle and the surviving half of the Lennon/McCartney songwriting legacy. Much of the audience comes with fond memories of who you were and what you achieved, but they are still judging you on that one night's performance here and now.

Finally at **Wembley Arena** after four continents in four months, the **Paul McCartney World Tour** is a first for 33 years, but he was still trying to find himself as he spread his Wings in the Seventies, he now seems totally self-assured and eager to keep rocking into the next century.

The audience was such a comfortably off, upright lot that the lavish free programmes were still walking on seats for a couple of late-comers. But if people were disappointed at not hearing such hits as *The Frog Chorus*, it didn't show. This was a rock and pop show with a hard edge and only slightly soft centre.

Film maker Richard Lester provided a history of the world — and *Macca* — in 11 minutes of the start to bring us up to date and there was definitely something quite magical about the real person stepping out of the celluloid onto the stage.

The early numbers — a blend of Wings, solo hits and *Flowers In The Dirt* tracks — showed few joints, such that the first Beatles number, *God To Get You Into My Life*, was no intrusion.

"We're just here to have a bit of fun," he said and you certainly got the impression that this very solid team of Hamish Stuart, Rob-

bie McIntosh, Wix, Chris Whitten and Linda McCartney were indeed enjoying themselves. It became more and more Beatles after the Long And Winding Road and *Fool On The Hill* — "dedicated to three people — John, George and Ringo — without whom ...", the audience didn't let him finish. *Get Pepper* turned out to a 501 jam, *Can't Buy Me Love* got people on their feet while *Things We Said Today* and Eleanor Rigby tugged at sentiment.

Gapped by Golden Slumbers, into *Carry That Weight*, into *The End* from *Abbey Road*, if this was McCartney's own personal audition for the next 30 years, he will feel he has passed.

DAVID DALTON

Jazz entrée

GRACIOUS JAZZ vocalist **Baino Delmar** recently launched a season of Sunday lunchtime jazz at London bar and restaurant **Caspars**. Serving up jazz for the price of a beer is part of the proprietor's current plan to attract customers at a time when business can prove sluggish.

Delmar, who has appeared with **George Melly** and **Stephan Grappelli** as well as pursuing a separate acting career, highlighted her talent for immaculate interpretations of Gershwin, Ellington and Cole Porter standards. Her sense of timing and familiarity with the material enabled her to blend seamlessly with bass and piano, making the trio really swing.

Going through her paces on numbers such as *Just One Of Those Things*, *Fascinating Rhythm* and *It's Wonderful*, Delmar seemed to be enjoying herself despite the empty bar. A more buzzing atmosphere would have set the scene on a very agreeable combination of quality jazz and better than average food.

KAREN FAUX

Mo-Yan do

SOMETHING ABOUT **Self** **Kohli's** presence on a live stage,

the way he puts his arms round the soloing musician or runs across the stage to listen intently, confirms that music is a lifeline for the singer.

Born an albino in Mak, West Africa, to a noble family whose pre-determined lifestyle doesn't include singing, **Kohli** has risen to the top by voice and dedication alone. And his prominence extends to the West: only Youssou N'Dour can claim a higher profile here, and that with Peter Gabriel's direct friendship and patronage.

The modern Westwesterly production and integrated influences on his last album *Ko-Yan* has something to do with it. If you closed your eyes on odd occasions at his **Town & Country Club** concert, it won't hard to convince yourself that it was Peter Gabriel's kaleidoscopic pan-continental rhythm belt going down. A couple of eye-clenched guitar solos and goony synthesizer lines might well have ruffled purists, but there is no denying that **Kohli's** musical roots are pure African.

And there is no denying that **Kohli's** soaring and piercing, **Kohli's** on-stage wailing and encouragement to his fellow musicians has a particular magic which seems essentially African. Such is the way with Africa's top ambassadors.

MARTIN ASTON

Souled out

CONTEMPORARY SOUL music may have long since departed from the **Black Panther** and **Pickett** antecedents, but in the hands of **David Peaston** the spark of raw emotion will never be very far from the core of the music.

Live at the **Hammermith Odeon** and complete with a 10 piece band — including, rather significantly, three synths — **Peaston's** performance was only a qualified success, however. For after a spirited and rapturously received opening with *The Pointer Sisters' I'm So Excited*, the sizeable Mr **Peaston's** material did not always match his supreme voice.

Whilst **Billy Holiday's God Bless The Child**, the up tempo *We're All In This Together* and the show-stopping *Don't Stop Believin'* all showcased his magnificent vocal phrasing, too many dragging tempos, a couple of awkward bridges and a ultimately a surfeit of synthesizers threatened to swamp the set's dynamics. Don't Say No Tonight, for instance, almost completely lost its way before being rescued by a mesmerising vocal scale out by **Peaston's** versatile voice.

David **Peaston** has a talent that needs to be nurtured and fashioned beyond a handful of new songs and **Fifties' classics** like the **Platters' Only You**. Still, with potential like his, the future looks distinctly promising.

Earlier in the evening the former **Manhattans' vocalist** and **Motown** recording artist **Gerald Alston** impressed with some gritty vocal pyrotechnics — both with and without microphone. His confident set included the charting *Shining Star*, *Stay With Me* and *Even Sam Cooke's You Send Me*. If he could just ditch the lush and painful over-sentimentality, **Alston** too could still crack the contemporary soul market.

PETE FEENSTRA



FLAMIN' GROOVY: *Simply Red's Mick Hucknall*

TOP 75 SINGLES

MUSIC WEEK



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1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22
TEARS ON MY PILLOW	HANGIN' TOUGH	NOTHING COMPARES 2 U	TOUCH ME	GOT TO HAVE YOUR LOVE	COULD HAVE TOLD YOU SO	YOU MAKE ME FEEL (MIGHTY REAL)	PUT YOUR HANDS TOGETHER	GOING BACK TO MY ROOTS/RICH IN PARADISE	GOT TO GET	GET A LIFE	N-R-G	NO MORE MR. NICE GUY	HEY YOU	MORE THAN YOU KNOW	I CALLED U	WHEN YOU COME BACK TO ME	WELCOME TO THE TERRORDOME	WELCOME	MAGIC NUMBER	LAMBADA	LISTEN TO YOUR HEART
Kylie Minogue	New Kids On The Block	Sinead O'Connor	4th & Perry/Island (128RM 157) (P)	Motorhead (featuring Wonders)	Ralph Johnsons	Jimmy Somerville	D-Mob featuring Nikki Juice	FBI Project feat. Sharon Dee Clarke (Pops) / Run-DMC (Pops) (RUMAX 9) (RAC)	Rob'n'Raz featuring Laila K	Soul II Soul	10/10/10 TEN (12) (P)	MCA (MCA 011386) (P)	Perthphone RG (RAM 1172-455254) (E)	Morrigan	Heri London (P) (122) (P)	Jason Donovan Public Enemy	Gino Satriani	Die La Soul	Big Sister (featuring Boy Bull) (E) (L) (P)	Cher	

41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62
INNA CITY MAMMA	QUEEN OF THE NEW YEAR	DOWNTOWN TRAIN	HELLO	COME BACK TO ME	SALLY CINNAMON	HERE I AM (COME AND TAKE ME)	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR	YOU GOT IT (THE RIGHT STUFF)	SIT AND WAIT	COME BACK BABY	WORDS	YOU SURROUND ME	DRIVING	TO KNOW SOMEONE DEEPLY IS TO KNOW SOMEONE ...	BAD LOVE	HIGHER THAN HEAVEN	TELEPHONE THING	WE ALMOST GOT IT TOGETHER	I DON'T WANNA LOSE YOU	AIN'T NO STOPPIN' US NOW	DANCANDO LAMBADA
Narcis Cherry	Deacon Blue	Rod Stewart	The Beloved	Janel Jackon	The Stone Roses	12SP Ltd/Virgin (EP) (3/12) (F)	The Roots	New Kids On The Block	Sydney Youngblood	Dam Rand Network	The Christians	Erasure	Everything But The Girl	Tenence Team D/Arby	Eric Clapton	Age of Chance	The Fall	Tina Turner	Big Daddy Kane		

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No 1	TEARS ON MY PILLOW Kylie Minogue	POP	PH (M) (7) (47) (P)
2	HANGIN' TOUGH New Kids On The Block	POP	CS (B) (C) (7) (3) (C)
3	NOTHING COMPARES 2 U Shined U Connor	POP	ES (C)
4	TOUCH ME 4th & Broadway	POP	ES (C) (M) (7) (2) (C) (C)
5	GOT TO HAVE YOUR LOVE Maimonic (featuring Wordstars)	POP	4th & Broadway (12) (B) (W) (5) (7) (P)
6	COULD HAVE TOLD YOU SO Halo James	POP	Capitol (12) (C) (5) (B) (C)
7	YOU MAKE ME FEEL (MIGHTY REAL) Jimmy Somerville	POP	EPIC (M) (7) (2) (C)
8	PUT YOUR HANDS TOGETHER D Mob featuring Nutt Juice	POP	London (C) (7) (4) (P) (P)
9	GOING BACK TO MY ROOTS/RICH IN PARADISE FPI Project feat. Sharon Dye, Clarke Peters, Temor Roberts	POP	HiFi (L) (C) (7) (12) (P) (P)
10	GOT TO GET Rob'n Jazz featuring Lelia K	POP	Arista (12) (B) (12) (6) (12) (B) (C)
11	GET A LIFE Soul II Soul	POP	10 (V) (P)
12	N-R-G Ademki	POP	MCA (M)
13	NO MORE MR. NICE GUY Megadeth	POP	5M (12)
14	HEY YOU The Quireboys	POP	Telephones (6) (2) (11) (2) (12)
15	MORE THAN YOU KNOW Marrick	POP	CEP (5) (5) (5) (1) (7) (6) (5)
16	I CALLED U Lil Louis	POP	HiFi (L) (C) (7) (12)
17	WHEN YOU COME BACK TO ME Jason Donovan	POP	PH (M) (7)
18	WELCOME TO THE TERRORDOME Public Enemy	POP	Def Jam (5) (5) (7) (12) (6) (5) (7) (6)
19	WELCOME Gino Latano	POP	HiFi (L) (C) (7) (12)
20	THE MAGIC NUMBER De La Soul	POP	Big Life (1) (C) (7) (12) (6) (5) (7) (6)
21	LAMBADA Koolhaa	POP	CEP (5) (5) (7) (12) (6) (5) (7) (6)
22	LISTEN TO YOUR HEART	POP	



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41	INNA CITY MAMMA Neneh Cherry	POP	Capitol (V) (M) (7) (47) (P)
42	QUEEN OF THE NEW YEAR Deacon Blue	POP	CS (B) (C) (7) (1) (C)
43	DOWNTOWN TRAIN Rod Stewart	POP	Warner (B) (C) (7) (2) (M) (7) (P)
44	HELLO The Beloved	POP	WEA (Z) (4) (7) (1) (M)
45	COME BACK TO ME Janet Jackson	POP	Brookland/ALAM (U) (S) (A) (7) (4) (P) (F)
46	SALLY CINNAMON The Stone Roses	POP	Blockbuster (M) (B) (M) (C) (7) (2) (B) (C) (7) (1) (P)
47	HERE I AM (COME AND TAKE ME) UB40	POP	REP (M) (A) (V) (P) (8) (P) (4) (12) (1) (P)
48	FOOLS GOLD/WHAT THE WORLD IS WAITING FOR The Stone Roses	POP	Shirley (M) (B) (1) (1) (1) (1) (P)
49	YOU GOT IT (THE RIGHT STUFF) New Kids On The Block	POP	CEP (B) (C) (7) (2) (C)
50	SIT AND WAIT Sydney Youngblood	POP	Capitol (V) (M) (7) (47) (P)

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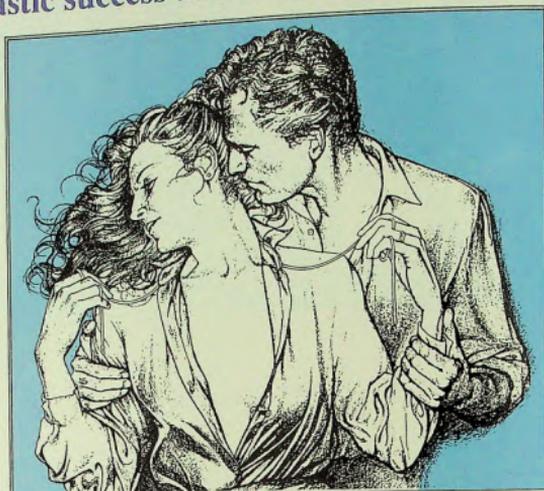
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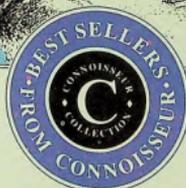
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CD: TYNO CD 100 - 107



- Sophisticated Ladies
Volume Three - Various
Two Record Set
Album: VSOP LP 145
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CD: VSOP CD 145



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Mason's mountainous task

Robin Cobb unfolds the rags-to-riches story of Pinnacle Records. From humble beginnings in the parcels office at Bromley North Station, Steve Mason and his team have built the ailing company into the UK's leading indie distributor

TO TAKE a company from virtual extinction to the top of the heap in five years is pretty good going, even in the fast-moving music business. This is why Pinnacle Records is celebrating the half decade since Windsong boss Steve Mason and his team took over the ailing company from receivership.

In the short span since Christmas 1984, Pinnacle has been put back on its feet, repositioned, brushed down and transformed into the UK's leading independent distributor. While it has handled seven number one hits in the past 12 months, its central A&R policy has been to build up a catalogue which selectively covers virtually every type of music to meet the requirements of the widest range of retailers, from chain stores to specialist independents.

Always innovative, Pinnacle has



GEORGE KIMPTON-Howe and Steve Mason meet chart-topper Jason Donovan

produced the video accompanying this issue of Music Week, which features, in a typically off-beat fashion, the personalities and some of the artists who have contributed to the success story.

In celebratory mood on the video are Jason Donovan, Frank Zappa, Captain Sensible, Hazell Dean, The Reynolds Girls and Buster Bloodvessel. It is the first and possibly the last video ever to show Steve Mason falling into a cake. Both Pete Waterman and Factory head Anthony Wilson played active roles in the making of the feature, but that's one of the benefits of having such notable TV celebs on one label roster.

This party-mood introduction to the Pinnacle people has been produced, directed and written by George Kimpton-Howe, recently awarded a company directorship, to create the first "videatorial" to accompany an issue of Music Week.

Meanwhile, in more conventional form, these pages unfold the Pinnacle rags-to-riches story which started in the parcels office at Bromley North Station and which would turn Cinderella green with envy.



The supplement also affords an insight into Mason's unusual approach to business, including how to get a receiver's undivided attention by fining him for every week lost. Mason's business methods are often examples of lateral thinking. When he had difficulty finding a US distributor for his Windsong company's exports, he set up his own distribution network there.

When his own labels were threatened by Pinnacle going into receivership, Mason bought Pinnacle. And when production bottlenecks became an obstacle to

TO PAGE FOUR ►

PINNACLE + MUSIC OF LIFE

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FUNKY DOPE MANOEUVERS IN ST. MARY'S CRAY





PINNACLE records

ADVERTORIAL

► FROM PAGE THREE

the first Kylie Minogue hit reaching optimum proportions, he set up a joint venture with PWL to create their own record pressing and tape duplicating plants.

Mason manages to calmly solve crises which others would agonise over and seek less direct solutions for. He believes in the saying that there are no such things as problems — only opportunities.

The A&R policy and sales and distribution methods adopted by Pinnacle have enabled it to serve some 3,500 retail outlets — more, it is claimed, than the number reached by PolyGram — and to look after the interests of many top labels.

There have been several benchmarks along the way, one of the most important being Mason's first meeting with Pete Waterman, leading to Pinnacle distributing the chart-toppers of Kylie Minogue and Jason Donovan. Mason's "Come on, Pete, give us a record" is set to become part of music industry legend.

But although Pinnacle owes much of its success to Mason's personal drive and determination, he always emphasises the importance of teamwork and expresses great pride in the talents and enthusiasm of his staff. He says: "I see my role as doing all the major deals — and training my management to make me redundant!"

In a rather more serious vein, he adds: "The people in the key posi-

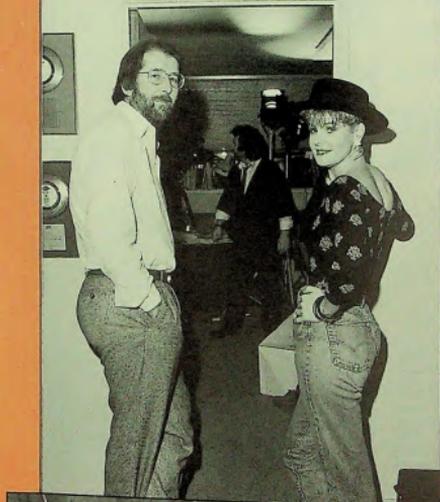
tions here are not from any of the majors. They are all home-grown, home trained. Most of them started by working in the warehouse and everybody has come through the ranks."

His worst handicap in the past, Mason admits, was a difficulty in delegating responsibility. But to do this, with his interests reaching such vast proportions, he places great reliance on the abilities of co-directors Sean Sullivan and Kilmington-Howe.



The need for efficiency in warehousing and distribution has led to the development of sophisticated computer-based systems. Additional facilities have been added to the core business to meet the requirements and interests of dealers and labels.

But perhaps the biggest service Pinnacle has rendered the industry is to enable even the smallest independent labels, where the product and a little luck warrant it, to have the opportunity of national distribution and simultaneously to offer all retailers the chance to boost sales from records and tapes which might otherwise never have become generally stocked.



▶ MAKING THE video — Top: director Kilmington-Howe discusses the script with Hazel Dean. Centre: Kilmington-Howe and Dean waiting in the wings during Having Your Cake. Bottom: Kilmington-Howe and Mason in celebratory mood with Simon Harris of Music of Life

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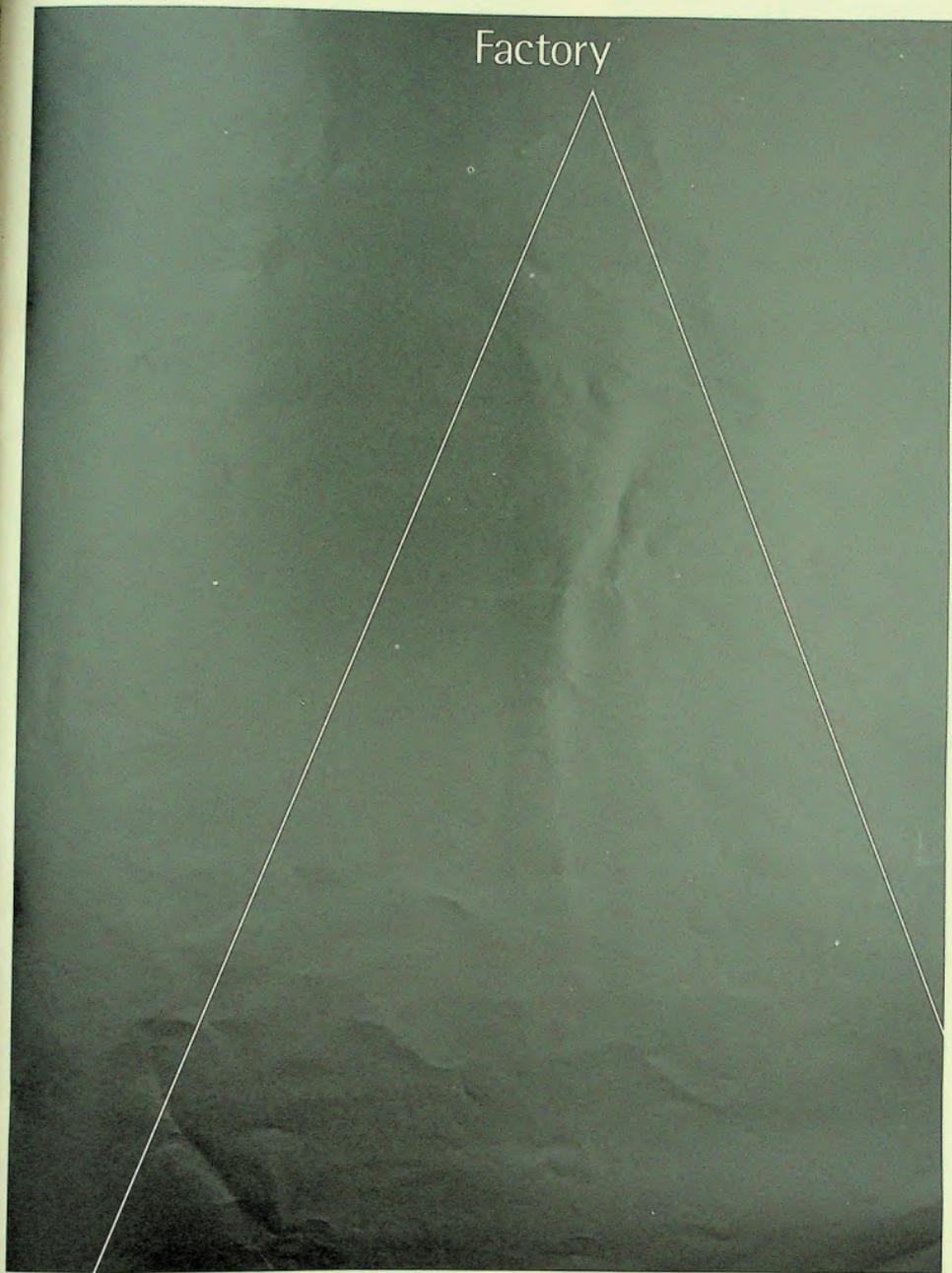
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Warehouse warrior

Steve Mason is the lynchpin of Pinnacle Records, but its meteoric growth in just five years means 'the sweeper' has now handed over day-to-day control to his 'home-grown' executives. Here he describes Pinnacle's unconventional path to success

YOU'D EXPECT a bit of opulence in the surroundings of a meteorically successful mover and shaker in the music business. In the office of the chairman and majority shareholder of a group which turns over more than £1m in a hot week, you would anticipate a vast expanse of deep pile carpet, oak panelling hung with original paintings, and designer furniture, dominated by a huge desk with nothing on it except the sheen of French polish.

Disappointingly, but typically, these trappings of office are not required by Pinnacle's no-nonsense Steve Mason. Apart from a few record industry trophies on the wall, his is a standard working office which gets overcrowded if he wants a meeting with a handful of key executives. His desk is busy with papers, notes and reports. And there in his shirtsleeves sits the bearded big-framed Mason, dealing with a distribution business which is humming like a dynamo.

He looks mildly surprised when the anomaly is suggested to him. "This is luxury," he says, gesturing at his modest environment. He was speaking as someone whose first desk was in a corner of the parcels office at Bromley North Station, rented from British Rail 15 years ago at the start-up of his core company, Windsong.



He is obviously not yet ready to sit back and enjoy the fruits of his success. However, he has built around him a talented and dedicated management team to which he now entrusts much of the day-to-day operation of his company. "Paperwork is the bane of my

life but I'm now succeeding in keeping myself removed from a lot of it," he says. "I try not to get involved in day-to-day operations. My job is next year's business and the year after that."

He adds: "One of my problems was always that I couldn't delegate. I think that this probably hindered our growth in the early days. But with the team I have around me now I have learned to overcome that. They drop the bits of paper on my desk for information and comment but much of the business I confidently leave to them."



"In football analogy, I'm the sweeper clearing up if need be and passing the ball forward to get another goal." (He is, incidentally, a Palace fan.)

Mason's business interests, past and present, encompass many aspects of the music industry. As well as being chairman and 90 per cent owner of Pinnacle Records, which bids for the title of the UK's leading independent distributor, he runs the Windsong export company.

Through these companies, he has a joint interest with Pete Waterman's PWW in a sizeable new tape duplicating plant at Croydon. The same two partners share the Lambourne Productions pressing plant at Hackney, London, with both production units trading under the Audio Services title.

Exemplifying Mason's philosophy — which can be summed up as: "If a thing's worth doing, let's get stuck in and do it" — the duplicating plant grew from concept to operational concern in about two months and was in full production in less than four.

Mason also has a major involvement with two record labels,



Music for Nations and The Connoisseur Collection. On top of these and other business interests, he manages to immerse himself in the record industry itself, serving on the council of the British Phonographic Industry (BPI) and on its retail liaison committee.

But he believes he still spends about 75 per cent of his time at Pinnacle, his major occupation — and preoccupation — since its acquisition five years ago.

Although naturally proud of his company's amazingly fast growth and success, Mason harboured some early reservations. "In my heart of hearts, I had originally wanted to be a rock and roll distributor," he confesses. "My background is rock, and when we first took over here that's what I wanted to do."



But realisation came swiftly that specialisation was not the way to expansion in the music distribution business.

So we decided to be a jack of all trades and a master of quite a few of them. We try to represent all things in music. From Pinnacle you can buy the best in jazz, soundtracks, classical, dance, pop... Everything. It enables us to have the widest retail base — we actu-

MASON: "In my heart of hearts, I had originally wanted to be a rock and roll distributor. But we decided to be a jack of all trades and master of quite a few"

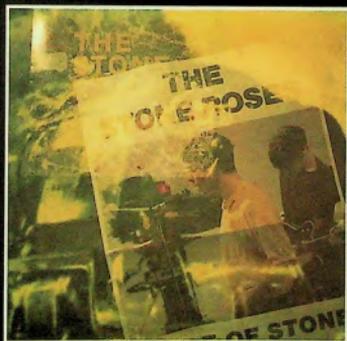
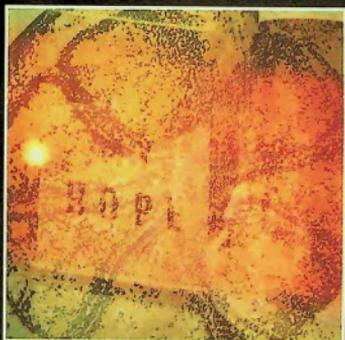


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The company's link with Pete Waterman has brought a host of chart-toppers with Kylie Minogue and new-found success

► FROM PAGE SIX

ally distribute to more shops than PolyGram."

But his biggest regret is that growth to a multi-million pound business has necessitated abandonment of some of the personal touches and diluted the team atmosphere in which everybody in the group knew everybody else.

He recalls he once strongly criticised the chief executive of a company for not knowing the names of all his employees. Now he finds himself in the same position and is embarrassed when he meets a member of staff whom he cannot address by name.

With the number of staff rising to 230, including seasonal employees in the run-up to Christmas, a daily or even weekly catch with each individual has become an impossibility. Even five minutes with each would take 19 hours!

Instead, to maintain the team spirit, he has passed on to his departmental managers the philosophy that a well-run operation needs well motivated staff and approachable executives.

These executives are all what he describes as "home grown", meaning he has rarely enrolled managers from other companies. All most without exception, managers have worked their way up through

the ranks, many of them doing a stint in the warehouse before being promoted to other positions.

In fact, virtually everyone joins the company, no matter in what position, is required to spend the first week in the warehouse. There are few pretensions of Pinnacle. Many companies would describe this hub of activity as a "storage and distribution centre". At Pinnacle it's simply "the warehouse".

In essence, the warehouse — where orders are processed, picked, packed and despatched — represents the end product of Pinnacle's operations and Mason likes all his key staff to be familiar with the way it works.



Christmas rush. Mason, together with company executives and sales staff, were to be seen toiling in the warehouse over a weekend to ensure there was no backlog in the fulfilment of orders.

"We really believe in promoting from within," he emphasises. "Whenever I have enrolled key

people from outside I've usually been disappointed."

And he recalls: "The most efficiently I ever ran a company was when we had just 10 people at Windsor. We were the hottest people out, we couldn't do any wrong. Nobody cared how late we worked — we were building a business from nothing — and after a long day we would go down to the pub together and talk things over."

"When we increased to 15 people we lost a little bit of that and then when we went to 20 and 30 we lost a little bit more..."

"Now suddenly I'm the fat cat who rolls up in his suit and gets in his big car. On the other hand, we still all do a job in the warehouse when it's needed. You just don't get that in one of the major companies. It's these little extras which make us successful."

Staff close to Mason tend to stick with him. Four of the six people who started out with him 15 years ago are still there.

"I don't like people who chop and change from company to company," he says. "I have never poached from my competitors. In my export business our competitors are always chasing my staff. But I've always been better off bringing my people through the system"

And whether it's a new rep or a new label manager — they still do their week in the warehouse first.

Mason's first professional encounter with the music business was at the age of 19 — as a bill sticker for pop gigs at a local Beckenham pub. From there he went on to club promotion and booking up end-of-the-night rock acts.

He gave the Greyhound pub in Croydon the benefit of, among others, David Bowie, Roxy Music and Genesis. In fact, Bowie and Roxy were on the same bill and cost the Greyhound the princely sum of £105. Bowie, who had started to become a name, received the £100 while Roxy Music was happy to have £5 and one of its first professional engagements.

Mason's experience widened to the retail side when, with a partner, he opened Mr. Fox Records in particular from the US. When there were problems obtaining the records he wanted; Mason set off to America to do his own buying.

After falling out with his partners, Mason, having gained experience with imports, decided to try his hand at exports as well. And thus was launched the import-export business which is to become the launch-pad of Mason's development into virtually every aspect of the record business.



Windsong's current annual turnover of £15m has been dwarfed by that of Pinnacle but it was this company which gave him all the experience, credibility and financial clout to start his other enterprises.

Along the way, Windsong won the Queen's Award for Export Achievement and was the incentive for Mason to set up the US-based distributor Import Records. This now has offices in New York, Los

Angeles, Atlanta, Chicago and Sacramento.

This development, just over 10 years ago, is another illustration of Mason's method of concentrating problems and converting them into opportunities. At the time, it was having difficulty in finding a US distributor that people would have seen the alternatives as either persevering with the search or giving up on the American market.



Mason did neither. He saw the lack of a suitable and willing distributor as a gap in the market and therefore a good reason for work. As a result, import records now employs some 200 people and its turnover tops \$20m a year.

With club promotion, import and export distribution under his belt, Mason looked round for something else to do. He decided to tie his business with pleasure and indulgence his alter ego as a rock and roller.

In partnership with Martin Horner, from Secret Records, he launched

"I've never poached from competitors. In my export business our competitors are always chasing my staff. But I've always been better off bringing my people through the system"

ed the Music for Nations label in February 1983. Its first release was from heavy metal Totò. These came such names as WASP, Metallica, Patent and Ruff, bringing MFN a keen following of high aficionados.

Those who might think Mason was just getting lucky at overseas, overlooking all the intense work, immense enthusiasm, business sense and, perhaps more importantly, his innate feel for the music business, should know that most of his ventures started off badly. His knack has been in covering misfortune into fortune.

MFN was no exception. Having signed with the now deceased EDS for distribution, Mason was to find it mildly disappointed when it took three weeks to sell just 13 copies of the Bad Brains record. So he pulled out from EDS and switched to Pinnacle, which also handled Windsong's imports into the UK.

But then Pinnacle went all out to open with — as can happen in the partnership with indie companies, the cash had run out. This bombshell came in November 1984. Mason was on a visit to New York. He received the news on an appropriately enough, Fireworks Night. Again the Mason lateral thinking came into play. Others might have thought: "Bad luck. I must find another way."

TO PAGE 10 ►

1989 Sales person Of The Year Alan Howland with Captain Sensible





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ON THEIR 5TH ANNIVERSARY**

1
PINNACLE



**HAPPY TO BE PART
OF A WINNING TEAM**

'Suddenly I'm the fat cat who rolls up in his suit and tie in his big car. But we still all do a job in the warehouse when it's needed'

what they could salvage and build upon. That was just three days before Christmas.



What they found was, to say the least, discouraging. "The company was in a total mess," it was an absolute nightmare. There was no controls, the company was over-stuffed, some of the keyholders were stealing from the company and stock was disappearing, and the standard of product being distributed was abysmal."

This was compounded by the fact that the company's more successful labels were looking for alternative distributors and some of the main retail customers were refusing to see Pinnacle sales staff.

Not that Mason blames them for this. One of the "old" Pinnacle's specialities was American dance records, at a time when this music had become least popular.

Retail chains such as Our Price had been caught with hundreds of dead records on their shelves through following Pinnacle's recommendations. When the label companies discovered that a leading retailer just did not want to know Pinnacle any more, they redistributed their efforts to find other distributors.

In fact, the only spark of good fortune was that Pinnacle was handling The Toy Dolls' hit single Nellie

The Elephant. Almost while still moving in, Mason received a telephone call from Record Merchandisers ordering 35,000 copies.

It seemed to be a good omen. "I thought, 'This distribution lark is okay!'" he remembers. But after its all-too-brief run, Nellie The Elephant packed her trunk and it was to be another three years before the company had another hit.

For the first time in 15 years he found himself in a business he did not enjoy. After six months of battling against the odds, a weary Mason wanted out and turned to his financial advisers for ways and means of cutting his losses and divesting himself of the white elephant which threatened the very foundations of everything he had built.

"They told me I couldn't afford to get out," he says. "So we persevered."

This time there was no flash of brilliance, no mighty bound, to solve the crisis. It was sheer hard work. And through those months of trauma virtually all his team stuck with him.

First came the rethink. "Our primary concern was to analyse where we thought the old Pinnacle and IDS had gone wrong," Mason explains.

The conclusion was that both companies had concentrated on the elusive business of chasing hits. Each had built up an expensive framework which was dependent on having chart records and a big market for a few titles.



With both companies ending up in receivership, this was obviously not a path to be followed. "We decided what we had to do was build a good catalogue base. We had to acquire what we felt was the best of each label for each type of music."

The company, slowly at first, improved the quality of product and restored its image. It distributed

After six months of battling against the odds, a weary Mason wanted out and turned to his financial advisers for ways and means of cutting his losses. They told me I couldn't afford to get out. So we persevered'

Demon and Ace in the massive field. Music For Nations and Road Runner supplied the heavy metal. There were sound tracks from First Night and classics from AXI, Cherry Red and Factory were rep-side. Gradually, from the first month's hugely loss-making turnover of only £150,000, the situation was retrieved.

"Without having any further hits, we still managed to gather a healthy core of business," he says. "We made ourselves a profitable company. What we had achieved as a bread-and-butter business and if hits ever came they, would be the jam."

Along the way, during the first three years, there were a number of benchmarks. The company redeemed itself in the eyes of Our Price, which became a customer again. Notable labels, such as First Night and Cocteau, came into the fold and gave the catalogue more depth. Ace signed up.

Like Cherry Red and Factory, Abstract and Gray remained loyal. Meanwhile, heavy metal started to take off, which was good news for both Music For Nations and Pinnacle.

Finally, after three years, the first spoonful of jam was added to the bread-and-butter. Along came the Man 2 Man single Male Stripper with 350,000 sales.

Pinnacle had arrived. It had taken three years to make a full recovery from disaster. It took only two more years to become the leading independent distributor.

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other distributor quickly." Instead, he decided he had had enough of changing distributors and still being unhappy with their performance. So he put in his bid for Pinnacle.

Speed was of the essence if the crisis of Pinnacle was not to become totally irreparable. He had to put his own team in there fast. But receivers are not renowned for moving quickly. As a great believer in motivation, Mason hit upon an interesting way of focusing the receivers' attention on the urgency of the situation. "I told the receiver that for every week from the date of my offer that he was there and I wasn't, I'd knock £10,000 off the price."

Six weeks later and with a saving of £60,000 on the deal, Mason and his team moved in to see

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Description (Tracks) Timings/ Dealer Price		
1 2	6 KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/ 22min/ £6.25	PWL VHF 9
2 3	18 JASON DONOVAN: Jason The Videos Compilation (4 tracks)/ 19min/ £6.25	PWL VHF 7
6 8	60 KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/ 20min/ £6.25	PWL VHF 3

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'Come on Pete, give us a record'

It was the deal with PWL which paved the way for Pinnacle to achieve star status. Now the relationship has blossomed into other areas

One phrase which does not appear in any of the textbooks on salesmanship and business development is: "Come on Pete, give us a record." But maybe it should.

This unskillful couple by Steve Mason to Pete Waterman was one of the factors which led to the transformation of Pinnacle Records from being moderately successful to reaching, well, the pinnacle of the independents.

After three years hard labour to turn round the company they had rescued from liquidation, Mason and his colleagues were casting around for a magic something which would give a further lift to the business.

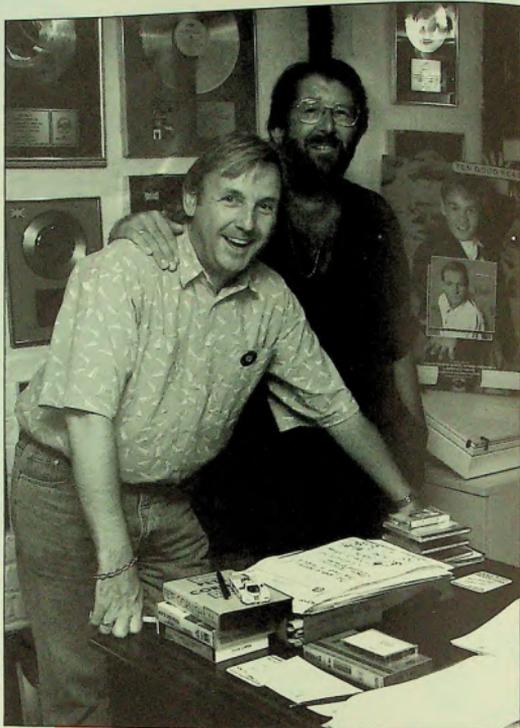
They had cast off the inherited flabbiness of over-staffing and poor product range. The company was lean and fit, it had established its A&R policy, it had good credentials in the industry, its label portfolio was strong in most sectors. It was ready and eager for a further challenge.



The challenge came, at Mason's insistence, from Waterman. Illustrating yet again that in business it's who you know that counts, he was introduced to Waterman by David Howell, whose Gull label was (and still is) distributed by Pinnacle — and who is now also managing director of PWL.

This was in New York at the New Music Seminar. Mason and Waterman fell into conversation about the best ways of licensing new product. Stock, Aitken and Waterman followed a policy of licensing their acts to different labels.

It was during this conversation that Mason impulsively urged: "Come on, Pete, give us a record. And I'll show you what we can do."



Steve Mason's challenge to Pete Waterman (left) was one of the factors which led to the transformation of Pinnacle from being moderately successful to reaching the pinnacle of the independents

Waterman agreed and the first record was Mandy Smith. "It did nothing at all," says Mason, ruefully.

But he was given a second chance. He met up with Waterman again at Midem in January 1988. It was in the Martinez Bar, naturally — probably the venue of more

wheeling and dealing in the music business than any other spot on earth.

This time Waterman offered him the star from an Australian scoop — Kylie Minogue with a number called I Should Be So Lucky.

Remembers Mason: "Pete said 'if you can get this record in the top

30 you can have all my product for the years to come."

The rest of that episode is history. The record was at number one for five weeks and sold 900,000 copies. Waterman was as good as his word and Pinnacle has distributed

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SUPREME RECORDS ARE HAPPY TO HAVE THEIR 1990 HITS WITH
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LONNIE GORDON
"HAPPENIN' ALL OVER AGAIN"
SUPE T 159

ROYAL DELITE
"I'LL BE A FREAK FOR YOU"
SUPE T 157

HERE'S TO THE NEXT 5 YEARS

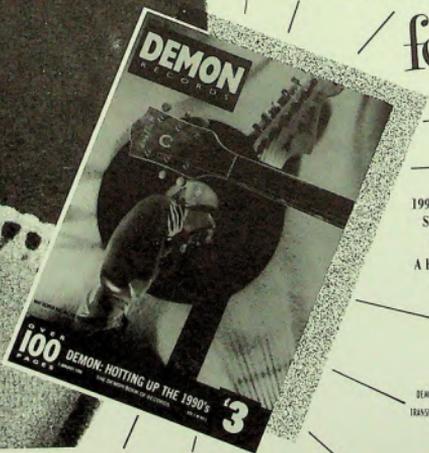


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'If we didn't have our own plant we would be dead. I doubt that an outside manufacturer would have given us the capacity to sell 150,000 Kylie cassettes a week'

► FROM PAGE 12

the PWL label ever since, with Jason Donovan, of course, joining the success story.

The relationship with Pete Waterman has blossomed into joint ownership of record pressing and tape duplication companies in Shoreditch and Croydon.

Having his own pressing and duplicating facilities has proved a boon, according to Mason. "It's nice to be in charge of our own destiny. When we had our first hit we couldn't get stock and we were jerked around by the manufacturers. We're delighted to get outside work for these plants but we have enough capacity in-house to keep them viable.

"In fact, if we didn't have our own plants we would be dead. I doubt that an outside manufacturer would have given us the capacity to sell 150,000 Kylie cassettes a week."

He adds strongly: "Anyway, I'd get fed up with manufacturers lying about deliveries."



The PWL label alone supplied Pinnacle with six number ones during 1989. There is some irony in the fact that, having decided to play it safe and not place any reliance on handling hits, Pinnacle now distributes a steady stream of them.

"As with all things, it seems when you are on a hit run the other things fall into place," Mason shrugs.

Not that this has changed Pinnacle's policy. It still assiduously looks after the 'bread-and-butter' business, with the chart numbers contributing large dollops of jam.

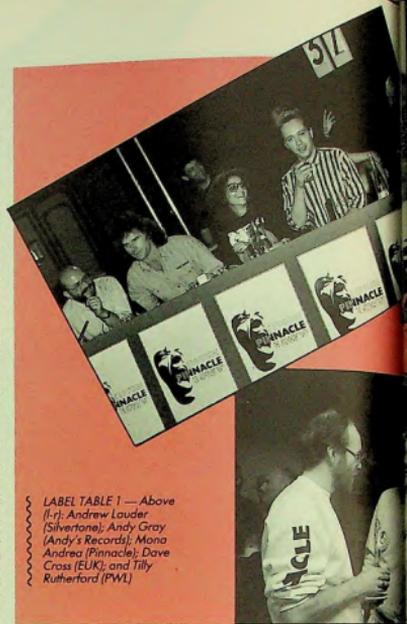
The Pinnacle catalogue still reflects Mason's fondness for rock and roll but this is given no more prominence than the careful selections from the other categories: there is jazz from the ECM and GRP labels; dance music from Fairfair and Supreme; strong titles from See For Miles; Ace and Demon; and classical from ASV, Teldec and Hyperion.

Another boost has come from distributing BBC Records, giving a vast range of MOR and more back catalogue.

Several new acts have been successfully introduced during the past year, including A Guy Called Gerald, The Stone Roses, Happy Mondays and Grand Piano.

"We now seem to be part of the Establishment," Mason comments.

But being Establishment has not brought rigidity of outlook. "We deal on the one hand with Demon Records, which is the epitome of professionalism," he points out. "But we still have — particularly in our dance division — the ability for a kid to come in off the street with a tape and for us to help him design the sleeve, remix the product, manufacture it for him and promote it through our own retail promotion. We can be as much or as

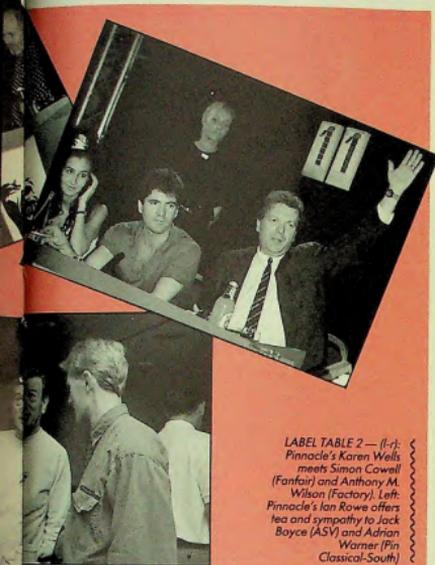


LABEL TABLE 1 — Above (l-r): Andrew Lauder (Silverstone); Andy Gray (Andy's Records); Mona Andrea (Pinnacle); Dave Cross (EUK); and Tilly Rutherford (PWL)

Congratulations

Happy Monday
New Order
Yellow
Electronic
Man to Man
Boy Division
enge....

platinum



LABEL TABLE 2 — (l-r): Pinnacle's Karen Wells meets Simon Cowell (*Fantasia*) and Anthony M. Wilson (*Factory*). Left: Pinnacle's Ian Rowe offers tea and sympathy to Jack Boyce (*ASV*) and Adrian Warner (*Pin Classical-South*)

little as any of our labels want, from warehousing and distribution to a total production and marketing operation."

Of course, rapid expansion brings its own problems. One that Pinnacle has is that as fast as it takes on additional accommodation it still needs more.



It is little over a year ago that it moved into its new offices at Electron House at the St Mary Gray end of Orpington to relieve the pressure on its warehousing and office premises on the opposite side of Sevenoaks Way. Since then it has taken on further storage facilities nearby. And there is still little space to spare.

The atmosphere is one of bustling activity, enthusiasm — and, of course, non-stop music. The vast majority of staff are in their early twenties, their attitudes belying the view sometimes expressed that today's youth has lost the taste for work and responsibility.

From the receptionist in the modest entrance lobby, juggling efficiently with a never-ending succession of telephone calls, up to co-directors Sean Sullivan and George Kington-Howe, the infectious enthusiasm of Steve Mason is echoed.

It is a work hard, play hard company. People there actually appear to find it fun while working

under pressure. Promotion can be rapid for those who show they are of the right stuff. Several have gone up the ladder from warehouse and sales juniors to management positions within the five-year span.

Informality in working relationships contrast with the electronic precision of the computer systems which have been steadily upgraded and refined to keep track of records and check all aspects of the company's operations.

While Pinnacle's primary interest has, naturally enough, been focused on looking after its own destiny, the contribution it has made to the independent record industry should not be overlooked.

As Mason points out: "If you were an independent label five years ago the probability is you had lousy distribution, you were constantly worried about the financial stability of the distributor and you were never taken seriously by radio, particularly Radio One."

And he is able to claim: "Pinnacle has changed the whole face of the independents. We say you can still have the personal touch coupled with professional distribution and financial stability."

"We have dragged independent distribution into the twentieth century. I would like to feel that a label like Virgin or an MCA could come to Pinnacle for distribution and be treated equally as well, if not better, than it would with a major. Five years ago that was totally unthinkable.

The majority of staff are in their early twenties, their attitudes belying the view sometimes expressed that today's youth has lost the taste for work and responsibility

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CONGRATULATIONS

**TO EVERYONE AT PINNACLE
ON YOUR 5th BIRTHDAY**



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"Why does the industry seem to want to destroy vinyl so quickly? It has years left in it. Without vinyl we are back to two formats again"

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"People can see PWL and they can see Pinnacle. But I wonder if they really appreciate what is happening. The year's biggest selling album was Kylie Minogue. Six out of the 21 top selling singles of the year have been distributed by this company. It demonstrates that you don't have to be a major and whatever label you are, whatever you are doing, we can take it as far as it will go."

He asserts: "Today there is nothing a major can do that we can't."

Looking to the future, Mason does not anticipate any significant increase in the number of labels handled. "We're full," he says bluntly.



Looking around the industry, he doesn't see many more labels in existence just now that he would like Pinnacle to distribute.

In fact, he confides, he could probably benefit by being considerably more selective at this stage. "I think a distributor can concentrate on recruiting new labels. But, in fact, by keeping the A&R policy fairly tight one is able to step up the promotion of the existing labels. And we would like to do even more on the promotional side."

He also foresees emphasis being



Pinnacle's first PWL star was Mandy Smith whose record unfortunately flopped. Here she meets salesman Jan Starkey

placed on acquiring more in-house products. "We have our own Connoisseur Collection, Rock And Roll Years, Music For Nations and Zappa Records. But I'd still like to see more."

In the debate on whether compact discs have brought about the demise of vinyl he has strong views.

"Why does the industry seem to want to destroy vinyl so quickly?" he asks. "It has years left in it. Without vinyl we are back again to two formats. You sell more with a selection of three formats than you do with two."



"Record companies have left themselves with massive overstocks because they have pushed the retailers into a corner and told them vinyl is dead. We don't have to follow America like sheep."

In a recent dealer tour — he likes to keep personal tabs on the market — he found the majority still proclaimed a continued market for vinyl and wanted it retained.

"We still put our rock labels on vinyl," he pointed out. "It seems a shame it is being dismissed so quickly."

On the retail side, he predicts a resurgence in independent outlets. "With so many different musical tastes around, it is difficult for the retail chains to cater for everyone's needs. We have seen many of the indies being swallowed up by the major retailers but the wheel is going full circle and I can see a move back to the indie situation."

Pinnacle, he points out, took on more than 300 new independent accounts during 1989. This is a trend he expects to continue.

But the next really major step for Pinnacle could be outside the UK.



MASON PUTS up the sold sign at Electron House. But the company is even now running out of space for its growing company

With the export experience of Windsong and his activities in the US providing expertise in establishing a distribution network in another country, Mason is looking across the Channel.

"There is nothing like Pinnacle on the European mainland," he says. "Maybe there should be."

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KIMPTON-HOWE. The policy is to bring in young, intelligent people and train, develop and motivate them.

Steve Mason is unquestionably the driving force behind Pinnacle's revival, but he admits he could not have done it without the hard work and dedication of his loyal team

ALTHOUGH PINNACLE carries the personal stamp of Steve Mason, he is the first to point out that a company is only as good as its team. This is a strong one, headed by his two lieutenants, co-directors Sean Sullivan and George Kimpton-Howe.

Probably no one person, with the obvious exception of Mason himself, has made such a lasting impression on the company's development as George Kimpton-Howe, who was made a director shortly before this supplement went to press. Kimpton-Howe is a classic student of the Mason school of management in that he has completed the challenging course between the packing bench and the boardroom.

"Well, it's actually quite a bizarre story," recalls Kimpton-Howe. "I met Steve in a pub at the very time he was buying Pinnacle. I was trying to develop a music magazine and spent a long time pestering him for advertising. When cash flow hit crisis point, I asked him to get involved. Steve said: 'I don't know much about magazines but I have just bought this distribution company and it is proving difficult. Why don't you come and work for

me?"

There was no delay and neither felt the need to wait for a formal exchange of letters. Kimpton-Howe simply accepted the terms offered and Mason told him to start at eight the next morning.

And, like all staff that Mason grooms for stardom, he found himself working in the warehouse and was only moved on to his other responsibilities when Mason was satisfied he had found out the hard and practical way what distribution was all about.



"Steve has an unspoken policy of building his management from people who come in through the warehouse door," Kimpton-Howe comments.

In the early days of reconstructing the Pinnacle catalogue, he admits: "I thought at the time it might be better to specialise. But Steve had this vision of the company being an open house for all independent labels, regardless of their A&R direction. The one important pro-

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Home-grown talent

▶▶ **fast forward**

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The record companies are advised not only of the quantities of each title sold but are also provided with a breakdown showing what types of accounts have been buying and in what numbers



GROOMED FOR stardom: Mason prefers all his staff to start at the bottom and work their way up. Here the warehouse staff interrupt their labours to meet The Traveling Wrinkles

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viso was that it had to be a good product.

He confesses that he had initial reservations about this open house policy. "But he was the boss, so I set about trying to develop the feeling in the industry that labels could approach us, whether they deal in show soundtracks, MOR, pop, jazz, metal or classical.

"We wanted it to get around that whatever the area of music, we would be able to accommodate them and make them feel comfortable. I remember one particular night a few years ago, leaving a meeting of the Umbrella Organisation early in order to attend a classical label launch. I was changing from my leather jacket to a hired luxedo in a cab, speeding through town!"

The company's subsequent development has proved the success of these efforts in attracting a wide, high quality repertoire.

"It was difficult at the time," Kimpton-Howe remembers. "Because it had been taken over from receivership, the name Pinnacle was tainted and lacked credibility. But we were able to bring in the efficient administration and professionalism that the company had lacked."

Another aspect of the hiring policy was — and still is — to bring in young, intelligent people and to train, develop and motivate them. They are offered the career prospects that only a rapidly developing company can provide.



"If you're over 30 here, you're a past it," Kimpton-Howe

comments. Presumably he's not referring to the senior management.

On the promotional side of his activities, an example is the inventive idea of the video which accompanies this issue.

"It's great to have the resources to achieve some of these rather hair-brained notions. Actually, it's been a great deal easier since Sean Sullivan transferred from Windsong. He has relieved me of a great deal of day-to-day stuff. He's an operations whizz kid!"



Among Sullivan's key responsibilities are the planning and organisation of the core warehousing and distribution operation. He is the man who in addition to forward planning, ensures that the day-to-day operation ticks over smoothly. The task that has most occupied Sullivan in recent months has been that of anticipating and catering for the pre-Christmas peak demand. This is when additional staff are engaged and the operation moves into its "jingle bells" shift system — working flat out from 6am until 10pm.

Efficiencies introduced by Sullivan, aided and abetted by distribution manager Peter Kent and operations manager Brian O'Reilly, have included the restructuring of the whole layout to streamline and accelerate the picking and packing process. New packing techniques, encompassing automatic shrink wrapping, have been brought in to minimise product damage in transit.

The positionings of titles within the warehouse are continually on

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'Having Kylie was a milestone for us. It gave us increased credibility with the indie labels. They saw we could take an indie record and make it just a good seller but totally bring away the majors with it'

► FROM PAGE 20

the move to give the most immediate access to those which are in greatest demand. It is rather like watching the charts in motion, as the bins of titles move nearer or away from the central picking area.

As with all aspects of Pinnacle's activities, the warehousing and distribution system is monitored and recorded by computer, a department headed by Brian Stone.

Anticipating and stocking — but not overstocking — product for which there is going to be a surge in demand calls for a combination of knowledge and intuition, but keeping track of it, ordering and invoicing, needs a sophisticated data system.



"When an item takes off suddenly, everything has to fall into place," Sullivan points out. "If it becomes big you want to enable it to become bigger. It all revolves around the printouts and reports from the computer. We rely on the data system for inventory keeping and for invoice runs."

Equally important is keeping the label informed of progress. The record companies are advised not only of the quantities of each title sold but are provided with a

breakdown showing what types of accounts have been buying and in what numbers. Knowing the comparative demands from retail chains, independent outlets and wholesale/export companies assists the labels with their own marketing plans.

With product turnover ever on the increase, Sullivan has been tackling the problem of storage space. From one building which housed both warehousing and offices, the company has expanded into three units. One contains both offices and bulk stock, a second is devoted to bulk storage and both of these feed the main operational warehouse where the picking, packing and physical distribution are handled.

The buildings are grouped in close proximity, giving fast communications and easy product movement between them.

Vital though Sullivan's role is in ensuring that Pinnacle meets orders from retailers and wholesalers swiftly and efficiently, it is just one of his management and planning functions. Together with Mason and Kington-Howe, he keeps his fingers on the pulse of the entire business.

His association with Mason goes back 11 years, well before the acquisition of Pinnacle, to the Windsor export operation.

Working closely with the company directors is operations manager Brian O'Reilly. "Stock control is the greater part of my work," he says. "It is all a question of finding the right balance and not being

stuck with over-stocks. On the big chart titles you have such indicators as the mid-weeks. Then you are guided by sales force comments and views, what advertising and promotion is going on and the track record of the artist involved."



His other activities include production, the returns department, bulk warehousing and "goods in and out" procedures.

The "five" order picking and packing warehouse comes under the purview of colleague Peter Kent, distribution manager.

The recent joint venture by Pinnacle and PWL into tape duplicating and record pressing has enabled the company to add production as well as distribution to its range of services.

This is co-ordinated by Neil Rose. CD production is sub-contracted out to other houses but vinyl and cassettes are now handled by the jointly owned Audio Services plants at Shorehitth and Croydon. Facilities include, if required, arranging the design and printing of labels and sleeves or CD booklets.

"This production service is something which several of our labels, particularly the smaller ones, have welcomed," Rose explains. "We are able to take over for them from

the stage where they have a finished recording."

He notes that there has been a continuing demand, particularly for seven- and 12-inch vinyl singles as well as for tape.

The speed with which the two plants have established themselves is like a re-run of the Pinnacle story. Eddie Wilcox was put in place as general manager of the duplicating plant in the second half of May. His brief was to have it operational by the beginning of September.

"Normally you would estimate it would take about six months to get a plant operational," he says, "the building itself needed refurbishing and the installation of full air conditioning."

Duplicating, studio, mastering and winding equipment had to be selected and ordered. The Tape-matic system was chosen and

a KANGRATATORY H MESSAGE TO PINNACLE

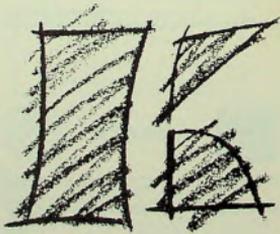
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inch presses and two seven-inch machines 24 hours a day, seven days a week to meet Christmas demand. This enabled an output of some 200,000 units a week.

"Vinyl is certainly good for a few more years and, especially on the 12-inch side, I am certain there will be a continuing demand."

The thinking behind joining with PWL in setting up the plants is explained by Steve Mason in his usual frank manner. "As soon as we had our first major hit we found we couldn't get stock and we were being jerked around by the manufacturers. I said: This is bloody ridiculous." So we set up our own production."

No company can operate effectively without an efficient accounts department and in charge of this is Bill Mondon, administration manager, who admits to being the grand old man of Pinnacle, with the majority of staff less than half his age. He has been in the record business for 37 years, mainly for the majors, and joined Pinnacle at the time of the takeover.



Much of his previous work was in customer liaison and he comments: "I think I know most of the beer from Land's End to John O'Groats."

"Credit control and sales work

hand-in-hand," he says. "Nothing is worse for a salesman going into a record shop and being confronted with a lot of queues on accounts. Our job is to keep all that away from the sales people and resolve any small problems before they become big ones. If there is a good administration department to settle queries everything else falls into place."

He adds: "Our customer file is going up in leaps and bounds. We are opening about seven new accounts every week."

Back in Sean Sullivan's office, the latest Stone Roses single from Silverstone is being played on Radio One in his office while he explains: "It gives us as much pleasure to bring through a band like this as it does to chart Kylie Minogue at number one."

"Similarly, we give as much attention to taking an artist like A Guy Called Gerald (Rhom Records) to the charts. It is a benchmark for that label in the same way as a number one is for PWL." But he agrees: "Having Kylie certainly was a milestone for us. It gave us increased credibility with the independent labels. They saw we could take an independent record and make it not just a good seller but totally blow away the major labels with it."

"What we are here to do is make sure an independent can come to us and get the flexibility and attention it could not expect from being distributed by one of the majors, where there is a danger it would get tucked away in a

back corner. We are giving those independent labels the chance of a look-in in the charts. Of course, they need a bit of luck as well."

Although PWL has become Pinnacle's biggest selling individual label, Sullivan is positive that the company should never become reliant on just one successful association, no matter how many hits it produces.

"Hits come naturally out of the catalogue that we work," he suggests. "Our philosophy is that if you get the catalogue right and if the dealers are happy with the level of business that comes through you, the hits will result from what you are doing."

Looking back to the early days after the Pinnacle acquisition, he expresses gratitude for the labels which remained with the company and gave the new owners time to prove themselves.



"We are helped by the fact that they knew us from Windsong. We had brought product from them, paid our bills and never gave them problems. So I think they were relieved that Pinnacle was being handled by someone they knew would pay their bills no matter what happened."

Is it now time for consolidation or will Pinnacle continue to enlarge

its market? Sullivan has no doubts. "There are plenty of people out there looking for a good service, which is what we give. I see no reason why we can't continue to expand."

He tempers this with a little caution. "We are in a stronger position than ever but we have to be sensible and this means that we have to say 'no' to people. Our existing labels expect and deserve a continuation of the same standard of service and we must not take on so much that the attention we give to each label will be diluted."

He reveals: "In recent months we could have taken on another 20 labels but in the end we took on just four of them. We have to resist the temptation to take on everything that is offered."

'Our existing labels expect and deserve a continuation of the same standard of service and we must not take on so much that the attention we give to each label will be diluted'

when the Italian manufacturers said it was impossible to give delivery by the end-of-June deadline, Willcox flew out to persuade them to give Audio Services special priority.

The first cassettes come off the end of the finishing line in mid-July and the plant was in full production in time for the pre-Christmas peak demand.

Willcox recalls: "All through the planning, testing and initial production, the biggest concern of Pinnacle and PWL was quality. No expense was spared and I've been over the moon with the results."

The original capacity of the plant was about seven million cassettes a year. But now there are proposals to double this.

General manager of the Audio Services vinyl production plant, Mel Gale, was running his 12 12-

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THE PINNACLE sales team (and others) display their trophies. Standing (l to r): Stuart Cooe (Scotland), Peter Waugh (West Midlands), Steven Dickson (national sales manager), Tony Jordan (NW), Jon Starkey (national accounts manager), David Howells (MD of PWL), Paul Saville (SE), Kyle Leitch, Chris Maskery (field sales manager), Alan Harwood (SW & Wales), Kneeling: Chris Harrison (NE), Dominic Jones (London West End), Lee Day (East Midlands), Lisa Harvey (West End merchandising), George Kimplon-Howe.

Smart sales due to people power

Persuading dealers to stock unknown acts can be a mammoth task. But for Pinnacle's dedicated sales staff it is a welcome challenge

The Pinnacle policy of promoting from within is exemplified by national sales manager Steven Dickson — he has had six promotions in five years.

He was with the "old" Pinnacle when it went into liquidation and was one of those invited by Steve Mason to stay on under the new regime. "When Steve bought the company its whole complexion changed," Dickson recalls. "It was reorganised and was given a new personality."

Starting as a sales rep in Scotland, he successively became head of a Scottish strike force, northern area sales manager, national accounts manager and national area sales manager.

Now he is responsible for all aspects of the sales division, looking

after the on-the-road force of 13 sales people, the 16-strong tele-sales department, and two strike forces which sell in the new release singles, national accounts and wholesale and export sales.

"The sales force has expanded in line with the way the company has expanded," he comments. "As we have brought on more labels and ones with higher turnovers, our sales strength has kept pace."



The labels with the highest turnover are PWL and BBC, but there have been exciting developments with others. For example, "We have seen Silvertone break

The Stone Roses and Factory has entered a renaissance," says Dickson.

He adds: "I think we have always to be conscious in distribution of the need to find new and exciting product to bring through. Today's stars may not be tomorrow's stars. We have to continually nurse new independent acts and labels. That's why we have been so pleased at the success of The Stone Roses."

As a company which believes in developing its own staff rather than buying in experience, great store is set by training. On the sales side, this covers everything from basic sales techniques onwards. Twice a year there are seminars attended by the entire sales division.

On-the-road training is looked

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▶ FROM PAGE 24

after by national area sales manager Chris Maskery, who takes time to accompany individual sales staff on their rounds.

"I have grown up with the belief that you can sell anything with the right training," Dickson declares. "The training I have had on sales techniques have stood me in good stead and I want to make sure the rest of the team have this benefit also."

"The sales turnover per head has increased over the years. A lot of that can be attributed to the product but I like to think it is also due to the ability and training of our sales people."

Another proud boast is that Pinnacle probably makes face-to-face sales calls on more outlets than any other distributor, in addition to tele-sales. The representative for the South West, for example, extends his visits right down to Devon and Cornwall. Similarly, outlets in the small towns of the Welsh valleys are visited as well as the larger conurbations.



"We don't quite get to the Outer Hebrides and Shetland, and I suppose there are a few accounts which have so far escaped a visit from us," Dickson admits, "but we do endeavour to cover as many as we possibly can."

With the growing volume of business coming into the company and retailers wishing to place orders by telephone, the tele-sales department has also been expanded. "At one point our customers started having to wait to place orders on Mondays and Tuesdays because all our tele-sales people were busy," he comments. "We have now beefed that up so that there is little if any waiting."

Every national account is regularly and frequently visited by national accounts manager Jon Starkey. As well as the obvious central buying organisations, he visits such emergent but increasingly important accounts as Makro and Pic-a-Tape.

Starkey describes his job thus: "I pre-sell all the new release products across the board to all the wholesalers — Entertainment UK, Audio Merchandisers — all the big boys. Also the head offices of the chains such as Our Price, Virgin, HMV and the motorway rackers. About 75 per cent of the company's new release business is done through national accounts."

He reinforces this with special promotions which recently included Christmas campaigns with HMV, Virgin and WH Smith. Dear to the heart of Steve Mason was

a promotion with WH Smith for the Rock and Roll Years label which celebrated 25 years of rock.

A Yorkshireman and a former part-time DJ, Starkey followed the Pinnacle pattern of starting as a rep and moving up to his present job via Northern area manager and field sales manager. Previously he was in the retail side for four years. "I worked in a shop called The Sound Of Music," he says. "I think they made a film based on it."

Although he operates from Pinnacle's offices and spends week-nights in a local rented flat, he travels back to Yorkshire every weekend. Why? "The beer down here is undrinkable!"

But, back to business, he asserts that selling records is not as competitive as many people believe. "We have product that nobody else has," he declares. "Much of it is successful product and the dealers need it."

It's not all big-selling Jason and Kylie numbers, however. "It's good to sell things from labels like Demon, all of Don Blues and the likes of Anton Fondenburg. Although, obviously, a lot of accounts don't

go for the more specialist indie stuff. But Our Price, for instance, is very good on this."

"And we do very well with collectors' stuff and blues. In contrast, there is Woolworths, which just goes for the Top 40, the obvious bulk sellers."

Starkey is still slightly bemused to find himself in the music industry. "Actually, I'm a qualified engineer," he says. "After I came out of college, I went into my local record shop one day to buy some records for the weekend, there was a job going and five minutes later I had accepted it."

"Now I'm with Pinnacle and it doesn't look as though I'll ever get into engineering."

Is he disappointed? Certainly not. "It's great. When I'm not on the road I can wear jeans in the office. It's not like a proper job at all!"

'Another marketing activity is to send releases to DJs and then find out the dancers' reactions. We're interested to know whether a release had them all going or if it cleared the floor'

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PINNACLE

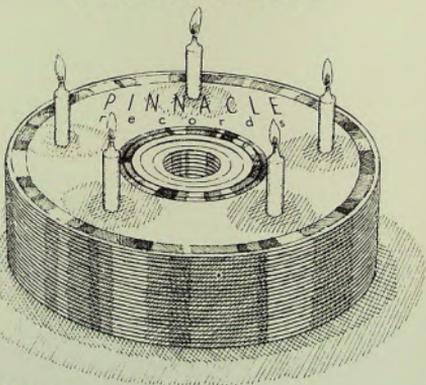
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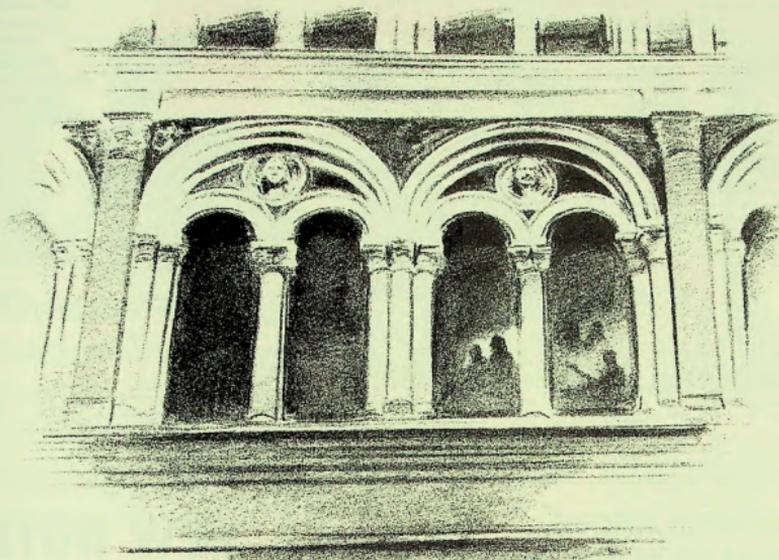
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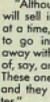
Happy gifts!

► FROM PAGE 26

According to his immediate boss, Dickson, however, he is making light of something to which he, like his colleagues, is intensely dedicated.

Dickson says: "Our guys put in a lot of miles and cover a lot of shops. A rep might go miles out of his way to visit a single outlet in a small town and perhaps take an order for only 15 or 20 units. And that is fine; it is a 15 or 20 unit order we otherwise would not have received.

"Although the Kyiles and Jasons will sell in 300, 400 or 500 lots at a time, it is still nice for the lads to go into the shop and come away with an order for one or two of, say, an obscure French release. These ones and twos still mount up and they are the bread and butter."



Pinnacle also services exporting companies, such as Lasgo, Caroline, Windang and Lightning. Additionally, the company handles a little direct exporting, although it does not claim to specialise in this area like Windang.

"I think one of the most exciting things in sales and marketing is when we break a new act," en-

thus Dickson. "There is always the challenge of surmounting dealer apathy towards something unknown.

"I remember when we sold in the Kylie Minogue single I Should Be So Lucky, before it went on to be one of the biggest selling singles of all time. We had a desperately hard time persuading dealers to take the product. Initially, we were only able to ship about 1,500 copies.

"When we have broken acts like Kylie, Jason, The Stone Roses and Happy Mondays it is very exciting for the lads on the road as well as the management here. They really believe in the product they handle.

"It is a difficult job because dealers get so many new releases each week, and every record company believes it has the great new winner of the year.

"Pop and rock are only part of the story. About 18 months ago Pinnacle broke into the dance music field, setting up a small specialist department under the title Recuts.

This is handled by Jon Sharp, who was instrumental in setting up the department, switching over from being Pinnacle's London sales representative, and Oscar Engles who joined from another com-

pany. They are seeking to develop further the burgeoning popularity of dance music and promote the product they handle in this sector.

Recuts has its own strike force which telephones the specialist stockists throughout the country whenever there is a new release. Sometimes a copy of a new single will be mailed to each of the 75 or so specialist outlets to ensure they are aware of it, with follow-up phone calls to gauge their reaction.

A portfolio of about 20 dance labels is held and there were rejoicings in Recuts when Grand Piano made the Top 10.

"A surprising number of the chart singles these days are dance music," Engles comments. "Dance music is really coming over from the club scene and there is a lot of influence from club play solely, without the benefit of radio plays."

This being the case, another marketing activity is to send releases to DJs and then to find out the dancers' reactions. "Naturally, we are interested to know whether a release had them all going or whether it cleared the floor," says Engles.

"When we sold in Kylie's I Should Be So Lucky, before it went on to be a hit, we had a desperately hard time persuading dealers to take the product"

The company's business in classical is also going strong, says Dickson. "It is always a nice, steady earner throughout the year. Pop music tends to go up and down in trends and depending what time of the year it is. Classical music is a steady seller all the way through."

This is confirmed by Ian Rowe, classical labels manager. In addition to sales, he takes on responsibility for some of the imported labels for marketing, advertising, review copies, dealing with the media and promotions.

He also looks after the national accounts for classical, colling on the classical buyers at WH Smith, Our Price, Virgin and HMV.

According to Dickson, CD has given a fresh lease of life to classical music and Pinnacle's sales in November reached a new high.

He attributes this to three factors. One is a general growth of interest

TO PAGE 30 ►

CONGRATULATIONS STEVE MASON AND ALL AT PINNACLE FOR SUCCESSFULLY DISTRIBUTING PWL BBC BGO!

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Happy Birthday to Steve and the Pinnacle team Peeling it

SOUNDS December 9 1989

This week sees the launch of Strange Fruit's Peel Sessions Album series. David Cavanagh takes them on a road test

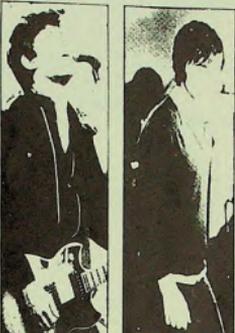


QUEEN singlehandedly attempt to revive the centre part

Queen's classic sessions released

QUEEN have eight classic BBC session tracks (seven the beginning of their career) released as an album by Band Of Joy on December 4. Under the title 'At The Beeb', it features two sessions recorded for the Sounds Of The 70s show in 1972. The tracks are 'My Fairy King', 'Keep Yourself Alive', 'Doin' Alright', 'Liar', 'Open Battle', 'Great King Rat', 'Modern Times Rock 'N' Roll' and 'Son And Daughter'. The first four tracks date from February '73, while the last four are from December. Bernie Andrews produced all eight and, incidentally, John Peel presented the show on both nights of broadcast. It was between the best sessions that Queen signed their deal with EMI, and all the songs later turned up on either their first

'Queen' or second ('Queen II') album. The album is available on vinyl, cassette and CD and, hopefully, should provide a few more sonic thrills than Queen's current hit, 'Scandal'. Meanwhile, on November 21, FHM release on video 'The Miracle EP', featuring the videos to their last four singles — 'I Want It All', 'Breakthrough', 'The Invisible Man' and 'Scandal'. Queen head off to the studio in Switzerland in a couple of weeks for group recording... but no one of their office in quite sure what what they are working on. At The Beeb's is the first in a series of Band Of Joy session releases by some of the biggest names in rock and metal, although no further names have been confirmed yet.



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THE PEEL SESSIONS ALBUMS:
 • THE ONLY ONES (Strange Fruit SRFLP 102/CD) *****
 • STIFF LITTLE FINGERS (Strange Fruit SRFLP 106/CD) *****
 • MICRODISNEY (Strange Fruit SRFLP 105/CD) *****
 • THE UNBENTONES (Strange Fruit SRFLP 103/CD) *****

If you wondered what all the palaver was about in August when John Peel turned 50, all that "you really by his walk among us for fifty whole summers" stuff in the glasses... are, in four engagingly tasty packages, are a few choice reasons. The man, quite simply, did not do what no record company will ever allow get bands in the studio and let them do what they want.

In the case of The Only Ones, this is a matter which cannot be overstated. The 32 minutes and 14 tracks on this stunning album bills some of the CBS artists upon anonymity and add up to just about the best testament that that mercurial quartet could warrant.

Taken from three sessions (1977-80), the songs are straggled down, lined up, vitiated, wherever it took to bring out their manic message. One side photo shows you what the band looked like; there is no further glamour to the record save in the glory of Peter Perrett's vision. "Oh Lucifer" and "No Peace For The Wicked" — the latter deliciously insolent — show a band subtly exultant at being given fresh ink. Perrett sounds almost kindly in his delivery, in complete control of his famous elongated vowels and dulcet consonants. There is a beautiful crooner when he belted it, and he belted it here.

By track five, "In Between", it became apparent that this is the area — the record The Only Ones always threatened to make. John Perry's morose peals of guitar on this track are quite extraordinary in their clarity by a strange, spacy version of Another Girl, Another Planet that even has Perrett harmonizing with himself!

It goes on and on — 16 songs in the perfect Only Ones sound. None of that era-ay-ay-ay-ay-ay single-Pete-CBS sound. Just Perrett and Perry leading one of the supreme guitar bands of the age, straight from the Nap. From "Here To There" ("Gorgeous and Bold", "The Big Sleep") to "As peacefully dead as a fruit in the man's reputation deserves. And so timeless a sound as any Stone Roses or House Of Love tune.

One track that rumors of a renewed, straight and narrow Perrett have some real basis. Meanwhile, here is the man's finest work. Thanks to these memories, whenever you respond as favourably to Stiff Little Fingers' collected sessions (1978-80) depends entirely on how you were in their fury on the first time. To my mind this is the sound of pure nostalgia, although I know, none the worse for that.

1978 is SLF's native Belfast couldn't really have been with David. The Peel session here is an arc which "I was sounded like a naked flame in a hot spring" that "I was David". The Peel session here is an arc which "I was David". The Peel session here is an arc which "I was David".

than anybody this side of Al Pacino. The other highlight on this collection are the seven-minute version of Bob Marley's "Johnny Was", which is a healthy respect for the reggae style of the original, while still going guitar-frenzied. "Walt And Lee", their own "Garageband", and the jaunty "Steve Dogs". Every one in Northern Ireland would thank the Clash for their two years to play there so carefully that SLF, on a good night, could cream them, and there are enough highlights/epic examples of dogged rage here to make Stiff Little Fingers' efforts still seem timely indeed.

When Peel played the first Microdisney session, in August 1983, he remarked that nobody had ever sung like Carol Coughlan before. "Indeed, maybe, but that rich croon with its weird, awe-over-the-Cork brought proudly to the fore was unique.

And while Coughlan was busy losing his dignity at one end of Microdisney's sound, guitarist Sean O'Hagan was urbanely holding on to his, in some of the catchiest songs of the decade never to have been hit singles. Indeed, here are "Teddy Dogs" and "Lambholmebound", two of their most lively tarted-out outings, early recording as a duo. "Sun" and "Moses", and from their 1983 session in December 1985, an extraordinary version of "Kissing Him". Here O'Hagan is playing a Spanish six-string acoustic guitar pattern just like the Teddy Bears' "To Be With You To Love Him", while Coughlan's pitched harmony adds an entirely different meaning of supplication to the words "beg to serve you at all times".

All this skill and melody, of course, convinced Virgin Records that Microdisney were a potentially lucrative pop combo. But between the man whose all-time favourite record is Big Star's third album. Reports of John/Sean O'Hagan's complete drying-up in the songwriting department will sound even sadder when contemplated over one listen to, say, "Guts" ("That Door 'n' Talk") or "Tearproof" from the London Sessions' collected sessions. This was one of the best.

The 12 songs, recorded between 1979 and 1982, take us from the terrific "Family Entertainment" through the supremely negligible "Billy Thelid" to The Unbentones, the only band in history to actually encourage their drummer to write songs — and assorted dead-on jokes ("What's With 'Tary'") and Gary Giggler's "Rock 'N' Roll" right up to when it started getting mighty and serious. Fearful Shanky underwent a windproof development that only makes you wish he'd soon himself out a decent band again. In 1979, and 1982, packing an emotional whack what a million gigs at... almost two years later, still none a memory of their from their last session.

1982's Unbentones session was a useful affair. The doo-wop harmonies on "The Love Parade" saw Mickey Bradley and Davian O'Neill reawaken to an untold world that they were, in fact, Mark Rawley's Vandalia; and Sharkey and O'Neill reawakened to an untold world that they were, in fact, Mark Rawley's Vandalia; and Sharkey and O'Neill reawakened to an untold world that they were, in fact, Mark Rawley's Vandalia.

Research to the Stone Roses' "I Wanna Be Adored" that pointers were confused by the hard-earned. Research to the Stone Roses' "I Wanna Be Adored" that pointers were confused by the hard-earned. Research to the Stone Roses' "I Wanna Be Adored" that pointers were confused by the hard-earned.

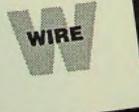
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► FROM PAGE 28

in classical music. Another is many people, when they purchase a CD player, decide they would like to include one or two classical in their portfolios.

And thirdly, the market is receiving much of its impetus from existing classical collectors who are now replacing their vinyl with CD.

"But there is still a very good cassette market for classical in the UK, which is rather different to the situation in the rest of Europe," he observes. "A lot of the labels based on the Continent just don't produce cassettes because the market there isn't strong enough to justify it."

Interestingly, the German Colosseum label produces cassettes specifically for UK distribution by Pinnacle. "We take more than 90 per cent of their cassette production," says Rowe. "They take a few in Germany and France and we take the rest. None of their distributors in other parts of Europe want to take cassettes. We can sell enough to make it worthwhile having them produced."

◀ Sales manager
◀ Steve Dickson at
◀ the Pinnacle sales
◀ seminar with
◀ Dominic Jones
◀ (West End rep)
◀ and Jayne
◀ Playford
◀ (sales)



'A lot of people will buy the Hyperion label exclusively because it has a strong reputation, they know it will almost certainly be a good quality product and it gets good reviews from the critics'



The biggest classical label handled by Pinnacle is ASV, followed by Hyperion. France's Muzic is the largest import. A newcomer to the catalogue is Delos, from the US. "They are very good indeed," praises Rowe.

An advantage of stocking classi-

cal, in addition to its steady year-round turnover, is the product's long shelf life. "The stock turn is much slower than for the pop product but if you have a few hundred left over there is no cause to panic that it will go out of date. You will sell it all in the end," Rowe assures. "Beethoven's Fifth, for instance, is hardly likely to go out of favour in a couple of weeks' time."

This market sector also appears to attract a greater label loyalty than others. "Hyperion is a case in

point," Rowe says. "A lot of people will buy the Hyperion label exclusively because it has a strong reputation, they know it will almost certainly be a good quality product and it gets good reviews from the critics."

Rowe does the bulk of his business with about 300 major classical outlets. But some titles find their way into the chains and when that occurs the sales move on to a higher plane.

Its own advertising is created and placed by Rowe's department and this has been stepped up over the past year. "This has made a difference, particularly to the smaller labels," he says. "It is giving them coverage they haven't had before."

Rowe's one concern is in the sheer volume of classical product now being produced. "It is probably too much for the present size of the market," he warns. "Classical represents about seven per cent of the total record market, but far more than seven per cent of new releases are classical."



A solution suggested to retailers facing this embarrassment of choice is, of course, to be guided by the Pinnacle catalogue!

Soundtracks also come under Rowe's aegis. Here there is liaison with film distributors and arrangements to place details of the rec-

ords on the film posters. Competitions are arranged when a film is released, with the sound track records as prizes.

"This can be an economic and very effective form of promotion," Rowe says. "But while soundtrack is a healthy market, the margins are not great as a royalty is also payable to the film company in addition to the normal royalties to performers and composers."

It is really two separate markets. One is something of a cult, with collectors of the soundtracks from such horror movies as *Halloween* and *Nightmare On Elm Street*. "I think they collect the records rather than play them. They buy the paperback and the T-shirt as well."

Rowe's theory is that these collectors buy for the pictures and stills on the LP sleeve rather than for the record itself. So perhaps there is a new market here for empty sleeves!

The other part of the market, one which tends to be an older audience, is those who genuinely listen to and enjoy soundtrack music. They often have their favourite soundtrack composers and seek out new releases.

But Dickson points out that while classical may have gained a new impetus from the introduction of CD, there are several areas where vinyl is still going strong. Like Mason, he believes the writing off of vinyl is premature.

Although some of the big chains, such as Our Price and WH Smith, have begun to eliminate vinyl from their shelves as a matter of policy,

Dickson contends there are still many outlets which are experiencing a continuing demand.

He points to the example of Spacetrax 3 on the Fire Records label. "This is an indie band with a big following. We can't sell many cassettes or CDs to their collectors but we've sold thousands of their vinyl albums without any problem at all. This is just one of several sectors where vinyl is still popular. So I say we shouldn't give up on vinyl yet."



Looking back, Dickson reflects: "I come from a quiet little place in Scotland. I find myself five years later in London with probably the only record company I would ever want to work for. That makes it an exciting thing for me personally."

"The success of this company has just been phenomenal and the growth incredible. The important thing about Pinnacle for me is that it is different from any other type of company. This is partly the nature of the product but also due to the characters within this company."

"Our members are successful because of the people who work for them. We have really good, professional people here who have been with Steve Mason since day one. They'll still be here when Music Week comes back for our 10-year anniversary."

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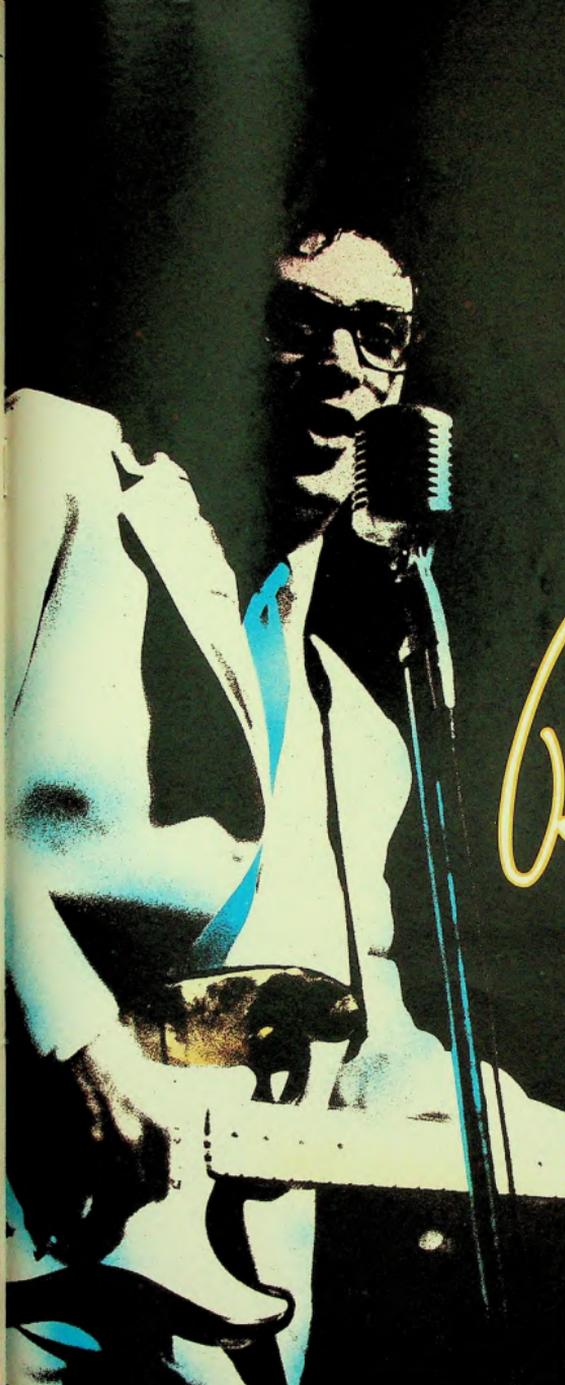
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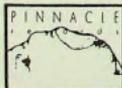
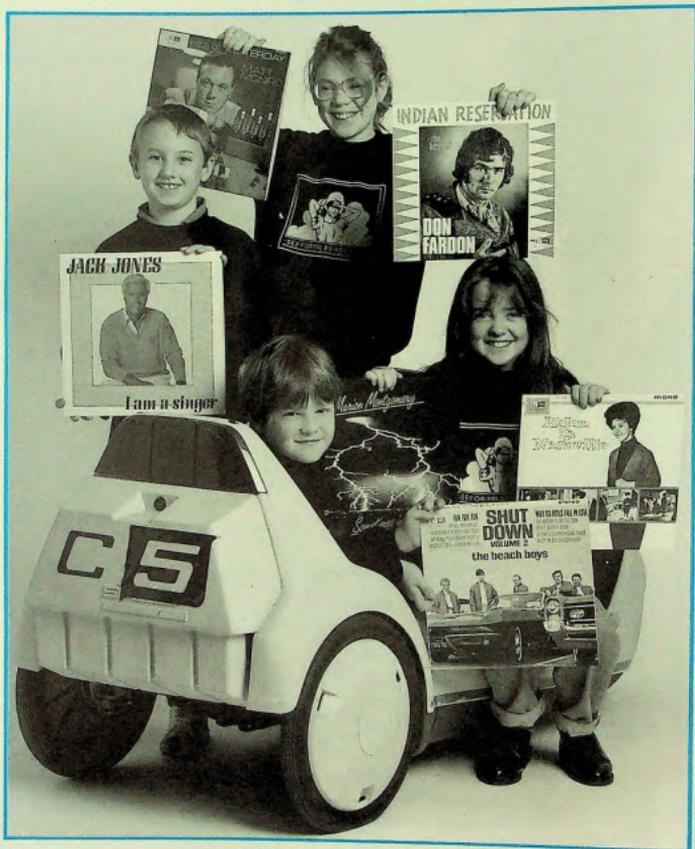
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26	26	I WISH IT WOULD RAIN DOWN	THE POPS	Virgin (VST) (1) (2) (P)
27	27	I'LL BE GOOD TO YOU	THE POPS	Quincy Jones/Roy Charles/Chaka Khan
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29	29	BUTTERFLY ON A WHEEL	THE POPS	See W 2466 (T) (1)
30	30	JULY	THE POPS	Mercury/Phonogram (MTR) (1) (S)
31	31	THE FACE	THE POPS	Motown 28 0295 (1) (2) (2) (2) (S)
32	32	HAPPENIN' ALL OVER AGAIN	THE POPS	Island (1) (S) (4)
33	33	WAS THAT ALL IT WAS	THE POPS	Siregema (S) (M) (1)
34	34	MADCHESTER RAVE ON	THE POPS	Siregema (S) (M) (1) (S)
35	35	GETTING AWAY WITH IT	THE POPS	Factory (FAC) (M) (1) (2) (FAC) (2)

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9	9	BUTTERFLY ON A WHEEL	THE POPS	The Mission
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2	2 PUMP UP THE JAM, Technoastic	SBK
3	5 DOWNTOWN TRAIN, Rod Stewart	Warner Bros.
4	4 EVERYTHING, Jody Watley	MCA
5	7 TWO TO MAKE IT RIGHT, Seduction	Vandella
6	7 JUST BETWEEN YOU AND ME, Lou Gramm	Atlantic
7	6 FREE FALLIN', Tina Turner	Atlantic
8	16 OPPOSITES ATTRACT, Paula Abdul	Virgin
9	1 I REMEMBER YOU, Sade Row	MCA
10	3 ANOTHER DAY IN PARADISE, Phil Collins	Atlantic
11	14 JAMIE'S GOT A GUN, Aerosmith	Geffen
12	10 LOVE SONG, Telex	Geffen
13	18 PEACE IN OUR TIME, Eddie Money	Columbia
14	11 WHEN THE NIGHT COMES, Joe Cocker	Capitol
15	21 WHAT KIND OF MAN WOULD I BE, Chicago	Reprise
16	17 TENDER LOVE, Baby Face	Solar
17	6 RHYTHM NATION, Janet Jackson	A&M
18	21 I'LL BE GOOD TO YOU, Quincy Jones/Charles/Kwan	Qwest
19	24 TELL ME WHY, Exposé	Mercury
20	26 DANGEROUS, Roxette	Enima
21	15 DON'T KNOW MUCH, Linda Ronstadt	Atlantic
22	20 ALL ON NOTHING, Miki Vanelli	Arista
23	31 HERE WE ARE, Gloria Estefan	Epic
24	13 SWING THE MOOD, Jive Bunny & The Masterminds	Music Factory
25	29 WAS IT NOTHING AT ALL, Michael Damian	Cypress
26	32 WE CAN'T GO WRONG, The Cover Girls	Capitol
27	28 KICKSTART MY HEART, Mafay Cuxa	Eurodisc
28	35 PRICE OF LOVE, Bad English	Virgin
29	25 BACK TO LIFE, Soul 2 Soul	BMG
30	37 ESCAPADE, Janet Jackson	Arista
31	22 WITH EVERY BEAT OF MY HEART, Taylor Dayne	Ruffless
32	36 NO MORE LIES, Michelle	Bluebird
33	19 JUST LIKE JESSE JAMES, Cher	Geffen
34	38 ROAM, The B-5's	Reprise
35	17 THIS ONE'S FOR THE CHILDREN, New Kids On The Block	Columbia
36	1 GO TO EXTREMES, Billy Joel	Columbia
37	27 CMON AND GET MY LOVE, D+Mob	FFRR
38	37 WE DIDN'T START THE FIRE, Billy Joel	Columbia
39	1 WOMAN IN TRAINS, Tears For Fears	Fontana
40	2 TOO LATE TO SAY GOODBYE, Richard Marx	EMI

ALBUMS

1	1 BUT SERIOUSLY, Phil Collins	Atlantic
2	3 FOREVER YOUR GIRL, Paula Abdul	Virgin
3	2 GIRL YOU KNOW IT'S TRUE, Miki Vanelli	Arista
4	4 STORM FRONT, Billy Joel	Capitol
5	5 JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	GM&M
6	6 PUMP, Aerosmith	Atlantic
7	7 COSMIC THING, The B-5's	Reprise
8	9 FULL MOON FEVER, Tom Petty	MCA
9	8 HANGIN' TOUGH, New Kids On The Block	Columbia
10	10 STONE COLD RHYMINS, Young MC	Delicious
11	11 CRY LIKE A RAINSTORM, Linda Ronstadt	MCA
12	13 DANCE-LA-YO KNOW IT!, Bobby Brown	Qwest
13	16 BACK ON THE BLOCK, Quincy Jones	Atlantic
14	12 DR. FEELGOOD, Mafay Cuxa	Eurodisc
15	18 SKID ROW, Skid Row	Atlantic
16	17 JOURNEMATE, Eric Clapton	Duck
17	14 STEEL WHEELS, Rolling Stones	Columbia
18	15 REPEAT OFFENDERS, Richard Marx	EMI
19	19 SLIP OF THE TONGUE, Miki Vanelli	Epic
20	22 SOUL PROVIDER, Michael Bolton	Columbia
21	21 HEART OF STONE, Cher	Geffen
22	20 KEEP ON MOVING, Soul 2 Soul	Virgin
23	23 LIVE, Kenny G	Arista
24	24 TENDER LOVER, Babyface	Solar
25	25 PRESTO, Rush	Atlantic
26	22 THE BEST OF LUTHER, Luther Vandross	Mercury
27	22 THE END OF THE CONFERENCE, Don Henley	Geffen
28	37 PUMP UP THE JAM, Technoastic	SBK
29	30 BAD ENGLISH, Bad English	SAB
30	39 AS NASTY AS THEY WANNA BE, The 2 Live Crew	Skywalker
31	26 NEW KIDS ON THE BLOCK, New Kids On The Block	Columbia
32	37 CROSSROADS, Tracy Chapman	Elektra
33	34 FLYING IN A BLUE DREAM, Joe Satriani	Relativity
34	31 JIVE BUNNY - THE ALBUM, Jive Bunny & The Masterminds	MCA
35	38 LOOK SHARPE, Alex Cooper	Enima
36	38 TRASH, Alex Cooper	Enima
37	31 THE SEEDS OF LOVE, Tears For Fears	Epic
38	35 CUTS BOTH WAYS, Gloria Estefan	Atlantic
39	40 GREATEST HITS 1982-1989, Chicago	Reprise
40	38 CAN'T FIGHT FATE, Taylor Dayne	Arista

ALBUM LP REVIEWS

ALBUM OF THE WEEK

FISH: Vigil In A Wilderness Of Mirrors. EMI/MD/TC/CD 1015. Possibly the most seriously underrated lyrical in rock has lost none of his wit, wisdom, flair or passion, and in keyboardist/composer Mickey Simmonds has found a real colleague in his lyrics, and the songs surge drive through. With the success of his recent tour, it looks like he is reaching for the right market.

THE LIGHTNING SEEDS: Cloudscape. Island Records. GHETT 3. Ian Brodie, one-time producer of Echo And The Bunnymen, stunned the charts last year with the delightful *Fure* single. Here he expands a little on that charming pop formula in a writing style that recalls Stephen Duffy and Pat Sharp Boys. While Brodie's vocals narrowly avoid sounding drippy at times, the quality of the songs keeps the album from becoming tame.

CAT STEVENS: The Very Best Of Cat Stevens. Island CATV 1. The monster PolyGram campaign to support this release includes TV footage of book-burning in Bradford and an eye-catching recording of Kill Rushie - Buy This Album! removable sticker.

STOCK IT

JUNGLE BROTHERS: Done By The Forces Of Nature. Warner Bros. WX329/926 072. Coming from the same rap community as De La Soul, Monie Love et al, the JB's major label debut is on a similar wavelength to the De La Soul album - soft bass, soul and some laidback humour. Perhaps not quite as immediate as DLS, it is worth spending the time to get to know it and with an hour of music, it's a trip that's well worth the time. Big singles success beckons too.

EDDIE MONEY: Greatest Hits - Sound Of Money. CBS 465993-1. Eddie Money has hardly been the most prolific of US artists but over the course of 12 years has carved his way up to a position of prominence and respectability with his rather disintegrated form of radio rock. It's the more recent ACB cut with this collection that has attracted most attention over here, though it's the excellent *Take Me Home Tonight*, featuring Ronnie Spector, that captures Eddie at his best.

VARIOUS ARTISTS: Love On The Dance Floor. Connoisseur Collection. LOVE LP1. Possibly sub-titled *Save The Last 100 Dances For Me*, this seven LP (five cassette/five CD) set indeed features 100 of those sensual smoochers that have ended so many parties over the last two decades. Listening to them now - larger beforehand makes you cringe to think you danced to some of these. Then again, who can resist it.

LIEUTENANT STITCHIE: The Governor. Atlantic 782001. Ex-school teacher Lieutenant Stitchie looks set to be one of the names that will be leading the ragamuffin scene in the Nineties. He still holds on to his school master ways which is evident in *Old Time Teaching*, and the voices of schoolchildren can be heard on the English Class, but he puts edge into his lyrics, and the songs surge drive through. With the success of his recent tour, it looks like he is reaching for the right market.

SEVERED HEADS: Retund For Success. Network. NET 014. Distribution: APT. Australia's Severed Heads snatched a handful of media accolades in the early Eighties on Ink but record company shenanigans have held the duo back. Ironically, it may be to their advantage given their subtle electro-techno pagones, although discredited more by pre-house pop-sung-and-pop arrangements than the fervent hypno-acid touch, make much more commercial sense in the current dance-stance climate. A couple of remixes would definitely help if commercial acclime is what they want.

STOCK IT

SHIRLEY BASSEY: La Mujer. Mercury. 838 033. Having amassed some mighty impressive recordings in the past, Bassey is not afraid to try something new. Following her work with label mates Yello, she has held 20 hours of Spanish lessons in order to record an album of her favourite songs in that language. Her rich commanding vocals suit the style - particularly on *Si Tu (Without You)* - and this CD could be a surprise big seller.

STOCK IT

GRAHAM PARKER: Human Soul. Demon Fiend 163. Distribution: Pinnacle. If 1988's *Monia Lisa's* Sister confirmed Parker's vengeful return to top form after an indistinct decade, *Human Soul* even improves on the winning formula recorded again with old Rumour pals including Brinsley Swindie. Side one's classic *Shax-model* love songs play off against side two's funkier pop songs, leaving two files to recall Parker at his most urgent and commercial. Total press raves, big sales and nothing less.

STOCK IT

ALEX CHILTON: Black List. New Rose. ROSE 194. Distribution: Pinnacle. Alex Chilton returns to Memphis' Ardent Studios, but the scene is neither classic Big Star or the magnificently deranged solo joints but more of the Deep South-lyric R'n'Pop by that dominant end his latterday releases. *Little GIO* and *I Will Turn You Green* dances for Me, this seven LP (five cassette/five CD) set indeed features some love-curling quips, cuffed by a should, plus the forthcoming tour, should guarantee good sales.

BBY FORD: Ooo - The World Of Baby Ford. Rhythm King BFORDS. The expat Mancunian finally comes up with his first LP and it's a manifesto of rock and tenderness. All the singles so far turn up

in some form, including the current manic monster *Beast*. Bump, which missed the Summer CD. *Beast* (Part 3) by a neat six months. *Beast* (Part 3) of sweet, soulful songs. *Beast* (Part 3) closes as album which shows the breadth of Ford's talent. *Beast* (Part 3) is Over, in particular, across to a single. For all the disco *Beast* Ford writes in a great pop tradition, and one senses we'll hear much more from him.

ORAN JAYE JONES: To Be In Motion. OBR/CBS. 466004. The man who gave us the 1986 hit *When Rain*, strives to reaffirm his name with a style of music somewhere between rap and soul. But while *Pipe Dreams* comes close to the mark, few of the other songs are strong enough to carry it off. While strong a fine effort, there really isn't enough original style here to convince.

BEEF: Living In A Hee Hee. Hear Arliss LOS 002. Stop the Fiction. Beef's debut single, was a little cracker, all looping vocals and a characteristic *Living In A Hee Hee* fails to live up to that promise with too much emphasis being placed on Jane Stokes' vocals which tend to bury the musical input. The end result is a stoney, one-track LP type sound: pretty horrific really.

SAVATAGE: Gutter Ballet. Atlantic 7828001. Make no mistake, while Florida's Savatage have the aggression and bite to most justify being lumped in the thrash pack, it's their purposeful diversity that stands them apart, a characteristic that needs to be highlighted for this fourth Atlantic album to get its just rewards. Powerful at its most intense, but with acoustic workouts, guitar instrumental and general imagination throughout it's musically adventurous too.

SINK: Another Love Triangle. Decoy. DYL 6. Distribution: Southern. Hardcore buffs will remember bassist/producer Ed Skred from the Stigups and Bad Dream Senes, but even more notable is the debut LP's hardcore content. The album is far less thrash-orientated, the slack being taken up by boogie'n' country'n' blues fare - a change, even a cover of Stephen Sills' *For What It's Worth*. How times change and what would have been an awkward marriage has turned to be a worthwhile one.

STOCK IT

CAMPER VAN BEEHOVEN: Key Lime Pie. Virgin America VUSLP 8. This is a far cry from bowling skinheads. Yes, the Campers have been overtaken in the wackoid stakes by *The Mighty Be Boms* and the *Jesus He Knows Me* Jimmes, but a more considered contribution. David Lowery has written lyrics here that smack of a yank Roy Davies, witty and wacky but with a decidedly melancholy feel. Their cover of Pictures Of Matchstick Men has been chosen as the single, but it pales in comparison with the wry outlook on life evident elsewhere on this splendid album.

FISHING: Martin Aston, Kirk Bussell, Russell Brown, Les Durin, Lou Finlay, Dave Leno, Nick Robinson, and Gareth Thompson

Charts courtesy Billboard, 27 January, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

SINGLES A & R

Reviewed by David Giles

THE OTHER CHART

SINGLE OF THE WEEK

RIDE: Chelsea Girl (EP) (Creation 12 CRE 0722). Superb debut from this young Oxford quartet very much in the mould of the best Creation bands, notably the Jesus & Mary Chain and My Bloody Valentine. All four tracks here are outstanding combinations of clanging guitars and subdued, dreamy vocal melodies, which booties well for the present without even thinking about the future. Top of the tree in an exceptionally good week.

STOCKIT

SWEETIE IRIE & JOE 90: New Talk (Mango/Island 12) MNG 720. The most exciting reggae record in years, proof, if ever it was needed, that it is a very important form of music in Britain. Sweetie Irie and Joe 90 are a duo of the deepest, richest vocal tones imaginable. Irie grows rather in the manner of Malhiathi while Joe 90 has a luscious, plaintive voice. Her rapping is furious, hilarious and words fly off the tongue at an almost unintelligible rate. Totally brilliant.

STOCKIT

BIRDLAND: Sleep With Me (Lazy 12) Lazy 17. Fine single that recalls the early Stones whereas their earlier releases headed in the direction of early Clash. Which is their analogy, live sound has been successfully restricted and rendered perfectly acceptable for radio. The remaining tracks are wild and raw enough, but Birdland remain essentially a band that is at its best on stage.

MARGARET MENEZES: Tendo De Amor (Polydor 12/CD) PO 70. Taken from the recent Lambada Brazil compilation LP, this is a track by the Brazilian singer who turned out to be the star of David Byrne's recent UK tour. Warm and bossy, with a thoroughly contemporary production that could see it succeed both on the radio and the dancefloor.

JANET JACKSON: Come Back To Me (Breakout/A&M 12/CD) USA 681. Produced by Jim and Lewis, this is Jackson's best far quite some time, a dreamy ballad with layered vocal harmonies and shimmering simulated strings that should do extremely well.

KISS: My Dues (Synco-pator/EMI 12/CD) XAMC 11. An uproarious affair, this, with Noddy Holder and Buster Bloodvessel joining the Mancunian female rap duo on a song that features sharp guitar accompaniment and a splendid video. A bit on the cluttered side, but otherwise tremendous fun.

THE CHARLATANS: Indian Rope (and Dead Good 812) GONE ONE. More mayhem from Manchester, this time veering



JANET JACKSON: best for some time, while Noddy Holder joins up with Kiss AMC

towards Stone Roses/Inspiral Carpets territory. This is the band's debut, on their own label, combining laid-back psychedelic vocals with powering Hammond organ. Very strong songs (the B-sides are good too); this is a fine start.

TERRY, BLAIR & ANOUSHA: Exit Modern Nursery Rhyme (Chrysalis 12) CHS 3478. Fine follow-up to last year's *Mising* single, and with a similarly uninhibited approach to melody—hence, perhaps, the "nursery rhyme" reference. A refreshing and invigorating pop song.

HOUSE OF LOVE: Shine On (Fontana/Phonogram 12) HOL 312. A completely re-recorded version of the classic Creation single that ought to do the trick and finally leave the band post that elusive number 40 slot, complete with two good previously unreleased tracks on the B-side. A cynic might say that is an admission that their last couple of releases haven't been up to scratch, but you can't deny the song the wider audience it always deserved.

THEY MIGHT BE GIANTS: Birdhouse in Your Soul (Elektra 12/CD) EKR 104. Excellent test from the forthcoming LP by the bizarre Brooklyn duo. This sounds very much like the overwhelming poppy psychedelia of the West Coast in the Sixties, with some inventive instrumentation provided by the clever (Langer/Winstanley) production.

STOCKIT

THE TELESCOPES: To Kill A Slow Girl Walking (EP) (What Goes On 12) What Goes 18. Best release to date from the heroically poppy psychedelia of the West Coast of the Sixties, with some inventive instrumentation provided by the clever (Langer/Winstanley) production.

T.L.A. ROCK: Come & Give It To Me (Bkstasy). (Writing Bag 12) SBUX 19. Co-written and produced by Todd Terry, this is a highly pleasurable and almost sumptuously produced by a gentle beat peppered with ripples of flute. The use



of the E-word—however innocent the artists may claim the reference to be—is unlikely to endear it to radio producers, though.

PHIL COLLINS: I Wish It Would Rain Down (Virgin 12/CD) VS 1240. A track from the... But Seriously LP, which has already clocked more than 1m sales. Doesn't have anything like the hit potential of the last single though, being a little on the sluggish side. Eric Clapton guests on guitar, and his instrumental prowess has been milked dry, guitar solos wailing away at every available opportunity.

LYDDY COLE: No Blue Skies (Polydor 12/CD) COLE 11. Pleasant if unexciting track; nice chugging guitars, everything held back, quite interesting lyrics ("baby you're too real, real, baby you're too well spoken"), but you can't help feeling that the Comolons gave him that little extra bite. And on the sleeve he looks as though he's just been fished out of the gutter!

THE ALARM: Love Don't Come Easy (IRS 12/7) ERS 134. Veering towards blues, soul and gospel, this single never really frees itself from the reins of blustery rock that is the Alarm's traditional stamping-ground. It should go down very well with the regular fan base, although the lyrics are inane in the extreme.

WORKSHY: I Saw The Light (WEA 12/CD) YZ430. Tasteless re-working of the old Todd Rundgren song, given the classic latin-jazz treatment by Mark "Matti Bianco" Fisher's production. Pleasant enough, but lacking the distinctiveness necessary for a hit.

BEST BEAT MANIFESTO: Dog Star Man (EP) (Play It Again Meat 12/CD) BIAS 142. The perfect synthesis of European bodybeat and uncompromising rap from this London-based trio. Very aggressive, very intense and relentlessly powerful. Ideal for Radio Two, perhaps...

CRY BEFORE DAWN: No Living Without You (Epic 12) 65857. Another useful release from one of the best British outfits around. Strong melodies, patient guitars—too well controlled to ever be exciting, but could dent the charts with some force. They're bound to have another hit sooner or later...

TOP 20 SINGLES

1	BUTTERFLY ON A WHEEL	Mercury BITH 9 (3)
2	NO MORE MISTER NICE GUY	SBE SRK 1 (3)
3	MADCHESTER RAVE ON (EP)	Factory FAC19 (3)
4	N.I.C.E.	MCA MCA 1386 (3)
5	GETTING AWAY WITH IT	Factory FAC27 (3)
6	NOTHING EVER HAPPENS	A&M AMA 536 (3)
7	HEY YOU	Parade PAR41 (3)
8	SALLY CINNAMON	Rock Rev 34 (RMG)
9	HIGHER THAN HEAVEN	Virgin VS 1228 (3)
10	YOU SURROUND ME	Motown M1099 (3)
11	POOLS GOLD/WHAT THE WORLD IS WAITING FOR	Silverstone ORB 13 (3)
12	I DON'T KNOW WHY I LOVE YOU	Fontana HO 1 (3)
13	TIME AND SPACE	Reggae Rampart REGA 244 (3)
14	FLY GIRL (feat. Gerald)	Subscape ACCOT 1 (3)
15	NATIONAL HOLIDAY	IRS IRS 152 (3)
16	SPACE GLADIATOR	Mute MUT104 (3)
17	DEPTH CHARGE (HAN DO JIN)	Yard Sublime YTOB8A (3)
18	LET LOVE RULE	Virgin America VS 12 (3)
19	ARC-LITE	Sirestone SRS 9704 (3)
20	COME HOME	Reggae Tapes RT45 (3)

CHART COMMENTARY

We're still in the land of sluggish similarity awaiting the first effective batch of Nineties releases on the Other Chart. In terms of singles, there's a seasonal/seasonal re-entries for **The Stone Roses'** formative Black single **Sally Cinnamon** and **The House of Love's** 'I Don't Know Why I Love You' makes a reappearance as their guitarist Terry Bickers waves the combo goodbye. The highest (sic) climber is **Adamski's** acid groove **N.R.C.** on MCA, taken from his Live And Direct album. **Flesh For Lulu's** first single, **Time And Space**, from their upcoming album enters at 13 and that American duo **Timbaland** arrive album enters at 15 with the slow-beat **National Holiday** on IRS. The smoothest 45 of the week must be the hit track from **Lenny Kravitz's** seriously funky rock opus **Let Love Rule** on Virgin America, a position that might have been improved on if he hadn't have had to cancel last week's *Marquee* show with larynx problems.

There's yet more static in the albums department, with **Spanner's** 3rd early album **The Perfect Prescription** re-entering the fray as all and sundry shuffle about for attention. The only new item to make an impact is one of the first Four Feet Sessions albums, featuring the songs of those critics' **lives The Only Ones**. And, surprisingly or not, those jerky guitar performances sound as fresh as a hangerover day so many years on.

TOP 20 ALBUMS

1	STONE ROSES	Silverstone ORB192 (7)
2	WELCOME TO THE BEAUTIFUL SOUTH	Cell Discs CDOP15 (3)
3	THE MONTY PYTHON MOVIES	EMI EMI 50 (3)
4	NINETY	EMI EMI 50 (3)
5	WILD	Mute MUT1047 (3)
6	BLUMED	Factory FAC272 (3)
7	WAKING HOURS	A&M AMA 906 (3)
8	HUP	Parade PAR41 (3)
9	VELVETIN	MCA MCA 1392 (3)
10	DOUITLE	4AD 4AD 95 (3)
11	LIVE AND DIRECT	MCA MCA 1392 (3)
12	BIZZARRO	Rock Rev 34 (RMG)
13	THE REAL THING	Sire's London SRS134 (3)
14	HATS	Line 5/Line 5 (3)
15	SNUFF SAID	Workshop Workshop WSP118 (3)
16	CAPTAIN SWING	Cooking Vinyl VINOEN 18 (3)
17	THE PERFECT PRESCRIPTION	IRS IRS104 (3)
18	JACQUES	Reggae Tapes RT45 (3)
19	SCARLET AND OTHER STORIES	Mercury/Phonogram 0994 (3)
20	THE PEEL SESSION	Strange Fruit SFSP13 (3)
21	LIZQUIZER	Real Time REAL12 (3)

Compiled by Music Week from Gallup Data

THE BODIES OF WHITHAM
(Featuring Alice Cooper & Tommy Lee)
& DEAD ON
Alice

TOP 20 COMPILATIONS

15	JIVE BUNNY - THE ALBUM ★ ★ ★ ★ CD 7 Jive Bunny & The Modelmakers Telaw 51A 2396	16	MARTIA ● CD 21 Martia CBS 433531	17	LIKE A PLAYER ★ ★ CD 13 Madonna Siv WY 239	18	TEN GOOD REASONS ★ ★ ★ ★ ★ CD 12 Jason Donovan PHI 497	19	LABOUR OF LOVE II ★ CD 19 UB40 Def Jam/Vegyn 110P 4	20	A NEW FLAME ★ ★ ★ ★ CD 17 Simply Red Elateh WY 242	21	VIVALDI FOUR SEASONS ○ CD 30 Nigel Kennedy/ECM EAMNGC2	22	THE RAW AND THE COOKED ★ ★ ★ CD 15 Fine Young Cannibals London 428691	23	A COLLECTION - GREATEST HITS ... AND MORE CD 22 Bobino Stremond CBS 643631	24	THE STONE ROSES ● CD 25 The Stone Roses Sawmox OMBL 392	25	WELCOME TO THE BEAUTIFUL SOUTH ★ CD 18 The Beautiful South Cap Discs AORU 16	26	CUTS BOTH WAYS ★ ★ ★ CD 16 Glenn Esterson Ege 461631	27	HEART OF STONE ● CD 41 Chair Gefin WY 242	28	PUMP UP THE JAM CD 42 Technomic Sawmox/Real 57B 1	29	WILD ★ CD 24 Erasure Mae 311AM 75	30	THE SINGLES 1969-1973 CD 31 The Singers A&M A&M 15601	31	RAW LIKE SUSHI ★ CD 32 Neneh Cherry Cap/Pyg 01CK 6	32	WHEN THE WORLD KNOWS YOUR NAME ★ ★ CD 34 Deacon Blue CBS 432111	33	SPARK TO A FLAME - THE VERY BEST OF ★ ★ CD 20 Chic/Da Bunch A&M CDUJ 186	34	LEVEL BEST ★ CD 26 Level 42 Polygram 187V 1	1	PURE SOFT METAL ● CD 1 Various Shelby SM 996	2	WARE'S THE HOUSE? ● CD 2 Various Sivax SM 997	3	MONSTER HITS ★ ★ CD 3 Various CBS/WEA/WMG HTS 11	4	NOW 161 CD 4 Various EMI/Vegyn/Polygram/Now 16	5	DEEP HEAT 1989 ● CD 5 Various Telaw 51A 2380	6	NO 1'S OF THE 80'S ★ CD 6 Various Telaw 51A 2382	7	THE GREATEST LOVE 3 ● CD 7 Various Telaw 51A 2384	8	DIRTY DANCING (OST) ★ ★ ★ ★ CD 8 Various KCA IL 6468	9	HEAVEN AND HELL ● CD 10 Menloof/Bonnie Tyler Telaw 51A 2381	10	THE 80'S ALBUM OF THE DECADE ● CD 7 Various EMI BMTO 48	11	THE CLASSIC EXPERIENCE ★ CD 11 Various EMI BMTO 46	12	THE PREMIERE COLLECTION ★ ★ ★ CD 12 Various Real/Vegyn/Polygram/AVM 1	13	REGGAE HITS VOL. 7 CD 13 Various Jive 42P 1807	14	GREATEST HITS OF 1989 ● CD 14 Various Telaw 51A 2389	15	LAMBADA CD 15 Various CBS 444031	16	THE BLUES BROTHERS (OST) CD 16 Various A&M K 50713	17	THAT LOVING FEELING CD 17 Various Dow 01P 15	18	PRECIOUS METAL ● CD 18 Various Sivax SM 978	19	SMASH HITS PARTY '89 ★ CD 19 Various Dow 01P 14	20	THE GREATEST LOVE ★ ★ CD 20 Various Telaw 51A 2316	49	MOSQUOE ● CD 49 Gipsy Kings Telaw 51A 2398	56	APPETITE FOR DESTRUCTION ★ ★ CD 55 Guns N' Roses Gefin WY 175	57	ASPECTS OF LOVE ★ CD 51 Original Cast Real/Vegyn/Polygram 81131	58	THE TWELVE COMMANDMENTS OF DANCE ★ CD 48 London Boys Telaw/VEA WY 238	59	ANCIENT HEART ★ ★ CD 59 Tombe Taboram VEA WY 218	60	A LITTLE BIT OF THIS ... CD 75 D.M.O.S Fini/London 4281391	61	PUMP ● CD 58 Aerosmith Gefin WY 234	62	BEST OF LUTHER VANDROSS - BEST OF LOVE CD 56 Luther Vandross A&M Ege 458811	63	BUMMED CD 63 Happy Mondays Foggy FACT 238	64	CROSSROADS ★ CD 62 Tracy Chapman Elateh BTF 3	65	PARADISE ★ CD 67 Inee City 10/Vegyn 10A 81	66	THE LOVE SONGS OF ANDREW LLOYD WEBBER ● CD 52 Richard Clayderman Decca/Dovec 281131	67	RHYTHM NATION 1814 ● CD 74 Janet Jackson A&M A&M 299	68	FLOWERS IN THE DIRT ★ CD 72 Paul McCartney Polygram FCSO 164	69	PHANTOM OF THE OPERA CD 65 Various Mae/Real/Polygram/POU 23	70	HYSTERIA ★ ★ ★ CD 64 Def Leppard Billgram/Belton/Now 1521A 1	71	REMOVE/THE BITTER SUITE ● CD 61 Hiss And Cry Gena/Vegyn HIE 6	72	GATECRASHING ★ CD 59 Living A Box Orpheus CDOL 15A	73	JOSE CARRENAS SINGS A. LLOYD WEBBER ○ CD 66 Jose Carreras VEA WY 232	74	NEW LIGHT THROUGH OLD WINDOWS ★ ★ CD 68 Chris Rea MCA WY 238	75	90 CD 63 808 State ZTT/WEA 272
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CD - Released on Compact Disc.

The book's Record Industry Chart, CD, EP, Compilations by Capitol, Geffen, Interscope, Island and MCA. Includes Acknowledgment rights reserved exclusively by Atlantic, MCA, World, Vanderson, and others to the R.I.C. All rights reserved.

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★ ★ ★ TRIPLE PLATINUM (300,000 units) ● GOLD (50,000 units)
★ ★ DOUBLE PLATINUM (200,000 units) ○ SILVER (100,000 units)
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PolyGram takes on Blue Mountain

by Dave Laing
HAVING ACQUIRED the Island Music catalogue in its purchase of Chris Blackwell's record company, PolyGram has now negotiated a worldwide sub-publishing deal for Blue Mountain, the publishing company excluded from the Island buy-out.

The jewel in the crown of Blue Mountain is some 80 titles by Bob Marley, whose purchase by Chris Blackwell was recently confirmed in the Jamaican courts. The catalogue also includes older material by John Martyn, Third World, Steel

Pulse and Black Uhuru. However, Blue Mountain has been the vehicle for new signings by MD Richard Manners.

Among its current writers are Julia Fordham, MJA/R/S, Tone Loc, Frazier Chorus, Bhundu Boys, Salif Keita and Roger Christian. U2 are represented for the UK only.

The Blue Mountain agreement is the latest in a series of deals made by PolyGram International Music Publishing chief executive David Hackman. PolyGram now owns over 87,000 copyrights.

After Filmtrax, which way for CBS Music?

AFTER THE numerous takeovers of 1989, the indecent haste with which Filmtrax has been gobbled up by the newborn CMP (it stands for CBS Music Publishing) comes as little surprise. Certainly we must all be pleased for those retired merchant navy officers and their families, whose Ensign Trust savings had financed John Hall's forays into the publishing wars.

However, the move must put a big question-mark over the kind of publisher CMP aims to be in the UK and in Europe. Until the recent re-organisation of the CBS record company, the bulk of its few publishing signings had been new acts belonging to CBS Records.

In itself, this had given rise to suggestions that CBS and CMP was introducing to Europe the "controlled composition clause", in its own way as profitable (for them) and pernicious (for the artist/writers) as Sir Walter Raleigh's earliest import of tobacco.

Perhaps the UK's newest novice publisher Richard Rowe will give us the answer in due course. In the meantime, the contents of the Filmtrax catalogue must give pause for thought. CBS (through CMP) now own the Gallico catalogue with all those country hits cut by George Jones and Tammy Wynette for CBS Records. And Sony now has con-

trol of the Columbia Pictures catalogue and the studio's films for the next four years. Sony, in case you'd forgotten, just bought Columbia Pictures too. **DL**



RICHARD MANNERS (centre) is joined by David Hackman and Debbie Williams, both of PolyGram International Music Publishing

Firth and foremost in Europe

by Dave Laing
DURING THE Seventies and Eighties, US record companies put down roots in Europe. The healthiest way to do it (used mainly by CBS and Warner) was to graft their global roster onto a thriving, small local label.

In the last couple of years, the nearest thing in publishing to that strategy has been pursued by BMG under the twin leadership of Nick Firth and Diana Graham. Firth has something like the perfect pedigree to succeed in the current phase of publishing. He was born to the breed, a member of the Dreyfus family, and spent many of his formative years with Chappell, based in the UK.

Having been with Chappell under the PolyGram flag, he can claim to know the way around the record company-publisher nexus, and BMG's parent company has a

very different flavour to the hardware, US media or light-bulb moguls of its closest-rivals. Firth points out that Bertelsmann itself has roots in publishing (among its earliest products were religious songbooks) and knows the value of copyrights.

Between them, Firth and London-based international vice president Graham made 10 acquisitions in 1989. None made such big waves as EMI-SBK, none was as minute as the Happy Birthday To You buy-out. All reflected the BMG philosophy that there are numerous (usually individualised) catalogues in need of sensitive but effective exploitation. And though Firth is careful not to be dogmatic, it's clear that he feels the prices paid in many recent deals for "major" publishing companies have been inflated. He indicates that figures quoted as the likely cost to buy

Berry Gordy's Jobete Music could easily be over-estimating its real earnings potential by 100 per cent.

In America, BMG made its mark in the country arena by doing it. In Europe, Britain's Handle Music and Rideau Rouge came into the fold. That French deal typified the Firth/Graham strategy; not only does the catalogue include What Now My Love and other Gilbert Becaud standards, but the agreement will include Becaud's future compositions also. It adds significantly to BMG's stake in French-language music.

The other string to Firth's bow is represented by his capture of the Bee Gees' catalogue. "Like the Beatles' songs, they'll always be covered", says Firth, pointing out that BMG has four tracks on Barbra Streisand's greatest hits al-

bum. While he adds, characteristically, that it is hard to know which writers will make the standards of the Nineties, BMG is undoubtedly right to be looking out for them.

The BMG team points out two things about those Nineties. One is that hits won't have to be English. Diana Graham emphasises that the Spanish market is increasing in value and that BMG Music is well-represented in the recorded repertoire of Julio Iglesias, surely the world's number two superstar after Michael Jackson.

The other trend is one away from mechanical royalties. When asked if income from record sales would soon be out-distanced by "synch rights" payments, Firth laughs: "We passed that stage in the Eighties, and with the growth in film and TV and advertising round the world, publishing is the business to be in for the Nineties."

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Janet Angus predicts the changes in formats and their marketing in the decade to come as Europe becomes more integrated

AS ROEL Kruize, EMI European director A&R/Marketing puts it: "I will be happy if I can predict what will happen next year, let alone during the next decade." There is no doubt that the Nineties will be dramatic from a technological point of view. There can also be no doubt that sociological influences brought about by 1992 and the recent changes in the Eastern Bloc countries will all have a strong influence on an industry in general and music in particular.

As people travel more freely and easily so cultures become intertwined. Musical barriers will become less well defined as technology enables the consumer to re-

ceive it in a variety of forms and geographical sources. Kruize predicts greater fragmentation within the industry. "We will see more specialist markets. In addition to the traditional pop, rock, jazz and MOR categories, in the Nineties we will see a lot more specialities — substantial niche markets which will require special marketing skills."

Jonathan Morrish of CBS agrees. "Choice will be wider than ever before; cable and satellite are small at the moment but greater Europeanisation of our music will come."

Another contributory factor, according to Andrew Pryor, EMI director pop marketing (UK) is the

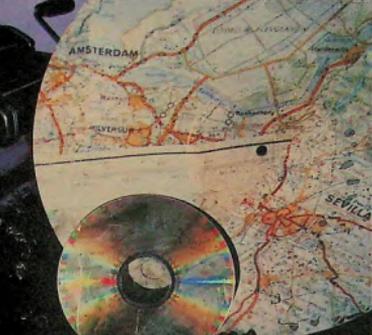
fact that continental European music is increasingly better produced and more sophisticated. "This music will therefore see increased penetration in the UK."

Hand in hand with internationalisation of musical styles will be an increase in live performance. Says Pryor: "Record companies will recognise the need for a live base for their bands."

Demographic population trends mean that as the numbers of teenagers decline so there will be a greater percentage of sales in the 25- to 40-year-old markets which will inevitably mean more dominance of AOR. It may also lead to the demise of the single as a consumer format. As a promotional tool there will be a place for a format which presents the media with individual tracks but unless a standard format is found to replace the current vinyl seven-inch it may disappear altogether. Spain, Italy and Scandinavia no longer have singles markets and the only countries where the market remains strong are the UK, France, Germany and the Benelux territories. Decline in the seven-inch vinyl market is not being picked up at the moment partly due to the cost of other formats and partly because of marketing and packaging difficulties.

Compact disc is set to dominate the coming decade. Compact disc video (CDV) will be phased in along with an upgrading of the cassette format, be it in digital audio tape (DAT) form or some other remains to be seen. As for vinyl, some territories are hanging on to the death, which will surely come before the turn of the century. Germany, France and the UK cling on, but the trend is downward and gaining momentum. Eastern Europe may bring about a temporary halt but it won't last. Car Vanik, PolyGram vice president-operations, says: "You don't need a crystal ball to tell you that by the end of the Nineties there will be no more vinyl." The single, at least certainly be in CD format. All digital formats will see enormous growth; during the second half of the decade we will see the establishment of digital tape.

Kruize predicts a reduction in the number of formats available as standardisation is implemented. Morrish welcomes the advent of new technology. "Growth of the software market has always been



Music barriers come down

interlinked with new technology. You had CD in the Eighties, and the music cassette of the end of the Sixties. DAT is obviously an important format, but whether the public takes to it remains to be seen."

CDV is set to enjoy a boom with a lot of plans for releasing feature films. Initially dominated by Germany, France, the UK and Benelux, the market will probably embrace Spain and Italy by the end of the period. Morrish points out that S-VHS and even standard VHS will prove a strong contender for the coming few years. "People tend to look at video as a separate business and you can't do that. Music video has become another carrier of sound."

As yet DAT has not done much as a consumer format in Europe, but according to DAT tape manufacturer/duplicator Robin Barnes, MD of Touchstone in the UK: "Japan was not interested in pushing DAT as a consumer format until 1991 anyway. Japanese manufacturers have hardware available waiting for a 'window' in the market. They always intended to release to the professionals first."

The CD has gathered momentum towards the end of the Eighties. Predictions for 1990 are France 51m units, Germany 85m, Netherlands 25m, the UK 60m. The European total will be around 284m units compared with 300m in the USA. That's a total world figure of 750m units. Penetration of CD players is also set to snowball, with 1990 predictions being for France 21.8 per cent, Germany 32.5 per cent, Netherlands 52.6 per cent and the UK 30.5 per cent of households. This represents a Western European average of 72 per cent of households owning CD players. The advent of the "stack" hi fi systems has contributed to these figures because of the relatively low cost of adding the CD player to a system.

The development of the CD single depends on the success of the cassette single, according to Roger Iyngham of Philips & Du Pont Optical Company. "In the UK it is doing very well, but there was confusion for a while whether it should be on a three-inch or a five-inch disc; five-inch is definitely leading the way. I am cautiously optimistic for a while longer."

The CD manufacturing industry as a whole is very healthy, set to

increase by a minimum of 30 per cent in the next year. Other associated products will continue to grow, according to Ole Janst, marketing manager CD Plant, Sweden. "CDV has not arrived in Scandinavia as there is no hardware available to the consumer here. But CD ROM is already big business, being used in libraries for cataloguing and there is now talk of publishing telephone directories in this format," he says. And Peter Kiser, managing director of DanDisc, Denmark, is confident that CD will be the leading music carrier in central Europe by the end of the Nineties.

Broadcasting media is set to explode as it increases and diversifies across the world. According to IBA spokesman Gary Tonge, enhanced television technology linked with increased satellite television penetration also with cable and MVDS (microwave) delivery of local programmes are likely to arrive. In the UK there will be a new national TV channel on line in 1999 and there will be at least 32 satellite services. As a result of European Commission pressure there is very likely to be Europe-wide satellite services. The EC should also be instrumental in establishing technological standards, for example with high definition TV (HDTV) in order to compete against Japanese manufacturers.

The number of radio stations will continue to increase, with the possibility of satellite radio delivering CD quality digital audio. There may be interest in AM stereo which is used in the US, although the quality is not particularly good.

Great retailers have a daunting task ahead of them marketing such a diversity of media and music. Stuart McAllister, chief executive of HMV Group worldwide, says: "Retailing will be much more entertainment based — incentives for consumers to shop rather than acquire the music. This will be done either on television screens, etc. Retailers will have to embrace technology and make it work for them — he cites the example of Panasonic's "tailor-made" music cassettes already established in the US.

The different formats have proved problematic from a display point of view and McAllister believes retailers will have to rethink their merchandising practices.

STUART McALLISTER, chief executive HMV Group worldwide

I We have gone from the fairly large vinyl LP which had sleeve notes and looked good — the customer could come in and pick it up and read about the product — down to the compact disc which is about one-third of the size. Then you go down to the cassette which is probably about an eighth of the size.

The album was a nice sized product to market; the new formats require some creative thought. People traditionally would buy the album first and follow with the tape and CD. Retailers will have to rethink how to merchandise.

A lot depends on the hardware manufacturers. Digital tape could be half the size again. Retailers have to make sure the product looks attractive. The power houses of technology are going to be influential on packaging of software.

Retailers will also have to be willing to embrace technology and make it work. Technically there is no reason why Persenics couldn't operate in a booth anywhere — it doesn't have to be in a record store — it could be on the street corner, on the railway platform, in cafes.

It is no good being frightened of Persenics, you have to work with it. You could produce it on CD, never mind tape. The retailers have to spend more money providing technology in order to communicate with customers

Expanding markets

Nick Robinson on retailing in the Nineties — the decade of megastores?

EXPANSION SEEMS to be the key that will unlock the future for record retailing. The latter Eighties saw tremendous growth within the sector in the UK and throughout the rest of Europe, with the momentum of ever-increasing technological advancements leading to a chain reaction in the literal sense. Multiples throughout Europe realised that the potential for record retailing had not been greater for a long while and immediately began expansion programmes. The last Christmas season has proved the value of that judgement — particularly in the UK — since while many High Street stores suffered with poor sales, record shops kept the tills full.

Now, many multiples are gearing up for a more consolidatory approach in the early Nineties, but it is worth exploring exactly how they have come to that decision and how the market has evolved over the last few years.

Video and compact disc formats have had an enormous impact on retailing along with a number of

other trends and influences. Virgin Retail marketing director Andy Barker gives his analysis of the late Eighties. "The past few years have produced several changes in consumer preference, but not least the shift in demand for different formats in music product," he says.

"We have been experiencing an ever rising demand for CDs which has resulted in constant expansion of floor space and stock throughout the chain. However, although vinyl sales are declining, our sales in this format have depreciated far less than the national trend."

As well as introducing video to its stores, Virgin also made the decision that the public prefers megastores to smaller record shops. "The end of the Eighties saw the rationalisation of the Virgin Retail chain with our decision to concentrate on the highly successful megastore concept," says Barker.

"This was in keeping with our research which revealed the consumer's preference for shopping in large music and video outlets offering an extensive range of titles under one roof and we are now firmly committed to specialising in this type of music retailing."

World Of Music in Germany has also developed its own megastore concept in the late Eighties, but not at the expense of its other smaller stores. "Our megastores are similar, but they are a little bit smaller and I think we have more back cata-

logue in them compared to Virgin," says WOM's head of purchasing Woolfgang Orthmayr.

In Germany, WOM is now the only record shop chain to sell purely recorded works — the rest sell hardware as well, says Orthmayr. "What we have seen is a change in the last two years with more big departmental stores buying record retail chains," he says.

"That, in turn, has forced the smaller music chains to change what they offer the public. Unfortunately, many of these smaller shops have not reacted very quickly and it means the big boys are getting all the sales."

HMV UK managing director Brian McLaughlin believes there have also been changes in record retailing at a more grass roots level. "There has been a growing realisation in the UK generally that design-led retailing on its own doesn't work," he says.

"While design can give you an edge over your competitors, in my opinion it has to be seen as just one of the strong elements in the overall proposition on offer to the customer."

"People have tended to forget the sound basic principles that lead to a successful business — good layout, knowledgeable and well-trained staff and stocking what the customer wants at a good price," says McLaughlin.

One of the biggest changes in France that the multiple chain fnac has noticed has led to a massive boost in sales. "Since June 1988, the country's media regulatory body gave the right to record com-



HMV UK managing director Brian McLaughlin: 'Retailing in the future will be dominated by the overwhelming need to raise the quality of staff and in turn the quality of the service to customers'

panies to advertise on TV," says purchasing manager Claude Coppuzzo.

"That gave a great boost to the phonographic industry," he says, adding that Virgin Retail's move into France has provided fnac with healthy competition and proved that there is great potential for record retailing in the country.

Compact disc video has also been reasonably successful in France but, along with digital audio tape, it has not done so well in other European stores. But it is most impact. Both Our Price and HMV in the UK have developed their own stand-alone video stores — both with success. Other European chains have simply had to expand their existing shop space to accommodate the phenomenal increase in sales.

Both fnac in France and WOM in Germany say that CDs now represent around 50 per cent of their album sales. "Cassettes now represent just 10 per cent of our sales with CDs and vinyl at 45 per cent each," says WOM's Woolfgang Orthmayr.

But in the Nineties, can record retailing keep growing at such a rate? Richard Handover, managing director at Our Price, believes so. "The Nineties hold limitless opportunities. The music industry continues to expand in mediums and range of product available," he says.

"This will be affected by the range of outlets which will in general give easier access for the consumer. But the ever-increasing pressures of cost in retailing and the pressures on pricing will have an impact."

He adds that Our Price will con-

tinue to expand on its number of music and videos stores as well as examining the potential market in Europe. "This decade is the one in which we are to consolidate our position," says Handover.

WOM is also set for expansion and consolidation in Germany with plans to open two more stores (in Berlin and Freiburg) to add to its 12 stores currently in operation in 10 cities. French multiple fnac also has extensive expansion plans for Paris and the rest of the country.

HMV in the UK plans to open another 75,000 sq ft of retail space in 1990 including three superstores in Croydon, Reading and Brighton, with the aim of achieving a 20 per cent market share by 1993.

As well as expanding on its megastore concept, Virgin will be looking to Europe in the Nineties. "The success of the Paris store has encouraged the Virgin Group to invest in developing the concept on a European basis and we will have a chain of megastores not only in the leading cities in the UK but throughout Europe," says Barker.

So record retailing looks set to widen its boundaries in the Nineties, not only in the number of stores opening but also in terms of what is on offer to the consumer. One gets too confident and relaxed, HMV's Brian McLaughlin offers these words of caution. "Retailing in the future will be dominated by the overwhelming need to raise the quality of staff and, in turn, the quality of the service to customers. If retail continues to pay such low salaries it shouldn't be surprised if talented people increasingly decide to pursue their careers in other industries."

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On the road

Touring is on the up and up, but service will have to improve. By Valerie Potter

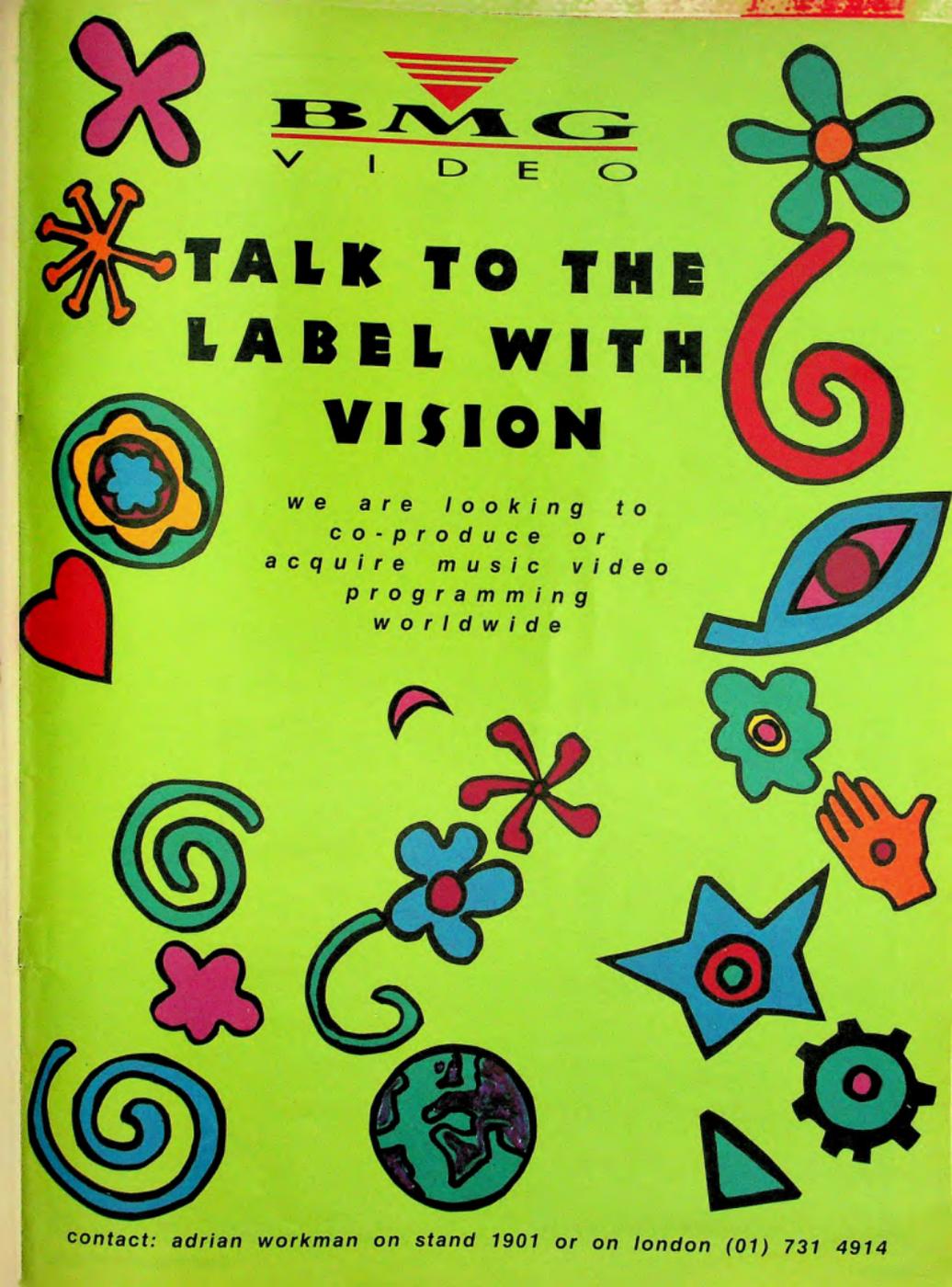
AT THE beginning of the Eighties, the future of live concerts in Europe looked uncertain. The escalating costs of touring, coupled with the competition from the forecast growth in home entertainment are the fact that budgets that would previously have been earmarked for tour support were being poured into the increasingly popular promotional video, all seemed to indicate that the European live circuit would be forced to contract.

However, at the beginning of 1990, many major European promoters are looking back at the last

few years as ones in which business was booming, auguring well for the start of the new decade.

In Scandinavia, Thomas Johansson of EMA Television has reassured the rise of the large outdoor arena shows, with artists such as Tina Turner, Simple Minds and Michael Jackson starting to replace the more traditional summer festivals. "The Nineties will see the major stars doing very, very well and I also see that it is becoming more difficult to become a major star," he predicts.

"Something that has been quite healthy over the last year or so, I feel, is a real, sincere interest in the audience to find out how rock and roll started and where it came from. Blues-based rock and roll-like Clapton, Dire Straits, The Rolling Stones, Aerosmith, seems to be gaining a lot of ground."



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Johansson feels that the focus on longevity means that all parties involved in an artist's career — record company, manager, promoter and agent — have to work in closer collaboration in future to develop it slowly, but steadily.

Marek Lieberburg of Frankfurt's Marek Lieberburg Konzertagentur also stresses the importance of increased industry co-operation as an important factor in the success of future European tours.

"My hope for the Nineties is that we see it as one business and that we don't segregate amongst its participants," he comments. "We should all try to share the risk, the joy and, sometimes, the misery! A good promoter has as much to say as a good agent or manager and all of these voices should be considered."

Andy Behr of Good News Productions notes that the acts that have been doing the best live business in Switzerland in recent years are again the established artists with lengthy careers behind them, like Paul McCartney, Elton John and Joe Cocker, who are guaran-

THOMAS JOHANSSON
EMA Telstar, Sweden
In the Nineties I still see the major stars doing very, very well and I also see that it is becoming more difficult to become a major star. ▶

MAREK LIEBERBURG

Marek Lieberburg
Konzertagentur,
West Germany

My hope for the Nineties that we see it as one business... We should all try to share the risk, the joy and, sometimes, the misery! ▶

teed to deliver a polished and professional show. He explains: "They can still perform a set of two, maybe three hours and people get value for their money; I think that's very important today — a live show should be an event!"

Promoters are aware that this increasing demand for "value for money" on the part of the paying public extends to venue facilities, but this is one area in which their hands are largely tied. All around Europe, they complain about the shortage of good music venues, frequently having to compromise by promoting shows in halls built for sports or exhibitions.

Leon Ramakers of Mojo Concerts explains: "The Ahoy in Rotterdam is the only place in the whole of Holland that has facilities that you can be proud of; all the other ones are the four walls and a roof situation that you have to make something of!"

He feels that levels of service will have to improve in the Nineties if strong growth in this area is to con-

tinue, but local authorities are slow to recognise the particular needs of live concerts.

In France, recent live business has not been so good as in many of the other European territories, largely, Jules Frutos of S.O.S. believes, due to too many bands touring simultaneously, high ticket prices and the economic climate in general. But it is a large market, with local bands who have been doing good business, able to play between 50 and 80 shows on a single tour on average. Frutos is optimistic that the situation will improve in the near future. In the next decade, he believes that many promoters will diversify into other areas of the business, like publishing, using their somewhat privileged position of being able to watch new bands develop and having existing strong links with record companies.

The Eighties also saw the more marginal territories, like Belgium and Italy, grow in importance, building a solid foundation for live business in the Nineties. Promoter Herman Schuermans points out that, whereas many artists used to omit Belgium from their touring schedule, the country has now hosted successful concerts with the likes of David Bowie, Pink Floyd and Michael Jackson and that its annual Tourhout-Werchter Festival is both well-established and well-organised. In Italy, Barley Arts' Claudio Trotta emphasises that promoters have worked hard to eliminate their previously notorious national reputation regarding concert organisation, crowd behav-

our and security.

There is no doubt that the European marketplace will continue to grow in the Nineties and this is most significantly due to the recent developments in the Eastern Bloc. Promoters are wary of predicting how great and how immediate an impact these will make, but Steve Parker of Miracle Agency — who has been booking bands into venues behind the Iron Curtain for well over 10 years — believes that, with access to free radio and music magazines, these territories may have assimilated Western tastes by as early as 1995 and will become an integral part of tour itineraries.

Again, collaboration with record companies in this area of growth will be important. As Marcel Avram, managing director of Mama Concerts and Lippman-Rou in Munich, who is hoping to open an office in East Berlin shortly, comments: "An artist should not look only at touring in the eastern part of the world, without having albums over there, that is only 50 per cent of the job done."

Describing music as an "international language", Avram points out that only does it cross territorial boundaries but also increasingly transcends age barriers. "We had Paul McCartney in Germany with the help of Barrie Marshall and there were 50-year-old persons there, as well as 30-year-olds — or 12-year-olds!"



OUTDOOR ARENA shows by the likes of Michael Jackson have replaced traditional summer festivals in Scandinavia

It is possibly this function of the live concert as a social event that will ultimately determine the success of touring in Europe through the Nineties. At a time when people are becoming more isolated by the growth of technology, the need for places where they can congregate and socialise with others of similar interests grows more pressing, and if promoters can continue to deliver well-run and enjoyable shows at a reasonable price, there seems to be no reason for audiences to diminish.

Finger on the pulse

Dave Henderson discovers the secret of the dance genre's success in the Eighties — it was created mainly by DJs who know what makes the dancefloor tick

AS THE Eighties closed, the most notable occurrences in terms of dance music were, perhaps surprisingly, being mirrored almost simultaneously on both sides of the Atlantic. A typical year of American success on the dancefloor and charts at home and in most European countries was ably rebounded by a host of European artists. They used the original elements of Chicago's house music — along with an understanding of soul music and a smattering of rap deejays — to create marketable alternatives that could not only do well domestically but, in some cases, succeeded in challenging in the home of black music for chart supremacy.

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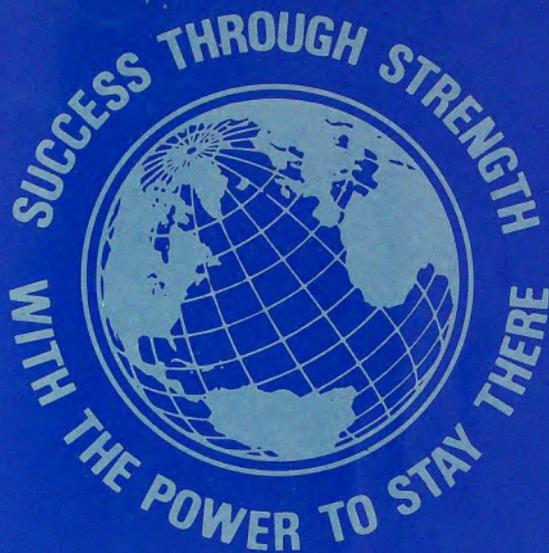
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TERRY HOLLINGSWORTH, promotions person for the Antler, Subway and Play It Again Sam labels

Basically, Europeans couldn't come to grips with the concept of sending out so many records and paying a person to deal with the media. In Europe they will opt a small percentage of what we service and get a higher quota of press reaction, the idea of club promotion seemed totally alien to them. What they have in Europe is far less arts vying for position and lots more publications.

To be honest, we don't even expect to have to promote A Guy Called Gerald in Europe. As far as European labels — and punters are concerned, the UK is still a shop window for music, if something goes well here then people are interested. A feature in a European title just isn't as important as breaking into the UK media. With Gerald we'll be pushing him in the UK and going for the knock-out effect. ▶

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But the end of the Eighties not only produced saleable dance records created in the UK, Germany, Italy and Belgium, it also crossed the colour bar and, in some cases, bridged the generation gap. And these initial successes will undoubtedly be continued into the next decade. Furthermore, the major labels may even work in tandem with their European branches, using their international A&R departments and their release schedules for potential release and promotion in other territories. Occasionally this has already happened, for example Eartha Kitt's *Cha Cha Heels*, turned down by both RCA and Arista in the UK, was eventually signed to BMG Germany and charted in the UK on Arista.

The marked success of Italian house, with Black Box's *Ride On Time* reaping massive sales throughout the world, suggests a healthy future for that nation's dance mixes — even if it was finally revealed that the vocal track was merely sampled from a Loleatta Holloway song and the record didn't really exist until the group was a hit. Holloway was a very rare American soul singer for some time. The record also made that infernal method of looping a piano break essential for every late-Eighties dance release.

The success of *Ride On Time*, due to the catchy hook and the simple manipulatory qualities of the house rhythm, makes it a feasible proposition for similarly styled movements to emerge throughout the European Community. The

prospect of simplistic Spanish mixes utilising Brazil's *Lambada* and a sampled soul croon can't be too far away at all.

The secret is, however, that the majority of successful dance records, from *Soul II Soul* through *X-Press and Bomb* to *The Boss* to DJ Lelewell and *Black Box*, have been created by DJs. People with direct access to the dancefloor and whatever makes it tick are then perfectly placed to fuel the development of the genre. After all, there are DJs everywhere.

This equation looks likely to repeat itself into this new decade with the success of so many small independent labels secured through their immediate availability to produce and release dance related items. It's that immediacy that's also unleashed a barrage of bootleg dance records, featuring added drum beats on everything from Eddie Brickett to a Guy Called Gerald. It's this trend from places as far afield as Italy and Isleworth that underlines the major labels' inability to foster such hip up-to-the-minute fashions. The age-old legend suggesting that it takes an A&R department a month to latch on to something, a month to push it through the company and a month to produce the product, leaving many a release three months after the fact.

Furthermore, the DJs' involvement with hit singles doesn't end with soul and house music, as the Music Factory line has proved with the series of *Jive Bunny* records. The ultimate in the concept of the Seventies' pain bearers the "Star Mix", they have reached

great sales from small amounts of specialised mastermix records for DJ subscription, a service also supplied by DMC (Disco Mix Club). DMC has not emulated Music Factory's commercial success, but it has been responsible for remixes of material from, for example, *De La Soul*, which provide continued sales from the source album and generate singles interest for remix items.

But what of the Nineties? We may not be treated to another zonal breakthrough as with *Haloojoke* — even though Leila K's recent chart entry has exposed *Swemix*, a Swedish variation masterminded by two DMC DJs Rob and Raz, fronted by Lella, a Scandinavian-based Moroccan would you believe? What we will have, without doubt, is a general blurring of the lines between rock and dance as has been signalled from the likes of Stone Roses, *A Guy Called Gerald*, *The Inspiral Carpets* and so on. A truly English sensation, these groups look ideal places to park a new interdisciplinary revolution in the Nineties and, with the exception of Gerald, all of the perpetrators are independently focused. Certainly this mixture of styles looks set to be emulated in both Belgium (who are hardening up their new beat sound) as well as a culturally buoyant Germany. In fact, the concept of taking the house style and introducing wayward, eclectic elements could quite conceivably be furthered with the ethnic input of the emerging Eastern bloc countries.

The slowly building understanding of world music, the user-friendly house and all manner of other musical input could very well supply the magical fusion styles which will be the future of music as it stands. If the big companies are ready for the rock revolution to emerge from behind the collapsing iron curtain, surely independent labels will catch the essential international hybrids which will make the next decade all the more important for dance music, and a time of great competitive creativity.

Whatever the outcome, the late Eighties have, however unwittingly, unlocked the Floodgates, saving the slowly made-corporation concept of big business music from strangling innovation at birth. And to prove the point, look out for the sound of swinging Leeds and Breaking the Illusion, close to be followed by a wealth of Sheffield steel of similar power. Suddenly, it seems the UK is leading in revolutionary dance music, with a creativity not seen since the post-punk-pop explosion.



BONFIRE: THRASHERS with crossover potential from Germany

Metal works

Kirk Blows on Europe's burgeoning metal scene

IF THE end of the Eighties saw any trends emerge within the world of heavy metal, then they were the increasing dominance of American hard rock and the rise to prominence of that bastardised metal called Thrash. The likes of Motley Crew, Bon Jovi, Guns N' Roses and Aerosmith ended the decade on top of the metal tree while Metallica, Anthrax, Megadeth and Slayer had successfully established a musical form that did not exist 10 years ago.

That's the story of the recent metal years in the UK and it's the same for the rest of Europe, too, although the influence of these trends on the Continent will dictate the future of the European scene.

It's not easy looking at Europe without being drawn towards Germany. Considered the main market for heavy metal, the country has produced a plethora of rock acts: Bonfire; Helloween; Accept; UDO; and Kreator have gained success elsewhere.

The success of the Scorpions proved that international acclaim is possible, though it's with its innovative thrash scene that perhaps Germany is making its biggest impact, this influence spreading across Europe.

Independent companies such as Roadrunner and Noise International have been instrumental in tapping this talent and have endeavoured to introduce it to a wider audience, with the latter being tremendously successful with *Helloween* and *Kreator* from Germany, and also *Caliban* from France.

"Our experience," says Andrew Ward, managing director of the UK arm of Noise, "tells us that as every year goes by the market expands, and obviously, it's correlated

to the growth of the company and the development of the bands. That's the bottom line, how many records we're selling."

But while Germany may account for some 60 per cent of Noise's European sales, there are plenty of other expanding markets. Both Jürgen Kramer of leading German independent Intercom (responsible for Thunderhead and new signing SPK) and CD Hardline of SPV/Steamhammer in Hannover, as well as personnel at Noise and Roadrunner, look to the large sales in Scandinavia (particularly Sweden) and growing markets in Spain, Greece and Holland.

"Spain and Greece are particularly interesting at the moment," says Harldengen. "They're buying product and they have developing domestic scenes, and though the new bands emerging are not quite ready to sign up, they are quite interesting."

The fact is that heavy metal has now extended its iron fist out of the UK, US and Germany and established roots in not only France, Switzerland, Scandinavia and Italy, but places that had previously shown little interest.

As a result of this awakening, domestic scenes are building, particularly in Scandinavia, Spain and Italy, although the latter two (along with what little domestic scene France has) has tended to remain relatively closed to outsiders.

Says Andrew Ward: "Spain has a reasonably healthy domestic market but it's a territory that has its own language product, with a very local flavour, and so you've got something like flamenco rock, very interesting but totally non-exportable."

Jürgen Kramer makes the same point about Italy. "It has its own scene, with lots of bands signing in their own language. It's a very closed kind of thing."

So what the foundations set and the platforms being built, each

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ANDREW WARD, managing director for the UK subsidiary of Noise International/Modern Music Group

Europe is producing rock acts in quantity, but whether they're of any note is a different point. The difficulty with a lot of acts is that they have a national flavouring one band who come to mind. There's some Italian stuff at the moment — Crossbones are product, but again, they're having great difficulty in placing them overseas. Until *Musically*, the idea of post-thrash heavy metal is a definite trend, as the out and out thrash bands get more melodic slowly and move towards the mainstream.

I also think that there's far more of an international mix now within metal. It's perfectly possible for European to play and produce metal music that English people would buy and go to see. For a metal act, if they get their feet under the table they stay main concern is that it has to be English language, and that's the main arbiter. The score, because it's one of the ground rules; that it has to be sung in English. ►

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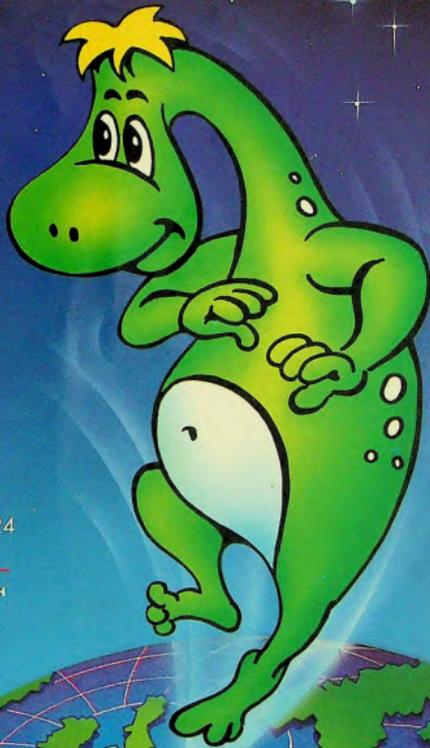
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European country is starting to generate its own talent and product, though satisfying a home audience is just the first step.

However, Kai Monke, Exploitation and Product Manager for BMG/Ariola (Hamburg), who handles Bonfire and UDO, believes the continental borders are becoming less apparent. "My strong belief is that we're getting a more European scene now, where all the aspects of the media are coming together to create a common music market."

Monke confirms that Spain and Greece are waking up to rock in a big way. "We were quite astonished to see the Bonfire album [Point Blank] enter the Greek charts at number 18."

Germany is still the country most likely to spawn bands with the most crossover potential — the progress made by Bonfire, Helloween, and some of their thrash bands speaks volumes. But what other countries are likely to follow? Geoff Gillespie, rock promotions man for Phonogram who has been keeping a close eye on European events. He's particularly enthusiastic about Scandinavia.

He points to the Sleeze Beaz from Stockholm, Malmo's Glorious Bankrobbers, Glory ("very Euro-sounding"), Swedish Erotica and Treat.

"The corners of the market that the Scandinavians are hoppier in," he says, "are the sleazy rock and roll end [particularly the Finns] and the melodic end of things [more the Swedes]. There doesn't seem to be much in the way of straight bolts-

to-the-wall metal coming out of there — that's more the German thing."

Marketing overseas acts can present its difficulties though. In the case of Helloween, Noise here just relied on the band's qualities and strengths, and that band are now part of Noise's marketing/distribution deal with EMI. For an act such as Bonfire, it's been more a case of looking to the US.

In many ways the Bonfire situation sums up the European attitude. Europeans, on the whole, look to the US for influence and guidance. Mike Shannon of Shades, the specialist hard rock shop in London, is adamant that the American influence is responsible for the lack of quality product from Europe.

"The heavy, heavy side of European rock is waning. It's more the American-influenced, melodic rock that's coming back. That's where the money is and that's where the bands are getting signed. The problem is that most bands are just copying Metallica, Guns N' Roses or Bon Jovi. Another problem is that where the major labels do sign bands direct, particularly in Scandinavia, the product won't get picked outside of that territory."

The language barrier is largely responsible, which is why Germans Thunderhead (on Legacy in the UK) stand a good chance, being a good band but equipped with an American vocalist. "It wasn't planned at all," says guitarist Henrik Walker, "but it's made like a lot easier for us. It's so hard for a foreign band to write good English lyrics."

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Spurred on by still-growing CD sales, the classical industry has never been more optimistic, as Nicolas Soames finds out

RARELY, if ever, has the classical recording industry started the new decade with such optimism and promises of sustained growth. Seven years after the immense boost given by the introduction of compact disc, the sales graph is still climbing upwards, and in almost every area executives hold strongly positive views.

"Although the figures have not yet been published, I can say that the three PolyGram labels — Deutsche Grammophon, Decca and Philips — had their best year in 1989," says Peter Russell, divisional director, PolyGram Classics, UK. "And I can't say any reason, other than a major development like a serious recession or a war, why 1990 and the next few years should not be even better."

From the vantage point of the largest single classical company, Russell doesn't see any major changes within the area of repertoire, but does identify one particular trend in artists and marketing. "I don't think that classical music is going to change dramatically — there will still be the huge demand for Vivaldi's Four Seasons, The Planets, Beethoven's Symphony No 9," he declares. "These are the works that have dominated the charts over the past few years and will continue to do so."

"I think it is a tragedy that people in the main do not buy other things, and even listen to more contemporary music, but that is the way it is. And I am absolutely sure that the market will also be dominated by the big star names like Pavarotti, Domingo, Jessye Norman and Leonard Bernstein."

This demand for personality will have an increasing effect on classical music in the Nineties. Already, Russell points out, when major companies consider signing an artist, they look for far more than just an outstanding performance ability.

SUPERSTARS LIKE Jessye Norman and Luciano Pavarotti will continue to dominate the Nineties



Classical climbers

"It is just not enough to be a fine conductor or an instrumentalist or a singer. These stars have to have an extra dimension, a personality which will reach out to a very wide audience."

This will become even more crucial with the development of satellite television and the growing interest taken by the general media in classical music.

In addition to this dimension of the artist as a personality is the alert marketing of events. Russell points to the Christmas TV "event" of Bernstein's concert of Beethoven's Symphony No 9 in East Berlin. Deutsche Grammophon is releasing the product in order to capture the moment, and expects to sell large quantities. Just now, well, this can work as seen by the Horowitz in Moscow campaign, or, to a lesser extent, John Eliot Gardiner's Monteverdi's Vespers in St Mark's Venice, also shown over Christmas.

"Unfortunately, the recording of that will not be available until Easter, but we and our dealers have been inundated with inquiries — for a work which would not normally excite the interest of the general public. That is the power of TV."

This has been reflected by the fact that in which High Street retailers have expanded their classical selections. "No-one ever expected Woolworths to hold any worthwhile stocks of classical music, but you do it," he declares. "If you go into a Woolworths now, you will find a very good selection of repertoire — not just the most popular works."

Russell expects opera to continue to lead classical music into areas it would otherwise not reach. "Opera used to be thought of as only for specialist dealers. Who would have thought years ago that Our Price would stock opera?"

The spread of opera will be aided by the video medium, initially in the UK through VHS, but increasingly as the years go by through compact disc videos.

"CDV has had an unfortunate start here but it is still a medium in which we all believe," states Russell. "His words are echoed by almost every major classical music distributor. Sony's chairman, Norio Ohgd and the managing director of Sony Classical Gunter

Breest, had no hesitation in investing millions in Karajan's video, exclusively on CDV. That, they believe, will give the medium a boost in Japan initially, then the US, but inevitably in Europe too."

WEA's new contract with NVC Arts is further evidence that the majors are determined to make CDV happen. And it was no surprise to find that EMI had outfit all offers to garner the video rights for the return to Moscow of Vladimir Ashkenazy.

This is not to say that technology is always on the side of the consumer. The differences between PAL and NTSC will continue to cause some headaches, though generally, as Klemens Kundratz, general manager, Koch International, says, the compact disc format UK admits, the compact disc does make the distributor's life easier.

The changes in 1992 will facilitate getting product across boundaries in many ways. But the new technology will have some drawbacks, Kundratz predicts. "Now that everything is becoming automated and computerised, shops will become reluctant to open new accounts with suppliers, preferring instead to work with just 20 or so main suppliers. This, he feels, may limit the consumer's choice, and could spell an uncomfortable time for the smaller labels."

"I think the one European market will be a good opportunity for the big labels, but will make life harder for the smaller ones," he confirms. "By the time you put everything on computer, it takes about the same amount of work for a big label as a small one, but the returns are very different, of course."

Last year indicated another important trend — the area of design and marketing. Labels as different as Decca, Virgin, Classics and Factory all came up with a new look to house what in some cases was a new sound. Kathy Copisarow, general manager, Virgin Classics comments: "There have been some massive changes in terms of design and typography, and the whole visual content of classical records."

Classical companies now realise that there are people who will buy classical records who do not fit into the normal make-up of the established buff.

Country's dilemma

Alan Gardiner on country music's attempts to broaden its horizons

COUNTRY MUSIC in Europe is showing some encouraging signs of increased popularity, but those involved in its promotion face a familiar dilemma: the music needs to attract a following that is both broader and younger. However, attempts to develop such a following are resisted by, and risk alien-

ating, the traditional country audience. Karel van der Kemp, who edits the Dutch monthly *Nashville Tennessee*, is an astute observer of the European scene. "In Holland and most other European countries the most popular artists are still veterans like Johnny Cash and Buck Owens. Record companies find it very difficult to break new names. The Judds had a hit single in Holland with *Why Not Me*. But the follow-up sank without trace. One major problem is that country as such has only a marginal following. The big country event of the year,

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the Florida Festival, attracts around 20,000 people but it's not just the music that's the attraction — families come for a day out in beautiful surroundings.

Of the new generation of artists, van der Kemp believes Randy Travis has the greatest potential. "He can fill small concert halls and is definitely becoming more popular. Another boost to country in Holland is the growth in regional radio stations, many of which have regular country programmes. But I think Holland compares unfavourably with Switzerland, which has a very active country scene, and with Sweden, where the music has a more solid following. The Swedish fans seem to be like those in the UK — once they're hooked, you're likely to keep them."

The country market in France is in many ways similar to that in Holland. But this May sees a concerted attempt to introduce a range of contemporary acts to the French audience. A marketing campaign — provisionally entitled Alternative Country — is being mounted by WEA, BMG, CBS and the French independent, Dixiefrog. It will be similar to the annual New Country campaigns in the UK and will be co-ordinated by Dixiefrog, a company set up four years ago by Philippe Langlois and Alain Rivey. Langlois says the campaign's objectives are clear: "I hope we can show that country can be sold to a young rock audience. There'll be a compilation album featuring new names like Kid Lang, Dwight Yoakam and Love Lovett, and a six-

day festival in Paris. Country needs to up-date its image in France and the campaign should help towards this."

Asked to name the most popular country artists in France, Langlois responds with a familiar name: Johnny Cash; Emmylou Harris and Dolly Parton. As in Holland the only new name who has made any real impact is Randy Travis, though Langlois's own Dixiefrog label is helping to cultivate an alternative country audience, with a varied and imaginative catalogue which includes Tony Joe White, Gary P. Nunn, the Ozark Mountain Daredevils and a country album by Tina Turner.

A European country so far immune to the Randy Travis phenomenon is Germany, where Manfred Vogel of *Country Express* has been reporting on the country scene for 25 years. "Randy Travis's albums are not issued here and the other new names that have broken through in the UK are virtually unknown. Most German fans are over 30 and generally they have very traditional tastes. There have been some disastrous country promotions in recent years — a 1988 concert featuring the Bellamy Brothers, *Asleep At The Wheel* and Kathy Mattea drew under 1,000 people, and last year fewer than 2,500 attended a two-day festival with artists drawn from the Wembley line-up. Local acts who perform German language country material — the biggest is a group called Truck Stop — are more successful, and that's possibly a base to build on."

Marlin Satterthwaite, director of European operations for the Country Music Association, is aware of the problems country faces in Europe but his outlook is nevertheless positive. "Activity in certain countries — Switzerland, Sweden, Norway — is encouraging, although because of its size, a country such as Switzerland can only be of limited commercial significance. I think there's a market for country in virtually all territories, but in many of them it's waiting to be developed. The music needs more co-ordinated support from record companies and the media."

And finally . . .

TEN YEARS ago Europe was on the verge of a revolution in television and radio, thanks to the new technology of satellite and cable. Advertisers and broadcasters had only to wait a few short hours for the satellites to go into orbit and for every home to be wired up. Then cultural, linguistic and economic barriers would come tumbling down. Audiences from Berlin to Biarritz, Paisley to Palermo would tune to the same programmes, listen to the same music, watch the same ads.

We're still waiting. As Eastern Europe undergoes a revolution of its own, with inevitable consequences in the long-term (and no doubt frustrations in the short-term) for broadcasters, programmers and record companies alike, Western Europe can look back on a broadcasting revolution in the Eighties of a quite unexpected kind. Instead of new pan-European channels distributed in new hi-tech ways, there was an explosion in the number of low-tech terrestrial television channels and FM radio stations.

The past few years are littered with the corpses of "pan-European" television ventures, as the cable networks on which the new channels depend for distribution grew only slowly, and advertisers proved so reluctant to create pan-European (or even global) advertising strategies and budgets as viewers were to watch programmes in a foreign language.

The conventional wisdom today is that a pan-European general entertainment channel cannot succeed. Entrepreneurs like Rupert Murdoch and the Italian Silvio Berlusconi have deduced that the way to make money is with channels targeted specifically at a single national market or language area.

But if any kind of pan-European television channel stands a chance of taking off it is a "thematic" one, broadcasting material with an appeal across language barriers, for which there is an established audience, and to which the existing terrestrial channels are able to devote only a small proportion of their time. Sport, for instance, or music.

Not everyone subscribes to this view. The dissenters include Superchannel, which will access via cable to more than 20m homes, is the biggest trans-national broadcaster in Europe.

WILLIAM ROEDY: "MTV is more than music, we're about attitude"

MUSIC is an important part of Superchannel's programme mix. At 16- to 40-year-olds across the Continent, but general information and entertainment programmes, films and sport fill its evening peak hours, and if Superchannel survives it could turn out to be the exception that proves the general rule that pan-European entertainment channels cannot command the audience or the revenue to survive.

But according to director of programmes Simon Woodroffe, Superchannel's significance for the music business in the early Nineties may not be as a channel in its own right. Its audience will be scattered across too many territories, its share of a highly competitive market will be too small. "We will never be able to compete with the terrestrial broadcasters," Woodroffe says, "so we should set out to do the support systems."

In the support world in which satellite-to-cable channels like his own broadcast complete coverage of live concerts in collaboration with terrestrial broadcasters, who may take just one segment or broadcast recorded highlights.

Alternatively, Superchannel and its associated programme production arm, Music Box, could supply complete programmes or programme material for re-use by other broadcasters. "You're a producer or broadcaster in Europe. It's very hard to make good, original pop programmes with your own interviews and so on — the problem is getting access to the artist. Syndicated access to material, like low-cost programmes territory by territory, is the next thing to take off," says Woodroffe.

Dutch companies, where programme syndicators burned their fingers in the Eighties trying to network programmes across the Continent, Rock Over London, which syndicates a weekly rock show to the US, now offers the same material as a "kit of parts" for European stations to repackage — Spain's leading pop network is already a customer.

"In the Eighties everyone made the naive mistake of thinking Europe is just one big valley. It isn't," says Simon Cole, managing director of another radio syndicator, Unique Broadcasting. "But there is a pan-European market for programme concepts. Cole's strategy for the Nineties is to undertake joint ventures with radio stations and networks in different territories, "exporting our know-how and contacts".

But even Superchannel's Simon Woodroffe believes that television can do more than supply kits of parts to terrestrial television. "In two-to-three years," he says, "we'll have an international pop show and a global awards show that will make the Grammys look like peanuts."

And he points to his own Hit Studio International, broadcast live from London simultaneously to Superchannel and in Japan, which due course will be offered for sale to terrestrial stations in the US and Europe. The accord-making Woodroffe even says that if European terrestrial channels wanted

... Nick Higham explores the broadcasting revolution across Europe — a revolution that did not go quite as predicted

to broadcast it live Superchannel would happily carry it in recorded form.

Superchannel's modest acknowledgement of its limitations contrasts with the bullish approach of MTV, now available in more than 11m homes in Europe and eager to repeat the success of its US counterpart. It bulks at being described exclusively as a music channel. "We're about more than that. We're about attitude," says MTV's American managing director Bill Roddy. But MTV is nonetheless the best bet to succeed as a pan-European thematic channel, with its aim to be every household in Europe by the mid-Nineties.

What's more, MTV is no doubt that by its very presence it can create a pan-European music market. "Our pitch is that the audience listens to the same music wherever they are," says Roddy. "An 18-year-old in Italy has more in common with an 18-year-old in Denmark than with their own parents." And the lists to MTV in sufficient numbers, he believes, for the channel to have an effect on what they buy — a claim not always easy to square with the audience figures.

A year ago in the Netherlands, Europe's most densely-cabled country, MTV had an audience share in cable households of just 0.52 per cent. In the UK, its audience share for 16- to 34-year-olds. Indeed, the channel was watched at all in only about six per cent of British cable households — although in these homes it enjoyed a viewing share of more than eight per cent, and 11 per cent among 16- to 34-year-olds.

Nonetheless, Roddy believes that MTV is an important promotional tool for record companies and, by its very presence, is hastening the arrival of simultaneous or near-simultaneous release dates for some of the more than 100 international EEC barriers in 1992 might also affect).

His executive producer, Brent Hornsby, believes that within two years MTV will have broken its homogeneous European music market.

Not all record companies agree. Steve Ward, vice-president of MCA Records International, believes at once MCA release was a hit in Holland (though nowhere else) as a result of exposure on MTV. He doubts that persuading MTV to playlist a release is a short-cut to success.

For Watson, the benefits to record companies of the changing European scene will come in a different way, through dealing with programme producers whose material is sold, syndicated or networked in several territories. "You've got more and more pan-European organisations with investments in different markets, and we'll be able to promote and market our product via these organisations but it's hardly pan-European media," he says.



RECORD COMPANIES find it hard to break new acts such as Love Lovett (above) and The Judgs. Europe prefers traditional country artists, like Johnny Cash



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by Phil Hardy
TOP OF the pile this time out is **The Small Faces'** Ogden's Nut Gone Flake (Castle Communications, CLAT 016). Undoubtedly the Small Faces' whimsical excursion into psychedelia and the concept album (half the album consists of a series of songs concerning Happiness Stan's quest linked by Stanley Winwin's nonsensical narration) is not as successful as **The Who's** (in the Who Sell Out). Thus the more straightforward Lazy Sunday and Afterglow (included here) are for better examples of the peculiarly affecting charms of the group. That said, Ogden's Nut Gone is an essential cultural artifact of the period (1968) both musically and as an object. So it's wonderful to report that Castle has replicated in miniature the original complex fold out tobacco tin sleeve and then intelligently packaged the lot in a nifty tobacco tin complete with beer mats as protection. All-in-all a good job that's bound to become a collector's item.

Equally fine is the 20 track selection of material from **Ray Charles'** seminal Modern Sounds in C&W, Vols 1 & 2, Greatest Country and Western Hits (Sequel, NEX CD 100). From the opening track (You Cheatin' Mind) to the closing one (No Letter Today) Charles' innovative vision of country soul is simply enchanting.

Percy Sledge is not as great an artist as Charles but the number of his British reissues testify to

REISSUES

his enormous appeal here. Another one might seem redundant but the budget *When A Man Loves A Woman* (Pickwick, PWKS 547) is the perfect introduction to the man. All the hits are here with that soaring, pleading voice and churchy, organ-dominated sound.

For completists there's **Bill Haley & The Comets'** Rock The Joint (RCCD 3001) a 23-track collection of all Haley's Essex recordings complete with the kind of detailed booklet one expects from Roller Coaster. A marvelous historical CD, it documents Haley's erratic development through country boogie and R&B to rock'n'roll. Now all we need is a similarly constructed set of the Decca recordings.

It must be nirvana for Jerry Lee Lewis fansatics. In the wake of the bio-pic, and box sets there's a double album of Mercury recordings, *The Mercury Years Vol 3* (836 941-1) and two from Sun (via Charly), *Killer's R&B LP 1053* and *The Killer's Birthday Cake LP 1051*. Mostly consisting of out-takes and unused recordings, the Mercury collection is the more interesting, documenting Lewis' growing confidence as to what kind of an artist he is with recordings that veer from demented versions of country and R&B to equally fran-

tic excursions into rock'n'roll. Equally variable but historically more interesting are the trio of what Charly labels "rare and unused tracks from the Sun Blue years", *Blue Guitar* (Sun 1060); *Boogie Boogie 1061*; and *Deep Harmony 1062*. Pick of the bunch is *Deep Harmony* on which one can hear a gospel quartet (Hunkie Don) transformed from somewhat slick a capella intensities (*Working On A Building*) to the routine harmonies of a black vocal group (*Misery*) within the space of a track.

Fascinating, but for collectors only, are **Camille Howard's** *X-Tempered Boogie* (Official 6063) and **Maxwell Davis** And His Tenor Sax (*Official 6064*). The Davis album confirms that his importance is as an arranger, session man and band leader, while the Howard outing, which includes all her Specialty R&B hits, despite its charms, demonstrates that she was a better band pianist than band leader.

On the dance front from Old Gold there's a pair of Best Of 12 Inch Dance Greats, Vol 9 (OG 3409) and Vol 10 (OG 3410). The better one is Vol 9 with its steamy *Saxual Healing* from **Marvin Gaye** and the glorious *Caravan Of Love* from **Lisley Jasper Isley**. From MCA there's a pair of mid price CDs. **Jody**

Watley's spongy album (DMCG 6024) includes all her 1987 hits from *Looking For A New Love* onwards and is a perfect example of the hard metallic edge of dance music. Similarly hard edged, if less hit-filled, is **Glady's Knight and the Pipe's** *All Our Love* (DMCF 3409). The difference is the voice. Glady's Knight might be following current trends but no amount of producers and re-mixes can reduce the impact of her voice.

Best of the country reissues is **Country Pickin' and Singin'** (Stetson, HAT 3125), a 1958 set from **The Stanley Brothers** that shows off their lonesome harmonies and driving rhythms to perfection. Also interesting is **Conway Twitty Sings** (HAT 3127), with the singer's first album which, if it's only a make Believe, versions of *Hallelujah*, *I Love Her So* and *You'll Never Walk Alone*, and the rock'n'roll inanity of *I Vibrate*, demonstrates the confusions at work in country music in the late Fifties.

Dolly Parton's Greatest Hits (RCA, PL 904077) tells a sadder story, Parton's desertion of country music for the vagaries of MOR, from 1974's *The Bargain Store* and *Jolene* to *Islands In The Stream*.

From Start there's a lively collection of recordings from **Trini**

Lopez. Apply titled *Infectious* (STFC 3) the collection includes all his Sixties hits from *If I Had A Hammer* on. More firmly in the folk-mould is *Story Teller* (START STFC4) a selection of **Ten Paxton's** Elektra recordings of the late Sixties and early Seventies, including such classics as *The Last Thing On My Mind*, *Rambler Boy* and *Carl*. *Help Me Wander Where I'm Bound*, Paxton recorded protest songs but in comparison to **Merry Chaplin** he represents the softer more romantic side of folk music. The Last Protest Singer (Sequel NEX CD 101) collects together Chaplin's old recordings.

Add frisky, dance-oriented rhythms and you've got **The Man They Couldn't Hang** whose 1986 *How Green Is The Valley* (DMCF 3337) is given a mid-price release by MCA. A mile too cumbly socially conscious to be entirely successful, it mines to the same territory, but without the more traditional guitar based epic theatricality of **The Alarm's** *Strength* (IRS DMIRF 1004). On the pop front, though *Greatest Hits* (Threshold 840059-1) from **The Moody Blues** is just that, without the supping album tracks the Moodies mysticism seems to touch too hippy-dippy. In contrast **Pickwick's** budget **Elton John** offering, *The Collection* (PWKS 551), sees John's more poppier music for better standing the test of time.

● Reviews marked* are vinyl only

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DIARY

BONJOUR MES amis... London was overflowing last week with heavyweight international executives stopping off on their way to Cannes where they are likely to get even more heavyweight... Some would have us believe that publishing manager

Alan Whaley injured his back lifting a sack of gold and silver album awards to be presented at Midem. We've heard of slipped discs, but that's a ridiculous excuse for not attending Midem... Solicitors Kanaar Holmes have invented a Midem Story Game with a special prize to the winner and a £500 donation to Music Therapy, and we hope we know what they mean when they describe themselves as a "successful and expanding firm, in spite of the difficulties of being in the music industry and being both gentle and straight"... Being a concert promoter has its hazards but staring down the barrel of a gun isn't usually one of them. Poor Andrew Miller had some unwelcome visitors at his London home in the middle of the night when armed police burst in, following a bank raid tip-off. Miller had a gun at his head before police realised they had the wrong chap... Word is that ITV is considering taking off

The Chart Show because it considers that VPL payments make it too expensive... Set to record the death of Mel and Kim, after a long fight against illness... Will we see the Peel Sessions version of John Peel's selections on Desert Islands Disc? Doubt it, as his choices ranged from Jimmy Reed to Rakhmaninov. However, his philosophy that the most worthwhile records are those made "because they have to be made", rather than just to satisfy demand, is worth noting...

A QUIP from EMI/SBK's Marty Bandier — no stranger to big figure acquisitions — on Sony's buying Filmtrax: "If they can spend \$500m on two film producers, \$140m for a publishing company is nothing"... Dooley understands that, technically, the Filmtrax deal is a CBS-only affair and doesn't involve Sony... BPI chairman Terry Ellis expresses surprise at the bullish interpretation by the MCPS of the latest state of negotiations on royalty payments (see p1), commenting: "It was a rather good meeting and we all seem to be approaching the thing in a very responsible way," though on the lack of detailed castings, he observes: "It's like someone showing you round a house. They just show you the ground floor and then say 'do you want to buy the house?' but you need to see the bedrooms as well"... First names mentioned to replace the Flying Dutchman at Phonogram who has now flown (see p1) are inevitably insiders Tim Reid and John Waller, following unsuccessful overtures to MCA's Tony Powell, but the smart money's on an outsider... Must be something in the blood: after more than 20 years selling records, former Wind-Up boss Colin Reilly has son Robert signed up to Robin Millar's Scarlett, soon to release a debut album... PolyGram's successful football trail was halted under the floodlights of Kenilworth Road when Virgin triumphed 3-2. The distribution deal's not up for renegotiation yet, surely.



STEALING THUNDER: EMI Records artists Thunder sign a publishing deal with Rondor Music.



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THOSE OLD record company blues: Following his departure from WEA, Andy Murray met up with a few friends to perform as The Good Old Boys and raise £800 for the Capital Radio Help A London Child appeal.

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Also now released is the top European electronic dance beat sound of West Bam with two singles 'Hold Me Back' (SYR 4) and 'Saxophone' (CYGT 2). To be scheduled for release shortly is another West Bam single 'The Roof Is On Fire' (SYR 10) plus a follow up album 'The Cabinet' (SYR LP2).

Backed up by the The Wing Command production team, recording studio facilities and music publishing division and birth of their contemporary label Cygnet Records, the future looks exciting for Swanyard, as they glide into the 90's.

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