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# MUSIC WEEK



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## Dealers slam offer public can't refuse

FEARS FOR their own survival are being expressed by a group of retailers this week as they face being undercut by the mail order arm of one of their main suppliers.

Preferential prices being given by PolyGram to its mail order operation Britannia Music means that some CD sets are being sold direct to the public some £30 cheaper

than they can be bought in the shops.

Now independent classical dealers say they could go out of business if the practice continues. Britannia argues, though, that it is not interfering with the retail market and points out that its cheapest CD sets are introductory offers and carry with them an obligation to



POLYGRAM PRESIDENT David Fine and chief financial officer Jan Cook field questions at the company's first results announcement

## Fine salutes retailers' role in PolyGram surge

POLYGRAM, RIDING high on its fifth successive year of record results, says the attitude of the UK's retailers is a big factor in its success.

"They want us to have a successful business," says company president David Fine. "I remember the time when you had to persuade retailers to stock your product, but they are all on our side of the fence now because they are so committed to the market."

Fine says he believes the influence of the megastores has been hugely beneficial in injecting new ideas into the retail sector and in keeping music at the forefront of consumer attention.

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A look at the relaunch of the renowned R&B label

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Jazz FM goes on the air

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The issues facing members at the Radio Academy Music Conference

## PWL issues writ to CBS over The Hit Factory

PWL IS suing CBS over the use of the name The Hit Factory.

CBS has renamed its London studios as a result of the involvement of Ed Germano who runs The Hit Factory in New York (J&W March 10). But PWL argues that CBS is cashing in on the reputation of Pete Waterman's studios.

"We are suing them on the

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## If Geffen goes to EMI, who controls Chrysalis?

A NEW aspect of EMI's widely-rumoured purchase of the Geffen group is emerging this week — and it throws a fresh light on just who is in control of Chrysalis Records.

At present, 50 per cent of Chrysalis Records is owned by EMI. However, David Geffen has some 11 per cent of the shares in the Chrysalis Group and Thorn's proposed purchase of Geffen could give EMI a larger stake in Chrysalis Records by the back door.

Chrysalis founder Chris Wright is dismissive of the suggestion, though. He contends that any deal between Thorn and Geffen will not give EMI greater voting power on the Chrysalis board. "I have a 46 per cent shareholding. I don't think it makes a difference who has got the rest," he says.

"I don't think Thorn would keep

the shares if a Geffen deal went ahead, anyway. They certainly wouldn't have any greater voting control as a result of acquiring David Geffen's shares."

Under the terms of its purchase of 50 per cent of Chrysalis Records, Thorn EMI has an option to acquire the other half of the company after March 1999, or sooner if trading is poor.

Meanwhile, there is a widespread belief in the music industry that a deal between EMI and Geffen is imminent.

However, there is a feeling among the very top echelon of executives that Time-Warner could succeed in a last-minute bid to keep Geffen in its stable.

Time-Warner was stung by its failure to prevent PolyGram buying Island in the summer and may feel that it will not let such a situation occur again.

## Radio: you still have three minutes

THE THREE minute thrill is alive and well and living on radio. According to a significant new research survey of radio play and record promotion produced by Euromonitor in association with Music Week, the three minute music segment is seen as a permanent fixture in airtime, even if it ceases to be a sales format in the future.

While album play is considered inadequate by many radio and record executives, most record companies still prefer to have high levels of repeat plays of one single than spread exposure for an al-

bum.

Chart music is considered by both groups as increasingly safe and predictable and the radio stations are criticised for steering too close to the shore by several record company marketers. At the same time radio stations defend their position by claiming there is too little original material promoted by the record industry.

The Airplay Study will be showcased exclusively at the Radio Academy Music Conference on Friday March 16 at London's Barbican.

further purchases.

To back their case, the dealers point to Karajan's five-CD set of Beethoven's Symphonies, which retails for upwards of £50, but which has been the subject of a sustained campaign by Britannia as an introductory offer of £8.99.

Alan Coulson, head of the London-based Music Discount Centre group, says he is speaking for many dealers when he brands this as unacceptable.

"It confuses the public which does not have the ability to distinguish between the various club formulae for later purchases — they only see the initial perceived value," he contends.

He says his shop managers regularly have to deal with angry customers accusing MDC of profiteering when offering the set at the price of £54.95. "In fact, our profit margin is under 30 per cent," he adds.

Britannia, the main sponsor of this year's British Record Industry

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## ANDREW RIDGELEY

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## Rapid pace of change surprises CBS chief

THE DEVELOPMENT of CBS into a multi-faceted music corporation is moving ahead quicker than the company expected.

Speaking at the CBS mid-term sales conference at The Bellamy in Birmingham, chairman Paul Russell said the recent reorganisation of the firm into six divisions was now complete and working well.

He headed that the new deal with Kenneth Branagh's Renaissance film company and the transformation of the CBS studio in London into The Hill Factory London were further signs of the rapid development.

"The last time we were all to-

gether in September in Bourne-mouth, I said the next 10 years could be very exciting and in the last five months things have moved a lot quicker than I thought they would. What has happened feels good and seems to work very well," said Russell.

The next step for CBS was to expand on its involvement in the music publishing sector, he said. "We are trying to buy a \$100m plus music publisher. Maybe it will work, maybe it will not," said Russell.

Concluding his speech, Russell hinted at future projects by saying: "Maybe by October we will have a few other things to tell you about."



WEMBLEY STADIUM'S sales and marketing director Roger Edwards presents Tim Parsons and Stuart Galbraith of MCP with their top promoter award for the second year running

## NEW PRODUCT

### TV push

TELSTAR IS backing the release of what it says will be a series of indie compilation albums with a £200,000 national TV advertising campaign.

The album, titled Product 2378, features 16 tracks including songs by New Order, Happy Mondays and The Primitives and is released on March 12. The campaign breaks in MTV and TSW on the release date with TSW on to coincide.

### CBS product

THE FIRST batch of releases under the new Sony Classical line and an Epic rack campaign are some of the highlights of the CBS/Epic spring schedule.

Releases for March 12 include: Harry Connick Jr single *I Had To Be You*, from the film *When Harry Met Sally*, on CBS; Jennifer Rush single *Higher Ground* (CBS); Luther Vandross single *Treat You Right* (Epic); and Cherelle single *Saturday Love* — Olimax mix (Tabu/Epic).

Epic compilation *Just The Two Of Us* — featuring tracks by George Michael/Aretha Franklin and others — will be backed with a three week TV advertising campaign which breaks in Anglo-

Press coverage includes ads in national women's magazines. Also released on March 12 is *Astoria* — *Portrait Of The Artist* on CBS.

March 19: The 4 Of Us single *Drag My Bad Name Down* (CBS) to coincide with a UK tour; 3rd Bass single *Brooklyn Queens* (Def Jam) to tie-in with Public Enemy support tour; *Kid Creole* single *The Sex Of It* (CBS); Andrew Ridgeley single *Shokey* (Epic); *Kooma* single *Dancando Lambada* (CBS); *Joe Smooth* single *I Want To Be Free* (DJ International); *Hijack* (Rhyme Syndicate/Epic); *Jennifer Rush* album *Wings Of Desire* (Epic); *Charlie Daniels* Band album *Simple Man* (Epic); *John McLaughlin* *Guitar Concerto* (CBS Masterworks); *Borodin* — *Prince Igor* conducted by Tchakarov (Sony Classical); and a CMV video *Rolling Stones 25 x 5* — *The Continuing Adventures Of The Rolling Stones*.

March 26: *Malcolm McLaren* single *Call A Wove* (Epic); *Basia* single *Cruising For Bruising* (Epic); *Mary Davis* single *Don't Wear It Out* (Tabu/Epic); *Cock* *Robin* single *Worlds Apart* (CBS).

April 2: *Public Enemy* single 911 Is A Joke (Def Jam) to coincide with UK tour; *A Guy Called Gerald* album *Alomankin* (CBS); *The Stranglers* single *Sweet Smell Of Success* (Epic);

### Midlands promoter dominant

A CONCERT promoter based in the Midlands has dominated bookings of two of the country's biggest venues.

Midland Concert Promotions (MCP) topped the bookings tables at Wembley Arena and Birmingham's National Exhibition Centre for gigs during 1989.

MCP achieved 24 bookings at Wembley and 31 at Birmingham. But with top grossing acts at Wembley, the company came eighth with Eurythmics. The number one

grossing gig was Neil Diamond (BBC Promotions).

Tim Parsons at MCP is delighted with MCP's successes. "I has been an excellent year in terms of artists promoted and the success of concerts. There have of course been failures. We made a significant loss on Climie Fisher and Ian McCulloch," he says.

In the top 10 promoters chart at Wembley and Birmingham, Harvey Goldsmith Entertainments came second.

*Ben Liebrand* single *Polestar* (Epic); *Bad English* single *When I See You Smile* (CBS); *Ricky Van Shelton* album *RVSI III* (CBS); *The O'Janes* album *Imagine That* (CBS); *Waylon Jennings, Willie Nelson, Johnny Cash and Kris Kristofferson* album *Highway 20* (CBS); *Luis Cobos* album *Opera Extravaganza* (Epic); *Heino Jansen* album *Witness* (Epic); *Janis J Morgan* album *Shotgun* (Epic); *Joe Smooth* album *Re-joice* (DJ International).

Maestro triple CD releases for April 2 include: *Two Beethoven Piano Sonatas Volume One* by Gould; *Volume Two* is released the same day; *Two Handel* — *Concerti Grossi* by *Malgicola*; *Two Handel* — *16 Organ Concerti* by *Biggs*; *Two Mozart* — *Haydn* *Quartets* by *Shirring*; *Two Mozart* — *Six String Quartets* by *Julliard*.

Mid-price Digital Masters releases for April 2 include: *Richard Wagner* *Piano Concerto No 2* by *Licad*; *Stravos Dan Quixote* by *Yo Yo Ma*; *Beethoven Sym-*

*phonies Nos. 4 and 5* by *Tilson Thomas*; *Beach* *Organ* *Favourites* by *Dorby*; *Mendelssohn Violin Concerto* by *Lin*; *Beethoven Symphonies Nos 1 and 2* by *Tilson Thomas*; *Beethoven Symphony No 3* by *Tilson Thomas*; *Tchaikovsky Nutcracker Suite* by *Davis*; *Brahms Piano Concerto No 1* by *Berman*.

April 9: *Pai Dai* *Pending* album *Working Like A Mountain Thinking Like The Sea* (CBS); *Mary Chapin Carpenter* album *State Of The Heart* (CBS); *Eddie Gimes* album *Smart* (Epic) a self-titled *Five Star* album (Epic) to tie-in with a UK tour; on CMV, a *New Kids On The Block* video *Hanger Tough* (live); a *Marika* video *And Das* (Epic) — *The Berlin Philharmonic* conducted by *Barenboim*; on Sony Classical, *Das Concert* (as above); *Chopin Piano Concertos Nos 1 and 2* by *Murray Perahia*; *Bartok Concerto For Orchestra* by *Zubin Mehta*; *Schubert Sonatas* by *Stern/Barenboim*; *Concerto A La Carte* by *Ensemble Wien Berlin*; *Mozart Trios* by *Rampal*; *Brahms German Requiem* by *Moazel*.

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## Britannia

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Awards, has some 120,000 classical-buying members. Unlike its rival, the Bertelsmann-owned Book Club Associates, Britannia is able to buy PolyGram classical product from Germany at the same rate as PolyGram Classics UK which supplies the dealers.

In its publicity, Britannia singles out some of its introductory offer product as selling at £40 or £50 below shop prices. Golden credentials: "These offers undermine the dealer's."

Golden adds that many classical retailers feel Britannia's practices could be encouraging the demise of specialist dealers, and he says he has been tempted to take advantage of the price differentials himself. "It has occurred to me that if I send in about 2,000 applications for membership of Britannia and receive 2,000 Beethoven boxes, even with the on-going commitment, I could make a handsome profit myself by selling at £24.99."

Tower, a spokesman for Britannia says the company is not interfering with the retail market. He adds: "The Karajan set in question was a poor seller. I wouldn't have thought it had sold more than a few hundred in the shops."

## Kempin is king of Castle video

GEOFF KEMPIN has re-emerged as managing director of Castle Music Pictures but is saying little about his sudden departure from PMV.

The new Castle Communications company will produce and acquire music programming for video and TV markets worldwide. Kempin aims to expand the company's distribution into the US and Japan.

"I have taken PMV and PMV to number one in the music video market worldwide so I know where the potential is. I think Castle can do very well as a focused and concentrated independent in this area," says Kempin.

On his departure from PMV a month ago, Kempin's comment is brief. "It was to do with differences in the way my new video unit wanted to arrange things compared with the way I wanted to," he says.

## Hit Factory

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grounds that we are of the opinion that most people in Great Britain take studio as a hit factory. They refer to us as that," says Waterman.

"I find some irony in them purporting to be part of the PWL empire, the way they also refer to that a lot of the philosophy I work on was influenced by the head of Sony Alia Morita who was determined to protect the Sony name at all costs."

CBS chairman Paul Russell comments: "They're using us for what is like the Co-operative Building Society saying us for what is not. CBS, I would think there are a few mafia people who have a better clout to the name than Pete Waterman."

# Pickwick targets Europe as profits rise by 33pc

PICKWICK IS setting its sights on Europe as its main area for expansion over the coming year.

The company has continued to grow over the past year and achieved a 33 per cent increase in pre-tax profits to £4.4m with a turnover of £53m.

That success was due mainly to growth in the video and audio markets as well as new developments of Pickwick, says chairman Ivor Schlosberg. In 1988, the com-

pany acquired Elop Music in Denmark, launched Pickwick Australia in conjunction with PolyGram and set up its Innovative Video Productions unit.

Schlosberg says Pickwick's next move will be further into Europe. "We will continue to invest more and more in our own products but we will also continue to expand our distribution network," he says.

"In the very near future, we will

have distribution networks which we will own throughout Europe. That area is emerging as a major market. Most people go straight to the US and burn their fingers. What we are doing is consolidating in Europe."

Schlosberg adds that the European plans will not impair existing distribution deals in the UK. "The only difference is that we are not taking on any more deals," he says.

## Tower UK supremo goes back to his record roots

STEVE SMITH, the man who introduced Tower Records to the UK and was the founding chairman of BARD, is starting life outside the retail sector this week.

Trading as SSB Consultants, he is working as an adviser to American companies aiming to break into the European retail market as well as resuming his career as a

record producer.

Smith will remain as a consultant to Tower's parent company — MTS Inc — but will also assist other operations to open for business, and acquire premises and existing companies in the UK and on the Continent.

"With the Eastern block breaking up, we're looking at a market of 700m people and that is very attractive," he says. "There are a lot of companies in the States who want to be up and running in Europe by 1992."

On the production side, Smith is already working on the album of the Music Therapy show at Knebworth in the summer and says other projects will follow.

Smith first hit the UK retailing scene in 1985 when MW disclosed that Tower was about to open at its now flagship site at Piccadilly Circus. As head of the company's European activities, he oversaw its establishment here and offers his thanks to owner Russ Solomon for having the commitment to become the first US retailer in the UK.

"Of BARD, he says: "The co-operation between BARD and the BPI shows signs of lasting success which has always been a missing element in this industry in the UK. BARD is definitely moving in the right direction and Andy Gray is a first-rate chairman."

As a final remark on relationships — with which his recordings were often obsessive — he says: "I'd like to thank them for working with me to make Tower such a success."



POLYDOR SENIOR A&R manager Graham Carpenter (above) is being promoted to director of the division. He replaces John Williams who is now pursuing a career as a producer and has signed a production deal with PolyGram Worldwide.

## 'Plant closure won't affect us,' says Spartan

THE CLOSURE of the Spartan Manufacturing vinyl and tape plant will have no effect on Spartan Entertainment's sales and distribution business, according to managing director Tom McDonnell.

He states that Spartan Entertainment was merely a shareholder in the factory and will not be affected by the decision to call in the receivers of the plant.

McDonnell says he regards it as unfortunate that the plant bore the Spartan name when the distribution company was one of several partners involved in the venture.

The factory, in Caerphilly, is in the hands of receivers with the intention of being sold as a going concern. McDonnell says its demise was caused by the shrinking of the vinyl market and cash-flow difficulties.

## Black music station head quits

MIKE SHAFT, the founder of Manchester's black music station Sunset, has resigned after a boardroom battle.

Despite achieving an audience reach of 17 per cent after six months on the air, Shaft has attracted no substantial national advertising revenue. However, Shaft, a former BBC Manchester presenter, believes that "the station was becoming too difficult" and has vowed to "fight to bring integrity back into radio".



DAVID FINE: Distribution controller.

## PolyGram surge

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Fine was speaking after PolyGram made its first public results announcement, when it was revealed that the company had a net income of some £105.5m in 1989 on a turnover of £1,444m. Compared with 1988, income was up 17 per cent and turnover rose by 35 per cent.

Within those figures is the contribution of the Island group which was bought by PolyGram with effect from July 1 last year. Fine declines to detail Island's performance, but says its contribution was "negative", meaning that it lost money for PolyGram.

PolyGram chief financial officer Jon Cook also revealed for the first time the price of its two main acquisitions last year: Island cost \$272m while A&M changed hands for \$460m.

After the announcement, Fine spelled out some of the changes envisaged as part of PolyGram's much-remoulded re-organisation of distribution.

He singled out the UK as being in a unique position both geographically and in terms of the nature of its market, but said that non-European distribution for the Continent is being planned for 1992.

Of PolyGram's dominance of UK distribution, he says: "We can hardly cope. Major re-structuring has to be done."

He maintains the UK is the most difficult territory in the world for distribution because of dealers' tendency not to hold their own stock and to order frequently.

## WORLDWIDE BRIEFING

DUBLIN: A storm of discontent is about to hit the Irish music industry because of provisions contained in last month's Irish budget. With the 40 per cent duty dropped and a reduction in the rate on imports to 23 per cent, the Association of Independent Record Retailers is asking why the price changes have not been passed on to the consumer and why dealers are being expected to cut retail prices with little or no change in their margins. "The main problem is that in a lot of cases the savings have not been passed on to the 40 per cent duty savers," says the AIRR's Brian O'Kelly. "Most of the record company prices seem to be set by the UK office and we are not allowed to go on an a certain level. In the UK a full-price album from the majors has stayed at 4.57 except it used to have a suggested retail price of 4.00 and it has gone to 7.99 with no change in dealer price. A&M's full-price albums have remained exactly the same. While we were recently notified by Virgin that they are coming down 17 pence on albums, CBS came down 11p and 21p on various products but didn't reduce at all on other products."

"Albums that were carrying a dealer price of 4.59 pence have been reduced to 4.05 at three of A&M's labels but most of the others have only gone down to 4.57. Warners has stayed at 4.57 except it used to have a suggested retail price of 4.00 and it has gone to 7.99 with no change in dealer price. A&M's full-price albums have remained exactly the same. While we were recently notified by Virgin that they are coming down 17 pence on albums, CBS came down 11p and 21p on various products but didn't reduce at all on other products."

CALIFORNIA: MCA Music has acquired the whole of GRP Records in a deal valued at \$40m. The label, formed by Larry Rosen and Dave Grusin, has been distributed by MCA Distribution since 1987. It will continue to operate from its New York headquarters and Larry Rosen becomes president with Grusin as executive vice-president. The company says it has no plans to make any other staff changes. Since its inception in 1983, GRP has increased its annual worldwide gross sales from about \$800,000 to more than \$20m.

ATLANTA: New Kids On The Block have signed on to promote Coca-Cola. Coke and Pepsi have been losing a battle over the brand for several months. Coke managed to tip the scales by showing its willingness to make a "sizeable" donation to a charity with which the group is associated.

NEW YORK: Retail sales of merchandise based on music properties in the US amounted to nearly \$2bn last year. Of the \$20bn market, 58 per cent was accounted for by the sale of record on cartoon characters, 18 per cent by celebrities, 15 per cent by theatre/film, six per cent television and three per cent music.

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# Taking talent to the brink Derby counters

**After 30 years in existence Carlin Music is poised for publicity through its involvement in the John Lennon tribute concert. But behind the scenes it is still pursuing an aggressive A&R policy as Dave Laing reports**

musicians and he can offer the promising ones studio time."

Trevor adds that Amazon's role will increase when it moves into new premises in the centre of the city. Lewis's London-based partner Simon Davis takes care of management while Carlin handles the publishing. The first fruits of the deal are the group Two Way Street, described by Trevor as "harmony rock like Crosby Stills and Nash". The group are signed to MCA Records and a debut album is due later in the year.

Founded some 30 years ago by Elvis Presley's publisher Freddie Bienstock, Carlin was caught up in the buying and selling of Chappell Music in the mid-Eighties but now, with its new creative deed headed by Kip Trevor, it is pursuing an active A&R policy. Trevor is assisted in this department by Jane Nesbitt and Andrea Gibb and the company has made several recent signings in the dance and heavy metal areas.

Twins We 2 R are one team of writers and performers for whom Carlin has high hopes, with the teenage sisters Sarah and Beckie Milner being produced by Rod Gammons and Youth. On the rock front, Carlin's writers include Steve St James and Valentino. Unusually for a metal writer and singer, St James is a solo artist, but "we form bands around him for gigs," says Trevor.

The Carlin A&R chief has strong views on the importance of indie labels in the early stages of a singer/writer's career. "I'll be new gods on a big label, they often find themselves in a queue behind other artists when it comes to promotion," he argues. "When we wanted someone to get behind (African singer/guitarist) SE Regie we got involved with Bill Gilliam of Worker's Playtime, a small active label. Fol-

lowing that we now have interest from majors."

Trevor says that he will take a similar route with Valentino, "a rock band from Italy, now based in London, with something of the early Yes or Queen about them." He adds that there's "very much of a buzz about the four-piece band in heavy metal circles."

In a tie-up with a small label, Carlin can often provide promotional or plugging support. A key figure here is independent pluggier Kim Clover, whom Trevor rates highly. "We are even using her to work with Roy Davies, one of Carlin's long-established writers," he says. "Roy has a long experience of all kinds of support, and Kim I feel has his confidence."

Trevor adds that while Carlin is strongly involved with its new writers, it is not neglecting Davies' career. "We want to do something special with Roy," he says, "possibly a full-length video project."

**'If a new act goes to a big label they often find themselves in a queue behind other artists when it comes to promotion'**

MUCH MISSED Man is the title of a song that we'll be hearing more and more as the John Lennon tribute concert on May 5 approaches. Written by Liverpoolian Joe Flannery, it has been recorded by Tony Roberts with the Liverpool Philharmonic.

The song is published by Carlin Music, whose senior creative manager Kip Trevor says that it came to the company via its unique tie-up with Merseyside's Amazon Studios. "Jeremy Lewis who has been running the studio for about 15 years is a great musician, engineer, and talent-spotter," he explains. "He's the mentor of so many Liverpool

**Frontline travels to the East Midlands and visits a city with a passion for music that belies its image**

**T**RYING TO name famous bands from Derby is a bit like trying to come up with three famous Belgians — they probably exist, but you can't actually think of them at the moment.

That does not mean to say, though, that there isn't a passion for music in Derby. A healthy live and club scene is evidence of how much people love their rock, pop and dance, and the fact that two of the independent stores in town are new ventures demonstrates that retailers believe in the market.

One of the men to put his money where his faith is is Dave Hill. He and his present business partner used to be employed by the R E Cords shop in Derby, but so strong was their belief that they could do a viable job that when it closed they set up their own store, BPM.

Trading from a city centre site, Hill says BPM's reputation is built on its dance product and its "junkily independent" material. He defines this as "Stone Roses and Inspiral Carpets rather than thrash, although we do stock some thrash".

He adds that there is a different set of customers for his indie and dance sections but feels that they sit happily together. "It seems to work surprisingly well, though we do physically split the different types of music in the shop."

Hill, who reckons he has a large proportion of the Derby DJ market, says his stocking policy is borne out by the fact that the same mix he plays is played in the local clubs. "They'll have half-an-hour of dance then half-an-hour of indie and neither market seems to take offence at the other's music."

As a chart-return store, BPM takes its share of chart material, much of which is sold to DJs, and it also carries a second-hand section.

On the other side of the city centre to BPM, Spot-On Sounds is another relatively new venture aiming to maintain its niche in the market. The shop was bought by Bernard Williams in 1986 who, in 1987, changed its name from Richard's Records and went about creating a new image and a new atmosphere.

Williams' stocking policy means that he feels he is competing directly with the city's HMV and Our Price. Spot-On (so called because it is in an area known as The Spots) aims to compete with the nearby multiples on all three levels: price, stock and service.

Williams says taking them on over prices is difficult and means

that he has to shop around carefully for his products, looking hard for record company promotions and special offers.

"We are very, very competitive on CDs in particular," he states. "The profit margins, therefore, if I don't buy on a campaign is very low so I always buy on a campaign if I can."

Williams argues that his service element is heightened by the fact that he owns the shop and it is in his personal financial interest to make sure that customers feel they are being well looked-after. "There's always this extra something there if you're the proprietor."

An older name in retailing is Oasis Records. This indie group is a rapidly-expanding force in the East Midlands and is represented in Derby with a store now under the Oasis banner but which for many years traded as Siren Records.

The shop is on two levels with its product being divided between them into broad categories. Upstairs is classical folk and country while the ground floor carries indie material, chart and new releases.

While the ranges might be similar to those in the multiples, Oasis manager Tracey Moore comments, "We try to stock everything. We're short of space everywhere is but we try to get in as much as we can."

Perhaps the store which best sums up the difference between the market in Derby and the market in nearby towns is Way Ahead.

Way Ahead in Nottingham, a city just 15 miles from Derby, is a city specialist whereas the Derby store is more general. "Derby's got about two-thirds the population of Nottingham and it just isn't big enough for a rock shop," says owner Dave Brett.

It's a very strange place is Derby. We do a lot of cheaps, deletions and over-stocks and that sort of stuff there. Everything that's out for a low price really sells. They seem to watch every penny."

Way Ahead is located just outside Derby's main shopping centre but business is improving all the time as the supermarkets begin to open up nearby. "Trade has gone up several hundred per cent in the last few years because the centre is coming to us."

What was that about mountains and Mohammed?

**'There is always a customer who would rather go to an indie than a chain store. To some people, it's just more personal'**



CARLIN TALENT: left to right Kip Trevor (Carlin Music) co-producer Rod Gammons, Sarah Milner (We 2 R), Helen Gammons (Starcoast Productions), Beckie Milner (We 2 R) and Youth (co-producer)

# headline news



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# TOP • 20 • ALBUMS COUNTRY

1	1	THOUGHTS OF HOME Daniel O'Donnell	Telstar STAR2372 (BMG) C-STAC2372/CD-1CD2372
2	2	STORMS Nanci Griffith	MCA MCG6066 (M) C-MCGC6066/CD-DMCF6066
3	5	DON'T FORGET TO REMEMBER Daniel O'Donnell	Ritz RITZ1P0043 (SP) C-RITZ10043/CD-RITZ210105
4	8	FROM THE HEART Daniel O'Donnell	Telstar STAR2327 (BMG) C-STAC2327/CD-TCV2327
5	3	COFFERHEAD ROAD Steve Earle	MCA MCF3426 (M) C-MFCF3426/CD-DMCF3426
6	7	I NEED YOU Daniel O'Donnell	Ritz RITZ1P0038 (SP) C-RITZ10038/CD-RITZ210104
7	6	NO HOLDIN' BACK Randy Travis	Warner Bros. WX292 (W) C-WX292/CD-WX292CD
8	4	AS LONG AS I HAVE YOU Dan Williams	RCA RL90393 (BMG) C-FK90393/CD-PD90393
9	1	ONE FAIR SUMMER EVENING Nanci Griffith	MCA MCF3435 (M) C-MFCF3435/CD-DMCF3435
10	NEW	KILLIN' TIME Clint Black	RCA PL 90443 (BMG) C-PL 90443/CD-PR 90443
11	9	LOVE STAR STATE OF MIND Nanci Griffith	MCA MCF3364 (M) C-MCFC3364/CD-MCAD5927
12	17	WHITE LIMCZEEN Dolly Parton	CBS 4652325 (M) C-4651354/CD-4651352
13	NEW	ACT NATURALLY Buck Owens	Capitol EST 2119 (E) C-TCEST 2119/CD-TDEST 2119
14	15	ALWAYS AND FOREVER Randy Travis	Warner Bros. WX107 (W) C-WX107/CD-RITZ10707
15	RE	TWO SIDES OF DANIEL O'DONNELL Daniel O'Donnell	Ritz RITZ1P 0031 (SP) C-RITZ10031/CD-RITZ210102
16	13	GIUITAR TOWN Steve Earle	MCA MCF 3335 (M) C-MCFC 3335/CD-DMCF 3335
17	RE	THE LAST OF THE TRUE BELIEVERS Nanci Griffith	Rounder Europa REL 1013 (P) C-REUC 1013/CD-REUC 1013
18	18	LITTLE LOVE AFFAIRS Nanci Griffith	MCA MCF3413 (M) C-MCFC3413/CD-DMCF3413
19	10	OLD B & T Randy Travis	Warner Bros. WX162 (W) C-WX162/CD-KX2954682
20	14	JUST LOOKIN' FOR A HIT Dwight Yoakam	Reprise WX 310 (W) C-WX 310/CD-WX 310CD

## Cosmic cowboy on the launchpad

by Andrew Vaughan

THE APPROVING American reaction to Clint Black augurs well for the 27-year-old Texan who is sure to be the biggest thing to hit the UK since Yoakam and Earle made their mark back in 1987.

Just three years ago Black was eking out a living from the country and singer-songwriter circuit around Houston, Texas. "I was doing the kind of singer-songwriter meets cosmic cowboy kind of stuff: Some of my songs, plenty of covers," says Black.

By 1990 Black was already confirmed as one of the most promising new artists around. And he clocked up a couple of number ones from his debut album on RCA, *Killin' Time*.

Surprisingly, Black avoided the typical showcase gig and demo tape route to the RCA record deal. "A lot of people make demo tape after demo tape and just mail them out. I did some work with a guy I met on the club circuit in Texas, Hayden Nicholls, and we recorded a few tunes on his eight-track and I took the tape to Bill Ham who manages ZZ Top."

It may sound fanciful but Ham had been on the look out for a top country act for some time. He'd checked out several but none impressed, until Black came along that is.



CLINT BLACK: stetson-atic?

With Ham's weight behind him, a record deal wasn't far behind. And such has been the speed of Black's rise that once the debut album was available, he was hitting the music headlines and winning a surprising amount of airtime.

With Nashville a town filled with hopefuls and dreamers, it is likely that Black's meteoric rise would have caused a good deal of resentment. "I know there are people there who've been waiting something like 10 years for their break. And they're really good artists and then I come along, don't appear

to pay my dues as they say, and I'm number one in the charts. And yes, I would have expected a certain amount of resentment from Nashville people but so far I've seen no signs of that. The community there, whether it's the artists or the executives, seem really supportive of success. If you do well they're pleased for you. I think that's why Nashville is in such a healthy state at the moment."

But Black has avoided becoming a record company puppet. He may be strictly country, but he does it his own way. "If they started trying to influence me to do certain things I'd just quit. I'm in this for the music, not the fame or power."

And to prove his point he won a minor battle with his own touring band play on the debut album. "I know that most Nashville records use session players but I really wanted my own musicians. They know the songs and they know me. So that's what we did."

With Black's low key but powerful mixture of Western swing, honky tonk and old time country knocking US country DJs for six, it may be a surprise if his visit to the UK this spring isn't one of the highlights of the country year.

## Prism plugs video gap

A GAP in the market for country music videos has existed for quite a while. Aside from a few one-off concert specials, the BBC's Wembley off-shoots (which have lacked flair) and a couple of classic movies like *Coal Miner's Daughter* and *Sweet Dreams*, the shelves have been bare of country performers.

But that looks set to change with a major eight-tape release from Prism Leisure. It has taken the bull by the horns with what seems a fairly expensive release.

The packaging is excellent and the content is pleasantly surprising. With clips from various artists on each of the tapes, ranging from Merle Haggard to Lorie Morgan, Tonya Tucker, Dottie West, Tammy Wynette, Sweatharts Of The Rodeo and Gene Watson among others.

Culled from concert programmes filmed at Florida's Church Street Station venue, the tapes have been compiled by country music authority Tony Byworth.

"It was very important," he says, "to pick the cream of the crop. Too often country videos have below par performances. But I watched more than 80 hours of tape before getting near to the final selections."

"We've tried to arrange it thematically under broad headings like country rock, country girls, country legends and so on."

Sales director Steve Brink is the force behind Prism forging its way into the country music market. "The company started out selling records of markets, kind of avoiding the usual channels and, as we've grown, that market has stayed with us."

"Country music is a long term market, the artists have long careers and the fans stay loyal for long periods. In pop, artists change in popularity by the year. In country music it's completely different."

Prism had already put out a Patsy Cline CD when it decided to

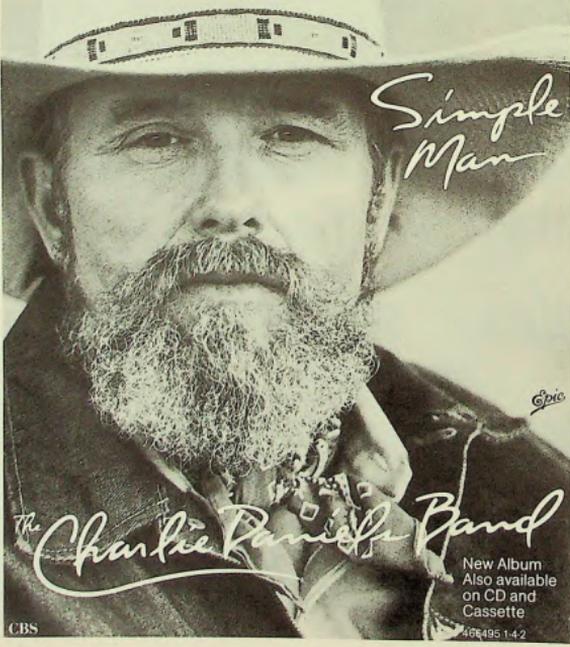
release a country video. Pleased with its success the next project had to be something exciting.

The titles in the series include: *Country Stars Of The Eighties*, with Gene Watson, the Bellamy Brothers and Tony Luckert; *Country Ladies* which spotlights Lynn Anderson, Barbara Fairchild, Clint Smith and Dottie West; *Country Rockers* with Roger McGuinn and the Nitty Gritty Dirt Band as well as Jerry Lee Lewis, New Country Girls, a fascinating look at early performances from Lorie Morgan, Sweatharts Of The Rodeo, Patsy Loveless and The Foresters; *Country Heroes* with Porter Wagoner, Tom T Hall, Leroy Van Dyke and Jimmy Dean and a charismatic appearance from Farou Young; *Country Stars* with George Jones and, of course, Tammy Wynette, and possibly one of the finest country music videos on the shelves, *Country Legends* — Merle Haggard.

AV

## TOP-10 COMPILATIONS LPS

1	GREATEST HITS Dolly Parton	RCA PL907 (BMG)
2	THE KENNY ROGERS STORY Kenny Rogers	Liberty LKN79 (E)
3	SPECIAL COLLECTION Anie Marley	Capitol EST 2112 (E)
4	GREATEST COUNTRY AND WESTERN Roy Charles	Sequel NELS110 (BMG)
5	ANNIVERSARY - 20 YEARS OF HITS Tammy Wynette	Epic 452793 (E)
6	THE BEST BEST OF DON WILLIAMS Don Williams	MCA MCG 4314 (P)
7	THE COMPLETE GLEN CAMPBELL Glen Campbell	Spine SAK879 (SP)
8	THE BEST BEST OF JIM REEVES Jim Reeves	RCA RL9017 (BMG)
9	THE BEST BEST OF BRUNDA LE Brunda Lee	MCA WGL 41 (P)
0	BEST OF WILLE NELSON - ACROSS THE Wille Nelson	Telstar STAR2317 (BMG)



# MGMM returns to its roots

By Selina Webb

**F**OR YEARS the names Millaney Grant Mollett Mulcahy were synonymous with music video. Since the early Eighties the company has turned out more than 1,200 promos and longforms for, among many others, Tina Turner and Duran Duran. Along the way it has picked up numerous awards including a Grammy and the Golden Rose Of Montreux. It has spawned successful commercials, TV and film divisions on both sides of the Atlantic. Ironically, the promos were nearly swamped along the way.

"The roots had been forgotten," says John Bryan, head of production of the newly formed MGMM Music Video. "There was no contact with the record companies. Brian Grant had done 300 clips and didn't have much in common with the young bands and young commissioners. The other companies really stole the limelight from MGMM."

Bryan has been brought in to rejuvenate the company's music video department. It is leaving Malcolm Gerrie and the film operation in Golden Square to set up in its own premises in Hammer-smith "near the record companies."

"We're steeped in a lot of this big budget history, I want to compete on an equal footing," says Bryan. "I want to improve the service, so people walk away from MGMM thinking it's a job well done whether the clip wins an award or whether it's never shown."

The new young directors represented by MGMM are Parisian Roch Stephanick, Swedish duo Fredrick Boklund and Martin Persson, Rick Elgood, Jamie Rose, Matthew Broadley and Mike Bell. With the exception of Boklund and Persson, the roster is served by the in-house production team of Steve Adams and Grace Wells.

According to Bryan, the umbrella of MGMM provides great opportunities for his talented filmmakers. "One day they can be making a promo, the next working with Malcolm Gerrie at Initial or on

**'We're steeped in a lot of this big budget history. I want to compete on equal footing, I want to improve the service'**

a commercial or feature film. They are automatically represented in New York and LA," he says.

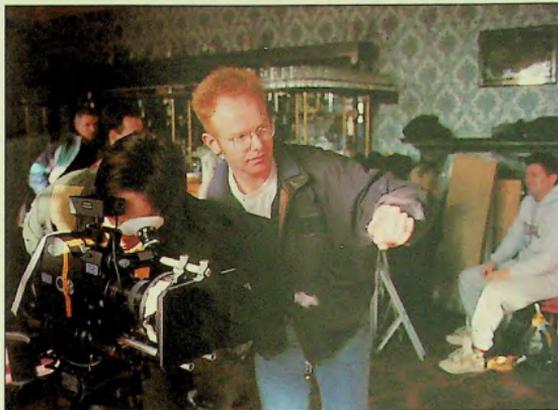
Bryan also represents Brian Grant, Nick Morris, Snapper, Steve Green and MGMM USA, but when it comes to his less-established directors he stresses the need for "good presentation".

"The most difficult part of the process is between the initial telephone call and actually getting the job. Our directors have to be user-friendly, able to market themselves professionally."

Bryan aggressively chases work for MGMM, sending showreels to managers as well as commissioners and looking abroad for opportunities. Promos have recently been completed for tracks from Halo James, Julia Fordham, Sinita and Roger Christian. And there's the possibility of producing a youth-oriented TV programme in Spain. MGMM Music Video has also made a corporate video for Trusthouse Forte, directed by Jamie Rose.

But there's one question that begs an answer. If MGMM is doing so well in the lucrative worlds of film and commercials, why bother with promos at all?

"The formation of MGMM Music Video allows us to focus on the driving force of our industry — new young talent," says Bryan. "Also we can be profitable on ever-decreasing mark-ups by being careful. It's our clients' money — not our money, and we remember that."



MIKE BELL does a spot of key gripping for Summerhill

## ON VIDEO

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JOHN BRYAN: MGMM head of production

# Concert videos are alive and kicking

by Stu Lombard

WHEN EVERY visual stunt has been pulled, live concert video will remain. It's equally popular on TV and sell through. And it suits acts as diverse as Simple Minds, whose Live in Verona video comes out in a couple of months, and trash masters Nuclear Assault, whose tour video is number 72 in the Gallup chart and likely to climb. Angus Margerson, deputy director of Virgin Vision UK and executive producer of Live in Verona, looks for venues known for their enthusiastic audience and always waits two weeks into a tour so everything has time to settle down.

Before the cameras roll, deals must be struck with the venue — some charge as much as £5,000 — and the band themselves if their record deal doesn't cover audio-visual rights. Negotiations with music publishers are also important. Exploitation on video requires a separate mechanical reproduction licence and for TV use the synchronisation rights of the song and the film are negotiated.

"The concert imposes itself on



JIM KERR of Simple Minds captured Live in Verona, out on Virgin Video soon

me and I shoot it the best way I can," says Steve Paine, director of Nuclear Assault's video for Fatonic on behalf of Griffin AXMA. His camera set up is typical of most live shoots, large or small. "I use between five and seven cameras: two at the back, two front of stage and two hand-held," are his guide-

lines. Paine uses three or four recorders, one of which is on the lead vocal throughout, one gives the director's mix and one takes the crucial feed from live vision mixer John Mayes.

"The artistic success of a concert video depends on a good relationship between the director and the band, because in order to film a good concert the camera positions are bound to be intrusive," says Margerson.

The key thing is the director who makes the viewer relate directly to the band. Often live videos feel detached because the wide-angle lenses make the stage look larger, but shot well it adds the intimacy of the band's point of view.

Nuclear Assault's Handle With Care — European Tour '89 is distributed by Virgin Video.

R E V I E W S

NIGEL KENNEDY, PMI 9912143. Running time: 60 minutes. Dealer price: £6.50.

Comment: According to Nigel Kennedy, Vivaldi's Four Seasons is "pretty cool" and so is he until he opens his mouth. In between performing with the English Chamber Orchestra he gets to say quite a lot, presenting his own interpretation of each season. He makes some interesting points about summer, explaining how the music radiates the oppressive Italian heat that gave an ecstatic Vivaldi a headache. But on autumn he waxes fanciful, talking about nuclear explosions, mushrooms and people out of their heads. The viewer may be confused but he seems to know what he's talking about. Despite occasionally disappointing sound quality, full marks must go to this for highlighting the extraordinary vigour and charisma of Kennedy as a performer. The other conventionally-clad orchestra members are a perfect foil for him and their thoughtful backdrop of seasonal fruits, flowers and the odd Christmas tree. It all serves to enhance Kennedy's appeal as a maverick in the chaste classical camp.

Sales forecast: While Kennedy's Four Seasons EMI recording bridged the gap between classical fans and non-classicists, this video is more likely to be bought by those in the latter category. **MF**



BRYAN FERRY, late of Roxy Music from Virgin Video's Total Recall

fect any insights into the characters and the workings of the individual members — it's a purely a musical history — it's the songs that do the talking, not the personalities. Not surprisingly, there are some wonderful moments that complement the wealth of songs to make this a visual treat for Roxy Music/Bryan Ferry fans.

Sales forecast: With tracks featured ranging from the early Do the Strand and Love Is the Drug through to Avalon and Slave To Love, this lengthy compilation is great value for money and, like the group's albums, will become a must for most personal collections. **NR**

ROXY MUSIC: Total Recall. Virgin Video VV 649. Running time: 90 minutes. Dealer price: £6.95.

Comment: Virgin Vision and the band's record company EG claim to have spent a year researching and compiling the material for this fascinating musical history of one of the UK's most original and influential bands. Director Phil McDonnell makes excellent use of archive footage of the group in concert and during TV appearances as well as the use of flash messages on screen makes this a compulsive look at the band's work. Don't ex-

PUNK OVERLOAD: Castle Hen-

dring. HEN 2214. Running time: 51 minutes. Dealer price: £6.95.

Comment: Punk Overload sets out to tell the story — or at least express the vital factors — behind the phenomenon of punk rock. It fails miserably. For a start, of the five bands featured (mainly from excerpts from Live From London) only one was actually influential during the punk era in the UK (UK Subs). Husker Du upheld the reputation of US punk/hardcore but the rest — Lords Of The New Church, Flesh For Lulu and King Kurt (!) — have almost no involvement with the essential punk years. The dialogue and footage interspersed with the live shots is laughable. The most ridiculous section is when the American narrator starts talking about Glastonbury Festival at the sales Mecca, Hardly.

Sales forecast: Minimal. **NR**

# MUSIC VIDEO

Descriptions in brackets. Turnpage Dealer Price

1	BARRY MANILOW: Live On Broadway	BMG 790332
2	1 PHIL COLLINS: Singles Collection	Virgin VV0 594
3	2 BARRY MANILOW: Live At The NEC	Pickwick PGP 2127
4	15 KYLIE MINOGUE: Kylie The Videos 2	PW1 VHF 9
5	21 QUEEN: We Will Rock You	Music Club/Video Col VCL 021
6	27 JASON DONOVAN: Jason The Videos	PW1 VHF 7
7	4 UB40: Labour Of Love II	Virgin VV0 547
8	14 WET WET WET: In The Park Live	PMV/Channel 5 CPV 10072
9	11 DANIEL O'DONNELL: Thoughts Of Home	Telstar TYE 1007
10	14 BON JOVI: New Jersey	PMV/Channel 5 CPV 08892
11	8 4 QUIREBOYS: A Bit Of What You Fancy	PMI MVR 99 0885 3
12	15 ERIC CLAPTON: The Cream Of...	PMV/Channel 5 CPV 08902
13	8 3 TINA TURNER: Nice 'N' Rough	Music Club/Video Col VCL 2014
14	1 DURAN DURAN: Decade	PMI MVR 99 1127 3
15	69 KYLIE MINOGUE: Kylie The Videos	PW1 VHF 3
16	9 3 THE MISSION: Waves Upon The Sand	PMV/Channel 5 CPV 10202
17	4 POISON: Fight For Sore Ears	PMI MVR 99 1208 3
18	20 PINK FLOYD: The Wall	PMV/Channel 5 CPV 08762
19	1 FINE YOUNG CANNIBALS: The Raw...	PMV/Channel 5 081 1943
20	1 CLIFF RICHARD & THE SHADOWS:	Music Club/Video Col VCL 2012

© BPL. Compiled by Gallup for BPL Music Week and BBC.

# Van the video

by Selina Webb

GRUMPY IRISH mainstay Van Morrison leads Channel 5's April release package with a 20-track concert film captured at New York's Beacon Theatre last year.

Live — The Best Of Van Morrison coincides with the album release of the same name and includes guest performances from blues legends Mose Allison and John Lee Hooker. This simultaneous release is being nationally advertised on TV, radio and in the press.

An in-store point of sale campaign in combination with a London poster/Adshell display campaign will also increase exposure. The video runs for 90 minutes and has an £9.04 dealer price.

Meanwhile, Channel 5 is also releasing a five-track promo compilation from D-Mob which runs for 20 minutes and has a dealer price of £4.17. A Little Bit Of This, A Little Bit Of That features the hit singles We Call It Aceded, It Is Time To Get Funky, C'Mon And Get My Love, Put Your Hands Together plus the

soon to be released That's The Way Of The World.

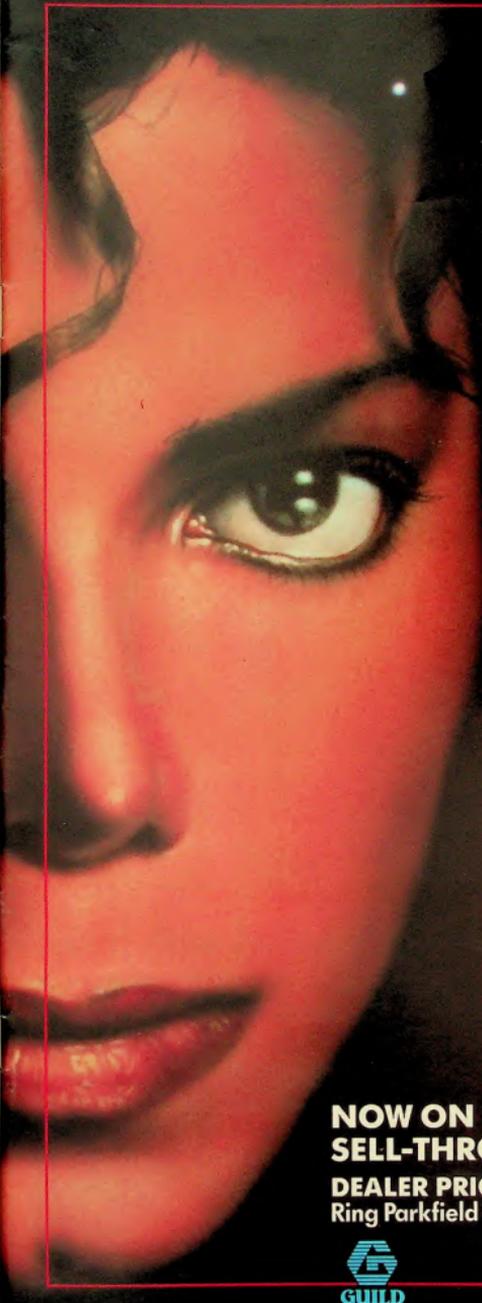
Completing the April 9 line-up are three videos re-promoted and centred on the American GIs who were based in the UK during World War II. Sentimental Journey, Stepping Out, Dancing In The Dark and All The Girls all run for 50 minutes with £6.95 dealer prices and feature original footage of Frank Sinatra, Louis Armstrong, Nat King Cole, Fred Astaire, Duke Ellington and many others. Advertising is planned in the national press and selected radio slots. There will be TV showings of excerpts from the videos and the PR campaign is targeted at the style magazines and nostalgia press including Choices.

● ALEX PROVAS has joined Limekiln as a commercials and promo director. His list of credits is extensive and includes videos for INXS, Mike Oldfield and Cutting Crew. He has also worked on commercials for Phillips, Diet Pepsi, Dunlop, Swatch and Thai Airways.

# Stones roll for 2 hours

RUNNING FOR over two hours, 25:55 The Continuing Adventures Of The Rolling Stones marks the first time that the Stones have gone on camera to tell their own story. Now Nigel Finch's film is released on video by CMV Enterprises with a £9.99 dealer price.

All five members of the Stones contribute frank narratives which are interspersed with archive film, video and newsreel footage. The early years are captured in live performance on such classic UK television shows as Ready Steady Go and The Arthur Haynes Show, while the soundtrack features excerpts from 60 songs.



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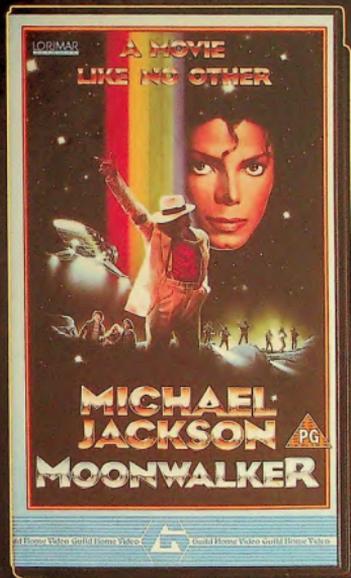
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# Music in need of a boost

by Martin Aston

"FUNNY ENOUGH," Virgin Reel video product controller Dave Lynch recalls, "I was talking to one of our distributors only last week about how the music video section was looking really stale. There just aren't enough quality releases around to compare to films like Robocop, Rain Man, The Blues Brothers and comedy series like The Black Adder. Consequently our music video sales are decreasing as a percentage."

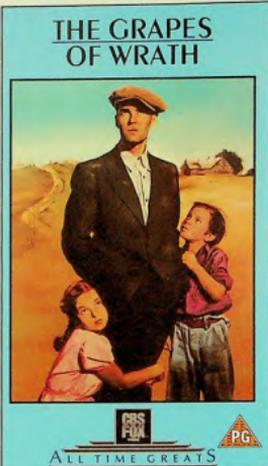
The even split between feature film and music video releases six months ago has shifted in favour of films to seven to two, Tower's video buying, Tara Gordon, points out. Music video sales, says HMV marketing director David Terrill, now lag third behind film and children's video. The figures speak for themselves. With a wider selection and more attractive retail prices, non-music videos, coming over from film, comedy and children's to sport, educational, documentary and special interest have taken what looks like an irretrievably large slice of the sell through cake.

"You can tell the record companies aren't taking video as seriously by the fact that WEA have a great record catalogue but only

10 to 20 music videos available and, by the way, labels set to increase as an afterthought," Lynch reckons. "Sometimes I don't even get to see some of the music label reps. They just leave press releases for the forthcoming month whereas the video companies are very keen to sell the product."

The major retail chains agree that feature film and children's racks see the fastest turnover, although comedy and sport are the next genres to come alive. Much of the impetus comes from the quality of catalogue, according to Lynch, CBS Fox's Football League Diary Of The Season was the spark that set off a pack that primarily includes golf and motor racing plus keep-fit videos. Special interest in comparison have yet to find a similar leader, although Lynch says trains and space aviation are selling well.

Variations appear to exist more between the retailers' own consumer catch than any regional influence. Virgin's predominantly 15 to 34-year-old male customers aren't particularly children-video crazy while HMV puts the category at 30 per cent, just 10 per cent behind feature films. HMV also reports that educational videos are booming. Our Price, in line with its concentration on music, reports



FROM DRAMA to comedy — they're gaining an lack-lustre music videos

sales of music video above the 20 per cent national average.

The few regional variations are as expected; Scotland, with its record sales, has its local preferences, like Billy Connolly's Scotch & Rye comedy specials or Rangers v Celtic football videos, while rugby league is to the North what rugby union is to the South. Says Lynch, "We had Rain Man, Dirty Dancing, Robocop, Predator and Pink Floyd's The Wall on campaign over Christmas, which was right across the range, from action adventure to music film to musical, and they sold superbly everywhere." London and the South-east however, are better for "cult" items.

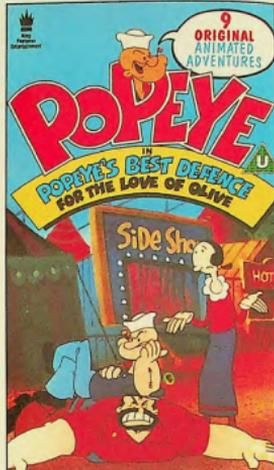
The expansion in non-music video has posed problems for the High Street chains, caught between the potentially bigger profits of non-music videos and keeping their integrity intact as established

music retailers. David Terrill says: "Video is a format in its own right and one that demands some sort of catalogue retail experience, dealing with a large number of line items, and record and book stores are perhaps the only two that have the degree of expertise. But films and children's videos, for example, have found their way quite neatly into record stores — the ultimate test is a place like Woolworths who have no hesitation in slotting video in reasonably neatly next to music."

Terrill admits that while the growth in HMV's video space has paralleled that in the sell through business, "the small stores have found a highly problematic finding the necessary space for video racks." Like HMV in Manchester, Our Price has already opened four stores devoted only to video. "It's not our intention to erode music selling space as that would destroy

our fundamental strategy, which is to be the pre-eminent music retailer," MD Richard Handover maintains. Virgin, which is concentrating solely on its megastores, claims its video sections are larger than its competitors' video-only stores.

Right now, sell through video shows no sign of slowing down. Tower, with 80 per cent of sales in its main Piccadilly Circus store catering to tourists, reports that as many as 10 videos can be bought in a single transaction as customers swoon in the face of the UK's enormous range and relatively cheap prices. "We had such a fantastic Christmas last year, we thought, 'well, that's it, it'll even itself out a little', but after a fairly quiet January, come February's big releases, it's started up again," Lynch says. "We're 100 per cent above where we were last year. Dirty Dancing has sold nearly 1m copies, which is serious units."



## SELL THROUGH VIDEO

Description	Timings/Dealer Price	Video Collection
1 <b>THE RUNNING MAN</b> Sci/F77 min/£6.95		VC 3321
2 <b>THE BLACK ADDER: The Foretelling</b> Comedy/100 min/£6.95		BBC 493
3 <b>THE BLUES BROTHERS</b> Comedy/127 min/V9.04		CIC VHR 1281
4 <b>THE BLACK ADDER: The Queen Of Spain's Beard</b> Comedy/95 min/£6.95		BBC 496
5 <b>MIKE TYSON vs BUSTER DOUGLAS</b> Sport/60 min/£6.95		Gulve 8639
6 <b>CALLANETICS</b> Special Interest/90 min/£6.95		CIC VHR 1303
7 <b>THE SCOTT AND CHARLENE LOVE STORY</b> Drama/92 min/£6.95		Virgin VD 821
8 <b>BARRY MANILOW: Live On Broadway</b> Music/90 min/£6.95		BMG 790 332
9 <b>BEGINNING CALLANETICS</b> Special Interest/90 min/£6.95		CIC VHR 1380
10 <b>SCOTLAND THE BRAVE</b> Sport/92 min/£8.34		Video Collection VC 2096
11 <b>PHIL COLLINS: The Singles Collections</b> Music/55 min/£6.95		Virgin VD 594
12 <b>DIRTY DANCING</b> Drama/107 min/£6.95		Varion VA 15223
13 <b>ROBOCOP</b> Action/98 min/£6.95		Virgin VD 576
14 <b>SLEEPING BEAUTY</b> Children/72 min/V9.04		Walt Disney 207472
15 <b>JANE FONDA'S NEW WORKOUT</b> Special Interest/90 min/£6.95		Video Collection I 82218
16 <b>PLANES, TRAINS AND AUTOMOBILES</b> Comedy/89 min/£6.95		CIC VHR 2297
17 <b>TOP GUN</b> Action/105 min/£6.95		CIC VHR 2251
18 <b>THE SWORD IN THE STONE</b> Children/76 min/V9.04		Walt Disney 207222
19 <b>PREDATOR</b> Action/102 min/£6.95		CBS/Fox 1315 50
20 <b>THE BLACK ADDER: Bells, Head And Potato</b> Comedy/88 min/£6.95		BBC 493B

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## Pickwick — labelled with love

by Selina Webb

ALREADY ESTABLISHED as the leading distribution company in the sell through market, Pickwick Video is fast gaining ground as a label.

Pickwick was the UK's fastest-growing video label in 1989, snatching 4.2 per cent of the year's market share, and looks set to increase its status with a strong spring release package.

First out of the bag on March 12 is Angela Lansbury — Positive Moves, a keep-fit video presented by the star of US television series Murder She Wrote. The release of the video has been brought forward to coincide with Lansbury's visit to the UK this month during which she is presenting the BAFTA awards, appearing on Aspel & Co and taking part in interviews to promote her gentle fitness programme for older women.

From the Rank Classic Collec-

tion, Pickwick is releasing the cult comedy The Plank, a 46-minute film written and directed by Eric Sykes. This hilarious silent movie is released on April 2 with a dealer price of just £3.47.

Sharing the April 2 release date are a repackaged version of Nursery Rhymes — which sold more than 200,000 units before being withdrawn in January, five knock-out titles featuring Boxing's Greatest Champions, Augusta Masters for golf fans, and La Toya Jackson — A Sizzling Sensation, a concert film showcasing the talents of Michael Jackson's little sister. All have £6.95 dealer prices with the exception of Nursery Rhymes which goes out at £5.56.

The Boxing's Greatest Champions series features an on-pack offer through which fans can send off for a free copy of The Greatest Fighter Of All Time if they buy any three videos.



THE PLANK: a cult classic



If  
**Sleeping Beauty**  
made you  
a fortune with her  
eyes closed,  
just  
think what  
this lot will do.

Last Christmas the Disney Classic *Sleeping Beauty* topped the sell-through charts with over 700,000 copies sold.

Disney Home Video proudly introduce eight titles including two new ranges, Mini Classics and Ducktales, along with the already successful *Winnie the Pooh* and *Chip 'n' Dale Rescue*

*Ranger* series. They'll make Spring seem like Christmas all over again.

At just £7.99 and supported by a new TV campaign these videos will reap great rewards.

So make sure you don't get caught sleeping. Open your eyes to the Disney phenomenon.



**Disney**  
HOME VIDEO

£7.99 FOR KEEPS.

# DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	4	ENJOY THE SILENCE	Mane (2)BONG (18) (R)
2	2	ELEPHANT STONE	Shelburne (CR)BT(1) (P)
3	NEW	BLUE SAVANNAH	Mute (12)MUTE 109 (R)
4	6	LOADED	Crescent (CEO) (7) (R)
5	3	WALK ON BY	PWL PWL (7) (R)
6	7	HAPPENIN' ALL OVER AGAIN	Supreme (MPT) (5) (P)
7	7	BRING FORTH THE GUILLOTINE	Tam Tam (TFT) (3) (PAC)
8	NEW	HAD LOVE (EP)	4AD (4AD 900) (R)
9	NEW	RAGGA HOUSE (ALL NIGHT LONG)	Living Bear (2)MAMSA (1) (P)
10	5	PROBABLY A ROBBERY	Mute (12)MUTE 12 (R)
11	12	THE HUMPTY DANCE	ICM (ICM 264) (P)
12	10	JAILBREAK	Rainy 28 2 (17) - 82 (US)AM
13	8	INSTANT REPLAY	Fanfare (12)FAN 22 (P)
14	9	TEARS ON MY PILLOW	PWL PWL (7) (R)
15	11	MADCHESTER RAVE ON E.P.	Factory (FAC 242) (FAC 242) (P)
16	NEW	ALL WE WANNA DO IS DANCE	Production House (PH) (5) (PAC)
17	5	INDIAN ROPE	Dead Dead Good... (GGODD) (12) (R)
18	3	FEELING GOOD	Big Wave (BWT) (8) (PAC)
19	21	THE KID EP	Crescent (CEO) (7) (R)
20	14	BEACH BUMP	BytheKingMute (2) (R) (P)
21	18	20 SOUNDS TO COMPLY	Tam Tam (TFT) (3) (PAC)
22	23	WFL	Factory (FAC 237) (FAC 232) (P)
23	6	LET THERE BE HOUSE	Big One (V) (V) (19) (PAC)
24	16	GOING BACK TO MY ROOTS	Remort (R) (M) (7) (PAC)
25	NEW	MAN MACHINE	Chloe (Chloe) (M) (M) (1) (R)
26	19	THE MAGIC NUMBER	Eye (Eye) (R) (R) (1) (P)
27	19	YOU SURROUND ME	Mute (12)MUTE 79 (R)
28	6	SLEEP WITH ME	Loop (LA) (1) (1) (R)
29	20	PLANET	One Life (One) (1) (1) (R)
30	22	STREET TUFF	Debris (W) (M) (1) (P)
31	15	FOOLS GOLD/WHAT THE WORLD...	Shelburne (CR) (1) (P)
32	11	DEXTRUS	Warp/Chloe (W) (1) (P)
33	23	TIME TO SAY PEACE	Profile (PRO) (7) (P)
34	4	LIGHTNING MAN	Mute (12)MUTE 106 (R)
35	20	PLACE AND UNITY	Sellevision (S) (1) (PAC)
36	7	TESTONE	Warp/Chloe (W) (1) (P)
37	12	GETTING AWAY WITH IT	Factory (FAC) (7) (P)
38	5	6,7,8	GTI... (GTI) (M) (1) (P)
39	33	BOUNTY KILLERS	Viral Station... (12) (M) (1) (R)
40	NEW	RURAL PROCEEDINGS	Mute (12)MUTE 33 (R)

# TOP-20 ALBUMS

1	2	43	THE STONE ROSES	Shelburne (CR) (P) (R) (P)	
2	4	4	PENNIES FROM HEAVEN	BEC (BE) (7) (P)	
3	1	50	FEET HIGH AND RISING	Tammy Boy (T) (M) (1) (P) (R)	
4	3	1	WALK ON BY	PWL (P) (7) (P)	
5	9	18	WILD!	Mute (12)MUTE 75 (R)	
6	7	5	READING, WRITING & ARITHMETIC	Braych (Braych) (1) (1) (R)	
7	3	3	THE COMFORTS OF MADNESS	CAD (20) (1) (P)	
8	10	16	THE HEALER	Shelburne (CR) (P) (R) (P)	
9	6	20	FRUITS YOURSELF	PWL (P) (7) (P)	
10	8	18	BUMMED	Factory (FAC) (7) (P)	
11	NEW	11	SPIRITUAL HEALING	Under One Flag (U) (1) (PAC)	
12	14	11	11	MIXES	Debris (W) (M) (1) (P)
13	42	43	TEN GOOD REASONS	PWL (P) (7) (P)	
14	NEW	11	SHOWTIME	Mute (12)MUTE 72 (P)	
15	15	12	FLYING IN A BLUE DREAM	Factory (FAC) (7) (P)	
16	11	96	THE INNOCENTS	Mute (12)MUTE 55 (R)	
17	NEW	11	THE DELINQUENTS	PWL (P) (7) (P)	
18	3	5	CLOUD/CUCKOO LAND	Ghema (GH) (1) (1) (P)	
19	16	130	THE CIRCUS	Mute (12)MUTE 35 (R)	
20	10	10	DUPLICATE	4AD (4AD 90) (1) (R)	

Compiled by Music Week from Gallup Data

# INDIES

by Dave E Henderson  
AMAZINGLY ENOUGH, the recent Music Week Awards were almost completely dominated by the independent sector. And the keynote speech from Factory supreme **Anthony Wilson**, plus endless awards for the PWL and Pinnacle camps, along with board-sweeping enthusiasm for **Stone Roses** seemed to leave a bitter taste in the mouth of the majors. "We're all into music" was the consensus of opinion but there wasn't much inter-action between the "big live" labels and the upcoming ranks from Manchester et al. Perhaps people are just unimpressed that a lot of the independent labels have finally got their act together and the distribution service has similarly, more or less, followed suit. Whatever, all praise to the sector, and greet the interesting news that the latest Mancunian hopefuls, **The Charlatans** — amazingly first rated about in this very column — opted to sign a deal with Beggars Banquet rather than Island or Chrysalis.

AND, THEN there was **The Inspiral Carpets**. Another combo courted by the majors who opted to go with Mute rather than go to one of the bigger companies. Their first release through Mute, still on their own Cow label, is this *How It Feels*, which arrives on seven and 12-inch and is available through the Cartel. And, the group tour during April and May in support of their debut album that will no doubt see them elevated to the level of Demi-Sex-Gods (well), a popular group, anyway.

SPACEMEN 3 singer and guitarist, **Seamus** releases a solo album with a rather snazzy sleeve titled Spectrum. On the Silvertone label through Pinnacle it's out on album, cassette and CD. There's also a limited edition 10-inch record featuring demos from the album that can only be acquired by mail order after the album itself is out. It's a Jettsound video label, through Pinnacle, has a complimentary (P) video release to coincide with *Vibe Vibes* on Peaceville. The video features tracks *Deceit*, *Deceit Within*, *Deviated Instinct*, *Paradise Lost* and *The Insurgents* among others. The *Cliche* anthology has a new batch of loud and aggressive gumbo for your ears. The latest releases include **Bored's** *Negative Waves* album, **Surgery's** mini-album *Soul Eater* and Seattle's **Screaming Trees** with a mini-album/mini-CD called *Change Has Come*. And, they're all available through Southern Record Distribution.

IT'S ANOTHER busy period for Homestead Records, distributed by Revolver and the Cartel. It releases **D. Menard's** *No Matter Where You At*, *There You Are* album/cassette/CD, and **Eddie LeVey's** *Capin Soul* album/cassette and CD. And they'll be followed in April by album/cassette and CD from **Kevin Brown** called *Rain*, and **Barker's** *This Rhythm Is Mine* and **Outback's** *Boka*. These will



THE RAIN go To The Citadel while Karen Williamson nurses a Love Hangover

be followed, in the far off month of May, by **Misiks** featuring **Sechsyes** with *Blues For Transylvania* and the Hannibal Video Collection.

KAREN WILLIAMSON releases *Love Hangover* on the Tam Tam label for all those discerning soulful types, and the label also offers a new single from charters **Silver Bullet**. This aggressive paean is called *Bring Forth The Guillotine* and there's even a **Norman Cook** remix! There's a double A-side from the Cartel label through Revolver and the Cartel, that couples *Psychopath* by **Confidential** and *Synergy* by **Execut**. More dance just Yes, **The Rebel MC**, who charted with the big selling *Street Tuff* last year, is back with a new single called *Better World* on the Desire label through Pacific.

COMPARED FAVOURABLY with **The House Of Love** and **The Stone Roses**, Euro combo **The Pallas** have a new album called *Colors And Make Believe* on Danceteria, available in vinyl, cassette and CD formats, through Revolver and the Cartel. Also through Revolver and the Cartel, **Red Chair Fadeaway** release a four-track 12-inch EP called *Mr Jones* — which has been described as "fine English whimsicality" by the gentlemen of the press. **Godfish** have their first release repackaged by Earache and it's also released on CD with two additional tracks under the imaginative title of *Godfish*. The group will be embarking on a noisy UK tour to support the product. Also from Revolver, **The Little Boys** unleash some classic American hardcore on the *First Strike* album *Hiding Away* and a special limited edition 1,000 run will be on coloured vinyl.

BRADFORD RELEASE their debut album on the Foundation label through Rough Trade and the Cartel on March 12, and in



true eccentric Englishmen style, the cover features a snazzy picture of Noel Coward. Titled *Shouting Quietly* it's produced by Stephen Street. **The Sandlings** release a double A-sided single called *Circles/Need To Know* on the Long Beach label through Nine Mile and the Cartel. The group will be setting off on a tour of the UK during March to support its release.

THE KLINGKING HAVE an album called *blurb* released on the Fury label through Backs and **East Of Java** have a CD release on the Plastichead label, through Backs and the Cartel called *The Imp And The Angel*.

BEST FROM recent moments include **GOD'S** *Situation 20* 12-inch *Breach Birth* through Rough Trade and the Cartel, **Brighter** through Worthing's second EP *Noah's Ark* on Sarah through Revolver and the Cartel, **Blow Up's** *Cherry Red* album/CD through Pinnacle called *Is Watermelon Sugar*, **The Seers'** *Cherry Red* album *Psych Out* through Pinnacle, **The Playthings'** *EP Sugar And Spice* on Corrosive Records through the Cartel and **The Rain's** *To The Citadel* album on the Orangewood label through Revolver and the Cartel.



# Heard it through the grapevine

by Andy Beavers

LARRY HEARD is one of the most innovative and successful house artists. Now that frr has picked up his latest single for UK release, it seems he may finally achieve some of the recognition and success he deserves.

What About This Love by Mr Fingers (the name used by Heard for his solo projects) is a slow, lush, mesmerizing song of considerable beauty. To label it ambient or new age house would be an injustice. Together with Marshall Jefferson's Open Your Eyes and Frankie Knuckles' Tears, it forms a glorious trilogy proving that there is more to house than just 120 BPM.

The vocals are by Heard himself, which is something of a departure; he contributed backing vocals to the Fingers Inc recordings he made with Robert Owens and Ron Wilson. But previous Mr Fingers recordings have been instrumentals. He says that he does not plan to push himself as a singer, but adds: "There are some things I can get away with singing — I just feel comfortable with What About This Love."

Released in the US on the independent Chicago label Gherkin, the song is the latest landmark in Heard's career. His Washing Machine was the first truly off-the-wall house record, without it, acid house may never have happened. Another Mr Fingers track, Can You Feel It, was adopted as anthem for the infant rave scene in 1988, two years after it was first released.

Byron Stingily, of Ten City, says that, despite being an instrumental, the track contains enough feeling and emotion to make it a deep house classic. This apparent contradiction fits in with one of Heard's declared goals: to make music that "crosses over between different categories."

But what inspires him to innovate? Perhaps it's the music he listens to: a mixture of "avant garde



LOUIE LOUIE: head strong

rock, jazz fusion and weird sound-tracks. Maybe it is because he remains detached from the mainstream; he says he only goes clubbing "once in a blue moon". Or could it be a sense of duty? "Someone has to go against the grain," he says, before admitting: "I have tried to do what the latest trend tells me to do, but it never works. I have to do what I'm motivated to do."

Heard's career, however, has been dogged with problems with record companies both in Chicago and the UK. "It gets to the point where I don't want to do anything about the problems, because it just disturbs me being creative," he says.

Things will hopefully improve now that he has linked up with Duane Powell, manager of Kym Mazella and Lil' Louis. He says that frr should be releasing another Mr Fingers single and possibly an LP. Heard is keen for the latter to happen. "I've got the LP ready and waiting in demo form — being associated with a major label would help because my recording budgets are limited with the independents."

Heard has also contributed tracks to the Black Madonna, Kym Mazella and Lil' Louis LPs. He is now recording a single with female singer Chris Coleman, writing a couple of tunes for the Madonna Oliver LP and working with rap group 2nd Avenue. He also hopes to start recording again with Robert Owens and Ron Wilson.

But perhaps the most exciting project is a new LP from The It, his collaboration with singer Harri Dennis. The LP is due out later this year on the Black Market label, and if their last single, Gallimaufry Gallery, is anything to go by, it will be a milestone in house music.

# Disciple of King on the rise

LOUIS LOUIS is emerging from the shadow of his mentor DJ Mark The 45 King and establishing himself as a major hip hop producer.

The 20-year-old New Yorker's trade mark is the use of live instruments over his tough beats. "I might use a drum loop, but I always have something on top to enhance it," he explains. "I like to use live saxophone, flute and percussion." He says that he is influenced by the Latin records his parents played.

Louie Louie's talent shines through on Latifah's LP, picked as Latifah's new single in the US. He has also worked with Lakim Shabazz, Double J and The Flavor Unit. What does DJ Mark think about his disciple stealing all his MC's? "He is all for it," says Louie Louie. "Me and Mark are real cool — he is like a big brother to me."

A recent trip to the UK has seen Louie Louie branching out and working on a reggae-influenced hip hop track, called Who Loves You? for the forthcoming Junior Reid LP. While over, he also produced a track for the NuFF Juice LP, and remixed a track called Africa by History which is coming out on SBK One.

He will be returning in March to work on tracks by Rough Justice among others. Back in the US, he has produced a couple of tracks for LA Star's debut LP, The Poetess, due out in the spring on Profile.

With DJ Mark hitting the big time, doing a remix of Madonna's new US single, the future looks equally bright for Louie Louie. He says that his ambition is to open his own production company with his own MCs. **AB**

## C O L U M N

HAS HOUSE had its day? In the dancefloor response based Club Chart that Alan Jenks and I compile for *Record Mirror* it has become very noticeable that the **South Is Soul** effect is bringing dance tempo back down to such an extent that during the last few weeks well over half the Top 20 has been slower than 115bpm, most of his concerned (which include all the biggest ones) being a lot slower. (For those not familiar with the Beats Per Minute range of the relevant music types, house tends to be between 118-128bpm, while the **South Is Soul** rhythm tends to be between 90-105bpm — and recently there has been very little in between, although the gap is filling now.) This suggests a tops that discerning dance fans are returning to music with substance and leaving the faster mechanical material to the "acid heads" whose rise has made house less fashionable.

Of the recent imports not reviewed last week, by far the hottest has been the **Snapp** rap smash containing **POWER JAM** featuring **CELEBROG** & The Power (US Wild Pitch Records WP 1018), which, on the label says, is a "Wild Pitch reconstruction of a Logic reconstruction of a Wild Pitch reconstruction of a DJ Mark, the 45 King." The UK version of **Snapp** The Power (Anita 613 133) is a new **Chilli Rob G** last in recording, as previously noted.

Current or imminent UK releases (please see the note at the end) include the **Jazzie B** mixed and so inevitably **Soul II Soul** — a slickly regging New York group: **THE FAMILY STAND** (Ghetto Heaven (The Jazzie B) [Atlantic AY9977]); sultry soul diva emoted gently weaving (though a **Soul II Soul**ish undertone) **OLETA ADAMS** (Rhythm Of Life (Bantam OLETA 112), veteran and DJ **Chris Brown** mated/mixed Spanish guitar jangled and **Terenzo Trent D'Arby** — a guy emoted (dusily) loving **Bolero: A WAY OF LIFE** (Trapp) On Your Love (Eternal VZ4641); sturdy bassline and hissing hi-hats driven **Phil Sable** **PHOB** featuring **Chilly Daniels** That's The Way Of The World (Ffr FX 132); **Do La Soul** Say No Go (rhythmic and Going Back To My Roots — piano driven, **Karyna** Let Me Love You For Tonight (Tony's Joints **OLIMPIC**); You Want My Love (Chizme Kama Records 12KANE), by Finnadee); **Phil Collins** covering **colm** girl crooned languidly chugging very commercial **Europop: JAM TRONIK** Another Day In Paradise (Debut DEBUX 3093); also

commercial, phonetically muttered lightweight breezily containing **Belgian PLAZA** Yo Yo (10 Years Ago) (Debut DEBUX 3094); pleasant jiggly swaying soulful **DAVID PLESTON** We're A (Debut Debut) (Giffen Records DEF 012), wailing sweet girl cooed catchily building **Soul II Soul**ish beats bounced jugging **DEF: MICE** One Step At A Time (Mercury MESA 318).

**A Guy Called Gerald** remained joggily moaned rissed garage classic **TURNTABLE ORCHESTRA** (You're Gonna Miss Me (RePublic Records LGT 012X)). **Blacksmith** remained and vastly improved jiggly jiggling rap: **SALT-N-PEPA** Express Yourself (Bronze Records BFX 127); poised speedily churning repetitive **49ERS** Don't You Love Me (4th + B Way 12BRW 107); ronic omed (but **Ragga** for covers by a slower version of his album's jerkily sporting **The Baseline** Changed My Life (hilariously moaned lurching **ADAMS** Killy (MCA Records MCAT 1400). **Sheep Peltonne** remained squarely containing **JAHNET JACKSON** Escapade (Sheep's Houseproduca MA) (Breakout USAT 684). **Bomb** The Base Say A Little Prayer singer's **Smash** produced.

**Bruce Forest & Robin Hancock** mixed (brabingly) pounding **MAUREEN WALSH** Don't Hold Back (Urban URBX 49); also **Forest & Hancock** mixed. **Steve Miller Band** classic remaking burbling and surging **MARIT Fly Like An Eagle** (Virgin VSI 1248); throbbing sleekly weaving, like And I Played on a Slyphonice, **JETZ ORCHESTRA** The Chase (Greedy B Records 12 CREB 12, via GRAM total/BMG). **Dennis Edwards** classic, crying, unchanged except for a bounce new **Soul II Soul**ish beat, **JAM JAM** Don't Look Any Further (Champion CRAMP 12 236). **Lu Ce** 12-type romantic slow rap **COOL BOB & FRESH** Show Love (Motown ZT 43452).

Living in a North West postal district of London, I have not received any mail for over a week, at the time of writing, due to a postal delivery strike which will be raging. If that is the case, would record companies and club pluggers who have mailed me with my mail, and you may remember February 26, please send it again by motorcycle messenger, pronto!

There has always been a problem with my mail, and you may remember my asking for things to be biked in the post, this apparently being the only sure method of delivery (you'll find my address in the Music Week Directory).

PAGA  
NICE  
(All night long)

SIMON HARRIS  
SIPPING  
Daddy Freddy

OUT NOW!

SMASH OR  
DISTRIBUTED BY PHONOCLASH

FRANKE BOEVE  
AND  
TOMMY MIST

FRANKE BOEVE  
AND  
TOMMY MIST

FRANKE BOEVE  
AND  
TOMMY MIST



# Video adds another string to Kennedy's lucrative bow

by Nicolas Soames  
AS NIGEL KENNEDY enjoys his nationwide Four Seasons tour which is expected to raise sales of the album to over 200,000 units, EMI is launching the video, with a promotional campaign costing more than £150,000.

The video is the 48-minute programme shown on New Year's Day in which Kennedy talks about Vivaldi's Four Seasons and plays it with the English Chamber Orchestra. It has a dealer price of £6.50, aiming at a retail price of £9.99.

It is the first time that the company has invested so much money in the video market. Past sales figures on a handful of titles have been encouraging. Yehudi Menuhin's recording of Brahms's Violin Concerto sold just 981 copies, and the Polish Chamber Orchestra's performance of Mozart, including Eine Kleine Nachtmusik sold only 530.

But they were released a few years ago in a different climate, and Guy Warren, UK marketing manager for EMI's Picture Music

International, is convinced that the Kennedy video will break new ground for classical videos. "We are expecting sales of between 15,000 and 20,000—and the initial response has been very good," he reports.

Advertising includes a nationwide TV campaign starting on March 12 as well as ads in Gramophone, G magazine and extensive shop displays.

Warren is also testing the market for very cheap videos by offering the Polish Chamber Orchestra's Mozart programme at a dealer price of £4.17 (rrp £5.99) in the discount label, Price Attack.

Kennedy has been so busy supporting the Four Seasons album that he has yet to record the next one. It is likely, however, to be Mozart's Concertos Nos 4 and 5 which he played on tour with the Four Seasons.

Chris Evans, EMI Classics UK marketing manager, considers the Kennedy promotion to be a breakthrough for classical marketing. "I cannot believe that there are more than 80,000 established classical

buyers who have bought the Four Seasons in this country," he says. "This means that, when we top 200,000 as I expect we shall, we will have sold classical music to some 120,000 new buyers, and that can only be good news."

'When we top 200,000 we will have sold classical music to some 120,000 new buyers, and that can only be good news'



EMI is backing Nigel Kennedy's Four Seasons video with a £150,000-plus ad campaign

## Olympia's new shipping deal is bang on Target

OLYMPIA—the label which concentrates on Russian recordings from Melodyia, though it also contains performances by British pianists—is changing distributors from Conifer Records to Target Distribution.

Francis Wilson, Olympia director, introduced the Polish label Polskie Nagrania to the UK last year and gave the account to Target. He was clearly pleased with the result, and decided to transfer Olympia, which now has more than 200 recordings. Target takes over the label from April 1.

"The UK is a particularly difficult market to service because so much of it is in the hands of the multiples," acknowledges Wilson. "But I think we all need a change from time to time."

Like many UK independents, nearly 80 per cent of Olympia product goes overseas. But Wilson and Target intend to re-market the label in the UK later in the year, concentrating on items which, Wilson feels, have slipped through the attention net in past months.

Incidentally, this month sees the release of six discs of music by the Polish composer Szymanowski whose music is being highlighted in a South Bank Festival.

Polskie Nagrania has already released the only available version of the opera King Roger which opened the Festival. And now the label is following up with the Symphonies Nos 2 and 3, the Violin Concerto and Violin Sonatas, songs, piano music and choral music. **NS**



GUITARIST Julian Bream joins EMI for five new recordings

## Bream 'revitalised' after ending 31 years with RCA

AFTER 31 years with RCA, the distinguished guitarist and lutenist Julian Bream is joining EMI, starting a new recording career at the age of 56.

He has signed an exclusive contract to make five specific recordings, some of which were clearly his choice, and others of evident commercial value to EMI Classics.

Bream will record the most popular piece in the guitar repertoire, Rodrigo's Concerto de Aranjuez, for the fourth time, in addition to an album of Bach and an added mixed recital. But he is also to make a contemporary album with his choice by Lutoslawski, Tippett, Takemitsu and Bennett, and a Latin American disc.

"I have been with RCA for 31 years, and I thought it might have been a difficult divorce," says Bream. "But after such a long period the company and the personnel and the whole direction has changed. Now I find that my recording career has been revitalised."

Bream has made well over 40

records, mostly for BMG/RCA, although he began with Westminster. "Although people say that the guitar repertoire is limited, there are lots of things that I still want to do—I have not exhausted the possibilities by any means," he adds.

Though there is still at least one BMG/RCA recording to come, Bream wants to go ahead with the EMI plans soon. But it is not yet finalised where the recordings will be made.

For some time now, he has recorded in a country church close to his Wiltshire home. But the immense winds of late has made that venue impossible to use. "It has been a wonderful place to sound, but at the moment it is like being inside a wind machine," he explains.

If it may mean that Bream Records at Abbey Road, but it is a minor detail. "It is important to change from time to time, and I feel very stimulated by this—it will be another three to four years of pleasurable torture." **MS**

### COMPACT

## disc

### DIGITAL AUDIO

- |    |   |                     |
|----|---|---------------------|
| 1  | MISSING... PRESUMED HAVING<br>Hating Hillabies    | Virgin              |
| 2  | I... BUT SERIOUSLY, Phil Collins                  | Virgin              |
| 3  | HOW DANCE ME,<br>Various                          | EMI/Virgin/PolyGram |
| 4  | BRIGHT STUFF 2, Various                           | EMU                 |
| 5  | VIVALDI'S FOUR SEASONS,<br>Nigel Kennedy/ECO      | Style               |
| 6  | THE BEST OF BOB STEWART,<br>Rod Stewart           | Warner Brothers     |
| 7  | NEW TO THE HILLS/THE NUMBER...<br>Ian Reddie      | Capitol             |
| 8  | FOREIGN AFFAIR, Tina Turner                       | EMI                 |
| 9  | THE ROAD TO HELL, Chris Rea                       | WEA                 |
| 10 | SODA PROVIDER, Mickael Balboa                     | CBS                 |
| 11 | JOUBERTMAN, Eric Clapton/Duck Regnier             | AR&A                |
| 12 | 4 AFFECTION, Lisa Stansfield                      | Arista              |
| 13 | 10 HEART OF STONE, Cher                           | Geffen              |
| 14 | PURE SOFT METAL, Various                          | Style               |
| 15 | BODY & SOUL - HEART & SOUL II,<br>Various         | Heart & Soul        |
| 16 | WAKING HOURS, Dal Amadi                           | AR&A                |
| 17 | ... 10, the Stranglers                            | Epic                |
| 18 | THE ESSENTIAL PAVAROTTI,<br>Luciano Pavarotti     | Decca               |
| 19 | THE RAW AND THE COOKED, NYC London                | Style               |
| 20 | THOMPSON TWINS - GREATEST HITS,<br>Thompson Twins | London              |

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## B R I E F S

● **DEUTSCHE GRAMMOPHON** picked up four Grammy Awards in Los Angeles for its 1989 recording, The Emerson Quartet added two Grammy Awards (Best Chamber Music Recording, Best Classical Recording of the Year) to its collection for the Bartok String Quartets which also featured in the Gramophone Awards. Bernstein's recording of Mahler's Symphony No 3 won the Award for Best Orchestral Recording, and Wagner's Die Walkure, the opening recording in the cycle by James Levine, picked up the Best Opera Recording award. The pianist Vladimir Horowitz was awarded a post-humous Lifetime Achievement award.

● **THE ALERT** Swedish label Bis

has four interesting releases in March. Neeme Jarvi continues his Sibelius series with The Tempest, Cossazione, Tiera and Preludio for Wind and Brass, played by the Gothenburg SO (CD 448); and there is more Sibelius from the string quartet with the most intriguing name. The Finnish composer's String Quartets in A minor and D minor are played by Sophisticated Ladies (CD 463).

The young Swedish cellist Toralf Thedéen plays Britten's Sullas for Solo Cello on a 78 minute CD (CD 446).

And Manuela Weisler, flute and Roland Pontinen, piano, present The Russian Flute—music by Prokofiev, Denstov, Takatshvili and Amirov (CD 419).

# TOP · 75 · ARTIST · ALBUMS

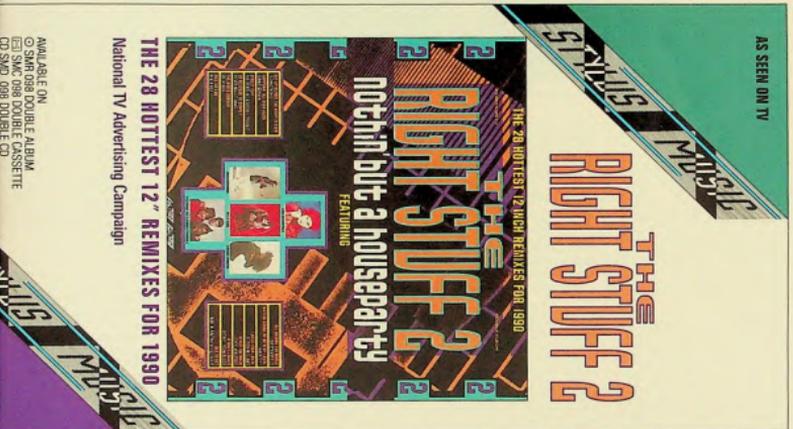
## MUSIC WEEK

17 MARCH 1990

INCORPORATING LP, CASSETTE & CD SALES



<b>1</b>	... BUT SERIOUSLY ★★★★★ CD	Phil Collins	Virgin, V1238
<b>2</b>	<b>NEW</b> MISSING ... PRESUMED HAVING ... CD	Nothing Hillbillies	Virgin/Phonogram 842311
<b>3</b>	<b>NEW</b> RUN TO THE HILLS/THE NUMBER OF THE BEAST	Iron Maiden	EMI, BM4
<b>4</b>	THE ROAD TO HELL ★★★ CD	Chris Rea	EMI, W&A, WC317
<b>5</b>	FOREIGN AFFAIR ★★★ CD	Tina Turner	Capitol, BTU, 310
<b>6</b>	VIVALDI FOUR SEASONS ● CD	Nigel Kennedy/ECO	EMI, NICE 2
<b>7</b>	THE BEST OF ROD STEWART ★★ CD	Rod Stewart	Mersey, Broken, WY 214
<b>8</b>	<b>NEW</b> SOUL PROVIDER CD	Michael Bolton	CBS, 4652431
<b>9</b>	PUMP UP THE JAM ● CD	Technoionic	Sony, SP5114 1
<b>10</b>	AFFECTION ★★ CD	Lisa Stansfield	Atlantic, 21079
<b>11</b>	HEART OF STONE ★ CD	Cher	Geffen, WY 262
<b>12</b>	JOURNEWMAN ★ CD	Eric Clapton	Duck/Dinner, Broken, WY 222
<b>13</b>	HANGIN' TOUGH ★ CD	New Kids On The Block	CBS, 464911



**AS SEEN ON TV**

**THE 28 HOTTEST 12" REMIXES FROM 1980**

**THE OUTSTUFF 2**

**motion picture a houseparty**

**FEATURING**

- 1. THE 28 HOTTEST 12" REMIXES FROM 1980
- 2. THE 28 HOTTEST 12" REMIXES FROM 1980
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- 27. THE 28 HOTTEST 12" REMIXES FROM 1980
- 28. THE 28 HOTTEST 12" REMIXES FROM 1980

**National TV Advertising Campaign**

<b>35</b>	<b>MARTIKA</b> ★ CD	Motown	CBS, 462351
<b>36</b>	<b>BLUE SKY MINING</b> CD	Melting Oil	CBS, 465571
<b>37</b>	<b>LOVE SONGS</b> ○ CD	Dionne Warwick	BMG, EMI, Arista, 210441
<b>38</b>	<b>MOVE YOUR SKIN</b> CD	And Why Not?	Island, UZ5, 8925
<b>39</b>	<b>WE TOO ARE ONE</b> ★ CD	Eurythmics	RCA, 11, 7251
<b>40</b>	<b>WALK ON BY</b> CD	Sly & The Family	EMI, LP, 10
<b>41</b>	<b>CARVED IN SAND</b> ● CD	Mission	Mercury/Phonogram, 822511
<b>42</b>	<b>LABOUR YOURSELF</b> ★★★★★ CD	Kylie Minogue	EMI, LP, 9
<b>43</b>	<b>3 FEET HIGH AND RISING</b> ★ CD	De La Soul	Tommy Boy/Big Life, 02451 1
<b>44</b>	<b>JIVE BUNNY - THE ALBUM</b> ★★ CD	Jive Bunny & The New Generation	Follow, 5148, 2790
<b>45</b>	<b>THE LION AND THE COBRA</b> ● CD	Shinedown/Carnegie	Virgin/Capitol, 0247
<b>46</b>	<b>COLOUR</b> ● CD	The Christians	Island, UZ5, 8948
<b>47</b>	<b>THE SWEET KEEPER</b> ● CD	Tommy Flanagan	EMI, West, WY 230
<b>48</b>	<b>A BIT OF WHAT YOU FANCY</b> ● CD	The Quireboys	Parlophone, PC3, 7255
<b>49</b>	<b>LABOUR OF LOVE II</b> ★ CD	U2	Def Jam, Virgin, UZ07, 14
<b>50</b>	<b>SKID ROW</b> ● CD	Skid Row	Atlantic, 213181
<b>51</b>	<b>PURGATORY/MAIDEN JAPAN</b> CD	Iron Maiden	EMI, BM 3
<b>52</b>	<b>RUNAWAY HORSES</b> ★ CD	Bethel Cadotte	Virgin, 12399
<b>53</b>	<b>THE LANGUAGE OF LIFE</b> ○ CD	Everything But The Girl	Wagram, WEA, 1801

AVAILABLE ON  
 CD, SMR, 098, DOUBLE  
 CD, SMD, 098, DOUBLE, CD

TULLY, 2401119, 1990, VOLUME 14

# Home bass

by Dave Laing

**JACK BRUCE** is doing a run-through of *Obsession* (from his new epic album, *A Question Of Time*) before performing on Derek Joneson's *KR TV* show. There's something familiar about the bass riff.

"Yes," he explains, "it is based on *Sunshine Of Your Love*. I wanted to write another song for Ginger Baker to play on." And not only did the ex-Cream drummer record the track, he ended up joining Bruce's band for a 44-date US tour that lasted for the last year.

"We began in the smaller clubs and graduated to the bigger venues," says Bruce. The touring band has "a strong funk element" with guitarist Bernie Worrall and Tom Goss on drums featured on Bruce's newer songs in the first half of the three-hour show. After the interval, Ginger Baker joins the group "and it's every man for himself" according to Bruce.

Bruce is planning to bring the show to Europe and Japan later this year, if he can persuade Baker to come to England. "I need him in this band," he says. "I've played with the best. Billy Cobham and Tony Williams, but Ginger can do things no-one else can."

Ginger and Jack are also collaborating in a royalties battle with PolyGram, stretching back to 1978 and covering "millions of Cream CDs." The current record deal followed a two-year period when Atlantic's Ahmet Ertegun first showed an interest. "Then suddenly, several companies made offers to the growth of oldies programming on US radio."

As he believes "A Question Of Time represents a return to my roots", and the bulk of the songs are co-written with his longtime lyricist, Pete Brown, there's a new generation involved too, though among the backing musicians are Jonas and Malcolm Bruce, Jack's 19 and 21-year-old sons.

# Giant steps

by Alasdair Crevie

CAN THERE be life after signing to a major label? Does putting your name to the contract inevitably mean you lose credibility? Not according to The Young Marble Giants, emerging blinking into the sunlight after the relative shade of the New York's alternative music scene. Confounding accusations of "sell-out", IMBC's new Elektra album, *Flood*, is as characteristically big-sounding as ever, betraying a mind-boggling mix of influences from psychedelic rock and vaudouille to

reggae and country rock. Even worse, the single, *Birdhouse In Your Soul* is making serious waves in the UK chart.

According to guitarist and Clark Kent lookalike, John Flansburgh, the Elektra deal seemed just impossibly lucky. "We somehow managed to stumble into the major label deal, but we really have stuck to what we're doing exactly and for some reason Elektra turned round and said that was what they wanted us to do and that they would pay us money for doing it."

Flansburgh acknowledges that having an established identity on the alternative scene was a significant advantage. "I think that if we had made a single and then signed to a major we would probably be completely remodelled and reshaped and they'd spin portions of our bodies off," says Flansburgh. "But we've recorded 60 songs originally it's not like people don't know what we sound like."

Flansburgh and accordionist John Linnell see the move to Elektra as liberating "being independent, turning into a big business enterprise where we had no machine behind us," says Linnell. "In this past year it's been much clearer like making the music part our job and everything else is someone else's job. And that's kinda nice."

On *Flood*, for the first time, *They Might Be Giants* were helped in production by an outside team. Clive Langer and Alan Winstein were brought by mutual agreement to cut the singles "because Elektra were the big guys and they were going to make a real single for us." Linnell is a great fan of Langer's work with Deaf School. "We remained in the studio self-produced — in fact the next single, *Twisting*, is of these tracks" and "we did it for much less money," says Linnell.

On the IMBC like no pretence of reproducing the intricate, many-textured sound of the record on tape. Using just electric guitar and wired-up accordion (though they also occasionally use bass saxophone, bus drum and melo-trone), they barnstorm through reconstructed versions of the songs aided and abetted by a pre-recorded rhythm section on tape.

However, having used tapes for the first time, Linnell takes a positive view. "It's just like playing with a drummer and a bass player who don't lose the beat, so it's very free in a certain sense — you can feel a bit more around the edges, because you know that the back beat is going to be there."

# Permanent fave

by Pete Feenstra

**FLEDGLING** The Permanent Fledgling's seasoned electro-Gaelic folkie John Martyn, celebrate a new partnership with the release in all formats of Martyn's new album, *The Apprentice*, on March 26. JEP up by Martyn's manager, SLP promotions boss John Lennard, and business partner Michael Rosenfeld, the job of artistic development, both Permanent and Martyn are looking to the future with quiet confidence.



STILL BIZARRE: They Might Be Giants retain a mind-boggling mixture

in the close relationship between artists and management. With this in mind, Permanent hopes to re-launch a number of established quality artists who in the words of Rosenfeld "might have been through the mill, and become disillusioned."

Rosenfeld adds: "as the name suggests we are here to stay, and we aim to make a commitment to the artist by taking the initiative and forging a successful relationship." Rosenfeld comes from a background and management background, which Lennard was a promoter who became his client's manager. It took sound combination topped by both partners' respect for the artists they aim to represent.

"We were both record buyers from years ago," says an enthusiastic Rosenfeld. "And it was from the outside looking in that I noticed that artists such as John were being left on the shelf by a business that concentrates primarily on new talent."

Permanent sees a major advantage in bringing the artist-management axis — including artistic development, promotional and agency work — under one umbrella. "One of the key criteria to get the acts out there working," adds Rosenfeld. "We are aiming to widen John's appeal as well as targeting the album at established fans. We are putting a greater emphasis on the direct-sell marketing operation than most other labels, by getting the product to the fan base. The buzz starts with the fan buys the ticket. It's instant, and that's what you have to carry through to the end of the gig."

John Martyn looks to become the catalyst for the whole label, and it is to illustrate the point, Rosenfeld points to Martyn as being "One of the original great white soul voices, who has never really been given a platform."

With plans for perhaps two more signings before the end of the year, and a fast-maturing area of artistic development, both Permanent and Martyn are looking to the future with quiet confidence.

# Public Utility

by Duncan Holland

**BILLY BRAGG** now has two things in common with Richard Branson: each has a cheeky grin and his own record company. There the comparisons end.

Utility Records is Bragg's attempt to present free independent music, a reaction against the current "indie scene" which Bragg sees as more a sound than an ideal. "The indie scene is closing up again," he says, "with all these post-Smiths bands all sounding the same. Bands like New Order have changed Factory by their commerciality, and it happened at Rough Trade with The Smiths, and this has meant that a lot of good music has been cut off. A lot of alternative music just doesn't have that outlet any more."

Clinging the record industry as endemically racist and sexist, Bragg has established Utility as an extension of personal politics, the manner in which people are dealt with, in the hope of forming some sort of structure that allows the unsigned and unsigned the opportunity to get on record, in fact a little like how Bragg first came to record through the support of Pete Jenner back in 1983.

So for the label comprises six acts: Clive Product, Coming Up Roses, Blake Babies, Weddings, Parties, Anything, Dead Famous People and Jung & Anderson. To this list can be added a new signing, the talented singer-songwriter Caroline Tretton, who debuts for the label on March 17.

In each case, Bragg feels these musicians are not the sort of acts that would naturally fit into the majors' way of thinking and he can present them with the chance to get heard. "I'd like to help the people who've been messed about by the majors. The big companies

are now run by accountants, the criteria for signing is now purely economic," he says.

A record on Utility, Bragg hopes, will be a leg-up for the artist, giving them something more tangible for future signings. "It's not his intention to sign the acts long-term, just long enough to get them established."

Billy Bragg's vision is far from naive; his is an understanding of the contradiction of being a socialist pop singer in a capitalist environment of understanding where the two can become blurred. Utility is his attempt to provide an alternative.

# Coming of age

by Robin Katz

**JUST BECAUSE** new age music will be discussed here is no excuse to give us newbies who are without a past life (or a copy of *Tubular Bells*) cost the first crystal. Personally, I measure how over the hill I feel by the increasing amounts of *Windham Hill* I play. The Paul on my turntable is McCandless not McCartney.

In America, grown-ups disenchanting with "angular but not Minimalist" trombone-zumming pop and rock music have found refreshing alternatives in John Schaefer's nationally-syndicated radio show, *New Sounds*.

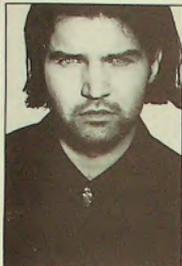
From the "angular but not Minimalist" trombone-zumming island, you'll just have to settle for reading Schaefer's new *Soundings* (The Virgin Guide to New Music, Virgin Books £6.99). Now everyone can confidently differentiate Post from Paul Winter, describe Andreas Vollenweider fans — his audiences include high school students and retired doctors — and sniff out bogus new age releases (sounds like the backing vocal tracks to an album of pop songs).

From gentle, warty-tinkling Philip Ankerberg to "angular but not Minimalist" trombone-zumming, the 272 pages include Aphrodite's Child, Beethoven, Syd Barrett, Enya, Jean-Michel and Maurice Jarre, the Kingston Trio, Fela Kuti, Leadbelly, Ralph McTell, Roger Miller, The Roches, La Monte Young and The Young Marble Giants.

An encyclopaedia format would have made the book easier to write and use as a reference volume, but the Kingston Trio, Fela Kuti, Leadbelly, Ralph McTell, Roger Miller, The Roches, La Monte Young and The Young Marble Giants are the chapters appear at the back.

Most chapters provide enough historical research and sociological theory to be of interest, irrespective of your feelings about the music and Schaefer is brave enough to give us his lists recommendations, releases. An index and UK sources for the releases appear at the back.

MUSIC WEEK 17 MARCH, 1990



LLOYD COLE: subtly

## Bank on Lloyd

IT DOESN'T seem all that long ago that the wonderful Perfect Skin signalled the entrance of **Lloyd Cole**. But watching him, minus The Commotions, at **Hammersmith Odeon**, saw those days swiftly forgotten and replaced by a new rougher and tougher Cole.

Indeed, even when the man and his fine band ran through the old material it seemed to take a while for most of the fans to actually recognise their favourites.

Although Cole's first solo album is not a million miles removed from his work with The Commotions, live it is a different matter. Like the singer himself, the songs have grown stubble and have no inhibitions about rocking out now and again.

This harder, meaner sound was boosted by some wicked guitar work by former Lou Reed sidekick Robert Quine and some sturdy bass support from Matthew Sweet.

A neat balance between songs from the past, the new album and a healthy sprinkling of covers (including Elvis, Lou Reed, John Lennon and Bob Dylan) made it a thoroughly satisfying 90-minute set.

Although no longer the bedad bard of old, Cole has retained an original touch when it comes to songwriting and looks set to maintain the fan base he had with The Commotions.

NICK ROBINSON

## World party

WITH RECENT events in South Africa there was understandably celebratory tone to **Johnny Clegg & Savuka's** set at the **Hammersmith Odeon**. Certainly the audience needed no encouraging to join in the heady blend of traditional Zulu music and rock had them thronging to the front, dancing and clapping within seconds of the band launching into *Great Heart*.

It is odd that Johnny Clegg & Savuka have eluded stardom in the UK — despite a string of gold albums and hit singles in most parts of the world, and developing an enthusiastic cult following in the UK

through his effervescent live performances. Partly this may be due to the sheer impossibility of capturing the exuberance of the live shows on vinyl, but some blame must be placed on lack of radio play. The new album *Cruel, Crazy, Beautiful World* shows a less slick, harder feel which is more characteristic of the live source.

Fittingly for the last European dates of a gruelling world tour (eight months to go!) the hall was packed with dancing bodies as Clegg led the seven-piece band through a selection of material from Savuka's three albums, together with songs from his early days with Zulu band *Jokos*.

Clegg now gives his guitar playing a freer rein, using the intricate, fluid Zulu style to great effect on the new material.

Zulu dance is still a strong visual element of the stage show, sufficed with dancer *Zulu Zulu* still suffering from an earlier injury, it is left to backing singer, Mandies Diana to accompany Clegg in his renounced loose-limbed Zulu set pieces. Anybody whose feet didn't join in must have a heart of stone.

ALASDAIR CREWE

## Creature comfort

THE CREATURES are a fundamentally different proposition to The Banshees. Voice and percussion are the core of the sound, where the elaboration of their drearily arranged material from the new album *Boomerang* begins.

Thus Siouxsie and Budgie rightly took the stage at the **Camden Town Community Club** on their own, which was chancy. Siouxsie's now as accomplished and charismatic as any singer could wish to be, but, especially when Budgie took to the low-slung second kit, there was little else to relieve the eye over a 55-minute set apart from some cunningly simple projected animations.

But the music redeems all. An oldie opener *Thumb* it was apparent how rich and controlled Siouxsie's delivery has become. All the occasionally irritating mannerisms of Banshee days have been honed to a functional precision and the development of her lower register on the suggestively titled third song *You're doing* — a dimension to that notorious keening, blood-stirring midrange. The tuned percussion on *Love* was sparse but involving; the backing tones sounded great throughout — mostly brass with some stately keyboard sequences.

Budgie has perhaps become the finest exponent of percussion in rock. His dense playing, reminiscent of Can's Jaki Liebeszeit jangling with a Burundi trumpet, is totally distinctive and enveloping.

As usual in London, the audience were slow to demonstrate their approval for The Creatures' playful approach to form and content, but eventually paid tribute to two supreme practitioners in their second encore. The Creatures chose their chart hit *Right Now* — probably their richest, most eccentric fusion. A fine end to an evening of bold music.

STU LAMBERT

## Ali palace

A MONDAY night with a biting wind blowing is not a propitious time to play a gig and so it was not surprising that **Adrian Borland And The Cities** faced a house barely two-thirds full for their *Dingwalls* show. However, what the audience lacked in numbers, they made up for in the warm receptiveness, with which they greeted Borland's well-crafted songs, mostly taken from his new album, *Alexandria*.

As a performer, Borland suffers from an unassuming stance which borders on anonymity. But he possesses a good voice and it is complemented by a solid band, who add bite to his music — most notably, guitarist *Wouter Plabjakt*, whose anguished scream of a solo during *Shadow Of Your Grace* belied his lanky studious appearance.

The highlight of the first half of the set was the ambiguous *She's My Heroine*, with evocative vocals, tortured guitar chords and intense keyboards emphasising the song's sinister undercurrents and bringing it to a shattering end, after which the beautifully structured ballad *Deep Deep Blue* came as a soothing relaxation.

It seems that the band had peaked too early were allayed as they smashed their way towards the climax of the set, slamming *Rogue Beauty* into a searing version of *Community Call*. By way of a complete contrast, Borland returned alone to start off the encores with some acoustic renditions of a selection of older material, bringing the evening to a conclusion.

VALERIE POTTER

## Dream on

PLAYING YOUR debut UK gig in a tiny sweatbox like **Camden Town Community Club** must be a little deflating. But to play there just hours after flying in from the US and without your own equipment must be a nightmare.

Consequently, **Chicago's Eleventh Dream Day** didn't quite give the impression expected of them when they performed at the London pub venue. More over, it was a shame that a band who have produced such a strong debut album for *Allanite/Est West* should have had to play such a gig.

But, nothing should be taken away from the band's efforts on the night and their determination to please the fans who had turned

up. Showcasing tracks from the new Best album, they began to recreate the energy of the recorded songs, but not until they had overcome the technical problems that had turned *Mary Ann* With The *Shoky Hands* into a forgettable mess.

Then came moments of inspiration and brilliance. *Tarantula*, *Go And Bomb* The *Mars Hotel* formed a thriving wall of sound with Rick Rizzo's guitar and vocals carrying manically over the top. Such intensity made you forget about all of the sound problems. The final impression was of a talented and addictive guitar band struggling to overcome the odds. But don't worry, when they return there will be no holding them back.

NICK ROBINSON



MICHAEL MONROE: exotic

## Top of the list

EVEN A cursory scan through **Alex Chilton's CV** will reveal the man *Tas* by invention or accident became a living jukebox: the Sixties R'n'B pop of The Box Tops, Seventies guitar-rock of Big Star before the rockably-based mayhem that marked his early solo ventures; and the back-to-roots and on-the-wagon Memphis R'n'B swagger that colours his current output.

Despite the great reviews, his latest six-tracker *Red List* is too subdued a resume of Chilton's particular gifts. But his **University of London** show spanned all his wild years with the fresh-cut leanness and hunger of a bar-room band.

Chilton himself tackles the most salivating guitar riffs, from the choppiest R'n'B riffs of *Alligator Man* and *Take It Off* to the bitter-sweet pop sermons of his own September *Girls* and *In The Street*. He also drops in the odd song his trusted backing trio (drums, bass, sax) don't know, which is one way of keeping them as well as the audience on their toes.

The near capacity jukebox party fun Chilton was the most serious fun they were going to have all year, so actively supported a medley of The Box Tops hits (*The Letter* and *Soul Deep*). When so many concerts now seem so rehearsed and a foregone conclusion, kickstarting one trend or espousing the attitude of another, such a relaxed, humorous and spontaneous spirit is a blast of fresh air.

MARTIN ASTON

## Some like it hot

THE FIRST London appearance in five years from former **Hanoi Rocks'** vocalist **Michael Monroe** was bound to be something of an event and many ticketless fans were turned away from London's **Town And Country Club** disappointed.

After a tension-heightening interval following **Stige Dells'** warmly-received set, a crash of thunderous guitar chords and a squeal of feedback heralded Monroe's arrival on stage, resplendent in an approximation of a ring-master's outfit. A human firecracker of energy, his gravelly, powerful vocals belied his wiry appearance. And he was constantly on the move, sparring with invisible adversaries, lassoing himself with the mic lead and occasionally sliding gracefully to the floor in the splits.

In comparison to this exotic figure, his band looked fairly feeble. But they provided him with a strong backing as he roared through most of the tracks from his latest album, *Not Fakin' It*, and were given their chance to shine during a hard-rocking cover of Little Feat's Nervous Teenage Breakdown.

After showcasing the new album, Monroe made a foray into Hanoi Rocks' material and the applause which greeted this excursion, and also the appearance of former Hanoi guitarist *Nasty Suicide* for the encores, proved that, though Hanoi Rocks may be gone, to many fans they are still a cherished memory.

VALERIE POTTER



ELEVENTH DREAM DAY: jet-lagged but not deflated in Camden Town

# TOP 75 SINGLES

17 MARCH 1990

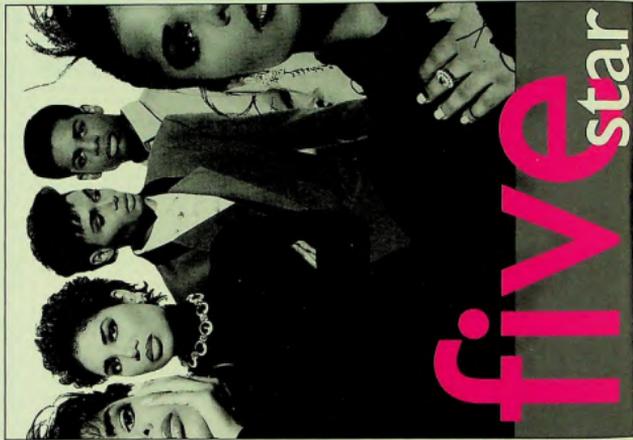


## MUSIC WEEK

# W

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

<b>1</b>	<b>DUB BE GOOD TO ME</b>	<b>THE P-F-U-N</b> Boyz International feat. Lindy Layton	<b>POPS</b> Go Beat GOOD (3R) (P)
<b>2</b>	<b>THE BRITS 1990</b>	Various Artists	RCA PB 83565 (12" 7" 83566) (BMG)
<b>3</b>	<b>HOW AM I SUPPOSED TO LIVE WITHOUT YOU</b>	Michael Bolton	CBS 83597 (12" 83597 8) (C)
<b>4</b>	<b>THAT SOUNDS GOOD TO ME</b>	Jive Bunny & The Mastersingers	Music Factory/Dance MPD01 (8) (BMG)
<b>5</b>	<b>INFINITY</b>	Guns N' Roses	atConstruction/RCA PB 83475 (12" 7" 83476) (BMG)
<b>6</b>	<b>LOVE SHACK</b>	B52's	Capitol/Warner Brothers W 9177 (12" W)
<b>7</b>	<b>MOMENTS IN SOUL</b>	JT Ford (The Big Family)	Champion CHAMP1 (12" 22) (BMG)
<b>8</b>	<b>BLUE SAVANNAH</b>	Erasure	Mercury 1550MATE (10) (NXT)
<b>9</b>	<b>NOTHING COMPARES 2 U</b>	Sinead O'Connor	Empire/Chrysalis ENT05 (8) (C)
<b>10</b>	<b>LILY WAS HERE</b>	David A. Stewart/Candy Dulfer	Atlantic/RCA PB 83485 (12" 83486) (BMG)
<b>11</b>	<b>I'LL BE LOVING YOU (FOREVER)</b>	New Kids On The Block	POPS CBS BLOC011 (4) (C)
<b>12</b>	<b>ENJOY THE SILENCE</b>	Depeche Mode	Mercury 1550MATE (10) (NXT)
<b>13</b>	<b>I DON'T KNOW ANYBODY ELSE</b>	Black Box	atConstruction/RCA PB 83477 (12" 83478) (BMG)
<b>14</b>	<b>MADLY IN LOVE</b>	Bros	CBS ATOM01 (8) (C)
<b>15</b>	<b>GET UP (BEFORE THE NIGHT IS OVER)</b>	Technomic featuring Ya Kid K	SWANSON STR018 (BMG)
<b>16</b>	<b>NATURAL THING</b>	Innocence	Coastal/Chrysalis COOL08 (8) (C)
<b>17</b>	<b>BLACK BETTY (Ben Liebrand Remix)</b>	Ram Jam	Epic 65637 (12" 65638 3) (C)
<b>18</b>	<b>STRAWBERRY FIELDS FOREVER</b>	Candy Flip	POPS Debut/Pegasus DEPT01 1092 (PAC)
<b>19</b>	<b>DOWNTOWN TRAIN</b>	Red Stewart	Warner Brothers W 3447 (12" W)
<b>20</b>	<b>MADE OF STONES</b>	The Stone Roses	SWANSON ORE011 (2) (BMG)
<b>21</b>	<b>I MIGHT</b>	Stellar Sweeney	Epic-SHAKY (11) (C)
<b>22</b>	<b>THIS IS HOW IT FEELS</b>	POPS	



# five star



<b>41</b>	<b>A LOVER SPURNED</b>	Marc Almond	Some Bizzare/Parlophone 12R 629 (E)
<b>42</b>	<b>STEAMY WINDOWS</b>	Tina Turner	Capitol 112CCL 346 (E)
<b>43</b>	<b>RUNAWAY HORSES</b>	Belinda Carlisle	Virgin 43071 1244 (P)
<b>44</b>	<b>SWEET SOUL SISTER</b>	The Gipsies	Bayonet/Bompas - BEG-8111 (W)
<b>45</b>	<b>WALK ON THE WILD SIDE</b>	Jamie J Morgan	Table 65596/112-65596 8 (C)
<b>46</b>	<b>WITH A LITTLE LOVE</b>	Sam Brown	ARM AM01 529 (P)
<b>47</b>	<b>WALK ON BY</b>	Sybil	PMK PM017 48 (P)
<b>48</b>	<b>BRING FORTH THE GRILLIOTINE</b>	Silver Bullet	Tom Tom 77112 013 (12" 77112 013) (PAC)
<b>49</b>	<b>ROK THE NATION</b>	Rob'n Raz with Leila K	Atlantic 112911 (12" 412911) (BMG)
<b>50</b>	<b>JUST LIKE JESSE JAMES</b>	Cher	Geffen-GE 6911 (W)
<b>51</b>	<b>STRONGER THAN THAT</b>	Cliff Richard	EMI 125EM 129 (E)
<b>52</b>	<b>KICKING UP DUST</b>	Little Angels	Polydor 120A 5 (F)
<b>53</b>	<b>96 TEARS</b>	The Stranglers	Epic TEARS011 (C)
<b>54</b>	<b>LOVE PAINS</b>	Liza Minnelli	Epic ZEPH1 (4) (C)
<b>55</b>	<b>TREAT ME LIKE A LADY</b>	5 Star	Time/Epic 119E01 (1) (C)
<b>56</b>	<b>RAGGA HOUSE (ALL NIGHT LONG)</b>	Simon Harris starring Daddy Freddy	Living Beat 75MASH 8 (SMASH) (P)
<b>57</b>	<b>GOT TO HAVE YOUR LOVE</b>	Mantronix (featuring Wordress)	Capitol 125 (C) 559 (C)
<b>58</b>	<b>TRUST</b>	Boyz n the Bay	Parlophone 12R 645 (E)
<b>59</b>	<b>WARRIOR</b>	MC Wildski	Atlantic 119564 (12" 419564) (BMG)
<b>60</b>	<b>I WISH IT WOULD RAIN DOWN</b>	Phil Collins	Virgin 43071 1244 (P)
<b>61</b>	<b>DEVOTION</b>	Kicking Back With Taxman	10 Virgin 12M01 297 (P)
<b>62</b>	<b>BAKER STREET (Remix)</b>	Gerry Bevilacqua	Mercury 12000 232 (E)

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changes over the next few months as it embraces a host of new music-based radio stations in London and across the UK.

Record companies are looking forward to boosting the careers of their major artists and breaking new talent. Record pluggers are rubbing their hands with glee at the thought of extra profits. Optimism is the key word and hard work will be the ticket to success when the UK's new independent commercial stations get off the ground and running.

One of the biggest record plugging companies in the country, Push N' Plug, is already considering upping its fees because it will be approaching more programme controllers than ever before. Barbara Edwards of the Yorkshire-based company, whose clients include Sinitta, Yell, Jive Bunny and the FPI Project, says it could be a boom time for

What Edwards does worry about is losing out to major record company pluggers in London who only pick up artists who have already "made it" on radio with the help of companies like hers. She says: "We charge a flat fee and stick with an artist until they chart and get Radio One airplay. Some pluggers will then take them on and get fat bonuses from record companies for national radio play when it's who did all the hard work."

Specialist stations such as London's Jazz FM — which hit the airwaves on March 4 — will be looking for something extra from pluggers, record company promotions departments and music bosses. So far Jazz FM feels it has not been offered what it needs.

Says presenter Chris Philips: "We have already discovered that major record companies just haven't responded to us because several of the records

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Jazz FM plans to have almost daily contact with record pluggers now the station is up and running.

Other stations which have been granted a licence claim the pluggers isn't a major cog in their machinery and take a tough attitude to record companies. Mike Shaif, controller at Manchester's Sunset

in the

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# the future

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station, says he'd much rather get the record and details of the artist in the past.

"It's less pressure for us if we get it this way," he says. "To be frank, I'm only interested in the product itself and no amount of persuading will get me to put it on the playlist if I don't like it or have no confidence in it. We have deals with record shops in Manchester to get imports and give us tips on what's selling. But it is expensive — I spend around £100 a week on new records.

"All the record companies have copies of our playlist and it's up to them to come to us," he adds.

Established stations, like Birmingham's BRMB, have acknowledged that they are under threat from new stations. Programme controller Phil Reilly admits: "I'd be very naive to say we aren't going to look at our station and make changes now that we have viable rivals. We are going to be tightening up our format now that stations like Buzz FM have started up in our area."

"Basically we're a top 40 station and the music business has to bear that in mind. Hopefully, people will be more on the ball. Buzz is bound to cause the sales of black dance music to rocket in record shops — something we witnessed when we launched our oldies shows."

The hugely successful pirate Kiss FM, which is aiming to go on air in August or September is still in the planning stage, but its format will obviously rely heavily on the club connections of DJs.

Programme controller Grant Goddard explains: "We already have great contacts with dance labels and record shops. Because of our club links, getting good stuff on air won't be a problem."

Ferrell And Spanner does a complete radio and television publicity package for artists like Sinead O'Connor, Bros, Electric 101 and Neneh Cherry. Managing director Neil Ferris says getting a record played on radio is just a small part

of their job. "Obviously, it's fundamental to get airplay but it's more important to present a whole package and follow it up. It is important to get on Radio One and Capital and visiting the new stations means we'll have to work harder than we have ever done before."

Chrystal's Cool Tempo black dance label is certain it will get more records by unknown artists in the top 40 because of the growth in the radio industry. Simon Danell of the promotions department reckons: "Although the records will still have to be commercially viable there's more chance of talented new artists making it now."

For example, Rebel House by Motherland reached number 57 in the national charts with no airplay on Radio One or Capital. With extra plays on Kiss it would sell a thousand more singles and get into the top 40.

"You have to take into account that Radio One and Capital will get more 'exclusives' when it comes to artists — simply because they have more listeners and can sell more records for us," he adds.







## FOCUS ON RADIO



**T**HE RECORD industry is gearing up to major changes over the next few months as it embraces a host of new music-based radio stations in London and across the UK.

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pluggers. "We will have to increase our costs because the workload will obviously get heavier. It's an exciting and challenging time for us," she says.

"We already distribute to 80 stations nationwide and soon there will be even more outlets for our products. We'll also see the bias towards London-based bands and other projects corrected as other stations become more influential.

"It's our job to get records on playlists and as we will be approaching more people, hopefully new bands stand a better chance of airplay. Once they're taken up outside the capital it will filter back to major stations like Radio One."

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**3 In-car radio**  
Who tunes in on the highways and by-ways?

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Dance music is moving out of the clubs and onto the airwaves

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**How will pluggers and record company promotions departments serve the new independent radio stations — and will they fulfil their needs? Lorraine Butler assesses the way the industry and established stations are rising to meet the challenge**

# Facing the future

we want have to be imported, mainly from the US. Jazz classics the audience love will have to be flown in and that costs money. The major labels simply aren't plugging those records even though they are big hits with jazz fans in the States — so we have to go out and order them.

"At present we buy three quarters of our records for air-

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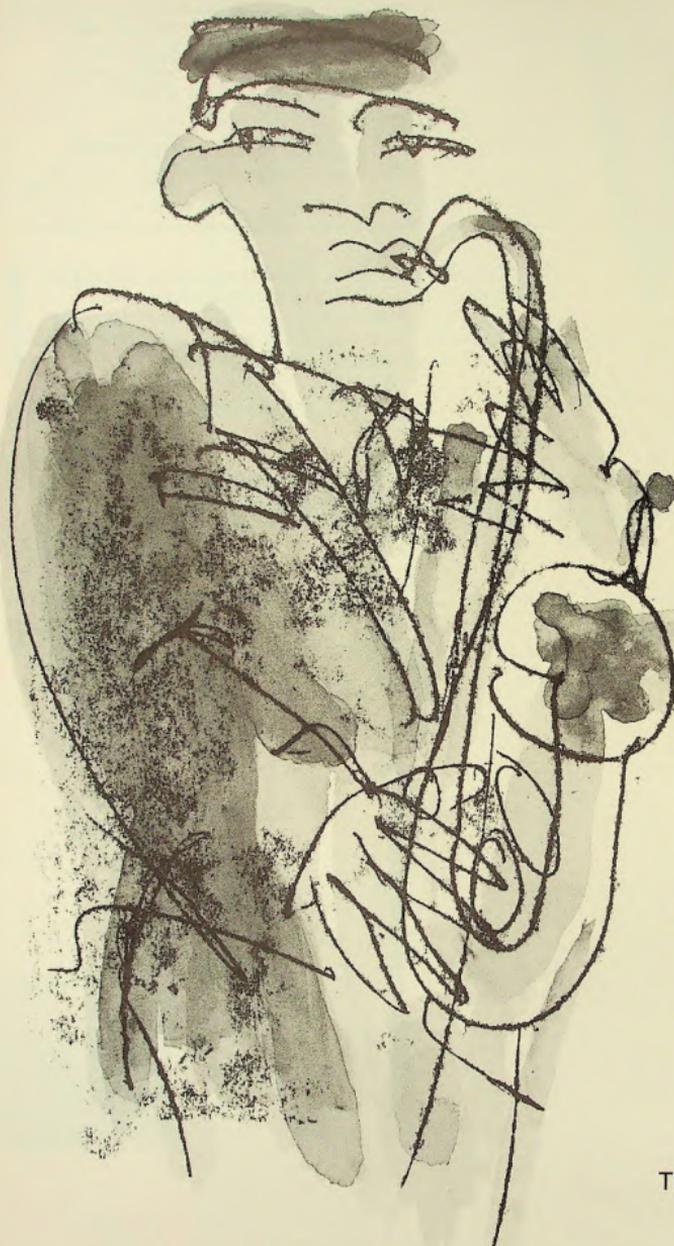
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**One sector rubbing its hands with glee over the UK's ever more congested roads should be radio programme controllers. After all, what better way for the harassed motorist to unwind than by switching on the radio? But, of course, it's never that easy, as Stu Lambert discovers**

# Driving home the in-car potential

WHEN IS drivetime? These days, that question is becoming more and more difficult to answer. In the capital city and other metropolitan areas, drivetime seems to last all day, and there's always plenty of traffic on the motorways.

Michael Belton, programme controller at Ocean Sound, notes that the busiest time on the roads around Portsmouth is Sunday teatime, when people are travelling to or from London. Some of the people on the road are undoubtedly listening to the radio, some of the time, and some of the time, and their growing importance as a potential audience, there are very hard answers about who they are and what they listen to.

Programme controllers for ILR stations around the country have moaned about the lack of detailed statistical information in JICRAR figures for a long time. There is certainly very little information available on the driving audience — the audience devoted to logging where the listener was when making an entry in JICRAR research days are simply headed "at home" and "elsewhere". Not a very specific categorisation, as Belton points out.

"Maybe listening 'elsewhere' may be using portable radios or car radios or they may be listening at work. We have about 60 per cent of home and 40 per cent elsewhere. Of those, maybe around half — 20 per cent of the total — are in their car, not a big majority in our area anyway."

Capital Radio's Richard Park is well aware of the huge in-car audi-

ence for Chris Tarrant's morning show: "From the 'at home' and elsewhere' columns we can make some deductions about in-car listeners — the huge audience for the first part of Chris Tarrant's show must be in the car because it's too early for them to be at work. One-third of the audience for Tarrant's show is in-car; sometimes, after 9am, it might get near to half."

By the standards of the rest of the country these are spectacular proportions — 20 per cent would be a high estimate elsewhere.

on Capital FM, is supremely strong on musical information; also his general credibility is very high, which suits a part of the day where we give a lot of information. It's much the same with Capital Gold, Tony Blackburn and Graham Dene have an immense track record."

Essex Radio's programme controller Mark Woodman does not have a huge mobile audience, but anticipates growth in the near future. "We only have a seven per cent difference in reach between drivetimes and any other time, but

mobile around the dial, the tempting pushbuttons prompt some listeners to switch or play a cassette as soon as they hear a record they don't like or a talk spot they're not interested in. "The tolerance factor for a particular station is bound to be lower if you can change stations easily," says Ocean's Belton. "People will get used to channel changing in the way they've got used to zapping the TV. On Power FM, which is the fastest moving of the four stations in the Ocean Sound group, the news starts at

of news, weather and travel bulletins, with other speech material such as share prices, crowds the music, crime, so less familiar sounds tend to be excluded.

Anyway, as Park points out: "People don't want a musical education at that time in the morning, they don't want to hear an album track from a new band. The breakfast show offers familiar, high quality music."

Steve Ellis, Fox FM's programme controller and head of music, concurs: "All the songs I programme



"Tarrant is pulling audiences of 4m people," says Park. "On Capital Gold at the same time Tony Blackburn has 2.5m listeners; Capital's audience has never been higher. If you add the FM and Gold audiences together at drivetime, we're setting records."

Park definitely believes that drivetimes are key slots, manned by key personnel. "We deliberately have the two most intelligent DJs topping and tailing the day. Tarrant has the sense of humour that's required for driving in London in the morning. David Jensen, who does the evening drive show

the in-car listeners will become increasingly important as commuting times go up. Following the experience of the US, as we so often do in this country, you will find that both in-car listening and listening at work have increased."

Woodman observes that drivetime radio can be important to listeners at home too: "A lot of Essex commuters are coming back from London, so they can't hear us until they are near the end of their journey, but those at home listen in at drivetime to find out if there are any delays."

People on the move can also be

two minutes to the hour and half-hour and ends on the dot so we're guaranteed to be playing music when other stations are broadcasting their news."

In Essex, Woodman's strategy is geared to keeping listeners who tune in for travel news, trailing the upcoming music before and after the bulletins.

Many new stations have carried out in-depth market research before starting up; their music policy and station image are in place for the whole output and no particular changes are made to the music for drivetime. The greater frequency

fit the station image, but at drivetime they tend to be well-known tracks, or songs people think they know — sounds they're comfortable with. In a 20-minute sweep at breakfast time I go for one record to appeal to each sector of our audience."

The ascendancy of the driving audience has, in some people's opinion, been retarded by the slow changeover to FM. Woodman feels that "in-car listening definitely slows towards AM" and Belton relates that a brand-new car for Ocean Sound's sales force arrived equipped with an AM-only radio — naturally the car was sent back.

At the other end of the technological scale, things will soon

be improving for FM listeners as more stations support RDS — Radio Data System — a data signal which allows suitably equipped sets to re-tune to any transmitter broadcasting the same signal, giving the most consistent reception while driving, to display the name of the station and, in the future, the carry special traffic information or automatically re-tune from a national to a local radio station for traffic updates.

Remote control car stereos are beginning to catch on, too — a new challenge for programme controllers.

## Specialists with crossover appeal

**Sarah Davis on the dance club underground scene which went commercial**

DANCE MUSIC of all kinds from the hard edge of rap to the dreamy quality of R&B State's ambient house stormed the charts and soaked the airwaves during the late Eighties. It created a vibrancy and sense of fun that had been missing from music for years. But dance had been bubbling under at street level and in the clubs long before making daytime radio play. So what enabled the crossover to take place?

Tim Westwood, Capital's king of rap, says: "People's ears have been educated to the new sounds of the Eighties and Nineties. People have learned about a different sound that doesn't fit daytime radio play through specialist shows, pirate radio and the clubs. The Radio One excuse that dance music doesn't sound good on the radio doesn't hold up. Pop music has been knocked out of the box now dance music is commercial. A and B lists are not so important. Public Enemy's 'Welcome To The Terrordome' shot to number 17 with no Radio One day play."

Capital's Pete Tong says specialist shows will break records. Just ask the record companies! Shows like mine are really important because the selector system is so rigid. One of the successes of Capital is the playlist — they don't just stick to the Top 40." He adds that if head of music Richard Park "hears a record on my show that he likes he will beat the system and put it into rotation."

Numerous specialist dance DJs and record labels around the country would agree. Guy Hornby of Power FM in Portsmouth says: "Local radio is having a major role in breaking new dance records. It's trail blazing." He claims that his is

the most listened to programme on Saturday nights in the Portsmouth area, an area of 1.75m people.

Essex Radio's John Leach, the only specialist dance DJ whose show runs five nights a week, says specialist dance shows point the way. "There are songs I'll play three months before national radio would. People in our broadcasting area will know the songs well before hearing them on national radio." But he adds: "Capital and national radio are picking up on things quicker than they used to." He points to Radio One's Gary Davies. Leach, like the other dance DJs, spends hours down at the import stores after the latest US dance discs, ensuring many of the songs will be familiar to UK listeners by the time they are on domestic release.

Chris France, of specialist rap label Music Of Life, stresses the importance of the specialist show in breaking dance tracks. "We welcome Jeff Young with open arms. Capital in particular has made moves towards dance. Tim Westwood is now being copied everywhere and Stu Allen (presenter of Piccadilly Key 103's dance show) is valuable in breaking records outside London.

France adds that although Music Of Life act Precinct 13 is currently in the Music Week dance charts he has "not bothered to send it" to any daytime Radio One DJ except Gary Davies. "They'd just bin it or sell it. Gary Davies is much more open to dance than other shows."

Profile's Evan Garrick, formerly with Tom Tom Records, agrees and adds that even the pirates are still necessary to break a record. Garrick reckons that Tom Tam's current charting rap star Silver Bullet was broken by Westwood, GLR's Dave Pearce and pirate radio.

Does Gary Davies see himself as the daytime trailblazer? Although he is universally praised by both dance jocks and record companies alike for his willingness to champion new music, he makes it plain



GARY DAVIES: Radio One's champion of dance

that the music policy on his programme has not changed since he started five years ago, that he's always played new music. He says he has a basic playlist that now has "a lot of dance on it which is great to see," and he agrees with Westwood that dance has become more commercial and therefore more accessible.

"Acid house started it. Since then dance music has become more refined, better and more commercial. There's no boundaries as long as you can dance to it — reggae, Happy Mondays or Max Q." Davies adds that he is excited to be involved in selecting the records and says while Public Enemy would be "a bit raucous, but handy" for a lunch time show, he would play artists like De La Soul and Ice T who produce "very good commercial, catchy songs".

How do the specialist presenters feel about playing a record once it's crossed over? DevonAir's Tim Arnold has been presenting a dance show on the station for 10 years. He says: "It quite surprises me when I listen to daytime radio and I hear them play stuff I think is mine."

However, Radio One's Jeff Young comments: "I like to see stuff I champion cross over. We're a taste maker rather than a follower. We play more new records earlier than others. We set the ball rolling. A record's old when it's been around for four weeks so if it has taken four weeks to get into the charts we wouldn't be playing it by then." He will play records missing the charts right away, "like Technolnic, reaching number three after only one week". However, most dance DJs follow Leach's pattern when he says he "normally drops records once they

get into the top 20. My job is done then."

Young reckons specialist dance show presenters are a fraternity, drawn together by their love of dance music, who rejoice when a fave record makes it across the barrier. Although many of the shows may have a bias toward one specific area of dance — Westwood and Allen champion rap and Leach and Arnold have a penchant for soul, for example — the DJs see it as vital to give all forms of dance a chance.

But many specialist dance jocks say that it can sometimes take time to convince their programme controllers and heads of music that a certain record should be placed on the A or B playlists. Young points to Soul II Soul. "It was big on the streets but it was hard to convince others."

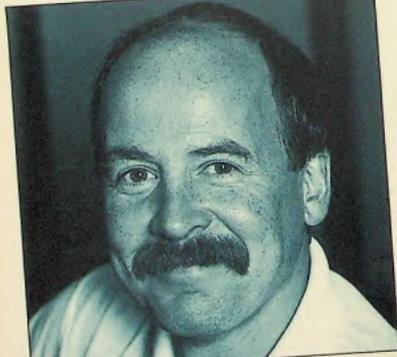
Allen, who's seen the ratings climb for his show since he took

it over in 1986, says: "I think it's about time people woke up. I'm always pushing for the stuff I play to be played in the day." Phil Upton, who presents BRMB's dance show 'Steppin' Out, adds: "Dance music is the dominant force in pop music. Look all down the chart — dance dominates. It's more acceptable. Now respectable businessmen like it, and there's a lot of longevity in some of the acts now. These people are selling albums now where it was just singles once, while lots of indie bands, like the Stone Roses, are moving toward that sort of style."

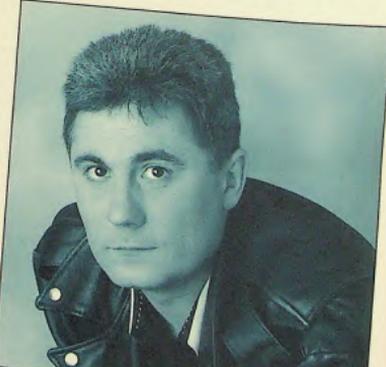
The specialist stations look set to continue to break dance in the future and the arrival on the airwaves of new black music instrumental stations like Kiss FM, Choice and Buzz FM, can only help. Rap, reggae and rap/reggae fusion, with some continuation of house, look like being the hot dance music for the airwaves in the Nineties, according to the specialists. Tony says Seventies-style reggae back beats will be influential, and "artists like Smith and Mighty who are doing fusion with a reggae background are going to happen."

Westwood is firm on rap and reggae: Upton agrees. "Rap's arrived in a big way. It's message music, it educates. Things look good for the future — more kids are becoming interested."

Meanwhile, dance labels are willing to see if daytime radio will catch up. Says Chris France: "Last year every other record in the chart was dance music, but Radio One doesn't reflect what kids are listening to. Radio One buys indie bands which sell 300-400 copies, our music can sell 3,000-4,000 without being played on the radio. I wish they would react a bit more. I have written to Roger Lewis a number of times but nothing happens. Radio One needs a dance show like Jeff Young's five nights a week. I'm sure all the indie dance labels, and many of the split-offs from the big labels feel the same."



TIM ARNOLD of DevonAir (left) has been presenting a dance show for the past 10 years, while Capital's Jeff Young seems to be the standard by which all other DJs are measured





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**Radio as an advertising medium has become a more attractive proposition since deregulation — and it looks as though it will no longer be the poor relation of TV. By Mark Jenkins**

# Radio fights back

WHEN MW last looked at on-air promotion at the end of 1989, it seemed that radio was playing a poor second to TV in terms of advertising record and advertising revenue. But with 21 incremental stations gearing up for broadcast, and de-regulation of advertising space, this situation is likely to change. The opening of Kiss FM and Melody Radio in London later this year may be influential, as the launch of Atlantic 252 has already been.

Atlantic 252 was launched by Radio Luxembourg in September 1989 using a neglected wave frequency assigned to RTL. It has many IBA guidelines since it transmits from Eire. Atlantic can cover the whole of the UK in a single package, and sales director Brian Mellor has been assembling specialised ad packages specifically for record companies.

Atlantic's aim is to target 15 to 34-year-olds very accurately: there are no restrictions on a ratio of airplay to ads, and nothing to prevent DJs carrying out a 'live read' of ads. "Because we're not IBA controlled, we're open to suggestions on the content of ads — although we have to operate within European broadcasting recommendations, so we couldn't do drink or tobacco ads," explains Mellor.

"We can do a 'live read' which involves the DJ endorsing the product in a 'third party' way — he won't say that he likes a particular record or product, but he may say that 60 people drink a particular type of coffee every day. Using the DJ in that way gives great creative possibilities. We work together with the ad agency or record company on the content of the ads — they can't simply tell us what to do, but if we can lean it towards things we find more effective, we will. We're quite prepared to go beyond the normal bounds of spot advertising."

Presenter Charlie Wolf has already earned ads for Epic's Halo James and for Luther Vandross on CBS.

Atlantic has recently carried an ad campaign from Mute Records, and now has signed a deal to play the Virgin CD chart, which will become a major programme feature. "We're building on all types of ads in advertising. At the moment it's all heavily male-oriented station, perhaps because young men are the first to try new things," adds Mellor.

Atlantic's experience has shown, some major record companies do seem willing to move back towards using more radio promotion. Brian Burke, head of TV and radio advertising at PolyGram, mainly uses Capital Radio,

which allows him to target adults under 30 — it's the only one that has enough clout to be cost-effective — and finds IRL outside London "a bit of a mess" in terms of regional ad sell. CBS does still place a substantial amount of radio advertising — David Donaldson often uses Stratosphere, part of the Logarithm group, for both TV and radio soundtracks, with engineer Tony Harris often working with CBS every day for a week.

There's undoubtedly enough work about in the creation of radio and TV soundtracks to keep many production companies and agencies ticking over nicely. Production companies such as Hobo Radio & Music in Soho, run by Chris Sandford typically have their own 24-track studios for creating jingles, but book into Angel Sound, Silk Sound, Molinare or other specialised facilities, with instances of assembly ads.

Angel Sound, for instance, offers three studios in Covent Garden, and worked on about 60 ads in the Christmas period, largely through agencies such as Yellowhammer, Quick On The Draw,

Complete Works or The Artful Dodgers; for TV specialists such as K-tel and Telstar; or for co-operatives ad between record companies and the HMV or Our Price chains. The studio can copy ads for the whole IRL network of 50 or so stations, if necessary, and could, for instance, edit together four tracks from an album with a couple of alternative voice-overs in about an hour-and-a-half.

An alternative to placing straightforward ads on radio stations is to organise a national interviewer campaign from the cohesiveness of a single London base. One ad production studio which has recently added land line facilities is Tony Hale's TH Productions, based in the Duke Of York's Theatre in St Martin's Lane. Anna Harrison of TH explains that the facility is rented from Capital Radio, which owns the theatre, and which is Hale's ex-employer.

"We got the land line in September 89 and sent out rate cards to all the record company heads of promotion. Since then it's been quite busy just from word of mouth — we can go live in any of the

ILR stations, and could fit in about six interviews in a morning. We've just done six Adam Ants in one morning, followed by a session with four DJs — from the south-east in the afternoon," says Harrison.

"Before we had this facility we used to record syndicated interviews, but now the record companies promotional people and the DJs seem happier to have a more personal touch. But it's difficult to say exactly how much work we're getting in this area per month, each round of interviews needs a lot of liaising to set up."

In some cases the possibility of land line interviews may not be particularly relevant — for instance, when promoting a compilation album. Barry McCann at EMI is currently working on Now Dance 90 which features artists such as Technologic, Soul II Soul, Gina Lattina, Kym Mazelle and Neneh Cherry. He has to go for a diverse spread of radio stations for the promotional effort — from Capital and Mercury to Southern, Ocean, ZCR, Invicta and County Sound. ZCR is often seen as an

"oldies" station as it's based in Bournemouth, but nevertheless covers the area effectively.

In cases such as this, the record company ad executive will often be able to avoid having to deal with each radio station individually. Radio Mercury, for instance, has all its record company advertising placed by Independent Radio Sales which has various sales executives each responsible for a number of ad agencies and their clients.

Jane Griffiths of IRL explains that "as we're a national sales house, it's better for some local radio stations to let us sell on their behalf to national clients. For instance, we've just taken up a new contract with PolyGram."

Overall, it seems that record companies are now re-assessing the potential of radio as an advertising medium.

As incremental stations begin to offer more and more specialised coverage, audiences are dragged away from the TV, and ad rates become more competitive; we may soon see a renaissance of music advertising on radio.

## THE RADIO ACADEMY MUSIC RADIO CONFERENCE

Friday, March 16, Barbican Centre, London

930 REGISTRATION AND COFFEE

930 WELCOME FROM THE CONFERENCE CHAIRMAN ROGER LEWIS, head of the music department, Radio One

935 THE MASSIVE TOM WATKINS. A personal perspective on the radio and record industries — how well do they serve the cause of music? From one of the UK's most flamboyant artist managers whose bands include Bros and formerly The Pel Shop Boys.

945 A1 ON THE JUKE BOX... WHERE IN THE CHARTS? Specially prepared for this conference is a presentation of Music Week/Euro-monitor's research into the relationship between airplay and record sales.

The research is presented by Euro-monitor's research director ROBERT SENIOR, with responses from TIM BLACKMORE of Unique, RUPERT PERRY, vice chairman of the BPI and Music Week's editor DAVID DALTON.

1030 SYNDICATE SESSIONS A: 1. MAGIC BOX RADIO. Cinema 2, Level 3

BARRY FOX — broadcaster and journalist — explores and translates the implications of new tech-

nology such as recordable CD. Will it be a case of who's the wisest? 2. PLUGGERS IN THE FIRING LINE. Cinema 1

In previous conferences pluggers have bemoaned their treatment by radio stations.

This is an opportunity for those in radio to put the pluggers in the firing line and to suggest a different service will be needed as a host of new stations come on stream.

With former Plugger of the Year BOB HERMON of CBS, NIEL FERRIS of Ferret & Spanner, SCOTT PIERING of Appearing and ALAN MCGEE of East West Records.

1100 COFFEE  
1130 SYNDICATE SESSIONS B: 1. MAGIC BOX RADIO. Cinema 2, Level 9  
With BARRY FOX. Another opportunity for those unable to attend this session earlier.

2. SHAMROCK 'N' ROLL. Cinema 1  
Eric is ahead of the UK in its deregulation of radio. But, with a population of only 3m served by three national radio networks, two television networks and a third on the way, can

the new stations survive? With MARK STORY of Century, PAUL KAVANAGH of Atlantic 252, PETER BENSON consultant to Open Air 98FM, MIKE HOGAN of Capital, and

Downtown Radio's JOHN ROSBOROUGH in the chair.

1215 SHARING A CITY — THE MANCHESTER EXPERIENCE. Cinema 1

Manchester has been one of the UK's most turbulent radio markets during the last couple of years. New stations have included the relaunched GMR, Key 103, Sunset and now KFM. How are the programmers coping with the increased competition and are there any lessons for other UK markets as deregulation approaches?

Radio One producer based in Manchester MARK RADCLIFFE surveys the scene with MIKE SHAFI of Sunset, CHARLES TURNER of KFM, TIM GRUNDY of Key 103 and JOHN CLAYTON of Piccadilly contributing to the analysis.

1300 LUNCH The Garden Room, Level 8.

1410 FRAGILE — HANDLE WITH CARE. DEALING WITH DJs.

Cinema 1  
Broadcaster and journalist ANNA RAEBURN and Clinical Psychologist DR DAVID WEEKS discuss how to manage creative talent effectively.

1515 DJ IN A SPIN — THE ROLE OF THE RADIO PRESENTER. Cinema 1

AS the competition between stations begins to quicken and styles and policies come under review, is the role of the radio DJ also changing?

With GUR's JOHNNIE WALKER, LES ROSS from EXTRA AM and MARK FLANAGAN from Southern Sound.

1600 TEA

1620 JUKE BOX JURY. Cinema 1

With PAUL GAMBACCINI in the chair, Ross One's MARK GOODIER, GUR's JOHNNIE WALKER, MICK BROWN from Capital and LES ROSS from XTRA AM listen to some of the latest releases, make their chart forecasts and reveal if they would or wouldn't play the records on their airwaves.

1700 ROSE

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**The key to conquering your radio rival in the Nineties is quality shows aimed at a core audience — and syndication and sustaining services are there to meet your needs. Bob Tyler reports**

IN THE US, syndication and networking has developed both rapidly and successfully. Commercial radio started way back in 1922 in the US, a long time before the arrival of TV stations and networks. But ground lost to television in the 1950s led radio stations to consider how they could win back both their audience and national advertising. The American success only worked because of the existence of a wide market place in the radio industry. Because competition existed between formats and radio stations within the same city, stations wanted to have programmes that their rivals did not.

So it could be said that the future success of syndication and networking will occur when the UK industry becomes more competitive. A view shared by Richard Rene of the US syndication company Washwood 1, now back in UK with a programme on Jazz FM. "Syndication in the UK is a state of flux. There's a lot of potential but only when you have two stations competing in the same market."

Rene considers syndicated programming as "the cherry on top of the cake" in terms of special radio programming. He also believes that it can open up greater national advertising opportunities.

Steve Saltzman of Rock Over London (ROL), a company that syndicates from the UK to overseas, is also disappointed with the growth of British radio. "Until we get a true barter system in Britain, growth will be slow." (In this case barter is a system of advertising spot trade off). Saltzman would prefer to keep his company removed from the sharp end of UK syndication because of the politics, but he sees ROL taking a role in programme providing in the future.

A state of constant change and development exists within UK radio syndication. As usual with the radio industry, politics and money are the deciding factors. They will either allow the unleashing of growth, or just suffocate it. Many programme controllers are not aware of all the factors when they consider using outside programmes. The underlying factors surely, should be that syndicated

**'Syndication in the UK is in a state of flux. There's a lot of potential but only when you have two stations competing in the same market'**

# Programmes for sale!

programming will enhance output and benefit listeners so that they could hear a quality programme in their area they would otherwise miss.

Money very often influences syndication decisions. Before hearing a programme, two questions arise: how much will I get for broadcasting it? And is it going to cost me money? Programme controllers would never admit to refusing a programme opportunity simply because the syndicator is owned or controlled by a rival company, but they do. But some independent syndicators would prefer an informal partner. As one said: "There is a distinct feeling that we are not in the right club."

There is a spoiler thrown into the future of syndication — the new Radio Authority appears to want to introduce national radio quickly in order to produce fast income for

itself. This could be at the expense of local radio development.

Tim Blackmore of the Uniplex Broadcasting company, a leading UK syndicator, thinks that any growth is good growth. "If anything, the arrival of national commercial radio will create a demand for more high profile programmes on local stations. It will enable them to compete more effectively. A lot depends on what formats the new stations will have, but overall it will be good for all radio."

Meanwhile, the UK has no shortage of players waiting in the wings. Saltzman of ROL believes that there will be even more before the end of the year. Eventually there will be high returns for those who stay in the market.

Sustaining services, too, will gain ground with future expansion, but only when they are properly supported by accurate audience re-

search and targeted programming. The arrival of Capital Radio's new Gold sustaining service, premiering in the autumn on satellite, will benefit the established Radio Radio. For the advertiser buying a night-time semi-national spot, it will be easier and more viable; targeted, say, to older listeners on Gold and younger ones on Radio Radio. A task made even more simple than it would first appear because one company would sell advertising on both services.

Every week for the next five years, one programme controller, somewhere in the UK, will be waking up to discover that someone else is about to open a new station in his or her backyard. Specialise or die is the future, find your market and know your audience. Syndication and networking of quality programming will be one way to beat your neighbour.

**'The arrival of national commercial radio will create a demand for more high profile programmes on local stations. It will enable them to compete more effectively'**

## Syndication companies currently operating in the UK

**Unique Broadcasting**  
50 Lisson Street, London NW1  
5DF  
Tel: 01-402 1011

**Portfolio:** Regular long form programmes; David Hamilton show; Live action concert series (starts June); Live from LA (working title, starts April); Specials/short-form; Grammy Awards; Ivor Novello Awards; Bank Holiday specials.

**PPM Radiowaves**  
21 Golden Square, London W1R  
3PA  
Tel: 01-437 7771

**Portfolio:** Regular long form programmes; The Songwriter (12-week series); American Countdown with Benny Brown; You Don't Have To Be Jewish, magazine show; The M&M Boom Box, available for outside broadcasts.

**Metro Radio**  
Newcastle upon Tyne NE99 1BB  
Tel: 091-488 3131

**Portfolio:** Regular long form programmes; Rick Dees Show (American top 40); Jimmy Savile — Old Record Club; Double Top Ten Show (taken by 14 KR stations, soon to be sponsored); US top 40 with guests and comedy; Rick Dees (soon to be offered with sponsorship).

**MCM Networking**  
81 Harley House, Marylebone Road, London NW1 5HT  
Tel: 01-486 8794

**Portfolio:** Regular long form programmes; The Euro Chart.

**Academy Broadcasting Company**  
211 Stockwell Road, London SW9  
9SL  
Tel: 01-737 3282

**Portfolio:** various rock, dance, reggae and comedy performances by known acts available, in concert form, subject to clearance.

**Radio Express**  
3575 Cahuena Blvd, Los Angeles, CA 90068 US  
Tel: (0101) 213 850 1003

**Portfolio:** Long form programmes; US top 40 with Shadoe Stevens; Hot Mix (currently on Capital Radio); American country Count Down.

**Specials:**  
Century 21 Libraries & FirstCom Libraries.

**Westwood 1**  
9540 Washington Blvd, Culver City, CA 90232 US  
Tel: (0101) 213 840 8000

**Other companies**  
**Rock Over London**  
Globe Theatre, Shaftesbury Avenue, London W1D 7HD  
Tel: 01-494 4513  
ROL serves mainly the international radio market with a UK chart, rock news and radio specials. ROL will be feeding the summer Knebworth concert worldwide.

**The National Sound Archive**  
29 Exhibition Road, London SW7  
2AS  
Tel: 01-589 6603

The NSA has just entered the radio programme market with a new programme of archive jazz music for London's Jazz FM. Other recordings available subject to negotiation.

**Independent Radio Drama Productions**  
PO Box 518, Manningtree, Essex CO11 1XD  
Tel: (0206) 395795

IRDPA have produced over 200 hours of historic and original radio drama, in the last two years. Their portfolio has been very successful overseas and has been aired on LBC, BBC5 and Manx.

**TH Productions**  
Duke of York's Theatre, St Martin's Lane, London WC2N 4BG  
Tel: 01-379 4696

Tony Hale is an experienced radio producer and a former head of music at Capital Radio. Hale provides an artist interviewing service, either taped or live, via land lines. Recent artists include: Adam Ant, Nene Cherry and Richard Marx.

**Sustaining services**  
**Radio Radio**  
127/131 The Piazza, Piccadilly Plaza, Manchester M1 4AW  
Tel: 061-236 3454  
Nightmare sustaining service currently broadcast by 23 KR stations, reaching potential audience of 17m in the 15-plus age group.

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For more information call Linda Skates, Barry Holton, or Tim Lewis on 01-437 7771.

# Tuning in to youth culture

## Lorraine Butler on the dearth of youth-orientated radio programming

THE GROWTH of the radio industry is set to capture a whole host of new listeners, but in doing so it could be leaving a small but loyal audience out in the cold.

As new radio heads set out to capitalise on their booming business what will they be producing for young people? Latest figures from the Radio Marketing Bureau show that 58 per cent of all young people aged between 15 and 24 years listen to the radio.

But it's still a far cry from the Sixties when a whole youth culture sprang up around radio. Today, youngsters are more likely to be switching off their sets than tuning in.

Lyn Glover, director of the Radio Academy, says radio bosses can't be bothered to plan programmes for children and teenagers these days and less and less youngsters want to listen to radio when they can watch television.

She says: "Few children have access to their own radios all the

time and while figures show a lot listen, it may be simply because the radio is already on, not because they have actually turned it on themselves.

"I would like to see stations providing regular programmes aimed specifically at young people and aired on the time slots when we know kids will be listening. For example, a lot of children have radio alarms, so it would be good for them to wake up to their own programme or station.

"Commercial stations know children don't buy washing machines so it's not worthwhile planning a programme around these youngsters. Teenagers are not so badly off because they mainly listen to music-based stations like Radio One and Capital."

One of the pioneers of programmes for kids is Tim Lloyd, a disc jockey with 12 years experience who used to present the children's show *Timbo* for BBC Radio Essex. He claims that planning for young children has "gone down the plug hole".

He says: "We would get 70 letters a day from children on my programme in Essex. They were what we called the under-the-pillow listeners who tuned in as they went to bed."

"Those listeners aren't around

anymore because there's nothing for them. It's a sad situation. Local BBC radio has changed in a dramatic way and now their programmes are aimed at audiences in the 40 to 60 age group.

"What is daft is our programme not only served youngsters but pensioners rang in too. They loved to hear the kids enjoying themselves," he adds.

The most popular shows for teenagers — and indeed younger children — are the Top 40 chart shows, which proves most young people tune in for music not education. And the new music-based independent radio stations can reap the rewards of a big audience by fulfilling a need previously taken care of by the pirates.

There is a trend towards less talk and more music. One of the stations leading the way is the tremendously popular *Atlantic 252*, based in Ireland, which never has a break of more than 90 seconds between records. Sixty per cent of its audience is in the 15 to 34 age group, with the majority of those being under 23. Programme controller Travis Baxter calls it "loblaid radio".

He says: "Some radio controllers on commercial stations don't see young people as viable listeners because the ads appeal to adults with more cash to spend on bigger products. That simply isn't true. Today's youth does have the money and in their teenage they don't have the mortgages or other big financial burdens, so it's free money to be spent — advertisers should recognise this.

"Since we started in Septem-

ber we have tried to capture a predominantly young audience. Teenagers are more loyal and more technically aware, so we got listeners ringing up. "The action special series on jobs is now aimed at women returners as well as school leavers; it's impossible to classify us just as programme makers for young people. What we do is provide programmes reflecting a current concern. We don't have a regular slot and on Radio One it simply isn't necessary because it's a music station."

Another educational service for young people on radio is Capital's revision line which is now in its sixth year. Run by the Community Affairs Unit, it provides a helpline for young people taking exams and Peter Turner, head of the unit, says thousands of youngsters ring in for advice. But Capital has a major advantage because teenagers switch on to listen to the music.

Labour's home affairs spokesman Robin Corbett MP echoes the views of many programme controllers and listeners. I have a 15-year-old daughter and all she'll listen to is the top 40 and other music shows. It doesn't cross her mind to actively turn on the radio and listen to an educational programme and I think she reflects the attitude of our youth towards radio today."

"There's no need for that title because the programmes we do appeal to all listeners. We did



**Sukey Firth, chief producer of youth programmes at the BBC: 'The action special series is now aimed at women returners as well as school leavers; it's impossible to classify us just as programme makers for young people. What we do is provide programmes reflecting a current concern'**



**Travis Baxter, programme controller at Atlantic 252: 'Today's youth does have the money and in their teenage they don't have the mortgages or other big financial burdens, so it's free money — advertisers should recognise this. Since we started in September we have tried to capture a predominantly young audience'**

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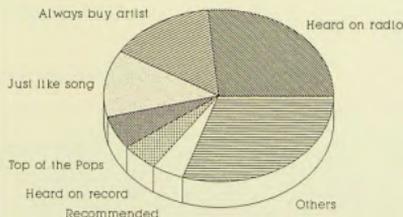
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  - ★ Full track listings for album releases
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  - ★ Album tracks in alphabetical order
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**I FEEL LOVE  
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**TELESALES  
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14	10	ESTHER OF CORNE	14	10	ESTHER OF CORNE
		The Stone Isms			The Stone Isms
15	14	BLACK BETTY (Ban Lieberthal Remix)	15	14	BLACK BETTY (Ban Lieberthal Remix)
16	13	TALKING WITH MYSELF (Remix)	16	13	TALKING WITH MYSELF (Remix)
		Ember 101			Ember 101
17	31	BAGDA HOUSE (ALL NIGHT) (LONG)	17	31	BAGDA HOUSE (ALL NIGHT) (LONG)
		Ember 101			Ember 101
18	14	WE'RE COMING AT TA	18	14	WE'RE COMING AT TA
		Quare Learning Steps			Quare Learning Steps
19	10	PHOTONIA	19	10	PHOTONIA
		Do the Work			Do the Work
20	14	MADRY IN LOVE	20	14	MADRY IN LOVE
		Bea			Bea
21	10	WALKER	21	10	WALKER
		Primal Beat			Primal Beat
22	21	WALKER	22	21	WALKER
		Bea			Bea
23	34	WILD BLACK THE BITE	23	34	WILD BLACK THE BITE
		Web Work			Web Work
24	10	LOK THE NATION	24	10	LOK THE NATION
		Do the Work			Do the Work
25	23	SWEET SOUL SISTER	25	23	SWEET SOUL SISTER
		Bea			Bea
26	19	CALL ON BY	26	19	CALL ON BY
		Bea			Bea
27	14	GOT TO HAVE YOUR LOVE	27	14	GOT TO HAVE YOUR LOVE
		Morons (Beats Wood)			Morons (Beats Wood)
28	10	DO YOU LOVE ME (LONG)	28	10	DO YOU LOVE ME (LONG)
		Do the Work			Do the Work
29	40	WHAT ABOUT THIS LOVE	29	40	WHAT ABOUT THIS LOVE
		Mr. Pigeon			Mr. Pigeon
30	10	ANY OTHER GUY	30	10	ANY OTHER GUY
		Bea			Bea

1	3	STANLEY FIELDS FOREVER	1	3	STANLEY FIELDS FOREVER
		Vertical Arts			Vertical Arts
2	10	THIS IS HOW IT FEELS	2	10	THIS IS HOW IT FEELS
		Vertical Arts			Vertical Arts
3	10	THAT SOUND GOOD TO ME	3	10	THAT SOUND GOOD TO ME
		Vertical Arts			Vertical Arts
4	10	NATURAL THING	4	10	NATURAL THING
		Innocence			Innocence
5	5	BEHIND THE SCENES	5	5	BEHIND THE SCENES
		Diaphe in Wood			Diaphe in Wood
6	17	LILY WAS HERE	6	17	LILY WAS HERE
		David A. Street (Featuring Craig Diller)			David A. Street (Featuring Craig Diller)
7	6	WARRIOR	7	6	WARRIOR
		Ember			Ember
8	21	LOVE SHACK	8	21	LOVE SHACK
		Primal Beat			Primal Beat
9	19	LOADUP	9	19	LOADUP
		Primal Beat			Primal Beat
10	29	DEFERENCE	10	29	DEFERENCE
		Bea			Bea
11	29	MADE OF STONE	11	29	MADE OF STONE
		The Stone Isms			The Stone Isms
12	7	KNOW ANYTHING ELSE	12	7	KNOW ANYTHING ELSE
		Bea			Bea
13	17	EVERYTHING STARTS WITH AN 'E'	13	17	EVERYTHING STARTS WITH AN 'E'
		Edo (Featuring THE NIGHT) (5 ON1)			Edo (Featuring THE NIGHT) (5 ON1)
14	10	DO YOU LOVE ME (LONG)	14	10	DO YOU LOVE ME (LONG)
		Do the Work			Do the Work
15	10	DO YOU LOVE ME	15	10	DO YOU LOVE ME
		Do the Work			Do the Work
16	11	NOTHING COMPARES 2 U	16	11	NOTHING COMPARES 2 U
		Souled Out/Cosmos			Souled Out/Cosmos

23	24	HERE WE ARE	23	24	HERE WE ARE
		Glenn Stefani			Glenn Stefani
24	32	LOADED	24	32	LOADED
		Primal Screem			Primal Screem
25	10	ELEPHANT STONE	25	10	ELEPHANT STONE
		The Stone Isms			The Stone Isms
26	16	ROOM AT THE TOP	26	16	ROOM AT THE TOP
		Adam Ait			Adam Ait
27	30	DELIVERANCE	27	30	DELIVERANCE
		The Mission			The Mission
28	10	DON'T YOU LOVE ME	28	10	DON'T YOU LOVE ME
		The 49ers			The 49ers
29	10	HANDFUL OF PROMISES	29	10	HANDFUL OF PROMISES
		Big Fun			Big Fun
30	10	A GENTLEMAN'S EXCUSE ME	30	10	A GENTLEMAN'S EXCUSE ME
		Fish			Fish
31	34	HOLD BACK THE RIVER	31	34	HOLD BACK THE RIVER
		Frederic Organisations/Phonogram			Frederic Organisations/Phonogram
32	21	DUDE (LOOKS LIKE A LADY)	32	21	DUDE (LOOKS LIKE A LADY)
		Aeromith			Aeromith
33	23	TALKING WITH MYSELF (Remix)	33	23	TALKING WITH MYSELF (Remix)
		Ember 101			Ember 101
34	47	BIRDHOUSE IN YOUR SOUL	34	47	BIRDHOUSE IN YOUR SOUL
		They Might Be Giants			They Might Be Giants
35	19	HAPPENIN' ALL OVER AGAIN	35	19	HAPPENIN' ALL OVER AGAIN
		Lonnie Gordon			Lonnie Gordon

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- 63** **TELL ME THERE'S A HEAVEN**  
Chris Rea  
Epic West TZ 65(7) (W)
- 64** **WATER**  
Marikka  
CBS 65(7) 71 (T) 65(7) 1 (C)
- 65** **WE'RE COMIN' AT YA**  
Quartz Featuring Steez  
Mercury/Phonogram (TM) 21(2) (F)
- 66** **RAINBOW CHILD**  
Dan Reed Network  
Mercury/Phonogram (DM) 21(2) (F)
- 67** **COME TOGETHER AS ONE**  
Will Downing  
4th + 8-way Island (2) 28 (W) 15 (F)
- 68** **BABY**  
Halo James  
Epic (HA) 0(7) 3 (C)
- 69** **WANTED**  
Princess Ivori  
Supreme (S) 0(7) 18 (F)
- 70** **LIVE TOGETHER**  
Lisa Stansfield  
Arista (1) 2(1) 1 (T) 41 (2) 1 (4) (BMG)
- 71** **BLACK VELVET**  
Alomatid Myles  
Atlantic (A) West 8 (F) 2(2) (W)
- 72** **AFTER THE RAIN**  
Tino  
Arista (1) 2(2) 1 (T) 41 (2) 1 (4) (BMG)
- 73** **MOTORCYCLE RIDER**  
The Little Works  
Epic (W) 0(5) 1 (M) (C)
- 74** **WHAT ABOUT THIS LOVE**  
Mr. Fingers  
Epic (London) (F) 0(1) 1 (3) (F)
- 75** **I GO TO EXTREMES**  
Billy Joel  
CBS 0(6) 0(1) 2 (C)

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**CBS**

- 36** **EVERYTHING STARTS WITH AN 'E'**  
More Fashion (Vegan) (M) 11 (2) (F)  
E-Zee Posse
- 37** **ADVICE FOR THE YOUNG AT HEART**  
Tears For Fears  
Fontana/Phonogram (DE) 0(1) 1 (4) (F)
- 38** **AND ANGER**  
Kate Bush  
EMI (1) 2 (EM) 1 (4) (B)
- 39** **THE DEEPER THE LOVE**  
Whitnasee  
EMI (1) 2 (EM) 1 (4) (B)
- 40** **READ MY LIPS (ENOUGH IS ENOUGH)**  
Jimmy Somerville  
London (ON) 1 (2) 1 (4) (F)

- 23** **HERE WE ARE**  
Clonnie Estefon  
Epic 65(7) 2 (9) 1 (T) 41 (2) 1 (4) (BMG)
- 24** **LOADED**  
Primal Scream  
Big Fish POPS  
Creative (C) 0(7) 0(1) (F)
- 25** **ELEPHANT STONE**  
The Stone Roses  
Shelburne (O) 0(1) 1 (F)
- 26** **ROOM AT THE TOP**  
Adam Ant  
MCA (M) 0(1) 1 (3) (F)
- 27** **DELIVERANCE**  
The Mission  
Mercury/Phonogram (M) 0(1) 3 (F)
- 28** **DON'T YOU LOVE ME**  
The 49ers  
Big Fish POPS  
4th + 8-way Island (2) 28 (W) 15 (F)
- 29** **HANDFUL OF PROMISES**  
Big Fish POPS  
Big Fish POPS  
4th + 8-way Island (2) 28 (W) 15 (F)
- 30** **A GENTLEMAN'S EXCUSE ME**  
Fish  
Big Fish POPS  
EMI (EM) 1 (3) (B)
- 31** **HOLD BACK THE RIVER**  
Wet Wet Wet  
Previous Organisation/Phonogram (EW) 11 (2) (F)
- 32** **DUDE (LOOKS LIKE A LADY)**  
Aerosmith  
Gulf/West (G) 7 (2) 1 (W)
- 33** **TALKING WITH MYSELF (Remix)**  
Mercury/Phonogram (M) 0(1) 3 (F)
- 34** **BIRDHOUSE IN YOUR SOUL**  
The Mighty Boys  
Epic (E) 0(1) 0(1) (W)
- 35** **HAPPENIN' ALL OVER AGAIN**  
Lionel Gordon  
Supreme (S) 0(7) 1 (3) (F)

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- 1** **BE BE GOOD TO ME**  
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Born International (Int) Lady Layton
- 2** **MOMENTS IN SOUL**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 3** **TRINITY**  
Garnett  
Same Label
- 4** **THE BRITS 1998**  
Candy Flip  
Capitol (C) 0(1) 1 (3)
- 5** **STRAWBERRY BELLES FOREVER**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 6** **THAT SOLING GOOD TO ME**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 7** **THE BROTHERS**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 8** **END OF THE RAINCE**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 9** **LU WAZ HERE**  
David A. Stewart  
Mercury/Phonogram (M) Big Fish Family
- 10** **BELESMAWASH**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 11** **LOVE SHACK**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 12** **DELIVERANCE**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 13** **AMERICO STONE**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 14** **DON'T KNOW ANTHROPOLOGY**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 15** **EVERYTHING STAYS WITH AN 'E'**  
E-Zee Posse  
Mercury/Phonogram (M) Big Fish Family
- 16** **GET UP (THEY'RE BACK) (REMYX)**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 17** **DON'T YOU LOVE ME**  
The Roots  
Mercury/Phonogram (M) Big Fish Family
- 18** **COMPARISONS**  
The Roots  
Mercury/Phonogram (M) Big Fish Family

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# US TOP FORTIES

## SINGLES

1	ESCAPADE, Janet Jackson	AS&M
2	BLACK VELVET, Alanis Mysles	Atlantic
3	ROOM, The B-52's	Arista
4	10 LOVE WILL LEAD YOU BACK, Taylor Dayne	Atlantic
5	PRICE OF LOVE, Bad English	Epic
6	IGO TO EXTREMES, Billy Joel	Columbia
7	NO MORE LIES, Michelle	Ruffless
8	I WISH IT WOULD RAIN DOWN, Phil Collins	Atlantic
9	JUST A FRIEND, Biz Markie	Cold Chillin'
10	CMON AND GET MY LOVE, D.Mob	FRFR
11	DANGEROUS, Roxette	EMI
12	ALL AROUND THE WORLD, Lisa Stansfield	Arista
13	TOO LATE TO SAY GOODBYE, Richard Marx	EMI
14	IT'LL BE YOUR EVERYTHING, Tommy Page	Sire
15	20 KEEP IT TOGETHER, Madonna	Sire
16	NO MYTH, Michael Penn	SBK
17	GET UP! (BEFORE THE NIGHT IS OVER), Technologic	RCA
18	OPPOSITES ATTRACT, Paulo Abdul & The Wild Pair	Virgin
19	22 SACRIFICE, Elton John	MCA
20	SOMETIMES SHE CRIES, Warrant	Columbia
21	24 HERE AND NOW, Luther Vandross	Epic
22	ALL MY LIFE, Linda Ronstadt	Elektra
23	FOREVER, Eric	Mercury
24	DON'T WANNA FALL IN LOVE, Jane Child	Warner Brothers
25	HERE WE ARE, Gloria Estefan	Epic
26	33 WHOLE WORLD, A'm Lorain	RCA
27	14 WE CAN'T GO WRONG, The Cover Girls	Capitol
28	THE DEEPER THE LOVE, Whitesnake	Geffen
29	32 ANYTHING I WANT, Kevin Page	Chrysalis
30	16 ALL OR NOTHING, Milli Vanilli	Arista
31	37 I WANNA BE RICH, Coloway	Solar
32	35 LOVE ME FOR LIFE, Steve B	LMR
33	WITHOUT YOU, Mo'Nique Cruz	Elektra
34	PERSONAL JESUS, Deshae Mode	Sire
35	30 SUMMER RAIN, Belinda Carlisle	MCA
36	HOW CAN WE BE LOVERS, Michael Bolton	MCA
37	HEARTBEAT, Seduction	Vendetta
38	A GIRL LIKE YOU, The Smithereens	Enigma
39	WHIP APPEAL, Babyface	Solar
40	YOU'RE THE ONLY WOMAN, The Bad Pack	Vendetta

## ALBUMS

1	FOREVER YOUR GIRL, Paulo Abdul	Virgin
2	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson	A&M
3	...BUT SERIOUSLY, Phil Collins	Atlantic
4	GIRL YOU KNOW IT'S TRUE, Milli Vanilli	Arista
5	COSMIC THING, The B-52's	Reprise
6	9 S.O.L PROVIDER, Michael Bolton	Columbia
7	KEY LIKE A RAINSTORM, Linda Ronstadt	Elektra
8	STORM FRONT, Billy Joel	Columbia
9	13 ANNANN MYLES, Alanis Mysles	Atlantic
10	8 PUMP, Aerosmith	Geffen
11	7 FULL MOON FEVER, Tom Petty	MCA
12	22 NICK OF TIME, Bonnie Raitt	Capitol
13	13 BACK ON THE BLOCK, Quincy Jones	Qwest
14	DANCE...YA KNOW IT!, Bobby Brown	MCA
15	14 PUMP UP THE JAM, Technologic	SBK
16	15 DR FEELGOOD, Mo'Nique Cruz	Elektra
17	20 LIVE, Kenny G	Arista
18	18 STONE COOL RHYTHM, Young MC	Delicious
19	TENDER LOVER, Babyface	Solar
20	HANGIN' TOUGH, New Kids On The Block	Columbia
21	CUTS BOTH WAYS, Gloria Estefan	Epic
22	3 JOURNEMAN, Eric Clapton	Duck
23	37 SKID ROW, Skid Row	Atlantic
24	29 THE END OF THE INNOCENCE, Don Henley	Geffen
25	24 LOOK SHARP, Roxette	EMI
26	SLIP OF THE TONGUE, Whitesnake	Epic
27	KEEP ON MOVIN', Soulful Soul	Virgin
28	25 REPEAT OFFENDERS, Richard Marx	EMI
29	13 LONDON WARSAN NEW YORK, Bova	Epic
30	THE BEST OF LUTHER, Luther Vandross	Epic
31	PLEASE HANDED DON'T HURT EM, M.C. Hammer	Capitol
32	CAN'T FIGHT FATE, Taylor Dayne	Arista
33	35 MARCH, Michael Penn	RCA
34	30 BORN ON THE FOURTH OF JULY, Original Soundtrack	MCA
35	30 STEEL WHEELS, Rolling Stones	Columbia
36	39 NOTHING MATTERS WITHOUT LOVE, Seduction	Vendetta
37	MICHELLE, Michelle	Ruffless
38	BRACHES, Souwasterk	Atlantic
39	AFFECTION, Lisa Stansfield	Arista
40	33 BAD ENGLISH, Bad English	Epic

Charts courtesy Billboard, 17 March, 1990 \* Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

# LP REVIEWS

## ALBUM OF THE WEEK

**THE CHILLS:** Submarine Bells, Slash/London. 828 191-1. Timeless and inviting melodies, heard on heart sentiments and an air of joyous inhibition are the undeniable qualities of this London debut by the New Zealand band. Their lovingly crafted pop songs kick around an emotion for three minutes before hitting it squarely between the posts leaving the listener jumping for joy. Don't miss out on this one. **NR**

## STOCK IT

**NOTTING HILLBILLIES:** Missing...Presumed Having a Good Time. Verigo 82 671-1. An album that makes you proud of Leeds. When I heard Knogger at Gary Gletcher sing the Feel Like Going Home at DJ Roger Scott's memorial I cried. You'll cry at the version. Pazz's Algotner, it's the first great Nineties addition to the lineage of Presley, The Band, Creedence and Dire Straits. **DL**

**MARY COUGHLAN:** Uncertain Pleasures. East West 833/9031-771100-1. Three years in the making, Uncertain Pleasures certainly benefits from the attention to detail that each carefully selected cover version has been given. From Fiachna Trench's subtle brass arrangements to the undiminished quality of Coughlan's voice, we're in the hands of a superior artist here and although it all sounds effortlessly classic, records as good as this can't get produced easily. Well worth the wait. **GT**

**LITTLE BOB:** Rendez-Vous In Angel City. Musicuid 104181. Robert Pazz's previous oufit, Little Bob Story, were quite mythically dubbed punks in the heady days of 67/77, but were really nothing more than a good boozey R&B combo. There is still an element of that here, including a pole-perfect Keep On Running, but this is the work of a maturing artist. It's all a bit too AOR to earn him any new fans, but it will not damage his reputation in his native France. Big continental hit, limited UK appeal. **LF**

**BJH: Welcome To The Show.** Polydor 841 751-1. No, not the fourth live offering from the previously named Barclay James Hayes, but yet another in a long line of studio albums that only reveals its subtle qualities after repeated plays. With Lady Macbeth they're fragile and delicate. In John Lennon's Guitar co-vocalized John Lees wistfully reminisces while on occasion they produce pure meladrama with their typically mid-tempo, inoffensive rock that perceptively satisfies its increasingly MOR market. **KB**

**THE RAIN TO THE Citadel.** Orangewood CITRUS 001. Distribution: Revolver and the Carlet. Part Sixty-styled pop music as once delivered by the post-British beat boomers which'd been turned onto the Byrds. The Rain should have debuted a year back on Medium Cool but this finally released

album makes up for some of the delay with some powerful power pop anthems mixed with some all most folk impulses. Tastefully tuneful but not quite essential enough. **DEH**

**VARIOUS:** Terminal City Ricochet: Alternative Tentacles VIRUS 75. Film soundtrack with a difference shock! Yes it's a bloody good album in its own right. Jello Biafra stars in the flick and jockles the vocals on three tracks here, with DOA, NOMEANSNO and Keith LeBlanc, and is in scintillating form. DOA also provide the classic Concrete Beach and Evan Johns and The B-52s score heavily with the Ridgeway's Madhouse. Great album, now all we need is, the movie. **LF**

**FLESH FOR LULU:** Plastic Fantastic. Beggars Banquet 8620. Carefully crafted and neatly produced edgy rock sounds from the Lulus who've developed strong support in America while waiting for the UK public to cotton on to their provocative posturing. In a climate where rock music seems to be making a chart return, Plastic Fantastic has several potential radio-friendly anthems that could just make this the album to break this time. **DEH**

**KRIS KRISTOFFERSON:** Third World Warrior. Mercury 834 629-1. More renowned as an actor nowadays, Kristofferson began as a writer of gritty songs and this album proves he hasn't lost his touch. Like Jackson Browne and James

Taylor, he has turned his eye to US foreign policy and doesn't much like what he sees. It's a moving, angry and crazy selection of songs. A welcome return. **DL**

## STOCK IT

**SHAWN COLVIN:** Steady On. CBS 4661424. Sole woman with acoustic guitar and a penchant for sweet, elegant laments: sounds familiar? But don't write this off. Herein is contained some fine songs coaxed gently along by some elegant guitar playing. In-lure plays and prominent displays could place Ms. Colvin up there with the Chappans and Vegos of this world. **AM**

**CHILLING:** Kirk Blows, Leo Finley, Dave E Henderson, Duncan Holland, Dave Long, Andrew Martin, Nick Robinson and Gareth Thompson

**TANITA MAKES** it to the top of the Folk Roots chart with the generally well-received The Sweeper, displacing John Lee Hooker and probably surprising a few old folkies too. Welcome back Andy White and also the world music thoughts of David Byrne at number 11. With Steve Phillips holding up well at number nine, watch out for the Notting Hillbillies next month (reviewed left). **DM**

## FOLK & ROOTS ALBUMS

#	TITLE ARTIST	Label/Catalogue No. (Distributor)
1	THE SWEETKEPER, Tanita Tikaram	WEA WX 330 (06)
2	THE HEALER, John Lee Hooker	Silverstone OREL P 508 (P)
3	MOSSAIG, Gipsy Kings	Tenstar STAR 2388 (STY)
4	YELLOW MOON, The Neville Brothers	AMM AMM 524 (F)
5	34 COLUMBIA CUMBIA, Various Artists	World Circuit WCB 016 (STERNS/F)
6	CROSSROADS, Tracy Chapman	R&B E& G (R)
7	VOYAGE, Christy Moore	WEA WX 286 (06)
8	OH MERCY, Bob Dylan	CBS 4658001 (C)
9	STEEL RAIL BLUES, Steve Phillips	USAmerican Activities BRAVE 9 VHS/CDSP (D)
10	HIMSELF, Alvin White	Cooking Vinyl 005 (90R)
11	REI MOMO, David Byrne	See 925-590 (W)
12	I THINK LIKE A HERO, Miss Ron Kawano	Chiswick WK 08 (P)
13	SPEAK, The Roches	MCA MCA 6345 (F)
14	STORMS, Nona Gerrish	MCA MCA 6066 (F)
15	WALK OF LIFE, Charles Mann	Gambro 020 (URE)
16	ACADIE, Daniel Lanois	Opal/Warner Brothers 9259691 (W)
17	NO FRONTIERS, Mary Black	Dara DARA 024 (ICM)
18	WHY SHOULD I STAND UP?, Coloured James Experience	Cooking Vinyl 028 (026)
19	MLAH, Les Negresses Vertes	Rhythm King CHLEP 11 (0RT)
20	FISHERMAN'S BLUES, The Waterboys	Enigma/Chrysalis CHEN 15 (0RT)
21	MASTER CRAFTSMEN, Various Artists	Nico Polo MP 013 (1)
22	CAPTAIN SWING, Michelle Shocked	Cooking Vinyl/London 835678 (F)
23	PIRATES' CHOICE, Orchestre Baabab	World Circuit WCB 014 (STERNS/F)
24	ANCIENT HEART, Tanita Tikaram	WEA WX 210 (06)
25	WATERMARK, Ewe	WEA WX 139 (06)
26	OWN AND OWN, Bach Hancock	Demon FEND 150 (P)
27	THE PALMING WALF, Phil Cunningham	Green Line/ST 101 (026)
28	JAIL ROLL, Karrie Kaytajan/Janis Rull Ouch	Reprise PMSD 5010 (STERNS)
29	FORTUNE, Whespaerians	NPS NPS 004 (ICM/PRD)
30	LION IN A CAGE, Distors Lane	Impground Road 02 (2 GP)

The best selling folk and roots music (P) for February 1990, compiled by Folk Roots magazine (01-340 9651) from a national survey of specialist and general record dealers.

SINGLE OF THE WEEK

**REBEL MC: Better World.** (Desire 12/7/CD) **WANT 25.** The man responsible for the US biggest selling homegrown rap single in Street Luff follows it with an even better track and a fine trailer for his debut LP. A souped-up dancehall reggae beat provides the perfect backdrop for the whooping vocal from Michelle Jones that contrasts delightfully with Rebel's rapped verses. This record — like the rest of the LP — draws upon a multitude of influences in a way that is bound to make Mr Rebel London's biggest dance star since Jazze B.



**THE CHAIRS: has their time come?** from its driving power. And, while urging his "babe" to "dig in," it appears that singer Blaze Boyler desires nothing more than a "little kiss." Clearly Rick Rubin has managed to tame these beasts.

**THE SANDKINGS: Circles.** (Long Beach 12) **BEACH 4.** Swirling psychedelic guitar rock from this Wolverhampton band that fits snugly between the revivalist pop coming out of Manchester and the thrasher garage sounds of bands like that Petrol Anomach and the Soup Dragons. A little sluggish in places in its efforts to create a loose, leisurely atmosphere.

**EVERYDAY PEOPLE: Headline News.** (SBK 12) **SBK 5.** First single from a Sheffield trio featuring ex-Fly Joy musicians who have been famously promoted of late (much talk of "real songs", "classic soul" etc). It's fairly pleasant lightweight pop fare with some good brass licks and a strong chorus that is commercial enough to make the hype pay off in the end.

**THE 49ERS: Don't You Love Me.** (Island 12) **BRW 167.** Follow-up to Touch Me which should do equally well both on the dance-floor and in the shops. It uses all the tricks of the Italian house formula in order to produce an urgent good-time track.

**THE CHAIRS: Crestfallen.** (Pink Halo [seven inch only] PHO 04).

Fourth single from this London-based band that displays the same powerful songwriting sense of its predecessors. The prominent Hammond organ is bound to invite comparisons with Carpets but, though in fact the Chairs have been round longer, producing equally good music but without the lucky breaks. Could their time have finally arrived?

**LONDON POSSE: Live Like The Other Half Do.** (Mango Street 12) **MNS 733.** Interesting release from the regga hip-hop act, using reggae basslines and rapping vocal, highlighting the similarity of



REBEL MC: homegrown

both styles. It's perhaps a bit too self-consciously "London", with exaggerated Cockney accents but that's preferable to merely copying US rappers. Could do well.

**GOODBYE MR MACKENZIE: Love Child.** (EMI 12) **R 6247.** A change of label for one of the few bands around capable of catching the electricity of their live performance on vinyl. This single compares favourably to their Capitol recordings, with powerful, haunting melodies, blazing guitar and razor-sharp harmonies, looking certain to follow The Ratler into the top 40.

**J.J. CALE: Hold On Baby.** (Silvertone 12) **JJD 2.** Track from the fine Travel-Log LP that takes Cale at his most druggy vocally, although the laid-back singing is offset by a surprisingly sprightly tempo, as though the rhythm section has got carried away in its West Coast country blues. Another fine piece of work.

**TREBUONO STORY: Take It.** (Native 12) **TV 431.** Not quite as subtle as the Sheffield band's Swimming In The Heart Of Jane single last year, but an above average slice of melodic guitar pop that almost wanders into psychedelic territory. Much promise.

**A'ME LORAIN: Whole World.** (RCA 12/CD) **RC 49239.** Only one Californian singer in the vein of Madonna and Paula Abdul. Not surprising since the song is written and produced by the latter. Strong enough to follow those artists into the big time.

**MICHELLE SHOCKED: My Little Sister.** (Cooking Vinyl/London 12) **LCN 212.** Lipton's romp from the Captain Swing LP that falls between bar-room boogie and trad n'r B. It sounds like the sort of number you would use as a set-closer, but it doesn't really sound like a hit single.

**WRECKS-N-EFFECT: New Jack Swing.** (Motown 12) **CD 43577.** Follow-up to the successful jungle single from their first LP. There's a lot going on here, it employs the background chime that Marvin Gaye used in 'Got to Give It Up' to create a debauched party effect. Lyrically it alludes to a new musical style, a slightly tougher version of Today's R. It's well written and sounding all the better for it.

**THE BELOVED: Your Love Takes Me Higher.** (East West 12/CD) **YZ 4613.** Locking the novelty wave of Hello, and the sublime female vocal of the Sun Rising, and sounding more than ever like a couple of postgraduate types trying to make "credible" dance music. Their blueprint is pretty sound, though the vocals let the whole thing down by being flat and unconvincing rather than stirring and emotive. They've got a long way to go yet.

**JIMMY SOMERVILLE: Read My Lips (Enough Is Enough).** (London 12/7/CD) **LON 254.** This track always seemed a better bet for a single than the rather routine cover of Mighty Real, but then you can't keep a cover version down. Remixed by Stephen Hague, which means lots of airy keyboard sounds drifting around and generally detracting from the dynamic hi-NRG pulse of the original. Still hit material though.

TOP 20 SINGLES

1	ELPHANT STONE	Various Artists	Silvertone GBE 13 (P)
2	BLUE SAVANNAH	Mule	BM 138 (M)
3	BEYONCE THE SILENCE	Decca/Blue	Mule BQTE 10 (P)
4	DELIVERANCE	Various Artists	Mule BQTE 10 (P)
5	A LOVER SPURNED	Sony Biscuit/Polygram	BM 1279 (P)
6	BIRDHOUSE IN YOUR SOUL	Elektra	NR 138 (M)
7	SMILET-SMILE SISTER	Various Artists	Decca/BMG 116 (P)
8	MAD LOVE (EP)	ABC	ABC 040 003 (P)
9	PROBABLY A ROBBERY	Various Artists	Mule HITE 103 (P)
10	EVERY BEAT OF MY HEART	Various Artists	Mule HITE 103 (P)
11	SUN COMES UP IT'S TUESDAY MORNING	Various Artists	Various Artists 1279 (P)
12	OBSCURITY KNOCKS	Various Artists	Various Artists 1279 (P)
13	HELLO	Various Artists	Various Artists 1279 (P)
14	HIGHER GROUND	Various Artists	Various Artists 1279 (P)
15	GOOD TOGETHER	Various Artists	Various Artists 1279 (P)
16	A LITTLE BIT OF LOVE	Various Artists	Various Artists 1279 (P)
17	INDIAN ROYAL	Various Artists	Various Artists 1279 (P)
18	NOTHING EVER HAPPENS	Various Artists	Various Artists 1279 (P)
19	KING KONG FIVE	Various Artists	Various Artists 1279 (P)
20	BOUNTY KILLERS	Various Artists	Various Artists 1279 (P)

CHART COMMENTARY

More movement in the Other Singles Chart, with **Esau** returning to chart action at number two with Blue Savanna on Mule. The second single from **The Mission's** 'Carved in Sand' album, **Deliverance**, enters the chart at four, while similarly **top and money combo**, **The Cult** arrive at seven with **Sweet Love** and **money combo**, **The Cult** arrive at seven with **Sweet Love**. **Sister** on **Beggars Banquet**. Just behind at eight is the winsome eclecticism of **Lush** on their **Mad Love EP** for **A&M** and just outside the 10 at 11, **Illing** American folkies **The Cowboy Kings** make a dent with **Sun Comes Up**. It's Tuesday Morning on **RCA**, **Balsam** and **The Angel** perfect their heavier joint to the chart and bring it into contention at 16 on a Little Bit Of Love on **Virgin** and **propping** everything up at 20 is the happy rhythms of **Depth Charge** on their new **Virgin** album. In the albums department, **House Of Love** follow the success of their **Shine** on single by taking their debut **Fantasia** album in to the top spot, with the rest of the top 10 showing up and down in attention. At 12, **Euro Beat** specialists **Nitzer Ebb** breath widely on **Showtime** for **Mule** and at 14, **Furniture** return in evergreen form with a new album for **Arista** called **Sex, Sad and Paranoid**. The last new entry comes from the much touted and finally vinylised **Sevens**, whose debut **Cherry Red** album, **Psych Out**, fulfils their powerchord promise.

TOP 20 ALBUMS

1	HOUSE OF LOVE	Various Artists	Fantasia BQ2193 (P)
2	WAKING UP	Various Artists	Various Artists 1306 (P)
3	HAPPINESS	Various Artists	Various Artists 1306 (P)
4	THE STONE ROSES	Various Artists	Various Artists 1306 (P)
5	CARVED IN SAND	Various Artists	Various Artists 1306 (P)
6	EXTRICATE	Various Artists	Various Artists 1306 (P)
7	HEAT OF WHAT YOU FANCY	Various Artists	Various Artists 1306 (P)
8	READING, WRITING AND ARITHMETIC	Various Artists	Various Artists 1306 (P)
9	THE COMFORTS OF MADNESS	Various Artists	Various Artists 1306 (P)
10	STAY SICK	Various Artists	Various Artists 1306 (P)
11	SWAGGER	Various Artists	Various Artists 1306 (P)
12	THE BELOVED	Various Artists	Various Artists 1306 (P)
13	CLOUDCUCKOO LAND	Various Artists	Various Artists 1306 (P)
14	A GILDED ETERNITY	Various Artists	Various Artists 1306 (P)
15	POOD, SEX AND PARANOIA	Various Artists	Various Artists 1306 (P)
16	THE REAL THING	Various Artists	Various Artists 1306 (P)
17	PSYCH OUT	Various Artists	Various Artists 1306 (P)
18	101 DAMNATIONS	Various Artists	Various Artists 1306 (P)
19	CHILL OUT	Various Artists	Various Artists 1306 (P)
20	CHILL OUT	Various Artists	Various Artists 1306 (P)

- 15** **NEW** 10 CD **STRENGTHENERS** ● CD  
Eric 4648031
- 16** **NEW** **THE ESSENTIAL PAVAROTTI** ● CD  
Decca 428710
- 17** **THE RAW AND THE COOKED** \*\*\* CD  
London 4280891
- 18** **THE SYNTHESIZER ALBUM** CD  
Telstar STAR 2371
- 19** **NEW** **LIVE ON BROADWAY** CD  
Arista 203785
- 20** **CUTS BOTH WAYS** \*\*\* CD  
Epic 4491451
- 21** **NEW** **BACKSTREET SYMPHONY** CD  
EMI EMC 3370
- 22** **HOUSE OF LOVE** CD  
Fontana/Phonogram BR22931
- 23** **THE VERY BEST OF CAT STEVENS** ● CD  
Herald CATV1
- 24** **THE SEEDS OF LOVE** \* CD  
Fontana/Phonogram BR37201
- 25** **WILD! \* CD**  
MCA STDMA 13
- 26** **CLUB CLASSICS VOL ONE** \*\* CD  
10/Virgin DIC 82
- 27** **THE GREATEST HITS** CD  
Sphax SMM 972
- 28** **RAW LIKE SUSHI** \* CD  
Circus/Virgin CIRC 4
- 29** **HAPPENINGS** ○ CD  
Epic WEA! WX 299
- 30** **THE STONE ROSES** ● CD  
Sire/Warner OREL 582
- 31** **MISS SAIGON** ● CD  
Geffen WX 329
- 32** **LOYD COLE** ○ CD  
Polygram 8419071
- 33** **A NEW FLAME** \*\*\*\* CD  
Epic WEA! WX 242
- 34** **HOLDING BACK THE RIVER** \* CD  
Preston O/g/Phonogram BR20111

\*\*\* THREE PLATINUM (150,000 units) ● GOLD (100,000 units) ○ SILVER (50,000 units) **NEW** NEW ENTRY **RE** RE-ENTRY

# TOP 20 COMPILATIONS

- No 1** **NOW DANCE 901** CD  
Various  
EMI/Virgin/Phonogram NOD 4
- 2** **RIGHT STUFF 2 - NOTHING BUT A HOUSEPARTY** ● CD  
Various  
Sphax SMM 020
- 3** **BODY & SOUL - HEART & SOUL II** ● CD  
Various  
Herald & Soul BR27161
- 4** **PURE SOFT METAL** ● CD  
Various  
Sphax SMM 996
- 5** **ALL BY MYSELF** ● CD  
Various  
Demos/Capitol AOD 12
- 6** **THAT LOVING FEELING VOL 2** CD  
Various  
Dino DIN177
- 7** **THE AWARDS 1990** ● CD  
Various  
Telstar STAR 2388
- 8** **PENNIES FROM HEAVEN** CD  
Various  
BBC REF 148
- 9** **MILESTONES - 20 ROCK OPERAS** CD  
Various  
Telstar STAR 2379
- 10** **THE BLUES BROTHERS (OST)** \* CD  
Various  
Arista K 50715
- 11** **DEEP HEAT 5 - FEED THE FEVER** ● CD  
Various  
Telstar STAR 2411
- 12** **CAN U FEEL IT? - THE CHAMPION LEGEND** CD  
Various  
K 118 OMT 152
- 13** **ROCK OF AMERICA** ● CD  
Various  
Tear MODERN 1038
- 14** **DIRTY DANCING (OST)** \*\*\*\* CD  
Various  
KCA EL 86408
- 15** **THE CLASSIC EXPERIENCE** \* CD  
Various  
EMI BMD 045
- 16** **NEW** **PRODUCT 2378** CD  
Various  
Telstar STAR 2378
- 17** **THE PREMIERE COLLECTION** \*\*\* CD  
Various  
Kendal/Unik/Polygram ALVTV 1
- 18** **NO. 1'S OF THE 80'S** \* CD  
Various  
Telstar STAR 2382
- 19** **NEW** **NOW 161** \*\*\* CD  
Various  
EMI/Virgin/PolyGram NOW 16
- 20** **PRECIOUS METAL** ● CD  
Various  
Sphax SMM 076

# TOP 20 COMPILATIONS (Continued)

- 54** **NEW** **MAINTENANCE** CD  
Various  
Special 037 311
- 55** **BACK ON THE BLOCK** ○ CD  
Quincy Jones  
Quest/Venue London WX 313
- 56** **TEN GOOD REASONS** \*\*\*\* CD  
Various  
J&R J&R 1
- 57** **49ERS** CD  
Various  
464 8-England BR4 547
- 58** **WHEN THE WORLD KNOWS YOUR NAME** \*\* CD  
Deacon Blue  
CBS 453211
- 59** **WOMEN IN UNIFORM/TWILIGHT ZONE** CD  
Iron Maiden  
EMI EMD 1012
- 60** **STRONGER** \* CD  
Cilla Richard  
EMI EMD 1012
- 61** **RESULTS** ● CD  
Liza Minnelli  
Epic 4653111
- 62** **THE REAL THING** CD  
Fifth No. More  
Sphax/London BR31 541
- 63** **A COLLECTION - GREATEST HITS .. AND MORE** ● CD  
Bridget Strebend  
CBS 458451
- 64** **NEW** **TRADING SECRETS WITH THE MOON** CD  
The Adventurers  
Epic BR 102
- 65** **NEW** **SPECTRUM** CD  
Sonic Boom  
Sire/Warner OREL 598
- 66** **QUEEN GREATEST HITS** \*\*\*\* CD  
Queen  
EMI EMD 102
- 67** **LIKE A PRAYER** \*\*\* CD  
Madonna  
Sire WX 239
- 68** **APPETITE FOR DESTRUCTION** \*\* CD  
Guns N' Roses  
Geffen WX 125
- 69** **NEW** **JUST SAY OZZY** CD  
Ozzy Osbourne  
Epic 4654817
- 70** **THE CREAM OF ERIC CLAPTON** \*\* CD  
Eric Clapton/Cream  
Polygram ECTV 1
- 71** **READING WRITING & ARITHMETIC** ○ CD  
Sandoy  
Kings Road ROCK 148
- 72** **PUMP** ● CD  
Aerosmith  
Geffen WX 304
- 73** **EXTRICATE** CD  
The Fall  
Cap Sire/Warner BR22041
- 74** **PARADISE REMIXED** CD  
Inner City  
10/Virgin MJD 3
- 75** **RUNNING FREE/SANCTUARY** CD  
Iron Maiden  
EMI EMD 1

CD: Released on Compact Disc  
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**The official UK relaunch of one of R&B's most renowned labels recently took place. Phil Hardy reviews the Chess CDs, while David Walters untangles the company's history and finds out about plans for its future**

**T**HE ROLL-CALL of blues and R&B on Chess is a long and proud one. The company was responsible for a multitude of million-sellers by such artists as Chuck Berry, Bo Diddley, Muddy Waters, Howlin' Wolf and Sonny Boy Williamson. Moreover Chess was the label that more than any other influenced the entire white rock movement of the early Sixties. The Rolling Stones, Led Zepplin, The Who, The Animals and

FIRST The great news. MCA has finally set about implementing an organised reissue programme of material from the Chess catalogue. As a start 12 mid-price CDs featuring the likes of **Muddy Waters, Howlin' Wolf, Chuck Berry and John Lee Hooker** are being reissued. But who are the CDs aimed at? Or more crucially (for MCA) what is their market viability? Forty-somethings will remember Mike Leadbitter's monumental three volume box set put out by Phonogram in the late Seventies which established a benchmark for collector-orientated reissues with their meticulous documentation and glorious illustrative material. But they were on vinyl. Since then, unlike for example, the Sun catalogue which Charly and the Bear Family have systematically reissued in various CD collections aimed at the collector and the man in the street respectively, such reissues have generally been terribly remastered, usually from third or fourth generation copies. For instance, if you compare the Muddy Waters *Stylus* (GMD 850) with the MCA offering, *Trouble No More* (CHD-9291), the former sounds lumpy and thin, the latter full and wonderful, and has a useful sleeve note.

The trouble is the MCA Chess Muddy Waters outing only has 12 tracks. If its only competition was the *Stylus* collection there

the Spencer Davis Group were just some of those who were inspired by the Chess catalogue.

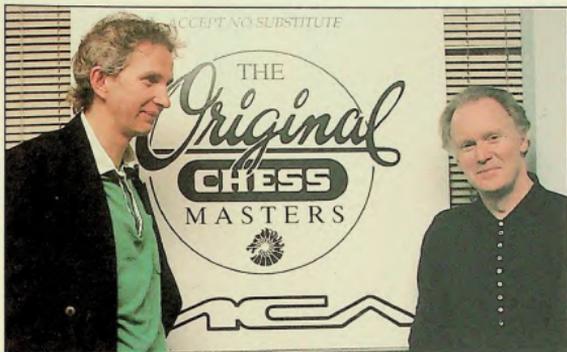
Yet there is a less happy side to the Chess story. With the death of its founder, Leonard Chess in 1969, the label fell into disrepute. The company was first sold to tape manufacturers GRT and later fell into the hands of Joe Robinson, owner of rap label Sugar Hill. Robinson had business links with Morris Levy, recently convicted on racketeering charges in New York. In the Seventies and early Eighties, Chess and Sugar Hill were surrounded by stories of Mafia links, gangland warfare and even CIA involvement.

In 1985, Robinson made a distribution deal for the Sugar Hill group with MCA, using as a middle man Salvatore Pisello who was later convicted as a member of the Gambino crime family. Things went from bad to worse for Robinson as Sugar Hill plunged into a £1.7m debt to MCA for record production costs. As partial settlement of the account, all rights to Chess were turned over to MCA.

Over the last decade, too, Chess material has trickled onto the European scene from various sources, primarily the Italian-based Green-

would be no contest. But in the last few months Charly, via Greenline, has unleashed its CD Red Series reissues. Now all admittedly come from second generation masters (via Charly's legitimate deal with Marshall Sehorn) as compared to MCA's first generation masters. That said, the sound quality is not that different. What is, it's what's on offer. For the same dealer price of £4.86 as the MCA Chess reissues, the 18 strong CD Red series (which covers virtually the same artists as the initial 12 MCA Chess reissues, and more) contain an average of 24 tracks rather than 12/14 of the MCA titles. So when the punters get to the record shops 12/14 versus 24 is going to be a revealing choice.

Even more importantly the Charly CD Red Series is for the most part compiled with a sensitive eye to the European interest in Chess. For example, in contrast to the MCA offering, 10 of the 11 on MCA's 12 track compilation, *The Best Of Chess Blues* (CHD 31315), Charly's two volume introduction to Chess, *The First Time I Met The Blues* (CD Red 311) and *The Second Time I Met The Blues* (CD Red 12) simply makes for more sense. Whereas, the MCA offering is a CD version of a 1987 US compilation, the Charly CDs are better selections, list alone better value for money, simply because they reflect the European interest in Chess and offer all we are talking about the repertoire that fuelled the British R&B movement of the Sixties and beyond. I raise this point



WITH The Chess logo... Bob Fisher (left) and Tony Powell

line Records (imported through Charly), although *Stylus* last year TV-advertised its own *Greatest Hits* packages by Chuck and Bo. Greenline's source for this material is reputedly Marshall Sehorn, the veteran New Orleans producer who at some stage acquired copy master tapes of all the label's key hits.

not out of patriotism, but simply because the European interest in the Chess catalogue is radically different from the American interest.

What more can I say? It's going to be a bottle royal between MCA and Charly. At present my money is on Charly. But things could change. If, as well as spending money on promotion, MCA was to invest in European-orientated compilations and offer more tracks, there's no doubt that with better masters to work from it'll finally win the day. The question is will MCA ever find the commitment to service the Chess catalogue with the expertise it requires and deserves?

For reference I list the initial MCA Chess releases in their entirety, virtually all of which are reissues of existing US albums:

**Chuck Berry**, *Rock'n'Roll Ranties* (CHD-92521); **Bo Diddley**, *In The Spotlight* (CHD-9264); **Buddy Guy**, *I Left My Blues In San Francisco* (CHD-31265); **Howlin' Wolf**, *The Real Folk Blues* (CHD-9273); **Koko Taylor**, *Koko Taylor* (CHD-31271); **Various Artists**, *Fathers & Sons* (CHD-92522); **Muddy Waters**, *Trouble No More* (The Singles 1955-1959) (CHD-9291); **John Lee Hooker**, *The Real Folk Blues* (CHD-9271); **Etta James**, *Tell Mama* (CHD-9269); **Ramsey Lewis**, *The Greatest Hits* (CHD-6021); **Various Artists**, *The Best Of Chess Blues* (Volume 1) (CHD-31315) and **Sugar Pie Desanto**, *Down In The Basement* (CHD-9275). **PH**

Tony Powell, UK managing director of MCA, comments that "there is an issue relating to Charly Records' use of the Chess repertoire and logo style and the retail trade should know that MCA are the official licensees in the UK."

"The Greenline contract has not been terminated by MCA and I believe there are just a couple of small licenses in the rest of the world. As for Sehorn, I believe Robinson gave him certain non-exclusive rights around 'his world'. This is argued very loudly by MCA and I'm not at liberty to discuss it any further. Let's just say that Robinson was out of his depth with what he'd got."

With the catalogue in MCA hands for five years, how is it that the first dozen mid-price CDs in the Chess reissue programme are only now coming out here? Powell explains: "In America they identified what can only be considered a bit of a mess. I've personally been involved with Chess since the Seventies when they were with Phonogram. I was working closely with Nigel Grange (now head of Ensign) who was responsible for the 'Genesis' box sets and the Golden Decade series. We got deeply involved at that stage, liaising with the late Mike Leadbitter, editor of *Blues Unlimited*, who spent several months in Chess's home-base vaults in Chicago finding previously unused tapes."

"Since I came to MCA two years ago, I have had to get the company back on its feet again and certain things had to take priority. We've been looking to do something positive with Chess for some considerable time, but I wanted to get it right and be seen by the trade as having done it right."

Powell says that he wants to equal the output that was achieved at Phonogram and adds that "I'm quite open to listen to people who know far more about Chess than we do. We'll listen to their advice and take things accordingly. It's a race against time to document this vast storehouse of material so I can assure everyone it will be done

**'We've been looking to do something positive with Chess for some considerable time, but I wanted to get it right and be seen by the trade as having done it right'**

— and done properly!" He points out that Andy McKaie, who runs the reissue programme in the US, has just been awarded a Grammy for the Best Historical Album for Chuck Berry — the Chess Box Set. The first phase of MCA's plans for the future of Chess has the campaign slogan "Accept no Substitute — Chess and MCA, the tradition continues". Dealer incentives include in-store posters highlighting the Chess logo, complemented by a wide range of press advertising, from the specialist magazines through to mainstream publications like *Q*, *The Face* and *CD Review*.

Says MCA marketing director Bob Fisher: "They are coming out at a very good, realistic price. We're not pitching it at the high-price collectors, but aiming at the younger end of the market. We started out with CD-only releases because Charly have the vinyl/cassette market fairly well covered already."

"After all we've inherited this wonderful catalogue which has been badly looked after for a number of years and to put it right takes time."

# RADIO

# RAVINGS

## Essex Radio breaks with tradition in dropping Network Chart Show

**By Bob Tyler**  
 IN A break from IR tradition, Southend-based Essex Radio has dropped the Network Chart show from its schedules. Mark Woodman, programmer controller of Essex FM, claims that it does not fit in with its adult contemporary format aimed at an over 25 audience. "The concept of single chart shows is out of date. Our music is

influenced by CD and album charts. The sort of people who do not buy singles". Woodman also points out that the chart show can be heard on overlapping radio stations, including Capital Radio. "The show is presented by a Capital DJ, David Jensen, it doesn't help our identity. We would have dropped it sooner but couldn't because of contractual reasons," he adds.

Such a brave move within the close-knit IR world could generate waves throughout the industry. Essex could be the first of many radio stations to drop the Capital Radio-produced show. It will be replaced on air by a new programme called Music Masters presented by Graham Bonnerman.

## Jazz FM makes its debut after 10 years' work

**JAZZ FM**, London's third city-wide music radio station opened on March 4, after one of the most expensive and effective publicity campaigns in UK radio history. Officially opened by legendary jazz singer Ella Fitzgerald, the new station is the brainchild of pianist and arranger Dave Lee who won the coveted franchise last July after nearly 10 years of lobbying. In a bid to attract a larger audience than the dedicated jazz fan, Jazz FM has adopted a wider music brief which it describes as "Jazz — and all its various forms". Its music policy includes R&B, soul, blues and so on, which it claims will deliver to a core London audience of 1.6 million, a market share of 13 per cent. It will also be the first and only UK radio station to introduce a jazz chart. The two-hour Sunday

show will be compiled from sales statistics collected from record stores around London. Jazz FM is the first of three new stations to open in London this year. It will need to establish itself in the strong London market ahead of the rest, so that by the summer it will have carved a market position in audience figures and advertising revenue. A challenging task, with the current high interest rates and advertising expenditure down. Already press comment indicates that Jazz FM's programmes, under the control of former LBC news editor Ron Onions, are disorientated, satisfying neither dedicated jazz fans nor general audiences. However, it could just be a culture shock for British ears — but only time and audience research will tell. **BT**



**JAZZ FM DJs** from left Jaz Nelson, Tomek, Helen Mayhew and Chris Phillips

## Lennon tribute to reach 100m

**by Sarah Davis**  
 TEN YEARS after the assassination of John Lennon, a commemorative concert in tribute to the former Beatle will be televised of Liverpool's Pier Head venue. The three-hour event will take place on May 5 before an audience of 45,000 and broadcast by Yorkshire Television to a worldwide audience of about 100m.

Artists close to Lennon will perform his songs, and a host of famous names will be taking part to pay their respects. B B King, Lou Reed, Roberta Flack, Randy Travis, Kylie Minogue, Deacon Blue, Sarah Vaughan and the Royal Liverpool Philharmonic Orchestra are just some of them. The concert will include retrospective film footage, documenting various aspects of Lennon's musical biography and the proceeds will go to the Spirit Foundation, a charity founded by John and Yoko in 1978 to back environmental projects. YTV's controller of entertainment Norman Lawrence, who once worked with the Beatles for BBC Radio, says: "We are delighted to be so closely involved with this worthy event. Lennon was a legend in his own time and this concert will be a fitting tribute to his memory."

KEY A = Radio 1 'A' list B = Radio 1 'B' list	RADIO 1		RADIO 2		REGIONAL		LAST WEEK
	PTS	PTS	PTS	PTS	PTS	PTS	
	WEEKS	WEEKS	WEEKS	WEEKS	WEEKS	WEEKS	WEEKS
5 STAR Treat Me Like a Lady	—	—	—	—	—	26	18
15 TAMBOURINES How Green Is Your Valley	—	—	—	—	—	16	18
16 YOU DON'T LOVE ME	—	—	—	—	—	23	25
ADAM'S GLEITA (The One)	4	—	—	—	—	—	—
JARVIS CATHY (Loves Like a Lady)	13	13	8	8	24	26	21
ALBION: MARC A Ligon Spurred	10	12	8	8	42	36	29
ANT: ADAM A Queen At The Top	MCA	16	13	8	8	41	40
8 1/2 Love Shock	Warner Brothers	21	20	A	A	40	31
18 INTERNATIONAL Disco Hit Good To Me Go Higher	WEA	18	19	A	A	38	37
BELOYED, The Young Love Tunes Hit Higher	WEA	10	8	—	—	17	—
BOLTON: MICHAEL How Am I Supposed To Live	CBS	11	10	B	B	48	48
BROOKS: EDIE A Hard Rock A Grown Fall	MCA	—	—	—	—	19	13
89S Modsy In Love	CBS	16	11	B	B	37	23
BROTHER TONIGHT	EMI	9	8	9	8	31	—
1976S: SAVVY Girl A Life Love	ASDA	10	6	8	8	37	32
BUSH: KATE Love And Anger	EMI	6	—	—	—	25	16
CANDY FIP Strawberry Fields Forever	Dubai	10	10	—	—	11	—
CARLISLE: BELINDA Runaway Horses	Virgin	13	13	B	B	40	40
CARROLL: I'm Over You	London	—	5	—	—	15	13
CARRACK: PAUL Battlefield	Chrysalis	—	—	—	—	21	25
CHICAGO: I Wanna Be Good A Man/Woman Be	WEA	—	—	—	—	28	27
COVER GIRLS: The Way You Go Wrong	Capitol	—	—	—	—	13	12
CRAWFORD: RANDY When I Was 17	—	—	—	—	—	23	16
CUTTING CREW Everything But My Pride	Sirex	—	—	—	—	18	15
DEL AMBITI: Kiss This Thing Goodbye	ALM	20	4	A	A	49	—
DEPTO: MOVE Enjoy The Silence	ALM	16	20	A	A	38	40
DIKINGHO: WILL Come Together As One	4	5	—	—	—	29	48
100%: I'm Talking With Myself	Mercury	7	8	8	8	33	23
ERASURE: Blue Savannah	Mute	24	14	A	A	46	42
ESTEFAN: OLIVIA Here We Are	Epic	14	19	A	A	49	48
EVERYBODY: HEADLINE News	SIR	7	—	—	—	15	—
FAMILY STAND: THE GHETTO HORIZON	African	7	—	—	—	—	—
70S: A Gentleman's Doin' Me	EMI	—	—	—	—	22	17
GURU: LOUIE	Capitol	5	—	—	—	23	18
HALO: JAMES Baby	Epic	7	5	—	—	43	5
HEART: All I Wanna Do Is Make Love To You	Capitol	—	—	—	—	15	—
HEARNS: THE SPIN OF THE BEAT OF MY HEART	Capitol	6	—	—	—	12	—
INNOCENCE: Natural Thing	Capitol	11	9	A	A	24	25
100%: CARPIS This Is How Feels	—	—	—	—	—	11	—
KICKBOX: I AME Spanish (The One)	Brainstorm	—	—	—	—	12	—
JAM: ROBIN AND MASTERSTRIKE 2000	Dubai	4	—	—	—	12	—
JAY: BUNNY & MASTERSTRIKE 2000	Musica Future	9	9	—	—	34	21
JOEL: BILLY Go To Extremes	CBS	14	14	A	A	43	44
JT: THE BIG FAMILY Moments In Soul	Champion	6	4	—	—	27	20
JUNGLE: BROTHERS Who's Been Waiting 4	Eternal	7	—	—	—	—	—
KICKING BACK Over The Top	WEA	8	8	—	—	—	—
MAC: CORY: I'll Be Back	Virgin	4	—	—	—	12	—
MARCA: WATER	CBS	10	—	—	—	29	—
MELLI: VANILLA All Or Nothing	Checco	—	—	—	—	29	18
MINNELL: LIZA Love Pains	Epic	10	9	8	8	36	41
MISSION: The Seduction	Mercury	5	5	—	—	17	18
MICKSON: I AME Spanish (The One)	Brainstorm	—	—	—	—	12	—
MILES: ALANANNA Back To Back	Virgin	5	6	—	—	13	17
NEW: KIDS ON THE BLOCK Let's Love You	Epic	9	4	8	8	23	13
ON: CON: SIMON: NICK: Nothing Compares 2 U	Capitol	20	18	A	A	40	45
PEASTON: DAVID: WAVE: A B The Together	Emilio	4	—	—	—	10	—
PINK: MICHAEL No Ash	RCA	4	—	—	—	12	—
PRINCE: FRODO Hoard	Capitol	7	7	—	—	12	12
PROBABLY: SCREAM Loaded	Capitol	7	7	—	—	12	12
QUEEN: LATIFAH: LA SOUL: Mani Gave Her	Tammy Bay	4	—	—	—	8	—
RABBIT: GERRY: Baker: Sweet Rock	EMI	4	—	—	—	13	—
RAILWAY CHILDREN: Every Body On The Move	Virgin	4	9	—	—	21	17
RAM: JAM: Rock Ferry	Epic	—	—	—	—	36	32
REINOL: LEON: Back	Private Music	4	6	8	8	34	34
ROCK: R: RAZZ: LIA: Back The Nation	Arista	—	—	—	—	12	12
SHAR: SPEAKERS: SISTER: Day: Med	Mer	—	—	—	—	21	16
SHOCKED: MICHELLE: My Life: Sister	London	—	—	—	—	15	—
SKIN: GAMES: Endless: Skating	Epic	—	—	—	—	14	—
SO: HEVIE: JIMMY: Ready: My: Lips	London	21	12	A	A	7	—
STEVES: SHAKY: Light	Epic	—	—	—	—	24	18
STEWART: DAVID: A: Who: Has: Amist	Atlantic	12	11	—	—	35	35
STEWART: JERMANE: Every Woman Wants To	—	—	—	—	—	15	15
THEY: FOR: YEARS: Advice: For: The: Young: All	Feastone	17	20	A	A	43	50
THEY: MIGHT: BE: GIANTS: Belonging: In: Your: Soul	WEA	20	15	A	A	19	17
TIKARAK: TANTIA: The: Last: Evening: Town	Black	—	—	—	—	11	16
TUNES: EVERY: Evening	Sirex	4	6	—	—	4	—
VANISH: THE: 1975: 1970	RCA	4	6	—	—	38	7
WASHINGTON: BERNADETTE: Crossing: The: Beat	Island	4	—	—	—	—	—
WE: WET: We: Feel: The: Beat: The: Line	Phonogram	12	8	8	8	34	25
WHITNEY: SHARKE: The: Degree: The: Love	EMI	8	9	—	—	30	20
WILLIAMS: GEORFFREY: Blue	Arista	—	—	—	—	19	17

A more detailed playlist breakdown, tracking specific records, is available from the Record Department. For details of this weekly service, call Lynn Foxy on 01 583 9199 ext 263. Records are eligible for the grid if they are on the current Radio 1 playlist, or if held on or more plays on Radio 1, last week as monitored by Radio 1's Remote Control system. It is included on 11 or more current IR playlists (A & B lists).

## BRIEFS

- **RADIO ONE** has acquired exclusive UK radio rights to broadcast the Nelson Mandela International Tribute concert on April 16. The concert, which runs from 5.00 to 10.00 pm, will be broadcast live from Wembley. The line up includes Simple Minds, Peter Dinklage, the Chaggaans and Hugh Masekalo plus a personal address from Nelson Mandela.
- **PPM RADIOWAVES** has added Beacon FM, Trent FM and Sound FM to those IR stations currently running its weekly US chart show, the American update produced with Benny Brown. Twenty eight stations now carry the show, representing 80 per cent of the IR network and an audience of 1/3m each week. PPM's latest production, a one-hour Paul McCartney special featuring exclusive material recorded backstage during his recent concert tour, was transmitted on over 40 IR stations. The special is a preview of the forthcoming Songwriter Series.
- **CROWN COMMUNICATIONS**, owner of LBC and a major investor in several IR stations, has bought a £50,000 stake in Bristol incremental station FIT. A spokesman describes this latest venture as "gaining experience in incremental radio". Crown also has TV interests including a £4m contract to supply news to BS8 and may explore plans to operate a network of incremental "talk" radio stations.
- **PWL SUPERMO** Pete Waterman has started a regular weekend pop column on the BBC's CE4A. Called The Himmn it will appear on page 460 every Saturday and Sunday.
- **THE COUNTY Sound Radio Network** changing the name of its Gold Am service to First Gold Radio on March 1. Former Radio Walsley presenter Adrian Love and Tony Brown are joining the station; Love will present the breakfast show beginning April 17 and Brandon the weekday morning show from April 2.
- **RADIO BORDERS**, Britain's most IR station, which came on air on January 22 in Melrose, says public response "has been tremendous". Its evidence is the success of single Ultra Modern Nursery Rhymes by Teri Blair and Anoushka, which it says "may not have caught on nationally" but after inclusion on the station's playlist, it is now the "second top selling record" and the one completely against the national trend.
- **SUPER CHANNEL** has moved offices and its new address is Malrose House, 14 Lanark Square, Limeharbour, London E14 9QD. Tel: (01) 418 9418.

# Charting new waters

**Don't try plugging the Chart Show's Keith Macmillan with a free lunch because that sort of approach just won't impress the programme's executive producer, as Selina Webb discovers**

**A**S EXECUTIVE producer of the ITV Chart Show, one of the few outlets for new releases on television, Keith Macmillan is the man who stands between vital TV exposure and a heap of wasted promo budgets. He is known to pluggers as a stubborn man, insistent on exclusives and disinclined to accept free lunches.

"It would be very, very easy to get plugged to death, get very bad and be in the hands of the record companies," he concedes. "But we pay a lot of money to VPL to use these videos — I don't want to be in a situation where our suppliers have any editorial control."

Macmillan's approach might get backs up, not least among fellow TV producers stung by his apparent monopoly on first showings, but he insists the video-only show would lose its edge without a protective editorial policy. With 600 promo direction credits to his name, he's bemused by the concept of "a Chart Show video" — "The pluggers' idea of what's up our street are the bloody awful ones". He believes that exclusivity is a necessary ingredient to maintain freshness and give a sense of providing the music news. That's even if some excellent promos, such as Eurythmics' already-aired King And Queen Of America, slip through the net.

"Our insistence on exclusives is the stick that people like to beat us with, but really I dispute that there's any problem because we only use five or six new videos a week — 50 are left for the other shows. If the record companies have got someone else interested, we give them a yes or no instantly, we don't hold on to them."

Since the departure of Flora Andrews, the videos have been selected by young researcher Suzanne Lewis, and series producer Philip Davey, himself a former promo director. With as many as 58 new releases on offer in a single week their task is not easy (the competition is fierce for the five or six freshers slots available).

The rock, indie, dance and Top 10 charts featured on the show are compiled via The Chart Show's database of records. "We do use Gallup because that's BBC and we don't use NMRB because we want to time the chart around our show," explains Macmillan.

Usually, The Chart Show is

sold to the whole ITV network, with Macmillan holding regular meetings with like-minded producers "to discuss the show and tweak it". It has been running in its current format since September when it reluctantly shifted its emphasis away from new music:

"Adverts around The Chart Show sell well. It needs more big stars and big hits for ITV. There are no plans for broader changes to the format, although Macmillan recognises the need for regular updates to Louise Hadley's colourful fairground graphics. He has other plans up his sleeve "when the technology arrives".

"The Chart Show refreshes itself every week because of the videos. It's up to us to provide the right glue so it doesn't start to look long in the tooth," says Macmillan. "If you think about music shows on TV and how you can do them, either a Top Of The Pops style with DJs and low priority for videos, or the magazine music shows like Rapido and Smub, then it's difficult to see how we could adapt yet not slide closer to what they are doing."

"The Chart Show is very fast, action-packed. It's a case of stick with us for 52 minutes and you'll never get bored. I'm happy to keep distinctive."

Claiming 50 per cent of its potential viewing audience against the other three channels, Macmillan acknowledges that The ITV Chart Show has been slow to pick up on opportunities for self-promotion. That could change, he says, with co-operation possible with Motormouth and Ghost Train. Trailers may also be introduced: "When we do have the new Madonna video for example we ought to find a way of promoting



that on air — those sorts of videos are very important to our viewers."

A new music enthusiast, Keith Macmillan is frustrated that high VPL payments hamper non-hit music television. He accuses the record industry of an "applied schizophrenic approach", for moaning if their videos aren't shown yet pressing for higher fees from broadcasters. Similarly he believes that other promotional opportunities on television are not fully exploited, such as his own Star Test programme which, despite offering bumper exposure for pop artists, is not touched by the pluggers.

"It seems indicative of a short-term approach to promotions. The record companies seem to work from chart to chart. Anything outside, that might require more effort than just sending the video over, seems to fall by the wayside."

**'The Chart Show is very fast, action-packed. It's a case of stick with us for 52 minutes and you'll never get bored. I'm happy to keep distinctive'**

## STATION PROFILE

### Radio Tay

RADIO TAY will be celebrating 10 years of broadcasting to Dundee and Tayside this October. Managing director Sandy Wilkie is proud of his station's reputation of being a truly local one. A subsidiary of Edinburgh-based Radio Forth since 1987, Radio Tay has two FM and two AM transmitters covering the area — with Dundee in the east and Perth to the west — reaching a potential audience of more than 1/2m. Originally on air between 6am and 8pm, the station switched to continuous broadcasting in October 1987 when Forth took control.

#### Music Policy

Radio Tay has three playlists — A, B and C — reflecting established chart hits, climbers and bubblebers, or those on their way down. However, Wilkie stresses that local sales are not so far that the playlist may be in front of or behind national trends. "We like to think that we reflect what the local public want," he says. The playlists are chosen by programme controller Ally Bally with the help of Selector. Regional information is also fed into the system, giving what Wilkie describes

as "a nice tight format with an identifiable sound". Maximum daytime play for a single can be up to four times, but in the evening a single may be played up to once every two hours as presenters have total freestyle within their specialist programming format."

#### Presenters

The station has three staff presenters and around 15 freelance presenters. Wilkie says: "Numero uno presenter" is the early show host Ally Bally — whose real name evolved into this current title.

#### Local talent

Wilkie claims that Radio Tay is very active in airing local acts, devoting three hours and two programmes a week to the cause, and adds presenter Ward McGaughrin is "totally in tune with local music". Thanks to the number of high quality studios in the area, many bands supply the station with material worthy of broadcasting. Wilkie also says that ad campaigns and airplay have helped the likes of Danny Wilson and Deacon Blue to shift their product.

#### Audience

Daytime play is targeted at the 25-30 age group but has dropped to the 15 plus age range in the evening

when specialist programming goes on. Spitting frequencies between 8 and 10pm during the week increases audiences further. While the FM transmitters continue to broadcast music, the AM masts switch to a campus-style programme run in conjunction with Tayside Regional Council and six local FE colleges. The result of this programming decision was a Sony Award in 1988 for outstanding service to the community. Somewhat surprisingly, in the light of this award, Wilkie supports the idea of community stations, claiming that their audience would be totally different to that of Radio Tay's. With a 41 per cent reach and a listener who tunes in for an average 12 hours a week, Wilkie can perhaps afford to be generous.

#### Industry

Wilkie says that Tay has an excellent relationship with the record companies, but thinks that they should give more credence to the smaller stations. Apart from one major and two minor labels, visits from pluggers are rare. "They're shops in the area, why don't they visit us?" asks Wilkie. The station has no problems with industry organisations, leaving "political problems" with AIRC.

NICK MAYBURY

### MUSIC WEEK



## BINDERS

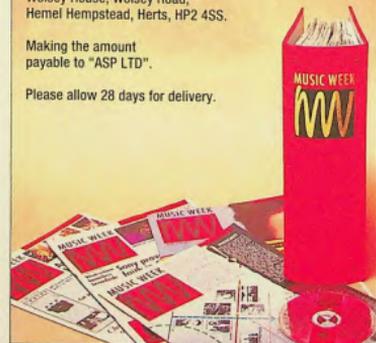
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# Top magazines are growing up

**Janel Izatt on the latest ABC circulation figures**

**W**ITH TEEN magazines continuing to suffer circulation losses some titles are considering a change in direction. Some could be forced to aim for a slightly older market as changing demographics — namely a declining youth population — takes their toll on magazine sales.

The latest ABC circulation figures sombrely reinforce fears that the competitive teen magazine market is in for tougher times.

Circulation figures for the teen titles *Smash Hits*, *Number One* and *Just Seventeen* tumbled again over the past six months while *Q*, the magazine for older readers, showed extremely strong growth.

Of the youth titles, *Number One* suffered the biggest drop in circulation, down a further 21 per cent or 28,374 copies to 102,347 (130,721 Jan-June 1989).

*Number One's* editor Colin Irwin admits the figures are disappointing but are to be expected in the light of changing demographics.

"We've already made moves to change the title by going for a slightly older age group. When you look at the readers they are getting younger and younger, not just teens but pre-teens, and I don't particularly want to be part of that dog fight," says Irwin. "I want to build *Number One* into a more authoritative music magazine. Part of the reason for our drop in circulation is because we've already started that transition."

Irwin stresses IPC is still confident about *Number One* and believes the figures will stabilise.

IPC marketing manager Gary Bell says *Number One's* operating in a difficult market but has "every confidence" it can be turned around. He is extremely pleased with the "positive results" for *Melody Maker* which rose 1.72 per cent to 60,993 (59,962 Jan-June 1989) and *NME* which is up 10 per cent to 106,360 (95,949 Jan-June 1989).

"I believe we're in touch with what's going on, particularly *NME* which capitalised on indie and dance music to reflect recent trends. *Melody Maker* has grown more slowly but that's because it has a very loyal readership," says Bell.

Empo Metro publisher Rita Lewis remains fairly optimistic about the declining circulation of the company's flagship *Smash Hits* and *Just Seventeen* — *Number One's* main rivals.

"When you look at *Smash Hits'*



**Q JUMPING:** The staff of *Q* queue (geddit!) to phone their mums about the latest hike in the magazine's

decline it is not as bad as *Number One's*. The decline is simply reflecting what's happening in the market. We still have very good editorial," says Lewis. "The competition has a very long way to go until it affects *Smash Hits*. What we're producing now is good for young people."

Lewis denies Empo Metro's new title, *Big* — which will cover more than just music — will cut into *Smash Hits'* readership, claiming teenagers are likely to buy both titles.

Although Empo Metro's teen publications may be losing ground, *Q* is shooting ahead with its circulation.

It leapt 18.75 per cent to 159,047 from 133,975 after a 14.16 per cent increase on the Jan-July 1989 figures. *Q's* editor Mark Ellen admits the circulation figures have surprised him. "When we started we thought our readers would be aged from the 20s to about 35. Now we find our readers are aged between 17 and 40," says Ellen. "People have a lot of faith in our reviews. Whether our readers like the people on our covers or not they do like the way we treat the people. We make them accessible, we're very honest," says Ellen.

He also says promotions have been important in boosting the title's circulation. The latest is a "32 page colour supplement. We feel this is the best way to promote the magazine rather than advertising. It is hard to get the image across with advertising particularly when we're trying to appeal to such a wide age group," says Ellen.

The ABC figures were also bad news for United Magazines: *Record Mirror* dropped 5,798 to 35,291, *Sounds* fell by 4,596 to 44,605 and heavy metal magazine *Kerrang!* also took a dive to 56,123 losing 4,003.

*Record Mirror* editor Eleanor Levy blames the title's circulation drop on a change in distribution methods midway through the six month period.

"We're already over that and increased our circulation by three per cent in October," enthuses Levy. "I took over in August and

we had a redesign that we look older. While it has always been aimed mainly at boys in the late teens to early 20s there has been a perception that it has been for a younger market because it is a glossy tabloid. I have worked on the magazine for five years and I think it is stronger than it has ever been. I expect our circulation to be around 40,000 in the next ABC figures," Levy predicts.

United's publisher Eric Fuller denies *Kerrang!* is losing circulation to Empo Metro's rival fortnightly heavy metal music title *Raw*, which now has a circulation of 48,281.

"The drop in our circulation is due largely to distribution changes. We went from firm sale to return sale," says Fuller. "This change gives us access to many more outlets and is a better basis for on-going growth. The downside is we have to wear all returns so our circulation figures aren't as good."

Fuller says United is continuing to invest in *Kerrang!* because of interest in heavy metal music. "We now have minimum pagination of 64 with full or spot colour on each

page," says Fuller.

All Empo Metro, RAW publisher Susan Hawken is reassessing the potential of the buoyant heavy metal market as a springboard for a broad-based readership. "Improved marketing has partly been responsible for RAW's jump in circulation — but what we're now doing is building more colourful features around the mainstay of heavy metal coverage," she says. "These bonds are selling loads of records and RAW is becoming the natural information source for the music enthusiasts." Association with TV show RAW Power has also boosted the magazine's profile.

Meanwhile, Fuller has few answers when it comes to explaining *Sounds'* downhill slide (49,201 Jan-June 89 to 44,605 July-Dec 1989). And, like Lewis, he puts it down to changing demographics. "Sounds is more difficult as the general market is in decline. It is an immensely volatile and competitive sector with three weekly tabloids," says Fuller. "There will be no sensational, dramatic short-term changes, it will be a question of evolution."

London co-operative based listings magazine *City Limits* has increased its circulation by 14 per cent to 20,273 while *Time Out* has suffered a slight circulation drop falling from 88,814 to 87,960.

A redesign of the magazine and the commitment of new distributor COMAG are cited by *City Limits* as the main reasons for its increased circulation. "The success of our October promotion and redesign mean that we will certainly re-promote in the spring capitalising on the new look our readers like, combined with intelligent editorial alongside the usual excellent arts and entertainment coverage," says *City Limits'* marketing manager Matt Preston.

And *Popsoph*, taken over by



**RECORD MIRROR** editor Eleanor Levy: "I expect our circulation to be around 40,000 in the next ABC figures"

Maxwell Consumer Press last year, has trebled its circulation leaping to 100,000 since June 1989. *Popsoph* will be relaunched in a new format and be published fortnightly from March 28.

The ABC circulation figures seem to show only too clearly that growth is the domain of titles catering for the slightly older and possibly uni-sex market. The circulation figures for teen titles, like the population they appeal to, are showing few signs of growth in the near future.

**ABC FIGURES**

	JAN-JUNE 89	JULY-DEC 89	% CHANGE IN LAST 6 MONTHS
NME	95,949	105,630	+10
SOUNDS	49,201	44,605	- 9.34
MELODY MAKER	59,962	60,993	+ 1.72
RECORD MIRROR	41,089	35,291	-14.1
NUMBER ONE	130,721	102,347	-21.7
SMASH HITS	786,886	691,198	-12.16
JUST SEVENTEEN	300,107	282,016	- 6.028
KERRANG!	60,126	56,123	- 6.6
Q	133,975	159,047	+18.7
TIME OUT	88,814	87,960	- 0.9
RAW	37,000	48,281	+30.48

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## Strength through disunity?

**As contemporary music continues to fragment and diversify record companies are having to reassess which magazines they direct their resources to. Paul McGinley checks out opinion on how the mainstream and specialist music press are currently vying for attention**

**C**RAMMED MAGAZINE stands spanning musical idiosyncrasies from cajan to country and heavy metal to hip-hop are a testament to the omnipresence of the specialist publication.

And the specialist roll call shows no sign of shrinking. *British Country*

*Music Roots* is the latest to join a line up which includes *Wire*, *Folk Roots*, *Country*, *Music People*, *Kerrang!*, *RAW*, *Soul Underground*, *Hip-Hop Connection*, *Echoes* and *Blues & Soul*. Following its January launch, *British Country Music Roots* has tapped into a promising market niche with 3,000 copies already ordered for the March issue.

When it comes to circulation figures the specialist magazines cannot hope to compete with their mainstream rivals. But they have the advantage of knowing exactly who their readers are, and can target their approach more effectively rather than employing a catch-all philosophy.

Realistically, record companies accept that they're unlikely to break a brand new act solely through the pages of a specialist paper, but it's an essential first step towards more widespread exposure.

There is no doubt that specialists have done much to drag fringe music out of the ghettos. Staffed by enthusiasts with a commitment to the music they're covering, the magazines delve deeper than the mainstream sections which have neither the time nor the inclination to do so. The specialists are vital channels of communication, pointing fans in the direction of relevant releases and gig guides.

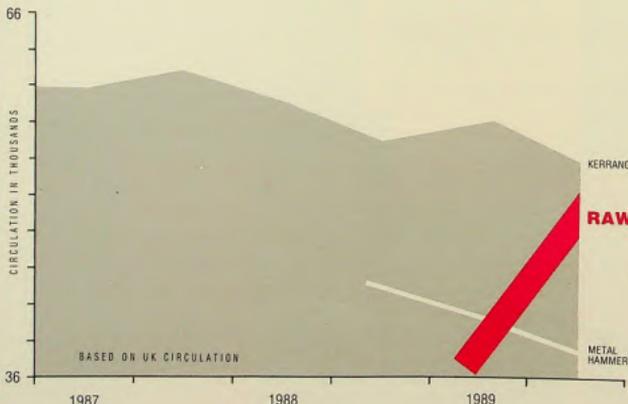
Ian Anderson, editor of traditional music monthly *Folk Roots* points out: "Our magazine makes it easier for specialist labels, music festivals and instrument manufacturers to survive and communicate with their market. The smaller labels rely on publications like ours because they can't afford to advertise in the big mainstream magazines where only a tiny percentage of readers would be interested in the type of music they offer."

Heavy metal is a musical genre well served by the specialist press. Covers of hirsute, axe-wielding heroes jostle for shelf space as publications like *Kerrang!*, *RAW*, *Metal Hammer* and *Metal Forces* fight for their market share. In terms of longevity, heavy metal is a stalwart with enormous, loyal following which is unfairly derided by some sections of the media.

Martin Hooker, A&R director at *Musik Of Life*, comments: "The specialist mags for heavy metal are very good and provide an excellent service. We'd find life very difficult without them, particularly because the music gets very little air-play and the mainstream magazines avoid it unless the act crossed over into the charts."

The mainstream consumer publications leave Hooker cold and he finds the negative feedback very

# RAW BRITAIN'S FASTEST GROWING ROCK MAGAZINE





PETE LAWRENCE: There's room for another publication

frustrating to deal with. "It's like hitting your head against a brick wall," he says. "They're not interested in crossover, yet the record sales for heavy metal speak for themselves. Sounds is vaguely interested in some of our stuff but I can't remember the last time we had any coverage in *NME*, *Melody Maker* or *Smash Hits*.

It is still smarting over *Q*'s negative response to a press trip he organised. The metal magazines were in raptures at the prospect of interviewing rising star, Joe Satriani, in the US, but *Q* turned the invite down, arguing he wasn't big enough to warrant such coverage.

*Kerrang!* puts its own success down to the fact that it knows exactly who its readers are — primarily male and biased towards the mid to late teens — and its ABC for July to December 1989 is over 56,000. Editor Geoff Barton comments: "With teenage music the publications have to be specifically targeted and although we don't sell as many copies as *Q* we know exactly who we sell to and to go outside our area would be a grave error."

The summer of love may have chilled into a winter of discontent in the wake of Government crackdowns on acid house, but dance music has retained its popularity and the club circuit is thriving. *Coolestop*, the Chrysis dance/black music label, tends to pinpoint the dance-orientated publications — *Blues & Soul Echoes*, *KM* — for its initial promotions, particularly if the act has a limited budget.

Ken Grunbaum, general manager of *Coolestop*, says: "A lot of our product starts off in the clubs and specialist shops and magazines and that's how we cross over. People will accept an Advance record and a US record if the music is good, things don't have to be compartmentalised and that's not always reflected in the press."

The swell in dance ratings and the rise of related genres like hip-hop and rap precipitated the 1988 arrival of *Hip-Hop Connection*, a cheerful monthly whose readers range in age from nine to 16

twenties. Published by Popular Productions, the magazine sells over 60,000 copies a month and is looking to launch overseas.

Country music continues to be dogged by an image of straw chewing cowboys and gals in gingham frocks, a stereotype which annoys its supporters. A range of specialist magazines are available to the hardcore fan and the recent contert alike; the tabloids *International Country Music News* and *Country Music Round-Up*, *Country Music People*, various regional papers as well as newcomer *British Country Music Roots* which is aimed primarily at the British scene.

On the whole the Country Music Association is pleased with the press coverage country music has achieved in the mainstream sector with its publications like *Time*, *Cut*, *Q*, *City Limits*, *NME* and *Sounds*. Richard Wootton, an independent publicist whose clients include 'new country' favourite Nancy Griffith, also reports that the national press will always give country music the space, particularly *The Independent*.

"Country magazines vary," he says. "The main problem with them is that they're too set in their ways. There are two types of country fans, the older blue-jean enthusiast and the younger black-jean supporter who goes to the Town And Country club rather than the Wembley festival. What country needs is a brand new black-jean magazine."

Folk is another music genre labouring under an outdated image, that of peace loving hippies fondling their beads. *Cooking Vinyl* has gone some way to introducing folk acts to a wider audience with the unleashing of Michelle Shocked and *The Cowboy Junkies*. Managing director Pete Lawrence feels that a good blanket coverage is essential to ensure maximum exposure and he doesn't just stick to specialist magazines.

"It really boils down to the individual journalists," he says. "I've been frustrated by *Melody Maker* which is not sympathetic to anything we do. I think that *Q* is also

becoming more and more mainstream. There's room for another publication to cover areas like blues and gospel music — something more mainstream than *Folk Roots* and more specialised than *Q*."

The *Demon* group of labels encompasses a vast range of musical tastes blues, folk, psychedelic, soul and rock. Managing director Andy Childs tends to veer towards specialist magazines but, at the same time achieves a good cross section of coverage. "There is a lot lacking in the three main weeklies. There's a lot of rivalry between them and this causes such hysteria over bands like The Stone Roses. I know they don't want to alienate their readers but there seems to be a lack of editorial direction. I think *NME* is the most open minded of the mainstream because it's always on the look out for new and interesting music."

He also finds the style magazines shallow and obsessed with what's hip and trendy and is disappointed with the paucity of music editorial in the Sunday papers. "The over-25s have given up with the weeklies," he observes. "They want to buy records but they don't know what to buy. *Q* is the only real option and if they want to dig deeper then they turn to the specialists. The specialists plough their own furrow in the market. It reflects the state of the industry, specialist music fights for its place rather than having it there by right."

Like many of its specialist contemporaries, *Folk Roots* was nurtured as a hobby by music fans before it evolved into its present form with its 13,000 a month circulation. It incorporates any music which has its roots in tradition and has done more than most to champion the cause of world music — way back in 1979 it ran a feature on Chinese music when the likes of Andy Kershaw were probably still listening to glam rock and the media bondwagon had yet to roll. *Folk Roots* is currently sifting through the replies to its latest readership poll and survey but so far Ian Anderson has discovered that the average age of his readers is 34 and nearly 50 per cent own a CD player and play a musical instrument. According to Anderson, the beauty of his magazine is its ability to provide musical enthusiasm and open up possibilities.

He finds it difficult to generalise on the coverage of the mainstream press, but finds better reading than he did five years ago. "Music is taken more seriously today, *NME* sometimes covers folk and roots areas very well but *Melody Maker* doesn't do much. Sometimes mainstream writers try to cover their lack of knowledge by being smug and making snide remarks."

The team at *Folk Roots* is planning a new launch which they are pitching at the world music arena — a shrewd move considering the fact that no other publication covers this area in such detail. The new quarterly will be biased towards African music although Anderson points out that such a brief will encompass a wide range of fringe music like Latin and hip-hop.

Although there is no single publication dedicated to world music, the infiltration of new musical styles from remote cultures captured the

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# SOUNDS

STARTS  
MARCH  
24

# ROCK

# NUTTERS

Barrett, Bez, Moon and Mozz. . . yes, the crazy world of rock 'n' roll just keeps on throwing up strange, eccentric and downright *nutty* characters whose exploits seem as unfeasible as Arthur Scargill's house mortgage with the Alliance & Libya.

From March 24, *Sounds* embarks upon an exhaustive, four-week investigation and celebration of rock 'n' roll's loopier side, putting the record straight on those legendary incidents and giving you the lowdown on all those rockers, famous and unknown, who dared to be that little bit different. There'll be facts and figures, court records and bar tabs, plus profiles on musical obsessives past, present and future. Yes, settle those family disputes here.

Did Moonie really drive his Rolls-Royce into a swimming pool? What does Syd Barrett look like these days? How many bedroom windows have been broken by flying TV sets at the Columbia Hotel? And can today's crop of weird-beards hold a candle to the likes of Captain Beefheart, Brian Wilson and David Bowie (when he was still nutty, of course)? Only *Sounds* has the answers.

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Andy Stout

Cathi Unsworth

► FROM PAGE 33

imagination of many journalists. Thomas Bootman, artistic director at WOMAD, cites Folk Roots as an extremely important benchmark. With regard to the mainstream press he prefers to approach individuals who can place the finished features.

"Most articles on world music are healthy, supportive and well informed," says Bootman. "The world music tag is a bit of a bugbear with me, however. It was initially dreamed up as a useful marketing idea. Literally so: record shops could categorise the releases but journalists quietly picked up on it as a reference point. We're now seeing the backlash against it with accusations of patronising and imperialist connotations. An open minded approach means viewing an international artist with a professional reputation as an artist in his or her own right. After all, we don't view Frank Sinatra as part of Hollywood do we?"

Jazz has been through something of a resurgence in recent years in tandem with the discovery of home grown talent like Courtney Pine and a flourishing club network. But its broadening appeal is rarely reflected in the mainstream press, beyond the odd review — although last month *Time Out*, to its credit, ran an informative guide to London's swinging jazz scene.

Jazz labels like Novus and Bluebird, which handle contemporary artists and reissues respectively, approach specialist journalists unless it's a high profile act or a likely

crossover when the nationals prove receptive. "Specialists like *Wire* and *Straight No Chaser* do a great job," says a spokesperson. "Wire has a terrific allegiance to what's happening in the jazz world. With mainstream press it's a case of plugging away. We don't do much with *Sounds* and *NME* and *Q* isn't keen to feature jazz. Obviously, the lack of editorial makes the prospect of advertising less attractive.

A sophisticated monthly with a worldwide circulation of 20,000 to 25,000, *Wire* has a formidable reputation. It takes the music it covers, jazz and what editor Richard Cook describes as "interesting music" very seriously. It's not about trivia and gossip and its substantial review section plays a pivotal role in the overall content.

Cook stresses that specialist magazines enable obscure musical genres to survive. He regards the dismissive tactics of mainstream writers — "here's a boring old jazz record so let's get back to The Pixies" — as outrageous. And the situation isn't helped by a penny-pinching industry which doesn't take risks.

"The rise of *Q* is symptomatic of the prevailing attitude of blandness," he says. "*Q* does its job extremely well but there's a homogenising process going on and the music is treated as a commodity. It's up to the specialist magazine to add a glitch into the system."

The dilemma of whether to direct resources at advertising or editorial in mainstream publications

reveals a consensus in favour of the latter. Advertising in the broader consumer press is prohibitively expensive especially for the smaller labels and with a niche product there's only a slim chance that the target market will be reached. Editorial is free and a good review sells more records than a full-page ad which can be lost within a batch of other campaigns.

Opinions vary as to which musical genre benefits the most from the specialist options available. For many, jazz comes out well thanks to the efforts of *Wire*, while *Folk Roots* seems universally commended for the boldness of its approach. The country music press also scores highly, perhaps due to the sheer volume on offer while *Rhythm & Blues* corners its own niche effectively and the indie sector is well looked after. The one area which appears to lack its own dedicated publication with a cult following among its loyal readers is world music. Although many publications pay lip service to the concept of cultural and artistic exchange, the arena is ripe for a new launch.

Andy Childs perceptively concludes: "There is room for something else that's musically more adventurous, aimed at the specialist but not too academic. It should cover a wide range of styles but the criteria for inclusion wouldn't be mega sales. It would need a musician in charge and would honour its integrity with no sucking up to the record companies. Such a project is probably ideologically unsound unless you'd have a better magazine than *Q*."



RISING METAL star Joe Satriani recovers from *Q*'s rejection

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## TOP 10

1	2	DON'T BE AFRAID OF THE DARK Mercury MERR 129 (F) Robert Cray Band C.MERHC 129/CD 8349232
3	NEW	VISIONS TALE Courtney Pine Anilles AN8745 (F) CANC8746/CD ANCD8746
4	3	THE GREAT ENTERTAINER Louis Armstrong AFF MFP 5857 (E) CTCMFP 5857/CD TMFP 5857
5	4	STROKING PERSUADER Robert Cray Band Mercury MERRY (F) C.MERHC 129/CD 8349232
6	5	BLUE NOTE SAMPLER Various Artists Blue Note BNX2 (F) CTCBNX2/CD CBXNK2
7	6	AT LAST Lou Rawls Blue Note B19197 (F) CTCB 19197/CD CD8 19197
8	7	DUOTONES Kenneth G Anita 207782 (BMG) C407792/CD 257792
9	8	THE LEGEND OF Holliday MCA BHM1 (F) CBHTVC/JCD BHM1E
10	9	SILHOUETTE Kenneth G Anita 209284 (BMG) C402928/CD
11	10	LETTER FROM HOME Pat Metheny Group Geffen 9242451 (W) C.924245/CD 924245Z

## CHART COMMENTARY

The lack of any major new releases at the start of 1990 is reflected in four 'new entries', two venerable reissues (Armstrong's *The Great Entertainer* and two of last year's best-sellers, strong and *At Last*), and two of last year's drop-out (Kenneth G and Lou Rawls). As Courtney Pine's sales drop away, the ever-present Robert Cray goes top for the first time, while the evanescent Robert Cray goes top for the first time for waltz out for Steve Williamson next month. Another first for waltz out for Steve Williamson next month. Another first for the specialist chart, where the late Chet Baker is the first artist to hold on to the number one spot.

Compiled by Music Week from Gallup data

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555	MOON MULLICAN	HIS ALL TIME GREATEST HITS	
557	BILL DODGETT	DOGGETT BEAT FOR DANCING FEET	
572	CLYDE McPATTER	WITH BILLY WARD & THE DOMINOS	
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569	MURDER JOHNSON	COME HOME	
570	OTIS WILLIAMS & HIS CHARMS	THEIR ALL TIME HITS	
581	HANK BALLARD & THE MIDNIGHTERS		
585	BILL DODGETT	DANCE AWHILE WITH DOGGETT	
588	WAYNE RANEY	SONGS OF THE HILLS	
593	STEVE LAWRENCE	STEVE LAWRENCE	
597	EARL BOSTIC	A DANCE PARTY	
603	LITTLE WILLIE JOHN	MISTER LITTLE WILLIE JOHN	
604	LULA REED	BLUE AND WOODCOCK	
605	IVORY JOE HUNTER	16 GREAT HITS	
607	ROY BROWN & WYONNIE HARRIS	BATTLE OF THE BLUES VOL 1	
613	EARL BOSTIC	DANCE MUSIC FROM THE BOSTIC WORKSHOP	
616	THE FIVE ROYALES	SING FOR YOU	
618	HANK BALLARD & THE MIDNIGHTERS	SINGIN' AND SWINGIN'	
627	ROY BROWN & WYONNIE HARRIS	BATTLE OF THE BLUES VOL 2	
628	MOON MULLICAN	THE OLD TEXAN	
631	DOC BAGBY & LUIS RIVERA	BATTLE OF THE BLUES	
650	JAY McNEELY	BIG JAY IN 3D	
658	THE PLATTERS		
667	EDDIE VINSON/ROY BROWN/WYONNIE HARRIS		
674	HANK BALLARD & THE MIDNIGHTERS	BATTLE OF THE BLUES	
678	LOREZ ALEXANDRIA	THE ONE AND ONLY	
678	LOREZ ALEXANDRIA	SONGS EVERYONE KNOWS	
670	THE FIVE ROYALES		
627	ROY BROWN & WYONNIE HARRIS	BATTLE OF THE BLUES VOL 2	
735	CHAMPION JACK DUPREE	FEAT. CLYDE McPATTER SINGS THE BLUES	
739	LITTLE WILLIE JOHN	SURE THINGS	
740	HANK BALLARD & THE MIDNIGHTERS	SPOTLIGHT ON BALLARD	
759	HANK BALLARD & THE MIDNIGHTERS	DANCE ALONG	
773	FREDDY KING	LET'S HIDE AWAY AND DANCE AWAY	
777	LULU REED, FREDDY KING & SONNY THOMPSON	BOY GIRL BOY	
778	BILL DODGETT	THE MARY MCKAY SONGS	
950	HANK BALLARD & THE MIDNIGHTERS	SING 24 SONGS	

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# Jazz FM: night and day

by Stan Britt  
Even though Jazz FM is easing happily into its second week, there must be thousands of fans within its catchment area who are still trying to grapple with the sheer unbelieveability of it all. Here is the opportunity to tune into a UK radio station, at any time, and listen to a non-stop diet of jazz, blues, R&B, gospel, soul and allied musical forms: 24 hours a day, seven days a week.

For many jazz fans in this country — including those with a virtual life-time of devotion and dedication to its cause — the idea of such a prospect must have seemed remote. For Dave Lee, whose unstinting efforts over almost 10 years of trying for the magical franchise would have been beyond the capabilities of most others, it was the classic case of the Impossible Dream coming true.

"How many persons do you know who've had a dream that lasted 10 years, and which actually came to fruition?" he says. "I know of a thousand people who dream of doing this or that — but never succeeded. To actually bring off such a feat ranks as the proudest thing I've ever done. I'm more proud of this than anything."

As a long-time part of the local jazz scene, Lee is only too aware of the kind of critical ear which will be cocked in the direction of 102.2 metres on the FM waveband by many long-established jazzers in

London and the Southeast, especially those with perhaps purist tendencies. There are those who, even now, are only half-convinced that Jazz FM won't comprise a majority output of mostly fusion, jazz-funk, and such — with the classic jazz forms relegated to the status of also-ran.

"Not true," says Lee. "Of course, already you're hearing jazz-fusion. But if anything the balance is tilting the other way. During the day, we're playing, along with the very popular things of today, the likes of, say, Jelly Roll Morton or Louis Armstrong or Johnny Hodges. But all this is being judged as we're getting feedback from our audience, what they like more, what they like less. Certainly, between 6am-7pm, we're playing accessible jazz, and of all kinds. Which means that John Lee Hooker is getting just as much chance of being heard as, say, Diane Schuur or Dave Grusin or Art Blakey — or Grover Washington." Chances are, says Lee, that 40-50 per cent — maybe even 70 per cent — of people listening right now have never heard sounds like these. "Therefore, it's a very strange problem we're confronted with: half our audience don't know what the hell we'll be doing, having never heard jazz music, at any time before this. They may love it, they may hate it. They might quite like it. We just don't know — yet."

**To actually bring off such a feat ranks as the proudest thing I've ever done — I'm more proud of this than anything!**

Lee is equally aware that his basically young jazz DJs must be heard to be informative and informed; that they should convince the more knowledgeable listeners they know the subject matter thoroughly. At the same time, being over-informative, says Lee, will drive the younger fans away.

"It would be ridiculous, really, to be too informative, because you'd get more speech than music. And that would not be playing the game. I think there is a proper time — and place — for fuller information. To which end we have our own telephone information service, operating at all times, so that listeners can ask any questions they like."

Further information, says Lee, will be available through membership of the £15-a-year Jazz FM Club. "As obviously delighted as he is at Jazz FM making its debut, the indefatigable Lee is already looking ahead.

"Eventually, we hope to stage concerts, not only in Britain, but in the US — and featuring British musicians along with Americans."

Naturally, recorded jazz will always comprise a majority of the station's output. And he is extremely grateful for the wholesale support of the UK record manufacturers. "We're just starting to get a relationship going with record retailers, which is a totally different approach. There's plenty of scope here, too, for a happy and mutually productive relationship."



DAVE LEE (centre) of Jazz FM with musician Red Rodney (left) and Paul Woods.

## Blue Note: sampling a taste of success

ONE OF the most encouraging success stories in the jazz retail business of recent times has been the widespread reaction to the locally-produced Blue Note sampler.

Even allowing for the built-in appeal of a low-price over-the-counter price of, respectively, £5.99 (CD) and £1.99 (LP), the sampler has proved an outstanding success, following its release last year as part of the Blue Note 50th Anniversary celebrations and up to the present.

Reporting sales as 'close to 30,000', Wendy Furness, its compiler and chief marketing strategist, is 'delighted, obviously, at its ac-

ceptance, and the fact that it's hardly fallen below MW's Top 10 Jazz Chart.

"Certainly, it has served its purpose in drawing the buyers' attention to the entire Blue Note catalogue. And the sampler seems to have appealed both the newcomer to jazz as well as the established fan."

Furness also had the additional satisfaction of actually seeing this UK-originated title racked up so far away from Manchester Square as can be imagined — in Japan. The delightful experience came about during a trip to Japan in early recent times.

## SPECIALISTS' TOP 10

1	LES 603 JONES	THE BEST 51	Blue Note CD 819732 (E)
2	BERNARD Ray Parker	CDP New Note CDP 9559 (F)	
3	THE HONOLULU Big Band	CD 8034 (J&P)	
4	DAVID NEWBERRY Chick Corea	CDP New Note CDP 96011 (F)	
5	ETERNAL SPIRIT Andrew Hill	Blue Note 8192031 (E)	
6	NEWBERRY Sonic Blue	Autism AN 8748 (E)	
7	DAVID NEWBERRY Sonic Blue	CDP New Note CDP 9559 (F)	
8	ASRA Miles Davis	CRS 463201 (E)	
9	THE ENDOCRINE CONTROL Sungu	SNP1010 (E)	
10	YOUNG LARS Courtney Pine	Autism AN 8748 (E)	

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# Music's profit in westerners' mold

by Stan Britt  
**THINGS AT PolyGram** are certainly swinging right now. Following an impressive start in February, sales are even greater concentration of jazz/blues repertoire this month. Included are a further batch of Walkman (labeled) and Compact (CD) jazz releases, with choice offerings from **Miles Davis, Sidney Bechet,chet Baker, Gerry Mulligan, Count Basie, Billie Holiday, and Wild Bill Davis-Johnny Hodges**. And there's also a fine Walkman/Compact blues sampler... all available in either CD or tape formats.

Plenty of interest for fans of both **Ella Fitzgerald and Nina Simone**, too, as PolyGram dips into the classic Verve catalogue to issue Ella's *Complete Here Comes Charlie*, the *Intimate Ella* — both CD releases — and the vinyl-only, two-LP collection *Ella & Luce* (the Cole & Azuza). Three volumes of *Nina Simone* — the *Sixties*, CDs only, comprise a healthy enough supply of that great artist's recordings to be getting on with, but there's also an additional *Walkman/Compact* issue to test the pockets of even the most affluent of her admirers...

Concerts, likewise, are fans of **Chet Baker**. Apart from the above-mentioned *Walkman/Compact* release, PolyGram generously allocates no less than four interrelated volumes of *Chet* (the *Complete At Paris* including one complete *Altemare* takes selection).

From the same company, a further batch of releases from the well-established *Limelight* label, comprising the aptly-titled *Vintage Performances*, featuring the **Duke Ellington Orchestra** and a quartet of **classical jazz** blues in a mode, **Budd Johnson's** *Blues* & *Modern Dicky Wells' Bones* For The King, **Buster Bailey's** *All About Memphis*, a combined Earl's Backroom and Cozy's Cozyan, co-starring **Earl Hines** and **Cozy Cole**.

More recent vintage **PolyGram** releases point **Jimmie Williams' Magic Trio**, **Ron Carter** Presents (pianist) **Dado Mota**, singer **Cassandra Wilson**, **Jump** World, and an intriguing two-CD set, **Big Band Lumiere**, top billing shared by **Gil Evans** and **Laurent Cugny**, the remaining presence of the French musicians, plus **British saxist Andy Sheppard**... and it is another UK saxophonist of immense promise, **Steve Williamson**, whose album — also in CD, tape, LP configurations — is an impressive introduction to the *Waltz For Grace* could well turn out to be one of 1989's most impressive jazz releases, both at home and abroad.

Vocalist **Patti Austin** provides a fine midline attraction for the latest GRP releases in the UK. Accordingly, love is **Gonna Getcha** appears in all three formats; as do both **Kevin Eubank's** *Promise Of Tomorrow*, and **Eric Burdon's** *Nepenthe*. **Orrin Keepnews'** landmark label, now affiliated to GRP, is represented this month by **Donald Byrd's** *Getting Down To Business*, the Grammy-composer's most basic jazz

offerings of the past few years. New Note, distributors of both labels, looks for similar positive response to the latest quartet of ECM offerings, especially those of saxophonist **John Abercrombie** (*Animato*) and **Terje Rypdal** (*Issudang*).

Among mainstream-modern issues from Concord Jazz (like-wise handled by New Note), including **Phil Woods Quintet's** *One!*, **Live At The Concord Jazz Festival 1977** (**Ray Brown**), and two separate items recorded **Live At Mayback** (Vol 1) and **Joanne Brackeen** (Vol 1) and **Dave McKenna** (Vol 2). And there are still further additions to the triple-CD issues of late-1989's live recordings by **Charlie Parker**, **Lester Young**, and **Billie Holiday**. Latest in the *Top Box* series comprises three more Parker trios, plus two by Young, and one from *Holiday*.

For Harmonia Mundi, it is not surprising to report that such wide-ranged outlets as **Hat Hut**, **Owl**, **Eng**, **SteepieChase**, and **IRD** provide a company's triple jazz fare for yet another month. **Albert Ayler's** *Live Lorrach/Germany* or **Paris/France, 1966**, is the only offering from **Hat Hut**, but it's a substantial release. **Albert Ayler's** *Time Line* is an impressive, if one-and-only release from **Owl**. But there are several strong releases from **Eng**, including **Hampton Hawes' At The Jazz Showcase, Vol 2**, **Gil Evans'** much-sought-after **Blues** in **Orbit**, and **Ray Anderson's** *All Boutles*. **IRD** has a new release from the smallest SteepieChase roster for March — take your pick from **Mickey Tucker** (*Blues In Five Dimensions*), **Paul Jay's** *Blues*, or **Joe Albany** (*Live At Montreal*). And **IRD** adds to Harmonia Mundi's ever-growing **Chet Baker** catalogue with two more *Misty and Time After Time*, both recorded in live performance in **Dallas** in '85.

More new, exciting — and rare — material from the *Bluebird* Channel by **Panther Music**. For the historically-minded, the new *Chronological Series* of Classics, open with pre-1940 documentation of the recorded works of **Ella Fitzgerald**, **Count Basie**, **Jimmie Lunceford** and two CDs open up a new world of available. **Big Band Teddy Wilson** and **Louis Armstrong**... From *Secret*, comes a series of remarkable Stockholm-made recordings by **David-John Coltrane**, **David-Sonny Stitt**, **Thelonius Monk** (all doublets), **Blakely Jazz Messengers**, **Sonny Rollins**, and **Dick Gillespie** (all Big Band)... And **Royal Jazz** presents a collection of unissued material by **Charlie Parker** (two volumes) and **Billie Holiday** (one volume). **David-Stitt** live in Stockholm set. All labels distributed in France through *World Music*.

More historically-important material is available from *Goodies* Marketing, embracing jazz, blues, R&B. All material from the legendary King label, and including artists like **John Coltrane**, **Horace Silver**, **Die "Lockjaw" Davis**, **Ray Brown**, **Wynonie Harris**, **Ed**

**die Vinson**, **Little Willie John**, **Albert King**, **Bill Doggett**, **Tiny Bradshaw**, **Champion Jack Dupree**, **Freddy King**, and **Aretha Alexander**... And one more from **ERC Records**, under Classics in Digital Stereo — **Benny Goodman's** *The First Big Bands 1934-1938* with 18 tracks in all. **Time On My Hands** appears both as his debut album for **Blue Note** (CD, LP), but also as a reminder that top guitarist **John Scofield** is undertaking a UK tour during the latter part of March... Also available from **EMI**, is the second part of the company's ongoing *Routee* resurre programme. Featuring two vinyls double-headed by **Louis Armstrong** and **Duke Ellington**, available together also as a CD release, plus other single items from **John Coltrane**, **Bud Powell**, **Myrnard Ferguson**, and **Count Basie/Tony Bennett**. In stock too, three from *Intimo* — *Take To The Streets* (**Richard Elliot**), *Time Will Tell* (**Fortunoff**), *Top Not Nouveau* (**Maynard Ferguson**).

BMG's March releases are divided even when it is *Noyas* contemporary label and *Bluebird*, with material culled from the vast *Victor* archives. From the former, **Steve Lacy's** *Unk*, **Marcus Roberts' Deep In The Shed**, and the jazz-influenced *Original* **Arturo Sandoval's** *Original Cowboy*, from *Bluebird* **Fletcher Henderson's** *Hocus FOCUS*, **King Oliver's** *King Of The Street*, and **Boogaloo** to superb collection, featuring such as **Jimmy Yancy**, **Albert Adams**, **Paul Jones**.

Tomato offers a small, but potent anecdotal crop, through *Story Records* (Space Music, New York) and *Bluebird*, and **Heiner Steyer** (Jantrop). Also via *Charly*, the prolific *Free Sounds* label offers a mostly West Coast jazz collection, including **Paul Levy** (*Jazz In Four Colours: A Most Beautiful Story*), **Shirley Horn** (*Ever The Five Winds Blow*), **The Five**; *Collaboration*, **Jesse Belvin/Murky** (*Blue*), **Shirley Horn** (*Blue*), **Delightful** session starting **compositional Matt Dennis** and **Rod Norva** (*Some Of My Favourite*). Away from California, fresh sounds emanate from Afro-Cuban climes, via two **Tito Puente** sets (*Mambo On Broadway*, *Night Beat*), **New York** (soloist **Phil Woods**, **Gene Quill**, and **Phil A. Quill**), and the juxtaposition of **Cozy Cole** and **Walt Coli** (**Al**, **Shirley Rogers**).

Cap International's March releases emanate from three of its most prolific sources. From *Savoy*, comes rereleased material of excellence from **Loe Morgan**, **Booker Ervin**, **Harley Hines**, **Charlie Parker/Dizzy Gillespie** (*Bobop's Heartbeat*), **Don Byas** (*Living And Dead Eyes*), **Paul Horn/Wilbur Harden** (Africa), and best of all, four by **Paul Horn** (*Paul Horn's*, *From Bird* *At The Road*... from *Mus. Michael Curvin* (First Time), *Michelle* (*Michelle*), *Oliver Jackson* (*Oliver Jackson*), *Sonny Stitt* (The Last Session), *Jay Hoggard* (*Overview*)). And from *Bluebird*, comes **Oliver Jackson** (*Oliver Jackson*), **Sammy Price** (*Boogie & Jazz Classics*), **Buddy Guy/Junior Wells** (*Blue*), **Booker Ervin** (*Booker Ervin*), **Smooth One!**, and **Jay McShann/Willie Buckner** (*Piano Duet*)... *Moby* (*Miles Music*) is a further interesting source for **Ray Barker**, one of this country's finest hornmen. It also throws fresh emphasis on the talents of fellow labelmates **Hitchcock**, **Clark Tracey**, **Jason Rebello**, **Chris Lawrence**, and **Frank Scott**... Also re-released are the talents of late of older generations, is **Kay Records'** *Jazz Classics*, recorded in the performance of **Billie Holiday** (*Billie Holiday*), **Center**, in 1985. Along with **Kenny Bell's** *Jazz Band* are such as **George Benson**, **John Baker**, **Akbar**

by John Collis

IT IS not so long ago that back-catalogue exploitation was left to a tiny handful of "enthusiast" companies — like *Charly*, then operating from a couple of dusty rooms in Hammersmith — selling to a bequeathed bunch of ageing "Teds" and young rockably revivalists. The majors, by and large, neglected their vaults, and few of their employees dared to express an interest in anything from the by-gone yesterday — tomorrow's hype was all that counted.

The position is now reversed, and though this is pleasing to those who feel that historical perspective is an essential part of the enjoyment of rock 'n' roll, the reasons are nevertheless sound commercial ones. As *Charly*, *ACE*, *Edel* and others have proved, steady turn-over from product that earned back its costs long ago, and would otherwise be gathering dust, makes sense — even without the bonus sales that may suddenly accrue as a result of ad-campaign exposure.

Bob Fisher, a walking encyclopedia of who owns the rights to what, noting the movement of catalogues and licensing rights as a stockbroker notes the daily market, has announced that he, *Charly* to be became managing director of the latest licensing company. This has been set up as a division of Knight Records, under the managing director **Chris Harding**, late of *Starline*, which is in itself a subsidiary of *Castle* Communications.

Bob Fisher, who has been unable to be plundered include *PRT*, *Buddah* and *Kama Sutra*, *Immediate*, *Bearsville*, *All-Platinum*, *Sugarhill* and *Bronze*. "At some point," explains Fisher, "Castle realised that it was gradually acquiring more 'specialist' material than it had been used to as a side-result of various deals. They had long-term licensing deals with catalogues like *Buddah*, they'd bought *Bronze*, they had access to labels like *Immediate*, they'd purchased *PRT* last summer... So they were finding that people like me, on behalf of *Charly*, and others from *ACE*, *Demon* and so on, were knocking at their door wanting to put out specific parts of the catalogue. In the end they realised that, if you get your castings right, you can do better releasing the stuff yourself."

"So at some point we came together — I'd be saying, 'You should do it... you should do it... you should do it... before, but now they can be in mind that certain parts of certain catalogues are more suited to *Sequel*'." "I'll have been looking around at *Midem*. I can acquire stuff that makes no real sense to the rest of *Castle*, as long as it's commercially sound and does make sense to *Sequel*. At the moment almost everything I foresee doing in the first year is "in house" material we've already acquired. But the joy of an operation like this is that I can keep my eyes open all the time!"

strengths like Irish and country music. There's room for success in other areas that they may not wish to live into.

"The original idea was to start with *Buddah* masters that hadn't been exploited — dance soul stuff. There was also *All-Platinum* product assembled. But somewhere along the line there was something to be desired in the alacrity department, so I got stuck into *PRT* in the meantime."

"There's seven projects for *March* and *April*, some of the tracks making it on to album for the first time, let alone CD. The doubles on *Merseybeat* and *Pye* pop, four *British beat*-group single albums, from *Kinks* and *Searchers* on down, divided into best, pop, soul and R&B, and the seventh is *British* -all girl *Phil Spector/Bob Crewe* pastiches — *Juli Grant*, *Anita Harris*, *Jackie Trent* and so on."

"The *Jackie Trent* *Love Me* is the best *Sequel* mock-up I've ever heard. I've developed considerable admiration for *Tony Hatch* delving into all this *Pye* stuff — he was a great producer."

"Prior to this *British* convulso, the company announced that in December with two distinctive American collections, *Greatest Country* and *Western Hits* by *Roy Charles* and *Henry Chopin's* *Last Prester Sing*."

"They'd already been licensed as complete packages from *Dunhill* *Rock Classics* in the US. They were offered to me as a ready-made way to launch *Sequel*, since they fitted in with the general concept. *Ray Charles* was involved in selecting and remastering material from his early — *Sixties* country sessions, and the *Chopin* is a project he was working on when he died in 1981. I'm very pleased to see them both available."

"Back in the *Pye* box, I've found a dozen unissued *Searchers* tracks, and there's a rare *Kinks* possibility — *Smile* — *Smile* rates at well. There's some *Bronze* to do — *Juicy Lucy*, *Ken Hensley* from *Unah* *Heep*, *Jon Hiseman* maybe... "I'll have been looking around at *Midem*. I can acquire stuff that makes no real sense to the rest of *Castle*, as long as it's commercially sound and does make sense to *Sequel*. At the moment almost everything I foresee doing in the first year is "in house" material we've already acquired. But the joy of an operation like this is that I can keep my eyes open all the time!"

**'The joy of an operation like this is that I can keep my eyes open all the time!'**





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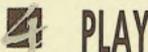
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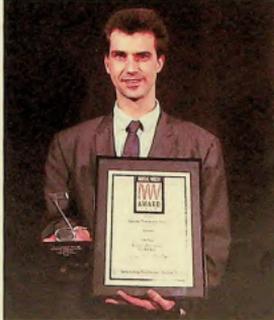
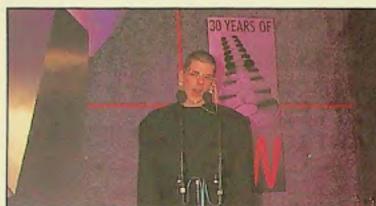
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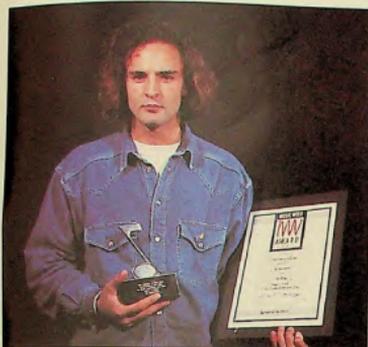
NOT A loser in sight. Here, in our second round-up of winners from the Music Week Awards luncheon,

**Top left** — Phonogram video manager Roland Hill with the top promo video award for Tears For Fears' *Sowing The Seeds Of Love*;  
**Above left** — Circa Record's sleeve design honour was picked up for the company by Neneh Cherry's stylist "Judy" Blaine.

**Below left** — WEA artistic director Greg Jakabek with the award for top consumer press advertisement, won with The Pogues' ad;  
**Right** — Philip Hall says a few words after collecting the Leslie Perrin PR award;

**Far right** — The award for top mid-price/budget classical album was collected for Classics For Pleasure's *Vivaldi: Four Seasons* by Virtuosi of England by marketing manager





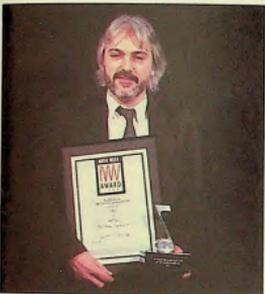
Left — 10 Records A&R assistant Rob Hanley with the award for top dance album for Soul II Soul's Club Classics Vol 1.

Below, left — Top crossover classics album was EMI's The Classic Experience and strategic marketing general manager Barry McCann was on hand to collect the honours.

Below — Billy Gray, director of Andy's Records, with the award for best MW advertisement.

Bottom, left — Telstar had the top country album with Daniel O'Donnell's Thoughts Of Home. Sales manager Barry Watts collected the award.

Bottom, right — CBS Midlands man Bob Hermon looks justifiably pleased at being plugger of the year for the third year running.



## Back tracking

### Record Retailer, 18 March 1965

Decca launches first "stereo bargain price" label, Ace of Diamonds, with selection of non-popular repertoire priced at 25 shillings. ... Calling a meeting of its creditors, Robert Stigwood Associates seeks moratorium to safeguard its future and assure creditors that they will be paid in full. ... Val Doonican visits Decca's New Malden factory to see his latest single being pressed.

### Music Week, 15 March 1975

AIRC determines to approach the IBA to request greater needletime

for ILR stations. ... The Robert Stigwood Group makes redundancies and other economies resulting from a severe drop in profits in the year-ending September 1974. ... Final gig of London's Rainbow Theatre, on 16 March, to feature Virgin, Chrissie and Island acts and be recorded by the Virgin Mobile for the album At The End Of The Rainbow. ... On the occasion of his first ever British studio session, at Chappell, MW is granted an exclusive interview with Bing Crosby.

### Music Week, 16 March 1985

Clive Swan promoted from com-

mercial director to MD at PolyGram Record Operations. ... MW alters qualification criteria for its indie chart, one notable change allowing chart access to PRT distributed labels. ... EMI revives Stateside label for new soul and R&B albums. ... The IFPI and BIEM forge standard mechanical royalties agreement after four years' negotiation, and the BPI and MCPS introduce new joint import licence. ... Former Charisma MD Brian Gibbon appointed commercial director at Old Gold.

MARK LEWISOHN

# Dooley's

## D I A R Y

THERE ARE some company chiefs who regard the press conference associated with their results announcement as like being thrown to the wolves. It must have been a pleasant surprise, then, for PolyGram president David Fine when his first turned out to be almost civilized. He even went so far as to say he'd enjoyed the experience (but then he would, wouldn't he?) ... Fine stated clearly that PolyGram is not in the market for more acquisitions, but Dooley detects more than a flicker of interest in Elton John's Big Big publishing catalogue, on the market for a reputed £50m. ... Meanwhile, at the CBS mid-term conference in Birmingham, Paul Russell bet everyone there that the Halo James and Andrew Ridgeley albums would each sell a million. If either album fails to do so, Russell says he will pay the cash out of his own pocket but will insist that his staff donate it to Music Therapy. ... Readers of Pete Waterman's column in Number One will know that he now thinks the industry is massaging sales figures so as to kill off vinyl albums in favour of more-profitable cassettes. Funny, we always thought there was more profit on a vinyl record because it's cheaper to make than the cassette version ...

IN A small, wooden cabin high in the hills in the remotest part of Greenland is a man, the only man on the planet who doesn't believe EMI is going to buy Geffen. Everybody else is confident the deal will be done — even within the context of David Geffen's arch-policing. Now, Geffen may not have actually invented the idea of playing off the two ends against the middle, but he's certainly had no difficulty in handling the complexities of the game over the years. So, when he pulled his staff together last week to tell them that Time-Warner hadn't come up with the required deal, was he conscious of just whose ears that would reach (and we don't think he simply had Music Week in mind) ... While we're on the subject of Geffen, apparently the biggest sticking point when the company was negotiating a deal with Chrysalis last year was just what the new joint operation should be called. ... Best wishes to Steve Smith in his new career path (p4). Though he would never acknowledge it himself, he has to be credited with changing the face of retailing in the UK. He was, after all, the man who brought the first US retailer to this country, and his behind-the-scenes efforts in setting up BARD were prodigious. Dooley is sure that record companies will miss this high-profile, strongly-opinioned speaker-of-his-mind just as much as the dealers will. ... Sad to report the death of Malcolm Jones at the tragically early age of 45. He joined the music industry via EMI's Harvest label in the late Sixties and went on to work as a product manager for Polydor, in international A&R at CBS and latterly at EMI Music Publishing.

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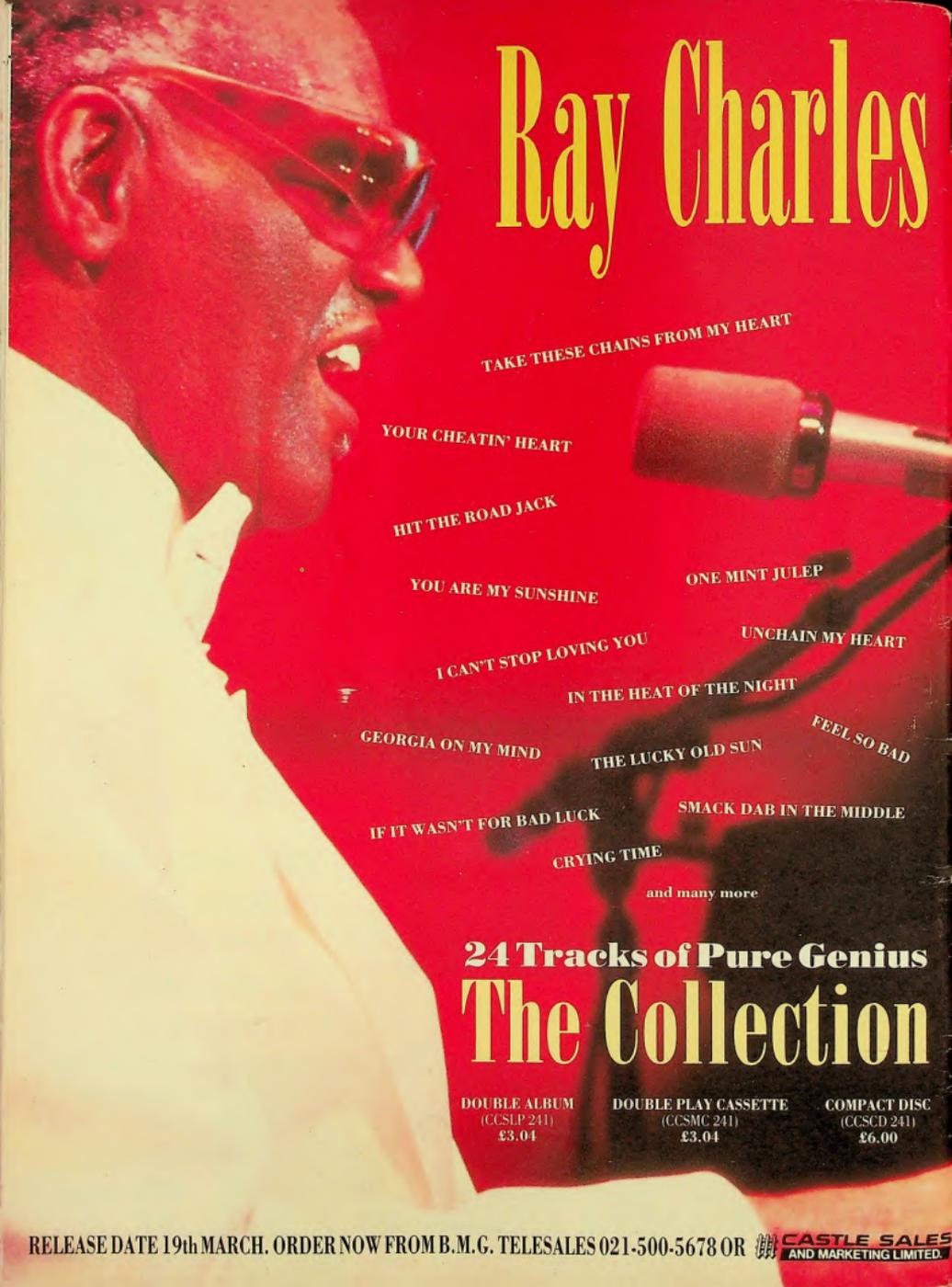
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