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MUSIC WEEK

New label completes Berman's A&M shake-up

INSIDE

SYMBOL OF SUCCESS
Charting the rise of Ensign.

FROM BOGART TO EUROPE
The story of distributor Play It Again Sam.

TAPE THAT
Smoothing the way for pressing and duplication.

Factory to leave BPI

HIGH-PROFILE indie label Factory is not renewing its subscriptions to the BPI.

The company is known to feel that it was not receiving value for its money and it questions the relevance of an indie operation being called the BPI.

Neither Factory nor the BPI was available for comment on the matter.



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THE LAUNCH of a new dance label at A&M will see the final stage of Howard Berman's restructuring of the company.

Berman was promoted to the post of managing director last December and since then has introduced a number of changes. Elyse Taylor left AVL to become A&M's marketing director and Chris Briggs became a consultant to the A&R department.

This month, a number of other changes are being introduced to strengthen the company structure, says Berman. One of the biggest areas of change is in the A&R department.

Jeff Young is promoted to the post of A&R director, David Rose as promoted to senior A&R manager and Sean O'Sullivan is promoted to A&R manager.

The Breakout label is being disbanded with most of the acts being kept on to become part of a new dance label being set up by A&R

manager Steve Wolfe, formerly of Cooleman/Chrystals, and dance promotion manager Bob Masters, who leaves Sleeping Bag Records.

The new label is yet to be named, but that and the artist roster is expected to be confirmed during the next three weeks.

Other changes at A&M include Taryn Hill is leaving Chrystals to become radio promotion executive, Ian Blackaby leaving to become senior press officer and Janice Hague becoming international manager following the departure of international director Annie Newell.

Berman believes the company is preparing for a healthy future. "I have been here for eight years and the atmosphere and mood I hope is as strong now as it has ever been and that is a result of new people with new ideas joining the company," he says.

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Industry ready for its outside chance

THE PREMIER division of the live music scene is looking to the summer of 1990 as a watershed in the growth of the outdoor concert market.

Some quarters of the industry argue that this year will be one of the biggest for shows in the open air and they suggest that the success of each event will be closely

analysed to establish whether the market can stand such a concentration of big gigs.

This summer will see the biggest show since Live Aid, the Music Therapy festival at Knebworth, along with outdoor gigs by Tina Turner, Madonna and the Rolling Stones. In addition, the established Womad, Glastonbury and Reading

festivals will be taking place and the Monsters Of Rock show at Donington Park is returning after a year's absence.

Another huge show will be the tribute to John Lennon in Liverpool and there are rumours of announcements of outdoor shows with Fleetwood Mac and Paul McCartney.

"How many shows can the market stand? That's how long is a piece of string, given the strength of the headline acts," says Tim Parsons, a director of Midland Concert Promotions. MCP is the company behind the Monsters Of Rock and Parsons is also promoting the Lennon Tribute.

"Although there's a lot going on, the on-sale dates for tickets have been well staggered. Around 120,000 have bought tickets for the Music Therapy show, but they took the money out of the market in November. Bowie took money out in February and the Stones took it a week ago," he states.

"Since Live Aid, people have

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ASV moves over to Koch

ASV, ONE of the largest of British classical independents, is to change its UK distributors from Pinnacle to Koch International from June 1 — and Koch will also handle distribution in other European countries, including Austria and Switzerland.

Ray Crick, ASV's marketing manager, says that the decision was prompted less by dissatisfaction than by the attraction of more convenient European access.

"In the past four years Pinnacle has more than doubled our business. But we have to think of the

long term and we anticipate that Koch will increase our coverage abroad threefold.

"We are moving with some regrets because Pinnacle have done good work, but I feel that with the success of Kylie Minogue and Jason Donovan, they have changed their priorities, and are not so interested in classical music."

Pinnacle has dropped some of its classical import labels. Two years ago it held three of the top UK classical independents, Chandos, ASV and Hyperion, but now it only handles Hyperion.

MW's new era with new editor

THE NEW editor of Music Week will be Steve Redmond. Currently deputy editor of Campaign — the weekly magazine serving the advertising industry — Redmond succeeds David Dalton who has been appointed group publishing editor of Spotlight Publications, publisher of Music Week and a subsidiary of United Newspapers plc.

Redmond was previously news editor of Campaign and has been a reporter and deputy news editor with Marketing magazine where one of his specialist areas was the music industry. Dalton comments: "Steve comes to us with considerable senior editorial experience and at a time when Music Week is preparing for significant developments in the music industry."

The new editor is expected to take up his position within the next month. He says: "Few other busi-



ness magazines have such a complete overview of an industry. I am committed to making it even more of an essential read for everyone in the business of music.

"It's a tough assignment. But Music Week has two great assets — a tremendous relationship with its readers and a very strong editorial team."

Read is new wizard of Oz

POLYGRAM UK's international operation is being comprehensively re-structured following the news that the department head Tim Reid is leaving to be managing director of Phonogram in Australia.

Former Polydor marketing director Reid returned to the mainstream of the music industry last year after a period marketing compact disc video. His departure to

take up his new post from June 1 means each PolyGram company will now be responsible for its own international activities.

At Phonogram, Bernadette Coyle is now director of international marketing while John Reid has taken up the same post of London. Annie Newell has joined Polydor from A&M to oversee its international marketing.



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MCA

Probe Plus quits the Cartel claiming 'inadequate support'

LIVERPOOL-BASED label Probe Plus is quitting the Cartel distribution network claiming its product did not receive adequate sales support.

Geoff Davies, managing director of Probe which joined the Cartel in 1981, says the network failed to sell many of his releases. "One gets the impression that the staff that we do is of no interest to

them," he says.

"You get the impression that their only interest is in the more commercially successful groups like Depeche Mode and the 4AD acts. Each record we brought out was doing less and less business so in the end I decided that we would have to leave," adds Davies.

The label has now switched to APT distribution. "Already we are

noticing that our releases are selling a lot more than they had done or would have done through the Cartel," says Davies.

A spokesman for the Cartel comments: "As we enter the Nineties and enjoy the attendant increase in music sales, it is a shame that Probe should feel it to move on but with them success in the future."



MUSICAL Chairs

CHANGES AT EMI Music: former senior vice president Philip Rowley (pictured above) becomes executive vice president, EMI Music WorldWide; John Dunn has been appointed vice president human resources for Europe and worldwide; Jane Sullivan becomes director of human resources for Europe and Edwina Marrow takes over as manager of human resources international; Simon Cox is promoted to finance controller international sector... RCA's head of marketing UK is Joe Cokell who takes over from Don Weissberg... At Polydor, Annie Newell (pictured below) becomes director of international marketing. She was previously A&M's international director... Desire Records has a new international product manager in Nick Myers, formerly at Polydor international and Unibank, formerly in A&R at Urban/Polydor, moves to press and promotions at Desire... Kent Munch, formerly of Sonet Denmark, has joined Mute Records as international director... Pacific Records Distribution has appointed Mike Fay as sales director... Polydor's former head of regional promotions John Foley has left to form his own promotions company.



Umbrella seminar to address copyright law

NEW COPYRIGHT legislation is to be the top of the agenda when Umbrella holds its fourth annual seminar in June.

The independent sector organisation, which is currently negotiating new royalty rates with the Mechanical Copyright Protection Society, is to run an extended session on copyright during the two-day event.

Other topics to be covered include distribution and retailing, charts, A&R and international and exporting. The event will also carry a showcase for indie bands.

The Umbrella seminar takes place at the Novotel, Hammer-smith, on June 16 and 17. Further details from I-M&A House, 6 Wadsworth Road, Perivale, Middlesex UB8 5BB (01) (081) 991 5591.

Virgin gets a case of the blues

VIRGIN IS launching a new label with the intention of providing an outlet for blues artists.

Painblank is based at Virgin's Kensal House HQ in London and is the brainchild of the company's A&R manager John Wooler.

The label was developed over the last 10 months and for the time being will concentrate on young black US blues artists. "On the whole it will be US talent but we have not discounted the UK. It's just that most of the talent is there at the moment," says Painblank press officer Simon Hopkins.

The initial signings are Larry McCray and The Kinsey Report and Painblank intends to release about three albums a year. Promotion of the label will be handled by Beer Davies Promotions.

Virgin's head of alternative music Declan Colgan will oversee the new label as well as four other labels — Venture, Earthworks, Real World and Gold Castle — and a new jazz label to be launched in the summer.

place 01 with one of the new three digit codes followed by the old seven figure number.

New telephone numbers for major distributors in the capital are: EMI 081-848 9811, PolyGram 081-590 6014 and WEA 081-998 3929.

● Music Week's new number will be 071-583 9199.

Watch out for new phone codes

NEW TELEPHONE codes in London will mean dealers will have to take extra care to make sure their orders get through after May 6.

Code Change Day will split the capital into 081 and 071 exchanges giving every London-based distributor a new telephone code prefix.

All out of town callers must re-

NEW PRODUCTS

● A&M IS releasing the various artists soundtrack to Bill & Ted's Excellent Adventure this week to tie-in with the film's release in the UK.

● THE COMPILATION soundtrack to Pretty Woman is released by EMI this week to coincide with the film's theatrical release.

● AT RECORDS is releasing the single Who Are You? by Natalie Wright this week. The London musical Bernadette in which the song is featured opens in June.

ARTISTS ON tour this month to promote new releases include: Lies Damned Lies — backing the Siren release of their self-titled album on May 21 with tours with Big Country and Belinda Carlisle.

Summerhill — album on Polydor, West Of Hero, out now.

The Soup Dragons — album on Big Life, Lovegod, out now. Julian Clary — single, Wand'rin' Star, out on Wonderdog Records on May 14.

● PAPERHOUSE is a new label launched by Fire Records to be run by David Barker of Glass Records.

The first product from Paperhouse is a single and album by Liverpool band The Walkingseeds.

Fire is also launching the Roughneck label. This will be headed by Laurence Bell and the first release, at the end of May, will be a mini-LP by Leatherface called Fill Your Boots.

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Outside chance

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considered open-air entertainment a lot more interesting than it was before. Therefore, a lot more people are prepared to go to open-air shows."

Parsons says he believes the continued expansion of the festival sector depends to an extent on the continued use of traditional venues, although he adds: "I'm pleased to see that Tina Turner is doing well at Galeshead, whereas when we did The Police there in '82 we struggled terribly — and the support that day was U2."

Andrew Miller, promoter of the Knebworth show, has another perspective on the summer. He says: "There are very few acts that can actually play these open-air gigs and pull a crowd. It just so happens that many of the acts who can have done this year is just a little unusual in that sense."

"If you look at what gigs there are, you'll see that there aren't so many charity gigs this year. Basically, I think that's because artists are getting fed up with doing so much for charity. With our show, they know the money is not going out of the country."

BRIEFS

Im Bru to back ICA rock weeks

SOFT DRINKS firm Im Bru is sponsoring a series of ICA rock weeks in London during 1990 and 1991. The rock weeks confirmed are June 25-30, October 8-13, December 3-8 and March 18-23 1991.

● SPARTAN SAYS it is beginning a comprehensive expansion of its sales operation by appointing a new head for the department and four new reps. New general sales manager is Marcello Tammaro, who joins from Hummel Sportswear, and, with the appointment of the new reps, the on-the-road sales team now stands at nine.

● DANCE LABEL Row Bass from South London has signed a deal with Pacific Creative Distribution.

CDs at £2.95 — and a magazine with every one

A FREE CD every month is to be given to readers of a new classical music magazine launched this week.

Classic CD bears a cover price of £2.95 — at least £1 more expensive than most of its rivals, but the owners expect that this will be seen as a bargain as it provides a free 70 minute CD containing 14 extracts of new and existing compact discs lacked by the reviewers inside.

Publisher Kevin Cox declares that the sampler CD is not a gimmick. It was, he said, a useful service to readers who would now be able to hear what the reviewers were talking about, and make a more informed judgement before deciding whether to buy.

But for Future Publishing, a young computer magazine enterprise with no previous classical music involvement, Classic CD is a gamble. Disronics is pressing the CDs at a cut rate believed to be around 50p a CD — they are supplied minus a jewel box.

Nevertheless, with a launch circulation of 100,000 and a target circulation of 50,000, the financial commitment is considerable. "We review all our magazines every six months," says Cox, declining to give a break-even circulation figure.

The organisation of the project is considerable. So far, only Deutsche Grammophon has refused to allow its recordings to be used — the Yellow Label is not convinced of the quality of reproduction.

Classic CD is aiming at a new classical audience, one that is not addressed by the academic approach of the industry's flagship, Gramophone, or the host of other magazines now pushing its classical sections, including *Hi Fi Review*, *CD Review* and *Which CD*.

But the difficulties experienced by Opera Now which launched last year with a similar aim to reach a new audience demonstrate that this is easier said than done.

Nicolas Soames, *MW's* classical

way things are at the moment and I am looking forward to the next couple of years," says Berman.

Berman

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He adds that the label achieved the highest market share for album sales for a label two weeks ago. "We have gone from an albums market share of two to three per cent to over 11 per cent which is an excellent achievement," says Berman.

Breakout was disbanded as a result of changes at the company and within the dance scene, he says. "When it was launched a few years ago it worked perfectly but there were some records included that may be shouldn't have been."

"Also, there is a completely new set of faces at the label and therefore we needed a completely new perspective on what the label was doing. That was why Steve and Bob were brought in."

Berman says that all these changes along with the new combined sales team AIM, which was set up with Island, will help strengthen A&M's market share. "I am very positive about the



HOWARD BERMAN: A&M is as strong as it ever been

editor writes:

The launch issue of *Classic CD* is certainly attractive, with a colourful and varied layout. The range of articles is wide — reviews of new and old material, features on the use of classical music in advertising, interviews with Georg Solti and Gilbert Kaplan, and a comparative review of the Four Seasons. There is also a learned analysis of Beethoven's *Moonlight* Sonata.

CD-Ref market hot up with second system

A SECOND, professional-use recordable-CD system is being unveiled to record companies.

The Sonic System CD Maker, developed by San Francisco-based Sonic Solutions, allows record companies to make CDs direct from master tapes to then use for promotional, broadcast or demonstration uses.

London mastering house Tape One studios claimed to have Europe's first CD-Ref system in February.

Directory

TELSTAR VIDEO Entertainment's new premises is at Suite 8, The Old Power Station, 121 Mortlake High Street, London SW14 8SN. 081 392 2966 (fax: 081 392 2995)... Music Box is now at fourth floor, 30 Market Place, London W1N 7AL 071 636 7888 (fax: 071 323 1549)... Northdown Publishing has moved to Ronald House, 1-3 Cholet Hill, Bordon, Hampshire, GU35 0TG. 04203 89474 (fax: 04203 88797)... Wayward Promotions and marketing is now at Unit 401, 444 Brixton Road, London SW9 8EJ. 071 978 8611 (fax: 071 738 5039)...

World BRIEFING

NEW YORK: RCA Records is believed to be in the process of working out details of a multi-faceted joint venture with Jimmy Ienner which looks set to involve not only a record label but other music-related projects including film. Ienner was the man behind RCA's two Dirty Dancing soundtracks.

LOS ANGELES: Irving Azoff has named the record division of the recently launched Azoff Entertainment Company Giant Records. The Azoff Company is a joint venture with Warner Bros Records and will be distributed by that label internationally.

NEW YORK: Virgin Ltd is setting up Cardiac Records, an autonomous label that will initially focus on rap, dance and other forms of street music. The label will be headed by former Island Records distribution executive Cathy Jacobson who has been named president and chief executive officer. Bob Ghossein is vice-president. A&R: Virgin also anticipates funneling some of its European releases that don't appear in the Virgin label here through Cardiac.

WASHINGTON: Three ASCAP members — Leonard Bernstein, Stephen Sondheim and Stevie Wonder — are among those artists who will be honoured at the Third Century Awards for creative genius in music, on May 10. Commenting on the winners, ASCAP president Morton Gould says: "Each is, in his own way, an artistic giant whose creations help define American culture."

OTTAWA: Only one-third of Canadians older than 15 make illegal audio copies and the Canadian record industry loses about \$58.1 million annually in sales as a result of such taping, according to a survey carried out by trade groups.

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Working the music Canterbury tales

by Gerald Mahlowe

FORMED IN 1986, Jeff Chegwin's Working Music was meant to be a publishing company that would echo the boss's glory years with Chappell in the early Eighties.

There he had discovered Billy Bragg and financed the debut album that went gold, had signed The Cult; had signed Dead Or Alive and watched them soar to number one with *You Spin Me Round*; had backed The Little Kings and got them deals with Arista in the States and Beggars Banquet here; and had picked up Level 42 when their *ATV* deal expired and no one else wanted them. They say he made the company £5m.

"But I found that out on your own, you just can't do what a manager can do," confesses the 33-year-old Liverpoolian. "You miss those resources. Competing for the big acts is virtually impossible and breaking new ones can take a long, long time"—too long for the hustling Chegwin.

So he two-toothed down the line, he side-stepped into management. "I used to act like a manager when I was in publishing anyway, and I always remember the late Paul Jenkins saying to me, 'If you move into management, you'll succeed,'" says Chegwin.

And so it has proved. Another crucial year on, Cheggers is handling *Little* and *Yell*, plus three more acts he swears will be as big—TV presenter Michaela Strachan, Jonathan Morris (Adrian in *Bread*) and new girl Zee ("A white Azealia").

Mc Strachan came first. "I bumped into her in a recording studio



JEFF CHEGWIN reputedly made Chappell £5m

and was struck by her personality. And this," he stresses, "was before *Kylie*. So I got her working with songwriters, put some tracks together, got a choreographer in, and put on a showcase at Nomis"—where he has his tiny office.

"Every A&R man turned up and the only offer came from Dave Ambrose—the last person in the world I would have expected to like her!"

Ambrose's employer, London Records, hasn't yet scored with the bubbly youngster, "but her next single's been written and produced by Neil Rene Meule [of London Boss fame] and Sharp End [of Jason and Kylie fame] will be promoting it."

With their energetic *Insignia* Replify, *Yell* provided Chegwin with the more instant Returns he was seeking. "Bros used to use Nomis all the time and some days there were so many fans outside, I couldn't get into my office. So I

wanted to find an act something like that." Paul Varney and Daniel James were it, and soon a second Nomis showcase was happening. Again there was only one buyer: this time, Simon Cowell from *Fantasia*. "But as I always say to the acts, 'You cores who didn't sign you?'"

—Going one better, *Andy Lyon*—a largely unknown lady nine months ago—has given Working Music's glittering prize: a number one.

"My thinking was, 'We've got *Kylie* now, so wouldn't it be nice to have a young girl with a bit more edge. I held some auditions and found *Lynzi*.'"

"I look her to a few record companies, but no one was responding." Then the girl herself suggested a version of *Just Be Good To Me*. "I said, 'Good idea. Why don't we try Norman Cook?' And Norman went for it straight away. Now, of course, every label in town wants her.

Naturally, Chegwin's publishing aspirations have been swept aside by this rush of managerial success. But not buried. "I'm still publishing a few people, including a great reggae band from Birmingham, Boss Dance, who I still believe in totally."

In a sense, he sees little difference between the two hats he now wears. "Everything I do is A&R-related. Managing or publishing, I'm just receptive to new talent. I love breaking new acts."

Once again Frontline journeys across the UK in a bid to discover the differing retail environments that exist for record dealers. This week it is Canterbury but next time it could be your town so write to Frontline at Music Week, 23-27 Tudor Street, London EC4Y 0HR

BELIEVE IT or not, Canterbury once had a particularly sound and scene associated with it that evolved during the early Seventies progressive rock era. But the conservative attitudes of the Church commissioners who administer the Church of England's estates, which include most of Canterbury, can have a slightly dampening effect on aspects of the record retailer's trade. However, Tony Reiff does not need to worry about such political implications.

As the proprietor of two independent record shops, one in Canterbury and one in Brighton, both called the Classic Longplayer, he concentrates exclusively on classical music. "So it's no good talking to me about pop!" says Reiff. "It is the classical market oblivious to media hype campaigns!" Largely. Something like the Nigel Kennedy Four Seasons campaign might make a difference. A centenary or a death or a season in London might have an effect but it takes a long time," says Reiff. "There are no real peaks or troughs in this business. My customers are mostly 30 plus and they're not fickle or very conscious. They may buy one item a week or one a month regularly."

Reiff doesn't sell second hand, and no longer stocks vinyl—only CD and cassette. "Oh no question," he says, "vinyl is a dead duck. CD is a lovely format—perfect for classical. One or two collectors may get a bit miffed from time to time saying they can't afford to buy everything again but there's no need to really. They still have their records and their record players and they can carry on collecting on CD."

And the holiday season? "It does improve business but only because there are more people about."

More specific to market forces, Parrot Records specialises in "anything that sells," says manager David, who refused to give his surname. Rock, heavy metal, indie, jazz, blues—"we've suddenly started selling a lot of jazz and blues on CD," says David, "which is interesting because that used to be the section of the market that was least interested in CD and now it's suddenly turned around,

for me anyway."

The majority of his sales come from chart material. "Charts and back catalogue. Few shops sell the right back catalogue but I stock one of the best back catalogues in Canterbury." David finds he sells more CDs and cassettes than vinyl but does not think this is any indication that vinyl is on the way out. "Oh not at all. There's a large percentage of the population who will pay £4 or £5 for something but for whom £10 is just too much, and they don't want to get overlooked." David doesn't see Parrot as being in competition with Richard's Records, the other main independent pop/rock outlet in Canterbury, whose proprietor preferred not to be interviewed for *Frontline*.

"I could get his shop behind my counter and I'm sure he wouldn't mind my saying that. He's on the other side of town specialising in the indies and heavy stuff," says David. "No, the competitors are our Price. We don't make a policy of undercutting them but our prices tend to be cheaper." The holiday season has an enormous effect on business, says David. "There's a huge tourist trade, what with the Christmas and Canterbury half term. From March to October there are sometimes 15 coachloads a day. And, of course, the students are a very good market."

How about the Canterbury sound of the late Sixties and early Seventies—Caravan, Soft Machine etc.—do people still ask for those records? "Oh yes, a few. But Canterbury is a very expensive town because it's owned by the Church. The influence of the Church on local councils also stops clubs from opening. Kent has a very thriving soul scene as you know, so that attitude is very inhibiting."

David finds that he doesn't sell as much dance music as he perhaps would if this were not the case. "Only if it crosses over into the charts," he says. "Rap and hip-hop tend to be played more by the pubs than clubs these days anyway. This is also the least effective area for TV campaigns. TV South (which used to be Southern) is more expensive for advertisers than London so a lot of companies just don't bother."

Parrot Records has four branches: as well as the Canterbury branch there are shops in Cambridge, Harlow and Bournemouth independently run. Canterbury would not seem to be the most ideal place to start an independent retail outlet but as long as there are students and tourists by the truckload then those who have done so may still hope for a more relaxed political atmosphere, secure in the knowledge that the constant influx of visitors will ensure a steady turnover.

Eastern promise for Music Sales

MUSIC SALES has secured the print rights to vocal selections from the hit musical *Viva Saigon*. Working with lyrical Alain Boublil, the Music Sales design team has incorporated images and scenes from the show into the 11-number songbook. Reprint and distribution rights to Boublil and Claude-Michel Schonberg's *Les Miserables* have also been acquired by Music Sales.

On a less lofty note, Bob Wise's company has issued eight titles in a Karaoke (backing tracks) series. Each tape is digitally mastered and features the music for six songs, recorded to match the original version in tempo and key. Among the Soundtrax cassette and booklet packs, which retail at £5.95, are *Hits Of The Beatles* (Vol. 1), Sinatra, Pop Songs and Female Hits. **DL**



RCA RECORDING artist Rick Astley has signed a worldwide publishing agreement with sister company BMG Music Publishing International. Among the first material under the deal will be the new songs Astley has composed both solo and in collaboration for his next album, due in the autumn. The photograph shows (left to right) Paul Curran, MD of BMG Music Publishing UK; Taps Henderson (Astley's manager); Astley; John Preston, chairman BMG Records UK; Tony Graham; and Diana Graham, vice-president, BMG Music Publishing International.

'Canterbury is a very expensive town... also the influence of the church on local councils stops clubs from opening'



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PMI shapes up for the talkies

THE BEST of Talk Talk, live footage from The Alarm and 12 tracks from some of the most tantalising women in heavy rock are included in PMI's release package for May 14.

The Very Best Of Talk Talk — Natural History runs for 45 minutes and contains a selection of videos from one of the most innovative groups of the Eighties. It includes Today, Talk Talk and Life's What You Make It.

From The Alarm comes the Change EP featuring songs from the album of the same name plus two bonus live tracks.

Rocking out on the Kerrang! Ladykillers collection are Lisa Dominique, Pat Benatar, Vixen, Soraya, Lee Aaron, Princess Pang and more. This tape runs for 45 minutes and, like The Very Best Of Talk Talk, has a £6.95 dealer price. The Alarm's Change goes out at £5.56.

● A FOUR-TRACK compilation featuring Sydney Youngblood leads Virgin Vision's latest music video releases. Sydney Youngblood — Singles runs for 16 minutes and has a £4.86 dealer price. Virgin has also released Now 17 and Thrash, Metal Speed Special, a Hard 'N' Heavy special, both with £6.95 dealer prices.



JOHN MAYBURY has completed an extravaganza of style and state-of-the-art post production techniques for Marc Almond's latest single. Desperate Hours was shot at London's Westway Studios and the clothes featured were from a collection of top designers including Gaultier and Thierry Mugler. Stylist Jerry Stafford brought the outfits straight off the Paris catwalks, bypassing Vogue, to present Almond at his trendiest yet

Telstar's Technotronic touch

TELSTAR IS releasing a five-track video featuring Technotronic's colourful and unusual promos.

Running for 20 minutes, the tape includes Pump Up The Jam, Get Up, This Beat Is Technotronic Plus

the as yet unreleased single Rockin' Over The Beat. The fifth, and bonus, track is Spin That Wheel by Hi Tek 3 featuring Ya Kid K. The tape has a £5.56 dealer price and is released on May 11.

R E V I E W S

MARVIN GAYE: Greatest Hits Live. *Weinerworld*. WNR 1068. Running time: 55 minutes. Dealer price: £6.95.

Comment: It's about time that a little more footage of perhaps the finest vocalist ever was made available to the public. Such a wonderful natural talent deserves to be treasured and while this video may not capture Gaye at his best (it was filmed in Holland in 1978) it does contain enough moments where his sweet soul tones transcend the cobaret atmosphere and rather poor sound. Those moments — particularly on Come Get To This and Save The Children — demonstrate Gaye's ability to captivate and lift the listener/viewer. The schmaltzy stylings of the show, from the few lacky dance routines to the frequent "we love you" sentiments, don't detract too much from the music. What does get a little annoying is the constant melowling of the songs. All the old soul classics — particularly Heard It Through The Grapevine — are re-worked to fit into the backing band's easy-going rhythms. The band never really lets go or pushes Gaye to his limits. Many of the hits are packed into medleys which, generally, don't really do the songs justice. Inner City Blues and Who's Going On are two of the few whole songs that manage to get close to their original form and become inspired performances.

Sales forecast: As a companion to the film documentary of Gaye in Belgium, this video goes some way to showcasing the man's genius. Hopefully, more earlier footage of the singer will soon become more widely available but for now anyone with the slightest interest in soul music should get hold of this video. Stock well.

Base, Run DMC, Sweet Tee and Twin Hypo are the best-known names who feature, the latter exploring their matching T-shirt palette in two of the less inspired contributions. On the whole the collection is an American brand mix of grainy super 8 street swag, armory stunts and a general sense of the artists having had a lot to do with the content of their videos. The inseparable music and visuals of Walk This Way is without doubt the highlight but the spontaneity and street level mood of all the clips makes a refreshing change from the gloss necessary here to get rap on TV.

Sales forecast: *Walk It Takes Two* and *Walk This Way* being the only crossover hits here, this is one for the rap cognoscenti. Its 13 tracks are good value, but some will sound monotonous to non-specialists. A must if rap's popular in your store.

SW

VARIOUS ARTISTS: Casey Kasem's Rock N Roll Goldmine: The Soul Years, San Francisco Sound, The Brits Invasion, Charly Video VID JAM 22/23/24. Running time: 39 mins approx. Dealer price: £6.95.

Comment: A very enjoyable set of videos which document three of the most important musical styles of the Sixties with a great deal of exclusive footage and informed commentary. Casey Kasem's presentation is rather intrusive and over-sensitive at times but generally he acts as a friendly and knowledgeable host making each cassette more than just a collection of vintage footage. Various key figures of the time appear in recent interviews, adding insight into the feel and motivation behind each movement. In all a fascinating and comprehensive record of three important musical eras.

Sales forecast: Considering that many of the tracks featured in recent television adverts and the relatively exclusive nature of the footage, customers will be rushing to get their hands on these particular video nuggets.

IW

RAP HITS: Volume One. Profile PROV 1. Running time: 55 minutes. Dealer price: £6.95. Comment: Rap promo budgets being what they are, sophisticated post production gimmicks move aside for clever narratives in this 13-track compilation "direct from the streets of New York City". Rob



RAP HITS from Rob Base and Twin Hypo



MARIANNE FAITHFULL

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TOP 30 MUSIC VIDEOS

3 wks	2 wks	Last wk	This wk	(Description (Tracks) Timings/Dealer price)	
-	-	1	1	NEW KIDS ON THE BLOCK: Hangin' Tough Live/50min/£6.95	CMV 49030 2
-	-	8	2	KYLIE MINOGUE: On The Go...Live Live/50min/£6.95	Video Collection VC 4093
1	1	2	3	THE CARPENTERS: Only Yesterday Compilation (16 tracks)/55min/£6.95	Channel 5 AMV 847
2	2	3	4	PHIL COLLINS: Singles Collection	Virgin VVD 594
6	6	9	5	DANIEL O'DONNELL: TV Favourites Compilation (17 tracks)/52min/£6.95	Ritz RITZ 0002
3	4	4	6	ROXY MUSIC: Total Recall Compilation (18 tracks)/1hr/£6.95	Virgin VVD 649
4	5	7	7	VAL DOONICAN: Songs From My... Compilation (14 tracks)/1hr/£6.95	Parkfield MKM 0005
12	13	10	8	JASON DONOVAN: Jason The Videos Compilation (4 tracks)/17min/£2.25	PWL VHF 7
7	3	5	9	UB40: Labour Of Love II Compilation (14 tracks)/1hr/£6.95	Virgin VVD 647
13	7	16	10	QUEEN: We Will Rock You Live (21 tracks)/1hr 30min/£3.47	Music Club/Video Col MC 2032
-	-	11	11	ABC: Absolutely Compilation/1hr/£6.95	PMV/Channel 5 CFV 10502
5	8	6	12	ROLLING STONES: 25 x 5 Compilation/2hr/£9.04	CMV 49027 2
6	11	13	13	PUBLIC ENEMY: Fight The Power-Live Live/1hr/£6.95	CMV 49020 2
8	9	15	14	WET WET WET: In The Park Live Live (11 tracks)/1hr/£6.95	PMV/Channel 5 CFV 10072
17	16	22	15	LUCIANO PAVAROTTI Live/1hr 17min/£3.47	Music Club/Video Col MC 2003

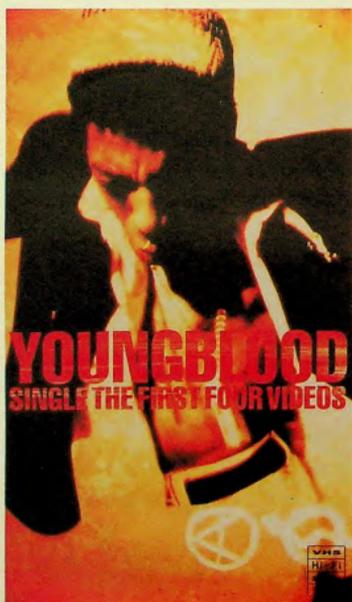


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15	12	14	16	KYLIE MINOGUE: Kylie The Videos 2 Compilation (4 tracks)/22min/£6.25	PWL VHF 9
-	-	17	17	VAN MORRISON: The Best of... Live/1hr 30min/£9.04	PMV/Channel 5 CFV 10482
18	19	19	18	BON JOVI: New Jersey Compilation (7 tracks)/23min/£6.95	PMV/Channel 5 CFV 08897
25	20	23	19	PINK FLOYD: The Wall Compilation/1hr 35min/£6.95	PMV/Channel 5 CFV 08762
9	17	17	20	BARRY MANILOW: On Broadway Live/1hr 30min/£6.95	BMG 790332
-	25	-	21	TINA TURNER: Nice 'n' Rough Live (12 tracks)/55min/£4.99	Music Club/Video Col MC 2014
24	-	27	22	KYLIE MINOGUE: Kylie The Videos Compilation (5 tracks)/20min/£6.25	PWL VHF 3
-	-	26	23	U2: Rattle And Hum Live (21 tracks)/1hr 36min/£8.34	CIC VHR 2308
19	27	-	24	PINK FLOYD: Live At Pompeii Live (9 tracks)/1hr 20min/£6.95	PMV/Channel 5 CFV 10422
26	22	21	25	DANIEL O'DONNELL: Thoughts Of Home Compilation (13 tracks)/52min/£6.95	Telstar TVE 1007
23	-	-	26	FOSTER AND ALLEN: The Magic Of... Compilation (15 tracks)/1hr 6min/£6.95	Stylus SV 0989
-	-	-	27	ROY ORBISON AND THE CANDY MEN Live (9 tracks)/25min/£3.47	Music Club/Video Col MC 2000
-	-	-	28	IRON MAIDEN: Maiden England Live (15 tracks)/1hr 40min/£8.47	PMI MVN 99 1195 3
29	26	-	29	BOBBY BROWN: His Prerogative Compilation (8 tracks)/1hr/£6.95	MCA/Channel 5 MCV 9001
10	10	28	30	NIGEL KENNEDY: Vivaldi! Four Seasons Compilation/1hr/£6.50	PMI MVP 99 1214 3

Report sees sell through as 'engine of growth' for video

by Selina Webb
SELL THROUGH will be the "engine of growth" for the video industry in the Nineties, according to a report produced by investment consultancy Hoare Govett. Its current market value of £320m will grow to £600m in 1992, the report estimates, and television companies with programming libraries at their disposal are likely to be at the forefront of the growth.

Hoare Govett concludes that the most attractive area for profits and margin improvement is that of own label production. The beneficiaries will be those companies that own libraries which can be used for video, such as the ITV companies, as well as those making their own product like Pickwick.

"Video sell through will be one of the most exciting retail markets in the Nineties," states the report.

"The double digit growth shown up until 1989 may no longer appear but the market is still very underdeveloped and we predict 40 per cent volume growth this year, followed by 25 per cent in 1991."

Hoare Govett adds that prices, which fell by three per cent in 1989, will continue to decline at three to five per cent but only because of the higher proportion of budget titles in the product mix.

Channel 5 kicks off soccer series

A CONFIDENT foray onto the football pitch is set to broaden Channel 5's profile as a video label.

Shattering its image as a music-only operation, the company is releasing five football tapes on May 8 backed by an extensive marketing campaign with more soccer titles to follow later in the year.

"We've played our strengths a lot and now we've got to look at what else is out there," comments Channel 5's head of sales Paul Archer.

The company has opted to focus its sports tapes on star profiles and documentary-style programmes, it believes matches have a limited

shelf life. "We aim to do something that's unique to video, people want to see things that they can't see on television," explains Archer.

The first five tapes to be released, each with a £6.95 dealer price, are David Rocastle — The Rocky Road To Success; Platini: Soccer Superstar; Diego Maradona — Napoli Corner; The Glenn Hoddle Story and World Cup — The Games Of The Century.

An on-pack promotion on each video will offer the consumer the chance to enter a competition in which there are 1,500 prizes to be won, headed by five pairs of season tickets for the UK football club of their choice.



WORLD CUP action, including Pele

Further marketing activity includes full colour brochures featuring pack shots and campaign details. Point-of-sale material and posters will be available on all titles and the videos will be nationally advertised in a co-operative campaign to include Show! and selected football TV programmes.

"We've got a lot of plans at the moment for the expansion of our non-music catalogue," says head of marketing Kim Hawson. "Sport is an area of development for Channel 5, and we believe it's a growth area for the whole business."

Hawson adds that this commitment to new areas does not suggest that the music sector is struggling.

"Music is still growing and we want to step at the top and increase our market share," says Hawson. "We can never really compete in the film market, that we know, but there are other areas where we can."

● On May 8, Channel 5 is also releasing Derek Jarman's *Wor Requiem*, with a £10.42 dealer price. The film is described as a striking mixture of Benjamin Britten's music, the poetry of Wilfred Owen and Jarman's stunning imagination.

PRESS TO PLAY

by Selina Webb

THE GAGS are flowing thick and fast from the CIC stable where Eddie Murphy's *Coming To America* leads a bumper comedy package for May. Sharing the May 7 release date are four capers starring that other US comedy hero Richard Pryor and two further episodes of *Star Trek*.

In *Coming To America*, Murphy plays a wealthy and pampered African prince who turns up Stateside in search of a bride. The Richard Pryor titles comprise the medical farce *Critical Condition*, Brewster Millions with its mega-dollar spending spree, *Some Kind Of Hero* in which Pryor plays a POW who returns home to find his world transformed and the 1978 assembly line drama *Blue Collar*. The new *Star Trek* episodes are *Obsession*, *The Immunity Syndrome* and *The Next Generation*. All titles have £6.95 dealer prices and *Coming To America* is also available to be heard in a 10-tape display box set.

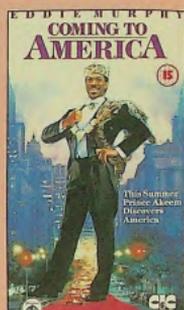
Also promising to split sides is CBS/Fox's *Comedy Collection* for May 10 which embraces the talents of such stars as Whoopi Goldberg, Nicholas Cage, Les Patterson and The Nerds.

Goldberg stars in *Jimpin' Jack Flash* as a bored lady with a dull job and a lonely heart. To make life more interesting, she goes via computer to buyling Springteen tapes and advises a Frenchman how to handle his busy sex life.

Raising Arizona tells a loud-mouthed furniture tycoon comes with newborn genius. *The Gods Must Be Crazy* focuses on a bunch of bushmen whose lives are thrown into chaos when a coke bottle magically drops from the sky and *Revenge Of The Nerds II* finds the heroic nerds in paradise on the trail of sex, sun and the stars of Police Academy and Bachelor Party are behind *Moving Violations*, a tale of a house of correction where the menaces of the road are taught the Highway Code.

In *Les Patterson Saves The World*, a green film will before its time. Sir Les finds a diabolical plot to hold the entire world to biological ransom.

CBS/Fox's expansion into sports video continues on May 10 with the release of a collection of covering indigenous US sports and those on which the Americans have made a special mark. The new titles are *Monday Night Madness*, a programme of devastating action culled from 20 years of ABC TV's football coverage; *The Official 1989 World Series* which covers the best of the baseball season; two basketball titles including the called *Amazing Endings* and *New Dazzling Dunks* and a golf programme covering the US Open 1989. All titles have a £6.95 dealer price.



EDDIE MURPHY: coming from America

Yet more sport comes from Parkfield in the shape of three titles released on its new *Sunset And Vine* label. The Gillgate *World Cup Special*, *World Cup Hall Of Fame* and the *Channel 4 Racing Hall Of Fame* are all released on May 7 with £6.95 dealer prices.

Action with a serious purpose leads Castle Hendring's current release package, *Self Defence For Women* is presented by Robin Cooper, a third degree black belt in Aikido and a woman who felt angry at being afraid to walk home alone at night. Castle Hendring is also releasing *From Apollo To The Stars*, a celebration of the achievements and possibilities of space exploration. *The Mother Goose Video Treasury* and *The Old Man Of The Mountains*. All titles have £6.95 dealer prices with the exception of *Mother Goose*, which goes out at £9.50.

The latest batch of titles from RCA/Columbia are taken from its comedy, romance, western and children's collections. The comedy releases are *My Demon Lover*, *Stars And Bars*, *Used Cars*, *Getting Straight* and *Poison Ivy*, the romance collection embraces *Happy New Year*, *The Hired Hand*, *Dr Consent*, *40 Carats* and *The End Of The Affair*. The westerns are *Cactus Jack* and *The Long Ride Home*, while rounding up the package for children are *Living Free*, *1001 Arabian Nights* and *Flight Of The Doves*.

James Mason, Alan Bates and Greta Scacchi star in *Video Collection's* May classic feature *Dr Fischer Of Geneva*. Mason plays the sinister, enormously wealthy Swiss industrialist Dr Fisher whose cynical attitude to life is relieved only by occasional parties he gives at his chateau. Based on the novel by Graham Greene, the film is Mason's last major big screen performance.

Starring Vic's May 14 release date are *The Bobby Charlton Story*, *The History Of The World*, *The Hiring*, *Kevin Keegan's Greatest Ever*, *Dr Castle United Team*, *Paris-Dakar Rally*, and, for children, *David The Gnome*, *The Smurfs* and *Orm And Cheep*.

SELL THROUGH VIDEO

Description	Timing/Dealer Price	
1 1 2 NEW KIDS ON THE BLOCK Music/50 min/£6.95	CMV 490302	
2 2 2 MOONWALKER Music/90 min/£9.95	Gold UK1580	
3 3 3 THREE MEN AND A BABY Comedy/78 min/£6.95	Touchstone DM0652	
4 7 10 CALLANETICS Special Interest/60 min/£6.95	CIC VHR 1335	
5 4 10 THE BLUES BROTHERS Comedy/105 min/£9.95	CIC VHR 1382	
6 10 10 KYLIE MINOUGE: On The Go... Live Video Collection Music/56 min/£6.95	Video Collection VC 4093	
7 13 3 BEGINNING CALLANETICS Special Interest/30 min/£6.95	CIC VHR 1380	
8 5 5 HELPI Music/90 min/£6.95	Video Collection VC 337	
9 6 3 BUSTER Drama/98 min/£8.34	Vestron VA 17032	
10 10 2 BIG Comedy/108 min/£6.95	CBS/Fox 1658 50	
11 8 3 FATAL ATTRACTION Drama/114 min/£9.24	CIC VHR 2293	
12 12 10 DIRTY DANCING Drama/100 min/£6.95	Vestron VA 15223	
13 14 4 THE 'Y' PLAN Special Interest/80 min/£6.95	Virgin VMD 652	
14 11 6 THE RUNNING MAN Sci-Fi/97 min/£6.95	Video Collection VC 321	
15 9 9 CROCODILE DUNDEE II Comedy/107 min/£9.04	CIC VHR 2304	
16 15 9 MAGICAL MYSTERY TOUR Music/60 min/£6.95	Video Collection VC 3338	
17 11 11 JANE FONDA'S NEW WORKOUT Special Interest/70 min/£6.95	Video Collection VC 322	
18 16 8 THE CARPENTERS: Only Yesterday Music/55 min/£6.95	A&M AMV 847	
19 17 9 PHIL COLLINS: The Singles Collection Music/55 min/£6.95	Virgin VMD 594	
20 19 9 ROCKY Action/98 min/£6.95	Virgin VMD 576	

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DISTRIBUTION TOP INDIE TOP-40 SINGLES

1	STEP ON Heavy Metal	Factors FACY 2722 (P)
2	HANG ON TO YOUR LOVE The Doves	PMA PW157 (P)
3	STRAWBERRY FIELDS FOREVER Cash Box	Dubbel/Pantheon DBTR11 3097 (PAC)
4	USE IT UP AND WEAR IT OUT Paul McCartney	PMA PW150 (S) (P)
5	MAMMA GAVE BIRTH TO SOUL CHILD Guns N' Roses	Guns N' Roses Bay/GE 5223 (S) (P)
6	BLUE SAVANNAH Mare	12 (GUMITE 189 (S) (P))
7	PLAY EP Sax	Creation CREO 3717 (S) (P)
8	HITCHIN' A RIDE Sax	Factors F2FA 24 (S) (P)
9	BETTER WORLD Oasis	WANTU 15 (P) (PAC)
10	20 POUNDS TO GET IN Shut Up And Dance	Shut Up And Dance SHU 5 (P) (PAC)
11	THIS IS HOW IT FEELS Cox	Mara DUNGT 17 (S) (P)
12	ANOTHER DAY IN PARADISE Dobbel/Pantheon	DBTR11 3092 (PAC)
13	PRO-GEN The Roots	One Little India 31 777 (S) (P)
14	CRAZY FOR YOU Lulu	PMA PW157 (S) (P)
15	LOADED Primo	Creation CREO 3675 (S) (P)
16	DENKIMI-SHAKUHACHI Hiro Machine Automatic Line	Outer Rhythm HMMN 21 (S) (P)
17	WE ARE LEEDS Q Music	LIFE 1 (S) (P)
18	SHE BANGS THE DRUMS The Roots	Shironeira OBE 7 (S) (P)
19	WAT OUT MCA	Spinal Cord SCHE 1047 (S) (P)
20	THE FINAL CONFLICT/TM RIFIN MC De La	MCA 1041 1 (S) (P)
21	ELPHANT STONE The Roots	Shironeira OBE 7 (S) (P)
22	WADCHASTER RAVE ON E.P. Heavy	Factors FACY 2437 (S) (P)
23	THIS BAIT IS TECHNOTRONIC MC 3 Heat Death One	Big One VVVV 26 (S) (P)
24	STAIRS AT THE SUN Lulu	12 (GUMITE 189 (S) (P))
25	MADE OF STONE The Roots	Shironeira OBE 7 (S) (P)
26	ENJOY THE SILENCE Dobbel/Pantheon	Mara 11 (S) (P)
27	TESTONE Heavy	Warp (W) 10 (S) (P)
28	FLURIDOTDIBIDYDDB The Roots	Wakana Playtime PLYA 117 (S) (P)
29	REMEMBER Nectar 12	Rhythm King/Mute ERU 117 (S) (P)
30	DON'T HOLD BACK THE FEELING A Hat	Big Life LBL 187 (S) (P)
31	W.F.L. Ragga	Factors FACY 2337 (P)
32	THE RIDE EP Sax	Creation CREO 3710 (S) (P)
33	MOTHER UNIVERSE Sax	Raw TRV 870 (S) (P)
34	BRING FORTH THE GUILLOTINE Lulu	Top Tone 7771 (S) (P) (PAC)
35	NOT FORGOTTEN Lulu	Outer Rhythm PRG 27 (S) (P)
36	LET'S HANG ON Lulu	12 (GUMITE 189 (S) (P))
37	FOOLS GOLD/WHAT THE WORLD IS... The Roots	Shironeira OBE 7 (S) (P)
38	YOU LOVE Michael Prophet	Pantheon PEP 61 (S) (P)
39	ANOTHER NIGHT Sax	Network/Real EYE 20027 (S) (P)
40	RE New Fast Asia Dubbels	Real Estate REA 773 (P) (PAC)

TOP-20 ALBUMS

1	REBEL MUSIC Violator	Doves ERU 1 (P) (PAC)
2	5 Dignity In Struggle	Mute STUM 16 (S) (P)
3	5 THE STONE ROSES The Stone Roses	Shironeira OBE 9 (S) (P)
4	25 WILD! Mute	Mute STUM 16 (S) (P)
5	THE GOOD SON Nick Cave & The Bad Seeds	Mute STUM 16 (S) (P)
6	57 3 FEET HIGH AND RISING The Roots	Tonony Bay/Big Life 25 (S) (P)
7	5 BUMMED Primo	Factors FACY 228 (S) (P)
8	23 THE HEALER John Lurie	Shironeira OBE 9 (S) (P)
9	7 ALL HAIL THE QUEEN Coco	Grey Street GR 60 (S) (P)
10	8 WAREHOUSE RAVES 3 The Roots	Rawmer 1000 11 (S) (P) (PAC)
11	THE PAINES IN THE GAME Paines/Gullit A.C.	Skyzweber 11 (S) (P) (PAC)
12	4 BEZKER Tanzania	Mute/Fox Nations MFS 9 (S) (P)
13	27 ENJOY YOURSELF Primo	PMA PW 167 (S) (P)
14	3 TEN GOOD REASONS The Roots	PMA PW 167 (S) (P)
15	9 11 PENNES FROM HEAVEN Primo	BCB REF 78 (S) (P)
16	4 SEX PACKETS Digital Underground	BCB BGM 777 (S) (P)
17	6 SQUIRE & G MAN Primo	Factors FACY 179 (S) (P)
18	25 ONLY A WORLD CUP EXCUSE Herman's Hermits	MCA 12CF 77 (S) (P)
19	17 THE CIRCUS Mara	Mute STUM 16 (S) (P)
20	LIVING ON THE EDGE Real Estate	Dobbel/Pantheon DBP 581 (P) (PAC)

Compiled by Music Week from Gallup Data

A & R INDIES

by Dave Henderson

THE WEIRD and wacky Cordelia label is back with a bang and an album from **Jody And The Creams** titled *A Big Dog-n-The* people who brought you the *Deep Throat* Mike seem to be having some distribution problems but details can be had from Cordelia at 8 Denis Close, Leicester LE3 6DC, if problems arise. The album itself features two females, Blodwyn P Teabag and Ariadne Metal-Cream Pie on a mixture of sounds that fuse early Marine Girls with The Doors, Motown, psychedelia and all that good nonsense that makes the world spin round. Highly indie in spirit and style, and highly entertaining with it.

MY BLOODY VALENTINE are back after lengthy recording and touring getting out of bed. There's an album in the offing, but their first vinyl for ages is an EP for Creation, through Rough Trade and the Cartel, and it's called *Glider*. More returning absentees: Yes, it's *Eye* with their distinctive brand of tacky teen pop. They hit the racks running with a new 12-inch on *In Tape*, through APT, called *Unquenchable*. **The Hypnotics** release a four-track EP called *Come Down Heavy* on Situation Two through Rough Trade and the Cartel and the **Bongwater** double album *Double Bum* finally gets an official UK release on the Shimmy Disc Europe label through Greyhound.

FORMER FRONT person for punk classics X Ray Spex. **Poly-synapse** has the 1980 *EMJ* classic *Phonaxony*, also through Receiver, heralding Poly's "orange" period on a platter that's often referred to as the second X Ray Spex album. **Floyd Lloyd** releases *Painted Faces* on LA Records through Jet Star and APT. **The Lerei Brothers** have their sixth album *Viva Leroi*, released on album and CD on New Rose through Pinnacle and **The Digidits** offer *Hornet Pinato* on the Touch And Go label through Southern.

IN **SKA** mood, Leicester's **Ska Boom** release their album *Lost In Ska*, on their own Extremely Nice Records label and that's self-distributed so far. **The Klinik**, from Belgium, have a new 12-inch called *White Trash*, the CD version of which features another two 12-inches and three extra tracks. And it's all on the Antler/Subway label through Rough Trade and the Cartel. The evergreen **Twink** releases a new album called *Mr Rainbow* on the Twink label through Backs and the Cartel and there's rumours of a tie up between Twink and fellow head Bevis from *Gas* in the coming months. Backs also has a mid-price CD release of *The Outsikt Of Infinity's* *Sloane Crazy* on the Infinity label.

BREATHLESS CONTINUE to grace the independent sector even after numerous interested parties have howled at their door. Their latest release is *ALways/Flowers Die*, a 12-inch on



THE CHARLATANS: only they know

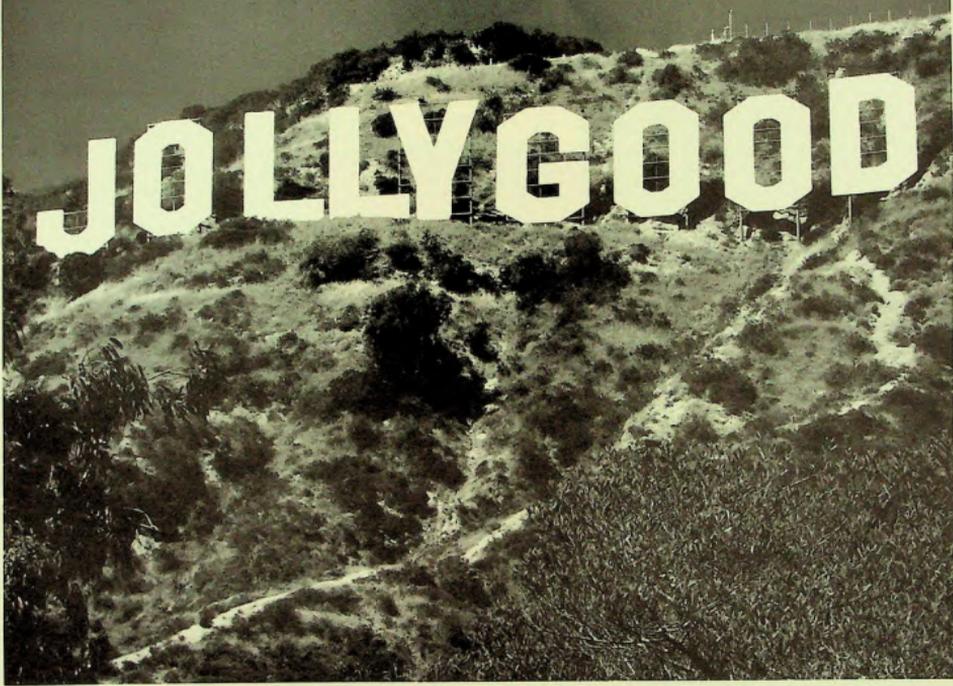
their own Tenor Vosa label through Pinnacle. Also from Pinnacle there's a new *Letsoandz Glove Test* from America here as an album/CD on Fundamentals called *Leap*, while **Western Promise** from Liverpool have an album called *Showdown With Fate* on Midnight. **Friends** return with a new 12-inch on their own Summerhouse label called *The First Day Of Spring*. American weird electronic duo **Smearhead** have a new album called *Emanuelle Goes To Bangkok* on KK Records.

SAN FRANCISCO female trio **Frightwing** return to the recording arena with a virulent slab of violent noise for the Tupelo label, through Revolver and the Cartel, titled *Phonaxony*. Also through Revolver, there's a split album on the Deaf label featuring a side optic from **Apatholies** from Belgium and the London-based **Druggo Dreams** doing *Revolver*. **The Brand New Heavies** finally release their debut self-titled album.

MORE SKA for your money from the Goz's label, through Backs and the Cartel, as it releases the album *Ska Stars Of The 80's*, with tracks from **The Stooges**, **New York Dolls**, **Sonics** and several others (that's CD and cassette only), Skonk 3, The Twelve Commandments Of Ska on Link with tracks from **The Hollies**, **Judge Dread**, **Maroon Town** and many more and, finally, the *Midnight anti-pop* pop-platter which features **The Wedding Present**, **Cox**, **Robyn Hitchcock**, **Lush** and several others covering the hits of the Seventies. Dig them stick heels out mate!

STILL WORTHY and worthwhile: **Two Nice Girls** Like A Version album on Rough Trade through the Cartel. **First Things First's** *Dirting* Blowout album on Gitterhouse through Southern Record Distribution. Imaginary Records' homage to Jimi Hendrix called *It's Was*. **Wine**, through APT. **Ludicrous** through Pragmatious. **Tales** 10-inch three tracker on Rodney. **Roadney** through APT. **The Fatima Mansions** new single *Blues For Cesusus* on Kitchenware through APT. **The Minister Of Noise's** debut album *Hell In Heaven* on Peaceville through Revolver and the Cartel. **Gaye Bykers On Acid's** *Concave Planet Music* on Naked Brain through Rough Trade and the Cartel and **Fugazi's** Repeater album on Dischord through Southern.

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TOP Dance SINGLES

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	ARTIST	TITLE	RECORD LABEL
1				DIRTY CASH 3 Adventures Of Stevie V	Mercury MER(X)311 (F)	
2	1	8		SNAPPINESS Urban/Palador URB(X)54 (F)	MCA (MCA)11 1400 (F)	
3	5	5		KILLER 5 Adami	MCA (MCA)11 1400 (F)	
4				GHETTO HEAVEN 6 Fanny Shand	African/East West A 7997 (T) (W)	
5			NEW	A DREAM'S A DREAM 4 Soul 5	10/Virgin TEN(X) 300 (F)	
6				AFRIKA 3 History featuring Q-Tee	SBK. One (1)2158K7008 (E)	
7	37	2		REMEMBER 2 Nation 12	Outer Rhythm/Mute - (EBU)11 (F)	
8	3	7		WEIGHT FOR THE BASS/MUSICAL 3 U-Neqz	10/Virgin TEN(X) 298 (F)	
9	10	4		TOMORROW 4 Tongue'n'ChaeK	Syncope/EMI (1)2157 34 (E)	
10	11	1		THE POWER 11 Snapp	Arista 113133 (1)2-613133 (BMG)	
11	6	3		E2O TO GET IN 3 Shut Up And Dance	Shut Up And Dance - (SUAD)3 (PAC)	
12	40	1		WAY OUT WEST 3 Man With No Name	Spiral Cast - (SCUT 001) (SP)	
13	20	3		THE PLANET DANCE 3 Liquid Oranges	Champion CHAMP(1)242 (BMG)	
14	9	3		DENKIMI-SHAKUHACHI 3 Man Machine feat. Suni	Outer Rhythm - (MMA)22 (PAC)	
15	14	4		STEP ON 7 Happy Mondays	Factory FAC 2727 (1)2-FAC 272 (P)	
16	17	2		HOLD ON 3 En Vogue	African (USA) - (086234) (Imp)	
17	18	2		VOGUE 2 Madonna	Sire W 9851 (T) (W)	
18	8	2		TRIPPIN' ON YOUR LOVE 3 A Way Of Life	Eternal/WEA Y2464 (T) (W)	
19	20	1		EXPRESSION 2 So'la'n'Pepe	Hrr/London FX 127 (F)	
20	11	2		NOT FORGOTTEN 2 Leftfield	Outer Rhythm/Mute - (FOOT)3 (F)	

21	16	5		PRO GEN 5 Shamen	One Little Indian 3677 (3)PT12 (1) (R/T)
22	NEW			AMERICA'S MOST WANTED Ice Cube	Priority/Ruthless - (VL 7220) (Imp)
23	NEW			KEEP IT TOGETHER David Grant	4th + B'way/Island (12)BRW116 (F)
24	NEW			HOLD ON En Vogue	African/East West A7997 (1) (W)
25	15	6		DO NOT MISS THE PARTYLINE 6 Bizz Nizz	Coaltemp/Chrisalis COOL(X) 203 (C)
26	NEW			THE SIXTH SENSE Lilmo Rose	Deep Heat (12)DEEP12 (BMG)
27	13	3		THE FINAL CONFLICT MC Dute	Music Of Life 7NOTES3 (NOTES)3 (I)
28	NEW			HIPPY CHICK S&M/Savage	7SA1016 (12SAV1016) (PAC)
29	NEW			STEPPING STONE Form	Produce - (IMLK 100) (F)

JET STAR RECORDS

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REGGAE DISCO CHART

THIS WEEK	LAST WEEK	WEEKS ON CHART	NEW	ARTIST	TITLE	RECORD LABEL
1	(1)	11		KNOWING HOW TO MOVE The Roots	Major Dudes	Edipee MCD 103312
2	(2)	12		SHARING THE NIGHT Carolee Young	Major Dudes	The Roots SMD 2010
3	(3)	2		CARELESS WYNDER The Roots	Major Dudes	Edipee Super Force 10511
4	(4)	4		MORE LOVE Roger Baker	Savage/S&M	7SA1016
5	(7)	1		STAND ON THE MOVE Chickie Demes	Produce	PH621
6	(8)	1		CHANK BY GAY Archie	ABJ 102	ABJ 102
7	(5)	1		ROCK WITH YOU Frankie Paul	Arsony	RRD144 010
8	(9)	1		KU-KLUX-KLING Khalid Dragoo	Dragon Records	DR201
9	(19)	1		SHIPPY OF MANDELLA Mack & B	Arsony	ABJ 102
10	(14)	1		DO NOT LEAVE ME NOW Sondra Coles	Lampshade	LS 003
11	(12)	1		ONE NIGHT Viviana Winkler, Boba & Tony Cold	Sledge	SUT 03
12	(6)	1		HALF MY AGE Sandra & Lady G	Granddames	GRD 244
13	(15)	1		COME BACK FRESH Carmichael Shuff	Arsony	RRD144 010
14	(13)	1		STOP LOVING YOU Frankie M. Croger	Steady & Clean	SCF 13
15	(22)	1		SPIRIT CHICK S&M	Arsony	SA1016
16	(17)	1		LEFT EYE A JUMP Johnny P	Steady and Clean	SCF 8
17	(11)	1		NEVER KISS LOSING YOUR LOVE John Mckean	Arsony	ABJ 101
18	(10)	1		AMAZING GRACE Sandra	Charm	CFP 41
19	(18)	1		LADY IN BLUE Sondra Coles	New Horizons	NAH 100
20	(21)	1		FOLLOW ME GO DANCE HALL The Roots	Sledge	SUT 03

REGGAE ALBUM CHART

1	(1)	1		PURE LOVERS VOL 1 Charm	CFP 101		
2	(2)	1		HOLDING ON Home L. Garcia, Teo, Shabba B	GreenDames	GRD 142	
3	(4)	1		MUSIC WORKS SHOWCASE '90 Various	GreenDames	GRD 139	
4	(3)	1		DEBORAH CLASQUO Deborah Glasgow	GreenDames	GRD 135	
5	(5)	1		REGGAE HITS VOL 1 Various	Arsony	RRD 102 1002	
6	(7)	1		ROCK WITH ME BABY Various	Fire Style	FAD20101	
7	(6)	1		NINAJAMAN VS JOHNNY P Ninjaman & Johnny P	Produce	PRD20105	
8	(11)	1		TWICE MY AGE Showcase '91	Various	GreenDames	GRD 144
9	(16)	1		UNCHALLENGED Dennis Brown	GreenDames	GRD 129	
10	(12)	1		JAMAICAN LOVE Various	GreenDames	GRD 133	
11	(12)	1		LOVERS FOR LOVERS VOL 2 Various	Arsony	RRD 102 1002	
12	(14)	1		HEARTLESS DON Frankie Paul	Sledge	SPR 104	
13	(17)	1		PAY DOWN P ON IT Various	GreenDames	GRD 138	
14	(20)	1		WICKED IN BED Various	Blue Mountain	BMF 010	
15	(45)	1		FROM THE SECRET LABORATORY Las Perry	Manga	MPS 1035	
16	(18)	1		PICK IT UP SHOWCASE Various	Captain	CPN 010	
17	(22)	1		LOVER OF MUSIC Chickie Demes	Fire Style	FAD20101	
18	(21)	1		CAROUSEL Mackie Carlie	Manga	MPS 1034	
19	(8)	1		357 MAGNUM Various	Steady & Clean	WFL 1028	
20	(10)	1		RAGGA HIP HOP Various	Island	IMP 951	

30	43	3		BROOKLYN-QUEENS 3rd Boss	Del Jam 6558307 (1)2-655830 6 (C)
31	27	7		CHIME 7 Orishal	Hrr/London FX 135 (F)
32	NEW			AFRIKA 3 History featuring Q-Tee	SBK. One (1)2158K7008 (E)
33	22	12		WESTON 2 Sweet Exorcist	Warp/Outer Rhythm - (WAP 3) (R/T)
34	NEW			DON'T HOLD BACK THE FEELING 2-Mad	Big Life - (BLR 18) (I)
35	36	2		GOOD LOVE 2 Klymaxx	MCA (USA) - (MCA 24000) (Imp)
36	24	4		OPPOSITES ATTRACT 4 Paulo Abdul/The Wild Pair	Siren/Vision SRN(T) 124 (F)
37	48	2		THE SEX OF IT 2 Kid Creole & The Coconuts	CB5 6556987 (6556986) (C)
38	29	2		CRY FOR YOU 2 Sybil	PWL/PWL(1)53 (P)
39	NEW			TREAT ME RIGHT Lance Ellington	Breakout/A&M USA(T)683 (F)
40	33	5		DEVOTION 8 Kicking Back With Teamon	10/Virgin TEN(X) 297 (F)
41	42	4		HEARTBEAT 4 Seduction	Breakout/A&M USA(T) 685 (F)
42	26	6		WHAT 'U' WAITIN' '4' 6 Jungle Brothers	Eternal/WEA W 9865(T) (W)
43	19	5		'91 IT IS A JOKE 2 Def Jam	Def Jam 655837 7 (655837 8) (C)
44	NEW			DON'T WANNA FALL IN LOVE John Child	Warner Bros - (9215260) (Imp)
45	28	3		GO ON GIRL 3 Roxanna Shante	Breakout/A&M USA(T)689 (F)
46	NEW			OOH BOY 4 Mango Si	MNGS5739 (12MNS5739) (F)
47	NEW			TREAT ME RIGHT Adevo	Coaltemp/Chrisalis COOL(X)200 (C)
48	NEW			HEAVEN GIVE ME WORDS Propaganda	Virgin VS(T)1245 (F)
49	NEW			CYBERSCULPTURE Various	Profile - (PROF7295) (F)
50	NEW			BREAK THE GRIP OF SHAME Paris	Tommy Boy (USA) - (TR950) (Imp)

TOP 10 ALBUMS

1	1	3		FEAR OF A BLACK PLANET 3 Public Enemy	Def Jam/CBS 4662811/4666284 (C)
2	2	3		THE FUTURE IS OURS 2 Meeko And Bones	Beggars Banquet CBP(S)/CBMC(S) (W)
3	NEW			TO THE EAST BLACKWATERS X-Clan	4th + B'way/USA 444019 (Imp)
4	NEW			PEOPLE'S INSTINCTIVE TRAVELS A Tribe Called Quest	Jive HIP6/HIP6C 36 (BMG)
5	7	2		JOHNNY GILL 3 Johnny Gill	Motown/MCA (USA) W072623 (Imp)
6	NEW			SOUL EXPOSED Molba Moore	Capitol/EMI E57122/TCES72122 (E)
7	NEW			BONESBREAKS VOL 5 Frankie Bones	Apepton AF144 (Imp)
8	2	3		BORN TO SING 3 En Vogue	Atlantic/WEA (USA) 7820841 (Imp)
9	NEW			GET THAT THANG Craig T Cooper	Valley Vue D127923 (Imp)
10	NEW			EASE THE PRESSURE Subliminal Aura	XU/CityBeet XLTB (W)

TOP 10 BUBBLERS

1	1	1		MERCY MERCY ME 3 Mood	Motown/MCA (USA) - (MOT4714) (Imp)
2	2	1		MOOD 3 Symbols & Instruments	Network/Kool Kat - (NWK7 5) (P)
3	3	1		WHAT AM I GONNA DO (ABOUT...) 3 Tafari	Sleeping Bagz SBURK 207 (I) (I)
4	4	1		ANOTHER NIGHT 3 C&C Connection	Network/Kool Kat - (NWK1 3) (P)
5	5	1		TECHNATRANCE/YAAAAAHHHHH 3 D. Shaker	Go Bang (Holland) - (BANG003) (Imp)
6	6	1		HEAVEN 3 Chimes	CB5 6554327 (1)2-6554326 (C)
7	7	1		CAN'T STOP LOVING YOU 3 Richard Rogers	Sam - (Y9161650061) (Imp)
8	8	1		VENUS 3 Don Pablo's Animals	ZYX - (ZYX628112) (Imp)
9	9	1		LIVIN' LIKE HUSTLERS 3 Above The Law	Epic/Ruthless (USA) - (046641) (Imp)
10	10	1		MOVING/DA BROTHER HEARTS 3 Don Pablo's Animals	Major Power - (MPR75260) (Imp)

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Leftfield in motion

by Selina Webb

FOR WHAT seemed a nebulous project of its inception, Outer Rhythm is beginning to make very clear in-roads into the specialist charts. Rhythm King's cache of underground grooves and moods is currently juggling a handful of successful tracks, the most gripping of which went into the Gallup dance chart at number 11.

Not forgotten by Leftfield is a hypnotic house track which, save for a sampled refrain moaning "what's wrong with these people?", relies on an ingenious mix of instrument and technology to create its haunting mood. According to Neil Barnes, who is Leftfield, the track was inspired by Mississippi Burning's soundtrack album. The sleeve notes, written by director Trevor Jones, speak passionately about the black activists who died during the US civil rights struggles in the States.

"As I was writing I realised I was trying to do an alternative theme, very dense and moody," says Barnes, who was ultimately disappointed by the film.

"I hadn't seen the film when I wrote the track, and I don't think I would have done it if I had," he adds.

Until now best known as a live percussionist working in a couple of the capital's hippest clubs, Barnes says he has always wanted to create "heavy dance music".

"It was difficult to do it because the equipment wasn't there a few years ago. I'm too lazy to put a group together, I'd rather sit at home and have things at my fingertips and have complete control."

Now that bedroom studios can be purchased on every High Street, Barnes is free to create his music. The technology is important to him, but not at the expense of that all-important human element.

"I love voices and instrumental music; horns, flutes and eastern instruments," he says. "And I'd like to find a good soul singer to work with."

Barnes is relieved that labels like Outer Rhythm exist to tackle music "that isn't instantly commercial, but probably will be".

"I'm not trying to be completely

SLEEPING STONES /



TERRY FARLEY in clubland

underground, and if you do something that takes off Outer Rhythm has the ability to push it. They may not be able to put 2,000 promo copies out, but they can support genuine success. There's a whole market out there for people who can sell quite a lot of records, but not necessarily 40,000."

Farm aid

by Andy Beever

THE FARM's time has eventually come. For years they tried to prove that indie music did not have to be created by miserable middle-class students who locked themselves away in bedsits. Although championed by a few (The Housemartins and Leeds LD supporters), they were largely ignored by the people who stood between them and mass audiences (A&R men, journalists and promoters).

Part of the problem was that their records were never as good as they should have been. Their attitude and considerable wit was broadcast more successfully through the pages of their groundbreaking football fanzine, *The End*, than it was through their songs.

But now things have changed and the song that is going to open doors for The Farm is a dance version of *Stepping Stone*, which has been produced by the DJ/remixer of the moment, Terry Farley. Before the cries of "bandwagon jumpers" go up, it is worth pointing out that Farley would not be where

he is now without The Farm. An early correspondent to *The End*, Farley was inspired to launch a London version called *Boys Own*, the magazine which spawned the T-shirts, the parties, and two of the capital's most innovative DJs. With its snappy rhythm and great bassline, *Stepping Stone* is going to attract attention in the short term, but the other side of the record has more long-term significance. The Family Of Man is their own song, and is more representative of how the group's own sound has developed. The brilliant guitar and piano-driven track is a quantum leap forward.

The record is released on the group's own Produce label via Pinnacle. Set up with money from a mysterious benefactor, the label has meant that for the first time the group have both the finances and the freedom to do what they want.

This has included getting their bass player to design the superb sleeves and promotional material for the new single; the image of a stuffed sheep dressed in Kickers and flares is wicked (in every sense of the word).

"At the moment we are happy and we have got the cash to do what we want", says Hooton, but he admits that they may consider signing to a major at some stage. However, their previous experience has not been good — Hooton is full of anecdotes about the A&R men who wanted them to change their image to look like The Smiths or go acoustic like The Proclaimers. The Farm will always have the last laugh.

C O L L U M N

MY APOLOGIES, but after all my boasting of the last few weeks for **DJ Mark The 45 King's** 1993 CD Number 6, its predicted smash-bound reissue has now been postponed, if not cancelled — in rather unusual circumstances, uncharacteristic of the music biz. As previously mentioned, the reissue has already been promoted with its original 1988 version coupled by three brand new total revamps operated by 1987 World DJ Mixing champion **Chad Jackson**. Because Chad returned directly to the original **Murva Whitney** Unwind Yourself source of the tune's soaped two bar riff as the basis for his also otherwise much augmented remakes, rather than using DJ Mark's version (which a master tape was unavailable), Mark — with remarkable generosity and magnanimity — has now suggested that Chad should put out his new treatments under his own name. This indeed he will be doing, in a couple of weeks or so, ceding the name *The Drummer Get Wicked* rather than the 900 Number, with a new B-side coupling. Where this leaves DJ Mark is unclear, although one thing seems certain he's talked himself out of a major hit.

Current or imminent UK singles include the terrifically funky burbling jiggy **DIANA BROWN & BARRIE K. SHARPE**, The Masterplan (Her FX 133), now absolutely sizzling hot **SOS Band** in US get group **ENVOGUE** Hold On (Atlantic A73087).

Shocking Blue oldies (both by the same Italian team as Moments in Soul) powerful catchy bounding **DON PABLO'S ANIMALS** Vibe (Rumour Records RUMAT 18); probably smash-bound **Soul II Soul** tempoed **Minnie Riperton** classic reworking **MASSIVE** featuring **TRACY** (Living Joy) (Debut DEXTX 3097, via Pacific); various house elements and early electro style fusing **LIQUID OXYGEN** The Floral Dance (Champion CHAMP 12 242).

attractive chorus washed unburned though wordily urgent **M. C. MELLÉ** 'O' Open Up Your Mind (Republic Records LIC 033, via Rough Trade); infectiously lush and superbly soulful (though perhaps lacking commercial song) **THE PASADENAS** Love Thing (CBS PASA 14); remixed and ressed for a third time! coffee get group oldie reworking bumpily tumbling infectious **JAZZ & BROTHERS** Rhythm Castanova (Rough Trade) (Tom Tom records TTT 024, via Savagel); dense if murky juddering raw **COLD CUT** featuring **Queen Lettice** End A Way (Ahead

Of Our Time CCUT 87); hunky girl swoon and rapped gently jaunty girl house-ish rap/soul/ambient fusing **FATMAN & STELLA** Neal Roberts Me (Cue records TCUE 001); Danish DJ created dated samples woven through post-punk "rock" **DR BAKER** Kos (Desire WANTX 28); **Tim Simenon** produced jerky cutting-edge **NATION 12**.

Remember (Rhythm King EBK 1); simple pulsing **Guru Josh** in UK house instrumental **EXCUSE ME** Weapon (Catt Records CATT 010, via 081 471 2092); episodically surging and tumbling UK house **LEFTFIELD** Not Forgotten (Outer Rhythm FOOT 3, via Rhythm King); **Massive** team created powerful simple hip house-ish instrumental **GRUB-SOME** We Can Make It (Debut DEXTX 3096); classically deep house **ROBERT OWENS** Vision 4th & Bway 1 (CBW 170), formerly mutated burbling **FOREMOST POETS** Reasons To Be Damned (SBK, One 12SBK 7010); **Toots Hibbard's** daughter gurgled **Steinbecks** oldie reworking jiggy swooning **SA-46** Coh Boy (Mango Street 12MNS 729, via Island); via influenced scratching and rolling reworked old rap **JUNGLE**.

BROTHERS because I Got It (Let It Go (Ultimate Mix) (Gee Street GREET 28); Japanese bamboo flute introed huffers lambing house **MAN & MACHINE** featuring Zen (Denkimi-Shakuchachi) (Outer Rhythm M-MAA 271); little repeating hilly electronic "afro house" instrumental **PUSH PUL** Africa (Deep End SWMM 1, via Greyhound); **Steve Procter** remixed and scratched **Snapp** rhythm jiggled juddering instrumental **BOYS WONDER** Eat Me Drink Me (The Power Mix) (Flat Records OUT 15001); get rapped funkily atting hip house **SENSE!** Beg U (Mkx (Tom Tom Records TTT 022, via Savage); **Chokechoc** inspired recent **tsai** hit covering more vocal episodic; jittery swooning **BONEY** in featuring **Liz Mitchell** Stories (Anols 612 997); **Farley Jackmaster Funk** created funky samples produced inky hip house **EXCLUSIVE!** Turn Up (The Party Licks) (Champion CHAMP 12-211); **Biddu** produced by **Bristol Baseline Productions** remixed Italo house inspired chugging **ERICA ROLLAND!** I Don't Believe (Warner Bros) **Ben Liebrand** in featuring **BILL WITHERS** Harlem (CBS 65483 6).

NEXT we hopefully there'll be room for an import round-up!

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TOP 75 SINGLES



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The **Week** Last **Week** **Chart** **Label** (1-2) **Number** (Durbant) **MM**

- 1 **1** VOGUE *Sire* (W 98517) (W)
- 2 **2** OPPOSITES ATTRACT *Sire/Virgin* (SINIT) 124 (F)
- 3 **3** BLACK VELVET *Atlantic/East West* 87427 (F)
- 4 **4** KILLER *MCA/MCA* (1400) (F)
- 5 **5** DIRTY GASH *Mercury/Phonogram* (MR) 311 (F)
- 6 **6** KINGSTOWN TOWN *DEP International/Virgin* DEP 2512 (F)
- 7 **7** THE POWER *Arista* 113132 (12-41332) (BMG)
- 8 **8** A DREAMS A DREAM *10/Virgin* (TNR) 300 (F)
- 9 **9** ALL I WANNA DO IS MAKE LOVE TO YOU *Capitol* (12C) 568 (F)
- 10 **10** GHETTO HEAVEN *EMI* Music *United* W 79977 (W)
- 11 **11** STEP ON *Fantasy* FAC 2723 (12-FAC 272) (F)
- 12 **12** NOVEMBER SPANNED A MONSTER *His Master's Voice* (170F 142) (F)
- 13 **13** DON'T MISS THE PARTYLINE *Columbia/Parade* (C) 203 (C)
- 14 **14** EVERYBODY NEEDS SOMEBODY TO LOVE *A&M/East West* 7 A951 (F)
- 15 **15** SOMETHING HAPPENED ON THE WAY TO *Virgin* 9571 1251 (F)
- 16 **16** WILD WOMEN DO *EMI/USA* 0247 81 (F)
- 17 **17** COUNTING EVERY MINUTE *Chrysalis* (CHS) 21349 (C)
- 18 **18** TATTOOED MILLIONAIRE *EMI* (12EM) 138 (F)
- 19 **19** REAL REAL *Food/EMI* (12FOOD 24) (F)
- 20 **20** TOMORROW *Sire/Capitol* (S) 1253 416 (F)
- 21 **21** LOVE CHECK *Reprise/Warner* Brothers (W 9917) (W)
- 22 **22** USE IT UP AND WEAR IT OUT *PWL/PWL* 1055 (F)
- 23 **23** FROM OUT OF NOWHERE *Sire/London* (L) 212 (LASH 24) (F)
- 24 **24** HANG ON TO YOUR LOVE *Sire* (PH) 51 (F)
- 25 **25** THIS BEAT IS TECHNOTRONIC *Sire* (S) 105 (F)
- 26 **26** HITCHIN' A RIDE *Fantasy* (12FAN 24) (F)
- 27 **27** ESCAPADE *Brookland/ASDA* (USA) 784 (F)
- 28 **28** SNAPINNESS *Liberty* (L) 105 (F)
- 29 **29** THE SEX OF IT *CBS* 45597 (12-45598) (C)
- 30 **30** MUSICAL MELODY/WEIGHT FOR THE BEAST *10/Virgin* (TNR) 290 (F)
- 31 **31** BIRDHOUSE IN YOUR SOUL *Elektra* (E) 1047 (F)
- 32 **32** HOLD ON *Atlantic* (A) 1047 (F)
- 33 **33** CRADLE OF LOVE *Chrysalis* (CHS) 21349 (C)
- 34 **34** BLUE SAVANNAH *MCA* (12MCA) 118 (F)
- 35 **35** STRAWBERRY FIELDS FOREVER *Debut/Fantasy* (DEB) 3092 (PAK)
- 36 **36** I DON'T LOVE YOU ANYMORE *Parlophone* (12R 4248) (F)
- 37 **37** QUINCY *Parlophone* (12R 4248) (F)

Records to be featured on this week's Top Of The Pops (WEEK 17)

Points also compared to last week

TITLES A-Z (WRITERS)

20	In the Club (Diplo)	94	London (Graham)
21	Black Velvet (Neil Finn)	87	London (Finn)
22	Use It Up and Wear It Out (Diplo)	87	London (Graham)
23	From Out of Nowhere (Neil Finn)	87	London (Finn)
24	Hang On to Your Love (Neil Finn)	87	London (Finn)
25	This Beat is Techno (Neil Finn)	87	London (Finn)
26	Hitchin' a Ride (Neil Finn)	87	London (Finn)
27	Escapade (Neil Finn)	87	London (Finn)
28	Snapinness (Neil Finn)	87	London (Finn)
29	The Sex of It (Neil Finn)	87	London (Finn)
30	Musical Melody/Weight for the Beast (Neil Finn)	87	London (Finn)
31	Birdhouse in Your Soul (Neil Finn)	87	London (Finn)
32	Hold On (Neil Finn)	87	London (Finn)
33	Cradle of Love (Neil Finn)	87	London (Finn)
34	Blue Savannah (Neil Finn)	87	London (Finn)
35	Strawberry Fields Forever (Neil Finn)	87	London (Finn)
36	I Don't Love You Anymore (Neil Finn)	87	London (Finn)
37	Quincy (Neil Finn)	87	London (Finn)



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The **Week** Last **Week** **Chart** **Label** (1-2) **Number** (Durbant) **MM**

- 38 **41** HOW CAN WE BE LOVERS *CBS* 45591 (12-45591) 81 (C)
- 39 **73** HEAVEN GIVE ME WORDS *Virgin* 9571 1245 (F)
- 40 **41** EXPRESSION *Salt a Pepla* (S) Next Plateau/Sons of K/oss *Next* (L) 127 (F)
- 41 **NEW** SOON *My Bloody Valentine* (My Bloody Valentine) Copyright Control
- 42 **53** AFRICA *History* featuring Q-Tee (Archie/Aura) *EMI* Music *United* W 79977 (W)
- 43 **45** I'LL BE YOUR SHELTER *Arista* 11296 (12-41296) (BMG)
- 44 **34** SCARLET *All About Eve* (All About Eve) BMG Music *Mercury/Phonogram* (EVEN) 12 (F)
- 45 **2** HURTING KING (I'VE GOT MY...) *Parlophone* (12R 4248) (F)
- 46 **42** IT'S HERE *Kim Wilde* (Kim Wilde) *Rickim Kim* (MCA) (KIM) 12 (F)
- 47 **31** I'LL BE LOVING YOU (FOREVER) *Chrysalis* (CHS) 21349 (C)
- 48 **NEW** KISSING CATE *Sam Brown* (Pete Brown/Sam Brown) *Rondor/Wayback/Chrysalis* (WAY) 148 (F)
- 49 **51** THE SIXTH SENSE *Lahine Rave* (Various) *Various* *Decca* (HEA) 1202P (12-202) (BMG)
- 50 **51** I PROMISED MYSELF *Nick Kamen* (Foxman/Muggleton) *EMI* Music *United* W 79977 (W)
- 51 **39** SOMETHING YOU GOT *And Vicky Nair* (Jan Sandakoff) *Island* Music *Island* (I) 452 (F)
- 52 **27** MAMMA GAVE BIRTH TO THE... *Queen Latifah* (De La Soul) *Prince Paul* (MCA) Music *EMI* Music *United* W 79977 (W)
- 53 **69** GIVE A LITTLE LOVE BACK TO THE WORLD *John Song* (Wayback) 213 (BMG)
- 54 **NEW** BAKEMAN *Loid Back* (Brother Music Production) *MCA* Music *Arista* 112356 (12-412356) (BMG)
- 55 **55** TRIPPIN' ON YOUR LOVE *Eternal/WEA* (WEA) 12447 (W)
- 56 **60** E20 TO GET IN *Shut Up And Dance* (Shut Up And Dance) *15/AD* (S) 342 (BMG)
- 57 **56** THE FLANDET DANCE *Liquid Oxygen* (Joy G) *Copyright Control* *Chrysalis* (CHS) 21349 (C)
- 58 **NEW** STEPPING STONE/FAMILY OF MAN *The Form* (Terry Farley) *AMI* Music/Produce *AMI* Produce
- 59 **47** CAN'T SET RULES ABOUT LOVE *Adam Ant* (Adam Cymone) *Adam Ant/Marco/Ferrari* (MCA) Music *EMI* Music *United* W 79977 (W)
- 60 **32** DUB BE GOOD TO ME *Beats International* (Red) *Lindsay Layton* (Norman Cook) *Cap* (C) 20 (C)
- 61 **49** HEART OF STONE *Chris Carter* (Chris Carter) *Virgin* Music/Big Note Music *Cap* (C) 20 (C)
- 62 **2** TREAT ME RIGHT *Adele* (S) *Smooth Productions* (MCA) Music *EMI* Music *United* W 79977 (W)
- 63 **37** ANOTHER DAY IN PARADISE *John Trank* (Charlie Glaze) *Phil Collins/Hit & Run* Music (C)
- 64 **26** BETTER WORLD *Robert Asch* (Robert M) *Fiction* Songs *Decca* (WANT) 20 (F)
- 65 **70** CROSTOWN TRAFFIC *Jimmy Hendrix* (Chris Chandler) *Warner* Chappell Music *London* (P) 71 (12-971) (F)
- 66 **71** TAKE GOOD CARE OF MY HEART *Michelle* (Rali-Rene) *Warner* Chappell Music/Moza Music *EMI* Music *United* W 79977 (W)
- 67 **NEW** HIPPY CHICK *S&M* (S&M) 254 (12-1254) 101 (PAK)
- 68 **18** THIS IS HOW IT FEELS *Inspiral Carpets* (Inspiral Carpets/Nick Gossard) *Chrysalis* Music *Chrysalis* (CHS) 21349 (C)
- 69 **19** TEARS *Chris Rea* (Chris Rea/Jan Kelly) *Warner* Chappell Music *EMI* Music *United* W 79977 (W)
- 70 **49** WHO'S AFRAID OF THE BIG, BIG BOY *Wild Weekend* (Peter John Vettesse) *Island* Music *Parlophone* (12R 4248) (F)
- 71 **49** EVERYTHING STARTS WITH AN 'E' *E-Zee Love* (Jeremy Hayes/Simon Rogers) *Chrysalis*/VIRGIN/PROT (112) (C)
- 72 **NEW** SAVE ME *Fleetwood* (Mac) (Greg Ladanyi/Fleetwood Mac) *Bright* Music *Warner* Brothers (W 9847) (W)
- 73 **52** RAG DOLL *Aracoma* (Bruce Fairbairn) *Rondor* Music/EMI Music/EMI/Zomba Music *Cap* (C) 20 (C)
- 74 **48** PICTURES OF YOU *The Cure* (Robert Smith/David Allen) *Fiction* Songs *EMI* Music *United* W 79977 (W)
- 75 **74** CHINE *Orbital* (Paul Hartnoll/Phil Hartnoll) *Virgin* Music *EMI* Music *United* W 79977 (W)

THE NEXT 25

76	ALL WOMEN ARE AW	1200 (R)	EMI
77	100	100	EMI
78	LOADED	100	EMI
79	THE ROOF IS ON FIRE	100	EMI
80	WALK AWAY	100	EMI
81	UNDERSTANDING	100	EMI
82	GET TOGETHER	100	EMI
83	THE ROOF IS ON FIRE	100	EMI
84	WALK AWAY	100	EMI
85	KEEP IT TOGETHER	100	EMI
86	WALK AWAY	100	EMI
87	KEEP IT TOGETHER	100	EMI
88	WALK AWAY	100	EMI
89	KEEP IT TOGETHER	100	EMI
90	WALK AWAY	100	EMI
91	KEEP IT TOGETHER	100	EMI
92	WALK AWAY	100	EMI
93	KEEP IT TOGETHER	100	EMI
94	WALK AWAY	100	EMI
95	KEEP IT TOGETHER	100	EMI
96	WALK AWAY	100	EMI
97	KEEP IT TOGETHER	100	EMI
98	WALK AWAY	100	EMI
99	KEEP IT TOGETHER	100	EMI
100	WALK AWAY	100	EMI

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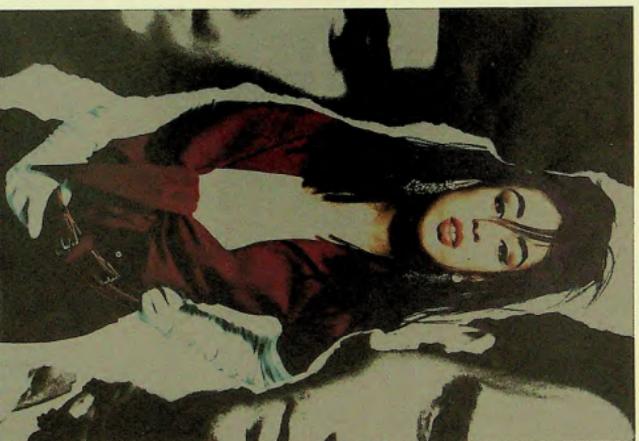
TOP 75 ARTIST ALBUMS

MUSIC WEEK

5 MAY 1990

INCORPORATING LP CASSETTE & CD SALES

W



ROB 'N' RAZ

FEAT. LEILA

INCLUDES THE HIT SINGLES
"OOT AND LET
"OW THE REACTION"

1	ONLY YESTERDAY ★ CD	AA11 A&M 1/90
Carpenters		
2	LIFE CD	Cap/Mca-DG&G 8
Inspirational Carpets		
3	... BUT SERIOUSLY ★★★★★★ CD	Vega V 2120
Phil Collins		
4	ALANNAH MYLES ○ CD	Atlantic/Fear Warr 781954
Alannah Myles		
5	VIVALDI FOUR SEASONS ★ CD	EMI NMG2
Nigel Kennedy/ECO		
6	BEHIND THE MASK ● CD	Warner Brothers WA 335
Fleetwood Mac		
7	EVERYBODY KNOWS ○ CD	Chryslor GM 1234
Scania		
8	LABOUR OF LOVE II ★ CD	DeP m/Virgin L1067 14
U2/R10		
9	BRIGADE ● CD	Capitol EST172121
Hearst		
10	ABSOLUTELY ○ CD	Nonesuch/Boyzone B252571
A&C		
11	FEAR OF A BLACK PLANET CD	Dut Leon 642811
Public Enemy		
12	CHANGES ★ CD	EMI 091711
David Byrne		
13	DAYS OF OPEN HAND ● CD	AA11 395 295 1
Suzanne Vega		

35	VIOLATOR ● CD	Mca ST100M14
Depeche Mode		
36	LET THEM EAT BINGO ○ CD	Gd Red 847181
Beats International		
37	WILD! ★ CD	Mca ST100M 75
Encore		
38	CUTS BOTH WAYS ★★★ CD	Epic 451451
Glenn Esleron		
39	AFFECTION ★★ CD	Arms 210171
Lisa Stansfield		
40	FLOOD ○ CD	Balance EST148
They Might Be Giants		
41	WAKING HOURS ● CD	AA11 A&M 9966
Del Amitri		
42	MANIC NIRVANA ○ CD	Ef/Ermond/Fear Warr WA 339
Robert Friell		
43	THE STONE ROSES ● CD	Shanadoo OHELZ 582
The Stone Roses		
44	MONTAGE CD	Arms 210621
Kenny G		
45	A BIT OF WHAT YOU FANCY ● CD	Parlophone PCS3235
The Quireboys		
46	APRIL MOON CD	AA11 A&M 9814
Sam Brown		
47	COLOURS ★ CD	Island UFS 9148
The Christians		
48	THE CLAIRVOYANT/INFINITE DREAMS (LIVE) CD	EMI BN 10
Iron Maiden		
49	DISINTEGRATION ● CD	Fiction/Polysa 100114
Cure		
50	HELL, I MUST BE GOING! ★★ CD	Vega OYB 212
Phil Collins		
51	NICK OF TIME CD	Capitol EST 2095
Bonnie Raitt		
52	RHYTHM NATION 1814 ● CD	AA11 A&M 9789
Janet Jackson		
53	NO JACKET REQUIRED ★★★★★★ CD	Vega V2345
Phil Collins		

A LITTLE BIT OF THIS

DEP&M&D



SNOWBALL EFFECT: Yello and a cast of thousands

Web of intrigue

by Russell Brown

TALK TO SPIDERCOM DIRECTORS Debbie Bourne and Nick Burgess-Jones and one word crops up over and over again — "creative." Veterans of different sectors of the music industry, they formed Spidercom this year to do things a little differently — and have "fun" in the process.

"I'm quite critical of major record companies and am very traditional, chart-orientated when they do things," says Bourne, formerly Phonogram's marketing director. "A lot of artists don't survive it."

After a year's planning, Burgess-Jones' video production company, Spider, became Spicor Communications. It was originally a record, video and management company, but a blaze of lateral expansion has seen the formation of a booking agency, Radio/TV and press plugging companies, all sworn to marry the creativity of the artist to the business of selling records. And not just records...

"I'm fed up with the Radio One B-List and the Chart Show," says Bourne. "We'll be going for straight videos on the shelves straight away. And merchandising is a very underdeveloped sector, even though music and fashion are so closely linked. Nick will be styling every act and there'll be good, stylish clothing and accessories available alongside the records."

Spidercom has also established an early link with WDTM, a creative licensing company which specialises in placing music in commercial and film soundtracks, an avenue Bourne says is all too often ignored.

The company cut its teeth on the debut single by Flynn (off Barry Flynn and the Big Supreme) and is now gearing for a multi-media push for its best-known act, Yello. The group has been shooting a feature film, *Snowball*, in Poland, and Spidercom has been sorting out cinematic release, the inevitable "making of" documentary, promotion of the soundtrack LP and a range of "boutique" merchandise ("we will not be doing baseball caps and hooded tops"). "Yello are our ideal kind of band — there's so much to them," says

Bourne. Their time in Poland also put them onto another signing, the Polish singer Mona, and they're working on a scheme to arrange record and video production on Polish facilities — at a third of the usual cost.

Although Spidercom's associates, John Faley, Promotions (radio/TV and NEWS press), and the video production and booking services will be available independently, Burgess-Jones sees management deals as more an overall "relationship," rather than a straight, Do-Not-Pass-Go run to the most amenable major A&R department.

Spidercom also manages Yello in the US and is establishing links with similarly-minded companies in Japan and Australia.

Immaculate conception

by Kirk Blows

THEY SWEAR, burp, fart, sup their ale in copious quantities and have succeeded in offending everybody from the government to the majority of the civised public.

They also own their own record company, record shop, manage themselves, book all their own gigs, control their own publishing and manufacture their own merchandising.

They are, of course, the Macc Lads — Maccliffed's very own musical Derek & Clive (except there's three of them!) who send up all aspects of Northern life in the crudest fashion imaginable through their Hectic House organisation.

Their own little empire, or "cotage/bassit and rude wordsmith Muttley McLoad describes it, has been built through an enforced autonomy. Quite simply nobody wanted to touch the band in their early days. "We've got a policy here," says Muttley, "that if we ever get turned down by anybody then we turn them down when they come back to us. There's been a lot of agencies and promoters who didn't want to know and now we're bigger they do. That's the joy of it now, we seem to be in the business of telling people to fuck off!"

The Macc Lads gained notoriety in 1985, with their debut *Beer & Sex & Chicks* ('I Gray album) and Hectic House label being funded by an MSC Enterprise Allowance Scheme grant, ultimately to a storm of protest. "Various MPs got to

hear about it, questions were asked and they withdrew the grant and asked for the money back," says Muttley. The money was never returned but there's now a clause preventing anybody spending grants on schemes that might bring disrepute on the MSC.

Since that time the Lads, with their *Beer & Sex... Bitter Fil Crack*, *Live At Leeds* and recent *From Beer To Eternity* albums (the first three licensed to FM/Revolver, the last pressed in West Germany and distributed by Pinnacle), have cemented their business ventures and developed a loyal following, ensuring packed houses right across the country, including two consecutive nights at the Marquee.

Muttley is aware that they can only take themselves so far but is realistic about how widely the Macc Lads can appeal. "The only way we're gonna get bigger than we are is if we release a hit single, and we're never going to do that because we want to keep control."

"There isn't anywhere bigger for us to play in a lot of towns anyway. We sell out the Manchester International 2 and the Rock City, Nottingham, and the bigger venues are either seated or like aircraft hangers, so they're not right for us any way."

The Lads are happy with their small but successful lot. "It's nice that the Macc Lads are something you know about secretly and take home in a brown paper bag when your mother's gone out."

A passion for reggae

by Kennedy Mensah

OFF THE graffiti festooned walls of the BP studio in Bristol reverberates a new sound, "reggaeomatics." "It's a fusion of reggae and classical music," explains producer Howard Hilton.

The classical feature in Reggaeomatics is provided by a Norwegian co-producer, "Vangard heard some material we'd put out, while staying in London, and fell in love with our reggae, he often sat in on sessions and one day started fiddling with the equipment when Michael Prophet was rehearsing, we liked what we heard and he's been with us since," explains Hilton.

The Passion label is now three years old, but only really gained (reggae) chart recognition last

year with hits like *Hurling On The Line* (Sammy Levi), *Making Love (Bare Bottom)* and *Love Or Physical (Paulette Tajah/Granti Asher)*.

"The label was originally called BP (Briston Promotions), but some people associated us with a negative image of Briston, Passion is a word that no one can really hate because everybody can warm to the word", continues Howard.

"Vangard grew up on classical music, reggae was a completely new experience to him, as classical was to us. He has a very commercial mind, that can appreciate hard-core reggae. I lay down the music and he plays with it, when he can bounce and I can bounce, we know we have the right mix," reiterates Hilton.

The latest offspring to come from this unusual marriage of music forms is Don't Wanna Lose You Now by Britonxion Paulette Tajah, a cover of a Gloria Estefan song that is gathering cross-over interest from the likes of Kiss FM and Radio Essex's Andy Peebles.

Passion's set-up is one reminiscent of early Motown, with locals being the main source of talent and engineering duties sometimes executed by artists, like Granti Asher. A recent showcase at the Briston Festival featured some of the talent on offer including Betadad & the Passion Fruits, and a nine-year-old dancer called Little Weenie Wonder.

For the Nineties we are promising some of the best music and entertainment from the Passion crew. Concludes Hilton. "We hope to appeal to the Passion in everybody's ears and for those who don't have any, Reggaeomatics will provide it for them."

Epic stuff

by Kirk Blows

EPIC IS THE name, rock's the game and it's back in the hills. At first the banner might seem a little more than a tag for a glorified marketing campaign for the current crop of heavy rock releases from the label, providing a launchpad for the likes of Prong, Burning Tree, Sanctuary, Shark Island, Nuclear Warhead, Johnny Trash, Killer Dwarfs and Donnie Mills, but Epic marketing director Kit Buckler is adamant that Epic Rock is not so much a one-off campaign, more an announcement of a new philosophy towards heavy rock music.

"The current campaign is just to focus attention on what we're doing," he says. "After that it's a philosophy, to make sure we're taking rock more seriously than we have in the past, at all levels — marketing, press, promotion and A&R. Right now there we are with our Alices and Ozzy's but we're looking at a bit lax in the specialis areas and we need to change that."

This change in approach seems to have been two so-called "reorganisations" at CBS that "leaves the CBS and Epic labels more in control of their own destiny" and two, perhaps more importantly, a greater degree of communication at A&R/marketing level between Epic in New York and London. "In the past the Americans have whacked out albums with no thought about the European end," Buckler says.

With Don Grisman, the man who turned things round for Heart

while at Capitol, pulling the strings in New York, certainly it's been a long time since the label has had so much quality rock product. "There's never been a greater opportunity for Epic to establish an identity in the rock market," says Buckler.

The current campaign offers deals to both dealers (offering PCS, display material etc) and the public, who gain the benefit of "buy three, get one free" offer. Buckler acknowledges that there are a few disadvantages from releasing these eight albums together but stresses that "this really is" an introduction. As things develop and singles get lifted, we'll be looking at each individually. And we'll be following up with other releases."

Other plans include a possible tie-up with the BSB Powerhouse rockshow; a sampler album, entitled *The Epic Rock Machine*, scheduled some time in June; getting more of the "best of" series from *Hard 'N' Heavy* video magazine and this year's *Monsters Of Rock* festival.

Hip Hibs

by Ian Watson

EVER SINCE Big Audio Dynamite's successful one-off gig in 1987, the Hibernian club in Fulham has been crying out to be converted into a live music venue.

It's the Hibernian and Country Club, the Hibernian has a history of hosting Irish music, but now it has opened its doors to a wider range of musical styles from Monday to Tuesday. The club is also providing another sorely-needed 1,000 capacity London venue, but plugging the gap between clubs like the Marquee and major venues such as Hammersmith Odeon.

"This area used to have the Clarendon and I really think there's a need for a 1,000 capacity venue this side of the river," says promoter Michael Jenkins. "You get bands who are rubbing and breaking, who got a lot of interest and want to move up... this is a good venue for them."

Some of the acts already booked are mid-range indie bands hoping to break into the major league but Epic marketing director and the Telescopes. Jenkins doesn't want to monopolise the promotion however and is inviting others such as Universal to come and use the venue in a similar manner to the T&C.

He is confident that the public will soon overcome their natural distrust of new venues, when they discover that his club is very accessible.

"The biggest problem with a new venue is if you've got to get people to walk to the venue. "When you're literally just off the tube and it is just next door, you're not taking much of a risk. The worst thing is it's putting down with rain and you've got to walk for 10 minutes to get to the venue. Here, they're literally undercover from the moment they get off the tube."

Realistically, the punters is important at the Hibernian, according to Jenkins there is unrestricted vision from all parts of the venue, the bar is separate from the main hall to allow on a congestion and "it won't be one of those places where the beer's more expensive than the tickets."

Drumming up support

UNDER The all-seeing eyes of many television cameras, Adeva turned in a kicking stage show of the **Town and Country Club**. Her band had a sound that was both lively and typically US-styled. Stranger for a dance act, she not only had a live drummer, but two of them. One provided the usual one-two second offered an exotic latin drum beat.

Adeva herself appeared more like Aretha Franklin on stage than the Grace Jones image of her record covers. Yet she proved able to move around pretty sharply, for many songs backed by three lithe and athletic backing dancers. Dressed in a mock military style shared by Adeva (although they all changed twice during the set) executed some astounding and imaginative movements.

She moved purposefully through Warning with its funky percussion and showed the star within her during I Don't Need You as she shook hands with and kissed lucky audience members — she got a cheer from them when she stuffed a note handed to her into her cleavage. In the middle of the show came a surprise. Cooltempo presented her with a platinum disc for her album to cheers from the crowd. Amid tears and emotion, she hugged and thanked everyone involved before, fully sat, she continued the Adeva experience, crowned when the band hit Respect.

Finally, after a plea for "power to all people", we got Musical Freedom. The drummer worked overtime to produce a thunderous finish. JEFFREY DAVY

Life beyond the Brits

LISA STANSFIELD has been clutched to the bosom of the record industry, not least for shopping up its most credible export since George Michael. The success of the Affection LP has lent the Artista and Big Life comps with plenty to be smug about, but the endurance of their star has yet to be tested.

Three hits into her first tour, at the **Newcastle City Hall**, Stansfield justified her batch of Brits awards with a performance that unveiled a singing voice as robust as we'd hoped.

The contrast between its multi-textured soulfulness and her native Rochdale speech was difficult to reconcile at first, but, as the show progressed, this lack of pretention became endearing.

The 90-minute set was staged simply, for the kids, and relied on a pair of backing singers in Junior Gaultier outfits and some ill-fated backdrops to add visual interest. Bopping around the stage and urging audience participation in a morning reminiscent of her days on a children's TV presenter, Stansfield won the crowd's devotion after an opening which had promised little more than a run-through of the album's first cuts. As the show progressed, this blossomed and Stansfield with it, although she never seemed

happy to tackle the higher notes; a reluctance which diminished the drama of the songs.

To supplement the album, Stansfield set on the steps to produce a beautifully bluesy Good Morning Heartache and closed the proceedings with a brand-new single number. But the song which surprised her name is **Wade Adams'** *People Hold On*, shown out even in the wake of her big solo hits. The beauty band behind her gentler tones was not the usual house rhythms to create the most rousing three minutes of the evening.

She shares her roots with Yaz, but with a little more confidence Lisa Stansfield will transcend the lorrain boppiness of tonight's show. Her voice seems wasted on such a pop showcase; the chance to soak up her gentler tones with piano accompaniment at Ronnie Scott's would be even more enticing.

SELINA WEBB

Kylie live: it's a triumph

CYNICS MAY mutter that she was taken to the shores by **Kylie Adams'** performance at the London **Arena** more than lived up to the Australian star's own personal motto — Enjoy Yourself.

Playing a series of dancy strains of the crowd pleasing opener *The Locomotion*, Kylie led more than adoring throng on a fun-packed tour through her star-studded musical career. For more than 90 minutes the hits came flooding thick and fast, almost guaranteeing an ecstatic response from the audience who by Je Ne Sais Pas Paroutout had taken to dancing at their seats in glees.

Not all of the most popular songs were Kylie originals, however, a stunning version of *Blame It On The Rain* saw more than emphasis on the star's love for hits from the past, while a swift costume change was achieved during the male backing singers' version of *My Girl*. Indeed it was the sheer professionalism of Kylie's supporting entourage that helped to make the concert the experience it was. The auxiliary dancers were excellent, showing off not only their own talent but also the skill of their leading lady in a series of well choreographed routines, while the band helped to transfer the sleek production of the records to the live performance, successfully managing to turn a pop fantasy world into flesh for the evening.

What really made the performance special, however, was the visible fact that Kylie was having a good time — her live vocal prowess dispelling any doubts of over-production in the studio. When the current queen of pop is enjoying herself then her fans have no option but to follow suit.

IAN WATSON

Jimi, Jimi

ALTHOUGH IT could be the case, I don't think the mix was at fault during **Sheryl Crow's** support performance of **ACT UP!** (**AIDS Coalition To Unleash Power**) Heaven revere. Her soul/dance tunes were too stodgy and boss-heavy for me to appreciate.

Consequently, so were some of the rerechtings of **Jimi Somerville's** past classics. The previously light

Smalltown Boy, from his Bronski Beat days, had a thundering bass sound beneath it while Don't Leave Me This Way left feeling that there are some things better left unremixed for clubs.

Until, that is, he reached the recent singles. Each one of those, although packaged each time in a predictable disco mould, shone through the die of repetitive material in no uncertain terms. Comment to Dire Adevu with its accompaniment from ex-Communard June Miles Kingston was as lively a cover as ever; Read My Lips, meanwhile, appeared the most powerful with an insistent tune and hard-tinged lyrics.

Perhaps the prime moment was **Mighty Real** which emerged as a rousing live experience with a beautifully lingering slow start. "No-one is to blame," he'd said earlier, "there's only people living with HIV and AIDS".

JEFFREY DAVY

Knitting patterns

A SAMPLER of music from New York's arty downtown scene may normally be best left to Melvin van Peebles when the high brow row comes from the Knitting Factory home of **Marc Ribot** — it is time to join South Bank music at London's **Queen Elizabeth Hall**. Ribot has stacked a claim as the musical who's who through collaborations with the likes of Tom Waits and Elvis Costello. Listening to him work with his band *The Rootless Cosmopolitans* it is easy to see what made them pick up their ears.

His toytown guitar groove and nagging *Rain Dogs* riffs mingled with the work of sampling wizard **Anthony Coleman** to produce the freshest sound of the year.

References ranged from Duke Ellington to **Jimmi Hendrix** as the *Cosmopolitans* displayed their silky skills tirelessly kicking around musical footballs from the new island LP.

While the UK lacks a similar stomping ground for weirdos, we must make all the most of the Knitting Factory. Anyone needing a refresher in musical adventure and invention need look no further.

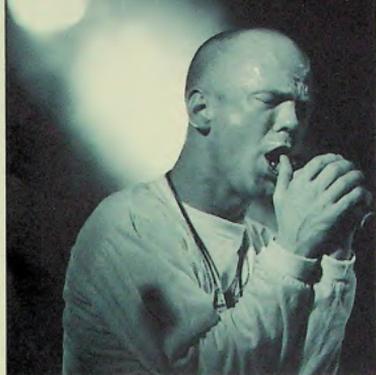
MATTHEW COLE

Blind spot

THE **Name Colorblind James** Experience suggests a wacky, noisy type of indie band, but these guys are actually a deftly decorated. Led by the monotoned **Colorblind James**, this six-piece can switch from classy strolling blues to ass-kicking country with ease, and still find room for polka, rock 'n' roll and folk along the way.

Their sell-out **Mean Fiddler** gig, saw an outfit basking in the success consistent and professional gigging brings them. The crowd came expecting a good time and the two-hour set (short by their standards) left no one disappointed.

An early recording of their current LP's title track, *Why Should I Stand Up?* set the tone, its rapid country swing reducing the masses to a vast



JIMI SOMERVILLE: In Heaven

sweaty wave. And earlier numbers, *A Different Bob* and the crazed *Dance Critics*, provided no let-up. But it's their ability to breathe life into old blues numbers like *Walking The Dog* that proves that these New York state boys could be on the verge of great things.

They may be the least vocal of outfits, but gigs like this and their wildly successful pre-Christmas tour testify to their class. Punk, folk or country... whatever your bag these guys aim to please, and succeed. LEO FINLAY

Good enuff

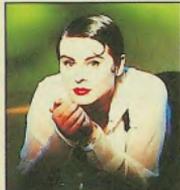
WHEN GIG performances often fail to live up to those on vinyl, it's always good to see a band reverse that situation and exceed the promise of their albums. That was the case when **Elton Z'Nuff** made their first London appearance in a **Marquee** crammed with gorgeous pouting creatures of both sexes.

The band revealed that there is more substance to them than is indicated in the bubbly rock of their vinyl debut, with **Donnie We** showing that his vocals can range further than the repetitive (and sometimes irritating) nasal tones captured on record.

The collective image of the group is frankly naff, with bassist **Chap Z'Nuff** in particular looking like a spaced-out traffic warden, but it is attention-grabbing and it doesn't stop them from writing songs with hypnotically hummable choruses, like *New Thing* and *Fly High Michelle*, both of which were kept applause from the crowd.

In the dammy heat, it was perhaps not surprising that the set became somewhat bogged down towards its latter end, as the band fagged and **Vie's** voice started to falter.

The set concluded with *Revolution*, an acknowledgement of one of the band's main influences, *The Beatles' White Album* (the other being *Cheap Trick*). However, the crowd wanted more and the band returned for a forgettable cover of *Stevie Wonder's Supremation* and the more successful *Dear Prudence*. It was something of a patchy London debut — but it was good enuff. VAL POTTER



LISA STANSFIELD: lorrain

Eve of construction

ALL ABOUT Eve remain blissfully unaware of any incompatibility between folk and commercial pop. This is a music which, starting from a contemporary base, has embraced a gentler, more substantial genre. By openly admitting its niceness it manages to weave the two together without any sense of contrivance.

The band are great shakers, seeming not to perform to the audience but actually play with them. At the **Royal Albert Hall** they introduced some old favourites early on in the set to keep the faithful intent. When the less familiar second album stuff was aired there was none of the awkward feeling often associated with such new product showcase gigs. **Julianne Regan** interacts marvelously with her audience, making you feel you've come round to her house for tea rather than to the **Royal Albert Hall**, her spoken discards revealing a great deal of warmth and personality. Her voice is simply stunning, seductively reaching up to the huge dome and comparisons with **Kate Bush** do seem all the more fitting, never more so on the outstandingly poignant *Martha's Harbour*.

As a whole the concert was flawless, the songs were played with a great deal of affection and major stardom does seem only a bangle's shake away. Let's hope they don't lose any of their magic. IAN WATSON



MUSIC WEEK

WW



Compiled by Gallup for the BPI, Music Week and BBC based on a sample of 500 record outlets. Incorporating "1", "2", Cassettes & CD single sales.

No	Artist	Label
1	VOGUE Madonna	Sire W 885 (7) (W)
2	OPPOSITES ATTRACT Paula Abdul (duet with The Wild Pair)	Sire/Virgin 88N(1) 12A (P)
3	BLACK VELVET ○ Alannah Mylres	Atlantic/East West A 874(2) (W)
4	KILLER Adamski	MCA/MCA(1) 1468 (P)
5	DIRTY CASH Adventure, OJ Sieve V	Mercy/Phonogram FRS(1) 311 (P)
6	KINGSTON TOWN UB40	DIP International/Virgin B 9P 251(1) (P)
7	THE POWER ○ Snap	Avista 11318 (1P-4) 311(2) (BMG)
8	A DREAMS A DREAM Soul II Soul	10 Virgin TENX 300 (P)
9	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol 112CL 549 (E)
10	GHETTO HEAVEN The Family Stone	Atlantic/East West A 797(1) (W)
11	STEP ON Happy Mondays	Fantasy FAC 271(1P-4) C 271 (P)
12	NOVEMBER SPAWNED A MONSTER Morrissey	Hit Warrner's Voice 112(P)P 1423 (E)
13	DON'T MISS THE PARTYLINE Bizz Nizz	Cooltramp/Cyralis COOL(1) 203 (C)
14	EVERYBODY NEEDS SOMEBODY TO LOVE The Blues Brothers	Atlantic/East West A 795 (1) (W)
15	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin 105(1) 125 (P)
16	WILD WOMEN DO Natalie Cole	EMI/USA 127M(1) 81 (E)
17	COUNTING EVERY MINUTE ○ Sonia	Cyralis/CIS 112 1492 (C)
18	TATTOOED MILLIONAIRE Bruce Dickinson	EMI 1028M(1) 18 (E)
19	REAL REAL REAL Janet Jackson	Food/FM 112(P)CD 24 (E)
20	TOMORROW Longue 'N' Cheek	Synergistic/SW 11253 24 (E)
21	LOVE SHACK ○ 857's	Real Gone Music W 99(1) (W)



DAUL YOUNG

SOFTLY WHISPERING I LOVE YOU

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41	SOON My Bloody Valentine	Creative CRE 62(1) (UKP)
42	AFRIKA History featuring Q-Tee	SER/Oce 11258K 7038 (E)
43	I'LL BE YOUR SHELTER Taylor Dayne	Avista 112996 (1P-4) 2996 (BMG)
44	SCARLET All About Eve	Mercy/Phonogram FRS(1) 12 (P)
45	HURTING KIND (I'VE GOT MY EYES ON YOU) Robert Plant	Erased Head/Earl West A 895(1) (W)
46	IT'S HERE Kim Wilde	MCA KIM(1) 12 (P)
47	I'LL BE LOVING YOU (FOREVER) New Kids On The Block	CBS BLOCK(1) 4 (C)
48	KISSING GATE Sam Brown	AMM AM(1) 549 (P)
49	THE SIXTH SENSE Latina Rojo	Deep Heat 11210EP 11 (BMG)
50	I PROMISED MYSELF Nick Kamen	WEA TZE 64(1) (W)
51	SOMETHING YOU GOT And Why Not?	Island IS 652 (P)
52	MAMMA GAVE BIRTH TO THE SOUL CHILDREN Queen Latifah & De La Soul	Tommy Boy/Ge 5 GLETT 24 (UKP)
53	GIVE A LITTLE LOVE BACK TO THE WORLD Enigma	Big News 19W(1) 33 (BMG)
54	BAKERMAN Loud Rock	Avista 112356 (1P-4) 2356 (BMG)
55	TRIPPIN' ON YOUR LOVE A Way Of Life	Emel/WEA TZ-64(1) (W)
56	£20 TO GET IN Short Up And Dance	Star Up And Dance - (SUAD 3) (PAC)
57	THE PLANET DANCE Liquid Orange	Champion Champ 112-142 (BMG)
58	STEPPING STONE/FAMILY OF MAN The Firm	Produce - (MUK 10) (P)
59	CAN'T SET RULES ABOUT LOVE Adam Ant	MCA MCA(1) 184 (P)
60	DUB BE GOOD TO ME ● Briens International feat. Lindy Layton	Oce Real GOOD 29 (P)
61	HEART OF STONE Golfie GOLF 23(1) (W)	
62	TREAT ME RIGHT Columbia	Columbia

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While there has been a depletion among the ranks of pressing companies, those remaining are reaping in the fact that talk of the impending complete demise of vinyl has proved premature and there appears to be sufficient business to be shared viably among them. But while vinyl manufacturers are concentrating on making an orderly retreat, the duplicating industry is in an expansionist mood.

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"Cassette is in danger of getting a bad name again," he warns. "It has been a long struggle over many years to get the quality of cassettes accepted as being good."

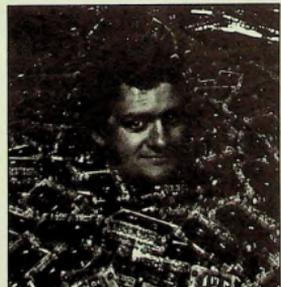
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his Duplicating Company was established in Chel-

TO PAGE TWO >



UP TO his neck in it: Dr Colin Collins, MD of The London Tape Company

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TOP 75 SINGLES



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Compiled by Gallup for the BPI. Music Week and BBC based on a sample of 1300 record outlets, incorporating 7", 12", cassettes & CD single sales.

No 1	VOGUE Madonna	Sex W (BPI) (W)
2	OPOSITES ATTRACT Paula Abdul (duet with The Wild Pair)	Sex/Virgin (S&M) (12) (F)
3	BLACK VELVET ○ Alannah Mylres	Atlantic/East West & R (42) (12) (W)
4	KILLER Adomiki	MCA (MCA) (100) (F)
5	DIRTY CASH Adventure Of Stevie V	Mercury/Phonogram (MEX) (31) (F)
6	KINGSTON TOWN UB40	DEF International/Virgin (DEF) (35) (12) (F)
7	THE POWER ○ Sheep	Adina (11) (31) (12) (4) (3) (3) (BMG)
8	A DREAMS A DREAM Soul II Soul	10/Virgin (T&M) (20) (F)
9	ALL I WANNA DO IS MAKE LOVE TO YOU Heart	Capitol
10	GHETTO HEAVEN The Family Stand	Atlantic/East West
11	STEP ON Tropay Mondays	Factory (F&C) (27) (12)
12	NOVEMBER SPAWNED A MONSTER Morrissey	'85 Warner (Vase) (12) (F)
13	DON'T MISS THE PARTYLINE Bizz Nizz	Columbia/CBS (Columbia) (12) (F)
14	EVERYBODY NEEDS SOMEBODY TO LOVE The Blues Brothers	Atlantic/East West & R (42) (12) (F)
15	SOMETHING HAPPENED ON THE WAY TO HEAVEN Phil Collins	Virgin (VCL)
16	WILD WOMEN DO Natalie Cole	EMI (USA) (12) (F)
17	COUNTING EVERY MINUTE ○ Sonia	Capitol (Capitol) (12) (F)
18	TATTOOED MILLIONAIRE Bruce Dickinson	EMI (12) (EMF) (F)
19	REAL REAL REAL Jesse James	Food (EMI) (12) (FOOD)
20	TOMORROW Longue N' Cheek	Spacopop (EMI) (12) (S)
21	LOVE SHACK ○ B52's	Regent/Warner (Burbank) (W) (12) (12) (F)

41	SOON My Bloody Valentine	Crescent (DEF) (12) (12) (F)
42	AFRIKA History featuring Q-Tee	SES-Com (12) (S&M) (700) (F)
43	I'LL BE YOUR SHELTER Taylor Dayne	Arise (12) (96) (12) (4) (2) (96) (BMG)
44	SCARLET All About Eve	Mercury/Phonogram (EVEN) (12) (F)
45	HURTING KIND (I'VE GOT MY EYES ON YOU) Robert Plant	E1 Personal/Fest West & R (B&M) (12) (W)
46	IT'S HERE Kim Wilde	MCA (MCA) (12) (F)
47	I'LL BE LOVING YOU (FOREVER) New Kids On The Block	DEF (MCA) (12) (F)
48	KISSING GATE Sam Brown	ARM (MCA) (12) (F)



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PRESSING AND

DUPLICATION

Variety is
the spice
of life

The growth of spoken word tapes and other uses for cassette has ironed out a lot of the duplicators' seasonal peaks and troughs. By Robin Cobb

THE BOOM in spoken word, language and training tapes, mailings of company promotional material on cassette and audio magazines has resulted in duplicators becoming less dependent on record company sources of business.

The continuing growth and variety of audio tape applications are steadily ironing out the traditional troughs of music-only demand — although this in itself is buoyant if seasonal — and is attracting new manufacturers into the market.

These newcomers are emicing themselves with the latest Gauss and Tapematic equipment and emphasising the quality of the product they can produce. And herein lies the rub. According to several duplicators, the majority of industry buyers place quality considerations third, well behind the greater imperatives of price and delivery.

Some duplicators who have positioned themselves at the quality end of the market are looking to the introduction of the Dolby S system as a sort of white knight which will force a requirement for more exacting standards.

Nowhere in Europe are cassette tapes more popular than in the UK. One survey came to the conclusion that most of this country's households possess between five and six cassette players — radio-cassettes, music centres, personal players and in-cars.

There are differing views as to whether competition from European duplicators represents a major threat. Some see the plants in Germany, Italy and, to a lesser extent, France, as being instrumental in holding down already slender profit margins. Others claim that they are experiencing no significant loss of business potential, especially while the market continues to expand.

One theory is that sales of cassettes have actually been fed by the decline in vinyl production. Consumers who have yet to acquire CD equipment are turning to tape and there are grounds to believe that many CD owners supplement their libraries with cassettes.

While there has been a depletion among the ranks of pressing companies, those remaining are rejoicing in the fact that talk of the impending complete demise of vinyl has proved premature and there appears to be sufficient business to be shared widely among them.

But while vinyl manufacturers are concentrating on making an orderly retreat, the duplicating industry is in an expansionist mood.

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The bold claim is made by Maynard that, in a "domestic listening situation", it is not possible to tell the difference between a good quality cassette and CD.

But he alleges that this situation is being endangered by cut-price duplicators using equipment which is between 10 and 20 years old, employing mastering for-

mats which date back to the old eight-track plant.

"These systems probably still account for 50 to 60 per cent of the capacity in this country," he contends. The cost difference between a quality and a "budget" product is only about two pence per cassette but many record companies are unwilling to pay that differential.

"Duplicators like myself are finding the only way we can expand our business is by service," Maynard says. This is achieved through a year-round night shift so that orders placed by midday can usually be shipped the following day.

The picture painted by Maynard is strongly contested by the longer established companies. They point to continuing reinvestment and modernisation, added to which they can add their years of experience.

Among the "new wave", a more pragmatic approach is taken by Dr Colin Collino, managing director of The London Tape Company, launched just over two years ago. He agrees that the message from the record industry is "How cheap can you make it and can you deliver on time?" but says his company can live with that and still produce a quality product.

Sub-contracts

"We are more efficient than some of the dinosaurs in the industry and our marketing is better targeted," he asserts. "So we can do very nicely on existing prices. To ask for an increase would be unrealistic."

As well as servicing independents, London Tape also receives seasonal sub-contracts from such majors as GMI and CBS. Collino sees tape cassettes as becoming the primary release format for record companies — and especially the independents — since these do not have the initial high mastering costs of CD. These make the purchase of fewer than 1,000 CDs scarcely economic.

For the future, he sees markets opening up in East Europe. There is a higher demand for music from the West there than can be met by the indigenous plant and this represents opportunity for European, including UK, presses and duplicators. The snag is the lack of hard currency in those countries.

Isis Duplicating Company was established in Chel-

TO PAGE TWO ▶



UP TO his neck in it: Dr Colin Collino, MD of The London Tape Company

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PRESSING AND
DUPLICATION

► FROM PAGE ONE

tenham in October, founded by Jim Wilmer as sales and marketing director, Peter Rime as studio director and Douglas Brochie as finance and production director.

"We set up primarily to take the quality level of cassettes a bit further on," explains Wilmer. He claims technical improvements in the company's duplicating equipment which combines high-speed with high quality.

With the introduction of Dolby B he predicts "something getting towards CD quality".

In Hungerford, Berkshire, Audio & Data Duplication began production only last month and is deploying its new high-speed equipment to meet what sales manager Richard Denning sees as growing demand for a quality product.

Customer service

"We are sure there is demand in the market for our services," he says. "We have chosen all our equipment with quality as the priority, with customer service of equal importance."

Longer established duplicators strongly deny that they are setting lower quality standards than the new companies with their sparkling new state-of-the-art equipment.

Declares Dave Morris, sales and marketing director of Ablex: "You can give a learner driver a Ferrari but he won't go any faster than Stirling Moss in a Mini."

He suggests that the latest high-speed duplicating equipment, running at 96 to one, poses quality problems. "At that speed you get a tail-off on high frequency and can't get the crystal clear high tones."

His company's response to the need for high production has been to install more equipment running at 64 to one.

He warns the newcomers: "Getting the same consistency day in and day out is the hard part. Any fool can make one damn good cassette as a test cassette. All the main players produce a quality which is commercially acceptable. Some people are better than others and we like to think we are among the best."

He points out that Ablex has invested in a quality assurance department to oversee all stages of the process.

Business is booming at the James Yorke company, according to managing director Peter Fanshawe. "Last year was a good year but the first quarter of this year is even further ahead," he says. "We have never had a first quarter like it."

This has been largely due to increases in spoken word and other cassette applications rather than greater activity from the music industry. He sees the wider applications of cassettes as a continuing trend, helping to make production less seasonal.

He forecasts that the growth in cassette sales will continue for at least a further five years and possibly for as many as 10.

"There is a very aggressive market condition which is due to the extra capacity which now exists," he suggests. "There is an over-capacity for eight or nine months of the year. As a result, some people are very aggressive on price."

Pointing out that audio-cassette prices today are lower than they were in the Seventies, Fanshawe declares: "Price will be the undoing of this marketplace unless something constructive is done about it. But I don't think a price cartel would be right or would work."

More sophisticated equipment has enabled the industry to increase its efficiency but, against this, there are the costs of reinvesting in machinery and higher staffing costs. Pricing, predicts Fanshawe, will be a problem in the development of singles on cassette. The differential in production costs between a cassette single and an album is quite small. "But the perceived value by the end-buyers is vastly different. If they want the single for half the price of an album we are struggling to achieve a margin."

His suggestion is for singles to move away from the relatively expensive clear cassette shells — "Accept that it would be fun to have coloured cassettes" — and not to put singles into sleeves, which involve hand-picking.

The major independent Tape Duplicating Company — in business now for 25 years — is watching with

TO PAGE SIX ►

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ADD
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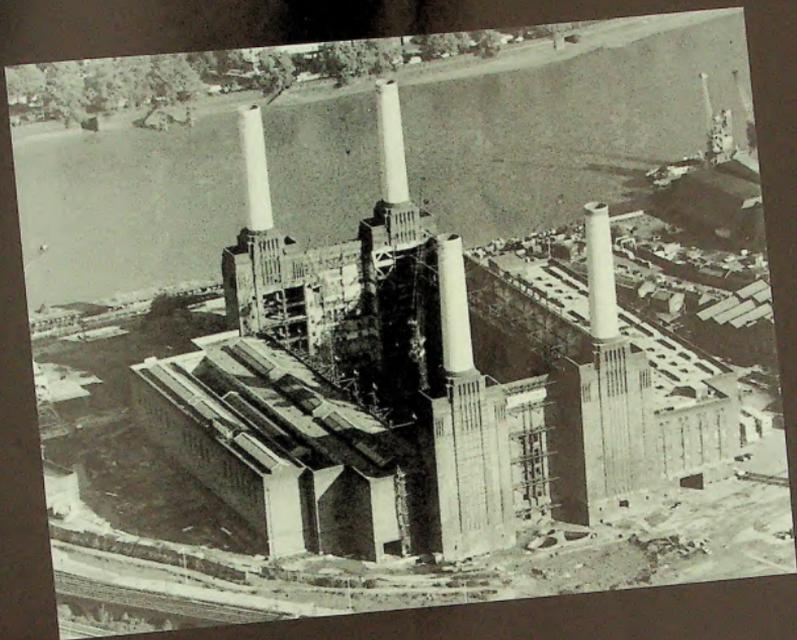


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	PRESSER/DPLICATOR	FORMAT	WEEKLY CAPACITY	FACILITIES
Ablex Audio Video Ltd Harcourt Halefield 14, Telford, Shropshire TF7 4QR. Tel: (0952) 680131/01-942 2488 ext 24040/1. Fax: (0952) 583501/01-949 6175. Contact: Peter Banks (Telford) or Dave Morris (London). Owned		Cass	Cass - 1m	Cassette hi-speed loop-bin duplication. Min order = 250. Turnaround time = 1-2 weeks.
Accurate Sound Milton Road, Queenborough Industrial Estate, Queenborough, Leicesters LE7 8FP. Tel: (0533) 602064. Fax: (0533) 600108. Contact: William Komolac. Independent		Cass	100k	Hi-speed loop bin duplication. Min order = 300. Turnaround time = 10 days.
Adrenalin Records Ltd 252/23 Argyl Ave, Trading Est, Slough SL1 4HA. Tel: (0753) 23200. Fax: (0753) 692232. Contact: Adrian Ovelton/Tony Wicking.		Vinyl	12" - 80k; 10" - 10k; 7" - 25k	7" and 12" pressing. Custom cutting. Picture discs full colour printing. Shopping, DMM License. No min order. Turnaround time = from 48 hours.
Audio & Data Duplication Ltd 2 Station Yard, Hungerford, Berkshire RG17 0DY. Tel: (0488) 681144. Fax: (0488) 681091. Contact: Richard Denning. Independent		Cass	Variable	Hi-speed loop bin. Min order = 1k. Turnaround time = 24 hours.
Audio Services Ltd Vinyl Div: & Orman Rd, London N1 5HQ. Tel: 01-739 9672. Fax: 01-739 4070. Contact: Mel Cole. Cassette Div: 159 Stafford Rd, Croydon CR0 4NN. Tel: 01-780 9710. Fax: 01-650 6494. Contact: Eddie Wilcox.		Vinyl/Cass	V = 180k Cass = 185k	Vinyl: 7" and 12" pressing. Coloured discs. Licensed for DMM. Sleeve and labelling. Min order - Cass: 1k; vinyl: No min order. Turnaround time = 4-5 days. Cass: Hi-speed loop bin duplication. Turnaround time = 5 days.
Covendish Cassettes The Chequers, Chequers Close, Crowborough, E Sussex TN6 2SD. Tel: 01-491 4117/(0892) 655298 (studio). Contact: Norman Austin. Independent		Cass	5k	Hi-speed in cass duplication. Cassette real time duplication. Min order = 1. Turnaround time = 48 hours.
CSB Robins Lane, Aylesbury, Bucks HP19 3BK. Tel: (0296) 26151. Fax: (0296) 81009. Contact: David Black or Lionel Smithers. Owned		Vinyl/Cass	7" - 400k; 12" - 500k; Cass = 500k	Vinyl: 7" and 12" pressing. Cass: Hi-speed loop bin duplication. Min order: 7" & 12" = 3k; Cass = 1k. Turnaround time = 7-3 days, 12" & Cass = 5 days
Chandos Records Ltd Chandos House, Commerce Way, Colchester CO2 8HQ. Tel: (0206) 573300. Fax: (0206) 411104. Contact: Ralph Couzens. Independent		DAT	1k	Real time duplication. Min order = 1. Turnaround time = 1 day.
Channel 5 Audio 14 Centre Way, London N9 0AH. Tel: 01-803 9036. Contact: Denis Holland. Independent		Cass/Vid	Cass = 25k Vid = 1k	Cass: Hi-speed loop bin and real time duplication. In-house printing facility. Vid: Real time duplication. Min order = Cass = 50; vid = 25. Turnaround time = 48 hours.
COPS The Studio, Kent House, Station Approach, Barmead Rd, Beckenham, Kent BR3 1JD. Tel: 081-778 8556 Fax: 081-676 9716. Contact: Eric Dahl. Independent		Vinyl/Cass/CD	Vinyl: 7" - 200k; Cass = 100; CD = 100k	Vinyl: 7" and 12" pressing, shaped discs, picture discs, coloured disc. Cass: Hi-speed loop bin duplication. CD = 5". CD, CD-ROM. Min order: 7" = 1,000, 12" = 500; Cass = 300; CD = 1,000. Turnaround time: 7" & 12" = 3-4 weeks; Cass = 2-3 weeks; CD = 2-3 weeks.
Cottage Recording 2 Gosworth Road, Macclesfield, Cheshire SK11 8UE. Tel: (0625) 20163. Fax: (0625) 201633. Contact: Deborah Boden. Independent		Cass/DAT	Cass = 5k DAT = 300	Real time duplication, both formats. Min order = 1 for both formats. Turnaround time = 48 hours, both formats.
Damont Audio Ltd 11 Hayes, Middlesbrough UB31 1BY. Tel: 01-573 5122. Fax: 01-561 0979. Contact: Ian McKay. Owned		Vinyl Cass	Vinyl: 12" - 150k Cass = 150k	Disc cutting, plating, DMM License. 12" pressing. Coloured disc. Cass: Hi-speed loop bin dup. Min order = 1,000, both formats. Turnaround time = 7 days
Diantronic Europe Ltd 4th Floor North, Glenhorne House, Hammesmire Grove, London W6 0LG. Tel: 01-741 9192. Fax: 01-548 2106. Contact: James Mitchell. Independent		CD	400k	5" CD, CDV 5", CDi, CD-ROM, 5-colour printing, Philips mastering, plating, overwrapping. Min order = 1,000. Turnaround time = 10 days.
Electronic Magnetic Associates (ELMAG) Unit B, Taxton Court, Parkers Wood, St Albans, Herts AL3 6PB. Tel: (0727) 36464. Fax: (0727) 370980. Contact: Paul Goodwin. Independent		Videocass	120k	Vid real time duplication. Min order = 1. Turnaround time = 4 days. One of UK's only two licensed blank stock manufacturers.
EMI Music Services 1-3 Uxbridge Road, Hayes, Middlesex UB4 0SY (vinyl & cass). Crompton Road, Greenbridge Industrial Estate, Winkfield (CD). Tel: 01-561 8722. Fax: 01-561 3788 (vinyl). Tel: (0779) 51168 (CD). Contacts: Peter Hall (vinyl), Malcolm Goodley (cass) and Neil Crouch (CD). Owned		Cass/Vinyl/CD	Vinyl: 7" - 600k 12" - 750k Cass = 750k CD = 23m (annual)	Vinyl: Disc cutting, plating, DMM license, 7" and 12" pressing. Cass: Hi-speed loop bin duplication, hi-speed in cass duplication. CD: 5" pressing, 5 colour printing. Philips mastering, plating, overwrapping. Min order: vinyl 7" & 12" = 3,000; Cass = 1,000 new, 500 re-order. Turnaround time: 7" = 3 days, 12" & cass = 5 days. CD = 10-14 days new, 5-7 days re-order.
Fellside Recordings 15 Banklands, Warrington, Cumbria CA14 3EW. Tel: (0900) 61556. Contact: Paul or Linda Adams. Owned		Cass	500	Real time duplication. Min order = 1. Turnaround time = 5 days.
Flexi Records Ltd Unit 1, Manmore Industrial Estate, London SE7 7AY. Tel: 01-853 3000. Fax: 01-305 1191. Contact: Margaret Smith. Independent		Vinyl	250k	Picture discs, flexi discs. Min order: 7" flexi = 1,000. Turnaround time = 2-3 weeks.
Fraser Peacock Associates (Cassettes) Ltd 204 Dursford Rd, Wimbledon, London SW19. Tel: 01-946 4288. Fax: 01-879 1990.		Cass	200k	Hi-speed loop bin duplication. Hi-speed in cass duplication, real time duplication. Min order = 1. Turnaround time = 7-10 days.
Grompion Records Unit 4A, Industrial Estate, Wick, Caithness, Scotland. Tel: (0955) 5030. Fax: (0955) 4418. Contact: John Hunter		Cass	500k	Hi-speed loop bin duplication. Min order = 250. Turnaround time - very quick!
GWBB Audiovision 42 Lancaster Gate, London W2 3NA. Tel: 01-723 5190. Fax: 01-224 8317. Contact: Michael Stood. Independent		Cass/DAT/Video	Cass = 20k; DAT = 700; Vid = 17k	Hi-speed in cass duplication. Cass, DAT and video real time duplication. Min order = 1 for all formats. Turnaround time: 1-2 days for all formats.
Harlequin Video 10 Commercial Way, Abbey Rd Industrial Park, London NW10. Tel: 01-965 9480. Fax: 01-965 9057. Contact: Mark Slings. Owned		Video	100k =	Real time duplication. Min order = 1. Turnaround time - variable.
ICC Studio 4 Regency Mews, Silverdale Rd, Eastbourne, E Sussex BN20 7AB. Tel: (0323) 643341. Fax: (0323) 649240. Contact: Calvin Game. Associated		Cass	30k	Hi-speed loop bin duplication. Hi-speed in cass duplication. Min order = 100. Turnaround time = 10 days.
Isis Duplicating Co Ltd Unit 11, Shefferson Industrial Centre, The Runnings, Cheltenham GL51 9NH. Tel: (0242) 571818. Fax: (0242) 571315. Contact: Jim Winer/Joy Ellen-Evans. Independent		Cass	350k	Hi-speed loop bin, mastering, compilation, editing. Min order = 100. Turnaround time = 48hrs.
ITD Ltd Unit 21, Faraday Rd, Aylesbury, Bucks HP19 3RY. Tel: (0296) 27211. Fax: (0296) 392019. Contact: M A McLaughlin. Independent		Cass/Video	Cass = 250k Video = 5k	Cassette = Hi-speed loop bin duplication. Hi-speed in cassette. Video - Real time duplication. Min order = Cassette: 1000. Video: 50. Turnaround time = 5-10 days.
James Yorke Ltd Yorke House, Corpus St, Cheltenham, Gloucestershire GL52 6XH. Tel: (0242) 584224. Fax: (0242) 222445. Contact: Ken Leeks. Independent		Cass	300k	Hi-speed loop bin, hi-speed in cassette duplication. Min order = 500. Turnaround time = 7-10 days.
KG Engineering Ltd Oak Place, Newton Abbot, Devon TQ2 2EX. Tel: (0626) 331926. Fax: (0626) 64054. Contact: Chris Jones/Keith Gould. Independent		Cass	5k	Real time duplication (Nakamichi), CD mastering, DAT mastering, full digital editing facilities & PQ Subcoding. Inlay printing, labelling and boxing. Min order = 50. Turnaround time = 10 days.
Leaholme Audio Cassettes 340-348 Lea Bridge Rd, Leyton, London E10 7JD. Tel: 01-556 1125. Fax: 01-539 8834. Contact: John Bassett. Independent		Cass	5k	Live/hi-speed loop bin duplication. DAT Mastering. Voiceover studio. Min order = 500. Turnaround time = 4-5 days.
London Tape Co Unit 18 & 27, D & RCA, Charlotte Despard Ave, Battersea, London SW11. Tel: 071-720 6976. Fax: 071-498 1460.		Cass	150k	Hi-speed loop bin duplication. Complete digital editing suite. CD Transfer = 1630 transfer plus PQ encode, R-DAT & quarter-inch. Min order = 500. Turnaround time - Variable, max 1 week.
Lyntone Audio Ltd 5-9 Wedmore St, London N19 4RU. Tel: 01-263 1378. Fax: 01-263 0240. Contact: Ian McKay		Vinyl	7" - 150k 12" - 70k	Disc cutting, plating, 7" & 12" pressing. Coloured discs, flexi discs. Min order = 1,000. Turnaround time = 7-10 days.

REPRODUCERS - ALL FORMATS

PRESSER/DUPLICATOR

	FORMAT	WEEKLY CAPACITY	FACILITIES
Mayking Records 250 York Rd, London SW11. Tel: 01-924 1461. Fax: 01-924 2147. Contact: Clive Robin. Independent	Vinyl/Cass/DAT/CD	Cass-250k. Vinyl-7"-500k; 10"-20k; 12"-400k; CD-300k; DAT-100k	Vinyl: Disc cutting, plating, 7", 10" & 12" pressing, picture discs, coloured discs and shaped discs. Cass: Hi-speed loop bin duplication, DAT. Real time duplication. CD: 3" & 5" plating and overwrapping. CDV, CDI, CD-ROM. Min order - Vinyl: 7", 10" & 12" -500. Cass-500. DAT-1"; CD-500. Turnaround time -5-10 days.
Matic Manufacturers 100 Clapham Road, Bedford MK41 7PL. Tel: (0234) 213535. 071-434 0854. Fax: (0234) 216146.	Vinyl/Cass/CD	7"-40k; 12"-47k Cass-84k CD-35k	CD: 5" pressing, CDI, CD-ROM, plating, overwrapping. Vinyl: 7" & 12" pressing. Coloured discs. Cass: Hi-speed loop bin duplication. Min order -500 all formats. Turnaround time -4 days (quicker if necessary).
Nimbus Records Ltd Wycombe Leys, Monmouth NP5 3SR. Tel: (0640) 890682. Fax: (06400) 890779. Contact: John Denton. Independent	CD	700k	CD 3" & 5", CDI, CD-ROM, Mastering, Nimbus-Holiday, Plating, Overwrapping. Min order -1,000 new, 500 re-order. Turnaround time -2 weeks.
Orlake Records Sterling Works, Sterling Industrial Estate, Rainham Road South, Dagenham RM10 8HP. Tel: 01-592 0242. Fax: 01-595 8182. Contact: John Powell or Paulo. Owned	Vinyl	V. 7"-21k; 10"-9k; 12"-65k	Vinyl plating, 7", 10" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Min order -500 for all formats. Turnaround time -7-10 days.
Phoenix Video Duplication Ltd 31 Station Road, Harold Wood, Essex RM3 0BP. Tel: (04023) 81509. Fax: (04023) 81509. Contact: Ricky Sawyer. Independent	Video	60k	Real time duplication from master. U-matic, hi band, lo band. Min order -100. Turnaround time -24 hours.
Pressing Concern Ltd 282 Browns Lane, Coventry CV5 9EE. Tel: (0203) 407087. Contact: John A Duffin. Independent	Vinyl/Cass/DAT	V: 12"-30k; 7"-55k Cass-50k DAT-50k	Disc cutting, plating, 7" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Cass: Hi-speed loop bin duplication, hi-speed in cass duplication, real time duplication. DAT: Real time duplication. Min order: 7", 12" cass and DAT-500; 10"-1,000. Turnaround time: Vinyl, DAT-3 weeks, Cass-2 weeks.
The Producers Pacific House, Vale Road, London N4 1QR. Tel: 01-809 4445. Fax: 01-802 8840. Contact: Steve Athey. Owned	Vinyl/Cass/Vid/CD	Variable	V: Disc cutting, plating, DMM/License, 7", 10" & 12" pressing, picture discs, coloured discs, flexi discs, shaped discs. Cass: Hi-speed loop bin duplication, real time duplication. CD: 3" & 5", CD, CD-ROM, plating, overwrapping. Min order: 7" & 12"-250, 10"-1,000. Cass-500. Turnaround times: 3 weeks for all formats.
PDD Greyhound House, 73-74 George St, Richmond, Surrey TW9 1JY. Tel: 01-948 7368. Fax: 01-940 7137. Contact: Roger Twynham. Independent	CD	20-25m (annual)	5" CD, 5", 8" & 12" Laserdisc. CDI, CD-ROM, 6 Colour printing, Philips mastering, plating, overwrapping. Min order: 1,000, new, 500 re-order, turnaround time -10 days new, 5 days re-order.
PR Records Ltd 9 Endeavour Way, London SW19 8UH. Tel: 01-946 8686/5045. Fax: 01-944 1155. Contact: Bill Dedman, Roy Young, George Hulley. Independent	Vinyl	12"-90k	Plating, 12" pressing, coloured discs. Min order -100. Turnaround time -10 days.
Rainhill Tape Specialists (RTS) Ltd Music House, 369 Warrington Rd, Rainhill Prescot, Merseyside L35 8LD. Tel: 051-430 900. Fax: 051-430 7447. Contact: John Fairclough. Independent	Cass/DAT	Cass-85k DAT-150k	Cass: Hi-speed loop bin. Real time. On body printing, label and inlay card. DAT: Real time. Min order -Cass: 250. DAT 100. Turnaround time -Cass: 8 days, DAT: 6 days.
Reflex Audio Systems Ltd PO Box 10, St Neots, Huntingdon PE19 4TF. Tel: (0480) 87239. Fax: (0480) 87611. Contact: John Gerrard. Independent	Cass	20k	Hi-speed loop bin duplication, real time duplication. Min order -250 loop bin, 50 real time. Turnaround time -7-10 days.
Sound Basement 10 Avenue Rd, London EC1R. Tel: 01-278 4916. Fax: 01-278 5186. Contact: Phil Karode. Owned	Cass/DAT	Cass-10k DAT-200	Cass and DAT real time duplication. Min order -1 for both formats. Turnaround time -24 hours.
Sounds Good 12 Chiltern Enterprise Centre, Station Rd, Theale, Berkshire RG7 4AA. Tel: (0734) 302600. Fax: (0734) 303181. Contact: Katrina Larkin. Independent	Cass	100k	Hi speed loop bin duplication. No min order for regular customers. Turnaround time -24 hours by arrangement.
Sound News Ltd Hillar House, 509 Upper Richmond Rd West, London SW14 7EE. Tel: 01-948 4339. Contact: Mr L Cherry. Independent	Vinyl/Cass	Cass-80k; 7"-100k; 12"-100k	Cass -real time and hi-speed loop bin. Vinyl-7" & 12". Min order -100, both formats. Turnaround time -1.4 days.
Spool Duplication 14 Avenue, Deeside Industrial Park, Deeside, Nr Chester, Chwyd CH5 2NU. Tel: (0244) 831602. Fax: (0244) 814581. Contact: Roy Vailley/Jeff Johnson. Independent	Cass/DAT	Cass-500k DAT-2k	Cass: Hi-speed loop bin duplication, DAT: Real time duplication. Min order: Cass-200, DAT-10. Turnaround time: Very fast!
Stateline Ltd Grant Road, Wellingborough, Northamptonshire NN8 1EE. Tel: (0933) 77442. Fax: (0933) 600108. Contact: Andrew Lipski. Independent	Vinyl	7"-10k 12"-25k	Plating, 7" pressing. Min order -250. Turnaround time -3 weeks
Strand Magnetics Ltd Strand House, Unit 7A, Concord Close, Woodbridge Industrial Park, Wimbome, Dorset BH21 65Z. Tel: (0202) 828421. Fax: (0202) 826531. Contact: Brian Atkinson. Owned	Video	250k	Real time duplication. Min order and turnaround time negotiable.
Tom Studio 13a Hamilton Way, London N3 1AN. Tel: 01-346 0033. Fax: 01-346 0530. Contact: A.C. Batchelor/M.E. Batchelor.	Cass/CD/DAT	Cass-1k CD-Variable DAT-Variable	Real time duplication (cass & DAT), CD Mastering, Full digital editing, Master cutting for vinyl. Min order -1, all formats. Turnaround time -from 48 hours.
The Tape Duplicating Company 410 North Rd, Illeging, London N7 9HN. Tel: 01-609 0087. Fax: 01-607 7143. Contact: Derek Ewing. Owned	Cass/DAT	Cass-50k DAT-100k	Cass: Hi-speed loop bin duplication, hi-speed in cass duplication, cass and DAT real time duplication. Min order: cass-500, DAT-6. Turnaround time: cass-5 days, DAT-2-3 days.
The Tape Gallery 28 Lexington St, London W1. Tel: 01-439 3325. Fax: 01-734 9417. Contact: Lloyd Cannon. Independent	Cass/DAT/Video	Cass-5k DAT-100 Video-300	Cass, video and DAT real time duplication. Min order: Cass-10, DAT & Video-1. Turnaround time: variable.
Technical Videocassette (UK) Ltd Unit 8, Northfields, Industrial Estate, Beresford Avenue, Wembley HA0 1NW. Tel: 01-900 1122. Fax: 01-903 0294. Contact: Richard Gray. Owned	Video	500k	Real time duplication, all video formats, PCM capacity. Min order -500. Turnaround time -96 hours.
Trend Studios Ltd 9 South Prince's Street, Dublin 2, Ireland. Tel: (0001) 713348. Fax: (0001) 770576. Contact: John D'Ardis. Independent	Cass/DAT	Cass-50k DAT-500	Cass: Hi speed loop bin and in cass duplication. Cass and DAT real time duplication. Plus printing and packaging service. Min order: Cass-1k, DAT-1. Turnaround time: Cass-14 days, DAT-same day.
Tudor Enterprises Unit 4, Norside, Old Mian Crescent, Weston-Super-Mare BS24 9AX. Tel: (0934) 628219. Fax: (0934) 624630. Contact: Mark Cordwell. Independent	Cass	120k	Hi-speed loopbin and hi-speed in cass duplication. Min order -200. Turnaround time -7 days.
TVU Videodubbing 10 Palms St, London W1V 3DG. Tel: 071-439 2975. Fax: 071-494 3172. Contact: Paul Routh. Independent	Video	5k	U-matic, lo and hi band, Betacam SP, D2, M2. Specialise in broadcast mediums. No min order. Turnaround time -24 hours.
Video Duplicating Co Ltd Unit 8, Bonbury Ave, Slough Trading Estate, Slough, Berkshire SO1 4LB. Tel: (0753) 25142. Fax: (0753) 78421. Contact: Ashwin/Sanjay. Independent	Video	210k	Hi-speed in cass duplication, real time duplication. Min order -1. Turnaround time -variable.
Videoprint Ltd 250 York Rd, London SW11 3SL. Tel: 01-924 1333. Fax: 01-924 2148. Contact: Simon Knight. Associated.	Video	260k	Hi-speed loop bin and real time duplication. Min order -1. Turnaround time -variable.
Vinyl Cass Records Ltd Unit 02/006, The Workshops, Burford Road, Stearnford, London E15 2SP. Tel: 01-536 1214. Fax: 01-519 3112. Contact: Terence Murphy. Independent	Vinyl	7"-20k 12"-40k	Plating, 7" & 12" pressing, picture discs, coloured discs, shaped discs. Min order -negotiable. Turnaround time -1 week.
Warren Recordings 59 Hendale Ave, London NW4 4LP. Tel: 01-203 0306. Contact: Stanley Warren. Independent.	Cass	5k	High Speed in cass duplication. Min order -1. Turnaround time -1 week.

Advise all enquiries to: Karen Faux, Rudi Blackett, Music Week, 23-27 Tudor Street, London EC4Y 0HR.

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PRESSING AND
DUPLICATION

► FROM PAGE TWO

interest the development of digital audio tape (DAT). "We have a facility for duplicating DAT, the quality of which is as good as CD," says general manager Keith Lloyd. "At the moment the system is being used for masters. Companies having both cassette and records made will quite often send us the DAT and ask us to copy it for them to get lacquers cut for record pressing. But we are using the facility on a very small scale at the moment."

Tape Duplicating has a sister company, Orlake Records, on the vinyl side, and according to Lloyd there is no decline in its orders. "We are probably the last people to do pictures and shapes on records and we still do a lot of business in that area."

He adds: "With some manufacturers pulling out of vinyl and few new people starting up there is enough business to go round. We intend to be there to the end. There are still a lot of record players out there."

In a more specialist niche, the Tape Gallery duplicates small runs in real time, such as pre-release samples for record company sales people. "Our work is generally for the small independents," says Studio manager Lloyd Canham, "but we won't copy anything unless the customer has publishing rights."

Pressure

With most duplicators establishing themselves outside the capital, Lee Holme Audio is one of the few independents to have a London postcode. Sales director John Bassett says there is pressure to maintain the prices of seven or eight years ago while improving specifications.

The company's activity in promotional and training tapes for such industries as car manufacturing and airlines continues, but Bassett sees a danger that these audio-cassettes may be replaced by video.

In his experience, these do not necessarily help smooth out the seasonality of the music business. "Sometimes they give us even bigger peaks," he comments. "They can come in quantities of upwards of 100,000 and we have to be careful not to upset our regular customers."

Lee Holme has a system which it calls Catalogue priorities with the objective of protecting customers



UP TO the minute: the new Gauss equipment at Isis

from running out of stock. As need arises, short, five-day over runs are given precedence and given rush delivery.

Bassett is concerned at the apparent ability of some European plants to be able to offer a package which includes both cassette and print for little more than the UK cost of the cassette alone.

"On the other hand, if someone phones up and says he's out of stock and wants 700 sent over in a cab, you try doing that from Belgium!"

Fraser Peacock, which has been duplicating tape since the eight-track days, has made a point of keeping its equipment abreast of technology developments, says director Peter West. The various permutations of spoken word accounts for about 75 per cent of the company's business.

"With today's competition it is almost impossible to raise prices, so we work on the assumption that we have to increase in efficiency every year to maintain

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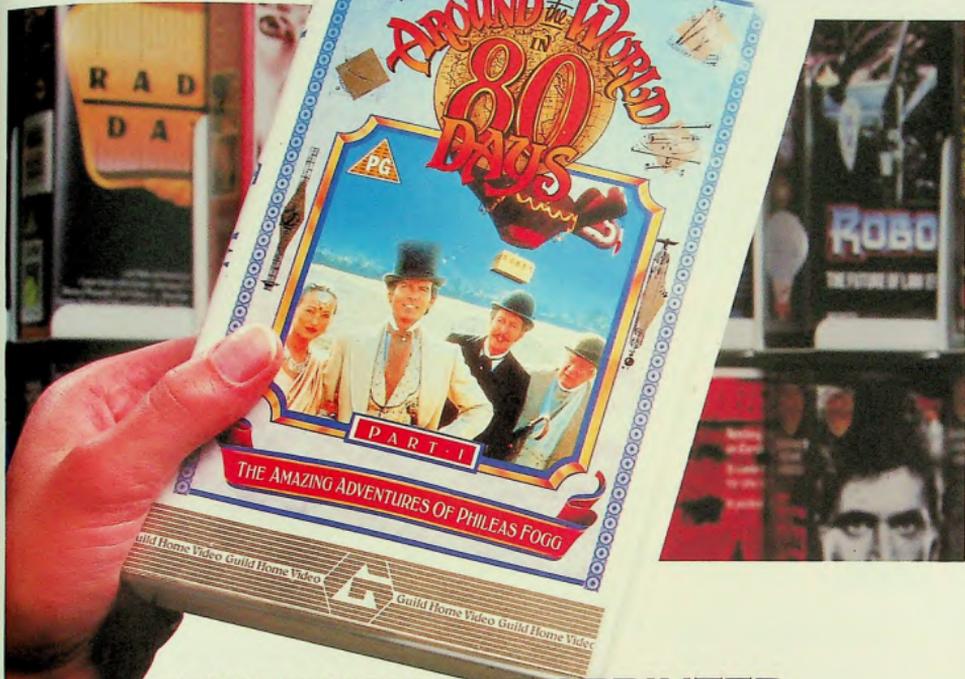
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DIVISIONS OF FORWARD TECHNOLOGY LIMITED

PRESSING AND



DUPLICATION

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the growth of the company," he comments. ITD has been in tape duplicating for 14 years. "We have always tended to concentrate on the educational, training and information market rather than the pop scene," says managing director Roy Jackson-Moore. Another growth area has been in talking books, originally introduced for the sight handicapped and now a wide general market.

Jackson-Moore does not see overseas competition as a major threat. While some business with long lead times may go as far afield as Hong Kong, he says the majority of his customers are more concerned with accessibility coupled with service and delivery.

To maintain its edge, ITD has recently invested £200,000 in re-equipping. "You have to run that for five years to see any return," Jackson-Moore comments.

Clive Robins, sales manager of Mayking Records which manufactures both tape and vinyl products, says: "We have been surprisingly busy on the vinyl side, especially on 12-inch. Obviously there is still a lot of demand and I don't see it falling away as rapidly as once was expected."

"Cassette singles also seem to be making better progress this time round than they did the last time it was attempted to introduce them. But this is not yet a big market."

Quality-conscious

At presser Statekute, managing director Andrew Lipski comments: "We have not as yet felt any cold wind blowing. CD has, of course, made inroads, especially on the classical side, but there are other areas where it seems black vinyl is still often preferred."

Statekute's sister company on the duplicating side is Accurate Sound, headed by William Komodoro. He claims one practice that is harmful to the industry is that of some duplicators to cut prices during slack periods to a level where there is no profit margin at all but just a contribution to overheads. Against this, he felt it was encouraging that more customers were quality-conscious.

Damont lays claims to having the UK's largest independent pressing plant as well as having a significant presence in the duplicating field. Its Holloway subsidiary, Lyntone Audio, presses both seven and 12-inch records and its head office plant specialises in 12-inch.

"Vinyl is holding up very well indeed," declares managing director Chris Clark. "We have had an absolutely bumper first three months to the year. We aim to be the last in the business when vinyl finally does go."

Confused

He suggests that the consumer may also be getting confused by talk about the potential of DAT. With the conflicting claims between CD and DAT, potential purchasers of new equipment may be deferring a decision. "Meanwhile, they have the old standby of vinyl they can fall back on."

"And what is there to replace the seven-inch single? There is only the cassette single, but the record business in this country doesn't seem to want it. There is something about the old seven-inch single that people like."

On the singles market, Clark says: "Pricing is absolutely critical and you have to be of optimum efficiency to make even the hint of profit." Damont scores here, he suggests. "We can react very fast with our production control under sales manager Ian Mackay. He's a dour Scot and a supreme professional. Our quick reaction in the singles market keeps our continental competitors at bay."

In Glasgow, Ivor Tiefenbrun, managing director of Linn Records, has strong views. He says he suspects the LP will survive for a long time, while new formats — DAT, read-write CD, new audio-video formats — fragment the market and confuse the consumer.

"LP sound quality is superior to CD," he asserts. "Even when a comparison is broadcast over the radio and people judge in their cars or kitchens, there is a universal preference for the sound of LP."

He deplores what he describes as "the CD propaganda," and says this has diminished the LP to the benefit of cassette.

Tiefenbrun's defiant message is: "Hi-fi is about a better sound. People who trust their own judgement and who want to benefit from quality musical production will continue to support the LP."

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12: GTC79
5: CDGCG9

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ALBUM	Soul	Rock	Pop	Classical	Children's	Video	CDV
1	WOGUE	THE PLANETDANCE					
2	ORFEO/SHAWN	ALL I WANT TO DO					
3	POWER	ON YOUR LOVE					
4	STEP ON	FROM OUT ON NOWHERE					
5	THE SEX OF IT	THE SEX OF IT					
6	THE PLANETDANCE	THE SEX OF IT					
7	THE SEX OF IT	THE SEX OF IT					
8	THE SEX OF IT	THE SEX OF IT					
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33	THE SEX OF IT	THE SEX OF IT					
34	THE SEX OF IT	THE SEX OF IT					
35	THE SEX OF IT	THE SEX OF IT					

23	FROM OUT ON NOWHERE	Frank Stallone	Capitol	London	ASDH 24 (TZ-CASH) 24
24	HANG-ON TO YOUR LOVE	Jason Donovan	PWL	PHIT 15	
25	THIS BEAT IS TECHNOTRONIC	TechnoTronic feat. MIC-Eric	Sire	STRE 11 (B)	
26	HITCHIN' A RIDE	Similia	Festival	12HFA 1	
27	ESCAPADE	Janet Jackson	Brook	AKA (USA) 1	6
28	SNAPPINESS	BBG	Urban	Urb 10	UBX 1
29	THE SEX OF IT	Kid Creole and The Cocanuts	CEB	65498	1117-1658
30	WY'S WAS HERE	Lloyd A. Stewart/Candy Dulfer	Avance	ICA 28	0805 (TZ-0806)
31	MUSICAL MELODY/WEIGHT FOR THE BASS	Unique 3	Lib	Virgin	VEN 1
32	BIRDHOUSE IN YOUR SOUL	They Might Be Giants	Elektra	EXR 10	
33	HOLD ON	Erasure	Atlantic	Em	West 4 79
34	CRADLE OF LOVE	Billy Idol	Chryslis	DOJ	
35	BLUE SAVANNAH	Erasure	Mute	12 (MUTE)	

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SINGLES

1*	1	NOTHING COMES #2 U, Sinead O'Connor
2	3	WANNA BE #1, Cowboy
3	5	HOW CAN WE BE LOVERS, Michael Bolton
4*	2	VOGUE, Madonna
5*	10	ALLI WANNA DO IS MAKE LOVE TO YOU, Heart
6	20	DONT WANNA FALL IN LOVE, Kane Chua
7	6	WHIP AFFEAL, Boyce
8	4	ALL AROUND THE WORLD, Lisa Stansfield
9*	11	WHAT IT TAKES, Aerosmith
10*	17	ALRIGHT, Janet Jackson
11	8	WITHOUT YOU, Marley Cruz
12*	16	HOLD ON, Wilson Phillips
13	13	HEARTBEAT, Seduction
14*	15	SENDING ALL MY LOVE, Linear
15*	18	LOVE MY CHILD, Sweet Sensation
16*	23	THIS OLD HAT OF MINE, Rod Stewart with Ronald Isley
17*	21	ROOM AT THE TOP, Adam Ant
18*	24	POISON, Bell Biv DeVoe
19*	9	WHOLE WIDE WORLD, Ame Loran
20*	7	HERE AND NOW, Luther Vandross
21*	22	THE HEART OF THE MATTER, Don Henley
22*	29	IT MUST HAVE BEEN LOVE, Rosette
23*	7	U CAN'T TOUCH THIS, MC Hammer
24*	14	I'LL BE YOUR EVERYTHING, Tommy Page
25*	28	YOUR BABY NEVER LOOKED GOOD IN... Exposé
26*	26	THE HUMPTY DANCE, Digital Underground
27	23	LOVE WILL LEAD YOU BACK, Taylor Dayne
28	25	BLACK VELVET, Alanis Myles
29*	19	FOREVER, Kiss
30*	38	OOH LA LA, Petal Gentleman
31*	33	EXPRESSION, Salt-N-Pepa
32*	36	READY OR NOT, After 7
33*	34	HOUSE OF PAIN, Fatter Patsykat
34*	32	IF U WERE MINE, The J-Krew
35*	35	SAVE ME, Fleetwood Mac
36*	1	BABY IT'S TONIGHT, Judy Cole
37*	1	I'LL SEE YOU IN MY DREAMS, Giant
38*	30	GET UP (BEFORE THE NIGHT IS OVER), Technocrat
39*	40	DO YOU REMEMBER?, Phil Collins
40	40	TIME AFTER TIME, Tommy T

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Columbia

Sire

Capitol

Warner Brothers

Solar

Anata

Geffen

A&M

Elektra

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Vandave

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MCA

MCA

RCA

Epic

Geffen

EMI

Capitol

Sire

Anata

Tommy Boy

Anata

Affinity

Mercury

Dimensional

NextPlate

Virgin

Elektra

Enigma

Warner Bros

Reprise

A&M

SBK

Affinity

Jan City

ALBUM OF THE WEEK

LOU REED/JOHN CALE: Songs For Drella, Sire WX 345. This will sell and sell, if only because it is the first time Reed and Cole have gotten together in 20 years. And that is the reaction accorded Reed's New York and his superb Mandela concert appearance and you are looking at a huge ready-made audience. It's an affectionate biography of Andy Warhol from smalltown dreamer to world famous (con)artist, and the guys are obviously happy to get things off their chest, but it all seems a little word-heavy with the music taking a back seat. Could hit the top spot, but only die-hard fans will consider it a great album. **LF**

SONIA: Everybody Knows, Chrysalis CHR 1734. Sonia, a remarkably self-possessed and confident performer, slips into a more SAW-inspired teenage drama, all lost love and yearning, but always bubbly and strangely celebratory. Some may complain at the somewhat one-dimensional approach, but when you're young, in love, or wanting to be in love, Sonia's the perfect big sister to have around. Pop at its most simple and all the more engagingly harmless for it. **DH**

JERMAINE STEWART: What Became of the Legend? What Ten Records DAX 88. Jermaine Stewart's art's internal plight continues with yet another set of seasonally soulful duos which lack the all-important spark when the Scappas enter. Stewart's past has been the product of clothes-hanger image with the occasional worthy ballad. This worthy effort continues the plot which in the current climate of soul and dance sounds, is yet further from a successful route to goal. A decent enough album but it needs a single success and heavy air time if it's going to sell. **DH**

ANDREW RIDGELY: Son Of Albert, Epic 466717 1. Initial retail confidence in this will be lessened by the comparative failure of the Shake single. That largely missed the boat in re-establishing Ridgely in the charts, irrespective of the song's strength. Son... continues the forty one track theme, ideal for the US, less so for a dance-happy UK, and Eric's main worries will now be to rebuild Ridgely's name profile to that of Wham's. The music itself is adequate, but promotion will have to play a far greater hand. **DH**

ALI FARKA TOURD: The River, Warner Circuit, WDC 017. The Malian guitarist whose course has been so admirably championed by Andy Kershaw, merits the faith with this laudable release. A collection of sparsely arranged tunes embellished with harmonic and saxophone. Yet these Western embellishments blend coherently with Farka Touré's style which echoes the Delta blues modes of John Lee Hooker and Robert Johnson, rendering it more accessible than most African music. Crossover possibilities abound. **AM**

SUMMERHILL: West Of Here, Polygram 843 130 1. At its glorious peak this is as fresh as a late spring evening after rain. Summerhill's taste for guitar-led, sparkling pop, massed harmonies

and the extraordinary vocal of Sean Burnett has captured many a heart on the live circuit, even amongst those who make winking references to a certain US guitar band. West Of Here, then, captures that folk-rock and a little bit of snatches of ill-thought out strings prevent it from a total triumph. **DH**

CATERWAUL: Portent Hue, IRS EISA 1027. The new album from US psychedelics Caterwaul takes them yet further into a blurred world bordered by funk rock metal-edged pop and folk-based happy culture. The lack of identity in the music is born out of an ambiguous cover, that's colourful but somehow unconvincing. Caterwaul's songs aren't precise enough yet, the ideas are endearing but there's just not enough to get your teeth into. **DEH**

STOCK IT

THE BATHERS: Sweet Decit, CGT/Island, CGT 1-1. "I'm 19 and I'm crazy about you" (Desire Reigned). Adopting Tom Waits' rasping vocal tones, Chris Thomson's soulful soul with its moving tones of love lost and found. It's vivid lyrical story-telling and the emotional tug of the beautifully-crafted songs makes this a blessing of an album. In sales terms, it should be a real grower. **NR**

THE SQUA DRAGONS: Lone God, Big Life SOUPLP2. Gone are the days when the Scappas were simply the best Buzzcocks impersonators in town. Like fellow CB6 survivors, Primal Scream, they're adapted to the current pop scene, and a good job they make of it. The single, Mother Universe has already made its mark in the clubs and a few other cuts could do likewise, but your shambles indie man in the street will find much of merit here too. **LF**

THE FRONT: The Front, CBS 466143. Looking at the inner sleeve, one could be forgiven for thinking that Jim Morrison is still with us. The Doors simulates don't end there but on the whole this is more of a solid rock effort that's naggingly inconsistent in its song-writing highs and lows. When they're not whipping up a passionate storm they become sales to their shambles indie man in the street. The music itself is adequate, but promotion will have to play a far greater hand. **NR**

A HOUSE: I Want You Much, blanco y negro, BYN22 1987. On Our Big Fat Merry-Go-Round was as accomplished a debut as possible. It didn't sell much outside their home market but it had quality stamped all over it. This no-slip-up here as Dave Couss's vocals and fast exciting playing give the sweetest of flavours to some very listenable tunes. The whole project smacks of intelligence, will be sold public who ignore them. **LF**

BURNING TREE: Burning Tree, Epic 466533. LA's Burning Tree are a potent three piece who display a fiery passion for blues-infused power rock, their charred roots entrenched in the late 60s. Marc Farka's guitar remains the common denominator through the course of 10 tracks that sees all three members take the vocal spot

light, adding colour and diversity, as the triumvirate carve out their own contemporary identity out of atmosphere and spirit. The best of the Epic Rock series by far. **KB**

VARIOUS: Alvin Lives In Leeds, Spasm/Midnight Music, CLANG 4. The great thing about this compilation of covers of Seventies pop hits is that most of them were so tacky in the first place that they can only get better. Indeed, Lush make Chirpy Chirpy Cheep sound quite respectable with Five Thirty, 14 Iced Bears and The Perfect Disaster becoming more than adequate. Definitely worth a try and profits go to the Anti-Poll Tax Movement. **NR**

SALT 'N' PEPA: Black's Magic, HR 828 1664. Push it was an aerobic favourite everywhere; there's nothing to match its exuberance here. These 13 tracks are a muted exploration of hip-hop excessiveness, stark bumping beats, competent vocals but nothing expected — or even very danceable — by way of backing tracks. Too lightweight for the hardcore contingent, and no UK hits to tempt the masses. **SW**

WALKINGSEEDS: Bad Or Whirling, Paperhouse Records, PHLP001. Push it was an aerobic favourite everywhere; there's nothing to match its exuberance here. These 13 tracks are a muted exploration of hip-hop excessiveness, stark bumping beats, competent vocals but nothing expected — or even very danceable — by way of backing tracks. Too lightweight for the hardcore contingent, and no UK hits to tempt the masses. **SW**

BILLY BRAGG: The Internationale, Utility Records UT11 11. Distribution: Cartel. No longer need you yumble along with embarrassment when they all start singing The Internationale or The Red Flag, because Billy's given you the words and the song. This is Bragg's little red record, a collection of eight political songs which may not fit into a conventional release, but were always worth recording. The great Dick Gaughan crops up among the collaborators and over-all, this stands as a creditable exercise. Stock near the polling booths. **DH**

WHAT? NOISE: Fat, Brave, BND 8. Distribution: Nine Mile/Carex. Another Manchester fusion of hard beats and sheetmetal guitars, via One Little Indian's offshoot, but these guys were there at the beginning, being producer Chris Nagle (Inspiral Carpets, Yargo) and studio engineers Julia Nagle and Tim Higgins. Fat's quirky rhythms and samples are subterranean, invested with a resounding clarity and wit that recalls Joy Division and early New Order's electro-funk innovations. **MA**

STOCK IT

LOU WHO?: Martin Aston, Kirk Blows, Lou Furst, Dave E Henderson, Duncan Holland, Andrew Martin, Nick Robinson and Selma Webb.

ALBUMS

1*	1	DO NOT WANT THAT I HAVEN'T GOT, Sinead O'Connor
2	1	JANET JACKSON'S RHYTHM NATION 1814, Janet Jackson
3	3	SOUL PROVIDER, Michael Bolton
4*	6	PLEASE HAMMER DON'T HURT EM, MC Hammer
5	5	FOREVER YOUR GIRL, Paula Abdul
6	4	NICK OF TIME, Bonnie Raitt
7	8	VICOLATOR, Despeche Mode
8	14	BIG BIRD, Heat
9	9	PUMP, Aorasmh
10*	7	ALANNAH MYLES, Alanis Myles
11*	11	AFFECTION, Lisa Stansfield
12*	16	POISON, Bell Biv DeVoe
13*	13	MANIC NERVANA, Robert Plant
14	10	...BUT SERIOUSLY, Phil Collins
15	12	PUMP UP THE JAM, Technobunch
16	15	COSMIC THING, The B-52s
17*	20	PRETTY WOMAN, Original Soundtrack
18*	18	THE END OF THE INNOCENCE, Don Henley
19*	40	FEAR OF A BLACK PLANET, Public Enemy
20*	7	TENDER LOVER, Boyface
21*	24	STICK TO IT YA, Slaughter
22*	22	DOWNTOWN TRAIN/SELECTIONS, Rod Stewart
23*	23	BACK ON THE BLOCK, Quincy Jones
24	26	LONDON WARSAN NEW YORK, Bono
25	23	GIRL YOU KNOW IT'S TRUE, Milli Vanilli
26	27	BLUE SKY MINING, Mt. Dew
27	25	DE FEEGDOOD, Moby
28	29	CRY LIKE A RAINSTORM, Linda Ronstadt
29	34	SEX PACKETS, Digital Underground
30*	3	BEHIND THE MASK, Fleetwood Mac
31*	2	TEENAGE MUTANT NINJAS... Original Soundtrack
32	38	JOURNEYMAN, Eric Clapton
33*	30	HANGIN' TOUGH, New Kids On The Block
34*	29	STORM FRONT, Billy Joel
35*	32	CUTS BOTH WAYS, Gloria Estefan
36*	33	FULL MOON FEVER, Tom Petty
37	38	LIVE, Kenny G
38*	39	BLACK'S MAGIC, Salt-N-Pepa
39	35	CAN'T FIGHT FATE, Taylor Dayne
40	38	PAINTINGS IN MY MIND, Tommy Page

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Duck

Columbia

Columbia

Epic

MCA

Anata

NextPlate

Anata

Sire

Charts courtesy Billboard, 5 May, 1990 * Bullets are awarded to those products demonstrating the greatest airplay and sales gain.

OFFICE BOY
James Last
Polygram 8421211

15 CLASSICS BY MOONLIGHT • CD
Polygram 8421211

16 I DO NOT WANT WHAT I HAVEN'T GOT * CD
Sinedh O'Connor
Enigma/Capitol/CBSN 14

17 HEART OF STONE * CD
Celine Dion
Capitol/WX 210

18 THE BEST OF VAN MORRISON • CD
Polygram 8417011

19 REBEL MUSIC • CD
Rebel MC
Dorset/WLP4/5

20 PUMP UP THE JAM * CD
Technomic
Swampy/SMP4/1

21 HANGIN' TOUGH * CD
New Kids On The Block
CBS 4469/1

22 SONGS FOR DRELLA • CD
Lionel Richie/John Cole
Sire/WX34/5

23 STILL GOT THE BLUES • CD
Gent Moore
Virgin V241/2

24 THE ESSENTIAL PAVAROTTI • CD
Luciano Pavarotti
Decca 43971/1

25 THE ROAD TO HELL *** CD
Chris Rea
East West/WX317

26 FOREIGN AFFAIR ***** CD
Tim Turner
Capitol EBTU 21/3

27 THE VOICE • CD
Brenda Cotroneo
Hendel/Polygram 84141/1

28 MISSING ... PRESUMED HAVING
Nighting Phylliss
Virgin/Phonogram 84267/1

29 SOUL PROVIDER • CD
Michael Bolton
CBS 44324/1

30 MARTINA * CD
Martina
CBS 44323/1

31 COSMIC THING • CD
B575
Epic/WX 28/3

32 THE BEST OF ROD STEWART ** CD
Rod Stewart
Warner Bros/WX 31/4

33 JOURNEMAN * CD
Eric Clapton
Duck/Warner Bros/WX 32/2

34 THE REAL THING • CD
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Slack/London 82815/1

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★ ★ ★ DOUBLE PLATINUM
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★ ★ PLATINUM
(400,000 units)

★ ★ NEW ENTRY

THE ALBUM
OUT NOW!

TOP 20 COMPILATIONS

1 NOW 171 • CD
Various
BM/Virgin/Rough/Now 17

2 JUST THE TWO OF US • CD
Various
CBS WOOD 11

3 THE EARTHQUAKE ALBUM ... CD
Various
Libra Mid America/ANBU 001

4 DEEP HEAT 6 - THE SIXTH SENSE • CD
Various
Telstar/STAR 21/2

5 THE BLUES BROTHERS (OST) * CD
Various
Atlantic/Real Wax/K 50715

6 HOOKED ON COUNTRY • CD
Various
K4/INE 14/9

7 RIGHT STUFF 2 - 'NOTHIN' BUT A HOUSEPARTY' • CD
Various
Sire/WX 586 798

8 NOW DANCE 901 * CD
Various
BM/Virgin/Phonogram/NOA 4

9 THAT LOVING FEELING VOL 2 • CD
Various
Dove DINT 7

10 PURE SOFT METAL * CD
Various
Sire/WX 586 796

11 BODY & SOUL - HEART & SOUL II • CD
Various
Heart & Soul/BBE71/3

12 DIRTY DANCING (OST) ***** CD
Various
ECA/E 844/9

13 ALL BY MYSELF • CD
Various
Dove/Capitol/ADJ 1/2

14 PURE LOVERS VOL 1 • CD
Various
Dove/CJ 1/1

15 SKINBEAT - THE FIRST TOUCH • CD
Various
Kathy (Lionel) SENE 1/1

16 BUSTER (OST) ** CD
Various
Epic/V 724

17 CHEEK TO CHEEK * CD
Various
CBS MOC0 6

18 PENNINES FROM HEAVEN • CD
Various
NEC 877/36

19 THE CLASSIC EXPERIENCE * CD
Various
BM/INTRO 16

20 THE PREMIERE COLLECTION ***** CD
Various
Meridian/Warner/Phonogram/UMI 71

55 MENDELSSOHN/BRUCH/SCHUBERT • CD
Nigel Kennedy/Jeffrey Tate/ECO
HMV/EMI E 1944/31

56 WITNESS • CD
Holo James
Epic 44462/1

57 THE RAW AND THE COOKED *** CD
Fine Young Cannibals
London 82804/1

58 CLUB CLASSICS VOL ONE ** CD
Soul II Soul
10/Virgin DIX 82

59 LIKE A PRAYER *** CD
Madonna
Sire WX 220/1

60 LOVEGOD • CD
Savage Dogz
BMV 75501/2

61 ECLIPSE • CD
Yngwie Malmsteen
Polygram 84233/1

62 FACE VALUE ***** CD
Phil Collins
Virgin V2185

63 HOUSE OF LOVE • CD
House Of Love
Fontana/Phonogram 84220/1

64 3 FEET HIGH AND RISING * CD
De La Soul
Tommy Boy/Big Life DS15/1

65 ENJOY YOURSELF ***** CD
Kylie Minogue
PWL H4/9

66 BUMMED • CD
Happy Mondays
Factory FAC7/20

67 HAPPINESS • CD
The Beloved
East West/WX 52/9

68 THE BEST OF UB40 VOL 1 *** CD
UB40
Virgin USB1/1

69 LIVEANDDIRECT • CD
Adamski
MCA/MCA 6078

70 RAW LIKE SUSHI * CD
Neneh Cherry
Giant/Wigam/CBS/CA 8

71 WORLD OF HIS OWN • CD
Joels Holland
1.2.5 BRKA 1/1/3

72 A NEW FLAME ***** CD
Simply Red
East West/Delton WX 24/2

73 TEN GOOD REASONS ***** CD
Jenon Dononan
PWL H57/1

74 LILY WAS HERE • CD
David A. Stewart/Variations
Ariston/ROA 21 742/3

75 CAN I PLAY WITH MADNESS ... CD
Ron Holden
EMI INR 9

CD: Released on Compact Disc
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Classical

1	VIVALDI FOUR SEASONS	CFP
	Virtuosi Of England	CFP40016/TCCFP4006 (E)
2	DUETS FROM FAMOUS OPERAS	CFP
	Various	CFP4144981/CFP4144984 (E)
3	HOLST THE PLANETS	CFP
	James Lovelans/LPO	CFP40243/TCCFP40243 (E)
4	TCHAIKOVSKY 1812 OVERTURE	CFP
	Charles Mackerras/LPO	CFP101/TCCFP101 (E)
5	VIVALDI FOUR SEASONS	Conifer
	Anders Ohnwall/DBE	DDD109/DDC109 (CON)
6	ELGAR VIOLIN CONCERTO	Eminence
	Nigel Kennedy/Handley/LPO	EMX4120581/EMX4120584 (E)
7	GREAT CHORAL CLASSICS	CFP
	Various	CFP4548/TCCFP4548 (E)
8	DYORAK SYMPHONY 9 (NEW WORLD)	CFP
	Zdenek Macal/LPO	CFP4382/TCCFP4382 (E)
9	OPERA HIGHLIGHTS - SAMPLER	Philips
	Various	4263702 (E)
10	ALBINONI/PACHELBEEL	D G Galleno
	Herbert Von Karajan/BPO	4190461/4190464 (E)
11	HOLST THE PLANETS	Eminence
	Simon Rattle/PO	EMX2106/TCMEX2106 (E)
12	HOLST THE PLANETS	IMP Classics
	Richard Hickox/LSO	CIMP890/CIMP890 (PK)
13	A.S.M.F. 30TH ANNIVERSARY JUBILEE...	PHILIPS
	Neville Martin/LSMF	4260512 (E)
14	PUCCINI MADAMA BUTTERFLY	CFP
	Gabriele Santini/Ocohr	CFP4144463/CFP4144465 (E)
15	WARSAW CONCERTO	CFP
	Kenneth Alwyn/BOSO/Adni	CFP4144931/CFP4144934 (E)
16	BEST-LOVED CLASSICS 2	EMI Laser
	Various	CDZ7625012/LZ7625014 (E)
17	TCHAIKOVSKY BALLET SUITES	Conifer
	Vladimir Petroschoff/BSO	DDD147/DDC147 (CON)
18	BEETHOVEN SYMPHONY NO. 9	Deutsche Grammophon
	Karl Bohm/VPO	4278022/4278024 (E)
19	GERSHWIN RHAPSODY IN BLUE ETC	CFP
	Daniel Barenboim/Bedford/ECO	CFP44137/CFP44113 (E)
20	MOZART QUARTET FOR CLARINET	Deutsche Grammophon
	Amadeus Quartet	4298192/4298194 (E)

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CLASSICAL

Evelyn Glennie looks set to do for percussion what Nigel Kennedy has done for the violin. Nicolas Soames on the remarkable career of a remarkable woman

Glennie aims for solo stardom

EVELYN GLENNIE: first solo album, *Rhythm Song*, is released this month

EVELYN GLENNIE, the unique solo percussionist who has overcome the disability of deafness to become an acknowledged master of her instruments, is being launched on a high profile recording career by BMG this month.

Though she has appeared on three records — one with Sir

George Solti — this new recording, *Rhythm Song*, is her first solo album and sets the tone for the kind of crossover stardom she is aiming for.

It is mainly a collection of arrangements of popular works ranging from Joplin's Maple Leaf Rag and Chopin's Black Key Study Op. 10 No. 5 to Rimsky-Korsakov's Flight Of The Bumble Bee. But there are also two original works, Michi for solo marimba by Glennie's Japanese marimba player Keiko Abe, and A Little Prayer by Evelyn Glennie herself. The recording, on which she is accompanied by the National Philharmonic Orchestra conducted by Barry Wordsworth, is available on all three formats, RD/RK/RL 603242.

The album will be subject to the kind of prominent campaign that helped the cellist Otha Harony achieve good sales with Cello Concertos by Vivaldi. There will be a full nationwide display campaign in the music press, extensive editorial with interviews and reviews. She will appear on the Wogan Show and on numerous radio shows, including Radio Two. And Glennie will make many personal appearances in both record and book shops.

For the record release coincides with the publication of her autobiography, *Good Vibrations*, published by Hutchinson. It may seem that the age of 24 is a bit young to produce an autobiography, but Miss Glennie has certainly had an extraordinary life so far. Her hearing began to gradually deteriorate from the age of eight, and by 12 she was profoundly deaf. Yet she was still determined to become a musician — and a top level performer at that. With remarkable Scottish determination, she achieved just that, winning numerous awards, including the Shell/LSO scholarship in 1984. Two years later, she travelled to Japan to study the marimba from the leading exponent of the instrument, Keiko Abe. While there, she started learning to lip-read Japanese — another example of her exceptional determination to lead a full life.

Last year, she packed the Royal

Albert Hall in a memorable Prom concert and since then has appeared on television chat shows, radio and toured extensively with a selection of the 600 different instruments she plays.

She uses many devices to overcome her deafness. Firstly, she studies her music in immense detail, learning not only her own part but, in chamber or orchestral music, the parts of others. When playing with an orchestra, she positions herself so that she can see the double basses as clearly as the conductor, because they give her many cues.

Sometimes when she plays the snare drum, she leans forward so that her stomach is touching it, and this helps her to control the dynamics. "It can be like velvet or like bullets," she says.

But despite years of developing her special techniques, she knows instinctively how soft or loud to play, and uses her innate musical gifts to shape a phrase or a line. When Sir George Solti decided to record Bartok's Sonata for two pianos, percussion and celeste for CBS with Murray Perahia, he asked David Corkhill, one of the UK's leading percussionists, who should be the second percussionist. Corkhill suggested Glennie. And, like many musicians before him, Solti was amazed at Glennie's musical response.

It is clear that Miss Glennie is also a highly ambitious musician. Not being satisfied with being the first full-time virtuosos classical percussionist, she is intent on being a Personality — with a capital P. She is hoping, for example, to make a TV series covering percussion instruments of the world, a kind of David Attenborough of the drumsticks. Recently she appeared on ITV's South Bank Show learning samba in a South American samba school. And last month, she finished recording her second solo album, a collection of original works for percussion.

But first of all is *Rhythm Song*. BMG is convinced that what Nigel Kennedy did for the violin and James Galway did for the flute, Glennie can do for percussion. "We expect the record to chart very well," says Michael Deacon, BMG's classical press officer.

WAYNE MARSHALL

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AVAILABLE FROM ALL GOOD RECORD STORES

Many honors Boulez with 50-CD edition

SONY CLASSICAL is honoring the French conductor/composer Pierre Boulez — now celebrating his 65th year — with an extended series encompassing all the work he has done for CBS during an association of nearly 20 years, as well as new recordings.

The Pierre Boulez Edition will cover some 50 CDs in its entirety and ranges from his work as an interpreter and as one of the most challenging composers of the post-war period.

It begins in May with four programmes of 20th century music, the area for which Boulez is especially respected. There is one new recording, Chorus Music by Schoenberg, including a Survivor from Warsaw — with John Shirley-Quirk and the BBC Symphony/BBC SO (CD 4457) two CDs.

The rest are from the CBS back catalogue — Boulez's own *Rituel* — in Memoriam Moderna coupled with *Eclat/Multiples* (CD 45839). *Rituel* is one of Boulez's most occult and haunting works. There is a collection of the main works by Edgar Varese, played by the Ensemble Intercontemporain and the New York Philharmonic (CD 45844); and the important three-disc set of Webern's complete works OP 1-31 (CD 45845). All the rest have been "enhanced using 20-bit technology for high definition sound."

Three more titles will be released in the summer. They will also comprise the century series. Later issues will focus on his unexpected affinity for 19th century repertoire.

Also new in May from Sony Classical is Horowitz's *The Last Recording*, a recital of works by



PIERRE BOULEZ (right) celebrates his 65th year with president of Sony Classical, Günther Brest

Chopin, Haydn, Liszt and Wagner (CD 45814) and on tape (LP).

There are also two operas, Rossini's *La Gazza Ladra* (The Silken Ladder) with Samuel Ramey and Kalia Ricciarelli, conducted by Gleming Gelmetti (CD 45850 and on tape, three units); and Mussorgsky's *Khovanshina*, with Nicola Ghiuraru and Nicola Ghisulevi with the Chorus and Orchestra of the Sofia National Opera, conducted by Emil Tchakovar

(CD 45883) and tape, three units).

● IN NOVEMBER, Deutsche Grammophon signed Boulez to a long-term extensive contract under which he will re-record much of his orchestral repertoire, including Bartok's *Canata Profano* with the Chicago Symphony Orchestra. He will also record Debussy and Messiaen with the Cleveland Orchestra, and re-record the Webern cycle.

New team for Philips

THE NEW UK label manager of Philips Classics is Isabel Collins, who previously held a senior marketing position in a design consultancy, which she replaces Mike Sagon who has taken over a similar role with Deutsche Grammophon.

Collins has worked in marketing roles in Youth and Music and London Philharmonic before her recent consultancy change.

She joins Philips press officer Margaret Sleet, who recently introduced Philips from the Royal Opera House where she was assistant press officer.

The new Collins/Sleet team will be tested soon by one of the biggest projects ever undertaken by the record company, the launch of the massive Mozart Edition which

gets under way this autumn, and will cover everything Mozart wrote.

CHOICE

IN RADIO Three's Building a Library on Saturday, Nicholas Anderson and pianist's Concerti Grossi Opus 6. His recommendation was Trevor Pinnock's DG/Archiv recording (423 6262) on period instruments. For those who prefer modern instruments, he recommended the recording by the Franz Liszt Chamber Orchestra on Hungaroton, HCD 1237-6-77-2 distributed by Conifer.

R E C E N T I S S U E S

Piano Concerto No 1/Suite No 4 Mozartiana, Tchaikovsky, Constantine Orbelian, The Philharmonia, Neeme Jarvi. CD 45814, NAXOS 8777, and on tape. Bold, even tempestuous playing from this American-born pianist who studied in Moscow, backed by responsive playing from the Philharmonia under John Anston. Excellent second recording to his previous Chandos release of Khatourian's exciting Concerto which was MRA 1988 Best Concerto Award.

● General interest
Symphony No 40/Basset Clarinet Concerto/Eine Klarinete

Nachtmusik, Mozart, The Hans von Balin, directed by Roy Goodman, Colin Lawson, basset clarinet, Nimbus Records NI 5228. Not the most magical performance of the Symphony No 40, though an able account of the Clarinet Concerto played on the instrument it was originally written for. For those who prefer modern instruments, he recommended because these pieces are combined with a third, Eine Kleine Nachtmusik, making a total of three pieces, works competently played on authentic instruments on one disc — with a total running time of 78 minutes 48 seconds.

● General interest

B R I E F

● LIBOR PESEK, the much-praised Czech conductor who has done wonders with the Royal Liverpool Philharmonic Orchestra, now records exclusively for Virgin. This month sees the release of Smetana's popular symphonic poem *Ma Vlast* (VC 791 100/2/4). Pesek's seventh release on Virgin. He is recording all Dvorak's Symphonies, sharing them between the RPO and the Czech Philharmonic; his discography also includes Brahms and Britten. The RPO celebrates its 150th anniversary this year, and is touring in May (Bournemouth, May 2; Cardiff, May 3; Brighton, May 11-13; Huddersfield, May 17-18; London, RFH, June 3, 6).

● US IMPORTER and distributor Koch International has started its own label, Koch International Classics, and three of the first five titles have a strongly American flavour: Best-seller is Bernstein's *Area and Barcarolles* with Judy Kaye (37000-2), although also interesting is Gould's *Dance Variations*, Piaton's *Concerto for Two Pianos* and Copland's *Music for Two Pianos* with Joshua Pierce and Dorothy Jones and the RPO under Amos (37002-2) and on tape.

Koch International Classics is full-price (£7.20 dealer).

● SUPRAPHON'S NEW budget CD series Supraphon appears with 20 titles initially, bearing a dealer price of £3.04 converting to a retail price of £4.99. The Czech label's British importers and distributors, Koch International, anticipates a good response, partly

because of the price and partly because of the varied repertoire. In addition to popular pieces such as Berlioz' *Symphonie Fantastique*, concertos by Tchaikovsky, Rachmaninov and others, and the expected concentration on Czech repertoire, there are some interesting compilations. Among these is a volume of Jazz Inspired Piano Music (Debussy, Satie, Gershwin, etc. SUP 1117-2); and Gershwin's Piano Concerto coupled with the Cuban Overture, and *Milhoude La Creation Du Monde*, conducted by Neumann (SUP 1105-2).

● ASV RELEASES another volume of music by the lush 19th century Italian symphonist Giuseppe Martucci, a composer whose work is experiencing something of a revival. It is his Piano Concerto No 2 played by Francesco Coromello, with the Philharmonia under Francesco D'Amalio (CDDCA 691 and on tape/CD).

● GIYA KANCHELI is a little-known Russian symphonist whose work has been eagerly awaited on record by collectors. Olympia is releasing the Symphonies No 3 and 6 played by the State Orchestra of Georgia conducted by Dzonuzg Kachidze on CD (OCCD 401) on the Olympia Explorers Series. Olympia's CDs, which have a dealer price of £6.08, are distributed by Target Records.

● TARGET HAS changed the prefixes of Omega CDs from OGD to 191 in order to prevent confusion with Olympia. There are 13 current titles on Omega ranging

from Benjamin Luvon singing folk — *Simple Gifts* (1930033) — to Respighi's *Ancient Aires and Dances*, complete, with the Australian Chamber Orchestra conducted by Christopher Lyndon-Gee (191007).

● PIANO DUETTISTS Harvey Dagul and Isabel Beyer have explored the dark repertoire in a series of respected recordings on their own label Four Hands Music, including a record of two concertos (044282 6120). Four Hands Music is gradually putting its LP/tape back catalogue on to CD, and this month sees the release of two compilations, *Four Hands Favourites Volume 1* (FHMD 8045) and *Volume 2* (FHMD 8046). The range is very wide, from Dvorak, Gregor Piaton to Beethoven, and includes and Gilbert's Belgian Tzigane Trot Mark 2. The husband and wife team have undertaken a long-term project to record all Vivaldi operas. The first is on FHMD 891.

● AS THE demand for opera works is to grow, a number of companies are expanding mid-price collections. This month EMI releases 10 Opera Highlights titles on its Studio series, both on tape and CD. The titles include Verdi (Il Trovatore, Aida, and Otello); Debais Lakme, with the aria from the British Airways ad; and Wagner's *Lohengrin* and *Die Meistersinger von Nürnberg*.

● Decca has five more in its Opera Gala series, with two volumes of Pavarotti's *Live* and one by Mirella Freni and the other with

Kalia Ricciarelli. There is also a highlights disc from the Tales of Hoffman, with Placido Domingo. BMG/RCA is also active. It has six operas in its mid-price series, Gluck's *Orfeo*, Barber's *Vanessa*, Puccini's *La Rondine*, Donizetti's *Lucrezia Borgia*, Verdi's *Rigoletto* and Strauss's *Salome*, both on CD and tape. It is also releasing other titles in the series, previously issued only on tape — *Highlights of Verdi's Aida*, *Rigoletto* and *La Traviata*, and Puccini's *Madama Butterfly*.

● The French label Erato, now marketed and distributed by WEA Classics, has undertaken a series of recordings of lesser-known French repertoire in association with Radio France over the past few years. They are released on a label Musifrance, and they are now being made available as WEA takes control of Erato's representation in the UK. The first two titles, including Gluck's *Iphigenie en Aulide* with the Monteverdi Choir conducted by John Eliot Gardiner (2292450032, two CDs) and Lalo's *Le Roi D'Yves* with Barbara Hendricks in the cast, conducted by Armin Jordan (2292450152, two CDs). The series also includes Sonatas for Violin and Piano by Saint-Saens, and the Great Sonatas of the Revolution. Erato is also introducing its new mid-price CD series, C-Double. This offers two CDs for the price of two mid-price. There are 10 titles in the first release, including Leppard's recording of *Live* (2292454472) and Haydn's *Creation* (2292454492).

DG support for Aids benefit

AIDS CHARITY Crusaid is holding a prestigious fund-raising day on London's South Bank on May 20 — and Deutsche Grammophon is marking the event with the release of the recording of the first major US Aids concert.

Music for Life, it featured Leonard Bernstein (Candide, Somewhere else), Luciano Pavarotti (Che gelida manina, Nessun Dorma) and Tom Jobim (Aquarela, James Taylor, Murray Perahya, and Yo Yo Ma, Samuel Ramey and Marilyn Horne and raised \$1.5m. Musicians from many of the main US orchestras take part. The 75 minute recording is available on CD 429 392-2 and on tape. All the profits from the release go to Crusaid.

The May 20 event is a 12-hour affair with concerts, cabaret, music theatre, a river boat outing and other events. Among the musicians taking part are Simon Rattle, Cynthia Hayman and Willard White (EM's *Porgy and Bess*), Evelyn Glennie, the Labèque Sisters, Brigitte Fassbaender, Michael Tilson Thomas and many more.

Ad gloom hits shares

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

	RADIO 1 CTR	RADIO 1 % OF TOTAL PLAYS IN Wk	RADIO 1 % OF PLAYS/ST	REGIONAL % OF PLAYS/ST	LAST WEEK'S CHART		
ABOUL PAULA Opposite Attract	Sires	18	18	A	39	43	
ADAMSKI Kitar	MCA	9	6	A	28	25	7
ADRIA Take Me Right	Cosmo	—	—	—	28	20	42
ADVENTURES OF STEVE V City Cash	Merridy	14	4	B	8	—	—
ALL ABOUT EVE Scarlet	Management	—	—	—	23	13	—
AND WHY NOT? Something You Got	Island	6	—	—	26	22	39
ANT. ADAM Can't Seem About Love	MCA	7	8	B	24	24	47
A WAY OF LIFE Topgun On Your Love	Eternal	—	—	—	20	23	35
AND CLOSING What Is Your Soul	CBS	—	—	—	17	19	—
BIG TALKING For What Reason	Epic	5	4	—	28	28	86
BIG Slogans	Liberty	—	—	—	—	—	—
BEATS INTERNATIONAL Work Talk About It	Cap Beat	8	—	B	24	—	—
BIG COUNTRY Save Me	Mercury	4	—	—	13	—	—
BIZZ NIZZ Don't Miss The Partyline	Cosmo	—	—	—	17	20	9
BLES BROTHERS, The Everyday Needs	Atlantic	22	17	A	39	41	2
BROWN MICHAEL Now Can We Be Lovers	CBS	—	4	—	43	14	61
BRUNN SAM Every One	ABC	7	—	B	24	21	—
CHILD JANE Don't Wishes Fall In Love	Warner Bros	4	—	—	—	—	—
COLLE, NATHALIE With Women Do	EMI USA	9	7	B	39	33	30
COOLS, PHIL Something Happened On...	Virgin	19	19	A	44	43	26
DICKINSON, TAYLOR I Be Your Sheker	Arista	9	9	B	39	32	45
DICKINSON, BRUCE Takeand Millarino	EMI	5	—	—	10	—	—
DISTANT COASTS To Be With You	Clepsydra	10	—	B	19	9	—
DIMMA Goes A Little Love Back To The World	Big Big	—	—	—	15	12	67
EURHYTHMIS Angel	RCA	8	9	—	38	44	—
FAITH NO MORE From Out Of Nowhere	Sirex	7	4	B	11	11	23
FAMILY STAND, The Glants Heaven	Atlantic	14	11	A	28	29	10
FIVE GUYS NAMED Moe Salfish Days	RCA	—	—	—	11	16	—
FLEETWOOD MAC Save Me	Warner Brothers	7	6	—	43	14	—
FRANK, DAVIDI Kashi Together	BB & Wany	—	—	—	10	14	84
HART LI Like An Eagle	Virgin	5	—	—	—	—	—
HAPPY MONDAYS Step On	Factory	19	21	A	27	30	6
HAT BAND, COLIN Into My Life	MCA	—	—	—	11	—	—
HEART A.I. I Wanna Do It, Make Love To You	Capitol	7	12	B	42	46	8
HIS LATEST FINE Love In The Neighborhood	London	5	—	—	12	14	—
HO HO HO FLOWERS Grow A	London	11	—	—	19	—	—
IGGY POP, David Coverly	Cosmo	8	5	B	30	25	40
JACKSON, JANET Ecstasy	Brooklyn	13	15	B	39	43	16
JONES, JESUS Reed, Real	Foal	15	13	A	26	26	20
KAMEN, NICKI I Phoned Myself	WEA	9	10	B	30	26	59
KENNEDY, BRIAN Hollow	RCA	7	—	—	12	—	—
KID CREOLE & COCONUTS The Sex Of It	CBS	18	17	A	31	33	25
LADYBACK Back	Atco	12	8	B	32	13	76
LANOS, DANIEL The Maker	WEA	4	4	—	7	10	—
LIES DAMNED LIES Lonely Together	Sires	—	—	—	21	19	—
LIGHTNING SEEDS All I Want	Clepsydra	10	—	B	28	—	—
LILAC TIME All For Love And Love For All	Mercury	—	—	—	14	15	100
MADONNA Vogue	Sire	26	24	A	45	48	1
MANLOW, BARRY Some Good Things Never Last	Arctic	—	—	—	12	—	—
MARTINEX Four POWERS Be The Victor	Capitol	5	—	—	13	—	—
MARLEN, MALCOLM Deep In Your Eye	Epic	—	—	—	—	—	—
MINOGUE, KYLIE Get The Dard You Know	PWL	6	—	—	35	20	—
MOORE, GARY Still The Blues For You	Virgin	—	—	—	—	—	—
MOTLEY November Suspended A Member	HMV	11	11	B	12	—	—
MURLES, ALANNAH Black Velvet	Atlantic	19	20	A	42	46	2
NEW KIDS ON THE BLOCK Cover Girls	Virgin	4	—	—	24	—	—
PASADENA Love Thing	CBS	10	7	—	24	—	—
PAT & MICK Like It Up And Wear It Out	PWL	—	—	—	22	26	25
PLANT, BOBBI Having Fun	Et Records	11	9	B	13	—	58
PROPAGANDA Heaven Give Me Words	Virgin	—	—	—	30	32	73
QUIRETTIS I Don't Love You Anymore	Parlophone	4	12	—	23	25	24
RICKI, BOBBI Fall Of Time	Capitol	10	—	—	20	19	62
RICKI, CHRIS Tears	East West	10	—	—	32	—	—
SALT 'N' PEPA Exposition	Re	8	5	B	11	12	41
SILVA, MIKE Where You're Going	Liberty	9	10	B	29	25	89
SINCLAIR, MICHAEL A Time	Festeter	—	—	—	24	21	38
SNAP The Power	Atlantic	16	16	A	27	29	4
SOMER, CHRISTINA Every Minute	Chrysalis	15	9	A	38	43	16
SOUL 2 SOUL A Dream A Dream	Atlantic	16	10	A	29	27	—
STANFIELD, USA What Did I Do To You	Arctic	4	—	—	9	—	—
STEPHENSON, MARTIN Let's Go Home	Kidchance	8	6	—	10	—	—
TARBUI What Am I Comed To	Sleeping Bag	—	—	—	12	—	—
TONGUE 'N' CHEER Tomorrow	Syntronic	—	—	—	27	27	28
URMB Empires Tower	DIP International	15	18	A	39	46	5
VAN DYKE, JIMMY Here	MCA	9	10	B	21	38	42
WILD HEARTS, Billy, About On The Way	Festeter	—	—	—	18	31	99
YOUNG, NEE Radio's In The Future	WEA	4	—	—	31	—	—
YOUNG, PAUL Sissy Whipping Love You	CBS	5	—	—	32	—	—

By Bob Tyler
SHARES IN several radio stations suffered last week's announcement of a "virtual collapse" of advertising revenue by Yorkshire Radio Network. Its 17 per cent drop in revenue for the first quarter hit Capital Radio, whose shares dropped from 154p to 135p and Chiltern, whose shares fell 30p to end up at 190p.

Despite Trans World Communications' record profits and an 80 per cent increase in advertising revenue for the group's four radio stations, these stock market jitters have indicated a short-term gloom for the once buoyant radio industry.

The downturn in advertising revenue is also blamed for the loss of 40 jobs at Crown Communications.

Stan Park, sales director at International Radio Sales says "competition will sort out some small stations. Some will have a hard time and they've got to face reality."

Inadequate selling terms have been blamed for the crisis, which has hit hardest in the south. In the north of England and Scotland, high profile local programming has been successful and selling advertising space succeeds better where advertisers are used to local or regional campaigning. Greater

competition in the north, where many stations share the same audience areas because of overlapping signals, has led to successful and aggressive selling of advertising space.

Meanwhile, radio stations in the rest of the country have become complacent through lack of competition and the mid-eighties boom in consumer spending which allowed ad income to grow without much effort. John Bradford, head of media at Peel, Marwick, McLintock says: "There's room for improvement. Radio needs some more substantial marketing of itself as an advertising medium."

Ready For jazz

by Sarah Davis
CHANNEL FOUR's commissioning editor Avril McCorry has gathered together the work of six different production companies for a new eight-week series of jazz documentaries beginning June 12.

The series sounds off with the Jazz Apple, a two-part programme from Pelliculo Films. It includes contributions from the Mellow Tones and Humphrey Lyttelton. Symphony In Riffs from Lucille Ostrow Productions takes to the road next with Benny Carter; guest appearances from Ella Fitzgerald, Quincy Jones, Dizzy Gillespie and others.

Another two-parter, Beyond El Rocco from Lucas Productions, leaves the US to explore the development of modern jazz in Australia.



Bernie McGann goes Beyond El Rocco

Jazbel Productions' Love To Be In Love follows the career of the oft-neglected Maxine Sullivan. Adelaide Hall's career has also spanned seven decades. Sophisticated Lady, by Davids Film Company, captures her in concert backed by sax player Benny Waters.

Last comes the Duke, a Duke Named Ellington is a musical retrospective from the Council For Positive Images.

disco
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BLOND DATE: AN EVENING WITH MADONNA. MTV. Transmitted March 29. Blond Date is a two-hour MTV special on Madonna, featuring an exclusive live performance of her chart-topping single Vogue, filmed in Los Angeles in rehearsal for her Bond-Amplion tour. The programme exhibits many of the pleasures and problems of music TV in the satellite age: the prairie-like expanses of airtime give the opportunity to examine an artist or a topic in great depth, but sometimes the film is obviously spread thin, with too much old stock and shoddy presentation surrounding some genuinely inventive film.

It was a pleasure to see Madonna's gamine presence on the old Borderline video and check her out live in Italy before watching the elaborate polished routines of this year's Vogue, which were carefully shot with synchronised cuts, camera mixes and longish track shots. Most satellite presenters though, VJ Julie Brown stimulates channel-switching quicker than Maureen Lipman's BT ads and

there's a desperate air of trying to find enough footage of anything at all to fill the airwaves for all that time. If music TV can attract presenters who can give us much comment as Nicky Horne does on Rock Steady (but without the Los Angeles Norman impression), carefully compiled feature shows like this could become a regular pleasure.

STU LAMBERT

BRIEFS

- BEST OF British Film & Television has, in association with BBC Scotland, started production on The Genesis Story, scheduled for broadcast in the autumn. The film charts the band's progress from its early days to the present and is being distributed by NBD Pictures.
- AS ANNOUNCED at MIP-TV, Network chart show presenter David Jensen is to present a new TV series Jensen's Canada. Based on the Entertainment USA idea, Jensen travels across the country from Halifax to Victoria.

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Having come up trumps with The Last Resort, producer Graham Smith is trying again with two new music shows, The Happening and Into the Groove, for BSB. Neville Farmer reports

Extra-terrestrial happening

greatly enhanced by his live performance of an old soul classic on Jonathan Ross's late night cult show.

He had to start from scratch with the Beeb's *The Late Show* which Smith worked for in the early days. "Record companies initially dismissed the idea of a late night entertainment show yet now they use it as a major promotional tool."

There are exceptions, of course. Smith says that Island has always been adventurous and helpful and is grateful to GMI and Richard Evans at Epic who stuck his neck out with Tom Jones in the early days of *The Last Resort*.

Always a glutton for punishment, Smith has started again with *The Happening* and *Into the Groove* which, together with the comedy show, *The Last Laugh*, took up three nights of recording at the Astoria Theatre in London each week.

Noel Gay Television (NGTV) is an off-shoot of the long established Noel Gay Agency, and was set up a few years ago by the agency with Bill Cotton and Paul Jackson of *Young Ones* and *Red Dwarf* fame. The company was approached in the early days of BSB to create a number of shows and is currently working on 10 different productions. But the largest single budget was for a show with a Sal-



JOLLS HOLLAND and band at *The Happening*

uddy Night Live feel to act as the core of Galaxy's live entertainment and to avoid clashes with their colleagues on *The Power Station*.

Graham Smith and Dave Morley were brought in to produce a show which would combine music and comedy with Smith concentrating on music and Morley on comedy. They needed a host who could combine wit with the ability to run a house band and approached Jools Holland who was still smarting from the disastrous *Juke Box*

Jury and who had been touting a similar programme idea to the BBC and Channel Four without success.

Pre-production started before Christmas and since February Jools Holland and a backing band culled from Squeeze have been creating a serious cult following from music and media people trying to get tickets for the lively Tuesday night shows. With an initial run of 17 shows to be followed by another 21 later in the year, *The Happening* is certainly attracting a lot of attention considering BSB was available solely on cable until April '92.

NGTV and Galaxy realised that they could spread costs by producing two other, lower budget shows at the same time by using the same crews and sets the day before and after *The Happening* and so Morley produces the stand up comic show *The Last Laugh* every Monday and Smith runs *Into the Groove* on Wednesdays.

Typically for Smith, the music brief is incredibly broad. *The Happening* has had visits from the likes of Mica Paris, Sam Brown, Nick Lowe, Lou Rauls, George Melly, Will Downing, Agnes Bernelle and Ben E King. "We are trying to create traditional light entertainment with non-traditional entertainers," says Smith.

Into the Groove stretches things even further with Leon Redbone, The Lilac Time, Lonnie Gordon, George Fame, Courtney Pine, The

Associates and Harry Connick Jr among those featured. The programme is entirely presenter-free as Smith found they intrude into the music.

All the music is performed live and recorded to 24-track analogue. Clearance for use of the music is according to BSB's agreement with the PRS and MCPS and is little different from terrestrial TV arrangements barring the fact that BSB will repeat the programmes at least six times in a year.

All three shows have a similar back-up team — six cameras plus the occasional zep camera working in Beta SP with component format broadcasting. Two directors and two PAs head very small production teams which ensure that production costs are less than half that of most terrestrial channels. But Smith is quick to refute claims that this means poorer television. "I think *The Happening* stands against any terrestrial show."

By the number of BBC and ITV executives who turn up to watch the show and the number of failed attempts to poach Jools Holland this would seem to be the case.

PLEASE SEND your news and views on music broadcasting to Sarah Davis at Airwaves, c/o Music Week

MY PERENNIAL bugbear with record companies is the time it takes for them to catch on to something," says Graham Smith, producer of two music-based television programmes by Noel Gay Television for BSB's Galaxy Channel 1.

His frustration is understandable as with his two previous projects he has found most record companies reluctant to risk their artist's credibility on a new television production. And yet on both occasions his efforts have helped to create new ways of putting music in front of a large audience.

"The Last Resort proved to record companies that not playing the latest release and using a house band can really help an artist's reputation," Smith refers to the Rick Astley session which he fought to have aired. Astley's reputation was

STATION PROFILE



Available on two frequencies — 95.8FM and 104.9FM — the station has three studios at present, but will begin utilising its new outside broadcast unit from early May.

LISTENERSHIP

Thirteenth per cent of LMFM's output is devoted to news and current affairs and as such the station's audience profile covers the whole spectrum. In this respect it is more akin to a bona fide community station than, say, Dublin-only stations like 98 FM whose audience is solely related to a "classic hits" music formula as the listenership common denominator.

PROGRAMMING

Four-and-a-half hours per week are devoted solely to the latest al-

bum tracks. Classic hits and golden oldies feature heavily throughout the schedule as do the latest singles. Specialist tastes are also catered for with both country and jazz being allotted two hours per week. Sunday sees a classical slot from 8 to 9pm. Irish music generally is well supported by two specialist shows on weekends.

PRESENTERS

Many of the station's presenters began their careers in pirate radio but Gavin Duffy, former-RTÉ peak-time presenter and current chief executive of LMFM, hosts his own immensely popular daily lunchtime slot. Saturday night's two-hour rock show is presented by Tony Clayton-Lea and mainly focuses its attention on alternative rock.

PAUL O'MAHONY

With a potential audience of 320,000, LMFM was launched on September 3 1989 and broadcast to North County Dublin, and other areas including the counties of Louth, Meath and Monaghan.

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Flying the flag

Number one all over the place with Sinead O'Connor, Ensign could be forgiven for sitting back and taking things easily. But far from it, the label is still forging ahead as Nick Robinson discovers

IN THE first week of March 1970, Nigel Grainge took up his first job in the music business as a credit control clerk at Philips. Exactly 20 years later, an act that he signed to his own label had a number one single in 14 countries.

But talk to Grainge and his partner Chris Hill about number ones and they will tell you that they are not important — it's quality music that counts and there's a lot more to Ensign than one chart-topping artist.

Grainge and Hill's continuing crusade for quality has led Ensign to become a considerably eclectic and varied label that has had its fair share of mixed fortunes.

In the early Seventies, the two men were involved in

the world alight, but, thanks to Thin Lizzy, Grainge and Hill come across Irish punks The Boomtown Rats who became the label's first big success.

The singles started selling and the Rats went on to become a household name. But one act doesn't necessarily make a label and Ensign's two protagonists realised that a change was needed to rejuvenate the operation.

In 1982, Ensign left Phonogram, who bought The Boomtown Rats, and decided to go solo. By this time, Grainge and Hill were beginning to develop an English black disco roster with artists such as Galaxy, Eddy Grant and Light of The World.

But even though there were occasional hits, Ensign was still



AT HOME with music: Ensign's Chris Hill (left) and Nigel Grainge

adds Grainge with more than a hint of despair.

In 1985, The Waterboys recorded what was to become a classic album, *This Is The Sea*. The critical success of that LP revived interest in the label from the majors but, unfortunately, for that reason only.

"We were offering ourselves as a label and we were getting burned down even though we had some great finished albums on offer," says Hill. But in 1986, Chris Wright's *Chrysalis* took them on.

The first World Party album, *Private Revolution*, featuring ex-Waterboy Karl Wallinger, was released in 1987, also to great critical acclaim. Grainge and Hill's involvement with that debut was typical of their desire to maintain a certain high quality in all Ensign recordings. "We worked hard on the early albums. We helped them make the first album sound right and hand picked every song," says Grainge.

"In *World Party*'s case, the question we asked ourselves was 'is it as good as *Astral Weeks*?' because that to us is an example of a really great album," adds Hill.

"But at the same time, once you have worked with an artist to produce that first great album you have to let them develop their own ideas and not hold them back," says Grainge.

"Over the years, we've been surprised by some of the stuff coming out of the studios. With Karl, at one stage we thought we were going to get a Prince-meets-Sly Stone album and with The Waterboys we thought a Honk Snow album was on the way," says Hill.

Ensign also believes in "public A&R" — personally promoting the artists as much as possible. "With *Chrysalis US*, we take the demos of a new album over to them to play so that we can get them fired up about it. We are basically deep-jaying to them which you have to do if you believe in something," says Grainge.

Grainge and Hill also make a point of listening to as much music as possible whether the artist is unsigned or on a major label. This intense involvement is due to a committed love of music and because Ensign is just Grainge and Hill and their small administrative staff.

Albums from The Bible and

'It's a struggle to keep a separate identity and I know Chrysalis would like us to move into the same building as them, but it just wouldn't be the same'

Stump (the latter disbanding recently) also contributed to Ensign's growing reputation as a breeding ground for talented album artists and also as a label that artists would like to stay with and not use purely as a launch pad.

Grainge believes that one of the most successful aspects of Ensign is the intertwining of its artists. The Irish connection, for instance, has led to a strong bond between The Waterboys, *World Party* and Sinead O'Connor. Now *The Bible* and *The Blue Aeroplanes* are included in the family.

"For us, signing The Blue Aeroplanes was like signing Van Morrison. They were a band we had wanted to work with for ages and it put the whole Ensign roster into perspective," says Grainge.

"We will never compete in that kind-of-new-Stone Roses thing. Anyone we sign has to fit in with the label's music," adds Hill.

The closeness of Ensign's relationship with Chrysalis ("they have such faith in us and don't push us into anything") has often seen the label wrongly perceived as a major. "It's a struggle to keep a separate identity and I know Chrysalis would like us to move into the same building as them but it just wouldn't be the same," says Grainge.

For now, the two men are happy in their home-from-home in Bayswater, London. There they have a few hundred albums from their own collections — from rock to soul to folk — that are perhaps the best way of summing up the influences that make Ensign one of the most interesting and consistent of today's independently-minded labels.



STANDARD BEARERS: The Waterboys (top left), Sinead O'Connor and The Bible

disco production of Phonogram with Grainge as head of A&R. This meant that if he wasn't working on the latest R&B release, he was involved with Graham Parker, Steve Miller or Thin Lizzy.

In 1975, Grainge was "induced to leave" by Phonogram and set up what would become the first UK independent label set up by a major. "Musically, I felt things were beginning to happen so we agreed to set up the label," says Grainge.

But things didn't happen straight away — at least not for all of Ensign's acts. A Twiggly album with Clover failed to set

struggling to fully establish itself. "The thing that stopped us from having an identity was that we had such a nebulous musical output even if we did put out a few interesting things. Also, we suffered from really naff artwork," says Hill.

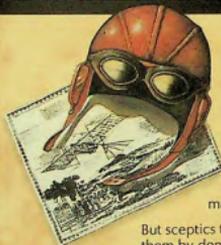
Ensign's saving grace came in the form of The Waterboys who kept things rolling with albums that while not shifting huge amounts began to achieve greater critical acclaim with each release. "They kept us going and at the same time we knew we had something special," says Grainge.

Between 1983 and 1986, Ensign went into brief partnerships with RCA and Island — "both going through their worst periods,"





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Playing it the Sam way

From loading records into car boots and getting the right boat across the channel, to one of Europe's leading independent distributors is the story of Play It Again Sam, as David Giles finds out

YOUR FIRST sight as you go through passport control at Brussels airport is a huge hoarding, proudly announcing: "Brussels: The Crossroads of Europe". Imagine a poster of Heathrow saying: "London Stopping-off Point For People Flying To America". But Belgium has come to regard itself as a forum for the new Europe; the host country for the European Commission and, like Switzerland, a confluence of cultures — French, Dutch, German and Flemish.

It's fitting, then, that Brussels should also be the home for Europe's leading independent distributor and recording company, Play It Again Sam. Having begun in the early Eighties as an import company dealing with UK records, it became distributor in the Benelux territory for a number of independents including 4AD, Factory and the French label New Rose. And in 1984 PIAS released its first record, The Legendary Pink Dots' *Faces In The Fire* (cat: BIAS 1).

Now, with almost 100 customers, PIAS is setting up separate operations in both Holland and West Germany; it publishes all bands through its Editions Confrontelles; and is the base for Network Europe and Wax Trax Europe (a Canadian and a Chicago company both licensed to

PIAS), besides having an impressive roster of acts, from Front 242 and the Young Gods to Bill Prichard, and Adrian Barland.

Kenny Gates, a Belgian of mixed Belgian-English parentage, was 17 when he met his partner Michel Lambert at university and started the business in the cellar of his parents' house. "I met Michel by going to his shop and spending all my money there," he recalls. "Besides running the only shop in Belgium specialising in independent records, Lambert also ran Soundwich Records, one of the country's first indie labels."

"We started with only £3,000. We were taking my car across the Channel on the night boat, spending the day in London loading records into the boot, getting the night boat back and selling them to 10 shops."

It wasn't long before their aspirations spread beyond Belgium. Their second release was a compilation EP featuring, among others, UK acts Red Lorry Yellow Lorry and Red Guitars. "We actually worked towards the idea of 1992, before it was ever mentioned, before it was advertised. We always wanted to stretch beyond Belgium. It's such a crossroads of cultures. We have 25 or 30 TV channels — three German channels, Dutch channels, BBC 1 and 2, French, Italian... since I was young I've always enjoyed a huge mixture of cultures."

As Play It Again Sam's interests began to extend beyond Belgium, Gates became increasingly concerned with keeping control of its operations. "Being based in Belgium has always been a disadvantage, because the Dutch market is twice our size, so it's been practically impossible to compete. We've always been dependent on Dutch companies. Now we have our own Benelux operation — our Dutch office opened in February and our German one started on March 1, though on the label side only."

PIAS is distributed in Germany by SPZ and in the UK by APT, the company formed from the ashes of Red Rhino, roughly half of which

is owned by Gates. The press and plugging side is dealt with by PR/OD and Alan James, chosen, says Gates, for their hard work and sympathetic handling of the artists and their music.

"The policy of British labels is to license to Europe, so they do a label deal to Germany or France or wherever, with huge advances. That's something we tried to develop, and we were then disappointed because the work wasn't done as well as we wanted. We had no control. It's often a case of simply misunderstanding the music, like trying to market Front 242 as a rock band, for instance."

"We've always had a number of PR people working for us in Britain. It's been quite hard work bringing journalists over, taking them to see bands, showing them what's happening. There's a lot of conservatism in the British press, but it is starting to open up a bit — more British people in general want to learn about what's happening in Europe."

One of the things that has caught the imagination of the UK press is the emergence of bodybeat music, pioneered by Front 242, whose LPs *Official Version* and *Front By Front* sold more than 100,000 and 200,000 copies respectively worldwide. The band has also done well in the States, where a division of PIAS has been set up solely on their behalf. The concept of abrasive electronic dance music evolved into what became known as Belgian New Beat, which led Gates to set up a dance label within the company called *What's That Beat?*

The success of Bill Prichard in France (40,000 sales of his *Three Months, Three Weeks And Two Days LP*) has helped him secure a wide media coverage in Britain. And the Young Gods are well represented in certain sections of the press, having been described as "the greatest band in the world".

As yet PIAS has not been able to convert this press attention into sales for the bands within these shores. Breaking an act in the UK is one of Gates' top priorities for

the year ahead, perhaps with the next Front 242 release, perhaps with a new British signing.

PIAS's success has come as a surprise to many sections of the music industry, particularly in the US ("I think most Americans don't even know where Belgium is!" admits Kenny). But with 1992 looming, their enterprise is certainly a taste of the future.

Compared to France and Holland, though, Belgium has always had a healthy independent scene. "Before we started, labels like Antler, Disques Du Crepuscule, and Crammed Discs had all started, at the beginning of the Eighties. In France and Holland — Holland especially — there have been hardly any labels, hardly any bands... what helped a lot was Factory Benelux opening with *Crepuscule*, which inspired a lot of people."

"Also, since the beginning of the Eighties, Belgian bands have been focusing on electronic music, and Belgium swallowed and transformed the German electronic wave of the Seventies, from Tangerine Dream, Kraftwerk, DAF."

"Bands like Front 242 have been seen as offering something a bit different to what's been happening in places like Britain. There is a big garage rock scene here, but it's very hard to promote the bands outside Belgium because countries like Britain and America have already got lots of similar bands."

"It was hard when Red Rhino finished. I found them very open to what we were doing. They didn't have this closed attitude to non-British music that a lot of British people still have. But when you see our roster, there are lots of British acts, Swiss, American."

"PIAS may be based in Belgium, but I would call it a European label before anything else."

MAKING FRIENDS with the Uncle Sam roster: (from top clockwise) Bill Prichard, Meat Beat Manifesto, Adrian Barland, The Legendary Pink Dots and The Young Gods



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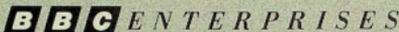
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The business has not yet been invented in which suppliers and customers think each other does a perfect job. Yet, as the smaller retailer comes under greater pressure than ever in the Nineties, what practical steps can distributors and wholesalers take to improve the dealers' lot? Having spent a working lifetime developing distribution systems, for many years at Lightning and now on a consultative basis, Dave Powell makes a plea for all those involved in the distribution process to synchronise their efforts

OFTEN IT appears as if dealers and distributors inhabit two parallel (but occasionally connecting) universes, where sensible stock levels and swift, accurate ordering and delivery have totally different meanings for the two parties involved. In the new decade, record companies/distributors will, I believe, have no option but to follow the routes pioneered by a notable few. The financial constrictions placed on retailers demand that they cut back on their stock holdings. As money becomes tighter, and the choice of product available on what is clearly to become the industry standard, CD, becomes wider, retailers are faced with three choices: specialise, diversify or go under. The first is certainly right for a few outlets in large population areas, the third is potentially unacceptable, the second only possible if distributors (wholesalers and manufacturers) get their act together.

If the spectre of a limited number

of chains retailing a limited amount of product is to be avoided, companies must become accustomed to the idea that record retailers can not hold a vast amount of stock on any given title — this requires distributors to speed up their service in order to allow retailers to restock rapidly. If some distributors can offer 24-hour delivery, why not all? Is it really too much to ask?

The answer is surely no. An industry which has been so swift to take advantage of advances in technology in the shape of a new, efficient sound carrier (ie the compact disc) seems to have been, in the main, remarkably slow to take advantage of other technological advances. Retailers require, with a single phone call, to know that the product they wish to order is in stock, and can be delivered in the shortest possible time: this clearly requires a direct link between telephone sale/orders, stock control and despatch. If such a link exists, it is a simple matter for an order taken verbally to be transformed into a printed order which can then be collated and despatched. The requirement in this case is for a computer link between the telephone sales person's terminal, the stock control computer and the despatch department — common

practice in many companies, but not all.

Once an order has been processed, then the task of collating it begins — this again can be eased by sensible use of modern techniques. It is a relatively simple task to computer link bulk location codes to a catalogue number, thereby producing a document which informs the collator not only what stock to collect but exactly where to find it — and also, if necessary, where any back-up stock is stored.

As always when advocating greater use of electronic data systems, the "human factor" looms large, and this is an area where distributors must take action in the most positive way. Efficient staff are knowledgeable staff, and this is particularly true in the case of those "on the front line" — or at least on the direct line — telesales staff. These staff obviously require patience, a good telephone manner and a working knowledge of a keyboard, but the lack of product ownership shown is often alarming.

Many retailers do not receive visits from sales reps, and their link with the distributor (other than via the trade press) is the telephone. Surely the person on the other end



DAVE POWELL: a plea to the distributors

of the line must not only have as much information at their fingertips (literally) as possible, they must also be informed as fully as they can be about the nature of the product they are selling. Despite some marketing claims to the contrary, we are not merely "shilling urals". The music industry is different, and care should be taken to train staff in their approach to our product.

To sum up, without a healthy retail sector, our industry will wither — we require distributors to provide knowledgeable staff, efficient telesales, computerised stock control, accurate order collating and speedy delivery. Some companies have proven it can be done — what's holding back the rest?

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TO CAP it all: Obie celebrates 25 years in England and is joined by Paul Russell and David Fine.



'CREEPIN' THROUGH the alleys: The Creeps perform on a double decker bus in Oxford Street.



NO KIDDING: CBS deputy chairman Tony Woolcott meets up with Kid Creole & The Coconuts.



GOLDEN MEMORIES: James Last celebrates his 61st birthday and three gold discs.



BOB, A job: Robert Owens, centre, signs a publishing deal with EMI Music.

MUSIC WEEK



A special Publications Ltd publication, incorporating the Record & Tapes Review and Record Business. 12/17 Nether Street, London EC4R 0NF.

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Back tracking

Record Retailer, 6 May 1965

RR speculates that should discarding theesues mushroom in Britain as quickly as in the US they could cause a drop in record sales and lessen live music opportunities... Pyle signs comedian Ted Rogers to recording contract... Board Of Trade record production figures for February show singles and EPs down 25 per cent over the boom months up by 13 per cent. Exports... The top 10 singles in *Billboard* include two by Herman's Hermits plus others by the Beatles, Wayne Fontana, the Seekers, Petula Clark, Freddie And The Dreamers, the Rolling Stones and Sounds Orchestral.

Music Week, 3 May 1975

Apple Records closes down, with most of the 15-personnel given two weeks notice... EMI ships 136,000 copies of the Bay City

Rollers' Once Upon A Star on release date, the Bell label album entering the MW chart at number one... Warner Bros name May "Sinatra Month" and plan £50,000 campaign to coincide with his two Royal Albert Hall concerts... Former RCA general manager Olav Wyper resigns as MD of Essex Music subsidiaries Cube Enterprises and Cube Records.

Music Week, 4 May 1985

After its 1984 merger with Island, Shiff switches to EMI distribution from CBS. Says an EMI spokesperson, "Shiff is poised to embark on a period of exciting expansion"... CBS and WEA head the album and singles categories in latest MW quarterly market share figures for January to March... The smallest ILR station in the UK, GB Radio of Newport, Gwent, crashes and goes off-air with debts estimated at £400,000. MARK LEWISSON

Duffin's

D I A R Y

WITH WARY eyes focused on the Far East as the look-out for the next technological breakthrough, industry observers can be forgiven for not taking much notice of the labours of Archie Pettigrew and Dr Tom Mox of Paisley College of Technology in Scotland. They reckon to have banished tape hiss and Pettigrew is reported as saying the new system will "turn the world of recording on its head". While we all practise our handstands, the wider media is inevitably latching on to this as a fresh "end of the CD revolution" scare. Will they cherish their invention—designed to play on ordinary tape decks without modification—the maccasette?... I guess we'd better stop thinking of him as that young American upstart. Obie—PolyGram's man of a thousand hats (or should that be his?)—celebrated 25 years in the UK with a special party last week. Obie appears to be loving every minute of creaking Phonogram and shows no signs of letting go just yet, but what we want to know is: why has A&R supremo Dave Bates come to be known as Basher?... Whatever you're doing, stop it—NME is threatening to hire an "investigative reporter"...

THE UK may be tops when it comes to highest spending on music production in general (MW April 28) but when you separate out CDs, we come a poor sixth behind the Netherlands, Switzerland, Germany, the US and Japan, according to Jon Lewin of *Making Music*... Never one to start small, Irving Azoff is calling his new label Giant and says: "We decided that this would be a perfect name for a new, independent label starting up in the Nineties; coincidentally, it was a Warner Bros picture to boot"... Not many companies would pay for a leaving do at the Roof Garden but Virgin Vision gave MD Mike Watts—departing to Central TV—a royal send-off with new boss Stephen Nevin leading a singing mob... Heading in the same direction, the BFI's Heather John is joining Boots' research department in Nottingham... While PolyGram UK's international department is restructuring (see p1), could there also be some movement soon at Berkeley Square?... CBS's deal for *Flintstones* ran out of steam. But the latter's head of publishing David Simmons certainly hasn't and raised £5,000 for *Music Therapy* by completing the London Marathon... Sad to report the death of veteran tenor sax player Dexter Gordon, the only jazz we know to be nominated for an acting Oscar, as star of *Round Midnight*... *Twix* bit off more than it could chew when launching a promotion which gave consumers the chance to choose their own tracks from Eighties hits in a tape offer. When you phone the special number for details, an apologetic voice explains that "due to unforeseen problems which make it impossible to supply you with the cassette as described on the *Twix* wrapper", a record token is offered instead. Apparently, someone forgot to sort out the rights implications.

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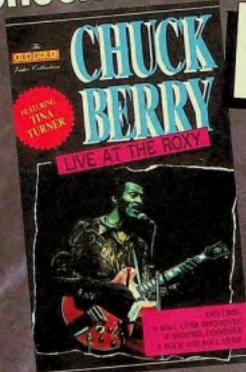
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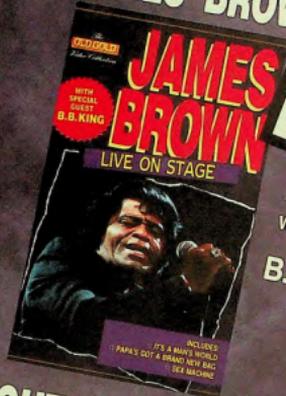
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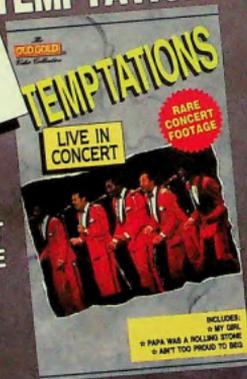
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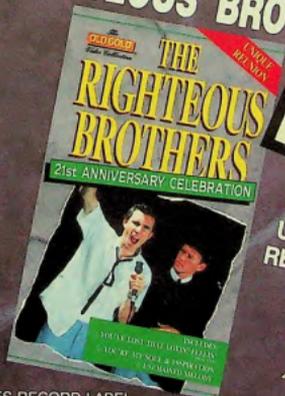
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